

**FOR PRIVATE CIRCULATION AMONG THE STUDENTS OF DDE
DIRECTORATE OF DISTANCE EDUCATION SRI
PADMAVATI MAHILA VISVAVIDYALAYAM
TIRUPATI – 517 502 (A.P.)**

MASTER OF ARTS (MUSIC) - THIRD SEMESTER



MAMUD3.01 HISTORY OF INDIAN MUSIC - III

Master of Arts(Music)

SEMESTER - III

THEORY SYLLABUS

MAMUD3.01

HISTORY OF INDIAN MUSIC - III

Unit No.	Name of the Unit	Name of the Course Writer	Name of the Editor	Page No's.
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PRACTICAL SYLLABUS

MAMUD3.02 Manodharma Sangita	MAMUD3.03 Ragam – Tanam – Pallavi-1
<ol style="list-style-type: none">1. Kharaharapriya2. Begada3. Natakuranji4. Mohana5. Bilahari6. Kedaragaula7. Kalyani8. Purvikalyani9. Pantuvarali10. Todi	<p>Tanam singing / Playng</p> <p>4 Pallavis out of which atleast one must be a nadapallavi other than chaturasta</p> <p>Vilomam, anulomam, Tistram and pratilomam are compulsory</p> <p>Neraval and swarakalpana are compulsory</p>

MAMUD3.04 Trinity and post Trinity compositions	MAMUD3.05 Group Kritis
Any 6 compositions from any two of the following composers: <ol style="list-style-type: none">1. Vina Kuppayar2. Subbarayasastry3. Patnam Subrahmanya Iyer4. Mysore Vasudevachar5. Oothukkadu Venkata Subbayyar6. Papanasam Sivan	Any 6 compositions from Navavarana, Navagraha and Navaratri, Panchlingasthala and alike

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UNIT – I

SANGRAHA CHUDAMANI, SANGITA SAMPRADAYA PRADARSINI, TELUGU WORKS FROM 1850 A.D.

1.0 OBJECTIVES

This unit gives you outline knowledge of music treatises.

1.1 INTRODUCTION

This discipline derives from the real devotion to rules enumerated in the sastras and the improvisation comes from the innovative genius of the performing artist. The rendering of a raga or svara has to conform to certain rules, but within this framework the artist has immense scope for innovation and display of his creative talents. It is the Lakshana Granthas in music which provide the corrective basis for classical music and dance. In other words these treatises provide the structural framework relating to rendering of these arts the word "Sastra means commandment. The term lakshana grantha means a grand or a treatise which deals with the lakshana or principles of a subject.

1.2 SANGRAHA CHUDAMANI

Sangeeta chudamani enjoys great importance, among the lakshana grandhas written during the post Sarangadeva period. Eminent works like Chaturdandi Prakasika, Raga vibhoda, Sangita sudha written during this period are very important of these Sangraha chudamani of Govindacharya is of our great significance, as this is considered to be one among the last works written on the theory of music. This book is written in Sanskrit. A detailed account of the music and musicology of the period is dealt with in the work. But we do not get much information about the details of the personal life of Govindacharya, about his nativity, ancestors and the period in which he lived from the book. However his period attributed to the later part of 18th century it is believed that he was the Asthana vidwan in the Tanjore court. Govindacharya was an aep in the science of jyotisha. We get reference to his ardent devotion to Lord Sri Rama. From the work it is evident that the purpose of the work is to raise music to a high level of sanctity.

The work describes the character, origin and evolution of music . He defines musicas a combination of gita, vadya and Nritya.

He traces the origin of music beginning with the tradition of Brahma as the primogenitor of music, taking to the days of Sarangedeva. He stresses on the music of modern period. He plunges deep into the grammar of sruti, svara, mela, raga and the styles of carnatic music and deal music. We see that the author gathered ideas from various sources and evolved a new system of his own and presented it in the form of a lakshanagrandha entitled Sangraha chudamani. The work is grouped under two sections – Purva bhaga consisting of 3 chapters and Uthara бага consisting of Mela janya lakshana geethas, index of ragas etc. in the chapter on sruti he defines sruthi as a minute pitch and follows Venkatamakhi and others. He explains 22 srutis.

Naada dvaavim teerya sruti bedha ddaahataha

Aadha saarvarta jananee svarasys hasvamaatrakah:

He adopted the sruties of the suddha svaras having the ratio as 16\15, 9/8, 4/3, 3/2, 8/5, 27/16 and 2. He has described 22 sruties. Distributing the svaras among the 22 sruties hmntions the possibility of obtaining 26x26 ragas 4 for each of the 4 varieties of madhyama resulting in 676 ragas. Fixing the position of sa and pa in the frets of the veena and dealing with the 20 other sruties as 10 twins sruties he arrived at 22 sruties. The 12 svarasthanas are given 2 sruthi each (1+1+10x2=22). Thus getting 22 srutis.

He gives the names of sruties as Tivra, Kumudvati, Manda, Chandovati, Dayavathi, Ranjini, Ratika, Raudri, Krodha, Vajrika, Rohini, Ramya, ugra and Kshobhini.

The next chapter sresses the Melas, its lakshana, prastara, Mela scheme and so on. He define mela as a scale of sampurna svaras.

While coming to the mela chapter Govindacharya modified a system of Melakarthis based on the identical principles of Venkatamahi. He introduced the requirement of fullness for the Arohana and Avarohana for a mela. Before concluding he describes Bhattaramelakartas invented by Venkatakavi. This is a Marathi composition in the 72 melakartas. Venkatakaviknown as Venkita Rau, was a court poet of Sakha Ram Sahib of Maratta dynasty. The music for this has been set by Maha Vaidyanathaswami, one can find similarity between the svara exercises given in that of the Melaragamalika by Maha Vaidyanatha Sivan. He devised the 72 melas based on the 22 sruties and 16 svara names. He retains in his scheme the old names of typical ragas like Rupavathi, Mayamalavagaula, Chalanatta etc., and at the same time introduces 68 new types with distinctive new names.

We also see that Govindacharya is believed to have adopted the nomenclature and characteristics adopted by Govinda Dikshitar. In the work the melas described are sampurna in character and do not contain asampoorna melas.

The work in total consists of 2 sections, poorvabhaga comprising 3 chapters and uttarabhaga consisting of 3 sections. The introductory part begins with Mangalacharanam. The chapters are arranged as follows.

Poorva Bhaga

1. Mangalacharanam
 - a. Hastadandapramana lakshanam
 - b. Sutra lakshanam
2. Srutilakshanam

Sruti janyasaptasvara lakshanam

3. Akhandaprastara lakshanamu
4. Melaprastara lakshanamu
5. Uddihata lakshanamu
6. Khanda prastara lakshanam
7. Srutyanyaasvara lakshanamu
8. Mealaprastara lakshanamu
9. Ranankakambari mela lakshanam
10. Melopangraganames
11. Mela janyaragalakshanamu

Uttarabhaga

- a. Dvasaptathimela janyaraga lakshanageetam
- b. Bahattaramelakarta
- c. Raganukramanika

The first chapter deals with Hasthadanadapramana lakshanam and suthralakshanam. The second chapter deals with evaluation of music, the importance of music, sruti,svara, etc., the 3rd chapter dealswith melas, prastharas, chakra. Akandaprasthara. Uthishada, Lakshana. Sruti janyaswaralakshana etc., the 72 melas with their lakshana are also described in detail. Each mela is described with slokas. He has also given lakshanagitas for most of these melas. In the second section the defferent janyas of the melas with lakshanas are also described in

detail. Each mela is described with slokas he has also given lakshanagitas for most of these melas. In the second section the different janyas of the melas with lakshana are given.

The old nomenclature for 72 Melas and Raga described in Sangita choodamani.

Atana, Amritavarshini, Asaveri, Anandabhairavi, Antali Abiru, Esamanohari, Kapi, Kapinarayani, Keeravani, Kuntalavarali, Kharaharapriya, chaayatarangini, Nagavarali, Malavi, yagapriya, Vegavahini etc.,

1.3 SANGEETA SAMPRADAYA PRADARSINI

Among the musicologists and musicians of the modern period who have enriched the rich heritage of musical grandhas, the names of V.N) Bhatkhande, Raja Sourendra Mohan Tagore, Subbarama Dikshitar, A.M) Chinna swami Mudaliar are worth mentioning) Subbarama Dikshitar has written an authentic work titled 'Sangeetha Sampradaya Pradarsini.

Subbarama Dikshitar was the grandson of Baluswami Dikshitar, brother of the famous composer Muthuswami Dikshitar) He was born in 1839 as the son of Shivarama Iyer and Annapoorni) He had training in music under the able tutelage of Baluswami Dikshitar) He became a composer at the age of 17 and was appointed as the Asthana Vidwan in the Ettayapuram court) Born in a family of musicians he had a natural instinct to write a musical grandha) Chinna swami Mudaliar, inspired him to take up the task of writing this magnum opus work.

Sangeetha sampradaya pradarsini is a gigantic work running over 1700 pages) It is believed to have been first published in 1904) In the work, the author has tried to preserve many krities of Muthuswami Dikshitar) In addition he has composed many krities.

Altogether the work consists of 76 biographies of eminent personalities in the field of carnatic music, and gives exhaustive details on ragas, their varieties, murchana, Gamakas, Talas etc) 72 melas are described with lakshanas and compositions) Janya ragas derived from these 72 melas and their lakshanas are also given) Two sections are devoted for describing the science of Sangitha-Sangeetha lakshana Pradhana and Sangita Lakshana sangraha) He has also included lakshana geethas, selected krities of musical trinity) In the work ragas and their janyas are arranged according to real number) At the beginning of each mela the lakshanas are given, symbols used in Talas) various gamakas, their description, signs and symbols are described) Notations of 170 gitas of Venkatamakhi, 229 krities of Muthuswami Dikshitar, 10 prabandhas, 49 chittatanas are given) In addition some ragamalikas of Ramaswami Dikshitar,

100 pieces comprising of suladies, varnas, padas, darus etc are also included. In the end the author has given some svaraprastharas meant for practice by musicians) He has also included his own compositions consisting of varnas, krities and ragamalikas.

Sangita sampradaya pradarsini can be considered as a veritable encyclopedia wherein one can get references about the type and style of music prevalent in our country before and till the time of Subbarama Dikshitar) The title itself reveals the importance of sampradaya or tradition) The chief value of the book lies in the fact that through this work, the author has tried to preserve the vast knowledge of music in a scientific and systematic manner) He highlights the inconsistency that existed between the theory and practice of music which existed during his time) The work has the status of valuable reference grandha for the musicians of the present and the future.

1.4 TELUGU WORKS FROM 1850 A.D

Classical arts of India represent the ideal blend of improvisation and discipline of culture. Always culture reflects that particular regional literature. Literature gives very important references to music in its spiritual, religious, emotional, psychological and sociological aspects. There is not even a single treatise in Indian sacred literature which does not dwell on music. The stray references obtained here and there enable us to understand the rank and status of music during these different periods. These works throw light on the origin, development and progress of music during these centuries and many of them help us in fixing the exact date and year of facts on music, theories, on that particular period. The preservation of these types of works to know the history of mankind can be traced back to the pre historic times, the roots of the culture and heritage can also be traced back to concepts, they also pave the way present day. Though the Telugu works provide valuable music has undergone various changes since its inception.

In the history of Indian music followed a tradition since a long time to writing a technical works according to that period.

There are some treatises available which were written in as early a period as 4th, century B.C. between 2nd century A.D. and 19th. Century A.D. most of the writings have been in Sanskrit language. But after 19th century books came to be written in the regional languages and in south India and particularly in the Tanjavur province the Nayak and Maratha rulers and encouraged works in the different languages. Telugu especially was the

language which flourished during that time.

The main feature with all the ancient texts is that they confined themselves to the description of the music alone and did not go into even issues like the contribution of composers and performers. The topics that they generally dealt with were—Nada, svara, sruti, vadi, samvadi, vivadi and anuvadi, grama, murchana, jati, raga, varna, alankara, and various aspects of tala. A few examples of musical compositions are also found. But we do not find the compositions that were part of the repertory of the contemporary performing musicians given in notation. The practice of giving notations for musical compositions prevailing in practice seems to be found first time only in the telugu works that began to be written and published in printed form in the 19th century. Each text contained the different types of compositions of various composers. Most of the books give the musical compositions

In India there has been a long tradition of writing technical works on music. There are now treatises available which were written in as early a period as 4th. Century B.C. Between 2nd century A.D and 19th Century A.D. most of the writings have been in Sanskrit language. But after 19th Century books came to be written in the regional languages and in South India and particularly in the Tanjavur province the Nayak and Maratha rulers and encouraged works in the different languages. Telugu especially was the language which flourished during that time. As compared to that the texts found in Tamiz language were less.

The main feature with *all* the ancient texts is that they confined themselves to the description of the music alone and did not go into even issues like the contribution of composers and performers. The topics that they generally dealt with were Nada, Svara, Sruti, Vadi, Samvadi, vivadi and Anuvadi, Grama, Murchana, Jati, Raga, Varna, Alankara, and various aspects of Tala. A few examples of musical compositions are also found. But we do not find the compositions that were part of the repertory of the contemporary performing musicians given in notation. The practice of giving notations for musical compositions prevailing in practice seems to be found first time only in the Telugu works that began to be written and published in printed form in the 19th century. Each text contained the different types of compositions of various composers. Most of the books give the musical compositions belonging to forms like Gitam, Svarajati, Varna, Kirtana, Padam, Javali, Tillana, Astapadi, Taranga, and Prabandha-s.

Some of the texts also give theoretical details like the characteristics of musical forms and biographies of music scholars, composers and musicians. This type of information as mentioned above is not found in the ancient grantha-s.

The aim of this thesis will be to estimate the contribution that the musical works in Telugu published during 1850 A.D. and 1930 A.D. have made to the study of music.

The reasons for specifying the period as 1850 to 1930 are the following:

- (1) This is available work in telugu Sangita-Sarvartha-Sara-Sangrahamu 'written by Sri Vina Ramanuja, was published in 1859.
- (2) T.M.Venkatesa Sastri, Taccuru Singaracaryulu, Subbarama Diksitar, Nadamuni Panditulu and K.V.Srinivasa. Ayyangar published many works during the second half of the 19th Century and early part of 20th.Century.
- (3) All these books which were published during this period are today regarded as the main sources and these are the earliest books that give theoretical details and notations of musical compositions of the musical practice that is in existence now.
- (4) All the books written during this period were published by the authors themselves.' After 1930 many educational and other kinds of academic institutions came to be established and they started undertaking publication of books on music.
- (5) It is only during *this* period that we find telugu books being published in such large number, outnumbering works in English, Tamiz, and other Indian languages.
- (6) Prof.P.Sambamoorthy published many works in English language and Tamiz after 1930. After this the influence of his writings is evident in many later books and the domination of the Telugu works gradually diminishes and the number of works in Telugu language too decreases.

It is interesting to note that most of the music books in Telugu were written and published in Madras region only. There were only a few books published outside, for instance from Bangalore, Kakinada and Macilipatnam.

The reason for most of these books being written and published in Madras seem to be

- (a) All the authors happened to be residents of Madras region only.
- (2) This city (Cenna Patnam) had all the facilities for printing etc.

Books by Subbarama Diksitar and a few other books were published in Ettayapuram in the deep south of present Tamiz-nadu.

The music books in Telugu were sought out from a number of libraries and individuals and the following were available for consultation and have been used in this thesis. they are being listed below with a brief account of their contents.

1. SANGITA SARVARTHA SARA SANGRAHAMU

Author: Vina Ramanuja

Many editions of this books had come out were available to this scholar. Most of the later editions were edited by scholars other than the author.

Theoretical Aspect: In this treatise concept of the theory Sangitam, Nada, Svvara, Sruti, special characteristics of the Svvara-s, vaadi, Samvadi, Anuvadand vivadi, Raga, Ragakala-niyama, Rasa of the Raga-s, Dasavidha Gamaka-s, Grama-s and Gayaka gunas.

Practical Aspect: Practical concepts of this work: Svaravalis, Janta svaras, Alankaras, Gitas, Prabhandhas,

2. GANA VIOYA SANJIVINI (G V S)

Author: Kaku Tirumalayya Naidu 1869

Pub: not known.

Contents

Theoretical Aspect: Theory about Nada, Sruti, Svvara, Grdma, Alankara.

Practical Aspect: Practical presentation procedure of Raga, Tala, and Vadya.

3. KSHETRAYYA PADAMULU (K.P.) 1876

Author: Pancanada Sastri

II Edition: Vavi Ramasvami Sastri & Sons. 1916.

Practical Aspect: Practical Pada-s of Kshetrayya.

4. GAYAKA PARIJATAMU (G. P.)

Authors: Taccuru Singaracaryulu 1877 & Alaha Singaracaryulu 1927

Theoretical Aspect : Knowledge about Nada and Svara.

Practical Aspect: Svaravalis, Alankarakas, Gitam-s, Varnas, Krti-s of Muttusvami Dikshitar, Syamasastri, Subbarayasastry, Vinakuppayyar, Tyagaraja, Kulasekhara Maharaja etc., notations are given.

5. PRATRAMA SIKSHA PRAKARANAM (P.S.P.)

Author: Citturu Lokanatha Mudaliar 1874.

II Edition Published: Bhuvanagiri Rangayya Setti (Publisher) 1877

Amundur Vira Swami Nayakar 1890 and also edited by

Taccuru Singaracaryulu, Alaha Singaracaryulu and Many Music Scholars

Contents

Theoretical Aspect: Nada, Svara and Tala.

Practical Aspect : Svaravalis, Alankaras, Gitams, Tana varnams, and Notations for Gitas & Tana varnas.

6. GAYANA GAYANI JANA PARIJATAM

Edited by Various Scholars

(i) Tanjore A.Kannayya 1878.

(ii) Ratna Nayakar 1898.

(iii) Pammi Arunacala Setti. 1904.

Contents

Theoretical Aspect:

Tala, Svara, Sruti, detail description and special characteristics of the svaras, Tala and Raga.

Practical Aspect:

Svaravalis, Alankaras, Gitams, Svarajati, Tcvarams, Muttusvami Dikshitar kritis, Veena Kuppayyar and Tyagaraja kritis Notations given only for Gitam, Varna-s and Svarajati.

7. TYAGARAJA KIRTANALU (T.K.)

(i) Tiru Vidhi Sri Ramanujayya Tanjore A.Kannayya 1878.

(ii) Janjharnarutam Subbayya P.Subrahmanyaa. 1880.

(iii) Pub: Vavilla Rarnasvarni Sastri & Sons. 1881.

(iv) Pub: Vavilla Rarnasvami Sastri & Sons. 1883.

Contents

Practical:- Krti-s of Tyagaraja.

8. SABBAPATAYYA PADAMOLU (S. P)

Published: A.S.Narasimhacaryulu. 1884.

contents:-

Practical:- Padams of sabhapatayya are given as examples while discussing the Nayika and Nayaka Laksana-s.

9. SANGITA JNANA KALANUBHAVAMU

Sangitam Venkata Ramayya 1885.

Contents:-

Theory:- Talanga Samjnas, Kalapramana vivaram,

Svara Jnana Chakra, 72 Mela Kartas, List of Janya Ragas etc.

Practical:- Svaravalis, Alankaras, Gitams, Pallavi prakaranam, Nutana Sahitya Varnas, Jatisvaras, Padams, Tillana, Telugu and Kannada Javalis Notations are given for all the compositions.

10. GANAMRTAMU (G.A.)

Published:

(i) T.M.venkatesa Sastri 1891.

(ii) T.M.Venkate Sastri 1893.

Contents:-

Practical:- Krti-s of Tyagaraja and Syama Sastri, Svarajatis, Varnas,

Other composers compositions: Marriage Songs, Mangala Haratulu, Lalipatalu, Melukolupulu patalu.

11. SRINGARAJAVALILU (S.J.)

Various Scholars Edited 1891.

Contents:-

Practical:- Javalis of different composers.

12. SANGITA SVAYAMBODHINI (S.S.B.) ,

T.M.Venkatesa Sastri 1892.

Contents:-

Theory:- Svara, Gamakas, 72 Mela -Scheme.

Practical:- Svaravalis, Alankaras, Gitams, Svarajatis, varnas, Krtis of Tyagaraja, Muttusvami Diksitar, Patnam Subrahmanya Ayyar, Venkaresa Sastri. & English note Svaras of Muttusvami Diksitar. Notations are given for all the compositions.

13. PALLAVI S KALPAVALLI (P.S.K.)

Tiruvottiyur Tyagayya 1900.

Contents:-

Theory:- Lakshanas of the different Ragas.

Practical:- Svaravalis, Tanavarnas of Vina Kuppayya and Tiruvottiyur Tyagayya, Ragamalika, Krti-s of vina Kuppayya, Pallavi Notations are given for all the compositions.

14. GAYAKALOCANAM (G.L.)

Tacchuru Singaracaryulu & Singaracaryulu

Pushparatha company published 1902.

Contents:-

Theory: Sangitam, Nada, Sruti, Grama, Murchana, Svara, Raga, Ragakala nirnaya,72 Melakartas, Tala and list of different Talas.

Practical: Tanavarna, Krtis of Muttusvami Dikshitar, Tyagaraju, Pallavi Sesha ayyangar, Matrubhutayyar, Gopalayya, Kuppusvamayya, Annasarni Sastri, Vaikuntha Sastri, Talagamb, Pancanadayya, Kulasekhara Maharaja, Vinaa Kuppayya, Kanchi Seshayya, Sadasiva Rao, Vasudevacari, Subrahmanyayya, Taccuru Brothers, Purandara dasa, Vikrala Narasimhacaryulu, Krti-s in Tamiz, Javalis of Taccuru Brothers.

15. MELA RAGA MALIKA (M.R.M.)

Author: Maha Vaidyanatha Ayyar

Published: Hoe & Company. 1903.

Contents :-

Practical : Ragamalika of Maha Vaidyanatha Ayyar,

Krti-s of Anaiyya and Rama svami Ayya, Notations are given for all the compositions.

16. SANGITA SAMPRADAYA PRADARSINI (S.S.P.)

Author: Subbarama Dikshitar

T.Ramacandra Ayyangar. 1904.

Contents:-

Theory:- (1) Biographies of seventy seven music scholars and composers.

Practical: Nada, Sruti, Gayaka Guna-doshas and Sarira laksanam.

Adhunika Sangitam:- sanglta, Nada, Sruti, Svara, Sthayi, Vadi, Samvadi, Vivadi and Anuvadi, Grama Murchana, Tanamu, Varnam, Alankaras. Gamaka Vivaram, Mela system, 72 Melakartas, Tanam, Laksanas of Gita Pr abaridhas and other musical forms. Tala kalapramana samjna niyamavidhana vivaranamu.

Practical:- Lakshya Gitams, sancharGitams, Svarajatis, Varnas, Klrtanas of Diksitar, Balaswami Dlkshitar, Ramasvami Dikshitar, Chinna svami Dikshitar, Kumara Ettendra, Ponnayya, Purandara Vitthala, Krsnasvamayya, Kuppusvamayya, samanandayati, Venkatesa Ettendra, Virabhadrayya, Ramadasu, Seshayya, Pallavi Gopalayya, Kulasekhara Maharaja, Gurmurti Sastri, Matrbutayya, Melattur Venkatarama Sastri, Tallapaka Chinnayya ,Girirajakavi, AkkulSvami, Govindasvami, VinaKuppayya, Vyasarayalu, Ayyasvami, Sonthi venkatasubbayya, Tyagayya,

Practical: Ragamalika, Notations are given for all the above composers of the compositions.

17. PRATHAMAABHYASA PUSTAKAMU (P.P.)

Author: Subbarama Dikshitar

Published: 1905.

Contents:-

Theory : Svara, Playing technique of vina, Gamaka and Tala.

Practical:- Svaravali, Janta, datu, Gitam, Nottu-svaras of Muttusvami Diksitar, Kirtanas of - Ramadasa, Seshadri Ayyar, Subbarama Dikshitar, Tyagaraja, Parimala-Ranga, Tallapaka Cinnayya, Padams of Kshetrappa, Sobhanagiri, etc. Notations are given for all the compositions.

18. GAYAKA SIDDHANJANAMU (G.Sid.) Part II

Author: Taccuru Singaracaryulu & Cinna Singaracaryulu

Pub: 1905.

Part I: Taccuru Singaracaryulu & Cinna Singaracaryulu 1906.

Contents of Part I :

Theory:- Nada, Svara, Sruti, Raga, Murchanas, 72 mela scheme, List of the Janyaragas.

Practical:- Krti-s of - Muttusvami Dikshitar, Tyagaraja, vina Kuppayya, Syama Sastrli Daru-s.

Part II

Theory:- Biographes of Hindu Musicians, (both in English and Telugu) varieties of Ragas.

Practical:- Krti-s of Muttusvami Diksitar, Patnam Subrahmanya Ayyar, Tacchuru Brothers; Javalis, Ragamalikas, Hindusthani Songs. etc. Notations are given for all the compositions.

19. GANA BODHINI (G.B.)

Author: Srinivasa Varadacari. 1906.

Contents:-

Theory:- Svara, Raga, 72 Melas Scheme and Tala.

Practical:- Svaravali, Alankara, Krti-s of Tyagaraja, Muttusvami Dikshitar, Pallavi Gopalayya, Vina Kuppayya and Patnam Subrahmanya Ayyar. . .

20. SAMSKRUTAANDHRA DRAVIDA KIRTANALU (S.A.D.K.)

Author: Krsishna Svamayya 1906.

Contents:-

Practical: Compositions of Sri Krishnasvamayya notated by Subbarama Dikshitar.

21. SANKIRTANA RATNAVALI (S. R.)

Author: Tiruvottiyur Tyagayya Published: 1907.

Contents:-

Practical:- Tana varnas of Vina Kuppayya, Krti-s of Tiruvottiyur Tyagayya. Notations are given for all the compositions.

22. SANGITA SUDHA SANGRAHAMU (S.S.S.)

Author: C.Munusvami Naidu

Published: 1909.

Contents:-

Theory:- Nada, Svara, 72 Melakarta, list of Janyaraga, Dasavidha-gamakas, Vadi, Samvadi, vivadi and Anuvadi, Tala dasapranas.

Practical:- Svaravalis, Alankaras, Gitarns, Tanavarnas, Krti-s of - Muttusvami Diksitar, Tyagaraja.

Syama Sastri, Sadasiva Rao, Subramanyayya, Vina Venkata sami, Raga, Tirupati vidyala Narayana Sami. Notations are given for all the compositions.

23. SANGITA VIDYA DARPANAM (S.V.D.)

Author: Ummidi Setti Venkata Svami Naidu

Published: Sethumadhava Rao 1910.

Contents:-

Theory:- Sangita, Nada, Sruti, Svara, Gramarnurchanas, special characteristics of Svaras. Vadi, Samvadi, Vivadi, Anuvadi, and the tuning system of vina, violin. Seperate chapter for raga, and talas.

Practical:- Svaravalis, Alankaras, Gitams, Svarajatis, Varnas, Kriti-s of Tyagaraja, Muttusvami Dikshitar, Vina Kuppayya, Patnam Subrahmanya Ayyar Sadasiva Rao. Notation given for all the composition.

24. GANASARVA KALPAVALLI (G.K.)

Author: P.Ramulu Setti

Author: Published 1911.

Contents:-

Theory:- Svara, Tala.

Practical:- Svaravali, Alankara, Gitam, Nottusvara, Svarajati, varnas, Kriti-s of Muttusvami Diksitar, Tyagaraja, Javalis of Pattabhiramayya, Drama songs, English tunes. Pasurams, Hindustani songs. Notations are given for all the composition.

25. SANGITA KALANIDHI (S.K.)

Author: Tacchuru Singaracaryulu & Cinna Singaracaryulu. 1912.

Contents:-

Theory: Nada, Svara, Dasavidha-Gamakas, Vadi Samvadi, Vivadi & Anuvadi, Raga, 72 Mela Scheme, Tala, Special chapter on raga, Nayika and Nayaka lakshanas.

Practical: Part I Krti-s of Syama Sastri, Subbaraya Sastri, Tyagaraja.

Part II:- Krti-s of - Muttu svami Dikshitar, Krishna Karnamrtamu, Javalis, Tillana, Padam, and Darus. Notations are given for all the compositions.

26. GANENDUSEKHARAMU (G.S.E.)

Author: Tacchuru Singaracaryulu & Cinna Singaracaryulu

Published: 1912.

Contents:

Practical:- Lakshana gita-s in 72 Melakarta-s and their Janyaraga-s; Tanam, Nottu-svara-s, Krtit-s of Tyagaraja, Pallavi-s (only text), Javali-s of Tacchur Brothers & Dharmapuri, Ragamalika , Tillana, Padam.

27. BHAGAVAT BHAJANA PADDHATI (B.B.P.)

Author: T.P.Kodanda Rama Ayyar 1913.

Contents:-

Practical:- Kriti-s of Garbhapuri, Sri Vijaya Gopalasvami, Seshayyengar, Desika Kirtanalu, Kirtana-s of Guru Purnananda, Pada-s of kshetravya, kirtana-s of Ramacandrayati, Singaracaryulu, Vina Kuppayya, Sri Subrahmanyayya, Kerala Raju, Venkat;a Vitthaladasu, Tyagaraja, Sadasiva Rao, Giryappa, Devaraja dasu, Madhusudana Paramahamsa, Cinni Krishnadasu, Bhadrachala Ramadasu, Muttusvami Dikshitar, Yadla Ramadasa, Dasarapadagalu, Rama Chandrayati.

28. SANGITA SVARA PRASTARA SANGRHAMU (S. S. P. S.)

Author: Nadamuni Panditulu

Published: 1914.

Contents:-

Theory:- Sangitam,Nada, Svara, special characteristics of svara-s, Grama, Murchana, Vadi, samvadi,Vivadi,and Anuvadi, dasavidha gamaka-s and Panchadasa gamaka-s, Separate chapter on Raga.

Practical1:- Svaravali, Alankara, Gitam, Svarajati,Varnam, Kriti-s of Tyagaraja, Muttusvami Dikshitar, syama Sastri, Subbaraya Sastri, SadaSiva Rao.Garbhapuri and Patnam .Subrahmanya Ayyar.Notation are given for all the compositions.

29. GANA VIDYA VINODINI (G. V. V.)

Author: Basavappa

Published: Vavilla Ramasvami Sastri & Sons. 1915.

Contents:-

Theory:- Nada, 72 Mela- scheme.

Practical:- Svaravali, Alankara, Gitam, Svarajati, Varna, Krti-s of Tyagarja, Muttusvami Dikshitar, Syama Sastri, Subrahmanyayya, Padam, Tillana, Javali, Hindustani & Nottu svaras. Notations are given for all the compositions.

30. SRI BHAGAVATA SARAMRTAMU (B.S.)

Author: Tacchuru Singaracaryulu & Chinna Singaracaryulu

Published: 1916.

Contents:-

Practical;- Ashtapadi & Taranga and Krti-s of Tyagaraja. Notations are given for all the compositions.

31. SANGITA PRADAYINI (S.P.)

Author: Vidvan K.Varadacari Vinai. K.Krsnamacariar & K.V.Srinivasa Ayyangar

Published: 1916.

Contents:-

Theory:- Nada, Svara, Dasavidha gamaka-is Raga, 72 Mela Scheme, Tala.

Practical:- Gitam, Svarajati, Tanavarna, Kritis-s of Tyagaraja, Muttusvami

Dikshitar, Patnam Subrahmanya Ayyar. Notations are given for all the compositions.

32. SRI TYAGARAJA SVAMI CHARITRAMO (T.S.C.I)

Author: Not mentioned

Published: Adi & Company. 1916.

Contents:-

Theory: Brief Life history of Tyagaraja.

Practical: Krti-s of Tyagaraja in praise of Vishnu, siva, Divyanama & Utsava Sampradya Klrtana-s, Prabandha-s of Prahlada Bhakti Vijayam and Nauka Charitramu.

33. SANGITANANDA RATNAKARAMU (S. R.)

Author: Venkata Varadacaryulu.

Published: 1917.

Contents:-

Theory:- Svara, Tana, 72 Mela Scheme.

Practical: Gitam, Svarajati, Krti-s of Tyagaraja, Muttusvami Diksitar, varna, Javali, English nottu svara-s, Parsi Songs, Patnam Subrahmanya Ayyar's Krti-s and Padam. Notations are given for all the compositions.

34. SRI TYAGARAJA HRUDAYAMU (T.H.) - In 3 Volumes

Author: K.V.Srinivasa Ayyangar

Published: Adi & Co .. 1922.

Contents:-

Practical:- Krti-s of Tyagaraja with word to word meaning, Visesharthamu, Avatarikai and Raga laksana. Notations for all the compositions.

35. SANGITA VIDYA BOBBINI (S.V.B.)

Author: Kondapalli Venkayya

Published: 1929.

Contents:-

Theory: Svara, Tuning system of Violin and Tambura, Dasavidha gamaka-s, 72 Mela scheme, list of raga.

Practical:- Svaravali, Alankara, Band Svara-s, Gitam, Svarajati, Varpa and Kirtana. Notations are given for all the compositions. -

36. SANGITA SUDHAMBUDHI (S. S.)

Author: K.V.Srinivasa Ayyangar

Published: Adi & Co. 1929.

Contents:-

Theory:- Svara, Vina cakra, Gamakas, Tuning system of Tambura, Tala, Raga, 72 Mela Scheme.

Practical:- Svaravali, Alankara, Gitam, Chitta tanam, Svarajati, Varna, Krtis of Tyagaraja, Patnam Subrahmanya Ayyar, Pallavi Gopalayya,

Pancanadayya, Srinivasayya, Venkata Subbayya, Kuppusvamayya, Kundrakugi Kanayya. Syama Sastri, Subba r'aya Sastri, Tirupati Narayana swami, Muttusvami Dikshitar, Garbhapuri, Kulasekhara Maharaja, Jayadeva, Tirtha, Javali, Hindustani and Parsi Songs and English notes. Notations are given for all the compositions.

37. SANGITA KIRTANALO (S.A.K.)

Author: T.C.Tirunavukkarasu

Published: 1929.

Contents:-

Practical :-

Part I & II : Kriti-s of Sri Tyagaraja compositions

Part III

Krti-s of Sri Tyagaraja & Patnam Subrahmanyya Ayyar compositions

38. HARMONIYANUBAVA SANGITA RATNAMU (H. A. S. R)

Author: Sivaramalingam

Published: P.N.Cidambara Mudaliar. 1930.

Contents:-

Theory:- Theory of Harmonium, Playing Technique, Parts of the Harmonium, 72 Mela sheme, Tala.

Practical:- Svaravali, Alankara, Tevaram (Tamiz Songs) Krti-s of Tyagaraja. Notations are given for all the compositions.

39. SVARA MANJARI (S.M)

Author: Taccur Singaracaryulu & Cinna Singaracaryulu

Published: Descendants of the Authors. 1932.

Contents:-

Theory:- Svvara, Tala, Raga, List of Ragas.

Practical:- Alankara, Gitam, Svarajati, and Tanam. Notations are given only for Gita-s and Svarajatis.

40. DAKSHINATYA GANAM (D.G.)

Author: C.R.Srinivasa Ayyangar

Published: not mentioned.

Contents :

Practical:- Krti-s of Tyagaraja obtained from in different Chinnasvami Mudaliyar, Umayalpuram, Valajapet, Tacchuru Singaracaryulu, C.S.Krsnasvami Ayyar, K.V.Srinivasa Ayyangar.

The above account has enumerated the details of the contents in theory and Practical. But some of the texts given more detail is about theoretical and some about practical aspects. Some contain only text of songs or only the notation.

Ganavidya Sanjivini is the only one which deals with theoretical aspects alone.

The important features about the theoretical and practical aspects dealt with in the above books will be discussed in the following two chapters.

Introduction:

References to music and dance are seen in the Vedas, the earliest Indian literature which form the basis for later Indian Literature. So they are the earliest documents available to trace the history of Music and Dance in India. During the long phase of its historical development of theory and practice of information and insight into the forms of music they also pave the way present day. Though the literature works provide valuable music has undergone various changes its subject of music. Since music was associated with religion. Sangita literature also story of Sangita literature can be broadly classified under three heads, ancient, medieval and modern. Ancient period ranges from Vedic period to the period of Matanga i.e, upto the 9th century AD. Medieval period ranges from Matanga to Purandaradasa ie, upto 16th century. Modern period begins from Purandaradasa and continues to the present day. The literature on music also can be broadly grouped under two heads Sacred Literature and Secular literature. The Sacred become associated with religion. Sangeetha is sacred in nature. The rich literature gives very important references to music in

its spiritual, religious, emotional, psychological and sociological aspects. There is not even a single treatise in Indian sacred literature which does not dwell on music. The stray references obtained here and there enable us to understand the rank and status of music during these different periods. These works throw light on the origin, development and progress of music during these centuries and many of them help us in fixing the exact date and year of facts on music, theories, accepted and details of authors. Just as the history of mankind can be traced back to the pre historic times, the roots of literature works (telegu) can also be traced back to concepts of the tradition of the music.

1.5. Self Assessment questions

1. Discuss various music aspects in ‘Sangraha chudamani’.
2. Write about Raga concept in ‘Sangraha chudamani’
3. Discuss various music aspects in ‘Sangita Sampradaya Pradarsini’.
4. Write about music concept in ‘Sangita Sampradaya Pradarsin. Discuss various Telugu works related carnatic musc.
5. Write about Telugu works in different periods.

1.6. Reference books

1. Lakshana Grandhas in Music – Dr.S. Bhagyalakshmi
2. Sangita-Sarvartha-Sara-Sangrahamu Sri Vina Ramanuja.
3. T.M.Venkatesa Sastri, Telugu treatise works.
4. Taccuru Singaracaryulu –Music works in Telugu

UNIT-II

STRUCTURE & ANALYSIS OF THE MUSICAL COMPOSITIONS: TARANGAM, PADAM, KRITI, KIRTANA RAGAMALIKA AND TILLANA.

2.0 OBJECTIVES

This unit gives knowledge in Tarangam, Padam, Kirti, Kirtana Ragamalika and Tillana.

MUSICAL COMPOSITIONS

Ashtapadis have a unique place in Indian music. They are being sung and danced in both Northern & Southern styles of classical music and Dance in India.

Abhangs & Bhajans from North Indian (Hindusthani) music written by **Tukaram, Namdev Mirabai, Tulasidas, Mirabai, Surdas** and other saint composers are the favourite compositions for Karnatic musicians and audiences too.

We find that the Sloka singing, Padyam and Ugabhoga renderings are very much liked by the Northern Musicians and they are performed in the present day concerts of Hindusthani Music and Dance.

2.1. TARANGAM

Tarangams are composed by Narayana Tirtha (1580 – 1680 A.D). He is respected as an incarnation of Bhakta Jayadeva. Narayana Tirtha's work, Krishna Lila Tarangini is the finest opera in Sanskrit language. Krishna Lila Tarangini consists of 12 cantos (Tarangas). Accg., to scholars, this kavya is an authority for the study of raga and rasa.

The songs in Krishna Lila Tarangini are in the form of darus and each one is preceded by a sloka and vakya. The Slokas, Churnikas, Crisp Musical dialogues, Dvipadas, Chatushpadis and the darus, interspersed with jatis or tala mnemonics add interest and beauty to the work.

Narayana Tirtha composed Krishna Lila Tarangini as a great Yakshagana mahakavya with SriKrishna – stuti. These songs are full of Srikrishna Tattva. He named **each anka of the drama as a Taranga**. In common usage, each song in this great work is called a taranga by Musicians. The work is of great literary value too. Narayana Tirtha is respected by lay and learned as a yogi, philosopher, scholar in Sanskrit, Music and dance. The contemporary

composers were greatly attracted towards the ‘**Yakshagana**’.

Narayana Tirtha’s ancestors migrated to South due to the unsafe, unsteady political circumstances after the decline of the Vijayanagara Empire. Narayana Tirtha studied under Sivaramananda Tirtha and he respectfully mentioned his guru’s name in many compositions of Sri Krishna Lila Tarangini. His parents are **Gandharva Devudu and Parvati**. According to Musicologists, Narayana Tirtha while swimming to his mother-in-law’s house met with a danger. He took ‘**Apatsanyasa**’ and was saved by divine grace. Later, with the permission of his wife, he took, ‘**sanyasashrama**’ He visited Lord Tirupati Venkateswara Swamy with and with his order. He went to Varahur on pilgrimage and built a temple. He lived there for 2 – 3 years and attained salvation in **Tirupponduriti** on Masimasam Suklapaksha Ashtami Krittika star, Thursday.

The mango tree under which Narayana Tirtha used to sit is still present to the North of his Jivasamadhi. Narayana Tirtha’s portrait is present in the Sri Venkateswaraswamy’s temple in Varahur. And, the **Sikyotsavam (also called utla panduga)** is celebrated even today in the Bhadrpada masa in the village Tirupponduriti.

According to another school of thought, Narayana Tirtha’s original name was **Govinda Sastry**. His father was Nilakantha Sastry. He belonged to the Tallavajjhala family and ‘Kaja’ village. He went to worship in Lord Narasimha’s temple at Singarayakonda village. He got cured his parinamasula with His grace and there he composed tarangas, taught to residents of 60 villages, personally. Tirtha’s sishya paramparas still live in those villages. It is said that Narayana Tirtha visited many Narasimhaswamy Temples during that time. Accg., to some scholars Narayana Tirtha took sanyasa in Kanchipuram under the guru Sivaramatirtha and was named Narayana Tirtha there after and attained salvation in Kasi.

Ganakrama

First, the pallavi of the kirtana is sung, followed by Anupallavi. This is continued by pallavi again. Next, all the charanas are sung with pallavi in between every two charanas. Finally the pallavi is sung and the composition concludes.

Composers of the Kirtanas

Tallapaka Annamacharya, Bhadrachala Ramadasa, Tyagaraja Arunachala Kavireayar, Gopalkrishna Bharati, Tuma Narasimha Das, Chengalvaraya Sastri, Nilakantha Sivan and others.

Some popular kirtanas

1. Muddagara Yasoda - Tallapaka Annamacharya - Kuranji-Adi
2. Paluke bangaramayena - Bhadrachala Ramadasa - Anandabhairavi – Adi
3. Rama Rama nivaramu - Tyagarajaswamy - Anandabhairavi – Adi
4. Nagumomu galavani - Tyagarajaswamy - Madhyamavati

2.2 PADA

Padas are scholarly compositions. The term Pada was originally used to signify a devotional song. It is in this sense that we talk of Kannada Padas of Purandaradasa and the Tamizh Padas of Muthu Tandavar. In the Musical parlance of the modern period, the term is restricted to the type of composition which belongs to the sphere of dance Music and which treats of the various aspects of Nayaka Nayaki bhava. Padas are sung in concerts of Music although it is a dance form. A padam ideally rendered will impress one as a stately and dignified alapana in a slow tempo. A pada may be described as a Musical monologue. To understand a pada and to enter truly into its spirit, one should have some knowledge of the nayaka-nayaki lakshanas, relationship and their psychology. One of the outstanding features of India culture is the development of the idea of 'Sringara' to a degree of perfection. Before singing a pada, one should visualize before his mind, the situation in which the pada is sung, by whom it is sung and to whom it is addressed. There are padas sung by nayaka, nayaki and Sakhi. Kshetragna, the great composer of padas, has composed padas for almost all possible situations conceived of in the Sringara Sastra. Whereas a kirtana seeks to reach God through praise, the pada seeks to attain the same goal through love.

The 'Madhurabhava(or sweet method of approach to God is one of the primordial concepts of the Hindu mind). The union of the individual soul with the universal soul, the poetic conception of love, the ideal of spiritualised love, the sufferings of love, the expectation of happiness or the failure to realized the goal are some of the themes found in the Padas.

The bhava of the Dhatu and the Dhatu and the bhava of the sahitya balance each other and contribute the unity of the composition. The worship of God, in the nayaka nayaki bhava is one of the sreshta margas or dignified methods which found great support in the medieval period and the earlier part of the post-medieval period. Padas were composed in profusion

mostly during these periods. All Padas are on the theme of madhura bhakti. They admit of dual meaning the outward sringara and the inner bhakti.

The Characters are nayaka. (nayaki (Jivatma) and the guru to the Devotee, and Sakhi standing the equivalents of the Lord (Paramatma) who leads the devotee on to the path of mukti or liberation. Yearning for the nayaka of her choice are corresponding ones and these are immortalized in the padas. The Telugu Padakaras chose Lord Krishna as their hero, and the Tamil ones chose Lord Subramanya, some Padas are of a purely erotic nature. There are also the satirical padas and humorous padas.

The pada has three sections pallavi, Anupallavi and Charana. There may be three or more Charanas. There are no sangatis (as in the original form). The Music is slow and dignified and flows in a natural manner. In many padas, the Music of the Anupallavi repeats in the charana's second part like in most kritis.

Examples of Padas

Dari juchuchunnadi – Sankarabharanam.

From the point of Musical structure, the Music of the Charana is

- (i) The sum of the Music of the Pallavi and Anupallavi Eg: Emata- ladina.
- (ii) The Music of the Anupallavi alone is repeated in the Charana Ex: Aligite.
- (iii) Where the Music of all the three angas is different. Eg. Telisenura.

As for the ganakrama of a pada, it is the same as that of a kirtana with the divisions Pallavi, Anupallavi and carana, but in the case of padas like yalane vanipai in Kambhoji it is usual to begin with the Anupallavi.

'Svarasthana' pada is a composition where in at the commencement of each avarta, the svaraksara beauty is met with Ex. Dani in Kalyani of Sarangapani. Samudaya padas are those padas which are composed in a group. Eg. Vijaya Raghava Pancharatna of Kshetrajna. In padas, there is a balanced weightage to both the dhatu (Music) and matu (sahitya).

2.3 KRITI

Kriti-s are forms in which we find more importance given to the aesthetic aspects of Music. They are dhatu pradhana. The emphasis in Kritis is more to depict raga bhava in performances. It could be said that the performer as well as listener experience the Musical

aspect and rasa bhava within the contour of the raga of a kriti.

Kriti in a wider sense means any Musical composition(yat Kirtam tatkriti). We could say that it developed from the Kirtana form. Kirtana form seems to have been in vogue from the latter half of the fourteenth century. The Tallappaka composers were the foremost to have Kirtana-s with the anga-s Pallavi, Anupallavi and Charanam. Their period 1400 – 1500 A.D. Purandaradasa says that he has composed about 4,75,000 Kriti-s in his composition Vasudevanamavalia in the raga Mukhari. Saint Tyagaraja describes the ideal features of Kriti in the Kriti “Sogasuga mridaga talamu” in the raga Sriranjani.

Kirtana-s are more sacred in nature. They depict puranic, religious themes and are ideal for temple and sacred festivals. They could also exhibit the features of God in various forms or even praise ardent devotees. The Music and rhythm of Kirtana-s is simple tuneful melody. The number of Charana-s could be many and all the Charana-s set to the same tune/dhatu. Kirtana-s are more framed to bring out the meaning or Sahitya bhava with less portrayal of Musical intricacies. Anupallavi-s could be dispensed with in Kirtana form. The Music in them is simple with all the anga-s having the same eduppu. It is easy to grasp the Music in Kirtana-s. They are intended to create the feeling of devotion or bhakti rasa.

The sahitya of Kriti-s could be sacred or secular. Musical decorative and aesthetic anga-s form the vital aspect in the form Kriti. The sahitya is less. The raga and laya bhava-s are brought out in the most technical and melodic manner. It is Musically a demanding aspect to perform kriti in the best intricate way possible.

Kriti-s could express the feeling of the composer in a dialogue form with the Almighty. In Kirtana-s, the sahitya should have the metrical form. In Kriti-s, the words could be in conversational form even in simple commonly used words.

Kriti-s are ideal in giving out the concept of raga, be it major or apurva. There are many raga-s like Balahamsa which are understood only through the Kriti in it.

Anga –s in Kriti

Kriti –s generally have the anga-s Pallavi, Anupallavi and Charana. In many kriti-s, the latter half of the Charana is Musically similar to the Anupallavi.

Many kriti-s of Muthuswami Dikshitar have Pallavi followed by Charanam and that is called Samashti Charanam.

Ganakrama:

Ganakrama of Kriti is Pallavi followed by Anupallavi and ended with Charana. The first line of the Pallavi is sung after the anga-s Anupallavi and Charana. If a kriti has more than one charana set to the same tune, the mudra Charana is usually sung.

In Kriti, an apt line could be chosen for niraval/ Kalpanasvara. The facets of the raga could be explored through the manodharma (creative) genius of the artist.

In Kriti-s the basic tune of a line could be modified and rendered with sangati-s which depict the ragabhava of the artist. The sangati-s could vary slightly from one pathantara to another.

Many Kriti-s are rendered with Chitta svara-s which could have been composed by the composer like in Brochevarevarura in Khamas raga by Mysore Vasudevachar or by a later Musician like the one for Sobillusaptasvara of Saint Tyagaraja in Jaganmohini composed by Karaikudi. Vina Sambasiva Iyer and rendered popularly by many Musicians.

The various kinds of Chitta svara-s is an interesting area of study and is sure to reveal the basic stylistic approach of the Chittesvara composers. Prof.P. Sambamurthy has analysed the varieties of Chitta svara-s in the pagae 138 under the heading decorative anga-s (of kriti-s) in Book three “South Indian Music”.

Kriti-s could have svara sahitya or words corresponding to the svara in them like we find in the ghanaraga panchratna of Saint Tyagaraja.

Madhyamakalasaahitya-s are found in many Kriti-s like Anandamritakarshini (Amritavarshini), Vallabhanayakasya (Begada) of Muthuswami Dikshitar.

Solkattu svara-s and Solkattu svara sahitya-s Svarakshara etc., are also found in many Kriti-s.

2.4 KIRTANA

‘Kirtana’ and ‘Kriti’ are two different Musical compositions which are very close to each other. Scholars opine that the term kriti refers to the composition with concentration principally in its Music and not in tis sahitya. In kirtana, the sahitya is of primary importance. Kritis are dhatu-pradhana rachanas (compositions), but kirtanas are matu-pradhana rachanas. If a kriti is enjoyed and respected more for the Musical, technical content, the kirtana is valued for the devotional content of the sahitya. According lto scholars, sangita kavitvam and sahitya madhurya are the important factors in the kriti and kirtana respectively.

Before discussing about the other differences between kriti and kirtana, let us see the sections of the kirtana. A kirtana has a pallavi, sometimes Anupallavi and Charanas. The Anupallavi is a dispensable anga in a kirtana. The different angas are characterized by the same eduppu (ettugada i.e graha). The compass of the Music is limited to small size and hence the piece can easily be learnt by one and all. The purpose behind the kirtana is creation of bhakti rasa and strictly speaking the kirtana is a sacred form.

The Music is used mostly as a vehicle to sing the glories of God.

The Music and rhythm of the composition is simple, words are many and generally all the charanas are one dhatu (Musical tuning).

When the Pallavi and Charanas are of one tune, it is called Ekadhatu Prabandha. When Pallavi and Charanas are set to two different tunes they are **Dvidhatu Prabandhas** and when the pallavi, Anupallavi and charanas are set to three different tunes, the kirtana is **Tridhatu**. Though kirtanas are set to three cases mentioned above, mostly kirtanas are found in Ekadhatu and Dvidhatu varieties.

Kirtanas are considered older to kritis. The kirtanas are born in the latter half of the fourteenth century, whereas the fully developed kritis are found after four hundred years.

Tallapaka Annamacharya and his descendants are the first composers (1408-1500) to compose kirtanas.

Kirtanas of a great variety are composed by Tallapaka Annamacharya followed by his descendants like Tallapaka Peda Tirumalacharya Tallapaka china Tirumalacharya etc,

Kirtanas are more suitable for congregational singing. Generally kirtanas are composed in popular, traditional and common ragas.

However, there are some compositions on the border line. It is difficult to classify them under kritis or kirtanas.

Decorative angas like Chitta Swara, Swara Sahitya, Solkattu Swaras are not present in Kirtanas. But Madhyamakala Sahitya and Rheotrical beauties are occasionally found in Kirtanas.

The Sahitya of the Kirtanas is generally very simple and can be easily understood by both lay and learned.

Ganakrama

First, the pallavi of the kirtana is sung, followed by Anupallavi. This is continued by pallavi again. Next, all the charanas are sung with pallavi in between every two charanas. Finally the pallavi is sung and the composition concludes.

Composers of the Kirtanas

Tallapaka Annamacharya, Bhadrachala Ramadasa, Tyagaraja Arunachala Kavirayar, Gopalakrishna Bharati, Tumu Narasimha Das, Chengalvaraya Sastri, Nilakantha Sivan and others.

Some popular kirtanas

1. Muddugara Yasoda - Tallapaka Annamacharya - Kuranji-Adi
2. Paluke bangaramayena - Bhadrachala Ramadasa - Anandabhairavi- Adi
3. Rama Rama Nivaramu - Tyagarajaswamy - Anandabhairavi- Adi
4. Nagumomu galavani - Tyagarajaswamy - Madhyamavati

2.5 RAGAMALIKA

Ragamalikas are the most enjoyable of Musical forms in a melodic system of Music. The change to a new mode at each stage sustains the interest of the listener from start to finish. Ragamalikas are the longest compositions that we possess in Indian Music.

The Ragamalika, as its name implies is a garland of ragas. Decorative patterns in their highly artistic forms are seen both in the dhatu (Musical setting) and matu (Sahitya) of Ragamalikas. The Ragamalika is a set piece like a Varna or kriti. There are also Ragamalika Varnas, Ragamalika Kirtanas and Gitas and Svarajatis. In maanodharma sangita, however, the term Ragamalika signifies the chain of kalpana svaras sung in different ragas at the end of the Pallavi. Also, when a Musician sings Slokas, Padyas, Viruttams and stanzas in different ragas, he selects Ragamalika. A series of tanas performed by vainika constitute 'Ghanaraga tana malika' in a vina concert. Sometimes cittasvaras are also composed in the respective ragas in a ragamalika.

Eg: Arabimanam Vaitta darippayi ennai by Tarangam padi Pancanadayyar. The names of ragas are also at times given in the Ragamalikas.

Ragamalika can be freely translated as a garland of melodies. This concept of Ragamalika is as old as the concept of raga itself. It is always more interesting to listen to a string of melodies (ragas) coming one after another rather than to listen to the same melody for a longer period. Great Musicians like Ariyakudi Ramanuja Iyengar invariably sang a ragamalika towards the close of their memorable concerts.

The earlier works like that of Matanga, Sarangadeva and others mention such a composition as a Raga kadambakam. In this different sections of a Prabandha were set to sung in different ragas and talas. Coming to more recent times, both pre-trinity and post-trinity composers have composed a number of ragamalikas. These ragamalikas may be broadly classified into 2 groups:

2.5.1 Those which have been composed originally as ragamalikas.

2.5.2 Compositions which have later on been converted to ragamalikas.

The minimum number of ragas that should be present in a ragamalika is said to be four. The maximum number is sometimes defined by the theme chosen by the composer. For example Paksha malika 15 ragas, Nakshatra malika -.27 ragas and so on.

The Pallavi and the last charana, of a ragamalika should be in auspicious ragas. The opening raga of a ragamalika should be a prasiddha raga. Ragas which can be sung at all times are preferred in a ragamalika unless the composer is other wise obliged to choose a particular set of ragas.

As for the order in which the ragas should succeed one another, in a Ragamalika, certain general principles are observed. There are cases in which the composer is tied down to a particular order, irrespective of aesthetic considerations, as for instance when he chooses to compose a ragamalika in the 72 mela ragas. Like wise in the Dinaragamalika varna and the murchanakaraka melaragamalika, the order of ragas is implied in the structure of the two compositions. But where the composer is free to choose his own order, the following considerations are kept in view.

From the point of Bhava and Rasa, there should be natural flow in the sequence of ragas. A feeling of abruptness should not be experienced, when the transition from one raga to another takes place. It is with a view to avoid this feeling of abruptness that a complimentary svara passage in the pallavi raga called the Makuta Svara is composed for being sung at the end of each section. This makuta svara is some times referred to as Pallavi svara.

Ex: g r s D, r s D, sD, g r n d m g s d. (Bhavayami Raghuramam)

Ragas which possess one or more common svaras and which are able to rouse similar or related rasas (feelings) can succeed one another in a filling manner. Such ragas are called Mitra ragas.

Closely allied ragas cannot come one after another in a Ragamalika. Ragas of diametrically opposite rasas like Athana Nadanamakriya will not generally occur as successive ragas.

In Ragamalikas which contain Sahityas for Chittasvaras, the sahityafor Makutasvara part is called the 'Makuta Sahitya'. This Makuta Sahitya in the Pallavi raga serves as a common conclusion for the ideas contained in the charanas and naturally leads on to the sahitya of the pallavi.

Ex: Pannagadrisa

The svaraksharas of both Sudha and Suchita types occurring herein is noteworthy. The various stages of the evolution of the Ragamalika may be analysed into:

(1) The sections or Khandikas being set in different ragas.

Ex. Enakkun irupadam .

(2) The sections having the raga mudra, in addition.

Ex. Amba ninu ne nanmmiti.

(3) A chitta svara in the raga of each section being incorporated.

Ex. Bhavayami.

(4) A mukta svara in the pallavi raga being incorporated.

Ex: Jayajaya Gokulabala.

(5) A viloma karma chitta svara also figuring at the makuta svara.

Ex. Nityakalyani

(6) With a sahitya for the chittasvara and the makutasvara.

Ex: Pannagadrisa.

The concept of ragamalika has invaded other forms like the varna, pada varna.

2.6 TILLANA

Tillana is a short and crisp form. On account of its brisk and attractive Music it is sung in the end of the Music concerts. It usually begins with jatis. The tempo is usually madhyamakala. The matu consists of jatis interspersed with svaras and ordinary words.

It came to be composed by classical composers who lived in the 18th century. In a Music concert, after the long drawn-out pallavi, it comes as a pleasing variety. In a dance concert also, it comes as a pleasing variety after the abhinaya for a long drawn out padam. In the Harikatha Kalakshepam also, after a long discourse, Tillana comes as a welcome variety.

Tillanas may be classified into those which are Music concert forms and those for Dance concerts. Tillanas that are used mainly in dance forms also exist. Tillanas intended for dance forms are generally in medium tempo and the jatis are arranged so as to give scope for a display of a variety of foot work. Tillanas have Pallavi, Anupallavi and one Charana and the mudra of the composer occurs in the Charana. The Charana contains Sahitya also.

The name Tillana is constituted of the rhythmic syllables: ti la na.

The tillana has its counterpart in the desya type, tiri tillana. Its Music is brisk and lively.

Among the Tillanas, intended for Music concerts, some are in slow tempo. Ex: Vasanta raga Tillanas of Pallavi Sesha Iyer.

There are popular Tillanas and scholarly Tillanas. The Tillana beginning with the words Gauri nayaka is of two avartas in Simhanandana tala composed by Maha Vaidyanatha Iyer (Kanada raga) is very scholarly. Another example of scholarly Tillana is the Kamba Ramayana Tillana of Kundrakkudi Krishna Iyer. Ramnad Srinivasa Iyengar has composed a tillana in Lakshminanda tala. Vira Bhadrappa, Swati Tirunal, Ponnaiya, Pallavi Sesayyar, Patnam Subramanya Iyer are some of the prominent composers of Tillana.

Mangalampalli Balamurali Krishna, Lalgudi G. Jayaraman composed many Tillanas which are profusely performed in the Music and dance concerts.

2.7 SELF ASSESSMENT QUESTIONS

1. Explain the following:

a. Ragamalika

- b.** Kriti
 - c.** Jatiswara
 - d.** Tillana
- 2.** Write short notes on the Javali, swarapallavi, varna and daru.

2.8 REFERENCE BOOKS

2.8.1. South Indian musi book-III by P.Sambamurthy.

UNIT-III

KATHA KALAKSHEPAM, YAKSHAGANA, VEEDHI NATAKAM, KURAVANJI NATAKAM, BURRAKATHA

3.0 OBJECTIVES

This unit gives knowledge in

1. Geya Natakam
2. History and structure of the Kuravanji Natakas
3. History of Prahlada bhakti vijayam and Nouka Charitram
4. Significance of the Opera
5. Kuravanji nataka and types
6. The main objective of the lesson 'Burrakatha' is to elevate folk art which is popular through out India.
7. To inculcate the instinct of folk art for social awareness.
8. To create interest in the stage performance also in Burrakatha and to make them aware of the structure of Burrakatha.
9. To think of furthering the peoples art for rural entertainment.
10. To make the youth realize that the age-old art forms are far more better than the present day art media.
11. To draw the historical background as to the origin, advancement and utility of the musical and body movement form of storytelling among the less civilized people.
12. To trace out the particular race of families that made their living by way of story – narrative communication art.
13. Puppet show and different types of puppet shows

3.1 INTRODUCTION - KALAKSHEPAM

This form which was basically prominent in **Maharashtra** became very popular in South too.

Tanjore Krishna Bhagavata was the pioneer in kalakshepam. Adibhatla Narayanadas, also contributed to this form in South, both as composer and performer.

3.1.1 FOLK MUSIC

Folk music is commonly believed to be the expression of the rustic mind. It basically reflects joy, sorrow, fear and social memories of the common people. Accordingly folk music has been described as the auto biography of the people. It is forever old and forever new, like the very earth that is the home of the folk.

Folk song as a spontaneous expression of natural feelings appears to be the work of anonymous individuals spanning over many generations. It essentially reflects the genius of a homogeneous and emotional type.

Simplicity and uniformity in rhythm characterise the structure of folk song. The songs contain numerous stanzas sung in more or less the same tune. Consequently there are considerable variations in the folk melodies. Its melody is indeed, original and distinct.

The vital element of folk song is to be identified in its functional application than in its appeal as classical music with ceremonial implications. Folk songs lend themselves to their identification with the rituals and customs in vogue in the community and therefore act as the very essence of popular belief. Folk music is the music “which has grown up among the people as an integral part of their daily life”. It is the unconscious expression in melody of racial feelings, character and interests of the people. Art music and folk music are of compartmental in which Art music is the product of the folk. So folk is the ancient one in which man naturally felt and enjoyed himself the aesthetic sense of music. Folk songs are the songs created by the people, whose cultural development has been effected through the unconscious and intuitive exercise of the natural and inborn faculties.

3.1.2 CHARACTERISTIC FEATURES OF FOLK MUSIC

Folk music contains a language which is highly personalised and emotion packed. They have great potentialities of communication in promoting social change and social change and social development. These advantages should be properly utilised in community development involving particularly rural of folk communities.

Apart from this, the voluntary participation of a common rural folk strengthens the power of music, which is simple and spontaneous. They are composed and sung by the

village folks. Unity of purpose characterizes the folk songs which are more associated with domestic rituals and other religious ceremonies. One finds common themes and a mass appeal in folk song, which aspects the interest of the rural folk. Singing of folk styles present as specialised art of communication which invites members of the society for participation, they are the (folk songs) “musical repertoire of communities as apposed to the expression of the musically trained individuals. They are the songs having the character of unconscious expression in melody of the racial feelings, character and interests of the people. The thought content of the folk songs is therefore very largely influenced not only by the psychological variations but also by the geographical and climate differences.

Any how the character features of the folk music varies from region to region. According to the habits and traditions according to their culture the range of musical quality differs. Folk songs use materials of their own environment and resolve them into forms that attain eternal quality.

In Andhra Pradesh, Telugu songs especially (folk) are filled with sweet melody, in which three and four notes belonging possibly to every early days of musical composition. The Telugu language - with Country people, uttering Janapada, Palle lyrics contain 5, 6, 7 notes whose musical range is one octave and more.

Development of stages

The folk music's origin will be divided into 4 stages.

“The first stage is sounds which are produced by the primitive man. They are in 2 or 3 svaras. Again and again when the sounds are rendered, a phrase or phrases are formed in the second stage.

In the third stage, when the incompleting svaras are sung mixing one by one - some balance of musical phrases formed.

In the fourth stage - depending on tonal centre, the principle phrase formed into a struti when he altered it again, with some balance of sruti then the song is formed. The emotion of a rustic primitive man paved the path of matured fertility of sweet folk song in present.

This evolution of folk music will be the same to various places of the world. Like - wise, the folk music of Andhra Pradesh also evaluated. In fact, the folk lyric with tune does not go beyond 3 or 4 svaras (NSRG). But this status of folk with only 3 or 4 - raised to 5, 6, 7

svaras to the middle period.

For example - the children's song "Oppula kuppā, Oyyari bhama", has only 3 svaras, now and then with 4 svaras - Gunturu

Chinnadana - 4 svaras Gulla peruladana

Later 5 svaras have come - now a days vocational songs love songs with mandra ni upto Madhyasthayi 'ma'.

6 svaras

Gobbiyallo sakhiyavinave entativaadooy-Chinni Krishnudu Chudanentho - Singaramu, 6 svaralu; Seetha kalyana etc., in medieval - the folk music has 7 svaras.

Jo achyutaananda jo jo mukunda Lali paramananda Rama govinda Later one octave songs – like Kasturi Ranga Ranga - Came into existence 'Gobbi thattudamu rare - Songs for women, Godari thalliki gojjangi poodanda.

When the culture and education improved, gradually the rustic nature of the folk tunes disappeared and more classical tunes with some ragas developed Ragas like Hanumattoodi, Sankarabharanam, Nathabhairavi, Keeravani, kharaharapriya. It is not like that, the folk especially - village singers know all these ragas. But the raga resemblance will reveal the scale of that raga to well known musicians.

The wording of a folk song also is not clear according to chandassu or prosody. The retorics (alankaraas) used in a folk song are all not considered to any rules and regulations. The spontaneous poetry rendered in a rustic singer - gradually modified to a refined rhythmical and prosodical too (some extent) after the development of musical and literary sense.

After the civilised culture's development, the artists are singing so many varieties of folk songs like marriage, social, vocational, Burrakathas, Ragamalikas, Tathwas (Philosophical). they are very attractive for the people of current generations also.

It is well known that the art music, which is sung by Karnatic musicians, is the product of folk itself. These are the products of folk music, like the procedures of present music and the dance ways and varieties also the lets from the folk Dance.

3.1.3 VARIETIES OF FOLK CONCERTS

Based on content, nature and style, folk songs are divided into so many varieties.

Folk songs which appeal to different groups such as women, labourers, farmers and children under this category the Lullabies come.

With love and affection mother wishes the baby to take rest and sleep stopping the plays and noise.

Ex: Jo Achyutananda.

Lali - Sri Rama lali - In saint Tyagaraja's Utsava Sampradaya Keertanas - Nowroj, Sankarabharana, Neelambari - like ragas are used.

Marriage songs - Samartha songs - Appagintalu, (sending the daughter to another - in - laws house) folk songs are sung. the farmer when digging the sand, when putting water to the crop, when filtering the rice from the chap and while harvesting folk songs are used.

The devotional folk songs are very simple though containing sublime ideas. We find some songs in which the author considers himself as the nayaki speaking to god as the Nayaka. Dr. Senapathi says that the songs of Thiruarutpa are capable of giving joy both to the literate and to the Illiterate.

The aim of the author in composing these songs was to share the joy he had received from the Lord with others. Further he also wanted to be of service to all the living beings and to spread devotion to god in every part of the world. The songs of Thiruarutpa are arranged into 6 groups called Tirumurai.

3.1.4 FOLK INSTRUMENTS

According to Sambamurthy's reference they are mostly percussion instruments and wind instruments. Stringed instruments like the Nanduri and Vina Kunju are used on the west Coast. Tuntini, Ekthar, Fiddle is also used. Conch, Flute Komber, Nagaswaram, Nedunkuzhal and Tiruchinnam, Ekkalam and Magudi are used.

In Karnataka, in Andhra Pradesh also – Chiplas – drum varieties, Talams, Muvvas, Dhol, Pamba, Diviki, Dapputtappeta – this group is common and peculiar in Andhra Folk.

In Burra, the body is prepared with clay. Different tones are produced from the karani, as in mridangam chiratas, kolatam sticks play an important role in rural Bhajans. We find in our 5 note songs a peculiar feature. All of them range from Mandra Stayi 'N' to Madhyama Sthayi 'M'. They have taken 'N' from mandra Sthayi, and tacked it on the first tetracird. Therefore we find again in this group, the same kind of occupational and erotic songs that

occurred in the first tetracord note combinations. One of the remarkable feature is that while compositions of three and four notes are classed under Sankarabharana and Harikambhoji melakarthis, songs of 5 notes claim.

Coming to the six note compositions, which may be divided into over 4 sections the first section under it ranges from Madhya Sthayi 'P' to Madhya sthayi 'b', thus comprising the second tetrachord of Madhya Sthayi and the first two notes of the first tetra-chord of Madra Sthayi. The second section claims seven songs in the range from (Madhya) Sthayi D to Madhya Sthayi M. The third Mandra Section ranges from Mandra Sthayi N to Madhya Sthayi 'P' and there is a ragamalika like Siri Siri Muvva the fourth and the last section ranges from Madhya Sthayi 'S' to D. In this six note group, besides Harikambhoji and Sankarabharanam, we have Netabhairavi, Bilahari – Kharaharapriya combination of ragamakila Folk songs.

The folk especially the Indian is very melodious both in North and the South, with its prominence of stage performance.

Kavadi Chindu

These are devotional folk songs composed chiefly by Annamalai Rddiar in honour of Lord Subramanya in the 19th century, and meant to be sung during a pilgrimage when "Kavadi" is carried on the shoulders as an offering. Some of these tunes are in ragas such as Anandabhairavi, Senjurutti, Kharaharapriya, Chakravakam, Harikambhoji and Mukhari. Kavadi Chindus are sometimes sung towards the close of concerts of classical music. Subramaniya Bharathiar has also composed some Kavadi chindu.

3.2 GEYA NATAKAS

Bhagavathas of Krishna river region and Melathur Bhagavathas of Kaveri river bank worked out about yakshaganas like Parijatha Paharanam – Siddhendra yogis Bhama Kalpam. The Tharangas of Bala gopala are being performed now a days.

Krishna Leela Tharangini is a devotional opera with 12 sargas. Pallavi, anupallavi, charanas are written in a single dhatu. In these grandha, some vachanam (prose), some slokas, in between the jathies are also included. As these tharangas are in Sanskrit only scholarly people can understand. The leelas of Krishna, the marriage of Krishna with Rukmini is the story of Krishnaleela tarangini. At present these are performed in music concerts and dance concerts also with suitable Padavinyasa and Abhinaya. This is called a special art of

Geyanatakas or yaksha ganas or operas.

Jayadeva's Geetha Govindam, Siddhendra's Bhamakalapam are Gayoparupakas with marga tradition. Gollabhagavatham Kuravanji, Dommaririthyam, Yakshaganam are regional features included in margi. Actually these above mentioned are desi.

Gopalakrishnabharati has written dance drama in Sanskrit from Telugu. Leela suka has written Srikrishna Karnamrutham and Siddhendrayogi formed a village with so many disciples. The region of Tanjor called Achutabhipuri is present Melattur, which is famous for the performance of Nritya Natakas by Melathur Venkata ramana bhagavathar the Yakshaganas or Dhruva, Kamsaavedha, Bhasmasura Vadha, Harischandra, Sita Kalyana in Telugu.

In Sulamangalam rupeakas uttu, kadu, Satyamangalam, Nalluru are performed. In kuchipudi, Nrithy Natakas Yakshaganas are being performed with Dasavatharam Manduka Sabdam, Churnika Duripada etc.

The Scholarly tempo, rhythmical, musical and well versed knowledge in foot work, with music version, dramatic, and melodic – traditional and regular performance reveals the interest of the artists in Geya nalakas in "Margi" tradition.

The hilly or tribal rupakas are very interesting to the scholarly people also. The Kuravanji natakas with Kuruthi, the future teller will be the mediatre and makes fusion to king or hero or queen or heroin. Some will be in philosophical way. Golla Suddalu, Jangama kathalu, Burrakathas are the yaksha ganas. The Marathi stories from Maharashtra Lavaries Paradas are entered into Telugu people. Now a days Elapatas, Ragadas, Artha Chandrikas, Alloneredu are in evolution. For the performances of yakshaganas kings offered patronage.

3.2.1 GEYANATAKAS (MUSICAL OPERAS) IN SOUTH INDIA AND ANALYSIS

Opera is a musical drama. It is a drama of any description set to music. In a drama ordinarily there is no music, and even if music is present, it is merely incidental. It forms an integral part of it. Where as drama is a literary form. Opera is a musical and literary combined one. An opera furnishes musical and a dramatic entertainment. Natakam is pure drama. Sangeetha natakam with literary content is opera. In German, there are the words opus Opera is a form of applied music, compared to Yakshagana opera is a superior form of composition. Superior both in point of music and also libretto(Sahithyam).

In the history of every country we find that the opera comes later than the drama. Since

the former is an advance over the latter it is but natural that it should be so. The European opera has its origin about three centuries ago.

It had its beginnings in Italy and since then has had a continuous development.

The germ or nucleus of the Indian opera may be traced to the Gita Govinda of Jayadeva (12th cent). The opera in Sanskrit is the Krishnaleela Tarangini of Narayana Teertha (16th cent) both these works were however designed by the respective authors as dance dramas. We come across operas in the south Indian languages only from the 17th century.

Operas are interesting art forms. They are popular in all countries. Laboriously built and lavishly furnished opera houses are found in most of the cities of the West. Operas appeal to the initiated and the uninitiated alike.

Geyanataka is the name for opera in India. Opera in India is not merely a musical play. It is a combination of poetry, music, dance and symbolism. Where as in a nritya nataka or dance drama, dance is an integral part of the play. It is not so in the Geyanatakas. In the opera, dance is only incidental. Abhinaya plays a greater part in opera, than foot work. In the NrityaNataka the foot work abhinaya are equally prominent.

In the Geyanataka the music plays an important part and serves as a powerful commentary on the situation. The Geyanataka is a show for the eye and a treat to the ear.

In the opera, we find the happy consummation of all the fine arts. It is erroneous to think that an opera is merely a concert in costume. Music there in is not a mere decoration super imposed on the play. It is an element interwoven into the texture of the play.

In south India, there are operas written as such by great composers and charitrams or stories in song and verse which may be produced as operas. The latter are termed as Geya charitras. Thyaga raja's Prahlada Bhakthi Vijayam is an opera with five acts. His Nowka Charitram is a smaller opera. The Nandanar Charitram of Gopala Krishna Bharathi and the Ramanatakam of Aruna Chala Kavirayar though intended by the respective authors to be given as musical discourses may be produced as operas with the same music and libretto.

The various kinds of Darus.

1. Samveda daru
2. Uttara – Prattuttara daru

3. Swagatha daru
4. Varnana daru
5. Prelapa daru
6. Pattabhisheka daru

3.2.1.1 THEY APTLY ADORN THE PLAYS

Patra pravesadarus occur only in Nritya natakas or dance dramas. In the Geya Nataka or Opera the story is commenced straight away after the introductory verses and invocations to Ganapati.

Thyagaraja is the greatest writer and composer of operas in Karnatic music. His two operas, Nowka Charitram and Prahlada Bhakti Vijayam are brilliant works. Prahlada Bhakti Vijayam is longer than Nowka Charitram and divided into 5 chapters. Nowkacharithram is comparatively smaller and is in one act. In Nowkacharithram, this act is divided into five scenes. Having written the story of the Ramayana, in the form of the soul-stirring kritis. Thyagaraja thought that he should do something for the other two important avatharas of Vishnu. And the result was the Prahlada Bhakti Vijayam relating to an incarnation subsequent to Rama.

3.2.2 PRAHLADA BHAKTHI VIJAYAM

Of the three operas of Thyagaraja, Prahlada Bhakti Vijayam is the longest one. Another two Nowkacharithram and Sitarama Vijayam are smaller than that of Prahlada Bhakti Vijayam. It consists of 5 acts. 45 songs figure in this opera. Some of the songs are in the style of darus – kritis and in the style of Divyanama Keerthanas. There are also beautiful Kanda Padyas, Sira Padyas, Utpalamals, Champakamals and Dwipadas. The prose passages here and there explain the connecting links in the story. The famous Churnika, Jayathu Jayathu describing the greatness of Vaikunta figures in act 11 of this opera. This Churnika picturizing the divine glory of Vaikunta is grand in its construction. It's high sounding panegyrics have a telling effect.

The name of the opera is Prahlada Bhakti Vijayam not Prahlada Bhakta Vijayam. It is the triumph of Prahlada's bhakti that is significantly sought to be converted in this opera and not the life story of Prahlada. Approximately enough Thyagaraja has introduced some incidents not found in the original story, "Prahlada Charitram". It is open to a poet to introduce in a play fictitious incidents for the purpose of heightening the incidents in the

drama, and to sub-serve. The purpose, he has in view. His senior contemporary Merathur Venkataramana Sastry has introduced some fictions in his Telugu drama. For instance, in his Pahlada Charitram, after the avatar of take place, along but spiritually uplifting dialogue takes place between Hiraya who requires divine Jnana and Narasimha. This dialogue takes place between has no basis in the original story.

Through out the opera, Pahlada refers to Rama. This significance of this can be understood only when it is remembered that to Thyagaraja Rama was Parabrahma. In the Kriti, Telisi Rama Chintanato (Purnachandrika) Thyagaraja equates Rama with Brahman. Through Pahlada Thyagaraja tells us what is real Bhakti and what will be the reactions of an ideal bhaktha to particular trials and ordeals. Thyagaraja has been a shrewd observer of men, manners, customs and human foibles. Not only does he reveal these in the opera, but also gives his own views. Almost all the Kritis of this opera has the composer's media and now and then in Ankitam of Lord Siva whose name is Thyagaraja in other works also.

Both in the introductory dvipada and in the Phalasruti at the end, he refers to himself as the son of Ramabrahman.

The portrayal of the episodes in this opera is so vivid and masterly that the story seems to take place, before our very eyes. Bhava pushti, Artha pushti and Sangitha pushti are abundantly seen in this opera.

There are no vidushakas (clowns) in Thyagarajas operas, because the idea of mere entertainment was far from his mind. The Pahlada Bhakti Vijayam is cast on such a higher spiritual mould that chastening of the heart and spiritual upliftment result even from a study or sravanam of it. The full aesthetic effect can be experienced only when one witness this opera, enacted by talented actors and singers and by a good orchestra, providing the musical accompaniment. Some of the important statements contained in the opera.

In act 1, page 2, line 8 – Thyagaraja says that his object in writing the opera was to elucidate the nature of Jnana Vairagya Vijnana Satbhakthi i.e., unalloyed, steady devotion born out of true Jnana (knowledge) Vairagya (disinterestedness) and Vijnana (wisdom of spiritual experience).

Ex: Sricheta Vilasillu Sri Rama Chandra.

He uses the phrase Ganarasa i.e. pure aesthetic emotion, unconnected with the navarasas, and uparasas in an appropriate and aesthetic manner.

Ex: P.2, raga tala mridanga ravaliche migula

The significance of worshipping bhakthas (devotees) and cultivating their friendship forcibly emphasized in the four slokas on P.7 of Act (1).

S/o (1) Abhyarn yithwa govindam, S/o(2) Archaya Mevatu hareh S/o (3) Tulayamalavenapi
S/o (4) Amritha Sruti

Those who only worship the God or Vigrahas and not the bhakthis are not entitled to Vishnu Prasadam (grade) and they only shown people and belong to the lower rungs of the ladder. The emphasis of the satsangam i.e. Association with devout and pious souls is not worthy. In Bhaja Govindam Stothram of Sankara 7th century A.D. and in Narada Bhakthi Sutras in we find the same.

Some of the slokas occuring in the opera are the coinage of Thyagaraja and some slokas from the Ramayana, Bhagavatha and Mukundamala.

Song 21 in Devagandhari raga contains higher philosophy. Oneshould mediate and get emerged with the inner soul.

Beautiful similies occur in many places in the verse and the songs.

Thyagaraja is the devout student of Bhagavatham. The manuscript copy of Bhagavatham that he used for his daily parayanam can still be seen in Sourashtra Sabha Library, Madurai. She characters in the manuscript are alike print and is a fine specimen of beautiful Calligraphy. The verses are written in thick foolscap paper.

Thyagaraja has mostly used sista vyavaharika bhasha i.e. language spoken by cultured people in their houses.

Thyagaraja's opera is also giving an idea of the Telugu that was in vogue in Tanjore dt., during his time. There are certain words which have a local covering and meaning.

For example, the word Gangasagaram in the Sahithya of the Kriti Chakkaniraja means only today Ganga rasa is used ironically to denote this drink just as the word Brahmaipatra, is ironically used to denote tobacco. What Thyagaraja meant, in the Anupallavi of the song is why go after toddy when there is the fine (nutritious) milk and cream. His sense of propriety was such, that when he was mentioning that the Great Rama was residing in his house, he did not want to use any filthy word conveying the sense of toddy and hence resorted to the use of word,

Gangasagaram. Telugu scholars residing in the Konasima and Rayalaseema dts., would do well to remember and not construe the word Gangasagaram in a literal manner.

That Prahlada Bhakti Vijayam was intended for being acted is clear from the fact that the Danvarika at the very commencement asks the Sutradhara: what is the Sabha? What are these instruments for? What are these? What are the costumes for? What is the name of the play which you are preparing to act? What are the fruits of attending this play? Who gave orders for enacting this Nataka? etc.,.

In this play, in all there are 80 Kanda Padyas, 17 Sisa padyas, 19 dvipadas, 10 utpala mala, 3 champakamala, 1 churinka, 1 dandaka, 1 tetageethi altogether 132 verses.

The total number of ragas, used in the songs of the Prahlada Bhakti Vijayam is 28. The names of those ragas and the serial numbers of the songs in those ragas are given below?

S.No.	Name of the Raga	Serial numbers of the songs in the raga
1.	Todi	6, 6a, 41
2.	Ghanta	9, 31
3.	Asaveri	30
4.	Punnagavarali	10
5.	Ahiri	42
6.	Saveri	26, 27
7.	Goulipanthu	35
8.	Pharaz	44
9.	Sourasthram	1, 16, 45
10.	Bhairavi	11, 17, 30
11.	Naga Gandhari	22
12.	Karnataka Kapi	38
13.	Madhyamavathi	23
14.	Huseni	4, 34
15.	Ritigoula	32
16.	Mohana	28, 43
17.	Kedaragoula	20, 36
18.	Sahana	8

19.	Yadukula Kambhoji	29, 37
20.	Sankarabharanam	5, 18
21.	Arabhi	13, 19
22.	Devagandhari	21
23.	Bilahari	24
24.	Neelambari	14
25.	Varali	15, 25
26.	Pamthuvrali	12, 33
27.	Kalyani	2, 7, 40
28.	Yamuna Kalyani	3

The songs in Asaveri 39, Pharan 44, Bhairavi 11, Bilahari 24 and Panthuvrali 12, and Couched in higher flours music.

Like Nowkacharithram, Prahlada Bhakti Vijayam also is a creation of his imagination. There are many episodes, introduced which are not found in the pure story of Prahlada. It is Thyagaraja alone that can conceive of a play of magnitude, and stature of Prahlada Bhakti Vijayam.

3.2.2.1 SELF ASSESSMENT QUESTIONS

1. Explain the following terms:
 - a. Characerstic features of folk music
 - b. Nowka charitram
 - c. Prahlada bhakti vijayam
2. Write an essay about folk music with suitable examples.

3.2.2.2 REFERENCE BOOKS

1. Geya natakas opera – Introduction part is taken from the matter of thesis book – (Pallaki Seva Prabandham by Dr.S.Annapurna)
2. Nowkacharithram, Prof. Sambamoorthy's Ediction.
3. Prahlada Bhakthi Vijayam, Prof. Sambamoorthy's Edition.
4. Information from – Geyanatakas – (Folk music material), Final M.A. prepared by Dr.S.Annapurna.

3.2.3 NOWKACHARITRA

Pure devotion is treated of in Prahlada Bhakthi Vijayam and in Nowkacharithram innocent love of Madhura Bhakthi towards Lord Krishna revealed. Thyagaraja's operas are written in his old age. They bear the stamp of their maturity literary skill and richness of musical conception. He had a great admiration for Potanna Kavi's Bhagavatham and he used to make parayanam of that great classic frequently. A study of Nowkacharithram reveals the influence of Pothanna over him.

Thyagaraja's Prahlada bhakthi vijayam and Nowka charithram are pure operas or prabandhas but not dance dramas. Thyagaraja was well versed in Bharata Sastra and could have written dance dramas had he chosed to do so. But he wanted to write pure operas divorced from the element of dance and achieve the same effects. This become possible, because of his extraordinary powers at Sangita kavitham. The absence of jati sequences and the absence of Pravesa darus are proofs to show that Thygaraja intended his works as Geyanatakas.

Nowkacharithram is a story of captivating interest told in an interesting manner. It is a creation of Thyagaraja's own imagination and has no basis in Bhagavatham stories like "Bhimarjuna garva bhangam", "Garuda garvabhangam", "Satya bhama garva bhangam" and "Droupadi mana samrakshanam" may possibly be cited as remote sources for the Nowka Charitam. He has the source of Telugu literacy influenced by Shahaji's Prabandhas like Pallaki Seva Prabandham and Vishnu Pallaki Seva Prabamdhham.

The opera is full of delightful music and beautiful poetry Krishna in this play is a young boy of about Seven years of age. There is the reference of him as Pasibaludu (young boy) in song³ and the dwipada following it. Apart from the sustained interest maintained through out the play. There is a peculiar appropriateness in the descriptions which is note worthy. It is not known if Thyagaraja ever went on a piligrimage to the north but his discription of the Janma river, Gokulam, the costumes worn by the ladies, there and many other things reveal an intimate knowledge of the geography of the place and culture, customs and manners of the local people for getting here and there in this work, glimpses into contemporary life and manners.

Excepting for the Phalasaruti (benediction sloka) at the end, the entire opera is in Telugu. But in the opera Prahlada Bhakthi Vijayam, we came across Sanskrit slokas here and there in addition to the brilliant Churnika, put into the mouth of Narada i.e. expressed by Narada.

Thyagaraja sticks to the rule that in an opera, the opening and the closing songs should be in same raga and also that raga should be an auspicious raga.

Like Purandaradasa, Thyagaraja wrote a simple and a musical language. Even in his poetry he avoided.

Nowkacharitam consists of 21 songs, 24 Konda padyas, 5 sisa padyas, 5 champaka malas, 7 sardulas, 2 dwipadas, one utsala padyam, and many interesting prose passages serving as connecting links in the story.

If the 21 songs in the play, 7 are in the Kriti style and the rest are simpler melodies as befitting the several occasions. Excepting for the Ghana raga varali and desya ragas, surati and sourashtra the other ragas used in the play are rakti ragas.

3.2.3.1 KEY NOTE OF THE OPERA

The Gopis charmed by Krishna's heroic deeds longed for an opportunity to see him and converse with him at close presence. That great desire is fulfilled and they were privileged to see Lord Krishna at close presence in song (8).

In the 1st, 3rd and 4th charanams it is mentioned that the wishes of the rishes to embrace Rama.

It may be noted in connection with Sri Rama Avathara on the wish of Rishis to embrace Rama. He tells that they can wait for Krishnavathara todo so. The Gopis are the Rishis, in other birth they had the wish. In charama 4 in 14th song... it is referred. In song 17, the mudra charana, Thyagaraja says that the pride of the Gopis vanished and Lord Krishna's mind was moved at their sad plight.

In the Champakamala verse following song 7, the Gopis are said to ascend the through of pride.

In the Dwipada verse, following song 3, Lord Krishna says "Have not the vedas and Sasthras proclaimed that without me not even a trifle can move in this world?"

Beautiful similes and metaphors adorn the opera, see for example the utpalamala verse coming after song 13.

There is a wonderful tenderness about the tunes of most of the songs of Nowkacharitam. This is in keeping with the boyhood of the Gopis. The most effective details

are painted in a vivid manner.

In the utsaha padyam Angalarcharadu, preceding song 15, () Krishna with a child like in nonsense infuses courage in the Gopis and says “There is no use of lamenting over what had happened. You must muster courage and find a way out of the rut – Remove your shining petticoats and insert them in the leak. Let the on rush of water into the boat be first arrested.

The beauty and expressive character of the songs of Nowkacharithram is some thing marvelous. The songs in the first part of the opera are richened and varied from the point of the view of ragabhava.

They are happy and cheerful. Good music naturally flows out during cheerful movements. In the latter half of the opera there is the only rasa that of soka, so there is no scope of much variety in music.

The Nowkacharithram is valuable lesson to teach when the Jeevathama became proud, it becomes for removed from the Paramatma causes certain things to happen. The result ultimately turns out to be good. This happened in the story of Satya Bhama. This happens in Nowkacharithram.

In the Nowkacharithram Thyagaraja has immortalized some folk tunes. As examples may be mentioned the tune of song 19 and the Pallavi of song No.8.

There is a certain logic in the sequence of events in the play. Thyagaraja’s intimate knowledge of human psychology, is revealed in many places. In song 17, he describes how the tongues of the Gopis are dried up. His dramatic scene is revealed when he gives a formal exit to the Devas who had assembled in the sky to witness the new Leela of Sri Krishna. How Lord Krishna amidst the Gopis when the party came back, to the banks of the Jamuna, is facinately described in the 5th Sisapadyam following song 19,

In all 13 ragas are used in Nowkacharithram. In Surati (2), Panthevarali (1), Yadukula Kambhoji (1), Sourashtra (4), Saranga (1), Bhairavi (1), Punnagavarali (4), Saveri (1), Karnatakakapi (1), Devagandhari (1), Ghanta (2), Varali (1), Mohana (1). The total number of ragas are 13 in number and the total number of the songs in each number are 21 in number.

Rasa in literature is experienced in Sahithya.

Rasa in Drama is experienced in Sahithya and action.

Rasa in opera is experienced through sangita, sahithya, and acting.

Rasa in dance drama is experienced through dance, Sangitha, Sahithya and action.

Important ragas or feelings like Sringara, Karuna, Veera, Adbhuta, Bhayanaka, Hasya and Bhibhatsa are met with in this opera.

Bhibhatsa (disgust) is depicted in the Kanda padya 22 following song 15. Grief born of fear is depicted in song 16. The feeling of sorrow is worked up to a climax in the last charama of song 16.

The Gopis experience adbhuta rasa when they get back all their jewels and wearing appeal.

3.2.3.2 THE STORY OF NOWKACHARITHRAM

Nowkacharitham is a story based on the boat excursion of Gopis in the river Jamuna with Srikrishna. In brief, the Humbling of the Gopis, pride is to theme of this opera.

A person may become proud due to many types of possessing. Forex, possessing of so much of property excessive muscular strength excessive intelligence, possession of extraordinary beauty. One evening the Gopis started as usual from their homes to spend the time in a pleasant manner. Just in that movement, the delight full music of flute of Lord Srikrishna fall in their ears and they are charmed by the music. They hurried here and there to find out where Krishna is they soon saw Heir, coming with pearls in his hand to purchase jujube fruits from a vendor suddenly Sri Krishna is surrendered by Gopis and they took him along with them dancing, singing and atleast they came to the banks of the river Jamuna. There they saw a boat coming their side in the river with decorated so much and shining like silver. Then they immediately thought of going excursion in the boat and enjoy the river boat journey.

The Gopis were alive to the Divine great ness of Krishna and had witnessed many of his heroic deads like lifting of Govardhana hill, killy Kaliya Surpent like this. It seems that they are waiting for an opportunity to enjoy his Devine company for some time and such an opportunity presented itself now. But some of them pointed out the way of taking Krishna along them. Moreover Krishna is a prince with somany luxurious aurnoments. He must accompany them they thought. The luxuriously decorated boast now started on its journey.

It was pleasant evening the charming Gopis inwardly fell glad at the happy prospect of the long cherished desires to enjoy the Divine company of the lord of the universe. The journey of the silver benaf started. They sprinkled the scented water and sandal paste out one another.

Some ladies sang the songs. They wore the garlands of Jasmine with a sweet smell. The sandal sticks are put in the sides of the boat. The atmosphere then is saturated with sweet smell. They made artistic folds of betel leaves. All of them are in a mood that they are tasting the divine vector. Due to the promise that has been taken by Rama that he will give the embracing happiness for the rishis on their wish in Krishnavathara. Some time later, they stopped playing and singing and highly enhanced their pride telling how fortunate they are in travelling a journey of luxurious boat with lord Krishna.

In the gifted play wright, Thyagaraja's remarkable successful gradual working up events flew to a climax. They have had many opportunities of knowing themselves that he is the incarnation of Srimaha Vishnu and the lord of universe. They reached the peak of pride forgetting every thing and asking Krishna "have you had any damsels like them in your court?".

Not stopping there they began to Lord Krishna saying that he was capable of only intrigues and wiles and of running after ladies and was not capable of rowing the boat. Now begins the climb down.

Krishna by his maya, caused a storm. The storm suddenly increased in intensity accompanied by terrific thunder and blinding lightening water began to rush into the boat and was tossed furiously the unbearable winds and nothing was seemed in that darkness. They lost all sense of direction and did not know which side they row the boat safely Utter confusion prevailed. In this condition, Gopis prayed the river Jamuma that if they are saved by the mercy of her, they offer every thing to the Goddess of the river. They thought that Krishna is also with them in this condition and they prayed the gods to save the boy also. Brahma, Indra gods who are watching all this, laughed amongst themselves, it is very funny for them to see that they are praying Jamuna goddess to save lord Krishna, the protector of the living and nonliving beings in the universe.

In the meantime, the water in the boat is coming fast to make the object of humiliating the Gopis. He told them that they mere by came to purchase Jujube fruits, they brought him – (if not so, he might be remained safe) what is the use of lamenting now? Ladies are never trust worthy. These words of Lord added them another injury. The play Wright again works up to a climax by taking us through songs in ragas which reveal Sokarasa (weeping) powerfully Krishna thought that the only way to save them from this situation is to ask them to remove their garmets insert them in the hole and pump out the water from the boat. They carried out his

suggestion to their dismay they found that the garments are all washed away in the current flow of water.

Finding that they were utterly helpless they again came to Krishna to come to their rescue, in an attempt to save Krishna lifting in their hands. The level of the water had fast risen and the boat was threatening to sink in an object state of despair they surrendered themselves into the Lord. They prayed Krishna in stead fast devotion. Immediately they saw him in a Divine Resplendent form. Krishna then suggested that they should stop weeping and with closed eyes and folded hands think of him with steadiest devotion and that they will be protected.

The moment the Gopis prayed in the manner suggested the storm abated rains subsided; darkness disappeared and the boat was found to be back at the place from whence it is started. Their garments came to them, the faces of the Gopis are now gleamed with joy. The sight of the Divinely Radiant Face of Krishna made them forget the erstwhile miseries they had undergone. They decorated Krishna and worshipped him. Just at that movement, they saw Brahma, Rudra and others who had been watching the leela of Krishna from above, performing pooja to Lord of the universe and getting back to their heavenly abode. The Gopis then got up a beautiful procession and came back to their homes along with Krishna. A Mangalam sung by them concludes the opera.

It is evident that Thyagaraja wrote this opera to illustrate the famous saying of Lord Krishna.

Ananya Chinta yante mam ye janah paryupasathe Tesham nithyabhiuktanam

Yogakshemam vahamyaham

3.2.3.3 SELF ASSESSMENT QUESTIONS

1. Explain origin and development of the Brindagana.
2. Write a short note on Geyanataka. Give in a brief history of Prahlada bhakti vijayam with suitable examples.
3. Explain the following:
 - a) Prahlada bhakti vijayam
 - b) nowka Charitra

4. Write an essay about classification of the Folk music.

3.2.3.4 REFERENCE BOOKS

1. Geya natakas opera – Introduction part is taken from the matter of thesis book – (Pallaki Seva Prabandham by Dr.S.Annapurna)
2. Nowkacharithram, Prof. Sambamoorthy's Edition.
3. Prahlada Bhakthi Vijayam, Prof. Sambamoorthy's Edition.
4. Information from – Geyanatakas – (Folk music material), Final M.A. prepared by Dr.S.Annapurna.

3.3 NRITHYA NATAKAM

In Geyanatakam, when nrityam acts as an important one, then it is called Nritya natakam. In this one, each small character dances compulsorily. For this nritya vocal and Instrumental Co-operation will be there. There will be pathra pravesa daruvu as an important item. In Geyanatakas - this will not be there. Each and every character will dance with pravesa daruvu and when he is dancing he will reveal excellent talent and scholarly approach. There are many attractive darus with very good starting (eththugada). Pravesadaru is so important in Nritya Natakas. There are so many works for the purpose of natya itself. Keshathrayya, Muvvaluri sabha pataiar, Sarangapani, Ghanam Sinayya composed Padams. Tanjore - Brothers - Meathur venkata Ramana Bhagavatar, Chengalwa Raya Sastry Pattabhi Ramaiah etc. wrote jatisvaras - Javalis - Sabdam, Padavarnas, Tillanas - These are all the sources for the development of Nritya natakas.

Jayadeva's Geetha Govindam is the first Nritya Natakam. It may be considered as an Opera (Geetha Govinda prabandha). Sri Narayana Thirthas "Krishnaleela Tarangini" is also considered as the greatest Sangeetha Nritya nataka of the 16th century. Prahlada Bhakti Vijayam - Nowka charitram, Sitarama vijayam are the famous operas in 17th, 18th centuries. Arunachala kavirayar/s Ramanata centuries. Arunachala Kavirayar's Ramanatakam is the best in Tamil operas. These are all gradual and later developments of yakshagana into a refined musical feature.

3.3.1 NRITYA NATAKAS - ORIGIN AND EVOLUTION

In ancient times, Nritya natakas are in use. In Bharata Natya Sastra, these are rules and

regulations prescribed for the dances. Depending upon this, Kuchipudi, Bhagavatamela natakas are developed now a days Music, literature Abhinayam, Nrityam all will be mixed in Nritya natakas. They will create aesthetic rasa bhaava.

In Assam, Manipuri Rasaleela is a marga form of Nritya nataka. In Kerala, Ramanatakam and other stories of Bharata are written as Nritya natakas. They are gradually developed into Ksdhakali as Marga rupakas. Kadhakali is Desi in the beginning. But in gradual development it has become Marga Nritya natakam.

In Karnataka, there are not nritya natakas - with classical dance and Hastamudra. But this trend is now flowing in that region also.

3.3.2 WORSHIPPING CULTURAL HEROES

We find in both the areas of Karnataka the tradition of worshipping historical and cultural heroes who attained divinity after death. The spirits of coastal Karnataka like kooti cennaya, Kalkuda Kallurti, Koragataniya can be compared with the divinities like manteeswami and maadeeswara of Karnataka area. The tradition of worshipping the mythological figures like reenuka, ellamma and draupadi give rise to cawdike and karaga rituals in interior Karnataka which does not have parallel in coastal Karnataka. Instead, the coastal region developed the tradition of worshipping totomistic sririts like pig spirit, tiger spirit, bull spirit, serpent spirit etc. Which is not noticed in interior Karnataka.

Rabindranadhudu, Rukmini Arendel, Nata raja Rama krishna, Banda kanaka Lingeswar, the famous writers have written so many Nritya natakas for stage performances.

3.4 BHAGAVATA MELA NATAKAM

Yakshaganam, Veedhi natakam are called Bhagavata mela natakas. Bhagavata mela natakams are named like that because of the men (Bhagavatuvalu) will lead them mainly. The female characters are also acted by mela Bhagavatas. In this the scholarly aspect of music and dance are exhibited. But there will not be this much in Yakshaganas and Kuravanji's. In Bhagavata natakas literary aspect will be so valuable. In this each and every character will be in pathra pravesadaru that means, the introduction of the characters. Songs, are described as introducing the characters. In Bhagavata natakas heroin will be able to exhibit her talent. The heroin's dance (Nruttam) will be in and the hero's dance will be in chatirasra gathi. Alarimpu may be originated by this 'May'. But in Alarimpu there will be different ways of goths, being in May, here is only one gati. Now it is obselated. In the beginnings it was in practice in Nalluru,

Merattur and Sulamangalam.

In pravesadam also there are chittasvaras, and also svara sahityas. In sorrowful sceneries also hero and heroin will dance. The story taken in each and every finishing, he will tell Anthya Jati Mukhajati also. The leader of Anthya Jati and Mukhajati will lead the story. Now and then the Konangi dam. (Hasya) (fun) will be used. the way of story telling will be depended normally upon the composer. There will be used masks to Narasimha and Ganesh gods.

Bhagavata mela natakam will be proceeded by Bhagavatas. There will be pravesam in this one. The musical s- cholarliness will be expressed in music and also in dance.

3.4.1 BHAGAVATA NATAKAS

Veedhi Bhagavatulu adopted a tradition of exhibiting their skill of stage performance with some declaration of clothes and ornaments (vesham) in the centres of streets. Mainly men will participate in these performances.

These are called Bhagavatanatakas - normally the Kuchipudi Bhagavatar also follow the tradition of only male participants.

In terukkuttu - Tamil veedhi bhagavatam - there is only chindu. Rather than music and Nritya.

3.4.2 DEVELOPMENT OF CULT IN KARNATAKA

The interior Karnataka has developed a unique tradition of itinerant singers who are initiated into an order of devotees of a specific cult and who go from place to place dancing and singing the epics relating to the deities of their sect to instill the feeling of devotion among the village folk. The members Bhagavantike mela sing the glory of vaishnava gods. The devotees of malemadeswara known as Kamsale dancers propagate saivism, cowdike singer glorify the divinities of Ellamma, Renuka and other goddesses, Nilagaras sing the glory of Manteswamy. The Goravas recite the epics of mailaralinga.

The coastal Kanataka did not develop this kind of tradition of itinerant singers. Their folk epics relating to the bhutas or spirits are sung during the ritual performances of the annual festivals as part of the ritual dance and as a prelude to the ceremony. Only in certain instances the bhuta impersonators go from house to house singing and dancing to ward off evil spirits. The performances like aati kalanja soonata joogi, maankali and polsudi etc. can be cited as examples.

3.5 NATURE OF KURAVANJI

Kuravanji a folk theater mixed with classical elements, producing thus a semi - classical affair. It is mainly originated in Tamil nadu. It resembles Yakshagan of Andhra pradesh.

Vanji means “feet” and “woman” in Tamil language. Kurava is a tribe. Kuravanji denotes women belonging to Kurava Tribe. This koratti(Kuraththi) or Kuravanji is also known as a fortune teller of the gipsy community (Erukula), Korathi and Kuravanji. The tribal people of Andhra, Karnataka and Tamilnadu were known by different names like kuravalu, Koyyalu, chenchulu etc. They used to dance (chindu, ande, anje, gantu etc.) in the hilly areas. Slowly the tribal people came to the cities on trade and spread their dance and music thus establishing ‘Kuravanji’ in the cities. The tribe, their dance and their literature, all the three were called ‘Kuravanji’ yakshagana was first a narration set to music. Next it became a theatrical form of trained dancers and later into a fully play. In the play there were sing (heroine) and singadu (hero) of chenchu community.

According to late Veturi Prabhakara Sastri, Kurava, Kuruva, Gorava, Korava, Gorava, Kuriba are the different names of a tribe in Andhra and Karnataka. “Anje” means dance specialty and Koranji is a dance of korava tribe leading to drama.

Kuravanjis are dance dramas in Tamil. They have a high entertainment value. From the point of view of musical excellence, they stand midway between the classical Bhagavata mela nataka and the rustic dance drama. Whereas the music of a few songs here and there may rise the music to classical heights, the music of the bulk of the songs on Kuravanjis is characterised by a certain simplicity and native charm. The ragas used in Kuravanji natakas are all rakti ragas. Genuine folk tunes occur here and there. The sequence of Jatis (solfa passages) introduced in between the sahityas at apt places keep up the lively dance atmosphere. Kuravanjis when produced well, will have a gripping interest. Some Kuravanjis like Tirukutralak, and Azhagar have a literary value as well.

Kuravanji variety of a smaller Prabandha is developed in later Tamil literature. It is one of the 96 Prabandhas and belongs to Natakas. It came to be called Kuravanji because of the prominent part played by the kuratti gipsy or bhill woman. The heroine in the Kuravanji natakas is known by such names as daivamohini, jaganmohini, Kamarasavalli, Kamavalli, madanmohini, Madanarathi, Madanavalli, Mohanangi, Mohanavalli, Mohini, Rajamaohini, Vasantavalli.

Kuravanjis are woven round the stock theme of a lady falling in love with a King, a minister or a noble man of the place. In a few Kuravanjis, the lady falls in love with the deity of local shrine. The pangs of the lady are portrayed in telling. She acts like manmadha penetrated into her. She implores the clouds, winds, birds and the moon to carry her message to the hero.

A gypsy woman appears on the screen, reads the palm of the hand of the heroine and foretells that her desires will be fulfilled. The Kuati is given valuable presents. The happy union takes place. But the hero rarely appears on the stage. In the songs sung by gypsy woman, there is a fund of interesting material pertaining to geography and sociology. She gives a pictorial description of her mountains surroundings, the glory of her tribe, the natural wealth of her place, their traditional, occupational and extraordinary skill. In the song sung by singi in Viralimalai Kuravanji we find her saying that she can pierce the mustard and make the seven seas flow through it. She says the black crow can be changed into white. Music and dance are the two live factors in all Kuravanjis. Classical music and light music figure in them.

3.5.1 KURAVANJI NATAKAS

In Tamil, the Kuravanji natakas are Nritya natakas. In this Kuravanji Natakam, the musical aspect and dance aspects are in medium, not being much as in Bhagavata natakam, not in less as in vedhi bhagavatam. There will be a rare musical scholarly contented theme in some Kuravanji Natakams. Some are pertaining to region to region with geographical and cultural aspects and habits. All songs will be in Rakti ragas. Jatis are also used in the use of dance. Some are filled with fun and satire. In Bhagavata mela there will be puranam aspect, with devotion. But there will be only entertainment in Kuravanji - There are so many works in musical aspect according to the theme and nature of these natakams, The scholars and also lay people will enjoy the antakarms very well. The kuravanji natakams helped to improve the Kala (Art) music, Janapada and light music in the people's heart. They are helping to inculcate the social, Puranic and cultural understanding in the minds of people. These are the Drusya and Sravya Kavyas which are helpful for the development of peoples view in action and music. Mainly these kuravanji natakas are intended for the amusement and entertainment. Discrimination and folk art content in the minds of people. There are the Nritya natakas in Tamil - Kuravanji with high values of entertainment. There the lyrical values are with legend and sweet language with smooth understanding of language.

In Kuravanji natakams songs and ragas are so attractive. The audience will enjoy the

folk tempo with curiosity. As per millili meni Radha Krishna murthy, The Kuravanji is the Kalarupam and very great drusya kavyam for Andhras. The Chenchus, Koyas, Kuravalu play with attractive foot steps. There is references in ancient Tamil Silappadikaram 'Kuravaikkuthu' - nritya visesham contains two concerns one is Gopikas is dance for Vishnu and another for Murugan.

The performance is completely in hilly area. This is called Kurakkuravaikkuthu. There are also Karkuravai, Pinraikkuravai, Munrekkuravai, in Tamil. The works in Tamil are very famous as follows. Thyagesa Kuravanji, Azagarkuravanji.

The yattam - in Malayalam is performed by Kurava -Kovathi Korthi. In Veedhi natakas and Yakshaganas also there will be the character of Kuravanji.

As per Prof.Sambamurthy, Kuravanji is the prabandham in mini size.This is the source of Tamil Folk culture. Because of the Korava lady, the 'Kuravanji' word has come.

Daivamohini, Madana valli, Raja mohini, Jaganmohini, Mohanangi, kamaresevalli are -

In Telugu, Ayyala Raju Ramabhadra kavi produced a Kuravanji as a Kind of Natya.

The character of Kuravanjis was observed during the time of Vijaya Raghava nayaka also (1631 - 1672). In his yakshaganas, the reference is there. Manneru dasa vilasam, Vijaya Ragahava Vilasam, Chandiva vilasam, Vijaya ragahava Kalyanam, there is Erukalasani patra. Erukalakadha of Changalva Rayadu - tells about the traditions of eruka community. Koravais equal to eruka, Koravathi. Suigi is the alternative of Kurava.

In Kuravanji dance also there will be valuable skill and musi and also dance. There will be some Folk tune produced bu Kurathi. The heroine will be normally in rayal dynasty or family loving the equal status. There is the first kuravanji natakam, Tirukutala Kuravanji in 18th century. Sarabendra bhupala Kuravanji, Varali malai Bhagavata natakam, Azagar Kuravanji were in 19th century. When compared with Bhagavata natakam, kuravanji natakam will have less content of value of music and lyric.

In the Azagar Kuravanji there is a fine example of yamakam. The Tyagesa kuravanji contains the verese forms and chandavrittam.

3.5.2 RAGAS USED IN KURAVANJI NATAKAS

Todi, Dhanyasi, Asaveri, Punnagavarali, Vakulabharanam, Gouri, Ahiri,

Nadanamakriya, Mangala Kaisiki, Saveri, Goulipantu, Pharanzu, Vasanta lalitha, Sourastra, Manji, Bhairavi, Ananda Bhairavi, Narayanagaula, Surati, Gumma Kambhoji, Nata kuranji, Kambhoji, Khamas, Sanjuruti, Yadukula Kambhoji, Jujavanti, Sahana, Arabhi.

3.6 BURRAKATHA

BurraKatha by its name is story narration by word and singing with the aid of Burra. BurraKatha is originated from Yakshaganam. It is Jangam story which is narrated by wonderers. There are so many varieties of BurraKathas in which so many aspects are composed into a story and told by the artists, for the development and reformation of the society.

This is “Janapada Kala” which is to be encouraged by the Govt., the folk art of India – BurraKatha is the art in which the main artist exhibits the skill of narration with the following of two additional persons on dhakkis.

The theme of BurraKatha is taken from Ellora’s “BurraKatha Tatwam”. The Saiva sect, Jangams started telling stories for the propagation of saivism.

3.6.1 CONCEPT / DEFINITION

I. “BurraKatha” is a feature, telling a story with musical styles. It is mainly intended to a stage performance of Jangam stories, which are useful for the society in so many ways.

-Vignanasarvaswam 14th Volume –Telugu

II. “BurraKatha” is a story in musical ragadas, with main artists in his hand Tambura and accompanists with Dhakkis on both sides.

- Ellora

III. “BurraKatha” is a folk art of Jangam stories with ‘Veshadharana’ for revealing the bad in the society and for changing the society by moral heights.

- Ellora

3.6.2 DESI ART

The type of art forms generally adopted by a particular group of people in rural or village areas is called the Desi Art. Janapada Kala is otherwise called Desi Art. Desi Art is a part of folk literature. So many kinds of Desi Songs are famous in Janapada Vagmaya i.e., Folk literature. They are valuable historical Jangama Stories, which are called BurraKathas. They are sources for the historical events and rural conditions. They are the reflections of the Desi Culture.

Jangama story forms are in very many varieties which are famous in performance.

The researchers have worked out the literary aspect of the folk especially Jangama stories depending upon the variety of Jangama Kathaakramam (Story telling).

3.6.3 FOLK – LITERATURE

This kind of Desi forms are discussed many a times, in essay forms and in research ways by scholars and performers.

Sri Korada Ramakrishnaiah, Chilukuri Veerabhadra Rao, Nidadavolu Venkata Rao and other scholars have worked on the Jangama stories or Burrakathas.

There is not much of propagation for the Janapada kala. There are writers and obsolete poets who are not recognized at all by the Government. When compared with other countries, we are much behind and very much slow in developing Desi arts.

In Europe, in Hungary country, there is one scholar who is involved in the preservation of folk songs. His name is Luztha. Even Americans have made so many ventures to collect information on the ancient janapada art. They perform this art on the stage often.

There are the folk songs of 17th century on record. The American Congress libraries have collected 40,000 folk geyaas. The writer from America called Faubion Bowers came to India, collecting information on the world Folk Dances. He observed and analysed Kathak and Manipuri Nrithya also. He wrote a book as “The Dance in India” in English. Like-wise some interesting and curious attitude towards folk arts is developing progressively in India and elsewhere.

“Jangama stories constitute one of the branches of folk literature. This is a peculiar art. There are many kinds of Burrakathas. Depending upon the historical movements and traditional feelings from ancient times basic Jangama stories have been on many topics.

3.6.4 THE ORIGIN OF BURRAKATHA

The exact origin of Burrakatha cannot be traced out. It is an ancient art. Probably, its performance commenced when man learnt singing. The story of Ramayana was sung by Lava and Kusa in the court of Sri Rama. The story was taught to them by the sage Vaalmiki who brought them up in his Ashram in jungles. They were the twin sons of Rama born to Sita in the Ashram. So, Burrakatha must have been in vogue in the times of Ramayana.

Burrakathas are called Jangama Kathalu because the Jangamas have later adopted them as hereditary art. Siriki Jangas, Budigi Jangas, Setti Balijas, and such other groups practiced

and brought out a particular form of performance of Burrakathas. Then the followers of Saiva and Vaishnava cults utilized Burrakathas for propagation of their schools of thought among the people. The Saiva Vaishnava quarrels, perhaps, made the Burrakathas prominent. Later, all sections of people in general were inclined to listen to the stories and prone to create groups to perform Burrakathas for their own purposes which varied widely.

In 1150 A.D., during the rapid development of Veerasaivism, the Jangams were singing the stories in Burrakatha style. So, these stories are called Jangama stories. In the variety and vast folk repertoire, these Jangam stories or Burrakathas stand as an important folk-art for generations.

It is said that Palkuriki Somanadhakavi furnished this type of poetry i.e., desi kavita, which people appreciated. Srinadha kavi wrought his Palnativeera Charitam in dwipada. This is another type of desi kavitha.

Palkuriki Somanandha, Srinadha Mahaakavi, Nannechodudu supported this desi kavitha and they wrote so many works in desi kavitha itself. There are so many examples for such poetry. But we shall go deep into Burrakatha aspect which is always in desi kavitha.

Jangam kathas – Burrakathas – Tandaana Kathas are all the same. It can be really observed that the Burrakatha has originated from yakshagana itself as Yakshagana has emanated from Jakkulu who are similar to Jangamas. If one is tribal group, the other is nomadice type.

The Burrakathas were prominent in Srinadha's time. This is revealed by Kreedabhiraamam by Srinadha Kavi. The Burrakathas were worked out in Manjari Dwipada. In later days, Ragadaas are used and poems are sung and Darus are also introduced. Going through Uttaragograham of Sri Dhenuvakonda Venkayamathyudu it can be seen that it contains not only Dwipadas but also many other prosodical varieties.

Along with the Desiya Chandas (Prosody) Dwipada, Keerthanas, Darus

– Kandardhas etc. are also utilized.

3.6.5 BURRAKATHA STORIES AND WRITERS

Social customs, traditional habits, historical back ground, kings' nature and administration and such other similar things took prominent place in story literacy. This art seemed to be existing from the time of Ramayana (Puranic). Kings' quarrels and victories in

regional wars were the themes in the Jangam Stories taken up by the writers and they were performed in public.

This type of Jangam story telling and the way of writing have been continued from the ancient times to the modern times. Such frame work is observed in the Jangam stories like Palnatiyuddham, Kashtajeevi, Bengal Karuvu etc., Like wise Buddha Charitra, Pandita Rayalu – Burrakadhas were also written.

Supporting or repetitive words (Utapadas) are compulsorily be there at the end of each line sung. Such words are in one letter or two or threeletters and or sometimes the same lines are repeated by the accompanying persons supporting the main artist.

Ex: Thandaana Tana Tani Tandanana Rama – Rama – Rama

Melu Melu

Sie like this it goes on

There will be modulation in these words according to the trend or speed or motive of the story. In Palnati Uddham Burrakatha

Andevesina pandegandlura	-	Sie
Andamaina punjulettiri	-	Sie
Paatha katthulu Teesiri	-	Sie
Saanala middee sadiri	-	Sie

Aaruguru Marattilu Katha of Ancient writers

Appudu Ori Tammudu	-	Sie
Patnammucherina Vaariki	-	Sie In this way the 'sie'(utapadam) is added. "Bhala noyibhai tammuda Melu Bhalana Dadana."

This is another type of utapadam.

There is a question about the composers who wrote the Jangam stories in ancient times. This is a difficult one to answer. But there are references in some of the stories uttering the composer's names here and there. Some of the stories have not the names of the authors.

Even though the authors' names are available for some stories, they are not traced out for some other stories. For ex: Kambhoja Raju Katha is written by Jangam Subbaiah Devara. But it is not found through the story but at last the story teller mentions it by which we will understand the author's name. We don't find the name of the author till the end of the story. That's why the authors' significance is difficult to find out. There are Prakshipthas in the Burrakathas like in the Janapada geyas. It's quite natural. Poems are also added from taking from outsiders and they are included in storytelling.

The story tellers are very many in number. They are Jangams, Jakkus and Bavanies. These sects are spread all over the country - not sticking to any particular place. Their dressing (Aharya or vasha), instruments, other equipments are all carried by them. Tambura, Dhakkies and cimbles or chiplas are main instruments for them.

The Jangama stories are all wonderful, strange, miraculous, mythological, social and patriotic. The ancient story Kambhoji Rajukatha, historical story Palnati Veera Charitra are very popular, in Jangam stories when mixed up with tricks like miracles and strange event form a new method to Burrakathas. Balanagamma and Kambhoji Raju Katha are the stories with heroic personalities. But when the theological aspects are added, the performance will be a full entertainment.

Ex: In Palnati Yuddham, some super natural elements are there. Brahma Naidu takes poison, but he does not die.

Balachandra has taken poison; he also doesn't die. When Rama sprinkles Manthrajala (Divine and pious water) on the dead vaanaras they regain life.

Like this, we find exaggerations and hyperboles in the stories.

In this connection, I quote Prof. M.Kulasekhara Rao from his book "A History of Telugu Literature" as follows:

"A sense of wonder about the mysteries and inexplicable occurrences and events of the nature is significant element of the life of common people. To aspire for the impossible the villagers seek super natural help. Based on this human desire, many wonderful stories have come into existence. Among such the most popular throughout Andhra is the story of 'Balanagamma'. It is, in short, a local Ramayana, where in the heroine Balanagamma is abducted by one Mayala Pakiru, who weilds superhuman powers with the help of his magic etc. Next to it is Kammaveni Panati Pasala Balaraju Katha, the story which draws its vigour

from the inter-caste marriage. The oldest and finest story is that of Gandhari. Likewise, 'Dharmangada Pamupata, Kambhoja Rajukatha, Balaraju Katha' etc. infuse fear and reverence in the hearts of the people and that only truth and righteousness will ultimately win.

Like the sense of wonder, the sentiment of pathos is also ingrained in the mental makeup of the people. Once again, since the subjects of these stories are drawn from everyday life, they become telling evidence of the warp and weft of the rural social ethos. For instance, women, who have suffered hardships at the hands of their cruel husbands, or succumbed to the plots malignant co-wives or fellow daughter-in-laws, or played into the hands of mischievous neighbours, or some otherwise destined to be doomed, are the subjects of folk ballads which continue to exercise a spell on the village folk. The Telugu people have added some charm to the pathetic stories that actually happened. 'Kanyakummaavari Katha, Kamamma Katha, Lakshamma Katha, Sanyasamma Katha, Mandapeta Papamma Katha, Erukula Nanchari Katha, Ramulamma Katha, Vira Rajamma Katha, Sarojini Katha, Nalla Tangal Katha', (a story from Tamilnadu) are the stories depicting the fateful lives of those either persecuted, and killed or sacrificed. Among these, the stories of faithful wives, who died on the burning pyres of their husbands are called 'Perantandla Kathalu'.

In the repertoire of the people, historical ballads have a major part. The noble lives of local heroes of the past, their deeds of valour, their pastime are deftly portrayed by the folk composer. More than all these, their heroic deeds are recited with vigour and emotion. The audience is always enthralled by these recitations. They differ from other types of narrative songs with regard to context, style and methods of narration. They are also known as heroic ballads as the sentiment of heroism is predominant in them. Their purpose is to stimulate, sparkle and amplify the sentiment of heroism and patriotism. 'Palnati Veerula Kathalu, Katama Raju Kathalu', tuned as ballad cycles have many connected stories in them. They date back to twelfth century and hero worship connected with them is a regular annual feature in the Guntur and Nellore districts respectively even today. The story of Kumara Rama, the prince of Kampili who fought a heroic battle with Mohammed Bin Tughluk is common to both Andhra and Karnataka. Likewise the ballad of 'Desingu Raju' is common to Andhra and Tamilnadu. The ballads of Miyan Sahib, Somanadri, Rameswara Rao, Rani Sankamma, Savai Venkata Reddy, Kurnool Nawab, Sada Siva Reddy, Parvatalla Malla Reddy, Sarvai Papadu, Balaguri Kondalarayadu and Arumaratilakatha are very popular in Telangana region. 'Bobbili Katha', that describes the battle of Bobbili (1757) is popular throughout Andhra. 'Bangaru Timmaraju

Katha' is very popular in Rayalaseema. 'Pedda Puram Kodipunjula Katha, Padmanabha Yuddham Katha' are popular ballads of Andhra region. The ballad describing the heroic exploits of Alluri Seeta Rama Raju who fought against the British rulers during the struggle for independence, though of recent origin is very popular throughout Andhra".

Further he says:

"Like Telugu folk poetry, Telugu prose narrative also go back to the days of yore when disappointed Gunadhya narrated his 'Brihat Katha' (Big story) to the animals in the forest during the period of Andhra Satavahanas. Since then, all types of prose narratives – those that have celestials as their characters, those that have animals, birds and reptiles as their characters – are told and retold by grandmothers and grand fathers during the period of Andhra Satavahanas. Since then, all types of prose narratives – those that have celestials as their characters – are told and retold by grandmothers and grand fathers during their leisure hours. There are some stories where in we find a conglomeration of gods, human beings, and animals also. These folk tales though fantasy and make believe, satisfy the rustics curiosity about the inexplicable phenomenon of men in nature. The folk tales with fancy and wonder as their main characteristics are listened to by children with rapt attention. Folk tales narrated by males are generally witty, humorous, and intelligence testing. Many of the stories are didactic."

In a Burrakatha – "Bangaru Timmaraju Katha" there is no mudra of the composer.

Sri Rangamulo Cheriunnadu Aa Rayalavaaru –

Rama Rama Rama Rama Rama Raghu Rama Penugonda taaneluthunnadu

- | | | |
|--------------------|---|--|
| Poola Ranga Raavuu | - | "Rama" Yevaru paadina eekatha vinnaa |
| Punyame kaladayya | - | "Rama" Ramachandrudu Vaarikichchunu |
| Raajya sampadaalu | - | "Rama" Sitamma vaarikichchunuu |
| Sri Sampadaluu" | - | "Rama" There is no composer's name here. |

Some of the old Jangama Stories with different kinds of tempos run in different styles.

3.6.6 BURRAKATHA ANCIENT STYLES Ancient styles

Chinnammakatha

"Aththa Kattina Kattulanniyu

Vippinaadiga Kankana hastthamula thalli
Kadavalo vesindi Oka Inthati Kabalamu thalli
Vaddinchaboye Atti maatalaku swami Alochana
Chesenu”

Bangaru Timmaraju Katha

“Eduruga vachchina Ravana brahmamu Egara gottinatlu
Vellina karyam baaguchesukuu Baitiki raavayyaa
.....

Vennu tagili venuventa nundumee Alamelmangammaa”.

Kambhoja Raju Katha

“Kurchimeeda koluvu theerindi Tandaana tana Tommido
gadia logaanu Tandaana Tana
Balude prasanna mouthunnadu
Thandaana thaana”

Pedda Bobbili Raju Katha

“Kapata mataluu Cheppinadu Dubaasi Lakshmanuduu Eththina kaththi Dandumeedane
Tthayiga podichenu Chaduru vidichi Lechinadu
Dharma raayuudu”.

Kumara Ramuni Katha “Tandri eruka lekunda Kullaayeelu pettiri

Jaree Angarakaalu todigiri Rumaalu nadumula gatti Chetta Pattal Pattukoni Pedda Bazaaruki
vachchiri Akkada komativari Pillalu” - Thandaana’

Kaakammakatha

“Bhimavarapu Kaaluva voddu Kochchundi Kaakamma Oddu meedane Ganga Porluchunnadi
kaaluva Ponge ganganu Kandala Chuuchindi Kaakamma”

Baalanaagamma Katha

“Pillalantha gumpulu guudiri - Tandaana Isuka

batti pappu chesinaadu - Tandana Chilla

penkulu varahaalu chesenu - Tandana

Dasingu Raju Katha

“Vaaratu chakkera panchirappudu Varusa veedhulaanu

Parama mudambuna vacchina vaariki Bahumathulanu icchche!

Arayaga koluvuna vunna Janulaku nata enaamulichche”

We observe through this poetry that some birds speak like ‘Kakamma’. In Balanagamma, Isuka is changed into dal (pappu). Such are the exaggerations we find in the stories.

All these are famous works and among these Bobbili Rajulakatha is the most striking one that sweeps the audience.

3.6.7 MODERN STYLES Kashtajeevi – Burrakatha

“Champalenu Aaa doranandi ne Tandaana – Tandaana – tandaana Haristchandruduu – Aabaabandi Tandaana Tandaana Tandaana Kopamerungani gopporandi Tandaana tandaana tandasna”

Another style

“Vinipinchandi doralu nannu pili- Pinchina paniyemo

Vinara nariga peddapanunde

Pilipinchaa ninnu Nenujeppina pani chesitivaa Neeku maanya mistaa”

Buddhacharitra – Burrakatha

“Buddha devuni katha cheppuchuntimnee Sraddhaga vinarayyaa

Jayamu Jayamu mana Buddha devuniki Jayamu Digvijayamu

Kasiki nuththara dikkuna nunnadi Kapilavasthu puramu ||Jaya|| Daanini Suddhodana
Mahaaraaju Eluchunnaadu”

..... “Jaya”

Palnati Yuddham

This work is written by Naazar. He himself is the tuner, he himself is the performer and

he is the most skilled artist by himself and he has gained name and fame in Andhra Pradesh by performing hundreds of times.

Naazar has worked in Prajaa Naatya Mandali of the Communist Party of India. Prajaa Naatya Mandali has created a new era in the history of folk cult. It has revived old traditions of Burrakathas, Veedhi Bhagothams, shadow plays and the like for their purpose.

Praja Naatya Mandali contributed so much for the uplift of obsolete Janapada kala rupas – (i.e., Folk arts). The Praja Naatya mandali has taken an active part in programming Burrakathalu, Veedhi bhagavatham, shadow plays. The current progress is the result of the industry and interest of Prajanatya mandali.

Stanzas from Palnati yuddham

“Ekkuva Takkuva Mathavibhedamu Akkaraledanuchuu

Okkatiga Prajalandarunda taa

Chakkaga Yochinchi

Chakaali mangali mala madiga Sarva janulakella

Ekapanktilo vindu bhojanamu Erpatu chesi

Chaapakuuti Sidhantamu perita Saaginchenu ghanudu”

Another Stanza

The ‘Gati’ – Nadaka – of this stanza is entirely different. “Tala toka Kaapadukaththiraa Tala talaa meriseti kaththiraa Kaalaaniki naaluka kaththeraa Sathrusenakuu miththeraa Bhalaananti bhai Tammudaa – Sie Meelu Bholaanoi daa daa naa”.

Pandita Rayalu Burrakatha by Ellora Two different stanzas are given here: “Bangaru ma Janmabhumi

Bhali Bhali Paadi Pantal Andhra Boomi

Bhali Bhali Nandanodyaana Vanamulu

Bhali Bhali

Naanadamuga nundu Bhoomi

Bhali Bhali Andhradesapu dhaanya gaadivale Desaana rilichindoi”

In the same story another style

“Vinaraa Andhruda Pandita Raayani Viswa Gaadha nedu

Gala gala pare Godaavari nadi Mukha dwaara manduu

Kotivelakuu Paagaa vesina Konaseema naduma

Pachchani polaala pairu chelatho Bangaru bhoomulatho”

There is difference between the ancient works and the current works in style and movements. Still there are many writers of Burrakathas in Andhra Pradesh. Historical, social, political – ancient heroic – stories like wise many other themes, are worked out. There are old as well as new styles (baanies) introduced in “Ambedkar katha gaanam” written by J.S.Raghupathi Rao, a socio-Philosophical writer. In modern times there is some difference in chandassu of modern works when compared with previous works.

3.6.8 RAGADAAS

Now-a-days the usage of Ragada is more. In his “Lakshana Saara sangraha”, Chitrakavi Pedanarya mentioned 9 kinds of Ragadaas. Appakavi in the next chronological order also mentioned 9 kinds of Ragadaas. But chandodarpanakartha, Ananthamatya discussed about 8 kinds of Ragadas only. In his concept, Haya prachara is equal to Turaga valganamu. So 8 kinds of Ragadaas only are mentioned by him. They are:

1. Haya Prachaaramu or Turaga Valganamu,
2. Vijayamangalamu
3. Dwiradagathi
4. Vijaya bhadramu,
5. Madhuragathi
6. Harigathi
7. Harinagathi
8. Vrishabha gathi.

All these are not followed in Burrakathas but some procedures are in practice.

3.6.9 PURPOSE AND PERFORMANCE

Burrakathas have the power of attracting each and every one and impressing the mind. The main intention in performing these arts is to entertain the ordinary local people and at the same time to help bringing out the evil in the society to the notice of the rulers and to exhibit the injustice going on to the subjects. Suffering of the poor, the malpractices in the Government and the problems and desires of the people are exposed through the dialogues in Burrakathas. Modern themes are also included in writing the kathas.

It is Jangams who have brought enlightenment to Burrakathas. A troupe of three in number – one main singer (story teller) standing with tambura in the centre and two supporting singers standing with Dakkis on either side to him – perform Burrakatha from an elevated convenient visible stage. Responding to the story teller, the sidemen listen to the story. They get into conversations, explanations, and question-answer dialogue and now and then they create fun. Now a days ladies are also performing Burrakathas.

The story will be performed with such exaggeration and with hyperbolic usages and the listeners take them for granted. It is observed that this type of writing is cultivated and that this type of superstitious themes are introduced in the works of Burrakathas gradually. Even Prabandha Kavis and Janapada Kavis are using this type of works with the lakshanas which seem to be a literature of mystery.

Birds will speak and render words. Animals will fight. Stones and other materials help one another. Naagulu (serpents) give boons to all. Such things are seen in abundance.

Considering ddhakki as 'Burra' in this particular context, its description given in folk literature is as follows:

“Burra”: The body of the instrument is prepared with clay, like a pot, and burnt in the fire. It is like a snake gourd cut on both sides. The wider side is covered with skin and the narrower one is left open. Different tones are produced by beating the skin with the right hand and the left hand closing and opening the open side. When the left side is closed with the left hand, dull notes are produced and when it is open, full notes are produced like 'data' and 'thum'. 'Karani' as in the Mridangam, is put on the right side over the hide. Variety of sounds are produced by beating on the 'Karani' and the edges of the hide, which is of the goat. This instrument is used only by only by 'Burra-katha tellers, reciting ballads of Bobbili and Palnati heroes, and heroines like Lakshamma and Balanamma.

Political stories and Veera gaadhaas are generally told with a starting phrase.

“Vinarabharatha Veerakumara”. Some supporting words are like “Tandaana Taana, Tandaana Taana”.

The main story teller uses Ciplas, Tambura and ankles in the feet and Harir cap. Like a king he dresses. The other two persons with ddhakkais on either side are supporting artists. Depending on the situations the story teller changes his facial expression. Funny jokes take place during the conversation between the other two. This will be an attractive feature to the audience.

The performer should have the skills of telling any story with a little sweetness in his voice, and clarity of knowledge. He must be able to express the feelings of Veera and Karunarajas, and that of agony and suffering as the case may be. He has to convey deep feelings with suitable tunes of ragas for songs, verses and for gadyam (Prose) some times. This way audience will be moved by his way of narration. It is not a strange and not an impossible thing to perform this feature. This is the greatness of Burrakatha, an age old art of folk music and dance because the story teller has to perform a little bit of foot work.

3.6.10 SELF ASSESSMENT QUESTIONS

- i. ‘Burrakatha’ is the folk art, which brings out the social values explain.
- ii. Bring out the importance of folk arts in which ‘Burrakatha’ plays an important role.
- iii. Write down two important stories of Burrakatha performed in Telugu.
- iv. Write in detail with examples the main styles of Burrakatha, that constitute Burrakatha compositions.
- v. Mention names of two authors who wrote Burrakathas, and quote some important stanzas from their compositions.
- vi. What is the place of Ragadaas in Burrakatha and what are they? Also write what is a Ragada?

3.6.11 REFERENCE BOOKS

1. Burrakatha tatwam by Ellora (in Telugu).
2. Ambedkar Kathaaganam by J.S.Raghupathi Rao.
3. A History of Telugu Literature by Prof. M. Kulasekhara Rao.

4. The Dance in India by Faubion Bowers.
5. Literature on Art by Nidadavolu Venkata Rao.
6. Jangamkatha Parichaya Vyasalu (Grihalaxmi Magazine) by Telumalla Kameswara Rao.

UNIT-IV

A STUDY OF THE LIFE AND CONTRIBUTION OF MUSICAL TRINITY IN DETAIL INCLUSIVE OF THE COMPARATIVE STUDY OF THEIR STYLES

4.0 OBJECTIVES

In the history of Karnatic Music, the period of Trinity is treated as ‘golden era’ namely, Tyagaraja Swamy, Muttu swami Dikshitar and Syama sastry. These three legends have composed valuable compositions.

1. The detailed history of Trinity is described in this unit.
2. The special compositions of Trinity are delth.
3. Through this unit, some special features of Trinity can be understood.

4.1.1 SWARNA YUGA

In the history of Karnatic Music, the period of Tyagaraja is respected as ‘**GOLDEN ERA**’. This is mainly because this was the time when the great ‘Musical Trinity’ were born. These three legends are Sadguru **Tyagaraja Swamy (1767-1847 A.D.)**, **Muttuswamy Dikshitar (1776 – 1835 AD)** and **Syama Sastry (1762-1827 AD)**. The trinity were born in **Tiruvarur** and enriched karnatic Musical treasure with their compositions. Their rich & traditional musical compositions added flavour and established karnatic music for posterity. The musical trinity are mainly responsible for the popularity of many unknown & less popular ragas (Apurva ragas).

4.1.2 MURTI TRAYAM

Though the musical Trinity are essentially composers of Karnatic Music, their merits and music are appreciated by all lovers of true music, in every age and country. The raga, the bhava (emotion), the laya, the technical excellence, the lyrical beauties, the musical values, the inherent spiritual aspect and many others in the compositions are responsible for the status of these composers as ‘**Musical Trinity**’.

TYAGARAJASWAMY



◆ Sloka 1

Kaveritiravasaya karunyamritavarshine Ramabrahma tanujaya Tyagarajayate namaha||

◆ Sloka 2

Ramasthanakavisaya ramarajya prabhavine Anandarasapurnaya Tyagarajayate namah ||

◆ Sloka 3

Nadamritarasananda bhaktichittayogine Ramaratna prakasaya Tyagarajayate namah ||

◆ Sloka 4

Valmiki Suka Prahlada Naradamsajasadguroh Ramapadabjabhringaya Tyagarajayate namah ||

4.1 LIFE – SKETCH OF TYAGARAJASWAMY:

4.2.1 DATE OF BIRTH :

Tyagaraja was born in **Sarvajit year, Chaitra masa (month), Sukla paksha, Saptami tithi, Pushyami nakshatra.**

4.2.2 PLACE OF BIRTH :

Tyagaraja was born in Tiruvayyar which was considered as **‘Panchanada Kshetra’.**

Tyagaraja himself expressed that he was blessed to have born in this region.

**‘I mahilo chola sima yandu Iduleni malayamarutamuche Gudina kaveri
tatamandu Sivudu goru yogyamaina Sundaramagu puramu’**

4.2.3 PARENTS & FAMILY BACKGROUND:

‘Sitamma mayamma Sriramudu maku tandri’ (Vasantha)

Tyagaraja’s parents are **Ramabrahmam and Sitamma**. He expresses regards through his Vasantaraga kriti Tyagaraja mentions his grandfather’s name as **Girirajakavi** in the **Bangala raga kriti ‘Girirajasutatanaya’**. He also gives us his family name – **Kakarla** through **‘Kakarlamudhi Chandrudu Srikarudagu Tyagaraja’**.

4.2.4 EARLY EDUCATION:

Tyagaraja learnt music under Vidwan Sonthi Venkataramanayya. He became proficient in Telugu, Sanskrit, Tamil, Veda, Agamas etc., at an early age. Other gurus of Tyagayya include his mother, father, maternal uncle Veena Kalahastayya, from whom Tyagayya learnt Veena playing.

Tyagayya received **Naradopasthi mantra** from **Ramakrish-nananda Yatindra**. On chanting this mahamantra, **Narada Maharshi** appeared in the form of a Yati. Narada Maharshi was very much pleased to listen to the music of Tyagaraja. He presented Tyagaraja **‘swararnavam’** and **‘Naradiyam’**, two valuable granthas on music and blessed him.

Immediately Tyagaraja, sang, with great joy,

- 1. ‘Sri Narada’ (Kanada)**
- 2. Varanarada (Vijayasri)**
- 3. Rajillu vinagalluraya (Bhairavi) etc.,**

4.2.5 TYAGARAJA’S ATTITUDE TOWARDS MONEY

Tyagaraja followed, practiced what he believed. He lived a simple life with high thinking. He did not aim at acquiring property or money.

He sang –

◆ **‘Nidhi Chala sukhama? Ramuni sannidhi seva sukhama! Nijamuga balku manasa!**

Dadhi navanita kshiramulu ruchiyu? Dasa

rathi dhyanabhajana sudharasamu ruchiyō? Mamatabandhanayuta narastuti
sukhama? Sumathi Tyagarajanutuni kirtana sukhama?

- Kalyani raga kriti.

◆ ‘Asa pisachavesamu galugu dhanesulagachedu desamunelanu’ ‘Kotisulagani
satileni palkubotinosagi mummatiki vedani’

- Yamunakalyani raga

◆ Durmarga charadhamulanu dora nivanajalara Dharmatmaka dhana dhanya
daivamu nivaiyundaga”

- Ranjani raga TUMU NARASIMHADASA’S PRAISE

◆ Ramapadabhakti Tyagayaryavarunikini Samamu ganerarevvari
kshmatalamuna Premana ghanudokasari pilicheneni

Ramu’doho’yanuchunu marbalukunanta

4.2.6 ELDERS’ INFLUENCES :

Scholars believe that Tyagaraja was influenced & inspired by the compositions of

Bhakta Jayadeva, Bhadrachala Ramadasa, Muni-palle Subvahnanya Kavi etc.,

Similarly scholars opine that Tyagaraja was an incarnation of **Valmiki & Potana**.
Tyagaraja composed **2,400 kirtanas** following the footsteps of **Valmiki who composed
24,000 slokas**.

It is very clear through Tyagaraja’s compositions that he studied **Valmiki Ramayana,
Ananda Ramayana, Adhyatma Ramayana and other Ramayana too**.

EPISODE FROM ADHYATMA RAMAYANA

**Ex:-1 ‘Kanakegi yajnamiraka mayakaramu nichchi sikhi chentane yundi’. - Ma Janaki
(Kambhoji).**

There the concept of ‘Mayakaramu’ refers to ‘Maya Sita’ which is present only in
‘Adhyatma Ramayana”

EPISODE FROM ANANDA RAMAYANA

Ex:- 2 ‘Kshitinathula rakaya sammati leka sri saketa sukhamu’ - Daya seyavayya sadaya Ramachandra Prahlada Bhakti Vijayam. This episode is found only in ‘Ananda Ramayana’.

EPISODE FROM KAMBA RAMAYANA

Ex:- 3. ‘Konchemarupama villu vanchakudaka ponoyaniEnchi jali jenda menu benchi kanipinichinatlu’.

This episode is taken by Tyagarajaswamy from the story of **Kamba Ramayana**.

TYAGARAJA’S PRAISE FOR ELDERS

Tyagaraja had high esteem towards all the great devotees of the Lord, and expressed his obeisance to them in his compositions.

Ex.: Endaro mahanubhavulu (Sriraga)

‘Paramabhagavata mauni – vara sasi vibhakara-----Kamalabhava

sukhamu sadanubhavulu gaka endaro mahanubhavulu andariki vandanamulu.

- ❖ Tyagarajaswamy praised **Bhadrachala Ramadasa** in his Kritis **Kshirasagarasayana (Devagandhari), Brinda-vanalola (Todi), Kaligiyunte kada (Kiravani), Emitova balkumi (Saranga) etc.,**
- ❖ In the geya natakam **Prahlada Bhakti Vijayam** Tyagaraja Praises **Bhadrachala Ramadasa** in a padyam.

‘Kaliyugamuna varabhadra – chalamuna nelakonna Ramachandrani pada bha – ktulakella varudanandagi velasina Sriramadasu vinutintu madin’.

4.2.7 HOW TYAGARAJA’S KRITIS HELP THE MANKIND?

- ◆ If we are over ambitious in our temperament, ‘Ranidi’ (Manirangu raga Kriti) will sober us.
- ◆ If we want to learn the secret of true happiness, ‘Santamuleka’ unlocks it for us.
- ◆ Suppose we wasted our life, in sloth and gluttony, ‘Etula brothuvo’ will make us penitent.

- ◆ If the temptations of the world are too strong for us, ‘Tappi bratiki’ expresses our echoes.
- ◆ If we are bewildered by the multiplicity of creeds, the solution can be sought in ‘Koti nadulu’.

If we are doubtful about rendering worship by act, word or thought, we can find suggestion from ‘Prakkala Nilabadi’

4.2.8 TREATMENT OF BIG AND SMALL ALIKE :

Tyagaraja’s compositions, **both big and small** have their **own charm** and importance. For example, if ‘**Kshirasagarasayana**’ creates a very deep, scholarly, melodious picture before us, a small kirtana like ‘Sarasa sama dana’ (Kaapi Narayani) too creates an equally impressive lively melody for us.

Some of the big compositions are

i) Enduku peddala	–	Sankarabharana
ii) Mokshamu galada	–	Saramati
iii) E taavunara	–	Kalyani
iv) Dasarathe	-	Todi
v) Kaligiyunte	-	Kiravani
vi) Upacharamulanu	-	Bhairavi
vii) Ragasudharasa	-	Andolika
viii) O Rangasayi	-	Kambhoji

Some of the ‘small’ compositions which are very popular: **Ramabhakti samrajyam**

	-	Suddha Bangala
Brovabharama	-	Bahudari
Alakalallaladaga	-	Madhyamavati

4.2.9 APURUPA RAGAS BY TYAGARAJASWAMY Ghurjari

Varalandukommani Jaganmohini Sobhillu

Gundakriya	Intanuchu varnimpa
Gowri	Jaya Jaya Sri Raghurama
Gaulipantu	Terateeyagarada
Kalagada	Samayamu yemarake
Vardhani	Manasa mana samarthyameni
Bhinnashadjam	Sarivarilona
Ghanta	Perugupalu and another 9 kirtanas
Kunjari	Abhimanamennadu
Rasali	Aparadhamulanorva
Srimani	Emandu
Sindhuramakriya	Sudhamadhuryabhashana Deva Deva Sadasiva
Takka	Rakasasivadana
Bindumalini	Entamuddo
Malavasri	Evvarunnaru
Manirangu	Ranidi radu
Supradipam	Varasikhivahana
Purnalalita	Kaluguna
Chittaranjani	Nadatanumanisam Chenchukambhoji` Vararagalayajnulu Malavi Nenarunchinanu
Jingla	Anathudanuganu
Suposhini	Raminchuvarevarura

4.2.10 GEYANATAKAMS

Tyagaraja composed 3 Geyanatakams. They are,

Sita Rama Vijayam (not traced) Prahlada Bhakti Vijayam Nowka Charitram

4.2.11 TYAGARAJA'S MUSIC & RASA :

Thyagaraja's compositions are full of '**Draksha paka**'.

The world is quite familiar; **all classes of people are attracted by Tyagaraja's music.**

If we know sahitya bhava with his sangita, our appreciation would be greater and more intense. Yet even, the raga – tala aspects of his songs remain unsurpassed.

It is a fact that even his great contemporaries admired the sweet attractive grace of his songs, which was original and inimitable.

Many contemporary Vidwans like Shatkala Govindamarar visited Tyagaraja.

Syama Sastry, the eldest of the Musical Trinity, had highest esteem towards Tyagaraja. This is very clear from the fact that Syama Sastry put his son **Subbaraya Sastry** under the **tutelage of Tyagarajaswamy**. Tyagaraja was extremely happy to listen to the kriti '**Ninu vina gati gana jagana**' (Kalyani raga Kriti) composed and sung by his disciple, Subbaraya Sastry. That was the ideal attitude of the real 'Sadguru'.

4.2.12 MUSICAL REFERENCES FROM TYAGARAJA KRITIS :

- ◆ Sogasuga mridanga talamu jata gurchi ninnu sokkajeyu dhirudevvaru || - Sriranjani
- ◆ Sangitasastra jnanamu sarupya saukhyadame manasa || - Mukhari raga
- ◆ Dari teliyaleka tiruguvaralaina chalunante Saramaina Tyagaraja sankirtanamu Paderanuchu chintistunnade Yamudu ||
- ◆ Swararagasudharasayuta bhakti swargapavargamura! - Mukhari
- ◆ O manasa|| - Sankarabharana
- ◆ Sitavara! Sangitajnanamu dhata vrayavalera! Rama! - Devagandhari
- ◆ Niddura nirakarinchu mudduga tambura patti Suddhamaina manasuche suswaramu to - Todi
- ◆ Sakshatkara ni sadbhakti sangitajnavihinulaku mokshamu galada || - Saramati
- ◆ Nadopasanache sankara narayana vidhulu velasiri manasa|| - Begada

- ◆ Nadaloludai brahmanandamandave manasa || Srinayakakhila naigamasrita Sangitajnanamanu - Kalyanavasantam
- ◆ Brahmananda sagaramidani dehamu bhumi bharamu Rama! ||
- ◆ Ragasudharasapanamu jesi rajillave manasa || - Andolika
- ◆ Swarajati murchana bhedamul swantamandu deliyaka yundina|| Vararagalayajnulu tamanuchu vadaaerayya Srirama || - Chenchukambhoji raga kriti
- ◆ Sripapriya sangitopasana cheyave O Manasa || -Athana
- ◆ Nabhi hritkantha rasana nasadulayandu sobhillu saptaswra sundarula bhajinchave manasa || - Jaganmohini
- ◆ Nadatanum anisam sankaram namami me manasa sirasa || - Chittaranjani

4.2.13 RAMAYANA EPISODES IN TYAGARAJA'S COMPOSITIONS

We find a number of Ramayana episodes in Tyagarajas compositions

Ex. : Srirama jayarama - YadukulaKambhoji

In this kirtana, Tyagayya quotes all important charaters from the Ramayana

Ex.:- 1) Taluku chekkula muddubetta **Kausalya** munu tapamemi jeseno teliya ||

2) **Dasarathudu** Srirama rara yani Piluva munu tapamemi jeseno teliya ||

4.2.13 TYAGARAJA'S DESCRIPTIONS:

We can have several beautiful descriptions of Srirama in Tyagayya's compositions

Sogasu judatarama – Kannadagaula raga

Niga niga manuchu kapola yugamu che merayu momu ||

Chirunavvo mungurulo marikannulateto vara Tyagarajarchita vandaniya ituvanti ||

PROVERBS

Tyagaraja used many proverbs in his compositions. Some of them are–

- ◆ Pulammi bratikinavaru Rama! Pullalammi Pilvararu
- ◆ Chiluka kuda brahmastramunakutaguna

- ◆ Venna Kattidebba korchukonuna
- ◆ Chetimallepuvu gundrati korvabodu
- ◆ Nirupeda Kabbina nidhi riti
- ◆ Kongavanti dhyanamu chesite tana korika konasaguna?
- ◆ Talaku vachchina badha talapagakuchetu
- ◆ Karmaniki taginatlu karyamulu nadicheni
- ◆ Illu bangarayena?
- ◆ Siggupovu vela chiralabbina riti.
- ◆ Iravondaga bhujiyinchusamayamuna iga talugu riti.
- ◆ Rukalu padivelunna cheredu nukalu gatigani
- ◆ Kokalu veyuna kattukonuta kokate gani.
- ◆ Saramau Kavitala vini verrivadu santoshapadiyemi? Padakemi?
- ◆ Vagurayani teliyaka mrigaganamulu vachchi tagulu riti.
- ◆ Adaboyina tirthameduraina riti
- ◆ Sogasaina burugulanu penchite surasaphalamulichchuna?
- ◆ Chutti chutti pakshulella chettu vedaku riti.

HINDI WORDS IN TYAGARAJA'S COMPOSITIONS

Pharavaleka

Kharare Najukutanamu Raji Haramitanamu Karubaru Kusaluga Tamamu Gabharapadi
Santajanulu

4.2.14 MUDRA:

Tyagaraja used different kinds of Mudras like Vaggeyakara mudra, raga mudra, devata mudra, kshetra mudra etc.

Tyagaraja's **Vaggeyakara mudra** is **swanama mudra**.

Ex. 1) Tyagaraja hridbhushana – O Rangasayi (Kambhoji raga)

2) Tyagaraja paripala – Ma Janaki (Kambhoji)

PLACEMENT OF VAGGEYAKARA MUDRA :

Mudra is placed mostly in the charana of the kriti.

VAGGEYAKARA MUDRA IN ANUBANDHAM :

‘**Dudukugala**’ – gaula raga pancharatnam. ‘Satulakai

..... Tyagarajapta ituvanti’ **Sadhinchenu Arabhi raga Pancharatham** : ‘Sadbhaktula

..... Tyagarajageyudu..... **Kanakanaruchira – Varali raga pancharatnam.** ‘Satatamu

.... Tyagarajanuta.....’

Endaro – Sri raga Pancharatna Kriti

‘Prema..... Tyagarajanutuniki’

In case of Pancharatna kritis, mudras are found, sometimes in more than one charanam.

Ex.: I) Jagadanandakaraka – Nata raga Pancharatna Kriti.

Mudras are found in three charanas in - ‘Karadhritasarajala Sri Tyagaraja sannuta’ ||

‘Puranapurusha Tyagaraja Sannuta’ ||

‘Aganitaguna..... Tyagarajadinuta’ ||

II) Sadhinchene – Arabhi raga Pancharatnam Mudras are found twice in this kriti.

Last Charana :

‘Sri Venkatesa Tyagarajageyudu’ ||

Anubandham :

‘Sadbhaktula Sri Tyagaraja nutudu’ ||

Similarly in “Endaro Mahanubhavulu’ Pancharatna, Mudra is found twice i.e., in a charana and Anubandham.

4.2.15 KRITI STRUCTURE :

◆ Generally Tyagaraja’s compositions have a small pallavi. The size of the Anupallavi is almost the same as of the Pallavi or double of the size of Pallavi. The Charanam is four times bigger than the Pallavi.

Ex. : Ma Janaki (Kambhoji) Pallavi – 2 Avartas Anupallavi – 2 Avartas Charanam – 8

Avartas

◆ In some kritis, Tyagaraja composed Pallavi, very small and equally big Anupallavi and Charanams.

Ela ni dayaradu – Athana

Equally big - Balakanakamaya – Anupallavi - Saratara - Charanam

◆ Tyagaraja used the concept of sangatis, mostly in Pallavi and Anupallavi sections.

◆ In most of the madhyamakala kritis and some chauka kala kritis we find that the tune of Anupallavi is mostly repeated in the second part of the charanam.

Ex.: Tuntavintivani - Anupallavi Ramanamamane - Charana – second half

Both the above parts have the same dhatu (tune).

◆ Tyagaraja also incorporated the madhyamakala sahityams in some of his kritis.

Ex.: 1. Yochana Kamalalochana – Darbar.

4.2.16 SANGATI AND SWARAKSHARAS

Tyagaraja introduced as well as popularised the concept of ‘Sangati’.

‘Sangati’ improvisations enhance the beauty of the composition. As sangatis gradually increase, the gamut of musical phrase as well as the lyrical expression also increase. Thus sangatis increase the sangita bhava and sahitya bhava.

Ex : Rama nannu brovara- Harikambhoji Na Jivadhara- Bilahari

Most of the Post – Tyagaraja period composers followed the Tyagaraja style by incorporating the concept of ‘sangati’s.

SWARAKSHARAS :

Tyagaraja used all the 3 varieties of Swaraksharas in his compositions.

SUDDHA SWARAKSHARAS

Ex. 1) Madhava mantramunaku

Evarani nirnayinchirira - Devamritavarshini raga

2) Srirama pa da ma - Amritavarshini raga

SUCHITA SVARAKSHARAS

Ex. Swararaga - Sankarabharana Suchita Swarakshara

MISRAMA SWARAKSHARA

Ex. Swara raga

SPECIAL TREATMENT OF 'ETTUGADA' :

In Kharaharapriya raga, compositions of Tyagaraja commence from almost all swaras.
Rama ni yeda – Sa

Rama ni samanamevaru – Sa Chakkani rajamargamu – Ri Videmu seyave – ga Raghuvira
ranadhira – ma Prakkala nilabadi – Pa Nadachi nadachi – ni

Kori sevimpa – Sa (Tarasthayi shadja)

Similar treatment by Tyagaraja can also be found in **Harikambhoji raga compositions.**

Rama nannu brovara – ga Nenendu vedakudura – ma Undedi Ramudokadu – pa Chani todi
teve – Pa

Okka mata oka banamu – da Dinamani vamsa – ni Entarani – ni

4.2.17 OTHER SPECIALITIES :

❖ Tyagaraja is the first composer to compose in 72 mela ragas.

Ex. **Ganamurte – Ganamurti raga.**

❖ Tyagaraja popularized (in Karnatic music) the **Maharashtra – based Desadi** and
Madhyadi talas through his compositions.

Ex. : **Enta vedukondu Raghava** - Saraswati Manohari

Ma Janaki Chettabattaga - Kambhoji

❖ Tyagaraja introduced the raga swarupa of some of the rare ragas through his
compositions.

Ex. **Raminchuvarevarura – Suposhani Emani Pogadudura – Vira Vasanta Atukaradani**
– Manoranjini Anathudanu ganu – Jingla

4.2.18 COMPOSTIONS OF TYAGARAJASWAMY

SAMUDAYA KRITIS :

Among the **group kritis (samudaya kritis)** the following are the most popular group compositions of Tyagarajaswamy.

I. TIRUVOTTIYUR PANCHARATNAS :

Kannatalli nivu – Saveri

Sundari ni divyaswarupamu – Kalyani Sundari ninnu varnimpa – Arabhi

Sundari ninnandarilo – Begada Darini telusukonti – Suddha Saveri

II. SRIRANGA PANCHARATNAS O Rangasayi – Kambhoji Chutamu rare – Arabhi

Vinarada na manavi – Devagandhari Raju vedale – Desyatodi

Karuna judumayya – Saranga

III. NARADA PANCHARATNAS

Sri Naradamuni gururaya – Darbar Sri Narada nada sarasiruha – Kanada Narada guruswami - Darbar

Narada ganalola – Athana Vara Narada – Vijayasri

IV. KOVUR SUNDARESA PANCHARATNAS Sambho mahadeva – Pantuvarali

Sundareswrauni juchi – Sankarabharana I Vasudha – sahana

Kori sevimpa rare – Kharaharapriya Nammi vachchina – Kalyani

V. GHANARAGA PANCHARATNAS

Jagadanandakaraka – Nata Dudukugala - Gowla Sadhinchena – Arabhi
Kanakanaruchira – Varali Endaromahanubhavulu – Sriraga

SANSKRIT COMPOSITIONS OF TYAGARAJASWAMY

Ex.1 : Kannada Raga Chapu

P|| Bhajare bhaja manasa ramam ||

AP|| Ajamukhasukavinutam Subhacharitam || C1|| Nirmitalokam nirjitasokam

Palitamunijana madhuna nripapakam || C2 Sankaramitram Syamalagatram Kinkaarjanagana

tapatraya tamomitram || C3 Bhusamasantam bhujakantam Varamakhiladam Tyagaraja
hridbhaktam ||

Ex. 2 Jhankaradhwani Adi

P|| Phanipatisayi mam patu palitabdhi payi ||

AP|| Manimayamakuta Virajamano Manmathakoti Samana || C|| Gajavaragamanah
kamaniyanana

Bhajitakuvasanah pankajanadanah Gajamukhavinutah Karunakarassa Rajanayana styagaraja
hritsadana ||

Ex. 3 Pantuvarali Adi

P || Sundarata deham vandeham Ramam AP ||

Kundaradanamaptakumudasasankam

Kandarpasatakotikanti mati nishkalankam || C1|| Patitajanapavanam paripalitabhuvanam

Srutivikarasadanam Subhakaravadanam Yativarajivanam ibharajapalanam

Ditijamadadamanam Dinajanavanam ||

Tyagaraja's Composition with Sanskrit & Telugu Combination (Manipravalam)

P|| Bale balendubhushani bhavarogasamani amba ||

AP|| Phalalochani Sridharmasamvardhani sakalalokajanani || C3|| Rame

Pranatartiharabhirame devakaminila –

Lame Tyagarajabhajanasakame durjanaganabhime

Na manasu ni charanamula sada nemamuto pujachesitine sri Rama sodarivai velasina
Sri Syamale Dharmasamvardhani ||

Influence of Traditional Folk Music on Tyagarajaswamy :

We can notice that the Divyanama Kirtanas and utsava sampradaya kirtanas composed by Tyagarajaswamy are meant for brinda ganam. It is very clear that he was very much inspired by the traditional raga swarupa from folk songs.

Ex. Kasturi ranga ranga – (Folk Traditional song) (1) Kshirasagaravihara – Tyagaraja's composition (2) Kasturi ranga ranga mayanna (1) Kshirasagaravihara aparimita (2)

Kavetiranga ranga (2)

Ghorapataka vidara (2)

Sriranga ranga ranga ninubasi (1) Krurajanaganavidura nigama sam – Ne netlu marachundura

Chara sundarasarira

SANSKRIT KRITIS

Sujana jivana	–	Khamas
Samaja varagamana	–	Hindola
Nadatanumanisam	–	Chittaranjani
Phanipati sayi	–	Jhamkaradhwani
Niravadhisukhada	–	Ravichandrika

MANIPRAVALA KRITIS :

Bale balendubhushani – Ritigaula - Here we find Sanskrit and telugu.

Re manasa Chintaya – Todi - Manipravala sahitya with Sanskrit and Telugu.

TYAGARAJA'S UTSAVA SAMPRADAYA KIRTANAS :

Ekanta seva (lullaby) songs

- ❖ Lali lali yani yuchedara vanamali malimito juchedara- Harikambhoji
- ❖ Pulapanpu mida baga pavvalinchi - Ahiri
- ❖ Rama Srirama lali yuguchu ghanasyama nanu brovu lali- Sankarabharana
- ❖ Laliyugave – Nilambari
- ❖ Uyyala lugavayya - Nilambari

MELUKOLUPU (WAKING UP THE LORD) KIRTANAS

- ❖ Melukovayya mammeluko Rama! - Bowli
- ❖ Meluko dyanidhi meluko dasarathi – Saurashtra

HARATI SONG

- ❖ Patiki haratire – Surati

The disciples of Tyagaraja parampara contributed for the treasure of Karnatic music by passing on their guru parama guru Tyagaraja's compositions to the posterity and also adding their own compositions.

4.2.19 VARIOUS TALAS USED:

- ❖ Tyagaraja composed in Adi, Rupaka, Misra Jhampa, Tripata, Chapu, Khanda Chapu, and Tisragati Aditala.
- ❖ In Aditala itself, Tyagayya composed in different layas – Vilamba, Madhya and druta layas.

In addition, Tyagaraja was attracted by the Maharashtra music like the Abhangs, etc., He used the '**Desadi**' and '**Madhyadi**' talas for many of his Aditala compositions.

Adamodi galade – Desadi (Chanukesi raga) Anandasagaramidani - Desadi (Garudadhvani raga) Idi Samayamura – Desadi (Chayanata raga)

Enta nerchina – Desadi (Udayaravichandrika) Entarani - Desadi (Harikambhoji)

Enta vedukondu – Desadi (Saraswati Manohari) Enta Bhagyamo – Desadi (Saranga)

Orajupu Juchedi – Desadi (Kannadagaula) Kanugontini – Desadi (Bilahari)

Kalasa nerchina – Desadi (Dipakam) Kannatandri napai – Desadi (Devamanohari) Kanta

Judumi – Desadi (Vachaspati)

TYAGARAJA'S COMPOSITIONS IN VARIOUS TALAS COMPOSITIONS IN ADI TALA:

Swararagasudharasa	-	Sankarabharanam
Enduko ni manasu	-	Kalyani
Nagumomu ganaleni	-	Abheri
Sri Raghuvara	-	Bhairavi
Nannuganna talli	-	Sindhu Kannada
Atukaradani	-	Manoranjini
Vasudevayani	-	Kalyani
Ennaga manasukurani	-	Nilambari

RUPAKATALA COMPOSITIONS

Sobhillu saptaswara	–	Jaganmohini
Sujana jivana	-	Khamas raga
Sogasu judatarama	-	Kannadagaula
Sitamma mayamma	-	Vasanta raga

TRIPUTA TALA KRITIS

Prakkala nilabadi	-	Kharaharapriya
Manasu swadhinamaina	-	Sankarabharana
Etula brotuvateliya	-	Chakravakam

MISRA CHAPU TALA KRITIS

Varidhi niku	-	Todi raga
Induka yi tanuvunu	-	Punnaganarali Nijamaite mundara niluvumu – Bhairavi
Etijanmamidi ha	–	Varali

KHANDA CHAPU

Anupama gunambudhi	–	Athana Guruleka
yetuvanti	–	gaurimanohari Amma ravamma
Tulasamma	–	Kalyani

MISRAJATI JHAMPA

Munnu ravana	–	Todi
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4.2.20 OTHER LYRICAL ASPECTS:

Contemporary Usages:

Tyagarajaswamy used some Telugu words which were in vogue in the colloquial language during those days.

For Ex : Venukatita Asadasudu –Bhuriki

Poddu Paragottukonu Tasukulu

Vesanavardhi Navvutakaya Nalone nichikkiti Malladi Teliviki haniyainavadu

Gamakamunanu Tarana dorakani Udarasayanulu Isujanulu

Nive na salige Chandurupillalu Mundati bhaktudu Nerakotulu Kongananti dhyanamu

Vinutna Prayogas

Satatayanasutudu

Kalugani nija viprakulamuna Bahujudu

Vinavimana Rajasapu Chupu Indrasarmamu

Kamalabhavasukhamu Kamalabhavudu Padmajanandamu

Pala velasi

Karukaina hridrogamu Kalumula palukula chelulu Mudu rendu nadi nathudu

Evarudabroturika Ubhayanachcharulu Peruvasi

FAMOUS COLLOQUIAL USAGES – (PALUKUBALLU, NUDIKARAMULU)

Ex : Tannumalina dharmamu Niraina Palaina nika yanukonti Tamaraku niru vidhamu Guttu
bayalayenu Andarani Pandu

Adugaduguku maduvulanandittu Kanulu challaganu

Sirulanu odigattu Chevitikupadesinchinatlu Illu bangarayenu Kanugattu mayalu

Uppukappuramu varaku Kuladhanamu

4.2.21 TYAGARAJA'S SLOKAS :

Ex. 1 :

Sri Janakimanohara rajivabhavadivandya raghukula tilaka Rajivanayana munijanapujitapada
ramachandra punyacharitra ||

Ex. 2 :

Vani ninu vededanu pu-rani na rasanayandu ranjillave kalyani vina pustaka – pani
Madhuryavani padmajurani ||

VACHANA :

Ex. : Ishtadevatabhivandanambunusadguru dhyanamunu salpi, purva bhaktavratambuni
koniyadi, mariyu Panduranga, Namadeva, Jnanadeva, Jayadeva, Tukarama, Sri Narayana

tirthadi bhagavadda- sulakellambranamilli na yonarpabunina prahlada bhakti vijayambanu
prabandhamunaku kritinayakundagu sriramachandruni sambodhana vakyambunanajiri
vinnavinchunadetlanina :

KANDA PADYA :

Sripati padabjamule - davaniyunnnavukanuka dhanyada nive | Yi proddu komalanguni –
gopalunijuda telisikontivi gade ||

4.2.22 TYAGARAJA SISHYAS AND PRASISHYAS

Vina Kuppayya Subbaraya Sastry

Manambuchavadi Venkata Subbayya Walajapet Venkata Ramana Bhagavatar Walajapet
Krishnaswamy Bhagavatar Umayalpuram Krishna Bhagavatar Sundar Bhagavatar Govinda
Sivan Sabhapati

Rama Rao

Tillaisthanam Ramayyanagar Kannayya Bhagavatulu Neyikarappati Subbayya Nemam
Subrahmanyayya Sangavaram Nilakanthayya

Subbaraya Bhagavatulu Ganesayya

Soljari Sitaramayya Lalgudi Ramayya

Chittoor Radhakrishnayya

Sevuna Venkatachalapati Bhagavatulu Amritalingam Pillai

Walajapet Pottijosyulu Tyagaraja's Sishyas in Kumbhakonam Aravamudayyangar mantra
jyotishssastras.

TYAGARAJA'S PRASISHYAS :

Pallavi Seshayya Mysore Sadasiva Rao

Rayavellore Pallavi Ellayya Loka Narayanayya

Kavi Venkatasuri Krishnaswami Bhagavatulu Patnam Subrahmanyayyar

TYAGARAJA'S COMPOSITIONS IN KHARAHARAPRIYA :

(with the starting smara)

Shadjam - Rama ni Yeda Rama in samanamevaru Rishabha - Chakkani Rajamargamu

Gandhara - Videmu Seyane Madhyama - Raghuvira ranadhirs Panchama

- Prakkala nilabadi Nishada
- Nadachi nadachi Shadja (Tarasthayi)
- Kori sevimpa

4.2.23 TYAGARAJA'S MESSAGE TO MANKIND:

Tyagaraja is a social reformer; he is a revolutionary. He is a composer who talks boldly about **the wrong practices** and **evil aspects** that existed during his period. He understands the weaknesses and sufferings, disappointments and sorrows, hopes and aspirations of the masses. He conjures them to adjure the arduous paths of japa, tapas and elaborate rituals, and live the simple life of truth, virtue and love of god. He attributed all the negative qualities prevalent in the society to himself and treated, advised the mankind with 'love'. The intense human interest of his songs makes him our greatest friend, philosopher and guide, the most revered '**Acharya**'. Hence Tyagaraja becomes '**Sadguru**' to the universe.

Ex:- Manavatanu durlabha manuchu nenchi

Paramanandamondaleka,

Madamatsara kamalobha mohulaku

dasudai mosaboti gaka Modati kulajudaguchu bhuvini

kshudrula panulu salpuchununtini gaka Naradhamulanu roya sarahina matamulanu

sadhimpa tarumaru - Dudukugala nannedura koduku brochure

Gowla raga pancharatna kriti

- (1) Teliyaleru Rama bhaktimargamunu – Dhenuka raga
- (2) Somidamma sogasugandra gorite somayaji swargarhudauno - Abhogi

4.2.24 SELF ASSESSMENT QUESTIONS:

- 1) Write a detailed essay on the contribution of Tyagarajaswamy.
- 2) List out the Samudaya Kritis (Group Kritis) of Tyagarajaswamy.
- 3) Explain the treatment of Raga, Tala, Musical Compositions and themes by Tyagaraja, through an analysis of his compositions.

4.2.25 REFERENCE BOOKS

- 1) Great Composers – Prof. S. Sambamoorthy
- 2) Tyagaraja Kirtanas – Kalluri Veerabhadra Sastri
- 3) Jyagaraja Geyarthakunchika – N.Ch. Krishnamacharya
- 4) Tyagaraja Kavitvamu – Samatakamani
- 5) Spiritual heritage of Tyagaraja – Raghavachari with a foreward by Dr. V. Raghavan

UNIT-V

PHYSIOLOGY OF MUSIC, EAR, LARYNX, VOCAL CARDS, GAYAKA GUNADOSHAS

5.0 OBJECTIVES

By reading this unit it can be understood

1. 25 gayaka guna doshas
2. practice methods and Importance of voice culture
3. Larynx for speech
4. Importance of Ear

5.1 INTRODUCTION Susariram

Sloka:

Taranudhwani madhruya rakti gambhirya mrdavai ||

Ghanatasnighatakanti prachuryadi gunairyutam Tatsusariramityuktam lakshyalakshana
kovidaih ||

Kusariram

Sloka:

Anudhwana vihinatvam Rukshatwam tyaktaraktita Nissarata viswarata kakitwam
sthanavichyuti ||

Karsyam Karkasya mityadyaih Kusariram Kudushanaih ||

Sloka:

Vidyadanena tapasa bhaktyavaparvatipate Pabhutabhagyavibhavaih susariramavapyate ||

According to the lakshyarakas and lakshanakaras we get susariram due to Vidyadana (contribution to education by means of donation) tapas (meditation), Sivabhakti (devotion towards siva) janmantara punyavishesham (the result of punya in the previous births).

5.2 GAYAKA GUNA DOSHAS

There are 25 varieties of doshas mentioned in the **Sangita Sampradaya Pradarsini of Subbarama Dikshitar**.

1. **Sandastudu:** This type of gayaka sings closing the teeth tightly.
2. **Udghrushtudu:** One who sings with unpleasant high volume.
3. **Bhitudu:** One who sings with fear.
4. **Sankitudu:** One who sings fastly with doubts.
5. **Kampitudu:** One who sings shaking his body.
6. **Vikaludu:** One who sings with improper swaras.
7. **Vitaludu:** One who sings without proper tala.
8. **Karabhudu:** One who sings keeping his neck like a camel.
9. **Udavadudu:** One who sings moving his month like a goat.
10. **Jhombakudu:** One who sings showing nerves of the neck, forehead and face.
11. **Nimilakudu:** One who sings closing his eyes.
12. **Virasudu:** One who sings without aesthetic appeal.
13. **Apasmarudu:** One who sings without proper swara, sruti.
14. **Aryaktudu:** One who sings with choking sound and ambiguity of letters.
15. **Sthanbhrasthudu:** One who sings without proper sthanas.
16. **Avyavasthitudu:** One who sings without proper system, or sense.
17. **Misrakudu:** One who mixes up ragas.
18. **Anavadhanudu:** One who sings with improper placement of gamakas.
19. **Anunasikudu:** One who sings with nasal voice.
20. **Sutkari:** One who sings with 'us', 'us' sounds in a casual way.
21. **Karali:** One who sings with frightening open mouth.
22. **Tumbaki:** One who sings with swollen cheeks, filling air resembling a gourd (sorakaya).

23. **Kaki:** One who sings with hard 'crow' sound.
24. **Vakri:** One who use the voice in improper twisted manner.
25. **Prasari:** One who sings with various mannerisms, due to the movement of face, limbs, etc.

Sarangadeva also mentioned some more gayaka doshas in his Sangita Ratnaka. The names of the gayakadoshas in Telugu are as follows:

'Sandashtudu' 'Udghrushtudu' 'Bhitudu' 'Sankitudu' 'Kampitudu' 'Vikaludu' 'Karabhudu' 'Udavadudu' 'Jhoombhakudu' 'nimeelakudu' 'virasudu' 'apasvarudu' 'avyaktudu' 'sthanabhrashtudu' 'avyavasthitudu' 'misrakudu'. 'anavadhanudu' 'anunaasikudu' 'sutkari' 'karali' 'tumbaki' 'kaki' 'vakri' 'prasari'

5.3 IMPORTANCE OF THE VOICE CULTURE

- The voice culture is an important aspect that plays vital role in the production of Music.
- When the vocalist wants to perform what he imagines, it is practically produced only when the voice co-operates.
- Thus, the Vocalist has to concentrate on his / her voice culture.
- The voice must be used more for practice and less for the speech. Because of stress and strain and over-usage, the vocal-cords lose their fineness.
- The practice must be done under the supervision of the Guru. We see in some cases, because of improper guidance or lack of guidance, beginners practice in the wrong methods. This leads to breaking of voice.
- The akara, ikara, ukara sadhana must be done producing the correct sweet sound.
- The sahitya must be pronounced carefully. Care must be taken to utter the words perfectly. Some special letters, for ex., 'zha' in Tamil need more attention, as these letters are not found in Telugu and Kannada alphabets.
- While practicing in the top range and lower range, sudden increase in the range may sometimes produce break in the voice.
- Datu, Janta, Plain note, range increase, clarity in pronunciation must be practiced daily.
- While practicing plain notes, singing each note with long duration without shakes is

important.

- Lung exercises like breathing exercises, supporting exercises for the correct posture etc., must be followed by the Vocalist.
- Good eating habits will certainly improve the quality of sound. For ex., avoiding oily fry items, sour things, pungent, spicy dishes, very cold and very hot foods and drinks must be, in general, avoided. However, mostly eating habits depend upon the constitution of the individual, too.
- To take care of voice according to climatic changes is also equally important.

5.3.1 HOW TO PRACTICE FOR GOOD VOICE CULTURE?

- Regular practice of long, plain notes with increasing time measure, everyday.
- Varnam with trikala sadhanam.
- Practice in the lower (**Mandra & Anumandra**) and upper (Tara & Atitara) octaves.
- Practice of gamakas. Compositions like **Viriboni (Atatala Varnam), Minakshimemudam dehi (Purvakalyani) Kriti and Kshirasagarasayana (Devagandhari)** and other compositions for this kind of sadhanam.
- Practice of **Janta, Datu, Alankarams** in as many ragas as possible.
- Practice of **Vivadi swarasthanas** and **Vivadimelaragas**.
- Practice of **Jaru** separately with suitable ragas and compositions.

Ex. Dwijavanti – Chetah Sri Balakrishnam.

Akhilandeswari Rakshamam

Brindavanasaranga – Saundararajam

- Good rest of the voice with less talking.
- Suitable food habits and usage of warm drinking water.
- Reducing oily, greasy, too spicy stuffs and other not-so-ideal items like raw tamarind, gooseberries etc., (Provided they are not suitable to individuals).
- Yoga, meditation and spiritual sadhana.

- Consciousness and commitment to the voice culture with a feeling of gratitude towards God for making us students of Music in life.
- A sense of appreciation and liking for any voice that has good qualities mentioned earlier. Listening to any kind of good Music and voices that will inspire our talents.

5.4 LARYNX (for speech)

1. The part of the human body which is **mainly useful for ‘speaking’** is called voice box or Larynx.
2. Air emerging from the lungs not only carries waste carbon dioxide, it has another use, speech.
3. At the top of the trachea is the larynx (voice box).
4. This has a **shelf – like fold of cartilage** projecting from each side, known as the **vocal cords**.
5. To speak, muscles pull the vocal cords together so that there is only a very narrow slit between them.
6. Air rushing through the slit makes cords shake or vibrate, which produces sounds.
7. These sounds are shaped into clear words by movements of the mouth, cheeks, teeth, tongue and lips.
8. Muscles stretch the vocal cords longer and tighter to make higher pitched sounds.
9. To maintain the vocal cords in healthy condition, one has to talk less, avoid misuse, regular practice, good food habits and take care of general health.
10. Larynx or vocal chords is the organ of speech for man. This can be compared to a Musical instrument. In fact the vocal chords is considered the best of all the instruments in the world.
11. This connects the nose and the mouth.
12. In general our throat is called the larynx. The lower part of the larynx extends upto the food canal. The muscles of the throat are formed in such a way that the air we breathe in goes through the sound box into the wind pipe, while the food we take reaches the food canal.
13. The air we breathe out comes through the sound box and let off through the throat, mouth

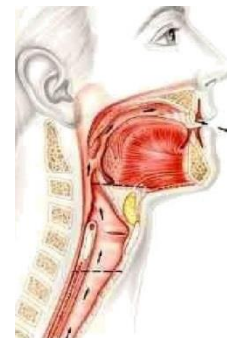
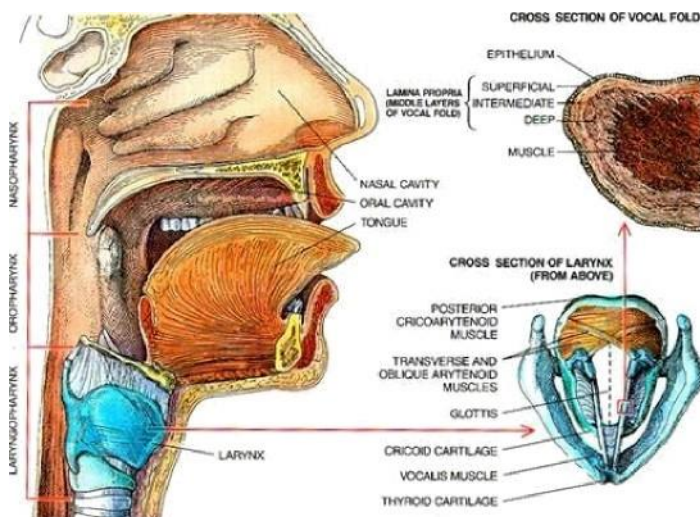
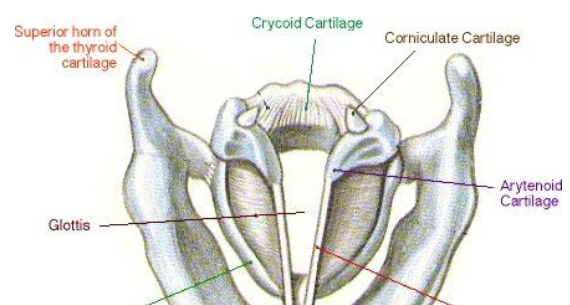
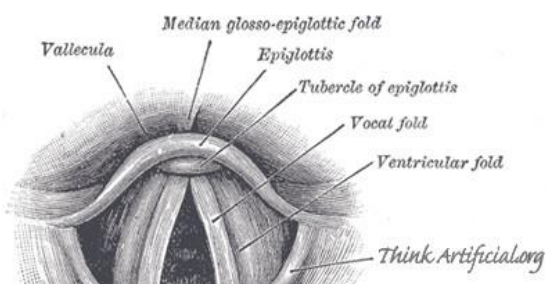
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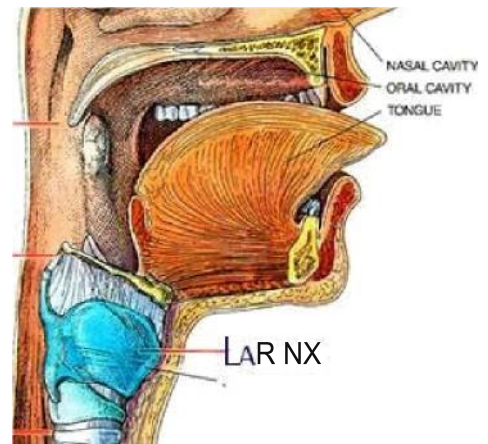
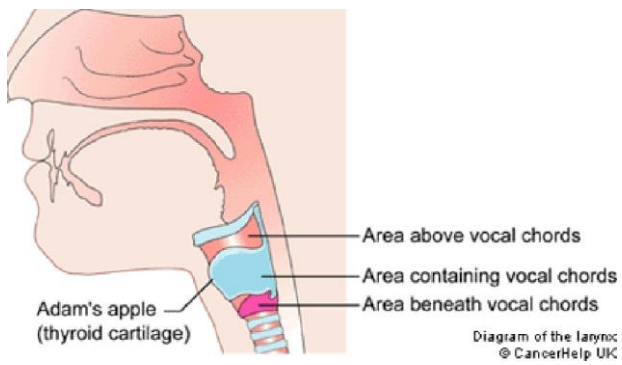
14. The sound box is in the shape of a triangle. In front of this we have what is called “Adam’s Apple” which is sometimes seen outside.
15. The sound box is made of four tender bones. Inside this box there are two soft skin known as the vocal chords. These are pulled by some muscles in such a way that the vocal chords serve like a door to the wind pipe. When we breathe in, without any speech, these vocal chords move well. But, if we begin to speak, the muscles move in such a way that the hole becomes smaller. At this time, sound is heard because this comes out strengthened by the air, which is found in the throat, mouth and nose.
16. The vocal chords are longer and thicker for men than for women. That is why the pitch of the gent’s voice is lower. Besides for teenagers the vocal chords will be more tender so that they are able to sing in shrill voice.
17. The voice of a person will depend not only on the nature of his / her larynx, but also on the shape of mouth and nose. We will be able to produce sound even without the movement of the larynx. When we speak very softly, when a person sings, the vibrations of his voice coming from the larynx get strengthened as they pass through the throat, mouth and nose.
18. Man’s voice is able to produce the vowel sound which no other Music instrument can produce. The **German Scientist Hemholtz** has made an experiment and has found out how man is able to produce the vowel sounds and is able to distinguish between one sound and another. If a person produces for example, the sound ‘woo’, not only that sound, but also its sympathetic vibrations will be heard. Moreover the air in our mouth strengthens these vibrations and also helps in producing the sound ‘woo’, ‘oh’ and so on, the shape of the mouth changes accordingly and suitable sympathetic vibrations are produced. This has also been found out by the German Scientist Hemholtz, through the use of tuning forks.

A few important hints for voice cultivation

1. When the air comes out from the larynx, it should pass through the throat, mouth and nose without any obstruction.
2. The muscles used for breathing must be exercised properly.
3. Similarly the muscles of the mouth and the tongue must be exercised properly.
4. Sometimes our ear also must be properly coordinated with the use of the larynx.

5. When we do the breathing exercise, the time taken to breathe in must be less than the time taken to breathe out.
6. We must take in enough air into our lungs and try to send it out quite slowly.
7. While singing, we should try and feel, that the sound comes out through chest, throat, head and mouth.
8. Some find it difficult to produce enough volume when they sing. They may remedy this defect by doing “akara sadakam” closing the mouth.

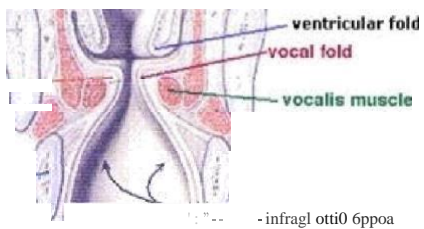
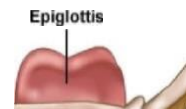




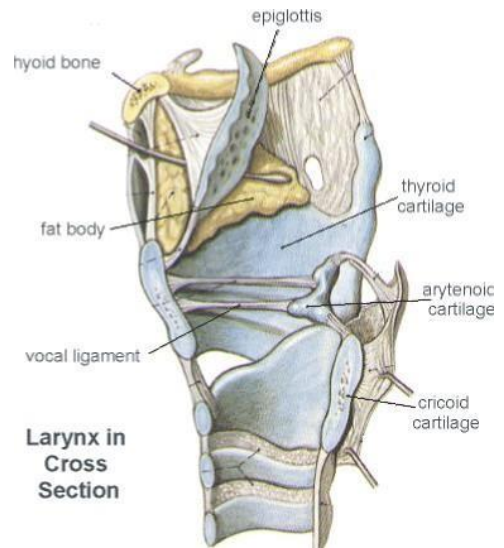
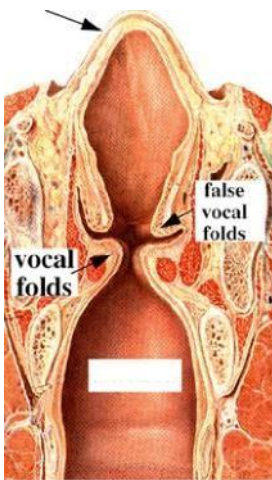
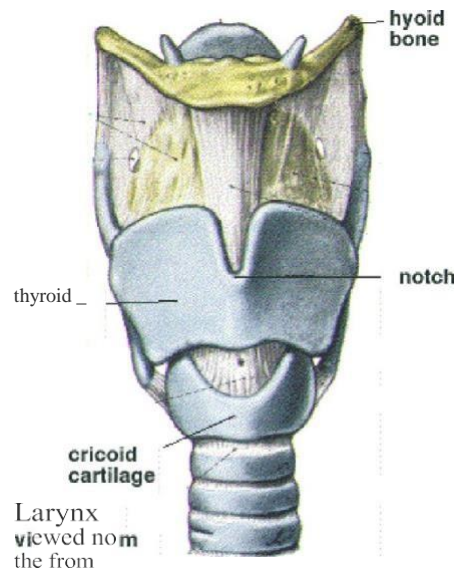
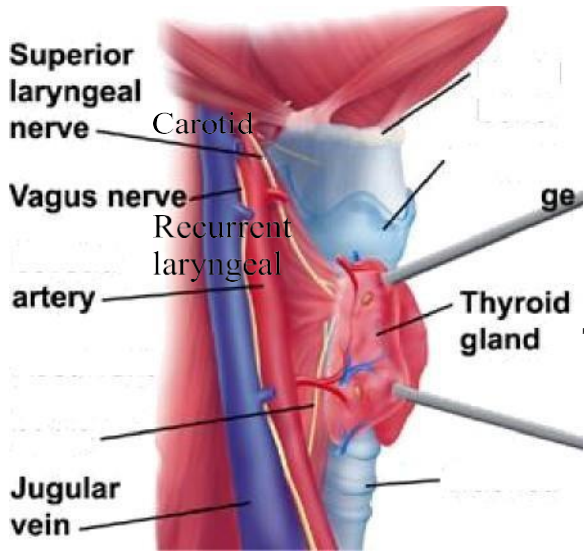
Vestibule of the larynx



Hyoid Bone



Hyoid bone
Thyroid cartila



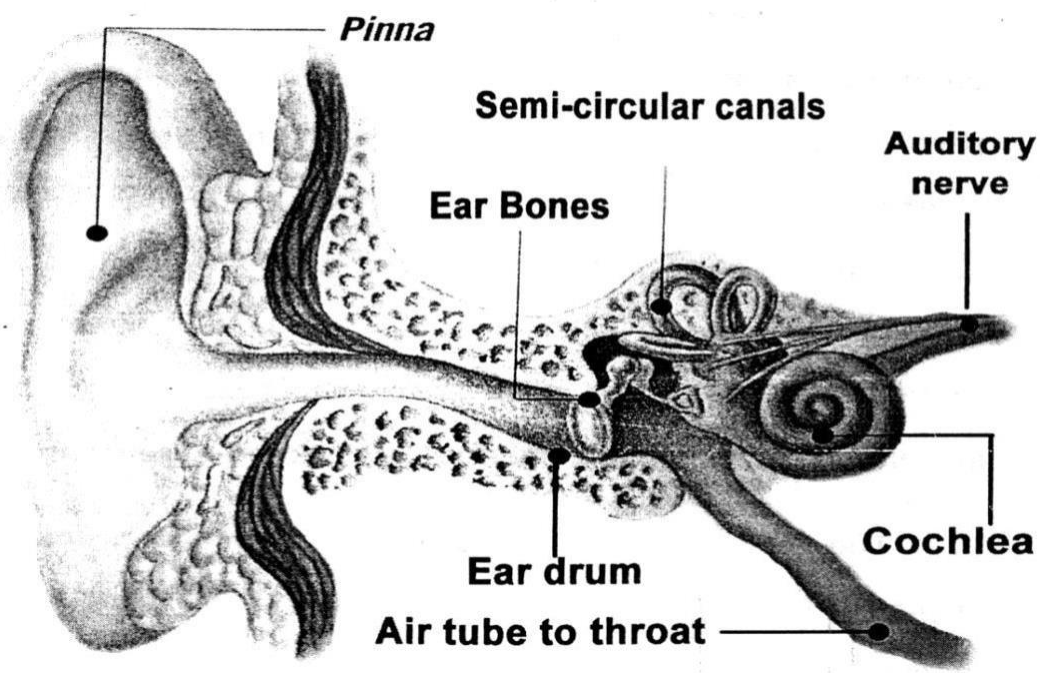
5.4.1 EAR (for hearing)

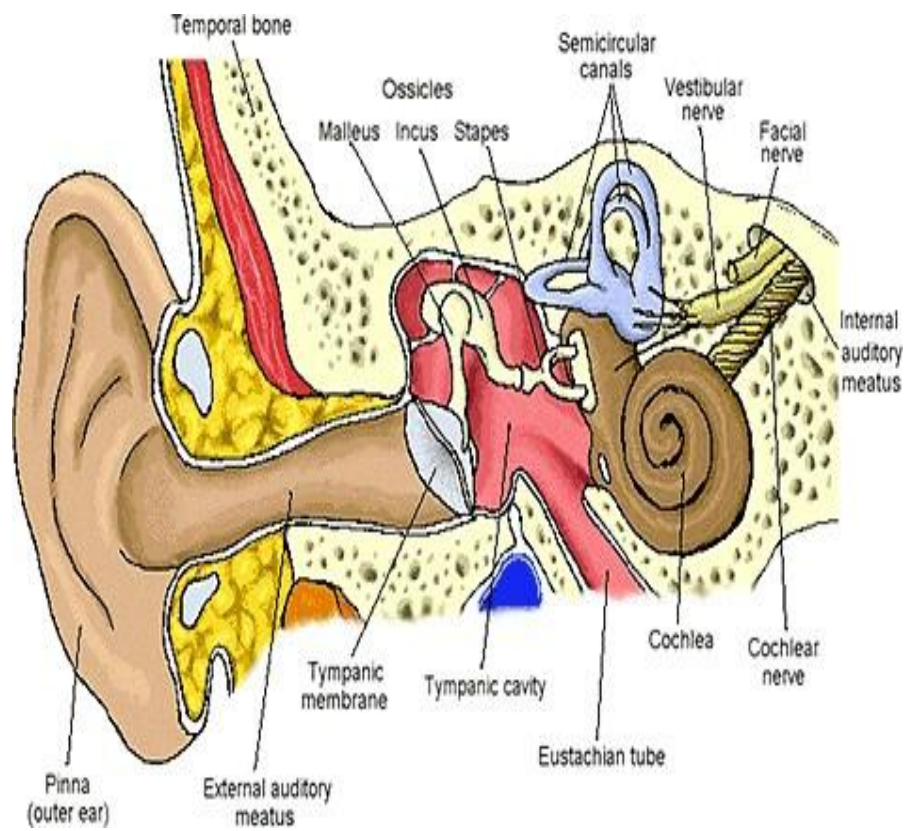
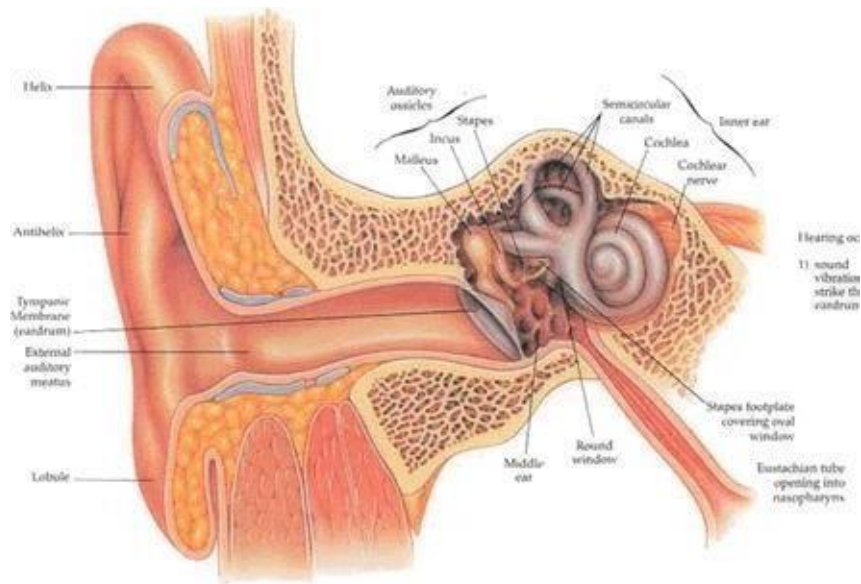
1. The sensory organ for hearing is 'ear'.
2. The curly flap of skin and gristle on the side of the head, which we call the ear, is simply a funnel shape for collecting sound waves from the air around.
3. The waves travel along a slightly curved tube, the ear canal, and strike the ear drum a small, thin piece of skin, which vibrates.
4. The vibrations pass along a row of three tiny bones, **the hammer, anvil and stirrup**.
5. The stirrup sends the vibrations into a snail-shaped part filled with fluid, known as the cochlea.
6. The vibrations ripple thorough the fluid and shake microscopic hairs sticking out of nerve cells.
7. When, the hairs shake, the cells produce nerve signals which travel along the auditory nerve to the brain.
8. The delicate working parts of the ear are behind the ear flap, or pinna are encased and protected within the skull bone (above).
9. The three tiny ear bones, or auditory **ossocles**, are smallest bones in the body (right).
10. Hearing is considered to be the greatest wealth by the great poet Thiruvalluvar. Ear is one of the delicate organs just like the body, mouth, eye and nose. The ear has three parts, namely (1) outer ear, (ii) middle ear and (iii) inner ear.
11. In the outer ear, we have first the Pinna, the Auditory Canal and the Drum Skin. Pinna is found only in the ears of men and animals. It is not found in birds. The animals sometimes are able to turn their Pinna towards the direction of the sound waves. Man cannot do so. On the sides of the Auditory Canal is found a kind of wax which prevents ants and other insects from entering the ear. At the end of the Auditory Canal is found the Drum Skin.
12. In the middle ear, we find three delicately connected bones called Oscicles. One end of the three bones is connected with Drum Skin and another end with the inner ear.
13. The names of the three bones have been given according to their shape.
14. The formation of the inner ear is somewhat complicated. The important part of the ear is called **Cochlea**, which looks like a snail. It is 3.1 cm in length. Its inner side is called

Basilar Membrane. This is connected with the brain through thousands of fibres called **Auditory Nerves.** These are the fine fibres that vibrate and make us hear. According to the sruti of sound we generally hear, our Basilar Membrane reacts with sympathetic vibrations. This has been found out by an experiment.

15. Moreover, it was found out that the Basilar membrane has 24,000 fine fibres. Further, when a sound is made with less than 16 vibrations or more than 20,000 vibrations, it will not be heard. Besides the capacity to hear also depends on one's age.

CROSS SECTION THROUGH THE EAR







5.5 SELF ASSESSMENT QUESTIONS

1. Explain the parts of the Ear with the help of a diagram.
2. Write an essay on the functioning of Larynx and Ear.

5.6 REFERENCE BOOKS

1. Sangita Sampradaya Pradarsini by Subbarama dikshitulu.
