

# **SRI PADMAVATI MAHILA VISVAVIDYALAYAM**

**(Women's University)**

**Tirupati, Andhra Pradesh-517502, India**

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**M.A MUSIC-III SEMESTER**

**MAMUD-3.1 C.T**

**ORIGIN AND EVOLUTION OF MUSIC -III**

**CENTRE FOR DISTANCE AND ONLINE EDUCATION (CDOE)**

**TIRUPATI-517502, A.P.**

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## **MAMUD3.1 ORIGIN AND EVOLUTION OF MUSIC - III**

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**PAPER CODE 3.1 C.T: ORIGIN AND EVOLUTION OF MUSIC - III**

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- Unit – IV :** Study of Life and contribution of musical trinity.
- Unit – V :** Physiology of Music.  
Eare, larynx ,vocal chords , Gayakagunadhoshas

#### **REFERENCE BOOKS:**

1. Sangeeta Sampradaya Pradarsini - Subbarama Dikshitar
2. Yakshaganam-Prof S.V Jogarao
3. Tyagaraja keertanalu-savyakyaana Vivaranamu-Kalluri Verabhadra Sastry
4. Deekhita Dakshatamanjari-Niraghatam Ramakrishna Sarma
5. South Indian Music-Prof P.Sambamurti – Vols I to VI.
6. Sangeeta Saurabham- Dr. S.Pinakapani

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| 1. Natakuranji    | 4. Mohana       |
| 5. Bilahari       | 6. Kedaragaula  |
| 7. Kalyani        | 8. Purvikalyani |
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#### **PAPER CODE 3.3 C.P : Traditional Folk & Patriotic Songs**

Traditional Folk & Patriotic Songs – 12

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3. Mysore Vasudevachar
4. Poochi Srinivasa Iyengar
5. Papanasam Sivan
6. Basic Manodharma training for the above compositions

**(OR)**

**3.4 I.E.P Miscellaneous Compositions**

- |                |                              |
|----------------|------------------------------|
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| 3. Tiruppugazh | 4. Utsava Sampradaya Kirtana |
| 5. Tillana     | 6. Ragamalika                |
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**PAPER CODE 3.5 I.E.P Manodharma Sangeetha**

**(OR)**

**PAPER CODE 3.5 I.E.P Guccha Kriti**

(Other than the kriti which were learnt in 2.5 C.P)

- |                            |   |                       |
|----------------------------|---|-----------------------|
| 1. Navavarana Kriti        | - | 1                     |
| 2. Navagraha Kriti         | - | 1                     |
| 3. Navaratri Kriti         | - | 1                     |
| 4. Panchalingastala Kriti  | - | 1                     |
| 5. Syamasastri's Swarajati | - | 1 (Yadukula Kambhoji) |

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**BLOCK- I**  
**LAKSHANAGRANATHAS**  
**UNIT-1: SANGRAHA CHUDAMANI**

**STRUCTURE**

- 1.1 INTRODUCTION
- 1.2 LEARNING OUTCOMES
- 1.3 SANGRAHA CHUDAMANI
- 1.4 CHECK YOUR PROGRESS-MODEL ANSWERS
- 1.5 SELF-ASSESSMENT QUESTIONS
- 1.6 REFERENCE BOOKS

**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**" denotes the features facilitating perception. The term lakshana grantha means a grantha or a treatise which deals with the lakshana or principles of a subject.

Sangeeta chudamani enjoys great importance, among the lakshana granthas 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.

**1.2 LEARNING OUTCOMES**

- The learners will understand the merits of treatise Sangraha Chudamani written by

lakshankara Govindacharya, and its relevance in relation to the existing school of thought

- This chapter will enable the learners to understand the character, origin and evolution of music.

### 1.3 SANGRAHA CHUDAMANI

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 18<sup>th</sup> century it is believed that he was the Asthana vidwan in the Tanjore court. Govindacharya was an adept 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 music as 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 Sarangadeva. 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 bhaga** 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 dva vimshatirye cha sruti bedha dudaahataaha*

*Aadyaa saavyatku jananee svaraanga hasva maatrakaah//*

He adopted the srutis of the suddha svaras having the ratio as 1,16/15, 9/8, 43, 3/2, 8/5, 27/16 and 2. He has described 22 srutis. Distributing the svaras among the 22 srutis he mentions 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 srutis as 10 twins srutis he arrived at 22 srutis. The 12 svarasthanas are given 2 sruthi each ( 1+1+10x2=22). Thus getting 22 srutis.

He gives the names of srutis as Tivra, Kumudvati, Manda, Chandovati, Dayavathi, Ranjini, Ratika, Raudri, Krodha, Vajrika, Prasarini, Prithi, Marjani, Kshithi, Rakta, Sandipini, Alapini, Madanthi, Rohini, Ramya, ugra and Kshobhini.

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

While coming to the mela chapter Govindacharya modified a system of Melakartha based on the identical principles of Venkatamakhi. 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. Venkatakavi known 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. Srutikalakshanam**

Sruti janyasaptasvara lakshanam

### **3. Melaprastara Lakshanam**

- a. akhandaprastara lakshanam
- b. Angasreni lakshanam
- c. Uddihata lakshanam
- d. Khanda prastara lakshanam



- e. Srutyanyaasvara lakshanam
- f. Mealaprastara lakshanam
- g. Ranankakambari mela lakshanam
- h. Melopangra
- i. Mela janyaragalakshanam

### **Uttarabhaga**

- a. Dvasaptathimela janyaraga lakshana geetam
- 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 3<sup>rd</sup> chapter dealswith melats, 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 different janyas of the melas with lakshanas are also described in detail.

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.,

### **CHECK YOUR PROGRESS**

A) WHO INTRODUCED THE REQUIREMENT OF FULLNESS FOR THE AROHANA AND AVAROHANA FOR A MELA?

B) BRIEFLY EXPLAIN THE SECTIONS OF SANGRAHA CHUDAMANI

### **1.4 CHECK YOUR PROGRESS -MODEL ANSWERS;**

A) GOVINDACHARYA

B) THE WORK IN TOTAL CONSISTS OF 2 SECTIONS, POORVABHAGA COMPRISING 3 CHAPTERS AN UTTARABHAGA CONSISTING OF 3 SECTIONS. THE INTRODUCTORY PART BEGINS WITH MANGALACHARANAM. THE CHAPTERS ARE ARRANGED AS FOLLOWS.

## **Poorva Bhaga**

1. **Mangalacharanam** : Hastadandapramana lakshanam, Sutra lakshanam
2. **Srutikalakshanam** : Sruti janyasaptasvara lakshanam
3. Melaprastara Lakshanam, akhandaprastara lakshanam, Angasreni lakshanam Uddihata lakshanam, Khanda prastara lakshanam, Srutyanyaasvara lakshanam. Mealaprastara lakshanam Ranankakambari mela lakshanam Melopangra, Mela janyaragalakshanam

**Uttarabhaga** : Dvasaptathimela janyaraga lakshana geetam , Bahattaramelakarta Raganukramanika

## **1.5 SELF ASSESSMENT QUESTIONS**

1. Discuss various music aspects in ‘sangraha chudamani’.
2. Write about raga concept in ‘sangraha chudamani’

## **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.

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## **UNIT -2: SANGITA SAMPRADAYA PRADARSINI**

### **STRUCTURE**

#### **2.1 INTRODUCTION**

#### **2.2 LEARNING OUTCOMES**

#### **2.3 SANGITA SAMPRADAYA PRADARSINI**

#### **2.4 CHECK YOUR PROGRESS-MODEL ANSWERS**

#### **2.5 SELF-ASSESSMENT QUESTIONS**

#### **2.6 REFERENCE BOOKS**

### **2.1 INTRODUCTION**

Among the musicologists and musicians of the modern period who have enriched the rich heritage of musical granthas, the names of V.N. Bhattachande, Raja Sourendra Mohan Tagore, Subbarama Dikshitar, A.M. Chinnaswami 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 grantha. Chinnaswami Mudaliar, inspired him to take up the task of writing this magnum opus work.

### **2.2. LEARNING OUTCOMES**

1. Learner will get an overview of the theoretical and practical aspects dealt in the treatise Sampradaya Pradarshini

### **2.3 SANGEETHA SAMPRADAYA PRADARSINI**

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 kritis of Muthuswami Dikshitar. In addition he has composed many kritis.

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 kritis 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 along with the symbols used in Talas various gamakas, their description, signs and symbols are described. Only this book gives an idea of many of the ragas which have undergone changes. The author has followed the Venkatamakhin system of Mela,. For the first time gamakas are represented by symbols. Notations of 170 gitas of Venkatamakhi, 229 kritis of Muthuswami Dikshitar, 10 prabandhas, 49 chittatanas are given) In addition some ragamalikas of Ramaswami Dikshitar, 100 pieces comprising of suladis, 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 grantha for the musicians of the present and the future.

## **CHECK YOUR PROGRESS**

1. Subbarama dikshitar was the asthana vidwan at the court of \_\_\_\_\_
2. Brief about the life of lakshanakara of sangeetha sampradaya pradarshini.

## **2.4 CHECK YOUR PROGRESS-MODEL ANSWERS**

- A) Ettayapuram
- B) Indian classical music has been enriched by the contributions of numerous scholars and musicians who have documented its traditions, theory, and practice in musical treatises. Among them, subbarama dikshitar holds a prominent place for his magnum opus, *sangeetha sampradaya pradarshini*. This work, first published in 1904, serves as an invaluable reference for carnatic music, preserving the compositions, styles, and

theoretical aspects of the art form. Born in 1839 into a distinguished musical lineage, subbarama dikshitar was deeply influenced by his family tradition, particularly by his grandfather, baluswami dikshitar.

Encouraged by scholars like a.m. chinna swami mudaliar, he undertook the ambitious task of compiling and documenting the rich heritage of carnatic music. His work provides detailed insights into ragas, talas, gamakas, and compositions, including many kritis of muthuswami dikshitar and other great composers.

## **2.5 SELF ASSESSMENT QUESTIONS**

1. Discuss as to why is sangita sampradaya pradarshini is called as a veritable encyclopaedia.

## **2.6. 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.

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## **UNIT -3: TELUGU WORKS FROM 1850 A.D.**

### **STRUCTURE**

#### **3.1 INTRODUCTION**

#### **3.2 LEARNING OUTCOMES**

#### **3.3 TELUGU WORKS FROM 1850 A.D.**

#### **3.4 CHECK YOUR PROGRESS-MODEL ANSWERS**

#### **3.5 SELF-ASSESSMENT QUESTIONS**

#### **3.6 REFERENCE BOOKS**

### **3.1 INTRODUCTION**

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 4<sup>th</sup>, century B.C. between 2<sup>nd</sup> century A.D. and 19<sup>th</sup>. Century A.D. most of the writings have been in Sanskrit language. But after 19<sup>th</sup> 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 19<sup>th</sup> 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 2<sup>nd</sup> century A.D and 19<sup>th</sup> 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 Tamil 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.

### **3.2 LEARNING OUTCOMES**

- 1) Learner will get an list of music texts written in telugu between the period 1850 to 1930.
- 2) Learner will broadly understand the contents both theoretical and practical that are dealt in the texts, its relevance for any further reference.

### **3.3 .TELUGU WORKS FROM 1850 A.D.**

Some important features of the books published in the period as 1850 to 1930 are the following:

- (1) The 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, out numbering works in English, Tamil, and other Indian languages.
- (6) Prof.P.Sambamoorthy published many works in English language and Tamil after 1930. After the influence of his writings is evident in many later books domination of Telugu works gradually diminished.

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 could be because all the authors happened to be residents of Madras region only and the 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 Tamilnadu.

Some of the music books in Telugu 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, Svara, Sruti, special characteristis of the Svara-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 SANJfVINI (G V S )**

**Author:** Kaku Tirumalayya Naidu 1869

**Pub:** not known.

#### **Contents**

**Theoretical Aspect:** Theory about Nada, Sruti, Svara, 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. PRATHAMA 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, 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 : Tanjore A.Kannayya in 1878, Ratna Nayakar 1898, 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.Subrahmanyya. 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, Venkatesa 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, Vasudevacar, Subrahmanyayya, Taccuru Brothers, Purandara dasa, Vikrala Narasimhacaryulu, Krti-s in Tamil, 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 Prabandhas and other musical forms.

**Practical:-** Lakshya Gitams, sancharGitams, Svarajatis, Varnas, Kirtanas of Diksitar, Balaswami Dikshitar, Ramasvami Dikshitar, Chinna svami Dikshitar, Kumara Ettendra, Ponnayya, Purandara Vitthala, Krsnasvamiyya, Kuppusvamiyya, samanandayati, Venkatesa Ettendra, Virabhadrayya, Ramadasu, Seshayya, Pallavi Gopalayya, Kulasekhara Maharaja, Gurumurti Sastri, Matrbhutayya, Melattur, Venkatarama Sastri, Tallapaka Chinnayya, Girirajakavi, Akkul Svami, Govindasvami, Vina Kuppayya, Vyasarayalu, Ayyasvami, Sonthi venkata subbayya, 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 Chinnayya, Padams of Kshetravayya, 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 Sastri 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 KALPAVALI (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, Krti-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:-** Krti-s of Garbhapuri, Sri Vijaya Gopalasvami, Seshayyengar, Desika Kirtanal, Kirtana-s of Guru Purnananda, Pada-s of kshetrappa, kirtana-s of Ramacandrayati, Singaracaryulu, Vina Kuppayya, Sri Subrahmanyappa, Kerala Raju, Venkata Vitthaladasu, Tyagaraja, Sadasiva Rao, Giriappa, Devaraja dasu, Madhusudana Paramahansa, Cinni Krishnadasu, Bhadrachala Ramadasu, Muttusvami Dikshitar, Yadla Ramadasa, Dasarapadagalu, Rama Chandrayati.

## **28. SANGITASVARA 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.

**Practical:-** 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 Tyagaraja, 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, Krti-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:** Kriti-s of Tyagaraja in praise of Vishnu, siva, Divyanama & Utsava Sampradya  
Kirtana-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 nattu 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 BODHINI (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, Kritis of Tyagaraja, Patnam Subrahmanya Ayyar, Pallavi Gopalayya, Pancanadayya, Srinivasayya, Venkata Subbayya, Kuppusvamayya, Kundrakudi Kanayya Syama Sastri, Subbaraya 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. SANGITAKIRTANALO (S.A.K.)**

**Author:** T.C.Tirunavukkarasu

**Published:** 1929.

**Contents:-**

**Practical :-**

**Part I & II :** Kritis of Sri Tyagaraja compositions

Part III Kritis of Sri Tyagaraja & Patnam Subrahmanya Ayyar compositions

### **38. HARMONIY ANUBAVA 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 scheme, 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:-** Svara, Tala, Raga, List of Ragas.

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

### 40. DAKSHINATYAGANAM (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.KrsnasvamiAyyar, K.V. Srinivasa Ayyangar. The texts give more details about theoretical and some about practical aspects. Some contain only text of songs or only the notation.

### CHECK YOUR PROGRESS

1. Who wrote first available work in telugu sangita-sarvartha-sara-sangrahamu
2. Who wrote sangita sudhambudhi
3. Write a brief note about the books pallavi kalpavalli and sangita vidya bodhini

### 3.4 CHECK YOR PROGRESS : MODEL ANSWERS

1. Vina ramanuja
2. K.v.srinivasa ayyangar
3. **Sangita vidya bodhini:** authored by kondapalli venkayya published in 1929.

The theory Contents focuses on Svara, Tuning system of Violin and Tambura, Dasavidha gamaka-s, 72 Mela scheme, list of raga. Practical aspects dealt in this book are Svaravali, Alankara, Band Svara-s, Gitam, Svarajati, Varpa and Kirtana. Notations are given for all the compositions.

**Pallavi kalpavalli** : Authored by Tiruvottiyur Tyagayya published in 1900.

The theory Contents focuses on Lakshanas of the different Ragas. Practical aspects dealt in this book are Svaravalis, Tanavarnas of Vina Kuppayya and Tiruvottiyur Tyagayya, Ragamalika, Krti-s of vina Kuppayya, Pallavi Notations are given for all the compositions.

### **3.5 .SELF ASSESSMENT QUESTIONS**

1. Broadly mention the features of telugu works from 1850 to 1930ad.
2. Discuss the contents of any 3 telugu works

### **3.6. 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

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## BLOCK -II

### STRUCTURE-MUSICAL COMPOSITIONS

#### UNIT – 4: TARANGAM.

#### STRUCTURE

##### 4.1 INTRODUCTION

##### 4.2 LEARNING OUTCOMES

##### 4.3 TARANGAMS

##### 4.4 CHECK YOUR PROGRESS-MODEL ANSWERS

##### 4.5 SELF-ASSESSMENT QUESTIONS

##### 4.6 REFERENCE BOOKS

#### 4.1 INTRODUCTION

The word Tarangam means "waves," symbolizing the rhythmic and melodic flow of the composition. These compositions are set in different **ragas** and **talas**, making them highly expressive and devotional.

#### 4.2 LEARNING OUTCOMES

1. Learners will be able to understand about the type of compositions called Tarangams, its broad structure. A brief of the composer will also be studied.
2. Learners will be able to relate the ganakrama in comparison with other compositions.

#### 4.3. TARANGAM

Tarangams are composed by Narayana Tirtha(1580–1680A.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). According 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 shloka and vakya. The Slokas, Churnikas, Crisp Musical dialogues, Dvipadas, Chatuspadis 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 Sri Krishna – 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 were **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 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 Varathur. And, the **Sikyotsavam (also called utlapanduga)** 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. According to some scholars Narayana Tirtha took sanyasa in Kanchipuram under the guru Sivarama tirtha and was named Narayana Tirtha there after and attained salvation in Kasi.

### **Characteristics of Tarangam:**

1. **Bhakti-Rasa (Devotional Essence):** Tarangams are deeply spiritual and praise Lord Krishna, focusing on his leelas (divine plays).

2. **Melodic & Rhythmic Beauty:** They are structured with a blend of lyrical depth and captivating rhythmic patterns, making them engaging for both vocal and dance performances.
3. **Refrains (Charanams&Pallavis):** The compositions often include a **refrain** that repeats like a chorus, enhancing their musical appeal.
4. **Kuchipudi Dance Association:** Many Tarangams are performed in **Kuchipudi**, where dancers balance on a brass plate while executing intricate footwork, adding a visual element to the musical expression.

### **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.

### **Popular Tarangams:**

"Krishna Krishna Mukunda Janardana", "Govinda Gopala Radhe", "Pooraya Mamakaaram"

### **CHECK YOUR PROGRESS**

1. Name the kavya composed by narayana tirtha
2. Where did narayana tirtha take sanyasa?
3. Write a brief biography of narayana tirtha

### **4.4 CHECK YOUR PROGRESS- MODEL ANSWERS**

- a) Krishna leela tarangini
- b) Kanchipuram
- c) Narayana tirtha composed krishna lila tarangini as a great yakshagana mahakavya with sri krishna – stuti. His parents were **gandharva devudu and parvati**. His ancestors migrated to south due to the unsafe, unsteady political circumstances after the decline of the vijayanagara empire. He studied under sivaramananda tirtha and he respectfully mentioned his guru's name in many compositions of sri krishna lila tarangini. 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 his order. He went to varathur 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.

#### **4.5 SELF ASSESSMENT QUESTIONS**

1. Briefly discuss the compositional structure of tarangams
2. Name a few popular tarangams which u have heard of.

#### **4.6. REFERENCE BOOKS**

1. South indian music book-iii by p.sambamurthy
2. Theory of music – vidushi vasanthamadhavi

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## UNIT 5 : PADA

### STRUCTURE

#### 5.1 INTRODUCTION

#### 5.2 LEARNING OUTCOMES

#### 5.3 PADAMS

#### 5.4 CHECK YOUR PROGRESS-MODEL ANSWERS

#### 5.5 SELF-ASSESSMENT QUESTIONS

#### 5.6 REFERENCE BOOKS

### 5.1 INTRODUCTION

Padam is a slow, lyrical, and deeply expressive form of composition in Carnatic music and South Indian classical dance. It is known for its rich bhava (emotion), intricate sahitya (lyrics), and melodic depth.

The word *Padam* means "word" or "poem," signifying its emphasis on poetic expression. Padams are often centered on **love** (Sringara Rasa), devotion, or philosophical themes. They have a slow tempo, allowing for detailed emotional interpretation, making them popular in both music concerts and Bharatanatyam & Kuchipudi dance performances.

### 5.2 LEARNING OUTCOMES

The learners will understand the compositional beauty of Padas.

They will also relate to the lyrical beauty and emotional beauty with the music scored to the composition through some examples.

### 5.3 PADAMS

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 madhurabhakti. 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 nosangatis (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. A very high standard in music is necessary to present Pada-s. Control over laya, involved feelings, knowledge or the moods of a raga emotes and a good knowledge of the language are all needed to make a Pada enjoyable.

### **Composers of Pada-s**

17<sup>th</sup> Century saw a new dimension to the Pada-s. It was in this century that Kshetragnya lived and composed about 4500 Pasa-s alone. Other pada composers include Muvvaluru

Sabhapathayya, Ghanam Seenaiah, Pedda Dasu, King Vijayaraghavan, to name a few in telugu, Kavikunjara Bharathi, Gopala Krishna Bharath, Muthu Tandavar, and others in Tamil, Thirumalaarya in Kannada. The Tanjore brothers choreographed Pada-s for dance.

### **Characteristics of Padam:**

1. **Emotionally Intense:** Padams primarily explore Sringara Rasa, depicting a devotee's or a Nayika's (heroine's) longing for the divine.
2. **Slow & Graceful:** Unlike fast-paced compositions, Padams are sung in a vilamba kala (slow tempo), giving ample space for bhava-laden elaboration.
3. **Rich Lyricis:** The lyrics often use metaphors and subtle expressions to convey deep emotions, making them intellectually and artistically profound.
4. **Raga & Tala Complexity:** They are set in ragas that enhance their emotive quality, often accompanied by Adi, Misra Chapu, or Rupaka Tala.
5. **Association with Dance:** Padams are a significant part of Bharatanatyam & Kuchipudi repertoire, where dancers express emotions through abhinaya (expressive storytelling).

### **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).

### **CHECK YOUR PROGRESS**

1. The word padam means \_\_\_\_\_

2. Which are the padas that are composed to sing in group
3. Name a few composers of padams . Mention a few characteristics of padams

#### **5.4 CHECK YOUR PROGRESS-MODEL ANSWERS**

1. Word or poem
2. Kshetrappa (17th century) – known for romantic and devotional padams dedicated to lord krishna , muthu tandavar – early composer of tamil padams.
3. Padams primarily explore srīngara rasa, depicting a devotee's or a nayika's (heroine's) longing for the divine. Unlike fast-paced compositions, padams are sung in a vilamba kala (slow tempo), giving ample space for bhava elaboration. The lyrics often use to convey deep emotions, making them intellectually and artistically profound. they are set in **ragas** that enhance their emotive quality, often accompanied by adi, misra chapu, or rupaka tala.

#### **5.5. SELF ASSESSMENT QUESTIONS**

1. Briefly discuss about the types of padams with examples
2. Describe the correlation of lyrical, emotional beauty seen in padams

#### **5.6. REFERENCE BOOKS**

1. South indian music book-iii by p.sambamurthy
2. Theory of music – vidushi vasanthamadhavi

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## UNIT -6: KRITI

### STRUCTURE

#### 6.1 INTRODUCTION

#### 6.2 LEARNING OUTCOMES

#### 6.3 KRITIS

#### 6.4 CHECK YOUR PROGRESS-MODEL ANSWERS

#### 6.5 SELF-ASSESSMENT QUESTIONS

#### 6.6 REFERENCE BOOKS

### 6.1 INTRODUCTION

The most popular and structured musical form in Carnatic music is the Krithi (or Kriti). It is a composition-based piece that serves as the centerpiece of a Carnatic concert, known for its lyrical depth, melodic richness, and rhythmic sophistication.

The word *Krithi* means "composition" or "creation." Unlike improvisational forms like Raga Alapana or Kalpana Swaras, Krithis are pre-composed pieces that musicians render with scope for creative embellishments.

### 6.2 LEARNING OUTCOMES

1. Learners will understand the definition of Krithi and its significance in Carnatic music.
2. Learners will recognize and analyse the structural components of a Krithi

### 6.3 KRITHI

Kriti-s are forms in which we find more importance given to the aesthetic aspects of Music. They are dhatu pradhana. The emphasis in Kriti 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 akriti.

Kriti in a wider sense means any Musical composition. 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. Saint Tyagaraja describes the ideal features of Kriti in the Kriti “Sogasuga mridaga talamu” in the raga Sriranjani.

The music Trinity, Thyagaraja, Shyamashastry and Muthuswami Dikshitar are responsible for this compositional form's abundance, inevitability and importance. They have composed Krithi-s in all popular and rare ragas to give an enormous dimension to the moods of the ragas and provide scope for improvisation to the individual musician. Thyagaraja is said to have been the first to set Sangatis in kritis, to express the meaning in various ways. This provoked the creativity in an individual to explore new areas in a raga. Ideas for the delineation of any raga are drawn from the krithis. Various unusual prayogas, yathis, gamakas and phrases enhance the lyrical beauty and paint a different picture of the raga. Swathi Tirunal, Maharaja of Travancore, a contemporary of the trinity was a versatile composer and a great patron of arts. His krithis are mostly in Sanskrit and a few in tamil, Kannada, Hindi, Malayalam, and Manipravala (mixture of more than one language) also. Later composers have followed the style of the music trinity in one way or the other.

The sahitya of Kriti-s could be sacred. 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 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 pancharatna of Saint Tyagaraja. Madhyamakala sahitya-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.

### **CHECK YOUR PROGRESS**

1. Krithis are more \_\_\_\_\_ pradhana
2. When the basic tune of a line is modified and rendered, it is called as \_\_\_\_\_
3. Briefly discuss about the role of sahitya in a krithi.

### **6.4 CHECK YOUR PROGRESS-MODEL ANSWERS**

1. Dhatu
2. Sangati
3. The sahitya of kriti-s could be sacred. 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 could have svara sahitya or words corresponding to the svara in them like we find in the ghanaraga pancharatna of saint tyagaraja. Madhyamakala sahitya-s are found in many kriti-s like anandamritakarshini (amritavarshini), vallabhanayakasya (begada) of muthuswami dikshitar.



## **6.5 SELF ASSESSMENT QUESTIONS**

- 1) define a krithi. Discuss the sections of a krithi taking an example
- 2) elaborate on the ganakrama of a krithi

## **6.6 REFERENCE BOOKS**

1. South indian music book-iii by p.sambamurthy
2. Theory of music – vidushi vasanthamadhavi

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## UNIT -7 KIRTANA

### STRUCTURE

#### 7.1 INTRODUCTION

#### 7.2 LEARNING OUTCOMES

#### 7.3 KIRTANA

#### 7.4 CHECK YOUR PROGRESS-MODEL ANSWERS

#### 7.5 SELF-ASSESSMENT QUESTIONS

#### 7.6 REFERENCE BOOKS

### 7.1 INTRODUCTION

One of the devotional musical form in Carnatic music, primarily focused on Bhakti (devotion) is Kirtana (or Keertana). The main goal is to promote the cult of bhakthi which is of nine types. Navavidha bhakthi namely, Shravana, Keertana, Smarana, Padadevana, Archana, Vandana, Daasya, Sakhya, Atmanivedana. The word *Kirtana* comes from the Sanskrit root "Kirt," meaning to praise or glorify. Kirtanas are sung as hymns to praise deities, saints, or spiritual ideals, making them an essential part of temple rituals, bhajan gatherings, and religious festivals.

### 7.2 LEARNING OUTCOMES

1. Learners will understand the basic structure of a Krithi.
2. Learners will be able to distinguish between a Krithi and a Kirtana and appreciate its compositional beauty.

### 7.3 KIRTANA

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 within 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 bhaktirasa. It is maatu pradhana. The sahitya

(lyrics) are very important and suitable ragas are set to the sahitya to make it more absorbing, arresting and interesting. It is simpler in structure compared to Krithi and is mainly intended for congregational singing rather than elaborate concert performances. Common people do not have the urge or means to study the Vedas or Upanishads and understand what they convey. Kirtanas do this successfully, as the lyrics are simple local dialect. One person leads and the others repeat.

‘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 its 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 to scholars, sangita kavithvam 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 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.

Kirtanas are more suitable for congregational singing. Generally kirtanas are composed in popular, traditional and common ragas. However, there are some compositions on which are in Krithi format too. 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 Rhetorical beauties are occasionally found in Kirtanas.

## **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**

The bhakthi cult was spread by around the 1400 – 1500 AD. Haridasas like Vyasaraaya, Sripadaraya, Tallapaka Annamacharya and his descendants, Purandaradasa, Kanakadasa, Mirabai, Kabirdas, Chaitanya. Thyagaraja's Divyanama Sankeertanas, Utsava Sampradaya Keerthanas, Bhadrachala Ramadasa's Krithis, Arunachala Kavirayar, Gopalakrishna Bharati, Tumu Narasimha Das, Chengalvaraya Sastri, Nilakantha Sivan and others also enrich this cult. It is said that Purandaradasa has composed about 4,75,000 compositions..

## **CHECK YOUR PROGRESS**

1. When the pallavi and charanas are of one tune, it is called \_\_\_\_\_
2. Kirthanas are \_\_\_\_\_ pradhana compositions
3. Describe the musical beauty of kirtana

## **7.4 CHECK YOUR PROGRESS-MODEL ANSWERS**

1. Ekadhathu
2. Maathu
3. 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 ekadhathu 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 ekadhathu and dvidhatu varieties.

## **7.5 SELF ASSESSMENT QUESTIONS**

1. Write the differences between krithi and kirthana

## **7.6 REFERENCE BOOKS**

1. South indian music book-iii by p.sambamurthy
2. Theory of music – vidushi vasanthamadhavi

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## UNIT -8 : RAGAMALIKA

### STRUCTURE

#### 8.1 INTRODUCTION

#### 8.2 LEARNING OUTCOMES

#### 8.3 RAGAMALIKA

#### 8.4 CHECK YOUR PROGRESS-MODEL ANSWERS

#### 8.5 SELF-ASSESSMENT QUESTIONS

#### 8.6 REFERENCE BOOKS

### 8.1 INTRODUCTION

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. Rāgamālīka compositions demonstrate a composer's ability to blend distinct ragas beautifully while maintaining the lyrical and rhythmic continuity of the piece.

### 8.2 LEARNING OUTCOMES

1. Develop familiarity of various ragas with in a single compositions
2. Improve swara and tala coordination

### 8.3 RAGAMALIKA

The term *Rāgamālīka* comes from Sanskrit:

- "Rāga" – Melody or musical scale.
- "Mālīka" – Garland, indicating a sequence of ragas woven together.

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 'Ghanaragatana 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 be 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:

- Those which have been composed originally as ragamalikas.
- 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 soon.

The Pallavi and the last charana, of a ragamalika should be in auspicious ragas. The opening raga of aragamalika should be a prasiddha raga. Ragas which can be sung at all times are preferred in a ragamalika unless the composer is otherwise 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.

In the Melaragamalika by Mahavaidyanatha Sivan, the whole composition is divided into 6 units, each unit having 2 chakras or 12 ragas. The pallavi is in Sriraga with a beautiful chittaswara and jathis. Then the raga is taken one by one. In each raga, there are 2 avarthas of

lyrics. The chittaswaras follow. After singing one avartha of chittaswasa, the lyrical part of that raga is sung again. In the second avartha of the chittaswara, the first half has the notes of the same raga and the second half has the notes of the net raga thereby making the transition smooth. After 12 ragas or 2 chakras, the last part of the chittaswasa has notes of Sri raga and joins the pallavi. This can be treated as 6 different compositions.

Likewise 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 Pallavisvara.

**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 sahitya for Makutasvara part is called the 'MakutaSahitya'. This MakutaSahitya 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:** Pannagadrissa

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.** Aarbhimaanam

- (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 makutasvara.

**Ex.** Nityakalyani

- (6) With a sahitya for the chittasvara and the makuta svara.

**Ex:** Pannagadrissa.

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

### **CHECK YOUR ANSWERS**

1. In earlier days prabandhas were sung in different sections of a prabandha called as \_\_\_\_\_
2. Name the composer of melaragamalika krithi.
3. Discuss about the way by which transition from every raga is good.

### **8.4 CHECK YOUR PROGRESS - MODEL ANSWERS**

1. Raga kadamaba
2. Mahavaidyanatha sivan
3. 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 pallavisvara.

### **8.5 SELF ASSESSMENT QUESTIONS**

1. Broadly discuss the concept of ragamalika with examples
2. How are the ragas considered in melaragamlika krithi and the navaragamalika varna.

### **8.6 REFERENCE BOOKS**

1. South indian music book-iii by p.sambamurthy
2. Theory of music – vidushi vasanthamadhavi

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## **UNIT 9 : TILLANA**

### **STRUCTURE**

#### **9.1 INTRODUCTION**

#### **9.2 LEARNING OUTCOMES**

#### **9.3 TILLANA**

#### **9.4 CHECK YOUR PROGRESS-MODEL ANSWERS**

#### **9.5 SELF-ASSESSMENT QUESTIONS**

#### **9.6 REFERENCE BOOKS**

### **9.1 INTRODUCTION**

The word Tillana is derived from "Tiru" (sacred) + "Lana" (movement), signifying the dynamic and rhythmic nature of the composition. It is similar to the Taranas found in Hindustani music. This compositional form is very lively and expresses exuberance, happiness and enthusiasm. This is a form of prabandha which has been in existence as Kaivada having a history of thousands of years which represent the pataksharas produced in musical instruments.

### **9.2 LEARNING OUTCOMES**

The learners will understand and appreciate the structure of a Tillana

The learners will also study its roots and various types of tillanas.

### **9.3 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 18<sup>th</sup> 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. We find glimpses of the tillana idea in a few of Purandara Dasa Keertana – Aadidano Ranga, Kunidaado Krishna and others, But Veerabhadraiah, a court musician of Pratapasimha Maharaja of Tanjore was the architect of this present thillana form which was later developed by the tanjore brothers and popularized by Bharatanatyam dancers. 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 SeshaIyer.

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 , Veene Seshanna, Mysore Vasudevacharya 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.

### **CHECK YOUR PROGRESS**

- 1.who is considered as the architect of the present tillana format
2. Name some composers of tillanas

### **9.4 CHECK YOUR PROGRESS – MODEL ANSWERS**

- 1.veerabhadraiah, a court musician of pratapasimha maharaja of tanjore
2. 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 bhadrayya, swati tirunal, ponnaiya, pallavi sesayyar, patnam subramanya iyer are some of the prominent composers of tillana.

## **9.5 SELF ASSESSMENT QUESTIONS**

1. Discuss the present format of tillana

## **9.6 REFERENCE BOOKS**

1. South indian music book-iii by p.sambamurthy
2. Theory of music – vidushi vasanthamadhavi

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## **BLOCK 3**

### **PHYSIOLOGY OF MUSIC**

#### **UNIT 10 – MUSIC-OTHER ARTS**

##### **STRUCTURE**

10.1 INTRODUCTION

10.2 LEARNING OUTCOMES

10.3 FOLK MUSIC

10.3.1 CHARACTERISTIC FEATURES OF FOLK MUSIC

10.4 KATHA KALAKSHEPAM

10.5.1 NOWKACHARITRA

10.5 GEYANATAKAS (MUSICAL OPERAS) IN SOUTH INDIA AND ANALYSIS

10.6 CHECK YOUR PROGRESS-MODEL ANSWERS

10.7 SELF-ASSESSMENT QUESTIONS

10.8 REFERENCE BOOKS

##### **10.1 INTRODUCTION**

Indian folk music is a vibrant and integral part of the country's cultural heritage, reflecting the traditions, beliefs, and daily lives of various communities. Passed down through generations via oral tradition, it serves as a medium for storytelling, social bonding, and spiritual expression. With simple yet powerful melodies, repetitive structures, and the use of traditional instruments like the dholak, sitar, flute, and sarangi, folk music remains deeply rooted in regional customs and rituals. Each state, particularly in South India, has its own unique folk styles, which are performed during festivals, ceremonies, and social gatherings. Through its themes of love, devotion, mythology, and nature, Indian folk music continues to preserve and celebrate the country's rich cultural diversity.

##### **10.2 LERNING OUTCOMES**

1. Undrestand the Indian Folk Music and Instruments
2. Knows the Kathakalakhepa
3. Knows the significance of Kavadi chindu.

## 10.3 FOLK MUSIC

Folk music in India is a vast and diverse tradition that reflects the rich cultural, regional, and social fabric of the country. It is deeply rooted in the everyday lives of people, with songs that tell stories of work, love, festivals, rituals, and spiritual devotion. The music is passed down orally through generations, preserving the cultural heritage of various communities. Each region of India has its own unique folk traditions, influenced by local languages, customs, and histories.

Indian folk music is characterized by its simple yet powerful melodies, rhythmic beats, and the use of traditional instruments like the dholak, tabla, sitar, sarangi, and flute. Themes range from mythology and nature to social issues and personal emotions. Folk music is an essential part of religious ceremonies, weddings, and celebrations, helping to bring communities together.

The folk music of India is diverse and deeply connected to the region's cultural, religious, and social traditions. Each state in South India—Tamil Nadu, Kerala, Karnataka, Andhra Pradesh, and Telangana—has its own unique folk music styles, with specific instruments, rhythms, and themes that reflect the daily life, festivals, and rituals of its people.

### 10.3.1 CHARACTERISTIC FEATURES OF FOLK MUSIC

Folk music has several distinct characteristics that set it apart from other genres. These features often reflect its cultural roots and its role in everyday life. Here are the key characteristics of folk music:

- Folk music is often passed down orally from generation to generation. This means that the music is learned and shared through listening and performing rather than written down. This oral transmission helps keep the music alive in communities, adapting and evolving over time while maintaining its roots.
- The melodies and structures of folk music are typically straightforward and easy to learn. This simplicity allows it to be accessible to a wide range of people, including those with little formal musical training.
- Folk music often tells a story. The lyrics of folk songs usually convey personal experiences, historical events, myths, or legends. These stories can deal with a variety of topics, including love, struggle, work, religion, and social issues.
- Folk music is performed during social gatherings, festivals, rituals, and celebrations. It encourages participation from the community, with people singing along, dancing, or

playing simple instruments. The sense of collective experience is one of the central aspects of folk music.

- Folk music is deeply connected to the region, culture, and lifestyle of the people who create it. Different areas have their own distinct styles, instruments, and themes. For example, the folk music of Ireland will sound different from that of India or West Africa. It reflects local customs, environments, and histories.
- Folk music often features traditional, handmade instruments rather than modern, electric ones. These instruments are typically simple and easy to play. Common folk instruments include the guitar, banjo, accordion, fiddle, flute, drums, and regional instruments like the sitar or dholak.
- The melodies in folk music are usually repetitive and easy to remember. This repetitiveness makes the songs more singable and memorable, which is important when the music is passed down orally.
- Many folk songs reflect the natural world and everyday life. The lyrics might describe the landscape, seasons, agricultural cycles, or daily activities like farming, hunting, or celebrating a harvest. This connection to the environment makes folk music a reflection of the people's lives and experiences.
- Folk music is often deeply emotional, conveying strong feelings of joy, sorrow, longing, or celebration. These emotions are conveyed not just through the lyrics but also through the way the music is performed—whether through the rhythm, pitch, or tone of the voice.
- Although folk music maintains its traditional roots, it is highly adaptable. Over time, folk music often evolves by incorporating new themes, instruments, and even modern influences. This adaptability ensures its continued relevance and allows it to remain an important cultural and artistic expression.

### **Examples of folk songs**

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 gojjangipoodanda.

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, Natabhairavi, Keeravani, kharaharapriya. It is not like that, the folk especially-villagesingersknowalltheseragas. Buttheragaresemblance 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 rhetorics(alankaraas)usedinafolksongareallnotconsideredtoanyrulesandregulations.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.

We find in our 5 note songs a peculiar feature.

All of them range from Mandra Sthayi 'N' to Madhyama Sthayi 'M'. They have taken 'N' from mandra Sthayi, and tacked it on the first tetrachord. Therefore we find again in this group, the same kind of occupational and erotic songs that occurred in the first tetrachord note combinations. One of the remarkable features 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 firstsectionunderitrangesfromMadhyaSthayi'P'toMadhyasthayi'b',thus comprising the second tetrachord of Madhya Sthayi and the first two notes of the first tetra-chord of Madra Sthayi. Thesecondsectionclaimsseven songs in the range from (Madhya)SthayiD 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 Natabhairavi, Bilahari – Kharaharapriya combination of ragamalika Folksongs.

## **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.

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 LordSubramanyainthe19<sup>th</sup> century,andmeanttobesungduringapilgrimagewhen“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 Kavadichindu.

### **10.4 KATHAKALAKSHEPAM**

Kathakalakshepam means proper utilization of valuable time by telling and listening to stories. In olden times, the person who told stories was known as ‘Soota’ or ‘Puraanika’. According to Puranas and Mahabharata, a person born of a Kshatriya father and Brahmin mother is called ‘Soota’. By way of narrating stories and delivering discourses they imparted the values of life to all sections of the society. They have to have a profound knowledge of Vedas, Vedantas, Aagamas, Puranas and other allied subjects. In our Hindu culture, for every festival, there is a story supporting the observation of the festivity and supremacy of that particular deity. And these stories are said to have been narrated by Soota puraanika to the rishis and munis dwelling in the Naimisharanya. We find innumerable collaborative incidents to support the belief that, when offering Yagyas and Yaagas , in the evenings, people used to listen to Sootas narrating stories or musicians singing. It was the means adopted to learn something useful even in their spare times. In the due course, when telling stories, songs were also included to make it more interesting and entertaining. This can be said to have been the origin of the present Kathakalakshepa Format.

In the Vinodaadhyayas of the Sanskrit Treatise Manasollasa or Abhilashitarthachintamani penned by Sarvagya Someshwara, Chalukya king ruling in Kalyana from 1127 to 1139, we find all details regarding the qualities of a Soota and the kind of stories a king is entitled to listen. It tells, "the person telling the stories should raise his voice, sing in all ragas with tala and geeta, effortlessly imparting the emotional aspects

“It is clear that telling stories mingled with music was prevalent in the first part of the 12th century. King Someshwara further describes the different categories of Kathanakaaras.



Chaturvakthrika is one where there is one Soota and three singers along with him. Chitrakathaka is one who sings with a raised voice to the accompaniment of kinnari, Kannada shatpadis and varnakas (story through songs). We find details of other Kathanakaaras and their qualities listed methodically in this book, Manasollasa.

The Daasas have an attire that is distinctly descriptive of them. The way they deliver their speech, the language they use are also very special and allows one to recognize them immediately. Wearing anklets on their legs, they dance, playing the chitike (an instrument to maintain laya) in their hand when they sing, to the accompaniment of Harmonium. During the narrative parts this dancing and playing chitike is stopped. They used an instrument called Ekataru or Ekanaada for shruti. This had only one string tied to it and plucked with the forefinger. Now Tambura is used for shruti. Violin has taken the place of Harmonium in many instances. Their head is covered with a cloth, tied tightly round in a particular manner, one end of it dropping down to touch the shoulder. This is called Mundaasu. They wear Tulasi Mala, if they are Vaishnavas or Rudrakshimala if they are Shaivas, when doing Kathakalakshepam. Singing the various names of Him, describing the miracles depicted in Puranas, playing the chitike and dancing to tune, sounding the anklets, with abandon, they educate the people by means of the stories, weaving in nice words of high morals and pointing out the difference between good and bad. They are in a way honest guides to the ordinary people, urging them to lead a pure life. This art initiated by Haridaasas was mainly a path to attain salvation. Now it has grown to be an art form, which takes care of both the worlds.

As all other forms of traditional performing arts, a Kathakalakshepa is also started with a Ganesha stuti, Sharada stuti and Guru stuti. Then the essence of the story is given. The Daasa stands in the middle of the stage, adorned with his customary dress, anklets, chitike and flower garland round his neck. The accompanying musicians sit on either side of him and the person playing on the Tambura sits behind him. Mridanga or Tabla is used as the laya instrument. After the Peethika (prologue), the real programme begins. As already said, if the main story part takes one hour time, with the other side stories and incidental stories, the whole length of the programme extends to 3-4 hours, depending upon the capacity of the performer. Until recently, only male members used to do Kathakalakshepa. Now, there are ladies also performing this.

Let us consider the story of Sita Kalyana, as performed in olden times. The main story is very short. It begins with the birth of Sri Rama, Vishwamitra taking Rama and Lakshmana with him, Sita found by Janaka when ploughing the fields, her attaining the age of marriage,

Janaka's vow of giving her in marriage to the person who could take aim with the great bow of Lord Shiva and Rama fulfilling the tough task to get Sita in marriage. Even a detailed narration may take 45-50 minutes. But this same matter was stretched to 4-5 hours. Every moment being very interesting, educating and captivating! Not even a single second of boredom!

### **10.5 GEYANATAKAS (MUSICAL OPERAS) IN SOUTH INDIA AND ANALYSIS**

Geyanatakas is a traditional form of drama and performance in Indian theatre, particularly associated with the Telugu-speaking regions of South India. The term "Geyanatakas" is derived from two words: "Geya" meaning song and "Nataka" meaning drama or play. Therefore, Geyanatakas can be understood as a type of musical drama where songs and music play a crucial role in the narrative structure of the performance.

#### **3, PRAHLADA BHAKTHI VIJAYAM**

Prahlada Bhakthi Vijayam is a popular "Geyanatakam" (a musical drama) written by the renowned composer and saint, Sri Tyagaraja. The play is based on the story of Prahlada, a devout child devotee of Lord Vishnu, and his triumph over his demon king father, Hiranyakashipu. Tyagaraja's rendition of this story is a beautiful fusion of music, drama, and spiritual devotion.

The play is primarily in the form of musical compositions that are integral to the storytelling. Tyagaraja's expertise in Carnatic music shines through the numerous ragas (melodic modes) and talas (rhythmic cycles) he used to express the emotional depth of the story. The music is woven seamlessly into the narrative, adding layers of emotion to the performance.

The story focuses on Prahlada's unshakable devotion to Lord Vishnu despite the tyranny of his father, Hiranyakashipu who forbids worshipping Vishnu. The play emphasizes the victory of devotion and righteousness over evil, as Prahlada's faith leads to the divine intervention of Lord Vishnu in the form of Narasimha (the half-man, half-lion avatar) to destroy Hiranyakashipu.

Tyagaraja's compositions in Prahlada Bhakthi Vijayam are known for their profound musical beauty and depth. His compositions are typically in classical ragas, with each raga carefully chosen to evoke specific moods and emotions related to the events in the story. For example:

- Prahlada's prayers and devotion are often set in ragas that evoke peace and reverence.
- The scenes involving Hiranyakashipu's anger are depicted using raga choices that convey wrath or tension.

- The arrival of Narasimha and the defeat of Hiranyakashipu are often expressed with powerful, dynamic musical settings.

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, steadfast devotion born out of true Jnana (knowledge) Vairagya (desirelessness) and Vijnana (wisdom of spiritual experience).

**Ex:** Sricheta Vilasillu Sri Rama Chandra.

He uses the phrase Ganarasa i.e. pure aesthetic motion, 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 Vighrahas and not the bhakthis are not entitled to Vishnu Prasadam (grade) and they only show 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. Beautiful similies occur in many places in the verse and the songs.

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

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 Brahmapatra, 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.

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 tetageeti altogether 132 verses.

The total number of ragas, used in the songs of the Pahlada Bhakti Vijayam is 28. The

names of those ragas and the serial numbers of the songs in those ragas are given below.

| <b>S.No.</b> | <b>Name of the Raga</b> | <b>Serial numbers of the songs in the raga</b> |
|--------------|-------------------------|--|
| 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.          | Pamthuvarali            | 12, 33   |
| 27.          | Kalyani                 | 2, 7, 40                                       |
| 28.          | Yamuna Kalyani          | 3  |

### 10.5.1 NOWKACHARITRA

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 skills and richness in 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 prabandha but not dance dramas. Thyagaraja was well versed in Bharata Sastra and could have written dance dramas had he chosen to do so. But he wanted to write pure Opera divorced from the element of dance and achieve the same effects. This became 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 Thyagaraja 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.

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). Apart from the sustained interest maintained throughout the play, there is a peculiar appropriateness in the descriptions. It is not known if Thyagaraja ever went on a pilgrimage to the north but his description of the Jamuna 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.

Nowkacharithram 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.

#### 5, THE STORY OF NOWKACHARITHRAM

Nowkacharithram 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 the theme of this opera.

One evening the Gopis started as usual from their homes to spend the time in a pleasant manner. Just then, the delightful flute music of Lord Srikrishna falls in their ears and they are charmed by the music. They hurried here and there to find out where Krishna is, they soon saw

him, 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 at last they came to the banks of the river Jamuna. All of them get into the boat for the excursion.

The Gopis were alive to the Divine greatness of Krishna and had witnessed many of his heroic deeds. They are waiting for an opportunity to enjoy his Divine company for some time and such an opportunity presents itself now. But some of them pointed out the way of taking Krishna along with them. Moreover Krishna is a prince with so many luxurious ornaments. He must accompany them, they thought. The luxuriously decorated boat now started on its journey.

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. They made artistic folds of betel leaves. All of them are in a mood that they are tasting the divine nectar. 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. Sometime later, they stopped playing and singing and highly enhanced their pride telling how fortunate they are in travelling a journey of luxurious boats 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 everything 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. 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 Jamuna that if they are saved by the mercy of her, they offer everything 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, for preparing to save the protector Himself.

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 – what's 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 garments 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.

They prayed Krishna in steadfast 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. They decorated Krishna and worshipped him. Just at that moment, 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 theopera.

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

Ananya Chinta yante mam ye janah paryupasathe Teshaam nithyabhiuktanam

Yogakshemam vahamyaham

### **CHECK YOUR PROGRESS**

1. Write the brief notes about Nowka Charitram.
- 2, Explain Kavadi Chindu.

### **10.6 CHECK YOUR PROGRESS-MODEL ANSWERS**

#### **1. Nowka Charitram**

##### **1. Theme & Bhakti Element**

- Nowkacharithram highlights Madhura Bhakti (devotional love) towards Lord Krishna.
- It narrates the boat journey of the Gopis with Krishna and their humbling experience through divine play.

## 2. Thyagaraja's Literary & Musical Brilliance

- Written in his later years, reflecting maturity and musical depth.
- Inspired by Potanna's Bhagavatam but is Thyagaraja's own creation.
- A pure opera (Geya Nataka) without dance elements, proving his musical focus.

## 3. Structure & Composition

- Contains 21 songs, poetic verses (padyas), prose passages, and a progressive emotional build-up in the story.
- The music is rich in ragas and expressions enhancing devotion and storytelling.

## 4. Spiritual & Philosophical Message

- The storm symbolizes Krishna's test of devotion, teaching the Gopis humility.
- Their pride is broken, and they experience true surrender.
- The lesson aligns with Bhagavad Gita's teaching: Krishna takes care of his devoted followers.

## 5. Symbolism & Devotion

- The loss of garments represents shedding ego.
- Krishna's divine revelation reassures the power of faith and surrender.
- The storm ceases once the Gopis pray with true devotion, reinforcing God's grace.
- Kavadi Chindu are devotional folk songs composed mainly by Annamalai Reddiyar in the 19th century in honor of Lord Subramanya.
- These songs are sung during pilgrimages when devotees carry the Kavadi as an offering.
- They are set in classical ragas such as Anandabhairavi, Senjurutti, Kharaharapriya, Chakravakam, Harikambhoji, and Mukhari.
- Subramania Bharathiar also composed Kavadi Chindus.
- These songs are often performed towards the end of classical music concerts.
- Kavadi Chindu represents a blend of folk and classical music, expressing devotion and spiritual fervor.



### **10.7 SELF ASSESSMENT QUESTIONS**

1. Explain in detail about kathakalakshepa..
2. Write a short note on geyanataka. Give in a brief history of prahladabhakti vijayam with suitable examples.
3. Explain the following:
  - a) prahlada bhaktivijayam
  - b) Nowkacharitra
4. Write an essay about classification of the folk music

### **10.8 REFERENCE BOOKS**

1. South Indian Music by p. Sambamurthy
2. Geya natakas opera – introduction part is taken from the matter of thesis book – (pallaki seva prabandham by dr.s.annapurna)
3. Nowkacharitam, prof. Sambamoorthy's edition.
4. Prahlada bhakthi vijayam, prof. Sambamoorthy's edition.
5. Information from – geyanatakas – (folk music material), final m.a. prepared by dr.s.annapurna.

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## **UNIT -11: YAKSHAGANAM, KURAVANJI NATAKA AND BURRAKATHA**

### **STRUCTURE**

11.1 INTRODUCTION

11.2 LEARNING OUTCOMES

11.3 YAKSHAGANAM

11.4 KURAVANJI NATAKA

11.5 BURRAKATHA

11.5.1 THE ORIGIN OF BURRAKATHA

11.6 CHECK YOUR PROGRESS MODEL ANSWERS

11.7 SELF ASSESSMENT QUESTIONS

11.7 REFERENCE BOOK

### **11.1 INTRODUCTION**

Yakshagana, Kuravanji Natakas, and Burrakatha are integral forms of folk performance art in South India, each with distinct traditions and cultural significance. Yakshagana originated as a narrative folk drama in Telugu literature, blending music, dance, and mythological themes. It traces its roots back to the 16th century and was influenced by classical dance forms like Kuchipudi, and it evolved to become a form of dramatic storytelling performed in the courts and villages of Andhra Pradesh and Karnataka. Kuravanji Natakas are dance-dramas in Tamil, characterized by their use of music in Rakti ragas and dance in Jatis, often reflecting regional culture, folklore, and social themes. These performances combine visual storytelling and musical expression, serving both as entertainment and cultural commentary. On the other hand, Burrakatha is a form of narrative storytelling with the accompaniment of drums, primarily focused on moral tales, religious themes, and social issues. Its roots lie in the Yakshagana tradition and it continues to be an essential folk performance art, engaging the audience through the voice and rhythm of the narrator. Together, these art forms showcase the vibrant folk culture of South India, blending theatrical performance, music, dance, and societal values, contributing to the rich diversity of Indian performing arts.

## 11.2 LERNING OUTCOMES

1. Understand the origin and evolution of Yakshagana, Kuravanji nataka and Burrakatha.
2. Identifying Key Features of Folk Art Forms
3. Analyzing the Social and Cultural Impact

## 11.3 YAKSHAGANA

Yakshagana in Telugu corresponds more or less to the 'swang' tradition in Hindi. The word 'Yakshagana' literary means song sung by a group of people known as Yakshas. If we go further deep into the etymological meaning of the word 'Yaksha', it represents a community devoted to worship, ritualistic or otherwise. Music is often associated with the ritualistic worship and is therefore usually specialised and cultivated by a community devoted to the cause of ritualistic worship. The people from the "Jakku" race are still seen in the tribal areas of Andhra Pradesh, Maharashtra and Madhya Pradesh, whose main occupation is to sing and impart philosophy through music. Whatever may be the background, 'Yakshaganas' have formed a valuable part of Telugu literature.

It is likely that, as indicated above, yakshagana first started in the form of songs. Music in the folk form is often coupled with dance and gradually develops into a play with some mythological background. This natural development of yakshagana into folk form of play is evidenced by the classical poets like Srinatha, who refers to the Yaksha women reciting such compositions in his celebrated work 'Kridabhiramam' and 'Bhimakhandam'.

The first yakshagana in Telugu literature was composed by a poet called Kandukuri Rudrakavi. The name of the composition was Sugreeva Vijayam (the triumph of Sugreeva). This poet Rudrakavi enjoyed the royal patronage of Krishna Devarayalu in the 16th century. His composition 'Sugreeva Vijayam' was first staged in the august presence of Krishna Devarayalu to mark the advent of the spring season. All the characteristics enumerated in the treatise 'Lakshana Sara Sangraham' are amply illustrated and demonstrated in this first composition of yakshagana. The Kuchipudi style of dance propounded by the great Saint Siddhendra Yogi also contributed to the development of Yakshagana. The special feature which is common to both Kuchipudi and Yakshagana style is that their development depends upon a co-ordinated effort of poets, artists, patrons, peasants, musicians, dancers, lovers and philosophers. In a way this brings together a widely varying cross-sections of society. The participation of both men and women in the presentation adds grace and grandeur to this performing art. Thus a tradition which made a humble beginning as a rural performing art gradually developed into a full-

fledged, harmonious and soul-elevating form of folk drama.

This tradition of yakshagana which had its foundations in the Court of Krishnadevarayalu however soon migrated to Tanjore which became a temporary centre for Telugu literature under the patronage of the Naik Kings of Tanjore. The poets and patrons, both explored the possibilities and potentialities of this new form of popular play.

The King Vijaya Raghava Rayalu (1633-73) son of king Raghu Natha Rayalu is acclaimed as the greatest patron of Yakshagana literature. He was an author of more than 50 titles in which majority were yakshaganas.

In the present century we have Yakshaganas composed by women writers. For instance 'Mitra Vinda Parinayam' by Sheshamba and Sri Ranganatha Pangunyotsanan by Ramanujamma became very popular in the first quarter of this century.

The performance of Yakshagana is very simple and does not involve elaborate stage arrangements. Proper costumes and cosmetics will help in creating the desired background and effect. No special auditorium is necessary as the performance is generally done in open air. Audience, often coming from the rural folk, make themselves comfortable on ordinary mats or small cots managed by themselves. The performance starts late in the night and very often continues till the early hours of the morning. Men, women and children seated in a relaxed posture enjoy the performance more or less in a homely atmosphere-Chatting, eating and occasionally yielding to the irresistible force of sleep.

An admirable admixture of dance, dialogue, music, philosophy, love and laughter, Yakshagana has been providing entertainment and enlightenment to the Telugu speaking community for the last five hundred years. This is available in the neighbouring areas like Karnataka as well more or less in the same form. This is a part of our cultural heritage worth preserving from the emotional as well as the national point of view.

#### **11.4 KURAVANJI NATAKAS**

In Tamil, the Kuravanji natakas are Nritya natakas. In this Kuravanji Natakam, the musical aspect and dance aspects are in medium. There will be a rare musical scholarly contented theme in some Kuravanji Natakams. Some are pertaining 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. There are so many works in musical aspect according to the theme and nature of these natakams, The scholars and also laymen will enjoy the natakams 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.

In Kuravanji natakams songs and ragas are so attractive. The audience will enjoy the folk tempo with curiosity. The Chenchus, Koyas, Kuravalu play with attractive foot steps. There is references in ancient Tamil Silappadikaram 'Kuravaikkuthu'.

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.

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 Chandalva Rayadu - tells about the traditions of eruka community. Koravais equal to eruka, Koravathi. Suigi is the alternative of Kurava.

In the Azagar Kuravanji there is a fine example of yamakam. The Tyagesa kuravanji contains chandavritam.

## **RAGAS USED IN KURAVANJINATAKAS**

Todi, Dhanyasi, Asaveri, Punthagavarali, Vakulabharanam, Gouri, Ahiri, Nadanamakriya, Mangala Kaisiki, Saveri, Goulipantu, Pharanzu, Vasanta lalitha, Sourastra, Manji, Bhairavi, Ananda Bhairavi, Narayanagaula, Surati, Gumma Kambhoji, Nata kurvanji, Kambhoji, Khamas, Sanjuruti, Yadukula Kambhoji, Juvanti, Sahana, Arabhi.

## **11.5 BURRAKATHA**

Burraakatha 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 wanderers. 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 “Burakatha Tatwam”.The Saiva sect, Jangams started telling stories for the propagation of saivism.

### **CONCEPT /DEFINITION**

I. “Burakatha” 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 14<sup>th</sup> Volume –Telugu

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

- Ellora “Burakatha” is a folk art of Jangam stories with  
‘Veshadharana’

### **11.5.1 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. So, Burrakatha must have been in vogue in the times of Ramayana.

Burakathas 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 Burakathas. Then the followers of Saiva and Vaishnava cults utilized Burakathas for propagation of their schools of thought among the people. Later, all sections of people in general were inclined to listen to the stories and prone to create groups to perform Burakathas for their own purposes which varied widely.

It is said that Palkuriki Somanadhakavi furnished this type of poetry i.e., desi kavita, which people appreciated. Srinadha kavi wrote 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 Kreedabhiramam 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.

The performance is characterized by exaggerated storytelling, with elements like talking birds and fighting animals. The instrument "Burra," used by the storyteller, produces various sounds and adds to the performance's appeal. Political and heroic stories begin with phrases like "Vinarabharatha Veerakumara."

The main performer dresses like a king and uses instruments like Ciplas, Tambura, and anklets. The storyteller must have skill in narration, with the ability to convey emotions and use appropriate tunes to move the audience. Burrakatha blends folk music, dance, and storytelling to create an engaging and emotional experience.

## **BURRAKATHA STORIES AND WRITERS**

Social customs, traditional habits, historical back ground, kings' nature and administration and such other similar things took prominence place in story literacy. This art seems to have existed 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.

Supporting or repetitive words (Utapadas) are compulsorily there at the end of each line sung. Such words are in one letter or two or three letters 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 YuddhamBurakatha

Andevesinapandegandlura - Sie

Andamainapunjulettiri - Sie

PaathakathuluTeesiri - Sie

Saanalamideesadiri - Sie

#### **Aaruguru Marattilu Katha of Ancient writers**

AppuduOriTammudu - Sie

PatnammucherinaVaariki - Sie In this way the

‘sie’(utapadam) is added. “Bhala noyibhaitammuda

Melu Bhalana Dadana.”

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 Jangama stories when mixed up with tricks like miracles and strange events form a new method to Burakathas. 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. BrahmaNaidu 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 a Burakatha – “Bangaru Timmaraju Katha” there is no mudra of the composer.

Sri Rangamulo Cheriunnadu Aa Rayalavaaru –



Rama Rama Rama Rama Rama Raghu Rama Penugonda taaneluthunnaduu

- PoolaRangaRaavuu - “Rama” Yevaru paadina eekathavinnaa  
Punyamekaladayya - “Rama” RamachandruduVaarikichchunu  
Raajyasampadaalu - “Rama” Sitammavaarikichchunuu  
SriSampadaluu” - “Rama” There is no composer’s namehere.

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

## **BURRAKATHA ANCIENT STYLES Ancientstyles**

### **Chinnammakatha**

“Aththa Kattina Kattulanniyu

Vippinaadiga Kankana hastthamula thalli

Kadavalo vesindi Oka Inthati Kabalamuthalli

Vaddinchaboye Atti maatalaku swamiAlochana

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 raayuuudu”.

**Kumara Ramuni Katha** “Tandri eruka lekundaKullaayeelu pettiri

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

**Kaakammakatha**

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

**Baalanaagamma Katha**

“Pillalantha gumpuluguudiri - TandaanaIsuka

batti pappuchesinaadu - TandanaChilla

penkuluvarahaaluchesenu - 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.

**MODERN STYLES Kashtajeevi –Burraakatha**

“Champalenu Aaa doranandi ne Tandaana – Tandaana – tandaana Haristchandriluu – Abaabandi Tandaana Tandaana Tandaana Kopamerungani gopporandi Tandaana tandaanatandasna”

**Another style**

“Vinipinchandi doralu nannu pili- Pinchina paniyemo

Vinara nariga peddapanunde

Pilipinchaa ninnu Nenujeppina pani chesitivaa Neeku maanya mistaa”

## **Buddhacharitra – Burrakatha**

“Buddha devuni katha cheppuchuntimē Sraddhaga vinarayyaa

Jayamu Jayamu mana Buddha devuniki Jayamu Digvijayamu

Kasiki nuththara dikkuna nunnadi Kapilavasthupuramu     ||Jaya||Daanini Suddhodana  
MahaaraajuEluchunnaadu”

..... “Jaya”

## **Palnati Yuddham**

This work is written by Naazar. He himself is the tuner, he himself is the performance 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 TakkuvaMathavibhedamu 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 talaameriseti 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”

Bhalaananti Bhai Tammudaa Sie Melbhalaana daadaanaa | |

### **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.

### **RAGADAAS**

Now-a-days there is more usage of Ragadas. 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 chandodarpnanakatha, Ananthamatya discussed about 8 kinds of Ragadas only. In his concept, Hayaprachara is equal to Turagavalganamu. So 8 kinds of Ragadaas only are mentioned by him. They are:

1. Haya Prachaaramu or TuragaValganamu,
2. Vijayamangalamu
3. Dwiradagathi

4. Vijayabhadramu,
5. Madhuragathi
6. Harigathi
7. Harinagathi
8. Vrishabhagathi.

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

### **CHECK YOUR PROGRESS**

1. Write a note on Yakshagana.
2. Explain about Kuravanji Nataka.

### **11.6 CHECK YOUR PROGRESS- MODEL ANSWERS**

1. Yakshagana is a traditional performance art that holds a significant place in Telugu literature. It is a unique form of storytelling that combines music, dance, and drama to portray mythological themes. The term "Yakshagana" can be broken down into two parts: Yaksha, meaning a spiritual or mythological being associated with worship and ritual, and Gana, meaning song or music. This traditional form evolved from ritualistic worship practices, where music played a central role. The people of the Jakku community in regions like Andhra Pradesh, Maharashtra, and Madhya Pradesh are still known for their musical traditions, where they sing and impart philosophy through music. This shows that Yakshagana has a deep connection with community-based religious practices.

The evolution of Yakshagana started as simple songs and later developed into dance and plays with mythological stories. Classical poets, like Srinatha, made references to Yaksha women who recited compositions in works like 'Kridabhiramam' and 'Bhimakhandam'. This marks the transformation of Yakshagana from simple songs into a folk drama form. The first known Yakshagana composition in Telugu literature was by Kandukuri Rudrakavi, a poet who enjoyed royal patronage under Krishna Devarayalu in the 16th century. His work, 'Surgreeva Vijayam' (The Triumph of Sugreeva), is considered the first stage performance of Yakshagana. It is based on the mythological story of Sugreeva and is structured following the guidelines outlined in the Lakshana Sara Sangraham, a treatise on performance art.

Kuchipudi, a classical dance form propounded by Saint Siddhendra Yogi, also played an important role in shaping Yakshagana. Both Yakshagana and Kuchipudi share a common theme of collaboration among poets, artists, musicians, dancers, and philosophers. This collaborative effort represents the interconnectedness of various sections of society, with both men and women participating in performances, adding grace and depth to the art form.

During the reign of the Naik Kings of Tanjore, Yakshagana spread beyond Andhra Pradesh into neighboring regions, including Tamil Nadu. The King Vijaya Raghava Rayalu (1633-73) was one of the most significant patrons of Yakshagana literature. He composed more than 50 works, with many of them being Yakshaganas. His contributions helped the form flourish during his reign.

In modern times, women writers have also contributed to the genre, with works like 'Mitra Vinda Parinayam' by Sheshamba and 'Sri Ranganatha Pangunyotsanan' by Ramanujamma gaining recognition.

The performance of Yakshagana is simple and does not require elaborate stage setups. Typically, performances are held in open-air spaces where audiences sit on mats or small cots. The performances often begin late at night and continue until early morning, with the audience enjoying the event in a relaxed, informal atmosphere. This laid-back setup contributes to the unique experience of Yakshagana performances, where the audience enjoys the dance, dialogue, music, philosophy, and humor of the show. The art form serves as both entertainment and enlightenment, offering philosophical insights while also providing a source of enjoyment.

The popularity and cultural significance of Yakshagana are not limited to Andhra Pradesh and Telangana but have also spread to Karnataka and other parts of India. It remains a part of the country's cultural heritage. Preserving Yakshagana is essential for safeguarding India's folk art traditions, as it reflects the rich cultural history of the region. Yakshagana continues to be an important part of India's folk drama and music scene, offering valuable insights into the country's traditions and philosophies.

In conclusion, Yakshagana is more than just a form of performance art; it represents the spiritual, cultural, and social traditions of the people. Its evolution, patronage, and modern-day relevance demonstrate how traditional arts can continue to thrive, adapt, and enrich

contemporary society. It remains a powerful medium for storytelling and philosophical reflection, makin

2. Kuravanji Natakas are a type of Nritya Nataka (dance drama) in Tamil that combine both musical and dance elements. These performances typically involve songs in Rakti ragas, with Jatis (dance steps) enhancing the overall performance. They often contain themes relating to geographical, cultural, and social aspects, including fun, satire, and Puranic stories.

Kuravanji Natakas aim to provide entertainment while also promoting social and cultural awareness. They are seen as both Drusya (visual) and Sravya (auditory) works, enriching people's understanding of action and music. They serve as an important medium for art, Janapada music, and light music, which resonate with both scholars and common people.

The ragas commonly used in Kuravanji Natakas include Todi, Dhanyasi, Punnagavarali, Bhairavi, and many others. These musical elements help bring the audience into the folk tempo of the performance, with the dancers (like the Chenchus, Koyas, and Kuravalis) using attractive foot steps to engage the crowd.

Kuravanji Natakas also have references in ancient Tamil texts, including the Silappadikaram, and were historically performed in hilly areas, referred to as Kurakkuravaikkuthu. Key works such as Thyagesa Kuravanji and Azagar Kuravanji are celebrated examples of this art form, demonstrating the integration of music, dance, and literary influence.

In Telugu, Kuravanji was also adapted into Yakshagana, another folk art form. The development of this performance style reflects a blend of music, literature, and regional customs, contributing to the folk traditions of both Tamil and Telugu cultures.

## **11.7 SELF ASSESSMENT QUESTIONS**

- i. 'Burrakatha' is the folk art, which brings out the social values explain.
- ii. Write in detail with examples the main styles of Burrakatha, that constitute Burrakatha compositions.
- iii. Mention names of two authors who wrote Burrakathas, and quote some important stanzas from their compositions.
- iv. What is the place of Ragadaas in Burrakatha and what are they? Also write what is a Ragada?

## **11.8 REFERENCE BOOKS**

1. Burrakatha tatwam by Ellora (inTelugu).

2. Ambedkar Kathaagaanam by J.S.RaghupathiRao.
3. A History of Telugu Literature by Prof. M. KulasekharaRao.
4. The Dance in India by FaubionBowers.
5. Literature on Art by Nidadavolu VenkataRao.
6. Jangamkatha Parichaya Vyasalu (Grihalaxmi Magazine) by TelumallaKameswara Rao.

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**BLOCK -IV**  
**TRINITY- CONTRIBUTION**  
**UNIT -12 : TYAGARAJA SWAMY**

**STRUCTURE**

12.1 INTRODUCTION

12.2 LEARNING OUTCOMES

12.3 TYAGARAJASWAMI

12.4 LIFE – SKETCH OF TYAGARAJASWAMY:

12.4.1 DATE OF BIRTH

12.4.2 PLACE OF BIRTH

12.4.3 PARENTS & FAMILY BACKGROUND:

12.4.4 EARLY EDUCATION

12.4.5 EPISODE FROM ADHYATMA RAMAYANA

12.4.6 TREATMENT OF BIG AND SMALL ALIKE:

12.4.7 APURUPA RAGAS BY TYAGARAJASWAMY

12.4.8 GEYANATAKAMS

12.4.9 TYAGARAJA'S MUSIC & RASA

12.4.10 MUSICAL REFERENCES FROM TYAGARAJA KRITIS

12.4.11 RAMAYANA EPISODES IN TYAGARAJA'S COMPOSITIONS

12.4.12 MUDRA

12.4.13 KRITI STRUCTURE

12.4.14 SANGATI AND SWARAKSHARAS

12.4.15 OTHER SPECIALITIES:

12.4.16 VARIOUS TALAS USED:

12.4.17 TYAGARAJA'S SLOKAS

12.4 CHECK YOUR PROGRESS-MODEL ANSWERS

12.5 SELF-ASSESSMENT QUESTIONS

## 12.6 REFERENCE BOOKS



### 12.1 INTRODUCTION

In the history of Karnatic music, the period of Tyagaraja is respected as the ‘GOLDEN ERA’. This is mainly because this was the time when the great ‘Musical Trinity’ were born. These three legendaries are:

- Sadguru Tyagaraja Swamy (1767-1847 A.D.)
- Muttuswamy Dikshitar (1776 – 1835 A.D.)
- Syama Sastry (1762-1827 A.D.)

The Trinity were born in Tiruvarur and enriched the Karnatic musical treasure with their compositions. Their rich and traditional musical compositions added flavor and established Karnatic music for posterity. The musical Trinity are mainly responsible for the popularity of many unknown and less popular ragas (Apurva ragas).

### 12.2 LEARNING OUTCOMES

- The detailed history of Sri Tyagaraja is described in this unit.
- The special compositions of Sri Tyagaraja are dealt with.
- Through this unit, some special features of Sri Tyagaraja can be understood.

## 12.3 TYAGARAJASWAMY

### ◆ Sloka 1

Kaveritiravasaya karunyamritavarshine Ramabrahma tanujaya Tyagarajayate namaha||

### ◆ Sloka 2

Ramasthanakavisaya ramarajya prabhavine Anandarasapurnaya Tyagarajayate namah ||

### ◆ Sloka 3

Nadamritarasananda bhaktichittayayogine Ramaratna prakasaya Tyagarajayate namah ||

### ◆ Sloka 4

Valmiki Suka Prahlada Naradamsajasadguroh Ramapadabjabhringaya Tyagarajayate namah ||

## 12.4 LIFE – SKETCH OF TYAGARAJASWAMY:

### 12.4.1 DATE OF BIRTH

TyagarajawasborninSarvajityear,Chaitramasa (month), Suklapaksha,Saptami tithi, Pushyaminakshatra.

### 12.4.2 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’**

### 12.4.3 PARENTS & FAMILYBACKGROUND:

**‘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 **Bangalaragakriti‘Girirajasutatanaya’**.Healsogivesushisfamilyname–**Kakarlathrough ‘Kakarlambudhi Chandrudu SrikarudaguTyagaraja’**.

### 12.4.4 EARLYEDUCATION

TyagarajalearntmusicunderVidwanSonthiVenkataramanayya.Hebecameproficient 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

Veenaplaying.

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.,

#### **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 balkumanasa!**

**Dadhi navanita kshiramulu ruchiyu? Dasa**

**rathi dhyana bhajana sudharasamu ruchiyu? Mamata bandhanayuta narastuti sukhama?**

**Sumathi Tyagarajanutuni kirtana sukhama?**

- **Kalyani ragakriti.**

♦ '**Asa pisachavesamu galugu dhanesulagachedu desamunelanu**' '**Kotisulagani satileni palkubotinosagi mummatikivedani**'

- **Yamunakalyaniraga**

♦ **Durmarga charadhamulanu dora nivanajalara Dharmatmaka dhana dhanya daivamu nivaiyundaga"**

- **Ranjani raga TUMU NARASIMHADASA'S PRAISE**

♦ **Ramapada bhakti Tyagayaryavarunikini Samamu ganerarevvari kshmatalamuna Premana ghanudokasaripilicheneni**

**Ramu'doho'yanuchunu marbalukunanta**

## **ELDERS' INFLUENCES:**

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

**Bhakta Jayadeva, Bhadrachala Ramadasa, Munipalle 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**.

### **12.4.5 EPISODE FROM ADHYATMA RAMAYANA**

**Ex:-1 'Kanahegi 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 sammata leka sri saketa ..... sukhamu' - Daya seyavayya sadaya Ramachandra Prahlada Bhakti Vijayam. This episode is found only in 'AnandaRamayana'.**

### **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)**

**'Paramabhadragavata mauni – varasasivibhakara-----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** TyagarajaPraises**Bhadrachala Ramadasa** in a padyam.

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

#### HOW TYAGARAJA’S KRITIS HELP THEMANKIND?

- ◆ If we are over ambitious in our temperament, ‘Ranidi’ (Manirangu raga Kriti) will soberus.
- ◆ Ifwewanttlearnthesecretoftruehappiness,‘Santamuleka’unlocks it forus.
- ◆ 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’

#### 12.4.6 TREATMENT OF BIG AND SMALL ALIKE:

Tyagaraja’s compositions, **both big and small** have their **own charm** andimportance. Forexample,if‘ **Kshirasagarasayana**’createsaverydeep,scholarly,melodiouspicturebefore us,asmallkirtanalike‘Sarasamadana’(KaapiNarayani)toocreatesanequallyimpressive lively melodyforus.

Some of the big compositions are

- |                           |   |                       |
|---------------------------|---|-----------------------|
| i) <b>Enduku peddala</b>  | – | <b>Sankarabharana</b> |
| ii) <b>Mokshamugalada</b> | – | <b>Saramati</b>       |
| iii) <b>Etaavunara</b>    | – | <b>Kalyani</b>        |
| iv) <b>Dasarathe</b>      | - | <b>Todi</b>           |

|                    |   |          |
|--------------------|---|----------|
| v) Kaligiyunte     | - | Kiravani |
| vi) Upacharamulanu | - | Bhairavi |
| vii) Ragasudharasa | - | Andolika |
| viii) ORangasayi   | - | Kambhoji |

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

- **Suddha Bangala**

|                         |   |                     |
|-------------------------|---|---------------------|
| <b>Brovabharama</b>     | - | <b>Bahudari</b>     |
| <b>Alakalallaladaga</b> | - | <b>Madhyamavati</b> |

#### 12.4.7 APURUPA RAGAS BY TYAGARAJASWAMY

Ghurjari Varalandukommani Jaganmohini Sobhillu

|                 |  |
|-----------------|--|
| Gundakriya      | Intanuchuvarnimpa                        |
| Gowri           | Jaya Jaya SriRaghurama                   |
| Gaulipantu      | Terateeyagarada                          |
| Kalagada        | Samayamu yemarake                        |
| Vardhani        | Manasa manasamarthyameni                 |
| 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       | Ranidiradu                               |

|               |   |
|---------------|---|
| Supradipam    | Varasikhivahana   |
| Purnalalita   | Kaluguna  |
| Chittaranjani | Nadatanumanisam Chenchukambhoji`<br>VararagalayajnuluMalaviNenarunchinanu |
| Jingla        | Anathudanuganu  |
| Suposhini     | Raminchuvarevarura  |

#### 12.4.8 GEYANATAKAMS

Tyagaraja composed 3 Geyanatakams. They are,

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

#### 12.4.9 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.

**SyamaSastry**, 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 listentothekriti '**Ninuvina gati gana jagana**' (Kalyani raga Kriti) composed and sung by his disciple, Subbaraya Sastry. That was the ideal attitude of the real 'Sadguru'.

#### 12.4.10 MUSICAL REFERENCES FROM TYAGARAJA KRITIS:

- ◆ Sogasuga mridanga talamu jata gurchi ninnu sokkajeyu dhirudevvaro||-Sriranjani
- ◆ Sangitasastra jnanamu sarupya saukhyadame manasa||- Mukhariraga
- ◆ Dari teliyaleka tiruguvaralaina chalunante Saramaina Tyagaraja sankirtanamu Paderanuchu chintistunnade Yamudu||
- ◆ Swararagasudharasayuta bhakti swargapavargamura! -Mukhari



- ◆ O manasa|| - Sankarabharana
- ◆ Sitavara! Sangitajnanamu dhata vrayavalera! Rama! - Devagandhari
- ◆ Niddura nirakarinci mudduga tambura patti Suddhamainamanasuche suswaramuto - Todi
- ◆ Sakshatkara ni sadbhakti sangitajnanavihinulaku mokshamugalada|| - 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 ragakriti
- ◆ Sripapriya sangitopasana cheyave O Manasa ||-Athana
- ◆ Nabhi hritkantha rasana nasadulayandu sobhillu saptaswra sundarula bhajinchave manasa ||-Jaganmohini
- ◆ Nadatanum anisam sankaram namami me manasa sirasa || - Chittaranjani

#### 12.4.11 RAMAYANA EPISODES IN TYAGARAJA'S COMPOSITIONS

We find a number of Ramayana episodes in Tyagaraja's compositions

**Ex. : Srirama jayarama -YadukulaKambhoji**

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

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

2) **Dasarathudu** Srirama rara yaniPiluvamunutapamemi jeseno teliya||

#### TYAGARAJA'S DESCRIPTIONS:

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

**Sogas judatarama – Kannadagaula raga**

**Niga niga manuchu kapola yugamuche merayu momu ||**

**Chirunavvo mungurulo marikannulateto vara Tyagarajarchita vandaniya ituvanti**

||

## **PROVERBS**

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

- ◆ Pulammi bratikinavaru Rama! PullalammiPilvararu
- ◆ Chiluka kudabrahmastramunakutaguna
- ◆ Venna Kattidebbakorchukonuna
- ◆ Chetimallepuvu gundratikorvabodu
- ◆ Nirupeda Kabbina nidhiriti
- ◆ Kongavanti dhyanam chesite tana korikakonasaguna?
- ◆ Talaku vachchina badhatalapagakuchetu
- ◆ Karmaniki taginatlu karyamulunadicheni
- ◆ Illubangarayena?
- ◆ Siggupovu vela chiralabbinariti.
- ◆ Iravondaga bhujiyinchusamayamuna iga taluguriti.
- ◆ Rukalu padivelunna cheredu nukalu gatigani
- ◆ Kokalu veyuna kattukonuta kokategani.
- ◆ Saramau Kavitala vini verrivadu santoshapadiyemi?Padakemi?
- ◆ Vagurayani teliyaka mrigaganamulu vachchi taguluriti.
- ◆ Adaboyina tirthamedurainariti
- ◆ Sogasaina burugulanu penchitesurasaphalamulichchuna?
- ◆ Chutti chutti pakshulella chettu vedakuriti.

## **HINDI WORDS IN TYAGARAJA'S COMPOSITIONS**

Pharavaleka

Kharare Najukutanamu Raji Haramitanamu Karubaru Kusaluga Tamamu Gabharapadi  
Santajanulu

## 12.4.12 MUDRA

Tyagaraja used different kinds of Mudras like Vaggeyakaramudra, ragamudra, 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 - ‘Karadhritasaraajala ..... 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.

### 12.4.13 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 madhyamakalakritis and some chaukalakritis 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.**

### 12.4.14 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 SVARAKSHARA**

**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

### **12.4.15 OTHER SPECIALITIES:**

❖ Tyagaraja is the first composer to compose in 72 melaragas.

**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 – SuposhaniEmani Pogadudura – Vira VasantaAtukaradani  
– Manoranjini Anathudanu ganu – Jingla

## **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. NARADAPANCHARATNAS**

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 || Sundaratara deham vandeham Ramam AP ||

Kundaradanamaptakumudadasankam

Kandarpasatakotikanti mati nishkalankam||C1|| Patitajanapavanamparipalitabhuvanam

Srutivikarasadanam Subhakaravadanam Yativarajivanam ibharajapalanam

Ditijamadadamanam Dinajanavanam ||

### **Tyagaraja's Composition with Sanskrit & Telugu Combination (Manipraivalam)**

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 brindaganam. 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 netlumarachundura

Charasundarasarira

### **SANSKRIT KRITIS**

|                  |   |                |
|------------------|---|----------------|
| Sujanajivana     | – | Khamas         |
| Samajavaragamana | – | Hindola        |
| Nadatanumanisam  | – | Chittaranjani  |
| Phanipatisayi    | – | Jhamkaradhwani |
| Niravadhisukhada | – | Ravichandrika  |

### **MANIPRAVALA KRITIS :**

Bale balendubhushani – Ritigaula - Here we find Sanskrit andtelugu.

Re manasa Chintaya – Todi - Manipravala sahitya with Sanskrit andTelugu.

### **TYAGARAJA’S UTSAVA SAMPRADAYA KIRTANAS :**

#### **Ekanta seva (lullaby) songs**

- ❖ Lali lali yani yuchedara vanamali malimito juchedara-Harikambhoji
- ❖ Pulapanpu mida бага pavvalinchu -Ahiri
- ❖ RamaSrirama 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.

#### 12.4.16 VARIOUS TALAS USED:

- ❖ Tyagaraja composed in Adi, Rupaka, Misra Jhampa, Tripura, 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 (Garudadhwani raga) Idi Samayamura – Desadi (Chayanataraga)

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 |
| Endukonimanasu     | - | Kalyani         |
| Nagumomuganalen    | - | Abheri          |
| SriRaghuvara       | - | Bhairavi        |
| Nannugannatalli    | - | Sindhu Kannada  |
| Atukaradani        | - | Manoranjini     |
| Vasudevayani       | - | Kalyani         |
| Ennagamasukurani   | - | Nilambari       |

## **RUPAKATALA COMPOSITIONS**

|                    |   |              |
|--------------------|---|--------------|
| Sobhillusaptaswara | — | Jaganmohini  |
| Sujanajivana       | - | Khamasraga   |
| Sogasujudatarama   | - | Kannadagaula |
| Sitammamayamma     | - | Vasantaraga  |

## **TRIPUTA TALA KRITIS**

|                     |   |                |
|---------------------|---|----------------|
| Prakkalanilabadi    | - | Kharaharapriya |
| Manasuswadhinamaina | - | Sankarabharana |
| Etulabrotuvoteliya  | - | Chakravakam    |

## **MISRA CHAPU TALA KRITIS**

|                  |   |   |
|------------------|---|---|
| Varidhiniku      | - | Todiraga  |
| Indukayitanuvunu | - | Punnaganarali Nijamaite mundara<br>niluvumu—BhairaviEtijanmamidi ha |
|                  | — | Varali  |

## **KHANDA CHAPU**

|                      |   |                |
|----------------------|---|----------------|
| Anupamagunambudhi    | — | AthanaGuruleka |
| yetuvanti            | — | gaurimanohari  |
| AmmaravammaTulasamma | — | Kalyani        |

## **MISRAJATI JHAMPA**

|             |   |      |
|-------------|---|------|
| Munnuravana | — | Todi |
|-------------|---|------|

## **OTHER LYRICALASPECTS:**

### **Contemporary Usages:**

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

ForEx: 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

### **12.4.17 TYAGARAJA'S SLOKAS**

#### **Ex. 1 :**

Sri Janakimanohara rajivabhavadivandya raghukula tilaka Rajivanayana munijanapujitapada  
ramachandra punyacharitra ||

#### **Ex. 2 :**

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

### **VACHANA:**

**Ex. :** Ishtadevatabhivandanambunusadguru dhyanambunu salpi, purva bhaktavratambuni  
koniyadi, mariyu Panduranga, Namadeva, Jnanadeva, Jayadeva, Tukarama, Sri Narayana  
tirthadi bhagavadda- sulakellambranamilli na yonarpabunina prahlada bhakti vijayambanu

prabandhamunaku kritinayakundagu sriramachandrani sambodhana vakyambunanjiri  
vinnavinchunadetlanina :

**KANDA PADYA :**

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

**12.4.18 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 insanamevaru Rishabha - Chakkani Rajamargamu

Gandhara - Videmu Seyane Madhyama-Raghuvira ranadhirs Panchama

- Prakkala nilabadi Nishada
- Nadachi nadachi Shadja (Tarasthayi)
- Korisevimpā

### **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

Paramananda mondaleka,

Madamatsara kamalobha mohulaku

dasudai mosaboti gaka Modati kulajudaguchu bhuvini

kshudrula panulu salpuchununtini gaka Naradhamulanu roya sarahina matamulanu

sadhimpa tarumaru- Dudukugala nannedura kodukubrochure

Gowla raga pancharatna kriti

(1) Teliyaleru Rama bhaktimargamunu – Dhenukaraga

(2) Somidamma sogasugandra gorite somayajiswargarhudauno-Abhogi

### **CHECK YOUR PROGRESS**

1. What is the birthplace of Sri Tyagaraja?
2. What are the Geya Natakas composed by Sri Tyagaraja?

### **12.5 CHECK YOUR PROGRESS – MODEL QUESTIONS**

1. Tiruvayyur
2. Sita Rama Vijayam, Prahlada Bhakti Vijayam, Nowka Charitram

## **12.6 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.

## **12.7 REFERENCE BOOKS**

1. Great Composers – Prof. S. Sambamoorthy
2. Tyagaraja Kirtanas – Kalluri Veerabhadra Sastri
3. Tyagaraja Geyarthakunchika – N. Ch. Krishnamacharya
4. Tyagaraja Kavithamu – Samatakamani
5. Spiritual Heritage of Tyagaraja – Raghavachari (Foreword by Dr. V. Raghavan)

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## **UNIT-13: SRI MUTTUSWAMI DIKSHITAR**

### **STRUCTURE**

13.1 INTRODUCTION

13.2 LEARNING OUTCOMES

13.3 SRI MUTTUSWAMI DIKSHITAR

13.3.1 FAMILY, GURUS AND TUTELAGE

13.3.2 GURUS AND TUTELAGE :

13.3.3 MUTTUSWAMY DIKSHITAR'S FIRST COMPOSITION:

13.3.4 DIKSHITAR'S COMPOSITIONS VARIETIES:

13.3.5 MUDRAS

13.3.6 RAGAS

13.3.7 SAMUDAYA KRITIS (GROUP COMPOSITIONS)

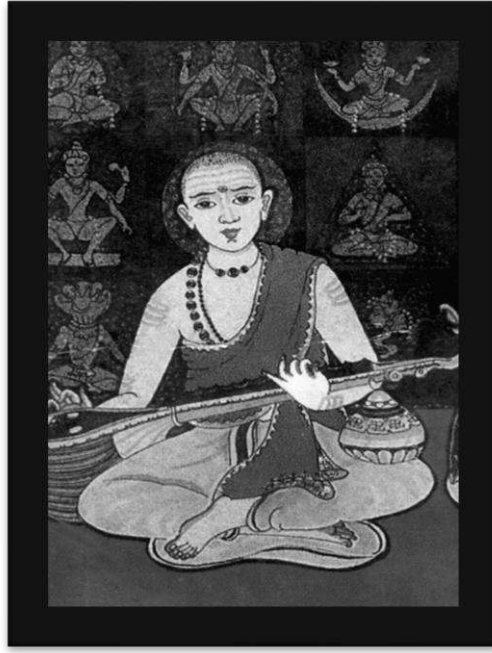
13.3.8 MUTTUSWAMY DIKSHITAR'S COMPOSITIONS – DECORATIVE ANGAS

13.3.9 SISHYA PARAMPARA :

13.4 CHECK YOUR PROGRESS-MODEL ANSWERS

13.5 SELF-ASSESSMENT QUESTIONS

13.6 REFERENCE BOOKS



### **13.1 INTRODUCTION**

Sri Muttuswami Dikshitar (1776–1835) was a renowned composer and one of the revered trinity of Carnatic music, alongside Tyagaraja and Syama Sastri. Born in Tiruvarur, Tamil Nadu, his compositions, mostly in Sanskrit, are known for their intricate ragas, rhythmic complexity, and deep spiritual themes. Dikshitar's music often focused on the worship of Lord Shiva and other deities, blending both devotional expression and technical mastery. His works continue to be an integral part of the Carnatic music tradition.

### **13.2 LEARNING OUTCOMES**

1. The detailed history of Sri Muttuswami Dikshitar described in this unit.
2. The special compositions of Sri Muttuswami Dikshitar are dealt with.
3. Through this unit, some special features of Sri Muttuswami Dikshitar can be understood.

### **13.3 LIFE SKETCH OF MUTTU SWAMY DIKSHITAR**

#### **13.3.1 FAMILY, GURUS AND TUTELAGE**

Muttuswami Dikshitar the eldest son of Ramaswami Dikshitar. He was born, in the year 1775 A.D. in Tiruvarur.

Muttuswami Dikshitar was born with the blessings of Lord Subramanya Swamy and Balambika Amman. His father Ramaswamy Dikshitar was a noted composer who introduced



and established the ragaswarupas of Hamsadhwani and Chakravakam ragam through his compositions.

Muttuswamy Dikshitar's two brothers were also composers. It was Dikshitar's brother Baluswamy Dikshitar was introduced '**Violin**' to Karnatic music field. Chinnaswamy Dikshitar, another brother of Muttuswamy Dikshitar, was also a composer of merit. He got back his lost eye – sight by praying Lord Venkateswara Swamy along with his father. When he composed and sang a kirtana in raga chakravakam.

### **13.3.2 GURUS AND TUTELAGE :**

- ◆ Muttuswamy Dikshitar learnt music from his father Ramaswamy Dikshitar. Dikshitar received '**Sri Vidya Upasana**' from **Chidambaranatha Yogi**'. He had the special liking for Hindusthani Music. Dikshitar learnt **Hindusthani music** too, when he was at **Varanasi**.
- ◆ Muttuswamy Dikshitar was proficient in Veda, Agama, Mantra, Tantra, Sanskrit, Tamil, Telugu, languages Jyotisha and other sastras. The knowledge of all these is evident from his compositions.

### **13.3.3 MUTTUSWAMY DIKSHITAR'S FIRST COMPOSITION:**

'**Srinathadi guruguho jayati**' (**Mayamalavagaula**) was the first composition which came out spontaneously as soon as he was given a sugar candy by Lord Balasubrahmanya Himself at Tiruttani Kshetra.

### **13.3.4 DIKSHITAR'S COMPOSITIONS VARIETIES:**

Muttuswami Dikshitar composed Varnas, Kritis, Ragamalikas and some metrical sahityas resembling the band music.

### **LANGUAGES USED :**

Muttuswamy Dikshitar employed the **Daiva bhasha i.e., Sanskrit** for his compositions. The kind of language he used was considered as '**praudha**'.

Muttuswamy Dikshitar used very long, big compound words (dirgha samasas).

Ex. - **Yugaparivrittyabdamasadinghatikadyavaranam.**

- **Tyagaraja yoga vaibhavam - Ananda Bhairavi raga kriti.**

### **YATI :**

Muttuswamy Dikshitar utilized the prosodical beauty' **yati**' to enhance the lyrical beauty of the composition.

### **GOPUCHCHA YATI**

**Ex. 1** Sriraga Kriti - 'Sri Vralakshmi

Sri Sarasa pade

Rasa pade

Sapade

Pade

Pade

**Ex. 2** Anandabhairavi raga kriti – Tyagaraja Yoga Vaibhavam

Tyagaraja Yoga Vaibhavam

Agaraja Yoga Vaibhavam

Raja Yoga Vaibhavam

Yoga Vaibhavam

Vaibhavam

Bhavam

Vam

### **SROTOVAHA YATI**

Sam

Prakasam

Swarupa Prakasam

Tattva Swarupa Prakasam

Sakala Tattva Swarupa prakasam

Siva Saktyadi Sakala Tattva Swarupa Prakasam

### **13.3.5 MUDRAS :**

Muttuswamy Dikshitar used a number of mudras like Vaggeyakara mudra, raga mudra, tala mudra, Kshetra mudra, devata mudra, rachana mudra etc.

### **VAGGEYAKARA MUDRA :**

Muttuswamy Dikshitar used **itaranama mudra (ishta daivamudra)** ‘Guruguha’ as his **Vaggeyakara mudra**.

He mostly incorporated his Vaggeyakara mudra in the Pallavi or the Charana...

Sri Guruguha – Devakriya – Pallavi

Vatapilganapation – Hamsadhwani – Charanam

### **RAGAMUDRA :**

- ❖ If the **raga name** of the composition is incorporated in the sahitya, it is **raga mudra**. It is very interesting to note that Muttuswamy Dikshitar employed **Raga mudra** in most of his compositions. If he composed many kritis in any particular raga, the first composed among all of them invariably contained the raga mudra.
- ❖ Muttuswamy Dikshitar used Suddha and Suchita raga mudras too.

### **SUDDHA RAGA MUDRA**

‘Sri Viswanatham bhajeham’ – Chaturdasa Ragamalika. In the pallavi, at the very beginning, the phrase ‘**Sri**’ refers to the Suddha raga mudra.

### **SUCHITA RAGA MUDRA**

‘Sritajana samsarab<sup>h</sup>ityapaham – In this phrase, ‘**arabhi**’ is heard indirectly in the compound word samsarab<sup>h</sup>ityapaham.

### **13.3.6 RAGAS**

#### **APURVA RAGAS :**

Muttuswamy Dikshitar composed in rare (apurva) ragas.

|                 |                           |
|-----------------|---------------------------|
| Devaranji       | Namaste Paradevate,       |
| Manji           | Sri Saraswati hite        |
| Isa manohari    | Sri Gananatham bhajare    |
| Mangalakaisiki  | Sri Bharagavi bhadram     |
| Malavapanchamam | Vasudevamupasmahe         |
| Mallikavasantam | Renukadevi samrakshitoham |
| Lalitapanchamam | Brihadiswaram             |
| Ghurjari        | Gunijanadinuta            |
| Kannadabangala  | Renukadevi                |

|                      |                      |
|----------------------|----------------------|
| Gouri                | Gouri Girirajakumari |
|                      | Sri Minakshi Gauri   |
| Geya hejjuji         | Ramachandrabhaktum   |
| Mohananata           | Mohananatapriye      |
| Bhinnashadjam        | Chidambareswaram     |
| Rasali               | Sollakkelamma        |
| Bhinnapanchamam      | Matsyavataramamava   |
| Maruva               | Maruvakadimalini     |
| Purnapanchamam       | Sadhujanachitta      |
| Purvi                | Sri Guruguhasya      |
|                      | dasoham              |
| Ramkali              | Ramaramakalikalusha  |
| Takka Sundarmoorthim |                      |

### MAJOR RAGAS :

Dikshitar composed a number of kritis in prasiddha (major) ragas like Kalyani, Todi, Sankarabharanam, Bhairavi, Kamboji etc.,

|                |                             |
|----------------|-----------------------------|
| Kalyani        | - Bhajare re                |
|                | Kamalambam bhajare          |
| Todi           | - Kamalambika               |
| Sankarabharana | - Akshaya linga vibho       |
| Bhairavi       | - Bala gopala               |
| Kambhoji       | - Sri Subrahmanyaya namaste |
|                | Marakatavallim manasa       |
|                | smarami                     |

### 13.3.7 SAMUDAYA KRITIS (GROUP COMPOSITIONS)

Muttuswamy Dikshitar composed group compositions which are as follows :

1. Navagraha Kritis
2. Sri Kamalamba Navavarana Kritis
3. Sri Abhayamba Navavarana Kritis
4. Sri Nilotpalamba Navavarana Kritis
5. Shodasa Ganapati Kritis

## 6. Panchalingasthala Kritis

### I. NAVAGRAHA KRITIS (also called vara kritis)

| Sl. No. | Graha / Planet | Day       | Composition      | Raga              | Tala       |
|---------|----------------|-----------|------------------|-------------------|------------|
| 1.      | Surya          | Sunday    | Suryamurte       | Saurashtra        | Dhruvatala |
| 2.      | Chandra        | Monday    | Chandram         | Asaveri           | Mathya     |
| 3.      | Angaraka       | Tuesday   | Angarakam        | Surati            | Rupaka     |
| 4.      | Budham         | Wednesday | Budham           | Natakuranji       | Jhampa     |
| 5.      | Brihaspte      | Thursday  | Brihaspate       | Athana            | Triputa    |
| 6.      | Sukra          | Friday    | Srisukra         | Pharaju           | Ata        |
| 7.      | Sanaischara    | Saturday  | Divakara-tanujam | Yadukula Kambhoji | Eka        |
| 8.      | Rahu           |           | Smaramyaham      | Ramamanohari      | Rupaka     |
| 9.      | Ketu           |           | Mahasuram        | Chamaram          | Rupakam    |

### II) SRI KAMALAMBA NAVAVARANA KRITIS

| Sl. No. | Song                     | Raga            | Tala    |
|---------|--------------------------|-----------------|---------|
| 1.      | Kamalambike              | Todi            | Rupaka  |
| 2.      | Kamalamba Samrakshatumam | Anandabairavi   | Triputa |
| 3.      | Kamalambam bhajare       | Kalyani         | Adi     |
| 4.      | Srikamalambikaya         | Sankarabharanam | Adi     |
| 5.      | Kamalambikayai           | Kambhoji        | Ata     |
| 6.      | Sri Kamalambayam         | Bhairavi        | Thampa  |
| 7.      | Kamalambikaya            | Punnagavarali   | Adi     |
| 8.      | Sri Kamalambikayam       | Sahana          | Triputa |

|     |                      |         |            |
|-----|----------------------|---------|------------|
| 9.  | Sri Kamalambike      | Ghanta  | Adi        |
| 10. | Sri Kamalamba Jayati | Ahiri   | Tisra Eka  |
| 11. | Sri Kamalambike      | Sriraga | Khanda Eka |

### PANCHALINGASTHALA KRITIS

| Sl. No. | Composition       | Raga           | Tala       | Kind of Linga | Kshetra / place  |
|---------|-------------------|----------------|------------|---------------|------------------|
| 1       | Chaitayamam       | Bhairavi       | Rupaka     | Pruthivi      | Kanchi           |
| 2       | Jambupate         | Yamuna-kalyani | Tisra Eka  | Appu          | Tiru-vanaikkanal |
| 3       | Arunachala-natham | Saranga        | Tisra Eka  | Tejas         | Tiruvannamalai   |
| 4       | Sri Kalahastisa   | Huseni         | Jhampe     | Vayu          | Srikalahasti     |
| 5.      | Anandanatana      | Kedaram        | Misrachapu | Akasa         | Chidambaram      |

### 13.3.8 MUTTUSWAMY DIKSHITAR'S COMPOSITIONS – DECORATIVE ANGAS

Muttuswamy Dikshitar decorated his compositions with many concepts like Swarakshara, Madhyamakala Sahityam, Yati, Solkattu Swara.

The salient feature in Dikshitar's style is the tempo or laya which is generally chaukam. He was inspired by the **vilamba laya** of the **Hindusthani Music**. Most of Dikshitar's compositions are slow in nature. To avoid fatigue or strain due to the slow tempo he composed, Muttuswami Dikshitar introduced, in almost all his compositions, what is known as '**Madhyamakala sahityam**'.

### MADHYAMAKALA SAHITYAM

The madhyamakala sahityam is the part of sahityam which is attached to the Pallavi or Anupallavi or charanam, sometimes to one or two of the above. This is directly sing in the

double degree of speed after Pallavi, Anupallavi or Charanam of a composition. Hence it creates attractive, lively musical atmosphere due to the change in the speed.

This ‘madhyamakala sahityam’ is very intelligently incorporated by Muthuswami Dikshitar.

**Ex.: ‘Vitaraginam vinatayoginam viswakaranam  
vighnavaranam’**

- at the end of Anupallavi of ‘Vatapi ganapathim bhajeham’ (Hamsadhwani raga).

**Karambujapasa bijapuram**

**Kalushaviduram bhutakaram**

**Haradi guruguha toshita bimbam**

**Hamsadhwani bhushita herambam**

- at the end of Charana of ‘Vatapi Ganapatim bhajeham (Hamsadhwani raga.

## **SWARAKSHARA :**

Muttuswamy Dikshitar incorporated a number of Swaraksharas in his compositions.

## **SUDDHA SWARAKSHARA**

Ex. Nirajaksi – Hindola raga kriti. Here Ni is Suddha Swarakshara.

## **SUCHITA SWARAKSHARA**

Ex. Bhutadi samsevita charanam - Vatapi Ganapatim

- Hamsadhwani raga kriti.

Here ‘sam’ is suchita swarakshara.

## **MISRAMA SWARAKSHARA**

Ex. Sri Guruguha - Suddha saveri raga kriti. Here ‘Sri’ is the Misrama Swarakshara.

## **SOLKATTU SWARA :**

Muthuswamy Dikshitar incorporated ‘Solkattu Swara’ in some of his kritis like **Ananda natana prakasam (Kedaram)** and **Sri Maha ganapatiravatumam (Gowla)**.

**Solkattu Swara** is a passage that is attached to the Anupallavi and again repeated at the end of Charanam. Solkattu swara contains swara and sol (jatis) interspersed beautifully.

### **13.3.9 SISHYA PARAMPARA :**

Tirukkadaiyur Bharati, Anadayar vina Venkataramayya, Tepuru Subramanyayya, Tiruvarur Suddha mridangam Tambiyarpadu, Bharatam Ponnayya, Vadivelu, Bharatam Koranadu Ramaswamy, Nagaswaram Tiruvalanduru Bilwavanam, Tiruvarur Ayyaswamy, Tiruvarur Kamalam, Vallalargudi Ammani.

### **CHECK YOUR PROGRESS**

1. What are some of the special features of Muthuswamy Dikshithar's kritis?
2. Which composition did the Maharaja of Ettayyapuram ask Dikshithar to sing while he was breathing his last?

### **13.4 CHECK YOUR PROGRESS - MODEL ANSWERS**

1. Samishti Charanam, Madhyamakala Sahityam
2. Meenakshi me mudam

### **13.5 SELF-ASSESSMENT QUESTIONS**

1. Write an essay on the contribution of Sri Muttuswami Dikshithar.

### **13.6 REFERENCE BOOKS**

1. **Great Composers** – Prof. S. Sambamoorthy

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## **UNIT 14 : SRI SYAMA SASTRI**

### **STRUCTURE**

14.1 INTRODUCTION

14.2 LEARNING OUTCOMES

14.3 LIFE SKTCH OF SYAMA SASTRY

14.3.1 FAMILY

14.3.2 EDUCATION:

14.3.3 KAMAKSHI PRASADAM

14.3.4 THE ONLY VISIT (KSHETRADARSHANAM) :

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14.3.7 RARE RAGAS & RARE TALAS :

14.3.8 LANGUAGES USED:

14.3.9 MUSICAL REFERENCE TO DEVI:

14.3.10 MUDRA :

14.3.11 SWARAKSHARAS :

14.3.12 VARIETY IN THE BEGINNING OF THE COMPOSITIONS :

14.3.13 DUAL USAGES OF RAGAS:

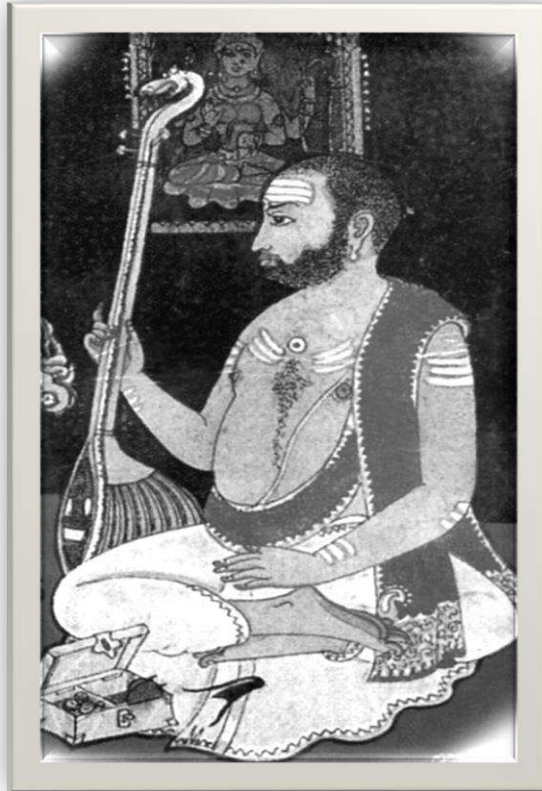
14.3.14 TWO KRITIS IN ONE TUNE:

14.3.15 THE SISHYA – PRASISHYA PARAMPARA: TRADITIONAL HERITAGE:

14. 4 CHECK YOUR PROGRESS-MODEL ANSWERS

14. 5 SELF-ASSESSMENT QUESTIONS

14.6 REFERENCE BOOKS



### 14.1 INTRODUCTION

Sri Syama Sastri was revered in Indian classical music, known for his exceptional contributions to Carnatic music. A composer and vocalist, he is celebrated for his rich musical compositions and mastery in blending intricate ragas with devotional themes. His works continue to inspire musicians and devotees alike, showcasing his deep spiritual insights and artistic brilliance. His legacy stands as a testament to the profound impact of his music on the cultural and spiritual fabric of India.

### 14.2 LEARNING OUTCOMES

- The detailed history of Sri Syama Sastri described in this unit.
- The special compositions of Sri Syama Sastri are dealt with.
- Through this unit, some special features of Sri Syama Sastri can be understood.

**Kamakshipadamanjira nikvanakvanamodine |**

**Anandarasapurnaya namah Sri Syamasastrine ||**

## 14.3 LIFE SKTCH OF SYAMA SASTRY

### 14.3.1 FAMILY

Syama Sastry was born with the blessings of **Lord Sri Venkateswara Swamy**, aspredicted by an old devotee during Samaradhana at Syamasastry's ancestors' home.

He was born in the **Tamil Chitrabhanu year, Chaitramasa (month of Chaitra)** in the '**Krittika**' star.

He was named '**Venkata Subrahmanyam**' by the elders.

### SIMPLE LIVING AND HIGH THINKING

Syama Sastry's family lived a very simple life with high thinking. His ancestors belonged to the 'Kambam' of 'Kurnool' district in Andhra region.

Syama Sastry's ancestors were bestowed upon with a idol of Sri Bangaru Kamakshi Devi by an Acharya in the Sankaracharya Parampara. From then onwards the family considered and worshipped Kamakshi Amman as their family deity.

Due to the foreign invasions and unsafe social and political conditions, the family migrated to the south to save the Bangaru Kamakshi and they lived in Udayarpalaiyam, Annakudi, for some time.

Viswanatha Sastry's family was invited by Tulajaji maharaja to stay at Tanjore (in his kingdom) where he promised to construct a temple for their family deity, Bangaru Kamakshi. Finally, as Tulajaji took every safe measure for the deily's temple, Viswanatha Sastry's family settled at Tanjore, lived happily, worshipping the Goddess.

Thus Syama Sastry was born in temple priest's family and was brought up in a spiritual, & philosophical environment.

### 14.3.2 EDUCATION:

Syama Sastry was proficient in Sanskrit, Telugu, Tamil languages and astrology. He was blessed by '**Sangitaswamy**', a great musicologist and yogi. This acharya appreciated Syama Sastry's musical talents and accepted him as his disciple. Through his guidance, Syama Sastry learnt many musical intricacies. As per guru Sangitaswamy's advice, Syama Sastry met **Pachchimiriyam Adiappayya**, the composer of the **Bhairavi atatala varna**, to listen to the great music of Adi appayya. Syama Sastry was addressed affectionately by Adiappayya as '**Kamakshi**'.

### 14.3.3 KAMAKSHI PRASADAM

It was said that one day, during their conversation, betel leaf juice from the mouth of young Syama Sastry fell, while talking, on the old Pachchimiriya Adi Appayya. Syama Sastry was very much sorry for the incident. But Adi Appayya expressed that it was **‘Kamakshi Prasadam’**. Adi Appayya considered that Shyama Sastry’s Bhairavi was more sacred as **‘Kamakshi’ swarajati** was composed on the Goddess **Bangaru Kamakshamma**, whereas his Bhairavi could be placed only in the second place **‘Viriboni’ Varna** was composed on a normal human being, a danseus. **However great musically Bhairavi ‘Viriboni’ was, it was only next to the Bhairavi Kamakshi, a sacred composition of Syama Sastry. That was the respect shown by the senior, Vidwan Adi Appayya to Syama Sastry.**

### DIALOGUE WITH KAMAKSHI AMMAN :

It is said in the oral tradition, that Syama Sastry was deeply associated with the rituals, as an archaka (temple priest) in the temple. Accg to scholars after the puja (worship) on Fridays, kritis came out from Syama Sastry spontaneously. He used to talk to the deity in such a way that it appeared as if a son is talking to a mother, conveying her all his pleas. There was always a musical dialogue in the compositions of Syama Sastry.

### 14.3.4 THE ONLY VISIT (KSHETRADARSHANAM) :

We can notice that Syama Sastry’s life was very much attached to the temple worship. It could be the reason why he did not visit many temples. It is very understandable that a priest cannot leave the temple easily and visit other places.

Madurai (also called Mathura) in South India was the only place that visited by Syama Sastry.

It is said that one day an unknown person came and told Syama Sastry to visit and pray Goddess Minakshi Amman at Madurai. Thus Syama Sastry went to Madurai along with his disciple Alasur Krishnayya where he composed Nine Kritis on the deity ‘Minakshi Amman’ with great devotion. These nine kritis are called **‘Navarathnamalika’ Kritis**. Among these, seven are available and popular today. They are

- 1) Sarojadalanetri - Sankarabharana – Adi
- 2) Devi minanetri - Sankarabharana – Adi
- 3) Marivere Gatiyevvaramma – Ananda Bhairavi

– Chapu

- 4) Nannu brovu lalitha - Lalita - Chapu
- 5) Ma yammayani ne – Ahiri – Adi
- 6) Devi in Padasarasamule – Kambhoji – Adi
- 7) Minalochana brova yochana-Dhanyasi – Chapu

It is very interesting to note that Syama sastry was honoured with temple honours Later his son Subbaraya Sastry, grandson Annaswamy Sastry also received temple honours at Sri Madurai Minakshi Amman Temple.

#### **14.3.5 THE COURT FELICITATIONS:**

Syama Sastry was highly respected by the Tanjore kings. Eventhen, he was never after the worldly pleasures. He never went to the court by himself, in search of money or matter.

The only incident when Syama Sastry in the royal court attained historical importance reflecting the great personality of the composer.

Once, a scholar called '**Bobbili Kesavayya**' used to visit many royal courts, defeat the asthana Vidwans (staff scholars) and take away all their awards court medals etc., Hence he was popular as '**Bhuloka Chapa Chutti**'. Bobbili Kesavayya came to Tanjore, challenged the court musicians of Tulajaji maharaja. All royal court musicians were frightened to face him. The king Tulaja himself went to Syama Sastry's home, explained the situation. Having come to know that the royal kingdom that constructed the temple and respected 'Bangaru Kamakshi Amman', would loose the court prestige, Syama Sastri decided to go in contest with Bobbili Kesavayya. He prayed Kamakshi Devi, sang '**Devi brova samayamide**' in **Chintamani** raga going to the court. Syama Sastry sang a **pallavi in the rare 'Sarabhanandana' tala** and easily defeated Bobbili Kesavayya.

**This historical incident shows us the exemplary character of Syama Sastry, his expertise in the Pallavi and tala Sastra, capacity as a Vocalist, contribution as a great composer of 'Chitamani' raga composition. He dedicated all his music to Goddess Kamakshi Amman.**

#### **14.3.6 SYAMA SASTRI'S COMPOSITIONS – VARIETIES:**

Syama Sastry composed Gitas, Swarajaties, Varnas and Kritis. The most common feature in all his compositions is musical praying, musical address of a son to his mother.

## COMPOSITIONS – VARIETIES

Gitam – Kamakshi Lokasakshi – Madhyamanati

Gitam – Parvati – Bhairavi

Gitam – Santatam – Paraju

Gitam – Sarasakshi – Saveri

Swarajati – Kamakshi – Bhairavi

Swarajati – Kamakshi – Yadukulakambhoji

Swarajati – Rave – Todi

Varnam – Dayanidhe – Begada

Varnam – Na manavini – Saurasthtra

Atatala Varnam – Samini - Anandabhairavi

## SWARAJATI :

If we are performing ‘Swarajati’ in a music concert today, the credit goes to Syama Sastry. He raised the status of Swarajati from being an **abhyasa gana rachana** to **Pradarsana rachana** by composing three gems of Swarajatis.

The three swarajatis are referred to as ‘**Ratnatrayam**’ in Karnatic Music, They are

- i) Rave himagirikumari – Todi
- ii) Kamakshi – Bhairavi
- iii) Kamakshi – Yadukulakambhoji

In Bhairavi and Yadukulakambhoji Svarajatis, the charanas start on the swaras in the arohana krama.

Ex. Bhairavi

I. Charana – Kunderadana – Starts on ‘Sa’

II. Charana – Kambugalaniradachikura – Starts on ‘Ri’

III. Charana – Kumbhakucha – Starts on ‘Ga’

IV. Charana – Manavati - Starts on ‘Ma’

Similarly in Yadukulakambhoji, the charanas start on s, r, m, p, d, s swaras respectively.

This shows the deep knowledge of Syama Sastry on the lakshana and lakshya of classical music.

#### **14.3.7 RARE RAGAS & RARE TALAS :**

Syama Sastry excelled in dealing with the rare ragas and rare talas.

**Ex.** Devi brova samayamide – Chintamani

Brovavamma tamasamele – Manji

Parvati ninu neranammiti – Kalagada

Trilokamata nannu – Pharaju

**Mayamma yani ne pilachite – Ahiri**

#### **RAGAS MORE USED BY SYAMA SASTRY**

Syama Sastry's Compositions in Anandabhairavi raga

|                      |   |       |
|----------------------|---|-------|
| Adinamuninchi        | - | Kriti |
| Himachalatanaya      | - | Kriti |
| Mahilo               | - | Kriti |
| Mari vere gati       | - | Kriti |
| O Jagadamba          | - | Kriti |
| Pahi Srigirirajasute | - | Kriti |
| Samini               | - | Varna |

#### **Compositions in Kalyani Raga**

Birana Varalichchi

Devi Nannu

Himadrisute

Nivegatiyahi Paramukha

Rave Parvatarajakumari

Sankari sankari

Sri Kamakshi

Talli ninnu



## **APARUPA RAGAS HANDLED BY SYAMA SASTRI**

|             |                         |
|-------------|-------------------------|
| Chintamani  | Devibrova               |
| Kalagada    | Parvatininu             |
| Manji       | Brovavamma              |
| Jaganmohini | Dayajuda manchisamayamu |
| Ahiri       | Mayamma                 |

Syama Sastry composed Atatals Varnas and also kritis in talas like **Khandajati Jhampa tala** and **Chaturasrajati Ata tala**.

**Ex.: Sariyevvaramma – Bhairavi – Khandajati Jhampa tala**

### **Compositions in Aditala (Tisra Gati)**

Karunanidhi ilalo - Todi  
Ninnuvina marigalada – Ritigaula (also sung in Rupakam)  
Birana varalichchi – Kalyani (also sung in Rupakam)

### **Misra Chapu**

Ninne namminanu – Todi  
Minalochana – Dhanyasi  
Karuna juda – Sriraga

### **Tripata**

Kamakshi - Madhyamavati  
Palayasumam – Arabhi  
Nannu brovarada – Janaranjani  
Paramukhamelanamma – Kalyani

### **Rupakam**

Pahimam – Nata  
Birana Varalichchi – Kalyani  
(also Adi Tisragati)  
Sri Kamalambika – Desiya Todi

## **Jhampa**

Rave parvatarajakumari – Kalyani

Devi nannu brovavamma – Kalyani

## **Tisra Mathyam**

Nive gatiyani (varnam) Kalyani

## **Khanda jati Ata Tala**

Sankari Sankari – Kalyani

## **Chaturasrajati Thampa**

Sari yevvaramma Bhairavi

## **Vilama Chapu**

Talli ninnu – Kalyani

Ninnu Vinaga – Kalyani

Minalochana – Dhanyasi

## **SYAMA SASTRY'S FAVOURITES :**

**Anandabhaiavi raga** and **Chapu tala** are the most favourites of Syama Sastry.

## **VILOMA CHAPU**

Syama Sastry used the 7 Kriyas Misra Chapu in a special reversed pattern. If the normal Misra Chapu is reckoned as 3 + 4, Syama Sastry composed in 4 + 3 pattern which is called **Viloma chapu**.

**Exs.** i) Ninnu vinaga mari – Purva Kalyani

ii) Talli ninnu nera namminanu - Kalyani

## **STHAPITA & SUCHITA TALAS (Inherent & Suggestive talas)**

The Saveri raga 'Samkari Samkuru' Saveri raga kriti is sung in Rupaka (called Suchita tala) i.e., the tala in which the kriti is originally composed and also in Aditala (Tisra gati) which is called Suchita tala, suggestive tala.

In same way, '**Ninnu vina mari galada**' and '**Birana Varalichei**' Kritis are also sung in Rupaka and Adi (Tisra gati).

#### 14.3.8 LANGUAGES USED:

##### TAMIL KRITIS :

Tarunam idamma ennai rakshikka – Gaulipantu

Enneramum – Punthagavarali

Enneramum – Purvikalyani

Santatam – Paraju

##### Sanskrit Compositions :

Kanakasailaviharini - Punthagavarali

Puraharajaye Palayamam – Gaulipantu

Kamakshi – Gitam – Paraju

Janani natajanaparipalini – Saveri

Sarasakshi – Gita – Saveri

Sripatimukhavirachitapriye – Saveri

Pahi Sri Girirajasute – Anandabhairavi

Sankari Sankuru – Saveri

Birana varalichhi – Kalyani

Kamakshi lokasakshi – Madhyamavati

##### SANSKRIT COMPOSITION OF SYAMA SASTRY

P || Sankari Sankuru Chadramukhi Akhilandeswari

Sambhavi sarasijabhavanandita Gauri ||

A || P|| Sankataharini ripuvidarini Kalyani

Sadanaaphaladayike haranayike jagajjanani ||

C1 || Jambupati vilasini jagadavano || asini Kambu Kandhare

Bhavani Kapaladharini ||

C2 || Andajariputoshini akhilabhuvanaposhini

Mangalaprade mridani maralasannibhagamini ||

C3 || Syamakrishna sodari syamala satodari

Samaganalole bale sadartibhanjanasile ||

##### Repetition of a word, mostly verb, to emphasise the emotional feeling :

- 1) Moralu vinivinivini – Yadukulakambhoji Swarajati
- 2) Nambinen nambinen nambinen – Punthagavarali – Enneramum
- 3) Aa dinamuninchi Pogadiogadi – Anandabhairavi
- 4) Paramalobhulanu Pogadipogadi – Purvakalyani – Ninnuvina

#### 14.3.9 MUSICAL REFERENCE TO DEVI:

- 1) Samaganavinodini - Sarojadalanetri – Sankarabharana
- 2) Muralimridangaswara Samsobhini – saveri
- 3) Samaganalole – Sankari – Saveri

**Syama Sastry used very soft and simple but emotionally communicative language.**

Syama Sastri used 5 – lettered words very frequently, like ‘Saranamani’, ‘anudinamu’, ‘moralidaga’, ‘vamosagu’, ‘pogadutaku’, ‘japamulanu’, ‘Kamalayuga’, ‘mahimavini’, ‘durusuganu’, ‘kamalabhava’, ‘kripasalupa’ etc.,

#### MUSICAL DIALOGUE:

Syama Sastry’s language is more like a dialogue in almost all the compositions. Ex : Lokajanani! Napai daya leda? Ni dasuda gada?

- Devibrova - Chintamaniraga

**Telugu, Sanskrit and Tamil** are the languages used by Syama Sastry.

#### 14.3.10 MUDRA :

- i) Syama Sastry worshipped Kamakshi Devi as their family Goddess and female child of the house Hence he addressed her ‘**Syama Krishna sahodari**’, ‘**Syama Krishna nute**’. Hence he used ‘**Swanama Vaggeyakara mudra**’.

- ii) Syama Sastry used **Raga mudras** too.

Ex : Maha Bhairavi in Sariyevvaramma

- iii) Syama Sastry used Kshetra Mudras like for instance ‘**Kanchi Kamakshi**’.

#### 14.3.11 SWARAKSHARAS :

Syama Sastri incorporated 3 kinds of Swaraksharas in his compositions. They are,

- i) **SUDDHA SWARAKSHARA**

Ex. Manavati

Bhairavi raga Swarajati 4<sup>th</sup> Charanam.

**ii) SUCHITRA SWARAKSHARA**

Durita harini- Bhairavi raga Swarajati 6<sup>th</sup> Charana

**III) MISRA SWARAKSHARA :**

Namminaanamma - Sarojadalanetri – Sankarabharana raga kriti

**SWARASAHITYA :**

Syama Sastri introduced the concept of ‘Swarasahitya’ in his kritis. This is a decorative anga which enhances the beauty of the composition.

Ex :

‘Padayugamu’ - Marivere - Anandabhairavi

‘Varasitagiri’ - O Jagadamba - Anandabhairavi

‘Sarasadala’ - Sariyevvaramma - Bhairavi

Here there is a swara passage attached to the Anupallavi and also to the charana. There is a corresponding sahitya to the swara passage. Both are sung one after the other.

Swarasahityas are also found in kritis like ‘**O Jagadamba**’ (Ananda Bhairavi) and ‘**Sariyevvaramma**’ (Bhairavi) etc.,

**14.3.12 VARIETY IN THE BEGINNING OF THE COMPOSITIONS :**

Raga swarupa is immediately established even in the very beginning of the compositions of Syama Sastry.

Ex. i) g S s r R - Kalyani - Birana and Himadrisute

ii) s r Ss r D - Purvikalyani - Ninnuvina mari

iii) S ; , P ; ; , D , S ; - Yadukula kambhoji - Kamakshi ni pada yugame

Syama Sastry composed all the three **sama, atita, anagata grahas**, in his compositions.

Ex. i) Sarojadalanetri - Sama Graha

(Sankarabharana raga kriti)

ii) Birana varalichchi - Anagatagraha

(Kalyani)

iii) Kamakshi – Kanja dalayatakshi - Atita

in Ninne namminanu (Todi)

#### 14.3.13 DUAL USAGES OF RAGAS:

- i) The Kriti ‘**Ninnu vina mari galada**’ is sung in **Abbheri** and **Ritigaula** in two schools / traditions.
- ii) The Kriti ‘**Devi brova samayamide**’ in Chintamani raga is sung in two ways (i) Chintamani as **Shanmukhapriya janya** and ii) Chintamani as **Hemavati janya**.
- iii) The Kriti ‘**Tarunam idamma**’ in **Gowli pantu** raga is also sung in two styles (i) with Pratimadhyama & ii) with Suddha madhyama.

All these are very interesting in the academic point of view.

#### 14.3.14 TWO KRITIS IN ONE TUNE:

Both the Sanskrit kriti ‘**Himadrisute**’ and ‘**Birana varalichchi**’ in Telugu have the same tune (dhatu) in Kalyani raga.

#### 14.3.15 THE SISHYA – PRASISHYA PARAMPARA: TRADITIONAL HERITAGE:

Syama Sastry’s son Subbaraya Sastry, Annaswamy Sastry, Tachur Singaracharlu, Fiddle Ponnuswamy Perambur Krishnayya, Alasur Krishnayya, Sangita Swamy, Talangamabadi Pamchanadayyr, Padiyintivalla Dasari belong to Syama Sastri’s tradition. It is interesting to note that Syama Sastry put his son Subbaraya Sastry under the tutelage of Sadguru Tyagarajaswamy. This shows the great respect that he had towards Tyagayya.

Syama Sastry attained salvation on the Sukla Dasami, the 6<sup>th</sup> February in 1827 A.D.

Our salutations to the great composer!

#### CHECK YOUR PROGRESS

1. What are the ragas of the 3 Swarajatis which Syama Sastri composed?
2. What are the two Kritis which have the same tune in the same raga composed by Syama Sastri?

#### 14.4 CHECK YOUR PROGRESS - MODEL ANSWERS

- 1.Todi, Bhairavi, and Yadukula Kambhoji.

2. Birana Varallicchi and Himadrisuthe, both in Kalyani Raga.

#### **14.5 SELF-ASSESSMENT QUESTIONS**

1. Write an essay on the contributions of Sri Syama Sastri.
2. Write about the life history of Sri Syama Sastri.

#### **14.6 REFERENCE BOOKS**

- **Great Composers** – Prof. S. Sambamoorthy

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## **BLOCK -V**

### **PHYSIOLOGY OF MUSIC**

#### **UNIT -15 : GAYAKA GUNADOSHAS AND VOICE CULTURE**

##### **STRUCTURE**

15.1 INTRODUCTION

15.2 LEARNING OUTCOMES

15.3 GAYAKA GUNADOSHAS

15.4 IMPORTANCE OF THE VOICE CULTURE

15.4.1 HOW TO PRACTICE FOR GOOD VOICE CULTURE?

15.5 CHECK YOUR PROGRESS-MODEL ANSWERS

15.6 SELF-ASSESSMENT QUESTIONS

15.7 REFERENCE BOOKS

##### **15.1 INTRODUCTION**

###### **Susariram**

###### **Sloka:**

Taranudhwani madhruya rakti gambhirya mrdavai||

Ghanatasnighatakanti prachuryadi gunairyutam Tatsusariramityuktam lakshyalakshana  
kovidaih||

###### **Kusariram**

###### **Sloka:**

Anudhwana vihinatvam Rukshatwam tyaktaraktitaNissarata viswarata kakitwam  
sthanavichyuti||

Karsyam Karkasya mityadyaih Kusariram Kudushanaih ||

###### **Sloka:**

Vidyadanena tapasa bhaktyavaparvatipate Pabhutabhagyavibhavaih susariramavapyate ||

According to the lakshyakaras 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).

## 15.2 LEARNING OUTCOMES

By reading this unit it can be understood

1. 25 gayaka gunadoshas
2. practice methods and Importance of voiceculture

## 15.3 GAYAKA GUNADOSHAS

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 mouth 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 uses 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 Ratnakara. 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'

#### 15.4 IMPORTANCE OF THE VOICE CULTURE

- The voice culture is an important aspect that plays a 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.

#### 15.4.1 HOW TO PRACTICE FOR GOOD VOICE CULTURE?

- Regular practice of long, plain notes with increasing time measure, everyday.
- Varnam with trikalasadhanam.
- 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 **Vivadi mela ragas**.
- 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.

### **CHECK YOUR PROGRESS**

1. What is Vitaludu?

2. Mention some of the Gayaka Guna Doshas mentioned by Sarangadeva

### **15.5 CHECK YOUR PROGRESS -MODEL ANSWERS**

1. One who sings without proper tala.

2. Sarangadeva also mentioned some more gayaka doshas in his Sangita Ratnakara. 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’

### **15.6 SELF ASSESSMENT QUESTIONS**

1. List out some of the gunadoshas

2. What are the best ways of maintaining good voice.

### **15.7 REFERENCE BOOKS**

1. Sangita Sampradaya Pradarsini of Subbarama Dikshitar
2. South Indian Music by P.Sambamurthy.

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## UNIT-16: LARYNX AND EAR

### STRUCTURE

#### 16.1 INTRODUCTION

#### 16.2 LEARNING OUTCOMES

#### 16.3 LARYNX (for speech) AND EAR (for hearing)

#### 16.4 CHECK YOUR PROGRESS-MODEL ANSWERS

#### 16.5 SELF-ASSESSMENT QUESTIONS

#### 16.6 REFERENCE BOOKS

### 16.1 INTRODUCTION

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.

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.

### 16.2 LEARNING OUTCOMES

In this unit, the learner understand the physiology of larynx and ear.

The learner also will understand the importance and tips to maintain them.

### 16.3 LARYNX

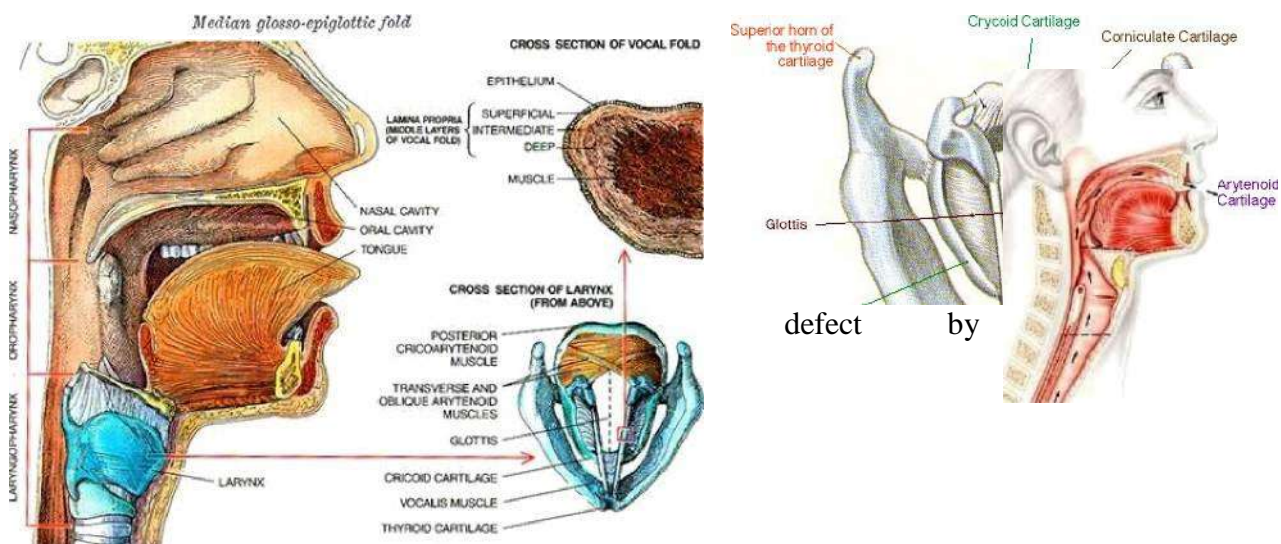
1. The part of the human body which is **mainly useful for ‘speaking’** is called voice box or Larynx.
2. Air emerging from the lungs not only carries waste carbon dioxide, it has another use, speech.
3. At the top of the trachea is the larynx (voicebox).
4. This has a **shelf-like fold of cartilage** 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 andlips.
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. This connects the nose and the mouth.
11. 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 windpipe, while the food we take reaches the food canal.
12. The air we breathe out comes through the sound box and let off through the throat,mouth and nose.
13. 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 seenoutside.
14. 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 vocalchords 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 andnose.
15. The vocal chords are longer and thicker for men than for women. That is why the pitchof the gent’s voice is lower. Besides for teenagers the vocal chords will be more tender so that they are able to sing in shrillvoice.
16. 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 andnose.
17. 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.

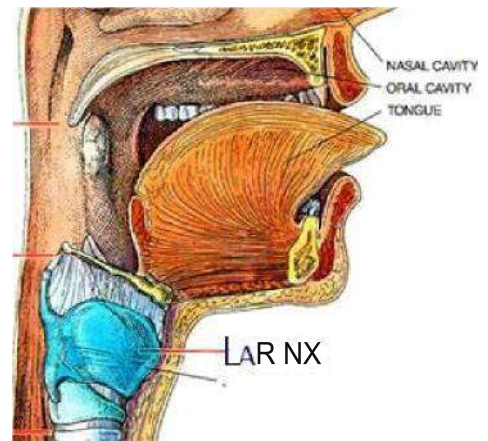
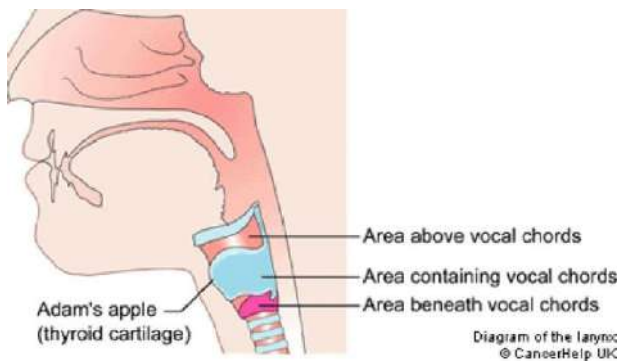
### **A few important hints for voice cultivation**

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



doing "akara sadakam" closing the mouth.





vcstibnlcoflhelarynx

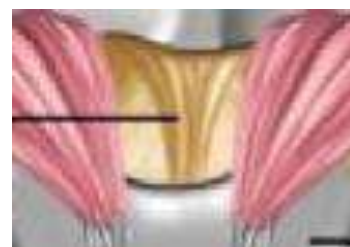
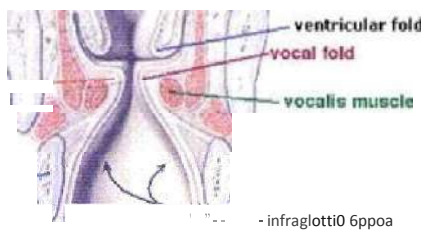


HyoidBone

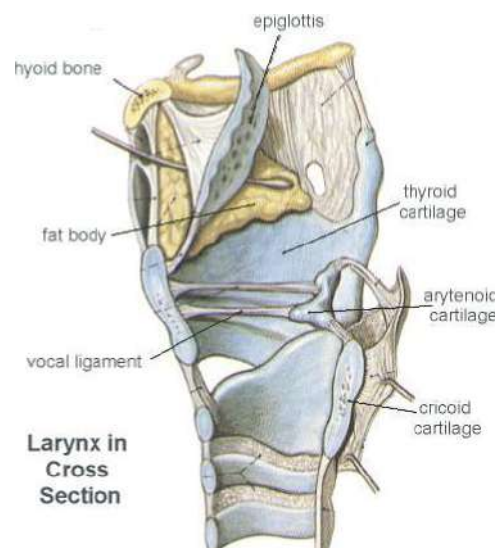
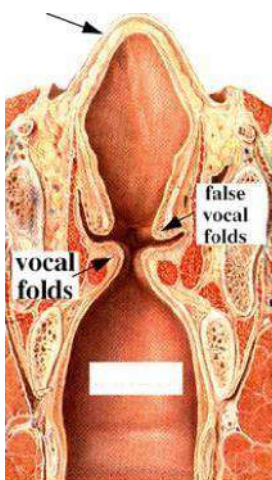
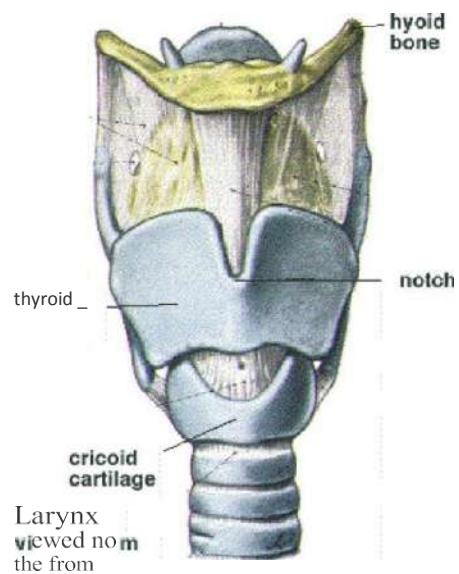
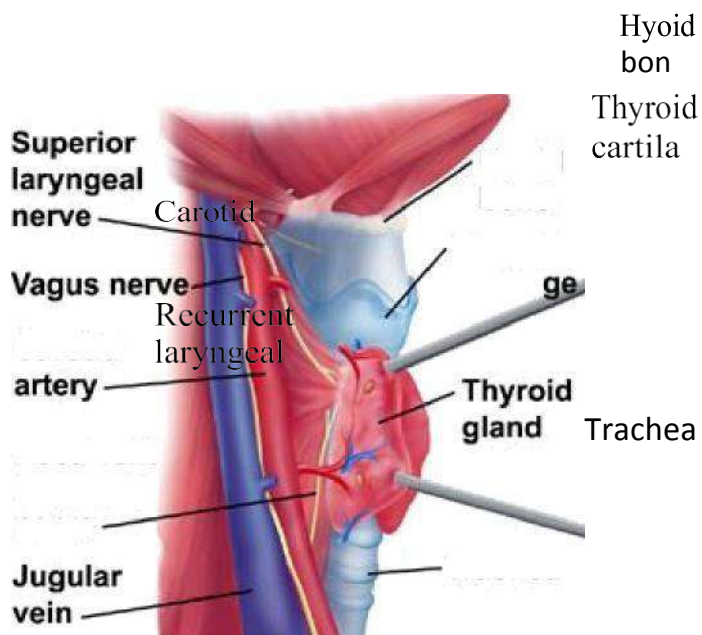


Cricethyroid LigamentTrachea

CartliJage







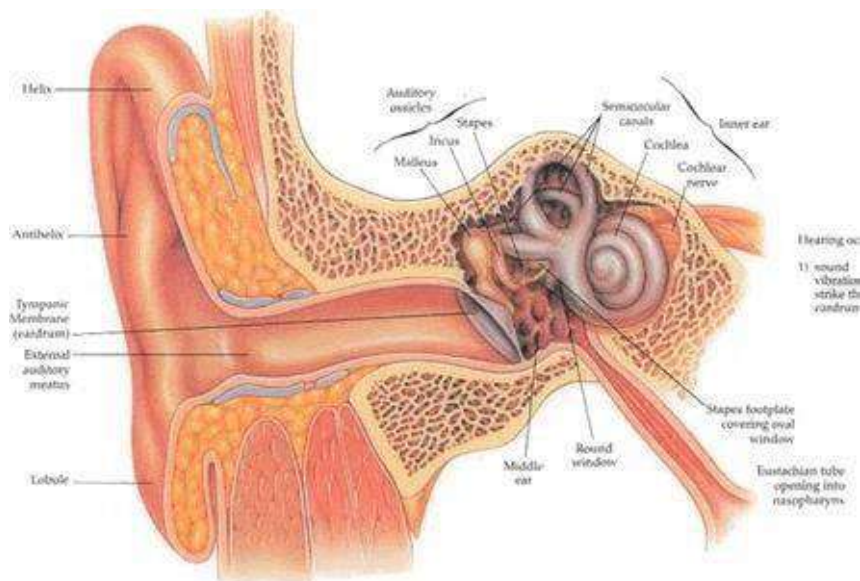
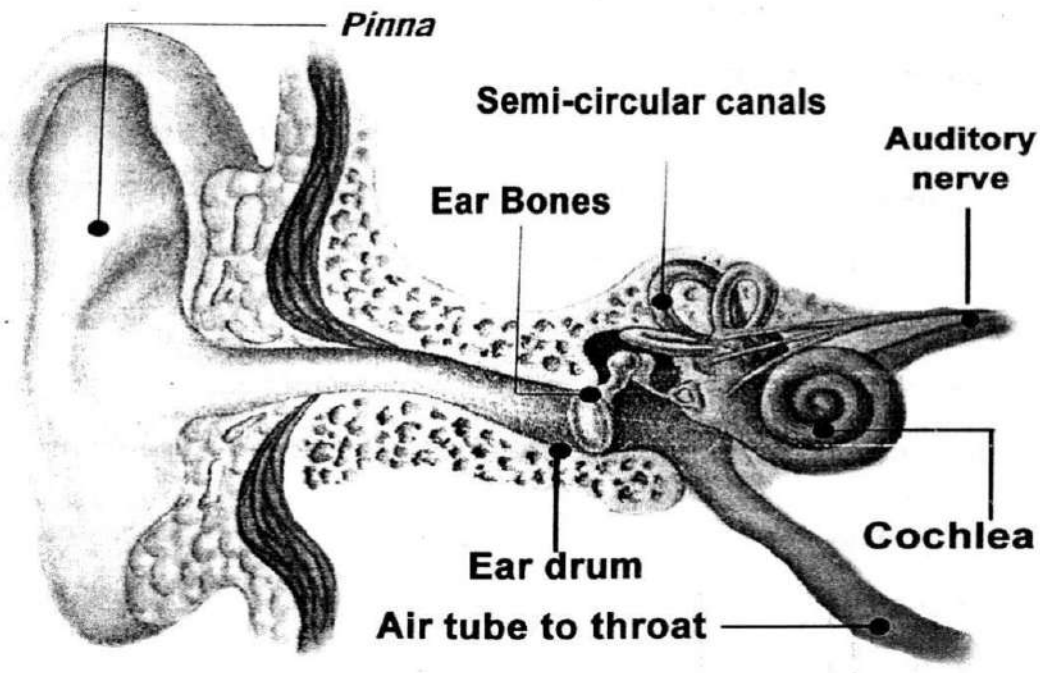
## 16.4 EAR (for hearing)

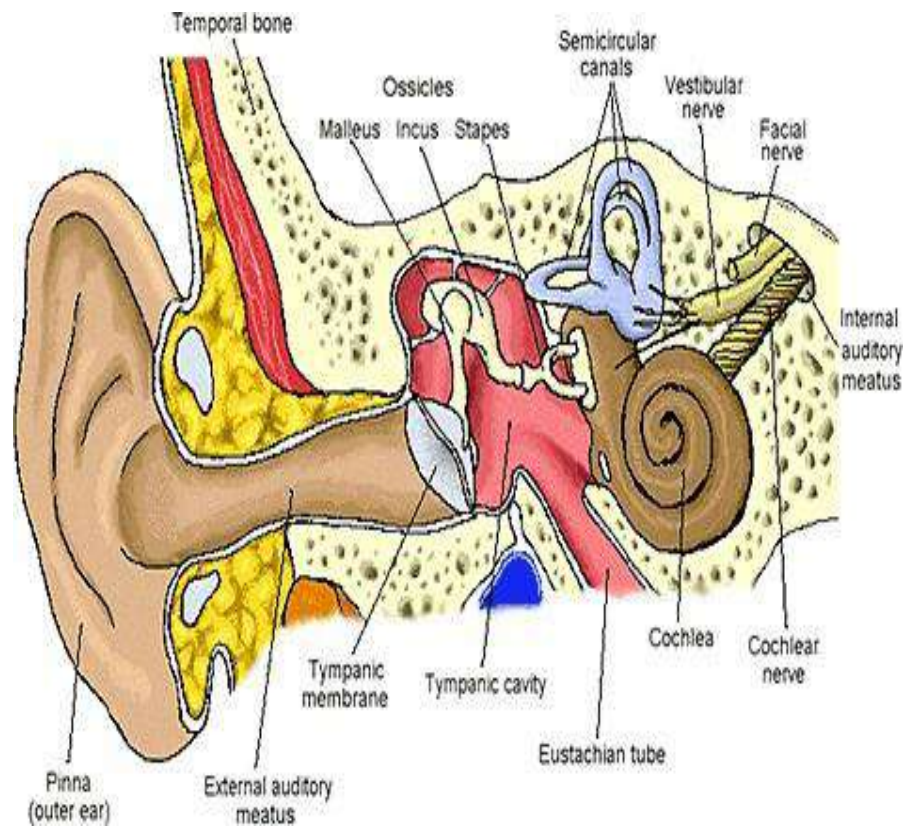
1. The sensory organ for hearing is 'ear'.
2. The curly flap of skin and gristle on the side of the head, which we call the ear, is simply a funnel shape for collecting sound waves from the air around.
3. The waves travel along a slightly curved tube, the ear canal, and strike the ear drum a small, thin 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 through 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 **ossicles**, are smallest bones in the body (right).
10. The ear has three parts, namely (i) 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 Ossicles. 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 nature 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







## **CHECK YOUR PROGRESS**

1. Where is vocal cords found?
2. Explain the experiment conducted by Hmholtz

## **16.5 CHECK YOUR PROGRESS- MODEL ANSWERS**

1. A shelf-like fold of cartilage projecting from each side of larynx is known as the **vocal cords**.
2. 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.

## **16.6 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.

## **16.7 REFERENCE BOOKS**

Sangita Sampradaya Pradarsini by Subbaramadikshitu.

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**SRI PADMAVATI MAHILA VISVAVIDYALAYAM, TIRUPATI**  
**(Women's University)**

**Master of Arts (Music) – I Semester**

**MAMUD3.1 (C.T) – Origin and Evolution of Music – III**

**Time: 3 hrs**

**Max. Marks: 80**

**Section – A**

**Answer any FIVE of the following questions**

**All questions carry equal marks**

**(5 x 4 = 20)**

1. Write a note on Govinda.
2. Name the chapters of Sangrahachudamani.
3. List the group compositions composed by Tyagaraja.
4. Write a note on Padam.
5. Mention the Musical instruments used in Burrakatha.
6. Write a note on mudras used by Thyagaraja.
7. Explain the concept of Katapayadi formula.
8. Write a note on Yakshaganam.

**Section – B**

**Answer All questions**

**All questions carry equal marks**

**(5 x 12 = 60)**

9. (a) Write a note on Telugu treatises on Music.  
(OR)  
(b) Explain the importance of Sangrahachudamani.
10. (a) Compare and contrast Harikatha and Burrakatha.  
(OR)  
(b) Write a note on Geya Natakam.
11. (a) Explain the mode performance of Harikatha.  
(OR)  
(b) Write a note on Burrakatha.
12. (a) Describe the group compositions composed by Shyamasasthri.  
(OR)  
(b) Write a note on Navagraha Krithis of Dikshitar.
13. (a) Write a note on Voice Care  
(OR)  
(b) Explain about Gayaka Guna Doshas.

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