Lord Venkateswara - Ishta Devada of Srinivasa Ayyangar
CHAPTER - III

CONTRIBUTIONS OF
RAMANATHAPURAM
SRINIVASA AYYANGAR
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SRINIVASA AYYANGAR

A Vaggeyakara is a composer or a Dhatu-Matu-Rachayitha (Kara) or Svara Sahitya Kavi. A composer can be musician, and he also be a Sangita and Sahitya Kavi. He composes music and Sahitya simultaneously, as music and lyrics strike to him at the same time.

1. An Uthama Vaggeyakara (great composer) is a great musician with creative abilities and talents in music and also in literature, grammar and prosody.

2. A Madyama composer (not very superior), a second class composer is a musician who gives music to the Sahitya of a song already written by another Lyricist.

3. The third Category composer is one who just writes the wording of the song and he cannot give music to his own Lyric.

Versatile composers are those who compose different types of musical compositions like Kritis, Kirtanas, Divyanama Kirtanas, Uthsava Sampradaya Kirtanas, Operas (like Prahlada Bhakthi Vijayam, Nowka Charitam and Sita Rama Vijayam), Ghana Raga Pancha Ratna Kritis, as against Kshetrayya, who composed only one class of compositions – the Padas. Saint Tyagaraja can considered as Uthama Vaggeyakara and also a Sahaja Vaggeyakara as he has an inborn talent to compose in any musical forms.

(Vāk – Word, Literature, Lyric (without music)
(Gīyam – Musical Composition)
Kāra – Kārudu (the author, writer)
Vāk – Geya – Kārudu (A composer of Music form, Author, writer, Kavi, Poet)
Ramanathapuram Srinivasa Ayyangar has to his credit of composing Tana varnas, Padavarna, Kritis, Ragamalika, Javalis and Thillanas. Though it is said that Ayyangar has composed hundreds of compositions, around 56 compositions have become popular. He has composed compositions in more than three languages and reveals his versatility over music. He has used three languages in his compositions like Tamil, Telugu and Sanskrit.

Eg; Kritis in Telugu.

Chinthaginchi-Saraswathimanohari-Adi  
Ituparagu-Narayanagoula-Rupaka  
Ninnukolichi-Kharaharapriya-Rupaka

Kritis in Sanskrit

Sri venkatesam-Thodi-Rupaka  
Sriraghukulanidhim-Huseni-Adi  
Paripalayamam-Harikambhoji-adi

A Kavadichindu in Tamil

Valliyinkalyanam - Anandabharavi-Adi

HIS CONTRIBUTIONS AS A COMPOSER

Ramanathapuram Srinivasa Ayyangar occupies a unique place in the great Sishya Paramparas of Saint Thyagaraja, who established their rank as composers and enriched the content of Carnatic music by their
kritis. Srinivasa Ayyangar or Ramanathapuram Poochi Ayyangar as he was better known was one of the great performers and composers of the Era, immediately after the Trinity. Ramanathapuram Srinivasa Ayyangar stands out as a great composer, not only because of the peculiarity of his songs but also because of their quality. His compositions reveal that he was both traditional and innovative. He was well versed in the sangitha sasthra, when Konneri Rajapuram Vaidyanatha Iyer was asked to clarify certain points in the science of music, he replied “I am only a gayaka (singer). Go to Ramnad Srinivasa Ayyangar and consult him. He is not only an eminent musician but a Lakshanavidwan”.

Most of his compositions are in Telugu though he was a Tamilian by origin. Style of his compositions and themes and types of music in which he composed were like those of his Guru, evoking true bhakti and simplicity in Telugu language. He is believed to have composed around 100 pieces in Tamil, Telugu and Sanskrit. But many of them have become rare and only 56 compositions are available today. Like his guru, his repertoire of compositions consisted of Varnas, Kritis, Javalis, Thillanas and a Ragamalika.

Some of the popular compositions are as follows:

Varnas

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<td>Danikori</td>
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His varnas in Varali and Narayani are not so well known. Most of his kritis are with crisp chittasvara in different ragas he has composed around 25 kritis (from the 56 available compositions).

For the Coronation Darbar of king George V in Delhi in 1911 he composed a song “Sathathamubrovumayya” in the raga Thodi as a prayer to Lord Rama to protect the new king and this was awarded a gold medal at the Muthaliyarpet Sabha of Madras. He has composed this kriti with a brilliant and charming chittasvara.

The charana of the kriti refering to stalanama is as follows:
Anantamaina Delhi puramunakuvijayamujesi
Lord Rama
One noteworthy feature in Ramanad Srinivasa Ayyangar’s Thillanas is the occurrence of rare tala Lekshmis in Kapiraga beginning with the words “Tharadhipanana”. Significant features of this thillana are many. Lekshmis is one of the 108 talas taking the 25 aksharakalas but originally this tala is of 24 units. It has of two divisions as pallavi and charana. The yati syllables in the last part of the thillana is in the pattern of Gopucha yati.

\[
\text{thadhinkinathom} \\
\text{thadhinkinathom} \\
\text{dhinkinathom} \\
\text{kinathom} \\
\text{nathom} \\
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(Gopucha yati)

Sangitha Kalanidhi Mudikondan Venkatarama Iyer says that, “Composition in rare talas that have been left by eminent men like Ramaswami Dikshithar, Maha Vaidyanatha Iyer and Ramanathapuram Srinivasa Ayyangar.”

The famous compositions of Ayyangar include ‘Saragunapalimpa’ (Kedaragoula) ‘Parampavana’ (Purvikalyani) ‘Marulakonnadira’ (Khamas) and ‘Sathguruswamiki’ (Ritigoula) on the composer Thyagaraja.

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Following the practice of earlier composers, Ramanathapuram Srinivasa Ayyangar signed all his compositions thereby giving them the mark of authenticity. This signature or mudra used is his own name “Srinivasa”.

CONTRIBUTIONS AS A PERFORMER

‘The peculiar feature of Srinivasa Ayyangar’s music was that one could not hear at any performance what he had sung earlier, especially in Manodharma sangita. His raga svara exposition and elaboration were never stereo typed. His performance and presentation were always fresh, enthralling and creative. This is the finding given by the violin maestro, Marungapuri Gopala Krishna Iyer in his presidential address at the music academy in 1955.

U. V. Swaminatha Iyer says that he was called ‘Poochi’ because the sweetness of his voice is compared favourably with the hum of a bee.

“An erudite scholar, accomplished musician and a versatile composer, he maintained the dignity of profession and grip at his performance. Training under Patnam Subramonya Iyer was scientific and systematic. He was very particular that his students had to attend his concerts and analyse the compositions very carefully. It was a sort of training and of course this training might have influenced in Ayyangar’s life also.”

15 Ibid.
Pandidurai of Ramanathapuram (the Raja’s brother) also known as Ugra Pandian, was an ardent admirer of Patnam Subramonia Iyer. He made frequent trips to Thiruvaïyaru just to listen to the master’s music. After many years of training, the first performance took place at the Darbar Hall Ramnad, in the presence of the ruler and several notable musicians including Patnam Subramonya Iyer. Ramanathapuram Srinivasa Ayyangar was showered with gold and made him the court artist. Poochi Ayyangar became a busy concert artist thereafter traveling all over south India. According to Soolamangalam Bhagavatar (1866-1943) Poochi Ayyangar sang effortlessly and emphasized on melody rather than rhythm. He made his concerts attractive and enjoyable but was not very forthcoming in giving accompanists solo opportunities! He did not cherish the idea of accompaniments taking a lot of the concert time to display their individual talents. Many a time, he was found to give a solo chance to the mridangam player, only towards the fag end of his concerts. Even with average accomplishments he made his concerts attractive and enjoyable.

His concerts were scholarly and at the same time entertaining. During the early period of his professional career he sang to the pitch of 4½. Later on he chose the pitch 3. He possessed a rich and melodious voice, and always realised the beauty of madhyama kalaganam. Not the least sign of strain was noticeable in his face during his concert, as he sang with a smile on his face. He truly enjoyed the music sung by him. He was able to present with perfect care, Kritis, Pallavis and Alapanas in different tempos. The lustrous notes that emanated from his voice had the brilliance of crystalline beads. His brigas (Phrases in quick time) were characterised by naturalness and easy flow. Of the twin factors in music, melody and rhythm, he gave prominence to the former. His extensive
Pandidurai Thevar

repertoire included the composition of Sri. Thyagaraja, Patnam Subramonya Iyer and older composers and also many varieties of padas and javalis. It is this wide knowledge of varied compositions that enabled him to develop a captivating style of singing.

Ramanathapuram Srinivasa Ayyangar was always a real student, required for a scholarly musician. Whenever he heard a new kriti sung by someone, he would without the least pride and hesitation straightway go to the person and learn from him by rendering and recollecting it in notation. A person of genial temperament he took special interest in the uplift of junior musicians and whenever junior accompanists were engaged to accompany him, he invariably encouraged them, and were inspired to give their best performance.

His methods were highly professional even by today’s standards. The plan for the evening concert was discussed in detail with the accompanists in the morning. Punctuality being his basic quality he would arrive 15 minutes before the programme and begin on the scheduled time if the crowd had not turned up.

In concerts Viriboni (Bhairavi) Ata tala Varna was invariably the first rendition, followed by kritis in ragas like Panthuvarali, Harikambhoji, Purvikalyani, Chakravaka and Goulipanthu.

Like his guru, he used to sing one or two of his compositions at the close of his concert at the request of rasiskas. His favourite ragas were Shanmukhapriya, Hindusthani Kapi, Kalyani, Sankarabharana, Begada, Varali, Sahana and Huseni. Among the major kritis which he rendered in his concerts were ‘Nilolpalanayana’, ‘Nimedichallega’, ‘Garudagamane’,
Darbhasayana
‘Nipadamulu’ and ‘Srisubramonyayanamasthe’. He used to take up a pallavi in either Sankarabharana ‘Mandahasavadana’ Bhairav Mamadhura minakshi or Maya gadanidurangayya develop elaborately the raga and tana and set the pallavi in intricate tala gatis. He often concluded his concert with a javali in Kapi and a thillana. He sang Thyagaraja and Patnam Subramonia Iyer kritis other than javalis, padas etc. He gave his first performance in the Padmasanithayar Sannidhi at Thirupullani (Dharbhasayana) where Muthuswami Dikshitar composed “Sri Avamam” in Narayanagoula. His name and fame spread far and wide and he gave performances in a number of places and towns. However he remained attached to the Ramanathapuram Samsthanam and was the Asthana Vidwan. He was also one of the best Harikatha performer. The kutcheri as we know today had its beginnings a hundred years ago. The early stalwarts of Tamilnadu who sang for public were Patnam Subramonya Iyer, Poochi Ayyangar, Maha Vaidyanatha Iyer, and Madurai Pushpavanam to name only the prominent vidwans.

CONTRIBUTIONS AS A TEACHER

Ramanathapuram Srinivasa Ayyangar was an ideal teacher. His teaching method was more of guidance. The sishyas would sing and the guru would correct wherever necessary. Encouragement was given to manodharma aspect. Ramanathapuram Srinivasa Ayyangar was a loving and patient teacher. Rarely would the guru lose his temper but he did once lose it when Doraiswami Ayyangar could not repeat a line. Mysore Vasudevacharyar (1865-1961) who was a later disciple of Patnam Subramonya Iyer noted that apart from being a patient and dedicated teacher, he was a very affectionate guardian to all of them. Ayyangar used to look after his students even more carefully than he looked after his own
This is the Padmasani Thayar Diety at Thirupullani, wherever Ayyangar held music concerts he was used to come there to worship
children. After dinner, chewing pan, he would go on a round of inspection and check if the disciples were sleeping comfortably in their rooms.

One day he found a room locked from outside but the light was on inside. The window was open and he could see that the bed was occupied but the student had covered himself completely. Ayyangar was surprised. He knocked at the door and called out the name of the disciple. There was no response. Nor did the student make any sign of movement. Poochi went round to the back of the room to see if there was some other way of attracting the young man’s attention. He saw somebody cautiously walking away into the darkness. He followed the person with eight steps. The person moved towards the pond behind the room. The person soon climbed down the steps of the pond and looking up in to the clear blue sky, started singing! No sooner did Ayyangar hear the voice than a shiver went down his spine! An incident of the morning when he was conducting the class came to his mind suddenly like an electric shock. He had reprimanded the student for not having properly practised a particular kriti. Now, here was the disciple singing the same kriti. Ayyangar was completely taken aback. He had not realised that his angry words could make this kind of impact upon a pupil. He was terrified at the thought that the boy might be trying to end his life. He ran down the steps and placing his hands affectionately on his pupil’s shoulders, exclaimed: “Dear! What is all this”? Doraiswamy Ayyangar was totally immersed in his music. He was not aware of anything else. He was singing his guru’s composition in Purvikalyani, ‘Paramapavanarama’, his voice filling the atmosphere with serene and ineffable sweetness, each note of the raga throbbing with life. Listening to him, Srinivasa Ayyangar was as happy as or perhaps even
happier than the parents who have at last succeeded in discovering a suitable bridegroom for a girl on whom they have lavished at their affection and care. Doraiswamy Ayyangar opened his eyes only when Poochi sprinkled some cold water on his face. He was surprised to see his guru in front of him. He hugged the boy fondly and led him back to the house. From that day, he instructed Doraiswamy Ayyangar that he should sleep in his house.

Once Mysore Vasudevacharyar went to Ramnad in the company of Veena Seshanna and Subbanna to meet Srinivasa Ayyangar. When he called on Ayyangar, he was in the midst of his disciples singing to them. It was his favourite disciple Salem Doraiswami Ayyangar who sat close to him providing the tampura sruti. The other disciples were listening to their guru with utmost attention. He was singing Patnam Subramonia Iyer’s (His guru) Ata tala Varna Marachilindedi maragadura” in Begada. He sang it in three tempos. It was a perfect reproduction of his guru’s own rendering.

Then he moved back, sat leaning against the wall and glanced at Doraiswamy Ayyangar. The disciple immediately placed the tampura in a corner of the room, went in and returned after a couple of minutes later with a huge plate loaded with idlies and a big vessel filled with ghee. He placed before his guru a silver plate on which were heaped about twenty five idlies and literally bathed them in ghee. Acharya was astonished at the magnitude of this breakfast. Before he could recover from his surprise, Ayyangar had finished off the idlies on the plate. He then poured down his throat hot coffee from a small pot! The breakfast had been as gigantic as his sadhana. When the students also had their share of the idlies, the lessons began, the same Begada varna. This is how he taught his students.
He revealed that good listening is essential to a student along with severe practice. He taught the pallavi and anupallvi of the varnã to each student individually first and then made them sing together. The students were very respectful to their guru and highly devoted to their studies. The guru was always cautious to avoid false praise lest it should make the student complacent and hamper his progress. He also continued the music tradition of his guru and that Thyagaraja by teaching a host of students.

CONTRIBUTIONS IN THE VARIOUS FIELDS OF MUSICAL COMPOSITIONS

VARNAS

Ramanathapuram Srinivasa Ayyangar has composed 9 Varnas of which four Adi tala Varnas are in the ragas Hindola, Anandabhairavi, Mohana and Kalyani, four Ata tala varnas in the ragas Varali, Darbar, Narayani, Kanada and one Jhampa tala varna in the raga Devamanohari respectively. His Mohana varna ‘Ninnukori’ and ‘Neranammiti’ in Kanada are the most popular classical pieces of today. The beginners are at first taught Mohana adi tala varna as its musical structure is melodic and enable the students to get proper svarasthana. He has composed some other popular varnas like ‘samininne’ in Hindola, Aditala, ‘Rarasami’ in Anandabhairavi etc.
List of Varnas (Tana Varna)

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<td>2.</td>
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<td>Devamanohari</td>
<td>Khandajati triputa</td>
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<td>3.</td>
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<td>4.</td>
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<td>Adi</td>
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<td>5.</td>
<td>Rarasami</td>
<td>Anandabhairavi</td>
<td>Adi</td>
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<td>6.</td>
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<td>Hindola</td>
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<td>Varali</td>
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<td>9.</td>
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<td>Kalyani</td>
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Ninne emtho [Devamanohari, Khandajathi triputa]

There is only one varna of his in Devamanohari Raga. Through the literature of this varna, a devotee is depicted as he is praying to the All Mighty. He implores God, that I may be saved from the difficult literary usage and I may kindly be made infallible in writings. He also prays to God, that he may be redeemed from the miseries and strengthen him to do things honestly and systematically. This varna in khandajathi triputa is an excellent example of the vaulting imagination of Srinivasa Ayyangar. In this varna, pallavi, starts in tharasthayi shadja, anupallavi, in madhyasthayi panchama and chitta svara in tharasthayi shadja are found. The charana and two charana svaras start in nishada, the ragachchaya svara and the last charana svara begins with panchama. The commencement of the varna is replete with ragabhava.
Rarasami—[Anandabhairavi, Adi]

Through this varna the Nayaka-nayaki sangama is brought out bravely and brightly. Sahitya or Mathu filled with the words of romantic fervour. Here the heroine opens dialogue with the hero. Srinivasa Ayyangar also compels the heroine to speak out to the hero as follows:-

those who do the act of mercy, should be given the proper records. I may be saved through your compassion for which you come fast. It is not fair to show indifferent attitude to him and this was the humble request of the heroine. Ayyangar has also selected a powerful raga Anandabhairavi to reveal the romance of the heroine to hero and this shows his genius. Lastly we find the makutasvra in charana, which starts with ‘panchama’. As it is blended with Gopuchayati, which gives sweet svara pattern and there by it enhances the splendour of this varna.

Ninnukori [Mohana, Adi]

It is one of Ayyangar’s famous popular varnas. The beginners in the Carnatic music, usually start learning with this varna. The literary supremacy and the excellent svara combinations are fine and fascinating. The dattu prayogas, janta prayogas etc. have made Mohana varna more beautiful; Perhaps, it might have been written to suit the beginners for obtaining raga jnana. The pallavi, anupallavi, charana and two charana svaras begin with gandhara, the jivasvra. The svaras are mildly modulated in the same measure and metre; In the third charana svara, madhyastayi panchama is the starting note and tharasthayi shadja is given in the fourth svara.
Samininne [Hindola, Adi]

In this varna, a devotee eulogises Lord Vishnu, as a Lotus eyed Lord. He also praises the Lord as the supreme master of the entire world. He protects him also in all ways. Hindola raga rightly conveys bhakthi rasa and the composer has selected it for a supreme mission for the entire world.

The range of this varna is said to begin from manthrastayi dhaivata to tharastayi madhyama. Lastly we find Strotovahayati in charana svara (mgs-ndmgs-sndmgmgs) ‘Nishada’ the jivasvara of Hindola is used in the pallavi and in anupallavi which is the grahasvara also. ‘Madhyama’ is an another jivasvara found in chittasvara and the same is also used as grahasvara. This pretty pattern enhances the glamour and splendour of this varna.

Samininnekori [Narayani, Ata]

Though the other kritis are found in Narayani raga, in the case of varna, it is the only one. Dirgha rishabha is the renjaka svara of Narayani that figures in the beginning itself, portray sringara rasa. In the sahitya ‘Bhuvanamandu velasina’ we notice all ‘sancharas’in tharasthayi and two charana svaras start from dirgha dhaivata. Janta svara prayogas and dattu svara prayogas in plenty, are also seen in this varna.

Neranammiti [Kanada, Ata]

This varna is found in Kannada is very popular and famous. Ayyangar’s usages in the literature of the varna expresses sringara rasa. Certain examples are also given below:
Nirupama sundarakara
Maruni kanna
Koniyadugannadura

These are only sringara padas. It is a laudable varna written in Madhyakala.

The pallavi itself starts in gandhara, the ragachaya svara. So also 'rishabha' the nyasa svara is found in many phrases in this varna. The charana and the first charanasvara begin with tharasthayi shadja. We also come across janta prayogas in it.

Vanajaksha [Varali, Ata]

Generally ‘Atatala Varnas’ are found in khandajathi. But this varna of Ayyangar belongs to charurasra jathi. The fine force of his literature is brilliantly exposed through this varna. “Oh-Lord, You are every thing for me. There is none for me. Oh-Lord, You had given salvation to Gajendra. Hence I pray that I may also be blessed, and this prayer is filled with ‘ Bhakthi rasa’. Ayyangar has also written varnas by giving emphasis to bhakthi rasa.

Pallavi, anupallavi, chittasvara etc start in madhyastayi panchama, charana and charana svaras in madhyasthayi nishada are brilliantly used by Srinivasa Ayyangar. In the 4th charana where jathi in thillana is found. This profundity is found only in this varna, unlike others wherein often jathi is not included in varna. Hence this varna is hightly exceptional. All charana svaras start with nishada the jivasvara.
From the thematic point of view his tanavarnas and padavarnas can be classified into varnas based on pure devotion and based on madhura bhakti. In most of his varnas, we come across beautiful svara combinations. Parallels, dattu, janta and makuta svara in chitta and ettudyada svara. While his Mohana and Kannada varnas are familiar, his Varali varna (with Solkettu) and varna in Narayani are not so well known. Several of his varnas were dedicated to Lord Vishnu.

PADA VARNA

Pada varnas are compositions belonging to the sphere of dance. It has got the angas pallavi, anupallavi, chittasvara, charana and charanasvara. Ganakrama will be the same as that of Tana varna. A significant feature is that all the angas will be having sahitya in pada varna. The theme of padavarna will have a concrete story or proper plot or idea. Mostly it will be srinagara bhakthi based on the Nayaka Nayaki relationship and love. Predominance of rhythm and melody is a significant feature of Padavarnas. Both sangita and sahitya (dhatu and matu) are given importance.

In Pada varna, pallavi and anupallavi will be having 2 avartas, chittasvara 2, charanas 1 or 2 and charana svara increase gradually from 1,2,3,4,6 respectively. The whole piece will be having sahitya. The minimum duration of a padavarna will be from 20 minutes to 45 minutes. His padavarna ‘Danikori’ is a fine romantic piece.

Ayyangar has composed only one Padavarna in the raga Vasantha

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<td>1</td>
<td>Danikori</td>
<td>Vasantha</td>
<td>Jhampa</td>
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Two divergent opinions are prevalent in the field of music with regard to his padavarna ‘Danikori’ and Kalyani which starts in ‘Vanajaksha’ are to be studied separately.

Let us presume that the varna ‘Danikori’ is a padavarna. Here, the music, literature, rasa, tala, and romance, included in this varna are the salient – qualities of a padavarna. But S.A.K Durga argues that it is a tana varna. Panchapakesa Iyer also establishes in his work-that Kalyani varna is the only creation of Srinivasa Ayyangar. At the same time, Salem Ayyangar argues that above work was not authored by Srinivasa Ayyangar. He also says that Srinivasa Ayyangar had not written his svanama mudra in his compositions. He had not written this mudra in his other compositions namely kapiraga thillana and samkarabharana thillana. Perhaps he had composed the above composition before he accepted the ‘mudra’ his patency for his compositions.

**KRITIS**

Kritis are the finest and the most important of the musical compositions sung in concerts. Today most of the time the concerts are devoted to the singing of kritis. While singing kritis both the singer and the listeners experience a special musical pleasure. Many musicians have expressed their feelings and ideas through the kritis which they themselves have composed.

Kritis have three divisions such as pallavi, anupallavi and charana. In some kritis there will be no anupallavi. In such kritis the charana is called “Samashti Charana”. Sometimes we find more than one charana. The sahitya of kritis may be either about God or about worldly matters.
Either sama eduppu or anahata eduppu or atita eduppu is used in kritis. Kritis do help us to understand the svarupam of various rañgas. The decorative angas of kritis are the following.

1. Sangathi  
2. Madhyamakala Sahitya  
3. Chittasvara  
4. Svara Sahitya  
5. Solkettu svara  
6. Svarakshara  
7. Gamaka  
8. Gopucha yati  

Sangathis

Sangathis are variations on a musical theme, developed step by step. Each Sangathi is an evolution from the proceeding one and marks as improvement upon it. The credit of introducing Sangathis in kritis with a definite musical purpose goes to Thyagaraja.

Srinivasa Ayyangar has also introduced excellent Sangathis in his kritis.

eg:

1. The pallavi of ‘Karunatho’ in Megharanji (7 Sangathis)
2. The pallavi of ‘Anudinamunu’ in Begada (5 Sangathis)
3. The pallavi of ‘Ramaninne’ in Saranga (6 Sangathis)
4. The pallavi of ‘Parulaseva’ in Natabhairavi (5 Sangathis)
5. The pallavi of ‘Parithapamula’ in Kannada (7 Sangathis)

He has followed Thyagaraja in introducing more number of sangathis in his kritis, which are good voice training exercises.
Chittasvaras

All most all the kritis of Srinivasa Ayyangar are decorated with chittasvaras, like a bunch of flowers adorning a beautiful creeper.

The groups of svara or solfa passages that have been composed and figuring in the musical compositions may be generally referred to as Chittasvaras. ‘Chitta’ is a Telugu word which means (Kalpitamu) Kalpita or something previously thought of land arranged. This is self solfa passage in 2 or 4 avartas in Aditala and 8 or 16 avartas if in Chapu, Triputa or Rupaka tala and is sung at the end of the anupallavi and charana.

Makutasvaras in Varnas

A few instances are-

1. Samininne Hindola Aditala
   s g s - n s n - d n d - m d m - g m g s

2. Rarasami Anandhabhairavi Aditala
   s n d p - p, m g r - s, g r g m

3. Ninne emto Devagandhari Khandajathi Triputa
   r S - m R - p M - n P - m p d n

II examples:
Samininne Narayani Atatala
r S n d p - d P m r s - n D s r m
The other varieties of svara pattern used are

1. A particular, grahasvara occurring frequently and at regular intervals we can find it in second ettugada svara in the Narayani varna.

\[
\begin{align*}
D_p m - p d m p - D_p m - r m p d - D_p m \\
S r s d - D_p m - p d s n - D_p m - d r s n \\
D_p m - m r s n - D_p m - d p d m \\
D_p m - r m m p .
\end{align*}
\]

Svaras with Yati patterns

Example

1. The last svara in ‘Rarasami’ in Anandabhairavi, Aditala ends with a beautiful crowning conclusion after the manner of Goputcha Yati. This varna can be used in dance recitals because the svara patterns used here is very interesting and presents rich variety.

\[
\begin{align*}
g r s n d p \\
rs n d p \\
s n d p \\
n d p \\
d p \\
p ,
\end{align*}
\]

2. The last chittapallavi in ‘Danikori’ in Vasantha ends with srothovaha yati.
Excellent and attractive chittasvaras are found introduced in the kritis composed from the early part of the 18th century. Srinivasa Ayyangar has a number of kritis with chitta svaras to his credit.

The following are some of the kritis of Srinivasa Ayyangar for which chittasvaras have been introduced:

<table>
<thead>
<tr>
<th>No.</th>
<th>Kriti Name</th>
<th>Chittasvara</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ramaninne Saranga</td>
<td>Saranga</td>
</tr>
<tr>
<td>2</td>
<td>Sathbhakthiyu</td>
<td>Anandabhairavi</td>
</tr>
<tr>
<td>3</td>
<td>Sathathamu</td>
<td>Thodi</td>
</tr>
<tr>
<td>4</td>
<td>Chintadirchi</td>
<td>Saraswathimanohari</td>
</tr>
<tr>
<td>5</td>
<td>Samayamithe</td>
<td>Devamanohari</td>
</tr>
<tr>
<td>6</td>
<td>Parthasaradhi</td>
<td>Madhyamavati</td>
</tr>
<tr>
<td>7</td>
<td>Nickelana</td>
<td>Devamanohari</td>
</tr>
<tr>
<td>8</td>
<td>Sriraghukulanidhim</td>
<td>Huseni</td>
</tr>
<tr>
<td>9</td>
<td>Sathguru swamiki</td>
<td>Ritigoula</td>
</tr>
<tr>
<td>10</td>
<td>Paramapavana</td>
<td>Purvikalyani</td>
</tr>
<tr>
<td>11</td>
<td>Saragunapalimpa</td>
<td>Kedaragoula</td>
</tr>
</tbody>
</table>
Structural analysis of chittasvaras in kritis

Usually chittasvaras are in two or four avartas in aditala and eight or sixteen in shorter talas like rupaka or triputa. Long chittasvaras are found in the compositions of Ayyangar. Some chittasvaras are composed in the same tempo of the composition and some in madhyakala, samakala chittasvaras are sung in their own tempo at the end of the anupallavi and in the madhyamakala at the end of the charana

Eg:-
Saragunapalimpa Kedaragoula Adi

There are chittasvaras with a makutam or glorious ending which gives a fine finish to the chittasvara.

Paramapavana Purvikalyani

r S n d m – d M g r s r S r g m

Some chittasvaras are composed by giving prominence to janta svaras, dattusvaras gamakas or ancient alankara patterns.

Examples:
1. Anudinamunu Begada
   p s n - s m g - d p d - m g r [dattu svara ]
2. Sathbhakthiyu Anandabhairavi
   g m p d p s n s g r m
3. Sriraghukula Huseni [cycle of fifth]
sS−pP−sS−nd, n−srs

Raghunatha Suraranjini
mggrsndppmm, (Pratyahathagamakas)
| mdsssg (Ahatha)

Madhyamakala Sahitya

This is another technical beauty found in kritis. It is an inseparable part of the kriti composition, madhyamakala in sung at the end of the anupallavi and charana. They add luster and liveliness so as to give a brilliant and effective ending to the whole piece. Srinivasa Ayyangar who introduced this beauty in most of his kritis. Excellent examples are found in his compositions.

1. Parithapamula Kannada Khanda Chapu

Parathapamulugala muna varamana suku sukhakara
Para laga sarasagari varada srinivasa.

2. Sathbhakthiyu Anandabhairavi

nenu - nitu vaibhavamula ganuda gigamu – vachithini
Manakani navandi dimulagu birana sadaya

3. Ninnukolichi Khaharapriya

Sannuta murahara giri dhara manna nasuka – kara –madanuni
Kanna srinivasa nadu vinnapa – muvini -brovvuvani
Solkettu Svara

It is chittasvara, in which, on certain portions, tala mnemonics are introduced and sung. While singing one hears the svaras and the jathis alternatively making the composition very attractive.

For eg:

In the ‘Varali Varna’ the last ettugada svara consists of Solkettu.

\begin{verbatim}
  tham tharitha n r s r n d - kidathaka |
  jham nd p - d m d - ru tha ka - rithathana
  dhim - g r g thana - d d s n - thakadhimi
  n s r - thaka dhinu - s r n r thajham
  d p d - jham pd p - d r ds r janutha
  s ,, n d mdgsgt thadhim kinathom
\end{verbatim}

Apart from the above mentioned decorative angas, which pertain to the dhatu of pieces, we have a few literary or rhetorical beauties, which add lustre and charm to the sahitya of the kritis. Very few Vaggeyakaras have introduced such alankaras, in their kritis as it needs literary and poetic gifts of a high order, and a thorough knowledge of music, to successfully creates such technical beauties. Let us find out such beauties in his compositions.

Svarakshara

This is a dhātu – mātu alankara or, in other words it is an alankara which pertains to both svara and sahitya of a kriti. Svarakshara is the decorative anga in which the svaras, and the aksharas or sahitya syllables
are identical or almost identical. If the words are similar to certain svaras but are not sung to the same svaras, it cannot be called svarakshara. Svaraksharas may be mainly of two kinds: the sudha or pure svarakshara and the sukhita or suggestive svarakshara. In the first the svara and sahitya are identical. In sukhita svarakshara the svaras and sahitya syllables are not exactly the same but are slightly different due to the change in the vowels or due to the use of like sounding consonants in the place of consonant which would be identical with the svaras.

Examples:

**Samajavarada**

Sudhassavarn — Rupaksha

{sa:} — ma ja — Sudhassavarnaksha

**Srivenkatesam**

Thalli — Rupaksha

{de:} — rim sm — Sudhithassavarnaksha

{de:} — vee — Chin — Sudhithassavarnaksha

**Pardhiasamarthi**

Moalyyanavati — Rupaksha

**Sakindaakarnaama**

Aruppakkavi

**Sarvadharma**

Charana
Although Srinivasa Ayyangar has composed several musical forms, kritis form the bulk of his composition, totaling to 25. He has composed kritis on various Gods, Goddesses, Rulers and his Gurus.

His kritis in Thodi, Navarasakannada, Devamahohari, Purvikalyani, Huseni, Ritigoula Anandabhairavi, Kedaragoula, Sudhasaveri, Begada, Saranga and Madhyamavathi can be considered as shining golden coins in the repertoire of concert musicians. His compositions in Harikambhoji, Kharaharapriya, Natabhairavi, Kiravani, Suraranjini and Megharanjini have become rare and are known only to the members of his sishya parampara.

The circumstances which necessitated the composition of some kritis are interesting. The kriti in Anandabhairavi "Sathbhakthiyugalga" was composed at the behest of Oanchanada Udayar, Trustee of Santhana Ramaswami temple. The anupallavi contains a "Santhanarama" anupallavi is as follows:

\[\text{thath poorvamu daithyakaniri}\\vitalichina \text{ santhanarama}\]

The kriti "Saragunapalimpa" in Kedaragoula was composed by him as a prayer to Sri Venkatesvara to cure him of leg injuries he had received when he slipped and fell on a road while turning from the bazaar. He had a fracture and was laiden. He makes an allusive reference to Gajendra Moksha in the charana of the piece. While many of his songs are dedicated to Rama, there are some in praise of Lord Venkatesvara of Thirumala. For eg: Anudinamu in the raga Begada
In the pallavi he describes as
Anudinamunu kavumaiyya Adivenkatēsvara

Abhishetudagu India Chakravartiyutane/ prajalantrini (this kriti is in praise of a Ruler)

The famous compositions of Ramanathapuram Srinivasa Ayyangar included ‘Saragunapalimpa’ (Kedaragoula) ‘Paramapavana’ (purvikalyani) Marulukonnadira (Khamas) and Sathguru Swamiki (Ritigoula) on the composer Thyagaraja.

His “Parthasaradhi” in the raga Madhyamavati is dedicated to the deity in Triplicane. Among his compositions there is a rare song in praise of Sita, the consort of Rama. The kriti is “Paripalayamam” in raga Harikambhoji. He also composed a song, Sathguru Swamiki in the raga Ritigoula in praise of Thyagaraja and his disciple Bangalore Nagaratnamma (1878-1952) would begin her Aradhana to Thyagaraja in Thiruvayyaru with this song.

In the kriti “Sri raghukulanidhim” in the raga Huseni he imaged himself to be the Nayaki and Lord Venkatesa as Nayaka. Ayyangar created the kriti “Raghunathanannu” in a raga named Suraranjini, which is his own creation.

Let us classify his works separately and systematically by groups in order to appreciate their singularity and originality.
Sri Parthasaradhi Diety and Temple, Triplicane
Kritis popular in Concerts

1. Sathbhakthiyu  Anandabhairavi  Rupaka
2. Nikelanayeda  Devamanohari  Adi
3. Paramapavana  Purvikalyani  Adi
4. Sathguruswamiki  Ritigoula  Adi
5. Saragunapalimpa  Kedaragoula  Adi

II. Devotional songs in praise of God.

1. Sriramananubrova  -  Bilahari  Khanda chapu
2. Parithapamuladirchi  Kannada  Khanda chapu
3. Chintadirchara  Sourashtram  Adi
4. Karunathonanu  Megharanji  Adi
5. Raghunathananu  Suraranjini  Adi
6. Ramaninne  Saranga  Adi

III The kritis dealing with our Puranas

1. Raghunathananu  Suraranjini  Adi  Gajendramoksham
2. Sri raghukulanidhim  Huseni  Adi  Dasamuganin
   Samharam
3. Ituparagu  Narayanagoula  Adi  Prahladacharitham
   Vibhishana
   Saranagati
4. Paramapavana  Purvikalyani  Adi  Vamanavatharam
   Gajendramoksham
III  Kritis having Anecdotes

1. Saragunapalimpa  Keradagoula  Adi
2. Dhim dhim thanana (thillana)  Poornachandrika  Adi

The anecdotes are incorporated in the form of sahitya in a beautiful manner.

These are the excellent examples showing Ayyangar’s bhakti

IV  Kritis having Philosophical touch

Ex:-  Marulakonna - Khamas  Adi (Javali)

V  Kritis with Navavidha Bhakti

Srinivasa Ayyangar was able to bring out different forms of bhakti in his kritis. The 9 kinds of bhakti are: Sravanam, Kirtanam, Smaranam, Padasevanam, Archanam, Vandana, Dasyam, Sakhyam and Atmanivedanam. Of these he has composed on three bhakti forms namely Archanam, Sravanam and Padasevanam. These aspects have been beautifully depicted in some of his kritis.

1. Sravanam (listening)
2. Kirthanam (Composing and singing songs in praise of God)
3. Smaranam (Meditation)
4. Padasevanam (Worshipping feet)
5. Archanam (Pooja with flowers)
6. Vandana (Postration-bowing)
7. Dasyam (Serving as a faithful servant)
8. Sakhyam (Serving as a friend)
9. Atmanivedanam (Self surrender)
Major three forms of Bhakti like Sravanam, Padasevanam, Archanam etc. are incorporated in his kritis)

They are mentioned below:-

1. **Sravanam**

   Sragnunapalimpa Kedaragoula Adi
   “Ninnu santhatalanuvini ninu vedithini”

2. **Pada sevanam**

   1. Nijamugarama Kiravani Adi
      “Nijamugurama ni padamula nitya nammi nannu brovumu

   2. Ni padamule Navarasakannada Adi
      Ni padamule gati yani niratamuna nammi nunnura

3. **Archanam**

   Paripalayamam Harikambhoji Adi
   Sri raghukulanidhim- Huseni Adi

   In the above said kritis, Ayyangar prays God with different noble names (appellations).

    Padmasane!, Karunasadane!, Kanakambarane!, Kamaniyacharane!, ‘Sree Reghukula nidhim!. Sree Ramam! Dasaradha Kumara – etc.
In certain kritis of Srinivasa Ayyangar he has written about Lord Mahavishnu’s Avatharas namely Sree Rama, Sree Venkitesvara and Parthasaradhi

4. Kritis relating to Lord Rama (he has composed about 17 kritis in praise of Rama)

1. Ramaninne Saranga Adi
2. Sri raghukulanidhim Huseni Adi

5. Kritis relating to Lord Srinivasa (he has composed 4 kritis in praise of Lord Venkitesvara)

Sri Venketesam Thodi Rupaka
Anudinamunu Begada Rupaka

6. Kritis relating to Lord Parthasaradhi (he has composed only one kriti)

1. Parthasaradhi Madhyamavati Rupaka

Apart from this Ayyangar has also written a kriti, about Thyagaraja swamikal as ‘Sathguruswamiki’, set in Ritigoula raga, and the same is included in the category of ‘Manasambodhana’.

Ayyangar’s kritis may be classified in angas, with pallavi, anupallavi, charana and even in this angas, different peculiarities can be noticed. They are again classified as the kritis having pallavi, anupallavi and charana.
Examples:

I. Kritis having Pallavi, Anupallavi and Charana

Chinthadirchara  Sourashtram  Adi
Sreeramanannu  Bilahari  Khandachapu
Karunathonannu  Megharanji  Adi
Nijamugarama  Kiravani  Adi

II Madhyamakala Sahitya after Charana

Parithapamula  Kannada  Jhampa
Sathbhakthiyu  Anandabhairavi  Rupaka
Ninnukolichi  Sudhasaveri  Rupaka

III Chittasvara figuring after Anupallavi

Raghunathanannu  Suraranjini  Adi
Anudinamunu  Begada  Rupaka
Ramaninne  Saranga  Adi
Sathbhaktiyu  Anandabhairavi  Rupaka

IV Charana before Anupallavi

Ituparagu  Narayanagoula  Rupaka

V Kritis with short Charanas.

Chintadirchara  Sourashtram  Adi
Karunathonannu  Megharanji  Adi
Ramaninne  Saranga  Adi
VI Kritis with long Charanas.

<table>
<thead>
<tr>
<th>Name</th>
<th>Charana</th>
<th>Pallavi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sathathamu</td>
<td>Thodi</td>
<td>Adi</td>
</tr>
<tr>
<td>Sri Venkatesam</td>
<td>Thodi</td>
<td>Rupaka</td>
</tr>
<tr>
<td>Sathguruswami</td>
<td>Ritigoula</td>
<td>Adi</td>
</tr>
<tr>
<td>Saragunapalimpa</td>
<td>Kedaragoula</td>
<td>Adi</td>
</tr>
</tbody>
</table>

VII Simple Kritis

<table>
<thead>
<tr>
<th>Name</th>
<th>Charana</th>
<th>Pallavi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raghunatha nannu</td>
<td>Suraranjinni</td>
<td>Adi</td>
</tr>
<tr>
<td>Nipadamule</td>
<td>Navarasakannada</td>
<td>Adi</td>
</tr>
<tr>
<td>Ramaninne</td>
<td>Saranga</td>
<td>Adi</td>
</tr>
</tbody>
</table>

VIII Medium Kritis

<table>
<thead>
<tr>
<th>Name</th>
<th>Charana</th>
<th>Pallavi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Samayamite</td>
<td>Devamanohari</td>
<td>Rupaka</td>
</tr>
<tr>
<td>Chintaginchi</td>
<td>Saraswathimanohari</td>
<td>Adi</td>
</tr>
</tbody>
</table>

IX Difficult Kritis

<table>
<thead>
<tr>
<th>Name</th>
<th>Charana</th>
<th>Pallavi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sri Venkatesam</td>
<td>Thodi</td>
<td>Rupaka</td>
</tr>
<tr>
<td>Parulaseva</td>
<td>Natabhairavi</td>
<td>Rupaka</td>
</tr>
<tr>
<td>Sathguruswami</td>
<td>Ritigoula</td>
<td>Adi</td>
</tr>
<tr>
<td>Saragunapalimpa</td>
<td>Kedaragoula</td>
<td>Adi</td>
</tr>
</tbody>
</table>

Some of his composition follow the traditional pattern of a kriti with a pallavi and anupallavi followed by a single charana as in "Paripalaya" in Harikambhoji. The other pattern that he adopted in his kritis, is that the pallavi and anupallavi are followed by multiple charanas
The majority of his compositions follow beautiful chittasvara ‘Anudinamunu’ in Begada, ‘Parthasaradhi’ in Madhyamavati, ‘Paramapavana’ in Purvikalyani, ‘Saragunapalimpa’ in Kedaragoula ‘Sri raghukulanidhim’ in Huseni ‘Nipadamule’ in ‘Navarasakannada’ are some examples. Some compositions end with madhyamakala. eg. are: Parithapamula in Kannada, ‘Samajavarada’ in Sudhasaveri, ‘Ninnukolichi’ in Kharaharapriya.

<table>
<thead>
<tr>
<th>No</th>
<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Anudinamunu</td>
<td>Begada</td>
<td>Rupaka</td>
</tr>
<tr>
<td>2.</td>
<td>Chintaginchiri</td>
<td>Saraswatimohari</td>
<td>Adi</td>
</tr>
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<td>3.</td>
<td>Chintadirchara</td>
<td>Sourashtra</td>
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<td>Ituparagu</td>
<td>Narayanagoula</td>
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<td>5.</td>
<td>Karunatho</td>
<td>Megharaji</td>
<td>Adi</td>
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<td>6.</td>
<td>Nijamugarama</td>
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<td>7.</td>
<td>Nikelanayada</td>
<td>Devamanohari</td>
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<td>8.</td>
<td>Ninnukolichi</td>
<td>Kharaharapriya</td>
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<td>9.</td>
<td>Nipadamule</td>
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<td>10.</td>
<td>Paramapavana</td>
<td>Purvikalyani</td>
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<td>Paripalayamam</td>
<td>Harikambhoji</td>
<td>Adi</td>
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<td>12.</td>
<td>Parithapamula</td>
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<td>Khandachapu</td>
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<td>13.</td>
<td>Parthasaradhi</td>
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<td>Natabhairavi</td>
<td>Rupaka</td>
</tr>
<tr>
<td>15.</td>
<td>Raghunathananu</td>
<td>Suraranjini</td>
<td>Adi</td>
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<td>16.</td>
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<td>Saranga</td>
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<td>Adi</td>
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<tr>
<td>21.</td>
<td>Sathbhaktiyu</td>
<td>Anandabhairavi</td>
<td>Rupaka</td>
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<td>Sathpuruswami</td>
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<td>Adi</td>
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<tr>
<td>23.</td>
<td>Sri raghukulanidhim</td>
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<td>Adi</td>
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<tr>
<td>24.</td>
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<td>Rupaka</td>
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<tr>
<td>25.</td>
<td>Sriramanannu</td>
<td>Bilahari</td>
<td>Khandachapu</td>
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</tbody>
</table>
JAVALIS

The origin and evolution of javali is being attributed to the first half of 19th century. Javalis deal with mundane love wherein Local patrons or Zamindars Nobles or Kings will be the Nayaka. Javalis are usually composed in popular desya ragas and talas. Ragas like Paraz, Behag, Kapi, khamas, Chenchurutti etc. are used for javalis and talas selected will be Adi, Rupaka. Tempo of javalis will be usually madhyamakala in order to suit the catchy attractive music. Musical structure will be simple without much sangathis or variations. Chittasvaras and other decorative angas also will be absent. But literary beauties Yati, Yamaka, Prasa are met with some pieces.

Some javalis express the feelings of love through colloquial words. In Hindusthani music a similar musical form is called Ghazal. This musical form is also used in dance. Sometimes in some javalis it seems to cross the limits of sanctity and respectability and deteriorates in to vulgarity. The mistress in many javalis tries to seek the favour of her lover through music in simple words and attractive music and at the same time reveals her emotional yearnings. Through his javalis, Ayyangar shows the universality of love and romance.

Srinivasa Ayyangar has composed more than 7 javalis. His famous javalis are in Khamas, Kapi, Surutti and Behag. He might have composed more javalis of which only seven are published. The javalis portray the sringara rasa in all its infinite variety. The physical and mental states of the Nayika – s are elaborately described in these javalis which are replete with diverse prosodical beauties. His javalis are marked by emotional richness; the words encompass the emotions but it is the music that
communicates them to the listener. Utmost care has been taken his choice of lyrics as well as raga. Khamas, Surutti, Behag and Kapi are quite appropriately chosen for javalis as being most melodious and as most suited for sringara rasa.

In Ramananathapuram Srinivasa Ayyangar’s javalis the raga 
enhances the meaning of the lyrics and the text reinforces the mood of the raga. In javalis there is Nayaka-Nayaki bhava. The literature and music in the Javalis of Ayyangar are highly mellifluent. His certain javalis, retain in the mind of the listeners. He had succeeded in blending beautifully the different ragas of music.

An analytical study of five Javalis are attempted in the study.

1. **Vaddanine (Kapi, Rupaka)**

   The literature of it is quite different from the other javalis. The practice of praising of heroine on her hero is found in other javalis. But in this javali, the heroine talks with hero through sakhis. She also talks ill of her lover, as if he is a self conceited haughty and the lie telling fraud person. It is repeated several times. Why there is resistance when somebody goes to him for a mission. There are things which had been described in the literature of Ayyangar. The Nayaki who is described in the javali who belongs to ‘Chandita’ group. It is sung in madhyamakala.

   The raga chchayasvara panchama is used in pallavi and anupallavi as grahasvara. The anyasvara kakali nishada comes in the pallavi itself. Beneath the madhyasthayi nishada, there is no sanchara is seen.
2. Nirupamana (Hindustani Behag, Rupaka)

This Javali is found in the Hindustani – raga called ‘Hindustani Behag’ and Rupaka tala. It is a highly popular javali. The heroine eulogises hero as a merciful and loveble man. We also find dvitiyakshara prasa both in pallavi and anupallavi. In the first charana and the second charana also prasa is incorporated. Yati is also seen in this kriti.

3. Marula konnadira (Khamas, Adi)

The vigour and vitality of its literature is to be effectively noted, The dialogue is brightly powerful. The heroine tells the hero passionately as “you are the only suitable husband for me. By thinking so my solemn mind is in slumber, which is radiated by the mental agonies, surcharged with romantic fervour”. These warm and sobre feelings are expressed by the heroine called ‘Maragathangi’. Even the memory of her hero, makes her emotional and she says her mental condition. His glamour and power are also expressed by her through the maid servant. The raga selected for this javali is ‘Khamas’ raga, a sringara rasa pradhana raga. It is set in chauka kala and panchama is taken as grahasvara in the pallavi and dhaivata in the anupallavi and charana. No sanchara is seen below mandrasthayi nishada.

4. Veganivu (Surutti, Rupaka)

Even in the beginning of this javali, we can understand ragabhava. In this javali, rishabha, the jivasvara is used as grahasvara.
The sancharas are not visible in mandrasthayi. Followed by anupallavi, there is chittasvara, very often, chittasvaras are not found in javalis. But it is paradoxical to note that Srinivasa Ayyangar has included chitta svaras in javali. This singularity and peculiarity are found only in Ayyangar. He starts charana, in the nishada another jivasvara of Surutti. So also 's r g r' usages, are seen in anupallavi. The quintessence of the little raga is brilliantly brought through this javali.

5. **Sanaro (Khamas, Rupaka)**

A bhashanga raga, Khamas is selected for this javali. Anya svara kakali nishada is used in Anupallavi as grahasvara. Prathyahathagamaka can be seen in anupallavi. Charana begins with jarugamaka. In this javali we can notice certain words that starts with 's' are enchanting which give more elegance and beauty. Examples are Sanaro, Sakimpaka, Sarasangi, Samike etc. have been selected by Ayyangar, and they give more attraction to this javali. In this context, the heroine sends her sakhi, to bring the hero Srinivasa, so as to embrace him there by, she wants to get the exciting exhilaration and delight.

**List of Javalis**

<table>
<thead>
<tr>
<th>No</th>
<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Marulukonnadira</td>
<td>Khamas</td>
<td>Adi</td>
</tr>
<tr>
<td>2.</td>
<td>Nirupamana</td>
<td>Behag</td>
<td>Rupaka</td>
</tr>
<tr>
<td>3.</td>
<td>Sanaro</td>
<td>Khamas</td>
<td>Rupaka</td>
</tr>
<tr>
<td>4.</td>
<td>Sarasamulade</td>
<td>Kapi</td>
<td>Desadi</td>
</tr>
<tr>
<td>5.</td>
<td>Saragumo</td>
<td>Chenchurutti</td>
<td>Desadi</td>
</tr>
<tr>
<td>6.</td>
<td>Vaddaninme</td>
<td>Kapi</td>
<td>Rupaka</td>
</tr>
<tr>
<td>7.</td>
<td>Veganivu</td>
<td>Surutti</td>
<td>Rupaka</td>
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</tbody>
</table>
THILLANA

As the word itself shows, this musical form is composed in such a way as to create a sense of enthusiasm and joy. This is also quite often used in dance concerts. This form is said to have originated from another composition called "Tri-thillana". Thillanas are brisk sharp and fast pieces having jathis interspersed with svara sahitya is used sparingly only for charana portion which will be in praise of a deity. It will also confer the Vaggeyakara mudra or signature. Thillanas will be having the usual angas pallavi, anupallavi and charana. The sahitya will be interspersed with jathis in some places and lyrics in another places. Generally the speed will be in madhyama kala. Some thillanas will have only pallavi and charana. Pallavi, anupallavi and charana will have different svara patterns. Pallavi and anupallavi will have jathis. The qualities possessed by the ideal thillana can be found in the thillanas of Ramanathapuram Srinivasa Ayyangar.

I  Thillanas having Pallavi, Anupallavi, Charana and Solkettu svara.

1. dhimdhimtanana  Thodi  Adi
2. thomthomtathara  Poornachandrika  Adi
3. dhimdhimtanana  Yadukulakambhoji  Khandajathi Triputa
4. dhim dhim tanana  Nattakkurinji  Adi
5. dhim tadhim  Hindola  Rupaka
6. thom tathara  Kanada  Rupaka
7. thanomtanata  Paraz  Desadi
**II**  Thillanas having Pallavi, Anupallavi and Charana

1. nadrudru Sindhubhairavi Adi
2. thataradani Kapi Desadi
3. nadrudhimdhim Sankarabharana Desadi

**III**  Thillanas having Pallavi, Anupallavi and Solkettu svaras

<table>
<thead>
<tr>
<th>sumasara</th>
<th>Kamavardhini</th>
<th>Ragavardhani</th>
</tr>
</thead>
</table>

**IV**  Thillanas having Pallavi and Anupallavi (half avarta)

<table>
<thead>
<tr>
<th>tharadhi panana</th>
<th>Kapi</th>
<th>Lakshmisa</th>
</tr>
</thead>
</table>

**V**  Thillanas with Swanama Mudra

<table>
<thead>
<tr>
<th>dhim dhim tanana</th>
<th>Yadukula kambhoji</th>
<th>Khandajathi triputa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tharadhipanana</td>
<td>Kapi</td>
<td>Lakshmisa</td>
</tr>
<tr>
<td>dhim dhim tanana</td>
<td>Nattakkurinji</td>
<td>Adi</td>
</tr>
<tr>
<td>dhim tadhim</td>
<td>Hindola</td>
<td>Rupaka</td>
</tr>
<tr>
<td>Sumasara</td>
<td>Kamavardhini</td>
<td>Ragavardhini</td>
</tr>
</tbody>
</table>

**VI**  Thillanas without Vaggeyakara mudra

1. nadrudru dhim dhim Sankarabharana Adi
2. na dru dru Sindhubhairavi Adi
Vilambakala Thillanas

1. dhim dhim tanana - Nattakkurinji  Adi
2. tatara dani  Kapi  Desadi
3. thorn tathara  Kanada  Rupaka
4. na dru dhim  Sankarabharana  Desadi
5. thanom tanata  Paraz  Desadi

Madhyama kala Thillanas

1. dhim dhim tanana  Thodi  Adi
2. thorn thorn  Poornachandrika  Adi
3. dhim dhim tanana  Yadukulakamboji  Khandajathi triputa
4. tharadhi panama  Kapi  Lakshmisa
5. na drudru  Sindhu bhairavi  Adi
6. dhim tadhim  Hindola  Rupaka
7. sumasara  Kamavardhini  Ragavardhani

Thillanas with Raja Mudra or Poshkara Mudra

dhim dhim  Thodi  Adi
na dru drudhim  Sindhu bhairavi  Adi
thanom tanata  Paraz  Desadi

Srinivasa Ayyangar in his thillanas, used jathi syllables like dhira,
dhimta, tanata, tanom, tanana, tatara, dhim dhim, dhru dhru, tadhim,
udani, tani, tirana, thillana, thidhillana, dhillillana, drudrudhim,
nadrudhim, na dru dru dhim, tanadhirana, tomta tara, tom drudani,
taradani, etc. He is considered as the only composer to have composed a
thillana in a rare tala Lekshmisa talam.
He also included jathis, which are mostly used in Nritya and Vadya like jham, tanuta, dhimta, rumta, jhamta, thadhimā, tanata, dhrumta, tadhini, takajana, takana, tamdhim, tanaka jham timitari, kidataka, dhithlam, tajham tarita, tamtakita, tadhimkinatom, etc. Thillanas composed by Ayyangar are unique by their structure and variety. The peculiarity of his thillanas is the pattern of jathi and the variation in speed.

Srinivasa Ayyangar has composed around 12 Thillanas including Ashtotharasathatala Thillanas and 72 tala Thillanas. One noteworthy feature in Ayyangar’s Thillanas may be mentioned is the Kapi thillana beginning with the words “Tharadhi Panana” set in Lakshmisa Tala. Its aksharakala is 25, but originally this tala is of 24 units. It has two divisions as pallavi and Charana. The Jathi syllables in the last part of the Charana is in the pattern of Gopucha Yati. He has composed the Thillanas in the popular ragas Thodi, Poornachandrika, Yadukulakamboji. Kapi, Sindhubhairavi, Nattakkurinji, Hindola, Kanada, Kamavardhini, Sankarabharana, Paraz etc. His thillanas are historically interesting for some of them are dedicated to rulers of Mysore, Ramnad and Sivaganga.

For eg: The thillana “Dhimdhim” in the raga Thodi set to aditala is on goddess Chamundeswari and has incorporated the Poshkara mudra “Krishnaraja”.

**k r i s h n a r a j a b h u p a l u n i**

His thillanas have become justly famous and are popular on the concert of platform and as in dance halls. There are in Paraz, Thodi, Poornachandrika, Kanada and Yadukula Kambhoji.
## List of Thillanas

<table>
<thead>
<tr>
<th>No</th>
<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Dhim dhim tanana</td>
<td>Thodi</td>
<td>Adi</td>
</tr>
<tr>
<td>2.</td>
<td>Thom thom tatara</td>
<td>Poornachandrika</td>
<td>Adi</td>
</tr>
<tr>
<td>3.</td>
<td>Dhim dhim tanana</td>
<td>Yadukula kambhoji</td>
<td>Khanda Triputa</td>
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<td>4.</td>
<td>Tharaddhipanana (108 Tala thillana)</td>
<td>Kapi</td>
<td>Lakshmis</td>
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<td>5.</td>
<td>Nadhru dhim dhim</td>
<td>Sindhubhairavi</td>
<td>Adi</td>
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<td>6.</td>
<td>Dhim dhim tanana</td>
<td>Nattakkurinji</td>
<td>Adi</td>
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<td>7.</td>
<td>Dhim tadhim</td>
<td>Hindola</td>
<td>Rupaka</td>
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<td>8.</td>
<td>Sumasara</td>
<td>Kamavardhini</td>
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<tr>
<td>9.</td>
<td>Tatha thani</td>
<td>Kapi</td>
<td>Desadi</td>
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<td>10.</td>
<td>Thom tatara</td>
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<td>Rupaka</td>
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<tr>
<td>11.</td>
<td>Nadru dhim dhim</td>
<td>Sankarabharana</td>
<td>Desadi</td>
</tr>
<tr>
<td>12.</td>
<td>Tanom tanata</td>
<td>Paraz</td>
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## RAGAMALIKA

RAGAMALIKA

The word Ragamalika means a garland of ragas. The different parts of these compositions will be in different ragas. In ragamalikas we have pallavi, anupallavi and charana. At the end of every part there will be chittasvara given in the same raga as that of pallavi. This is called Makuta svara. At the end of the ragamalika we find chitta svara of all ragas used in the ragamalika in regular order. Sometimes we also find chittasvara of the ragas in the reverse order. This is called the vilomakrama chittasvara.
Ramanathapuram Srinivasa Ayyangar has composed only one Ragamalika and is tuned to the ragas Sarasangi, Saveri, Navaroj, Lalitha, Arabhi, Varali, Khamas and Sriraga with a beautiful chittasvara sahitya. Selection of ragas is brilliant, and all the ragas are Sudhamadhyama ragas. More details are included in the coming chapters.

<table>
<thead>
<tr>
<th>No.</th>
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<th>RAGA</th>
<th>TALA</th>
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<tbody>
<tr>
<td>1</td>
<td>Saminipai</td>
<td>Navaroj, Lalitha, Arabhi, Varali, Khamas, Bhupala Sriraga</td>
<td></td>
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</tbody>
</table>

FOLK FORMS COMPOSED BY AYYANGAR
(KAVADI CHINDU)

In Tamil languages, there are nine categories of songs. The chintu is one among them. The chintus are classified in different groups namely Vazhinadai chintu, Nondi chintu, Kavadi chintu etc.

Chindus are devotional songs composed chiefly by Annamalai Reddiar in honour of Lord Subrahmonya in the 19th century, and meant to be sung during a pilgrimage when ‘Kavadi’ is carried on the shoulders as an offering. Some of these tunes are in ragas such as Anandabhairavi, Chenchurutti, Kharaharapriya, Chakravaka. Harikambhoji and Mukhari. Kavadi Chintus are sometimes sung towards the close of concerts of classical music subrahmonya Bharatiyar has also composed some Kavadi Chindus.
Lord Subrahmonya
Srinivasa Ayyangar has composed only one ‘Kavadi Chindu’ Valliyin kalyanam in praise of Lord Subramonya. It is in the Anandabhairavi raga and set to aditala.

When ever we hear and harken this chintu, we will certainly be moved and excited. Music and literature in it, are harmoniously arranged and beautifully cojoined together in such a way. Folk ragas are very often used for it. These sweet songs have got their own ragas. The famous classical ragas like Harikambhoji, Kharaharapriya, Natabhairavi, Mukhari, Chenchurutti are generally chosen. But Kavadi Chinthus are found in chathurashra nada and khanda nada.

Those pilgrims who visit Pazhanimala, Tiruchandur and Swami malai can very well see Palkavadi, Malsyka kavadi etc which are borne on the shoulders of the devotees that give ophthalmic pleasure and delight to us. The literature that Ayyangar used in this chindu, really propitiate Lord Subrahmonya. He has composed this chintu in 4 stanzas.

The same rhythm and music are found throughout this chintu. Sree Muruka (Subramonya) comes in different attires (dresses) and Sreevalli became aware of the greatness of Sree Subrahmonya and later their marriage took place, joyfully and jubilantly.

In the next two chapters, the Literary Significances, Musical Excellences and various other aspects of his compositions are analysed in detail.