CHAPTER- IV

TILLANAS OF OTHER COMPOSERS

In the previous chapter, tillanas of Swati Tirunal, Tanjore Quartette, Ramnad Srinivasa Iyengar and Maha Vaidyanatha Iyer who flourished during the 19\textsuperscript{th} century were dealt with in detail. There were yet other tillana composers during the 19\textsuperscript{th} century. Tillanas were composed by eminent authors during the 20\textsuperscript{th} century and again in the contemporary period. A tillana each of a few distinguished composers of the 19\textsuperscript{th} century, 20\textsuperscript{th} century and the modern times is examined in this chapter.

Composers of the 19\textsuperscript{th} century

Kuttikunju Tankachi

Kuttikunju Tankachi was born in 1820 in Thiruvananthapuram. Her father Iravivarman Tampi was a doyen in Karnatic music and Malayalam literature. She had great devotion to his father who himself was her most influential guru. She had deep knowledge in Malayalam and Sanskrit. She has composed Tiruvatira pāttukal (Sivarātri māhātmyam, Sīta swayamvaram etc), Kuratti pāttukal (Kirātam, Nalacharitam etc), Kilippāttukal (Thiruvananthapuram Sthalapurānam, Vaikom Sthalapurānam etc) and stories meant for Kathakali (Parvati swayamvaram, Srimati swayamvaram
and Mitra saha moksham) and thullal (Gangāsnanam). She has also written a drama by name Agnātavāsam.

The only tillana composed by Kuttikunju Tankachi is given below with notation.

Ragam: Oarbar Uanya of 22\textsuperscript{nd} mela  
Talam: Rupakam
Aro: s r m p d n s
Ava: s n d p m r g, g, r s

Pallavi
Kulasekhara maharāja bhūpate virājate  
Kuvalaya sudhāmsuriva prakāsat pate pate

Anupallavi
Jalajanābha dāsa vanchi Bālarama varmendra
Kiridadati manne Sultan Ramaraja Bahadur Shamsheer Singh

Cholkettu
Tajham takajham dhakam d n, p d m p m r, g g r s
Kiṭātaka taka taṇeku d p d m p r, ṇenku taka
p d n s tari takajānu d n p d m p takaginataka
d r, s takata dhimku d p d m, p takumtarita
Madhyamakalam
p d r s nadirudiru tillana tillillana
Tillana tanatintiri g, g, r s d r s
Dhittam tarikutikitataka tattimkuku takadhimkuku
Kudukuduka dhittamkita dhittamkita tomtomkita

Charanam
Kula ananta vilasa vilasita viśala nripa virajate
Anantapuresa kripaya surendrayiva sobhate

Meaning of the sahityam:--
King Kulasekhara shines like the moon. He is ‘Padmanabha dasa’ and is
bestowed with several honours. He has the blessings of the God of
Anantapuri, and so, he shines like Indra in heaven.

Prosodical beauties
1) Adi prasam
Kulasekhara ---------
Kuvalaya ------------

2) Antya prasam
--------------virajate
------------- sobhate

3) Mudra of patron
Jalajanabha dasa vanchi Balaramavarmendra
Notation

Pallavi

\[\begin{align*}
\text{\textit{Pall a vi}} & \quad \text{\textit{II r \ ' ' ' m, p"}} \\
\text{\textit{ku la se kha ra}} & \\
\text{\textit{II r, m s r, s, r p}} & \text{\textit{- pa- te - - vi-}} \\
\text{\textit{r, m, p, d, d, n,}} & \\
\text{\textit{ku va la ya su dham}} & \text{\textit{r s n, n, p d, p}} \\
\text{\textit{ka - - sa te - -}} & \\
\text{\textit{p, d n p m r, s r, s}} & \text{\textit{pa- - te - - - -}}
\end{align*}\]

Anupallavi

\[\begin{align*}
\text{\textit{Anu palla vi}} & \quad \text{\textit{II r, p, p m p, d,}} \\
\text{\textit{ja la ja - na bha}} & \\
\text{\textit{I I r, r s d, s,}} & \text{\textit{ba- - la ra - - ma}} \\
\text{\textit{I I s, r, m, p m r,}} & \\
\text{\textit{ki ri da pa- ti}} & \\
\text{\textit{I I r s n s d p m p d n s p}} & \text{\textit{ra - - ja - ba- ha- du-r}} \\
\text{\textit{I I d, n, s, r, ..., r,}} & \text{\textit{da - sa van chi}} \\
\text{\textit{I I s n d p m p d n s s s s s s}} & \text{\textit{var- - me- - - ndra}} \\
\text{\textit{I I s, r s s, s, s, s, s,}} & \text{\textit{ma nne- sul tan ra ma}} \\
\text{\textit{I I p d n p m r g, g, r s}} & \text{\textit{sham-- she-r si rg- -hu}}
\end{align*}\]

Cholkettu

\[\begin{align*}
\text{\textit{Chol kettu}} & \quad \text{\textit{s, r, ..., r, s, r,}} \\
\text{\textit{ta jham ta ka jham}} & \quad \text{\textit{p, m, p, ..., d, n,}} \\
\text{\textit{I I}} & \text{\textit{dha kkam}}
\end{align*}\]
Charanam

|| , , p , d , m , p , m ,
|| r , m , p n p m r , r ,
ki ta - ka - ta ka
|| p , d , m , , , p , r ,

|| p , d , n , s , , , d ,

|| d , n , p , d , m , p ,

|| d , r , , , s , , , s r
ta -
|| d , p , d , m , , , p ,

|| p d r s s , s s s s s n
na dirudiru ti -
|| r , r , , r , r , r , r ,
ti lla na ta na tin
|| d n s , d n s s s s s s

dh t - tam ta ri ki taki ta taka
|| m p d n s r g , g , r s
k u d u kudukudu dh t - tam kita

(3times)

Charanam

|| , , r , s , , , r , m ,
ku la a nan

|| , , p , , , , , , p ,
ta vi
Pallavi Seshayyar

Pallavi Seshayyar (1842-1909) is one of the most prominent composers of the post Tyagaraja period. His father Neykkarappatti Subbayyar was a direct disciple of Tyagaraja. Pallavi Seshayyar became proficient in music early in his life. He learnt Tyagaraja’s compositions from his own father. As his name itself suggests, he was a past master in the art of pallavi exposition. He was able to handle even intricate pallavis with perfect ease.

Pallavi Seshayyar being a great devotee of Sri Rama, all his compositions are in praise of Sri Rama or in the form of prayers addressed to Lord Sri Rama. There is a natural flow in his compositions. The sahitya is adorned
with sweet sounding words. He was the first to compose a kriti in Mallikavasanta ragam (janya of Mayamalavagoula – s g m p n s – s n d p m g r s) and in Suddha ragam (janya of Simhendramadhyamam – s r g m p n s – s n p m g s). He composed kritis, padavarnas and tillanas. He signed his compositions with his own name.

There is a story behind the composition of Pallavi Seshayyar’s tillana in Dhanyasi ragam. He had a staunch desire to sing in the royal court of Mysore; but he could not get an opportunity to do so. Thoroughly disappointed, he went up the Chamundi hills and stood in front of the big Bull on the way. The Maharaja of Mysore saw him on his way up the hill and asked him who he was and what made him stand there. The King mercifully listened to his reply and provided him with an opportunity to sing in the royal court the next day. It was during that night that Seshayyar composed this tillana. The same tillana is reproduced below with notations and characteristic features.

Ragam : Dhanyasi (janya of 8\textsuperscript{th} mela) 
Talam : Adi

Aro : s g m p n s
Ava : s n d p m g r s

Pallavi
Dheem dheem takom tatata dheem dheem nātru trutru tana
Nātrutruterutruterutani tomtruterutruterutani tānitāni tamtom takatadhikinatom

Anupallavi
Tāmtari tajamtari takitamat takumtari takitajhanu
Takitakitatakajekitakitatakata tataktā takumtāri kitatakata dhimta tadhim jhanam tata kitatakata jekinamku kitatakata tadhimkinatom

Charanam
Bhūmi velayu somakularāya śyāma bhūpa seshuni manavinivini
Kāmitartha umosagi kāvumikā kalyāna gunadhīra udara

Cholkettu
Takitakitatom dhikkitakitatom kitatari kitataka takitakata jekitakata takatariki tatakata jhanatariki tatakata
Takkudikku takata dimku didimku dikkutakkanaka taka naka jaka naka dhittillāṇa tana dhittillāṇa tana dhittillāṇa

Meaning of the sahityam
Oh! King, you are the one who rules over the earth. You are virtuous and generous. Please listen to my request. All my desires are placed before you.

Prosodical beauties
1) Dvitiyakshara prasam
Bhūmi velayu somakularāya ------------
Kāmitartha umosagi ---------------------

2) Teerumanam
Dhittillāṇa tana dhittillāṇa tana dhittillāṇa

3) Vaggeyakara mudra
------------------ seshuni manavinivini
Notation

Pallavi

1) \( p, s, m, g, r, s, r, n, \)
   
   dheem dheem ta kom ta ta ta
   
   \( s, g, n, n, s, g, g, m, \)
   
   dheem dheem na tru tru tru ta na

2) \( p, d p, p, d p, p, m, p m, m g g, g, g, \)
   
   dheem - - - - dheem - ta kom ta ta ta
   
   \( s, r s, s, g, g, m, \)
   
   dheem - - - - natru tru tru tana

3) \( p, p, n s, n d, p m, p, \)
   
   dheem - dheem - takom ta ta ta
   
   \( n s g s, n s g s, \)
   
   dheem - dheem - m natru tru tru tana

4) \( g m p n, s g s, n d, p m, p, g, g, \)
   
   dheem - - - - dheem - takom ta ta ta
   
   \( s, n s g s, n s g s, n d p, n s, n, n, s, g, g, m, \)
   
   dheem - - - - m na tru tru tru ta na

Anupallavi

\( s, s, p, n, s, d, p, m, g, r, n, \)

tam ta rt ta jam ta ri ta ki ta
|s, ; ; ; ; ; m , g , | r , s , m , g , m , d , p , , , ||
tam ta kum ta ri ta ki ta jha nu
|g , g , m m m m n d p p m p d p n , n , n , s , g , n , s , s , g , n , s s s s |
takita ki ta ka je-kita kitataka ta - ta kitata ku ta kumta ri kitatuku
|n , s , g , s , s g s s n s p d p | g , m p , p d p m p m g r s g m |
dhimta tadhim jhanamta kitataka je ki namku kitataka tadhimkinatom

Charanam

|| p p m g m , p , ; p , n , n , , , p , n , s , g , n , s , s , s , |
Bhu---mi ve la yu so - ma ku la ra ya
|s , s , g , s , s , s , n , , , | s , n , s g s n , d , p , m , ||
shya ma bhu pa se shu ni ma-na- vi ni vi ni
|s , n , n , g , , , g , g , , m , g , r , s , , , g , n , s , |
ka - mi ta rthamu lo sa gi ka vu mi ka
|s , , , , n d d , , p , g , s , | n d d , , p , m , g , m , p , n , ||
ka lya - na guna dhi - ra u da - - ra

Cholkettu

|| g , g , g g m p , , , n , n , n , p p n , , , , s s s q , s n s s ,
ta kita kitatom dhi kki ta kitatom kitatari kitatuka
|s , , , s n s g , s , , s n s g , | s s s g n g n s p p p n m m m p ||
ta kitataka je kitataka takatarikitataka jhanataraikitataka
|| p , p n , n p n s g , n s , s , s , g s , s g s , n s g s n d p m |
ta kku di kku takatadimku didimku dikkutakkanaka takanakatakajanu
|s , , , s s , , s , , s , s , s , p , p , | p , p , p , p , g , g s g , m , ||
dhi ttilla na ta na dhi tti lla na ta na dhitti-llana
Patnam Subramanya Iyer

Patnam Subramanya Iyer was a contemporary of Maha Vaidyanatha Iyer. He was born to Bharatam Vaidya Natha Iyer in 1845 in a family of eminent musicians and scholars. His grandfather Bharatam Panchanada Sastri was the samasthana vidvan in the court of Serfoji Maharaja of Tanjore. He learnt music from his uncle Melattur Ganapathi Sastrigal, and later studied under Manambuchavadi Venkata Subbayyer, a disciple of Tyagaraja.

Patnam Subramanya Iyer was one of the finest exponents of Tana. His unique rendering of Begada raga earned him the title “Begada Subramanya Iyer”. He was also known as “Chinna Tyagaraja” because his compositions resembled those of Tyagaraja. He has composed about 100 pieces including varnas, kritis and tillanas, and they are in Adi, Rupaka, Chappu and Jhampa talas. The tillanas are mainly in Khamas, Begada, Sindhubhairavi and Todi. He signed his compositions with the mudra ‘Venkatesa’. He passed away in Thiruvaiyar on July 31, 1902 in his 58th year. One of the tillanas written by him is reproduced below.

Ragam: Kamas (janya of 28th mela)  
Talam: Adi

Aro: s m g m p d n s
Ava: s n d p m g r s

Pallavi
Tam tam tam udani tom tananam
Tadara dheem natrutatom tanana
Anupallavi
Natru tomtrutani dheem dheem dheem tanana
Dirdirdirdir tāni āni tittillāna
Tajam tarikiṭataka dheem ⁵ ⁷ ⁸ n p d n
Tanam takiṭa m ³ m ³ g ³ r ⁸ s tarikiṭatom

Charanam
Sāmi tu jālamu seya takuna rā meeta kripa jūda samayamu
Sāminchi unna nannu vegame judara sri Venkatesa

Meaning of the sahityam:-
Oh! Venkatesa! It is now time for my devotion to be rewarded. You should
not make me wait. Look at me with your merciful eyes.

Prosodical beauties
1) Adi prasam
Sāmi tu jālamu----------
Sāminchi unna----------

2) Dvitiyakshara prasam
Sāmi tu jālamu----------
Sāminchi unna nannu----------

3) Vaggeyakara mudra
-------------------Sri Venkatesa
Notation

Pallavi

1) || s, n, d, s n d p, m g | m, m g r s, | s m g m, p d n ||
   Tam tam tam u da nitom ta na nam tada ra dheem natrutatom tanana

2) || s n s n d n p d, udani tom tana | nam tadaradheem | natrutatomtanana ||
   ta - m ta - m ta-m

3) || r s s, n, s n n, p d, | » | » ||
   ta - - m ta - - m ta-m

Anupallavi

|| m g m n d n p d, s, s, r s s ||
Na tru tomtru tani dheem dheem dheem tanana
| d n s s r g, r | r s s n d n p d ||
   dir dir dir dir ta- ni ta- - ni tittillana

|| s g, r r s s s s n, g r s n p d n ||
   tajam tarikitataka dheem

|| s n, d p d m g | m m g r s n n d d n, ||
   tana t k i ta tarikita tom

Charanam

|| s, n, r s n, d, d n n d p m g | m, m g m, p d | p d n, d m p d n ||
Sa mi - tu ja lamuse-ya taku na na - mi takri paju - da samayamu

|| s, m g m g r r s r, s, n d, p, d n, s, |, n, d, d p d ||
   sa mi-nchi yu- nna na- nnu vegame ju dara srı Venka te- sa
Kunrakkudi Krishnayyar

Kunrakkudi Krishnayyar was born in 1816 in Kunrakkudi village in Ramnad district. He was the samasthana vidvan of Ramnad for many years.

Krishnayyar was the first musician to compose a pallavi after the ragamalika pattern. The famous pallavi “Sankarabharananai azhaithodi vadi kalyani darbarukku” wherein the names of four ragas have been beautifully interwoven in the sahithya was composed by him. His compositions include tanavarnam, padavarnam, padajativarnam, kriti and the famous Kamba Ramayana tillana. He was a svanama mudrakara.

The “Kamba Ramayana Tillana” is included in detail in the chapter captioned “Varieties of tillanas”.

Veena Seshanna

Veena Seshanna was born in Mysore in 1852. Pachimiriyam Adiyappayya, who composed the famous varnam ‘Viriboni’ was one of his forefathers. Seshanna had his lessons in veena from Doddaseshanna and learnt vocal music from Mysore Sadasiva Rao. His compositions include swarajathis, varnams, kritis and tillanas.

Seshanna was a great musical genius. He is better known for his tillanas. Each one of the tillanas composed by him is adorned with raga bhava and rhythmic patterns making it adaptable and highly suitable for dance performances. These tillanas and also the varnams composed by Seshanna
praise the rulers of Mysore, Chamaraja Wodeyar and Nalvadi Krishnaraja Wodeyar who were his royal patrons.

It is generally believed that the famous tillana "Dhirana tana dhimta" in Chenchurutti raga was composed by Seshanna when there was some delay on the part of his royal patron Chamarajendra in rendering financial assistance requested for by him. Seshanna sang the tillana before the ruler on behalf of his friend Subbanna. The charana of the piece expressed his total dependence to the patron. The king was totally moved by his apt presentation and immediately released the required grant most generously.

The other tillanas composed by Seshanna are also equally beautiful and meaningful. They are in ragas Sankarabharanam, Bihag, Kapi, Khamas, Kannada, Paras, Begada, Kanada and Darbari Kanada.

Seshanna's tillanas do not contain any mudras. However, in kirtanas, he used mudras like Seshadri, Sesha, Sesha dasa, Sesha ṣayana and Seshagiriṣa. The famous Chenchurutti tillana composed by him is dealt with below.

Ragam: Chenchurutti (janya of 28th mela) 
Talam: Adi

Aro: d s r g m p n
Ava: d p m g r s n d p m d s

Pallavi

Dhirana tana dheemta dhiran
Nadiru diru tani tom diru diru tani tanom tanana
Anupallavi
Takita kitatom tata kitatom takatom takumtari kitataka
Tadheem takadheem jañutakadheem taka jañutakadheem kita dheem
Taddhi ta tadhinginatom taka talāṅgu takaṇamtari tajjaṇu taka tillāna
Tatara tāni dhittillāna dhirana diru dhimita takita januta dhimi ta dhira

Charanam
Enni vidamuka vedu kontura ika tāla jālanura dayayunchara
Ninne namminānura vinara suguna sāndra Sri Krishna Rajendra

Madhyamakala cholkettu
Dhittalāṅgu takaṭalāṅgu taka dhittalāṅgu m d p m g m dhittalāṅna dhira

Meaning of the sahityam:-
In how many ways have I been tendering my request? I can’t wait any longer. Please show mercy on me. I am faithful to you. Oh! King Krishna Rajendra ! please listen to my requests.

Prosodical beauties

1) Dvitiyakshara prasam
Enni vadamuka----------
Ninne namminanura------

2) Antya prasam
----------dayayunchara
----------rajendra
3) Mudra of patron

--------suguna Sandra Shri Krishna Rajendra

4) Srotovaha yati

Tadheem

Takadheem

Janutakadheem

Taka janutakadheem

Notation

Pallavi

1) m, p, || p m g, r, g r, m g r s, s | r, r, g, | ; m, p d||

2) p m g p m g tana dheemta dhirana | ; r, r, ||

3) r g r g, s r g m g g r p m g, | g r s ,, n d p | d, s, g, g, ||

4) p m g g r s s r s n d, | p, d, | s, r, s r g, | r g m, g m p d ||

5) p p p m g r, r, m g r s | r, r, g, ||

6) m g m p, m g g g, p m, g | r, s, r, ||

7) p d n d d p p m d p p m m, d, | n p, d m, p g, m r, g | s d s r m, m, ||
8) || na tan m m m, g, | n d d p p m g r | s d s r m, m m || dhee m ta dhi- ra - na - - - - - - - na diru
|| m m m, g r r p p m g g r, s, | p , , d , , s, | r, g, m, p, || diru ta ni - tomdirudiruta ni ta nom ta na na dhi ra

Anupallavi
|| ;;;;;; | ;;;;; | ;;;; s, m m || g g m , , , g m g r g , , , r s | r , , d d s s |
| ta ki ta ki tatotm tata kitatom taka tom takumtari |
| r r g g m, g, || kitataka ta dheeem ||, m p m , , , p p d d m , , | n n d d p m p, | m g m, m, n, || takadheem janu takadheem takajanutakadheem kitadheem ta dhi
|| d , p d p m p, m g p p, m m g | m , p m g, m g | m n d p, d m d ||
| ta ta dhinkina tomtakatalan gutaka namtari tajjanu takati lla natata

|| p , m, g g, p m, g r m g r s | d d d s s s r r | r r r g g g m p ||
| ra ta ni dhihtillanadhiranadhirudhimitatakita janu ta - -dhimita dhira

Charanam
|| ;;;;;; | ;;;;; | ;;;; m, || m g m, p, p,d, p m g, r | g m g r s, r, | g , , m, d, ||
| en nni- vida mu-ka- - ve du- kon-- tu ra i ka || p , , m, g, p m g, m r r g | r m g, r s, r | g , , m , , , ||
| ta la ja la nura - da-ya - yun - - cha ra nín
|| d , n p , , p n d p m , m d | p m g, m, g, | m , r, r p m , ||
| ne - nam -- mmi-na - nu ra - vi - na ra - su gu

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Muthaiyya Bhagavathar

Muthaiyya Bhagavathar was born on 15th November 1877 at a village called Pulaveli near Srivilliputhur. He had his elementary lessons in music from his maternal uncle Mahamahopadhyaya M. Lakshmana Suri with whom he settled down at Harikesanallur. Afterwards, he became a disciple of Vidvan Sambasiva Iyer who was a descendant of Pallavi Doraiswamy Iyer.

In 1927, Muthaiyya Bhagavathar was conferred the title of ‘Gayaka Sikhamani’ by Krishna Rajendra Wodeyar, the Maharaja of Mysore. The king also appointed him as one of the Chief Samasthana Vidvans. It was in compliance of the direction of the King that he composed the famous Ashtottara sata kirtanas in praise of Goddess Chamundeswari. He won the title ‘Sangitha Kalanidhi’ in 1930.

In 1936, Muthaiyya Bhagavathar went to Thiruvananthapuram in response to the invitation of Maharani Sethu Parvati Bai, the queen of Travancore.
During his stay in Thiruvananthapuram, he wrote the famous treatise on the science of music by name ‘Sangitha Kalpadrumam’ and was honoured by a doctorate by the King of the erstwhile state of Travancore in 1943.

Muthaiyya Bhagavathar returned to Mysore subsequently and met with his demise on 30th June 1945.

The compositions of Muthaiyya Bhagavathar include varnams, ragamalikas, darus and kritis apart from five tillanas and Ashtottara sata kirtanas in praise of Chamundeswari. One of the tillanas composed by Muthaiyya Bhagavathar is reproduced below.

**Ragam : Hamsanandi (janya of Gamanasrama (53))**

Aro : s r g m d n s

Ava : s n d m g r s

**Pallavi**

Dheem tara nera nera dhirana tarana tara

Nam dir dir dheemta dheemta tana tillillāna dirdir tani

**Anupallavi**

Tomtari tum tari jham tari tillillana

Kitātaka tom tarikiṭa kitātaka tom tirikiṭa tom kitātom

**Charanam**

Padmanābha dāsa vanchi bhūpala

Bālarāmavarma bhāgyanripāla
Nithya chitrodaya nirmala seela
Nija sangitha kalānukoola

Cholkettu
Taritajhenku taṇamtari tajaṇu dhimi dhimijanu taka tlām tlām tlām
tatlāngu tarikīta jaṇutaka tlām tatlāṅku tarikīta jaṇutaka tlām tlām tlām
kitatataka tarikīta tlām tarikīta

Meaning of the sahityam:-
Padmanābha dāsa Bālarāma Varma, the King of Travancore is a fortunate King with pure character. He is an expert in the art of music.

Prosodical beauties
1. Adi prasam
Nithya chitrodaya-------------
Nija sangitha--------------

2. Antya prasam
-------------vanchi bhūpala
-------------bhāgya nripāla

3. Mudra of patron
Bālarāmavarma bhāgya nripāla
Notation

Pallavi

\[
\begin{align*}
\| s, s, s, n, d, d, m, g, & \quad \| g, n, d, m, g, r, s, n, \\
Dheem ta ra ne ra ne ra & \quad \text{dhi ra na ta ra na ta ra}\\
\| d, d, d, ; ; ; ; ; ; ; s, s, & \quad \| g, r, m, g, m, d, n\| \\
\text{nam} & \quad \text{dir dir}
\end{align*}
\]

dheemtadheemtatana tillillana dirdirtani

Anupallavi

\[
\begin{align*}
\| d, m, d, n, s, s, s, r, s, & \quad \| s, s, s, s, s, s, \\
\text{To - m ta ri tum ta ri} & \quad \text{jham ta ri ti lli lla na}\\
\| s s s s g, s, r s s d d d d & \quad \| n, n, d d d d m, g, g m, d n, \\
\text{kitataka tom tarikita kitataka} & \quad \text{tom tirikita to - m kitato - m}
\end{align*}
\]

Charanam

\[
\begin{align*}
\| s, s, s, r, r s s, n, d, n, & \quad \| n, n, d, m, n, d, m, g, \\
\text{Pa dma na-- bhada sa} & \quad \text{van chi bhu pa - la -}
\| g, n, d, m, g, m, d, n, & \quad \| s, n, d, m, g, r, r s s, \\
\text{Ba - la ra - ma var ma} & \quad \text{bha - gya nri pa - la -}
\| s, s, s, s r g, r, s, & \quad \| n, n, d, m, g, m, d, n, \\
\text{ni thyachi tro-- day a} & \quad \text{nir ma la see - la -}
\| g, r, n, d, m, d, n, s, & \quad \| d, n s, n d, m, g, m, d, n, \\
\text{ni ja san - gi - ta ka} & \quad \text{la - - - nu koo - - la}
\end{align*}
\]

Cholkettu

\[
\begin{align*}
\| d, n s, s, s, s, s, s, s s s s & \quad \| n d d n d m g m, d n s, s, s, \\
\text{Ta ri ta jhemkuta namtari taritaja nutadhimi dhimijanu takatlamtlam}
\end{align*}
\]
Ariyakkudi Ramanuja Iyengar

Ariyakkudi Ramanuja Iyengar was born on 19th May, 1890, in a tiny village named Ariyakkudi. His parents were Thiruvengada Iyengar and Chellamma.

Sri Iyengar had his elementary music lessons from Sri Malayappa Iyer. Subsequently, he learnt music under Namakkal Narasimha Iyengar and Ramnad Srinivasa Iyengar.

The concert format that is followed today was introduced by Sri Iyengar.

A good number of awards and titles were bestowed on Sri Iyengar. Some of them are

1. President’s award from Sri Rajendra Prasad, the then President of India
2. Sangitha Ratnakara of Vellore Sangita Sabha in 1932
3. Sangitha Kalanidhi of Madras Music Academy in 1938
4. Sangitha Kalasikhamani of Indian Fine Arts Society
5. Gayaka Sikhamani of Mysore Durbar
6. Isai Perarignar of Tamil Isai Sangam in 1950
7. Padmabhushan of Govt. of India
Dealt with below is one among the tillanas composed by Ariyakkudi:-

Ragam: Bilahari (janya of 29th mela)  
Talam: Adi

Aro: s r g p d s

Ava: s n d p m g r s

Pallavi

Dheem tadara tani надru dru dru dheem
Tadara tāni udana dheem dheem tanana

Anupallavi

Nadrudtru tomdrudru dheem tadara тāni dheem
Tajam jam takiṭa tajanu s r g p d
Taka tanam kiṭata takadhimi kiṭatari
Dhittillāṇa dru dru tillāṇa dru dru tana dru dru dru dru

Charanam

Ninnukori yunna нātupai
Nannu гāva nee dayarumchara
Pannaga sayanara ninnapamu vini
Nannu brova rāmadāsa sannuta

Cholkettu

Тām takita taka takadhimi janutaka
Tajanu r g p kita taka r g p , ,
Takita s r tarita ta tom tom kiṭata
Dhitlām kiṭata тām m g r tadhimkiṇatom
Meaning of the sahityam:-
Oh! Pannaga sayana, when I sing before you in your praise, please do have mercy on me and protect me.

Prosodical beauties

1) Adi prasam
Ninnukori-------------
Nannu gava-------------

2) Dvitiyakshara prasam
Pannaga sayana----------
Nannubrova--------------

3) Vaggeyakara mudra
---------- rāmādāsa sannuta

4) Gopuccha yati
Dhittillana dru dru
Tillana dru dru
Tana dru dru

Notation

Pallavi

1) || ˈs, , , , n, d, p, p m g r  | m, g, p, d, | ˈs, , , , , ||
   Dheem ta da ra ta- nā
   dru dru dheem

2) || d, r, , , ˈs n d, p, |
   dheem ta- dara ||
-150-

3) || g r s n d p d s s n d p p m g r ||
    dhee - - m ta - da-ra - ta - ni -

4) || p d s r g p m g r s n d p m g r ||
    dhee - - m ta - da-ra - ta - ni -
    || d, d, g, r, g, r, s, s, || s r s n d, p, ||
    || d d p m p, s, ||
    ta da ra ta - ni u da na-dheemdhe e mta - na na

Anupalli

|| s, r, g, r, g, p, d,,, || p, d, s, s n n d d, s,,, ||
Na dru dru tom dru dru dhee
    ta da ra ta - - ni dhee

|| d, g, r, g, r, s, n, d, || p d p m g r s, r, g, p, d, ||
    ta jam - jam - ta ki ta
ta - ja - nu - ta ki ta ta ri

|| s, r, g, r,,, s, n, d, || r, s, n, d, || p, d, s, r, ||
    ta ka ta nam ki ta ta
ta ka dhi mi ki ta ta ri

|| d, d, g, r, s, s, s r s n || d, p, p, m, || g, p, p, d, ||
    dhi tti lla na drudru ti - lla-
    na drudru ta na dru dru dru

Charanam

|| d,,, r, s n d, p, p, d d || p, p p m m g, g, r, s n d, ||
Ni nnu ko - ri yu -
    nna na - - tu pai - - -

|| s, r, g, p,,, p, p, d, || m, g, p,,, || d, s,,, ||
sa - nnu ta nga ni - da ya yum cha ra

|| s n d, p, d, s, r, g, r, || ,,, d,,, r, || s n d, p, d, ||
pa - nna ga sa ya na ra
    vin na pa - mu vi ni

|| d,,, r, s n d, p, p, d || ,,, p,,, m g || r, g, p, d, ||
na nnu bro - va ra ma
da sa - sa - nnu ta
Madhurai.N.Krishnan

Madhurai.N.Krishnan was born in 1928 in a family of luminaries including Ramnad Srinivasa Iyengar and Ariyakkudi Ramanuja Iyengar. His father M.Narayana Iyengar was a great Harikatha exponent, a scholar in the two languages of Tamil and Sanskrit and a reputed violinist.

Madhurai.N.Krishnan had his early lessons in music from his father and brother Srinivasan. Later, he apprenticed himself to Ariyakkudi in 1942 and got training under him for a long period of twenty five years till Ariyakkudi passed away in 1967. He began lending vocal support to Ariyakkudi in 1957 and continued to do so till 1967. Thereafter, he started giving solo recitals.

Krishnan was a true doyen in Karnatic music. He was a vaggeyakara, vocalist, lyricist and composer. He also had an enviable degree of skill in the art of Konnakkol even from his early years.
Apart from Krishnan’s contributions to the music world, he played his role in enriching the art of Bharatanatyam repertoire with his varnas, padas, jatiswarams, javalis and tillanas. He composed about 15 varnas and 25 tillanas in the realm of dance. For varnas, he himself composed the jatis which is usually done by a Nattuvanar. All of his songs are bhakthi-oriented and not based on Nayaka Nayaki bhava.

Madurai Krishnan’s achievements in the fields of music and dance earned him the following titles

1. Sangeeth Natak Academy award in 1988
2. Padmabhushan by Govt. of India
3. Padmasree by Govt. of India
4. Kalaimamani award by the Govt. of Tamil Nadu
5. Tamil Isai Vendar by Karthik Fine Arts
6. Gana Padmam by Brahma Gana Sabha

Shri Krishnan was also honoured by Tamil Nadu Eyal Isai Nataka Mandram in 1982 for the services rendered by him in the fields of music and dance.

One of the tillanas authored by Shri Krishnan is reproduced below with notation and other relevant details.
Ragam : Sivaranjini (janya of 22nd mela)  
Talam : Khanda Ekam
Aro : s r g p d s
Ava : s d p g r s

Pallavi
Tām dheem tom taddhitom tana dheera
Nā dhirana dhirana dhirana

Anupallavi
Tari thana jaṇu dhimi kitatari tam
Takatatari tām tajanu dhimi tām tadhimkiṇatom
Tāmta dheemta tomta ṇamta tatdhimkiṇa
Tom tadhimkiṇatom dhimkiṇatom kiṇatom ṇatom

Charanam
Kodāṇukodi makkale kākkum
Kollur Mūkambikaye
Ūmaiye pesa vaitha thaāye
Oviya varangale kodukkum
Simha vāhiniye simha vāhiniye
Daśan Krishnan paniyum

Meaning of the sahityam:-
Goddess Mūkambika enshrined at Kollur looks after crores of her issues. She makes the dumb speak and gives desired boons to her devotees. She rides on a lion. Krishnan, her slave, kneels before her.
Prosodical beauties

1) Adi prasam
Kodanu -------------
Kollur -----------------

2) Antya prasam
----------Mukambikaye
----------pesa vaitha taye

3) Mudra of deity and place
Kollur Mukambikaye

4) Gopuccha yati
Tadhimkinat hot
Dhimkinat hot
    Kinat hot
    Nat hot

5) Mudra of composer
Dasan Krishnan paniyum

Notation

Pallavi

1) || s, r, g, p, d, s, d s, p, d ||
   Tam dheem tom ta dhi tom ta na dheer ra
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|| s, . r s d, . s d p, . d p g r ||
na dhirana dhirana dhirana –

2) || tam dheem tom tadhitom tana dheera ||
|| s, . d s r . d d p s d p, . d p g r ||
na dhi- ra- na dhi- ra- na dhirana –

Anupallavi

1) || r g, . s r, . d s, . p d, . g p d r s, . g ||
Tari thana janu dhimi kita taritam ta
|| r s d r s, . r s d p s d, . s r g p d ||
kata ta ri tam ta ja nudhimi tam tadhimkinatom

2) || tari thana Janu dhimi kitatari tam ta ||
|| katatai tam tajanudhimitam s d p g r ||
tadhimkinatom

|| s, s r, r g, g p, p g, p, d, d, ||
tamta dhi-mta tomta namta ta dhimki na
|| s, p d s r g, . p d s r, . p d s, . d s, ||
tom tadhimkinatom dhimkinatom kinatom natom

Charanam

1) || r, . g, g r s r d, . s d p, . p, s d s, ||
Ko da nu ko-di ma kkal-e- ka - kkum
|| r s d, . s d p, . d p g r s, . ||
kol- lur Mu-kam bi- ka- ye

2) || kodanu kodi makkale kakkum ||
Contemporary composers

Dr. M. Balamuralikrishna

Dr. M. Balamuralikrishna was born on 6th July 1930 at a small village named Sankaraguptam of East Godavari district in Andhra Pradesh. His parents were adept in music—his father Pattabhiramayya was a famous flutist and music teacher and his mother Suryakanthamma, a notable veena artiste.

Dr. Balamuralikrishna had elementary lessons in music from Gayaka Sarvabhauma Parupalli Ramakrishnayya Pantulu. Dr. Krishna’s voice is wonderfully vibrant and wide-ranging. He has absolute control over his
voice in all the three octaves. Apart from being an unparalleled vocalist, he plays the musical instruments Kanjira, Violin and Viola wonderfully well.

Dr. Balamuralikrishna has over 400 compositions to his credit. He has created several new musical scales. New ragas like Mahati, Sumukham, Trisakti, Sarvashri, Omkari, Janasamodini, Manorama, Rohini, Vallabhi, Lavangi, Pratimadhyamavati, Sushama etc have been employed in his compositions. His dedicated work in the field has enriched Karnatic music significantly.

Dr. Balamuralikrishna was one of South India’s most influential vocalists and composers. His services in the field of music earned him the titles Sangitha kalanidhi in 1978, Nada maharshi of Nrityala Aesthetics Society in 1996 and Gandharva Gana Samrat in 2005. The Andhra University, the Jawaharlal Nehru University and Sri Venkateswara University conferred on him honorary degrees of Ph.D, D.Sc and D.Litt respectively. The corporation of Vijayavada declared him the honorary first citizen of the corporation. He was also declared the Wisdom man of the year 1992. To crown them all, he was honoured with the Chevalier award by the Govt of France and the Padmabhushan title by the Govt of India. The Kunthalavarali tillana composed by him is reproduced below.
Ragam: Kuntalavarali (janya of 28\textsuperscript{th} mela) 
Talam: Adi
Aro: s m p n d š
Ava: š n d p m s
Pallavi
Tillana nādrudheem tataratani
Nādrudrutom nādrudrutom tillanana

Anupallavi
Tajanu dhimita januta dhimita tarikita kitataka
Tajam tarita jam jañuta jam tanuta

Charanam
(a) Tattarikitataka dhittarikitataka tomtarikitataka ṇamtarikitataka
(b) Taki!ajam d d n d, kitajam p n d, tajam n d,
(c) 1. Takkitā tarikitatom dhrutom tanana dhrudhrutom tanana dhrudhrudhrudhrutom tanana
2. Takkitā tarikitatom dhrudhrudhrudhrudhru tom tanana dhrudhru tom tanana dhrutom tanana
3. Takkitā tarikitatom dhrutom tanana takkita tarikitatom dhrudhrutom tanana takkita tarikitatom dhrudhrudhrudhrudhru tom tanana takkita tarikitatom
4. Takkitā tarikitatom dhrudhrudhrudhrudhru tom tanana takkita tarikitatom dhrudhrudhrudhrudhru tom tanana takkita tarikitatom
(d) Asamāna māna tillana murali nada vinodamāna tillana
Meaning of the sahityam :-
This tillana is unparalleled. It is as hilarious as the sound of the flute and is in Kunthalavarali raga.

Prosodical beauties

1) Gopuccha yati
   Dhrudhrudhrudhru tom tanana
     Dhrudhru tom tanana
     Dhru tom tanana

2) Srotovaha yati
   Dhru tom tanana
   Dhrudhru tom tanana
   Dhrudhrudhrudhru tom tanana

3) Vaggeyakara mudra
   Murali nada vinodamāna tillana

4) Ragamudra
   Kuntalavarali ragamāna
5) The arohana and avarohana is beautifully incorporated in the last line-

Kuntalavarali ragamana

s m p n d s, s n d p m s,

Notation

Pallavi

1) || s, m, m p p d, s n d p d ||
   ti lla na nadrudheem tatara ta ni
   | m n d s, s s s | s s s n, d p m |
   na drudruto-m na dru druto-m ti-llana na

2) || s, m, m p, p d, s n d p d ||
   ti lla na na trudheem ta ta ra tani
   | m n d s, s s s | s s s n, d p m |
   na drudrutom na dru drutom ti-llana na

Anupallavi

|| m n d s s s s s n d s s s s s s s s |
   taj a nudhimita ja nu tadhimita ta ri ki ta ki ta ta ka
   | s m, s n d s, | n d p n, d p m |
   ta jam ta ri ta jam ja nuta jam tanu ta

Charanam

1) (a) || m, m m m m m s p, p p p p p p p p |
   ta tta ri ki ta ta ka dhitta ri ki ta ta ka
   | n, n n n n n n d | s, s s n d p m |
   to m tari ki ta ta ka namtari ki ta ta ka
(b) || m, m m m m m s p, p p p p p p p n, n n n n n d
   ta tari ki ta ta ka dhi tta ri ki ta ta ka tom tari ki ta ta ka
   \( \ddot{s}, \dot{s} s n d p m \) |
   nam tari ki ta ta ka (twice)

(in tisra gati)

(c) || m, m m m m m s p, p p p p p p m |
   ta tari ki ta ta ka dhi tari ki ta ta ka
   \( |n, n n n n n d| \ddot{s}, \dot{s} n d p m \) |
   tom tari ki ta ta ka nam tari ki ta ta ka

(d) || m m m, m m m m s p p p, p p p p m |
   ta tari ki ta ta ka dhi tari ki ta ta ka
   \( |n n n, n n n d| \ddot{s} \ddot{s} s, n d p m \) |
   tom tari ki ta ta ka nam tari ki ta ta ka

2) (a) ||, d d n d,, d d n d, p n |
   ta ki ta jam ki ta
   \( |d, d, p n d,| n d, n d , , \) |
   jam ta jam

(b) ||, d d n d,, d d n d, p n |
   ta ki ta jam ki ta
   \( |d, d, p n d,| n d , , n d , , \) |
   jam ta jam

(c) ||, d d n d,, d d n d, p n |
   ta ki ta jam ki ta
   \( |d, , p n d,| n d , , n d , , \) |
   jam ta jam
3) (a) \(\ddagger\), \(\ddot{s},\ n\ d\ \ddot{s}\ n\ d\ p\ m\ s\ m,\ m\ m\ m\ |
\) ta kki ta\ tari ki\ ta\ dhrutom\ ta\ na\ na
\(,\ \ddot{s},\ s\ s\ s\ p,\ p\ p\ p,\ \ddot{s},\ dd\ s\ s\ s\ s\ s\ s\ s\ s\ s\ s\ s\ |
\) dhirudhiru\ tom\ tanana\ dhirudhirudhiru\ tom\ tanana
(b) \(\ddagger\), \(\ddot{s},\ n\ d\ \ddot{s}\ n\ d\ p\ m\ s\ m,\ m\ m\ m\ |
\) ta kki ta\ tari\ ki\ ta\ dhrutom\ ta\ na\ na
\(,\ \ddot{s},\ n\ d\ \ddot{s}\ n\ d\ p\ m,\ s\ s\ s\ s\ p,\ p\ |
\) ta kki ta\ tari\ kita\ tom\ dhirudhiru\ tom\ ta
\(p\ p\ p,\ \ddot{s},\ n\ d\ \ddot{s}\ n\ d\ p\ m,\ s\ s\ s\ s\ s\ |
\) na\ na\ ta\ kki\ ta\ tari\ ki\ atom\ dhirudhirudhiru
\(\ddot{s},\ \ddot{s},\ s,\ ,\ s\ |
\) na\ na\ ta\ kki\ ta\ tari\ ki\ tom
(c) \(\ddagger\), \(\ddot{s},\ n\ d\ \ddot{s}\ n\ d\ p\ m\ s\ s\ s\ s\ s\ s\ s\ s\ |
\) ta\ kki\ ta\ tari\ kikatom\ dhirudhirudhiru\ tom\ tan\ a
\(m,\ \ddot{s},\ n\ d\ \ddot{s}\ |
\) na\ ta\ kki\ ta\ tari\ ki\ tom\ dhirudhiru\ tom
\(p\ p\ p,\ \ddot{s},\ n\ d\ \ddot{s}\ n\ d\ p\ m\ s\ s\ |
\) ta\ na\ na\ ta\ kki\ ta\ tari\ ki\ tom\ dhruto-
\(\ddot{s},\ s,\ s,\ s,\ |
\) na\ na\ ta\ kki\ ta\ tari\ ki\ tom
\(d\ \ddot{s},\ m,\ m,\ m,\ |
\) a\ maka\ na\ ma\ na\ ti\ lla\ na\ mu\ ra\ li
\(n,\ d\ m\ s,\ m,\ |
\) na\ da\ vi\ no\ da\ na\ ti\ lla\ na
\(m,\ p\ d\ s,\ n,\ |
\) ku\ nta\ la\ vara\ li\ ra-ga\ ma\ na\ tu
Lalgudi G. Jayaraman

Lalgudi Jayaraman, the violin exponent is one of the most prolific composers of Karnatic music of the modern era. He is a multifaceted person—musician, composer, musicologist, organizer and teacher par excellence.

Lalgudi had early lessons in music from his father Lalgudi Gopala Iyer. In the early days of his career, he provided accompaniment even as a youngster, to maestros like Ariyakkudi Ramanuja Iyengar, Musiri Subramanya Iyer, Maharajapuram Viswanatha Iyer, Chembai Vaidyanatha Bhagavathar, G.N.Balasubramanyam, Madhurai Mani Iyer, Alathur brothers and Semmangudi Srinivasa Iyer.

Sri Jayaraman’s first composition was a tillana in Vasantha raga composed more than thirty years ago, even while he was providing accompaniment to the grand maestros of Karnatic music. Later on, he composed tanas, padavarnas, tillanas and kritis in Tamil, Telugu and Sanskrit languages. In his compositions, he has chosen appealing ragas in which other popular compositions are rare. He is also really responsible for the creation of the ragam ‘Kalyana Vasanatham’. He has also introduced attractive laya or rhythmic intricacies.
The tillanas composed by Lalgudi are characterized by rhythmic brilliance and melodic purity. Many of the ragas he has chosen for the tillanas are Hindusthani in origin. He has used a variety of talas.

Lalgudi has also composed five orchestral pieces for the vadya vrinda programme of the All India Radio.

Lalgudi’s dedicated service to music has earned him the following titles:

1. Nada Vidya Tilaka of Music Lovers Association of Lalgudi in 1963
4. Sangita Chudamony of Federation of Music Sabhas, Madras in 1971
5. Padmasree of Govt of India in 1972
6. State Vidvan of Tamil Nadu of the Govt of Tamil Nadu in 1979
7. Kalaimamani by Iyal Isai Nataka Mandaram, Tamil Nadu in 1979
8. Asthana Vidvan of Tiruppati Tirumala Devasthanam in 1979
9. Award of Sangit Natak Akademy in 1979
10. First Chowdiah Memorial National Award in 1982
11. Sangita Kalaratna of Bangalore Gayana Samaja in 1997

One of the renowned tillana compositions of Lalgudi Jayaraman is reproduced below with notation and other connected details.
Ragam: Revathi (janya of 2nd mela Ratnangi)  
Talam : Misra Chappu
Aro: s r m p n s
Ava: s n p m r s

Pallavi
Dheem dheem tanana tana dheem dheem tanana nana dheem dheem
Dheem natru dheem tomtru dheem tana
Januta dheem tanata dheem tana
Ta tām tām tām tām tām tām dheem dheem

Anupallavi
Takita janam dheem takita jam dheem kitajam dheem takita jam
Tataratāni dheem tadatāni dheem tadhani dheem tadani dheem ta

Charanam
Kolamurukan kāna enni
Kālamellām kāttirunten
Velano ennai eno marantaṇ
Jālamo en kālamo ariyen

Cholkettu
Tām tām ta dheem dheem ta dheem dheem takita jam n s p n m p r m s r n
Tam tam tadheem tajam tanam m m , r , m m r r n n m m , r ,
Takajaṇутakajaṇu takajaṇudheem talāngutarikiṭadheem talāngutarikiṭadheem
talāngū tarikita dheem
Tadhitalāngu tarikitadheem tadhitalāngutarikiṭadheem tadhitalāngu tarikita
Meaning of the sahityam:-
I have been waiting for God Muruka all these years counting them all the time; but it appears that he has forgotten me. He may be playing tricks with me. Or may be, my times are bad.

Prosodical beauties

1. Adi prasam
Kolamurukane------
Kāla mellam ------

2. Dvitiyakshara prasam
Velano enne --------
Jālamo en kālamo--------

3. Teerumanam
Talāṅgu tarikiṭa dheem talāṅgu tarikiṭa dheem talāṅgu tarikiṭa dheem

Notation
Pallavi
1) || m , , p , , n s n p m r , , || m , , n n p m r p , , n , , ||
Dheemdheem tananatana dheem dheemtanananananadheem dheem
dl|| r , , , , , , , , , , , , || s , , , , , , , , , , , , , , , , , , , , , , , , ||
dheem
dheem
2) || dheemdheem tanana tana dheem||dheemtanananananadheem dheem||
dl|| r , , , , n , r , s , || , , m , , p , , m , , p r ||
dheem na tru dheem tom tru dheem ta na-
-167-

3)  || m p m p n p n s n p m r m r || m p m n p m r p n p n s n ||
    dheem dheem tananata na dheem
dheem tanananadheemdheem

|| dheem natrudheem || tomtrudheem tana ||

|| n, s, r, m,, ,,, r, || m, p, n, ,,,, p, n, ||

ja nuta dheem ta
na ta dheem ta na

|| s, r,, n,, s,,, n, || m,, p,,, m,, p r, ||
ta tam tam tam tam
tam tam dheem dheem

Anupallavi

1)  || s, n p m,, r,, m p n s, || ,,, ,,,, ,,,, ,, ||
ta kitajam dheem takitajam

2)  || takitajam dheem takitajam || r,, s n p,, m,,, p n s r,, ||
dheem kitajam dheem takitajam

3)  || s, r s n p m,, r m r r,, m p n s, || r,, m r s n p,, m,, p m m,, p n s r,, ||
ta -- kitajam dheem takitajam
dhee-m kitajam dheem takitajam

|| n s r m, r n,, n r s,, n p || s n, p m,, n p, m r, m ||
tataran tidheem tadatanidheem
tata nidheem tata ni dheemta

Charanam

|| p,, p n p,, m,, m,, m,, || r m p,, m,, r,, s,, s,,, ||

Ko la- - mu ru ka ne
ka-- na en - nni

|| r r s n p,, m m r r r,, || r m m p p,, m p n,, s n p,, ||

ka-- la mel--- llam
ka-- - tti ru-- -- nten

|| m p n s r s r,, r,, r,, || r,, m, p m r,, n,, r,, s,,, ||

ve-- -- la no ennai
e no -- -- ma ran tan
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la mo en ka -

la mo a ri yen

Cholkettu

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Tamatdheem dheem tatajam takita jam

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tamtam tadheem tajam tanam dheem

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takajanu ta ka ja nu takajanu dheem talangu tarikita dheem talangu tarikita dheem
dheem talangu tarikita dheem talangu tarikita dheem
ta dhi talangu tarikita dheem ta dhi
talangu ta ri ki ta dheem ta dhi talangu ta ri ki ta
Maharajapuram Santanam

Maharajapuram Santanam was born in 1928 in Sirunagar village in Tanjavur district. His father Maharajapuram Viswanatha Iyer was one of the greatest exponents of Karnatic music. His mother was Visalakshi. He had elementary music lessons from his father and subsequent practice and training from Melattur Sama Dikshitar.

Maharajapuram Santanam had a unique style of rendering. His mellow presentation and rendition of ragas, niravels and swaras satisfied the elite listener and the common man alike. He was also a good composer. He contributed a lot to the Karnatic music world by composing a number of kritis and tillanas in the ragas Charukesi, Sivaranjini, Basant Bahar, Revathy, Hindolam, Hamsanandi, Kanada etc.

Sri Santanam’s multifaceted contributions to Karnatic music earned him the following titles:

1. Padmasree of the Govt. of India in 1990
2. Sangita Kalanidhi in 1989
3. Sangith Natak Akademy award in 1984
4. Kalaimamani award of the Govt of Tamil Nadu
5. Sangita Sudhakara of Yoga Vedanta University of Rishikesh
6. Asthana Vidvan by Tirumala Tirupati Devasthanam
7. Asthana Vidvan by Kanchi Kamakodi Mutt
8. Gana Kalanidhi by Shri Chandrasekhara Bharati of Sringeri
9. Sangita Saramrita Varshi by Jayendra Saraswati of Kanchi Mutt
Following is a tillana composed by Sri Santhanam.

Ragam: Sivaranjini (janya of 22\textsuperscript{nd} mela)  
Talam: Adi

Aro: s r g p d s

Ava: s d p g r s

Pallavi

Tom dru dru dheemta tananadheemta tana dhirana dhirana dhirana dru dru

Anupallavi

Tanom tanam r g taja\text{"}nudheem dhiranaja\text{"}nudheem dhiranaja\text{"}nudheem dru dru

Jana\text{"}tadheem jana\text{"}tadheem jana\text{"}tadheem jana\text{"}tadheem jana\text{"}tadheem jana\text{"}tadheem tattom jana\text{"}tadheem jana\text{"}tadheem jana\text{"}tadheem
dh\text{"}ra\text{"}n dhirana

Charanam

Va\text{"}velava vadivelava mayil meetu ni va kumara va varamarula

T\text{"}amadamen dayai puriya tarunamitu Mahar\text{"}ajan panintidum mayil v\text{"}ahana

Madhyamakala cholkettu

Tan tata\text{"} ki\text{"}a dheem tata\text{"} ki\text{"}a dheem tata\text{"} ki\text{"}a dheem tata\text{"} ki\text{"}a dheem tata\text{"} ki\text{"}a dheem

Tata\text{"}na tam s r s d d, tata\text{"}na tam tadhimki\text{"}na janu tadhimi tajanu

Tajamta\text{"}namtatomdn\text{"}rutadheem tajamta\text{"}namtatomdn\text{"}rutadheemn\text{"}rutadheemn\text{"}rutadheem

Tajam tanam tatom n\text{"}rutadheem n\text{"}rutadheem n\text{"}rutadheem
Meaning of the sahityam:-
Oh! Muruka! Please come to me riding on the peacock. Why this delay to grant me boons? Please bless me.

Prosodical beauties
1) Gopuccha yati
Tam tatakita dheem
  Tatakiti dheem
  Taka dheem
  Tatam

2) Srotovaha yati
Tajam tanam tatam natruta dheem
  Tajam tanam tatam natrutadheem natrutadheem
  Tajam tanam tatam natrutadheem natrutadheem natrutadheem

3) Mudra of composer
Maharajan panintidum------

Notation
Pallavi
1) || s, r, g, p, d g, p, || d, s, s, || p d, s, r, ||
   Tom tru tru dheem ta ta na
   nadheem ta ta na dhi ra
   || g, , , , , , , , , , , , , , , , , , , , ||
   na
2) \(\text{II } \text{tom tru tru dheemta tana} \quad | \text{na dheemta tanadhira} \quad |\)
\[ \| \hat{g}, \ldots, \hat{r}, \hat{s}, \ldots, d, \ldots, p, \ldots, g, r, \| \]
\[ \text{na} \quad \text{dhi ra} \quad \text{na} \quad \text{dhi ra} \quad \text{na} \quad \text{drudru} \]

3) \(\text{II } \text{tom tru tru dheemta tana} \quad | \text{na dheemta tana dhi ra} \quad |\)
\[ \| \hat{g}, \ldots, \hat{r}, \hat{s}, \ldots, d, \ldots, p, \ldots, g, r, \| \]
\[ \text{na} \quad \text{dhi ra} \quad \text{na} \quad \text{dhi ra} \quad \text{na} \quad \text{drudru} \]

4) \(\text{II } \text{tom tru tru dheemta tana} \quad | \text{na dheemta tana dhi ra} \quad |\)
\[ \| \hat{g}, \ldots, \hat{r}, \hat{s}, \ldots, d, \ldots, p, \ldots, g, r, \| \]
\[ \text{na} \quad \text{dhi ra} \quad \text{na} \quad \text{dhi ra} \quad \text{na} \quad \text{drudru} \]

5) \(\text{II } \text{tom tru tru dheemta tana} \quad | \text{na dheemta tanadhira} \quad |\)
\[ \| \hat{g}, \ldots, \hat{r}, \hat{s}, \ldots, d, \ldots, p, \ldots, g, r, \| \]
\[ \text{na} \quad \text{dhi ra} \quad \text{na} \quad \text{dhi ra} \quad \text{na} \quad \text{drudru} \]

6) \(\text{II } \text{tom tru tru dheemta tana} \quad | \text{na dheemta tanadhira} \quad |\)
\[ \| \hat{g}, \ldots, \hat{r}, \hat{s}, \ldots, d, \ldots, p, \ldots, g, r, \| \]
\[ \text{na} \quad \text{dhi ra} \quad \text{na} \quad \text{dhi ra} \quad \text{na} \quad \text{drudru} \]

\text{Anugallavi}

\[ \| \hat{d}, \ldots, \hat{s}, \ldots, \hat{r}, \hat{g}, \ldots, \hat{r}, \hat{g}, \ldots, p, \ldots, g, r, \| \]
\[ | \hat{r}, \ldots, \hat{s}, \ldots, r, | \]
\[ \text{Ta nom ta nam} \quad \text{ta ja nu ta dhee dhi ra} \]
\[ \| \hat{g}, \hat{r}, \hat{g}, \hat{r}, \hat{d}, \hat{s}, \ldots, d, \ldots, p, \ldots, g, r, \| \]
\[ \| \hat{r}, \ldots, \hat{d}, \ldots, \hat{r}, \hat{s}, \ldots, p, \ldots, \hat{r}, \hat{s}, \| \]
\[ \text{na ja nu ta dheem dhi ra} \quad \text{na ja nu ta dhee drudru} \]
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\[ r, \hat{g}, \hat{r}, \hat{s}, \hat{s}, \hat{r}, \hat{s}, \hat{d} \mid, \hat{d}, \hat{s}, \hat{d}, \mid p, \hat{r}, \hat{g}, \hat{s} \hat{r} \mid \]

ja nu ta dheemja nu ta dheem \hspace{1em} ja nu ta dheemjanutajanu

\[ \hat{s} \hat{d} \hat{s} \hat{d} \hat{p}, \hat{d}, \hat{s} \hat{r} \hat{s} \hat{d} \hat{s} \hat{d} \hat{p} \hat{d} | \hat{p} \hat{g}, \hat{p}, \hat{d} \hat{s} \hat{d} \mid \hat{p} \hat{d} \hat{p} \hat{g} \hat{g} \hat{r}, \hat{r} \mid \]

ta ja nu ta tattom januta januta januta januta ta tattom januta januta ta

**Charanam**

\[ d, d, d, \hat{s}, \hat{r} \hat{s} d, d, \mid r, \hat{s}, d, p, \mid d, d, g, p, \mid \]

Va ve- la- va va \hspace{1em} di ve- la va ma yil

\[ d, p, d, r \hat{s} d, d, \hat{s} \hat{r}, \mid \hat{s} \hat{d}, d, \mid r, \hat{s}, d, p, \mid \]

mee-tu ni- va kumara - va va ra ma ru la

\[ d, d, \hat{s}, \hat{r}, \hat{g}, r, g, \mid p, \hat{r}, \hat{g}, \hat{r}, \mid g, r, \hat{s}, \hat{d}, \mid \]

ta ma da men da yai pu ri ya ta ru na mi tu

\[ d, d, \hat{r}, \hat{r}, \hat{s} \hat{d}, p, g, r, \mid s, s, r, g p \mid d \hat{s} \hat{d}, \hat{s}, \mid \]

ma ha ra- jan pa ni nti dum mayil va- - ha na

**Madhyamakala cholkettu**

\[ \hat{s}, \hat{s} \hat{d} \hat{p} \hat{g} \hat{r}, g p p, g r p g p, \mid, g d p d, \mid d p d, \mid \hat{r} \mid \]

Tam tata ki tadheemtata ki tadheem \hspace{1em} ta ki tadheem ta kadheem ta

\[ s, \hat{r} \hat{g} \hat{s} s, \hat{s} \hat{r} \hat{s} d, d \mid \hat{s} \hat{d} \hat{p}, \hat{g} \hat{g} \hat{r} \mid \hat{s} \hat{p} \hat{d} \hat{d} \hat{p} \hat{d} \hat{d} \hat{s} \mid \]

tam ta ta natam ta \hspace{1em} ta natam tadhimki najanu tadhimitaja

\[ d \hat{g} \hat{g}, \hat{r} \hat{r}, \hat{s} \hat{d}, d, \hat{r} \hat{s} d, d, \hat{r} \hat{s} d, \hat{d} \hat{r} \hat{s} \hat{d}, \hat{d} \hat{r} \hat{s} \hat{d}, \hat{s}, d \mid p, d \hat{r} \hat{s} \hat{r} \hat{d} \mid \]

nu tajam tanam tatam natrutadheem tajam tanam ta \hspace{1em} tom natrutadheem

\[ d \hat{s} \hat{d} \hat{p}, \hat{s} \hat{s}, d, d, p g, \mid s s s s, s \mid s s s, s s s \mid \]

natrutadheem tajam tanam ta natrutadheem na \hspace{1em} trutadheem natruta

To sing pallavi
Nagamani Srinath

Nagamani Srinath is presently working as Professor and Head of the Dept. of Music in Maharani’s Arts College, University of Bangalore. She is a rare gem among contemporary musicians.

Nagamani Srinath had her tutilege under Ramnad Krishnan. She had a sterling academic record with a galaxy of gold medals and scholarships. She has composed a number of varnas, tillanas and kritis in rare ragas. She has to her credit more than 200 compositions compiled in four languages- Sanskrit, Kannada, Telugu and Tamil.

A good number of titles have been piled upon Nagamani Srinath. The titles won by her include those of Best Musician of Music Academy, Madras (thrice) and of Telugu Music Academy, Gana Saraswati by the Govt of India, Ganalakshmi of Ganakala Parishat, Sangita Saraswati of Uduppi Pejawar Mutt, Karnataka Kalashri of Karnataka Sangita Nritya Academy and Rayotsava Prashasti of the Govt of Karnataka.

Given below is a tillana composed by Smt. Nagamani.
Ragam: Revaty

Talam: Adi

Pallavi
Tadhim tadhim tadhim tadhim tanadhira
Na takita dheem tadara tom tana dhirana

Anupallavi
Nadhiradhira tomdhirara udanata
Dhim tana udanata tanadhira
Dhimta dhimta r m s r n s dhimta
Dhimta udanata tana dhimta dhimta

Charanam
Unnai ninaintu manam punnakutu
Annayum nee vara kāna ninnāyo
Kannanai megha varnanai sol
Nan pāda sunāda isai kelkkavilayo

Meaning of the sahityam:-
Oh! The cloud complexioned Krishna! My mind is standing still remembering you. Don’t you hear my prayers?

Prosodical beauties

1) Dvitiyakshara prasam
Unnai ninaintu ----------------
Annayum nee -----------------
Notation

Pallavi

1)

\[ s \cdot s, n \cdot p, n \cdot p, m \cdot r, s \cdot s \cdot n \cdot s \]

\[ | r, \cdots, ; ; \cdots | \]

\[ \text{tadhim tadhim tadhim tadhim tanadhira na} \]

2)

\[ | \cdots | \cdots | ; ; \cdots, m \cdot p | \]

\[ \text{ta ka} \]

3)

\[ | \cdots | \cdots | ; ;, p \cdot m \cdot p | \]

\[ \text{ta ki ta} \]

4)

\[ | \cdots | \cdots | ; ;, p \cdot p \cdot m \cdot p | \]

\[ \text{takadhina} \]

5)

\[ | \cdots | \cdots | ; ;, n \cdot p \cdot p \cdot m \cdot p | \]

\[ \text{takitataka} \]

6)

\[ r \cdot s, n \cdot p, n \cdot p, m \cdot r, s \cdot s \cdot n \cdot s \]

\[ \text{tadhim tadhim tadhim tadhim ta na dhira} \]

\[ | r \cdot s \cdot r \cdot m \cdot r, m \cdot p | n \cdot p, n \cdot p \cdot m \cdot p \cdot n | \]

\[ \text{na ta kita dheem ta da ra tom ta na dhira na} \]

Anupallavi

1)

\[ p \cdot m \cdot m \cdot m, p \cdot p \cdot p \cdot p, m \cdot p \cdot n \cdot n \]

\[ \text{na dhi ra dhi ra tom dhiradhipra u da na ta} \]

\[ | p \cdot n, ; ; | \cdots, n \cdot p, \]

\[ \text{dheem} \]

2)

\[ \text{na dhiradhipra tom dhiradhipra udanata} \]

\[ | n, \cdots, p, \cdots, | m, \cdots, r, \cdots, | \]

\[ \text{dheem dheem dheem dheem} \]

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3) \( n, \ p \ n \ s \ r, \ n \ | s, \ p \ n, \ m \ p, \ | \) 
\( \) 
dheemta na, u, da na, ta ta na dhira 

4) \( n, \ s \ r \ s \ n, \ p \ n \ | s \ r \ s \ n, \ p \ n \ m \ p \ | \) 
\( \) 
dhee m, ta na, u, danata tanadhira 
\( s, \ r, \, \, \, \, \ s \ r \ n, \ s \ | p, n \ m, \ p \ n, n \ | \) 
dhimta dhima 
\( \) 
\( \) 
dhimta u, danata ta na dhima dhima 

Charana m 
\( ;, s, n \ p, n, p \ m m, \ r, | m, \ r m, p, n \ s n n, | p m, p m \ r, s, \ | \) 
\( \) 
unnai ni, nai, ntu ma, nam, pun - - - - nna -- ku tu 
\( ;, s, r n, s r, m m, | p, n n p m, p, | n, r \ s, s n n, \ s n p, | \) 
a, nnayum, nee, va, ra, ka - na-- n, na - - - - yo- - 
\( ;, p, n \ s, \ r \ s, \ s r, \ s r | n, s r m, r, | s, \ s, \ s, \ s, \ | \) 
ka- n, nane -- -- me- gha, var -- na, ne 
\( ;, r, r \ r m r, s n p m, p n s r, | g h a, v a r n a n e, | \) 
kannane- - - - - - -- me 
\( s, s, r s n p, p n, n p m, | m p, p m r, \ r r p m r, s, | \) 
sol, nan, pa-da- su, na, da-- isai, ke - - lkka, vil- - la, yo 
( nadhira dhira)
T.K. Govinda Rao

Sri T.K. Govinda Rao was born at Trippunithura in Kerala. His mother tongue is Tulu as his ancestors belonged to Udupi region in Karnataka. He had his music lessons under Musiri Subramanya Iyer, Tirupambaram Sri Swaminatha Pillai and Brindamma.

Sri Govinda Rao is well known in musical circles and among the music loving public for his soulful rendering and masterly knowledge. He is also famous as a veteran teacher.

Sri Rao won the Sangita Samrat award from Pejawar Mutt. He was also awarded the Sangita Kalanidhi title recently. One of the tillana compositions of T.K. Govinda Rao is reproduced below with notation.

Ragam - Sindhubhairavi (janya of 10th mela) Talam: Eka (tisra gati) Natakapriya
Aro: m p d n s r g m
Ava: g r s n d p m g
Pallavi
Tom tatara tānita dhirana dhirana tomtrutani

Anupallavi
Tom tatāra tānitara dhimta tāra tānī
Tom tatara tani jomta jomtānaka jomtanana jomtanana jomtanana
Charanam

Tākujaṇam tarita tatkitatom tatata janam tari ta tatikītatam
Tajomta tanomta tanumta tillāṇi tākujaṇam tarita tatakujaṇamತari ta
Takujanamತari tatakujaṇamತari tatakujaṇam tatakujaṇam
Tajanam takaṇam tanaṃ tanam ta tadhikīṇatam ta ta ta
Tadhikīṇatam takatiku ta tadhikīṇatam

Kālil silankayudan karimukilin gāyike nee terike kalinatanam
Tajomta tanomta tanumta tovintu
Kolayedutta vaka kurunakeyum sivake
Bāla kalunkizhum pala pala vazhiyinil
Idayaridnam munirvakalum panintu makizhntu
Ullam kanintu urukuvatu inaiyayi
Unatu manatu irulaiyavavepādiduvayi

The first half of the charanam is composed beautifully in the form of a jati which is very ideal for dance.

Meaning of the sahityam

Wearing anklets on his legs, Krishna dances on the hood of the black serpent Kāliya. Sages, devas and the shepherd folk watch this performance and enjoy it to the brim of their hearts. While singing songs in praise of the dancing Krishna our hearts are also filled with joy.

Prosodical beauties

1) Adi prasam
Tom tāṭarā----------
Tom tāṭārā----------
2) Dvitiyakshara prasam

Tom tatara----------

Tom tatara----------

Notation

Pallavi

1) \[ p, d, p, m, p, m, g, r, m, g, r, s, r, n, \]
   \[ \text{tom} \ \text{ta} \ \text{ta} \ \text{ra} \ \text{ta} \ \text{ni} \ \text{tad} \ \text{hira} \]
   \[ s, \ \text{ni} \ \text{tad} \ \text{hira} \]
   \[ \text{na} \ \text{dhi} \ \text{ra} \ \text{na} \ \text{tom} \ \text{trutani} \]

2) \[ p, d, p, m, g, m, p, m, g, r, s, r, n, \]
   \[ \text{tom} \ \text{ta} \ \text{ta} \ \text{ni} \ \text{tad} \ \text{hira} \]
   \[ \text{na} \ \text{dhirana} \ \text{tom} \ \text{trutani} \]

3) \[ p, d, p, n, d, p, m, p, m, g, m, g, p, m, g, r, g, s, \]
   \[ \text{tom} \ \text{ta} \ \text{ta} \ \text{ni} \ \text{tad} \ \text{hira} \]
   \[ s, s, g, g, g, r, s, n, n, s, g, m, \]
   \[ \text{na} \ \text{dhi} \ \text{ra} \ \text{na} \ \text{tom} \ \text{trutani} \]

4) \[ p, d, p, s, n, p, d, p, n, d, p, m, d, m, p, m, g, m, m, g, r, g, \]
   \[ \text{tom} \ \text{ta} \ \text{ta} \ \text{ni} \ \text{tata} \ \text{dhira} \]
   \[ s, s, p, d, d, p, m, g, s, g, m, \]
   \[ \text{na} \ \text{dhi} \ \text{ra} \ \text{na} \ \text{tom} \ \text{trutani} \]

5) \[ p, d, n, s, r, s, n, d, m, g, m, p, m, g, r, g, r, s, s, r, n, \]
   \[ \text{tom} \ \text{ta} \ \text{ta} \ \text{ni} \ \text{tata} \ \text{dhira} \]
   \[ s, s, s, s, r, s, r, n, s, p, d, d, p, m, g, s, g, m, \]
   \[ \text{na} \ \text{dhi} \ \text{ra} \ \text{na} \ \text{tom} \ \text{trutani} \]
Anupallavi

1) || , g, m, d, n, s, s, n r, s, ||
   tomta ta ra ta n i - ta ra
   || , n, n, s, s, s, s, s, n d n p, ||
   dhimta ta ra ta n i - - - - - - -

2) || , g, m, m d d d n s, r g m g r, s n r, s, ||
   tomta ta - - - ra ta - - - - - ni - - ta ra
   || , n, n, s, s, s, s, n s n r s r n s, n d n || p, ||
   dhimta ta ra ta - - - - - - - - n i - - - - - -

1) || , p, p, p, d, p, m, p, g, m, ||
   tomta ta ra ta - n i jom ta
   || g, m, g, p, m, p, p g m, g, r, s, s, ||
   jom - - ta na ka jom - - - ta na na

2) || tomta taratani jomta
   || g m g p m p g m g d p d g m g p m p g m g r s n ||
   jom-- ta naka jom-- tanana jom-- tanana jom-- tanana

Charanam (chaturasra gati)

1) || n, s s, g, m m p, d d p d, p d p m g r s r g, g g m g m ||
   ta kuja namtari ta tatikitatom tatatatjanamtari ta tatikitatom
   || p d, p m p, m g m, g r s, r ||
   tajomta tanomta tanumta tillani

2) || takujanam tarita tatikitatom || tatatatjanamtari ta tatikitatom ||
   || p d, m p, g m, r g, r s, s ||
   tajom tanom tadhim tanum tillani
The sahitya is also rendered in the above manner