CHAPTER-II

TILLANA-ITS APPLICATIONS

Tillanas have an important role to play in musical and dance concerts. They are of great entertainment value to the experts and the laymen alike. They are put to use as a tool for learning and a research material. Each of the above points is elucidated below.

IN MUSICAL CONCERTS

Depending on the purpose for which tillanas are composed, they are classified into two categories- those used for music concerts and those used for dance concerts. Tillanas sung in music concerts emphasise the raga which is revealed through rhythmically worked out patterns of cholkettus and swaras with a brief devotional sahitya. Tillanas are performed at the concluding stage of the concerts, with intention to provide a contrasting mood to the main item and a grand finale to the concert. Generally, the speed will be in madhyamakalam.

This item which creates a momentous sense of enthusiasm and joy lasts only for four or five minutes.
IN DANCE CONCERTS

Tillanas are performed as a concluding item in dance concerts to wind them up providing a symmetry in programming with the opening alārippu. This item is a joyous fantasy of pure nritta giving elaborate scope for rhythmical variations. Tillanas are intended to provide a total change of pace from the musical and analytical intensity of padams and javalis. As tillanas are purported to project the pure nritta aspect, they enable the dancer to exhibit his/her mastery over this aspect with scintillating footwork and poses.

Unlike in musical concerts, the pallavi is rendered repeatedly to enable the dancer to perform nritta sequences. It incorporates the movements of the neck and the eyes, poses, karanās and chāris. Complicated adavus and teerumanas are performed in three degrees of speed - vilambita, madhya and druta. Abhinayam is performed during the charana part which alone contains sahitya.

AS AN ENTERTAINER

1. The fast tempo of tillanas, the presence of jatis and their overall presentation give a charismatic appeal to older and younger generations and experts and laymen alike.

2. The tillana is capable of providing the requisite rhythmic qualities.

3. They are ideally suited for group performances and can be used effectively by a group of choral performers.
4. They are effectively used for instrumental rendition and orchestrated music.

**AS A TOOL FOR LEARNING**

Tillanas are of immense value in the field of learning. They contain jatis which have to be rendered with clarity even in the fourth degree of speed. This helps the vocalist have a certain amount of voice control, requisite stamina and speed. They give strength to the fingers of the instrumentalists and helps them in swift bowing or fast plucking. By effectively practising tillana, the voice becomes more vibrant, having control in gamaka and grip on tala. The tillanas give not only an outline picture of a raga; but also a training in laya and strengthen laya gnanam. Thus, they serve as an ideal piece for learning on account of their tempo, vigour and tight structure.

**AS A RESEARCH MATERIAL**

Tillanas are of multi-faced importance to a research student. A study of sahitya of tillanas leads to many interesting thresholds of cultural history. The earlier tillanas contain, besides the mudras of the composer, the name of the patronising king or chieftain. A study of these tillanas gives a clue of the rulers of the concerned dominions. One can also get to know the important shrines of the localities and the various deities enshrined in those temples. A few of these tillanas are composed in rare talas like Simhanandana, Lakshmisa and Ragavardhini.
which are not in use now. These talas owe their nominal existence to these tillanas.

The earlier tillanas are found to have only one or two sections with jatis and swaras. The present form of tillanas with three distinct sections namely pallavi, anupallavi and charanam with a short sahitya developed from the older variety in course of time and this transformation has been a very long process.