CHAPTER – IV

MUSICAL COMPOSITIONS OF THE COMPOSERS OF 18\textsuperscript{th} TO 19\textsuperscript{th} CENTURY
There are a number of composers who lived during 18th to 19th century. This chapter describes nine composers, their biographies and their incidental compositions. They are Anai - Ayya, Gopalakrishna Bharati, Vadivelu, Kundrakudi Krishnayyar, Neelakanta Sivan, Pallavi Sêshayyer, Patnam Subramonia Iyer, Ramnad Srinivasa Iyengar and Dharmapuri Subbarâyar.

**ANAI - AYYA**

Anai - Ayya brothers are the best composers gifted to the Music world in the post - Tyagaraja period. Their father was venkita Subba Iyer and they were all Devi Upasakas. They were born in West of Tanjore in Vaiyacheri a place near Ayyâmpet. The famous brothers Ramaswamy Sivan and Mahâ Vaidyanatha Iyer were their cousins. Anai - Ayya brothers have identical voice. When the elder brother Anayya compose the lyrics, the younger one Aiya Ayyar used to set them to music. Even Saint Tyagaraja listened to their music and has appreciated the same. They were also Asthana Vidvans of Serfoji Maharaja’s Court. The Signature of Anai-Ayya was Umadasa.

"Pôthum Pôthum"  
Raga - Punnâgarali Tala - Adi

Background of the incident

The Anai - Ayya brothers were Ashtana Vidwan of the Raja Serfoji’s Court. In the town of Varahûr near Tirukättupalli there was an
annual festival called "Uriadi". The brothers used to give concert every year in the festival. On a particular year, the king denied permission to go to the festival. But somehow they attended the festival and in their concert they rendered their own composition "Mahima Teliya Taramā" in Sankarābharana Raga. An old man sitting in front of the audience was annoyed with the repetition of the word "Mahima" and got annoyed. He hurled abusive words on the brothers. Deeply hurt, the brothers then and there poured out a song named "Pōthum Pōthum" in the raga Punnagavarali. The audience who were there read between the lines that it was rebuke to Raja Serfoji who denied permission to visit the annual festival.

Raga - Punnagavarai   Tala - Adi

Pallavi

Pōthum pōthum ayya thalai muraikkum
Pōthum pōthumayya

Anupallavi

mathuvalar, varakāpuri thanil mēviya
mankai alamelu makizh venkatāchalane

Charanam

1. Ariyen raksharam theriyār thanai āthiseshan nenum
   Arivālāyudha mariyār thanai Jaya Vijaya nenum
   Akora roopi thanai yamu kami vanena
   Aurmaiyāka akamakizhnth ninrathum

* Glimpses of Indian Music Page No. 3 by Gowri Kuppuswamy, M. Hariharan
2. Kaachukkaachai kondu lubdharai chapai thanir karpakaththuru *venrum* 
paacham padarntha kurudan nanaiye chempavala kanna *nenrum* 
pēyutha lellam poyyural por *thanai* 
miku tharma nenrum pēchuvathu

3. *arivillātha peru madaiyarkal maru* 
kinai allum pakalummnadi 
Anai umādāsan uraikkum 
Padankalai avarldaththin *padi* 
ArivarØ ariyaroenre mlka anchi marathu *vadi* 
Achai enum peykaley ulakinil *arparai* kondādi pukaznthalai

Meaning

**Pallavi**

Enough, Enough Lord, it is enough for one generation.

**Anupallavi**

One who dwells in varakāpuri, and always make Alamelu happy.

**Charanam**

1. I am enjoying myself as Ādiseshan though I do not know anything 
I am thinking myself as Jaya vijaya though I do not know any war 
techniques. I am thinking myself as "manmathan" though I am an 
ugly figure.
2. You are praising the miser with the Karpaka tharu. You are praising the blind man who suffers from cataract. To the red coral eyed Kannan, you are comparing the liars to the famous Harichandra. You are comparing the person who does not give to dharman always following alms, the foolish people day and night thinking whether they will accept these words or not fearing mentally disturbed mind. You are roaming for the mean fame to praise the petty minded people.

This composition is in the raga Punnāgavarāli set to Adi tala. It is the janya of 8th melakarta. Hanumatōdi. The Arohana - Avarohana is ṇ s r g m p d n - n d p m g r s ṇ. This is a Nīshādāntyā raga and a bhāshanga raga. Anya svara chatussruti rishabha comes in the phrase `ṛṛṛ g' comes in the third charana. The language is in Tamil.

The angas are pallavi, anupallavi and charana. The anupallavi and charana are sung in madhyamakāla. There are three charanas pallavi and anupallavi are set in the same metre. Adyakshara prasa comes in the sahitya of the pallavi.

eg: 
Pothum pothum ayya
Pothum pothum ayya

In the anupallavi first and second pada mathu valar
mankai alamelu
In the charana adyākshara prasa comes as

- ariyen-
- arivala yudha --
- akora roopi --
- arumai --

Antya prasa comes in the first and second pāda of the charana

eg: nennum
vijaya nennum

In the second charana dviteeyakshara prāsa comes as

Kaachu kkaachai
Paacham padarntha
Vaacha naiya

In the third charana first pāda Adyākshara prasa comes as:-

- arivilatha peru --
- anai umadasan --
- arivaro ariyaro --
- achai enum --
- arparai kondadi --

Antya prasa in the third charana as:-

- pakalumn naadi
- idaththin paadi
- maruthu vaadi

The pallavi has three sangatis. In the pallavi the range is from mandra sthayi nishada to madhya sthayi dhaivata. Pallavi and anupallavi start from sama eduppu. Pallavi and Anupallavi start in madhya sthayi
madhyama and charana in madhya sthayi gandhara. There is a visesha prayoga in the last pada of the charana. In the charana the sanchara is from mandra sthayi nishada to madhya sthayi nishada. There are three charanas. The first has four padas, the second and third have eight padas each. There are no sangatis in the anupallavi and charana. This raga which suits very well for the occasion.
GOPALAKRISHNA BHARATI

One of the towering composers, a gifted singer and an author, Sri. Gopalakrishna Bharati was born in 1810 AD, in Mudicondan near Tānjore District. Since he lost his parents at a very tender age, fate forced him to wander from one place to another to erk out a living. He belongs to a family who were good Vainikas and Sanskrit scholars. His father was Sivarāma Bhārathi. He had his first education in Sanskrit, Tamil and Music at Mudicondan. His gurus include Govinda yati who taught him Vedas and yoga sastras and Sri. Ramadas who taught Hindusthani Music. Bharathi was also called Mudicondan Bhārathi.

Sri. Bharati lead the life of a saint. He has composed many kritis in both rare and popular ragas. It is but for him the folk tunes like Lāvanis and Chindus are existant today. His operas include Nandanar Charitram. Iyarpakai nāyanar Charitram. His first opera is Nandanar Charithram.

He shed his mortal coil in 1896, at a ripe age of 86. All his earning were spent on feeding poor. His Ishta devata was Lord Nataraja. His contribution connected with the incidents are many and very interesting. His compositions "Vazhi marainthirukuthe", "Maddavedu Maharājanar Pole,"Jagam Pugazh Nandar" and "Ennēramum undan" are very famous compositions.
"Sabhāpathikku Vēru daivam" Raga - Ābhogi Tala - Rūpaka

Background of the incident

The kirtana is the result of a kriti "Manasu nilpa" in Abhōgi raga of Tyagaraja which Gopalakrishna Bharati heard when once he visited Saint Tyagaraja. He heard the kirtana sung by disciples of Tyagaraja and was very much moved. Till then he has not also handled that raga. On return home, he composed the kriti "Sabhā Pathikku" in the same raga and presented the same to saint Tyagaraja the very next day. Tyagaraja showered all blessings on him.

Raga - Abhogi Tala - Rupaka

Pallavi

Sabhāpathikku vēru daivam
Samānamākuma thillai

Anupallavi

Kripā nidhi ivarai ppole
Kidaikkumo intha dharani thannilē

Charanam

Oru tharam siva chidambaram enru
Uraitthāl Pothume
para gathikku veru punyam cheyya vendume
Ariya pulavar devar padam
Adainthar enru puranam
Arinthu solla kettom
Gopala krishnan paadum thillai

Meaning

Pallavi
There is no other God equal to Tillai Sabhapati

Anupallavi
In this earth we cannot get any other merciful God like this.

Charanam
It is enough to say Siva Chidambaram at least once. There is no other need to do good needs. Puranam says that great poets attain the feet of God. We heard this from them. So Gopalakrishnan says that there is no God equal to Sabhapathi.

The composition is in the raga Abhõgi set to Rūpaka tala. This is a well known composition. The Arohana s r g m d Š Avarohana - Š d m g r s It is the janya of 22nd melakarta. Its svaras are chatuṣṭruti rishabha, sadharana gandhara, suddha madhyamma, chatuṣṭruti dhaivata. In the sahitya part there are two pādas in the pallavi and anupallavi and four padas in the charana.

From the musical point of view the pallavi has two sangatis. In the anupallavi the first pada has two sangatis, the second pada has one sangati. The charana has no sangati. The pallavi and charana begin in
the same note madhya sthayi rishabha. Anupallavi start in the tara sthayi shadja. In the pallavi sanchara is from mandra sthayi dhaivata to tara sthayi shadja. Pallavi - S) D) D) S) S)) r g m)) g m d)) m d s)) ve-ru daivam sa ma na ma ku ma

In the anupallavi sanchara goes up to tara sthayi madhyama. In the charana sanchara moves mostly in the madhya sthayi svaras. The pallavi and anupallavi starts in sama eduppu. Charanam starts after 1/2 eduppu.

In this composition the ragabhava of Abhogi is fully revealed throughout. Beautiful svara combinations are seen in the charana as

\[ \text{g r r s d}) r s s d m}) m g m d} \]

Gopala kri --- shnan ppa --- dum thi --- llai in the last pada

In the pallavi last pada r g m)) g m d)) m d s)) s d m g m d

Sa ma - na - mā ku - ma thi -- llai-

In the charana the last pada contains the composer’s mudra "Gopalakrishna".

Vazhi marainthirukkuthe" Raga-Natakurinjīl Tala - Misrachapu

Background of the incident

Sri. Gopalakrishna Bharathi used to visit the Nataraja temple of Chidambaram for worship. On one day seeing the statue of Nandanar,
he was moved so deeply that he burst into a kriti "Vazhi Marainthirukkude" in Natakurinji raga.

Meaning

Pallavi

Bull is lying like a mountain as a barrier on the path.

Anupallavi

Will not the sins of this poor low caste be washed away, having come to this place. O! the lord of shivaloka! shall I join feet and abide there:

Anupallavi

Will not the sins of this poor low caste be washed away, having come to this place. O! the lord of shivaloka! shall I join feet and abide there:

Charanam

Theradiyil ninnudarsiththalum pothum
kovilvara mattene aye
oradivilakinal pothum nkeminnu
uttupparka chattre vilakatho (vazhi)

Meaning

Pallavi

Bull is lying like a mountain as a barrier on the path.

Anupallavi

Will not the sins of this poor low caste be washed away, having come to this place. O! the lord of shivaloka! shall I join feet and abide there:
Charanam

I shall not come to the temple to see you, enough of me if I see you standing near the holy chariot. Will not the bull move a foot so that I can have your darsan from here itself.

This composition was written in the raga Desika Todi but it is usually sung in Natakurinji raga and in Misra chapu tala.

In the sahitya part the pallavi and anupallavi consist of two padas each. The charana has four padas.

Adyākshara prasa comes in the anupallavi like

\[ p\text{aavi parai--} \]
\[ p\text{avam theereno--} \]
\[ p\text{aathathil chereno--} \]

The Natakurinji is the janya of 28th melekarta Harikambhoji

Arohana \[ - s r g m d n \dot{s} \]
Avarohana \[ - \dot{s} n d m g s \]

Another version of Arohana - Avarohana is \[ s r g m n d n p d n \dot{s} \]
\[ \dot{s} n d \dot{m} g r s \]

There is no sangati in the pallavi, anupallavi, and charana. The three angas start after 1/2 aksharakala eduppu. Pallavi begins on the note madhya sthayi shadja. Its sanchara is mostly sung in the madhya sthayi varisas. Anupallavi also starts in madhya sthayi shadja. The sanchara of anupallavi is from madhya sthayi shadja to tara sthayi rishabha.
In the first pāda of the anupallavi

\[ \text{Paavan - theereno} \]

In the charana the last two pādās are sung like anupallavi. Charana also starts in the madhya sthayi shadja. In the charana sanchara is mostly in the madhya sthayi svaras. Bhakti rasa is depicted in this composition.

"Enneramum Undan" Raga - Devagandhari Tala - Adi

Background of the incident

Gopalakrishna Bharati used to visit daily Chidambaram Temple for worship. On one such visit, his friends who gathered there requested him to sing a song in praise of Nandanar (God Siva) whose statue is installed there. Within no time he sang instaneously the kirtana "Enneramum unthen" in Devagandhari raga.

Raga - Devagandhari Tala - Adi

Pallavi

enneramum undan sannidhiyile
nan irukkavendum ayya (enna)

Anupallavi

Thennam cholai thazhaikkum thenpuliyyur
ponnambalaththarase ennarase (enne)
Charanam

1. Disai enkinum pukazhum sivangaiyum
   Deva sabhayum sivakami darsanamum
   pasiyadathu partha porkukalakkangal
   Maranthida makizhnth unnai padi kondu (enne)

2. panchaakshara padiyum kodikambamum
   kovilazhakum arithana rahasyavum
   Anchal kurum viramanikalosaiyum
   Anthakkarana mayakkam theernth padi kondu (enne)

3. Sila maruvum theruvum thirukuttamum
   devarulakil kidayatha athisayamum
   balakrishnan paniyum padam pavamenum
   bhayankal theernthu malarkal thuvi thozhuthu kondu (enne)

Meaning

Pallavi
   I should be ever in your presence, oh! God.

Anupallavi
   My king, O! King of the golden temple, situated in the coconut orchard of South puliyur.

Charanam

1. Singing about your fame, pervading all the directions, the Siva ganga, the assembly of the Gods, the sight of Sivakami, your consort and about those who forget their hunger and troubles on seeing you.
2. And singing with gladness in heart about the five lettered name of yours, your flagmart, the beauty of your temple and your secret exhortation and about the jingles of your brave bells and bereft of all disillusionment of the mind, I wish to be in your eternal presence, O, King.

3. The street is full of auspiciousness, the assembly of your devotees, wonders not available in the kingdom of Gods, the feet that Balakrishna salutes, relieved of all the fears of this world, may King bowed to you with the offering of flowers.

This composition is in the raga Devagandhari set to Adi tala. A janya raga derived from the 29th melakarta Dhīra Sankarabharanam. 
Arohana - Avarohana - s r m p d ś - ś n d p m g r s. Bhāshānga raga. In the sahitya part the pallavi and anupallavi have two padas. There are three long charanas. The angas are pallavi, anupallavi and charana. Dviteeyakshara prasa is seen in the pallavi and anupallavi eg :

enneramum - Pallavi
Thennam cholai - Anupallavi
Ponnambala - "

In the charana sahitya the word "kondu" is noted in all the three charanas as antya prasa.

Paadi kondu
Paadi kondu
Thozhuthu kondu.
In the sahitya antya prasa is seen in the whole part of charana.

Siva gangaiyum
darsanamum
dari kambamum
rahasyavum
Kalosaiyum

The pallavi has two sangatis. The anupallavi has one sangati and charanas have no sangati. Pallavi and anupallavi starts 3/4 eduppu. Charana starts in sama eduppu. The pallavi and anupallavi begins on the note madhya sthayi dhaivata and charana on the note madhya sthayi rishabha. The raga bhava sangatis are present in this kriti,

In the anupallavi second pada: p d n d m p d p m g r
e----nna ----- ra se- - - -

The phrase mg R R R is the raga chhaya svara.
Sannidhiyile -----,

Devagandhari’s raga bhava is well brought through out the kriti. The music of the three charanas are same. The composers mudra “Bālakrishna” is seen in the last charana of the third pāda.
VADIVELU

Vadivelu, the youngest of Tanjore Quartette, was born in the year 1810. His father was Subbaraya Nattuvanar. Most of the pada varnas used in dance concerts were blossomed out of his fertile mind. He is responsible for introduction of Violin. Brihannayaki was his Ishta devata. He has also composed Navaratna malika and varnas and many kritis in praise of his Ishta devata.

Vadivelu was an important figure in the court of Maharaja Swati Tirunal of erstwile Travancore. Besides being a poet he was a scholar both in Telugu and Tamil. He was one of the friend of saint Tyagaraja. He was a reputed violin Vidvan. He was also presented with an ivory violin by the Maharajah. He has also assisted Swati Tirunal in reshaping the traditional dance which, later came to be known as Mohini attam. He died in 1845 A.D.

"Samugamu" Raga - Nata Tala - Khanda jati Ata

Background of the incident

Vadivelu was an important figure in the court of Swati Tirunal Maharajah. His varied talents infact made an undeliable impression on Swati Tirunal and his court. Due to the efforts of Paramesvara Bhagavathar and Iravivarman Thampi they reconciled and out of gratitude Vadivelu presented a varna praising the Maharajah beginning
with the lines "Samugamu". This was curtly warned by Swati Tirunal that only Him should be praised and not the mortals.

Raga - Nata Tala - Khanda jati Ata

Pallavi

Sa mu ga mu ga nu kondi
na pu du sa bhalagāya nu raa sami

Anupallavi

Sumasaruni gannadi
Sree Padmanaabhuni mamatha tho
Pujimsu mā kula sēkharendruni

Charanam

madana thaapa murisu mōhanaanga

Meaning

When I am finding out about Music and singing before my audiences. When I am doing pooja with all devotion to my family deity, Sri. Padmanaabhuni (Sri. Vishnu) Who is so handsome, masculine and Romantic.

This varna is in the raga Nata and is set to Ata tala. The name of the God Padmanabha comes in the Sahitya of the anupallavi. The pallavi and anupallavi have two avartas each. After the anupallavi, there is a muktayi svara of two avartas. In the charana part there are four ettukkada svaras. The first two svaras have one avarta each the third has one avarta,
fourth svara has four avartas. In the ettukkada svaras the range is up to tara sthayi madhyama and mandra sthayi panchama below. In the fourth ettukkada svara janta svaras like ṛ ś s ṇ n p p m r r s and ṇ s r g m p, s r g m p n, g m p d n ś, m p d n s ṛ adds the beauty of the varna. This is a beautiful Varna in this raga. Composer’s mudra is seen in the charana as "Padmanābhuni".
KUNDRAKKUDI KRISHNAYYAR

Kundrakkudi Krishnayyar was born in 1816 in the village Kundrakkudi in Ramnad district. From his very childhood he was gifted with the proficiency in Music. He had a rich voice. Some of his compositions are adorned with chittasvaras. He is known for composing pallavis in rare talas and very often challenged vidwans in this rare skill. He was the first composer to compose Ragamalika pallavi. He was the samasthana vidvan in Ramnad. He passed away in 1889.

The author’s only one incidental composition has been analysed in this chapter.

"Kamalakshi" Raga - Kambhoji Tala - Jhampa

Background of the Incident

The Raja of Ramnad, Muddu Ramalinga Sethupathi and Krishnayyar were very good friends. In praise of Muddu Ramalinga Sethupathi, Krishnayyar composed the famous Tana varna ‘Kamalakshi’, in Kambhoji Raga, set to Jhampa tala. On one evening both of them went for a long walk and reached a well near a field. Jokingly the Raja ordered Krishnayyar to sit on the parapet of the well and compose a varna before he return after an hour and if he fails he will push him into the well. Krishnayyar took this order seriously and composed a beautiful varna in Kambhoji raga.
Raga - Kambhoji     Tala - jhampa

Pallavi

Kamlākshi ninne kori yunnathi
Karunimpa manji samayamu sami

Anupallavi

Vimalāthmu daina mum mukteesvara
Sathā bhakhtu daina muthu ramalinga samudra bhūpati

Charanam

Nee kee thakura neeraja kshyna komma

Meaning

Pallavi

O! Kamalakshi, I have belief only in you. This is the right time to bestow mercy on me.

Anupallavi

I am a great devotee of you. O! great God, give me salvation.

Charana

You are the one who can take me towards you Oh! Lotus eyed God, Please protect me.

The composition is a Tana Varna in the raga Kambhoji set to jhampa tala. Kambhoji is the janya of the 28th mela Harikambhoji. It is in Telugu language and is a request to Goddess Kamalakshi. The music ranges from mandra sthayi dhaivatha to tara sthayi panchama. The
pallavi, anupallavi and muktayi svaras have two avartas each. In the charana in the second ettukada svara "d n" occurs five times. In the charana all the ettugada svaras end with the phrase "mpd".

In the middle of the sahitya of the anupallavi there is prasa.

Vimalaathmu daina
Satha bhaktu daina
mukteesvara
muthurama

In the anupallavi janta svara prayoga comes as:
\[ \hat{p} \hat{m} \hat{g} \hat{r} \hat{s}, \hat{g} \hat{r} \hat{s} \hat{n}, \hat{i} \hat{s} \hat{s} \hat{n} \hat{d}, \hat{n} \hat{n} \hat{d} \hat{p}. \] The charana has four ettugada svaras. The first two ettugada svaras have one avarta each. The remaining two ettugada svaras have two avartas each. The panchama varjya prayogas comes in the last ettugada svara \( \hat{i} \hat{s} \hat{n} \hat{d} \hat{m}, \hat{r} \hat{n} \hat{d} \hat{m} \). This is a very beautiful Tana Varna in Kambhoji raga.
NEELAKANTHA SIVAN

Neelakanta Sivan, an immortal name in the musical biography of India was born in 1839 at Padmanābhapuram, the erstwhile Travancore. His birth has further significance since the Country was ruled by the Great Swati Tirunal Maharaja and whose court was adorned by Iravi Varman Thampy, Padmanābha Bhagavata and Meruswamy. It was the golden period of the Music of Travancore. It was considered that his birth was due to blessings of God Nilakanta and Goddess Ānandavalli. He was called Subramanya by his parents. As a boy he showed much interest in bhajans and went with bhajana groups singing the glorious name of God. From his childhood even he showed not much interest in the worldly life that is generally seen in others.

One day he disappeared from his house and sat on meditation in the Padmanābhapuram Temple. The Priest not seeing the boy shut the temple after the rituals. It is said that Goddess Ānandavalli gave him the "Uchchista tāmboola" and thus started a series of songs in praise of Goddess especially on Lord Siva. The very first he composed was ten stanzās known as Tiruneelakanta Dasakam with the words "Pandenna Poojaiyām". His first kriti was "Sivanai Ninai Maname" in Hamīrkalyani.

He had also a small stinct in the Judicial Department as a Village Magistrate. Since he cannot tolerate the corrupt ridden atmosphere, he resigned and spent rest of his days in composing kritis on his Ishta devata. His kritis are devotionally inspiring and emotionally stirring. His
contribution includes Stala māhātmyam of Kṣhētras, 1500 verses in Padigams, musical compositions and Āttakadhās, etc. His mudra is 'Neelakanta dāsan'. He was also honoured by Rulers of Travancore, Cochin, Ramanad, Pudukottai etc. Most of his kritis have been published in the form of books.

On Analysing the biographical data, stories that are current on the life and times of Sri, Sivan, the following are the kritis which came out of his divine mouth on various occasions:

1. pandenna Poojaiyām
2. kannāra Kandēne - Mukhari
3. enna vidham pizhaippōme - Ananda bhairavi
4. Hari peruthānālum - Kedaragoula

He anticipated his death and breathed his last at Trivandrum in 1900. One of his prominent disciple was Pāpanāsam Sivan.

"Enna vidham pizhaippōme" Raga - Mukhari Tala - Ādi

Background of the incident

Neelakanta Sivan was a village magistrate. Once during his service his integrity was tested who and he was offered a heavy amount as bribe. But he turned down the offer with righteous indignation and immediately he tendered his resignation. His agonising reaction is mirrored in the composition "enna vidham" wherein he laments the evil
in this world. It has a number of charanas the tail piece of which gives an idea of his anguish over the events that took place and how he anticipated the worst possible things in future.

This composition is in the raga Mukhari set to Adi tala.

Raga - Mukhari - Tala - Adi
Pallavi

enna vidhampizhaippomeliyore nam
eppadi theruvom cholveere

Anupallavi

Anai yunnthanthaiyumavar petta varummathiththa
annyonniyamcheratha annyaya kalamithil (enna)

Charanam

1. veli payiraikkaththa nalpoy pinpu
velipayiraiththinnu nälay ippo
veli pumiyaiththinnalāchche yini
mēlileppadiyāmo, kālampichakippoche (enne)

2. Kāla mazhaikalillāthachche yathu
kalanthavarippeyalachche pancha
kala meppothu nilaiyache polla
kkalamenru, saththyappalamidiyalachche (enna)

3. chettevarkkummeyyuravachche, thāna
seelamum tharmamummellōlamachche
ēttinallerumichchiyachche ippo
ezhaikku periyōrkalirankātha, kālamachche

189
4.  கன்மங்கல் வன்மாதச்செ பொய்யும்
   கலவும் சத்திவும் கர்ர் வாலியவராச்செ
   துண்மதிவுத்தித்துயர்ந்தச்செ, பாவா
   தொசத்துற்றக்கண்டா, , கோண்டானிரம்பாலச்செ

5. வெத்க்கோத்திகல் பாடலச்செ அந்த அர்த்தம்
   வெத்தியர்நாகற்களைக்கும் மச்செ
   சத்தியெல்மான்கால்கலைச்செ நியின்ற
   சங்கும்பியின் பொருட்டல் நதுவுன்பாப்பாலலச்செ (என்ன)

6. முன்னொர்சேய் திருத்தியு வாழ்கைலல் மம்
   முழுக்கு வர்கங்கலிலாழிங்கிண்டா லக்செ
   நான் புராணமுத்தாலா தின்ப்போ
   நம்புத்தோக்கடிமக்கள் வாப்பீணுங்காலல்பா லச்செ (என்னு)

7. கான்மயிர்உன்றா ஸாத்திராமேற மிப்போ
   காதிசுக்கக்காட்டி, யேந்கும் பராங்கிலலச்செ
   தானா மில்லாய் பினமகுமன்பர், சோள்
   தூராளம் மைய்க்கும் பொராயாமகாலச்செ (எனு)

8. நெர்வாழ் நாண்டன்று பொவாரை, ப்பாவா
   நெசார்கால், பரிகாசயம் பேசிலலச்செ
   ஓர்கைழகுத்துமில்லாய் முண்டியின்போ
   ஓட்டாவிளிலாயாய், குட்டாம் பேசவுமாச்செ (என்னு)

9. காருத்துக்கிரங்கை நினாயந்துதூது கம்பு
   கனுவாத்தலமாதுவாகவைத்தூது
   மார்க்குத்தியோர் பேயாகியடுமான்தா
   வக்கை பொலின்கார்த்துக்கோய்ய்பின்வாரில்லார்குடு (என்னு)

10. என்ன பலாங்கல்தானா, தாருக்கால் எல்லா
    மிளாக்கோதடவனின்நு சாலிக்கக்காண்டெ
kālikal matharmulaikal enruthedi
kākangal pole paranthu jagankothikka kandome (enna)

11. pampukku pal pazhamūtiyathai
padukkai meethai meethil vaithhaduththura vaṭṭi
chompukku kakameththa kkāṭṭi kama
thukkappey kondathunmarkaruravai yoth (enna)

12. kalaththaikkuriamalpparmelintha
kavalaippaduvathennaname
alathai yunda neelakandanarul
kakamarpey kondamayavulakai kandal (ennu)

Meaning

Pallavi

How can we, the humble people survive and see a better day.
Please tell us.

Anupallavi

In these days when the parents and their children do not see eye
to eye with one another (How) can the humble people survive?

Charanam

Gone are the days when fences protected the fields, These are the
days when fence itself eats the grain, Nay the fence eats also the earth
itself what shall the future be? Days are so corrupt. Time have changed
for the worse as the fence is irimical to the crops. There is no timely rain.
The seasons have gone crazy. There is always poverty. The bridge of
truth has broken. There is moral degeneration. The evil is considered as
good. The rich do not feel sorry for the poor. Those who are crooked and
cunning have become respectable in society. The wrong knowledge has
increased. Nobody fears sin. The outcry against it is gone. The vedas
have declined. Even the contact of those who had learned vedas has
become bad. There is no discrimination between good and bad. All are
struggling for filling their stomach.

The path shown by our ancestors is not followed. People had lost
faith in holy books like scriptures and mythologies. Our great sastras are
cast off to the winds. Those without money are considered as good as
corpse. The sinners are laughing at the virtuous. The man without one
hand is ridiculing a man who has lost a finger. People look at things with
prejudice and are misled. A tree strikes fear like a ghost. Trees have
become bare. Like crows that are mad after fruits, men are after womens
breast. Why should we blame the times after wasting our time by
indulging in sensual pleasures, which is like feeding the poisonous
snake. Pity for this mad world without being blessed by the great
Neelakanta (Lord Siva) who served the poison for the sake of the
celestials.

This composition is also sung in the raga Anandabhairavi set to
Adi tala. The angas are pallavi, anupallavi and charana. The sahitya of
the pallavi and anupallavi have two pādas each. There are 12 charanas,
each charana has four padas. Adyākshara prasa comes in the pallavi,
anupallavi and charana.
The three angas start from 3/4 eduppu of an avarta. Pallavi, Anupallavi and charana begin from madhya sthayi panchama.

The music of anupallavi and charana are same. Pallavi has two sangatis. Anupallavi and charana has one sangati each. The music of the pallavi and the first two pādās of the charana have the same music. The range of the pallavi is from madhya sthayi shadja to tara sthayi rishabha. Anupallavi is from madhya sthayi panchama to madhya sthayi gandhara. Charana is from madhya sthayi shadja to tara sthayi rishabha. The raga bhava sangatis are interwoven throughout the composition.

eg: (1) \[ S N \ D P P N P \]
--- e - nna - vidham pizhai ppom - eli yo ---
The proverbs and evil things in life are depicted in a simple manner in the sahitya. A simple but elegant language is used in this composition so that one can sing the composition very easily.
PALLAVI SESHAYYAR

Pallavi Seshayyar was born in 1842 in Neykkārapatti Village of Sālem district. He belongs to the Post - Tyagaraja period. His father Neykkārapeṭṭī Subbayyar was a direct disciple of Saint Tyagaraja. His brother Kōdana Rama Iyer was an eminent Konugol vidvan. He learnt music from his Father. His maiden performance on music began in his 16th year.

He had three daughters. He is perhaps one among the many composers who has composed almost all types of compositions. He is a versatile composer where music flowed with ease. His kritis overflow with rāga bhāva. He is noted for singing manodharma jatis after singing kalpana svaras. He handled rare pallavis and Atīta graha pallavis with unusual ease and charm. The title "pallavi" was prefixed to his name due to his singing a pallavi in Dhanyāsi raga, for eight hours in a festival held at Madras by Tiruvottiyūr Tyāgayyar. He has also composed in rare rāgas like Mallikā Vasantham, Sudha Raga and in Vivādi melas also. All his works are in Telugu. He has also left a manuscript containing arohana and avarohana of more than 1000 ragas authored by him. His longest composition is "Kōpamela" in Mukhāri raga. His ishta dēvata was Rama. Sri Manathattai Doraiswamy Iyer and Chintalapalli Venkata Rao were his prominent disciples. He popularised the classical music on Tanjore style.
"Dheem dheem thōm" Raga - Dhanyāsi Tala - Adi

Background of the incident

Pallavi Seshayyar once went to Mysore and desired to sing in Royal presence. He did not get the opportunity. The next day he went to Chāmundi Hills and on his way he stood in front of the big bull. The Maharaja who happened to see him on his way to Chāmundi Hills enquired about his details. Pallavi Seshayyar replied that he was a Sangita Vidvan and came to Mysore to sing in royal presence. Maharaja invited him to sing in the palace next day. Pallavi Sēshayyar composed a Tillāna in Dhanyāsi raga in praise of Maharaja on the same night and presented on the next day. The Maharaja was pleased and bestowed upon him honours.

Tillana Raga - Dhanyasi - Tala - Adi

Pallavi

Dheem Dheem thathōm ta ta ra dheem dheem na dru dru dru tana
Na dru dru dru dru tani thom dru dru dru dru thani
Thani thani tam tom ta ka ta dheem ginathom

Anupallavi

Tham thari thajam thari ta ki ta tam thakundari thakita ja nu
thakita kitathaka jekita kita ta ka thatta kitathaka
thakunthari kita thaku
theetha thadheem janam thatha kitathaku jekinanjukita
thaka thadheem yira thom
Charanam

Bhoomi velayu sōma kulavara syama bhoopa seshuni mana vini vini
Kāmitharthamu losagi kāvumika kalyana guna dheera udhaara

Cholkattu

Tha ki ta kita thom dikkita kita thom kita thari kitathaka
thakita thaka jekita tha ka thaka thari kitathaka
janutari kitathaka
thakku dikkku thaka thadinku didinku dinku
thakkana thakanaka jakanaka

deththillana thana deththillana thana deeththillana

Dhanyāsi raga is the janyā of eighth mēlakarta Hanumatōdi
Arohana - sgpns Avarohana - sndpmgrs. Suddha Rishabha, sadharana
gandhara, sudda madhyama, panchama, sudda dhaiivata and kaisiki
nishada are used by Dhanyāsi.

The angas are pallavi, anupallavi and charana. The pallavi and
anupallavi have full of solkattūs. Pallavi begins on madhya sthayi
panchama and it has six sangatis. There are raga bhāva sangatis in the
pallavi.

eg: \[ p \ n \ \hat{s} \ r \ s \ d \ p \] \[ m \ p \ d \ p \ g.. r \ s \]
dheem .... dheem... thomthana

The sanchara in the pallavi is from mandra sthayi nishada to tara
sthāyi rishaba. In the anupallavi the range is from mandra sthayi nishāda
to tara sthayi rishabha. The charana is long compared with anupallavi
and charana sanchara goes up to tara sthayi gandhāra
Anupallavi starts in madhya sthayi shadja and charana in madhya sthayi gandhāra. Pallavi and anupallavi begins on samvādi svaras. The words and jatis are added in the charana sahitya alone. The first four pādās consist of words and the remaining pādās contain jatis only. This is a beautiful tillāna in this raga.
Patnam Subramonya Iyer was born in 1845 as the son of Bharatam Vaidyanātha Iyer. Since his grand father Bharatam Panchanāda Sāstri, was also the Aṣṭhāna Vidwan of Serfōjee Maharaja of Tānjōre, he inherited his musical talents from early childhood. His first guru was his uncle Melattūr Ganapati Sāstrigal. He married in his 32nd year and has no children.

Patnam Subramonya Iyer was also known as Bēgada Subramonya Iyer because his unique ability to sing in this raga for days together. Sri Patnam Subramonya Iyer was once practising ‘Naabhitāna saadhaka’ in a house near a pillar. The pitch of the voice accidentally coincided with the frequency of the hall and the pillar and floor began to vibrate. The frightened inmates requested him to stop the Sādhana. He has also invented a raga known as Kadanakutūhalam and his pallavi in Simhanandana ‘tala is the longest of the talas of South India. His mudras were Venkatēsa or Venkitēswara which is sometimes prefixed by Adi, Sri or Varada. His ishta Devata was Ganapathi.

He has written more than 100 compositions including tillanas and vānas. Most of them are Madhyamakala kritis. His kritis are in Sanskrit, Telugu and Tamil. He is also known as the past master in the art of composing chitta svaras. His disciples were Ramnāthapuram Srinivasa

Iyengar, Tiger Varadācharyar and Mysore Vasudevacharyar. This Vidwan attained his eternal rest in 1902.

"Nija dāsa" Raga - Kalyāṇi Tāla - Ādi

Background of the incident

Once while some of his friends requested him to compose a kriti in Kalyani, he replied that Tyagaraja had already composed one and how can he compose a new kriti in that raga and after a rethinking he composed one more kriti in Kalyāṇi after one year.

Raga - Kalyani Tala - Adi

Pallavi

Nija daasa varada akhila jagadānanda

Anupallavi

Bhujagaa dhipa sayana bhoomija ramana
Aja purandaraadi vinutha sukhyātha

Charanam

Kousika Yaaga arithaadakadi samharana
Goutama sathi saapa mēkha sameerana
Rasa kōdanda khandana thureenā
ēna vamsaja Sree Venkatesa
Meaning

Pallavi

One who gives boons to all his devotees, the source of joy to all the worlds.

Anupallavi

One with the divine serpent Ananda as Couch, one who fascinates Sita, one who highly praised by Gods like Brahma, Indra and the like, the most eulogised.

Charanam

One who annihilates demons like Tādaka who had obstructed the yaga of sage Viswāmitra, one who became a sweeping wind to remove the cloud of curse of Ahalya, One who has skilled in breaking the Kōdana bow, One who hails from sun - race, the protective Lord of Sri Tiruppathi Venkiteswara.

This composition is in the raga Kalyani set in Adi tala. This is a two kalai composition. Kalyani is the 65th melakarta raga. Besides shadja and panchama this raga takes the chatussruthi rishabha, Antara gandhara, prati madhyama, chatussruti dhaivata and kākali nishada. In the sahitya part, the pallavi has one pāda, the anupallavi has two pādas and the charana has four pādas. Dviteeyakshara prasa can be seen in the pallavi and anupallavi
eg: Pallavi
    njā daasa
Anupallavi
    bhujagaa dhipa
    ajā purandarādi

in the charana Kousika yaaga
    Gouthama sathi

In the Anupallavi and charana there are antya prasas

Anupallavi
    bhoomija ramana

Charana
    arithaadakādi Samharana
    mekha Sameerana
    khandanadhureena

The sahitya is in praise of Sri Rama and prāsa beauty is sprinkled very little. Panchama varja prayogas beautify the raga Kalyāṇi. The pallavi has five sangatis. In the anupallavi the first pāda has two sangatis, the second pāda has also two sangatis but the charana has no sangati.

All the three angas start from 3/4 eduppu. Pallavi begins on madhya sthāyi nishāda. Anupallavi begins on tāra sthāyi shadja, charana begins on madhya sthāyi gāndhāra. In the pallavi sanchara is from manda sthāyi dhaivata to tara sthāyi gāndhāra. Raga chhāya sangatis are beautifully interwoven in the pallavi.
In Anupallavi the range is between madhya sthāyi rishabha to tara sthāyi madhyama. Sancharas are mostly in tāra sthāyi svaras. In the charana panchama varja prayōgas add beauty to the composition.

In the charana, sanchara is from mandra sthāyi dhaivata to tara sthāyi gandhāra. The composer’s mudra is seen in the last pāda of the charana as "Venkatēsa". This is one of the very standard kriti in the rāga kalyāni. The raga’s full bhava is revealed through this kriti.

"Intha kante" Raga - kannada Tala - Rupaka

Background of the Incident

His renowned kriti "inha kante" was composed as a prayer to God Śrīrāma to free him from the debts into which he had fallen. To his immense relief it was responded to by the Lord on the very day he called his disciple Vasudevacharya and taught him the kriti. He was in financial difficulties.
Raga - Kannada Tala - Rupaka

Pallavi

Intha kande kāvalenu
ē kashtamu thsaladārama

Anupallavi

Sundainanu na manasuku
Sukhamu lēka jēsi thivi gada

Charana

Puṭṭina nataṇundi ē
Poṭṭa saguṭe paniga
Beṭṭi nalugurilō nōdu
Guṭṭu bayalu jesī thivi
Itṭi gunamu galavadani
gatṭiga ne delisi konti
vaṭṭi mata leṭiki sree varada venkatēsvara

Meaning

My mind is never happy from my very birth my job is to fill my stomach. I am exposed to the public. Is this amount of sorrow not sufficient? should I suffer more ? when will I know you the various aspects of your divine play? why should I am employ futile words. Oh! venkitesa. His mudra is "venketeswara"

This composition is in the raga kannada set in Rupaka tala. It is the janya of 29th melakarta Dhīra sankarabharanam. Its arohana - avarohana is

sgmpmdns - s n s D p m G m r s
Besides shadja and panchama the svaras taken are chatusruti rishabha, Antara gandhara, suddha madhyama, chatusruti dhaivata and kakali nishada. It is an upanga raga.

From the sahitya point of view adyakshara prasa comes in all the angas.

Eg: Intha Pallavi
ingha Anupallavi

Adyakshara prasa comes in the first two padas as i and ē. The first letter comes as short i and second letter comes as dirgha ē. Dviteeyakshara prasa comes in the charana

eg: puṭṭina

Pallavi begins on madhya sthayi madhyama. It has three sangatis. Sangati progresses from the second pada of the composition of the
composition. Anupallavi starts from madhya sthayi panchama. Anupallavi has one sangati charana also begins on madhyasthayi panchama. Sanchara comes below up to mandra sthayi nishada. It is a simple kriti the mudra "venkatesa" comes in the last pada of the charana.

Eg: d n s g m r s  pallavi second pada  
   e - ka-shtamu
Sri. Ramnad Srinivasa Iyengar, popularly known as Poochi Srinivasa Iyengar, was born in Ramnad in 1860 to the parents of Narayana Iyengar and Lakshmi Ammal. He got his prefix name "Poochi" due to the humming sound of Beetle. But there is another version that it was due to coating his body with sandal paste. He was the disciple of Patnam Subramonya Iyer. He was also Samsthana Vidvan of Ramnad court.

He was a Vāggeyakāra par excellance. His varna in varāli raga and a Tillana in Lakshmīsa tala are noteworthy compositions. He was also one of the best Harikatha performer. His disciples are Āriyakkudi Rāmānuja Iyengar and Sālem Doraiswāmy Iyengar. He passed away in 1919 A.D.

Saraguna Pālimpa Raga - Kēdāragoula Tāla - Ādi

Background of the incident

He has a number of incidental compositions. Once he was slipped and fell and as a consequence sustained fracture. Since no amount of medicine could cure, he thought of composing a kriti beginning with Saraguna Pālimpa in Kēdāragoula raga and prayed to Lord Venkatēswara for rescue and sang it a number of times and was at last cured.
Raga - kedaragoula tala - Adi

Pallavi

Saraguna palimpa samayamura neeku
sari - evarunnanura - sarasija netra (sara)

Anupallavi

varaguna - cheshadri - varada venketesvara
vanaja - sambhananuta - varamu - losagi - nannu (sara)

Charanam

satha dhritha - poojitha - gajarajudu - mora-
lidaga - anukrahimsateda--
athi - vedajendina - parama bhaktu lagu
prahladinni - mununee - brova teda
manmatha - janaka maharshamunaku
nikeththana - mahaneya - srinivasa - ninnu
sathkatha - lanu vini - ninnuvedi tini-
manasu karaginivu - nadu sankatamula dirchi (saraguna)

Meaning

Pallavi

It is the right time to protect me. Who else is there equal to you.
O! Lotus eyed God, protect me.

Anupallavi

Oh! Venkitēsa! Whose shrine is on the top of the hill, who is always keen in blessing (from whose naval Brahma appears) give me boon.
Charanam

All the four quartettes (all devatās and others) worship you. When the elephant pleaded didn’t you save him? Didn’t you saved that Prahlāda who was your devotee. Rishi like Manmatha, Janaka also worship you. O! great Lord Śrīnivasa! I have come to you. Show pity on me, be kind towards me and relieve me from all worries.

This is a Maniprāvāla kriti. The language used is Telugu and Sanskrit and is in the raga kēdāragoula Adi tala. There are three divisions pallavi, anupallavi and charana. The charana is longer compared with pallavi and anupallavi. Music is in slow tempo.

Its Arohana - s r m p n s
Avarohana - ś n d p m g r s

This is the janya of 28th melakarta Harikambhoji, and is a Murchanākāraka janya raga. Its svaras are shadja, chatusruti rishabha, antara gandhara, suddha madhyama, panchama, chatussruti dhaivata and kaisiki nishada. It is an upānga raga. ri and ni are the raga chhāya svaras.

In the sahitya part the pallavi and anupallavi have two pādas each and the charana is large and has eight pādās. Dviteeyākshara prasa comes in the pallavi like Sa ra guna
Va ra guna - anupallavi
adyakshara prasa is seen in the anupallavi as Varaguna Vanaja
antya prasa comes in the charana

like himsaleda
brovaleda

From the musical point of view the first pada of the pallavi has four sangatis, the second pada has two sangatis. The three angas start from 1/2 aksharakala. In the pallavi range is from mandra sthayi panchama to tara sthayi gandhara. This composition is sung in two kala. The pallavi is long and the sangati progresses slowly. Full raga bhava sangatis are beautifully blended in the pallavi.

Eg: the last pada of the pallavi

\[ r m p n s i m g \ i g i s n d p ; \] \[ m p n s i g i r \]
Sarieva ru-nna - nura -- sa - ra - si - ja - - ne - - - - - - thra

Visesha prayogas like \[ i s n d p j i s n d j d n p p m m g g r \]
Sarasi - ja ne - - - - - - - - - - - - thra - - - - - -

The sanchara in the anupallavi is mostly in the tara sthayi svaras. In the anupallavi the first pada has three sangatis and the second pada has one sangati. In the anupallavi the sanchara progresses from Madhya sthayi shadja to tara sthayi dhaivata as

\[ m p n s i g i r i \] \[ \i j m g i m g i s s i n i s n d p p \]
se - - - sha - drl - va ra - - - da - - ve - nka - te - - svara

After the anupallavi there is a beautiful chittasvara of four avartas. Its sanchara is from mandra sthayi madhyama to tara sthayi madhyama.
Charana is long compared with pallavi and anupallavi. There is no sangati in the charana. Charana begins on Madhya on Madhya sthayi rishabha. There are special prayogas in the charana.

eg: third pada in the charana
\[
\text{p)dsd) mg)ssrmr mg g)mr} \\
\text{ve-da-jen thi na pra--hta da--ni-nnu-vo}
\]

The range is from mandra sthayi nishada to tara sthayi madhyama. Mostly sancharas are in the Madhya sthayi svaras. The mudra Sreenivasa is seen in the sixth pada of the charana. After singing the charana, chittasvara will repeat. This is a very popular kriti in this raga.

Kedaragoula is the bhakti rasa pradhana raga. This raga which inspires devotion is very suitable for this kriti.

"Sree Venkatesam" Raga - Todi Tala - Rupaka

Background of the incident

Once while on his way to Madras met with an accident and was injured in his leg. Doctors advised him that the only remedy was operation. But he was not prepared to force the operation. He was much moved and prayed and composed a composition Sri Venkitesam in Todi in praise of God Srinivasa. He was relieved of the pain and sang it for a number of times and was cured from the disease very soon.

Raga - Todi Tala - Rupaka

Sree venkatēsam - varam - chintaya ml
bhavaharam - sathatham (sree) (sree)
Anupallavi

devendra - vinutam deenadayakaram

dheeragra ganyam - devadi dévam (sree)

Charanam

marajanakam - mādhava na makam

maraga dānkam - madhura bhashinam

sarasanaetram - sathva gunathmakam

tharaka charitram - dythya samharinam

sreerama sahitam - sree chakra darinam

sreenivasa sēsha pōshakam

madhyamakala

neerajāsananutha padam nāradadi gunaspadam
ghōra pāpa haranamudam - vāranārdhi hara varadam

Meaning

Pallavi

Sri Venkatesa, Oh! Supreme Lord! Meditate on you the one who destroys worldly sorrows.

Anupallavi

One who is eulogized by Indra, one who showers mercy on the grief stricken, one who is considered the foremost among the brave the foremost among the celestials.

Charanam

Father of Cupid (Kamadeva) one who is addressed as Madhava, one with emerald green complexion, one who speaks sweetly, one with
the eyes as beautiful as lotus petals  Oh Lord Vishnu, with the noble
virtues, one who ferrys people across the ocean of Samsara, one who
annihilates the demons one who is always with Goddess Lakshmi one
with the divine sree chakra in his hand, one in whose heart dwells
Goddess Lakshmi, Oh, Srinivasa, the most auspicious name of Lord
Venkatachalapati of the seven hills, Tiruppati.

Madhyamakala

One with the Lotus feet ever praised by the Lord of creation,
Brahman, one who is the attributes of sages like Narada, one who
rejoices in wiping out terrible sin, one who rescued the elephant
gajendra from peril and blessed him. Oh! Lord I worship you.

This composition is in the raga Todi set to Rupaka tala. It is a
chouka kala kriti. It is composed in Sanskrit language. The angas are
pallavi, anupallavi, charana.

The pallavi and anupallavi also have two padas but the charana is
long and has six padas and madhyamakala has four padas. In the
charana antyakshara prasa beauty occurs at the end of each avartas.
For eg:  naamakam
         bhaashinam
         athmakam
         haarinam
         daarinam
In the charana Adhyakshara prasa comes as:

Marajanakam
Maragadankam

Dviteyakshara prasa comes in the charana also

Eg: maara
   maara
   saara
   thaara
   sreera

In the madhyamakala sahitya the word dam comes in all the
padas as antya prasa.

nutha padam
gunaas padam
harana mudam
hara varadam

Dviteyakshara prasa also comes in the madhyamakala sahitya like

Third pada ghorā papa
Fourth pada varanardhi hara

The pallavi has two sangatis. It starts in madhya sthayi shadja,
Anupallavi in Madhya sthayi dhaivata and charana in madhya sthayi
madhya. All the three angas start with sama eduppu. Panchama varjya
prayogas add beauty to the kriti for eg: the first pada of the pallavi
There are two sangatis in the anupallavi. In the anupallavi also panchama varja prayogas are present. In the pallavi sanchara is from mandra sthayi dhaivata to tara sthai shadja. In the anupallavi sanchara is from madhya sthayi madhyama to tara sthayi madhyama. In the charana, the sahitya has no sangati. The composer's mudra Srinivasa is added in the charana sahitya. The madhyama kala has four padas. In the madhyamakala there is no panchama prayoga. Panchama varjya prayogas add beauty to this kirtana.

Eg: in the third pada
\[
\text{Kho - ra pa - pa ha ra na mu dam}
\]
madhyamakala, fourth pada
\[
\text{Sree - ra - ma - s a - --- - --- - hi - ra - --- - ka -}
\]

This is one of the most standard compositions in Todi. The raga's full beauty is brought into focus in this composition. The composer's mudra Srinivasa comes in the last pada of the charana.
"Kavadi chindu" Raga - Anandabhairavi  Tala - Adi

Background of the incident

Once he composed a "Kavadi chindu" in Anandabhairavi raga in praise of God Muruga on the occasion of a marriage in the Maharaja’s court. After hearing this the Raja gave many presents to him.

"Kavadichindu" Raga - Anandabhairavi  Tala - Adi

Pallavi

1. valliyin - kalyanam athai - nane - cholla -
   alliye - koduppar - arulthane (antha)
   valliyan mohathal manam
   minchiye punaththil - chenra
   (thuyya - marukaiyya)
   (thuyya - murukaiyya)

2. thathaliththu - meththa - manathenki - vayathanai kizhavan pol - thadi - thanki = (chiru)
   thaiyyalām - valliyai - nādi
   maiyalal - thekam - thallādi
   (ninran - thinai thinran)
   (ninran - thinai thinran)

3. venkaimaramaki ninra - vele - unnai
   vendinen - kadaikan - par - evvel (elam)

* Chintu is a highly popular form of folk music. It consists of several stanzas. The music of the different stanzas will be same. Kavadi is a decorate stave of wood with an arch.
Meaning

If I describe the wedding of Valli in song.

1. (Lord Muruga)
   He will shower His grace on me. Enticed by the beauty of Valli Muruga lost his mind to her and went to the corn field.

2. With a shaking body and an aching mind, Muruga walked like an aged man with the help of a walking stick approached the attractive Valli, lost in love.

3. Then O! Lord, you became a vengai Tree I seek thy mercy. Bless me with your graceful sight. O! Muruga who was the hunter, indicated by Narada, the sage.

4. O! Subramonia you who are praised by everyone on this earth and is the noblest and the most suitable groom for the virtuous Valli. You wedded Valli when the Trinity and the Devas showered flowers on you both - Velan who is favourable to His devotees.
This is a folk type composition in Tamil language. It is composed in the raga Anandabhairavi set in Adi tala. It is the janjya of 20th melakarta Nathabhairavi. Its Arohana - Avarohana s g r g m p d p ś - ś n d p m g r s. A bhashanga raga. The foreign note tivra dhaivata comes in the first pada of the pallavi itself. p ) p ) p ) m p d, ) d, p p m

Ka - lya - - nam - - - a - thai -

Many folk tunes are available in anandabhairavi raga. It is very apt raga for this folk type form. The Adyakshara prasa beauty comes in the pallavi itself

Valli yin kalyanam
Valli yin mohathal

The Antya prasa also occurs in the pallavi itself

athai nane
arul nane

In the second part Antya prasa occurs

nadi
thalladi

In the third part Adyakshara prasa occurs as

venkai
vendi

In the fourth part Adyakshara prasa comes as

bhoomiyil
bhoothale

Antya prasa occurs like

muvarum
thevarum

The sahitya is very simple. There is no divisions like pallavi, anupallavi and charana. The first and second pada have two sangatis each. There are four stanzas, each stanza has four padas. Each stanza
start with madhya sthayi panchama. The music also is very simple. The range is from mandra sthayi nishada to tara sthayi rishabha. Janta svara prayoga comes as - - - p d s n n d d p

Vishesha prayoga s r g r g

thu-yya --

Vishesha prayoga comes in the pallavi as p d, d, p

Eg: p ) m p d, d, p p m

Kalyanam a - thai
DHARMAPURI SUBBARĀYAR

Not much is available about the life history of Dharmapuri Subbarāyar. He was a smartha brahmin and his father was Venkatarāyar. His wife was Mahalakshmi ammal and his father-in-law chandramouleswara who is one of the known expert of pallavi svara elaboration of the times. Veena Dhanamal was his close friend. He met him at Tiruvottiyur where both were guest of vizhianagaram Maharaja.

He started as a Clerk in the Taluk Office at Hosur, the constant encouragement given by his father and uncle raised his inborn taste in music and study of the language Telugu.

His main contribution to the music world is Javalis. He has composed Tillanas also. His Javalis in praise of H H Chāmarajendra Woedyar of Mysore and few on Kumbhakonam Balamoni who was the beautiful reigning queen is very famous. It is said that Veena Dhanammal knows 60 number of his Javalis. His mudra "Dharmapuri" can be seen tagged Sri Gopala, Venugopala in his songs. Only one incidental composition has been analysed here. He attained the lotus feet of God on an Ekadasi day.

Javali "Prana Sakhuditu" Raga - Senjurutti Tala - Adi

Background of the Incident

Dhanammal and subbarayar were close friends. He left Madras for Dharmapuri promising Dhanammal that he would return as early as
possible. But due to unforeseen circumstances, he was able to return to Madras only after an interval. On reaching Madras he was informed that Dhanammal was having very hard times and this moved him very much and immediately he composed a Javali which was priceless in its content and meaning and gifted to Dhanammal.

Raga - Senjuruti  
Tala - Adi

Pallavi

Sakhi praana sakudu iṭṭu jēsena

Charanam

1. Idhigo Vacchedhani hithavuga māta ladi
   Aladhaani nīdu cherene
2. Nana viludhuni porulaku pilachite Vādu
   Anarani maata ladane
3. Munu nannu kalasi marmamu lerigina
   dharamapuri vāsudu marachene

Meaning

Pallavi

Sakhi, O! my friend, see what my beloved has done.

Charanam

1. He told me lovingly, that he will come to me in a few minutes, but see he has gone to her.

*Glimpses of Indian Music by Gowri Kuppuswamy, M. Hariharan Page No. 24.*
2. When I called him to my place, he insulted me with so many words.

3. One who has met me. One who knows all mysteries, that Dharmapuri resident (that person of Dharmapuri) has forgotten me.

This Javali is in the raga Senjurutti, Adi tala. The language is in Telugu. There is only pallavi and three charanas. The sahitya of the pallavi has one pada and each charana has two padas.

In the sahitya of the pallavi there is an anuprasa eg. Sakhi - Sakudidu Adyakshara prasa can be seen in the charana

Alathaani nidu Second pāda of the first charana
Anarani maata Second pāda of the second charana

This raga is also called senjurutti. Janya of 28th melakarta Arohana - Avarohana ṣ r g m p d - d p m g r s ṣ ṇ ḍ. It is a Nishādantya raga and the Svaras taken are shadja, chatussruti rishabha, antara gandhara, suddha madhyama, panchama, chatussruti dhaivata and kaisiki nishada. Bhashānga raga.

The pallavi has five sangatis. Pallavi and charana starts after 1/2 aksharakala. In the pallavi bhashanga notes are added like s r g ṭ - - sa - kh i
In the pallavi sanchara goes from mandra sthayi panchama to madhya sthayi nishada. In the charana range is from mandra sthayi dhaivata to madhya sthayi nishada. In the charana the first pada has two sangatis, the second pada has also two sangatis. The most raga bhava sangatis are seen in this kriti. Composers mudra Dharmapuri is seen in the last pada of the third charana.