CHAPTER VI

6.0 TRANSCRIPTION of Audio visual DVD

DISC CONTENTS

DISC 1

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a) Thodi
b) Abheri
c) Abhogi
d) Mohanam
e) Reethigowla
f) Sahana
g) Huseni
h) Rasikapriya
i) Dwijavanti

Track 2
Tanam Examples in Ragam Shankarabharanam

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b) Ashwa Tanama
c) Gaja Tanam
d) Aja Tanam
e) Markata tanam
f) Mayura Taanam
g) Kukkuta Tanam
h) Manduka Tanam  

i) Vakra Tanam  

j) Gambheera Tanam  

k) Vidyut Tanam  

l) Vadya Tanam  

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n) **DISC 2**  

Track 1 - Musical Compositions  

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b) Sabapathikku  

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d) Parvathi Nayakane (Charanam)  

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**DISC 3** -  

Track 1 - Magnum Opus Compositions  

a) Mayamma  

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c) Koniyadina Napai  

d) Samana Meveru  

e) Raghuvara (Charanam –Neraval)

**DISC 4**  

**Track 1** Pallavi Examples  

a) Kokila priya ragam and talam  
   (Talam = 24 aksharas comprising of 1 guru, 1 laghu and 1 plutham)  

b) Ragavardhani ragam & Ragavardhana Talam  
   (19 Aksharas comprising: 2 drutham, 1 anudrutham, 1 drutham, 1 laghu, 1 plutham)  

c) Raga Sucharitra  
   (1 Guru, 2 laghu, 1 kakapadam)  

d) Saveri (2 pallavis- tisra triputai & Chatusra triputai & tisra Gati)  

e) Bhairavi ((4 kalai pallavi)  

f) Kamboji (Khanda jati triputai & Khanda Nadai pallavi)
THE ACTUAL TRANSCRIPTION

Introduction

Having discussed the constituent elements of a Raga alapana and how it is handled, in section 5.0 ibid, the audio-visual section presented by the author and his team of disciples shall follow:

VOCAL – Sangeetha Kalanidhi T.V Gopalakrishnan
VIOLIN - S Varadarajan
Mrdangam – V Suresh

The presentation shall exhibit and give impromptu commentary on the relevant aspects of layathwam. This commentary has been recorded in the transcription that follows, for the ease of audio-visual prevue. The concise post-performance analysis shall be given in chapter 8.0.

Following an indepth look at 9 major raga alapanas, we go on to discuss the other 4 main areas of Karnatic music: Tanam, Magnum Opus Compositions, Neraval, Ragam Tanam Pallavi, and lastly the minor compositions.

DISC- 1

Track-1

6.2 Raga Alapana

6.2.1 Thodi

This raga is an iconic melodic superstructure in Karnatic music, which has attained the peak of aesthetic maneuverability, unparalleled by any other scale in the annals of musical history. It has all sudha swaras. These flat notes are universally appealing as can be observed from its qualitative use in Egyptian, Arabian, Spanish, East European, Scandinavian and Indian folk music. It is the 8th mela raga – Hanuma Todi. Its counterpart is known as raga bhairavi in Hindustani music. The individual notes of raga thodi are very colourful as they are flat notes and the panchama varjya sancharas give rise to beautiful aesthetics. Thodi has been popularised by the trinity and later composers. We shall give a rendition of Todi highlighting the layathwam aspect.
After rendition:

We can observe that subtle changes occur in kalapramana (tempo web). During the alapana the tempo creates different layers of Layathwam through the forays (sancharas) in mandra sthayi – vilamba, madhya sthayi –vilamba/madhyama, and tara sthayi – a combination of vilamba, madhyama and druta. With the use of different gamakas like Jaaru, sthayi, namitham, misritham etc, the subtle variations of layathwam can be noticed.

After the peak of the alapana, it winds up it reverts to a similar aesthetic to its opening phrases. This format delineated above is applicable to all major sampurna ragas, with marginal adaptations.

6.2.2 Abheri and Devagandharam

Abheri is an audava-sampoorna raga. In earlier times it was known as a janya of natabhairavi – the 20th melakartha. There is a gramophone record of Musiri Subramanya Iyer, where raga aabheri is sung with a suddha dhaivatham. For the last 7 decades however, the raga has been sung with the chatusruthi daivatha. The beautiful composition of Saint Tyagaraja “Nagumomu ganaleni naa jali telisi” popularised this raga. Today abheri has found support in all the other musical systems like the contemporary music, film music etc.

There is a rare raga in hindustani music called ABHERI with a similar scale and a komal dhaivatha. However Raga ‘Bhimplasi’ which is very popular has the same swaras of the present Karnatic Abheri, but its aroha avaroha and sancharas are different as will be shown in demonstration. “. One can notice the elevated tempo in Abheri as opposed to Bhimplasi, when the two ragas are sung in tandem.

A different aspect of layathwam is evident the handling of the raga DEVAGANDHARAM from the Deekshita tradition, where the same swaras of aabheri are used; but prominence is given to the Gandhara. This is the reason the raga is called “Devagandharam”.

6.2.3 Abhagi

A very well known raga janya of karaharapriya and an audava raga. Abhagi is very popular in Hindustani music and is known as Abhogi Kaanada.

This raga is known for bhakti and rakti rasa which is very well brought out by saint Tyagaraja in his composition – “nannu brova neeku”, and another Tamil composition composed at the behest of Tyagaraja, by “Gopalakrishna bharathi” – ‘sabapatiku’. Both these kritis have raga bhava and rasa bhava creating intense bhakthi and rakti rasa. To deal the raga properly, the flow of the swaras are to be understood – the dynamic use of laya is essential to bring out the full splendour of this raga.
6.2.4 Mohanam

It is very interesting to know that raga mohana has existed in world music for more than 5000 yrs. It is the major scale in Chinese is quite prevalent in other music systems. Mohanam has been popular in Indian music for many centuries known in the north as Bhupali. It is a pentatonic scale. Various other ragas are obtained by modal shift of sruthi beda such as madhyamvathi, hindolam, suddha saveri, suddha dhanyasi etc. Because of the consonantal notes, the derivative modal shift ragas always sound beautiful. However they require a totally different approach in layathwam to bring out their latent beauty.

The trinities have composed many songs which are beautiful and endearing to the heart in Mohanam, where the layathwam varies according to the ethos of the composition.

6.2.5 Ritigowla

Ritigowla is a very special rakti raga in Karnatic music. In a performance, the greatness and scholarliness of a performer is evident in their ability to sing rakti ragas. And in this particular raga the rakti rasa is very intricate, challenging the dexterity of the artist.

The demonstration shows how this Raga’s unique vakra arohana and avarohana, is completely dependent on layathwam to bring about its grandeur.

6.2.6 Sahana

It is a wonderful rakti raga in Karnatic music. It is a Janya of Harikambodhi - 28th mela, but it does not resemble Harikambodhi in any way, because of the ingrained layathwam. The notes in ascending and descending scale do not follow a strict progression. Hence the note phrases contain such vakra phrases, lending a unique beauty to this rāgam. Though it is a sampoorna rāgam, the vakra scale means it is not considered a melakarta, as melakarta rāgams must have strictly ascending and descending scales. The vakrathwam in any raga lends scope to interplay of layathwam. Especially in Sahana, it is very obvious.
6.2.7 Huseini

As the name implies this raga is an import from the north. All seven notes are used in the arohana and avarohana. But the raga can’t be performed in arohana and avarohana patterns alone. It is only through sancharas that the raga lakshana can be delineated. Tyagaraja and Dikshitar have created many eclectic compositions in this raga. There are also many sringara padams and javalis due to its emotive potential and its rakti-filled sancharas. These emotional statements are dependent on manipulative layathwam.

6.2.8 Rasikapriya

A Vivadi raga and the 72nd mela raga. All the swaras in the raga are tivra swaras. There are compositions from Muthuswamy dikshitar and Kotiswara Iyer in this raga. I have used it extensively in fusion concerts because of its blue notes (as they are called) ie flats and sharp notes.

6.2.9 Dwijavanti

The alapana series concludes with the raga dwijavanti, immortalised with compositions of Muthuswamy dikshitar and Gopalakrishna Bharathi. It is known as “Jaijaivanthi” in hindustani music. This raga has both anthara gandhara and sadharana gandhara. It is a sanchara oriented raga and a rakti raga, very popular in the sopana music of Kerala. This raga has its own individuality.
The world of tanam invites the attention of all serious connoisseurs of this great music. Tanam has existed from ancient days in all musicological works such as in Tamil, Sanskrit, Telugu, etc. In the word tanam, “ta” stands for ‘shiva’; “a” for ‘brahma’; “na” for ‘Vishnu’. So like pranava omkara, tanam exhibits the essence of music along with the swara, laya, pada, and also avadhana which is a creative aspect of singing.

It is anibadha singing with the flow of rhythm in an organised manner. In my demonstration I am going to have mridangam as a rhythm guide for sarvalaghu so that the interaction between different jatis and gatis will be easily recognisable.

There are many varieties of tanam – resembling the movement or flow of the bhava, the impression of animals like elephant, horse and birds etc and also it can represent the movements of human beings and different ways the notes swing.

Varieties of tanam that imitate animals etc:

1. ashva taana’ (movement of a horse),
2. gaja taana( movement of an elephant),
3. aja taana (way goats make their sounds),
4. markada taana (movement of monkeys - swinging ) ,
5. manduka taana (a frog’s movement),
6. mayura taana (a peacock’s sound and movement)
7. kukuda taana (the sounds of a hen),
8. vakra taana (a zig-zag movement of swaras),
9. misra taana (a mix of various taana styles),
10. gambhira taana ( sung with majesty),
11. maalika taana (taana in different ragas like a garland) ,
12. vidhyut taana (very fast tanam – like that of electricity) ,
13. vaadya taana (tonal imitation of an instrument),
14. maanava taana (representing human speech and organized movement).

These are the known varieties. Some more may arise in the future as music evolves.

**DISC -3**
**TRACK- 1**

### 6.4 MUSICAL COMPOSITIONS

Now we are entering the realm of musical compositions – i.e layathwam in musical compositions. Here we discuss the effect of layam with respect to the development of a kriti, the embellishment of the “tanam and pallavi” – and finally its contribution in “neraval” singing and “swara prastharam”.

As compositions go, Karnatic music perhaps has the largest number of different forms of music including the swarajathi, geetham, varnam (tana varnam, pada varnam and ragamalika varnam) kritis of many varieties – like the pancharatna kritis, navavaranam, navagraha kritis, and the magnum opuses of great composers in different languages. These are magnum opuses because such kritis demand great attention and focus in exposition.

The raga aspects: the kriti’s structured sangathis, how the raga, sahithya, laya, and bhava go together, all require a certain mastery of layathwam. For all these structural, or should I say infrastructural components, the layam is paramount. It is only because of the refinement of layathwam in kritis, they become great.

**Concert Format**

In olden days, a concert rendition could be divided into its major parts. The first part being ragam, kriti and its swara kalpana; the second part being the ragam, tanam, pallavi. The third part included Bhakthi padalgal, padam, javali, virutham (which in kannada is ugabhoga), kavadichchindhu, thevaram, thiruppugazh, and thillanas, etc.
Dance compositions

Thillanas started from the late 17th century, originating from the “tarana” of Hindustani music. The “Javali”s – an off shoot from thumri – were originally for the dance style that came from the Lucknow king, “Nawab Wajid Ali Shah”. Later it came to south India. We, the south Indians, created javalis’ of our own; the great dancers of the south also made wonderful contributions in this genre.

All these musical forms get their identity not only from the composition format, but also through the structural layathwam within that format, which makes them interesting and illuminating.

Composition Examples

I shall begin with the great composition of Shri Muthuswamy Dikshitar – “Vathapi Ganapathim” in raga “Hamsadwani”. This song originated at kamalalayam in Thiruvarur. I am very happy to acknowledge my guru Chembhai Vaidhyanatha Bhagavathar here. Almost all his concerts would start with “vathapi ganapathim”, resulting in its huge popularity.

The composition is in Sanskrit. It gives a total explanation of the concept of “Maha Ganapathi”. As the song progresses “Vathapi Ganapathim Bhajeham”, explains the overall greatness of Ganapathi. The charanam describes the origin and what “Mahaganapathi” stands for.

The laya aspect in the composition is wonderful. Madhyamakala sahithya is included after the anupallavi for one avartham, and again after the charanam for two aavarthams, which is superbly structured.
Ragam:- Hamsadhwani
Talam :- Adi
Composer : Muthuswamy Dikshitar

Pallavi

Vatapigaṇapatiṁ bhajeham
varaṇasyaṃ varapradāṃ śri

Anupallavi

Bhutadi saṃsevita charaṇam
Bhutabhautika prapancha bharaṇam

Madhyamakalam

Veetaragiṇaṃ vinatayoginam
Viśwakaranaṃ vighnavaranam

Charanam

Purakumbhasambhavamunivara
Prapoojitāṃtrikonamadhyaagatam
Muraripramukhadyupasitam
Mooladhakṣhetrashthitam
Paradicatvarivagatmakam
Prañava-swarupavakratuṇḍam
Nirantaromaṇnikhilachandrakhaṇḍam
Nijavāmakaravidhrtekshudaṇḍam

Madhyamakālasāhityam

Karambujapaśabeejapooram
Kalushavidoorambhootakaram
Haradigurughatoshitabimbam
Haṃsadhwanibooshitaherambam
This song became popular in the early 20th Century.

It was fine tuned for public performances by my Guru Chembai Vaidyanatha Bhagavathar. The layathwam in this song is very imposing constructed in the Madhya drutha laya with ornamental Sangathis in the pallavi, the song is a very pleasing opener. With a seemingly slow tempo the Anupallavi leads to a tempestous madhyamakala sahityam. The charanam extols the Ganapathi tatwam etc.
Ragam :- Abhogi
Talam:- Rupakam
Composer: GopalakrishnaBharathi

Pallavi :
Sabhapathikkuvuru deivam samanamaguma – thillai

Anupallavi:

Krupanidhi ivaraippola kitaikkumo indha tarani thanile

Charanam :

Orutharam Shiva chidambaramendru Sonnal podume
Paragathikkini veru punniyam panna venduma
Ariya pulaiyar muvar padam adaindarendre puranam
Arindhu solla kettom Gopalakrishnan padum thillai

The story of the song is very well known. (Gopalakrishna bharathi meeting with Tyagaraja et all ). Set to Madhya vilamba laya , the song comes out very evocatively through the soulful melodic flow of Abhogi and non intrusive rupaka talam just keeping rhythmic company for the out pouring of bhakti” Oru tharam Siva Chidambaram endru sonnal podume”. There is no need for heavy beating of tala .Just one flow of music and emotion.
Ragam: Hemavathi  
Talam: Adi  
Composer: Dikshitar

**Pallavi:**

Sri Kantimathim Shankara Yuvathim  
Shree Guruguha Jananeem Vandeham

**Anupallavi:**

Hreemkaara Beejaakaara Vadanaam  
Hiranya Manimaya Shobaa Sadanaam  
Paaka Shaasanaadi Deva Vinutham  
Parashuraama Natha Hima Shaila Suthaam

**Madhyamakala Sahityam**

Shuka Shounakaadi Sadaa raadhithaam  
Shuddha thaamraparnee thatasthithaam  
Shankadyashtothara Sahasra kalashaabhishekam  
Modaam Surahithaam

Hemavathi ragam is rather new to the concert arena. This song of Dikshitar made this a popular raga and lend much scope for raga alapana, neraval, RTP etc.  
Set in vilamba Madhya laya, layathwam is quite apparent in the pallavi and the madhyama kala sahityam.
Ragam : Shanmughapriya  
Tala : Adi  
Composer : Papanasam Sivan

Pallavi
Parvathi nayagane saranam ,  
Paramasiva, karunakara sambho

Anupallavi
Sarva Bhoumane Sankarane,  
Kailasavasane Chandra sekarane

Charanam
Nee marvathu yenai aal jagadeesa,  
Nin thirunamam en naamarvathu,  
Thaaimaravaal ilam sei maranthalum  
Tharakam verevar deena saranyane.

The legendary composer known as Tamizh Tyagayya has brought in the exquisite rakti and grace of shanmughapriya and Saivism into this composition. Layathwam has an easy flow with the intertwined essence of the ragam through the lyrics.
Ragam: Margadesi
Talam: - Adi
Composer : Diskhitar

Pallavi :-
Mangala devathe paradavathe
Mangalam bhavathu natha devathe

Anu Pallavi: -
Angaja purakala vairi vihite
Anaadi vidyaa prapancha rahithe

Madhyamakalam:-
Pungava guruguhadi mahite
Sathsanga margadarshitthe surahithe

Muthuswamy dikshitar has magically simplified the twisted arohana and avarohana of Marga desi raga and given a unique jewel on Goddess Shakti .
All the sweeps and turns depict the layathwa.
6.5 MAGNUM OPUS COMPOSITIONS

Magnum opus compositions are those which stand out as the greatest works of our greatest composers. These compositions have a lot of special aspects built in to them, such as structured sangathis, evocative sahithyas, exceptional musical content, and so much of the creative impulse of the composer, immortalized through the creation of such compositions. They have lived in the hearts of so many bhagavathas; performers, and in the hearts of so many listeners (Rasikas) also.

The special aspect here, is the inbuilt flow of layathwam in the song, expressed through the sahithya, the raga bhava, the sahithya bhava etc. Without layathwam, it is impossible to bring the sahithya to life musically. Furthermore, the creation of so many sangathis and evocative phrases is not possible without Layathwam.

We take up the following immortal compositions categorizing them as Magnum Opus Compositions.

a) Syama sastri’s Mayamma
b) Dikshitar Sri Subramanyaya Namaste
c) Veena Kuppayyar’s Koniyadina Napai
d) Tyagaraja’s Samanamevaru
e) Tyagaraja’s Raghuvara
Ragam : - Nattakuranji  
Talam: - Adi  
Composer : Syama Shastri

**Pallavi**
Mayamma Nannubrovavamma mahamaaya uma

**Anupallavi : -**
Satyananda Sananda Nityananda Ananda Amba

**Charanam**
Shyamakrsnajanani taamasamela rave devi  
Shyamale neelotpale himachalasute suphale shive

**Madhyamakala Sahityam**
Madhavadivinute sarasijaksi Kanchikamaksi  
Tamasamu seyakaramma marakatangi mahatripurasundari  
Ninne hrdayamu pattukkonna

Syama sastri has digressed from his usual composing style, to the normal style of 2 kalai kritis favoured by Tyagaraja and Muthuswami Dikshitar. The impression you get when you hear mayamma for the first time, is the normal Madhya druth laya 2 kalai kriti. But in actual rendition, the uniqueness of Syamasatri opens out in the charanam. The charanam leads to the madhyamakala sahityam – madhavati vinute- which emerges as an ideal place for vilamba and madhyama laya bringing out the beauty of Nattakkurinji.
**Ragam : Kambhoji**
**Tala: Tisra Ekam**

**Pallavi:**

Shri subrahmaya amaste namaste  
Manasija kotikoti lavanyaya deena sharanyaya

**Anu Pallavi:**

Bhoosuradi samastajana poojitabja charanaya  
Vasuki takshakadi sarpa svaroopa dharanaya  
Vasavadi sakaladeva vanditaya varenyaya  
Dasajana abhishtapradha dakshatara agraganyaya

**Charanam:**

Tarakasimha mukha shoora padmasura samhartre  
Tapatraya harana nipuna tatvopadesha kartre  
Veeranuta guruguhay ajhnanadhvantasavitre  
Vijayavalli bhartre saktyayudha dhartre

**Madhyamakalam:**

Dheeraya nata vidhatre devareja jamatre  
Bhooradi bhuvana bhoktre bhogamoksha pradatre
Ragam :- Kamboji
Talam:- Adi
Composer : Veenai Kuppayyar

Pallavi
Koniyaadina napai kopamuseyamera

Anupallavi
Ninnu minchina daivamu ledani
Nirantaramu nee keertini ento

Charanam

Baludau markandeyuni bhaktiki santasilli vegame
Kaluni noka padamuntunimi karunincitivi adigaka
Kala koota pada sairimpaka kratu bhujulella kodi
Chalanee to moralidi vedukonna chirakalamunu mringina

Madhyamakalam
Neelakanta shree kalahastisha nikhila loka bhuda janapalana go-
Paladasa duritavana kutara paraatpara dayaakara yani ninu
Sri Subramanyaya namaste of Dikshitar and Koniyaquina na pai of Veenai Kuppayyar are two immortal compositions in Kamboji which cannot be described in words. They have to be sung or heard and savoured. The entire shanmuga mata has been technically musically and aesthetically knitted together by Dikshitar. This song cannot be rendered without the emotional involvement of any performer.

Belonging to Tyagaraja parampara, Veenai Kuppayyar has extracted the maximum emotional value of telugu, to create this colossal song with the cascading sangatis in the pallavi and the plaintive appeals in the anupallavi and charanam. A musician has to have infinite dexterity and vocal stamina to render this song with essence of completeness. The “Neelakanta sri kalahasteesa nikhila loka janapalakaa!!
Gopaladasa duritavana kutara !!!!
paraatparaa !! dayaakaraaa!! yani ninu koniyanina na pai kopamaa !!!!
Saint Tyagaraja

Tyagaraja has been reserved for the latter part because he is the epitome of a complete musician. He was a sainted bhakta, but also an ardent student of music as an art and a science. His compositions demonstrate the fact that he was a consummate performer of vocal music. They also exemplify the ultimate goal of music as Nadopasana leading to transcendental bliss while still living. Whenever we speak of him we talk about his bhakthi towards Rama, and his devotion. However, through his compositions he towers above all, as an unparalleled musician in Karnatic music.

To understand his contribution, it suffices to observe that so many ragas exist today with only one Tyagaraja kriti, especially in vivadi ragas like Ganamurthi, where he shows how a vivadi raga can be sung with appeal.

Tyagaraja is so courageous, so bold, and so creative. 100’s of compositions remain in vogue from the 1000’s he created. He created so many sophisticated sangatis in kritis which proved his command of layathwam.

Now, the kritis taken up are “Rama nee samanamevaru”(which has been my family’s special rendition for many generations) and Raghuavara in Pantuavarali – my Guru’s favourite song for extended Neravals and Swara Kalpana. In performance, the rhythm must flow in unison with the sahithyam. Therefore the accompanists must understand the intricacy of the composition’s innate layathwam.
Ragam: Kharaharapriya
Talam:-Rupakam
Composer : Tyagaraja

Pallavi

Samanamevaru - rama nee
Raghu vamshodhara kaaraka

Anupallavi

Bhamamaruvampu molaka
Bhaktiyanu panjara puchiluka

Charanam

Paluku paluku lakutene loluku matalaadu sodarugala
Hari tyagaraja kulavibhusha mrdu subhasha

I presume Kharaharapriya has been Tyagaraja’s favourite. Many compositions and many hues of the raga through which carried many sentiments to be portrayed by individual performers to the best of their abilities. Samanamevaru is such a coveted composition. Paluku paluku lakuthene – to describe Rama’s Speech, says it all.
Ragam : - Pantuvarali

Talam : - Adi

Pallavi
Raghuvara nannu marava taguna

Anupallavi
Nagadhara bhaktajana ghanivarana

Charanam
Manasuna neeke marulu konnanu
sajjana hita tyagarajanuta shubhakara

6.6 NIRAVAL

I have sung the niraval (or neraval as it is also known) in ‘Raghuvara nannu’ – at its charanam ‘manasuna neeke (niki).’

I have to mention my guru’s contribution to the vast area of neraval –is the Chembai bani of singing neravals and swaram in different ragas. His specialty, is his exotic singing with dramatic transitions from chauka to madhyama kala, and returning to chauka seamlessly. Of equal perfection was his neraval singing in both kaalas- a great gift to posterity.

The next disc pertains to the area of Creative Music and its ramifications – Ragam Tanam Pallavi and connected areas.

This will be dealt with in the ensuing chapter 8.
CHAPTER – VII
CREATIVE MUSIC - RAGAM, TANAM, PALLAVI & LIGHTER VERSIONS

Now the ragam tanam pallavi segment has to be explored.

Ragam Tanam Pallavi is the culmination of creative effort for a performer, as he must choose his own raga, tala and lyric.

In Karnatic music we always choose sahithya where the purvanga (1st part) is followed by vishranthi / karvai (a rest), followed by uthraanga (latter portion).

Once the structure of the pallavi is established, further elaboration may include:

i) Vilamba and madyama kala neraval

ii) Pallavi rendition in 3 speeds (trikalam), and tishra gathi

iii) Chowka and Madhyama kala swara kalpana

iv) Ragamalika swara kalpana

I will restrict myself to few raga tala pallavis which I will perform in vivadi ragas and other ragas as well. I will just show the pallavi structure in the 11th mela - kokilapriya raga and 53rd tala - kokilapriya tala, which has one guru (8), one laghu (4) and one plutham (12)– 24 aksharas. This pallavi sahithyam is composed by me.

Another pallavi in raghavardhana tala (107th) – raghavardhini raga (32nd) - the sahithya is “ragavardhana tala rasike rajitha raga choodamani priye”. These lyrics relate to Dikshitar’s bani, where Raghavardhini raga is known as raga Choodamani.

The tala has 2 druthams (2+2), 1 anudrutham (1), another drutham(2) and a plutham(12) totaling 19 aksharas.

Another pallavi in mudrika talam: Shyamalangi sucharitre pahi samudrika lakshanayuthe.
Here again, the name of raga and tala comes in the pallavi – one guru, 2 laghu and one kakhapadam. Like this, so many pallavis have come up. There are a few traditional small pallavis in oru kalai and 4 kalai for which I shall demonstrate the format. I shall perform now in Saveri ragam, tisra thiriputa talam. Again, another popular pallavi in raga kambodhi, kanda nadai and chatusra jampa tala.

**Raga Tala Pallavis – featuring in the DVD presentation**

**Kokilapriya raga 11th mela**
S R G2 M1 P D2 N3 S  
S N3 D2 P M1 G2 R1 S  
Kokilapriya tala (53rd tala in the 108 tala scheme  
Guru 8 (8) , laghu I (4) plutam (12) Total of 24 aksharas

**Bale sangitha kokilapriye susile/**

*Padagarbhamkarvai* (5 aksharas)

**baalarkka koti prabhve**

sung as

*ba;le;sangi,tha ko,kila,priye,susi;;le;;;;*

*ba,la,rka ko,ti,prabha,;ve,*

The significant layathwam in this pallavi is that it is in vilambakala(12), and the exposition can be comfortably done in Vilamba Madhya layam. As the eduppu is on samam, the manipulations become easy and effortless.
2. Pallavi in Ragavardhani Raga and Ragavardhana Tala

Raga vardhani 32\textsuperscript{nd}melaraga
Raaga Choodamani in Dikshtitar tradition

SR3G3M1PD1N2S
SN2D1PM1G3R3S

Sahityam (my composition)

Ra,a,ga,va,r,dhana ta,la; rasike,;;;
Ra,jithara,gachooda,mani, priye,

Ragavardhana Tala:

Drutham, drutham anudrutham drutham- 4 karvai ,1laghu and krushya (wave to left 4/sarpini(wave to right 4) and pallavi eduppu on drutha samam.

\[ 0_2 \ 0_2 \ U_1 \ 0_2 \ 8_{12} \] – totals nineteen aksharas

The Layathwam factor for this Pallavi is that of Madhya layam. This is mainly because the initial talaangas contain short numbers (0010) in the poorvangam only the uttarangam has a longer thalam. The plutham of which the first 4 contain the karvai (laghu) after the padagarbha leading to krushya (4) and sarpini (4) totalling 12 -> 7 +12 = 19 aksharas.

This pallavi can be interesting to sing because of the vivadithwam of the raga and the shortened poorvangam which has short counts.
3. **Mudrika tala.**

The last 4 angas from the Simhanandana tala (37th of the 108 talas)

<table>
<thead>
<tr>
<th>Guru</th>
<th>8  (8 aksharas)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laghu</td>
<td>1 4   (4 aksharas)</td>
</tr>
<tr>
<td>Laghu</td>
<td>1 4   (4 aksharas)</td>
</tr>
<tr>
<td>And</td>
<td></td>
</tr>
</tbody>
</table>

Kakapada + 16 (16aksharas)

Kakapada is reckoned as
1 laghu (4), where in the 1st beat –samam or start point is a nisshabdha kriya, when put does not make any sound unlike the start point of a laghu.
This is followed by Pathakam – lifting up of your upturned right hand palm upwards. this is of 4 matras.
Krushya - wave of the straightened palm to the left. This is of 4 matras.
Sarpini - wave of the straightened palm to the right. This is also 4 matras.
As the name suggests, the 1st beat (samam) is considered as a Nisshabdha kriya and likened to the landing of the crow’s feet landing on the ground without making a sound.
4. RAGA – Sucharithra – 67th Mela
   S R3 G3 M2 P D1 N1 S
   S N1 D1 P M2 G3 R3 S

Sahityam composed by me

Sya,mala,ngi,sucharithe,pa,hi ;;

Sa.mudrika,la,kshanayuthe,

This pallavi is Madhya layam. The Layathwam is really intricate and interesting because of the interplay of the vivaadi swara in both tetra cords (shadsruthi rishabha in poorvanga) and suddha nishada in the utharanga and the involvement of Guru and Kakapada which have longer nisshabda kriyas!

5. 2 Madhyamakala Pallavis in Saveri Raga

; Varattum ;; varattum;; nee;
   Padarthirumaname/varattum
(Tisra jathi triputa one kala)

Orutharam sivachidambaram endru
   So,nna,l po,dumps,dum

The tala is Adi in tisragathi. Eduppu after 4 matras from samam landing on druthasam at en,dru- (4 matras). Endru acts as padagarbha kaarvai and utarangam starts as

So, nna,l po,dum po,dum
These kinds of Pallavis were handy when there was less time left in a concert sometimes after a very long thani avarthanam with large group of upavaadya. Because of the intricate structure and fast tempo, the pallavi got much stature, due to the deft handling of the performer.

5. A pallavi fitting in two talas with varying eduppu and pada garbha kaarvai in the raga kambhoji

**De;vi; sri;Tri,pu,ra, su,ndari ;;**

**Deena daya,pari sa,nkari**

a) Khandajathitriputa – 2 kala
   Eduppu – after 2 (araieduppu)
   Kaarvai - ;;;(6)

b) Khanda nadai - chaturasra jhampa eduppu : after 2
   (reckoning the tala as one two one two three per akshara)
   Kaarvai – 5 ; ; ,

The texture, the ambience and grace all become totally different and quite exciting in delineating this pallavi in the two different talas!
6. Another pallavi in Ragam Bhairavi.

This is an age old pallavi in existence for over 150 years is in the Bhairavi Raga and four kalai chatusra jathi triputa(adi) tala. This pallavi has nostalgic memories for me as I played for this pallavi when I accompanied my Guru in my first concert with him at Ernakulam in Kerala and I was just 8 years old (1940).

The angas are as follows

\[ \begin{array}{cccc}
1 & 16 & 0 & 8 \\
& 8 & & \\
\end{array} \]

Laghu, drutham and drutham, each component of the angas representing 4 matras or 4 kalais

DALA VIDALITHA
KUVALAYADALA NEELA

Eduppu after 3 matras in the 16 matra per akshara 4 kalaitala
Padagarbha falls at the end of purvanga.

Dalavi,da,li,tha,ku;va;la;ya;; da;;la;;ni,la;

It was the first time ever that I realised that I had found my Guru for life.
The padam that has been sung is Entho manasuna of Kshetrajna who lived in the 15th century. The rendition of padams depicting the nayaka nayaki bhava, and athi sringara rasa is a unique freedom in art, music and dance.

The roles are reversed the Lord as the nayaka and the author as the nayaki. Composed in chaste telugu and very classical ragas, padams are still relegated to the end part of a concert because after all the excitements and dazzle of creativity, musician settles down to the mood of introspection, devotion and tranquillity.

Padams, javalis, tevarams, devarnamas, tiruppugazh - these musical forms provide ample scope for such serene and emotive displays using the mellowed voice and quite differently dynamic Layathwam carrying the words gently and gracefully. The Bouli padam is full of grace and swing because of the misrachapu alignment.
Ragam :- Bhouli
Talam: Misra chapu
Composer – Kshetrajna

**Pallavi:-**

Entho manasuna enchiyunnanduku
Inthalone koodi kusenuraa

**Anupallavi:-**

Kantuni kanna tsakkani muvvagopala
Kaukalinchi oga muddira sami

**Charanam:-**

Manchamu pai manamiddaru goodi
Mari mari vandal seyagori
Manchi gandhamu ne thechi doori
Manayedala nirdayayu meeri
Javalis are also in the range of sringara rasa. But mostly set to Madhya-drutha laya concept. The theme is sringara of a lighter or sly order and the songs are mostly in lighter or misra ragas.

The javalis are imports from the north. The reign of Wajid Ali Shah (Lucknow) in the 16th century saw many modern changes in Hindusthani musical scene. Thumris and tappas were a rage in Dance music. Because of the glow and lilt of the songs, they became a part of music concerts and trickled down south into the courts of the southern maharajahs and our musicians created another variety of original lighter versions and named them javalis. Here also, it was the post trinity performers who popularised the padams and javalis through their concerts.

The javali presented by me here was composed by the inimitable Maharajah Swati Tirunal in the raga Behag and rupakatala. The lyrics are very simple evocative and the Layathwam is quite palpable when handled with sensitivity.

Raag behag is a very popular classic raga in Hindusthani music and upanga in nature. But in its import to the south, the raga is decked with manyswaras and ultimately bears little resemblance to its Hindusthani swaroopa!
Ragam:- Behag  
Talam:- Rupakam  
Composer:- Maharajah Swati Tirunal

Pallavi
Saramaina mattalanda  
chaalu chaalura

Anupallavi
Sarasaksha mimento  
Santoshamu melu melu

Charanam
Manavi vinara saami ninnu  
Nammiyunnanu maremi  
Ghanudaina sheshunipai  
Velayu shri padmanabha
Tillanas

Thillanas again the transformed form of Tarana from Hindusthani naach sangeet is full of fast layasolfas and urdu connotations. Taranas became popular in the late 18th century in the north India. Tillanas (post trinity) were originally in raktiragas. They were later composed in all types of ragas and talas and are very popular with vocalists, soloists, dancers and the young audiences as well.

The tillana in Kadanakuthuhalam a modern raga withvakraarohan and sampoornaavarohana is an evergreen hit with musicians and audiences beginning with Patnam Subramanialy’s Raghuvamsa in Aditalam. The present tillana has fast laya solfas and tarana motifs of nadrudru, dhirena etc in fast tempo and set to aditalam of drutha layam dedicated to Lord Krishna. The final aspect of thillana must adhere to and bring out the layathwam of the dancer – ever more exciting and impressive in its progression, especially as it is the last piece of the dancer’s repertoire.
Ragam: Kadanakuthuhalam
Talam: Adi
Composer: T.V. Gopalakrishnan

Pallavi:

Dheem dheem dheem tadara tani tana Tirana- Tirana Tirana tana Tirana tana Tirana tana Tirana Tirana Tirana tiru

AnuPallavi :-

Nadrudru dheem thom trutru dheem tana Tirana
Nadrudru dheem thom trutru dheem tana tirana
Nadrudru dheem thom trutru dheem
tanana Tirana; Tanana Tirana; Tanana tira

Charanam :-

Ninne namminaanuraa –sri Krishna/ nikhila loka nayaka
Neeraja nayana vegmae vachi nannu brova raa radharamana
SNDPS ; nadrudrudruthee;;m
RMDNG,; tanatirana,;
SNDPMGRS
Nadrudraddrudrudraddrudru thomdrudraddrudraddrudru
drudru druadrodraddrudraddrudru
Nadrudheem Nadrudheem Nadrudheem,;
Nadrudheem Nadrudheem Nadrudheem,;
Nadrudheem Nadrudheem Nadrudheem,