

# CHAPTER - IV

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WĀLĀJAPET VENKATARAMANA  
BHĀGAVATAR'S APPROACH TO  
COMPOSITIONS

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### WĀLĀJAPET VENKATARAMANA BHĀGAVATAR'S APPROACH TO COMPOSITIONS

#### i. MUSICAL FORMS:

Wālājapet Venkataramana Bhāgavatar was a great composer who composed more than 200 Compositions in various musical forms. 71 Compositions are now available for reference. Among these compositions, there are Swarajati-s, Tana Varna-s, Pada Varna-s, Kriti-s and Tillana. Like Tyāgarāja, he showed no interest to create Padas and Javalis.

The compositions of Wālājapet Venkataramana Bhāgavatar include,

4 Swarajati-s

4 Tāna Varna-s

2 Pada Varna-s

1 Tillāna

#### LANGUAGE/ SĀHITYA:

Wālājapet Venkataramana Bhāgavatar has used Telugu, Sanskrit and Sourashtra as the language for his compositions. All the four Varna-s are in Telugu praising Śrī Rāma. One of the Pada Varna in Dēvamanōhari Rāga is in Telugu and the other one in Ābhōgi is in Sanskrit. Among the Swarajati-s, four of them are written in Telugu

and one is in Sanskrit. There is only one Tillāna in Kēdāragoula and that is in Telugu.

Among the 60 Kriti-s composed by him, 14 Kriti-s are in Sanskrit and the remaining 46 Kriti-s are written in Telugu and Sourāshtra languages. He was a great Bhakta of Śrī Venkatēsa Perumāl and most of his Kriti-s are in praise of Krishna and Rāma.

The Bhakti towards Rāma might have got from his Guru Tyāgarāja. All the four Swarajati-s, two Pada Varna-s and 4 Tāna Varna-s are in praise of Śrī Rāma. In the Tillāna too, he praises Rāma.

In the Kriti-s, '*Gurucharanam Bhajare*' in Sankarābharanam, Ādi Tāla, '*Guruvarumahimala*' in Ānandabhairavi, Ādi Tāla, and '*Vada rasane*' in pūrviKalyāni, Ādi Tāla, he praises his Guru with great admiration and devotion.

The Kriti in Jyotiswarūpini, '*Ānandamaya manave*', Ādi Tāla, Venkataramana Bhāgavatar deals with some philosophy about the mind. He has composed the Kriti '*Tirupati Venkataramana*' in Mukhāri Rāga, Ādi Tāla, in praise of Venkaṭāchalapati who resides in Tirupati. He says in this Kriti that there is no God equivalent to Venkaṭaramana. He also states that Venkaṭāchalapati will grant boons to the devotees and remove all the problems. 'Being in Madurai, he praised Mīnākshi Dēvi in his Kriti '*Nīve nannu Brōva*' in Darbār Rāga, set to Khandachāppu Tāla. The Kshetra mudra is seen in this Kriti in the 3<sup>rd</sup> line of the Charanam.

*'Madhurāpurini kīrthi galadika sajjanula'*

He has composed a Kriti on Nārada in Kalyāni Rāga, set to Ādi Tāla, '*Nārada gāna visarada*' in Sanskrit.

The remaining Kriti-s are in praise of Rāma and Krishna. In the Kriti, '*Vidavanura navyathalu*' in Kamalāmanohari, he calls 'Krishna' as 'Śrī pati'.

The musical forms Varna and Tillāna were attempted by Wālājapet Venkataramana Bhāgavatar which were not composed by Tyāgarāja. But his Swarajati-s, Varna-s, and Tillāna are also in praise of deities like Rāma and Krishna even during in the period of praising Patrons and Kings in the Varna-s. Some of his Kriti-s have resemblance to Tyāgarāja Utsava Sampradāya Kīrtanas.

## ii. STRUCTURE OF THE COMPOSITIONS:

NAME OF THE VARNNA	RĀGA	STRUCTURE
Sāmi nī padamula	Kedāram	Pallavi, Anupallavi, ChittaSwaram, Five Charana-s.
Śrī Rāmachandra	Kamalāmanōhari	Pallavi, Anupallavi, ChittaSwaram, Seven Charana-s.
Sarōjaksha Rāma	Kalyāni	Pallavi, Anupallavi, ChittaSwaram with Sāhityam, Six Charana-s.
Nenarunchi	Chakravākam	Pallavi, Anupallavi, ChittaSwaram with Sāhityam, Five Charana-s.

The available compositions of Wālājapet Venkataramana Bhāgavatar have different structures. The four Varnas have the

structure, *Pallavi, Anupallavi, ChittaSwaram and Charana* having a number of *Charanaswara-s*. The Varnas in Kalyāni and Chakravakam has Sāhityam for the ChittaSwaram. The structure of the Varna-s composed by Wālājapet Venkataramana Bhāgavatar are as follows:

The two Padavarna-s are in Dēvamanōhari and Ābhōgi. These have the angas, *Pallavi, Anupallavi, ChittaSwaram with Sāhityam and Charana-s* having five *SwaraSāhityam*. Out of the Four Swarajati-s composed by Wālājapet Venkataramana Bhāgavatar, three Swarajati-s in HariKāmbhōji, Kāmbhōji and Bhairavi does not have Anupallavi. The Swarajati in Kēdāragoula have the angas, *Pallavi, Anupallavi and 4 SwaraSāhityas* in the Charanam. The Swarajati-s in HariKāmbhōji and Bhairavi have the angas, *Pallavi and Charanam* having 5 *SwaraSāhitya-s* each. The Kāmbhōji Rāga Swarajati has *Pallavi and Charanam* having 6 *SwaraSāhityam*. The Tillāna has the angas, *Pallavi, Anupallavi and Charanam*.

Coming to the Kriti-s composed by Venkataramana Bhāgavatar, most of the Kriti-s have the angas, *Pallavi, Anupallavi and Multiple Charana-s*. Some of the Kriti-s have ChittaSwaram after the Anupallavi. The numbers of Kriti-s with different structures are as follows:

STRUCTURE OF THE KRITI-S	NUMBER
Pallavi,Anupallavi, 1 Charanam	7
Pallavi,Anupallavi,ChittaSwaram, 1 Charanam	4
Pallavi,Anupallavi,ChittaSwaram, 2 Charanam	1
Pallavi,Anupallavi,ChittaSwaram, 3 Charanam	6
Pallavi,Anupallavi, ChittaSwaram, 4 Charana-s	1
Pallavi,Anupallavi, ChittaSwaram, 5 Charana-s	1
Pallavi,Anupallavi, 2 Charana-s	6
Pallavi,Anupallavi, 3 Charana-s	22
Pallavi,Anupallavi, 4 Charana-s	7
Pallavi,Anupallavi, 6 Charana-s	2
Pallavi,Anupallavi, 8 Charana-s	1
Pallavi, 3 Charana-s	1
Pallavi, 7 Charana-s	1

The highest number of Wālājapet Kriti-s is with the structure *Pallavi, Anupallavi and three Charana-s*. One Kriti each are composed in the following structures:

- i. Pallavi,Anupallavi,ChittaSwaram and Two Charana-s
- ii. Pallavi,Anupallavi,ChittaSwaram and Four Charana-s
- iii. Pallavi,Anupallavi,ChittaSwaram and Five Charana-s
- iv. Pallavi,Anupallavi and Eight Charana-s
- v. Pallavi and Three Charana-s
- vi. Pallavi and Seven Charana-s

The maximum number of 8 Charana-s is seen in the Kriti-s of Wālājapet Venkataramana Bhāgavatar.(Kannulāra kandinipudu - Dhanyāsi - Rūpakam). Mostly all the Charana-s are sung in the same notation. In almost all the Kriti-s, the Vāggēyakāra Mudra is included in the last Charanam.

In most of the Kriti-s, Pallavi and Anupallavi have one or two lines. The number of lines in the Charanam differs in the Kriti-s. In some Kriti-s, there are two lines in the Charanam as in the Kriti, 'Śrīdharavaikuntādhīpa' in the Rāga Bēgada, Ādi Tāla. Two Kriti-s have no Anupallavi. They are,

Hari Hari Śrī Narahari - PunnāgaVarāli - Ādi

Nārāyanamura - Dhanyāsi - Ādi

In the Varnam composed by Wālājapet Venkataramana Bhāgavata, the Pallavi and Anupallavi have one or two lines and the CharanaSwara-s have maximum four lines. In Kamalāmanōhari Varnam, out of the seven Charana-s, five CharanaSwara-s are with one line each and the last two CharanaSwara-s have two lines each.

These are the different structures seen in the compositions of Wālājapet Venkataramana Bhāgavata.

### **RĀGA-S HANDLED BY**

### **WĀLĀJAPET VENKATARAMANA BHĀGAVATAR**

Wālājapet Venkataramana Bhāgavata has composed 4 Swarajati-s, 4 Tānavarna-s, 2 Padavarna-s, 60 Kriti-s and 1 Tillāna in the Mēlakarta Rāga-s as well as Janya Rāga-s. The Rāga-s used by Wālājapet Venkataramana Bhāgavata are given below:

### i. MĒLAKARTHA RĀGA-S:

Among the 72 Mēlakarta Rāga-s, Wālājapet Venkataramana Bhāgavataṛ has used 8 Rāga-s. They are **Tōdi**, **Chakravākam**, **HariKāmbhōji**, **Sankarābharanam**, **Swarnāngi**, **Nāmanārāyani**, **Kalyāni** and **Jyōtiswarūpini**.

The number of compositions in each of the Mēlakarta Rāga-s is given below:

RĀGA	TANA VARNAM	PADA VARNAM	SWARAJATI	KRITI	TILLANA
<b>Tōdi</b>				<b>3</b>	
<b>Chakravākam</b>	<b>1</b>			<b>1</b>	
<b>HariKāmbhōji</b>			<b>1</b>		
<b>Sankarābharanam</b>				<b>3</b>	
<b>Swarnāngi</b>				<b>1</b>	
<b>Nāmanārāyani</b>				<b>1</b>	
<b>Kalyāni</b>	<b>1</b>			<b>2</b>	
<b>Jyōtiswarūpini</b>				<b>1</b>	
<b>TOTAL</b>	<b>2</b>	<b>0</b>	<b>1</b>	<b>12</b>	<b>0</b>

Wālājapet Venkataramana Bhāgavataṛ has composed a total of 15 Compositions in Mēlakarta Rāga-s. Among these, there are two Tānavarna-s, one Swarajati and 12 Kriti-s in Mēlakarta Rāga-s. There are no Padavarna and Tillāna in Mēlakarta Rāga-s.

The highest number of compositions in Mēlakarta Rāga-s is in **Tōdi**, **Kalyāni** and **Sankarābharanam**. The remaining Mēlakarta Rāga-s have only one Kriti each.



## ii. JANYA RĀGA-S:

Among the 71 Compositions of Venkataramana Bhāgavatar, except 15 compositions in Mēlakartha Rāga-s, the remaining 56 compositions are in Janya Rāga-s. He has taken 33 Janya Rāga-s to create 56 compositions which include 3 Swarajati-s, 2 Tānavarna-s, 2 Padavarna-s, 1 Tillāna and 48 Kriti-s.

The Janya Rāga-s used by Wālājapet Venkataramana Bhāgavatar is listed below:

JANYARĀGA-S USED BY VENKATARAMANA BHĀGAVATAR	MĒLAKARTA NUMBER	NUMBER OF COMPOSITIONS				
		SWARAJATI	TANA VARNAM	PADA VARNAM	KRITI	TILLANA
PunnāgaVarāli	8				2	
Dhanyāsi	8				4	
Kamalāmanōhari	15		1		1	
Lalita	15				1	
Savēri	15				2	
Goula	15				1	
Nādanāmakriya	15				2	
Sourāshtram	17				1	
Ānandabhairavi	20				3	
Mukhāri	20				1	
Bhairavi	20	1			3	
Husēni	22				1	
Śrī ranjini	22				2	
Madhyamāvati	22				1	
Śrī	22				1	
Darbār	22			1	1	
Ābhogi	22			1		
Dēvamanōhari	22					1
Kēdāragoula	28	1			2	
Kāmbhoji	28	1			2	
Khamās	28				1	
Chenchurutti	28				1	
Surutti	28				2	

Mālavī	28		1		1	
Kēdāram	29				1	
Bēgada	29				3	
Bilahari	29				2	
Atāna	29				1	
Varāli	39				1	
PūrvīKalyāni	53				1	
Vijayanāgari	58				1	
Saraswati	64				1	
Mōhanam	65				1	

The two Tānavarna-s are set in the Rāga-s, *Kamalāmanōhari* and *Kēdāram*, which are the Janya-s of 15<sup>th</sup> Mēlakarta Māyāmālavagoula and 29<sup>th</sup> Mēlakarta Sankarābharanam respectively. The two Padavarna-s are composed in the Rāga-s, *Dēvamanōhari* and *Ābhōgi*, which are the janyas of 28<sup>th</sup> Mēlakarta HariKāmbhōji and 22<sup>nd</sup> Mēlakarta Kharaharapriya respectively.

The three Swarajati-s in Janya Rāga-s are in Bhairavi, Kēdāragoula and Kāmbhōji. In this, Kēdāragoula and Kāmbhōji are the Janya Rāga-s of 28<sup>th</sup> Mēlakarta HariKāmbhōji and Bhairavi is the Janya of 20<sup>th</sup> Mēlakarta Natabhairavi.

One Tillāna which he has composed is in Kēdāragoula, the Janya of 29<sup>th</sup> Mēlakarta, Sankarābharanam. The remaining 48 compositions are Kriti-s. The highest number of Kriti-s are in *Dhanyāsi Rāga*.

The highest number of compositions of Wālājapet Venkataranama Bhāgavatar is in the Janya Rāga-s of 28<sup>th</sup> Mēlakarta Harikāmbhōji.

### iii.VAKRA RĀGA-S:

The Vakra Rāga-s used by Wālājapet Venkataramana Bhāgavatar are Ānandabhairavi, DarbĀr, Bēgada, Goula, Bhairavi, Husēni, Mukhāri, Śrī , Dēvamanōhari, Kēdāram, Atāna, Khamās, Surutti, Mālavi, PūrviKalyāni, Varāli and Sourāshtram.

Bēgada and Ānandabhairavi have three Kriti-s each to its credit. Two Compositions each are composed in Kēdāram and Surutti. The remaining Vakra Rāga-s are used to create one Kriti each. There are 29 Compositions in this classification of Rāga.

### iv. UPĀNGA RĀGA-S:

Wālājapet Venkataramana Bhāgavatar has used 33 janya Rāga-s out of which 23 are Upānga Rāga-s. They are Kamalāmanōhari, Darbār, Lalitha, Sāvēri, Nādanāmakriya, Goula, PunnāgaVarāli , Ābhogi, Śrī ranjini, Madhyamāvati, Śrī , Dhanyāsi, Dēvamanōhari, Kēdāragoula, Kēdāram, Khamās, Chenchurutti, Surutti, Mālavi, Mōhanam, Saraswati, PūrviKalyāni and Vijayanāgari. The highest number of compositions, 1 *Swarajati*, 1 *Tillāna* and 2 *Kriti-s* are composed in Kēdāragoula and 4 *Kriti-s* are in Dhanyāsi. The remaining Rāga-s are used to compose one or two compositions including *Swarajati*, *Tanavarnam*, *Padavarnam* and *Kriti-s*. There are 36 compositions in this classification.

#### v. BHĀSHĀNGA RĀGA-S:

The Bhāshānga Rāga-s used by Wālājapet Venkataramana Bhāgavatar are Bhairavi, Ānandabhairavi, Husēni, Mukhāri, Kāmbhōji, Bēgada, Bilahari, Atāna, Varāli and Sourāshtram. Four compositions are composed in Bhairavi. In Anandabhairavi, Kāmbhōji and Bēgada, there are three compositions each. There are two compositions in Bilahari. The remaining Bhāshānga Rāga-s have one Kriti each.

VAKRA BHĀSHĀNGA	NUMBER OF COMPOSITIONS	VAKRA UPĀNGA	NUMBER OF COMPOSITIONS
Bhairavi	4	Goula	1
Ānandabhairavi	3	Śrī	1
Husēni	1	Dēvamanōhari	1
Mukhāri	1	Kēdāram	2
Bēgada	3	Khamās	1
Atāna	1	Surutti	2
Varāli	1	Mālavi	1
Sourāshtram	1	PūrviKalyāni	1
		Darbār	1
TOTAL	15	TOTAL	11

#### vi. RAKTI/NAYA RĀGA-S:

Wālājapet Venkataramana Bhāgavatar has handled the Rakti Rāga-s, Kēdāragoula, Bhairavi, Bēgada, Śrī ranjini, Bilahari, Kāmbhōji, Sankarābharanam, Mukhāri, Dhanyāsi and

**PurviKalyāni.** Kēdāragoula and Bhairavi have 4 Kriti-s each. Bēgada, Sankarābharanam, Dhanyāsi and Kāmbhōji have 3 compositions each, Sri Ranjini and Bilahari have two compositions each and PurviKalyāni and Mukhāri have one composition each.

### **vii. GHANA RĀGA-S:**

Wālājapet Venkataramana Bhāgavatar has used Goula from the Ghana panchaka Rāga-s for composing one Kriti, '*Bhajare mānasa*' in Ādi Tāla. From the Dwitiya Ghana Rāga-s, he has taken Kēdāram to compose one Ādi Tāla Varnam.

### **viii. DĒŚYA RĀGA-S:**

Only one Dēśya Rāga is used by Wālājapet Venkataramana Bhāgavatar to compose the Kriti '*Nīve nannu Brōva*' in Darbār Rāga set to Rūpaka Tāla.

### **OTHER CLASSIFICATIONS:**

Venkataramana Bhāgavatar has composed in three Nishādāntya Rāga-s, **PunnāgaVarāli**, **Chenchurutti** and **Nādanāmakriya**. The Kriti-s are,

#### **PunnāgaVarāli :**

Evaradarintuvayya - Miśrachāppu

Hari Hari Śrī Narahari - Ādi

#### **Nādanamakriya:**

Paravasamāyanu - Ādi

Dasaratha nandana - Ādi

## Chenchurutti:

Vīnaradu gadara - Ādi

There are no Kriti-s available in Madhyamāntya and Panchamāntya Rāga-s. Wālājapet Venkataramana Bhāgavatar created his compositions in almost all the classifications of Rāga. He has not attempted Ārōhana-Avarōhana based Rāga-s. Some rare Kriti-s of Venkataramana Bhāgavatar are as follows:

- 1) Charanu koṇḍinaiyya - Vijayanāgari - Ādi
- 2) Pālayamām Śrī PattābhiRāma - Swarnāngi - Ādi
- 3) Pagasēya Tagunayiḍu - Rāmanārāyani - Ādi

## TĀLA-S HANDLED BY WĀLĀJAPET VENKATARAMANA BHĀGAVATAR

From the available reference, it can be understood that Wālājapet Venkataramana Bhāgavatar has set his compositions in 7 Tāla-s namely, Ādi - 1 Kalai and 2 Kalai, Rūpakam, Miśrachāppu, Khandachāppu, Tiśra Triputa and Ghanta Triputa.

TĀLAM	SWARAJATI	TANA VARNAM	PADA VARNAM	KRITI	TILLANA	TOTAL
ĀDI - 1 K				39	1	40
ĀDI - 2 K	1	4		6		11
MISRA CHĀPPU				6		6

RŪPAKAM	3			7		10
KHANDA CHAPPU				2		2
TISRA TRIPUTA			1			1
GHANTA TRIPUTA			1			1
TOTAL						71

It can be noted that Wālājapet Venkataramana Bhāgavatar has used ĀdiTālam in 1 Kalai for the highest number of compositions. Secondly, he has composed 11 pieces in ĀdiTālam - 2 Kalai. Thirdly, Rūpaka Tālam is used to compose 10 Compositions.

All his 4 Tānavarna-s are set in Ādi - 2 Kalai. Out of his 4 Swarajati-s, one is set in Ādi - 2 Kalai and the remaining three are set in Rūpaka Tālam, which is not common for Swarajati. Though his Tānavarna-s are in Ādi - 2 Kalai, he has not used this in composing Padavarnam. His two Padavarnas are set in Tīśra Triputa and Ghanta Triputa.

There are 34 Kriti-s with Anāgatham Eduppu. All his Tānavarna-s, Swarajati-s, Padavarna-s and Tillana are having Sama Eduppu. There are no Kriti-s with Atīta Eduppu.

From the study, it can be noticed that Venkataramana Bhāgavatar has tried for variety in Tāla-s. Among the Tāla-s he used, Ghanta Triputa is exceptional. Swarajati-s in Rūpaka Tālam is also special.