CHAPTER - V

MUSICAL COMPOSITIONS OF THE COMPOSERS OF 19TH CENTURY ONWARDS
In this chapter compositions of a select few composers who lived during modern period were analysed. They are Harikeśanallūr Muthayya Bhagavathar, Mysore Vāsudevacchār, Papanāsam Sivan, T.Lakshmana pillai and Sri Nārāyana guru.

T. LAKSHMANA PILLAI B. A.

A prominent Tamil composer of the 20th century was born in 1864 in Trivandrum. His father was Diraviyam Pillai, who was the chief Accounts officer of Travancore and was a scholar in Tamil. His mother was Valliammāl. He took his BA degree from the Maharaja’s College Trivandrum in the year 1884. He retired as a Govt. servant.

He was a good singer and Vainika, besides as a good scholar in English, Tamil, Malayalam and Sanskrit. He began to compose poetry in English and Tamil even during his school days. He first learned music from Pappu Pillai and later under Kalyāṇa Krishna Bhāgavathar and Vina from Ayya Bhagavathar. Even when he was 14 years of age, he composed a kriti "Tiruchenthil Vēlavane" in Pantuvarali raga, chāpu tala in praise of Lord Subramonīa of Tiruchendūr.

The compositions of Lakshmana Pillai in chaste Tamil can be classified into devotional, ethical and philosophical. His compositions are not addressed to any particular deity. A few kirtanas cover the services of Annie Besant and Mahatma Gandhi. One of his Kirtanas land
the services of "Rajārām Mohanrāikku", a celebrated social reformer. He has authored over 80 compositions in a simple, poetic style.

Besides being a composer, Lakshmana Pillai was a fine poet. He has also three dramas to his credit. The Travancore music and musicians, "Tyagaraja", "Music and the Royal house of Trāvancōre" are his three research papers worthy of mention.

There two works on `chindu` form* also. He won the title "Sangita Kalā Sikhāmoni" and "Isai kavi Arasu" the latter being conferred on him by the Annāmala University about which he composed the song "Annamalai Palkalai Kalagam" in Mōhana raga. In the midst of these he was also a member of the legislative council of Travancore State.

His compositions are the outpourings of the thoughts and feelings of a pious and noble soul. M.S. Ramaswami Iyer eulogised him as Tamil Tyagaraja. This great soul left for his heavenly abode in 1950. He had a good number of disciples and outstanding among them are Ranganātha Iyer, Suchīndram Sthānu sāstri and Smt. Saraswathy Bai.

"Alaimanamē Varu" Raga - Sankarābharanam Tala - Ādi
Background of the incident

Once he took leave for one month and left for Trivandrum. During his journey in a canoe, he reached Karumādi, a place 10 miles south of Ālleppey. He saw the evening sun set in beautiful ripples in the river
Pa!uruthi, further brightened by the golden rays of the setting sun. This beautiful scene inspired him to compose a kriti in Sankarābharana beginning with Alai, meaning a wave, captured fully the charm of ripples of the river. That kriti was "Alaimanam" probably his pious heart swayed in emotion.

Raga - Sankarabharana Tala - Adi

Pallavi

Alaimanam, varunthalai, maname

Anupallavi

Valai jananam manakkavalai jaka vazhwithil kalaimathi yanai marakkalaiyavan pathaththaivi alai maname

Charanam

Thalaiyir kangai vaiththukka thalaiyumaidam vaiththa Thalaivan munpillai yaimu thalai vayininnu vidu Thalai cheythadiyarkaru thalaiyalithu kazhima Thalaiyin chorketta kannu thalaiyenni etharku manchalai maname

Meaning

Pallavi

Oh ! mind, wander in misery.
Anupallavi

In this worldly life, birth is a trap which causes sorrow to the mind. So do not forget Him who is adorned with the disc of the moon and cling to his feet.

Charanam

This Lord who carries "ganga" on his Head and holds Uma in embrace, who in older days released, His son from the jaws of the crocodile, consoled him, listened to the child of ocean, is there see Him and fear not.

This composition in the raga Sankarābharana and is set to Ādi tala. The sections are pallavi, anupallavi and charana. The sahitya of the pallavi consists of only one pāda, anupallavi two pādas and charana four pādās. In the sahitya we can notice the prāsa beauty. Dviteeyakshara prāsa is seen in the sahitya of the pallavi and in the anupallavi.

for eg: Pallavi  Alai maname
Anupallavi  Valai jānam
              Kalai mathi

Antya prāsa is seen in the sahitya of the pallavi, anupallavi and charana.

Anupallavi  alai maname
Charana    manjalai maname
Pallavi    varunthalai maname
From the musical point of view the pallavi has six sangatis, the anupallavi has two sangatis and charana has also two sangatis. There is a uniformity in the eduppu. All the sections are commenced after 1/2 aksharakala. The range of the pallavi is from mandra sthayi panchama to madhya sthayi dhaivata. The sanchara is mostly in the madhya sthayi svaras. The pallavi begins in the madhya sthayi shadja, anupallavi in the madhya sthayi madhyama and charana in the madhya sthayi gandhara. There is no sangati in the anupallavi. The range is in between mandra sthayi madhyama and charana in the madhya sthayi gandhara. There is no sangati in the anupallavi. The range is in between mandra sthayi nishada and tara sthayi gandhara. Most of the sanchārās are in between madhya sthayi and tara sthayi svaras.

Raga chhāya svaras are there in the charana such as:-

\[
g m \) p m \) p g \) m rg
thalai yirgangaivaitthh
\]

In the charana the first pāda has two sangatis. Sanchārās are mostly in the madhya sthayi. The last two pādās are sung like anupallavil. This composition is a chouka kāla kriti. Sankarābharana raga is well suited to this chouka kāla kriti.

In the pallavi the word "maname" comes twice as anuprāsa. In the charana sahitya the beginning word "thalai" comes in all the pādās as the first word known as prāsa yati.
Background of the Incident

One day Lakshmana Pillai went to see the Peishkar on Official business. But the peon told him that the Peishkar was very busy and that Sri. Pillai would do well to wait for some time. He kept pacing up and down the verandah of the Peishkar’s house. Then a fine musical strain in the raga Yadukulakāmbhoji caught his mind. At once he recorded the svaras in the office papers so that he could recollect them later. Finding none, he asked the peon not to tell the Peishkar about his visit and returned home. Later on he elaborated it into a full fledged kīrtana of “enchol unchevi kērkumo”

Raga - yadukulakambhoji Tala - Adi

Pallavi

enchollun chevikerkumo? enmēr chatte
erakkamanalum chērkumo?

Anupallavi

Ten chollil anpar nin chevatiyai pukazhnth
in chollurum chevikken puncholli nikkumo - enchol
This composition is in the raga Yadukulakāmbhōji and is set to Aditala. It is the janya of Harikāmbhoji 28th melakarta which has the arohana and avarohana- s r m p d ś - ś n d p m g r s. It is bhāshānga raga and rakti raga. This raga is also known as Erukkalakambhoji. In Kerala, this raga is known as Erikkila kāmōdari.

This composition has theanagas pallavi, anupallavi and charana. From the sahitya point of view the pallaviand anupallavi have two pādās each and the charana has four pādās. The sahitya of the pallavi is a question type and adyākshara prāsa can be seen in the pallavi.

en chollun chevi
enmēr chatte
erakka mānālum

Dviteeyakshara prasa is seen in the beginning of the pallavi and anupallavi.

en chollun
then chollil
in chollurum
Antya prasa is seen in the charana

nankari yen
yaachchiri yen
chothiththhu vanthal
chevi kkāvathupol

Adyākshara prāsa is present in the charana also.

kalvi nanku
karu ththarintha
chelvath thiruvaru
chevin mazhalai

In the pallavi the first pada has four sangatis, the second pada has two sangatis. In the pallavi the sanchara Is from madhya sthayi rishabha to tara sthayi madhyama. In the pallavi sanchara mostly in the tara sthayi svaras. The pallavi starts with 1/2 eduppu. But the anupallavi and charana start with 3/4 eduppu.

In the charana, raga chhāya sangatis are added in the first pada as dp dm p gm r.
na-nka - - ri

In the pallavii, the begining svara is madhya sthayi gandhara, in the anupallavi in madhya sthāyi madyama and charana starts in madhya sthāyi shadja. In the charana the sanchāra is from mandra sthāyi dhaivata to madya sthāyi nishāda. In the charana the sanchāra does not go up to tāra sthāyi shadja.
"Kananāthanai" Raga-Nāta Tala-Adi

Background of the incident

It was in 1896, the far-famed Mullackal utsavam began at Alleppey. Sri. Lakshmana Pillai thought an arangetram to be performed at his own "Mūppathu" House at Alleppey.

Unexpectedly his guru Pitchu bhāgavathar came forth to participate in the Arangetram Ceremony. He was very glad to hear about the Arangetram of his disciple. So he asked Lakshmana Pillai to compose any kirtana on Ganēsa to commence with the ceremony. Lakshmana Pillai replied that he can sing only about one supreme being. But the guru insisted on him composing a kirtana on Ganesa and sing it at the commencement of the Arangetram. So he composed the song "knanathanai" in the Nata for the Arangetram.

Raga - Nata Tala - Adi

Pallavi

kananathanai kaithozhukinrene

Anupallavi

kunanathanai kunjaraththaiyanpar
thunainathanai thollai vinai theerkum (Kananatha)

Charanam

Athi cherarkonum ādisundararum
Athi kailaichenrathathiyelava kandu
Athi konda potha vathineenka vange
Athi kondu viṭṭa āthi nāyakanai (gana)
**Meaning**
I salute ganapathy, the Lord of all ganas.

**Anupallavi**
I salute him who is full of virtues, who is majestic like an elephant and who removes all miseries.

**Charanam**
The first of the chera kings, the first Sundarar, the first Lady who went kailas and who by being grief-striken stood there itself to remove her sadness.

This compositionis in the raga Nāta and is set in Adi tala.

The Dvitiyākshara prāsa comes in the pallavi and anupallavi sahitya like kanaṇāthanai
kunāṇāthanai
Thunaināthanai
In the charana also the Adyākshara prasa comes like
Athī chērar
Āthī kaile
Āthī konda
Āthī kondu

The sahitya of the pallavi has one pāda, the anupallavi has two pādas and the charana has four pādas. From the musical point of view the pallavi has five sangatis. In the anupallavi the first pāda has three sangatis, the second pāda has two sangatis. The charana compared to pallavi and anupallavihas less sangatis. In the charana the first and
second pāda have one sangati each. The last two pādas are like anupallavi.

In the pallavi the sanchara is from madhya sthāyi panchama to tara sthayi madhyama. Mostly sancharas are in the madhya sthāyi svaras. In the anupallavi also sanchara goes up to tara sthayi madhyama. There is a uniformity in the structure of pallavi, anupallavi and charana. All the three angas are starting from madhya sthāyi panchama.

In the pallavi the sangatis progress gracefully in a step by step manner eg.

1. \[ p \rangle \rangle \rangle \ p m p m m r ) m a \]
   ka - na na --- tha - nai - kai - tho - - zhu - kinrēne

2. \[ p ) p m n - p p m p m m r ) ) m ) \]
   ka na nā tha nai --- kai - tho zhu -- kinrēne

3. \[ s n p n s n p n p m m r m \]
   ka na natha nai ---------- kai tho zhu - - kinrēne

The first sangati is in the madhya sthāyi varisa, then progresses and the final sangati reaches in the tāra sthāyi svaras. In the anupallavi, sangatis are mostly in the tara sthayi varisas. Sanchara is from madhya sthāyi panchama to tara sthayi madhyama. But in charana, sangatis are mostly in lower sthāyi varisas. The sanchara goes below up to mandra sthāyi dhaivata. The raga Nāta is well suited to this kriti, and the full loveliness of the raga is brought out even though this is a brisk kriti. The sahitya shows bhakti towards God Ganapathy.
Sri. Mysore Vasudevāchār, an Uttama Vaggeyakara was born as the son of Pandit Subramanyāchar who was a purānika in the court of Krishnarāja Wodeyār. Since he lost his father at his tender age of three, he was brought up by his maternal grand father (Subba Rao) who was also an eminent scholar in Sanskrit, Telugu and Music. He studied his lessons in Sanskrit under Periyaswamy Tirumalāchār.

Noticing his latent talents in Music, his maternal uncle Subba Rāo sent him to one Subbha Rāo who was the court musician of Chāmarāja Wodeyār. It is seen that further learning in music took place in Maharaja’s Sanskrit Pātasala in Mysore under one Vina Padmanābhaiah. Vasudevāchār also underwent learning in Turuvaiyār under the great Patnam Subramonya Iyer for six years.

He has been honoured with Sangīta Kalāniidhi in 1935 by Madras Music Academy, "Padma Bhūshan" by Govt. of India in 1954 and is also recipient of the title "Gāyana Sangita Bhavajna Sikhamani".

He has contributed to the Music world more than 200 scholarly compositions. His books are "Nā kanda Kala Vidaru" and "Nēna pugalu" and a "Rāga Tāla Malika" in 35 sūladi talas.
Mysore Vāsudevāchar was laid up with Typhoid and his chances of survival was grim. The brother-in-law of his son, Gopala, who reside in a Village called Kankanhalli near Bangalore, had a dream in which God Narasimha directed to him to intimate. Mysore Vāsudevāchar to offer Him a special prayer in the form of music after which he will recover from his illness. His son who received the intimation from Gopala intimated to Mysore Vāsudevāchar. Even while lying in his bed, he composed the Ragamalika in 13 ragas and offered at the feet of Lord Narasimha, the deity of Kankanhalli.

"Narasimha Stotram" Tāla - Ṇdi

Raga - Madhyamavati

Sree patheem brahma rudraathi
Vanditam guna puritham
Vichitra rūpa charitham nara
Slmham Bhajē anicham

Raga - Mayamalava gōula

Hiranya kasipu pūrvam
Pith=maha varodhdha thā!
Mathsamo naasthi sarvathre
Thyaham bhava samanyutha
Raga - Nilambari
Āthmānā mīśvaram mathva
Harlm Vishmṛthya durmathi
Svabhavochitha dushkārya
Pravartthana parobhavath

Raga - Kambhoji
Aṭhāi kathā Sutham
Bhrashtum prekṣhayāma sa sēvakan
Āgatham sutha malimgya
Ba bhasheharustta manasa

Raga - Mohanam
Pōthitham gurubhi kim kim
Kimthvayāvithi tham drudam
Thathvam brihima bhaishhee
Srothumichchāmi paalaka

Raga - Kalyani
Ethuktha vantham pitha ram
Nath vāsvantha ! sthitham harim
Thyathva sree vāsudevam; tham
Nija cha ya ma bhā sha tha

Raga - Atana
Hari rēva parothēva
Harissarvathra sarvaka;
Etheera yantham prahlātham
Bahu tha peeta yan muhu II

Raga - Arabbi
Asthi chēthsā haristham pē
Thrachaya thaiyva mēripum
Natharachayasi chēthsathyam
Thvamha nishya mithurmathe

Raga - Purna Chandrika
Ethi pruvānām thaithyen thram
Handu muthyamyā sathvaram
Kriththa sthamba samuthpūtho
Bhagavān bhaktha vathsala

Raga - Begada
Hathva hiranya kachipum
Yora rakshaja ka thrayam
Tham Prahlada nutham thevam
Narasimham bhaje nicham

Raga - Bhairavi
Keeya mānam naratha thyai
Maharshi prahar nicham
Rugā thi vētha vēthyam tham
Narasimham bhaje nicham
Raga - Kedaragoula

Gunadāri thriya rokathi
Vāra kampa vathårakam
Theena pathum dayā sindhum
Narasimham bhaje nicham

Raga - Vasantha

Narasimha Stothra mitham
Bhukthi mukthi pradāyakam
Rachitham vasu dēvēna
Geetha sahitya dheematha

Meaning

Oh! Lord Vishnu, the Husband of Goddess Lakshmi, praised by Lord Brahma and Lord Rudra, full of noble attributes, with myriad of forms, a sweet blending of Man and Lion, I always worship you. Strengthened by a boon given by Lord Brahma, Hiranyakashipu became arrogant that there was none to match him anywhere. He rivalled in indulging in atrocities in keeping with his evil genius, forgetting Lord, Hari, deluded himself that he was equal to Hari.

Once he summoned his son, Prahlada through messengers, embraced him and told him in great fury "You must tell the great things that you might have heard from your mentors". Prahlāda paid his obeisance to his father but began singing the glory of Lord Vasudeva after meditating on the Lords vision. Prahlada repeatedly sang that the
greatest Lord Hari is everywhere and any where. Hianyakashipu commanded to show his enemy Lord Vishnu in a pillar. The pillar broke and Lord came out to save his ardent devotee Prahlāda. Oh! Hari, one who saved all the three worlds, glorified by Prahlada Oh! Narasimha! worship you. Oh! Narasimha Thou art sung by great Sages and greatest Sage Narada round-the-clock you are beyond comprehension of Vedas, I pray to that Narasimha Oh! One who removes debt, poverty, disease, Savior of the afflicted, the ocean of mercy, Oh! Narasimha I worship you.

This devotional Narasimha Ragamalika ensuring Moksha and all other blessing, is composed by Lord Vāsudeva who is an adept at music and literature.

There are no angas like pallavi, anupallavi and charanam. This ragamalika is in 13 ragas and is set to Ādi tala. The beginning raga is Madhyamāvati. The remaining 12 ragas are Mayama lavagoula, Nilāmbari, Kāmbhoji, Mohanam, Kalyāni, Atāna, Ārabi, Pūrṇachandrika, Bēgada, Bhairavi, Kedaragoula and Vasantha. Each section has sahitya and Chitāsvaram. The sahitya in all the sections have four avartas and the chītāsvara has two avartas. All sections start after one aksharakala of an avarta. In the sahitya part there is antya prasa in the Madhyamāvati raga.

guna pūritham
rūpa charitham
bhaje anicham
kasipu pūrvam
The first raga is Madhyamāvati. The range is between mandra sthayi nishada and tara sthayi madhyama. The language is in Sanskrit. It starts in Madhya sthayi rishabha. The next is in the raga Mayamalavagoula. Four avartās are here. The sanchara is from tara sthayi gandhara to mantra sthayi nishada. After that there is two avarta chittasvara. The third is in the raga Nilāmbari. The sahitya is in four avartas, and the chittasvara is in two avartas. The fourth one is in the raga Kangah. The range is between tara sthayi madhyama and madhya sthayi Śadja. The sahitya is in four avartas and the chittasvara is in two avartas. The fifth raga is Mōhana. There are four avartas. The fourth pāda has two sangatis. The sixth one is in Kalyani. The range is between Madhya sthayi Shadja to tara sthayi gandhara. The seventh raga is Aṭāna. The range is from madhya sthayi shadja to tara sthayi gandhara. The raga bhava sangatis are met with. The next raga is Ārabhi. The range is from mandra sthayi dhaivata to tara sthayi madhyama. the next is in the raga Pūmchandra. It starts with one aksharakala. The beginning svara is madhya sthayi panchama. The range is from mandra sthayi panchama to tara sthayi panchama. The next is in Bēgada raga. the range is from tara sthayi madhyama to mandra sthayi panchama. The eleventh raga is Bhairavi. The range is from tara sthayi madhyama to mandra sthayi dhaivata. The 12th one is Kedāragoula. The range is from madhya sthayi shadja to tara sthayi panchama. The Ragamalika ends with Vasantha raga. The Sanchara is between madhya sthayi shadja and tara sthayi madhyama. Vasantha is also an auspicious raga and an ancient raga. So this Ragamalika ends with raga vasantha.
All the chittasvaras end with a decorative anga

for eg, in Nilambhari - m g s, n p m g s, ś, n p m g s
in Mohana - d ś, p d ś, g p d ś, r g p d ś

There are no makuda svaras. The svara patterns are simple.

eg: in Kalyani - g ṛ n d n, ṛ n d m g, n d m g r

The raga bhava is fully revealed through the chitṭa svaras. One notable feature is that the Ragamalika commences with Madhyamāvati raga, which is usually sung at the end of the composition.
Among the modern composers, the contributions of Sri. Muthayyā Bhagavathar to the realm of music is unique. A vaggēyekara, gifted with a rich and sonorous voice, an expert in tanam singing is perhaps rare among modern composers.

He was born in 1877 in the village Punalveli near Harikēsanallur as the second son of Sri. Linganna Iyer and Smt. Anandam. He had one elder sister Kāntimati and one younger brother Hariharaṇ. He lost his father when he was six years old. He was brought up by his maternal uncle Mahōpadhyāya. M.Lakshmana Sūri who has also taught him violin and sanskrit. In 1886 he shifted to Tiruvaiyar where he studied Vēdam and sanskrit. He under ent study of music under Sambāšhiva Iyer and his son T.S.Sābesha Iyer. his intense love for music also landed in study of prabandhās of Venkitamakhi. He also comes under the sishya parampara of saint Tyagaraja. He married his own cousin Sivakāmi Ammal and had a daughter.

His fame as a musician spread far and wide. He travelled throughout India and also to Burma and Ceylon. In 1897, he sang before Moolam Tirunal Maharaja of Travancore and was awarded the honours.

In 1904 he took up Harikatha performance and the first kadha or performance was "Vaḻī parinayam". His other master pieces include 'Sulochana Sati' and 'Tyagarāja charitram'. His career as a composer started with the composing of "Nirūpanam" for Harikatha performance.
He was also invited by the Royal House of Travancore to popularise the works of Svati Tirunal. He was awarded D. Litt by the Travancore University for his work "Sangita Kalpadruma" in 1943. In 1936 Sri. Muthayya Bhagavathar also composed a work "Chitrodayam" in connection with the birth day celebration of Maharaja Chittira Tirunal of Travancore.

He has gifted to the music world almost all the musical forms such as Varnas, Darus, Tillanas as well as kirtanas, Ragamalikas etc. He has composed about 400 Kirtanas in popular and rare ragas. He has also invented new ragas like Hamsanandi. His compositions are in Vilambitakāla rich with gāmakas. He composed in four languages. His first composition are in Telugu, Tamil and Sanskrit. His disciples include Mudhura Mani Iyer, Gōtvadyam Nārāyana Iyer, Vidvān Sreenivasan and Nellai Krishnamoorthy. He shed his mortal coil in June 30, 1945.

His three incidental compositions are-

1. Mānamu kāvalanu - Sahāna
2. Ratnakanchuka - Kāmbhoji
3. Jagatgurō - Atāna

"Mānamu Kāvalanu" Raga - Sahāna Tala - Rūpaka

Background of the incident

Though Muthayya Bhagavathar sang before the Maharaja of Mysore he could not create an impression. Disappointed by this, he
decided to go to Madras. Before leaving he went to Chāmudeswari temple where he sang a kirtana "Mānamu Kāvalanu" composed by him in Sahana raga extolling Goddess. The Maharaja who heard this, unseen by Bhagavathar, was so impressed and invited him to the palace. Here he was able to establish his mighty style which earned him the title "Gāyaka Sikhamani" and he was appointed as the Samsthāna Vidwān of Mysore.

Raga - Sahana Tala - Rupaka

Pallavi

mānamukāvalanu thalli
mahishāsura marththini, abhi

Anupallvi

ānathi nī vichchi thi katha
ampanī sannithi kolu va ma

Charanam

parula mā ta nammi chetina
pāmarudu nē nani vathalaka
sarivarula thurutathu
ssanka mujērīna thensaka
sthira muka ni chara seva
seyuta kanu grahinchi brōvu
paramesvari hari kēsa
pāmini ku ha janani pakuma
Meaning

Pallavi

O! Goddess, I want your blessings (affection and love)

Anupallavi

You are eternal O Amba! take me towards your sannidhi (give salvation).

Charanam

I believed in other’s words and trapped in the Maya (wordly pleasures) as an ignorant. But you are the one who can save from this, you accept me and give me a chance to do service to you being near your feet. Oh, sister of Vishnu and mother of Guha. I want your blessings.

This composition is in the raga Sahāna and is set to Rūpaka tala. It is the janya of 28th melakarta. Arohana - Avarohana s r g m p m D n ś - ś n d p m g m R g r s. The svaras used are shadja, chatussruti rishabha, Antara gandhara, suddha madhyama, chatussruti dhaivata, kaisiki nishada. This is a raga which evokes karuna rasa and is an upānga ragā.

In the sahitya part the pallavi and anupallavi consist of two pādas each and the charana consists of eight pādās. Adyākshara prāsa is seen in the pallavi, anupallavi and charana.

Pallavi

Mānamu kāvalanu

Mahishāsura
In the musical part the pallavi has four sangatis. The anupallavi has six sangatis. Pallavi and anupallavi starts from sama eduppu. Charana starts after one aksharakala. Pallavi starts from madhya sthayi madhyama, anupallavi from tara sthayi rishabha and charana from madhya sthayi dhaivata. The range of the pallavi is from madhya sthayi rishabha to tara sthayi gandhara. In the charana range is from mandra sthayi nishada to tara sthayi shadja. In the charana the last pada contains composer's mudra "Harikēsa". In the anupallavi, sancharas are mostly in the tara sthayi svaras and the range goes up to tara sthayi panchama.

"Ratna Kanchukadhārini" Raga-Kāmbhoji Tala-Misra chāpu

Background of the incident

In 1927 there was a significant event happened in the life of Muthaiya Bhāgavathar. The Maharajah of Mysore, Krishna Rajēndra Wodeyār wanted Muthiah Bhagavathar to compose the Ashtottara satha kirtanas (108) in praise of Chāmunḍēswari. The very next day when the Bhāgavathar and his pupils were singing, a lovely woman decorated with ornaments came there and said that she would only be glad to hear the Bhāgavathar’s Ashtōttara Kirtanas in praise of Chāmunḍēswari. When she
disappeared the Bhagavathar was aghast with wonder how she came to
know about it. He impressed on the fact that such a vision was not given
to all. He realized later that it was God Chāmundēswari herself who
came and spoke to him. With all the more fervent devotion, he
composed the kirtana in kambhōji "Ratnakanchuka". He realised that the
woman was none other than Devi Chāmundeswari and he composed an
Ashtōttara on Devi.

Raga - Kāmbhoji Tala - Misra chāpu
Pallavi
Ratnakanchuka dhāriniamba
Ratna sānunivāsini amba

Anupallavi
Rātnatha tanka bhūshani
yatna kārya vakai gudisu amba (ratna)

Charanam
manda gamanōllasini
dēvēndranute mridu bhāshini
indu sekhara harikesa
sundarāṅga vihārini amba (ratna)

Meaning
Pallavi
O! Mother, the one wearing blouse studded with precious gems,
one dwelling in a diamond mountain plateau.
Anupallavi

One who shines and one who is bejewelled with an ear ring studded with diamonds.

Charanam

One who delights in walking slowly (and gracefully) one praised by Lord Indra, one who speaks gently, one whose fore locks carries the moon, one with enchanting physical features, Oh! Mother, Oh! Mother.

This composition is in the raga Kāmbhoji set to misra chāpu tala. It is the janya of 28th melakarta Harikāmbhoji Arohana- Avarohana s r g m p d s - s n d p m g r s. This is a Bhāshānga raga and the svaras are shadja, chatussruti rishabha, Antara gandhara, suddha madhyama, panchama, chatussruti dhaivata, kaisiki nishada and kākali nishada.

In the sahitya part, the pallavi and anupallavi have two pādas each and the charana has eight pādas. In the charana the third pāda, is incorporated with the mudra ‘Harikēsa’. Antya prasa comes in the pallavi and anupallavi

eg: dhārini Amba
     nivāsini Amba
     gūḍisu Amba
     vihārini Amba
     in Pallavi
     in Anupallavi
     in Charanam


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In the pallavi and anupallavi the word Ratna comes as Adyākshara prasa

eg: Ratnakanchu
    Ratnasaanu
    Ratna thaatanka

The sahitya is in praise of goddess Lakshmī Devī. Pallavi begins on the note tara sthayi shadja and the eduppu is from 1/2 aksharakala. In the pallavi, the first and second pāda have two sangatis. The anupallavi starts in sama eduppu. In the anupallavi the first pāda has three sangatis, the second pāda has two sangatis. The charana starts from one aksharakala. Thus the three types of eduppu's are coming in one composition which is a speciality. In the charana the last two pādas are sung like anupallavi. It is a simple and yet beautiful kriti.

The foreign note is incorporated in the phrase ś n. p d ś
Bhoo -- shani

comes as the beginning phrase in the anupallavi. Charana begins on the note madhya sthayi dhaivata like d) p d ś n) d
man -- da ----- --

In the pallavi the range is between madhya sthayi shadja to tara sthayi madhyama. In the anupallavi the range is up to tara sthayi madhyama

m g g r ś
danka --- bhu

and below in madhya sthayi shadja. The sanchara is mostly in the tara sthayi varisas. In the charana the third pada contains the composer's mudra "Harikēsa".
"Jagath gurō"  Raga - Atāna  Tala - Rūpaka

Background of the incident

In 1941 Sri. Nellai Krishnamoorthy, the grandson of Muthayya Bhagavathar was staying with Him. One day they went to Bombay to have the "Darsan" of His Holiness Sankarācharya. The time of darsan was fixed as 6 p. m. after getting due permission. At 5.30 p. m they met the Holniess Sankarācharya. After getting his blessing Muthayya Bhagavathar poured his devotion into a kirtana "Jagath gurō". Sri. Nellai Krishnamoorthy accompanied him in his blissful singing.

Meaning

Raga - Atana Tala - Rupaka

Pallavi

Jagad gurō dayānidhē sree sankara sivakritē//jagat

Anupallavi

nigamāga ma sārasu guna
nīthya sugadha mukthu lainā// (jagat)

Charana

elalo manujudai puṭṭi eha parama
nē nenaru marachi, kuladhana
ni bhakthi lēka unmattudai thirigi thini
chala chithhamugala
nahrū thapa mulanu theerchī brovu
chalarahita sri Harikesa sachchidānandu lainā (jagat)
Pallavi

The supreme Lord of entire universe, supreme seat of mercy, oh! God Sankara! for all auspicious benefits.

Anupallavi

The essence of vēdas like `Āgama and Nigama’ give us eternal joy and salvation from worldly ties.

Charana

Having taken Human birth, I have forgotten everything without bhakti (devotion) I roamed like a nomād. Please get me rid of all the useless desires and bless me. O! fraudless, Sri. Satchidānanda one who has a true heart full of happiness, O! Jagath gurū (O! master of the universe) universal achārya or teacher oh! Guro.

This composition is in the raga Atāna set in rūpaka tala.

Arohana - s r m p n Š Avarohana - Š D p m p G r s the janya of 29th melakarta Dhira Sankarabharanam. It is a Dvi-anyasvara bhashāṅga raga. Sādharana gandhāra and kaisiki nishada are the bhashāṅga svaras. The angas are pallavi, anupallavi and charana. The sahitya of the pallavi and anupallavi have two pādas each, and the charana has four pādas. This raga can depict Vīra rasa. The pallavi starts in sama eduppu. Pallavi has two sangatis. The first sangati of the pallavi starts as
The second sangati as

The raga bhava dominates in the first sangati itself. The range is between tara sthayi madhyama to madhyasthayi madhyama. The last sangati of the pallavi ends in the highest svara like

The "Guru" shines as the guru of the world. So the highest svara of the raga is used.

The anupallavi starts in sama eduppu. Charana starts in madhya sthayi panchama. In the second pada of the charana "kula dhana nee" in the phrase s n, d kakali nishada comes as the foreign note. In the anupallavi the first and second pāda have two sangatis each. The range is between tara sthayi rishabha to madhya sthāyi madhyama. Anupallavi starts in madhya sthāyi dhaivata. Charana has no sangati. Charana starts in the phrase p m p

The composer’s mudra "Harikēsa" comes in the last pāda of the charana.
PĀPANĀSAM SIVAN

He was born in Pōlagam district in Nannilam tāluk in Tanjāvoor in 1890. He was the second son of Ramāmṛtha Ayyar and Yōgambal. He was called Rāmayya by his parents. On the sudden demise of his father in 1899, the family moved to Trivandrum. He studied Sanskrit and took diploma and degree in 1910. The greatest influence in his life was at Trivandrum where he came into contact with Neelakanta Sivan. His first guru was Konēri Rājapuram Vaidyanātha Iyer. His compositions are tuned to 75 ragas. Most of them are in Tamil and some in Sanskrit. The theme is generally devotional. He has also compiled a dictionary called "Sanskrita bhāsha sapta samudrata" and a lexicon called "Vaḻamozhi Chorkaḻa!".

His first guru was Noorni Mahādeva Bhāgavathar. He was called "Pāpanasam Sivan" since he smeared his forehead with Vibhūthi and did bhajanas in Papanāsam. He was appointed in 1934 as a Music Teacher at the Besant Theosophical High School. His contribution to the political awakening to Tamil Nadu is noteworthy.

His marriage took place in 1917 and he had two daughters who were also musicians. He was conferred "Padma Bhūshan" and the title "Isai Perarignār". He died in 1973.
"Kānakan Ködi" Raga - Kāmbhoji Tala - Adi

Background of the incident

Papanāsam Sivan was deeply moved by the dazzling spectacle of the decorated idols of Lord Siva and Parvathy and those of the five moorthys (Pancha moorthy) in the grand procession taken through Mylāpore in the month of "Painguni" on the uthrādam day, starting from the threshold (Nāda) of the Pegōda (gopuram). The devotee shed tears of joy. He burst into the kirtana "Kaana kan ködi" in the raga kāmbhoji. In his devotional fervour, he composed more than hundred kirtanas.

Raga - Kambhoji Tala - Adi

Pallavi

Kaana kan ködi vēndum - kaapaliyin bhavāni
Kaana kan kodi vēndum

Anupallavi

Maanikyam Vairam muthal navaratnaa bharanamum
Manamaar parpala malar maalai kalum mukamum
Mathiyodu thaaraaganam niralyum anthi
Vānamō kamala vanamō ena manam
Mayanka akalanka ankaayavum - e
Lanka apaanka arul mazhal pozhidavani

Charanam

Maalōḍayan paniyum mannum vinnum paavum
Maralyaa kamānthuthikkum eraivan arul perave
Kaalum chellumun kanathanamum thanthaarku nanni-
Karuthi kannara kanduruki paniyappalar
Kaana ārumukanum ganapathiyu
Nchandēsvaranum siva ganamum thodarakkalai
Vaani thiruvam pāni karpaka nāyaki
Vaaman Athikāra nandi sēvai thanai

Meaning

Pallavi

One requires millions of pairs of eyes to enjoy the divine procession of Lord Siva.

Anupallavi

Decorated with diamond, emeralds and other precious stones, with garlands of flowers of multifarious variety and colour, Lord Siva's face resemble the lovely form of the moon amidst stars at dusk. One would astonish whether his entire form is made up of lotus forest. One would think the lotus forest is moving, his compassion pours down like copious rain.

Charana

Lord Vishnu and Lord Brahma eulogised Him, all the three Worlds and Vedas sing His glory. Our hearts melt with gratitude over his bounteous mercy and blessing throughout our life. He is accompanied
by Lord Muruga, Lord Ganesha and Lord Chandēswari. Goddess Kalpakanāyaki, Saraswathi and Lakshmi address Goddess Parvathi. He is further praised by the powerful Nandi. To imbibe this bewitching sight, one requires crores of pairs of eyes.

This composition is in the raga kāmbhoji and is set to Ādi tala. It is the janya of the 28th melakarta Harikāmbhoji. Arohana - srgmpds Avarohana - s n d p m g r s Bhashānga raga. In the sahitya part, the pallavi has two pādas, the anupallavi six padas and charana has eight pādas. Adyakshara prasa is present in the pallavi sahitya.

First Pāda
Kaana kan kodi
Kaapa liyin
Kaana kan kodi

In the anupallavi Adyākshara prāsa can be seen
First pāda maani kyam
mana maar
mathi yodu

Antya prasa is seen in the anupallavi
First pāda bharanamum
Second pāda mukamum
Third pāda manam
Fourth pāda ankayavum

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In the charana also antya präsa is present

eg: in the first pāda

viṇṇum paavum
kanathanamum
ganamum

In the charana Adyākshara prasa is present

karuthi kannāra
kana arumukanum
vaani thiruvam
Vaaman Athikara

The language used is Tamil. The sahitya is full of praise to God Siva. From the musical point of view the pallavi has no sangati. In the pallavi the range is from tara sthayi madhyama to madhya sthayi gandhara. In the pallavi, vishesha prayoga [p dm dm mmp] are seen kaa --- na--

Pallavi begins on madhya sthayi panchama and in sama eduppu. The sanchara is mostly in the madhya sthayi svaras. In the anupallavi the first pada has three sangatis and the sanchara is from tāra sthayi panchama to madhya sthayi shadja. The second pāda has also three sangatis. The third pāda has two sangatis. The last two pādas have no sangati.

In the charana, the first and second pāda have two sangatis. Anupallavi begins on sama eduppu. It starts on tara sthayi shadja. In the anupallavi sanchara is mostly in the tara sthayi svaras. In the anupallavi
the first two padas are in tara sthayi svaras. Charana starts from madhya sthayi madhyama. Svarakshara beauty comes in the beginning of the charana as \( m \) \( d \) \( p \) \( m \)

\( ma \) - lo

charana starts in sama eduppu. Anupallavi begins with visesha prayoga.

\( s ) s n p ) d ) \)

\( m a n i - k y a m \)

In the charana in the third pada "kaalam Chellumum" begins with the same visesha prayoga.

\( s ) s n p ) d ) s \)

\( K a l a m - - - - \)

The last four padas of the charana are sung in madhyamakala. Kambhoji is best suited to this composition. Kambhoji brings bhakti rasa. The tempo of the composition is medium.

"Unnai sthuthikka" Raga - Kuntalavarali Tala - Adi

Background of the incident

It was the auspicious time of the car festival in Thiruvaaroor. Behind the car carrying the idols of Lord Siva and Parvathy, devotees flowed like torrential river. In an ecstatic mood, Papanasam Sivan sang "Unnai sthuthikka" in the raga kuntalavarali. The people felt as if they were tasting jackfruit dipped in honey. One among the crowd was Maha Vidwan Chimizhi sundaram Iyer. Overjoyed, he cried "A Tamil Tyagaraja is born in Tiruvaroor". He fondly embraced Papanasam Sivan, little later the next kirtana also was sung beginning with "Malarinai thunaiye".
Raga - kuntalavarali Tala - Adi

Pallavi
Unnaisthuthikka varul tha innisaiyudan
unnaisthuthikkavarul tha

Anupallavi
ponnaiththuthithu mada poovaiyaraiyunthu thiththu
chinnath thanamadainthu chiththamum kalangidamal (unnai)

Charanam
ponnattinum chiranda punya kamalalaya
thannattinil vilangi nannu majapanatantha
thannattiyyath thiraththil nattamodu vattamara
chonnattanurar thozhane, sundara tyagesane (unnai)

Meaning
Pallavi
Give me the gift to sing your glory. Bless me to sing you in melodious verses.

Anupallavi
I pray that I would be able to sing your glory without being enslaved by wealth or the beauty of women. Let my mind be unsullied.

Charana
Residing in Nallanadu, blessed with lotus pond, more charming than Heaven, your enchanting dance pose inspires savant Sundarar to
burst into Tevaram songs. Let me be blessed to sing in praise of the great Tyagaraja, friend of Sundarar.

The composition is in the raga Kuntalavarali set to Adi tala. It is the janya of 28th melakarta Harikambhoji. Arohana - s m p d n d š Avarohana- š n d p m s It has the angas pallavi anupallavi and charana. The pallavi has two padas, the anupallavi two padas and charana has four padas.

In the sahitya of the pallavi prasa yati comes as

Unnai sthuthikka varul.

Unnai sthuthikka varul.

Dviteeyakshara prasa comes in the sahitya of the anupallavi

ponnai thuthiththu

chinnaiththana

In the charana also Dviteeyakshara prāsa comes as ponnā ttinum

thannāttinil

thannattiya

chonnattoorar

The pallavi has one single sangati. In the anupallavi, the first and second pāda have two sangatis each. The pallavi, anupallavi and charana are in the sama eduppu. In the charana the first and second pada have one sangati each. The last two padas are sung like anupallavi. A simple brisk kriti, Sangatis are few and Sangatis are mostly in the
chaturasra nata. Janta svara proyogas seen in the pallavi add beauty to
the composition. eg: \( \text{\textasciitilde\textasciitilde\textasciitilde\textasciitilde} \) \( \text{\textasciitilde\textasciitilde} \) \text{\textasciitilde\textasciitilde\textasciitilde\textasciitilde\textasciitilde\textasciitilde\textasciitilde\textasciitilde\textasciitilde}\)

İnni.sai -- yu - čai

The range in the pallavi is up to tara sthayi shadja. In the
anupallavi the range is between tara sthayi madhyama to madhya sthayi
madhyama and in the charana, tara sthayi madhyama to madhya sthayi
madhyama. This kirtana is usually sung in concerts and it is a popular
one.

"Malarinai" Raga - Ritigoula Tala - Rupaka

Pallavi

malarinai thunaiye
mahadeva nin charana (mali)

Aupallavi

Alakilsakala ulakavakaiyum
amararuman parkuzhamum
alarayanumurariyum purandaranum
paninthidum patha

Charanam

thiruma layanariyatha tiruvatimut kanavanru
thiruvaroooranparporuttoru varikondu
thiruvidthithanil natanthur therivaiytam panpanena
chenravane nilolpala māthumaruvun tyagesane
sinkathananayaka pujankaparana vithivi
tanka ramadasan ulankathal kondu thiruvati (malai)

Meaning

Pallavi

O! mahadeva! May your flower like feet are my only help and solace.

Anupallavi

The feet that Brahman, Vishnu and Shiva, all the gods and the men of the World, make obscence to.

Charanam

Thy lotus feet, beyond the vision of even Lord Vishnu and Lord Brahma, one who shows the divine idol at Tiruvarūr for worship to devotees there, the one who revealed himself to an ordinary woman, so large-hearted. Oh! Lover of goddess Parvathy, the presiding god of Tiruvārur, Tyāgesa, seated in a high thrown, and decorated with ornaments, one who was born out of onself oh! Lord Siva, this is devotionally dedicated at the feet of the Lord by Tyagaraja, the devotee of Ramadasa.

This composition is in the raga Rītigoula and set to Rūpaka tala. It consists of pallavi, anupallavi and charana. The sahitya of the pallavi has two pādas. The anupallavi has four padas and charana six pādas. The charana is much longer than pallavi and anupallavi.
From the sahitya point of view Adyākshara prasa comes in the pallavi

malarinai thunaiye pallavi
mahadeva nin "

Adyākshara prasa comes in the anupallavi as Amara rooman
Alarayanu muraariyum
Alakil

In the charana also we can see the Adyakshara prasa
Thiru maalaya
Thiru vaarooranpar
Thiru veethi thanil

From the musical point of view, the first pada of the pallavi has one sangati, the second pada has three sangatis. Pallavi starts in sama eduppu. The raga’s individuality is seen in the beginning of the pallavi itself like --

\( \text{ma la - ri - nai thu naiyē.} \)

In the anupallavi the first pada has three sangati the second pada has one sangati. In the pallavi sangatis are in full raga bhāva

\( \text{ma-ha-de-va-nin---cha--ra na} \)
In the charana the first pada has no sangati. They just show the
beauty of the sahitya. The third and fourth have two sangatis. The second
sangati has slight difference from the first sangati. The last two padas are
sung in the madhyamakala.

In the pallavi, the range is between mandra sthayi nishada to tara
sthayi rishabha. In the anupallavi, the range is between tara sthayi
gandhara to madhya sthayi shadja and in the charana, madhya sthayi
shadja to tara sthayi madhyama. The charana sanchāra is almost in the
tara sthayi svaras. The raga bhava is fully brought out in this kriti.

Pallavi starts in sama eduppu. Anupallavi and charana are in
the 1/2 eduppu. Rītigoula also depicts Bhakti rasa, so this raga is very
well suited to this kriti.
SREE NĀRĀYANA GURU

Composed by Sree Narayana Guru as the attainment of Samadhi of Sri Chatṭampi Swamigal.

Sarvajna rishiruth krāntha
sadguru suka varthmana
abhathi parama vyomni
paripuma kalā nidhi
leelaya kāla madhikam
ne thandve sa mahā prabhu : syajya
nisvam vapu! samuth srijya
svam brahmavapura sthitha!

Meaning

Oh! omniscient, who imbibed the mantras of saints through Dhyana (meditation) one from whose body itself emerged the lothy pipeelika path and suka path one who mastered all the 16 sādhanās (spiritual exercises through penance ie., Tapas) the full moon of all of arts, one whose spirit left its mortal coil and merged into the sublime cosmic soul (the highest spiritual stage).

There is also one sanskrit sloka composed at the time of demise of Sri Chattambi Swamigal by Sree Narayana Guru.