CHAPTER - II

MUSICAL COMPOSITIONS
OF THE COMPOSERS
WHO LIVED BEFORE 17TH CENTURY
This chapter contains the life and contributions of the composers who lived before 17th century. An analytical study of the compositions of Purandaradāsa, Arunāchala Kavirayar, Kshērajna and Muthu Tāndavar are also dealt with in this chapter.

PURANDARADASA

Sri. Purandaradāsa was born in 1484 A.D. His parents were Varadappa Naik and Smt. Kamalāmba. He belonged to a wealthy jeweller family. His original name was Sreenivāsa. Sri. Purandaradāsa is also known as Father of Carnatic music. It is learnt that there are a number of incidental compositions associated with his life which later on became a feast to the music lovers.

On detailed analysis of his compositions, one among the incidental compositions has been met with.

"Muyyake muyya" Raga-Māyāmālavagoula Tala-Tisra eka

Background of the incident

This was a famous incident that took place in a place called "Purandara Mandap" in Hampi, where the father of Carnatic music Sri. Purandaradasa settled in his yester years. In Pandharpūr, a hamlet in Hampi, there was a devadasi, who was also a devotee to Lord Vittala, where people flocked to see her dance. Lord viṭṭala, went to the
Devadasi’s house in the guise of Purandaradasa to enjoy the dance and presented her valuable bracelet before leaving. The next day when the temple was opened it was found that the bracelet was missing from the God and the devadasi told that it was Purandaradasa who presented the same after enjoying her dance. The local people became angry and tied Purandaradasa in a pillar and was beaten. While the innocent Purandaradāsa was being tortured, a voice was heard from the sānctum sānctorum of the temple that Purandaradasa was innocent. Purandaradasa understood that a trick was played by the Almighty himself on him. Then and there the following composition poured off his mouth.

Raga - Mayamalavagoula Tala - Tisra eka

Pallavi

Muyyake muyya thirithu

Anupallavi

Jagadayya Vijayya sahaya pandareerāya

Charanam

1. sanna vanendu na neeru tharendare
   benne kalla krishna, marave mādi
   chinnada kintili neeru thanhtittare
   kannu kānāthe na donathe pandareraya (muyya)

2. enna pesaru madi sulake kangana
   vannu ne yiththe nija rupanthi
   ena pedis parama pandana madi
   muyyake muyyi thiris kondayya (muyya)

3. Bhakta vatsala nempo birudu bekādare
   Bhakta rādhena nagira bedave
   Yuktiyali minnantha dēvara na kannēno
   Muktisa ṁurandara viṭṭala pandari rāya (muyya)
Meaning

Pallavi

Tit for tāt. It means taking revenge on a person.

Anupallavi

Salutation to god as Dayya, Vijayya, Sahayya and Pandareerāya

Charanam

1. I asked to bring water, thinking you are a child. He is called Krishna as "Butter thief Krishna". He beats him without knowing that he is Lord Krishna. In the guise of Purandaradara dasa Krishna goes to the dancer’s house.

2. In the guise of mine you gave the bracelet to the devadasi in my name. Thus you troubled me and made me a small man and somehow you took revenge on me.

3. If you want the name as the protector of devotees should you not be under the devotees only when ever God should be approachable for the devotees. In cleverness, I can’t find a God equal to you. You are the Lord as salvation. Oh Purandara Vittala, Pandareeerāya.

This composition is in the raga Māyāmalavagoula and set to Tisra Eka tala. Mayamalavagoula is the fifteenth melakarta raga. The Arohana s r g m p d n ṣ Avarohana ṣ n d p m g r s. The language is in Kannada. The sahitya is in praise of God Purandara Vittala. The angas are pallavi, anupallavi, and three charanas. The pallavi and anupallavai have one
pada each. There are three charanas and each charana has four pādās. Dviteeyakshara prāsa is seen in all the charanas like:

Channa vanendu
Pennekalla
Chinna da kindili
Kannu kaana de
Enna pesaru
Vannu nee
enna peedisi
Bhakta vatsala
Bhakta raadheena
Yuktiyali
mukteesa purandara

The pallavi, anupallavai and charana start on madhya sthāyi shadja. All the three charanās have the same music. In the charana the range is from madhya sthāyi shadja to tara sthayi shadja. The mudra Purandara Vittala is seen in the last pāda of the third charana.

This composition is almost like a Bhajan. Pallāvī and charanas start from sama eduppu. Anupallavi starts before the first beat ie., in Atīta eduppu. The music is very simple. Plain svaras are used in this composition.
Arunachala Kavirayar, one of the earliest composers in Tamil was born in Tillaiyārdi in Tanjore district in 1711 A.D. His father was Nallathambi Pillai, a Jain who later embraced Saivism and his mother was Valliammāl. Orphaned in his childhood he went to Dharmapuram where he became a scholar in Tamil, Sanskrit and Telugu under the guidance of Ambalavāna Kavirāyar. He translated the Ramayana in Kirtana form for the sake of common people. His opera Ramanatākam was performed for his arangetram in the temple of Lord Ranganātha in Srirangam in 1772 A.D.

The incidental composition of the above composer is taken for analysis. The Kirtana is "Ēn Palli Konḍīrayya in Mohana raga.

"Ēn Palli Konḍīrayya" Raga - Mohana Tala-Adi

Background of the incident

This incident happened in 1772 A.D. Arunachala Kavirayar was keen about the arangetram of his composition’s in "Ramanātakam" being performed in the Lord Ranganātha temple of Srirangam. The temple authorities refused his request. Deeply disappointed, he went to a lonely place and meditated on Lord of Srirangam and poured out the kriti "Ēn Palli" in the Mohana raga in adi tala. The Lord appeared in his dream, pacified him and commanded the temple priests also to accept the
request of Arunāchala Kavirāyar. Thus took place the famous Arangetram with the compositon "Ēn palli kondirayya" . . .

Raga - Mohana Tala - Adi

Pallavi
ēn palli kondir ayya Sree ranganātharēmī
en palli kondir ayya

Anupallavi
Āmpal poothhasahya parvathamaduvile avatharīththa
Erandāttu naduvile
Charanangal

1. Kochikancholkuriththatharko arakkikulaiyil ampu therithatharko
Ēchan villai muriththatharko parachuramanurampariththarko
Māchilathamithilesan pennutan vazhinantantha elaippo
Thūsilatha guhan otaththile gangaiththurai katantha elaippo
Micharamam chitra kutachikarakkal mīchai natantha elaippo
Kaachinimel mārchan otiya kathithodanthe elaippo odi
Kkalaiththo deviyaithēdi elaiththo marangal yezhum
Tholaiththo katalaikkatti valaiththo elankai ennum
Kavālmanakarai etiththa varuththamo ravannathikalai atiththa varuththamo (enn)

2. Mathuraiyilevarumkalaiyo muthalvai vāymakalai ththarum kalaiyo
Ethireruthaipperunkalaiyo kanrai ethththerinththa perunkalaiyo
Puthuvai anamulai undupeyinuyir pokki aluththiro
Athiravōtivarum kuruivavaiyirandākki aluththerō
Thuthiseykalinal kalinganmanimudi thakki aluththiro marutham
Chayththo atumatukal meyththo chakaturulai
Theyththo kanchanvuyirai mayththo arjunanukkach
Sarathiyaythther vituththa varuththamo (en)

Meaning

Pallavi

Why did you lie down in Sriranga? Oh, GOD.

Anupallavi

He is lying down in the place known as Srirangam which is between the river Kaveri and Kolliçam which is also situated near Sahya mountain where Āmbal flowers bloom.

Charanam

Is it because of Viswamitra’s words?
Is it because of breaking the bow
Is it because of sending the arrows at demons
Is it to reduce the pride of Parasurama
Is it because of going with the daughter of Janakan devoid of blemishes (in the forest)
Is it because of crossing the river Ganga in the boat of pure hearted Guha.
Is it because of lying down on the stone in the Chithrakooda peak
Are you feeling tired of running behind the Mārīchan in the world or because of searching for your Devi Sita or because of piercing Seven trees or because of making bridges in the big ocean.
Are you feeling sorry over burning of great city Sri Lanka
Are you feeling sad over killing demons like Ravana
Are you sorry to break the beak of the running bird.
Are you feeling frustrated over fighting against the Kalinga Lord with your feet.
Is it because falling down the mamta tree because of grazing by the sheeps and cows to destroying the Sankatasūra wheel. Is it because of drinking the lift of Kamsan.
Is it because of arriving the chariot of Arjuna.
Are you feeling sad driving the chariot of Arjuna as Sāradhi
Are you feeling sad of taking the chakra in the war.

This composition is in the raga Mōhana in Adi tala. It is the Janya of Harikāmbhoji the 28th melakarta. Besides shadja and panchama, the notes taken are chatussruti rishabha, Antara gandhara and chatussruthi dhaivata. It is an Audava raga, upānga raga, and ri, ga and dha are the raga chhāya svaras. One of the major ragas and the oldest raga. Its earlier name was Revagupti.

The composition has the angas pallavi, anupallavi, charana. In the Sahitya part the pallavi and anupallavi have two pādās. There are two charanas and they contain 16 padas each.

The charana part is spread over with different types of prāsas. In the anupallavi there is an Adyākshara prasa as :-

Eg : Āmpal, pooththa
Avathariththa
Antya prasa is seen in the anupallavi as:

Parvatha maduvile
Irandatti naduvile

In the charana antya prasa comes as:

Kousikan sol Kuriththa tharko
Ambu Theriththa tharko
Kaivil Muriththa tharko
Nuram Kuraiththa tharko

Again antya prasa comes in the madhyamakala as:

Vazhi Nadantha elaippo
Thurai Kadintha elaippo
Misai Kadantha elaippo
Odiya Thudarntha elaippo

Dviteeyakshara prasa also comes in the last part of first charana as:

Kalaittho deviyai
Thulaiththo kadalai

From the musical point of view in the pallavi the first pada has four sangathis the second pada has two sangatis. The range of the pallavi is from mandra sthayi dhaivata to tara sthayi rishabha. The three angas start from madhya sthayi gandhara. The eduppu of the three angas are from 3/4 aksharakalas of the avarta. In the anupallavi the first pada and the second pada has also two sangatis each. The range of the anupallavi is from madhya sthayi gandhara to tara sthayi rishabha.
The last sangati of the pallavi is very appealing. In the charana part, after the first four pādas, the next eight pādas are sung in madhyamakāla. Then the next two pādas are sung in Tisra nadai. In these pādas the words Kaḷaiththo, eḻaiththo, thuḷaiththo and Vaḷaiththo fall on the beats of a single āvārta. In the charana, the first pada has two sangatis. In the first charana the last pāda is sung twice in madhyamakāla. Mōhana raga is very aptly chosen for this composition and this is a very popular kriti of Arunāchala Kavirāyar.
KSHĒTRAJNA

Kshētrajna, the king of padās lived probably in the first half of 17th century. The life and times of Kshetrajna could be gathered only through some available stories and anecdotes. He was born in Mūvvapuri, a tiny village in Krishna district of Andhra Pradesh. He was known in the childhood by the name Varadayya. It is not certain that when and why he came to be called as Kshetrajna. There is a version that he got the name because of his visits to several kshetras. Kshetrajna was a great scholar of Sanskrit and Telugu, on and above an outstanding composer and Musician.

Subbarama Dikshitar in his "Sangita Sampradāya Pradarsini" states that kshetrajna had the upadesa of "gopala mula mantra" from a great yogi and recited the mantras. Later Gopaladeva blessed him and Kshetrajna began to sing padams in praise of Muvva gopala. His first padam was śripati sutu bariki in Anandabhairavi raga. After that he composed and sung several padams in praise of Mūvva gopala. It is said that he composed almost 4500 padas but today only 350 are available.

There is also another version that Kshētrajna was a Vitarāya and composed in praise of Nawabs and kings. Influence of a devadasi in his life paved the way for change in his total outlook. He meditated for a long period in the Gōpalaswamy temple and had the Darsan of God. From

*Kshetrayya Pađangal Page No. 84 by Prof. Vissa Appa Rao*
then onwards he started to compose padams on God Mūvva gopala. His first padam was Sripati sutu bāriki in Ānandabhairavi.

"Maguvātana" Raga - Mohana Tala - Jhampa

Background of the incident

Once while Kshetrajna lost in meditation in the temple of Kanchi varada, the pujaris, after finishing the puja of the day locked the temple and left. They did not notice, Kshetrajna sitting lost in meditation. When Kshetrajna woke from meditation early in the morning he saw the Divine Mother coming out of the chamber in human form and on seeing the Goddess, out came from him the kriti "Maguva tana" describing his extra ordinary vision.

There is also another version of the story connected with the above kriti. Kshetrajna happened to see the Queen of Viji Raghāva Nāyaka while she came out of his chamber seeing her the Padam was composed then and there itself.

Raga Mohana Tala jhampa

Pallavi
Maguva thana kelika mandiramu vedalen

Anupallavi
vaga kāda makanchivarada
thellavare nanuchu
Charanam
1. Vidajaru gojhangi viri danda jada thōnu
   Kaṉḍuchikku padi penaku kanda sarula thōnu
   Nidu dakannula theru niddu ramambula thōnu
   Thodari padayuga muna thada baddedu natala thōnu
   (Magu)

2. Sogasi sogayani valapu solapu jupula thōnu
   vagavaka la ghana sāra vasanala thōnu
   gikiminchu kemmo vichiguru kempula thōnu
   sagamu kuchamula vidya chandurula thōnu
   (Magu)

3. tharitheepu sēyu sama surathi badalika thōnu
   jarutha pavada cheraguṇar paida thōnu
   yiru gadalakai danda lichchu tharunula thōnu
   paramarthamā mūvva gopala thella vare nanuchu
   (Magu)

Meaning

Pallavi
That day (Perundēvi) went back to her chamber.

Anupallavi
O Lord Kanchi varada : It is early morning.

Charanas

1. Her hair was open with a bunch of gojhangi flowers at the top of
   the plant and the chains and necklaces were knotted over the
other. Her long eyes were still sleepy and steps not firm but slipping and about to fall.

2. Her look is beautiful and affectionate. All kinds of fragrances filled the atmosphere when she moved. Her lips were shining like the precious ruby, upper garments half slipped from the bosom.

3. Happiness of enjoyment in her expressions. Her short underskirt about to be slipped from the waist, keeping their both hands on the shoulders of the maids (Perundevi was going I could see that goddess) O Lord! it is time to be dawn.

In the sahitya, description of goddess’s beauty is present. The goddess’s anga pratyanga varnana is seen here.

This pada is in the raga "Mohana" and is set to khanda jati jhampa tala. This tala is not commonly seen in pādās. It has three divisions pallavi, anupallavi and three charanas. From the sahitya point of view the antya prāsa is present in all the pādās of the charana. The Word "Thōnu" is used in all the pādās of the charana except the last pādā.

Eg. Jupula thōnu
Vasanla thōnu
Kempula thōnu
Chandurula thōnu
Badalika thōnu
Paida thōnu
Tharunula thōnu
The pallavi and anupallavi have one pada each. But charana is long and each charana has four pāḍās. The pallavi has two sangatīs and it starts on madhyā sthayi shadja. The anupallavi commences in madhyā sthayi gandhara and charana in madhyā sthayi dhaivata. These svaras are the raga chayya svaras also. In the pallavi the sanchara is mostly in madhyā sthayi svaras and in the anupallvi sanchara is mostly in the tara sthayi svaras. In the charana the sanchara goes below up to mandra sthayi gandhara and go up to tara sthayi panchama.

Eg: \( d \, d \, p \, p \, p \, g \, p \, g \, g \)  
ku .... kanda ... sa second pada

The anupallavi has two sangatīs and the charana has no sangati. The composer’s mudra "muvva gopala" is seen in the last pada of the third charana. In the -  
\( d \, s \, r \, i \, g \, g \, g \, r \, s \, r \, g \, r \, g \)  
Venka da ma - ka jna - --- - - - - - - - - si - vara da the Ila

combination of svaras in tara sthayi alone is seen which is a peculiarity.
MUTHU TĀNDAVAR

The exact date of birth of Sri. Muthu Tandavar was not known. It is assumed that he was born in the latter part 16th of century. Hence the period can be safely placed before pre-trinity period. He belonged to a musical family. The early records available proves that he was a leprosy patient. He was shunned by his relatives due to his nearness to a woman in the service of the Sirkazhi temple in which district he belonged. But he spent most of his time listening to the devotional renderings in the temple premises.

"Arumarundoru" Raga - Mohana Tala - Rupaka

Background of the incident

One of this famous song "Arumarundoru thani marundidu" in Mohana raga. Rupaka tala is composed when he was bitten by a snake and was revived later.

Raga - Mōhana Tala - Rupaka

Pallavi

Arumarundoru thani marunthatham / palaththe kandēne

Anupallavi

Thiru marundutan paaka marundu

Thillaiyambalaththādu marundu

* Dictionary of Music & Musician by Prof. P. Sambamoorthy Page No. 92.
Iruvinai kalarukku marundu
ēzhai yadiyārkkirangu marundu

Charanam
1. KonraI thumbai yaninda marundu
   Köthai meethir padarntha marundu
   Manruleş ninratu marundu
   Mānikka vāchakar kanda marundu
2. Indira ranavar vanavar thamu
   Mirudikal thakketṭa marundu
   Indira kooriyar kāna marundu
   Thane mulaiththu thazhaiththa marundu
3. Thirithi thithiyen rattu marundu
   Thevadi muvarkal kana marundu
   Karuthai thiruthiyiruthu marundu
   kalanaikkkalaluthaitha marundu

Meaning

Pallavi

I found out a wonderful special medicine at the shrine.

Anupallavi

The medicine which embodies the great dame at Thillai the medicine that destroys the dualities resulting from our actions which is merciful to the poor and the devoted.
Charanam

1. The medicine embodied the form of Siva who adorns "Konrai" and "Thumbai" flower. The medicinal creeper which embodied the body of "Parvathy", which resides for ever in our hearts the medicine that was discovered by Manicka Vachagar.

2. This medicine suitable to Indra, Devas and Sages which was self born and bloomed.

3. The medicine daines to the tune of "Thiri thi thi" This is suitable to Brahma, Vishnu and Mahesan which corrects our thinking which kicked the yama.

This composition in the raga Mohana and is set to Rupaka tala. The sahitya of the pallavi has two padas, anupallavi has four padas and charana has three parts and one has four padas.

In the sahitya of the Anupallavi and charana the word "marundu" comes at the end of all the padas. In the first charana Adyakshara prasa comes as :

Eg : Konrai thumbai
     Kothai meethir
     marule ninrath
     manikka vachakar

Adyakshara prasa comes in the third charana also

thiri thi thithiyen
thevadi muvarkal
Karu thai thiruthi
Kalanai kkala
Mohana is a janya raga derived from the 28th melakara Harikambhoji. Besides shadja and panchama the notes taken are chaturusruthi rishabha, antara gandhara and chatussruti dhaivata. It is an audava raga and an upanga raga.

Pallavi and anupallavi have one sangati each. From the musical point of view it is a simple structured kriti. The sahitya has more importance. Pallavi and anupallavi begin on sama eduppu. The range is from mandra sthayi panchama to madhya sthayi dhaivata.

In the anupallavi the range is from madhya sthayi rishabha to tara sthayi gandhara. Plain notes are used through out the composition.

The music of the three charanas are sung like the music of anupallavi. There are no elaborate sangatis. Mohana is very apt for this composition. A peculiar type of svara combination is seen in the anupallavi as

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ger g g g g r r g p) g p p) thi r u m a m n d u t a n p a - - ka ma r n n d u

d d d d d p , , p d s) d s s ) thi llai yampala thth d ma r n n d u
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Kānāmal Vinile - Raga - Dhanyasi tala - Misra chapu

Background of the Incident

There is a story that once he was on the way to chidambaram from sirkazhi, he was to cross the river kollidam. Because of heavy flood he was unable to cross the river. So he was in utter dismay and he burst into
In the raga Dhanyasi. Suddenly the flooded river began to subside and lastly got dried up enabling Muthu tandavar to continue his journey without difficulty.

**Ragam - Dhanyasi tala - Misra chapu**

Kānāmal vīnile kalam kazhithōme

**Anupallavi**

Chetanar pōttam thillai

chidambara sthalathai

**Charanam**

1. Chēran chōzhan pāndya niranyavarman
   Gopura munchura veerappūlan cheythirumathil kalum
   pārulakum pōttukinra panchākshara padikalum
   Arangal kūzhnda thiruvāyirakkāl mandapamum

2. Gangaiyum nirainda siva gangaiyum padithuraiyum
   mankaḷ sivakāmiyammai vāchal pani mandapamum
   thingalain thirumula nāratharu sannidhyum
   pongu chelvam pōluyanda thangapperam palamum (kana)

3. Nriththa sabhai kanaka sabhai chirsabhaiyin darsanamum
   muththiperalamenavē muzhangum chinnadhvaniyum
   bhaktarkkutchiranda kovinda rajar sannidhiyum
   kutilundu lanka ratna chorna kkodi marangal (kana)

4. Thillai muvayiravar munivar
   perum veethikalum
   Allum pakalum malikkamannathana chirappum
   chollariya mathangalum cholai kalum vāvikalum
   nalla thiru kūttangalum nalu theru veedhikalum
Meaning

Pallavi

We wasted our time without seeing you.

Anupallavi

Without seeing chidambara at Thillai which has been praised by chetanar.

Charanam

1. Gopuram built up chera, chola, pandya and Iranyavarman and the walls constructed by the cheraveerappulan, panchakshara steps (namasivaya) praised by the whole world, thousand pillar hall surrounded by dhammas

2. Bathing ghat of sivaganga filled with ganges water, beautiful wall leading to the place where Goddess Sivakami seated. The place where you can have the darsan of thirumulanathar (Siva) who wears the disk of the moon on his head. The great shrine which raises up like Increasing prosperity.

3. Sight of chitsabha (Intellect), kanaka sabha, nritha bhava (dancing hall) The signal sound which declares that we can attain liberty. The shrine of govindaraja suitable to devotees. The goldan flag mask bedecked with jewels.

4. The streets where the 3000 saints of Thillai reside. The great feeding which goes on day and night, different mansions, gardens which are beyond descriptions great divine assemblies and join big street.
Adyakshara prasa comes in the anupallavi and charana

Chetanar    Anupallavi
Chidambara   "
Cheran       Charana

Dviteeyakshara prasa comes in the charana

1. Gangaiyum
   Mankaiyum
   Thigalani
   Pongu

2. Nritta
   muththi
   bhakta
   kutti

3. Thillai
   Allum
   Chollariya
   Nalla

Antya prasa comes in the charanas

Mathilkalum
Padikalum
Mandapamum
Padi thuraiyum
Mandapamum
Sannidhiyum
From the musical point of view the pallavi has three sangatis. Anupallavi has also three sangatis. Charana has no sangati pallavi begins on tara sthayi shadja anupallavi on madhya sthayi panchama, and charana on madhya sthayi dhaivata. In the pallavi the range is from mandra sthayi nishada to tara stayi madhyama. In the anupallavi sangati progresses step by step from the beginning of the pāda itself.

Eg:  1.  P N d p m G m p  
    Cheta nar -------

2.  p n s j r s n R s n d p m g m p  
    Che - - - - - - ta - - - - - - nar

3.  p n p n s n s r n s r s p n s n d p m g  
    Che - - - - - ta - - - - - nar

In the charana also sanchara goes up to tara sthayi madhyama.