TAGORE FELLOWSHIP 2018

Kalaimamani SNA Awardee CHARUMATHI RAMACHANDRAN

Pallavis, Past, Present & Future. (2020-2022)

GURU SMT. M.L. VASANTHA KUMARI

108 Ancient Thala Scheme.
Angas or Components, Researched and Depicted by
Charumathi Ramachandran.
108 monumental Pallavis
Composed for
108 Thalas by
Charumathi.
72 Melakartha Thalas, Pallavis
Composed by Charumathi.

Nandhi

TAGORE FELLOW CHARUMATHI RAMACHANDRAN (selected for year 2018)

FINAL CONSOLIDATED REPORT OF TAGORE FELLOWSHIP. FOR LAST HALF YEARLY MAY TO NOVEMBER 2

LAKSHMI ANAND

Charumathi Ramachandran on the delightful exercise of setting to tune 51 of Ambujam Krishna's Tamil songs

A treasury of tunes

2022

AND FINAL REPORT OF ENTIRE 2 YEARS OF FELLOWSHIP.

FELLOWSHIP RESEARCH TOPIC-'

PALLAVIS PAST PRESENT AND FUTURE "

1. FURTHER PALLAVI COMPOSITIONS OF THE 108 THALA PALLAVIS RARE ANTIQUE THALAS. OTHER PALLAVIS AND SEVERAL 72 MELAKARTA thala pallavis ,

tiruppigazh thala pallavis.

10 HOURS OF VIDEO PREPARED BY CHARUMATHI - VOCAL WITH

VIOLIN AND GANJIRA SENT TO ARCHIVE

WITH EXPLANATIONS AND ANGAS OF VARIETIES OF A NUMBER OF THALAS AND EACH THALA

2. PAST PALLAVIS SUNG AND DEMONSTRATED IN 4 SPEEDS THAT IS 1 2 TISRA AND 4TH SPEED

EXECUTED IN CHATUSH KAALAM (4 SPEEDS)

3 VARIETIES OF PALLAVIS HAVE BEEN TAKEN

A. ADI THALAM SIMPLE PALLAVI

B. KANDA TRIPUTA THALAM

C. MISRA CHAPU THALAM

D. ADI TISRA NADAI

E. ADI KANDA NADAI

F.PANCHANADAI PALLAVI

G. 4 KALAI OR NAALU KALAI

H. RUPAKA THALAM I. TISRA TRIPUTA J.

PANCHA ATA THALAM TISRA NADAI ADI

THALAM OR CHATUSRA TRIPUTA THE TECHNICAL NAME.

K.MISRA NADAI

L. 108 THALAS

M. SAMPLE OF 72 MELAKARTA THALAM PALLAVIS

N.RAGAMALIKA PALLAVIS

O. RAGAMALIKA SWARAS IN SPECIAL SET UP ORIGINAL PALLAVIS

BY KALAIMAMANI SNA AWARDEE CHARUMATHI RAMACHANDRAN

P. MANY MORE VARIETIES WRITTEN DOWN

5. **STUDY OF OLD HERITAGE PALLAVIS FROM** A FEW BOOKS AND OLD TEXTS .

6. TRACING THE AGE OF PALLAVI SINGING

7 STUDYING THE PALLAVI COMPETITION OF SYAMA SASTRIGAL AND BOBBILIKESAVAYYA

8. STUDYING THE PALLAVI TRADITION IN VARIOUS KINGS' COURTS _ MYSORE, TANJAVUR , ETTAYAPURAM SAMASTHANAM , RAMNAD SAMASTHANAM , KERALA KARNATAKA ANDHRA TRADITIONS .

9.HAVE COMPOSED PALLAVIS FOR ALL 108 ANCIENT THALAS GIVEN IN 24 REPORTS AUDIOS AND VIDEOS

10. HAVE COMPOSED OTHER PALLAVIS FROM 1970 TO 2022

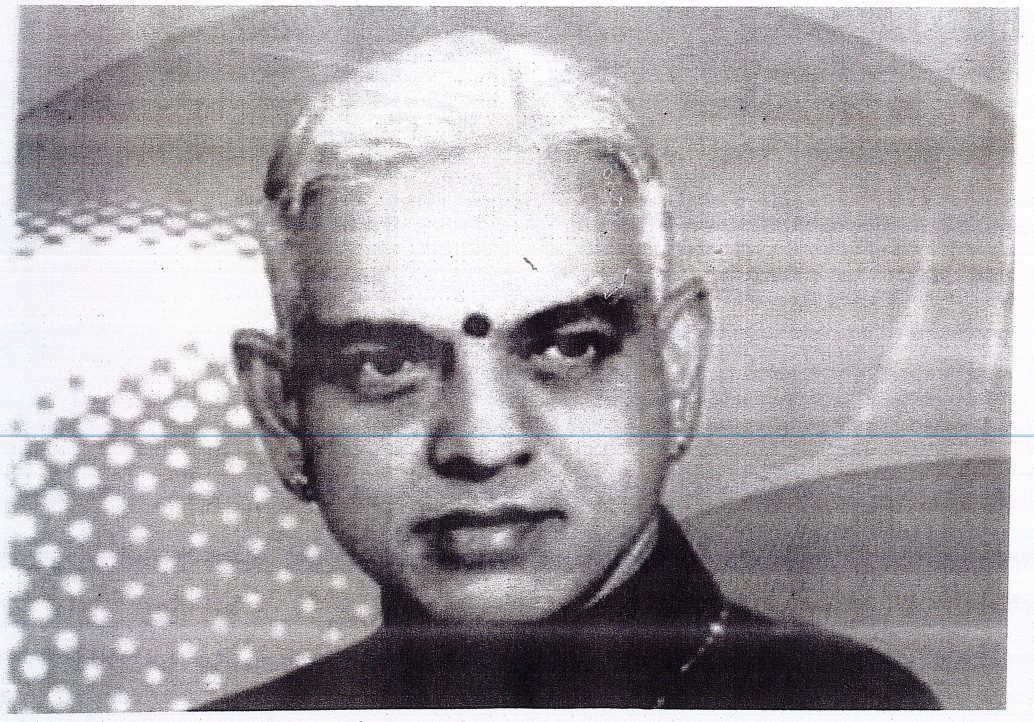
11..COMPLETED THE AUDIO RECORDING OF NEARLY 100 PALLAVIS FOR THE ARCHIVE WITH EXPLANAT

IONS OF THALA ANGAS . MORE BEING UPDATED AFTER THE COMPLETION OF 2 YEAR FELLOWSHIP.

12. HAVE COMPLETED SEVERAL WORKSHOPS FOR STUDENTS AND TEACHERS ONLINE AND OFFLINE ALL OVER THE WORLD

13. HAVE COMPLETED 6 HOURS OF PALLAVI VIDEOS WITH ACCOMPANISTS IN FEBRAURY 2023 SUBMITTING WITH THIS REPORT. ALSO VIDEOED PADMA BHUSHAN SNA AWARDEE KALAIMAMANI

TRICHUR V.
RAMACHANDRAN



MAESTRO AND VIDWAN OUR REVERED GURU SRI G.N.BALASUBRAMANIAM 1910

with guru PADMA

BHUSHAN

AWARDEE SMT.

M.L.VASANTHAKUMARI

M.L. Vasanthakumari
3.7.1928 - 31.10.1990

WITH DAUGH

TER AND CHIEF DISCIPLE

YUVA KALA BHARATHI SHUBASEE RAMACHANDAN

ASSISTING CHARUMATHI IN PALLAVIS

ATTACHED REPORTS OF ALL 2 YEAR ACTIVITIES AND PENDRIVES OF ALL AUDIOS AND VIDEOS RECORDED OF THE NEW AND PAST COMPOSITIONS OF CHARUMATHI RAMACHANDRAN AND OLD PALLAVIS OF

TRADITIONS. SNA AWARDEE 2023 AND KALAIMAMANI CHARUMATHI RAMACHANDRAN AND DISCIPLE AND DAUGHTER YUVA KALA BHARATI AND BHAVANS AWARDEE SHUBASREE RAMACHANDRAN

TAGORE FELLOWSHIP 2018 -2020
SUBJECT-- REPORT- 1 CHAPTER 1

FROM NOVEMBER 10TH 2020 TO DECEMBER 4TH 2020(project started on 10th November 2020)

TOPIC- PALLAVIS PAST PRESENT AND FUTURE- history, analysis and newly composed pallavis in 108 thalas and some of the 72 melakartha thalas for posterity

NAME OF FELLOW -Kalaimamani SNA AWARDEE Charumathi Ramachandran (k.V. Charu)
(seniormost disciple of Padma Bhushan SNA awardee smt.M L Vasanthakumari.)

HISTORY

Pallavis have been in vogue for many centuries in our South Indian classical music and now it has become the very scholarly and important main piece known as the RTP OR the RAGAM THANAM AND PALLAVI,in a concert.

WHAT IS RAGAM THANAM PALLAVI

The method followed now and in the past is

1. A lengthy RAGA alapana or improvisation of the raga in three stages , taken up, wit high imaginative and comprehensive phrases of a chosen raga, completed and followed up with thanam singing or 'madyama kalam'.

WHAT IS THANAM.

Thanam is a rhythmic madyama kala or medium-speed interlude , but without a SET thala.. using the syllables aanandha anantha nam thanamtha etc .

This thanam is always followed by the pallavi words, or sahitya in one line generally, which is in any particular thala(rhythm cycle).The words are generally spiritual in nature as is Carnatic music as a whole-, being the bhakti outpourings of many composers through the ages.

Improvisation or NERAVAL of the one line sahitya is done in slow and fast speeds in different octaves .finishing with kalpana swaras (solfas) .

After neraval , swara or solfas are sung for the pallavi line in one or different parts of the thala cycle . After this , comes the 4- SPEED RENDERING OF THE LINE . KNOWN AS TRI- KAALAM OR ALONG WITH THE TISRAM OR VARIATION OF NADAI ,AS CHATHUSH KAALAM. ANULOMA ,PRATILOMA ,VILOMA ARE technical terms used to denote several aspects of the speed negotiation in 3 or 4 speeds . This exercise is the crowning glory of the RTP , as it shows control of A DIFFICULT thala, and control of words in different speeds, while the drum plays complex challenging CROSS RHYTHMS.

KALPANA SWARAS FOR PALLAVI

there are KALPANA swaras or " imaginative impromptu solfa staccato passages, very very unique to Indian MUSIC ALONE. Hindusthani music also has a limited amount of kalpana swaras but much less than carnatic.

DHRUPAD , AN ancient style of north india , is the closest to the ragam thanam pallavi of south india as they have what is known as "NOM THOM ALAAP" very akin to our THANAM.

Swaras are sung in the raga chosen - for the pallavi. For example raga Sankarabharanam will have some rounds of slow and fast swara singing, which then go on at times into RAGAMALIKA (garland of different ragas) swaras.This is also the present -day mode.

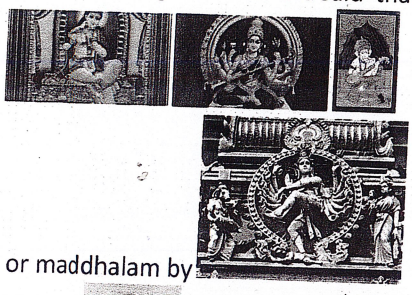
PALLAVI , the ACTUAL word, can also be interpreted as emerging from combining pada(word) laya(rhythm and thala) vinyasam (improvisation).

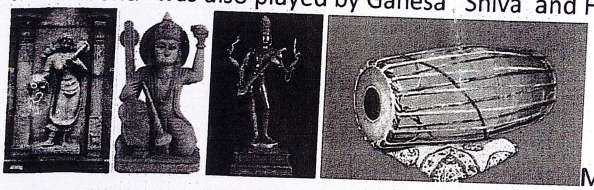
Thanam or medium speed ' nam tham 'exercise can also be done in raga malika or number of ragas.

HISTORY -

Towards the middle of the 19th century the 'thanam' was adapted from VEENA playing into Vocal, as a prelude to the Pallavi or a line of sahitya with few words.

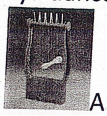
The Veena is much revered as the instrument played by GODDESS SARASWATHI OF THE HINDU PANTHEON OF GODS AND GODDESSES. Saraswathi is the Goddess of learning and arts. It is said that the veena was also played by Ganesa Shiva and Hanuman .





Mridangam or maddhalam by Nandikeswara , for the Tandava and lasya dance of Shiva and Parvathi.

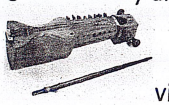
Ancient Egyptian sculpture depicts a hand held drum .



Ancient Greeks and Romans had harps and lutes and drums.

Earlier, the thanam was a preogative ONLY for the Veena . Veena being an ancient Indian instrument , which is depicted along with the flute in our temple sculptures; a fretted instrument (played by Goddess Saraswathi) with medium speed as its forte , vainikas(veena players) developed thanam as the speed variation , with a rhythmic ouvre, to make the playing more lively and sparkling.

In Indian music, the Sarangi, a bowed instrument was In vogue. The



violin came later from abroad , and was adapted by the

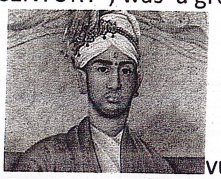
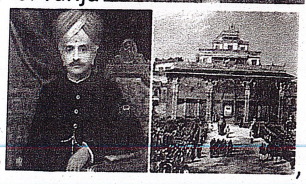
famous composer Muthuswami Dikshithar's brother, Baluswamy Dikshithar . Later, Vadivelu, the disciple of

Muthuswamy Dikshithar, of the famed 4 brothers known as the Tanjavur music and dance Quartet , started playing it in earnest, and took it along with him to the court of MAHARAJA KING - COMPOSER , Swathi tirunal of Travancore samsthanam (kingdom), a royal hub of many talented artistes painters and poets from across India and from around the world .

Incidentally it was at this court that the painter , Raja Ravi varma, of the royal family , started his painting career , learning Tanjore painting from a tanjore artiste and Oil painting from a European resident artiste from Europe, who had been invited to paint the Royal family portraits. This was the colonial period when European powers ruled India.

Nowadays , the violin has become a permanent accompaniment for concerts in South India and at times in the North too.

THANAM DETAILS -- One must note that thanam has no set thalam or laya cycle like Adi , rupaka, or misra or kanda chapu. But only crisp suggestions of rhythms in spurts. The syllables used for intonation here are"nam tham anantham thom thanatham nam tham tha namthamtha" like 'bols'of 'jathis' used for mridangam 'konnakols' (recitation of jathis for practice and also as accompaniment in a concert .) and classical dance. "Anandham ananta " -give me unlimited joy is the meaning of the phrase,usually used in thanam singing.Thanam can be sung in three speeds. Thanam has a number of varieties, including Kukkuta thanam sounding like a frog.

Vijayanagaram, KING KRISHNA DEVA RAYA 15TH CENTURY , was a great patron of the arts and music. Raja Serfoji or Sarabhoji of Tanja  vur , Swathi Tirunal of Tiruvananthapuram, Rajas of Ramnad, Mysore  , Samrajyams or kingdoms , and the courts as well as temples there , encouraged music and dance . Music and dance were patronized both in Temples and courts . Compositons of different types were represented in the court programmes by eminent vocal and instrumental artistes as well as percussion by Mridangam , ghatam ,Ganjira, tavil etc. Kings , like Raja Raja Chola who lived even before a thousand years had already established patronage on a very large scale.He encouraged music and other fine arts enthusiastically and supported many scores of artistes of all genres. Later on , Pallavi singing developed widely.

The stone inscriptions, sculptures at the magnificent Brihadeeswara temple which he built, are a testimony to his list of artistes employed even at the very temple to participate in all shat-kala(six fold timings) poojas and rituals for the Gods and Goddesses. Naturally many artistes were also in his court, where arts developed for entertainment and for aesthetic enjoyment for refined noblemen and visitors from near and afar.

In the 18th century we have the episode of Bobbili Keshavayyaa, vibrant musician who was from the telugu region , coming to Tanjavur, visiting the court and proclaiming his title as 'Bhooloka Chaapa Chutti'' meaning, one whose musical prowess was supreme on the earth. He challenged the local musicians to a 'pallavi' competition to see who was superior to him. As many vidwans backed out , he challenged the composer Syama Sastri to the bout. Keshavayya sang a very complex pallavi in the

Simhanandana thala which

BOBBILI PALACE

was a part of a very important 108- thala scheme .

SYAMA SASTRIGAL

The King as well as the noblemen requested Syama Sastri to accept the challenge. Syama Sastri was reluctant as he was known to be reclusive, always in worship of his favourite Goddess Bangaru Kamakshi of Tanjavur. He was very well known for his chaste classical songs in fluent telugu. He was appreciated known for his three creative compositions known as Swarajathis, in Bhairavi , Thodi and Yadukulakambhoji. These were of a different genre altogether.

That night, being disturbed at the thought of the Pallavi bout, he suddenly had an inspiration to sing a song in the rare raga 'Chintamani''-'Devi Brova samayamidhe athi vegamey vacchi '. " Devi, Kamakshi , please come soon to help me your child in this my hour of need' goes the meaning . After that he developed an idea for a complicated and challenging 'Sarabha nandana thalam ' to counter the Simhanandana thala of Bobbili Keshavayya.

The next day he sang this new pallavi in the new complex thala and gained recognition and was declared as the winner of the bout.

This episode is a very important landmark in the history of Pallavis.

Thus, even before the 17th century well developed pallavis in rare thalas were in vogue as per history. They must have been also part of ancient tamil music which differs , as it is in the tamil language with its own set of ragas known as 'panns' . The epics like Silappadhikaram mention a developed tamil origin dance and music ethos.

In 1844 was born Maha Vaidyanatha iyer , to Duraiswamy Iyer who was also his Guru in music. He later learned music from Anai -Ayya brothers and Manambuchavadi Venkata subbaiah , relative and disciple of Tyagaraja Swamy. His brother was Ramaswamy Sivan. Both of them gave about the first duo concerts in those days, to much acclaim by Kings and commoners.

They specialized in Pallavis. Maha Vaidyanatha Iyer ,composed a lengthy pallavi Gowri Nayaka- in the Simhanandana thala , the longest thala of the 108 thala scheme. He is also famous for a 72 mela kartha ragamalika . Containing all the 72 mela karta ragas with raga mudras. The original of this was composed by Lavani Venkat rao in Marathi. As iyer did not like the lyrics which were about Sringara ,he wrote

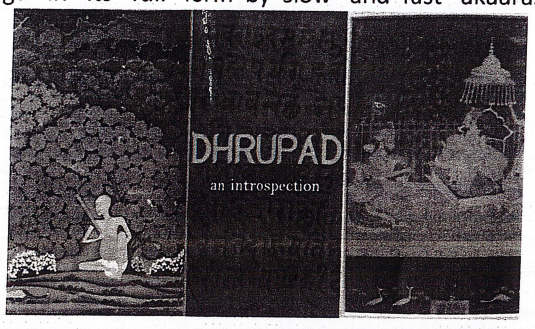
lyrics on the Deity Pranathartheeswarar Shiva at Tiruvaiyaru. He also composed some kritis which were of a high standard.

SALIENT ASPECTS OF PALLAVI CONSTRUCTION

Literally , the word Pallavi means tender shoot or tender leaf of a plant in Sanskrit. Considering the meaning in relation to the one-liners which are denoted as pallavis to be sung along with raga alapana, kalpana swaras , neraval and Thanam , it makes sense as a very short , fresh, improvised composition sung as the main piece , and having scope for laya or rhythmic intricacies usually of a few words sung in three speeds of madya vilamba and dhuritha that is, in slow medium and fast speeds.

A pallavi has two halves purvangam (first half) and Uttarangam (latter half) with a pada gharbam (meaning the end of words) and a gap of a few aksharas or beats to denote a resting place; before the second half is sung . This is mandatory for all pallavis and only in a thala like adi thala of 8 beats can the two halves be equal in the number of beats . All pallavis will have the resting place in the middle or when the laghu (beat and finger counts)ends, which is a rule formed by forefathers of pallavis.

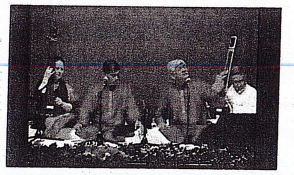
The end of the 'Laghu'which is an anga(component) with a beat and finger counts , signifies the end of words for the first half. The important laghu has five varieties- 4 beats(chatusra), 3 beats (tisra), 5 beats(khanda) 7 beats(misra) and 9 beats (sankirna) known as LAGHU JAATHIS OR VARIETIES . Pallavis have less words and more laya complexities. But it is not unusual to find a pallavi packed with words. The reason of brevity is to bring out the raga in its full form by slow and fast akaaras or

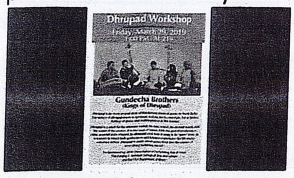


movements during neraval technique of expansion .

In Hindusthani they have one line pieces known as the 'Bandish' . For this they sing improvised combinations and end each time in the original tune.But looking at the styles one can safely conclude that it is the old ancient Drupad which comes close to the RTP as a counterpart in the North as they do have words, thalas, as well as'nom thom alaap' like thanam .Drupad has few

practitioners to day like the Gundecha family .





Another famous tradition of Drupad is of the Dagar family of Drupad singers.

PALLAVI , THE TITLE ORIGIN

For a kriti , which is the usual composition in the carnatic system , the main line is now known as the Pallavi . The next section , the anupallavi(meaning along with) or which goes along with the

Pallavi is the second movement. It is usually longer or double the Pallavi of a kriti. And the last third part is the charanam , or the third section of a kriti or a song of carnatic classical music which is maybe 4 or 8 lines. All these names of the sections were handed down over the centuries orally and on palm leaf manuscripts and sometimes on stone inscriptions.

The same 3 sections are denoted for a varnam , pada varnam , daru, or a padam or a javali or a tillana or a sankirthanam etc , which are the other varieties in the carnatic compositional creations of ' vaggeyakaras 'or composers who composed both the tune(geya) and the words 'vaak 'or 'sahitya' simultaneously, as opposed to one person composing a lyric and another person composing the tune (as in film music or in the tuning of ancient songs with appropriate ragas and thalas which have no tune written down because of antiquity.)

Thus we can see that taking one line from the pallavi or first section of a kriti or song, gave it the name Pallavi. More than two hundred years ago the Pallavis were sung in complicated thala cycles by eminent Vidwans(Pundits learned in the art of music).

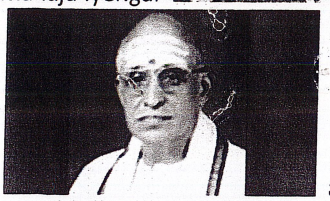
The title Pallavi was given as prefixes to their names signifying that they were pallavi vidwans or specialists in singing pallavis in rare thalas difficult to master and execute, as opposed to Vidwans who sang concerts only with kritis .Pallavi Sesha Iyer, Pallavi gopala Iyer of the Tyagaraja Parampara,

, Pallavi Narasimha Iyengar, Bobbili Keshavayya , Syama sastri the composer (who was also

adept at pallavis) and others , and after that period, people like Kanchipuram Nayana Pillai ,

Mudicondan Venkatrama iyer ,Ariyakudi

Ramanuja Iyengar



Alathur Srinivasa iyer and Subbaiyer Chembai Vaidyanatha Iyer , and Semmangudi Srinivasa Iyer , G N Balasubramaniam , my Guru Smt M L Vasanthakumari , Smt D K

Pattammal , D K Jayaraman Smt M S Subbulaksh

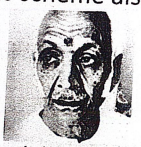
mi , Ramnad

Krishnan , and many more made their name in this challenging genre of music .

Kings of Vijayanagaram , Tanjavur, Mysore ,Kerala , all gave importance to pallavi singing and the Court enjoyed many intellectual evenings soaked in poetic pieces, raga, rhythm , laya and show of expertise in thalas.

Musical Treatises mention 108 thalas which were actually culled from various sources including 'tiruppugazh' chandams or metric thalas, whose patterns followed the actual words of the poetry of tamil hymns on Muruga - the famed Tiruppugazhs of Arunagirinathar .

Another scheme is the 120 thala scheme.
Many of the 108 are from this scheme also.


Lachhu Maharaj

In North India, in the Kathak dance form ,one can still find many complicated rhythm patterns as in the south.But in Vocal music the solfas or swara singing with high rhythm patterns are missing in North Indian music which gives stress on sruti ,melody and raga alaaps and exhaustive culturing of voice and instruments and not on swara singing as such .

Though the music scape had such a rich legacy and so many thalas or rhythm combinations to choose from ,only a very few thalas or cycles were used in songs even by past and present composers . Here, one must appreciate the efforts of Arunagirinathar to include so many thalas or' chandams' in his songs itself thus making a signal contribution to the world of thalam in a very unmatched and significant manner. In this way he saw to it that the thalas stayed alive as long as the tiruppugazhs were sung .Only a genius could combine ragas, rare thalas and high flown tamil poetry complete with prosody and rhyme , centred on God Muruga ,son of Shiva and propagate bhakti , music and rare rhythms in one go.

The aim of this writer COMPOSER AND RESEARCHER (fellow - MYSELF CHARUMATHI RAMACHANDRAN) is also to bring more thalas to the forefront of music practice by composing pallavis for 108 talas and later for the 72 melakartha thalas.

Thus, tamil country seems to have contributed a lot to the rhythmic side of classical music and tamil music is also quite separate from the other southern system as tamil compositions are very many and in many varieties. The ragas are known as'panns' but are limited in number.Whereas mainstream carnatic has 72 mela karta main ragas. It uses all languages including telugu tamil kannada Sanskrit and

Malayalam and hindi bhajans and maratti abhangs. Thus the realm of complicated thalas goes entirely to the world of pallavi singing alone. Thus it is my aim to revive all 108 thalas by composing pallavis in each and every one of them for the future.

PAST PALLAVIS D. K. PATTAMMAL

M.L.VASANTHAKUMARI assisted by charumathi in pallavi concert.

Several pallavis were handed down by composers and music practitioners over the ages by Gurukula vasam(disciple staying at the home of the Guru to learn the art) methods, that is taught in person by gurus to their disciples in an unbroken tradition over centuries, just like the Vedas.

Some pallavis were adapted from kritis or songs and others composed specifically for the purpose. Adi thalam of 8 beats or the 8 - beat cycle , which is actually the chatusra jaathi triputa thalam is the most preferred thalam for composing of songs as well as pallavis from time immemorial.

Here we can see the list of old pallavis handed down by masters

1. TARAKA BRAHMA SWAROOPINI THAMARASA VILOCHANI -- ADI

2. UN DARISANAM KIDAIKKUMO NATARAJA DAYANIDHE - KALYANI - ADI

3.NELA THAA MARURLU KONTINEE VAANI PAI SALA SADANANDA THODI ADI

4. MAHIMA THELIYA TARAMA- SANKARABHARANAM MISRA CHAPU

5.VEDUKA CHELAGI KOLUVAI YUNNADE SAVERI ADI

6. DASARATHA BALA RAMA CHANDRA BHAIRAVI ADI

7. THENPARAM GIRI VALAR MURUGA GUHANEY- NATTAIKURINJI- KANDA JATHI TRIPUTA- 4 KALAI (LOWER SPEEDTHAN NORMAL)

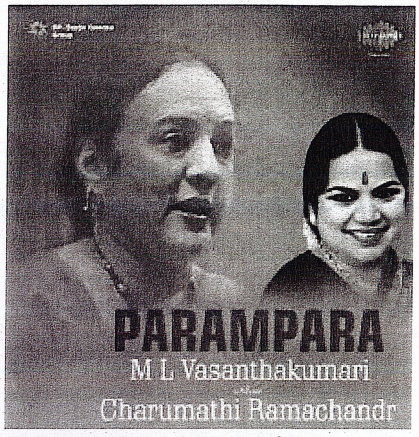
8.KAMALASANI SUNDARI CHANDRA VADHANI- KALYANI KANDA TRIPUTA

9.MURUGA KUMARA TIRUMAL MARUGA -SAVERI- MISRA JAMPAI

10.MAAMARAMUM NIZHALUM KUYILUM - THODI -ADI - COMBINATION OF TISRA AND KHANDA NADAIS

CONCLUSION- For the 2nd report these 10 pallavis audio recorded and sent along with notations . to kalakshetra archives .

CHARUMATHI RAMACHANDRAN (K V CHARU)



PALLAVIS PAST PRESENT AND FUTURE-TAGORE FELLOWSHIP
2018 PART 2 date- 12th January 2021
MONTHLY REPORT DECEMBER 10TH 2020 - JANUARY 10TH 2021
TOPIC- PAST PALLAVIS CONTINUED
KALAIMAMANI VIDUSHI CHARUMATHI RAMACHANDRAN (K.V.CHARU)
SENIORMOST DISICPLE OF PADMA BHUSHAN AWARDEE DR. M. L. VASANTHAKUMARI

Looking at past pallavis we can see some features
1. That some of them were lines adapted from compositions
Examples a.Velayya dayavillaya - Saveri
b. Cheta sree ramam chinthaye jimutha syamam chinthaye . Bhairavi
c. Ganalola karunaalavala Thodi
d. Parimala Ranga Pathey -Kambodhi

2. Others built from manodharmam or improvisational skill sets.
a.Manidha guna sugnana Thodi
b.Kamalasani sundari - Kalyani
c.Parimala Ranga pathe

Tamil , Telugu, Sanskrit pallavis are seen .
a. Indari lona -Keervani
b.Chaturdasa bhuvana -
c.Erana Sami pagavarubodhincheru - Kambodhi
Aim of pallavis- is a very important aspect to be analysed .
1. Raga Vistaraor EXPANSION OF RAGAS in three stages as described in our ancient raga classification
1. Akshipthika
2. raga vardhini followed by other components .
And other decorative aspects of raga improvisation to bring out each and every aspect of the raga Bhava or emotion .Only for pallavis , RAGAS ARE sung in three or four stages or more- from chauka kalam slow , followed by madyama kala or medium speed followed by dhuritha or fast speed brighas or akaraa.
Main ragas like Thodi Sankarabharanam , Kalyani , Bhairavi and, Kambhodhi , Karaharapriya , Mohanam Nattaikurinji were used in the past . Jaganmohini Siranjani were also used.
Elaborate thanam using "nam tham anantha " phrases were developed . Ragamalika thanam using Ghana raga panchakam - Nattai gaulai Arabhi varali and Sree came into Vogue.
In olden times pallavis took up more than 2 hours of concert time.

That is because percussionists like mridangam ghatam and konnakol(jathis repeated by the artist) played long 'thani' avartanams or laya exchanges based on the thala of the pallavis.
Elaborate mathematical permutations came into play during this and the main artiste also tried new swara patterns enthused by laya vidwans.
Bobbili Kehavayya of telugu region , came to tamil country and challenged all with the mighty long Simhanandana pallavi.
Composer Syama sastrigal replied with a new thala
Sarabhanandana .
The trikaalam or three speeds of singing the pallavi is technically anulomam prathilomam and vilomam.
Keeping the thala constant the pallavi is negotiated in three speeds returning back to the original lowest speed.
Vilomam is the thala being in high speed or 1 kalai. With this as base, first THE high speed is sung followed by medium followed by low speed.
And reversed LOW , MEDIUM AND HIGH.
Finally the original 4 kalai (4 beats to each count) is sung , and neraval and kalpana swaras or improvisation is created.
There are 8 kalai , 16 kalai and even 32 kalai pallavis.
My Guru Smt M L vasantakumari had performed using the 8 kalai pallavi a very complicated and daring feat.
Sri Mudicondan Venkatrama Iyer had sung the 32 kalai (I akshara or beat having 32 counts) pallavi .This was a feat not repeated by anybody.
Kanchipuram Nayana pillai was famous for tough pallavis. It was said that he used to at times not show the thala with his fingers , and tested the acumen of accompanying artistes.
Shatkala Govinda Marar from kerala had visited Tyagaraja at Tiruvaiyaru .Tyagaraja Swami marveled at his laya acumen of six speeds of laya.Shatkala.
Syama sastri the composer who is part of the trinity of composers was a laya wizard showing his skill in the MIsra chapu thalam of seven beats.He created the style of Viloma chapu or reversing the beats as 4 plus 3 instead of 3 plus four ,the common way of rendering the 7 beat thala also known as Rupak in Hindusthani music.
The compositions of Syama sastri- Ninnuvinagamari in Poorvikalyani and Thallininnu nera in kalyani are testimony to Viloma chapu.
WORK COMPLETED- NOTATIONS FOR PAST PALLAVIS- 10 PALLAVIS HAVE BEEN NOTATED IN TAMIL AND ENGLISH .
In the next module report I will be sending videos of pallavi rendering of the past , sung by myself for the archives. And the notations for pallavis sung .

Thank you
Tagore fellow Kalaimamani Charumathi Ramachandran (k. V. Charu)

TAGORE FELLOWSHIP 2018 – 2020

REPORT 3. JANUARY 15TH 2021 TO FEBRUARY 15TH 2021

SUBJECT –"PALLAVIS PAST PRESENT AND FUTURE BY

RECIPIENT KALAIMAMANI CHARUMATHI RAMACHANDRAN (K.V.CHARU) SENIOR MOST DISCIPLE OF DR . SMT PADMA BHUSHAN AWARDEE M.L.VASANTHAKUMARI

Having covered a part of the historical aspects of Pallavi singing in South Indian carnatic music , we can now look at some of the luminaries who were associated with the pallavi- art.

PALLAVI DORAISWAMY IYER,PALLAVI SESHA IYER, KANCHIPURAM NAYANA PILLAI ,PALLAVI GOPALA IYER were all very eminent composers of Varnams and kritis and they were adept at Pallavi singing as well as they are known with the prefix- Pallavi for their names.

Pallavi Gopala Iyer was the disciple of Pacchimiriyam Adiyappayya who was the famous Guru who composed the magnificent Bhairavi Viriboni varnam in Ata thalam.He lived in the 18th century. Subbarama Dikshitar the author of Sampradaya pradarshini and also the grand son (nephew) of Muthuswami Dikhithar's brother , wrote that Gopala Iyer halied from Northern regions and was the son of Callaghalli Veeraraghava iyer.

Pallavi Gopala Iyer was the composer of the Vanajakshi Varnam ata thalam a very famous varnam used in many concerts even today . The other varnams are Kanakangi in thodi ata thalam as well as Intha chalamu in Kambhodi ata thala varnam .

His wonderful kriti in Mohanam Sree rama ramani manohara adi thalam is part of my Grand Guru Sri GNB's repertoire and we are familiar with that kriti. Another kriti is needu charana Pankajamu in kalyani a very lyrical and beautiful composition . He was very good in composing and singing pallavis which are actually short one-liner s which have two parts , divided by a resting point. He was the Asthana Vidwan or the King- appointed musician in Tanjore court of Serfoji 2 and King Amarnath.

He was taught the art of Ragam Thanam (madyama kala with nam tham anantham phrases) and pallavi by his Guru . That is why he is one of the earliest proponents of RTP or ragam thanam pallavi repertoires.

Pallavi Sesha Iyer 1842 – 1909 was the disciple of Subbarayar disciple of Tyagaraja swami.He hailed from Neikkarapatti near Salem .He became the Mysore Kings's court musician .He is

said to have composed in rare ragas . As one can note he was a post- trinity composer. His concerts at Tiruvottiyur , an erstwhile Army stronghold of Raja Raja Cholan and Rajendra Cholan , now a suburb of Chennai city well –known for the Tyagaraja- Tripura sundari ancient Temple. This temple land was actually given for the temple cause by none other than the gypsies(narikuravaas) who lived there for centuries. He had sung ragas like Danyasi , Dwijavanti ,Gaulipantu etc very extensively at Tiruvottiyur temple festivals.

One must remember here that concerts happened always only in temples or courts not sabhas which had not come about at that time. His compositions EElagu Nagaswarali and Intavadani in Vagulabharanam are available .

Namakkal Narasimha Iyengar (1832-1924) was a famous Pallavi- vidwan and a concert vidwan of high stature.He was a disciple of Appukutty Nattuvanar.

Narasimha Iyengar was famous for Pallavis apart from extensive kritis repertoire.

He lived in Srirangam , performing and teaching many disciples. Madurai Brothers, Umayalpuram Kalyanaraman , Satthur Krishna Iyengar , Namakkal sesha Iyengar.

It is already known that Syama Sastri ,one of the trinity of composers was adept even in composing Pallavis overnight when Bobbili Keshavayya challenged him with the Simhanandana thalam Pallavi of the 108 thala scheme and replied with Sarabanandana Thala Pallavi the next day .

In early 20th century we have Kanchipuram Nayana Pillai a name to reckon with in complicated pallavis

I will close this report with videos will be forwarded seperately of certain old pallavis demonstrated by me with 3 speeds Raga Thanam , neraval, and swaras .

THE PALLAVIS WILL BE IN KALYANI , BHAIRAVI , THODI, SANKARABHARANAM, KAMBHODHI.

SUBJECT TAGORE FELLOWSHIP CHAPTER NUMBER 5

' PALLAVIS PAST PRESENT AND FUTURE' BY - CHARUMATHI RAMACHANDRAN - (K.V. Charu)

Coming to the fifth report of my research I would like to now touch upon FOUR KALAI OR NAALU KALAI PALLAVIS- TAKING 4 BEATS FOR ONE FINGER COUNT.

This type of pallavi is considered more complicated as 4 slow beats to a single thala count or akshara naturally elongates the gap between words and slows down the whole process of pallavi singing .

My Guru Smt M. L. Vasanthakumari who was an expert in ragam thanam and pallavi also specialized separately for more 4-kalai pallavis under doyen Mudicondan Venkatrama Iyer and Alathur Srinivasa Iyer of the famous duo Alathur brothers known for laya and pallavi skills.

The sahitya or words also underwent changes. Each letter like mu in muruga became mu u or ru u

Were elongated as the thala gained length.

1. **The same 2 kalai or medium speed pallavi' ' un darisanam kidaikkumo" in kalyani raga can be elongated and slowed down for 4 kalai .**
2. **Nattaiurinji pallavi "THEN PARAM GIRI VALAR MURGA GUHANE "is and Alathur-school pallavi .**
3. **Along with my Guru Smt M L Vasanthakumari I have rendered this pallavi as vocal support n her major concert venues like Madras Music Academy , Indian Fine Arts , Tamil isai sangam and other sabhas all over India.**
4. **The eduppu or beginning of the words is after 5 beats making it a tough uneven number to negotiate.**
5. **Smt MLV told me that the neraval or improvisation o the sahitya with adequate raga bhavam was very important. She advised that practicing even without thalam was appropriate to master the 4 kalai slow challenges.**
6. **Another Alathur 4 –kalai pallavis is kamalasani sundari Chandra vadhani karuna rasa vilochani**

7. This pallavi is in adi thala (8 beats) eduppu starting ater 3 aksharas on the last beat (wave)
8. This is the example of a pallavi which starts before the beginning of the thala
9. Another 4 kalai palavi is muruga kumara tirumal maruga – saveri ragam adi thalam
10. Devi brova samayamidhe - madyamavathi ragam adi thalam

PRACTICAL DEMONSTRTION

I will be also taking audio clips and sending them to kalakshetra my nodal agency for report archiving like the last report -4 sent .

Thank you very much charumathi ramachandran

SUBJECT CHAPTER : NUMBER 6 APRIL 2021- MAY 2021 - OF TAGORE FELLOWSHIP 2018 STARTED ON 10th November 2020 FOR CHARUMATHI RAMACHANDRAN

TITLE OF RESEARCH-- "PALLAVIS- PAST, PRESENT, AND FUTURE "

The pallavis in the past were used as main pieces in Classical carnatic concerts.The format of concerts about a hundred and fifty to 200 years ago was different to the concerts in 20th 21st centuries.

In those days Vidwans or learned musicians took one kriti or song for even 90 to 100 minutes leisurely exploring the manodharma or improvisational aspects of our music. They would sing or play the raga in three four or five stages of development starting usually from the mandara or lower 'sthayi' or octave. If they had the voice and imagination they would go even to one octave lower or Anumandara' sthayi.

Again they would come to the madya or middle octave for a period of exploration . After that the 'tara' or higher sthayi would again be explored with many combinations of notes and sangathis or variations combining 3 4 5 or 6 or 7 notes at a time .

In Carnatic music we have the practice of slow tempo, medium tempo and fast 'brikhas' or speedy phrases appearing one after another in all octaves.

However in Hindusthani or North Indian music we have only step by step speed variations. First, very slow or Vilambit for a long period ; then madya or middle

speed for a long period and lastly higher octaves like 'tara ' 'atitara' sthayis even higher. At that point they sing or play very fast 'athi duritha' phrases called 'pharans' .

In carnatic music the RAGAM THANAM PALLAVI TAKES PRIDE OF PLACE.

First, the expansive raga then a thanam or a rhythmic (without percussion) exposition with the syllables ''NAM THANAM ANAMTHANOM THOM THA ANANTHA '' would be sung followed by the Pallavi.

In this we will also discuss how after the main kriti in days gone by the main artiste would allow percussion to play at least for one hour. Then they would do the RTP session also very lengthy.Concerts used to be even six hours in length and Kings encouraged all artistes at courts and temples.

In this report I will cover some more pallavis of the past .

Originally only ghanaor main ragas were used for pallavis . Nowadays minor ragas have also evolved as pallavi ragas as concerts ' durations have dwindled to 2 hours or at times two and ahalf hours at the most . In this the artiste has to pack a whole concert of ten or twelve items.The audio for this report will again contain some pallavis and some raga and thanam varieties .

In the 17th 18th century Bobbili Kesavayya came to Tanjavur and sang the SIMHANANDANA PALLAVI ONE OF THE 108 PALLAVIS OF A PARTICULAR SCHEME. HE ALSO CHALLENGED THE GREAT COMPOSER SYAMA SASTRIGAL WHO IN RETURN SANG THE SARABHA NANDANA PALLAVI AND WON THE BOUT AND WAS PRAISED BY THE Tanjavur Maharaja Sarabhoji or Serfoji.

Nadaswaram or the musical pipe (resembling the Shehnai of the North ,) along with its percussion the 'TAVIL instrument was highly popular and developed in all aspects of music and was the constant presence at all temples and temple festivals round the year .

Nadaswaram led the way in improvisation of ragas and thalas(rhythm cycles).

There was 'sadir" or classical dance at all temples. Th eChola dynasty built great temples and made them repositories of sculpture dance and music .Music is always of a divine nature in India .

The classical bhakti movement energized the Hindu beliefs in all the myriad Gods and Goddesses of the Hindu pantheon , housed in magnificent temples. The temples of both Siva and Vishnu reverberated with nadaswaram , tavil, dance , music much to the joy of all bhaktimaans and the people who went to pray there.

TAGORE FELLOW CHAPTER 7

MAY 2021 by charumathi ramachandran TAGORE FELLOW(2018) –PALLAVIS PAST PRESENT AND FUTURE,

Up until report 6 I have presented past pallavis and the history tradition of ragam thanam pallavi in Carnatic music.

Now I have come to present pallavis which I composed and presented in concerts and lectures from 1972 onwards.

The words or sahityas are in different languages. Sanskrit tamil telugu

To give a fresh look to palavis I adopted new sahityas and different thalas

1. Vinayaka vallabha nayaka gajanana yutha gana nayaka siddhi

RagaHAMSADWANI

THALA KANDA JATHI ATA THALA

IN THIS PALLAVI FIRST WORDS OF SONGS O VINAYAKA HAVE TAKEN BY ME AND STRUNG INTO A PALLAVI . THE SWARAS IN RAGAMALIKA WILL APPEAR IN THE DIFFERENT RAGAS HAMSADWANI BEGADA CHAKRAVAKAM POORNA SADIAM SHANMUKAPRIYA.

2. RAGHUPATHE RAGUVEERA RAGHUVARA RAGHU NAYAKA RARA PANISAYANA –RGA SAHANA

THALA KANDA JATHI ATATHALA.

THESE WORDS ARE FROM THE BEGINNING OF SONGS BY TYGARAJA AND STRUNG AS A PALLAVI IN SAHANA BY ME

RAGAMALIKA SWARAS WILL BE IN SAHANA HUSENI PANTUVARALI HAMSADWANI HARIKAMBODHI ACCORDING TO THE WORD FROM EACH SONG OR KRITI.3.SHANMUKAPRIYA NAYAKI GANAMRUTHA VARSHINI BHAKTHA JANA RANJANI VANDEHAM A TOTAL RAGAMALIKA PALLAVI IN SHANMUKAPRIYA AMRITHA VARSHNI JANARANJANI PALLAVI IS SUNG IN ALL SEGEMENTS OF ALAPANAS CHANGING RAGAS ALWAYS IN NERAVAL AND SWARAS TOO.

4.MANAMOHANANE MAYIL VAHANANE GAJA NAYAKA NEY VARUVAI NEE MARAVA VARAMUM THARUVAYE ADAPTED FROM TRADITIONAL POETRY IN TAMIL RAGA MOHANAM – THALA ADI MISRA NADAI 5.MARAKOTI SUNDARANGI MAHA BHAIRAVI MATHANGI MARAGATHANGI-RAGA BHAIRAVI THALA TISRA RUPAKAM SANKIRNA NADAI- RAGAMALIKA IN BHAIRAVI VASANTHA BHAIRAVI ANANDA BHAIRAVI SINDHU BHAIRAVI

ALL AUDIOS OF THESE 5 PRESENT RAGAM THANAM PALLAVIS WILL BE SENT TO ARCHIVES .KALAKSHETRA AS ALWAYS. THANK YOU CHARUMATHI RAMACHANDRAN

JULY 29TH CHENNAI

TAGORE FELLOW CHAPTER 8 (june-july 2021 - - KALAIMAMANI I CHARUMATHI RAMACHANDRAN

SENIOR- MOST DISCIPLE OF SMT M L VASANTHAKUMARI

PALLAVIS PAST PRESENT AND FUTURE

PALLAVIS PRESENT WILL BE COVERED IN THIS REPORT AND AUDIO FILES.

The last CHAPTER number 7 ARE

dealt with pallavis present which I had presented in concerts lectures radio programmes.

In this report I will be listing out some rare pallavis in thalas of ancient 108 thala scheme which I had composed and sung in the last three years . And mention about the thalas of the tiruppugazh songs hymns by saint arunagirinathar.

The 108 thalas have different angas or components in different combinations. They are an ancient compilation.

They are also known as Anga thalas and said to have also to have several chandams of Tiruppugazh thalas.

Tiruppugazhs tamil devotional verses and songs by Arunagirinathar are all in different metres of rhythm. Each Tiruppugazh has a different set of rhythm components revealed by the word settings themselves- a very unique way of bringing out the chandas or rhythms of each thala.

For example oru ppozhudhum iru charana nesa thevai thunareney in chakravakam has rhythm of 5 5 4 3 rhythm cycle- total 17 beats or aksharas .A thala different from other common thalas.

I had taken this first line and sung it as a pallavi with great success .

Componeneta- 2 kandams (5- plus 5)1 chatusram (4)and one3 tisram total unusual rhythm of 17 which cannot be divided into smaller parts by any other number.

Coming to 108 thala scheme it has new angas or parts in addition to old in usage

Drutham anu drutham laghu guru plutham kakapadam are the angas used in these thalas, in different combinations of 108 varieties.

Anudrutham – 1 akshara or beat

drutham I beat one wave- 2 aksharas

laghu- beat and finger counts- 5 varieties-----

chatusra- 4 tisra- 3 khanda- 5 misram- 7 sankirnam- 9 collectively also known as 5 jaathis or varieties of Laghu.

GURU- ONE BEAT AND 7 COUNTS WITH CLOSED FIST WITH HAND MOVING FROM RIGHT TO LEFT OR LEFT TO RIGHT

PLUTHAM- ONE BEAT 3 COUNTS –(DOWN) FOLLOWED BY ONE BEAT 3 WAVES OF HAND ON LEFT SIDE AND ONE BEAT AND 3 COUNTS WAVING OF HAND ON RIGHT SIDE

TOTAL AKSHARAS ARE 12

KAKAPADAM - TOTAL 16 AKSHARAS OR BEATS

Mode of rendering

One beat 3 finger counts down .raising palm center high- one count plus 3 finger counts

Raising palm to left side one count and 3 waves

Raising palm to right side one count plus 3 waves of palm.

Angas have names like krishya and sarpini

Many of the thalas have guru and plutham but kakapadam is included in the very long thala of simhanandanam.

RECENTLY PRESENTED PALLAVIS BY ME

1.MATTIKA THALAM THE 59TH THALAM IN THE SCHEME .

SRIRAJAGOPALA- SAVERI

THALAM- GURU (8) DRUTHAM (2

PLUTHAM – 4 PLUS 4 PLUS 4 – 12

MY PALLAVI IS SET IN TWO AVARTANAMS OR TWO THALA CYCLES OF MATTIKA

TOTAL AKSHARA OF THALAM- 22 AKSHARAS

MY PALLAVI TOTAL AKSHARAS- 2 AVARTANAMS OR 2 ROUNDS- 44 AKSHARAS

2.JANAKA THALAM 105 TH IN THE SCHEME

LAGHU LAGHU LAGHU LAGHU GURU GURU LAGHU LAGHU GURU = 48 AKSHARAS

LAGHUS ARE ALL CHATUSRA LAGHUS –EACH 4

GURU EACH - 8

LYRICS COMPOSED BY ME IN PRAISE OF RAMA- SITA

- MITHILA PURI VAAZH JANAKA RAAJANIN PUDALVI VAIDEHI AYODDHI RAAMANAI NOKKINAAL MANANDHALEY

RAGA – HINDOLAM

3.CHACCHAPUTA NUMBER 1 THALAM- ANGAS –GURU- 8 GURU-8 LAGHU 4 PLUTHAM - 12

TOTAL - 32 BEATS OR AKSHARAS

LYRICS

IN RAGA MOHANAM

MOHANA ROOPA MAARA KOTI SWAROOPA HAREY KRISHNA

4. CHAACHAPUTA THALAM NO .2

ANGAS- GURU LAGHU LAGHU GURU

8 + 4+ 4+ 8

TOTAL AKSHARAS- 24

RAGA CHAKRAVAKAM

LYRICS- SRI CHAKRA VASINI SREE RAJA RAJESWARI

5. KANDARPA THALA NO. 10

DRUTHAM -2 DRUTHAM -2 LAGHU -4 GURU-8 GURU-8 =24 AKSHARAS

RAGA POORVI KALYANI

LYRICS

KANDARPA KOTI LAVANYA NEY MAARUTHANEY DEENA SARANYANEY .

Thus , I would like to conclude REPORT 8 BY SHOWCASING FIVE THALAS OF

108 SCHEME - LYRICS COMPOSED AND RAGA S CHOSEN BY ME.

ALL AUDIOS OF THE PALLAVIS IN THIS REPORT WILL BE FORWARDED TO THE ARCHIVES OF KALAKSHETRA

Thanking you

kalaimamani Charumathi Ramachandran Tagore Fellow 2018(started in November 2020)

Charumathi Ramachandran
Performing on Stage

TAGORE FELLOW CHARUMATHI RAMACHANDRAN REPOR

T 9 - FOR JULY 2021

"PALLAVIS PAST PRESENT AND FUTURE."

In this CHAPTER number 9 I would like to again point out different types of pallavis and send appropriate videos to the archives .

1. short pallavi-KAMAKSHI KAMAKOTI PEETA VASINI MAMAVA

RAGA -SIMHENDRA MADYAMAM THALA - RUPAKA -(6 BEATS)

2.Longer pallavi- MOHANA MURALIDHARA MADHAVA KESAVA MADURA

RAGA- MOHANAM - THALA – TISRA TRIPUTA (7 BEATS)

3. SIMPLE ADI THALAM PALLAVI – SENDHIL ANDAVANEY GUHANEY SOORA SAMHARANEY TIRU

RAGA KEERAVANI- THALA ADI (8 BEATS)

4. DWI NADAI PALLAVI – PALLAVI HAVING TWO LAGHU VARIETIES IN THE TWO HALVES

KALYANI KAMALASANI-(TISRAM) KAMALAPURA NIVASINI(CHATUSRAM) II AMBA

ADI THALAM - FIRST HALF TISRAM AND SECOND HALF CHATUSRAM

5. COMPLICATED THALAM - PANCHANADAI PALLAVI - PALLAVI HAVING 5 LAGHU JAATHIS 4 3 7 5 9 IN ONE THALA-

RAGA BHAIRAVI --THALA TISRA RUPAKAM –

MAAL MARUGA GUHA SARAVANA BHAVA VADIVEL SHANMUGANEY

6. RAGAMALIKA PALLAVI –(traditional composed by Sangita Pithamaha ARIYAKUDI RAMANUJA IYENGAR. IT WAS A POPULAR AND NEW INNOVATION OF THE 20TH CENTURY.

A PALLAVI HAVING FOUR RAGAS AND APPROPRIATE WORDS FOR THE SAME - BRINGING RAGA NAMES INTO THE SAHITYA OR WORDS

SANKARABHARANANAI AZHAITTHODI VAADI KALYANI DURBARUKKU

THALAM – ADI 2 KALAI - TOTAL 2 AVARTANAS OR TWO THALA CYCLES

7.PALLAVI FROM MUTHUSWAMY DISKSHITHAR KRITI "SRI SUBRAMANYAYA NAMASTHEY"

RAGA KAMBODHI THALA RUPAKAM (2 KALAI) SUNG EVEN IN CONCERTS AS THREE SPEEDS DURING KRITI RENDITION

The Pallavis are always on religious themes and contain brief descriptions of the Gods and Goddesses of Hinduism as our carnatic classical music abounds in a great number of kritis and other compositions which have the sahitya or words describing our Gods. Some pallavis are inspired by kritis some by the imagination of the musicians themselves. Rarely we also find pallavis on patriotic themes, nature and ideological themes of people.

LIST OF PALLAVIS IN THIS REPORT WHICH WILL BE RECORDED ON PHONE AND SENT TO ARCHIVES

PAST PALLAVIS – CONTINUED

1.RAGA SHANMUKAPRIYA- THALA- KANDA TRIPUTA- 2- KALAI. CHOUKAM -EDUPPU OR BEGINNING - 2BEATS OR HALF AN AKSHARA

SAHITYA-WORDS-SHANMUGA DEIVAMANIYE GNANA NAN MANIYE GURUMANIYE

2.RAGA- SANKARABHARANAM THALA- ADI 2 KALAI CHOWKAM EDUPPU AFTER 2 BEATS OR HALF AN AKSHARA

3.RAGA- KANADA THALA-KANDA TRIPUTA TISRA NADAI 3 BEATS TO AN AKSHARA EDUPPU AFTER 3 BEATS.

SAHITYA=- VENKATA SHAILA VIHARA NEEVEY GATHI BROVA RADHA

4. RAGA BHAIRAVI

THALA - ADI 2 KALAI CHOUKAM EDUPPU ON LAST BEAT OF THALA AFTER 3 BEATS

SAHITYA- MEENAKSHI MAMADURAI MEENAKSHI KASI VISALAKSHI

5. RAGA DHARMAVATHI THALA- ADI- KANDA NADAI

EDUPPU AFTER 2 BEATS FROM SAMAM

SAHITYA- PALINTSU BANGARU KAMAKSHI BHAGAVATHI GUNAVATHI DHARMAVATHI

6. RAGA- MOHANAM THALA- ADI KANDA NADAI EDUPPU IN LAST AKSHARA AFTER 2 BEATS

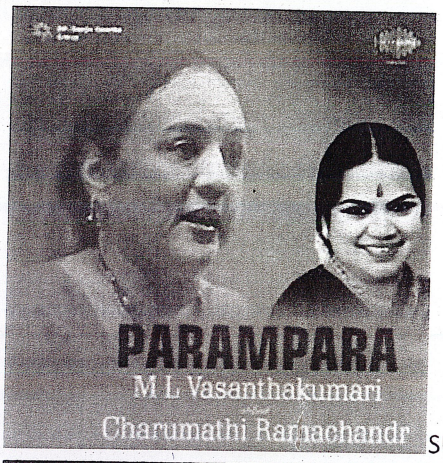
SAHITYA- VELAVA VADI VELAVA SENTHIL VADI VELAVA –VALLI DEIVANAI MANALANEY

NOTE-------

AFTER PANDEMIC ALL PALLAVIS RAGAS THANAMS WILL BE VIDEOED WITH SUITABLE ACCOMPANISTS

AUDIO OF ALL 6 PALLAVIS WILL BE SENT TO ARCHIVES- VIDEOS TO BE FILMED LATER AT NON-LOCKDOWN PERIODS.

CHARUMATHI RAMACHANDRAN (K.V.C HARU) Tagore scholar senior most disciple o PADMA BHUSHAN SMT.M.L.VASANTHAKUMARI



SUBJECT- 6 MONTHS

SUMMARY OF CHAPTERS OF TAGORE FELLOW(2018)Srimathi KALAIMAMANI CHARUMATHI RAMACHANDRAN seniormost disciple of PADMA BHUSHAN AWARDEE SMT . M. L. VASANTHAKUMARI –SUBJECT –' PALLAVIS PAST PRESENT AND FUTURE.'

CONTENTS OF REPORTS FROM NOVEMER 10(STARTING DATE OF PROJECT) 2020 TO MAY 10TH2021

Inputs taken from

Study of various books and treatises to learn more on pallavis. For example- Sangeetha Chandrikai, Professor P. Sambamurthy's books explaining at length on the topic and other texts.

Recalling my Guru Smt M L Vasanthakumari and her Guru Sri G N Balasubramaniam 's pallavi prowess and presentations.

Introduction to Pallavis- what are Pallavis in classical carnatic music. What are the components. What Is the meaning of the term RAGAM THANAM AND PALLAVI IN MUSIC.

What is raga alapana and how is it delineated for pallavis in the concerts .as different from ragas for kritis .Which are much shorter.

What is Thanam singing ; or playing thanam on instruments.How veena was the preferred instrument in History and for Thanam playing also known as madyama kalam .

How is the pallavi different from a song or kriti.

Pallavi is a main item which takes pride of place in carnatic music.

Pallavis have been in vogue for several centuries

Dwelling more on History of this musical form which stresses on manodharma or improvisational techniques by artistes . Dwelling on the Pallavi competition of Bobbili Keshavayya and Syama sastri with Simhanandana rare tala and Sarabhanandana thala.

How kings of yore even before the time of Raja Raja Chola and temples encouraged eminent Musicians and poets and other artistes in courts. In different courts ranging across the whole country Bharath.

pallavis sung by my GURU Smt. M. L. Vasanthakumari were very varied with stress on simple and complicated thalas .

Explaining what is 4-kalai pallavi which is very important in the Pallavi ouvre .Each beat of the thala will take 4 slow beats and the words will also be slow - it requires special expertise to handle these very slow or Vilamba pallavis.

Different types of pallavis short and long .Different thalas .

My Guru was expert at these and she taught me some which I also sang along with her in concerts.

She had handled 8-kalai and 16-kalai pallavis also.

More than 30 audio clips have been sent to ARCHIVES FOR ARCHIVING .

AUDIO CLIPS OF SIMPLE AND 4-KALAI PALLAVIS SENT TO ARCHIVES OF

PLAN FOR THE NEXT PART OF THE FELLOWSHIP-videoing all the pallavis as the PANDEMIC time prevented professional videos for archiving

1.Starting to present pallavis- composed by me in ancient scheme of 108 thalas

2. Presenting a selection from the scheme of 72 melakartha thala pallavis scheme

3. scheduling more workshops with the Nodal agency kalakshetra and with music students elsewhere

.

Thanking you

Tagore fellow (2018) Charumathi Ramachandran (K.V.charu)

M.L. Vasanthakumari
3.7.1928 - 31.10.1990

SUBJECT - TAGORE FELOW CHAPTER NUMBER

11 OF CHARUMATHI RAMACHANDRAN

CHARUMATHI RAMACHANDRAN "PALLAVIS PAST PRESENT AND FUTURE "

The pallavi project started with past pallavis followed by present pallavis and now future pallavis composed by me for the younger generation.

In report 11 of the Tagore pallavi project , I am taking up some more pallavis which I have composed for some of the ancient scheme of 108 thalas.The pallavis are as follows.

1.THALA NAME -PARIKRAMA NUMBER IN SCHEME- 15

ANGAS OR COMPONENTS ARE – LAGHU LAGHU LAGHU GURU GURU

THE LAGHU IS TAKEN AS KANDA LAGHU OR EACH 5 BEATS

GURU IS 8 BEATS

SO THE TOTAL WILL BE 5 +5+5+8+8—31 AKSHARAS OR BEATS

RAGA - NATABHAIRAVI

SAHITYA OR WORDS – RAVI BHAIRAVI NATA BHAIRAVI DEVI DAYAAPARI.

2, THALA NAME - KARALEELA 17TH OF SCHEME RAGA- MALAYA MARUTHAM

LAGHU LAGHU LAGHU LAGHU DRUTHAM

NUMBER OF BEATS OR AKSHARAS - 5+5+5+5+2= 22

SAHITYA OR WORDS- DEVI TRIPURA SUNDARI DINA DAYAAKARI

3. THALA NAME- TRIBINNA NUMBER IN 108 SCHEME-18 RAGA- SRIRANJANI

ANGAS- LAGHU , GURU, PLUTHAM

AKSHARAS OR BEATS -9+8+12 =29 THE LAGHU HERE IS SANKIRNA VARIETY OR 9 BEATS

SAHITYA OR WORDS -MATHEY MALAYA DHWAJA PAANDYA SAMJAATHE MATHANGI SRI

4. NAME OF THALA- VIRA VIKRAMA NUMBER IN SCHEME=19RAGA- VALAJI

SAHITYA OR WORDS -VANAJA NAYANAM VEERAM SRIPATHIM

5.NAME OF THALA—HAMSALEELA NUMBER 20 IN 108 SCHEME OF THALAS

RAGA- HAMSADWANI ANGAS – COMPONENTS=LAGHU LAGHU ANUDRUTHAM

AKSHARAS 7 +7+1- 15 USING MISRA LAGHU

PALLAVI IN 2 AVARTAS OR TIME CYCLES

SAHITYA OR WORDS- HAMSADWANI RAGA PRIYE HAMSALEELAMBIKE

TAGORE FELLOW CHARUMATHI RAMACHANDRAN (K.V.CHARU) DATE- 25TH.SEPTEMBER 2021

'PALLAVIS PAST PRESENT AND FUTURE ' PROJECT REPORT NUMBER 10 (for AUGUST 2021)

THIS PALLAVI REPORT BRINGS US TO SOME INTERESTING FUTURE PALLAVIS .

I have submitted nine reports from November 2020 uptil now. This is report 10 .

In previous reports I have traced the history , the actual EMINENCE, components of Pallavis in Carnatic music , eminent practitioners , from ancient to modern times, concerts with Pallavis, place of importance of pallavis in South India , Past pallavis , Present pallavis , for these reports.

A number of audio clips of traditional pallavis as well as my own composition of pallavis have been sung and explained by me and have been submitted to the archives of the Fine arts institution , Kalakshetra , my Nodal agency. Now for the future, I will list some pallavis that I have composed for some of these rare thalas or rhythm cycles, from the 108 very ancient thala scheme.

LIST OF PALLAVIS

1.THALA NAME- SIMBANDHA VESHTAKA 4TH OF THE 108 SCHEME.

RAGA- SIMHENDRA MADYAMAM

ANGAS OR COMPONENTS –

NAMES OF ANGAS - PLUTHAM GURU GURU GURU PLUTHAM VALUE - 12 , 8 , 8, 8, 12, TOTAL AKSHARAS OR COUNTS OR BEATS - 48

WORDS OR SAHITYA-DEVI MEENA NETRI DAYA PARI , KARUNA KARI

2. THALA NAME -SIMHAVIKRAMA NUMBER 11 OF 108 RAGA- SHANMUKHAPRIYA

ANGAS OR COMPONENTS - GURU , GURU , GURU , LAGHU , PLUTHAM , LAGHU , GURU , PLUTHAM

TOTAL – BEATS OR AKSHARAS - 8+8+8+4+ 12+4+8+12 total- 60 aksharas

Sahitya or words - SARAVANA BHAVA GUHA NEY SHANMUGANEY MURUGANEY PAZHANIYIL VEETRIRUKKUM EN KADAVULEY ENAKKU ARULVAAI

3.RANGA THALA- NUMBER 14 OF 108 SCHEME RAGA- BRINDAVANA SARANGA

DRUTHAM , DRUTHAM , DRUTHAM , DRUTHAM ,GURU EQUAL TO2+2+2+2+8 = 16 AKSHARAS OR BEATS –THALAM IS IN 2 KALAI OR RENDU KALAI CHAUKAM

SAHITYA OR WORDS – RANGA SRI RANGA NEE SARI EVARAYYA NADHA

4. PRATHYANKA THALAM - RAGA- SIVARANJANI – AKSHARAS- GURU , GURU, GURU, LAGHU , LAGHU 8+8+8+4+4= 32 BEATS OR AKSHARAS – SAHITYA OR WORDS –PRATHYANKA DEVI UNAIYE NAMBINEN SIVARANJANI

5. MADHYA THALAM RAGA SANKARABHARANAM

ANGAS AKSHARAS LAGHU LAGHU GURU LAGHU LAGHU LAGHU LAGHU =

4 4 8 4 4 4 4 + 32 BEATS OR AKSHARAS

SAHITYA OR WORDS -- SANKARA SIVA CHANDRA *SEKARAA* *PARVATHI NAYAKAA*

THESE 5 SELECTED PALLAVIS WILL BE RECORDED AND SENT TO THE ARCHIVES FOR CONSERVATION

THANK YOU

CHARUMATHI RAMACHANDRAN

TAGORE FELLOWSHIP REPORT 12 OF CHARUMATHI RAMACHANDRAN

TOPIC-" PALLAVIS PAST PRESENT AND FUTURE"

In this twelfth report of this Pallavi project more pallavis frm the 108 thala scheme of thalas are chosen and covered as well as audios sent to the Archives.

From November 10th of 2020 the project of research on past present and future pallavis is going on as well as listing of several valuable old pallavis from Historical sources like traditional texts and also from musical vocal traditions passed on from generation to generation.

The positive feature is I have completed composing a little more than fifty pallavis o f the 108 thalas--scheme as of now.

As they are complicated rhythm cycles by end of the second year they will all be SUNG EXPLAINED AND archived.

In this report the pallavis chosen are

1. VARNABINNA IN RAGA ABHOGI SERIAL NUMBER 21 OF 108 THALA SCHEME

THALA CYCLE IS 21 AKSHARAS OR BEATS . THE COMPONENTS OR ANGAS ARE DRUTHAM DRUTHAM LAGHU AND GURU.

HERE I HAVE USED KANDA LAGHU FOR THIS THALA, TO ACHIEVE LENGTH AND AS SUGGESTED BY SRI MANICKA MUDALIAR THE AUTHOR OF SANGEETHA CHANDRIKAI .

THE AKSHARAS ARE 2+2+5+8- total 17 beats or aksharas .

THE WORDS OR SAHITYA ARE IN TAMIL LANGUAGE.

MURUGA KUMARA GUHA VADIVEL

2. SECOND PALLAVI IS RANGADYODANA – 22 SERIAL NUMBER IN THE SCHEME

GURU GURU GURU LAGHU PLUTHAM 8 +8+8+4+12= 40 AKSHARAS OR COUNTS OF BEATS

RAGA – MUKHARI SAHITYA OR WORDS – RANGA NAYAKA ,SREE RANGA NAYAKA , RANGANAYAKI SAMETHA, ALANKARA.

3. THIRD PALLAVI RAJA CHOODAMANI
NUMBER 23 IN THE SCHEME RAGA – ATANA

ANGAS OR COMPONENTS -DRUTHAM DRUTHAM LAGHU LAGHU LAGHU DRUTHAM DRUTHAM LAGHU GURU

AKSHARAS OR NUMBER OF BEATS - 2 2 4 4 4 2 2 4 8 = 32

4.FOURTH PALLAVI -RAJA THALA – NUMBER 24 IN SCHEME .RAGA ANANDA BHAIRAVI

ANGAS- GURU,PLUTHAM , DRUTHAM, DRUTHAM , GURU ,LAGHU , PLUTHAM .

8 12 , 2 ,2 , 8 , 4 , 12

TOTAL- 48

TAGORE FELLOW CHARUMATHI RAMACHANDRAN 2018 AWARDED IN 2020 TO 2022

SPECIAL CHAPTER ON- 72 MELA KARTA THALAS ANDPALLAVIS COMPOSED AND SUNG

FOR THE FOLLOWING 72 MELAKARTHA THALAS A SCHEME INTRODUCED BY LAYA GENIUS

MANICKA MUDALIAR

1. DHIRA SANKARABHARANAM
2. KEERAVANI
3. NITIMATHI
4. KALYANI
5. HARIKAMBHOJI
6. HANUMA THODI
7. SHANMUGAPRIYA
8. GANAMURTHY
9. NATAKA PRIYA
10. NATABHAIRAVI
11. VAGADEESWARI
12. CHALANATA
13. KOKILAPRIYA

14.NAGANANDHINI

15. SIMHENDRA MADYAMAM

16.LATHANGI

17. DHARMAVATHI

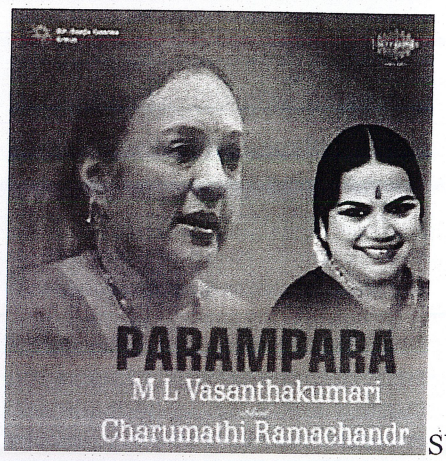
18. HEMAVATHI

19. MAYAMALAVAGAULA

20. VAGULABHARANAM,

21. RASIKAPRIYA

22. KARAHARA PRIYA



SUBJECT - REPORT 1 OF SECOND YEAR - TAGORE FELLOWSHIP SECOND YEAR 2021 NOVEMBER 10TH - 2022 NOVEMBER 10TH

CHARUMATHI RAMACHANDRAN (K V CHARU)

TOPIC-PALLAVIS PAST, PRESENT, AND FUTURE.

As we enter the second year of the fellowship, once again I will continue the 108 thala- pallavis composed by me.

Report 1 contains the list of pallavis and ragas in which they are composed, for this month.

1. SIMHA VIKREETHA THALA SERIAL NUMBER 25

RAGA- PANTUVARALI

ANGAS - OR COMPONENTS – LAGHU LAGHU PLUTHAM GURU LAGHU GURU PLUTAM LAGHU PLUTHAM

AKSHARAS OR NUMBER OF BEATS -4+4+12+8+4+8+12+4+12

TOTAL - 68

SAHITYA OR WORDS – MURUGA KUMARA SHANMUGA VADIVELANE THIRUCCHENDHIL VAZHBAVANEY VALLI DEIVANAI MANALANEY SWAMI NATHANEY

2.VANAMAALI - THALA SERIAL NUMBER 26

RAGA- BRINDAVANI

COMPONENTS OF THALA- DRUTHAM DRUTHAM DRUTHAM DRUTHAM LAGHU DRUTHAM DRUTHAM GURU.

AKSHARAS OR NUMBER OF BEATS

2+2+2+2+4+2+2+8

TOTAL - 24

SAHITYA OR WORDS--- VANAMAALI BRINDAVANA VIHARI

3. CHATURASRA VARNA- THALA SERIAL NUMBER 27

RAGA- KANNADA GOULA

COMPONENTS OF THALA- GURU GURU LAGHU DRUTHAM DRUTHAM GURU

NUMBER OF AKSHARAS OR BEATS

8+8+4+2+2+8

TOTAL- 32 AKSHARAS

SAHITYA OR WORDS -SREE RAAMA RAVIKULABDHI SOMA SITA MANOHARA .

3. TRAYASRAVARNAA SERIAL NUMBER 28 IN THE 108 THALAS

RAGA- HAMSANAADHAM

COMPONENTS- LAGHU DRUTHAM DRUTHAM LAGHU LAGHU GURU

AKSHARAS OR BEATS – 4+2+2+4+4+8

TOTAL- 24

SAHITYA OR WORDS - SIVANEY PARVATHI MANOHARANEY KAILASA

4.MISRAVARNAA- THALA SERIAL NUMBER 29

RAGA- YAMAN

COMPONENTS- DRUTHAM DRUTHAM DRUTHAM DRUTHAM ANUDRUTHAM . DRUTHAM DRUTHAM DRUTHAM DRUTHAM ANUDRUTHAM . DRUTHAM DRUTHAM DRUTHAM DRUTHAM ANUDRUTHAM

AKSHARA S OR BEATS - 2+2+2+2-1 2+2 +2+2+1 2+ 2+ 2+ 2+ 1

TOTAL - 27 AKSHARAS OR BEATS

SAHITYA OR WORDS- KRISHNA NEE BEGANEY BARO MUKHA VARNA THORO

5. RANGAPRADHEEPA – SERIAL NUMBER 30

RAGA BRINDAVANA SARANGA

COMPONENTS - GURU GURU LAGHU GURU PLUTHAM

AKSHARAS OR BEATS - 8+8+4+8+12

TOTAL -- 40

SAHITYA OR WORDS – RANGANATHANEY SRI RANGA PURA VIHARI SREE

6. HAMSANADHA SERIAL NUMBER 31

RAGA – YADU KULA KAMBODHI

COMPONENTS – LAGHU LAGHU PLUTHAM DRUTHAM DRUTHAM GURU

AKSHARAS OR BEATS - 4+4+12+2+2+8

TOTAL- 32

SAHITYA OR WORDS-PARAMA HAMSA NAADA GEETHA MAYURA NATANA GRUHAM BRINDAVANAM

ALL AUDIOS ARE SENT TO KALAKSHETRA ARCHIVES

TAGORE FELLOW REPORT 2 OF

SECOND YEAR OF FELLOWSHIP(NOVEMBER 10 2021 TO NOVEMBER 10 2022)

DECEMBER 2021 TO JANUARY 2022 report 2 of 2nd year

FOR THIS REPORT I AM CONTNUING THE NEW COMPOSING OF PALLAVIS FOR THE 108 THALA SCHEME FOR THIS MONTH

1. PALLAVI- SIMHANADHA SERIAL NUMBER 32

ANGAS 1 8 8 1 8 .-- LAGHU GURU GURU LAGHU GURU 4+ 8+8+4+8 --- 32 AKSHARAS

RAGASIMHA VAHINI- S G2 M1 P D1 N2 S S N2 D1 P M 1 G 2 R1 S

SAHITYA OR WORDS- AMBIKE SIMHAVAHINI DEVI TRIPURASUNDARI

2.THALA-- MALLIKA MODA SERIAL NUMBER 33

RAGA- MAYAMALAVA GAULA

ANGAS- 1 1 0000— LAGHU LAGHU DRUTHAM DRUTHAM DRUTHAM DRUTHAM-- 16

SAHITYA OR WORDS KARA VEERA MALLIKA DHI SUGANDHAM

3.THALA SA RABHALEELA SERIAL NUMBER 34

RAGA SUDDHA SAVERI

ANGAS 1 1 0 0 0 1 1 – 4+4+2+2+2+4+4—= 22 AKSHARAS

LAGHU LAGHU DRUTHAM DRUTHAM DRUTHAM LAGHU LAGHU

SAHITYA OR WORDS – SRIDHARAM DAMODARAM MANASA SMARAAMI

4.THALA RANGABHARANAA SERIAL NUMBER 35

RAGA – KARAHARAPRIYA

ANGAS 8 8 1 1 12 GURU GURU LAGHU LAGHU PLUTHAM 8+8+4+4+12= 36 AKSHARAS

SAHITYA OR WORDS- TIRUVENKATA GIRISAM ALOKAYE GOVINDAM

5.THALA TURANGA LEELA SERIAL NUMBER 36 RAGA REETHIGAULA

ANGAS 2 2 4

DRUTHAM DRUTHAM LAGHU GURU 2+2+4= 8 THIS PALLAVI USES 4 THALA CYCLES

SAHITYA OR WORDS – MURUGA SHANMUGA NE GUHANE

6.THALA JAYASREE SERIAL NUMBER 38 RAGA== SREE

ANGAS 8 8 4 4 8

GURU GURU LAGHU LAGHU GURU

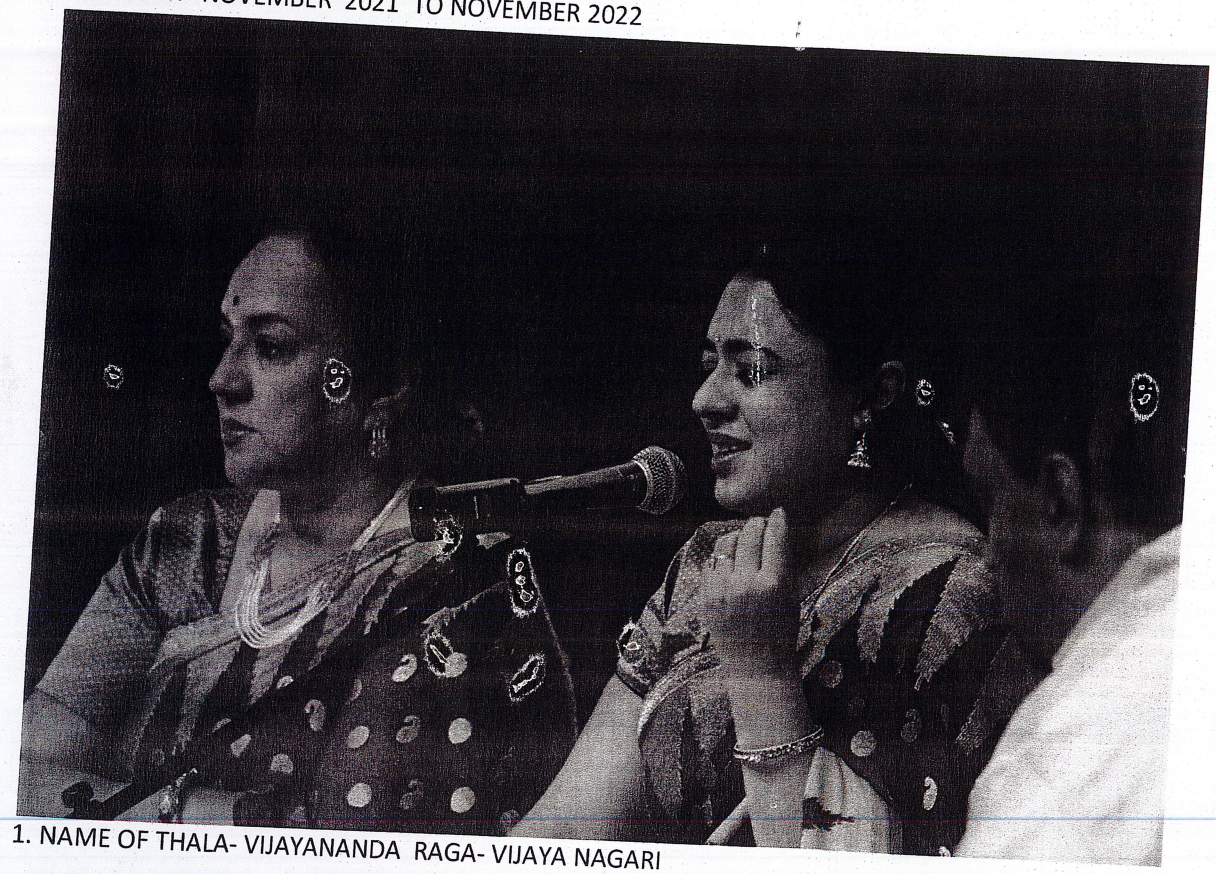
TOTAL - AKSHARAS – 32

SAHITYA OR WORDS—JAYASREE VARALAKSHMI KSHEERA SAMUDRA THANAYE

TAGORE FELLOW PROJECT SECOND YEAR

CHAPTER 3 FOR JANUARY 2022

2ND YEAR NOVEMBER 2021 TO NOVEMBER 2022



1. NAME OF THALA- VIJAYANANDA RAGA- VIJAYA NAGARI

SERIAL NUMBER OF 108 39

ANGAS- LAGHU LAGU GURU GURU GURU

4 +4+8+8+8 ---

NUMBER OF AKSHARAS OR BEATS - 32

SAHITYA OR WORDS

VIJAYAMBIKE VIMALATHMIKE DEVI

2. PRATHI THALA SERIAL NUMBER OF 108 -- 40 RAGA MADYAMAVATHI

LAGHU DRUTAM DRUTHAM

4 +2+2 8

TOTAL BEATS -- 8

SAHITYA OR WORDS- SARAVANA BHAVA GUHANE SHANMUGANEY

3. DWITHIYA THALA SERIAL NUMBER OF 108 41

RAGA REVAGUPTI

ANGAS- DRUTHAM LAGHU DRUTHAM

2 +4+2 TOTAL 8 BEATS

SAHITYA OR WORDS- SURYA MOORTHYE SUNDARA SWAROOPEY

4. MAKARANDHA THALA NUMBER 42- RAGA- GAULA

ANGAS DRUTHAM DRU HAM LAGHU LAGHU LAGHU GURU

2+2+4+4+4+8 TOTAL AKSHARAS OR BEATS - 24

SAHITYA OR WORDS- JAATHI CHAMPAKA MAKARANDHA PUSHPA SAMARPANAM

5. THALA KEERTHI SERIAL NUMBER OF 108 43

RAGA DURBAR

ANGAS - GURU LAGHU PLUTHAM GURU LAGHU PLUTHAM

NUMBER OF BEATS - 8+4+12+8+4+12 TOTAL 48

SAHITYA OR WORDS

RAMABHIRAMA RAVIKULA SOMA LAVANYA RAMA DASARATHA RAMA

6. THALA NAME VIJAYA - SERIAL NUMBER OF 108 44

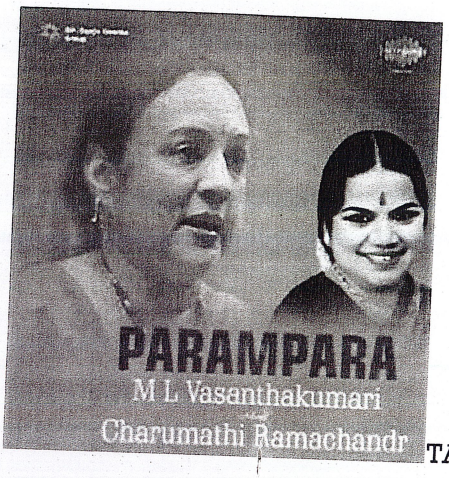
RAGA CHANDRA HASITHAM

ANGAS - GURU GURU GURU LAGHU GURU

8+8+8+4+8 TOTAL BEATS – 36

SAHITYA OR WORDS - VIJAYA DEVI VIJAYAMBIKE VIVIDHA KALADHARI VISVESI

THESE ARE AUDIO RECORDED AND SENT TO KALAKSHETR A ARCHIVES



TAGORE FELLOW CHARUMATHI RAMACHANDRAN

PALLAVIS PAST PRESENT AND FUTURE

2ND YEAR REPORT 4 FEB 2022 TO MARCH 2022

REPORT 4 IS CONTINUATION OF COMPOSING AND EXECUTING IN AUDIO THE 108 THALA

1. THALA 45 RAGA SURUTTI

ANGAS- LAGHU GURU PLUTHAM LAGHU GURU PLUTHAM

BEATS- 4 +8+12+4+8+12 TOTAL 48 AKSHARAS

SAHITYA OR WORDS VENKATA GIRISAM ASRAYAMYAHAM ALARMEL MANGA SAMETHAM

2.RAJA VIDYADHARA SERIAL NUMBER –NUMBER 46

RAGA- SALAGA BHAIRAVI

ANGAS- LAGHU GURU DRUTHAM DRUTHAM

BEATS OR AKSHARAS- 4+8+2+2 TOTAL 16

WORDS- MAHARAJANEY -47

3. MADHYAA THALAM SERIAL NUMBER 47

RAGA- SANKARABARANAM

ANGAS-LAGHU LAGHU GURU LAGHU LAGHU LAGHU LAGHU

4+4+8+4+4+4+4+4 TOTAL 32 AKSHARAS

SAHITYA - SANKARA SIVA CHANDRA SEKARA PARVATHI NAYAKA

4. THALA JAYA SERIAL NUMBER IN 108 48

RAGA NATTAI

ANGAS LAGHU GURU LAGHU LAGHU DRUTHAM DRUTHAM

4+8+4+4+2+2 TOTAL 24 AKSHARAS

SAHITYA JAYA JAYA JANAKI RAMANA A

5. THALA KUTHUKKA SERIAL NUMBER IN 108 49

RAGA- MANIRANGU

ANGAS-DRUTHAM DRUTHAM LAGHU LAGHU

2+2+4+4 TOTAL 12

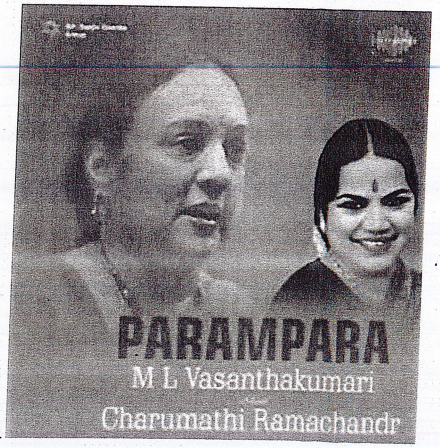
SAHITYA- MAMAVA PATTABHIRAMA MARUTHI SANNUTHA NAAMA

AUDIOS TO KALAKSHETRA ARCHIVES

TAGORE REPORT 5 OF 2ND YEAR 2021 NOVEMBER

10TH TO 2022 NOVEMBER 10TH OF CHARUMATHI RAMACHANDRAN - PALLAVIS PAST PRESENT AND FUTURE

108 thalas sent 1 to 49 .



50 to 108 list with raga and sahitya

Find below –108 THALAS SERIAL NUMBER 50 TO 108

50. NISARUGA - KARAHARA PRIYA- SAHITYA- NISARUGA THAALAMEY NIKILAMUM NINAINDHIDA

51.KREEDA- KUNDALA VARALI' SAHITYA- BHOGINDRA SAYINAM PADMANABHA HARE PURUSHOTTHAMA BHUJAGA SAYANAA HARE

53. TRIBHANGI-- JAYAMTHASENA – SAHITYA- RAJA GOPURAM DARISANAM SADA MANGALAM

54. KOKILAPRIYA – KOKILAPRIYA- SAHITYA–BRINDAVANA KOKILA PRIYE RADHE

55.SARIKEERTHI – THODI- SAHITYA-KEERTHIMEYA KARTHIKEYA MURUGA

56. BINDUMALI- BINDUMALINI- SAHITYA-- ENTHA MUDDHO ENTHA SOGASO RAMA

57. NANDANA – MAANDU – SAHITYA –NANDA NANDANA GOPALA SWAMIN NAVANEETHA CHORA GOPALA KRISHNA

58. UDHEEKSHANA- SALAGA BHAIRAVI SAHITYA – MADHAVA SRIDHARA VAA KESAVAA GOVINDA GOPALA

59. MATTIKA- SAVERI- SAHITYA- SRI RAJA GOPALA RUKMINI LOLA SRINGARA LEELA SRUTHA JANA PAALA .

60. DHENSIKA- DHENUKA- SAHITYA-THELIYALERU RAMA BHAKTI MARGAMUNU

61.VARNA MATTIKAA- HARIKAMBHOJI- SAHITYA-MURUGA KUMARA SHANMUGA VELA- VALLI MANAALA THIRU THANI VALAR

62.ABHINANDANA- BEGADA- SAHITYA- VALLI MURUGAN ENAKKU THUNAI VARUVAAR

63.ANTHARA KRIDA- KAAPI- SAHITYA-RADHA MANOHARAM HARE

64.MALLA THAALA- MALAVI- SAHITYA-MAALAVI MALLIKA MATHANGI DEVI

65.DEEPAKA- ANDOLIKA- SAHITYA-ANDOLIKA RAGA NUTHE ABHAYA VARADE AMBA

66.ANANDA- AMRITA VARSHINI- SAHITYA- ANANDAMRITHAAKARSHINI AMRITA VARSHINI

67.VISHAMA- RAMA PRIYA- SAHITYA- RAMAM BHAJE-SYAAMALAM

68.NANDI- VARAMU- SAHITYA-NANDI VAHANA SIVANE SANKARANE

69.MUKUNDA- BAHUDAARI- SAHITYA-NARAYANA NAMO NAMO SREE

70.KANDHUKA- GAMANASRAMA –SAHITYA- PARAMA KRIPA KARI PAPA MOCHANI

71.EKA THALA – BOWLI –SAHITYA- SOORYA MOORTHEY SREE

72.ATA THALA. –BHAIRAVI- SAHITYA VIRI BONI VIJAYE

73.POORNA GANGALA- POORNA CHANDRIKA- SAHITYA- POORNA CHANDRIKA POORNENDHU VADHANEY

74. KANTA GANGALA –GOWLA- SAHITYA- GOWLAANGAM SIVAM GOWREESAM

75.SAMA GANGALA- REVAGUPTHI- SAHITYA- DASARATHA RAMA CHANDRA RAMA

76.VISHAMA GANGAALA- KANAKANGI- SAHITYA- NAVARATNA BHUSHANI KANAKANGI

77.CHATHUSTHALA- BILAHARI- SAHITYA –KADAMBARI AMBA

78.DHOMBULI- RATNANGI- SAHITYA- RATNA MAYA BHUSHITHEY DEVI

79.ABHANGA – HAMSADAVI- SAHITYA-GANESA PAHIMAM PARVATHI PUTRA

80.RAYA VANGOLAA- ABHERI- SAHITYA- RAMAM SEETHA RAMANAM- RAGU

81, LAGHUSEKARA – SEKARA CHANDRIKA- SAHITYAO CHANDRA SEKARAM SAMBHA SIVAM

82.PRATHAPA SEKHARA -MADHUVANTI- MANADHIL URUDHI VENDUM PENNE

83. JEGAJJAMBA –VASANTHA- SAHITYA- SAKETHA VASA RAAMA-

84- . CHATURMUKHA - VALAJI - SAHITYA- CHATURMUKHA MANTAPEY STHAAPANEY SHIVE

85. JHAMPA- LATHANGI- SAHITYA- LALITHANGI LATHANGI

86. PRATHI MADYA- VACHASPATHI- SAHITYA-N VACHASPATHI PRATHI MADYAMA PRADESA VAASA DEVA

87. KAARUKEE- DEVAGANDHARI- SAHITYA- SIVAM SANKARAM

88. VASANTHA- LALITHA- SAHITYA-LALITHAMNAM VASANTHAMBAM LAKSHMIM

89. LALITHA- KAMALA MANOHARI- SAHITYA - DAYA PARI DHATRI

90.RATHI THALA- JANARANJANI- SAHITYA- RATHIYUM MANMATHANUM INAINDHU

91.KARNAYATHI - KARNARANJANI – SAHITYA- KARNARANJANI KAAVAVEY

92- YATHI- MALAHARI- SAHITYA VALLABHA GANAPATHE MOOSHIKA VAHANA

93.SHATTHALA- JANARANJANI- SAHITYA- PARIPAALAYA MAAM – PAARVATHI

94.VARDHANA - RANJANI- SAHITYA – SARAVANA BHAVNEY SHANMUGANEY

95. VARNAYATHI- VAAGADEESWARI- SAHITYA- PARAM PORULEY BHAKTHARUKKU VANDHARULEY

96. RAAJA NARAYANA - NARAYANA GAULA- SAHITYA- SEETHA DEVIYAI VANANGIDUM HANUMANEY

97. MADANA - BEHAG - SAHITYA- MADANA GOPALAA- MUKUNDHA GIRIDHARANEY

98.KAARIKA- ASAVERI – SAHITYA- RAMABHIRAMA SEETHAA

99. PARVATHI LOCHANA- KEERAVANI-N SAHITYA- PARVATHI PATHE- PARAMA DAYAKARA KAILASA PATHE PASUPATHEY

100. SREE NANDHANA - BHAIRAVI- SAHITYA - AMBIKAYE THAAYE ADIYENUKKARULVAAYE THAYAE

101. LEELA- HAMSANANDHI- SAHITYA – SREE KRISHNA LEELA VINODHAM

102. VILOKITHA - SIVA SAKTHI—SAHITYA- SAKTHI SIVA SAKTHI PARAASAKTHI NEE DEVI

103.- LALITHAPRIYA – LALITHA—SAHITYA - SREE CHAKRA VAASINI LALITHEY SAARADHEY

104. JALAGA – CHANDRAJYOTHI- SAHITYA- THILLAYIL VAAZHUM NATARAJANEY SABHAPATHEY

105.JANAKA- HINDOLAM- SAHITYA- MITHILA PURI VAAZH JANAKA RAJANIN PUDALVI VAIDEHI AYODDHHI RAAMANAI NOKKINAAL MANANDHAALEY

106- LAKSHMISA- (KANDA LAGHU) SALAGA BHAIRAVI- SAHITYA-VARALAKSHMI ARULVAAYE ANNAIYE

107.RAGA VARDANA – HAMSAVINODHINI- SAHITYA- KAALINGA KRISHNAA HARE GOVINDHA A

108. UTSAVA- MADYAMAVATHI – SAHITYA- TIRUPATHI BRAHMOTSAVAM KANDU KALIPPOM MAGIZHVOM

108 THALAS PALLAVIS FULLY SET AND TUNED WITH ORIGINAL LYRICS BY SNA AWARDEE KALAIMAMANI TAGORE FELLOW , CHARUMATHI RAMACHANDRAN

TAGORE FELLOWSHIP ''PALLAVIS PAST PRESENT AND FUTURE ''BY KALAIMAMANI CHARUMATHI RAMACHANDRAN SENIOR MOST DISCIPLE OF PADMA BHUSHAN DR . M L VASANTHAKUMARI .

SECOND YEAR OF FELLOWSHIP 2021 NOVEMBER TO 2022 NOVEMBER

CHAPTERS 5 AND 6 FOR MARCH .APRIL 2022

HAVE TAUGHT SEVERAL PALLAVIS OF THIS SCHEME TO A NUMBER OF STUDENTS WORLD WIDE.

CONTINUING THE COMPOSING BY ME OF THE PALLAVIS FOR THE 108 ANCIENT THALA SCHEME

Pallavis composed

1.NISARUGA THALA NUMBER 50

ANGAS - LAGHU GURU LAGHU

4 +8+8= 20 AKSHARAS RAGA- KARAHARAPRIYA

SAHITYA ---NISARUGA THALAMEY NINANIDHIDU MANAMEY

2. THALA- KREEDA SERIAL NUMBER 51

ANGAS- DRUTHAM DRUTHAM ANUDRUTHAM 2+2+1= 5 AKSHARAS

RAGA- KUNDALA VARALI

SAHITYA- BHOGEENDRA SAYINAM PADMANABHAM

3. THALA- TRIBHANGI- SERIAL NUMBER 52

ANGAS – LAGHU GURU LAGHU GURU

4+8+4+8+ 24 RAGA JAYANTHASENA

SAHITYA- RAAJA GOPURAM DARISANAM

4. THALA KOKILA PRIYA NUMBER 53 RAGA KOKILA PRIYA

ANGAS – GURU LAGHU PLUTHAM = 24 AKSHARAS

SAHITYA- BRINDAVANA KOKILA PRIYE RADHE

5.THALA- SARIKEERTHI SERIAL NUMBER 54 RAGA - THODI

ANGAS - GURU GURU LAGHU LAGHU

SAHITYA – KEERTHI MEYA KARTHIKEYA MURUGA

6.THALA – BINDHUMALI-NUMBER 55 RAGA- BINDUMALINI

ANGAS- GURU DRUTHAM DRUTHAM DRUTHAM DRUTHAM GURU

8+2+2+2+2+8 = 24 AKSHARAS

SAHITYA- ENTHA MUDDHO ENTHA SOGASO

7. THALA NUMBER 56 SAMA THALAM RAGA – SAAMA

ANGAS –LAGHU LAGHU DRUTHAM DRUTHAM ANUDRUTHAM 4+4+2+2+1= 13

SAHITYA -SAMA VEDA SARAMU SANGEETHAMU

8. THALA NUMBER 57 NAME- RAGA MANDU

ANGAS- LAGHU DRUTHAM DRUTHAM PLUTHAM

4+2+2+12- 20

SAHITYA- GOPALA SWAMIN NAVANEETHA CHORAM

9.THALA 58 NAME UDHIKSHA RAGA SALAGA BHAIRAVI

ANGAS- LAGHU LAGAHU GURU 4+4+8=16

SAHITYA – MADHAVA KESAVA SRIDHARA GOVINDA

10. THALA 59 MATTIKA RAGA SAVERI

ANGAS – GURU DRUTAM PLUTHAM 8+2+12= 20 AKSHARAS

SAHITYA – SRI RAJA GOPALA RUKMINI LOLA SRINGARA LEELA SRITHA JANA PALA

11. THALA 60 DHENSIKA RAGA DENUKA

ANGAS- GURU LAGHU GURU 8+4+8= 20 AKSHARAS

SAHITYA RAMA RAMA RAVI KULA SOMA

12. THALA 61 VARNA MATTIKA

RAGA HARIKAMBODHI

ANGAS – DRUTHAM DRUTHAM LAGHU DRUTHAM DRUTHAM 2+2+4+2+2= 12

SAHITYA – MURUGA SHANMUGA

AUDIOS SENT TO KALAKSHETRA ARCHIVES