

Compositions of Sri Tirupati Vidyala Narayana Swamy Naidu with special reference to his Javali

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ABSTRACT

Post Trinity period has been excelled with the emergence of many prominent composers through sishya parampara such as Patnam Subramanya Iyer, Veena Kuppayyar, Ramnad Srinivas Iyengar, Subbaraya Sastry and Papanasam Sivan etc from Tamilnadu. Likewise many composers have emerged from Andhra Pradesh too. Few of them were Sri Turupati Vidyala Narayana Swamy Naidu, Adibatla Narayana Dasu, Kocherlakota Ramaraju and Hari Naga Bhushanam etc. These composers have written many Varnam-s, Kirtana-s, Kriti-s, Ragamalika-s and Jaavali-s etc.

Among these, there are few mentions about Tirupati Vidyala Narayanaswamy Naidu for his notable works in Carnatic Music. Sri Tirupati Narayana Swamy Naidu was served as Asthana Vidwan for Venkatagiri Samsthanam (Royal Patronage). He learned Veena, Violin and Harikatha along with vocal from the childhood itself. His mother Smt. Komalamma taught him the music at tender age itself. Smt. Komalamma belongs to Walajapet sishya Parampara and came from their family with rich music background, which lead Tirupati Narayana Swamy to have good and strong foundation. Sri Kalahasthi Venkata Swamy Naidu, was his next guru with whom he become a concert vocalist gradually.

Proficiency in Telugu and Sanskrit languages encouraged him to become a composer at the age of 20. He has written about more than 50 compositions such as Varnam-s, Kriti-s, Ragamalika-s, and Javali-s etc, But only few of them are available today for learning.

Aim - This paper is to describe the excellence of Sri Tirupati Vidyala Narayana Swamy Naidu compositions and to highlight with special reference to his Jaavali.

Key Words : Tirupati Vidyala Narayana Swamy Naidu, Pushpalathika, Sakuntala, Paraakela saraswathi, Vagaladi bodhanalaku, Javali

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Sri Tirupati Vidyala Narayana Swamy Naidu (1873-1912)

Introduction

Sri Tirupati Vidyala Narayana Swamy Naidu was one of the great composers of 20th Century. He was very proficient and famous Carnatic Music composer during his times. He was said to be born in 1873 in Nagalapuram a nearby village to Tirupati and later shifted to Tirupati, Chittoor Dt, Andhra Pradesh. His ancestors were well versed with music and were patronized by the Kings of Vijayanagara. They were titled with the name “Vidyala” (which means the ‘education’ or ‘knowledge’ in Telugu language) upon their excellence in music and literature, thus which has become their family name at later times.

Journey towards Music

Sri Narayana Swamy was Asthana Vidwan of Venkatagiri Samsthanam during the times of King Chinna Venkatappa Nayuni Bahadur. He was trained in Violin, Harikatha and Veena from childhood. **Smt. Kamalavalli** (also known as Komamma or Kamamma), mother of Sri Narayana Swamy Naidu was a direct disciple and connected as family member too of Walajapet Krishnaswamy Bhagavathar in Tyagaraja’s sishya parampara. She was his first guru in music. In continuation to that Narayana Swamy learnt both vocal and Saraswathi Veena with Kalahasthi Venkata Swamy Naidu and improvised his knowledge in Ragalapanam, Pallavi and swara kalpana. Also he had shown his keen interest in literature and became proficient in Telugu and Sanskrit languages, which lead him to become a good vaggeyakara. Having interest in literature with spiritual knowledge he started his career as a Harikatha performer initially. He also learned playing Ghatam and used to recite Konakkol with his friend Konakkol Kanchipuram Ekambara Iyer.

His elder brother Partha Sarathy Naidu was very supportive and happiest person for his brother’s talent. He took the family responsibilities thus allowing Sri Narayana Swamy to

focus on his work. At later times Sri Narayana swamy moved to Madras at Govindappa Nayakan street, George town and was patronized by Sri Thakur Family near Mount Road. During his stay with Thakurs family he was requested to compose Javali-s more in praise and pleasure of wealthy and important guests.

Sishya Parampara

Sri Tirupati Narayana Swamy Naidu is also credited as a good teacher. Among all, the famous disciples were Narasimhulu Naidu (his own nephew) and Venkatagiri Pakir etc. His prasishya-s (disciples of Narasimhulu Naidu) are D.K.Pattammal and M.Chandrasekaran, etc. Narasimhulu Naidu is also called a pallavi Narasimhulu Naidu and credited as one of the teachers of D.K.Pattammal to expertize her with Varnam-s and Pallavi-s, He played major role in propagating the compositions of Sri Tirupati Narayana Swamy Naidu.

As a contributor of literary works

Sri Tirupati Narayana Swamy Naidu was very much influenced by Vedanta philosophy and authored a philosophical work having 108 verses in Sanskrit titled “Viveka Chandrodaya”

About the compositions

His compositions are having with mudra of “Tirupateesa”, “Tirupati pura Venkatesa” and “Tirupati Varada Venkatesa” and in few compositions he used raga Mudra-s too. All his compositions were dedicated to Lord Venkateswara Swamy of Tirupati-Tirumala. His style of composing is very simple in nature, easier to understand and shows the shade of the raga at first instance. His compositions were in praise of Lord Rama, Krishna, Goddess Saraswathi and few are in praise of his patrons. But many of his compositions are untraceable now especially Varnam-s.

His kriti-s have structure like Pallavi, Anupallavi, 1 or 2 charanams and occasionally chitta swarams too. His first composition was said to be “Paraakela Saraswathi” in Nata Kuranji raga set to Adi tala and “Ika naina na mora “ in Pushpalathika Raga set to Adi Tala.

During his stay with the King of Venkatagiri samsthanam, he wrote a Ragamalika “Nee darabaru gachinadhi” on Raja Chinna Venkatappa Nayuni Bahadur. It was tuned in nine ragas and set to Rupaka tala. Each charanam was incorporated with respective raga mudra-s intelligently without disturbing the flow of the lyrics. He used Darbaru, Saveri, Malaya marutham, Chandrakala, Atana, Surati, Sarasangi, Bhoopalam and Varaali ragas. Also a chittaswaram is appearing at the end of each of the charanam.

List of few available compositions

Although Sri Tirupati Narayana Swamy Naidu had composed about 50 musical works, only following compositions are available to the music society today.

Kriti-s

1. Paraakela saraswathi – Nata Kuranji – Adi
2. Ika naina na mora vinarada – Pushpalathika – Adi
3. Maravakave rama namamu – Gaulipanthu – Rupaka
4. Nee dasuda – Begada – Adi
5. Endhu bodhura – Saveri – Adi
6. Sari evvare ma janaki - Sahana - Adi
7. Vinarada na manavi - Chakravakam - Khanda chapu
8. Nosati vratha kannu galadha - Sri - Rupaka
9. Ninu vina ye gathi - Sakuntha - Adi
10. Nyayama - Dhanyasi - Rupaka
11. Ika evaritho vinnavinthu - Balahamsa - Adi
12. Nirgunudo gunudo - Malayamarutham - Rupaka
13. Nee darabaru (Ragamalika) - Navaragamalika - Rupaka
14. Ra rammani - Behag - Adi

Compositions in rare ragas

He also composed kriti-s in two more rare ragas along with raga Pushpalathika. Raga Sakunthala was used for Kriti “Ninu vina ye gathi” set to Adi Tala and raga “Chandrakala” in “Nee darabaru gachinadhi” navarathna ragamalika set to Rupaka Tala.

Raga Chandrakala – This raga is a Janya raga of 22nd Melakarta kharahara Priya.

Arohana – SRGMPMDNŚ Avarohana – ŚDPMGMS

(Or) Arohana - SRGMPMDNŚ Avarohana – ŚDPMGMS

Raga Pushpalathika – Raga Pushpalathika is a Janya raga of 22nd Melakarta kharahara Priya.

Arohana – SRGMPNŚ Avarohana – ŚNPMGRS

Raga Pushpalatika is closely allied with Manirangu, with a difference of Gandharam is present in Arohana too.

Raga Sakunthala – Raga Sakuntala is a Janya ragam from 28th Mela Hari Kambhodi

Arohana – SRGMDNŚ Avarohana – ŚNDMGS

Javali-s

1. Vagaladi bodhanalaku - Behag - Rupaka
2. Balaro samini - Pharaj - Adi
3. Payarani baliche - Hindustani Kaapi - Adi
4. Etna manasochhera - Vasantha - Adi
5. Kesari nee sari (swaraakshara Javali) – Unavailable

About Javali-s of Sri Tirupati Narayana Swamy Naidu

Javali-s are such compositions which are performed both in vocal music and Dance concerts showing Nayaka – Nayaki concept. Javali-s are sung in all South Indian languages such as Telugu, Tamil, Kannada and Malayalam. Also these are present sometimes in Hindustani Music too. Javali-s are usually short and crisp pieces and mostly possess sringara rasa, compared to Padams. They will have very light music and catchy tunes. Sometimes the lyrics used to have double meaning too.

Sri Narayana Swamy Naidu's Javali-s are more popular. His Javali 'Payarani baliche' and 'Vagaladi bodhanalaku' are sung in vocal concerts and performed in dance concerts even today. Analysis of one of his javali "Vagaladi Bodhanalaku" has been described in this paper, to explore his style of composing and talent of showing the shade of raga intelligently. As like other Javali-s this javali too is having structure like Pallavi, Anupallavi and Charanams. Usually sangathi-s will be less in Javali-s, but here the composer had composed with more sangathi-s in this javali.

1. Analysis of Javali "Vagaladi bodhanalaku"

The Javali "Vagaladi bodhanalaku valachithivo sami" was tuned in raga Behag and set to Rupaka Talam.

Lyrics of the Javali

Pallavi:

Vagaladi bodhanalaku valachithivo sami

Anupallavi

Pagati mosagatthe yani palumaaru vini vini aa

Charanam 1

Padakatinti lo padhugurine

Padhila parachi yunde

Charanam 2

Sarasuni ka chana pondhu virasamounani yenchi

Tirupati pura venkatesa theliyaka nedu

Meaning – he Nayika is giving caution to Nayaka by saying that not to fall in love trap of a cheater and cunning lady upon listening to her sugar coated words.

This Javali has Pallavi, Anupallavi & 2 charanam-s, starts at Anaagatha graham leaving 2 akshara kalam (thaka) and the graha swaram is thara sthaya shadjamam.

Pallavi has 3 sangathi-s and there are sub-variations too under that.

Sangathi -1

; ś n . va ga	, <u>d p P</u> m . la . .	m d p m . di . .	<u>p m M</u> , g bo	R <u>G m g</u> dha na . .	R s S la . ku
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; ṅ s . va la	, g M . chi thi	P , m Vo . .	G M Sa .	G ; mi .	g m p d
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Sangathi -2

n ś ś ṛ . . va ga	ś n <u>dpM</u> . . la . .	m d p m . di . .	<u>p m M</u> , g bo	R <u>G m g</u> dha na . .	R s S la . ku
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; ṅ s . va la	, g M . chi thi	<u>gmpdndpm</u> Vo	G M Sa .	G ; mi .	g m p d
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Sangathi -3

n ś ś ṛ . . va ga	ś n d m . . la . .	p d <u>N, d</u> . di . .	<u>p m M</u> , g bo	R <u>G m g</u> dha na . .	R s S la . ku
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Sub- variation 1

; ṅ s . va la	, g M . chi thi	<u>gmpdnśnd</u> Vo . .	p m G . . Sa .	M G . mi	g m p d
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Sub- variation 2

; ṅ s . va la	, g M . chi thi	d d p p Vo . .	p m G . . Sa .	M G . mi	g m p d
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Sub- variation 3

; ṅ s	, g M	<u>P, n d n ś n</u>	<u>d p M</u> G	M G	g m p d
. va la	. chi thi	Vo..	. . . Sa	. mi

Sub- variation 4

; ṅ s	, g M	n d <u>n r ś n</u>	<u>d p M</u> G	M G	g m p d
. va la	. chi thi	Vo..	. . . Sa	. mi

On looking into the above notation, it could be understood that **ṅSgM**, **GmG**, **gmpd** prayogas bring the raga chaya in pallavi itself. In 2nd sangathi of pallavi, the phrase ‘valachithivo sami’ is expanded beautifully with ‘**gmpdnd**’, ‘**gmpdnśnd**’, ‘**P,n dnśn**’, ‘**nd nīśn**’ along with the phrase ‘**GmG**’ which repeats frequently by adding beauty to the composition. The sangathi-s are ranging from thara sthayi Shadjamam to thara sthayi Rishabham here.

Anupallavi

Sangathi 1

; m g	, m P	D N	Ś ;	ś n ḡ r	Ś Ś
. Pa ga	. ti mo	. sa	ga th	the . . .	ya ni

Sangathi 2

; m g	, m P	D N	Ś ;	ś n ṁ ṁ	ḡ r Ś
. Pa ga	. ti mo	. sa	ga th	the . ya. .	. . ni

Sangathi 3

; m g	, m P	D N	N ś Ġ	ḡ r ṁ ṁ	ḡ r Ś
. Pa ga	. ti mo	. sa	ga th	the . . .	ya ni

Anupallavi starts with Anaagatha graham leaving 2 akshara kalam (thaka). The word “Mosagatthe” (Means ‘cheater’) ranges upto thara sthayi gandharam in the phrase **śnḡrŚŚ** in sangathi 1. The same word has been expanded to thara sthayi Madhyamam in 2nd sangathi in the phrase **śnṁṁḡrŚŚ**. In sangathi 3, it slides up to thara sthayi panchamam, in the phrase **nśĠ ḡr ṁṁḡr Ś**. This kind of prayogas-s shows his intelligence and excellence to suit the meaning of the lyric.

Charanam -1

Sangathi 1

; n ś . pa da	, ś ś n . ka tin .	d p p m . ti lo .	; d n . pa dhu	, ś S . gu ri	S ; ne .
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Sangathi 2

; n r̄ . pa da	, ś <u>ś ś nd</u> . ka tin . .	m d p m ti lo . .	g m p d . . pa dhu	n ś S . gu ri	<u>S r̄ ś</u> <u>S r̄ ś</u> ne
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Sangathi 3

ś n p d . . pa da	r̄ ś <u>ś ś nd</u> . ka tin . .	m d p m ti lo . .	g m p d . . pa dhu	n ś S . gu ri	<u>S r̄ ś</u> <u>S r̄ ś</u> ne
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Charanam 1, the phrase ‘Padakatintilo padugurine’ is having 3 sangathi-s ranging from thara sthayi shadjamam to tharasthayi rishabham like ‘nŚś’, ‘nR̄ś’, ‘śn pdr̄ś’ and with few raga ranjaka prayogas like ‘mdpm gm’

Charanam 2

Sangathi 1

; g m . sa ra	, p p m . su ni .	P ; ka .	; g m . cha .	, p p p . na pon .	m g p m . . dhu .
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Sangathi 2

; g r . sa ra	<u>gM pśśnd</u> . su ni . . .	P ; ka .	; g m . cha na	<u>pdnd</u> p m pon . . .	G p m dhu . .
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Charanam 2, the phrase “sarasuni ka chana pondhu” is having 2 sangathi- s with ranjaka proyogas like ‘g r gM pśśnd’, that adds the beauty.

Thus the melody and intelligence in composing was balanced in his compositions which makes easy to understand and learn to all.

Stalwarts who rendered the compositions of Sri Tirupati Narayana Swamy

Naidu

Many stalwarts were associated with his compositions by rendering in concerts and various stage performances during his times. Among them, M.S.Subbulakshmi, D.K.Pattammal, Mysore T.Chowdaiah, Brinda and Muktha, Chittoor Subramanyam Pillai, Ramnad Krishnan, Semmangudi Srinivasa Iyer, K.V.Narayana Swamy, G.N.Bala

Subramanyam, Veena Chittibabu, Voleti Venkateswarlu, Nedunuri Krishna Murthy etc. And now a day T.M.Krishna, Nithyasri Mahadevan etc are rendering his compositions.

M.S. Subbulakshmi rendered “Ikanaina” of Pushpalatika at international venue in London, Carnegie Hall and on other platforms too. Bangalore Nagarathamma was another admirer of Sri Narayana swamy compositions and she too rendered many of his compositions. A rare incident and experiment was done by T.R.Subramanyam by starting a concert with Tirupati Narayana Swamy’s Javali “Bayarani Paliche” in those days. This shows how the music world was fond of his compositions and was given such an honour for his compositions.

Vidwan Dr.A.Sabari Girish, HOD (Vocal), S.V.College of Music & Dance, Tirupati rendered compositions of Sri Narayana Swamy, learned through his Guru Parampara of Chittoor Subramanyam Pillai, and K.R.Rajeswari. An audio CD namely “Varada Venkatesa” was released by Tirumala Tirupati Devasthanams in 2003.

Conclusion

All the above information proves that Sri Tirupati Narayana SwamyNaidu was an eminent composer and his compositions are excelling with raga bhava, rich melody, good sangathi sequence, and also with simple & easy language. Due to limitations and size of the paper only one Javali has been analysed here and hope the would get an opportunity to analyse few more Javali-s in upcoming papers in future.

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