

LIFE AND CONTRIBUTION VAINIKA SIKHAMANI SRI VEENA SESHANNA

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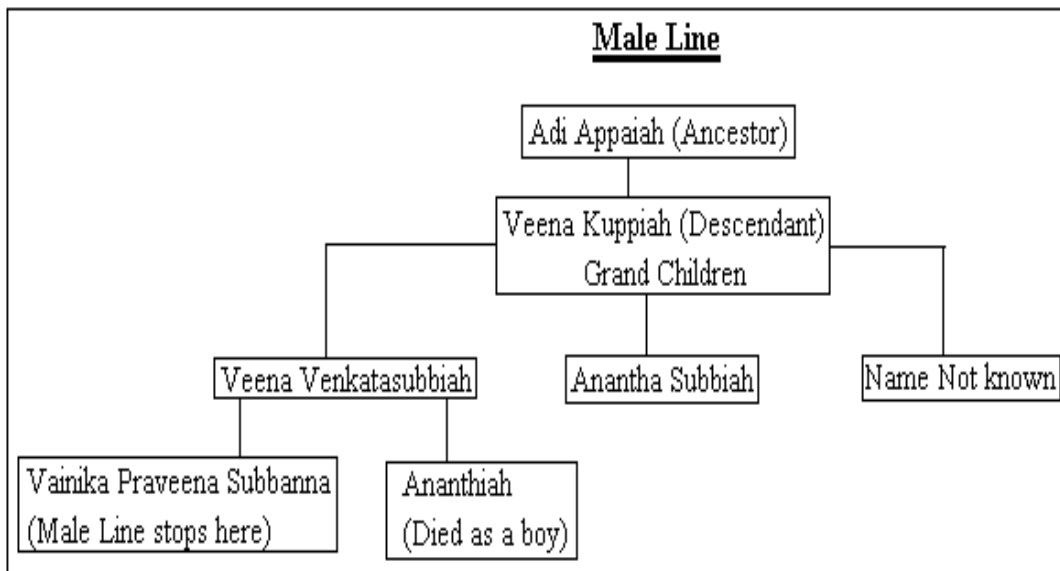
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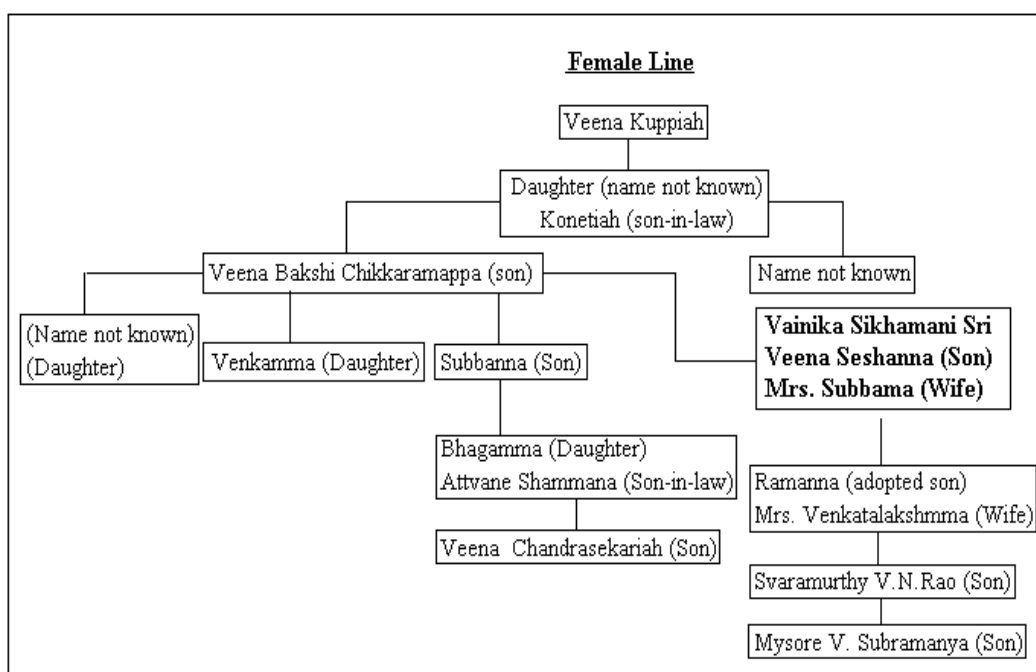
Our mother land India has given birth to many great musicians. Some of them have also proved themselves as great vageyakara. Sri Veena Seshanna of Mysore is one such vageyakara who was himself a great performer. He was a great vainika and chief court musician of Mysore for over five decades. He could also be said to be the forerunner of the Mysore style of Veena playing. Even though he was one of the popular Vainika, he is not very much known as a composer. He has composed over fifty compositions that include Swarajathis, Varnas, Krithis and Tillanas.

Life History

Pachimiriam Adiyappayya is the first known ancestor in the family of Sri Veena Seshanna to have been a successful musician. He was the Raja Guru in the court of Mysore during the reign of Hyder Ali in early 18th century. Sri Adiappayya is the celebrity composer of the famous Ata tala Varna 'Viribhoni' in Bhairavi raga, where all the dasavidha gamakas are present. He was also the guru of Sri Shyama Sastri. Besides Sri Adi Appaiyya, Veena Kuppiyah, Veena Appayya and Veena Somanna were his forefathers.

Genealogy





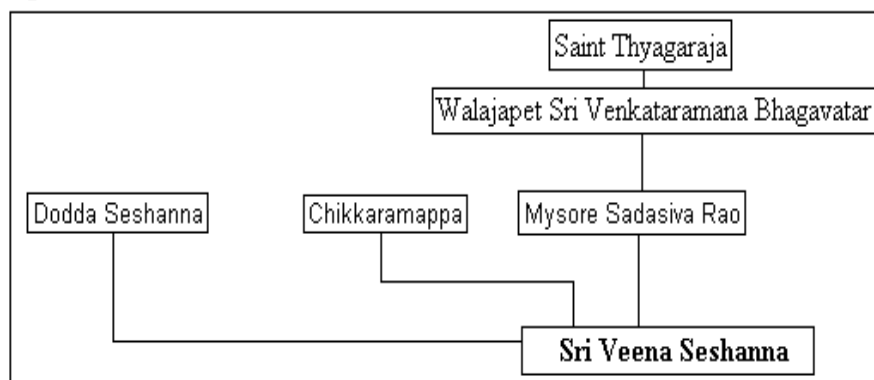
Vainika Sikhamani Sri Veena Seshanna belongs to the 24th generation in row from Pachimiriam Adi Appayya. He was born in the year 1852 on Karthika Bahula Panchama of the year Virodhikrithu at Mysore, hailing from a Madhva Brahmin family of Srivatsa gothra. The forefathers of both his father and mother were great musicians and their house was called as ‘The home of Music and fine arts’.

Sri Veena Seshanna’s father was ‘Veena Bhakshi’ Chikkaramappa who was a court musician of the Mysore Palace during the regime of Krishnaraja Wodeyar III. ‘Bhakshi’ is the name given to the head of the Palace musician and that was his designation.

Seshanna’s Musical Tutelage

Seshanna was initiated and trained by his father. As he lost his father in his early age, he continued his training in Veena from his father’s relative Sri Dodda Seshanna, father of Sri Vainika Praveena Subbanna. Dodda Seshanna was a perfectionist and a stringent teacher and for 12 long years Seshanna was trained under him. He also had a unique privilege of being the principle disciple Sri Mysore Sadasiva Rao (disciple of Walajpet Sri Venkataramana Bhagavatar, the direct disciple of Saint Thyagaraja) who trained him in Carnatic vocal music.

Guru – Parampara of Sri Veena Seshanna



Talents Exhibited in the Court as a Boy

As a famous saying in Tamil ‘Vilayum Payir Mulaile Theriyum’ his talents were exhibited from his tender age of 5. He gave early proofs of his sound swara gnana and tala gnana and was presented with costly presents from the palace when he was a boy of 8 years.

Every year on the Sivarathiri day Sri Krishnaraja Wodeyar III the king of Mysore used to have an over night programme of devotional music called “Jagarne”. Maharaja used to invite all the vidwans – local as well as the visiting vidwans to the palace. An interesting feature of such a session was that one of the vidwans among them would start a Pallavi and the rest had to take up turns and demonstrate their ability and skill.

One of the visiting veteran vidwans started an intricate Pallavi, when it came to the turn of the vidwans of the court of Mysore the situation became discouraging. None of them were able to tackle that Pallavi. The Maharaja felt humiliated and looked at Sri Chikka Ramappa (father of Sri Veena Seshanna) who was then head of the vidwans of the palace.

Meanwhile the boy Sri Veena Seshanna who was only 10 years of age was tugging and whispering to his father to permit him to sing that Pallavi. Though angry about the boy’s ill manners in the first instance, Sri Chikka Ramappa then realized the boy’s gift and ventured to put it to test. “What is there in this Pallavi? My lord, It is very simple that even a boy could render it;” he said to the Maharaja and then ordered young Seshanna to sing the Pallavi. He immediately came forward, bowed Maharaja and rendered the Pallavi very fluently and beautifully. All the vidwans felt ashamed of themselves. Maharaja’s joy knew no bounds and ordered to make immediate arrangements to dispel the effects of evil eye and Seshanna was honored with costly presents.

His career as a musician started at the tender age of 10. Soon he lost his father leaving the family in poverty. He then persuaded the Veena studies under Dodda Seshanna and his elder sister Venkamma to look after him and guide him. Sri Veena Seshanna had to practice constantly throughout the day to satisfy his guru. Smt.Venkamma keenly watched him during his practice and ensured perfection. He also learnt vocal music under Mysore Sadasiva Rao.

His Performances

In a short time Sri Veena Seshanna attained a great mastery over the Veena. By the time he was 26 he toured all over South India to perform before Rajas, Maharajas, the heads of Mutts, Jamindars and others in addition to innumerable performances at sabhas. He proved himself as a Vainika of unquestionable eminence. As a mark of appreciation he was made as a court musician of Mysore by Maharaja Sri Chamarajendra Wodeyar.

As a Court musician he gave a Veena performance at the Delhi Durbar when George V was crowned as emperor. The emperor was so much impressed with Sri Veena Seshanna’s music that he had his portrait exhibited at the art gallery of the Buckingham Palace.

He had a very close relation with both Maharajas of Mysore Sri Krishnarajendra Wodeyar (1792-1868) and Sri. H.H. Chamarajendra Wodeyar X (1868-1894). Maharaja Sri. Krishnarajendra Wodeyar on the very next day of his coronation in 1902 conferred on Sri Veena Seshanna at a special Durbar the Title “**VAINIKA SIKHAMANI**” and awarded to him a jeweled bracelet and many other presents. As a mark of his greatness Sri Veena Seshanna was taken home in a palanquin in procession with palace honors.

The great revolutionary and poet of India, Rabindranath Tagore once visited Mysore during the reign of Nalwadi Krishnaraja Wodeyar. Being a special guest of the royalty, Veena Seshanna’s chamber concert was arranged in his honour. Rabindranath Tagore himself a great lover of music, was

taken aback by the Vainika's soul stirring performance and even after listening to the Veena concert for hours at stretch, Tagore yearned for more. The great poet hugged Seshanna and said "such music, I have never heard and shall never hear again Great Sir"

Performances outside Mysore

His first performance outside Mysore was at Coimbatore. He was paid twice the emoluments the organizers had promised since his concert was extraordinary and was far beyond their expectation.

In one occasion Thanjavur Krishnaswamy Nayakkar a great lover of music wanted to listen to the music of the reputed vidwans. He invited Thirukhodikavil Krishna Iyer, Sharadha Sastry, Mahavaidyanatha Iyer, Ghanam Raghaviah, Srivilliputtur Muttiah Baghavathar and Sri Veena Seshanna. They all had to stay at the residence of Sri Thanjavur Krishnaswamy Nayakkar and he wanted to avail the opportunity of listening to all the vidwans on the same day. All of them graciously accepted his appeal. Sri Thanjavur Krishnaswamy Nayakkar offered a precious ring as the gift and requested them to decide among themselves as to whom the ring should be presented.

Each of the vidwans presented to the best of their ability. But ultimately all the vidwans in one voice declared Sri Veena Seshanna's performance was the best and the ring should go to him only. This incident reveals the skill of Sri Veena Seshanna and also the high regards that he had among the vidwans who themselves were great musicians. Only great men could recognize the greatness of others.

In one occasion two Veena vidwans were invited to play in the palace of Travancore. One among the vidwans was the Travancore Court Musician Sri. Kalyana Krishna Bhagavathar and the other was Sri Veena Seshanna. Both the musicians were awarded with presents of same value. Sri Kalyana Krishna Bhagavathar said to Maharaja "your Highness, you have listened to the Veena recital of Sri Veena Seshanna and mine. Goddess Saraswathi has given to Sri Veena Seshanna all the nectar of sweet music. I have not listened to and shall not hope to listen to such skillful display on the Veena" (Compositions of Vainika Sikhmani Sri Veena Seshanna, edited by B.K. Padmanabha Rao et al, Sangeetha Kalabhivardhini Sabha, Mysore, 1965, page xx).

Sri Veena Seshanna once visited Ramnad. The Maharaja of that state after listening to his recital was so much impressed that he was made to stay at the palace for a week and Sri Veena Seshanna received many precious gifts from the Maharaja.

In 1924 at Belgaum Indian National Congress Session, Sri Veena Seshanna gave a Veena recital for about five hours in the presence of great political leaders like Mahatma Gandhiji, Pandit Madan Mohan Malaveeya, Sarojini Devi, Lala Lajputrai, Babu Rajendra Prasad, Motilal Nehru, Jawaharlal Nehru and others. They all were drowned in the flood of joy.

His Music

Being himself a great devotee of Goddess Saraswathi, the Goddess of Music and learning, Veena Seshanna's music was also divine. By quick twists and turns of notes in his Neraval he made his listeners mute with astonishment. The great musical genius would meander with the mellifluous notes produced by the Veena resulting in a mind – boggling style of his own.

Veena V Doreiswamy Iyengar who was a great Vainika and student of Sri Veena Seshanna's disciple Mysore Venkatagiriappa, in one of his interviews published in 'The Hindu' dated 17.5.1970 says about his music, "People who have enjoyed his music are still with us today. I have heard it said that the 'Meetu' (Plucking of strings) was so mature that only the purest sound emanated from the instrument. His 'Manodharma' was rich that he could elaborate a raga for more than one hour without

any repetition. His sense of tala was such that he could improvise hundreds of avarthas (without anybody counting the cycles for him) without any least hindrance to the artistic beauty of the raga". This interview has been published in the book *Great Composers* edited by Dr. Gowrie Kuppaswamy & Dr. Hariharan, 1994 under the article about Sri Veena Seshanna, author V. Doreiswamy Iyengar, article number – 58, page 245.

The excerpts of Sri.Subbayar's memories titled 'Veena Seshanna and Me' written by Sri Subbayar and transcribed by Anayampatti S Ganesan, given in the article published in a bi-monthly magazine (*Layamani Layam Vol.II Issue no.58 Oct 2004*) of Mridanga Vidwan Karaikudi R Mani, where Sri Anayampatti K Subbayar a great Jaladarangam vidwan comments about the Veena playing of Sri Veena Seshanna, when once he attended a concert in Ramanathanpuram Samasthanam. It was about the performance of Sri Veena Seshanna in the year 1892 during Navarathri (Dasara) festival he says the alapana he made in the raga Arabhi was splendid and followed by the keerthana "Sri Rajeswari".

He also mentions that Sri Veena Seshanna also gave a Jalatarangam concert the next day. He was not only a maestro in Veena, an instrument full of gamakas but also a maestro in Jalatarangam, an instrument on which rendering of gamaka is too difficult.

As stated above Sri Veena Seshanna was a multifaceted personality who was not only a Great Vainika but was also played well on Jalatarangam, piano, Sitar, Swarabat, Organ and violin and was also well versed in vocal music.

Views of some foreign musicians and musicologists

Mr. Fox Strangways a foreign musician, when came to Mysore to know about Indian Music, heard of Sri Veena Seshanna and Sri Subbanna. In his book "Music of Hindustan" says about his music especially the improvisation of the raga Mohanam.

Ms. Margaret E.Cousins, a Western musicologist and Art critic after listening to his music calls him as "The king of Veena players". In her book "The music of Orient and occident" defines about Sri Veena Seshanna's personality, stating him as a dignified old gentle man of seventy one years of age, impresses everyone at once as a man of noble characters.

When describing about his performance she states that the most perfect Indian musical instrument, Veena is to be heard in the Chief Palace Musician of Mysore (Sri Veena Seshanna). She further states that she has found in India an ideal poet, an ideal reigning Prince, an ideal scientist, an ideal painter and an ideal musician, our King of Veena players Sri Veena Seshanna.

Silver Naga fixed in his Veena

Not only the humans, animals were also spell bound in Sri Veena Seshanna's sweet music. A rare incident which bears out the truth of the saying "The baby, the beast and even the serpent respond to the sweet music" took place in the life of Sri Veena Seshanna.

Once when he was playing on his Veena at the Parthasarathy Sabha in Chennai, a big cobra miraculously appeared before him, and with his hood uplifted listened to his music. The audiences were in fright. Sri Veena Seshanna paused a while, the serpent slowly crept away. One of the audience said "To listen to Sri Veena Seshanna's Veena Sesha (snake) himself came down".

In commemoration of this event this gentleman got a silver Naga with an emerald pendent made and had it fixed on the Veena of Sri Veena Seshanna.

Seshanna's Disciples

Among his numerable disciples some were Vainika Praveena Venkatagiriappa, Vidwan Sharmadevi Subramanya Sastri, Vidwan Lakshminaranappa the famous Artist Venkatappa, Vidwan Narayana Iyer, Vidushi Smt.Tirumalai Rajamma and Vidwan M.S. Bheema Rao. Sri Veena Seshanna's grandsons Vidwan A.S. Chandrasekhariah and Asthana Vidwan "Swaramurthi" V.N. Rao were among his disciples.

Sri Veena Seshanna also had some knowledge of astrology too. He was a great devotee of Goddess Saraswathi. He knew his end a week before and announced it to his family. He sadly said "I am grieved more at my parting from the Veena, the soul of my being, than from this world". From these words we could understand that how he loved his instrument.

On July 25th 1926 his soul got its rest in the Lord. A gentleman said with tears in his eyes "there has been a theft in the home of Saraswathi".

Sri Veena Seshanna has left his mortal coil but he undisputedly lives forever in his artistic creations. He would be remembered as long as the music in Veena lives.

Veena Seshanna Bhavan, an auditorium built in Mysore, is dedicated to the great performer and composer. The memorial building is situated at Kuvempunagar where cultural programmes are held regularly.

His Contributions

Holding Position of Veena and Playing Techniques

Sri Veena Seshanna has made a revolution in Veena playing not only in its playing techniques but also in the holding position of the Veena. Until then vidwans used to hold the Veena vertically while playing. It was Sri Veena Seshanna who introduced the practice of holding the Veena horizontally. (from the review published in 'The Hindu' dated 31st July 1998 about the live demonstration of Smt. Ranganayaki Parthasarathy hailing from the sishya parampara of Sri Veena Seshanna at the Music Academy, Chennai).

He also revolutionized the fingering techniques which became the hallmark of the Mysore style so as to give the Veena the scope for speed and clarity while retaining the fullness of melody associated with this instrument.

Veena Seshanna as a Composer

Vainika Sikhamani Sri Veena Seshanna was not only a stalwart in the performance but also was a Great Composer. 53 compositions of Sri Veena Seshanna are published in the book "Compositions of Vainika Sikhamani Veena Seshanna" edited by Shri. B.K. Padmanabha Rao, Shri.H. Yoganarasimhan, Shri.R.N. Doreiswamy published by Sangeetha Kalabhivardhini Sabha in 1965. The compositions include 11 Swarajathis, 9 Varnas, 11 Telugu Krithis, 5 Kannada Krithis and 17 Tillanas.

List of Compositions of Vainika Sikhamani Sri Veena Seshanna

1. Swarajathis

S. No.	Raga	Tala
01.	Vanaspathi	Chatusra Triputa
02.	Manavathy	Rupakam
03.	Bhairavi	Chatusra Triputa
04.	Karaharapriya	Chatusra Triputa
05.	Karnataka Kapi	Kanda Ata

06.	Kambhoji	Chatusra Triputa
07.	Jenjooti	Chatusra Triputa
08.	Kamas	Chatusra Triputa
09.	Sankarabaranam	Sankeerna Triputa
10.	Neelambari	Chatusra Triputa
11.	Behag	Chatusra Triputa

2. Varnas

S. No.	Varna	Raga	Tala
01.	Ganaloludaina	Thodi	Kanda Druva
02.	Neerajakshi	Saveri	Misrajampa
03.	Maayamelara	Natakurinji	Kanda Triputa
04.	Sarasijakshi	Kedara	Kanda Ata
05.	Nine namiyunnadira	Devagandari	Kanda Ata
06.	Kama sathakodi sundara	Jalavarali	Chatusra Triputa
07.	Sami nine	Poorvi Kalyani	Kanda Matya
08.	Kamakodi sundaranguda	Behag ragamalika	Misra Triputa
09.	Mahishasura samharini	Begada ragamalika	Sankeerna Matya

3. Krithis

a. Telugu Krithis

S. No.	Krithi	Raga	Tala
01.	Sripathe	Ganamurthy	Rupakam
02.	Ramabhi Rama	Denuka	Rupakam
03.	Sadasiva	Natakapriya	Kanda Triputa
04.	Gangadhara	Gowri	Rupakam
05.	Ramaninnu	Anandhabhairavi	Rupakam
06.	Tamasambu	Kambhoji	Rupakam
07.	Ubayakaveri Ranga	Gamanasrama	Rupakam
08.	Ninnu joochi	Hemavathi	Rupakam
09.	Taramukadura	Dharmavathi	Chatusra Triputa
10.	Intha sodana	Rishabhapriya	Rupakam
11.	Emani telupudura	Vachaspathi	Chatusra Triputa

b. Kanada Krithis

S. No.	Krithi	Raga	Tala
01.	Ennendhu pogalali	Nadanamakriya	Misrachapu
02.	Kanavada ninna sannidhike	Kambhoji	Misrajampa
03.	Siriye	Jenjooti	Chatusra Triputa
04.	Pappadabekuthaye	Kamas	Misrachapu
05.	Sarade varade	Kalyani	Rupakam

4. Tillanas

S. No.	Tillana	Raga	Tala
01.	Nadhiri diri dheem	Thodi	Chatusra Triputa
02.	Tadarathani	Thodi	Chatusra Triputa
03.	Nadhiridhithom	Paras	Madyadi
04.	Thakajamthadhimtha	Bhairavi	Tri Rupakam
05.	Nathiranathomthira	Kanada	Chatusra Triputa
06.	Thani udani thathani	Dharbari Kanada	Chatusra Triputa
07.	Nadhiridhithanana	Kamas	Chatusra Triputa
08.	Dhirana thana dheem tha	Jenjooti	Chatusra Triputa
09.	Thana thirana dheem	Hindustani Kapi	Misrachapu
10.	Nathiranadhiri dhith tillana	Sankarabaranam	Chatusra Triputa
11.	Thadharathani tham	Kedaram	Rupakam
12.	Nadhirithomthiri	Begada	Chatusra Triputa
13.	Thirithiridheemdheem	Kannada	Chatusra Triputa (Desadi)
14.	Dheemdheemthathirana	Behag	Chatusra Triputa (Desadi)
15.	Nadhirithirithom	Behag	Chatusra Triputa (Desadi)
16.	Thomthirithiri	Kalyani	Chatusra Triputa
17.	Dhithlamthadhimitha	Poorvi	Chau tal

Ragas Handled in his Compositions

He has composed both in Carnatic ragas as well as in Hindustani ragas. Because of the frequent visits of the Western and Hindustani musicians to the court of Mysore and due to the encouragement given by the rulers of Mysore made Sri Veena Seshanna to compose in Hindustani ragas. He has composed in ragas coming under 72 Melakartha system (Venkatamakhi's Kaanakangi, Ratnangi, Ganamurthi scheme) and also in some rare ragas like Gummakambhoji, Gowri, Malavasri and Chithamohini.

Talas Handled

He has handled all most all the talas in the Suladi Sapta talas namely Kanda Ata, Sankeerna Triputa, Kanda Dhurva, Kanda Triputa, Kanda Matya, Misra Triputa, Sankeerna Matya, Tisra Rupakam and Misrajampa. He has composed one Tillana and one Kannada Krithi in the Misrachapu tala. He has also composed one Tillana in the Hindustani tala namely Chau Tal.

Languages used

Majority of his compositions are in Telugu except five Krithis which are in Kannada. Though his mother tongue was Kannada he has composed more in Telugu.

Characteristic Features Found in his Swarajathis

The swarajathis of veena seshanna do not have sahitya. In Mysore tradition even though the swarajathis do not have sahitya they are called as swarajathis and not as jathiswara.

1. It is the tradition of Mysore that the form only with swara syllables and which do not have the corresponding sahitya is called as Swarajathis and not as Jathiswara. The Swarajathis of Sri Veena Seshanna do not have sahitya.

2. They are not divided into sections such as Pallavi, Anupallavi and Charana but have two sections which are not named as Pallavi and Charana. The first line or the first section could be considered as the ethukada Pallavi and the second section is the swara passages that are numbered. Some Swarajathis have nine swara passages eg. Swarajathi in the raga Kambhoji.
3. All the Swarajathis have simple sangathis in the first line of the Swarajathi.
4. Many swara patterns such as Kanda, Chatusra and Tisra are noted.
5. Several datu and janta prayogas, prayogas covering all the three sthayis or octaves are noted.
6. The Hindustani music and Western music influence is seen in the compositions of Sri Veena Seshanna. He has composed Swarajathis in the Hindustani ragas such as Karnataka Kapi, Jenjooti and Behag.

In his Swarajathis, patterns which are played as plain notes and that are like chords as in the Western music eg., in Kamas raga Swarajathi the pattern 's[♭] d m d' 'p g s g' 'd m r m' 'd r[♭] n p' are found. In Veena these patterns are played using the madhya sadja string and mantra panchama string which gives the effect of the chords as in Western music.

Characteristic Features Found in his Varnas

1. To attain strong laya control Sri Veena Seshanna has composed Varnas in long talas such as kanda druva, kanda matya, misra tripata and sankeerna matya talas.
2. The Varnas have different tala eduppu for the different sections.
3. Intricate jathi patterns are found in the Varnas of Sri Veena Seshanna.
4. He has composed two ragamalika Varnas eg., Behag ragamalika and Begada ragamalika Varnas. The whole of the Varna ie., the Pallavi, Anupallavi, mukthayi swara, the Charana sahitya and the Charana swaras are in the respective raga ie., Behag or Begada. As the extension of the last Charana swara there are one avartha of swaras in different ragas and end with one avartha of swara in the raga Behag or Begada.
5. In the Begada ragamalika Varna the last swara in the raga Begada leads to the Pallavi of the Varna and not to the sahitya of the Charana which is normally found in the modern Varnas. Thus making the whole Varna as a single unit like the Varnas of olden days with anubanda.
6. The ragas used in the ragamalika Varnas are Hindustani ragas such as Hindustani Kapi, Jenjooti, Behag, Yaman, Yaman Kalyani and Poorvi. Gana panchaka ragas such as Nata, Gaula, Varali, Arabhi and Shree, Dvi-gana ragas such as Kedara, Narayana Gaula and Riti Gaula, allied raga such as Darbar and Nayaki, Yaman and Yaman Kalyani and some of the rare ragas such as Gummakambhoji and Chithamohini are handled.

The Varnas of Sri Veena Seshanna are highly technical and are very much useful for the music students to improve the knowledge of swara singing which is also one of the features of Mysore style of playing. The use of gana panchaka ragas in the ragamalika Varna gives a training to play the gana panchaka Tanam which is again an important characteristic feature of Mysore style of Veena playing.

Characteristic Features Found in his Krithis

Veena Seshanna has composed 11 Telugu krithis and 5 Kannada devarnamas. The aspects found in his krithis are as follows.

Ragas

The krithis are composed in melakartha ragas such as Ganamurthy, Denuka, Natakapriya, Gamanasrama, Hemavathi, Dharmavathi, Vachaspathi, Kalyani, etc. Popular and Ranjaka ragas such as Anandhabhairavi, Kamboji, Kamas, etc. are also handled. He has also composed a krithi in raga Gowri which is a rare raga handled by any other vaggeyakara.

Raga Mudra

The Krithi in the raga Gowri set in the tala Rupakam is the only Krithi that has got the raga mudra. The raga mudra is found in the very first line of the Pallavi eg., ‘Ganga◊dara **Gauri**◊vara’ where the raga mudra Gowri is present.

Talas Handled

Most of the Krithis are composed in the Rupakam tala. Two Krithis, one in the raga Dharmavathi and the other in the raga Vachaspathi are set in the tala Chatusra triputa.

Structure of the Krithis

According to the style of the composer the structure of the Krithi ie., the angas of the Krithi varies. Some of the Krithis of Vainika Sikhamani Sri Veena Seshanna has Pallavi, Anupallavi and one Charana. But the Krithis in the raga Ganamurthy and Anandhabhairavi has 3 Charanas with same datu. The Krithis of Veena Seshanna resembles the style of Saint Thyagaraja’s compositions.

Chittaswara

Chittaswara ie., the swara passage is present in the Krithi in raga Gowri and tala Rupakam. This is the only Krithi with chittaswara.

Vaggeyakara Mudra

Veena Seshanna uses several vaggeyakara mudras in his Krithis. Some of the vaggeyakara mudra found in his Krithis are ‘Sesha◊dre◊sa, Seshuni, Sesha, Seshagiri◊sa’ etc.

Characteristic Features Found in his Tillanas

Structure

Out of the seventeen Tillanas, most of them have all the three sections namely the Pallavi, Anupallavi and the Charana, some Tillanas have Pallavi, few jathi passages and Charana and some have only two sections namely the Pallavi and the Charana.

Prosody

In the Charana sahitya of the Tillana ‘Thatharatha◊nitho◊m’ in the raga Thodi and set to tala Chatusra triputa, ‘shrothovaha yati’ ie., the words with the same anthyaprasa is arranged in increasing order.

Adhira◊

Chinnadhira◊

Ninnu sathayudaninamminadhira◊

Sa◊mine◊vumudhamutho◊dha◊nikoodara◊

Edugai and Monai

In the Tillana ‘na◊diridhitho◊m’ in the raga Paraz set to tala Madyadi the sahitya has the monai and edugai where the first two letters of the sahitya of all the lines are prosodical.

Chinnathanumununchi nanmiyunna
Nannu karunache bro◊chinasathyuta
Ninnu jo◊takane nedunun◊duthura
Sannutha◊nga Sri Cha◊mara◊jendra

Anuprasam

If one letter or a word repeats several times in the sahitya then it is termed as anuprasam.

In the Tillana ‘na◊dhiridhiritho◊m’ in the raga Behag set to tala Chatusra tripata (Desadi) the letter ‘ja’ repeats several times.

Raja maharaja sathvi
 Thvajjanula bho◊ja ko◊ti
 The◊ja Sri Chamaraja
 Sukuma◊ra Krishnara◊ja varthillu

Language

The text or the sahitya of the Charana of all the Tillanas are in Telugu.

Theme

All the Tillana are composed in praise of the patron of Sri Veena Seshanna, the Maharajas of Mysore namely Sri Chamarajendra Wadeyar and Sri Krishnarajendra Wadeyar.

Vaggeyakara Mudra

In the two of the Tillanas of Sri Veena Seshanna the Vaggeyakara mudra is present. In the Tillana ‘Thakajamthadhim’ in the raga Bhairavi and in the tala Tisra Rupakam the vaggeyakara mudra ‘Seshagire◊sa’ is present in the Charana sahitya. In the Sankarabaranam raga Tillana ‘Na◊dhirana◊thiri’ in the tala Chatusra tripata the Vaggeyakara mudra ‘Seshunipai’ is present in the sollukattu swara in the Charana.

Melodic Analysis

Sangathis in the Pallavi

The Tillanas of Sri Veena Seshanna has minimum of two sangathis in the Pallavi. The Tillana ‘Thatharatha◊ni’ in the raga Thodi and tala Chatusra tripata and the Tillana ‘Dhirana◊thana’ in the raga Jenjooti and in the tala Chatusra tripata has the maximum of nine and ten sangathis in the Pallavi respectively. The second line of the Pallavi of the Tillana ‘Thatharatha◊ni’ in the raga Thodi, tala – Chatusra tripata has eleven sangathis.

It is the unique feature found in the Tillanas of Sri Veena Seshanna that the first sangathi of the Pallavi is in slow tempo with more deerga swaras or long notes with more karvai thus giving scope for more sangathis.

As mentioned earlier in the famous Tillana of Sri Veena Seshanna ‘Dhirana◊◊thanadhi◊mtha’ in the raga Jenjooti and tala Chatusra tripata there are sangathis covering the mandra and madhya sthayis or octaves.

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