

INTRODUCTION

The Musical compositions are the pillars of Carnatic Music tradition, which serve as a base that encode the musical framework while enabling distinctive interpretations by accomplished artists to provide the audiences a deeply felt experiences. In Carnatic Music various types of musical forms like Gitam, Swarajati, Jatiswaram, (abhyasa ganam – for practice), Varna (both abhyasa ganam & sabha ganam), the other musical forms for concert like Kriti, Pallavi in ragam tanam pallavi, Ragamalika, Padam, Javali, Bhajan, Virutam, Sloka, Tillana, Mangalam and so on. Each composition has the combinations of significant musical embellishment and lyrical beauty, which brings out or highlight the knowledge and personality of the composer.

There are plenty of composers and compositions in Carnatic Music. There are compositions composed by composers in various languages like, Sanskrit, Tamil, Telugu, Kannada, Malayalam and Manipravalam. The lyrics or sahitya are very important in Carnatic Music. Bhakti is the predominant theme and there are also some other themes in the musical compositions of Carnatic Music.

The composers are the backbone of the musical tradition, without their contributions and compositions, the traditions will not exist. There are different categories in composers' like:

- Composers – Vaggeyakara (vak + geyam)- those composed both lyrics and Music,
- Composers – those only contributed lyrics, tuned by some others,
- Composers – those only tuned the lyrics of others.

In the above category both vocalists and instrumentalist's area also accountable

In these categories of composers, the instrumentalist's composers and their compositions play a vital role in the history of Indian Classical Music. In Carnatic Music there are plenty of instrumental composers and their contributions are an irreplaceable. They belong to various instruments like Veena, Violin, Flute, Nadhaswaram, Mandolin, Saxophone, Mridangam and so on.

In these instrumental composers, the contributions of the **Violinists composers** are remarkable. One of the earliest Violinist in Carnatic Music Vadivelu, and some other Violinists like Trikodikavvil Krishna Iyer, Mysore T Chowdiah, Lalgudi Gopala Iyer,

Lalgudi Jayaraman, Kalyani Varadharajan, A.Kanyakumari, T.Rukmini and so on are some of the famous composers.

Among them Lalgudi Jayaraman's compositions are widely staged, both in Music concerts as well as Dance performances.

Violin artists are highly talented, they reproduce the contours of gamakas and the very minute nuances rendered by the main artist in concerts. Violinists are spontaneous artists, they need to recurrence whatever the main singer sang or play, on the spot in the stage. A Violin artist had a great knowledge in the depth of the various ragas, the intricacies in the various talas, high order of svarajhana, manodharmam and nuances of various aspects.

The extensive range of experiences gathered from the different concerts to accompany for various artists and also the inborn talents, many Violinist in Carnatic Music also made their footprint in composing also. But only some composer's compositions are widely accepted. Other composer's compositions are only constrained with the disciples of the composers, though these violinists are very popular as an artist, but they didn't project them as a composer. These artists composed many compositions in different categories like, various ragas, talas, rare ragas, rare talas, the ragas created by themselves and the compositions in different languages with beautiful lyrics in various themes. But these compositions are not that much popularized. Thrissur C.Rajendran is one of the Violinist coming under this group and who composed many compositions. His compositions are signing only by few of his direct disciples and it needs to more popularized.

Thrissur C.Rajendran is a renowned and one of the senior most Violinists from Kerala in this present scenario. In the scene of Carnatic Music in Kerala, the name Thrissur C.Rajendran is very much known in the nook and corner. C.Rajendran is a well-known violinist, made significant contributions to the area of Music. Through the strings of the Violin, he won over listeners from all across the Carnatic Music world.

C.Rajendran is a retired All India Radio (AIR) Staff Violin artist and 'A' Top graded artist of AIR. He spent major part of his career in AIR and his contributions to AIR as a staff artist in various duties are also remarkable.

C.Rajendran is also a prolific composer who composed seventy compositions in various musical forms in Carnatic Music like, Varna, Kriti, Ragamalika, Padam, Bhajan, Tillana and Mangalam. He composed compositions in many rare ragas, rare talas,

Hindustani ragas and created two new ragas and composed compositions in these ragas. CR composed many other compositions like Devotional songs, Light Music songs, Poems, Patriotic songs, Lullabies and Musical Screen play apart from the seventy Carnatic compositions.

This work is discussing and mainly focusing on the compositions of Thrissur C.Rajendran

Defining the Problem

Thrissur C.Rajendran is a well-known, both as a Violinist and as an AIR Staff artist in the Carnatic music scene

Thrissur C.Rajendran is an artistic composer and composed many Carnatic compositions in various musical forms. But his compositions are needed to be propagated more.

To define the problem of the thesis is to identify the musical contributions of C.Rajendran and to examine the depth and specifics the compositions of CR, through a detailed analysis.

Study area

C.Rajendran is a living legend, and the area of this study is limited to his compositions from the first composition in 1972 up to 2023.

Ethical clearness

The study was approved from the Institutional Human Ethics Committee of Avinashilingam Institute for Home Science and Higher Education for Women. The approval granted with IHEC Certificate number - **AUW/IHEC/MU-21-22/XPD-01**.

Review of Literature (only articles)

S.No.	Title of the Editorial articles	Name of the author	Websites and other sources	Year
1	Thrissur C Rajendran: The Maestro and his Music	Ranjith N Menon	Mathurbhumi.com	2016
2	Malayala prakshepana charithram	D.Pradeep Kumar	Thrissur Nilayam – 1	2021
3	Malayala prakshepana charithram	D.Pradeep Kumar	Thrissur Nilayam – 1	2021

- **Ranjith N.Menon (2016)** published in Mathurbhumi.com on the title **Thrissur C.Rajendran: The Maestro and his Music**, brief life sketch, some of his contributions to Carnatic music.
- According to **D.Pradeep Kumar (2021)** in **Malayala Prakshepana Charithram**, the contributions of C. Rajendaran to AIR (All India Radio) has been mentioned in precise.

Earlier Research works on living legends

Music is a research oriented subject and hence research of many living legends' compositions are also analyzed even by the PhD scholars. The scholar wishes to establish a few such PhD research works prior to this work of other living legends.

The thesis work is fully focused on the contributions and the compositions of Thrissur C.Rajendran who is a living legend. Many research works in Music are already came out of the other living legends in Music and their contributions and submitted the thesis in different Universities. The researcher lists out few Ph.D thesis of other **living legends** submitted to various Universities for a sample.

S.No	Title of the thesis	Name of the scholar	Name of the University	Year of submission
1	Life and Contribution in the field of Music by Padmabhushan K.J.Yesudas, the Living Legend	Hitesh Krishna	Department of Music, Kannur University, Kerala	2012
2	Contribution of Sangita Sahitya Kalanidhi Sriman Nellan Chakravartula Krishnamacharyulu Garu to South Indian Music	V.J. Lakshmi	Department of Music Sri Padmavati Mahila Visvavidyalayam, Tirupati	2013
3	Pandit Vidur Mallikas Contribution to Indian Classical Music an Analytical Study	Mallik, Prashant Kumar	Department of Music, Lalit Narayan Mithila University, Bihar	2015
4	Music of Sri Nedunuri Krishna Murthy Alapana Analysis	Vasudev	Department of Music Sri Padmavati Mahila Visvavidyalayam	2017
5	An analysis of musical aspects in A.R Rahman's compositions	Vasanta Subbalakshmi	Potti Sriramalu Telugu University, Hyderabad	2018

6	Contribution of Bharat Ratna Lata Mangeshkar in the Development of Hindi Film Music	Lata	Department of Music, Guru Nanak Dev University, Punjab	2019
7	A Study of the Contributions of Thulaseevanam with Special Reference to Krithis	Danya. P	Department of Music, Kerala University	2020
8	Garimella Balakrishna Prasad- a Iyricist, Composer& Musician – A Study(with special reference to his musical forms)	M.Amuktamalyad A. Sushama	Department of Music Sri Padmavati Mahila Visvavidyalayam Tirupati	2020
9	Contribution of Multifaceted Genius Ustad Lachhman Singh seen towards Music of Punjab	Seen, Arupriya	Department of Music, Punjabi University, Patiala	2022

Thrissur C.Rajendran is a Violinist, so the researcher also collected some earlier PhD thesis works on the instrument **Violin** and **the contributions of some Violinists**

S.No.	Title of the thesis	Name of the scholar	Name of the University	Year of submission
1	Sangeeta Ratna T Chowdaiah's Contribution to Kanrnataka Classical Music	Padmavathi M.A	University of Mysore	2013
2	Comparative study of the status of the Veena and the Violin in Carnatic concerts	Meera. K	Bangalore University	2014
3	A study on bowed instruments with special reference to Violin and Viola	Vrinda Varma	University of Kerala	2014
4	An approach to Violin playing	Jobi Mathew	Mahatma Gandhi University , Kerala	2018
5	Pandit Vishnu Govind Jog The Violin Icon	Biswas, Anirban	Tripura University	2021

Research gap

- The research work on Violin and many Violinists are already studied. But till now, there is no research work has been carried out on Thrissur C.Rajendran and his compositions.
- C.Rajendran's compositions are not yet analyzed by anyone.

Objectives

Title of the thesis – **An Analytical Study on the Compositions of the Renowned Violinist Thrissur C.Rajendran.**

The main objective or aim of this work is to comprehend the musical and lyrical beauty and other special features in the compositions of C.Rajendran and also to more propagate the compositions of him.

- to explore the nuances in the musical and lyrical aspects of the compositions of C.Rajendran
- to discover the historical background and significance of the music, which associated with various temples, as well as the specific details about these temples as revealed in the compositions of C.Rajendran.
- to understand the different categories of ragas used by C.Rajendran in his compositions
- to exhibit the rhythmical or Tala inbuilt intricacies in C.Rajendran's compositions
- to explore the embellishment and improvisational techniques used in his compositions
- to emphasize the contributions of C.Rajendran in the field of Carnatic Music as a Violinist, as an AIR staff artist, as a composer and also as an innovator.
- to more propagate the compositions of C.Rajendran.

Scope of the study

- The study is based on the compositions of Thrissur C.Rajendran and his contributions to the Carnatic Music
- The main scope of the study is to emphasize the beauty of CR's compositions.
- The purpose of the study is to explore the musical nuances, rhythmical intricacies and lyrical aspects used in his compositions and also the rare ragas and rare talas used in his compositions.

- The study also aims to bring out in the limelight of two new ragas created by C.Rajendran.
- C.Rajendran's compositions, on temples dedicated to specific deities are revealed and also to explore the lesser known Kshetra Kritis. The study endeavors to raise awareness of these temples through his musical compositions.

Thesis statement

C.Rajendran's selected compositions are analyzed on the basis of musical and lyrical aspects, historical background of particular temples and to more propagate the compositions.

Resources

Primary sources

The main resource of this study is the hand written notations of the compositions of C.Rajendran and the audio recordings of the compositions by the direct disciples of CR.

- The notations of the compositions of C.Rajendran (Manuscripts directly collected from CR)
- The direct discussion with the composer
- Audio recordings of the compositions rendered by the direct disciples of C.Rajendran
- Album – 'Swami Ayyappan' composed by C.Rajendran, released by Manorama Music.

Secondary sources

- Editorial articles on C.Rajendran
- Books and articles for general aspects
- Discussions with other musicians, colleagues of AIR, and direct disciples of C.Rajendran.

Methodology

Title of the thesis – **An Analytical Study on the Compositions of the Renowned Violinist Thrissur C.Rajendran**

Types of methods adopted under this title are:

Biographical Research

- Compilation of detailed biography of C.Rajendran, covering key events, milestones and significant moments in his life and career.
- Described C.Rajendran's musical contributions in depth, including his performances, compositions, innovations, violin techniques and on the impact on the Carnatic music tradition

Classification Criteria

- According to the criteria fixed by the musicologists, fixed criteria for classifying the ragas used in C.Rajendran compositions, based on their scales, melodic structure and characteristic features

Historical context

- Exploring the historical background and the descriptions of the Kshetras mentioned in which C.Rajendran's compositions.
- Revealing the religious practices, rituals, and devotional traditions associated with these temples to provide insights into C.Rajendran's creative process.

Observational method

- Observing the Dhatu aspects in C.Rajendran's compositions, through the recordings of the direct disciples and one of the Albums released.

Analytical Framework:

- Analysing selected compositions based on ragas, talas, lyrics, and other aesthetic
- Analyse the melodic and rhythmic innovations in the compositions.
- Analyse the embellishments and improvisational techniques used

In this thesis, the researcher has followed MLA (Modern Language Association) 9th edition for documentation.

Chapters

The thesis divided into four chapters **excluding Introduction and Conclusion.**

Chapter one - **Life and Contributions of Thrissur C.Rajendran**

Chapter two - **Ragas utilized in the Compositions of C.Rajendran**

Chapter three - **The Lyrical Aspects on Kshetra Compositions**

Chapter four - **Dhatu, Matu Analysis in the Aspects of Concert**

Marga/Paddhati on the Compositions of C.Rajendran

Chapter 1 - Life and Contributions of Thrissur C.Rajendran

The **first chapter** serves as an introduction to C.Rajendran's life, his contributions to the Music world and AIR and his achievements

- Describes the personal details of CR like Birth, Family, his royal family and its branches, CR's Grandfather and his contributions, CR's educational details and his career in different companies
- Expounds the musical background of CR, how he enters in to the music world, how he chooses the instrument Violin as main, the first performance of CR, when he chooses his career as a full time violin artist and the relationship with his guru
- Elucidate the contributions of CR as a violinist – as an accompanying artists, as a solo performer, collaborations with legendary musicians, foreign performances, the playing techniques, and CR as a Violin teacher.
- Explained the contributions of CR for All India Radio in detail
- Describe the contributions of CR as a composer- Carnatic compositions and other compositions., the two album released and the two ragas created by CR.
- The awards and honours received by CR for his tremendous contribution to the field of Carnatic Music.

Chapter 2 - Ragas utilized in the Compositions of C.Rajendran

In the **second chapter**, the classification of ragas used in C.Rajendran's compositions are systematically explained.

- Classified the **Mela raga** compositions of CR in suddha madhyama and prathi madhyama mela and given the details.
- Categorized the **Janya ragas** of CR in different heads like Upanga, Bhashanga, Vakra and Varja. Then again classified these ragas to svaranthara, audava,

shadava, sampoorana classifications and their all combinations. Enumerated the arohana and avarohana of each raga, the mela number and lists the compositions by their starting words, raga, and tala with explanations.

- Explained the usage **rare ragas** in Carnatic music and enumerates the rare ragas used in CR's compositions. The details of these rare ragas with arohana and avarohana and some of the other compositions in these ragas also described.
- Deliberated with concise details about raga aspects in Hindustani music and a list of his compositions in **Hindustani ragas**, including their arohana, avarohana, and thaats.
- Described the **two new ragas created by CR** with the descriptions of these ragas, such as their arohana and avarohana, mela numbers, the names of compositions in these ragas and also explains the circumstances behind the naming of these ragas, the selection of their arohana and avarohana, their unique features, and their purpose.

Chapter 3 - The Lyrical Aspects on Kshetra Compositions

The **Third chapter** explored the lyrical aspects of various temples mentioned in CR's compositions

- Described the Bhakti in Carnatic Music, Carnatic Music and temples – a view - Carnatic Music also is an integral part of temples and the Sthala or Kshetra Kritis in general
- Kshetra compositions of C.Rajendran- CR totally composed **31** compositions on eight various temples in Kerala, the temples include popular and non-popular one like Guruvayur, Sabarimala, **Koodalmanikyam, Paramakkavu, Pamba Ganapati Kakkad Ganapati, Mookuthala, and Poovani Shiva temple.**
- Explained the history, background, story, rituals, deity, offerings and all other details of each of this temples.
- Elucidated the details mentioned in 31 compositions of these eight temple like the history, names of places, descriptions of the temple surroundings special characteristics of the deities, and stories behind these temple, temple offerings, Namavalis incorporated and also highlighted the spiritual and cultural importance in it.

Chapter 4 - Dhatu, Matu Analysis in the Aspects of Concert Marga/Paddhati on the Compositions of C.Rajendran

The **fourth chapter** provides a comprehensive analysis of CR's compositions in a concert marga /paddhati.

- Described the details of modern Kacheri paddhati that developed by Sri Ariyakudi Ramanuja Iyengar - The order in which songs are performed at a Carnatic music concert, which included starting with a Varna, to Tillana and concluding with Mangalam.
- Analyzed the selected compositions of CR, in the aspects of Dhatu, Matu and Dhatu and Matu in detail in the order of **Varna, Kriti, Ragamalika, Padam, Bhajan, Tillana and Mangalam.**
- Examined the nuances in each of his composition in terms of raga bhava, tala intricacies, Gamaka, specialties in the decorative anagas, the lyrical beauty, Mudra, Prasa, Svarakshara, and Yati patterns.
- Enlighten the unique features in CR compositions in each musical form and describes the specialties with notation.

Conclusion

Title of the thesis – **An Analytical Study on the Compositions of the Renowned Violinist Thrissur C.Rajendran**

1. The findings of the research work have been given in the Conclusion

- The first chapter described the life and contributions of CR and outcome of the chapter given in the conclusion
- The second chapter categorized the ragas used in the compositions of CR and findings are given at the end
- The third chapter highlight the historical background and descriptions on various temples in CR's compositions and findings are pointed in the conclusion
- The fourth chapter analyzed the selected compositions of CR based on concert paddhati and the findings of the analysis given in the conclusion.

2. Limitations of the study

3. Scope for further studies

4. Work cited given after each chapter

5. The images and other relevant materials added in the Appendix and Annexure.