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COVER PAGE PAINTINGS:

FRONT COVER: "ATA" THALAM OF KARNATIC MUSIC
Painting by Artist Kodankandath Antony Francis, Kozhikode.
BACK COVER: "ALAAP"
Painting by Artist Dr.Hina Fatima Moinee, AMU Aligarh.

Ramayana, Ramachandra Sathakam, Parvathi Parinayan (Yaksha Gaana prabanda), Vishnu Sahasra Nama Sankeerthana, Swaraakshara Kriti-s and Taarakam in Sanskrit stand out exclusively along with his poetic speeches. The praises from all, with special reference to Rabindra Nath Tagore, Janaki Bai of Allahabad and Sarojini Devi went a long way, to be enjoyed by one and all, duke to dust-man.

"An exquisite poet, a versatile genius conversant with English, a profound scholar in Telugu and Sanskrit and an accomplished musician of the most enchanting type. While this pride of Vizianagaram was unfolding the story with his inimitable skill, the audience was beside itself with joy. Not only was he applauded time and again, but close there was a rare and excellent treat. On the gifted exponent, it may be well and truly said that he is entitled to be spoken of as a

arms by the best of the artists, by the most accomplished of the ardent lovers of music. The rhythmic cadences of his musical flight, and the subtle representations of his faculty of imagination and his power appealed to the listener.

His "Hrudaya" was a masterpiece of singing on the s

Foot Note: No.1 "The Hindu" dated 15/11/1900.

Reference: Ph.D. thesis on the subject by G.Lakshmi Narayana, P. ...
 with the financial assistance of Tirumala ...
 religious books. First Edition - August 1966, Padbhini Publishers, Sankar



mer

'Tā' beku takke Mā' beku

Anavarira beku hara
Purandara vittalana purandara

devotee of Sri Hari and composed songs in praise of him. Even today, many a century, his compositions are still in vogue in their pristine literary beauty and śhīṭya (lyric) and mīṭya (melody).

This study focuses on the Compositional and Musical aspects of the following aspects: Prosodic beauties (Prāsa and Yati) and Metrical beauties (Rīti and Mīṭya).

The rhythmic and intonational aspect of versification (use of words) is known as prosody. Prāsa and Yati are the prosodic beauties generally found in śhīṭya. Rīti and Mīṭya are named as 'Lyric and Melody'.

Dāsa concludes the song with the observation “Sāma Veda Dātā comes and gives it's salutations to the deity”. The meaning of these lines expresses therapeutically the value of Music.

II.5. Rāgas:

Rāgas are the backbone of Music. There are so many rāgas in our Carnatic Music. The rāga names mentioned in some of the compositions of Purandara Dāsa is a milestone in the history of South Indian Music. Some of the examples are:

Rāgās names	Starting word of the song	Pg.no
Maravi, Desi, Gurjari, Bhairavi, Gouli, Nāti, Sāveri, Āheri, Poorvi, Kāmbhoji, Pādi, Todi, Desākshi, Sankarābharana, Mālava, Varāli, Kalyāni, Mukhari, Yarali, Vasantha, Dhayāsi, Purāshtra, Bouli, Gundakriya, Rāmakriya, Megha Kuranji	Nalina jāndatalaya	125
Nāmakriya, Megharanjani	Pranga nora noppalāgi	125
Pādi, Malhāri, Bhairavi, Sāranga, Desi, Gundakriya, Kalyāni	Anga neyarella neredu sappālikkuta	175

Even though Purandara Dāsa's lived in the 15th century, these rāgas are still in practice.

II.6. Tālas:

Tāla is a regulating factor for Music. It is the measure of the composition. As mentioned above, 'Tāla beku' at the opening of the song, the necessity and the inevitable need of a Tāla for a Composition is felt by musicians. In the song 'Mādhava nāda' (Page 175) 'Tāla Tāladī' is mentioned. This shows that 'Tāla' was in practice at the time of Purandara Dāsa.

II.7. Musical Instruments:

Instruments are utilized as supportive accompaniments or as a main instrument for a program. The song, 'Tāla beku takka Mala beku' emphasizes the importance of instruments by saying 'Mala beku'. Names of some of the instruments are given below:

Names of instruments	Starting word of the song	Page.No
Bhēri, Maddala, Vina, Kinnari	Dhupārtiya noduva	549
Pancha Vādhyā	Ollano Sri Hari Kollano	6
Vina	Chandra Chuda Siva	7
Kinkini	Nalidāde enna	13
Pānchajanya	Keththyo Hanumanda	33
Vēnu	Yadava neeba	47
Maddala, Sankha	Anganeya rēla nēru	51
Kombu	Yare bandavaru manake	51
Kolalu	Amma nimma manegalelli	96



II.8. Music, Dânce and Nâtya:

Music and Dânce were interlinked with instruments in many places of Compositions. One fine example is as follows:

Chendadim Bharata Nâtyava natise
 Jhantata Takadimi tadhigini tom endu
 Jhampe Tâladi Tumbura noppise
 Dha ma pa paa dha sa ri endu dhvani yinda
 Nârada Tumburar gâna mâdalu
 Nandiyu Maddale chendadi hâkalu'

(Song - Âdidano Ranga pg. 99)

III. Raga bhâva and Sahitya bhâva

The two eyes of Music compositions are Sahitya and the Tuna. Both the Lyrics (sahitya) and the Tuna are essential to the composition. Sahitya should possess the quality of 'Sahitya bhava' according to the common for the Raga bhava as well as Raga bhava. The Raga bhava is rasanubhava. So it is a necessity that Sahitya should be composed in such a way that it can be used in any Raga.

Example: The following is an example of a composition in Raga bhava.

III.1. Lyrics: Raga bhava
 Raga bhava: Sanga bhava nâtya bhava
 Tuna: Oudhava vaikumara
 Raga bhava: Raga bhava

- Cherences:
1. Kendavre polva paadagallada Ranga |
 Dhimdhimi Dhimikendu Nâtya nâli |
 Andupe Kirugejje Gâna bhava bhava |
 Raga bhava Dada
 2. Mangalathaka mohana bhava bhava |
 Sangeetaalola sadgunasheela |
 Anganeyarigella ati priyanaada Shu |
 Bhaga mooruti purandara Vittala |

(The Notation reference is from Dr. Gowri Kuppaswamy, Purandara Daasar Kirtanagal, CBH Publications, Third Edition 1997)

III.2. Svara and Sahitya Bhava

S: S S n raga bhava
 O: O baa rai ya.....

I.1. Anu Prâsa:

I.1.1. Adi Prâsa:

Corresponding syllable of the second letter in a section or sections of a sâhitya is Âdi Prâsa. For example, in the song 'Tathtata Dhimita Dhimiki',

'Tathtata Dhimita Dhimiki
Cithtajapita nuttama muttina
Gôthtugala kuththi.....' (pg.no.7)

The second syllable 'th' appears in each line and adds charm to the sâhitya. This is called Âdi Prâsa. It is also termed as (Dvitiya + Anchara = second letter) Dvitiyâkshara Prâsa.

I.1.2. Anu Prâsa:

Repetition of similar letters or syllables in a section or sections of a song is termed as Anu Prâsa.

'Amma nimmamane
Namma Rangana kavala namma
Brahma mooruti namma kavala nane
Nimma keriyolilave' (pg.no.11)

The syllable 'MA' occurs repeatedly in the above song. Here, nimmamane, nimma and namma are used very beautifully.

I.1.3. Antya Prâsa:

The rhyme inherent in the end of each line of a song is known as Antya Prâsa. In the song 'Kooosu' by K. V. Srinivasa

Pallavi 'Kooosu kandeeryâ gannu kooosu kandeeryâ
Anupallavi Bâlanu kandeeryâ Bannu kooosu kandeeryâ
Charana-2 Bhandi annava nungu kooosu kandeeryâ
Bhagana prânava kooosu kandeeryâ
Vishada laddugeya madu kooosu kandeeryâ
Madadige pushpava kottukooosu' (pg.no.16)

'Kandeeryâ' in the first two lines and 'kooosu' in the next two lines, figuring in the extremity of each line is noteworthy.

I.2. Yati:

The first letters of successive lines are termed as Yati. Following is an example.

Pallavi- Bara beko Rangayya nee bara beko'
Anupallavi- 'Bara beko bandu odaga..... (pg.no54)
'Ba' is the Yati in the above song.

I.3. Prâsayati:

Both Prâsa and Yati occurring in a sâhitya is termed as Prâsayati. A suitable example is given below.

Pallavi- Bara beko Rangayya nee

Anupallavi- 'Bara beko bandu odaga..... (pg.no54)

II. In depth knowledge of Music

II.1. Pithâ Maha:

Purandara Dasa is universally acclaimed as the 'Pithâ Maha of Carnatic Music', the 'Father of Carnatic Music'. Quality of the music in his compositions vouches for this.

II.2. Foundation:

There is a karna parampara vâkya that Purandara Dâsa, was the architect to lay the foundation of basic lessons like Sarali, Janta, Alapa, etc. and also the Mâva Mâhâva Gâra raga, set to the Tîla. Even though there is no authentic evidence, it is commonly known as the parampara statement, because of the musical blabber of the kârî.

And the Sarali was the first lesson, which was taught to the students. The Sarali was a simple scale, which was used to teach the students the basic concepts of music. The Sarali was a simple scale, which was used to teach the students the basic concepts of music. The Sarali was a simple scale, which was used to teach the students the basic concepts of music.

The Sarali was a simple scale, which was used to teach the students the basic concepts of music. The Sarali was a simple scale, which was used to teach the students the basic concepts of music. The Sarali was a simple scale, which was used to teach the students the basic concepts of music. The Sarali was a simple scale, which was used to teach the students the basic concepts of music. The Sarali was a simple scale, which was used to teach the students the basic concepts of music.

II.4. Music Therapy:

Music has its own power. Research has proved that music is a powerful tool for a special kind of therapy from an all round aspect utilized for attaining harmony. Purandara Dâsa, in the 'Nâmakîya kôla Nôtalâgi' (pg.no.120-121) has described the following manner: "After listening to the Nâmakîya anuvâhâ, the râgas sung by Purandara Vittalan, Ranga plays the Flute and the world with joy. Hearing Rangâ's Music, a gentle breeze blowing, the plants yield bunches of vegetables, the cow fetches to swallow the grass, the water flows in the river, the birds sing, the Siddhâs and Yogis find that they are in the state of Samâdhi."