

Dr. M. BALAMURALIKRISHNA - A COMPOSER**H.R.Kavya**

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Introduction

Not many performing artists or composers become legends in their own life time. Balamuralikrishna is not only exponent in vocal but also in percussion instruments like Mrudangam, Kanjeera, Violin and Viola. It is noteworthy that he acted in few films also. In India, he is the only musician who has won National awards for classical music, music direction as well as film playback singing. And he created new types of ragas, like three notes and four notes and also created new tala system. Through he is an versatile in all the branches of music, this research work through light on his own creations that means compositions like 1. Mela Ra 2. Varnams 3. Kritis and 4. Tillanas

Composer

Music has been a consuming passion for Dr. Balamuralikrishna (1930). As a composer, he excels having to his credit a vast number of musical and dance compositions, ranging from Varnams, Kritis and Tillanas. Balamuralikrishna has composed over 400 compositions, in various languages like Telugu, Kannada, Sanskrit and Tamil. The kanavardini kriti *Varga varuga mhamayileru* and Hamsadhvani kriti

Piraiyaniyum peruman are example of Tamil compositions. Balamuralikrishna often composes when he visits holy temples. At the kanaka Durga temple located in Vijayawada, he composed the Purvikalani kriti *Nee dayarada* spontaneously. When he visited Pandarpur along with his guru at his request, he spontaneously composed the Abhogi piece *Vegame* at the sanctum sanctorum. When Balamurali visited the famous Brihadeeswaram temple at Thanjavur and he composed the kanada song *Brihadeeswara*.

72 Melakarta

72 Melakarta means the sampurna character of the arohana and avarohana. The 72 Melakarta ragas are two grouped under twelve Chakras. Each Chakra comprising within it six mela ragas. The scheme is divided in to two half, the first half is Purva group [sudhdha madhyama] which includes 1 to 36 Melas and the second half Uttara group [pratimadhyama] which includes 37 to 72 Melas. The note madhyama is thus the bisecting line of the Melakartha scheme. Balamuralikrishna, the illustrious vaggeyakara of the twentieth century, authored 72 compositions in 72 Melakartas in Sanskrit and Telugu. He composed a detailed work on 72 Melakarta known as "Ragaanga Ravali." The list of 72 Melakarta kritis are as follows:-

72 Melaraga -Kritis. 3

S.No.	Beginning of Lyrics	Raga	Tala
1	Sri Saputraya	Kanakangi	Rupakam
2	Sri Gurum	Ratnangi	Adi
3	Paahi Jagadeeshwara	Ganamoothi	Adi
4	Eashwari	Vanaspathi	Adi
5	Sri Hanumantam	Manavathi	Adi
6	Sri Ramam	Thanaroppi	Adi
7	Jaalamela	Senavathi	Adi
8	Tyagarajapuram	Hanumathodi	Khandajathi Tripuda
9	Ravayya Ramayya	Denuka	Rupakam
10	Paripaalavamaam	Natakapriya	Rupakam
11	Vadamela	Kokilapriya	Adi
12	Paalayanaam	Rupavathi	Adi
13	Sri Mahavishnum	Gayakapriya	Khanda Jampa
14	Kumaravalemu	Vakulabharanam	Adi
15	Syamalakobike	Mayamalavagowla	Adi
16	Girijapethe	Chakravakam	Chathurasra Ata
17	Karunichara	Sooryakantham	Adi
18	Rakshasanaam	Hatakambari	Chapu
19	Jhashakshana Pitharam	Jhankara Dhvani	Jampa
20	Nalinaaram	Natabhairavi	Rupakam
21	Sri Dakshinamoorthy	Keeravani	Adi
22	Parameswara	Kharaharapriya	Rupakam
23	Smaranale Chittah	Gowrimanohari	Chapu
24	Samaaram	Varunapriya	Khanda Eka
25	Raamaaram	Mararanjini	Chapu
26	Paradaram	Charukesi	Adi
27	Vandaram	Sarasangi	Chapu
28	Smaranarasa	Harikamboji	Adi
29	Sri Sankaranam	Deera Sankarabharanam	Adi
30	Dakshinenee	Naganandini	Adi
31	Yashaswari	Yaagapriya	Jampa
32	Gaanarasa Rasamee	Raagavardhini	Rupakam
33	Paalarasamee	Gangeyabhooshani	Adi
34	Pranavaram	Vagadheeshwari	Khanda Eka
35	Paalarasamee Soolini	Soolini	Rupakam
36	Naganandini	Chalanata	Adi
37	Vasanthavadanam	Salagam	Adi
38	Mahavishnu	Jalarnavam	Adi
39	Mahavishnu	Jalavarali	Adi
40	Hiranyavani	Navaneetham	Adi
41	Jaganatha Sakha	Pavani	Adi
42	Narasimha Vamsa	Raghupriya	Adi

43	V inathi Chekonavaiyya	Gavambodhi	Rupakam
44	Madhava Mamava	Bhavapriya	Adi
45	Karunanu kapadumu	Subhapantuvarali	Rupakam
46	Haimavateeyam	Shadvidhamargini	Rupakam
47	Sri Ragnupathim	Suvarnangi	Rupakam
48	Naumikavakeena	Divyamani	Adi
49	Sri Vani	Dhavalambari	Adi
50	Mahadeva Pahimam	Namanarayani	Rupakam
51	Saranam Tavacharanam	kamavardhini	Adi
52	Mahadevayamanisam	Ramapriya	Jampa
53	Ennim aradu	Gamanasrama	Chapu
54	Bho Sambho	Viawambari	Adi
55	Syamalingi	Syamalangi	Chaturasra jampa
56	Sada bhavapada	Shanmukhapriya	Adi
57	Mama Mahave	Simhendramadhyamam	Adi
58	Thamara	Hemavathi	Adi
59	Vasanthi	Dharmavathi	Adi
60	Smaramam	Neethimathi	Rupakam
61	Bhuvachhwari	Kantamani	Tisra Adi
62	Nandana	Rishabhapriya	Rupakam
63	Tamara	Lathangi	Adi
64	Chandana	Vachaspathi	Adi
65	Gandharva	Mechakalyani	Rupakam
66	Sri Vasanthi	Chitrambari	Adi
67	Chandana	Sucharitra	Misrajathi Jampa
68	Sri Vasanthi	Ivothiswaroopini	Rupakam
69	Vasanthi	Dhathuwardhini	Adi
70	Vasanthi Upaseham	Nasika Bhooshani	Adi
71	Vasanthi	Kosalam	Rupakam
72	Vasanthi	Rasikapriya	Rupakam

Varnams

Varnam stands as a link between Alharya gana and Sabha gana. Varnams are short musical pieces which encapsulated the main features and elements of a raga. The features and rules of the raga [also known as the characteristics of raga] include how each note of the raga is to be expressed, the scale of the raga

so on. All Varnams consist of lyrics, as well as svara passages including a pallavi and anupallavi, muktayisvaram, a charanam and charana svaras known for their complex structure. Varnams are a fundamental form in Carnatic music. The Varnams can be divided into three 1) Tanavarnam 2) Padavarnam 3) Daruvarnam. Balamuralikrishna created seven Varnams. Five are Tanavarnams and two are Padavarnams.⁴

Tanavarnams and Padavarnams are listed below:-

S. No.	Beginning of Lyrics	Raga
1	Omkaara Pranava (Pada Varnam)	Shanmughapriya
2	Amma anadadaini (Pada Varnam)	Ghambeeranattai
3	Ye nadavitu	Nattai
4	Chalamu thursina	Ramapriya
5	Amruthavarshini	Amruthavarshini
6	Nimra naranamithi	Kharaharapriya
7	Svapna sahanu	Todi

Kriti

The kriti is the most highly evolved amongst art musical forms. It is a development from the kirtana. The kirtana has its birth about the later half of the fourteenth century. The Taiappakam composer (1400-1500) were the first to compose kirtanas with the divisions pallavi, anupallavi, and charana. The sahitya of kritis may be of a sacred or secular. The kriti had its perfection at the hands of the musical trinity (Tyagaraja, Muthu Swami Dikshitar, Syama Sastri).

The poet-musician Balamuralikrishna composed a number of kritis. Few kritis are listed below

S. No.	Beginning of Lyrics	Raga
1	Chandhipa Palayamam	Arabhi
2	Ganapathy(kriti on Ganapathi)	Tri Tonal Raga (Sa Ga Pa)
3	Ganapathy(kriti on Ganapathi)	Nattai
4	Haruman(kriti on Ganapathi)	Hamsadhwani
5	Namami(kriti on Ganapathi)	Tri Tonal Raga (Sa Ma Pa)
6	Dasulive(kriti on Ganapathi)	Tri Tonal Raga (Sa Ri Ma Ni)
7		Tetra Tonal Raga (Sa Ri Ma Ni Dha)Lavangi
8	Amruthavarshini(kriti on Ganapathi)	Amrutavarshini
9	Suruti(kriti on Ganapathi)	Suruti
10	Mahathi Moortha	Mahathi
11		(Tetra Tonal Raga (Sa Ga Pa Ni)
12	Haripumo(Guru vandanam)	Hamsavinodini
13	Wara(kriti on Muruga)	Pantuvarali
14	Wara(kriti on Muruga)	Charukesi
15	Wara(kriti on Ambika)	Purvikalyani
16	Wara(kriti on Ambika)	Kalyani
17	Wara(kriti on Ambika)	Nagaswaravali
18	Wara sahyam)	Todi
19	Wara(Swara sahyam)	Kamas
20	Wara(kriti on Ambika)	Kalyanavasantam
21	Wara	Shanmukhapriya
22	Wara	Kanada
23	Wara	Mangalam on Siva
24	Wara	Bhahudari
25	Wara	Rohini(using two madhyamas)
26	Wara malika((kriti on Tirupathi)	
27	Wara(kriti on Music)	Kalyani

28	See sati Neevea	Chandrika
29	Sankarabharanam Sayudha((kriti on Ranga)	Sankarabharanam
30	Vegame(kriti on Ranga)	Abhogi
31	Hanuma(kriti on Hanuman)	Sarasangi
32	Janale M... (kriti on Bharatham)	Ranjani
33	GaNA Sudha Raja(kriti on Tyagaraja)	Nattai
34	Janale M... (kriti on Bharatham)	Amrutavarshini
35	Janale M... (kriti on Bharatham)	Simhendramadhyamam
36	Janale M... (kriti on Bharatham)	Kamboji
37	Janale M... (kriti on Bharatham)	Sankarabharanam
38	Janale M... (kriti on Bharatham)	Suchitrsa
39	Janale M... (kriti on Bharatham)	Ranjani,Niranjani,Janaranjani
40	Janale M... (kriti on Bharatham)	Nilambhari
41	Janale M... (kriti on Bharatham)	Kappi
42	Janale M... (kriti on Bharatham)	Mandhari
43	Janale M... (kriti on Bharatham)	

Tillana

is a lively and brisk composition performed towards the end of a concert. It is short and crisp and is in a lyrical form which is usually in 8/4 or 6/4. Its tempo is usually

madhyamakala. The word Tillana has been derived from Urdu word, **Dhill** means heart and **lahlana** means to make happy, is the word itself shows these musical forms in composed in such a way as to create a sense of enthusiasm and joy. Balamuralikrishna's Tillanas are:-⁸

Tillanas	Raga
Chakravakam	Chakravakam
Dwijavathi	Dwijavathi
Kuntalarali	Kuntalarali
Kathana Kutoohalam	Kathana Kutoohalam
Garudalvani	Garudalvani
Behaga	Behaga
Amrutavarshini, Mohanam, Kanada, Hindolam	Amrutavarshini, Mohanam, Kanada, Hindolam
Based on sruthi bedam	Based on sruthi bedam
Panchakriya Ragas with Gathi bedam	Panchakriya Ragas with Gathi bedam

Balamurali is an all rounder. He is a multi-talented musician and a few other stringed instruments. He is a competent and also he is a great improviser. He is also a great composer. He is a great victory of highly talented musician. Balamurali's compositions are a blend of passion and technical

Balamurali's concerts are unique. His music has a sublime mellowness. Balamurali freely interlaces his concerts with his own compositions, be it a Varna in Todi, or a Kriti in Kalyanavasantham or Tillana in Brindavani.

Varnams are practiced as vocal exercises in multiple speeds by performers of carnatic music, to help to develop voice culture

and maintain proper pitch and of rhythm. His Tillanas are with full of rhythmical essence. Whether it is a Varna or a Kriti or a Tillana, which is rendered in a concert, it has its own way to capture the audience and make them to enjoy and feel happy. Music lovers let us all listen to his compositions to be happy and all the performing artists let us all learn to sing in the concert program to make a number of audience to have a heart full of satisfaction.

Foot Note

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தமிழாய்வுச் சங்கடம்

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