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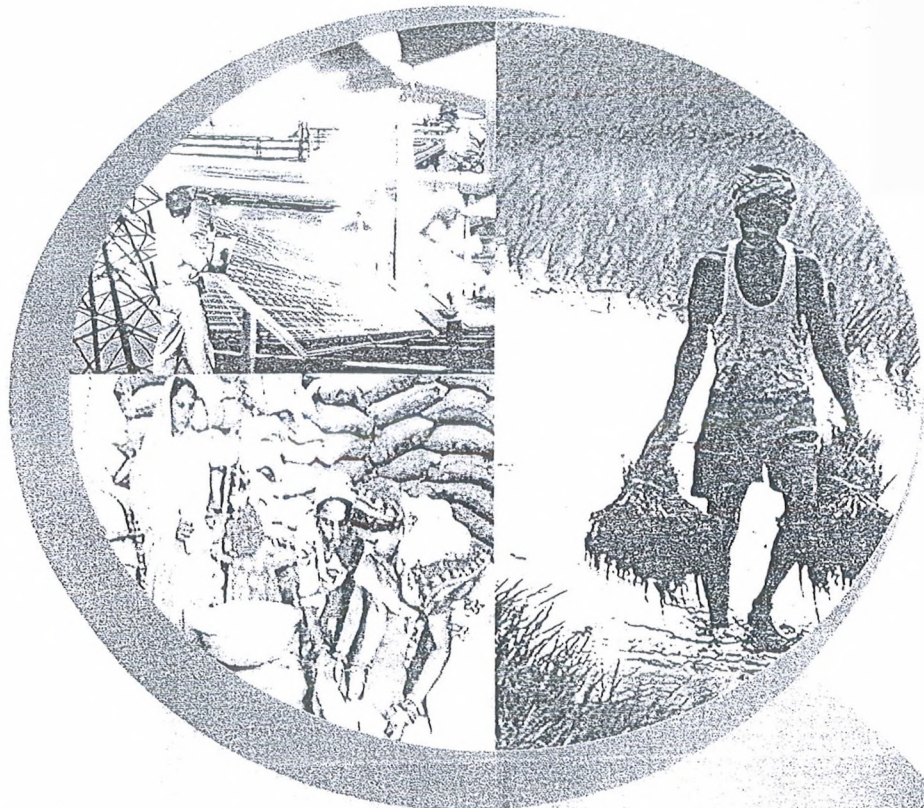
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Dr. M. BALAMURALIKRISHNA - A COMPOSER

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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. 72 Mela Raga 2. Varnams 3. Kritis and 4. Tillanas

Composer

Music has been a consuming passion for Dr. Balamuralikrishna (1930)¹. 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 compositions², in various languages like Telugu, Kannada, Sanskrit and Tamil. The kamavardini kriti *Varga varuga maamayileri* 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 Melakarta scheme. Balamuralikrishna, the illustrious vageyakara 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	Ganamoorthi	Adi
4	Eashwari	Vanaspathi	Adi
5	Sri Hanumantam	Manavathi	Adi
6	Sri Ramam	Thanaropi	Adi
7	Jaalamela	Senavathi	Adi
8	Tyagarajagurum	Hanumathodi	Khandajathi Tripuda
9	Ravayya Ramayya	Denuka	Rupakam
10	Paripaalayamaam	Natakapriya	Rupakam
11	Vadamela	Kokilapriya	Adi
12	Paalayamaam	Rupavathi	Adi
13	Sri Mahavishnum	Gayakapriya	Khanda Jampa
14	Kumaruni Valenu	Vakulabharanam	Adi
15	Syamalambike	Mayamalavagowla	Adi
16	Girijapathe	Chakravakam	Chathurasra Ata
17	Karuninchara	Sooryakantham	Adi
18	Rakshasumaam	Hatakambari	Chapu
19	Jhashakeethana Pitharam	Jhankara Dhvani	Jampa
20	Nalina Nayani	Natabhairavi	Rupakam
21	Sri Dakshinamoorthy	Keeravani	Adi
22	Parameshwara	Kharaharapriya	Rupakam
23	Smarare Re Chittah	Gowrimanohari	Chapu
24	Samaasrayami	Varunapriya	Khanda Eka
25	Raamapathnaa	Mararanjini	Chapu
26	Paradeveem	Charukesi	Adi
27	Vandeham	Sarasangi	Chapu
28	Smara Manasa	Harikamboji	Adi
29	Sri Subramanyam	Deera Sankarabharanam	Adi
30	Dakshayanee	Naganandini	Adi
31	Yashodeeyam	Yaagapriya	Jampa
32	Gaanusudhaa Rasamee	Raagavardhini	Rupakam
33	Paalayaa Sumaam	Gangeyabhooshani	Adi
34	Pranamaamyaham	Vagadheeshwari	Khanda Eka
35	Paalayasumam Soolini	Soolini	Rupakam
36	Nagatmajaa	Chalanata	Adi
37	Vaarana Vadanam	Salagam	Adi
38	Maheshwaree	Jalarnavam	Adi
39	Madhava Dayaya	Jalavarali	Adi
40	Himatmaje	Navaneetham	Adi
41	Jaya Dhanada Sakha	Pavani	Adi
42	Khathilaka 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 Raghupathim	Suvarnangi	Rupakam
48	Naumikavakeena	Divyamani	Adi
49	Sri Vani	Dhavalambari	Adi
50	Mahadeva Pahimam	Namanarayani	Rupakam
51	Saranam Tavacharanam	kamavardhini	Adi
52	Mahadhevamanisam	Ramapriya	Jampa
53	Ennimaarulu	Gamanasrama	Chapu
54	Bho Sambo	Viawambari	Adi
55	Syamalangi	Syamalangi	Chaturasra jampa
56	S ada Thavapada	Shanmukhapriya	Adi
57	Mamava maye	Simhendramadhyamam	Adi
58	Tharunamide	Hemavathi	Adi
59	Vasama	Dharmavathi	Adi
60	Smaranam	Neethimathi	Rupakam
61	Bhuvaneshwari	Kantamani	Tisra Adi
62	Nandeesam	Rishabhapriya	Rupakm
63	Tamralochani	Lathangi	Adi
64	Nuthinthu	Vachaspathi	Adi
65	Gathi neeve	Mechakalyani	Rupakam
66	Sri Ramanoumi	Chitrambari	Adi
67	Chintayami	Sucharitra	Misrajathi Jampa
68	Sri Gayatreem	Jyothiswaroopini	Rupakam
69	Mahesam	Dhathuwardhini	Adi
70	Ambhikam Upaseham	Nasika Bhooshani	Adi
71	O Manasa	Kosalam	Rupakam
72	Pavana Thahanaya	Rasikapriya	Rupakam

Varnams

Varnams stands as a link between Abhyasa gana and Sabha gana. Varnams are short metric pieces, which encapsulated the main feature and requirements of a raga. The features and rules of the raga [also known as the sancharas of a raga] include how each note of the raga should be stressed, the scale of the raga

so on. All Varnams consist of lyrics, as well as a svara passegas including a pallavi and anupallav muktayisvaram, a charanam and charana svara 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.

Tanavarnams and Padavarnams are listed below:-

S. No.	Beginning of Lyrics	Raga
1	Omkaara Pranava (Pada Varnam)	Shanmughapriya
2	Amma anadadatini (Pada Varnam)	Ghambeeranattai
3	Ye nadamu	Nattai
4	Chalamu Charsina	Ramapriya
5	Apaala gopalamu	Amruthavarshini
6	Ninu nera nammithi	Kharaharapriya
7	Saraguna gaavamu	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).

In the modern century Balamuralikrishna composed a number of kritis. Few kritis are listed below

S.No.	Beginning of Lyrics	Raga
1	Sri Sakala Ganadhipa Palayamam	Arabhi
2	Gam gam Ganapathy(kriti on Ganapathi)	Tri Tonal Raga (Sa Ga Pa)
3	Ganaadhipam(kriti on Ganapathi)	Nattai
4	Pirai aniyum peruman(kriti on Ganapathi)	Hamsadhwani
5	Uma Sutham Namami(kriti on Ganapathi)	Tri Tonal Raga (Sa Ma Pa)
6	Mahaneeya Namasulive(kriti on Ganapathi)	Tri Tonal Raga (Sa Ri Ma Ni)
7	Omkara karani	Tetra Tonal Raga (Sa Ri Ma Ni Dha)Lavangi
8	Sidhi Naayakena(kriti on Ganapathi)	Amrutavarshini
9	Heera ganapathi(kriti on Ganapathi)	Suruti
10	Mahaneeya Madhura Moorthe	Mahathi
11	Guru Vandhanam	(Tetra Tonal Raga (Sa Ga Pa Ni)
12	Guru ni Smarimpumo(Guru vandanam)	Hamsavinodini
13	Varuga Varuga((kriti on Muruga)	Pantuvarali
14	Tunai neeye(kriti on Muruga)	Charukesi
15	Nee Dhaya Raada(kriti on Ambika)	Purvikalyani
16	Gathi neeye(kriti on Ambika)	Kalyani
17	.Siva ganga(kriti on Ambika)	Nagaswaravali
18	Maa maanini (Swara sahityam)	Todi
19	Amma Ninnukori(Swara sahityam)	Kamas
20	20.Gaane maalini(kriti on Ambika)	Kalyanavasantam
21	Sadha tava padha	Shanmukhapriya
22	Bruhadeeshwara	Kanada
23	Tripuru Tharpa	Mangalam on Siva
24	Kamala Dhalaayathe	Bhahudari
25	Maamava Gaana	Rohini(using two madhyamas)
26	Gaana Lola Ragamalika((kriti on Tirupathi Venkateshwara)	
27	Sangeethame ((kriti on Music)	Kalyani

28	Nee sati Neevea	Chandrika
29	Sankarabharanam Sayudha((kriti on Ranga)	Sankarabharanam
30	Vegame(kriti on Ranga)	Abhogi
31	Hanuma(kriti on Hanuman)	Sarasangi
32	Vandhe Matharam(kriti on Bharatham)	Ranjani
33	GaNA Sudha Raja(kriti on Tyagaraja)	Nattai
34	Sama Gana	Amrutavarshini
35	Maragatha Simhasanam(kriti on Yadhagiri Narasimha)	Simhendramadhyamam
36	Simha rupa deva	Kamboji
37	Raja raja(kriti on Ragavendra)	Sankarabharanam
38	Chintayami Santatam(kriti on Muthuswami Dikshitar)	Suchitrta
39	Amba Mamava(Ragamaalika)	Ranjani,Niranjani,Janaranjani
40	Bangaru Murali Sringara ravali	Nilambhari
41	41.Bhavame Maha Bhagyamure sri	Kappi
42	paahi Sameera Kumara(kriti on Panchamukha Hanuman))	Mandhari
43	Three pallavis on Maruta and Krishna	

Tillana

Tillana are short ,lively and brisk compositions that are usually performed towards the end of a concert. It is short and crisp and is one of the loudest of musical form which is popular dance form as well.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

S.No.	Tillanas	Raga
1	Brindhavani	Chakravakam
2	Tillana Tamil Charanam	Dwijavanthi
3	Tillana Tamil and Telugu	Kuntalavarali
4	Tillana	Kathana Kutoohalam
5	Tillana	Garudadhvani
6	Tillana On Sri Tyagaraja	Behag
7	Ragamalika Tillana	Amruthavarshini,Mohanam,kanada,Hindolam
8	Taaya Ragamalika	Based on sruthi bedam
9	Tillana Ragamalika	Panchapriya Ragas with Gathi bedam

Conclusion

Dr.Balamuralikrishna is an all rounder.He sings,plays on the Violin and a few other stringed instruments with a high competence and also he is a very good percussionist. He is also a proliferous composer of a great victory of highly classical pieces. Balamurali's compositions epitomise emotional expression and technical virtuosity.

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 power 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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(An International Research Journal on Tamil Literature)

தமிழ் அறிஞர்கள், பேராசிரியர்கள், ஆய்வாளர்கள் மற்றும் எழுத்தாளர்களின் வேண்டுகோளையும், தேவைகளையும் பூர்த்திச் செய்யும் நோக்கத்தோடு IARA PUBLICATION-ன் மூன்றாவது இதழாக “தமிழாய்வுச் சங்கமம்” என்ற பன்னாட்டு ஆய்வு இதழின் ஐந்தாம் தொகுதி மே 2015ல் வெளிவர இருக்கிறது.

இவ்விதழில் ஆய்வுக்கட்டுரை சமர்ப்பிக்க விரும்புகின்றவர்கள் தங்களது ஆய்வுக்கட்டுரைகளை மின் அஞ்சல் வாயிலாக (எடுத்துருவையும் சேர்த்து) tamilseip@yahoo.in என்ற முகவரிக்கு அனுப்பலாம்.

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- நிர்வாக ஆசிரியர்.