

**An Analytical Study on the Kritis of  
Kutti Kunju Thankachi**

**Thesis submitted in partial fulfilment of the  
Degree of Master of Philosophy (M.Phil.)**

By  
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**December 2020**

## CERTIFICATE FROM THE SUPERVISOR

I certify that the dissertation entitled, "An analytical study on the kritis of Kutti Kunju Thankachi", submitted for the degree of **Master of Philosophy in Music (M.Phil.)** by **Rimitha.R** is the record of research work carried out by her during the period from 2019 to 2020 under my guidance and supervision and that this work has not formed the basis for the award of any Degree, Diploma, Associate ship, Fellowship or other Title in this University or any other University or any other University or Institution of higher learning.

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## DECLARATION

I declare that the dissertation entitled, "An analytical study on the kritis of Kutti Kunju Thankachi ", submitted by me for the degree of Master of Philosophy in Music (M.Phil.), is the record of work carried out by me, Rimitha.R, during the period from August 2019 to 2020, under the guidance of Dr.V.Janaka Maya Devi, Professor, Department of Music, Avinashilingam Institute for Women, Coimbatore – 641043 and has not formed the basis for the award of any Degree, Diploma, Associate ship, Fellowship, Titles in this University or any other University or other similar Institution of Higher learning.



Signature of the Candidate

## ACKNOWLEDGEMENT

First and Foremost, I wish to express my most humble thanks to the Almighty for the infinite grace and kindness which alone stirred me throughout my work with peace of mind and good health.

The investigator expresses her profound sense of gratitude and sincere thanks to **Dr.S.P. Thyagarajan, Chancellor**, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore, for providing the amenities needed for the successful conduct of the study.

The researcher wishes to place on record her sincere gratitude to **Dr.T.S.K Meenakshisundaram**, Former Chancellor, Managing Trustee, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore for providing all the resources for the completion of research work.

The investigator expresses her deep sense of gratitude to **Dr.Premavathy Vijayan**, Vice Chancellor, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore for providing infrastructural facilities and support for the conduct of the study.

The investigator records her grateful thanks to **Dr.S.Kowsalya**, Registrar Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore for providing all the help for the smooth conduct of the study.

The investigator extends her whole hearted thanks to **Dr.K.T.Geetha**, Dean School of Arts and Social Sciences, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore, who has shown extreme interest and support towards the research work. Her valuable advice and support was a great inspiration.

The researcher specially acknowledges her deep sense of gratitude to her guide **Dr.V.Janaka Maya Devi**, Professor, Department of Music, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore for her inspiration, meticulous care, motivation and guidance to conduct the study.

The investigator would like to express her sincere gratitude to **Dr.A.V.Sajini**, Assistant Professor and Head of the Department of Music, **Mrs. Bindu. J.R**, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore for their encouragement and valuable suggestions and support.

The investigator owes heartfelt thanks and gratitude to the **Librarian** of the Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore and to the Librarian of the **Kerala Sahithya Academy, Trissur and Kerala University, Thiruvananthapuram** for allowing to utilize the library resources.

The investigator owes her gratitude to their beloved parents, family members and all friends for their moral support and encouragement.

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## ABBREVIATIONS

<b>Page Number</b>	<b>:</b>	<b>P.</b>
<b>Amruthavarshini</b>	<b>:</b>	<b>AV</b>
<b>Thiruvananthapuram</b>	<b>:</b>	<b>Tvm.</b>
<b>Pages</b>	<b>:</b>	<b>Pp.</b>
<b>Rupakam</b>	<b>:</b>	<b>Ru</b>
<b>Pallavi</b>	<b>:</b>	<b>P</b>
<b>Anupallavi</b>	<b>:</b>	<b>AP</b>
<b>Charanam</b>	<b>:</b>	<b>Ch.</b>
<b>Numbers</b>	<b>:</b>	<b>Nos.</b>

## INTRODUCTION

Kerala is known for its ecotourism, greenery and fine arts. The people in Kerala are more interested to arts like Music, Kathakali, Mohiniyattam, Kerala Natanam, Kalaripayattu, Sarpam Thullal, Thiruvathira, Purattu Nadakam, and Kanyar Kali and so on.

Kritis are composed by so many male composers. Female composers are in less numbers only.

Among them Kutti Kunju Thankachi is one of the famous composers. The lyrical beauty as well as the turning should be emphasized again and again, so that it should be heard by the music lovers, musicians and composers. Kutti Kunju Thankachi's compositions are laid a concrete picture of ragas. Her efficiency in lyrics as well as tune, shown her vocabulary in the field of music. The correlation between the music settings and lyrics are remarkable.

### **Aim / Limitation of the Study**

Kutti Kunju Thankachi has composed many types of compositions. To analyse all those compositions in the limited pages is not possible. Hence to have an indepth study, the researcher took only five compositions, four Kritis and one Ragamalika kriti of Kutti Kunju Thankachi.

### **Scope of the study**

Musical compositions are having two eyes. One is svara and another one is sahitya, that means one is Dhatu and another one is Matu.

The scope of the study is to picturise:

- The dhatu and matu of Kutti Kunju Thankachi's kritis.
- The notations will reveal how to sing the kritis of Kutti Kunju Thankachi
- The analysis of dhatu will explain the intricacies, the gamakas, subtle nuances in the kritis.
- The matu that means sahitya will reveal the actual pronunciation. So this study will help the performers, research scholar to adopt the correct method of pronunciation.

## **Methodology**

- The researcher analyse Kutti Kunju Thankachi's kritis is the adaptation of **experimental method**.
- The information collected from the musicologist, the performers and linguistics extends this survey as **analytical method** and **descriptive method**.
- The sources collected from various libraries involves survey method.

## **Sources**

The notations of the compositions are primary sources. The secondary sources are collected from the libraries. The libraries are:

1. Avinashilingam Institute for Home Science and Higher Education for Women University, Coimbatore
2. Sri Swathi Thirunal Collage of Music, Thiruvananthapuram, Kerala
3. University of Kerala, Thiruvananthapuram
4. Kerala Sahithya Academy, Thrissur
5. Kerala Sangeetha Nataka Academy, Thrissur
6. School of Drama and Fine Arts, Thrissur

## **Field Work**

The researcher also undertook field work and study to different places of interest connected with the theme of research, which included places like Thiruvananthapuram, Ernakulam, Thrissur, Ottappalam, Shornur, Palakkad and Coimbatore. Discussions were also made with other artists about this ideology.

## **Objectives**

- To expose the raga rupa of Kutti Kunju Thankachi's kritis.
- To bring out the prosodical beauties of the sahitya of selected kritis.

## **Further Study**

This study will help the other research scholars to do research on any contemporary composer's compositions. Otherwise, Kutti Kunju Thankachi's other compositions can also be taken for study purpose.

## **The chapters are:**

### Introduction

- I. Musical Forms – A General Study
- II. Biography of Kutti Kunju Thankachi
- III. An Analytical Study on the Dhatu aspects of Kutti Kunju Thankachi's Kritis
- IV. An Analytical Study on the Matu aspects of Kutti Kunju Thankachi's Kritis
- V. Other Compositions of Kutti Kunju Thankachi

### **Conclusion**

Excluding Introduction and Conclusion, five chapters are categorised. In the end of the Thesis, appropriate Bibliography and Appendices are also given.

## **CHAPTER 1**

### **MUSICAL FORMS - A GENERAL STUDY**

#### **Introduction**

**1.1. Svarajathi**

**1.2. Varnam**

**1.2.1. Tana Varnam**

**1.2.2. Pada Varnam**

**1.2.3. Tana Varnam Composers and Pada Varnam Composers**

**1.3. Kirthana**

**1.4. Kritis**

**1.5. Padas**

**1.6. Javali**

**1.7. Tillana**

**1.8. Ragamalika**

#### **Conclusion**

## CHAPTER 1

### MUSICAL FORMS - A GENERAL STUDY

#### Introduction

Musical forms are rich in Carnatic Music. Classical music can be bifurcated into two modes. They are Abhyasagana and Sabhagana. Svaravali, Githam, Svarajathi, Jathisvaram, Varnam etc, are Abhyasagana. Varnam, Kirthana, Kriti, Padam, Javali and Tillana are Sabhagana. The Sabhaganam has two aspects. One is Kalpitha Sangeetha and another is Kalpana Sangeetha or Manodharma Sangeetha. Varnam, Padam, Kirthana, Kriti, are Kalpitha Sangeetha. Ragam, Tanam and Pallavi are Kalpana Sangeetha or Manodharma Sangeetha.

Svaravali, Janda, Dhattu, Alankaram, Githam, Svarajathi and Jathisvaram are come under basic lessons. While talking about musical forms- the following are categorised. They are:-

- Varnam
- Kriti
- Kirthana
- Padam
- Javali
- Tillana
- Ragamalika

So this chapter is going to reveal musical forms.

#### 1.1. SVARAJATHI

Svarajathis are utilized both in Carnatic concerts as well as Bharatha Natyam concerts. In Carnatic, it is come under Abhyasa ganam. But, because of the musical excellence, Shyama Sasthri's Svarajathis are utilized in concerts. They are: 1

Kamakshi Amba	Bhairavi	Chappu
Rave Himagiri Kumari	Todi	Adi
Kamakshi Ni Pada	Yadukulakambhoji	Chappu

The famous few composers of Svarajathis are listed below:

Syama Sasthri, Shobhanadhri, Chinni Krishnadasar, Svathi Thirunal, Adiyppayyar, Melattur Veerabhadrayya and so on have composed Svarajathis.

- **Section of the composition**

It has Pallavi, Anupallavi and atleast one Charanam.

- **Singing methods**

First Pallavi followed by Anupallavi will be sung and then again Pallavi should be repeated. After the Pallavi, the Charana should be sung. After singing each Charana, Pallavi first avartha line should be sung.

- **Theme**

The themes of svarajathi's are usually either bhakti or love or courage.

- **Language:** Telugu, Sanskrit, Tamil and so on.

- **Few compositions are listed below:**

Sambasivayanave	Khamas	Adi
Samidhaya meera	Mohanam	Adi
Raaveme Maguva	Anandhabhairavi	Adi
Raaravenu gopabala	Bilahari	Adi
Sadhayayika	Chakravagam	Adi

- **Speciality:**

It has a pleasing melody and are suitable for singing as early lessons and dance concerts. Syama Sastri's Svarajatis are staged for their musical excellence in Music concerts.

## 1.2. VARNAM

Varnams are those, which bring out the raga bhava, rare sancharas, vishesha sancharas and the subtle nuances in the dhatu. The Sahitya of the Varnam will short. It will be full of akaras and ekaras. The Varnam parts can be divided into two. They are

1. Purvangam
- and
2. Utharangam

Pallavi, Anupallavi, Mukthayisvara are part of Purvangam. Charana and Chitta svaras are the part of Utharangam.

Varnas are divided into Tana Varna and Pada Varna.

### 1.2.1. Tana varnam

For Tana Varnam, the Sahitya will be for Pallavi, Anupallavi and Charana.

- **Section of the composition:**

It has Pallavi, Anupallavi, Charanam, and Chittasvarams.

- **Singing methods**

A varnam is traditionally performed as an opening item by musicians in Carnatic music concerts to act as Warm-up for the musicians. Purvanga part – Pallavi, Anupallavi, Mukthayisvara will be sung in first speed, followed by second speed. Then again pallavi first avartha should be sung in first speed. Then charana sahyam and chittasvaras should be sung in first speed and second speed subsequently.

- **Theme:** Bhakti, Devotional, Praise of God.
- **Language:** Telugu, Malayalam, Tamil and so on
- **Few compositions are listed below:**<sup>3</sup>

Endo prema tone	Suruti	Adi	Pallavi Gopala Iyer
Ninnukoriyunanura	Mohanam	Adi	Ramanathapuram Srinivasa Iyengar
Eara naapai	Todi	Adi	Sri Pattanam Subramania Iyer
Saami Ninne	Sree ragam	Adi	Sri Karoor Devudu Iyer
Evvari bodhana	Abhogi	Adi	Sri Pattanam Subramania Iyer

- **Speciality**

As Tana Varnas are the resource of raga bhava, they give knowledge to render the Manodharma part for Kalpana svaras and Raga exposition. Moreover, they elevates to perform Tana of Manodharma section also.

### 1.2.2. Pada Varnam

In this for every dhatu, can see Sahitya. Pada Varnas are sung in Chauka kala or slow tempo. So it is called Chauka Varna. As Pada Varnas are Chauka Varnas and are appropriated to depict to show Bhavas or Navarasas, it is widely used in Dance concerts. Since this research is only on Music, Pada Varna, which is for Dance performance wantedly scipped the elaboration. So the outline of the Pada Varnam is mentioned.

### 1.2.3. Tana Varna Composers and Pada Varna Composers<sup>4</sup>

Swathi Thirunal, Patanam Subramania Iyer, Pallavi Gopala Iyer, Vadivelu, Thiruvottiyur Thyagayyar, Aadhiyappayya, Veena Kuppayyar have composed Tana Varna.

Ramaswami Dikshitar, Pallavi Sheshayyar and so many have composed Pada Varnas.

### 1.3. KIRTHANA

Annamacharya is honored with the title, “pada kavita pithama” which means the grand father of the form of poetry called “padam”. “Padam” means a song. Since the Saints songs are devotional in nature, they are called “Sankeertanas” also.

Annamacharya composed 32000 “sankeertanas” the “Navarasas (nine human emotions) are expressed to God in beautiful poetry. There are two categories of “Annamacharya Sankeertanas”

1. Adhyatma Sankeertanas
2. Sringara Sankeertanas

Kirthanas are devotional. Pallavi, Anupallavi, and Charanas are the part of Kirthanas. In some kirthanas there will be no Anupallavi. The Sahitya of Kirthana will be devotional or the naratives of Purana stories and all about the description of the greatness of God. So Sahithya is given more importance and hence Music acts as a tool to elevate the Sahitya.

- **Section of the composition:** Pallavi, Anupallavi and Charanam
- **Singing methods**

First Pallavi and then Anupallvi, after that again Pallavi and Charanas will be sung. After each Charana, Pallavi will be repeated. In few Kirthanas, there won't be Anupallavi. If Anupallvi is omitted, then Charanas will be sung subsequently as per the above procedure.

- **Theme**

The union of the jeevathma with the Paramathma, devotional, praise of God and so on. The songs are sung as prayers, based on Purana stories etc.

- **Language:** Kannada, Tamil, Malayalam, Telugu and so on.
- **Few compositions are listed below:**

Bhavayami Gopalabalam	Yamuna Kalyani	Khanda Chapu	Annamacharya
Brahma Kadigina	Mukhari	Aadi	Annamacharya
Jaya Sugunalaya	Bhilahari	Aadi	Sesha Iyengar
Pibare Ramarasam	Chenchurutti	Aadi	Sadasiva Bramendra
Vandanamu Ragu	Sahana	Aadi	Tyagaraja

**Tyagaraja's Utsava Sampradaya Kirthanas are below:**

**Utsava Sampradaya Kirthanas**

Badalika Dira	Ritigoula	Adi
Hecharikagarara	Yadukula Kambhoji	Jhampa
Janaki Nayaka	Dhanyasi	Adi
Jaya Mangalam	Nadanamakriya	Adi
Jaya Mangalam	Ghanta	Jhampa
Jayatu Jayatu	Churnika	Adi
Jo-Jo-Rama	Ritigoula	Adi
Ksherasagara	Anandabhairavi	Adi
Lali-Lalayya	Kedaragoula	Jhampa
Lali-Laliyani	Harikambhoji	Adi
Lali Yugave	Nilambari	Rupaka
Ma Ramachandruniki	Kedaragoula	Jhampa
Meluko Dayanidhe	Sourastra	Jhampa
Melukovayya	Bouli	Jhampa
Nagumomu	madhyamavati	Adi
Napali Sri Rama	Shankarabharana	Adi
Patiki Haratire	Suruti	Adi
Patiki Mangala	Arabhi	Adi
Pulapampumida	Ahiri	Trishra-Laghu
Raksha Bettare	Bhairavi	Adi
Rama Rama Rama Lali	Sahana	Adi
Rama Sri Rama Lali	Shankarabharana	Adi
Shobane	Pantuvrali	Rupaka
Sita Kalyana	Shankarabharana	Jhampa,
Sri Rama Rama	Nilambari	Adi
Uyyala Luga	Nilambari	Jhampa
Vishnu Vahana	Shankarabharana	Rupaka

- **Speciality:** It is the form of Navavitha bakthi. It is the song like devasthuthi.

**1.4. KRITI**

Kriti includes the poetry and prose created by the author. Pallavi, Anupallavi and Charanam can be seen in Kriti. This is full of Sahitya. Music is the soul of the Kriti. The real substance of the Kriti is the Sangitha in it.

The finest and the most importance of the musical compositions given in concerts is Kriti. Today most of the time of the concerts is devoted to sing kriti, while singing Kritis both the singer and listeners experience a special musical pleasure. Many musicians have expressed their feelings and ideas through Kritis. Kritis also have scope for Niraval, Raga Alapana and Kalpana svara. In some kritis anupallavi is omitted, so pallavi and charana are the sections. In that case, these charanas are termed as samashti charanas. Dikshitar composed lot of samashti charana kritis.

- **Section of the composition**

Kriti have three sections, Such as Pallavi, Anupallavi and Charana. The Sahityam of Kritis may be either about God or about wordly matters. The range of Kritis will be between ½ and 2 Sthayis. Either Sama eduppu or Anahatha eduppu or Athitha eduppu is used in Kritis.

- **Singing methods**

First the pallavi will be sung. Then the anupallavi will be sung. Then the last part is charana.

- **Theme:** Bhakti, Devotional, Love, Nature and so on
- **Language:** Kannada, Tamil, Malayalam, Telugu
- **Few compositions are listed below:**<sup>6</sup>

Pahimam Sri Rajarajeswari	Janaranjani	Adi	Maha Vaidyanatha Iyer
Devi Neeye Thunai	Keeravani	Adi	Papanasam Sivan
Bhuvanewariya	Mohana kalyani	Adi	Muthiah bhagavatar
Sankari neevani	Begada	Ru	Subbaraya Sastri
Anandamruthakarshini	AmruthaVarshini	Adi	Muthuswami Dikshitar
Sri Saraswathi	Aarabhi	Ru	Muthuswami Dikshitar

- **Speciality**

Charanams are usually borrows patterns from the Anupallavi. The artists take certain lines of a Kriti for Niraval. The Charanam's last line usually contains the composer's signature, or mudra. Kritis occupied most of the part of the concerts.

## 1.5. PADAS

Padas are scholarly compositions. Pada is sung in concerts of art music, on account of its musical excellence. There are names given to the different types of Nayakas and Nayakis. Before singing a Pada, one hold visualize before his mind the situation in which the Pada is sung, by whom it is sung and to whom it is addressed.

Kshetranja, the greatest composer of Padas, composed for almost all the possible situation conceived of in the srinkara sastra. So he is known as the “**Father of Padas**”.

The bhavas of the dhatu (svaras) and the bhavas of matu (sahitya) balanced each other. There may be three or more charanas. For Padas, mostly there won't be sangathis. The music is slow. The Pada are soaked with raga bhava and a sustained balance are maintained between the words and music through out. The charanas have the same music. Colloquial words figure in the sahitya. The signature of the composer may occur in the Pallavi, Anupallavi or the last Charanam. Music and literary beauty is like Svarakshara and a phrases are found in the Padas.

- **Section of the composition**

The sections of padam is Pallavi Anupallavi and Charanas. Mudra is the mark of the composer.

- **Singing methods**

In some padas, due to the musical beauty, the anupallavi will be sung first. Then only pallavi will be sung. Normally, pallavi, then anupallavi and charanas will be sung

It is in slow tempo. It has rhythmic elements like padam, meant for classical dance. It has chauka kala sahitya suitable for foot work and Abhinaya.

- **Theme**

The poetic conception of love, the ideal of spiritual love, the sufferings of love, the expectation of happiness or the failure to realize the God are some of the theams found in the Padas. The theams of pada's are usually either in Srinkara Bhakti (Devotion), Gaurava Srinkara (dignified love), and Madhura Bhakti and Bahir Srinkara and Andhar Bhakti, Shreashtta

Bhava (dignified methods) are also seen in Padas. Pada seeks to attain the God through love (Madhura Bhava).

- **Language:** Kannada, Tamil, Telugu and so on.
- **Few compositions are listed below:**<sup>7</sup>

Adi nomu phalamu	Tripata	Begada	Kshetrajna
Alage Manchidi	Adi	Mukhari	Kshetrajna
Chalamela	Adi	Nattakurinji	Thiruvottyur Thyagayyar
Ye Maguva	Adi	Daniyasi	Sri Mysore Sadashiva Rao
Vennai Thirudi	Rupakam	Kedaragaula	Subbarama Dikshitar
Undavan			

- **Speciality**

Padas are meant for dance performance. Due to their musical excellence sung in music concerts also.

## 1.6. JAVALI

Javalis are also used in dance concerts. Javali are usually set in adi, rupaka and chapu talas. The Javali, 'Ni Matale Mayanura' (Purvi Kalyani Raga) is set in the Viloma chapu tala (4+3 rhythm) and this is a rare example.

The Javali had the birth in the 19<sup>th</sup> century. The word javali can be trace to the Kannada word. Javali means a kind of poetry. The deep and penetrating character of the bhavas and dhattus, so characteristics of the pada is absent in this form. Some javali have Sangathis. A few musicians occasionally sing Kalpana svaras for this amorous form. There are javalis in Telugu and Kannada. This form corresponds to the Gazal of Hindhusthani music.

There are javalis in slow tempo like Sakthi Prana in janjotti raga and javalis in quick tempo like Vadani Ke in Hindhusthani Kapi raga. Javalis like Pari Povalera (Bilahari raga – Rupaka Tala) of Pattabhiramayya contain rhetorical beauties.

To lend attraction to the tune, sometimes liberties are taken with the grammar of the raga. Phrase suggestive of other ragas and phrases foreign to the raga are introduced. This license is allowed only in javalis - Apaduruku Lonaitine in Khamas raga is an example. The latter the opening phrases of the Charana are suggestive of Hindhusthani Bihag.

Chittasvaras are out of place in javalis although Ramnad Srinivasa Ayyangar has introduced a Chittasvara to his javali, Vega Nivu Vani Rammanave in Surutti raga.

Sivaramayya of Karur has composed a javali introducing sentences and phrases in English amidst Telugu words and without offending the rules of prosody. This sounds like a Novel Manipravalam.

The javali has the sections: Pallavi, Anupallavi and Charana. There may be one or more Charanas. Some javalis do not have an Anupallavi. (Ex Adi Nipai Maulukonnadi – Yaman Kalyani Raga). The Charanas have the same dhatu. In a few javalis, the music of the charanas is found to be the same as that of the charana is found to be same that of the Anupallavi (Ex: nnalla Vale Gade – Paraze raga). Where the length of the Charana happens to be twice that of the Anupallavi. The music of the latter part of the Charana will be found to be the same as that of Anupallavi

- **Section of the composition:** Pallavi, Anupallavi and Charana.

- **Singing methods**

Pallavi then Anupallavi and Charana will be sung.

- **Theme**

Songs of divine love or earnest and respectable love, which are songs treating of light love.

- **Language**

The language is usually colloquial and sometimes obscene compared to the Pada.

- **Few compositions are listed below:**<sup>8</sup>

Apudu manasu	Khamas	Rupakam	Patanam Subramanya Iyer
Yemi mayamu	Kamboji	Rupakam	Pttabhiramayya
Nirupamana	Bihag	Rupakam	Srinivasayyar
Prananadhanenikku	Kamboji	Adi	Irayimman Thampi
Smara Sundaranguni	Paras	Adi	Subbarayar

- **Speciality**

The sahityas of javalis do not admit of the dual interpretation, internal meaning and outward or apparent meaning. So characteristics of the Nayaki and divine or dignified Nayakas, unfaithful Nayakas are commonly seen in javalis.

## 1.7. TILLANA

Tillana is a short and crisp form. It is principally a dance form on account a brisk and attractive music. It is also sung towards the close of a Music concerts. It is usually begins with jathis. The name Tillana is constituted of the rhythmic syllables: ti – lla – Na. The Tillana has its counter part in the deshya type, Tiri Tillana. Its tempo is usually Madhyama Kala. Its music is crisp. The matu consists of jathies including svaras and ordinary words.

Tillana is one of the livelest of musical forms, it is interesting to hear. It came to be composed by classical composers, who lived in the 18<sup>th</sup> century. In the Harikadha Kalashepam also, after a long discourse, the Tillana comes as a wellcome piece.

Tharana is the counter part of Tillana in Hindhusthani music. It is a classical form and it is a dance form. Ramanand Srinivasa Iyengar has to his credit a Tillana in Lakshmisha tala (one of the 108 talas). Some Tillanas have beautiful sangathies. Tillana are sung in quick and medium tempo.

Ex: Tillana in slow tempo

Jam Jam Thari Tha – Vasantha – Adi – Pallavi Sheshaiyyar

- **Section of the composition**

The Gana Krama of Tillana is the same as that of a composition with the divisions: Pallavi, Anupallavi and Charanam.

- **Singing methods**

Tillana has a sections pallavi, anupallavi and charanas. Some times pallavi and charanam can be seen.

- **Theme**

Singing of a Tillana is a good training to the vocalist, since some times jathis in the fourth degree of speed have to be sung with clearness. The practice of Tillana is also giva a good training to the Violinist and Vainikan.

Ex: - Geetha Dunikku Thaka – Dhanasree – Swathi Thirunal - Adi

Thajanu Dimtha – Mohanakalyani – Lalgudi – Adi

Dhim Dhim Thanana – Revathi – Mishra Chapu – Lalgudi Jayaraman

- **Language:** Sanskrit Telugu and Tamil and so on
- **Few compositions are listed below:**

Nadhirutillana	Kalyani	Thripuda	Swathithirunal
Thanomhanana	Paras	Adi	Srinivasa Iyyangar
Dhiranathanadhim	Chenchurutti	Adi	Sheshanna

- **Speciality**

The popularity of this form of composition is due to the fact that it has got the rythematic solfa syllable. Javalies and Tillanas are smaller forms and will not take more than 4 to 6 minutes to perform, Tishram, Chathurashram, Khanda, Mishra nadai Tillanas can be seen. Adi, Rupaka, and Chappu talas are selected for composing common Tillanas.

### 1.8. RAGAMALIKA

The Ragamalika as its name itself denote that it is a garland of ragas. Ragamalikas are the most enjoyable of Musical forms. The change to a new mode at each stage sustains the interest of the listener. The Ragamalikas are the longest compositions. In Indian Music, there are Ragamalikas, which take about 10 minutes to perform. Ragamalikas like 72 mela Ragamalika of Mahavaidhyanadha Iyyer, which take about two hours to perform. It will be of interested to know that the dhatu of the 72 mela Ragamalika took eight days to compose, an achivement almost without a parallel in the history of musical composition.

The choice of the ragas as well as their sequence are based on aesthetic concideration. This highly jwelled musical forms were known as “Raga Kadhambhakam” during the medieval period-Decorative patterns in their highly artistics forms are seeing in both the dhatu (musical settings) and matu (sahitya) of Ragamalika. The concept of Ragamalika has introduced other forms like Varnas, Jathisvara, Dharu and Pallavi. We have the Navaragamalika Varna, Ghana Ragamalika Varna and Dhina Ragamalika Varna. There is also the famous Ragamalika Pallavi in adi thala in the four ragas, Sankarabharana, Todi, Kalyani and Darbar. ‘Sankarabharananai Azhaithodivadi Kalyani Darbaru’ is the Ragamalika pallavi.

There are also Ragamalika Varna (pada and Tana varnas) Ragamalika, Kirthana, Varnas, Gitas, and Svarajathies after the model of the Ragamalika. In Manodharma Sangeetha term Ragamalika signifies the chain of Kalpana Svaras sung in different Ragas. At the end of Ragam, Tanam, Pallavi at the end of a Pallavi also when a musicians sing the Slokas, Padhyas, Viruthams and Stansas in different ragas. He is said to sing a Ragamalika, Brief Alapanas of different Ragas performed towards the end of a concerts are also referred to as Ragamalika.

A series of Tanas performed by a Vainika in the Ghana raga: Natta, Gaula, Arabhi, Varali, Sree raga either of the commencement of a concert and before starting the Pallavi, it will constitute a Ghana raga Tana Ragamalika.

During feast held on religious occasions / marriage, it is usual for a senior musician to sing slokas in different ragas, before the last item in the concert at the conclusion of his music. He will recite a Pundharikam and this will be responded to by all the invitites. This served as the feast just by way of offering to the diety.

The music of the Pallavi, Anupallavi and Charana is followed by an appropriate Chittasvara in the respective ragas. This is again followed by a short complementary svara passage in the pallavi raga. At the end of the composition, there is a string of a full avartha or  $\frac{1}{2}$  avartha svara passages in all the ragas. But in the inverse order this collured solpha passage sung at the end greatly hightness the beauty of the composition. The viloma chittasvara service to complete the cycle in a ragamalika. Longer ragamalika are divided into sections, each section being an independed part.

Ex: - The scales derived from each of the 72 melas by the process of model shift of tonic closely alide ragas like Dharbar and Nayaka, Bhairavi and Manji, Shahana Dvijavandhi, Varali and Vijayasri canot go one after another in a ragamalika. In ragamalikas which contains sahitya, for the Makuda Svara part is called the Makuda Sahitya. In the pallavi, raga serves as a common conclusion for the ideas contain in the charanas and naturally leads to the sahitya of the pallavi.

The minimum number of ragas is some times difined by the them chosen by the composer, for instance in the pakshamalika the number of ragas is 15 and the nakshathra malika the number of ragas is 27.

In a ragamalika the pallavi and the last charana should be auspicious. The opening raga of a ragamalika should be a well known raga. Ragas which can be sung at all times are generally preferred.

A person who wishes to compose a ragamalika may choose the ragas figuring in any of the standard ragamalikas and adopted the same sequence of ragas. Boopala raga is an appropriate raga for the first charana of a ragamalika composition will not be an opening raga for this form. Sri Raga can occur both as an opening raga and concluding raga in ragamalika. Ragamalikas are lovely and enjoyable pieces besides, possessing a high entertainment value, this form possesses a lakshya value as well. The varieties of mudras present in a ragamalika are:-

- Raga mudhra

Ex: - Nithya Kalyani

- Vaggeyakara Mudhra

Ex: - Pannakendra Sayana

- Prabandha Mudhra

The name by which the particular ragamalika is known as

Ex: - Chadhur Disi Ragamalika in Sri Vishnu Nadham

- Raja Mudhra

The name of the patron.

Ex: - Vidhya lingha boopaala in Sri Vishva palam

- **Section of the composition:** Pallavi, Anupallavi, Charanam

- **Singing methods**

Ragamalika has the sections pallavi, anupallavi and multiple charanams; should be sung one after one and end of each section Pallavi should be repeated.

- **Theme**

The sahitya of ragamalika is of devotional character. The sahitya may be on a love theme or in praise of a patron or relate to some aspects of the science of music.

- **Language:** Telugu, Tamil, Sanskrit, Malayalam so on.

- **Few compositions are listed below:**<sup>10</sup>

Chandra Desha Ragamalika	14 ragas	Muthuswami Dikshitar.
Simhasanasthithi	4 ragas	Muthuswami Dikshitar.
Navarathna Ragamalika	9 ragas	Manambhuchavadi Venkatasubbayyar.
Ambaninnu Nevanammithi	9 ragas	Chinnikrishnadasa.
Arabhi Manam in Tamil	16 ragas	Tharangam Padipanchanathayyar.
72 Mela Ragamalika	72 ragas	Mahavaidhyanadha Iyyar.
Manasaveri Tharula	48 ragas	Ramaswami Dikshitar

- **Speciality**

The ragamalika (garland of ragas) is a beautiful form consisting of pallavi anupallavi and many charanas. The charanas are of same length of pallavi and anupallavi may be the same raga as the pallavi or in a different raga. In the former case the length of the pallavi and anupallavi together will be found to be equal to the length of the charana.

Some times the anupallavi is dispensed. All the sections are in different ragas and the raga names (raga mudhra) are connected to the texture of the sahitya without affecting its meaning. Composers of ragamalika have exhibited a certain cleverness in dissecting the raga names for this purpose.

### **Conclusion**

Each category of musical forms are enormous. Within this limited page cannot list out all the musical forms. A separate book has to be written for the same. So a glimpse of musical forms are mentioned in this chapter.

Each form is beautiful and enjoyable one. Listening to music and playing or singing, really a wonderful pleasure. Music is divine.

## Foot Note

1. Vellinezhi Subhramanyam      Carnataka Sangitha Shasthra Pradharshini      Bhaviya Publication, 2008      P.126
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3. Ibid.      Carnataka Sangitha Shasthra Pradharshini      Bhaviya Publication, 2008      Pp. 127, 128, 129, 130
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8. Ibid.      Treasure of Indian Music      Gurukulam Academy Charitable Trust, Nesapakkam, October 2012      Pp. 41
9. Ibid.      Treasure of Indian Music      Gurukulam Academy Charitable Trust, Nesapakkam, October 2012      Pp. 41, 42
10. Vellinezhi Subhramanyam      Carnataka Sangitha Shasthra Pradharshini      Bhaviya Publication, 2008      P.126

**CHAPTER 2**  
**BIOGRAPHY OF KUTTY KUNJU THANKACHI**

**Introduction**

- 2. 1.      Birth**
- 2. 2.      Education**
- 2. 3.      Marriage**
- 2. 4.      Family Members**
- 2. 5.      Kutti Kunju Thankachi's Works**
- 2. 6.      Death**

**Conclusion**

## CHAPTER 2

### BIOGRAPHY OF KUTTY KUNJU THANKACHI

#### KUTTI KUNJU THANKACHI A SHORT LIFE HISTORY

“Omanathinkal Kidavo . . . Nalla –  
Komalathamarapoovo . . .”

This lullaby and the Kummi song “Veera Virada Kumara Vibho” are familiar to most Malayalies. These songs were written by Ravi Varman Thampi. He is also the author of several Kathakali plays including Keechaka Vatham, Uthara Swayamvaram, and Dhaksha Yagam. The well-known composer Kutti Kunju Thankachi is his daughter.

#### **2.1. BIRTH**

Kutti Kunju Thankachi was born in Malayalam era 995(1820 AD). Her star was Anizham.<sup>1</sup> Her mother gave birth to her in the house named “Puliyarathala”. Thankachi’s mother was Kalli Pilla Thankachi. She was the daughter of Sri. Krishnan Tampi of Magayiram Thirunal Ravi Varma Thampuran, brother of Rama Varma Maharaja, who was a nephew of Ravi Varma Thampuran. Thus Thankachi had close relations with the ruling family at Travancore through her mother as well as her father.

Thankachi lived right from a childhood days with her mother at kotta cage Thiruvananthapuram in a house given by her father to her mother. The house name was Kizhakkemadam. Due to that Thankachi was known as Kizhakkemadam Kutti Kunju Thankachi. Actually her real name was Lakshmi Pillai. Kutti Kunju was her nick name. Kerala knew her under that nick name.

#### **2.2. EDUCATION**

Thankachi started her education at the age of seven. As per the yeazhuthiniruthu system in vogue, in those days within a couple of years, she learnt Tamil and Malayalam. She was well up in Mathematics also. Her hand writing was picturesque. Many papers with her hand writing is still preserved in kizhakkemadam.

Thankachi entered into the traditional within the thalikettu kalyanam (a type of symbolic marriage ceremony) Malayalam era 1004.<sup>2</sup> Her education began after this

ceremony from that day onwards. She started learning not only Kavya Nataka etc., but also Music. By the time of teenage, she was well up in Kavya Nataka Ranga etc. and by the daily reading of Puranas, attained knowledge of the same. Also acquired an erudition in music through her natural flair for the same and through relentless practice, she became a depth in tharaka and vyakarana. Soon she became a scholar par-excellence. Her real teacher was her own father. However, her first teacher was “Arippattu Kochupilla Variyar”, who administered what is called the “Pallivayana” to scions of royal families. Her tenure of education from the age of 7 to 32. An unexpected eye disease put an end to her studies at the age of 32.

### **2.3. MARRIAGE**

Thankachi’s first marriage was in Malayalam era 1009 at the age of 14. Her husband was Kunjan Tampan of Cherthala Varanattu Naduvil palace, who was a nephew of Sasthri Thampan, the father of Irayimman Thampi and a courtier of Swathi Thirunal Maharaja, who passed away in 1022. The ceremony of marriage, ie, the presentation of silk cloth and bangles to the bride took place in front of Maharaja. That marriage substance per-17 years. Kunjan Thampan died in the Malayalam era 1026. In Malayalam era 1036 Kunjunni Thampan was a courtier of the Maharaja married Thankachi. Kunjunni Thampan passed away in the Malayalam era 1046. Thus the married life of Thankachi was terminated at the age of 51. She lived for another 33 years as a widow.

### **2.4. FAMILY MEMBERS**

Thankachi had 3 brothers and 3 sisters. The elder sister died after advanced age without children. Another sister died early, another elder sister Rugmini Pillai Thankachi has children and thus Kutti Kunju Thankachi had a family branch. The descendants of the branch live in Thiruvananthapuram even now.

Thankachi gave birth 8 children, two of them died in their infancy. The other children consist of 3 daughters and 3 sons. Thankachi’s daughter ‘Parvathi Pillai Thankachi’ has 6 children. Second daughter Karthyayani Pillai Thankachi has 5 children. Their descendants now constitute a big family. Among the sons of Thankachi Ummuni Thampi attained good scholarship. He wrote poetry. Second son Thanuvan Thampi was a clerk in high court. The third son Pathmanabhan Thampi was a well-known painter.

## **2.5. KUTTI KUNJU THANKACHI'S WORKS**

Poetical sensitivity was with Thankachi, right from birth onwards, probably that was inheritable from her father's act. Good education and training polished that kept the points.

Fifth chapter is devoted to her works and in the appendix few compositions are given as modules.

The next third and fourth chapters are focussing her kritis for analytical study.

## **2.6. DEATH**

Kutti Kunju Thankachi passed away on a Dhwadeshi day in Malayalam era 1079 on the 1<sup>st</sup> day of the month of kumbham (1904 AD)<sub>3</sub>.

### **Conclusion**

Kutti Kunju Thankachi's contributions towards Music is remarkable. Her works are both in Carnatic and Folk. Moreover she engraved her foot path in play also. Even though Thankachi had ailment of the eyes, she continued to recite her poetry and made others to write for the last two years of her life. Though her body is not in this world, her works are still ringing in the ears of all the Music lovers.

## Food Notes

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## CHAPTER 3

### AN ANALYTICAL STUDY ON THE DHATU ASPECTS OF KUTTI KUNJU THANKACHI'S KRITIS

#### Introduction

#### 3.1. Notation Description

##### 3.1.1. Kutti Kunju Thankachi's Five Kritis – Notations

3.1.1.1. Samaja Hara Hare

3.1.1.2. Pahinikhilajanani

3.1.1.3. Pahimohanakrithe

3.1.1.4. Anandharupa hare

3.1.1.5. Ragamalika

#### 3.2. Application of Dhatu Aspects in Kutti Kunju Thankachi's Kritis

##### 3.2.1. General indications in the Notations of Kutti Kunju Thankachi's Kritis

##### 3.2.2. Svaras taken or note varieties

##### 3.2.2.1. Raga catagorise

3.2.2.1.1. Janaka system

3.2.2.1.2. Janaka ragas

3.2.2.1.3. Janya ragas

3.2.2.1.4. Janya ragas are classified into three varieties

according to the following forms

#### 3.3. Rare Ragas

#### 3.4. Trayodasa Lakshanas

##### 3.4.1. Application of Trayodasa Lakshana in the following songs (2 Nos.)

3.4.1.1. Samaja Hara Hare in Kalyani raga

##### 3.4.2. The application of Trayodasa Lakshanas in the Natta kriti

3.4.2.1. Pahinikhila Janani Santatham in Natta ragam

#### 3.5. Gamakas

##### 3.5.1. Application of Dasavita Gamakas in Ragamalika

Kamboji, Nelambari, Madhyamavathi, Boopalam

#### 3.6. Raga Rasas

#### 3.7. Tala

#### Conclusion

## CHAPTER 3

### AN ANALYTICAL STUDY ON THE DHATU ASPECTS OF KUTTI KUNJU THANKACHI'S KRITIS

#### Introduction

The jeeva and back bone of music is svara only. Without svara, there is no music at all. The technical term for svara is dhatu. So the intricacies and subtle gamakas are the ornaments of dhatu. This chapter is going to enlighten, what are all the beauties in dhatu aspect. They are:

- The Notations of Kutti Kunju Thankachi Kritis (five)
- Applications of Dhatu aspects in Kritis

#### 3.1. NOTATION

Notations or Musicography is the source to read and sing the song in a proper manner. While seeing the Notation, one can easily able to sing the song. There are plenty of symbols in Notation. They help us to indicate the singing method. The symbols are:

- 1) a) Raga name                      b) svaras taken                      c) Wheather mela or janya
- 2) a) Tala name                      b) Tala indication
- 3) Composer name
- 4) Gamakas and so on

From a Notation, above mentioned points are visibly picturised. So while seeing the Notation, one can easily come to know, wheather it is a mela or janya, the notes (svaras) taken, tala indication etc. So to analyse the dhatu in a song the Notation is must. Four kritis<sub>1</sub> and one Ragamalika<sub>2</sub> Notation are as follows:

#### 3.1.1. Kutti Kunju Thankachi's Five Kritis – Notations

##### 3.1.1.1. Samaja Hara Hare

MECHAKALYANI                      Arohana     - s r<sub>2</sub> g<sub>3</sub> m<sub>2</sub> p d<sub>2</sub> n<sub>3</sub> s

ADI (2 KALA)                      Avarohana - s n<sub>3</sub> d<sub>2</sub> p m<sub>2</sub> g<sub>3</sub> r<sub>2</sub> s

65<sup>th</sup> MELAKARTHA RAGA

## Pallavi

||;;; g , ; d , p ; , p m g , g ; , g r g r s ; , | ; ; ; n , ; r , r ; , | g ; ; ; ; ; g , r , ||  
 . . . sa . . ma . ja . . ha . . . ra . . . ha . re . . . . . ta . . va . ka . . pa . . . . . da . . .

|| n , r ; , , g , ; d , p ; , p m g , g ; , g r g r s ; , | ; ; ; n , ; r , r ; , | g ; ; ; ; ; g , r , ||  
 . . . . . sa . . ma . ja . . ha . . . ra . . . ha . re . . . . . ta . . va . ka . . pa . . . . . da . . .

|| n , r , s ; , ; d , p ; , p , d p m g g r , p m r , s ; | ; ; ; g r s n r , r ; , | g ; ; ; ; ; g , r , ||  
 . . . . . sa . . ma . ja . . ha . . . ra . . . ha . re . . . . . ta . . va . . ka . . . . . pa . da .

|| n , r , s ; , ; d , p ; , p , d p m g g r , p m r , s ; | ; ; ; g r s n r , r ; , | g , d , p ; , p , m , g , g , ||  
 . . . sa . . ma . ja . . ha . . . ra . ha . re . . . . . ta . . va . ka . . pa . . da . sa . . ra . . .

|| m , r , g ; m ; p , d ; , s n r s s n n d p m p d n ; , | s ; ; ; ; ; n , s , | , d n d p p ; p , m , g , g , ||  
 . . . Si . Ja . mu . kha . . ma . . nu . . . . . ka . la . . ye . . . . . ka . ma . . la . na . . . . . bha . . .

|| m , r , g m d n r , s n d p p , p , d p m g , g ; , r , p m r , s , | ; ; ; g r s n r , r ; , |  
 . . . . . sa . . . . . ma . ja . . ha . . . ra . . . ha . re . . . . . ta . . va . ka . .  
 | g , d , p ; , p , m , g , g , ||  
 pa . . da . sa . . ra . . .

|| m , r , g ; m ; p , d ; , s n r s s n n d p m p d n ; , | s ; ; ; ; ; s r g r s | n n s r s n d d n s n d p n d ||  
 . . . . . Si . Ja . mu . kha . . ma . . nu . . . . . ka . la . . ye . . . . . ka . ma . . la . . . . . na . . . . . bha .

|| m , r , g ; m ; p , d ; , m , d , n , r s s n n d p m p d , g r , | r s s ; ; ; ; ; s r g r | s n n s r s n d d n s n d p n d ||  
 . . . . . si . ja . mu . kha . . ma . . nu . . . . . . . . . . ka . la . . ye . . . . . ka . ma . . la . . . . . na . . . . . bha .

(Samajahara hare)

## Anupallavi

|| ; ; ; g , m , p , p ; ; ; p d , s n d n , d p p , |  
 . . . ka . ma . la . yam . . . . . ka . ma . . nee . yam . . .

| ; ; ; p d n , s , s ; , | s n r s s n n d p ; , p m ||  
 . . . a . va . ni . yum . . ta . . . lo . . . du . . nna .

|| g , m , r , g , s n d ; p ; d p m g g , r , ; p m r , s , |  
 . . . . . ka . ma . la . ko . ma . . . . . lam . . ta . va . . .

| ; ; ; g , m , p ; , p , | p m p d , p , ; ; ; ; ; ||  
 . . . cha . ra . na . . yu . ga . lam . . . . .

**Madhyamakala Sahithyam**

|| n , d m g r s , r , s , g , r , m , g , d , p , d , n , s , s , |  
**Sha .ma la ni va ha .sha .ti .va .ra . thu.va. nu.me. va.Su.dha.ra.**  
| s n d , n r n r g , p m g r s n | d , n , s ; , r , n , n d d p ||  
**Ka .ma. lako. ma lam. ni .thyam . . . ka.la .ye. . kal .ya. Nam. . .**  
|| p m g g m r  
**De . . . vi .**

(Samajahara hare)

**Charanam**

|| g ; ; , g , g ; , g , d , p m g , g ; ; , g , m , r , |  
**A . . .sa .ya .ka . . .run . . .yam . . .pun . . .du .**  
| r , g , r , g , m , p , g , d , | p ; ; , m , g , r , n , r , ||  
**Pa . . . . . la . . . . . ta . . . ra . . . pa.hi . . . mam . . .**

|| g , s ; ; , n , d p p ; ; , m , p m g , g ; ; , r , s ; ; , s , |  
**Ke . . .sa.ma. . .su.tee . r.tho . . .ra .di.**  
| s r s n d , n , r ; ; , p m | r g r s ; ; ; ; ; ||  
**Ke . . . . .sa.va . . .vi . bho . . . . .**

**Madhyamakala Sahithyam**

|| s ; ; , n m d n p ; ; , p , p , m , p n d p , d n s ; ; , s , |  
**Ke . . sa ma da na nin. .kri.pa .le .sa mi lla to .ra va lam. .bam .**  
| n ; r ; g , m g r s ; n , | s ; ; , g r n ; ; n r s n d , p p m ||  
**i . sa.ma .te . lle ni . kku . ra . . me .sa . . bhuva ne . . . sa pa .**  
|| g g m r  
**. . . hi**

(Samajahara hare)



## Charanam

|| p , p , , , p , n , p , p , s n | p , m , g , m , r , s , s , r , ||  
**Dha . ra . . . dha . ra . ni . Ma . . . nju . la . chi . ku . re . . . sun . . .**

|| s , n , g , , g , , m , s n p m | g , m , r , s , g , g , m , , , ||  
**Da . ra . ka . . po . . la . dha . ra . . vi . chi . te . . . Mu . Ku . re . . .**

|| p , p , , , p , n , p , p , n srsn | p , m , g , m , r , s , s , r , ||  
**Dha . ra . . . dha . ra . ni . Ma . . . . . nju . la . chi . ku . re . . . sun . . .**

|| s , n , g , , g , , m , s n p m | g , m , r , s , g , g , m , , , ||  
**Da . ra . ka . . po . . la . dha . ra . . vi . chi . te . . . Mu . Ku . re . . .**

## Madhyamakala Sahithyam

|| s n p r s n p m r s s r r s , s |  
**Ksi . ra tha da . ka tha de . ni va sa te . sri**  
| r r s p m r s , n p , m g m p n ||  
**gau . ri bha ga va ti . su ma . nta ha si the .**

### 3.1.1.3. Pahimohanakrithe

KHAMAS

Arohana: s m<sub>1</sub> g<sub>3</sub> m<sub>1</sub> p d<sub>2</sub> n<sub>2</sub> s

Rupakam

Avarohana: s n<sub>2</sub> d<sub>2</sub> p m<sub>1</sub> g<sub>3</sub> r<sub>1</sub> s

#### Pallavi

||s,,, s, s s n d d m || ||p,,, d, d p, m g, ||

**Pa...hi.mo...ha...na...kri.the...pa ri.**

||m,n,d,d,p,d,n || ||s,,,,,g m, p d,||

**Pa...hi.ma...dha...va....mu ra.ha ra.**

||m g g r s n p d r s d m || ||p,s,n d p, m g, ||

**Pa...hi.mo...ha...na...kri.the...pa ri.**

||m,n,d,d,p,d,|| ||n r s s, n g m, p d, ||

**Pa...hi.ma...dha...va....mu ra.ha ra.**

#### Anupallavi

||m,g,m,d p d,n, || ||s,,,,s,s,,s s, ||

**De...hi.man.ga...lam....sa.da..va su.**

||s,,,s,p d r s s n || p d,,,m d r s d p ||

**De...va.nan...dha.na.....**

||m,g,m,d p d,n, || ||s,,,,s m g r s s, ||

**De...hi.man.ga...lam....sa da..va su.**

||s,,,s,p d r s s n || p d,,,,,,||

**De...va.nan...dha...na.....**

||g,,,g,g r m, g, || ||s,,,s,s,,,s, ||

**De...va.ki...ki...sho...ra.de...va.**

||p,,,d,p d r s s n || n p d,,,g m p d ||

**De...va.ma...vi.bo...mu ra ha ra**

#### Charanam

||p,,,p,p,n d d p || ||p,,,m,p,g,m, ||

**Pa...va.na.kir...the...mu.ra.sha.ra.**

||m,n,d,p,d,n, || ||d,,,,,,||

**ba...su.ra.mur...the.....**

||g,,,g,g r m, g, || ||s,,,s,n r s n s, ||

**Pa...li.the...ba.ra...ja.su.Ja.na.**

||p,,,d,p d r s n d || ||d,p,d,g m, p d, ||

**Pa...la.nai...ka.va.ra.kri.pa...ka ra.**

### 3.1.1.4. Anandharupa Hare

PANTUVARAL  
Chapu

Arohana – s r<sub>1</sub> g<sub>3</sub> m<sub>2</sub> p d<sub>1</sub> n<sub>3</sub> s  
Avarohana – s n<sub>3</sub> d<sub>1</sub> p m<sub>2</sub> g<sub>3</sub> r<sub>1</sub> s

#### Pallavi

|| , , , , s , n , d , p , , , || p g m p m r g , m , p , d , || d p p , , , , , , p , , , ||  
**A .nan . . . dha . . . ru . . . . . pa . . . . . ha . re . . . . . kri . . .**

|| d , n ,  
**Shna . . .**

|| , , , , s , n , d , p , , , || g s n d p m g r g m p , n d || d p p , , , g , r , g , , , ||  
**A .nan . . . dha . . . ru . . . . . pa . . . ha . re . . . . . ma . . . ma . . .**

|| , , , , g d p m g , g , r , , || s , , , , , s , r g r s , , ||  
**De . hi . . . kal . . . ya . . . . . nam .**

|| , , , , s r g , m , p , m , || d , , , d n s n d p m r || g m p d  
**Dha . Yam . . . bu . ni . dhe . . . ba . . . ga . . . van . . .**

#### Anupallavi

|| , , , , m p d , , , , , d n || s , , , , , s n g r s , , , ||  
**U . nam . . . . . vi . na . . . . . ba . . . ktha . . .**

|| , , , , r , s , , , s , , , || s n r s n d d n s n d n r s || n d p m s  
**lo . kar . . . ku . . . lla . . san . . dha . . . pam . . . . .**

|| , , , , s r g , , , g , , , || g r g p m g d s r g r s s , ||  
**lo . kar . . . ku . . . lla . . san . . dha . . . pam . . .**

|| , , , , r , s , , , s , , , || s n r s n d d , n , s , , , ||  
**Ha . ni . . . che . . . tha . . bi . . stta . . . gal . . .**

|| s , r , n , d , n , p , d , || s r s r s n d n s n d p m g || m p d n  
**a . ru . li . ma . la . yin . kizh . a . dhi . va . si . . . kum . . . pa . ra .**

Charanam

||,,,,g d p m r, g ,m,|| p ,,,,, p ,d n d p p,||  
**Ni .la . . . mam . . . kun . . . . dha . . . . la .**

||,,,, d n s n d, p ,,,||p,d p p, , , g ,r, g , , ,||  
 . . . . **sho . ba . . . yum . . . . . kri . . . pa . . .**

||,,,, g d p m g, g ,r,||s , , , , s ,r g r s , s ,||  
 . . . . **ko . lu . . . ma . . . pa . . . . . ga .**

||,,,, s ,r g m ,p ,n d || d p p , , , , , , , , ,||  
 . . . . **vi . . la . . . sa . vum . . . . .**

||,,,, n d p , , , p , , , P , , ,|| d n s , , , s n g r r s s , ,||  
 . . . . **che . le . . . zhum . . . sri . . . . . che . le . . . zhum .**

|| d n s n d , p , , , || p , d p p , , , g , r , g , , , ||  
**Ma . la . . . ya . . . um . . . . . va . . . ra . . .**

||,,,, g s n , d , p , , , || g r g m p m g , r g s , , , ||  
 . . . . **Dha . pa . . . ya . . . dya . . . . . gi . . . tha . . .**

||,,,, s r g m p m g r g r || s , , , , , , , , , , , , ||  
 . . . . **ma . yi . . . . . dum . . . . .**

||,,,, n d p , , , , , d n || s , , , , , s n g r s , , , ||  
 . . . . **na . lu . . . . . tri . kai . . . . . ka . . . lum . . .**

||,,,, r , s , , , s , , , || s n r s n d d n s n d n r s || n d p m  
 . . . . **pi . tha . . . mam . . . va . . sa . . na . . . vum . . . . .**

||,,,, s r g , , , g , , , || g r g m m g g r g r s , , , ||  
 . . . . **pi . tha . . . mam . . . va . . sa . na . . . . vum . . .**

||,,,, r , s , , , s , , , || s n r s n d d , n , s , , , ||  
 . . . . **ni . la . . . ba . . . thi . . ru . . mai . . . tri . . .**

|| s , r , n , d , n , p , d , || s r s r s n d n s n d p m g || m p d n  
**Ka . zha . li . nay . yu . ma . ka . tha . li . ril . vi . la . gum . . . Nna . . .**

### 3.1.1.5. Ragamalika

Adi Talam

Arohana – s r<sub>2</sub> g<sub>3</sub> m<sub>1</sub> p d<sub>2</sub> s

Pallavi

Avarohana – s n<sub>2</sub> d<sub>2</sub> p m<sub>1</sub> g<sub>3</sub> r<sub>2</sub> s

Kambhoji

Gr ||  
Ka .

|| s s , n sp, d , |s ; d | r r r d ||  
Ma ko .ma la . . ka . ra.che ttu me . tha

|| s r m g ; m | g mgrmg | s ; gr ||  
Ma sam vi na .po ka po . . ka . ni . ka .

|| s s ; rg , mg s , g rsn p, d , |s ; d | r r r d ||  
Ma ko . . . . . ma .la . . . . .ka . ra . che ttu me tha .

|| s s r g m r m g, ; m | g mgrmg | rss, ; gr ||  
Ma sam . . . vi . na . . po ka po . . ka . ni . . . . [ka . / ma ]

Anupallavi

r p ||  
ya .

|| m g g , g g ; g ; gm | r s , r | g ; d ||  
Mam . I . nnu ran . da . ya . thi . . lla yo . ya

|| r , r , d s , s r | r p , gm , rg | s ; rp ||  
Mi . ni . va thil . thu ra kku . . nni . . lla . njan . ya .

|| m g g , g g ; g ; gm | rgmgs , r | g ; d ||  
Mam . I . nnu ran . da . ya . thi . . . . lla yo . ya

|| r , r , d s , s r | r p ; gm ; rg ; | rss, ; gr ||  
Mi . ni va thil . thu ra kku . . nni . . lla . . njan . . . . [ka . / ma]

**Charanam – 1**

**Nilambari**

Arohana – s r<sub>2</sub> g<sub>3</sub> m<sub>1</sub> p n<sub>3</sub> s

Avarohana – s n<sub>3</sub> p d<sub>2</sub> n<sub>2</sub> p<sub>3</sub> m<sub>1</sub> g<sub>3</sub> r<sub>2</sub> m<sub>1</sub> g<sub>3</sub> s

|| s s , s — s ; s ; — s | d n s r s n p ; d | p m m , - m p ||  
**Da pu . ma . nam . tho . rum a . . . tnja — sa . . . . . ma -**

|| d ; n s , - s r - s p , n p , m | g r r , n p | p ; g m , d n ||  
**Di . ma dhu . ra . sam . . the . . ndi ye . . . gu — me . . . . ka .**

|| s s , s - d n s ; n | d n s , r s - s ; n p , d , | p m m , g m ||  
**Da pu . ma nam . tho . rum a . . . . . tnja . sa . . . . . ma .**

|| p d , - n s , - s r - s p , n p , p m | g r r , d p p ; g m , s ||  
**Di . . ma dhu . ra . sam . . the . . ndi . ye . . . gu — me . . . . u**

|| s ; s ; s s r m g , s | d n s n p , p d | p m m , s ||  
**du . po . nni . dum . va . . ndi na . . . . . rthi . pai . . . u**

|| s ; s ; s s r m g , s | d n s , r s s n p d | p m m , g ||  
**Du . po . nni dum . va . . ndi na . . . . . rthi . pai . . . ko**

|| m p , d , d n s r s n p , p | p m , m g r - r p | m ; g m ||  
**Du thi . kku . mo . . thal . . . . . thi ra . . . . . nni da . ko .**

|| p d , d , d n s r s n p , p m | p n d , d n p , m d p , | p m m , r ||  
**Du thi . . . kku mo . . thal . . . thi . ra . . . . . nni . . . da . . .**  
[ka / ma]

**Charanam – 2**

**Madhyamavathi**

Arohana – s r<sub>2</sub> m<sub>1</sub> p n<sub>2</sub> s

Avarohana – s n<sub>2</sub> p m<sub>1</sub> r<sub>2</sub> s

r ||

**ka**

|| s s , s - s ; s ; s r | r s n p ; n | s ; r m ||  
**Nja bha . na nal . va . nna . sa . . . . ga dam . ka .**

|| r , s ; s s r m r s s r | r s n p ; n | s ; s r ||  
**Nja . bha . na nal . . va . nna . sa . . . . ga dam . ka .**

|| p m r , s s r m r s s r | r s n p ; n | s ; p n ||  
**Nja . bha . na nal . . va . nna . sa . . . . ga dam . ka .**

|| s , n - p , m r r s r p m | r , s r | ; , r ||  
dha . . yo . di nnu a . dha . ral . . . . . che

|| r , r p , m , p ; n m ; p | p s , n | s ; r s ||  
nnu . o zhi . kka . mal . a ki . lam i . . mo zhi . che .

|| r p m r - r p , m , p , s n m , p , p r m r s p ; |  
Nnu . . . o zhi . kka . mal . . . . . a . ki . . . . lam .

| p r s , n s n | s ; s r ||  
i . . . . mo . zhi . kko .

|| p m , r s s , r s n p , p m | r s n p ; p n | s ; r | s  
Nni . . nu va thil . . njan . . . . . thu . ra . . . . . nni . da . [ka/ma]

### Charanam 3

Boopalam

Arohana - s r<sub>1</sub> g<sub>2</sub> p d<sub>1</sub> s

Avarohana - s d<sub>1</sub> p g<sub>2</sub> r<sub>1</sub> s

r ||

ka

|| g ; p ; d p ; p ; p | g p , p ; d | g p d p g r g r ||  
mam . ye . nil e . ngu . lla ta . . . . . tra the . . . . . pre .

|| g ; p ; d d , r s d , d | d p g p d p d | g p d p g r - s r ||  
mam . ye . nil e . . ngu . . lla ta . . . . . tra the . . . . . ka .

|| g ; g ; p d ; d ; d p ; | g , r g | p ; p d ||  
mam . ye . nil . e . . ngu . lla van . . vru dha . cho .

|| p g g p ; d s ; s s , r | s ; s ; s | d s r s d p g ||  
na . . va . kki nal . a ru . tho ra . . . . . pri yam . . . . . thu

|| p ; p d s d ; p ; g | g ; g ; p | g p d p g r p ||  
ra . nni dam va thil . njan . thu ra . . . . . nni dam . . . . . thu

|| g ; p d , r s d , d p , g | g ; g ; g p | d p ||  
ra . nni dam . va thil . . njan . . . . . thu ra . . . . . nni . dam .

### 3.2. APPLICATION OF DHATU ASPECTS IN KUTTI KUNJU THANKACHI'S KRITIS

#### 3.2.1. General indications in the notations of Kutti Kunju Thankachi's Kritis

S No	Starting of the song	Raga name	Mela	Janya	Tala Name	Composer Name
1	Samaja hare hare	Mechakalyani	65 <sup>th</sup>	-	Adi	Kutti Kunju Thankachi
2	Pahinikhilajanani	Natta	-	36 <sup>th</sup>	Adi	Kutti Kunju Thankachi
3	Pahimohanakrithe	Khamas	-	28 <sup>th</sup>	Ru	Kutti Kunju Thankachi
4	Anandharupa hare	Pantuvarali	51 <sup>th</sup>	-	Chapu	Kutti Kunju Thankachi
5	Maa komalakara	Kambhoji Nilambari Madhyamavathi Boopalam	-	28 <sup>th</sup> 23 <sup>th</sup> 22 <sup>th</sup> 15 <sup>th</sup>	Adi	Kutti Kunju Thankachi

#### 3.2 .2. Svaras Taken or Note Varieties

As already mentioned, svaras are the back born of music. The basic notes are saptha svaras. They are S – Shadja, R – Rishabha, G – Gandhara, M – Madhyama, P – Panchama, D - Dhaivata, N – Nishada. Except Shadja, Panchama all the other svaras (r g m d n) are having varieties. They are: <sub>3</sub>

- |                           |                |
|---------------------------|----------------|
| 1. Shadjam                | S              |
| 2. Suddha Rishabham       | R <sub>1</sub> |
| 3. Chatussruti Rishabham  | R <sub>2</sub> |
| 4. Sadharana Gandharam    | G <sub>1</sub> |
| 5. Anthara Gandharam      | G <sub>2</sub> |
| 6. Suddha Madhyamam       | M <sub>1</sub> |
| 7. Prathi Madhyamam       | M <sub>2</sub> |
| 8. Panchamam              | P              |
| 9. Suddha Dhaivatham      | D <sub>1</sub> |
| 10. Chadhusriti Dhaivatam | D <sub>2</sub> |
| 11. Kaisiki Nishadam      | N <sub>1</sub> |
| 12. Kakali Nishadam       | N <sub>2</sub> |

So five svaras (r g m d n) and note varieties and shadja panchama came together 12 svaras. These svaras expanded from 12 to 16. The 16 svaras are <sub>4</sub>

1. Shadjam	S
2. Suddha Rishabham	R <sub>1</sub>
3. Chatussruti Rishabham	R <sub>2</sub>
4. Shatsruthi Rishabham	R <sub>3</sub>
5. Suddha Gandharam	G <sub>1</sub>
6. Sadharana Gandharam	G <sub>2</sub>
7. Anthara Gandharam	G <sub>3</sub>
8. Suddha Madhyamam	M <sub>1</sub>
9. Prathi Madhyamam	M <sub>2</sub>
10. Panchamam	P
11. Sudha Dhaivatham	D <sub>1</sub>
12. Chatussruti Dhaivatam	D <sub>2</sub>
13. Shatsruti Dhaivatam	D <sub>3</sub>
14. Suddha Nishadam	N <sub>1</sub>
15. Kaisiki Nishadam	N <sub>2</sub>
16. Kakali Nishadam	N <sub>3</sub>

It is evident that from five kritis, the total number of ragas are eight. From the following table, it can be seen the note varieties.

The following table will enrich the **analytical aspects of dhatu note varieties**.

Raga Name	Arohana	Avarohana
Mechakalyani	§ r <sub>2</sub> g <sub>3</sub> m <sub>2</sub> p d <sub>2</sub> n <sub>3</sub> §	§ n <sub>3</sub> d <sub>2</sub> p m <sub>2</sub> g <sub>3</sub> r <sub>2</sub> §
Natta	§ r <sub>3</sub> g <sub>3</sub> m <sub>1</sub> p d <sub>3</sub> n <sub>3</sub> §	§ n <sub>3</sub> p m <sub>1</sub> r <sub>3</sub> §
Khamas	§ m <sub>1</sub> g <sub>3</sub> m <sub>1</sub> p d <sub>2</sub> n <sub>2</sub> §	§ n <sub>2</sub> d <sub>2</sub> p m <sub>1</sub> g <sub>3</sub> r <sub>2</sub> §
Pantuvarali	§ r <sub>1</sub> g <sub>3</sub> m <sub>2</sub> p d <sub>1</sub> n <sub>3</sub> §	§ n <sub>3</sub> d <sub>1</sub> p m <sub>2</sub> g <sub>3</sub> r <sub>1</sub> §
Kambhoji	§ r <sub>2</sub> g <sub>3</sub> m <sub>1</sub> p d <sub>2</sub> §	§ n <sub>2</sub> d <sub>2</sub> p m <sub>1</sub> g <sub>3</sub> r <sub>2</sub> §
Nilambari	§ g <sub>3</sub> m <sub>1</sub> p n <sub>3</sub> §	§ n <sub>3</sub> p d <sub>2</sub> n <sub>2</sub> p m <sub>1</sub> g <sub>3</sub> r <sub>2</sub> m <sub>1</sub> g <sub>3</sub> §
Madhyamavathi	§ r <sub>2</sub> m <sub>1</sub> p n <sub>2</sub> §	§ n <sub>2</sub> p m <sub>1</sub> r <sub>2</sub> §
Boopalam	§ r <sub>1</sub> g <sub>2</sub> p d <sub>1</sub> §	§ d <sub>1</sub> p g <sub>2</sub> r <sub>1</sub> §

### 3.2.2.1. Raga Catagorise

The concept of raga is an ancient one; it is realised through absolute music. It was Matanga of the 5<sup>th</sup> century who first used the term raga in his work Brihaddesi:

यो असौ धवनिविशेषस्तू स्वरवर्ण विभूषिताः

रंजकोजनचित्तानाम सा च राग उच्यते

Yo asau dhvanivisheshastu svara-varna-vibhushitah

Ranja ko janachitthanam saa cha raga ucchyate

The translation is follows:

That which is distinct in tone, that which is adorned with svaras and varnas, (varna is a technical term for the mode of singing; varna literally means colour, caste, a letter, character, sound) that which is pleasing to the minds of people, is accepted as raga.

A raga consists of a series of svara which bear definite relationship to the adhara shadja and also to each other.

Mela system or the organization of principal or parent scales marks the beginning of a scientific analysis of raga. In the 17<sup>th</sup> century, Venkatamakhi, son of Govinda Dikshita formulated the scheme of 72 melas on a scientific basis. He brought in the classification of ragas under **janaka - janya** system which has been unchallenged till to-day.

#### 3.2.2.1.1. Janaka System

**The 72 melakartha scheme** are given below in the table format:<sup>5</sup>

Chakra	Purvan Mela			Uttara Mela					
	Svaras		Name	Name	Svaras		Chakra		
	Purva anga	Uthara anga			Purva anga	Uthara anga			
I.	R <sub>1</sub> -G <sub>1</sub>	D <sub>1</sub> -N <sub>1</sub>	1	Kanakangi	salagam	37	R <sub>1</sub> -G <sub>1</sub>	D <sub>1</sub> -N <sub>1</sub>	VII
		D <sub>1</sub> -N <sub>1</sub>	2	Ratnangi	Jalarnavam	38		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	3	Ganamurthi	Jalavarali	39		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	4	Vanaspati	Navanitham	40		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	5	Manavati	Pavani	41		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	6	Tanarupi	Raghupriya	42	R <sub>1</sub> -G <sub>1</sub>	D <sub>1</sub> -N <sub>1</sub>	
II.	R <sub>1</sub> -G <sub>1</sub>	D <sub>1</sub> -N <sub>1</sub>	7	Senapati	Gavambhodhi	43		D <sub>1</sub> -N <sub>1</sub>	VIII
		D <sub>1</sub> -N <sub>1</sub>	8	Hanumatodi	Bhavapriya	44		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	9	Denuka	Subhapantuvarali	45		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	10	Natakapriya	Shadvidhamargini	46		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	11	Kokilapriya	Suvarnangi	48		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	12	Rupavati	Divyamani	49		D <sub>1</sub> -N <sub>1</sub>	
III.	R <sub>1</sub> -G <sub>1</sub>	D <sub>1</sub> -N <sub>1</sub>	13	Gayakapriya	Dhavalambari	50	R <sub>1</sub> -G <sub>1</sub>	D <sub>1</sub> -N <sub>1</sub>	IX
		D <sub>1</sub> -N <sub>1</sub>	14	Vakulabharanam	Namanarayani	51		D <sub>1</sub> -N <sub>1</sub>	

		D <sub>1</sub> -N <sub>1</sub>	15	Mayamalavagaula	Kamavardhani	52		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	16	Chakravakam	Ramapriya	53		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	17	Suryakantam	gamanasrama	54		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	18	Hatakambari	Visvambhari	55		D <sub>1</sub> -N <sub>1</sub>	
IV.	R <sub>1</sub> -G <sub>1</sub>	D <sub>1</sub> -N <sub>1</sub>	19	Jhankaradhvani	Syamalangi	56	R <sub>1</sub> -G <sub>1</sub>	D <sub>1</sub> -N <sub>1</sub>	X
		D <sub>1</sub> -N <sub>1</sub>	20	Natabhairavi	Shanmukhapriya	57		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	21	Kiravani	Simhendra maddhyamam	58		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	22	Kharaharapriya	Hemavathi	59		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	23	Gaurimanohari	Dharmavati	60		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	24	Varunapriya	Nitimati	61		D <sub>1</sub> -N <sub>1</sub>	
V.	R <sub>1</sub> -G <sub>1</sub>	D <sub>1</sub> -N <sub>1</sub>	25	Mararanjani	Kantamani	62	R <sub>1</sub> -G <sub>1</sub>	D <sub>1</sub> -N <sub>1</sub>	XI
		D <sub>1</sub> -N <sub>1</sub>	26	Charukesi	Rishabhapriya	63		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	27	Sarasangi	Lathangi	64		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	28	Harikambhoji	Vachaspati	65		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	29	Dhira shankarabharanam	Mechakalyani	66		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	30	Naganandhini	Chitrambari	67		D <sub>1</sub> -N <sub>1</sub>	
VI.	R <sub>1</sub> -G <sub>1</sub>	D <sub>1</sub> -N <sub>1</sub>	31	Yagapriya	Sucharitra	68	R <sub>1</sub> -G <sub>1</sub>	D <sub>1</sub> -N <sub>1</sub>	XII
		D <sub>1</sub> -N <sub>1</sub>	32	Ragavardhani	Jotisvarupini	69		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	33	Gangeyabhushani	Dhatuvardhani	70		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	34	Vagadhiswari	Nasikabhushani	71		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	35	Sulini	Kosalam	72		D <sub>1</sub> -N <sub>1</sub>	
		D <sub>1</sub> -N <sub>1</sub>	36	Chalanata	Rasikapriya				

### 3.2.2.1.2. Janaka Ragas

Janaka ragas are parent ragas from which other ragas may be generated. Janaka ragas are sampurna ragas. They contain all seven svaras of the octave in both ascending and descending scale. The ascending and the descending scales must have the same notes.

Janaka means parent and janya means that which is born. A janaka raga is a fundamental or primary or root for raga. There are two janaka ragas of Kutti Kunju Thankachi in the kritis. They are Kalyani and pantuvarali (Kamavardhini), which are dwelt with in this chapter.

A janaka raga comprises all the sapta svaras; hence it is called sampurna raga, sampurna means full or complete.

### 3.2.2.1.3. Janya Raga

A janya ragas is born or derived from a melakarta raga. Every janya raga has its parent scale (janaka raga). These seventy two melakarta ragas are having many janya ragas. A janya may have all the sapta svaras but may not satisfy the other specifications of a janaka. Generally a janya has either five or six or seven svaras either in the Arohana or avarohana or both. Each of the seventy two melakartas admit the following eight kinds of janya ragas.

**3.2.2.1.4. Janya ragas are classified into three varieties according to the following forms**

**1. Arohana, Avarohana -**

Shadava Sampurna

Audava Sampurna

Sampurna Shadava

Sampurna Audava

Shadava Shadava

Shadava Audava

Audava Shadava

Audava Audava

**2. Upanga and Bashanga** – Upanga ragas are those janya ragas, which take only notes, present in their respective parent ragas.

Bashanga ragas are those janya ragas which in addition to the notes pertaining to their parent ragas, take one or two foreign notes as visitors.

**3. Antya ragas -**

a) Nishadantya

b) Dhaivadantya

c) Panchamantya

d) Madyamantya

In some janya raga compose of development is restricted to a limited part of the mandrasthayi and madyasthai. The tharastai shadja is not louded.

1. Nishadantya: In nishadandya ragas the highest note touched is the madyastayi nishada.

2. Dhaivadantya raga: where the highest note touched is madhyastai dhaivata.

3. Panchamantya raga: where the highest note is touched is madhyastai panchama.

In the kritis of Kutti Kunju Thankachi, there is no antya ragas.

Since antya raga is not relavant to this research, it is skipped.

Under the above janya raga pattern, the remaining six ragas come as:

s.no	Raga name	Categories	As per Arohana and Avarohana
1	Natta	Vakra raga	Sampurna Audava
2	Khamas	Bashanga raga	Sampurna Sampurna
3	Kambhoji	Varja raga, Bashanga raga	Shadava Sampurna
4	Nilambari	Ubhaya vakra raga, Ekasvara vakra raga, Varja raga, Bashanga raga	Sampurna Shadava
5	Madhyamavathi	Varja raga	Audava Audava
6	Boopalam	Varja raga	Audava Audava

### 3.3. RARE RAGAS

South Indian music is rich in musical compositions. The compositions are in many languages like Tamil, Telugu, Malayalam, Hindi, and Sanskrit and so on.

The compositions are composed by plenty of composers. The soil of an ocean can be easily counted, but the compositions of composers are uncountable. By indicating a composer name, the learners can come to know that the song, which they are learning is belonging to whom.

Kutti Kunju Thankachi has composed the following compositions in various ragas and talas.

To analyse the dhatu aspects of Kutti Kunju Thankachi's compositions or while go through the total number of compositions, it is really a wonderful learning about the various ragas name as well as **new ragas names** such as:<sup>6</sup>

- Kamodari
- Korakurinji
- Padi
- Kanakkurinji
- Gopikavasantham
- Maradanasi
- Adanta

- Muriadhantha
- Chempada
- Panchari
- Kandharam
- Puraner
- Khandaram
- Dukhakhandaram
- Kakubha
- Jingala
- Usani
- Indisa
- Erikkila Kamodari

List of other compositions are indicated in chapter - five

### **3.4. TRAYODASA LAKSHANAS**

Each composition is composed in a particular raga. To compose in a raga, there are specific criteria. These criteria are termed as Trayodasa Lakshanas.

Trayam means three and Dasham means 10 – so 13 characteristics features are there to compose a raga.

Trayodasa (13) Lakshanas are “Graha, Amsa, Taara, Mandra, Nyaasa, Apanyasa, Sanyasa, Vinyasa, Bahutva, Alpatva, Antara Maarga, Shaadava and Audava”

#### **3.4.1. Application of Trayodasa Lakshana in the following songs (2 numbers)**

The first one is Kalyani. The second one is Natta. So the lakshanas of that particular ragas are indicated as per the Trayodasa Lakshanas features.

##### **3.4.1.1. Samaja Hara Hare**

**Mecha kalyani**, Adi (2kala)

**Raga lakahanam—**

Kalyani is the 65<sup>th</sup> melakarta raga. Chatusruti Rishabham, Anthara Gandharam, Prathi Madhyamam, Chatusruti Dhaivatam, Kakali Nishadam are the Vikrithi Svarams. Janta svara prayogas, Dattu Svara Prayogas, Madhyama Varjya

Prayogas are common. It is a Sampurna raga. In Hindustani music kalyani raga is generally known as Kalyan, but more popularly called Yaman. Kalyani gives scope for detailed alapana. All Vageyakaras are written compositions in this raga. Kalyani can be sung at all-time, but evening is the best.

### **Analytical of Trayodasa Lakshana in the kriti – Samaja Hara Hare**

[Notation is -given in the starting of this chapter]

1. **Graha svara:** The note on which the raga is commenced; starting note of a sangathi or item or raga is Graha Svara.

**In the kriti samaja hara hare, the starting note is gandhara** in pallavi, anupallavi and charanam.

2. **Amsa / Jiva Svara:** The note which reveals the melodic entity or the swarupa of the raga (soul of the raga) is Amsa Svara.

**Madhyama, nishadha, gandhara** are the the amsha and jeeva svaras of Kalyani raga.

3. **Nyasa Svara:** Nyasa is the note on which a melody comes to rest. Ending note of the raga. The note on which the raga is concluded.

In the kriti the ending notes are **gandhara, shadja, rishabha and dhaivata**.

4. **Apanyasam:** Apanyaasa is the ending note of each section. In pallavi sijamukha in all ending sections are apanyasam.

- In the 3<sup>rd</sup>, 4<sup>th</sup>, 6<sup>th</sup> and 8<sup>th</sup> lines underlined svaras. P,d p m g g r in 3<sup>rd</sup> line and 4<sup>th</sup> line, p, d p m g in 6<sup>th</sup> line and m,d,n,r s in 8<sup>th</sup> line are indicated that it should be sung in speed.

5. **Janda svara:** Janda svara prayogas are scattered in the songs like mm nn and so on
6. **Bahutva:** s r g m d all the svaras are Bahutva svara.
7. **Alpatva:** A note rarely used is Alpatva. Panchama omination in the line is alpatva prayaogas in ‘samaja hare’

In pallavi almost in all sangatis, the druta part is not having 'p'. That means, an Adi tala is equally divided into laghu and drutham in counting. The following line is given as example for alpatva.

|| ..... || ; ; ; n , ; r , r ; , | g ; ; ; ; ; g , r , ||  
 ..... . . . . . **ta . va . ka . . pa . . . . . da . . .**

### 3.4.2. The application of Trayodasa Lakshana on the Natta kriti

#### 3.4.2.1. Pahinikhila Janani Santatham

**Natta (36<sup>th</sup> mela janya) Adi talam**

**Raga lakshanam —**

Natta is the janya raga of 36<sup>th</sup> melakarta ragam chala Natta.

Arohana: s r<sub>3</sub> g<sub>3</sub> m<sub>1</sub> p d<sub>3</sub> n<sub>3</sub> s

Avarohana: s n<sub>3</sub> p m<sub>1</sub> r<sub>3</sub> s

Shadjam, shatsruti rishabham, (komala gandharam) Thivra andharam, suddha madhyamam, shatsruti dhaivatam (komala nishadha). Shatsruthi rishabha, andhara gandhara, shudha madhyama, shatsruti dhaivata, kakali nishada are vikritha svaras. ri, ma, ni are jeeva svaras. Janda prayogas and dhattu svara prayogas are common. Svara applications of s g, s m, p n, are more commonly seen in this raga. Natta is the raga in ghanapanchaka. It is a fascinating raga. Usually, the concert is begin in this raga. Vira rasa is more in this raga.

Sarasijanabha of Swathi Thirunal, Jagathanandhakaraka of Tyagaraja in Pancharatna, Swaminadha Paripalaya of Muthuswami Dikshithar, Sarasiruhasanapriye of Puliur Dhoraishwami Ayyar kritis are very popular.

1. **Graha svara:** In the the kriti Pahinikhilajanani Panchama is the graha svara.
2. **Amsa/Jiva svara:** Rishabha, Madhyama, Nishadha are Jiva svaras.
3. **Nyasa svara:** Rishabha, Gandhara, Madhyama, Nishadha are Nyasa svaras.
4. **Apanyasa svara:** Apanyasa is the ending note of each section.
5. **Janda svara :** Janda svara prayogas are s s n n p p, m m r r s s, so on

Pallavi » || s ; , n , p , s n p m g , m , | r ; , s , s , | r r s s | g m p n ||

|| s n r r s n p r s n p m n p p m | r ; , s , s n | p m r s | g m p n ||

Charanam » || p , p , , , p , n , p , p , s n | p , m , g , m , r , s , s , r , ||

|| s , n , g , , g , , m , s n p m | g , m , r , s , g , g , m , , , ||

|| p , p , , p , n , p , p , n srsn | p , m , g , m , r , s , s , r

|| s n p r s n p m r s s r r s , s |

| r r s p m r s , n p , m g m p n ||

In Madhyamakala janda svara »

|| s n p r s n p m r s s r r s , s |

| r r s p m r s , n p , m g m p n ||

6. **Bahutva**: In this kriti Pahinikhilajanani, panchama, rishabha, madhyama are bahutva.

7. **Alpatva** : dhaivata is the Alpatva svara in this kriti.

- In the first two lines of the anupallavi the first two svara are **samvadi svaras**

—

|| p , s n p m g m p , n , s ; , |

De . . . hi . ta . va . pa . da . .

- First line of the charana have an application of **utharanga svara** pattern (desending order)

— | p , m , g , m , r , s , s , r , ||

nju . la . chi . ku . re . . sun . .

### 3.5. GAMAKAS

Gamaka is the life of a raga. There is no raga without Gamaka. Gamaka is the general term given to describe raga usages or a grouping of svaras in the course of the raga rendition. Different Gamakas portray different shades and this is one of the factors that helps one to identify ragas uniquely and also differentiate between similar ragas. The Panchadasa Gamakas are (15 Gamakas) Tiripa, Spurita, Kampita, Lina, Andolita, Vali, Tribhinna, Kurula, Aahata, Ullasita, Plavita, Humpita, Mudrita, Namita, Misrita. But a system of 10 Gamakas are propounded and this has found wide acceptance. They are known as Dasavidha Gamakas. They are: Arohana, Avarohana, Dalu, Spurita, Kampita, Aahata, Prathyahata, Tripushcha, Antholanam, Murchana.

1. **Arohana:** Arohana, a grace embracing notes in the ascending order:  
Eg, s r g m p d n ś.
2. **Avarohana:** Avarohana, a grace inherent in the notes in the descending order:  
Eg, ś n d p m g r s
3. **Dalu:** Dalu (sparkling). Starting on a basic note and producing the higher notes in conformity with the raga bhava. Thus beginning on Shadja and sounding Panchama, beginning on Shadja and sounding Madhyama, beginning on Shadja and sounding Gandhara, beginning on Shadja and sounding Rishabha (s P s M s G s R)
4. **Spurita:** Giving stress to the second note in a Janta Svaram SS. A janta svara phrase where in the lower note in between each janta svara group is faintly heard.
5. **Kampita:** Kampita means the shakes of notes.
6. **Ahata:** Ahata, a grace inherent in the phrase: - s r rg gm mp
7. **Pratyahatha:** Pratyahata, a grace present in the avarohana karma of the previous example:-  
ś n n d dp pm
8. **Tripuscha:** Tripuscha, svaras in triplets:-  
sss rrr ggg mmm, etc.
9. **Antholana:** Andola, playing svaras in the following manner:-  
s r s D d s r s P p s r s M m  
s r s G g s r s R r (also see under Panchadasa gamakas)
10. **Murchana:** Murchana, starting on Shadja and proceeding regularly in the arohana karma and finishing on the dirgha nishada; then starting on rishabha and proceeding likewise and finishing on the dirgha shadja and so on. Phrases herein are executed rapidly.  
s r g m p d N r g m p n Ś g m p d n s Ā  
m p d n ś r Ġ p d n ś r ġ Ā



### 3.6. RAGA RASA

Ragas are of many kinds; they are born of scales and their purpose is to create a pleasurable feeling in the minds of the hearers.

Kriyngas are those which produce a powerful appeal to such emotions as Karuna, Utsaha, and Soka etc.

In Indian Classical Music, each raga is an inspired creation for a specific mood, where the Musician or ensemble ceates the rasa in the listener. The rasas like Anger, Disgust, Fear and such emotions are not the subject of the listeners or singer, but they are part of Indian Theories on Dramatic Arts.

Bhava literally means expression. In a composition bhava encompasses the aspects of rasa, raga, laya and language. Bhakti or Devotion is the predominating feeling depicted in a musical composition. Rasas or emotions are nine in number.

- ◆ Hasya – hasyam (happiness)
- ◆ Srngara – love, joy
- ◆ Vira – heroism, valour
- ◆ Karuna - sadness, pathos
- ◆ Bhayanaka - fear
- ◆ Bibhatsa - disgust
- ◆ Raudra - anger
- ◆ Adbhuta - surprise
- ◆ Santa - piece

Padas and javalis are musical compositions which deal with srngara rasa or the emotion of love. They are rich in musical aspects. Raga bhava is the expression conveyed through melodic themes. It springs from the language of melody and adds colour and richness to the aesthetic aspects of the expression bhava. The individuality of the raga forms gives scope for emotional expressions. Raga itself becomes an expression of feeling and transcends language; even mere sounds becomes a source of joy, ecstasy, sorrow, pain, pleasure and peace.

The rasas in the ragas of ragamalika kritis are:

Kambhoji	Hasya rasa pradhana, Vira
Boopalam	Santa
Neelambari	Vatsalya
Madhyamavati	Santa, Karuna, Bhakti and Vira

Coining these four ragas are cleverly building by the composer. Kambhoji is a majestic raga after that Neelambari gives a pleasing and soothing effect, then comes Madhyamavathi. It is also a majestic raga followed by Boopalam, a soft rendition is effective. Normally, Madhyamavathi raga is belived as dosha nivarani and hence it is utilized in the end of the concert. It is not necessary to have as the end of a ragamalika. Here also it is evident proof of the vocabulary of Kutti Kunju Thankachi.

### **3.7. TALA**

Tala is a regulating factor in musical compositions.<sup>8</sup> It makes time measures in our singing. Talas used in kriti of Kutti Kunju Thankachi are:

- Samaja hare hare – Adi tala**
- Pahinikhilajanani – Adi tala**
- Pahimohanakrithe – Rupaka tala**
- Anandharupa hare – Chapu tala**
- Ma komalakara – Adi tala**

### **Conclusion**

The permutation and combination of svaras make a loads and loads of ragas, for an example, if we take green colour, can find out plenty of green shades such as light green, dark green, forest green, parrot green, hunter green, neon green, kelly green, yellow green, mint green, jade green, moss green, british racing green, pine green, like wise if we take a single note, for instance anthara gandharam, can find out that particular svara in various ragas, but the handling of that svara with other notes gives various shades while rendering. So the effects of Carnatic Music lise, particularly on the svaras. Svaras only make our Carnatic music to give pleasure at once we hear. The composers utilize these effects (permutation and combination of svaras) and create various forms in a single raga and differentiate each composition.

## Food Notes

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## CHAPTER 4

### AN ANALYTICAL STUDY ON THE MATU ASPECTS OF KUTTI KUNJU THANKACHI'S KRITIS

#### Introduction

#### 4.1. Prasa

##### 4.1.1. Adi prasa

##### 4.1.2. Antya prasa

##### 4.1.3. Anu prasa

##### 4.1.4. Dvitiyakshara prasa

#### 4.2. Application of Prasa in the song Pahimohanakrithe in the Raga Khamas

#### 4.3. Madhyamakala sahitya

#### 4.4. Dhatu-Matu Alankara

##### 4.4.1. Sangatis

##### 4.6.2. Svarakshara

#### 4.5. Lyrical Meaning

##### 4.5.1. Pahimohanakrithe

##### 4.5.2. Anandha Rupa Hare

##### 4.5.3. Samaja Hara Hare

##### 4.5.4. Ma Komalakara

#### Conclusion

## CHAPTER 4

### AN ANALYTICAL STUDY ON THE MATU ASPECTS OF KUTTI KUNJU THANKACHI'S KRITIS

#### Introduction

Sahitya or wordings of a composition should be on the dhatu. So matu is based on the tune of a composition. Without dhatu there is no matu in music. But the beautifies and intricacies in the sahitya are numerous.

The lyrics are in different languages. Each language is having a separate individuality and beauties. The depth of the knowledge of a composer in the language is differ from one another. This makes the difference in the form of a composition/lyrics.

In Carnatic music as already mentioned, from githam onwards the lyrics are taken place in the composition.

Kritis are the main source in a concert. So composers bagged many kriti compositions and propagated in the field of music. There are plenty of pattern in the matu aspect. Few are listed:

- 1) Prasa
- 2) Svaramahitya
- 3) Viloma mahitya
- 4) Solkattu svaramahitya
- 5) Madhyamakala mahitya
- 6) Sangatis
- 7) Svaraksharas
- 8) Manipravalam
- 9) Literary beauties

In Kutti Kunju Thankachi's kritis, the beauties of mahityas are

Prasa

Madhyamakala mahitya

Sangatis

Svaraksharas

So only the above are handled in this chapter.

There is no need to have all these criteria in a single composition.

**The application of matu aspects in Kutti Kunju Thankachi kritis are:-**

#### **4.1. PRASA**

Prasam means the occurrence of the same letter or syllable in the lyric of a composition. It is of different kinds, adi prasa, dvityakshara prasa, also known as edugai, antya prasam and anuprasam.

**4.1.1. Adi prasa:** Adi Prasa, means the rhyme inherent in the first syllables of a line or pada.

**4.1.2. Antya Prasa:** Antya prasa, means the rhyme inherent in the ending syllables of a line or pada.

**4.1.3. Anu prasa:** Anuprasa is the repetition of similar letters, syllables or words.

**4.1.4. Dvityakshara Prasa:** Dvityakshara prasa or the second letter rhyme, the rhyming syllables may be the same or may be the vargaksharas, i.e, similar sounding letters. Thus for ka, kha or ga or gha can come and cha, ja can come and so on. The second syllable of a pada is known as dvityakshara prasa. Prasa is the Jivakshara. Dvityakshara prasa is known as Edukai.

#### **4.2. Application of Prasa in the song Pahimohanakrithe in the raga Khamas**

##### **Pahimohanakrithe Pari**

##### **Khamas, Rupaka talam**

**Arohana:** s m<sub>1</sub> g<sub>3</sub> m<sub>1</sub> p d<sub>2</sub> n<sub>2</sub> s

**Avarohana:** s n<sub>2</sub> d<sub>2</sub> p m<sub>1</sub> g<sub>3</sub> r<sub>2</sub> s

- **Adi Prasa/Adyakshara Prasa :**

|| p , , , p , p , n d d p ||

**Pa. . . va .na . kir . . .**

- **Antya Prasa/Antyakshara prasa:**

Dehimangalamsadavasudeva nandhanana

Devakikishora deva devamamvibomurahara



Anupallavi - **Shamalanivahashativarathuvanumevasudhara**

**Kamalakomalam nithyam**

Charanam – **Kesamadana nin kripa lesamillatoravalambam-**

**Isamatellenikku ramesa bhuvanesa pahi**

#### 4.4. DHATU-MATU ALANGARA

##### 4.4.1. Sangatis

Kritis have also been enriched by the introduction of sangatis. Sangatis are also an integral and indispensable part of the composition. Sangatis have been introduced either for emphasizing certain delicate and latent shades in the meaning of the sahitya, or for bringing out the colourful and varied aspects of the raga bhava.<sup>2</sup>

Sangatis are good voice-training exercises. They are aids in developing the memory powers.

In the kriti Pahimohana Kritis there is sangatis, the notation is given in Chapter 3.

||s,,, s, s s n d d m ||| p,,, d, d p, m g, ||  
**Pa...hi.mo. . .ha. na...kri.the. . pa ri .**  
||m, n, d, d, p, d n || ||s,,,,, g m, p d, ||  
**Pa. . .hi.ma. . .dha. va....mu ra . ha ra .**

##### 4.4.2. Svaraksharas

Svarakshara is the beauty signified by the confluence of the svara syllable and the identical or like sounding syllable in sahitya. It is a structural beauty. It can be enjoyed in full only by people endowed with svarajnanam.

In the kriti Pahimohana kritis there is svarakshara pattern

Ex: - Charanam – pavanakritis murashara

|| p,,, p, p, n d d p || p,,, m, p, g, m, ||  
**Pa...va.na.kir. . . the...mu.ra.sha.ra .**  
|| m, n, d, p, d, n, || d,,,,,,||  
**ba...su.ra.mur. . . the.....**

#### **4.5. LYRICAL MEANING**

As a sample Pahimohanakrithe, Anandha Rupa Hare, Samaja Vara Hare, ragamalika compositions are taken for analysis.

##### **4.5. 1. Pahimohanakrithe —**

###### **Pallavi**

Bless me oh being of lovely form

Please protect me

Oh the slayer of the demon Mure

###### **Anupallavi**

Oh grand me auspicious grace

Oh son of vasudeva

Oh the son of devaki, oh lord

Oh my lord

###### **Charanam**

Oh lord of the famed holy qualities

Oh lord beautiful like the God with the arrow of flowers

Save me oh lord,

Protector of kings and good people.

Oh lord of infinite mercy

One who is praise the lord by Siva and Bhrama, who is worshiped by great saints

Oh lord the granter of woonds.

I pray that your lotus feet will be always in my heart.

One who's bet slepon the sea,

One who live on the banks of jamuna,

Oh lotus eyed lord.

I worshiped you.

Oh Navanitha Krishna Oh Achutha

##### **4.5.2. Anandha Rupa Hare —**

Oh Krishna lord of ecsttic form

Oh mercyfull lord

Bless me with well beaing

Oh lord with the form of extreme exestancy.

Oh lord who dwalles in Malayankizhu

Who removes the sorrows of the devoties without fail,

Who grants them or all boons

Oh lord who resides in the hert of the lady of the lotus, please –

Grant me the oportunity to fix my heart in your pettle soft feet.

Oh lord who is the redeemer on the friend of the poore.

The ocean of all good attributes your compatassion which is always lauded by Karma,  
Deva and Saraswathi

Is a matter of great joy, is great wealth to grant sawkya without sorrow.

Oh vanquisher of malla

Please grant me soon.

You are the effulgence of your blue kundala,

Your mercyfull the beauty of your kousthuba.

Your lovely vanamala the boon giving fource sacred dance.

Your yellow dress your holly feet.

Oh lord give me all these to enlighten my mind.

#### **4.5.3. Samaja Vara Hare —**

Oh Hari who is the exelece of sama vedha

Oh lord seated on the lotus flower

I offer myself of her lotus feet

Oh lord your feet beautiful like the lotus flower is caressed by your consort Lakshmi  
and the Earth

Oh lord please give me light after destroying my sins.

Oh lord of the Earth and Lakshmi

Please always grant to me well beaing.

Oh lord, destroyer of sorrows generated by infancy.

Oh lord with the grace of thought

Oh lord Keshava, the killer of keshi

I hve no refuge other than a bit of your grace.

Oh lord of Rama, lord of the Earth

Please save me.

#### **4.5.4. Ma Komalakara —**

##### **Pallavi**

Oh man of cupid like form

Please go without delay

##### **Anupallavi**

This is the second yama of the night

I am not opening the door

##### **Charanam**

I will not open the door for the butterfly who flits from tree to tree

Tasteing nectar, but is never satisfied.

The door will not opened for the type of talk.

Which says please remove my sorrow caused by Kamadeva.

The door will not satiated by embracing the soft breast of the slender wasted maden.

I will open the door because

I am pleased with your love and passion.

Even though I know that it is real.

##### **Conclusion**

Kriti is one of the most soul touching composition. The prasa is an effective anga to help to remember the lyric in our mind. Sangati's are emphasizing the meaning of the lyric in a gradual manner and enlighten the meaning effectively. If a performer knows the meaning of the lyric, he/she can performe in a delightful manner to elevate the song. So the lyrics of a kriti has a predominant role to expose.

## Foot Notes:

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## CHAPTER 5

### OTHER COMPOSITIONS OF KUTTI KUNJU THANKACHI

#### Introduction

Kutti Kunju Thankachi's versatility is enormous. Her contributions extend not only to kritis but also classical, folk and kadhas and so on,

This chapter enumerates Kutti Kunju Thankachi's other composition in a brief manner.

#### Contributions of Kutti Kunju Thankachi<sub>1</sub>

- ❖ Attakadhas
- ❖ Kritis
- ❖ Kirthanas
- ❖ Kshetrakritis / sthalapuranam
- ❖ Vaathilthurappattu
- ❖ Ottanthullal
- ❖ Oonjalpattu
- ❖ Kummipattu
- ❖ Tharattupattu
- ❖ Kilipattu
- ❖ Natakam
- ❖ Padas
- ❖ Parvathiswayamvaram
- ❖ Slokas
- ❖ Mitrasahamoksham
- ❖ Sreemathiswayamvaram
- ❖ Thiruvathirapattu
- ❖ Sivarathrimahathmyam
- ❖ Sithaswayamvaram
- ❖ Naradamohanam
- ❖ Ambareeshacharitham
- ❖ Kummipattu
- ❖ Kurathipattu
- ❖ Paana

- ❖ Saari of kadhakali
- ❖ Maranpattu
- ❖ Gangasnanam
- ❖ Ottamthullal
- ❖ Sankeerthanas
- ❖ Prahladacharitham
- ❖ Manipravalakritis
- ❖ Lullaby
- ❖ Muktakangal

### **Attakadhas**

Kutti Kunju Thankachi wrote three Attakadhas, 1. Parvathi Swayanvaram, 2. Mithra Swayamvaram, 3. Sreemathi Swayamvaram. Since Thankachi's first Guru was her father, she recorded her respect to her father in Parvathi Swayamvaram Attakadha.

#### **Sloka-**

Divan vidhwajanadyayo gururavpi  
**Ravi varmabhitho** malpithurya  
 Simathithanukambha prabhuvathu Janani  
 Bavu ka pthai sadhame

#### **Sloka-**

Athyaedharena vidhusa mamalasyanam  
 Agresharena guruna **Ravi varmanamna**  
 Adhiyanamathra bavithum samanugrahitha  
 Thasyam grimashrikalaye mama janmahethoh

In this two slokas she showed her father's another name Ravi Varma.

#### ❖ **Kirti**

Totally there are five kritis of Kutti Kunju Thankachi are taken for analysis. Her kirtis are devotional theme and are in praise of various deities of different temples. That can be considered as the finest examples of her kshethra kritis.

<b>Krithi</b>	<b>Ragam</b>	<b>Thalam</b>	<b>Deity</b>
Samaja hara hare	kalyani	adi	Thiruvattar adhikeshava perumal
Pahi mohanakrithe	khamas	Ru	Neyyattinkara sri Krishnan
Anandharupa hare	panthumarali	chapu	Malayinkizhu sri Krishnan
Pahinikhila janani	natta	adi	Devi
Maa komalakara	Kambhoji Nilambari Madhyamavathi Boopalam		Prayer to the God

### ❖ **Sthalapuranams<sub>2</sub>**

In ancient times the famous temples deities are praised and sung by composers. Temples being sacred and glorified by songs of these saints. Following those traditional composers, karnatic music composers are also started to visit the famous temples and they started to composing melodious songs. The sthala murthies attained a resplendent form and the temples became immortal through these compositions. Such songs composed in praise of a particular deity of a particular shrine can be termed as “Sthalapuranas”.

Vaikkam sthalapuranam, Thiruvananthapuram sthalapuranam are the sthalapuranam of kutti kunjumthangudi.

**Thiruvananthapuram Sthalapuranam:** - Thiruvananthapuram sthalapuranam is about the sthalapuranam about Padmanabhaswamy temple in Kerala Thiruvananthapuram district.

**Vaikkam Sthalapuranam:** Vaikkam Sthalapuranam is about the Vaikom Mahadeva Temple. The deity of the Vaikkam Mahadeva temple is Hindu God Siva. Vaikkam in kottayam district in kerala.

### ❖ **Vathilthurapattu**

1. Dhayithe thurakka ni vathil – thodi – adi

### ❖ **Thullal**

1. Ganga snanam

### ❖ **Unjal pattu**

Songs of amusement and entertainment such as “ona pattu” “unjal pattu”

❖ **Kummi pattu**

1. Asharavamsha dinesha vibho

❖ **Lullaby/Tharattu pattu**

1. Anchitha saubhaghya Lakshmi (for princess vanchi)

❖ **Play (Nataka)**

1. Ajnathavasam

The social, political, religious and geographical conditions of a country may be glanced through a study of its folk dance and folk drama. Folk drama and folk music are older than classical music, classical drama.

❖ **Padas**

Padas are mostly used in dance forms, especially in mohiniyattam.

Kutti kunjuthanachi padhas are reflected in vipralambha srinagara to its core.

1. Bandhurangi kinthu cheyvu – Huseni – Chempada
2. Indal valarunnithayyo – Bhilahari – Adi
3. Ha! Ramananayi maranno – Kamodari – Adi
4. Balike pokaruthu – Shankharabharanam – Chappu
5. Yahi yahi mohanakrithe – Madhyamavathi – Adi

❖ **Ragamalika**

1. Kamakomalakara – Gambodhi, Neelambhari, Madhyamavathi, Bhoopalam – Eka Thalam

❖ **Tillana**

1. Kulashekara maharaja – dharbar - rupakam

❖ **Thiruvathira pattu**

1. Shivarathri mahathyamam
2. Seetha swayamvaram
3. Naradha mohanam

❖ **Kummipattu**

1. Anjithanirmala keerthiyezhum

❖ **Kurathipattu**

1. Kiratham(folk song)
2. Nalacharitham(folk song)

### ❖ **Sankeerthanas**

1. Amala kamaladhala Sama nayane – yeadhukula kambhoji – chempada

### ❖ **Manipravalakritis**

Manipravalakritis are the section of slokas with the first half in Sanskrit and the second half in Telugu have been written. Verses in Manipravalam are given in Appendix 4.

Thankachi wrote in Sanskrit and Manipravalam were sometimes shown to the Maharaja by Irayimman Thampi. The Maharaja used to encourage her by good words and gifts. As desired by her father, Thankachi started writing an Attakadha (a kathakali play) 'Srimathi Swayamvaram'. However, as Irayimman Thampi passed away in Malayalam era 1030,<sup>3</sup> she did not complete it for a long time but then under the persuasion of several eminent people, she completed it and showed it to Maharaja, he gave many presents to Thankachi. Moreover the Attakadhas was staged the palace by Veteran kathakali artist in Malayalam era 1046.

Veteran kathakali artist was famous for his female roles in kathakali like Dhamayanthi, Sairandhri, Rugmini etc., he was given the 'Sthree Ratnam' award by Kerala Government. He also received number of awards from Kendra Sahitya Academy, Kerala Sahithya Academy, Sangitha Sahithya Academy, Kerala Kalamandalam etc.

### **Conclusion**

The quest of Kutti Kunju Thankachi should ring in the ears of all. Though she lost her eye sight in the youngdom in her life, she composed so many compositions by making others to write and bringing it to the platform. There are compositions like attakathas and sthalapurana may be taken for further studies by other scholars.



## CONCLUSION

Kutti Kunju Thankachi is a prolific composer. Her diplomacy make her not to gain any publicity to her works, but the excellence in the lyrics as well as the depth of the musical intricacies should reach in all the places.

It is the duty of all in the music field to propagate Kutti Kunju Thankachi compositions.

The exclusion of introduction and conclusion, five chapters have been analysed in this research work.

**First chapter** depicts the musical forms like Svarajathi, Varnam, Tana Varnam, Pada Varnam, Kirithana, Kriti, Padas, Javali, Tillana, Ragamalika, a general study is taken in this chapter. Then few composers of all the musical forms are given in the appropriate place.

**Second chapter** reveals Kutti Kunju Thankachi's life history from her birth to death..

**Third chapter** depicts dhatu aspects of two kritis of Kutti Kunju Thankachi's from five selected kritis.

**Fourth chapter**, depicts matu aspects of one kriti of Kutti Kunju Thankachi's from five selected kritis.

**Fifth chapter**, enumerates Kutti Kunju Thankachi's other compositions in a short form.

Finally, relevant bibliography and appendices have been given. In appendices few compositions like Vathilthurapattu, Kummipattu, Lullaby / Tharattu Pattu, Play (Nataka), Padas, Tillana, Thiruvathira Pattu, Kurathipattu, Sankeerthanas, the lyrics are given. More over the publication of the scholar has been attached.

Music compositions are in the stream because of the composers compositions. Though compositions are abundant in the Carnatic music field, it is the prime duty of the learners and performers to search for different or various composers songs to project or to learn or to propagate.

Kutti Kunju Thankachi's compositions must come to the limelight.

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## APPENDIX - 1

### Vathilthurapattu

#### Vathilthurapattu – Padam 1 (Purusa vadam)

Ragam – Todi, Talam – Adi

Pllavi

Dayite turakka ni vatil arute tamasametum

Akhila kamini ratname

Anupallavi

Ayi te virahitapamoru

Kanineram polum mal-

Priye sahipptinnu nahi dhrti

Alpavum visilpa pallavadhari

Caranam

Karutitattoru karyam verute sankiccu

Kopikkarute ha ha mamgalacarite

Oru tenmozhimarilumi –

Lloru moham ninnilenye

Manjuvani madhupaveni manmatha –

Nuru parani bahu sarani vikirati || 1 ||

Mahilamar vesam vativil puntoru lakshmi

Patuyekkantanamgamalakame sahiyannu

Indracudanum sahasasamgamiccile

Indranum tha munindra satiye Amandamatma kimkaranca dinamani || 2 ||

Akhila taraka palikkni mauliratnamam nin

Karunayonnallatille saranam

Abalamarkkorudaivam nija nathanallayo

Smrti ninaykka ni porukka pizhayitu

Mama sukhiccu nam ramikka viravotu || 3 ||

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## APPENDIX -2

### Vathilthurapattu

Padam 2 – (stri vadam)

Ragam – madhyamavathi, Talam – Adi

Pallavi

Yahi yahi mohanakrte vallabha deva

Vahisa vikramamvudhe

Anupallavi

Lohitambujaksimaram

Yosamar palaropum nin

Ihitannal pole ramiccipuvaniniyum vegal

Charanam

Collezhum gautamapatniyekkamiccunnam

Killozhiccupunaccu puntu nal

Vallabha vannoranartham tellumoratetu nari-

Pallavadharam nukarnnu colluka

Sampradaminnu || 1 ||

Pankajamukhimarayitum parayuvatimar

Tan kucamanaccu punmatu

Pankamonnorate mohal –

Tal kataksa kupe kama –

Kinkaranay cennu vinal

Sankatamam vannam nyayam || 2 ||

Vanavar nayak ninnotinnaro parusya –

Vannkaloronnu kopattal

Nanum ceytavayonnum manase kurikkolla ni

Marakeli ceyeatinnu nivarika tal turannu || 3 ||

XXXXXXXXXXXX

## APPENDIX - 3

### Kummipattu

Anjithanirmala kirthiyezhum sakshal  
Vanjishavamshamalangerippan anjithabagyalavatharam  
Cheythoru vanjirajeshwari palaya mam  
Kalyanimare varikadhuna para-  
Ullasam poondu namyellaperum  
Kalyanarathri gunaganavallabha  
Dhathrishwaruyude chollarna kirthicheythum  
Gunamellame vazhthi  
Mrithuhasa sallaparasangalkkoru thellum  
Kuravillathiha mellave chernnu  
Kalichidenam  
Janamellarum kandu rasichidenam  
Lavanyamerum lahangimari  
Punarivanjirathnikkupama cholvan  
Ennoru naarimanikalillennalla  
Paril paramerumashithanmaril  
Kripayumamandhamultharil  
Jagadhaikamathyadhipa dhanyadhipadhanya  
Galu nanyaparaminnu  
Vilangumi rangam thannil  
Nanamyeniye naam kaliyadidenam  
Pallavam vellum thanuruchiyum  
Sasikallalekunna mukhamathiyum  
Thondikal veendum pavizhavum kandiha  
Mandum madhuramam chundukal random  
Mruthuspithalabhadhikondum kandhya  
Sakshal thandarmakal yennum rathi randamaval yennum  
Buvi kondadi vazhthum maheshwaruye  
Para kondadi kummiyadi chidenam  
Rajeevalochanamare nam vanji

Rajeswarikkathimodhamullil  
Cherumprakaram paridhosham poondithuneram  
Sarasamaiororo ragam thirumunbil  
Vithasandhesham shugame nam paadi kaliyadi  
Palarkudithelivodangathimodi kalamnu  
Nadichidenam jagathadi namukkulabhichidenam

Dharma vilopam varuthidathe shuba  
Karmaniyamangalacharikkum mangalashilaa  
Mahamathimanjulaleela nanabhishtadhanaikalola  
Sawsheelyathiparagunashala paridhosha  
Cherkonnoru nokkum mrithuvakkum  
Hrithiparkunnalavarkumillivanjiratniyolam  
Kshamavaippumavudhryavumethrachithram

Kshathriyagothrashiromaniyam vanji-  
Dhatrishwarikulam purthiyode poshanam cheyvan  
Kalamrithubhashini daival  
Nrinamarthi bushanam koivan  
Kshithikoru bushanamethan  
Gunangale pithya punarethyavathi  
Nithya paripalipathinasthayil  
Parvathidevi thanivanjithathrishwariyavatharicho

Mallakshimare madichidathe  
Bahumanamezhunna sabhanaduvil  
Chollarnna mallisharanude nalloru  
Villin chadhuratha vellum bhuvalli varikedo  
Kalyanavalli mama sakhi mandhethara-  
Mambhoruhavrindheshumilanolikalenathupole  
Nadichidanam rathnikkunathanandham varuthidenam

Svarlokanathanu thulyanakum  
Vanjisrikulashekarabakineyi

Sarasyaveni kripamritha sarasyaveni  
Namna vanjiparvathirani nijagrajayam  
Lakshmirani mahamathi kshithikaleshwarithannodum  
Pathisutharodum sukham maneshwari  
Mannidam thannil vilangiduvan  
sadha vandhichu kummiyadi chidenam

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## APPENDIX - 4

### Lullaby/Tharattu Pattu (Manipravalam )

#### Thalolam paithale

Anjitha saubagyalakshmi kalarnnoru  
Vancheesha vamshamalangarippan  
Aagandalanodu thullyapradhapan vi-  
Shakam thirunalathilavanau  
Aamodhamodangavatharam cheythoru  
Ramavarmaakyanaam boomidevan  
Thanputhriyakumippen paithale siva-  
Nambodu paalippan kaithozhunnen  
kshudhrasamhariyam rudhranippaithale  
badhramaruliparipalikka  
malozhichashupashupathi bhoopaala  
balikaye paripalikkenam  
Kleshangedhumingelkkadhe nithyamum-  
Meshansadha paripalikkenam  
Mrithubayam theerthu nithyamen puthriye  
Kathukollename kaalakaalan  
Aamayam koodathenomanaputhriye  
Samodham paalikka kamavairi  
Athyandha saubhagyameki thrilochanan  
Prathyaham paalicharulidenam  
aarthiyetheerthuthunaikku mothalashtta-  
moorthi bhagavananudhinavum  
aapathozhichu mahadhevan vanjeeshwa-  
rapathyamanpodu kaathukolka  
than kanivedhum kuraikkadhepalikka  
shankaramennumipenkodiye

badhramam pandhrandu naamamanthram shaiiva-  
moothamameivam kalaranu mevum  
tharaattukondanuvaram nama nathangimar  
thalolam chollumi paithal thane  
paalicharilenam pangachanapanum  
paadhochavasiyam naanmukhanum  
tharinmakalum dharaniyum paalikka  
paarinnadhipathithan sudhaye  
bhadhrayam kaaliyum bharathi gauriyum  
bhadhramruliparipalikka  
vaaikkumarogyavumayussum shreyassum  
dheerkhamayambhodu nalki nthiyam  
sarvasaukyangalumambinodeki ee-  
sarvamsahapathiputhri thane  
sarvasakshindhu pramukharam vaanorum  
sarvadha paalikka sarvakalam  
ashttadhikpaalanmarashwanidhevarum  
pushttamodhena thunaikkunithyam  
kumbhimukhanum kumaranum shasthavu-  
mambodu sandhadham kathukolka  
naarathan mumbhaya naana munishwara-  
rarudakaudhukamarannuchithe  
karunyamodu thunacharulidanam  
pooricha mothena bhoosurarum  
panchasya vikramayayi mevum yuva-  
vanjeesha puthrikanudhinavum  
sarva kalyanam bhavipathinennum njan  
sharvanamishane kaithozhunnen

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## APPENDIX - 5

### Play (Nataka)

### Ajnathavasam

### prasthavana

### naandhi

polpoomaathinde nalpormulayina punarum

chilppumanashithanam

kelpperum kalppashaki puraharanapi sru-

shttashtadhikkpalavrindham

sabbyanmar sarvabhumiuravararanisham

badhrayam deviyum than

tripadhalabhayamenneyumapi cha bhava-

nmareyum kaathidatte!

Ajamukhavanorellam adipaniyunnoru parvathithanijan

Gajamukhabhagavan vidhya-

Bhagavathiyum gurunathanum thunaikka

(suthradharan entered to the stage after the roll of naandhi.)

Suthradharan : [to the actor (nadi in Malayalam)]

Aarye !

Evide vannalum. Nammude bagyathal anekam mahanmar evide vanni-

rikkunnadhu bhavathi kandille? Ee sabhavasikale nam yeadhu

nadakathe abinayippichittanu eppol sandhoshippikkendathu.

Nadi : (with thinking)

Aarya !

Vidhwashiromaniyayi kerala kavi shreshttanayirunna Irrayimman

Thampiyude puthriyaya Kutti Kunju Thankachiyal undakkapetta

“Ajnathavasam” yenna malayala nadakathe angu kettittille! Athine evide

abhinayikkukayalle uchithamayittullathu?

Suthradharan : Aarye !

nannayi. Bavathi adhisamarthayanu. Njan vicharichadinethanne oormapeduthiyallo. Evarkkum ethuthanneyanu sammatham yennu thonunnu. Athinal ee nadakam thanneyakatte. Eval paranjadhu sathyam thane; yengilum evalude manobavam onnukudi ariyatte. Yennal yenikkoru shangayullathinekkurichukudi prasthavikkendiyirikkunnu. Aayadhendhennal anekam kavi shreshhttanmarude kavanangal erikke oru sthriyude kavithaye athra slakkyamayi vicharichathu bhavathiyum oru sthri aakayilulla jaathyabhimanathalallayo yennu.

Nadi : Aarye !

sukshmagrahikalayirikkunna mahanmarkku ee dhushanga undakunnadhinu sangathiyillallo. Anganeyanengilum ee prabandhathile kadhachadhuryathe mathram nokkiyalum ee sabhyanmar sandhoshikkadhirikkumo.

Suthradharan : (with smile)

Badhre! Nee angane vicharikkanda. Nee paranjathu sukshmam thane. Ee vidhushiyude kavanangal valare nannanenu yenikkum nalla bhodhyamundu, yennal ee nadakathe abhinayikkunnathilvachu ee sabhavasikal sandhoshikkumennuthanneyumalla mattulla sthrikalkkum kavitharachanayil uthsahathe janippikkunnathinu ethu oru margamayi theerunnathumanuathinal eppol ethinethanne abhinayikkunnathinu aniyarayil chennu dharippichuvannittu ee sabhavasikalude ulsahathinu vendi aa vidhushiyalthanne undakkapettittullathil oru kritiye bavathi ganam cheythalum.

Nadi : yennal angineyavam (went return and sung a song)

Mandham mandham ananjeedum pavananal

Vikshipthamayengume

Chinnum poompodi than sugandhamalave

Pooricha poongavithil

Onnilla tharuvrindhaminniha thalir-

Thum poothumallathekka-

dennallethi vasandhamennu vasandhamennu ninadhi-

kkunnippikkashreniyum.

Suthradharan : Aarye !Bavathiyude ganam valare nannayi.Yennuthanneyumalla

Thingum kaar kandu thoshichazhakodupavane

Handhamayuravrindham

Bangya cheyyunnalasyathinodoru sadrisham

Cherenu kookum pikanam

Thungadopam kedukkunoru thava mrithuga-

Nena modhambhudhaw njan

Munguduni sudheshnapadhirva dhaidha-

Slesha sandhushtta chethah

Yennal samayam adhikramikkunnathinal eni nadakam aarambhikkunnathinupoy  
paranjalum.

Nadi : Oh!

Athu shari thane. Anganeyavam.....(so on)



## APPENDIX - 6

### Padas

#### **Pada 1**

**Padam 1** - Bandhurangi Kintu Ceyvu

Ragam – Huseni, Talam – Adi

#### **Pallavi**

Bandhurangi kintu ceyvu nan sakhi  
Kantanarukil entaho varannu malpriyan

#### **Anupallavi**

Sindhuravaramaparagati Bandhura gunavan mama pati  
Hanta hanta anuragam veti Nnati parusam puntadhisikkayo

#### **Charanam**

Ratiyil nanarinnitate ramana komaladharam  
Sutanu nukarumalavil api ca kimapi radanamahaha me  
Madhupaveni mama varanre madhuramayoradhara bimbam  
Atilaye paripatikkayal enni latum pizhayennittavan varaykayo || 1 ||

Eenalocane kadapi kantanotu vipriyam  
Etume ninaccitate mevumennil nirdayam  
Prananathanum vetinui paravatentu hanta suna-  
Bananum kayarttatuttu  
Parabhrtamozhi paramekunnazhal || 2 ||

Cancalaksi vaikitate cennu kamasankatam  
Sakalamenre varanu karuna valarumarunartti ni  
Pancabana keliyinnu paricinotu ceyvatinnu  
Vanci balavarmma kulasekharamarikil Anaya  
(sancita gunanidhiyakum mama sarasamarikil viravil anaya)||3||

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## APPENDIX - 7

**padam 2** – Balike pokarutanneto  
ragam – Atana, Talam – Chapu

### **pallavi**

Balike pokarutanneto

### **Anupallavi**

Palozhum mozhimari param kautukam kolum  
Kayatisutan mevum kalyana giri tannil (balike)

### **Charanam**

Mallaksimare vasattaakkituvan vallabhamerunna purusan tava  
Pallavamgiyayitum valliye pura cennu sallapena  
Vancicca nalla vikramiyavan || 1 ||

Saktidharanamavanute bahu saktiyuminnati visrutam siva-  
Saktisambhavan nari saktanennariyate  
Vyaktamannu pokilayuktamennarika ni || 2 ||  
Saktiyuminnati visrutam siva  
Saktisambhavan nari saktanennariyate  
Vyaktamannu pokilayuktamennarika ni || 2 ||

Manameritum maha khalam bahu  
Manamillavanareyum abhi  
Manamenniye pala manini janattotum  
Sanandam ramikkum senani sannidhanattil || 3 ||

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## APPENDIX - 9

**Padam 4** – Ha ramananayi

Ragam – Kambodhi, Talam – Adi

### **Pallavi**

Ha ramananayi maranno avatentu

Manattaril anuragam vetinnenno

### **Charanam**

Aromal kamani kantanevam cati ceeyumennu

Nirajaksi orikkalum ninaccille nan

Maropamanam avaneccarattu kanmatinini

Carubhasini vidhi tan karunyamennekamayi || 1 ||

Taruni mama tarunane dhanye hrdis ninaccu nan

Kandarppasayaka nira maril taraccu

Khinnayay valayunnu nan sannatangi pala nalay

Unnatastani te krpayennilillayo || 2 ||

Mannil marivitunnoru matavar kualattil ati-

Mandabhagyayay vanneninnu nan param

Nandiccu mama nathanotoniccu ramippatinnu

Vannvane sudati nanenninikkanunnatayyo || 3 ||

Hanta dayitanre mukha centamarayil adhikam

Cintum madhu nukaruvatennini nan

Santatam priyate mam sanuragam maruvumpol

Bandhuramgan vetivativalentavakasam || 4 ||

Mallaksi mal priyanute pallavadharattinayi illa

Samyam atinum nalla punteninum

Malli sayaka keliyil ullasam kalarnnu ceypa

Sallapadikalumorkkil entu nan ceypu || 5 ||

Mulla saranu krpa tellumakatarililla avan  
Allal valarttitunnatum collavatalle  
Pallavamgi ni tan mama vallabhanotazhalitinellam  
Colli varu sahitam kalyani varika ni || 6 ||

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## APPENDIX - 10

### Tillana

#### Tillana 1 (Sanskrit)

Ragam – Darbar, Talam – Rupakam

#### Pallavi

Kulasekhara maharaja bhupate virajate  
Kualaya sudhamsuriva prakasate pate pate

#### Anupallavi

Jalajanabhadasa vancipala ramavarmendra  
Kiritapati manne sultan  
Ramaraja bahadur samser jamg  
Colkettu  
Tajham takajham dakkam/dhani padha mapaga  
Garisa  
Takita taka taka dhanaka/dhapadhamapa dharana  
Kataka/  
Padanisa taritakajanu/dhani dhapa mapa  
Takaginataka/  
Dharisataka tadhim ku/dhapadhama pata kum  
Tarita/  
Padhrisa nadari diri/tillanattillillanatinanattana/  
Tantirana dhiri dhim/Tanana ni sari sari/  
Gagarisa sarisasa dhasa/dhapata nim kudhu/  
Kkittaka – tarikita kita taka taka tadhim kinatom //

#### Charanam

Kala ananta vilasa vilasita visala nrpa virajate  
Anantapurisa krpaya surendrayiva sobhate

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## APPENDIX - 11

### Thiruvathira Pattu

Vritham – 1  
Ragam – Anandhabhairavi  
“Odum Mrugangale”

Paalolum vani vannalum shukamauli-  
Maale suthanu kalyanasheelee  
Paalodu nalla paalppayasam nanmadhu-  
Oolum kadhalippazhavum thenum  
Neelakarimbhin rasavum priyamengil  
Nee sughamode bhujichithellam  
Chittham thelinjingu vannirunnomana-  
Thatthe sarasamoru kadhaye  
Vistharicanbhodu chollenamennulla  
Nalthar madhumozhimar vachanam  
Kettuthelinjarulcheythu shukapaithal  
Kettukondalumminnengilo njan  
Naattilinnengum prasiddhiyerunna vey-  
Naattadhipan sri vishakharupan  
Rameshwaramam paradesham thannil sri-  
Rajeshwaran theertha snanam cheyvan  
Thoshamulkkondezhunnalliya yaathra vi-  
Sheshamoru kilippattayippol  
Sundharimare kadhikkam shravikkaye-  
nunnadha bakthi kalarnnakame  
lambhodharaneyum vaniyeyum bhuri-  
saamodham deshika mukhyanmaram  
vandhyanmaraya janangaleyyelame  
vandhanam cheythavaleva muche

Vritham – 2, (so on)



## APPENDIX - 12

### Kurathipattu

Yengilo pandorukalam pangajabanari  
Thingal chudum shankaran paran purasamhari  
Thangazhal vanangidunnor sangadamohippan  
Pangajakshiyaya mala mangathan manalan  
Thingalkulajathanaya paarthanullilerum  
Sangadamozhichu varam nalkuvathinayi  
Van krathamurthiyay bhavichoru kadhaye  
Pangaharamayathu njan bashayay chollunnen  
Dangamodu maanmazhu dharichidum maheshan  
Vankarithan veshamandu vanpodakhileshan  
Pangajakshiyaidunna gawriyumakkalam  
Than kariniyayudan tharathilanukuulam  
Shangavittu kaananangal thorumanuvelam  
Pangajasthrakelicheythu sanjarikkumkaalam  
Angachaarikkunnu sarvamangalayayidum  
Anganayilennudan pirannoru kumaran  
Mangalathmayoru mathangamukhanende  
Engithangalam varangal nalkuvan tozhunnen  
Bahgiyode vaaniyum vilangukende naavil  
Mangalamvaruvan kripacheythu malguruvum

Kaaranathmavayidum kalyanamoorthi Krishnan  
Vaarijaakshan thande bhaktharaya paandavanmar  
Vairamullilereyulla kauravanmar thannnal  
Soiryahani paaravum bhavichevarkkennalla  
Bhuriketham cheythorupakaravumonnalla  
Choranam shakuni kallachudhinnal chadhichu  
Dhiraradhi sathyabangabheethiyal sahichu

Saarasakshiyam dhruvatha puthriyoremichu  
Paaramazhal poon  
du khorakaanam prapichu  
Cheera jadadhrikalam thapasaronnichu  
Bhurimodham keshavapadhabjavum ninachu  
Vaarijakshan thanneyanusaram bhajichu  
Dhairyamode dhwaithakaanandhare vasichu

Eratti

Maanashalikalakum paandavanmarivannam van kaattil  
Dhinarai maruvunnanaal vedhavyasanumezhunnalli  
Marakal vevvere pakuthamamunivaranekandoru neram  
Parayaruthaathe kuthukam poondavar viravil chennu vanangi  
Dhurnayamerum vairikalale vannakhedhamunarthi  
Vandhanam cheythuninna dharmajan thannodammunishreashttan  
Arikale vennuvaruvan vijaya harabajanam cheyyenam  
Varumathinal they sakalashubhamennarulipoyoorushesham  
Ughraviryameridunna vairikale velvvan  
Ulkkurunnirashapundu falgunanumappol  
Agrajanmare thozhuthanugrahavum vaangi  
Baargasevacheyvathinnai nirgamichu vegam  
Mandhara girinikade chennathi gambhiran  
Mannavanam paanduvinde sundhara kumaran  
Mandhamadhummenniye valarnna bakthiyode  
Ninnu siva sevayum thudangiyadhidheeran (so on)

## APPENDIX - 13

### Sankeerthanas

Amala kamaladhala Sama nayane harajaye  
Akhilajanani parameswari maye sukhamayi  
Kuru mama sujanasahaye shamalanivahasamharini niye  
Mama Gathiyoruvanillaparan sahaye (amala)

Thingalchudanam devan thande vamamayidum-  
Mangey vanarulidum ninde poltharadiyam  
Pangeruhangalennumende hrithi karuna sandhatham  
Mrithu swanthe shanthe vilangan the  
Suruchiramirulmukiladithozhumani-  
Purikuzhalum venkulirmathi kuzhal thozhu-  
Mazhalodumarum oomanayerum thirumukhavadvim  
Thrikkarayukamanivala thala galamathil  
Vilasum haravum manimarum pambaram pandhum  
Valayum neridukil ponmalayum ghanamezhum  
Pormulayum navamanimekalayum nilayu-  
Mazhakerum romavaliyum vadivezhumudal  
Krishamudharavum karikaramidayum polthudayum  
Nallidayum nadayumazhalarum baktahajanam  
Hritthamala patthanamapatthukalodottha-  
Zhakumethumanichilambhumathbhutha  
Vishilpathayinangum nagarangulipathu-  
Mazhakutta chembarathiye pazhichezhumiha  
Prabaolichidum thanuprabalatha vanangum  
Purikazhalil chelezhum chemandhi mullamalayum  
Poochelayum nidalavum thodukurivilasavum  
Mritusmithaminangum chandrikamangum anbezhum  
Mapangavum pulambuvan mama hrithi nilimbanayike  
Bavani ninpadhamithanpinodupase mangalavase  
Nirupamatharavarashubagunavase nirmala-



## APPENDIX – 14



Journal of Interdisciplinary Cycle Research

ISSN NO: 0022-1945

### **Kutti Kunju Thankachai-The power of Enlightenment**

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#### **Abstract**

Gender equality is a world-wide topic. Now a day female are taking part in all the fields. But, there were period that woman / female, not allowed to go out from their house itself. In every aspect, record break is happened. Likewise, in Kutti Kunju Thankachi's period also, she broke the hurdles and flourished in the field of fine art.

This study reveals Kutti Kunju Thankachi's contribution towards Music.

Key words:

- Irayimman Tampi
- Awards
- Compositions
- Kriti Analysis

#### **INTRODUCTION**

Women empowerment is the process of empowering women. Despite the gender difference, women have priority in the world today. In ancient times, they did not have such priorities and liberty. Though they were not given priority, women have achieved many things in different fields.

International Women's Day is an important milestone for women's empowerment. The women's Day was conceived as a day for women all over the world every year on 8<sup>th</sup> of March. In earlier times, women had been suppressed. In that period, Kutti Kunju Thankachi achieved a lot and hence it is a mile stone in the field of fine art.

This article speaks about Kutti Kunju Thankachi's Birth, Siblings, Education, Guru, Author, Rewards, Married Life and Types of Compositions.

## BIRTH

KuttiKunjuThankachi was born in 1820 in the AnizhamNakshatram (kollavarsham 915-kumbhamasam).<sup>1</sup>Her original name was Lakshmi Pillai. Her mother's name is KallipillaiThankachi. Her father's name is IrayimmanThampialaisRavi VarmanThampi.

## IRAYIMMAN THAMPI

IrayimmanThampiwas also an artist. He was the court musician of SwathiTirunal of Travancore.<sup>2</sup>

“OmanathinkalKidavo . . . Nalla –

Komalathamarapoovo . . .”

This lullaby and the Kummi song “VeeraVirada Kumara Vibho” are familiar to most Malayalies. These songs were written by Ravi VarmanThampi. He is also the author of several Kathakali place including KeechakaVatham, UtharaSwayamvaram and DhakshaYagam. The well-known composer KuttiKunjuThankachi is his daughter.

## SIBLINGS

KuttiKunjuThankachi has three brothers and three sisters. The elder sister died in old age. Another sister gave birth and make their generations. Those generations are still living in Thiruvananthapuram district. Two siblings were also died. The third guy was a musician.

KuttiKunjuThankachi gave birth to eight children.<sup>3</sup> Two of them died in infancy. Of these three were daughters and three were sons.

## EDUCATION

From the age of seven, KuttiKunjuThankachi entered in the field of study. For that time onwards, Thankachi began his formal education. In one or two year, she studied Tamil and Malayalam to well write and read. She gained knowledge in Mathematics also. Thankachi's handwriting was very good. Many of the documents wrote by her are still preserved in the

1 S. Janaki Devi – Composers and their Contributions to Classical and Non Classical Music – 2004 – P.No – 126 – part B

2 Padmabushan – PROF. P. Sambamoorthy, B.A., B.L., Musicologist – South Indian Music Book 2 – 2008 – The Karnatic Music Book Centre, Chennai - P.No - 116

3 KuttiKunjuThankachi(carnatic.in/special/kuttikunju-ppn.htm)

Kizhakkemadam in Thiruvananthapuram. Thankachi got married in the 1004-years of her Thalikutu Kalyanam. Only then Thankachi began her proper education. Learned poetic performance, recitation, mythological experience, music lessons even before youth.

#### GURU

Main teacher was Thankachi's father, Iryimman Thampi. The first guru was Arippattu Kochupilla Varir.<sup>4</sup> Her bad luck, she was affected with eye disease from her childhood, lost her eye sight completely. So, it can be said that Thankachi's education year ranged from about seven to 32 years.

#### AUTHOR

Thankachi is the author of number of Attakadhas. She is also the author of one Play, Mohiniyatam songs, Thiruvathirakali Pattu. In her feathers, it is also added that she was a Thiruvathira artist and expert in the language Malayalam, Sanskrit, and Literature. She contributed many Kerala Music and Literature, Padams, several Poems, Sthalapurams, etc.

#### REWARDS

**Swathi Thirunal:** Records shows that the king Swathi Thirunal gifted anaalkannadi<sup>5</sup> (hand held mirror) when Thankachi turned 13. This mirror is still treasured by the descended of Thankachi Sri. Kizhakke Madoom Govindan Nair. He is a noted historian.

**Ayilyam Thirunal:** Gave many rewards to complete the Srimathi Swayamvaram. In addition, the story was staged at the king palace.

In the year 1046, she wrote another story-Parvathi Swayamvaram,<sup>6</sup> it is also applauded. The Parvathi Swayamvaram was staged at the Srikandesvaram temple.

Early poetry written by Thankachi in Sanskrit and in Manipravalam was shown to the Maharaja by her father Iryimman Thampi. She had received the patron's gift and gifts from the King. At the request of her father, in the year 1030, she began to write Uthara Swayamvaram, but she stopped her writing in 1031 because of her father

<sup>4</sup> Leela Omcheri – Abhinaya Sangeetham – Nov 2014 – P.No – 187 to 198 , 258 to 265, 8 to 14 , 15 to 17

<sup>5</sup> Dr.S.Venkadasubramanyalayar – Sangitha Shasthra Praveshini – 5<sup>th</sup> edition July 1996 – The State Institute of Languages Nalanda, Thiruvananthapuram – P.No - 121

<sup>6</sup> Dr.S.Venkadasubramanyalayar - Sangeetha Shasthra Praveshika - July 1996- The State Institute of Language Nalanda, Tvm – P.No - 274

IrayammanThampi's death. Later, by the request of many, the story was recited and shown to Maharaja AyilyamTirunal.He was very happy to this and gave many rewards.

### **MARRIED LIFE**

The first marriage was in the year 1009 AD. Thankachi was only 14 years old at the time.KunjanThampan was her husband.Thankachi's marriage dress and ornaments are given by the parents of Maharaja. That marriage lasted for 17 year,in 1026 KunjanThampan was died. Later, she was married by the Maharaja's dependent Kunjunni Thampan.1046 KunjunniThampan also died.And so, at the age of 51, she lived as a widow until she died. She lived after 33 years.

### **TYPES OF COMPOSITIONS<sup>7</sup>**

KuttiKunjuThankachi's contributions to the field of Music and Literature are many. Her compositions are:

- Attakadhas
- Kritis
- Vaathilthurappaatu
- Kummipattu
- Lullaby/ TharattuPattu
- Play(Nataka)
- Tiruvatirapattu
- Sthalapuranam
- Pana
- Tillana
- Padams
- Ragamalika
- Kurathipattu
- Sankirthan

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<sup>7</sup> A.K. Ravindran - DakshinendianSangeetham Part – 1 – June 2011 – The State Institute of Languages – 2009 – P.No – 338 , 336

**Attakadhas**

1. SreemathiSvayamvaram – It consists of 32 Slokas and 42 padas in all. The ragas are Thodi, Kalyani, Navarasam, Mukhari, Kamodari, Erillilakamodhari, Husani, Ahiri, Bilahari, Patuvarali, Bhairavi, Madhyamavati, Mohanam, AnandaBhairavi, Kedharam, Kedharagoula, Neelambari, Suruti, Saurashtram, Sankarabharanam, Saveri, Bekada, Nadhanamakriya, Korakurinji, Boopalam, and Puraner.
2. ParvathiSvayamvaram – It consists of 36 Padas and 34 Slokas. The ragas employed are Thodi, Neelambhari, Padi, Erikkilakamodari, Sarangam, Kedaragoudam, Ahari, Kanakkururinji, Mukhar, Balahari, Kamoodari, Saurashtram, Mohanam, Gopikavasantham, Suruti, Vekada, Saveri, Kalyani, Neelambari, Natakurinji, Maradanasi and Indolam. The talas are Adanta, Muriadantha, Chempada, Chapu and Panchari.
3. MithraSahaMoksham – It has 36 Padas and 32 Slokas. Ragas comprises of Thodi, Kamodari, Kedaragoudam, Dukhahandaram, Sarangam, Khandaram, Pantuvarali, Padi, Saurashtram, AnandaBhairavi, Vekada, Suruti, Navarasam, Mohanam, Dhanasri, Nadhanamakriya, Mukhari, Sankarabaranam, Malahari, and Puraner. The Talas employed are Chempada, Adadnta, Panchari, Jampa, and Muriadanta.

**KRITIS**

- |                           |             |       |
|---------------------------|-------------|-------|
| 1. KarthyayaniMamapala    | Kamodari    | Adi   |
| 2. Samaja Hara Hara       | Kalayani    | Adi   |
| 3. PahiMohanaKrithe       | Kamas       | Adi   |
| 4. AnandaRoopaKrithe      | Pantuvarali | Chapu |
| 5. Sooryakodi             | Natta       | Chapu |
| 6. SreepavanaPursha       | Surutti     | Adi   |
| 7. KarunayamEnnoduMathram | Saurashtram | Chapu |

**Vathilthurapattu**

Vathilthurapattu are in the form of question and answers are in the ragas Todi, Pantuvarali, Kamodari, Madyamavathi, Yamunakalyani, Neelambari, Nalunga, Navarasam, Boopalam, Sankarabharanam, Erikkilaa and Madhyamavathi. The talas employed are Adi, Chapu, Rupakam, Eka and Chempata.

**KummiPattu**

1. AsharavamshaDineshaVibho
2. AnjithanirmalaKeerthiyezhum

**Lullaby/ TharattuPattu**

1. AnchithaSaubagya Lakshmi (For the princess Vanchi)

**Play (Nataka)**

1. Ajnathavasam

**Thiruvathirapattu**

KuttiKunjiThankachi'sThiruvathirakaliPattukal are mainly four in numbers and in different ragas. The four songs are (1) SivaratriMahatmyam (2) SeethaSvayamvaram (3) NaradaMohanam (4) AmbareeshaCharitam and the ragas are Kanakkurunji, Madhyamavathi, Kamas, Nadanamakriya, AnandhaBhairavi, and Mohanam. Her some few musical form are in various Mattu, that musical forms are Kummi, Pana, KurathiPattu, Sari of Kathakali, Maranpattu and Vathilthurapattu. Some songs are popular of that period, like 'AthuneramMannavanmar', 'KarunyamrithaVasathe', 'Gopakumaraka', 'Dwarakamandirathil', 'KalyaniKalavani', 'CharumoortheGaurinadha' etc.

**Sthalapuranam**

1. Thiruvananthapuram Sthalapuranam
2. VaikkamSthalapuranam

**Pana**

1. SethubandhanamPana

**Thullal**

1. Ganga Snanam

**Padams**

1. BandhurangiKinthuCheyvu – Huseni – Chempada
2. IndalValarumithayyo – Bhilahari – Adi
3. Ha! RamananayiMaranno – Kamodari – Adi
4. BalikePokaruthu – Shankharabharanam – Chappu
5. YahiYahiMohanakrithe – Madhyamavathi – Adi

**Ragamalika**

1. Kamakomalakara – Kambodhi, Neelambari, Madhyamavathi, Bhoopalam – EkaThalam

**Thillana**

1. Kulashekara Maharaja – Darbar - Rupakam

**Kurathipattu**

1. Kiratham(folk song)
2. Nalacharitham(folk song)

**Sankeerthanas**

1. AmalaKamaladhalaSamaNayane – YeadhukulaKambhoji – Chempada

**Other works**

KuttiKunjuThankachi's other works include:

Ottanthullal,

ehaSudhakaramOonjalpattu,

ManipravalamKriti – KalyanaMoksham,

SavargaVathilEkadesi,

**KRITI ANALYSIS****PAHIMOHANAKRITHE**

KAMAS

ADI

AROHANA: s m g m p d n s

AVAROHANA: s n d p m g r s

**Raga lalshanam:—**

Kamas is the janya raga of 28<sup>th</sup> melakarta raga Harikambhoji. It is a Bashanga raga; Sampurna raga. The svaras are chaturshrubham, andharagandharam, sudhamadhyama, chaturshrubhidhaivatham, kaishikinishadham. Madhyama, dhaivatha, nishadha are the jeevaswaras. "S n s" "m g s" "p d m" "m n d n" are visheshaprayogas. There is no sancharas in mandhrasthayinishadha. Grahaswara is shadja. It is a deshiya raga and it has been sung at all times. For this raga, madhyama and dhaivatha are the most appealing svaras. Most seen in this raga are Srinagara rasa. This is a very appealing raga among the desi ragas.

|              |                   |                          |
|--------------|-------------------|--------------------------|
| ➤ Svarajathi | Sambhasivayanave  | Chinnikrishnadasa        |
| ➤ Varnam     | Sa vararusha      | SwathiThirunal           |
| ➤ Kriti      | Sujanajeevana     | SwathiThirunal           |
| ➤ Kriti      | Sithapathe        | Tyagaraja                |
| ➤ Kriti      | SaarasdhalaNayana | MuthuswamiDikshitar      |
| ➤ Kriti      | Sarasasama        | SwathiThirunal           |
| ➤ Kriti      | Brochevarevarura  | MysorVasudevacharya      |
| ➤ Kriti      | Apudumanasu       | PattanamSubhramanyalyyar |
| ➤ Javali     | Apadhuruku        | Pattabhiramayya          |

**PALLAVI**

Pahimohanakrithepari

Pahimadhavamurahara

||s,,, s, s s n d d m ||| p,,, d, d p, m g, ||

**Pa...hi.mo...ha.na...kri.the...pari.**

||m,n,d,d,p,dn|| ||s,,,,,g m, p d,||

**Pa...hi.ma...dha.va....mu.ra.hara.**

|| m g g r s n p d r s d m || || p , s , n d p , m g , ||  
**Pa . . . hi . mo . . . ha . na . . . kri the . . pari .**  
 || m , n , d , d , p , d , || || n r s s , n g m , p d , ||  
**Pa . . . hi . ma . . . dha . va . . . . . mura . hara .**

ANUPALLAVI

Dehimangalamsadavasudevanandhana  
 Devakikishora deva devamamvibomurahara

|| m , g , m , d p d , n , || || s , , , , s , s , , s s , ||  
**De . . . hi . man . ga . . . lam . . . . sa . da . . vasu .**  
 || s , , , s , p d r s s n || p d , , , m d r s d p ||  
**De . . . va . nan . . dha . na . . . . . . . . . .**

|| m , g , m , d p d , n , || s , , , , s m g r s s , ||  
**De . . . hi . man . ga . . . lam . . . . sa da . . vasu .**  
 || s , , , s , p d r s s n || p d , , , , , , , , ||  
**De . . . va . nan . . dha . . na . . . . . . . . . .**

|| g , , , g , g r m , g , || s , , , s , s , , , s , ||  
**De . . . va . ki . . . ki . sho . . . ra . de . . . va .**  
 || p , , , d , p d r s s n || n p d , , , g m p d ||  
**De . . . va . ma . . . vi . bo . . . . mura ha ra**

CHARANAM

Pavanakirthemurasharabasuramurthe  
 Palithebarajasujanapalanaikavarakripakara

|| p , , , p , p , n d d p || p , , , m , p , g , m , ||  
**Pa . . . va . na . kir . . . the . . . mu . ra . sha . ra .**  
 || m , n , d , p , d , n , || d , , , , , , , , , ||  
**ba . . . su . ra . mur . . . the . . . . . . . . . .**

|| g , , , g , g r m , g , || s , , , s , n r s n s , ||  
**Pa . . . li . the . . . ba . ra . . . ja . su . Ja . na .**  
 || p , , , d , p d r s n d || d , p , d , g m , p d , ||  
**Pa . . . la . nai . . . ka . va . ra . kri . pa . . . kara .**

**Dhatu aspects**

**Tiripa:** Playing one of the notes of a phrase with some stress; as r n s r s. it can be seen in the first line of the anupallavi and the second line of the charanam.

**Sphurita:** Giving stress to the second note in a JantaSvaram SS. A jantasvara phrase where in the lower note in between each jantasvara group is faintly heard. In the pallavi there are jandasvaraprayogas in the first line 'pahimohanakrithe'. In pallavi all are jandasvaraprayogas. The first line of the charana 'pavanakirthe'.

- In anupallavi 2<sup>nd</sup> 3<sup>rd</sup> and 4<sup>th</sup> has samvathisvaras.

**Kampita:** It is a shake. The manipulation of the note is such that there is not even the remotest suggestion of the adjacent notes.

**Andolita:** A free swinging; holding on a note for some time and then pulling the string or gliding on it so as to reveal a higher note. In the pallavi the second line pahimohana is andolitagamaka and the last line of the last sahithya is singing by the application of andolitagamaka.

**Ullasita:** It is Glide. It is of 2 kinds. It is both glide of Ascent and glide of Descent. In anupallavi there is a slide gamaka from shadja to shadja in the third line.

**Matu aspect**

- Adiyaksharaprasa:

|| p , , , p , p , n d d p ||

Pa . . . va .na . kir . . .

- Antyaksharaprasa:

Dehimangalamsadavasudevanandhana

Devakikishora deva devamamvibomurahara

- Suddhasvarakshara:

||m , g , m , d p d , n , || || s , , , , s , s , , ss , ||

De . . . hi .man .ga . . . lam . . . . sa .da . .vasu .

|| m , g , m , d p d , n , || s . . . . , s m g r s s , ||

De . . . hi . man . ga . . . . lam . . . . sada . . . vasu .

#### DEATH

KuttiKunjuThankachi passed away on a Dhwadeshi day in Malayalam era 1079 on the 1<sup>st</sup> day of the month of kumbham (1904 AD).

#### CONCLUSION

KuttiKunjuThankachi's contributions towards Music is remarkable. Her works are both in Carnatic and Folk. Moreover she engraved her foot path in play also. Even though Thankachi had ailment of the eyes, she continued to recite her poetry and made others to write for the last two years of her life. Though her body is not in this world, her works are still ringing in the ears of all the Music lovers.



**Doing Mphil in Carnatic music under the guidance of prof. Dr.V. Janaka Maya Devi , Avinashilingam Institute for Home Science & Higher Education for Women , Coimbatore – 641043 has given solo and group concert of performance in Carnatic music and had sung play back for a few movies and short films. Performing both India and Abroad.**

**APPENDIX - 15**



**Kutti Kunju Thankachi**

**APPENDIX - 16**



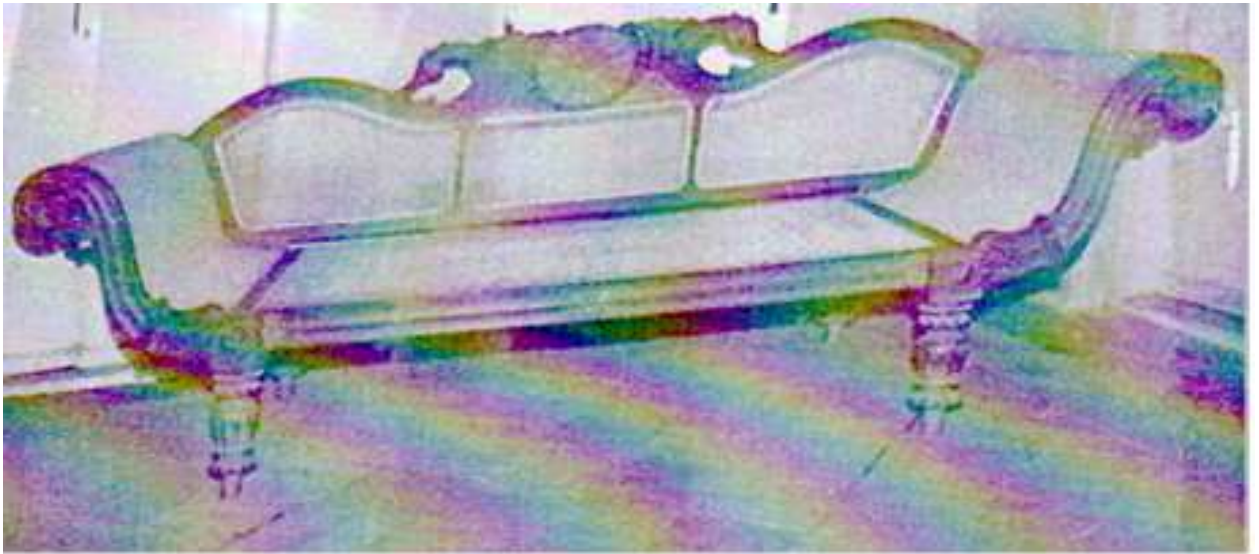
**Irayimman Thampi born place**

**APPENDIX – 17**



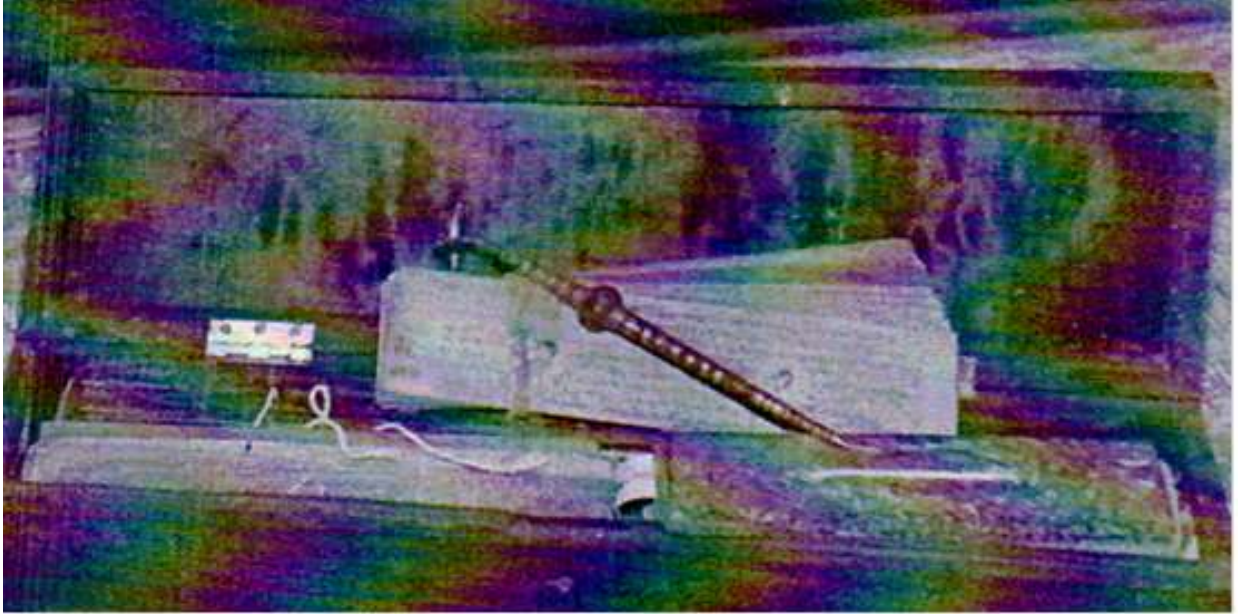
**Kizhakkemadom  
(Kutti Kunju Thankachi's House)**

**APPENDIX – 18**



**The Diwan used by Thampi**

## APPENDIX – 19



**The Ezhuthani of Thampi along with Gita Vyakhyayana Markandeya Purana (Magham 5<sup>th</sup> Sargam) and Banayuddam (Palm leaves) which he used to read daily**