

DR. SAMUEL JOSEPH'S CARNATIC MUSICAL FORMS AND MUSICAL BEAUTY

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Abstract

The Bible says that music is used for glorifying and adoring God, telling of His great deeds, offering outlets for both lament and praise, and providing unity to God's people. Dr. Samuel Joseph is a cine music composer. He has composed music for more than 200 Malayalam films. Along with M.S. Viswanathan he has composed music for few songs. He studied Western music, Carnatic music, and Hindustani music formally. He infused Christian concepts into Carnatic musical forms and composed music for it. He also composed many Musical forms in Carnatic music on the miracle and thoughts of Lord Jesus. Many of his compositions are on the praise of Lord Jesus. This article examines the musical features found in his songs.

Keywords: Musical Forms, Prasam, Sangathi, Swarakshara, Chittaiswara

INTRODUCTION

Our ancestors offered music to God himself, they were very happy about that. They believed that they could reach God through music. In Christian liturgy, the special place is given to music. Not only in church Liturgical Celebration, but also in prayers that are said at home, the music and the songs play a vital role. In the Bible the Psalms are structured basically with songs.

For Example

O Sing to the lord, a new Song,

Sing praise to the lord (Ps.98:1,5)

“Only soul remembers the face and love of god and bless him.” There are words sung by Vedanayagam Sastriar like him, many have composed Christian songs by using the Christian values in tamil based on Carnatic music. In that respect, this article analyses the music compositions of Dr. Samuel Joseph especially the beauty of Carnatic music that he used in his musical forms in Christian themes.

DR. SAMUEL JOSEPH

Samuel Joseph, also known as Shyam, was born on 19th March, in 1937. He is a music composer who works in Malayalam cinema. From the mid-1970s to the late 1980s, Shyam had composed music for nearly 300 films in the Malayalam film industry. Shyam had worked with all major directors of the time. Shyam has given many hits of Jayaraman and the early films of Mammooty and Mohanlal.

Shyam was trained by maestros M. S. Viswanathan and Salil Chowdhury, the former renaming him 'Shyam'. He has worked as an assistant for various music directors including Salil Chowdhury, Rajan Nagendra, Satyam, S. Rajeswara Rao, Pendyala Nageswara Rao, AM Raja, TG Lingappa etc., for several years before becoming an independent music director. He has also worked as a lead violinist with famous composers like C. Ramachandra, V. Dakshinamoorthi, Naushad, Madan Mohan, G.Devarajan, Bombay Ravi, RD. Burman etc.

He is trained in western violin and also carnatic classical violin. He practiced Carnatic classical violin under the baton of legendary classical violinist Lalgudi Jayaraman. He launched as an independent film composer in Malayalam cinema through the 1974 film, 'Manyasree Viswamithran' directed by actor Madhu. All the tracks from the movie including Kettle Kottayathoru became a huge success. He has used Carnatic, western and Hindustani Musical forms to right 'Yesu Pugal Paduvom'. He is running Geethanjali Kalaikoodam at Chennai, and teaching Music with eight grades at present.

MUSICAL FORMS

Musical forms is a piece of music set to time and can form the lakshana of the form in which it is set. It can also be called as musical composition. They are the form which helps to preserve the raga bhava and its beauty. In the compositions belonging to the sphere of pure music the main concern of the composer is the portrayal of the raga bhava in all its visages and richness of melody. They are varna, krithi, kirthana, Ragamalika, Pada, Javali and Thillana.

MUSICAL BEAUTY

Pallavi, Anupallavi and Charanam are usually the three distinct divisions of a Krithi, Keerthanai or Composition. They are considered as angas or parts of compositions other than this we have decorative angas in musical compositions which add special beauty to the composition. They are as follows:

1. Gamaka
2. Sangathi
3. Madhyama Kala Sahitya
4. Chittaiswara, Viloma Chittaiswara
5. Swara sahitya, Viloma swara sahitya
6. Makuda swara, Makuda sahitya
7. Swarakshara
8. Solkattu swara, Solkattu Sahitya
9. Yathi
10. Prasam
11. Yamaham
12. Manipravalam

In the compositions of Dr.Samuel Joseph, only Gamakas, Sangathi, Mathiyamakala Sahithyam, Cittai Swara Sahithyam, Swarakshara, Prasam are used. He has also composed Gitam, Varnam, Kriti, Keerthanai and Thillana.

GAMAKA

Gamakas are vital part of Indian music and they serve to determine the melodic character of a raga. They are the back bones of the ragas. Gamaka is not only the shakes also the manipulation of a note in any manner resulting in a musical effect. The decoration of every note in South Indian Music has its parallel in the delicately carved sculptures adorning the

temples of South India. Every inch of stone is embellished with a delicate specimen of sculpture. There were 15 gamakas. Gamakas are used in Carnatic music. Dr. Samuel Joseph used few gamakas, among them.

Ex ;

Kriti – Anbennum malareduthu - Raga ; Hamsathvani -Tala ; Adi (Pallavi)

P N R \ N, P

Anan.....tha

He used i Irakka jaru gamakas

Sangathi: Sangathis are variations on a musical theme, developed step by step. Each sangathi is an evolution from the preceding one and marks an improvement upon it. "Sangathis have been introduced either for emphasising certain delicate and latent shades in the meaning of the sahitya or bringing out the colourful and varied aspects of the raga bhava. It is composed by the composer of that form. It may be classified into Ragabhava sangathis and Sahitya bhava sangathis.

Ex ;

Keerthanai – Panniya Punniyam - Raga; Sutha dhanyasi - Tala ; Adi (Pallavi)

1 P , N P M , P M

Panniya Punniyam

2 P N S N P M G M

Panniya Punniyam

3 S N P M G M P N

Panniya Punniyam

He used in 3 Sangathis for this Keerthanai

Madyamakala Sahitya: When each phrase is doubled and sung within the same duration of time it becomes a case of madhyamakala sahitya. This may occur either at the end of Anupallavi or charanam or both and it is set in quicker tempo. That is in second speed in order to create certain liveliness. Excellent examples of this technical beauty are found in the compositions of Muthuswamy Dikshitar.

Ex ;

Keerthanai – Mooulakiraiva - Raga ; Nattai -Tala ; Adi

Saranam - Vadidum variyar detidum parive

Vasantham ennill polinthida va

Chittaiswara: This is a set of beautiful swaras in two or four Avarthas in the case of Adi tala, eight or 16 avarthas in case of Chapu, Roopaka talas. It will be very interesting to hear They may be compared to a bunch of flowers adorning a beautiful creeper. They give an impressive conclusion to the anupallavi and charana.

Ex ;

Keerthanai – Adi pitha kumaran- Raga ; Gambira Nattai -Tala ; Adi (Anu pallavi)

S, ; ; NG SNP, MGM, | P, ; ; SP|MG, SGMPN ||

S,GS GSNP N,SN SNPM | P,NP NPMG |SPMG S,; ||

S,SS P,PP G,GG N,NN | P,PP S,SS |MGSN S,; ||

SG,S NS,N PN,P MP,M | GMPNS,GM |PNS, GMPN ||

Swara Sahitya: This is nothing but suitable sahitya attached to chittaiswara. The sahitya of this section is such that we are able to note a continuity of meaning when it is sung at the conclusion of charana.

Ex ;

Keerthanai – Piranthar Iraivan - Raga ; Thodi -Tala ; Adi (Anu pallavi)

P,D P,D PPM PMGM, PP | PDND, PM, | MPGMP,; ||

Thanthai mainthan anare – kanni Mainthanai uruvil vanthare

P, DN SSSS NS DNS,; | NSRS SSSS | NS DNS,; ||

Sontha vazvu vazlthare thuya mariyin magananare

G,RS R,; SNDN S,; | PMGM D,; | SNDN S,; ||

Innilathil ealaiyarai irai mahanai piranthare

G,RS R,SN D,NN S,; | SS, SNN ; |, NDPM, ; ||

Mamariyin magananavare manam nirainthu yam ,pada

Swarakshara: This is a dhatu - Matu alankara. It is a beauty signified by the confluence of the swara syllable and the identical or like sounding syllable in the sahitya. It is a structural beauty. This can be perceived only through vocal music since in instrumental music the sahitya cannot be heard.

Ex ;

Varnam – Siluvaiyile - Raga ; Deva manohari -Tala ; Adi (Pallavi)

MRM, PDN,

Mariya....vai

Prasam: Repetition of a single or more than one letter in each line in a song is called prasam. There are 3 types of prasam. 1) Adi prasam 2) Antya prasam 3) Anu prasam.

Adi Prasam: This corresponds to the first letter each line of the stanzas in a poetry and in the lines of the sections of a musical composition.

Ex ;

Varnam – Velankanniyil - Raga ; Hamsananthi -Tala ; Adi (Pallavi)

Velankanniyil...

Vendum varangal...

Antya Prasam: It means the rhythm inherent in the ending syllables of a line

Ex ;

Kiruthi – Karuna sagara - Raga ; Atana -Tala ; Adi (Saranam)

Swathinam

Meiganam

Prathanam

Anu Prasam: It is the repetition of similar letters, syllables or words in a line."

Ex ;

Kiruthi – Eallam Yesuve - Raga ; Yaman Kalyani -Tala ; Adi (charanam)

Aayanum sahay anum neyanum upayanum nayanum

THE IMPORTANCE OF SAHITHYAM (OR) THE SPECIALITY OF SAHITHYAM

He has used the Miracles and wonders of Jesus in the Bible messages, the Ten Commandments for writing sahithyam in his musical forms. He has also written Varnam on (Our lady of Velankkanni)

The Ragas used by Dr.Samuel Joseph

Kalyani , Thodi, Shankarabaranam, Keeravani, Panthuvrali, chakravaham, Chalanattai and 30 Janya Ragas

Ex :

Vanthanai seivom – Kalyani – Adi

Piranthar - Thodi - Adi

Kattalai Pathu - Sankarabaranam – Kanda chapu

THE TALAS USED BY DR.SAMUEL JOSEPH

Adi, Egam, Rupagam, Misra Shapu, Kanda Ada Talam, Kanda Chapu, Tisra Nadai.

CONCLUSION

Dr. Samuel Joseph has composed 46 musical forms, namely four geethams, ten varnams, twenty eight, keethanai, two thillanas, and two Mangalam. The Analysis has been made in the songs mentioned above.

The Analysis has been made in the songs mentioned above. All should be benefitted out of these songs which have been composed in Carnatic music. Which also contain the musical forms based on Christian values. Many Carnatic musical forms have been composed like this based on Christian values. But these musical forms have to be made familiar to the common crowd. In order to take this to others, and in order to keep and save this, this research is very much necessary today.

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