

APPRECIATION OF THE TILLANA OF SRI. LALGUDI G. JAYARAMAN IN RAGA RAGESRI

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Abstract

Tillana is a beautiful musical form which creates enthusiasm in the listener's as well as the singer's mind. It is a three segmented musical form. It is short, crisp and brisk. Its Pallavi and Anupallavi consist of Solkeṭṭu Jatis (vocalized percussive syllabic phrases) in various configurations of rhythms, interspersed with Svvara phrases and Sahitya. Most of the Tillana-s begin with Jatis. The Carana will be having Sahitya which will be in praise of a particular Deity. It also carries the composer's signature or patron's name. The present study is to attempt the analysis of the Tillana of Sri Lalgudi G. Jayaraman in raga Ragesri.

Purpose of the study: This study is an appreciation of the Tillana based on the structural aspects both musical and lyrical point of view.

Scope of the study: This study will bring out the picturisation of the raga handled by the composer, development of sangati-s in a raga which has a smaller number of compositions in it. The study of this Tillana will help musicians and music students to get a clear picture of the particular raga.

Methodology: nalytical method is employed in this study.

Findings and Conclusion: Lalgudi Tillana-s are aesthetically appealing and intelligently conceived blend of intricate laya patterns and characteristic phrases of the chosen raga. He has chosen appealing raga-s in which not many compositions are composed. The outstanding feature of his compositions is the use of attractive laya or rhythmic intricacies seen in them.

Keywords: Tillana, Jati-s, Sangati, Avarta, Eduppu

INTRODUCTION

Tillāna is a beautiful form which creates enthusiasm in the listeners as well as the singer's mind. This musical piece aims at realizing pure form of Jatis in music, in terms of Chandas and Laya, independent of words. Rarely a Tillāna may contain words of Daru, if it does it is called Tillāna Daru. Equally rare is a Tillāna in slow tempo. This is the only form in Carnatic music which represents the percussive rhythm aspect of music, while others represent the melodic aspect. Tillāna was first composed as a Nṛtta dance form and then gradually attracted composers of Carnatic music.

ORIGIN OF TILLANA

Some authorities derive the name from the occurrence of the syllables 'ti, lā and na', in the syllabic text. It is believed to have originated from the North Indian musical form Tarāna. The legend says that Gopala Naik who was taken as a prisoner to the north happened to meet Amir Khusru and taught him a Pāṭam (a variety of Prabandha). Amir in turn composed a new form which flowered as Tarāna and later into Tillāna.

Tillāna is occasionally claimed to have derived from a folk song called Tirittillāna. Another version is that, Tillānas were derived from Konnakol, the art of reciting Jatis. According to

some others, Tillānas can be considered as a form of Jakkini Daru used for Jakkini Dance. However, Virabhadrayya is considered to be the earliest one to compose Tillānas.

STRUCTURE OF TILLANA

Tillāna is a 3 segmented live musical form like a Kṛti. It is short, crisp and brisk. Its Pallavi and Anupallavi consist of Solkeṭṭu Jatis (vocalized percussive syllabic phrases) in various configurations of Rhythms these are interspersed Svāra phrases and Sāhitya. Most of the Tillānas begin with Jatis. The Caraṇam will be having Sāhitya which will be in praise of a particular Deity. It also carries the composer's signature or patron's name. Tillāna is set to a single Rāga, a single Tāla and generally to a medium tempo.

Tillānas having Pallavi, Anupallavi and Caraṇam can be considered as Tridhātu Prabandhas. Tillānas will be having only one Caraṇa, and this will be a combination of Sāhitya, Jatis and Svaras. The Jati syllables like Taka, Tari, Kita, etc are used in Tillānas. This is called Pāṭākshara in Prabandhas. When a Tillāna only have Pallavi and Anupallavi, the Anupallavi contains Jatis, Cittasvara and Sāhitya. If there is a Caraṇam, Anupallavi will contain only Jatis.

Sahitya of the Tillāna will be either in Sānskṛt, Telugu or Tamil. There are also Tillānas composed in Malayalam. This musical form is usually composed in Dēśya rāgas and set to Ādi, Rūpaka and Cāppu tālas.

CLASSIFICATIONS OF TILLANA

Tillānas can be categorized into those which are used in dance and those used in music. Some Tillānas became popular and others are technically rich. Mahavaidyanatha Iyer has composed a Tillānas in Rāga Kānada, set to Simhānandana Tāla. There is only one Tillāna in this Rāga. Ramanadu Srinivasa Iyengar has composed a Tillāna in Lakshmeesa Tāla which is one among the 108 Tālas. There is a mention about 'Kambarāmāyana Tillāna' in Tōdi Rāga by Kundrakkudi Krishna Iyer in the book 'Great Musicians' by Prof. P Sambamoortti. The Sāhitya of the Caraṇam of this Tillāna includes verses from Kambarāmāyanam. There are also Rāgamālikai Tillāna, in which each Anga is composed in different Rāgas. Thus, Tillāna is a musical form which is rich in musical, rhythmical and literary aspects.

COMPOSERS OF TILLĀNA

South Indian music is rich with great composers, who have composed a variety of songs. Almost all the composers from 18th century onwards have composed Tillānas.

Some prominent Tillāna composers are:

- Ramanadu Srinivasa Iyengar
- Patnam Subarhmaniya Iyer

- Veena Seshanna
- Pallavi Sessa Iyer
- Maharaja Swati Tirunal
- Maha Vaidyanatha Iyer
- Muthaiah Bhagavatar
- Tanjavur Sankara Iyer
- Madurai N. Krishnan
- Lalgudi G. Jayaraman
- Dr. Balamurali Krishna

Among these composers, some have composed in rare Tālas. Ramanadu Srinivasa Iyengar has composed a Tillāna in Lakshmeesha Tāla, one of the 108 Tālas. The only Tillāna in Simhānandana Tāla, composed by Mahavaidyanatha Iyer is an excellent piece with beautiful Jatis. This Tillāna is in Kānada Rāga and begins with the Sāhitya ‘Gouri Nāyaka’. This is in praise of Lord Nataraja.

In Malayalam also, beautiful Tillānas were composed by Kuttikkunju Thankachi and others. These Tillānas are suitable for both dance and music concerts. The Tillāna in Darbar Rāga, set to Rūpaka Tāla, commencing with the words ‘Kulasēkhara nṛipa Bhūpatē’ is an example in this respect.

SRI. LALGUDI G JAYARAMAN

Lalgudi G. Jayaraman is an artist who has made the Violin sing in his hands. He was born in a village, Lalgudi in Tamil Nadu, on 17th September, 1930. He inherited the essence of Carnatic music from his versatile father, late V.R. Gopala Iyer, who trained him. He hails from a traditionally musical family. His grandfather Valadi Radhakrishna was a Violinist. His uncle Madurai Kandaswami Bhagavatar was also a Violinist. Saint Tyagaraja had set his foot in Jayaraman’s house when his great-great grandfather, Rama Iyer invited the saint to Lalgudi on his way from Srirangam.

At the age of 12, he started his musical career as an accompanist. His first performance was in the Saptarisheshwara Swami temple, at Lalgudi, when he accompanied Sattur Subrahmaniam. From then he has been in great demand for accompanying Vocalists. He had accompanied great Vocalists like, Ariyakkudi Ramanuja Iyengar, Semmangudi Srinivasa Iyer, G.N. Balasubrahmaniam, Alathur brothers, Karaikudi Sambasiva Iyer and many others.

He owned rich imagination, quick grasping power, and an ability to adapt easily to the individual styles of leading maestros in Carnatic music while accompanying them and thus he reached the forefronts in rapid strides. He revolutionized the style of Violin playing by

inventing a new technique that is designed to best suit the needs of Indian Classical music and establishing a unique style that came to be known as LALGUDI BANI. He was the first to bring international attention to the Carnatic style of playing Violin. He also introduced a new concept of musical ensemble with Violin, Veena, and Venu in 1966 and gave several outstanding concerts.

Lalgudi Jayaraman has given concerts exclusively in India as well as abroad. At the Edinburgh Music Festival in 1965, Yehudi Menuhin, the well-known Violinist, presented him with an Italian Violin, impressed by his talent.

CONTRIBUTIONS OF LALGUDI G JAYARAMAN

Lalgudi G. Jayaraman is recognized as one of the most prolific composers in Carnatic music, in the modern era. He has composed Varnams, Tillānas, and Kritis in languages Tamil, Telugu and Sanskrit.

As a way of enhancing his own Violin concerts, Lalgudi G. Jayaraman began to compose new Varnams and Tillānas to add on to his concert repertoire. Later he composed forms at the request of leading dancers, and musicians. He has chosen appealing Rāgas in which not many compositions are composed. The outstanding feature of his compositions is the use of attractive Laya or rhythmic intricacies seen in them.

Lalgudi G. Jayaraman has composed many Varnams, that have come to serve as guide to various Rāgas. Of the 17 Varnams composed, 13 are Tāna Varnams and 4 are Pada Varnams. He has proved that Minor Rāgas like Nalinakānti, Garudadhvani, etc are suitable for Varnams.

The Tillānas of Lalgudi G. Jayaraman are characterized by rhythmic brilliance and melodic purity. Many of the Rāgas he has chosen for the Tillānas are Hindusthani in origin. He has also used a variety of Tālas. They are very popular among leading Musicians and Dancers.

Lalgudi G. Jayaraman has also composed many Kritis. In addition to these he has also composed and conducted 5 Orchestral pieces in Rāgas Priyadarśini, Nāgasvarāvali, Kānada, Amritavarshini, and Mōhana Kalyani, for All India Radio's Vādyā Vṛinda programme. He has also composed a Pushpānjali in Rāga Gambheeranattai and a Jatisvaram in Rāga Rasikapriya. Both of these are composed for dance. Also, he composed the lyrics and music for the Operatic ballet 'Jaya Jaya Dēvi' which premiered in 1994 at Cleveland, U.S.A.

THE TILLĀNAS OF SRI LALGUDI G. JAYARAMAN

Lalgudi Tillānas are aesthetically appealing and intelligently conceived blend of intricate Laya patterns and characteristic phrases of the chosen Rāga. He has changed Lakshana or Structure of Tillānas. On the whole, a full picture of Rāga covering the complete range is heard in his Tillānas. All the necessary phrases are added in apt places. These compositions

are not easy to learn. Unless a person has a good grip over Laya and good fluency of the Svarasthānas, it is difficult to grasp and neatly present these compositions.

Tillānas were used as an ending piece of a concert as a finale of the programme. But, Sri Lalgudi G. Jayaraman deserves the credit of upgrading the standard of Tillānas to that of Kritis. He has composed 26 Tillānas in a variety of Rāgas and Tālas and has used the languages Tamil, Telugu and Sānskṛit to compose the same. The Tālas used includes Ādi, Khanda, Cāppu, and Mīśra Cāppu. He has also composed Tillānas in Ādi Tāla Tisranada and Ādi Tāla Tisragati. The list of the Rāgas used for his Tillānas does not include any Mēlakarta Rāgas on the contrary he used Janya Rāgas like Vasanta, Rēvati, Ānandabhairavi, etc. Most of his Tillānas are composed in Rāgas which give the feeling of Hindusthani Music.

Lalgudi G. Jayaraman has not only made a mark in the Carnatic Music world as a brilliant Violinist, but also proved to be a distinguished composer. He has composed Varnams, Tillānas, and Kritis in languages Tamil, Telugu, and Sanskrit. Most of his compositions are in praise of Lord Muruga.

ANALYTICAL STUDY OF TILLĀNA IN RAGA RĀGĒŚRI

This Tillāna is composed by Sri Lalgudi G. Jayaraman in Rāgēśri and is set to Ādi Tāla. Rāgēśri or Rāgēśvari is a Hindustāni Rāga belonging to Khamāj Thāṭ (analog to 28th Mēla Harikāmbhōji). Hence this Tillāna gives the listeners a feeling of Hindustāni Music. The Sāhitya of the Caraṇam, praising Lord Śiva is written in Tamil.

MUSICAL ASPECTS

(1) SANGATI-S:

The Pallavi consists of two pada-s of Jati-s. First line consists of six sangati-s and the second line has three sangati-s. Anupallavi consists of four lines which are also filled with Jati-s. The first line is sung in two different sangati-s and the subsequent lines only have one sangati each. In the Anupallavi Tārasthāyi sanchārās are more, and there are no Mandrasthāyi sancārās. Caraṇam consists of four lines of Sāhitya in praise of Lord Śiva. First two lines have only one sangati each, and the third line is sung in three sangati-s followed by the fourth line sung in just one sangati. After the Sāhitya portion, Caraṇam have six more lines which consist of svāra-s and jati-s. The second line has two sangati-s. All the sangati-s included are Rāgabhāva sangati-s.

(2) RANGE:

The range of this Tillāna is in between Maṇdrasthāyi Dha, and Tārasthāyi Pa. Pallavi starts with Madhyasthāyi Ga, Anupallavi commences in Madhyasthāyi Ma, and Caraṇam with Madhyasthāyi Dha.

The range of each Angās

Angās	Lowest note	Highest note
Pallavi	Maṇdrasthāyi Ni	Tārasthāyi Ma
Anupallavi	Madhyasthāyi Ga	Tārasthāyi Ma
Caranām	Maṇdrasthāyi Dha	Tārasthāyi Pa.

(3) SVARĀKSHARA:

There are some Hrasva svarākshara prayōgas are seen in this Tillāna.

Pallavi (1) M D N Ś ś n r ś N ;

Ta na na jha ṇu ta dhīm

Caranam (2) g m r s Ṇ R S S

Na ṭa na ca tu ra

(3) g m r s Ṇ R S

Gañ gā dha ra

(4) ś Ġ m R ś

ta ṇam ta rī ta

(4) GAMAKĀ-S:

Khandippu

Khandippu is seen mainly in N D prayōgās with Tārasthāyi Sa as the Anusvara, as in

D, d N D M D m d n ś
 Ī vē la na nu kā

(5) PRAYŌGĀS

The composer has captured the essence of the Rāga with beautiful prayōgās and phrases. The commencing line itself is an exclusive Rāgēsri phrase.

|| G M R Ṇ S G , , M | ; N , , N | D ; md md ||

Dhīm ta ta ra tā ni Dhī ra nā dru dru

There are many Janta, Vakra prayōgās featuring in the Pallavi, Anupallavi and Carana. For example:

M m d d n n řšŚ

ta na nana nana dhīm

The above given is a phrase from the Carana. Phrases emphasizing Samvādi intervals have been introduced in this Tillāna, which includes the following phrases:

S r ṅ s G m d g m D n ś d n Ś n m d G m r s

Ni –Ma and **Da – Ga** are Samvādi svaras in the above phrases.

Sri Lalgudi G. Jayaraman has exhibited his skill by introducing the phrase **rsnsgm**, in different Sthāyis like Maṇḍra, Madhya and Tāra Sthāyis as follows:

- (a) rsṅsgm - řśnśgṃ - řśnśgṃ – rsṅsgm
- (b) rsṅsgm - řśnśgṃ – rsṅsgm - řśnśgṃ
- (c) rsṅsgm - rsnśgṃ - rsnśgṃ - řśnśgṃ

LYRICAL ASPECT

Caraṇam consists of four lines of Sāhitya in praise of Lord Śiva. Dvitiyākshara prāsa is only prāsa seen in this portion of the Carana.

Ī vēla nannu kāvumu naṭana catura

Nī vāḍa Mahādēva Śiva Śāmbava

Nī vēgāni vērevaru lēru nā

Jīvādhāra Śankara Gangādhara

Other lyrical beauties like Yati and Yamakam, are not seen in this Tillāna.

LAYA ASPECT

(1) Eduppu

All the Angās have Sama eduppu.

(2) Number of Tāla Avarthas (excluding sangati-s)

Pallavi has 2 Tāla Āvartās, while in Anupallavi the total number of Tāla Āvartās is twice that of Pallavi. Caranaṃ have 8 Tāla Āvartās. The number of Tāla Āvartās in the Caranaṃ is equal to twice the number of Āvartās in the Anupallavi.

(3) Distribution of Svara-s in the Tāla

Tillāna in Rāgēśri is set to Ādi Tāla and has 32 Aksharakālas occurring in each line. This is a very common Tāla. Very intelligently the composer has maintained a balance between Rāga and Laya, also he has illustrated a wonderful portrait of Rāgēśri through this beautiful composition without affecting or diminishing the value of the Rāga and the Tāla.

CONCLUSION

Tillanas composed by Lalgudi G. Jayaraman are known for their distinctive features. Lalgudi Jayaraman's Tillanas often feature intricate rhythmic patterns and variations. They challenge both the performer and the listener with their rhythmic complexity. His Tillanas incorporate innovative melodic phrases and variations, showcasing his mastery of both melody and rhythm. His Tillanas may incorporate aspects of both Carnatic and Hindustani music, creating a unique fusion. Since he was a virtuoso violinist, his Tillanas often highlight the capabilities of the violin as a solo instrument. They may include fast-paced, intricate violin passages. Some of his Tillanas incorporate Konnakol, a vocal percussion system used in South Indian classical music. This adds an additional layer of rhythmic complexity. Lalgudi Jayaraman's Tillanas continue to be appreciated for their artistic depth and innovation in the realm of Indian classical music.

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