

THE MODERN ANDHRA VAGGEYAKARAS: THEIR CONTRIBUTIONS TO CARNATIC MUSIC

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Abstract: Indian classical music is believed to be a divine art form which originated from the origin of Vedas. The Samaveda which is believed to have laid the foundation for Indian classical music, consists of hymns from the Rigveda. In Rigveda time 3 notes were existed that was vudatta, anudatta, swarita. Carnatic music based on samaveda.

“Samavedadidam geetam sanjagraha pitamahaha”

In Bhagavad Geeta – Sri Krishna also says

“Vedanaam samavedosmi”

The Yajnavalkya smriti mentions

“Veena vadana tatvagna sruti jati visaradha”

Talagnascha prayasena moksha margam niyaschati”

The one who is well versed in veena, one who has the knowledge of sruti, and one who is adopt in tala, attains moksha without doubt. Sruti, Ragam, Talam the most elements in our carnatic music. Raga is the pivotal concept of in our carnatic music. There is no carnatic music without ragam and swaram.

This papers is intended to highlight and to promote 19th, 20th centuries and some modern Andhra vaggeyakaras. In the development of carnatic music.

Key words: Performing arts, Music, Raga, Art forms, Composers, Fine arts.

INTRODUCTION

Carnatic music, known as carnataka sangeetam in the south Indian languages, is a system of music commonly associated with south India, including the modern Indian states of Andhra Pradesh, Karnataka, Kerala, Tamilnadu and Telangana. It is one of two main subgenres of Indian Classical music that evolved from ancient Hindu texts and traditions, particularly the ‘Samaveda’. Carnatic music based on the 3 elements of Sruti, Raga, Tala. Carnatic music is mainly sung through compositions, especially the kriti or kirtanam. Carnatic music is as usually taught and learned through compositions. Telugu language predominates in the evolution of carnatic music. Carnatic music is based as it is today on musical concepts raga, tala and swara that were described in detail in several ancient works, particularly the ‘Bharata’s Natya Sashttra. The 18th century golden age of carnatic music, three gems of the carnatic music – they are saint Thyagaraja, Shyamastry and Deekshitar were composed and created many compositions. In this time music was established many ways. After trinity period in the 10th, 20th century many telugu composers also came to vogue. This contribution was also tremendous. The new composers of the 19th, 20th centuries are introduced many new ragas (apoorva raga) and many new creations to carnatic music. Example: Dr Nookala China Satyanarayana garu, K.V.N. Sastry garu, Sri Hari Nagabhushanam garu etc. Like this many composers have given marvelous contribution towards carnatic music.

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1. SRI HARI NAGABHUSHANAM

“Vaggeyakara Ratna” Sri Harnaga Bhushanam garu hails from Krishna district Machilipatnam. He lives in the years 1884 to 1959. He was exponent in Music, literature English and violin. Also expert in Harikatha Kalakshepam. Not only expert in all these aspects he is an advocate.

Nagabhushanam was one of the sishya parampara of saint Thyagaraja. He composed many compositions like kritis and keertanams. In his compositions insted of his mudra saint Thyagaraja mudra occurs more of the compositions. He composed kritis in the raga Bilhari, Saranaga were popular ragas in carnatic music and also he created new ragas like Suddha Bhairavi and Madhava priya.

In the apoorva raga Madhavapriya was his creations.

Some of his compositions like:

Raga - Saranga - Kriti - Vinayakamu vighna - Aditala

Raga - Bilhari - Ninne nammi yunnavada - Rupaka tala

Apoorva Raga:

Raga - Madhavapriya - Madhava priye - Aditala

2. SRI MAHENDRAVADA BAPPANNA SASTRY

Sastry garu hails from Injamuru village Yanam district in Andhra Pradesh state. He was one of the modern Andhra composers. He lived in the years 1904 to 1979. He composed many tana varnas, kritis and javalis. He was a great exponent in manodharma sangeetam of swarakalpana part. He composed 195 compositions in our carnatic music. In these 150 kritis, 30 tana varnams, 15 javalis are there. His compositions are kept in the book “Harihara kriti manjari”. He used the mudra “Vijaya gopala, Injaram in his compositions.

Some of his compositions like:

Raga - Mayamalava goula - Kriti - Vinnanura - Kandachapu tala

Raga- Sahana - Kriti - Bharamayana - Adi tala

3.SRI PATRYANI SEETA RAMA SASTRY

Sastry garu hails from Manapullam town near Gudivada, Vijayanagaram distirct. . He lived in the years 1900 to 1957. He was one of the modern Andhra composers. Actually sastry’s surname was “sannidhi” but his fore fathers were worked in Navy. In navy soldiers the higher authority people was called “patrayadu” because of that sastry’s surname was changed to “patrayani”. In his child hood Sastry garu spent with his grand father, at that time he learned “Bala Ramayanam” and by-heart the Balaramayanam. This is only the Sastry gari preliminary education. His father was a well known musician. His father taught to sastry garu. He shifted to barampuram. At the age of 16 years sastry garu started writing his own compositions. After 16 years of age Sastry garu settled in saluru. He father Narasimha sastry garu called as “pedda guru of saluru and Sastry garu was a small guru of saluru. His father and sastry garu both are popularize the saluru gurus. He composed 30 kritis in is compositions some of swarajatis, kritis, varnam and javalis also.

Some of his compositions like:

Raga - Hamsadhvani - Kriti - Gananada smarana - Adi tala

Raga - Smurtri ranjanai - Kriti - Ihapara sadhaname - Adi tala

Raga - Mukhari - Kriti - Nanda nanda - Adi tala

4. SRI TADEPALLI VENKATA SUBRAHMANYA SASTRY

He hails from “Peravali” village. He lived in the years 1918 to 1989. Professionally he was a teacher and also a graded artist in All India Radio. He composed 700 compositions on different Gods and Goddess. Sastry garu introduced 500 new ragas to carnatic music. He composed 72 melakarta ragas also. He wrote 2 harikatas namely “Thyagaraja Vijayam” and “Kusuma Haranatha Charitram”.

Some of his compositions:

Raga - Naata - Kriti - Vighna nivarana vinayaka - Adi tala

Raga - Todi - Kriti - Yenni Nallaku Kaligeno - Rupaka tala

Rare Raga:

Raga - Vimali - Kriti - Visuddha chakra nilaya - Rupaka tala

One of his compositions he has created Rare raga (Apoorva Raga) name “Vimali

5. SRI MANUGANTI VENKATA RAO PANTULU

He hails from Kakinada town at Andhra Pradesh state. He lives in the 1902 to 1964. He started music at very early age. He was exponent in concerts. He composed many compositions in carnatic music.

Some of his compositions:

Raga - Pravrutti- Kriti - Neeve gati bhavaneepathi - Adi tala

The “pravrutti” raga is the one of the apoorva ragas in carnatic music. This raga is one of his creations.

6. SRI TUMARADA SANGAMESWARA SASTRY

Sastry garu hails from Bobbili. He lives in the years 1874 to 1931. He was exponent in veena. He was a great vidwan in veena. He attended regular concerts in madras and Thanjavur also. Sastry garu was not only exponent in veena and he was expert in nadaswaram, violin also. He composed many tana varnams also. The Pithapuram asthanam felicitated Sastry garu for his great playing of veena. Sasty’s life was spent in the Maharaja of Pithapuram. He composed many compositions in carnatic music. He was a great guru and he trained music to many students. He used mudra “Sangameswara” in his compositions.

Some of his compositions:

Raga - Kalyani - Kriti - Gananayakam subha gayakam - Adi tala

7. SRI VINJAMURI VARADARAJA IYENGAR

He hails from Guntur. He lives in the years 1915 – 1991. He was a disciple of Sri Tiger Varadachari”. He has given many tunes to Annamacharya kirtanas, Sadasiva Bhahmendra, Tumu Narasimha Dasu. He composed varnams, Kritis, Javalis, Tillanas also.

Some of his compositions :

Raga – Manirangu - Javali - Kante Saiga chesenu - Adi tala

8. SRI DR. NOOKALA CHINA SATYANARAYANA

He hails from Visakhapatnam – Anakapalli village. He lives in the years 1927 to 2013 He was a great guru and also Maha Vidwan in Carnatic music. He was one of modern 20th century’s telugu vaggeyakaras. He got the greatest award “Padma Bhushan” in the year 2010. He worked as a teacher, Principal in different colleges and universities like S.V. Music College, Tirupati, Telugu University , Hyderabad, Vijayawada – Govt. College as a principal also. He got many awards like Hamsa from Govt. of Andhra Pradesh, Saptagiri Sangeetha Vidwanmani, Sangeeta Nataka Academy awards. He was given performance in all over India. He wrote many books like “Sangeeta Sudha,” “Ragalakshnana Sangraham”, “Thyagaraja Pancharatna kritis etc. He has released some CDs also in carnatic music.

Some of his composition:

Raga – Madhuvanti - Kriti – Ramakadha sudha - Adi tala

9. M. S. BALASUBRAMANYA SARMA

He hails from Rajahmundry. He lived in the years 1929 to 2002. He was a exponent in carnatic music. He started his performances at the age of 10. He was a All India Radio graded Artist. He worked as a Music teacher in S.V. Music College, Tirupati, Sri Padmavati Mahila University, Tirupati. He got many awards like Saptagiri sangeeta Vidvanmani and Sangeeta Nataka Academy awards also. He has given tunes to many Annamacharya Kirtanas . In these “Kondalalo nelakonna” song was very popular.

Some of his compositions:

Raga - Saraswati - Kriti - Saraswati Namosthute -Rupaka Tala

Raga - Rasikapriya - Tillana -Adi tala

Raga - Vijaya sankari - Kriti - Sri Vijayasankari - Adi tala

Raga - Saveri - Kriti - Karunachudave - Adi tala

10. SRI K. V. N. SASTRY GARU

He hails from Hindupur district the village of Kodipalli. Sastry's childhood he shifted to Kurnool. He completed his preliminary education in his elder brother. He composed varnams, Kritis to carnatic music. In his compositions he used the mudra "Sastry nuta". He preserved his composition in the book "Ragalapana Chandrika".

Some of his compositions Like:

Ragam	- Valaji	- Kriti	- Maruvakanamova	- Adi tala
Ragam	- Sucharitra	- Kriti	- Mahaganapatim	- Khanda Triputa
Ragam	- Amritavarshini	- Kriti	- Bramarambana	- Adi Tala

CONCLUSION

Many modern telugu composers are composed brilliant compositions to our carnatic music. Their contributions and compositions are marveours to carnatic music. This is the effort to have knowledge of these composers and their compositions to the present generations.

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