

# DR. MANGALAMPALLI BALAMURALI KRISHNA: A MUSICAL POLYMATH AND OEUVRE OF INDIAN MUSIC

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## ABSTRACT

*Dr. M. Balamurali Krishna is an eminent Indian Classical musician born in Andhra Pradesh, India. He is one of the contemporary vageyarakaras of Indian Classical Music who is not only a Vocalist, but also a professional Multi-instrumental String and Percussion Artist. He performed in more than 25000 concerts all over the world and was awarded Padma Vibhushan by the Government of India and Chevalier, the highest honour of the French Government. He also composed Krithis in all the 72 Melakarta ragas of Carnatic Music at the age of 16. He also created a new tala system in Carnatic Music called the Mukhi Tala System. This paper primarily analyses and reviews the personality of his life and innovations in his musical works.*

**Keywords:** Indian Music, Telugu Vageyarakaras, 72 Melas, New Ragas, Thillanas, Mukhi talas.

## Introduction

Dr. Mangalampalli Balamurali Krishna is a renowned and popular Indian Musician who is a child prodigy of Indian Classical Music. He was born on 6<sup>th</sup> July 1930 in Shankaraguptham, a small village in East Godavari District of Andhra Pradesh, then Madras presidency. He had his tutelage in music from Parupalli Ram Krishnayya Panthulu, who is a fourth descendant of Thyagaraja Guru Sishya Parampara. He is a child prodigy and is not only a professional vocalist, but also a violinist, viola player, Mridangam, Ghatam and Kanjira player. Hence, he is considered a multi-faceted musician of yesteryears. He has performed more than 25000 concerts to his credit all over the world, including traditional classical concerts, *Jugalbandis* with Hindusthani counterpart professional musicians like Pandit Bhimsen Joshi ji, Pandit Jasraj ji, *Rabindra Sangeet*, fusion and jazz music. His academic education seemed bleak, but his knowledge of music was unparalleled and incomparable to that of any other musician. The way he presents the concert is unique from other *vidwans*, making him the top musician in Carnatic music. Apart from being a National Artist in classical music, he is a great *vageyakara*, composer of devotional and light music. He began performing classical music at the age of 8 years and started composing compositions in all 72 Melakarta Ragas (Parent scales of Carnatic Music) at the age of 16. It is published in the name of 'Raganga Ravali' by his disciple from Nagpur. He has composed these 72 parent scales in different talas and also invented a few more *talas*. This paper discusses about the analytical review of his life and musical works.

## Methodology

For writing this research article, the methodology employed is a combination of qualitative and quantitative approaches; the information is gathered from both primary and secondary sources regarding the *talas* he implemented in his compositions. Additionally, calculations are made about the innovations introduced to the new *Tala* system, known as *the Mukhi Tala* system. Extension of the *Mukhi tala* system to all 35 *talas* is done with the calculation of each tala and its analysis. Regarding the qualitative information taken, I knew Dr. Mangalampalli Balamuralikrishna as my Paramaguru (Guru's Guru). I had travelled with him for more than a decade, attending his workshops, concerts and moving closely with him, along with my Guru Sri D.V. Mohana Krishna, observing his personality and the style of music he performs and teaches to the world of music. Regarding the quantitative analysis, a mathematical analysis of the *Mukhi Tala* system created by Balamurali Krishna is done extensively for all 35 *talas*.

## Literature Review

Literature review of this research article consists of the information taken from many reputed journals, books authored by Dr. Balamurali Krishna's *Raganga Ravali*, *Suryakanthi* and the book consisting of *thillanas* of Dr. Balamurali Krishna for compositions. Also, there are some rare compositions not published but learnt directly from my Guru, like *Sangeetha Laya Gnanamu*, a composition in *Kalyani* set to *Panchamukhi tala*. In the literature review, I came across that most of the implementations of the *talas* like *Trimukhi*, *Panchamukhi* were on *Ragam Tanam Pallavi (RTP)*. I have learnt a composition in *Mukhi tala* system in *raga Kalyani* set to *Panchamukhi tala* and performed in my concerts. All this literature review is from Google Scholar, peer-reviewed journals, internet sources, etc. Some of the information related to his compositions from YouTube channels is also gathered here to get a vivid analysis and understanding of this review paper.

## Dr. Mangalampalli Balamurali Krishna's Personality

Dr. Mangalampalli Balamurali Krishna is a very jovial and joyful musician. He enjoyed every moment of music in his life. He knows very well how to communicate effectively with people around him and deliver the message he wanted to convey. He is very kind at heart and also very straightforward in communicating the message to others. He has great self-respect and self-esteem. He loved his profession more than anything. He used to keep the environment around him always pleasant and filled with fun. He is a great teacher and performer. He is very good at heart and can assess perfectly the people who need his help and need his assistance to move forward. A simple example of him being a great Guru with a human touch to his disciples. He taught music to a student by name D.V. Subba Rao (now D.V. Mohana Krishna). Mohana Krishna is the name given by Balamurali Krishna himself to his disciple D.V. Subba Rao. Mohana Krishna was a very enthusiastic, determined and committed student who had a strong zeal to learn music from his Guru, Dr. Balamurali Krishna. Balamurali Krishna observed the music interest of Mohana Krishna and started teaching music. Mohana Krishna, who is a disciple of Balamurali Krishna, was learning music smoothly until a dark day came in his life when Mohana Krishna lost his eyesight due to a problem in his retina. Dr. Balamurali Krishna asked Mohana Krishna to stay at his house and learn music. Until such time, Mohana Krishna was staying in Chennai along with his grandmother and used to come to Balamurali Krishna's house to learn music.

This is a small example to say that Balamurali Krishna is kind at heart and how much love he showed to people who deserve his love. Later, Mohana Krishna stayed in Balamurali Krishna's house and learnt music in the *Gurukula* system for several years. Now Mohana Krishna is a top-grade Vocalist in both Classical and Light Music from All India Radio and retired as a staff artist from All India Radio. I am fortunate to inform you in this context that Sri D.V. Mohana Krishna is my Guru, and Dr. Mangalampalli Balamurali Krishna is my *Sangeetha Paramaguru*. I had the opportunity of travelling with Dr. Mangalampalli Balamurali Krishna since 2004 and was in association for a decade.

He was appointed as Advisor for Cultural Affairs in Cabinet Rank by the Government of Andhra Pradesh in 2004. He is awarded the second-highest civilian award, "Padma Vibhushan by the Government of India. He was also awarded the *Chevalier*, the highest civilian award of France Government, for his services towards music. Many of his disciples, like Sri D.V. Mohana Krishna, are performing, teaching and serving the field of Indian Music.

*Padma Vibhushan* Dr. M. Balamurali Krishna, as a *vaggeyakara*, has composed more than 400 compositions in Indian music. He also created new *ragas* like *Sumukham*, *Sarvasri*, *Siddhi*, *Mahathi*, *Omkari*, *Lavangi*, etc. He also composed *thillanas*, which made him popular in Indian Music. His *thillanas* are not only performed by Vocal Artists, but they are also used in dance ballets. He used to have huge respect towards his fellow musicians. He took all the criticism on himself sportively. Those who said he is propagating music technically, which has flaws, he showed practically that whatever he presented in music is technically correct, and those who criticised him earlier agreed convincingly. He also proved himself to be one of the popular playback singers of his time. He sang in many languages like Sanskrit, Hindi, Punjabi, Tamil, Kannada, Malayalam, Bengali, Oriya, and French apart from his mother tongue Telugu. He was also a playback singer and though he sang few songs, they became popular. His favourite raga is *Arabhi*. He has composed many compositions in this *raga*.

## New Raga Creations

As per the traditional *raga* system, a *raga* should have a minimum of 5 swaras either in *Arohana* or *Avarohana* or both. But Dr. Mangalampalli Balamurali Krishna has experimented with *ragas* with fewer than 5 notes, that is, he has created *ragas* with 4, 3 and 2 notes also. *Ragas* like *Ganapathi*, *Lavangi* and *Mahathi* have only 4 notes in *Arohana* and *Avarohana*

Ganapathi: Aro: S G2 P S Avar: S P G2 S

Lavangi: Aro: S R1 M1 D1 S Avar: S D1 M1 R1 S This is a five-note raga.

He created a *raga* with just two notes, Sa and Pa, which is called *Omkari*.

Like this, he has done a lot of innovations in *ragas* and *talas* of Indian Music and showed new paths of creativity.

He also created a *raga* by the name *Mohana Gandhi* with due respect to Mahatma Gandhi. He also used to create *ragas* and compositions for special occasions, like for *Godavari Pushkaras*, he created a *raga* and composition called *Puskara Godavari*. Similarly, he created a *raga* on the occasion of *Ugaadi*, Telugu New Year, praising the importance of each South Indian State. He also created a composition on the then Chief Minister of Tamil Nadu, Jayalalitha.

## Dr. M. Balamurali Krishna's Thillanas

Another type of compositions which made Balamurali Krishna famous is *Thillanas*. His *thillanas* were so energetic that they made foreign nationals in Europe dance to his *thillanas*. He has composed *thillanas* in *ragas* like *Brindavani*, *Kadanakuthuhalam*, *Garudadhvani*, *Dwijawanthi*, *Ahir Bhairav*, *Kalyani*, *hindolam*, *Mohana Gathibedha Thillana*, etc.

All these *Thillanas* caught the attention of the audience and made him gain more fans for his music. His *Thillanas* are being performed in dance ballots regularly all over the world.

## Indian Tala System

The Indian *Tala* system is one of the finest and sophisticated rhythmic systems in the world.

In both the styles of Indian Classical Music (Hindustani and Carnatic), talas play a very significant role. In the metric cycle of *tala*, the number of beats in a given *tala* varies from a minimum of 3 beats to a maximum of 128 beats.

Hindustani tala system, which has over 350 talas, has prominently *Teentaal*, which is (4+4+4+4) altogether 16 beats, *rupaktaal* (3+2+2) altogether 7 beats, *jhaap thaal* (3+2+3+2) altogether 10 beats. Similarly, in Carnatic Music, there are seven basic talas in Carnatic music. These talas are interlinked with *Jaathis*, as there is a variation in *tala* concerning the *laghu* count.

The seven basic *talas* of Carnatic music known as *sapta talas*. They are

Dhruva talam, Matya talam, Rupaka talam, Jhumpe Talam, Triputa Talam, Ata Talam, Eka Talam

These *talas* are interlinked with the five *jaathis* called *pancha jaathis*. They are *Trisra Jaathi*, *Chathurasra Jaathi*, *Khanda*, *misra jaathi* and *Sankeerna jaathi*. Based on the implementation of these *jaathis* to the *talas*, the count of *laghu* and the total sum of the *tala* as a whole will change. With the combination of *sapta talas* and *pancha jaathis* thirty five talas are formed.

**Table 1.1 all 35 basic Talas of Carnatic Music**

Talas/Jaathis	Formula	Trisra (3)	Chathurasra (4)	Khanda (5)	Misra (7)	Sankeerna (9)
Dhruva	1011	3+2+3+3=11	4+2+4+4=14	5+2+5+5=17	7+2+7+7=23	9+2+9+9=29
Matya	101	3+2+3=8	4+2+4=10	5+2+5=12	7+2+7=16	9+2+9=20
Rupaka	01	2+3=5	2+4=6	2+5=7	2+7=9	2+9=11
Jhumpe	1UO	3+1+2=6	4+1+2=7	5+1+2=8	7+1+2=10	9+1+2=12
Triputa	1OO	3+2+2=7	4+2+2=8	5+2+2=9	7+2+2=11	9+2+2=13
Ata	11OO	3+3+2+2=10	4+4+2+2=12	5+5+2+2=14	7+7+2+2=18	9+9+2+2=22
Eka	1	3	4	5	7	9

In turn, these 35 *talas* are connected with five *gathis* to obtain 175 talas (35\*5=175).

## Mathematical Analysis of talas in

### Balamurali Krishna's 72 Melakartha compositions

Talas used in Balamurali Krishna's compositions (*Raganga Raval*) are as follows. He used nine different *talas*

Dr. Balamurali Krishna has used the following *tala* in his compositions.

- Rupaka thalam
- Khanda Jaathi Triputa thalam
- Misra Chapu thalam
- Misra Jhumpe Thalam
- Trisra Jaathi Triputa thalam
- Khanda jaathi Eka thalam
- Chathurasra jaathi Jhumpe thalam
- Adi thala
- Trisra Eka thalam

### Chathurasra Jaathi Rupaka Talam

*Rupaka talam* is one of the simplest talas of carnatic music with only six beats. It is denoted with one *drutham* and *laghu*. If the *laghu* is of *chathurasra jaathi* then the count of *laghu* will be 4, similarly, if it is *trisra jaathi*, it is 3, *khanda jaathi* it will be 5, *misra jaathi* it will be 7 and *sankeerna jaathi* it will be 9. Here, Balamurali Krishna has used *Rupaka thalam* in two forms, i.e.,

by tapping a double beat for one *anu drutham* (1) and one *drutham* (2). This *rupaka thalam*, he used in his first *melakartha raga Kanakangi*. The name of the composition is *Sree Eshaputraya*, which is composed in 6 beats (2+2+2).

Other *rupaka tala* compositions of *raganga raveli* were composed in *chathurasra jaathi rupakam*. They include *Sri Gurum chinthayamyaham*, *Ravayya Ramayya*, *paripalayamam*. Out of 72 compositions in parent scales, he composed 17 compositions in *rupaka tala* with the *tala* formula (2+4=6 beats) format.

### Khanda Jaathi Triputa Talam

*Khanda Jaathi triputa tala* is one of the 35 *talas* of Carnatic music for which the calculation is (5+2+2 = 9 beats). Here, *Khanda Jaathi Triputa talam* has 5 beats in *Laghu*, and since it is *triputa thalam*, it has two *druthams*. Each *drutham* has two constant beats. Therefore, it is 2+2 along with 5 *laghu* beats, which comes to 9 beats. In this *tala*, Balamurali Krishna has composed only one composition, “*Thyagaraja Gurum Bhaje*”, in *Hanumathodi*, the 8<sup>th</sup> parent scale of the 72 parent scales of Carnatic music.

### Misra chapu Talam

*Misra chapu talam* is a more transformed form of *Chathurasra Jaathi Druva talam*. In *Chathurasra Jaathi Druva Thalam*, there are 14 beats, but if we set the *talam* to the next *gaati*, it will be half of 14, i.e. 7. So, these seven beat *talas* are *Misra Chapu* and are different from *Trisra Jaathi Triputa Thalam*. There is confusion regarding the naming of *tala* concerning *Misra chapu* and *trisra jaathi triputa talam* since both have the same number of beats.

In this *Misra chapu thalam*, Balamurali Krishna has composed *Rakshasumam*, a beautiful composition which starts after four spaces in *duritha kalam*.

Similarly, *Vandeham* in *Sarasangi* *ragam* and *Anni Marulune* in *Gamanasrama*.

### Misra Jhumpe Talam

*Misra Jhumpe talam* is one of the 35 basic *talas* of Carnatic music. Total count of this *tala* is (7+1+2=10 Beats). *Misra Jaathi* has a count of 7 beats in the *laghu*. The *tala* also has one *anudhrutham* (1) and one *Dhrutham* (2).

The *tala* is used in *Jashakethana* in *Jhumkara Dhwani* *ragam* and *chintayami* in *sucharitra* compositions of Balamurali Krishna.

### Trisra Jaathi Triputa Talam

This *tala* is also called *Triputa tala*. In this *tala*, the count of *laghu* is 3 and the count of each *drutham* is 2. So, the total count in this *talam* is 3+2+2 = 7 beats. In this *tala*, Balamurali Krishna has composed three compositions

*Smarare Chitta* in *Gouri manohari*, *Ramaa Pathi na rakshithoham* in *Maara Ranjani* *ragam* and *bhuvaneshwari pahimam* in *Kanthamani*.

### Khanda Jaathi Eka Talam

The count of this *talam* is 5. This *talam* is presented by tapping a beat and counting with four fingers, starting from the little finger to the index finger in order. *Samasrayami sadaa* in *varuna Priya* and *Pranamamyaham* in *Vaagadeswari* in *Khanda Eka talam*.

### Chathurasra Jaathi Jhumpe Talam

The count of this *talam* is (4+1+2=7 beats). *Chathurasra Jaathi Jhumpe talam* has 4 beats in the *laghu* and 1 *anudhrutham* and one *dhrutham* of 2 beats, totalling to 7 beats.

Balamurali Krishna has composed two compositions in this *tala*

*Yashodeham vande* in *Yaaga Priya* and *Shyamalangi Jalaji lochani* in *Shyamalangi* *ragam*.

### Adi Talam

*Adi talam* is called with a different *talam* in 35 *tala* chart. It is called *Chathurasra jaathi Triputa talam*. The total count of *tala* is (4+2+2=8 beats), which includes *laghu* for four beats. Balamurali Krishna has composed 38 out of 72 in *Aditalam* only.

To mention a few, *Pahi Jagadeswara* in *Ganamurthe*, *Eshwari Jagadeswari* in *vanaspathi*, *Girijapathe* in *Chakravakam*, etc, are some of them composed in *Adi talam*.

### Khanda Jaathi Jhumpe Talam

*Khanda Jaathi Jhumpe talam* count is another *tala* in the 35 *tala* chart. The count of the *talam* is 5+1+2 = 8 beats. *Sri Mahavishnum* is a composition of Balamurali Krishna in *Gayakapriya* *ragam* set to *khanda Jhumpe talam*.

## Trisra Eka Talam

This is a *tala* with a count of only three beats and the smallest *tala* in the system. *Nandeesam Vande Sada* is a composition which was composed in *rishabhapriya* by Balamurali Krishna in his 72 parent scale compositions.

Balamurali Krishna has also composed more than 350 compositions apart from these 72 parent scale *ragas*. All these compositions are composed more or less in the same *talas*.

72 *Melakarta* Compositions of Dr. Bala Murali Krishna and *Talas* were implemented in the compositions

**Table 1.2: 72 Melakartha Compositions of Balamurali Krishna with *tala* incorporated information.**

Name of the composition	Ragam	Talam	No of Beats
Srishaputraya....	Kanakangi	Rupaka thalam	6
Sri Gurum chintayamyaham	Ratnangi	Rupaka thalam	6
Pahi Jagadeeswara	Ganamurthi	Adi thalam	8
Eashwari Jagadeeswari	Vanaspathi	Adi thalam	8
Sri hanumantham	manavathi	Adi thalam	8
Sri Ramam Sada Bhajeham	thanaroppi	Adi thalam	8
Jalamela Raghupathe	senapathi	Adi thalam	8
Thyagaraja Gurum Bhajeham	Hanummathodi	Khanda Triputa	9
Ravayya Ramayya	Dhenuka	Rupakam	6
Paripalayamam	Natakapriya	Rupakam	6
Vadamela Raada Manohara	Kokilapriya	Adi thalam	8
Palayamam sri parvatanandini	Rupavathi	Adi thalam	8
Sri Mahavishnum	Gayakapriya	Jhumpe	8
Kumaruni	Vakulabharanam	Adi thalam	8
Shyamalambike	Mayamalavagoula	Adi thalam	8
Girijapathe	Chakravakam	Adi thalam	8
Karuninchara Karivarada	Suryakantham	Adi thalam	8
Rakshasumam Sri Lakshmiathe	Haatakambari	Misrachapu	7
Jashakethana Pitharam	Jhumkara dhvani	Misra Jhumpe	10
Nalina Nayani Namosthutte	Natabhairavi	Rupakam	6
Sri Dakshinamurthe	Keeravani	Adi thalam	8
Parameswara Palayashumam	Kaharaharapriya	Rupakam	6
Smarare Chitta	Gourimanohari	Trisra Triputa	7
Samasrayami Sadaa	Varunapriya	Khanda Eka	5
Ramapathi Na Rakshithoham	Maara Ranjani	Trisra Triputa	7
Paria Devi Mupasmahe	Charukesi	Adi thalam	8
Vandeham	Sarasangi	Misrachapu	7
Smara Manasa Smara Mada Haram	Hari Kambhoji	Adi thalam	8
Sri Subrahmanyam	Dheera Shankarabharanam	Adi thalam	8
Dakshayani Rakshamam Dhrutham	Naganandini	Adi thalam	8
Yashodeyam Vande	Yaagapriya	Chathurasra Jhumpe	7
Gana Sudharasame	Ragavardhani	Rupakam	6
Palayaashumam Shailathanaye	Gaangeya Bhushini	Adi thalam	8
Pranamam myaham	Vagadeeswari	Khanda Eka Thalam	5
Palayashumam	Shulini	Rupakam	6
Nagatmaja Manoharam	Chalanaata	Adi thalam	8
Varana Vadanam	Salagamu	Adi thalam	8
Maheswari Kavuma Uma	Jalarnavam	Adi thalam	8
Madhava Dayaya	Jhulavarali	Adi thalam	8
Himatmaje	Navaneetham	Adi thalam	8
Jaya Dhanadha Sakha	Pavani	Adi thalam	8
Kha Thilaka Vamsha	Raghupriya	Adi thalam	8
Vinathi Chekonavayya	Gavambhodhi	Rupakam	6
Madhava Maamava	Bhavapriya	Adi thalam	8
Karunanu Nanu Kapadumu	Subhapanthuvarali	Rupakam	6
Hymavathim Bhajamanasa	Shadvidha Margini	Rupakam	6
Sri Raghupathim	Suvarnangi	Rupakam	6
Noumithavakeena	Divyamani	Adi thalam	8
srivani pustaka pani	Dhavalambhari	Adi thalam	8

Mahadeva pahimam	Namanarayani	Rupakam	6
Saranam Tava Charanam	Kamavardhini	Adi thalam	8
Mahadeva Manisham	Ramapriya	Jhumpe	5
Anni Marulune	Ganmanasrama	Misra Chapu	7
Bho Shambho	Vishwambhari	Adi thalam	8
Shyamalangi Jalajalochani	Shyamalangi	Chathurasra Jhumpe	7
Sada Tavapaada	Shanmukhapriya	Adi thalam	8
Mamavamaaya Shyamala Kaaye	Simhendra Madhyamam	Adi thalam	8
Tarunamide Nammi	Hymavathi	Adi thalam	8
Vashama Ne Athishaya	Dharmavathi	Adi thalam	8
Smaranam Kuru Hari Charanam	Neethimathi	Rupakam	6
Bhuvaneswari Pahimam	Kanthamani	Trisra Triputa	7
Nandeesham Vandesada	Rishabhapriya	Trisra Eka	3
Thamralochani	Lathangi	Adi thalam	8
Nuthinthu Sudhambhuja	Vachaspathi	Adi thalam	8
Gathi Neeve E Jagathini	Kalyani	Rupakam	6
Sri Rama Noumi	Chitrambari	Adi thalam	8
chinthayaami	Sucharitra	Misra Jhumpe	10
Sri Gayatrim bhaktha duritha	Jyothi Swaropini	Rupakam	6
Mahesham Bhavayami	Dhathuvarhini	Adi thalam	8
Ambikaam Upaseham	Nasika Bhushini	Adi thalam	8
O Manasa Mukthini	kosala	Rupakam	6
Pavana thanaya	Rasikapriya	Rupakam	6

## Mathematical Implications in *Talas* of Dr. M. Balamurali Krishna

### Mukhi Talas

Apart from the above works of composing compositions, he has made some innovations in the tala systems with *sashabdha* and *nishabdha kriyas* by creating *mukhi talas* like *Trimukhi*, *Panchamukhi*, *Sapthamukhi* and *Nava Mukhi Talas*.

#### 1. Trimukhi Tala

*Trimukhi tala* has the count of 3 *kriyas* on the *ghatas*, the tapping beats, and the remaining beats have 2 *kriyas* each. So for a composition in *Adi talam*, the count of beats as per *Trimukha tala* is  $takita(3) + taka(2) + taka(2) + taka(2) + takita(3) + taka(2) + takita(3) + taka(2)$

So, the total beats in *Tri mukhi tala* is  $3+2+2+2+3+2+3+2 = 19$  beats.

#### 2. Panchamukhi Tala

*Panchamukhi tala* has the count of 5 *kriyas* on the *ghatas*, the tapping beats, and the remaining beats have 2 *kriyas* each. So for a composition in *Adi talam*, the count of beats as per *panchamukha tala* is  $taka takita(5) + taka(2) + taka(2) + taka(2) + taka takita(5) + taka(2) + taka takita(5) + taka(2)$

So, the total beats in *Panchamukhi tala* is  $5+2+2+2+5+2+5+2 = 25$  beats.

#### 3. Sapthamukhi Tala

*Sapthamukhi tala* has the count of 7 *kriyas* on the *ghatas*, the tapping beats, and the remaining beats have 2 *kriyas* each. So for a composition in *Adi talam*, the count of beats as per *sapthamukha thala* is  $takadimi takita(7) + taka(2) + taka(2) + taka(2) + takadimi takita(7) + taka(2) + takadimi takita(7) + taka(2)$

So, the total beats in *Sapthamukhi tala* is  $7+2+2+2+7+2+7+2 = 31$  beats.

#### 4. Navamukhi Tala

*Navamukhi tala* has the count of 9 *kriyas* on the *ghatas*, the tapping beats, and the remaining beats have 2 *kriyas* each. So for a composition in *Adi talam*, the count of beats as per *navamukha tala* is  $takadimi takatakita(9) + taka(2) + taka(2) + taka(2) + takadimi takatakita(9) + taka(2) + takadimi takatakita(9) + taka(2)$

So, the total beats in *Navamukhi tala* is  $9+2+2+2+9+2+9+2 = 37$  beats

## Conclusion

Finally, we can conclude that the contributions made by the great *Vaggeyakara*

Dr. Mangalampalli Balamurali Krishna, in the field of music concerning innovations made to *ragas and talas*, shall be greatly appreciated and followed by future generations, as the Balamurali School of music is not just confined to South Indian classical music; it was greatly appreciated by *pandits* of Hindustani music, music scholars around the world from different countries. I wish the *mukhi tala system* would be implemented by the future generation of musicians in their performances or compositions. Many musicians all over the world tried to learn his music. Balamurali Krishna's school of music is easy to hear but hard to learn. I could experience this as I am a student of his style of music for the past two and a half decades. Admired and inspired by his music, today I am thankful to God that I could learn his musical compositions directly from him and travel with such a great musical legend and make music as my profession in life. He passed away at the age of 86 on November 22<sup>nd</sup> 2016, in Chennai due to a massive cardiac arrest. Indian has lost a Musical gem with his demise. His services to the field of music will be remembered and followed by many future musicians who were inspired by his style of music. His works are being preserved by governments, his trust and many of his diehard fan organisations and people. One among them is Sri Srinivasa Murthy from Bengaluru, who is doing selfless service in preserving and sharing BMK's works to the next generation. We wish his works will be carried to generations together, going forward in preserving the musical heritage of India.

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