

SANGITHA – SAHITHYA SAMANVAYAM OF LALGUDI'S NEELAMBARİ PADA VARNA

KEERTHY V P

Guest Faculty, Govt. College Chittur

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ABSTRACT

Sri Lalgudi G. Jayaraman was a legendary Carnatic Violinist, performer, composer and teacher. His Gayaki style of playing is considered as an arc In Carnatic Music. He composed lots of Tana Varnas, Krities, Thillanas and Pada Varnas. This article focuses on the Pada Varna "CENTHIL NAGAR MEVUM" in the raga Neelambari set to Adi Tala (2 Kalai). This work intent to explain how beautifully the raga blends with sahithya in a very suitable manner. Generally, Neelambari is a popular raga for lullabies and has limited scope for compositions. But contrary to this notion Lalgudi has composed this Varna to reveal the hidden beauty and wide scope for Neelambari. This analysis concludes that Lalgudi was a great genius both in Dhatu and Mathu aspects. Through this one musical piece we can easily understand short and elegant phrases of typical Lalgudi Bani. So this Varna is perfect proof for an Uthama Vaggeyakara.

Keywords: Carnatic Music – Lalgudi G Jayaraman – Pada Varna – Neelambari Raga

INTRODUCTION

Carnatic Music encompasses two primary branches namely Kalpitha Sangitha and Kalpana Sangitha. Kalpitha Sangitha is composed by the legendary composers in Carnatic Music, where as Kalpana Sangitha falls under the creative musical genre created as per the musicians caliber. The development of Kalpitha Sangitha depends upon some certain aspects such as quality of the lesson, listening power, dedication to the arts and practice. Kalpana Sangitha and Kalpitha Sangitha are mutually dependent. The existence of one depends on the other. From this Kalpitha Sangitha, Varna is one of the most important aspects. If it is a vocalist or instrumentalist, Varna played a significant role for shaping their talents. Varnas are mainly classified under three heads

- Tana Varna
- Pada Varna
- Daru Varna

Generally says that Tana Varnas influences the musicians where as Pada Varna give more importance to dance because all its sections have sahithya. Padmasri Lalgudi G Jayaraman has composed 4 Pada Varnas and they are:

1. Centhil nagar mevum – Neelambari – Adi Tala
2. Innam en manam ariyathavar – Charukesi – Adi Tala
3. Devara munivar – Shanmughapriya – Adi tala
4. Angayar kanni – Navarasa Varna – Adi tala

All these are very rich in musical sense. Among his 4 Pada Varnas this article is focuses on the importance of Neelambari Pada Varna and in examine how beautifully blended with Sangitha – Sahithya to perfection.

SITUATION OF COMPOSING THIS VARNA

¹There is an interesting story which was the reason for composing this Pada Varna . What he had composed originally in Neelambari was a Tana Varna in Telugu,"Nada Swarupini devi kripa Jesi " addressed to the Goddess Saraswathi. Subsequently when DR.J.R.Sankaran,an ardent fan of Lalgudi,requested him to suggest a Pada Varna for his daughter Rajashri Sankaran to dance for her arangetram.He transformed the existing Tana Varna into Pada Varna.

ABOUT THIS VARNA

¹ I. A n Incurable Romantic – The Musical Journey Of Lagudi Jayaraman – Written by L akshmi Devanath Foreword by Pandit Ravi Sankar
First published in India n 2013 by Harpers Collins .page.no.256

Lord Muruga is the hero and an ardent devotee is the heroine of this Pada Varna. This Varna portrait 2 nayika bhavas from the ASHTANAYIKA concept (8 different shades of a nayika). The first one is called as Virahothkhanditha, which emphasizes the feeling of separation experiences by the heroine caused by the hero's absence. Then the second one is called as Vipralabdha, which has the heroine who argues with the hero. The Purvanga (pallavi, anupallavi, mukthayiswara) of this varna is the representation of Virahothkhanditha and Purvanga (Charana and Charana Swara) is the representation of Virahothkhanditha. Neelambari Pada Varna is written in Tuya Tamil, which is the classic Tamil language used for writings.

COMPOSITION

PALLAVI

Senthil nagar mevum deva sivabala nee

Sindai irangi ennai alava velava vaa

ANUPALLAVI

Enda velayum unaiyandri veror ennamundo

Endanullam neeyariyayo eenindha mayam

CHITTASWARA SAHITHYA

Idu thagumo dharmamtano varadirundida varmam eno

Kanindu vandidavidil yan en seiguven edum pugalidamariyen

Oru kanamenum marandariya ivvilam pedai magila

Mulumadi Mugamadil kuru nagaiyodu karunaipozhiya va

Aruletargava Thirumal Maruga

CHARANA

Va Va adum mayil miduva alaga muruga nee

CHARANA SWARA

Un vadivazhagaikkana en mun nee

En murai kettillayo varamanamillayo sevipugavillayo iniyagilum

Urugi urugi ullam unurakkavumendri perugi perugi vili udalodu corndida

Avalodu unai nadi engum tedinen manam vadenen tuyar odidave

.Andre orunalum unaikkaividen ena anbudane adaravai

Connadum magilndudan kalandadum vindai ciridum ninaivillaya

Parama dayayum parivum uravum maraiyumo indru inittalen

Tanigai valarum arumaniye enadu kanmaniye ennhuyirin tunnai

SANGITHA – SAHITHYA SAMANVAYAM OF NEELAMBARI PADA VARNA

The Neelambari reveals its identity in Tharasthayi and hence this Varna too commences with Tharasthayi

S , n , d n s n p , n p

Senthil na garme vum

One reason why this Varna starts from Tharasthayi is because the deity is Muruga, whose temples are mostly found in hill areas.

In the second line of the Pallavi

Sindai irangi ennai alava Velava Va

Here, the nayika says that oh! Velayudha your thoughts are always high, so please come out of your thoughts to embrace and bless me

S g g s n p n m p r p m g s,,

Sin da - irangi- - ennai - -

In order to show that the Lords thoughts are exalted, the second line of the Pallavi also starts from Tharasthayi following this, in order to show (come out your thoughts) that the swara pattern is also set in descending order

The second line of Anupallavi commences with

Endhan ullam neeyariyayo eeninda mayam?

It means , Do you comprehend my mind? Despite knowing my mind, why do you play with me?

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

En da nullam ne ya ri ya-- - yo--

Here Lalgudi has skillfully made use of Neelambari Tharasthayi phrase to project the depth of the presence of Lord Muruga in the devotees mind.

Then the line ends with ‘‘ eenindha mayam?’’ it means do you comprehend my mind? Despite knowing my mind, why do you play with me?

Here the heroines exhibits her helpless situation

Then the first line of the Chitta Swara comprises a series of questions addressed to Lord Muruga. It runs as

Ithu Thagumo ? meaning - is this right?

Dharmam Thano? Meaning - Is this Dharma?

Varadirindida varmam eno ? meaning - What is the reason for your absence?

In order to show case the heroines sadness question

Every phrase ends with Madyama have Kampitha Gamaka

S p m g m , , ,

Itutagumo—

S n p m g m ,,

Darmamtano - -

S s , n p m g m r g r p , m , ,

Vara dirundida – varmam eno- -

The third line of chittaswara

Oru kanamenum marandhariya means I can't separate myself from you for a second , to explicate this line Neelambari's Anya Swara phrase is used.

G m p n d , n

Oru kanamenum

So the first part (Purvanga) of this varna speaks of Lord Subhramanya's neglect for the nayika and to explicate this the raga Neelambari is handled in a very soft way.

However in Utharanga,the same Neelambari is employed to show the bhava where the heroine argues with the hero..

Charana – Va Va adum mayil meedu Va ...Azhaga Muruga Nee

Meaning – oh! Beautiful Muruga,come to me who grace the back of the dancing peacock. Because the Lord is seated on the back of a moving peacock. So the Muruga is moves gracefully and this movement is transferred to the lyrics of Charana to get this feel Lalgudi gives stressing some of the notes.

P , g m p s n p m n p m g r g M , , , r g m g g s s n s p

Va va -- adum mayil meethu va – azhaga muruga nee

And the second Charana Swara , each phrase ends in a series of questions

En murai kettillayo ? means don't you hear me ?

Varamanamillayo ? means don't want to come to me?

Sevi pugavillayo ? means won't you hear me out?

Iniyagilum.. means at least? (even after testing me, for so long ,wont you come to me

Here we witness a clear deviation from the earlier parts in that the questions are a little rough. To demonstrate this ,each question ends with straight Panchama

P , m n p m g m p ,

En murai ketillayo –

M p m g s p p ,

Varamanamillayo

D n s n d n p ,

Sevipugavillayo-

Through these phrases we can clearly gets the feel of Vipraladbha Nayika..

CONCLUSION

Sangeethamapi sahithyam saraswathya sthanadvayam

Ekhamapatha madhuram anyathalochanamrutham

The above slokha confirms the sole essence of the beauty of Lalgudi's Pada Varna. Lalgudi Jayaraman can be viewed as a modern composer and violinist who tried his level best to create a new style of composing in the field of Carnatic Music. Through his Neelambari Pada Varna he handled both Sahithya – Sangitha combination in a very attractive and soothing. An in depth of this single composition by Lalgudi, is almost equal to the study of multiple compositions in a single raga. His compositions are very rich in raga bahva, rare phrases, different swara combinations etc. Lalgudi has composed 4 Pada Varnas, all these Varnas has performed as Tana Varna also. Lalgudi's ardent devotion and dedication towards music, his simplicity, determination and creativeness are clearly reflected in Pada Varna. There is a wide spread notion that Pada varnas are usually composed for dance performances. They provide more opportunities in the field of dance. But those who are aware of Neelambari Pada varna would never support this view. Those who are learned this Pada Varna they experienced the Sakhya Bhakthi of Thyagaraja, Dasya Bhakthi of Syamasasthri and deep knowledge of Deekshithar together.

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