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CERTIFICATE

Certificate that this is a confide record of final year project on “**PAPANASAM SIVAN KRITHIS**”.

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PAPANASAM SIVAN KRITHIS

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INTRODUCTION

When we hear the name “Sivan”, the only face that comes to our mind is that radiant face of devotion and compassion, with a large forehead filled with the holy ash – vibhuti.

Papanasam Sivan, as he has come to be known was neither from the town of Papanasam nor his real name was Sivan. He exclaimed to his friends that “Lord Shiva” Himself has descended on earth. The name christened in admiration has come to stay forever.

A vaagyeyakaara (composer-performer) of high merit he lives through his exquisite yet very musically well structured compositions soaked in simple pure devotional content and of high musical value

At the turn of 19th century, a great many musicians were already soaked in the beauty of music of 18th century trinity most especially that of Saint Tygaraja who had left a huge legacy of disciples that spread his works through the lineage of their disciples all over South India. The beautiful compositions of Trinity and a lot of other composers, and the emerging “Sabha” culture brought in new awareness and appreciation among the new generation of music enthusiasts and rasikas alike.

The Classical music world brought in the greats such as Muthiah Bhagavata, Mahavaidyanatha Sivan and Neelakanta Sivan and Papanasam Sivan.

Though from the 16th century onwards, we have had Tamil compositions of Tamil Trinity, Gopalakrishna Bharathi, a host of small time Vagyeyakaras, it is Shri Sivan who has produced a volume of compositions almost equal to Tyagaraja and Muthuswami Dikshatar. Just as Italian was considered the most suitable language for western classical and operatic music, Telugu language dominated, especially the devotion filled compositions of Tyagaraja dominated the concert platforms of South India. With the arrival of Sivan’s compositions, musicians could not resist singing his simple yet very elegantly structured compositions in the concert platforms soon. There are numerous detailed anecdotes of the composer’s life and his journey as a musician, actor, music director, a composer, teacher and above all a great simple soul.

Though he is known for his major contribution to Tamil repertoire of songs for concert platforms, Shri Sivan had mastery over Sanskrit as well, and has composed over 60 Sanskrit songs. He obtained “Upadhyaaya”, “Vaiyaakarani” titles from Maharaja College of Sanskrit in Trivandrum. He himself has admitted, he did not have any formal training in either Tamil or Music; But his learning of the works of Saivite saints, Thevaara, Thiruvagam, Thiruarutpaa, Thiruppugazh and scriptures gave him such command over the language which is evident in his compositions. They have such structural beauty, the emotive content, words of a beautiful poet. His very first song “Unnai Thudikka Arul thaa” in the raga Kunthalavarali during the car festival at Thiruvavur before thousands of people gathered announced the arrival of a great composer with such a lilt.

Having acted in 4 films and composed over 2000 songs. Shri Sivan was multi faceted in every way. He set music for films, trained musicians such as M.S.Subbulakshmi, M.M.Dandapani Desikar, Musiri Subramania

Iyer, and D.K.Pattammal and many great music stalwarts. Recognizing his immense talent Smt. Rukmani Arundale, the founder of Kalakshethra brought him to teach music in her institution. She herself was his ardent student.

Reading through the introductory note of his first published work, brought out by Smt. Rukmani Devi Arundale, we see his humility expressed and his immense respect for stalwart of his times, “Konerirajapuram Vaidhyanatha Iyer”. His thankfulness to “Sri Rangaramanuja Iyengar” of Krithimani malai for his help in bringing out the 1st volume of his works is a rare expression of gratitude.

His devotion to the presiding deities of the holy shrine of Mylapore – Kapaleeswara and Karpangambika is revealed in so many of his songs. Who wouldn’t love such such melodies like “karthikkeya” in Thodi, “kavaavaa” in varali, “unnai allaal” in Kalyani Truly in the galaxy of composers of Carnatic music world, Sivan stands out as a shining star of simple, elegant, aesthetics compositions and his music will fill the halls of Carnatic music around the world and enthrall generations to come.

1.1 First Concert and initial Composition

The name Paapanaasam Shivan. It is said that there was lot of influence of mahavaidyanatha iyer’s style on his Compositions.Sivan’s compositions differed from those of Tyagaraja on one point.

While improvisation plays a very important role, the vast depository of compositions make a Carnatic concert a uniquely enriching experience.

The act of conceiving a piece of music, the art of creating music, or the finished product. These meanings are interdependent and presume a tradition in which musical works exist as repeatable entities. In this sense, composition is necessarily distinct from improvisation.

1.2 Sivan- Tamil Tyagayya

The young man had composed the song and was now rendering it in a self-forgetful trance. The great musician, Chimizhi Sundaram Iyer, who was in the gathering exclaimed spontaneously that a “Tamil Tyagayya” had entered the world of music. And Papanasam Sivan was born.

It is somewhat intriguing that the copious praise lavished upon Sivan the composer has generally dismissed the content of his songs as conventional.

The popular deity of the masses, six-faced and twelve-shouldered, comes rushing in the peacock. All of which produce quickly a recognisable image in just eight short lines.

It is this firm faith that gives a Tyagaraja-like strength to the briefest of Sivan’s Kritis. His songs in praise of Parvati’s many manifestations are extremely moving.

Phrase after phrase marks the sheer cry of the child in pain and the Ragas are always startlingly appropriate.

1.3 Range of compositions

The domain of a composed function is either the same as the domain of the first function, or else lies inside it. The range of a composed function is either the same as the range of the second function, or else lies inside it.

The completed work, composition implies the creation of a unique musical event that may or may not be based on original musical materials.

Music like medieval plainchant, in which the lengths of individual tones tend to be rather uniform, is often referred to as non rhythmic or rhythm less.

1.4 Kritis

Kriti is a format of musical composition typical to Carnatic music. Kritis form the mental backbone of any typical Carnatic music concert and is the longer format of Carnatic song. "Kriti" also means Creation.

Critical infrastructures are organisations and facilities of major importance for society whose failure or impairment would cause a sustained shortage of supplies, significant disruptions to public order, safety and security or other dramatic consequences.

Kriti means something in Hinduism, Sanskrit, Jainism, Prakrit, the history of ancient India, Marathi, Hindi, biology.

About Papanasam Sivan

Paapanaasam Raamayya Sivan (26 September 1890 – 1 October 1973[1]) was an Indian composer of Carnatic music and a singer. He was awarded the Madras Music Academy's Sangeetha Kalanidhi in 1971. He was also a film score composer in Kannada cinema as well as Tamil cinema in the 1930s and 1940s.[2]

Sivan was also known as Tamil Thyagaraja. Using Classical South Indian as a base, Sivan created compositions popularised by M. K. Thyagaraja Bhagavathar, D. K. Pattammal, and M. S. Subbulakshmi.

In 1962, he was awarded the Sangeet Natak Akademi Fellowship conferred by Sangeet Natak Akademi, India's National Academy for Music, Dance and Drama.

Sivan's early years were spent in the Travancore area of Kerala. He was born at Polagam village in the district of Thanjavur, which was home to the musical trinity of Carnatic music. His given name was Ramaiya. In 1897, when he was 7, his father died. His mother Yogambal, along with her sons, left Thanjavur and moved to Travancore (now Thiruvananthapuram) in 1899 to seek the aid of his uncle. In Thiruvananthapuram, he learned Malayalam and later joined the Maharaja Sanskrit college and obtained a degree in grammar.

Ramaiya was very religious, and became even more so with the death of his mother Yogambal in 1910, when he was 20. He wandered from place to place visiting temples and singing devotional songs. He used to be an active participant in the devotional music sessions at the home of Neelakandasivan in Thiruvananthapuram where he learned many of Neelakandasivan's composition. In this period he went regularly to the temple at Papanasam, where he would smear bhasma all over his body. Hence people first began to refer him as Papanasam Sivan.

He took his first music lessons from Noorani Mahadeva Bhagavatar, son of Parameswara Bhagavatar. Later, he became the disciple of Konerirajapuram Vaidyanath Iyer, a well-known musician.

He was most interested in the devotional aspect of music. He preferred to sing devotional songs and encouraged other singers take part in sessions of devotional music with him. He was a regular performer in the main temple festivals in South India with his devotional songs.

He received the President Award in 1962, and in 1969 he received the Sangeetha Kalasikhamani Award bestowed on him by "The Indian Fine Arts Society, Chennai". He was conferred the Sangita Kalanidhi in 1971.

D K Pattammal and D K Jayaraman, the sister-brother duo who were both awarded Sangeeta Kalanidhi, were his disciples. He taught Pattammal many kritis, and she also sang many of Sivan's compositions for films.

Papanasam Sivan had an elder brother Rajagopal Iyer whose daughter, V. N. Janaki, was an actress who became the Chief minister of Tamil Nadu for a few days. He had four Children, 2 sons and 2 daughters namely P.S. Kirthivasan, P.S Ramadas, Smt. Neela Ramamurthy and Smt. Rukmini Ramani. Sivan started conducting bhajanai in 1934. After his death, his daughter Rukmini Ramani (b 1939), an accomplished singer herself, and her son Ashok Ramani have carried on the bhajanai tradition.

For Carnatic music lovers, the name Papanasam Sivan instantly brings to mind the image of an old, unassuming man with grey beard and vibhuti smeared on his broad forehead. A great composer, he has enriched the world of classical music with gems in Tamil such as 'Naan Oru Vilaiyattu Bommaiya,' (Navarasa Kanada); 'Paratpara Parameswara' (Vachaspati); 'Kaana Kann Kodi Vendum' (Khambodi); 'Devi Neeeye Thunai' (Kiravani); 'Ka Vaa Vaa' (Varali) and 'Kapaali' (Mohanam).

Papanasam Sivan developed a passion for composing songs after he shifted base from Kerala to Tamil Nadu. His father died when Sivan was just seven. He used to live with his ailing mother in Thiruvananthapuram. As a young boy, he worked as a cook in Ootupara. He would work through the day and spend the night listening to harikatha. Thus began his love for bhajans and religious discourses.

Papanasam Sivan composed more than 2000 songs, mostly in Tamil. 800 of these were for Tamil films. Etext of a set of 400 of his Carnatic music were prepared in a voluntary effort by K.Srinivasan (1.1 -1.49), Lalitha and Siva Mani (1.50 – 1.101, & 4.1 – 4.101), and Vijaya Mallikarjunan. The source of these compositions are the four volumes of his compositions by Dr.Rukmini Ramani, daughter of Sri Papanasam Sivan himself.

Sri Papanasam Sivan received several titles including "Tamil Tyagaraja". Some of the films for which he composed songs are Ambikapathy, Nandanaar, Sakuntalai (sung by M.S.Subbulakshmi), Savithri (sung by M.S.Subbulakshmi), Sivakavi (sung by M.K.Thiagarajah Bhavathar), Thyagaboomi (sung by D.K.Pattammal). The Music Academy of Madras was extremely late in recognizing him.

Papanasam Sivan was born in 1890 in Polagam near Thanjaavoor to Sri Ramamritha Iyer and Yogambal. He was called Ramaiah by people close to him. The Papanasam of Sri Sivan is between Kumbakonam and Thanjavoor, with its own railway station served by passenger trains. That is where his brother stayed and he used to pass much of his time there. From 1898 to 1910 he lived in Thiruvanthapuram. In 1917 he married Lakshmi, daughter of Sri Ayyaaswami Iyer of Nagapattinam. He also translated many Malayalam and Sanskrit works into Tamil. He passed away in 1973 at the age of 83.

He started composing songs as early as in 1910 and he used to sing them himself. While singing he always closed his eyes and he had expressed that he was on such occasions in communion with god. It was in this decade that he came to be acquainted with Koneirarapuram Vaidyanathaier, a faithful exponent of Carnatic music and acclaimed to be the greatest musician of the times.

As a composer Sivan ranks with the great giants who followed the trinity in the middle of the nineteenth century. He did not use any lexicon or dictionary for choosing rhyming words. Almost all eminent vidwans of yester years, viz. Ariyakuri Ramanuja Iyengar, Maharajapuram Vishwanatha Iyer, Chembai Vaidyanatha Bhagavathar, Musiri Subramania Iyer, Semmangudi Srinivasa Iyer and others have sung numerous compositions of Sivan in their performances. Sivan compositions cover a wide gamut of songs ranging from varnams, krithis, and operas to padhams and javalis.

Sivan composed songs for films, for about 15 years from 1936, charging spiritual fervor into them and this was responsible for phenomenal success of many film producers.

Papanasam Sivan was born as the second son of Ramamritha Ayer and Yogambal Ammal at Polagam in Tanjore District . His parents gave him the name of `Ramayya'. He came to be called Papanasam Sivan by the inhabitants of `Ganapathy Agraharam' Tanjore district in 1912 when they were all attracted to the Sivan temple in that village at dusk, while Sivan was praying to the Deity singing `Arum Ponne Maniya' with a voice full of fervor; they exclaimed that Lord Siva himself had descended to earth from Kailasam, as it were, in the shape of that youth.

He lost his father when he was six years old, and since the family was afflicted by adversity, Sivan, his mother and elder brother migrated to Trivandrum, the "Dharma Rajya". They found subsistence in the `Ootpura' of the Maharaja. While at Trivandrum, Sivan came under the influence of eminent musicians Noorani Mahadeva Bhagavathar, Samba Bhagavathar and Karamanai Neelakanta Dasar. While at Trivandrum, Sivan studied in the Maharaja's Sanskrit college and obtained the title `Upadhyaya'. Beyond this he had no schooling at all.

Sivan's mother, who had a gifted sweet voice for music, had learnt more than 600 songs of the famous composers of the day. Sivan imbibed this talent hereditarily from his mother and his material grandfather, who was also a good musician. Sivan's mother, who had a gifted sweet voice for music, had learnt more than 600 songs of the famous composers of the day. Sivan imbibed this talent hereditarily from his mother and his material grandfather, who was also a good musician.

Having lost his mother in 1910, at Trivandrum, Sivan returned to his native district with his brother. He used to tour the district by foot and conduct bhajans in all the temple festivals. By singing his own compositions as devotional songs rapturously, he used to attract large crowds. Among them were the Saptha Sthanam at Tiruvaiyaru, and the Adi Pooram at Nagapattinam. From 1912 to 1959 without break he attended Saptha Sthanam festivities. During Margazhi, every year he conducted Giri Pradakshinam around the four Mada streets of Sri Kapaleeswarar temple at Mylapore, right from 1930 when he came to Chennai (then called Madras), till 1972. He passed away.

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After about 10 years of relentless work and purposeful concentration, Sivan compiled and brought out a rhyming Sanskrit Dictionary titled 'Sanskrittha Bhasha Sabhta Samudhaha' in 1952 (Vadamozhi Sorkadal). The last works of Sivan were 'Sri Rama Charitha Geetham', the Ramayana epic sung in 24 stanzas in 24 ragas and 'Kaaraikkal Ammaiya Charitham'. Both these operas have published in book form.

Sivan composed songs for films, for about 15 years from 1936, charging spiritual fervor into them and this was responsible for phenomenal success of many film producers. Reluctant as he was to mix with the motley crowd of artists, he was prevailed upon by a close friend and well-wisher a Cine Director late K. Subramaniam to agree to play a few roles in cinemas. He acted in 4 films, 'Bhaktha Kuchela', 'Thiyaga Bhoomi', 'Bhaktha Chetha' and 'Kubera Kuchela' all of which were hits. The roles suited him admirably and it was the unanimous verdict of critics that he alone could have lived in these roles.

Sivan was a recipient of a few titles. In 1950 the Indian Fine Arts Society honored him by conferring him the title 'Sangeetha Sakithya Kala Sikhamani'. At the celebrations of the 60th birthday of Sivan, Kanchi Acharyal blessed him with the titled 'Siva Punya Gaana Mani'. The Tamizh Isai Sangam honored him with the title 'Isai Peraignar'. The Music Academy honored him with the title "Sangeetha Kalanidhi". He was admitted as a 'Fellow' of the Sangeet Natak Akademi, New Delhi. In 1962 Sivan received the President's Award. Lastly in 1972, at the age of 82, the Indian Government conferred on him 'Padma Bhushan'.

He has composed around 2,500 songs in a variety of ragas. He composed for and performed in theatrical productions, both as singer and actor. He was also a teacher at Kalakshetra, one of the most respected institutions in Madras, started by Rukmini Arundale, between 1934 and 1939. In 1935, he started composing for films, but also did a stint as an actor, when he acted in four movies. Among his compositions are many kritis and varnams. He was known as 'Tamil Tyagaraja'.

Ramaiya was very religious, and with death of his mother Yogambal in 1910, when he was 20, became even more so. He wandered from place to place visiting temples and singing devotional songs. Ramaiya used to be an active participant in the devotional music sessions at the home of Neelakandasivan in Thiruvananthapuram. Thus he learned many of the musical compositions of Neelakandasivan. In this period, his wanderings would take him regularly to the temple at Papanasam, where he would smear bhasma all over his body. Hence people began to refer him as Papanasam Sivan, the name by which he was to become well known later.

He picked up his first music lessons from Noorani Mahadeva Bhagavatar, son of Parameswara Bhagavatar. Later he became the disciple of Konerirajapuram Vaidyanath Iyer, a well-known musician, under whose tutelage Sivan blossomed into a consummate artiste that he was.

In spite of his deep knowledge of music, Papanasam Sivan was more interested in the devotional aspect of music. He preferred to sing devotional songs and encouraged other singers take part in sessions of devotional music with him. Papanasam Sivan was a regular in all the major temple festivals in South India with his devotional songs.

Later in 1962 Papanasam Sivan received the President award and in 1969 he received the Sangeetha Kalasikhamani award bestowed on him by The Indian Fine Arts Society, Chennai. He was conferred the Sangita Kalanidhi in 1971.

Ramaiya (Papanasam Sivan) has a daughter Dr. Rukmani Ramani who is a leading Carnatic Musician in Chennai. Shri Papanasam sivan had three daughters and two son. Ashok Ramani who is his grandson is also a successful Carnatic Musician. Another daughter by name Nila Ramamurthy also used to compose Carnatic music.He had two sons named Ramadoss and P.S.Krithivasan, and is survived by children named K.Ganapathy and K. Balathiripura sundari. K.Ganapathy is a mechanical engineer by full-time profession and is also into part-time light music- performing for various orchestras in and around chennai. K.Balathiripura sundari has learnt carnatic music and currently teaches music to aspiring students of Mumbai. Many of Sri papanasams kritis has the mudhirai ' ramadasa' in tribute to his son. Sri Papanasam sivan had an elder brother Rajagopal Iyer whose daughter V. N. Janaki was an actress and wife of former Chief Minister of Tamil Nadu. Rajagopal Iyer also had a son P. Narayanan who was a great educationist in Chennai.

Sri Papanasam Kumjumani Bhagavathar, Sri Papanasam Ramani Bhagavathar, Smt Radha Kalyanaraman(Vocalist), Sri Papanasam Kumar (Mrudangist), Master Sankaranarayanan R (Mrudangist), Master Gokul Kumar (Violinist), Kum. Sruthi Kumar (Vocalist and Veena player), Kum. Anita Sivaraman (Dancer) are noted artists, Kumar Rajendran (Advocate) and Dr.Latha Rajendran (Special Educator) Smt.Srilatha Balaji (vocalist-daughter of Smt.Radha Kalyanaraman)Smt.Girija Harikrishnan (vocalist),master Bharadwaj Harikrishnan,Sai sisters kum.Sai sathya and kum.Sai sruthi (bharathanatyam dancers)who are grand/great-grandsons and grand/great-grand daughters of Rajagopala Iyer and related to Papanasam sivan.

Papanasam Sivan rightly and affectionately addressed as 'Tamil Tyagayya' is one of the pre-eminent composers of this century. Blessed with long life, he lived like a wandering mystic, enriching the repertoire of classical music by his priceless compositions. As a child he was known as Ramayya. Since he was an ardent devotee of Lord Siva, and since he used to sing Bhajans in praise of Lord Siva especially in Papanasam, he came to be known as Papanasam Sivan. His output has been prolific comprising of 500 kritis, excluding the film songs, which exceeded 800. The title 'Tamil Tyagayya' was conferred on him by the great Simizhi Sundaram Iyer, when he heard Sivan singing the song 'Unnai Thudikka Arulthaa' in Kuntalavarali raga during the Tyagaraja Ratotsavam at Tiruvarur.

Sivan's compositions are in Tamil, his mother tongue. He has also composed some kritis in Sanskrit. He started composing at the age of 20. He drew inspiration from the eminent Tamil composer Nilakanta Sivan, who was his guru. Papanasam Sivan learned and popularised many compositions of Nilakanta Sivan. His language is very simple, elegant and moving. His compositions deal with the various aspects of Bhakthi and reveal different bhavas. Let us analyse two compositions. The famous composition 'Enna Thapam' in Kapi raga and Adi tala picturises the amazement at the greatness of the Divine infant Krishna and the good fortune of mother Yesoda who fed, cradled and punished this child. In Bhagavatha, Yesoda is described as the luckiest among lucky mothers (dhanya dhanya) as she is given to feed, fondle and even punish the saviour of the world, whom the great Munis attain only through Thapas. Even Brahma & Indira envied Yesoda.

The musical and literary beauty of the composition is praiseworthy. The essence of Kapi raga is revealed throughout this composition. The affection of a mother towards her child is revealed through the sahitya.

The lyrics are so beautiful and ideal and has given ample scope for abhinaya. Hence dancers present this as a pada. The fondling and cradling of Krishna, his childhood pranks, construction of the world, tying of Krishna to the mortar, etc. are presented through Abhinaya.

Entirely different from the above composition in its bhava is 'Nanoru Vilayattu Bommaya' in Navarasa Kannada. Here the composer is asking the universal mother, "Oh Mother of the universe! Am I a toy for you to play with? I have suffered enough in this world. Are you are not moved by my pitiable condition? I am exhausted, I can play no more. I have submitted fully at your feet." This composition has such a depth of feeling which moves our hearts. The listener's heart melts at the pathos and anguish in the song. The selection of raga Navarasa Kannada also is very apt. The Sancharas reveal the underlying bhava of the composition to its maximum.

Many of his compositions have become favorites with singers and listeners. His repertoire include diverse musical forms like Varna, Kriti, Padam, Ragamalika Padavarnam etc. Compositions like Karthikeya (Thodi), Kaapali (Mohanam Kaanakkankodi (Kambhoji), Iniyorukanam Gajavadana (Sriranjani), Ka va va (Varali), Nekuruki (Abhogi) Paratpara (Vachaspathi), Dayavillaya (Kharaharapriya), Ayyappan panivam (Arabhi), Karpagame (Madhyamavathi), Sivakamasundry (Mukhari), Isane, In the (Chakravakam) etc are ideal examples of such kritis.

Papanasam Sivan has enriched the field of dance by his dance compositions. Idathupaadam Thookki (Khamas), Anandanadamidum (Kedaragaula), Nadarajanun Thiru (Vasantha), etc are ideal dance compositions. The brisk Madhyamakala sahitya and cholkettus enable the dancer to preform Adavus. The selection of Ragas like Khamas. Kedaragaula, Vasantha are highly suitable for dance. In addition Sivan has to his credit five Ragamalikas out of which one is in 23 ragas. They are 'Karpakavally', 'Kosalai Pudalvana' 'Maalaisutruvan', 'Marajanaka and Madhusudhana'.

The padavarnams In Mayamalavagaula and Pantuvarali are excellent as dance varnas. These Compositions provide full scope for abhinaya and for performing jathis. Sivan has composed in both major and minor ragas. The popular ragas handled by him are atana, Anandabhairavi, Abhogi, Abheri, Bhairavi, Begada, Bilahari, Dhanyasi Hamsadwani, Hindolam, Kapi, Kalyani, Kharaharapriya, Kambhoji, Khamas, Mayamalavagoula, Pantuvarali, Sangarabharanam, Varali, Thodi, Suritti, Mohanam, Vasantha, etc. He has also composed in apurva ragas like Paras, Ramapriya, Balahamsa, Sivaranjani, Karnataka Bihag. He has to his credit, some pieces in Hindusthan Bihag, Vrindavana Saranga etc. His padas are unmatched in devotional fervour. The diversity, depth and quality of his works prove the range of Sivan as a composer.

Tyagaraja's Kritis Sivan's compositions are saturated with Bhakthi. The predominant feature of all his songs is the raga element and the fine blending of sangita and sahitya. The raga rupa trait in his works has no parallel in contemporary compositions. Tamil language with its inherent genius for music and felicity

ideally suits his purpose of presenting ideas with feeling and emotion. The quantity of his output is quite substantial but there is not a single song or bhajan which lacks in devotional fervour or sincerity of feeling.

On a comparison with Saint Thyagaraja we can find that the title 'Tamil Tyagaraja conferred upon Sivan is very apt & highly suitable. As individuals and composers, both occupy prominent ranks as Bhaktha vaggeyakaras. Both of them were wandering mystics, living the humble life of Sanyasis. They never cared for wealth, fame or position. Bhakthi is the predominant feature in the compositions of both. The underling philosophy of both is 'Nishkama Bhakthi'. Sree Rama is the Ishtadevatha of Saint Tyagaraja while Papanasam Sivan adopted Siva as the Ishtadevatha in most of his compositions. We find different rasa / bhavas in the works of these composing musical compositions is a three-pronged process – writing, tuning and singing. But Papanasam Sivan was adept in all the three. He combined in him all the factors that make an ideal vaggeyakara. Thyagaraja has to his credit many group kritis whereas we do not come across group kritis in Papanasam Sivan's compositions. In both we find the ideal blending of Bhakthi with Sangita.

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We dedicate this feature to the memory of Papanasam Sivan (Sep 26, 1890 – Oct 1, 1973), one of the great composers of Indian Classical Music. The life of Papanasam Sivan, his contributions to the world of classical music, Tamizh Isai, and film music have all been documented in various sources. However, to our knowledge, his personal reminiscences (written in Tamizh) have not been translated into English. Nor is this slim volume widely available. Therefore, we decided to translate some excerpts of Papanasam Sivan's "enatu ninaivuk kadal.

The aim of this exercise is twofold. First, there is not much information available in the literature about the (Carnatic) musicians of the early 1900's, and Sivan's reminiscences offer some interesting glimpses of this era. Secondly, and perhaps more interestingly, his recollections show the evolution of a great musical mind and the influence of another great musician,

Konerirajapuram Vaidyanatha Iyer (1878-1921). In particular, since Sivan did not learn music formally for any significant period of time, his Kritis as well as the manner in which he handles different ragas, offer us a glimpse into the music of Konerirajapuram Vaidyanatha Iyer and other musicians of that era. We offer a sample of Sivan's Kritis in audio clips, following the translated memoirs.

In the following, we present some excerpts from [2]. We make no attempt to bring the flavor of Sivan's style of writing into our translation. For those who read Tamizh, we recommend the original for its Tanjavur flavour.

Between 1899 and 1910, Sivan lived with his mother in Tiruvanantapuram (Trivandrum), where he was inspired by the composer Nilakanta Sivan. Nilakanta Sivan passed away in 1903. However, Sivan says he had the fortune of attending Nilakanta Sivan's bhajans during the years 1902 and 1903.

My primary Guru was "Swarakkudukkai" Nurani Mahadeva Bhagavatar. He was the son of Nurani Parameshwara Bhagavatar. Like his father, Mahadeva Bhagavatar was the Asthana Vidwan in the court of Trivandrum. He had a thin voice that could span three octaves. His expertise in singing swaras earned him the title "Swarakkudukkai". During the months of Aippasi and Panguni, an Utsavam used to take place in the temple of Padmanabhaswamy in Trivandrum. During this festival, the idols of Padmanabha, Narasimha and Krishna were taken around the corridors of the temple, to the accompaniment of the asthana vidwans singing the kritis of Swati Tirunal. Mahadeva Bhagavatar was a key figure in these proceedings. I vividly recall an occasion where he started the fast paced kriti in Khamas, "sarasama". In the third stanza, "prakata pala ...", the musicians started swara prasthara. Each musician sang in turn and the resulting music was inspiring. Though 63 years have lapsed since, the scene and the music are etched in my mind. Some of the musicians in that gathering were Ganapathy Bhagavatar, Ramaswami Bhagavatar, Vishvanatha Bhagavatar and Somayaji Bhagavatar. Mahadeva Bhagavatar's eldest son who was called Bhairaviccamy gave a brilliant rendition of "ninnu sevinchina." in Yadhukulakambodi. I learnt music from Mahadeva Bhagavatar for about three months. He taught me the Introductory sarali varisais and alankara gitas.

From Sivan's writings, it is clear that he did not have a traditional musical curriculum. He learnt bits and pieces of music from many people and rues that he did not heed the advice of Krishna Bhagavatar, who told him to go to an accomplished musician for formal training. However, Sivan was more drawn to the music of bhajans and Harikathas.

Rama Navami was celebrated with much enthusiasm in Trivandrum. In the mutt at Pazhavangadi Street, Rama Navami was celebrated for 10 days. Those 10 days were extremely busy days for me. The Harikatha in the mutt began at 9 in the evening and went on till 2 a.m. In those days, my mother had a serious stomach ailment. I worked as a cook and handyman in many places in the area, particularly in Ootuparai, yet another place where Ramanavami was celebrated on a grand scale. During the day, I worked in Ootupurai as a cook. I had to fill the eight water tanks twice, assist in the cooking, and help serve food to the thousands of people who turned up for lunch and dinner. After dinner, I used to run back to listen to the Harikatha. It was here that I first heard ManamElkudi Venkatacala Bhagavatar. He was 75 then, and had a deep and resonant voice. Though his music was mediocre, his commentary on songs such as "cakkani marga..." of Thyagaraja was very erudite. Such was his vidwat that Harikesanallur Muthiah Bhagavatar and Ennaipadam Venkatarama Bhagavatar stood behind him during the Harikatha and offered vocal support for the entire duration of 10 days. "

"A poet once said that a man must be endowed with the five va's – vastra, vapus, vAk, vidya and vinaya. Tiruppazhanam Pancapakesa Bhagavatar was an example of this. He was a very handsome man, always wore the best clothes, and had splendid oratory skills. He started out as a narrator of Puranas, and went

on to specialize in Harikatha pravacana. He was a rasika and could therefore tailor his recitals to suit the tastes of his audience. He came to Trivandrum in 1906 on the invitation of King Mulam Tirunal. Tanjavur Rao (who was known as Jutka-vandi Babu) accompanied him on the Mridangam. I heard him discourse on the story of Chandrasasa for three hours before a huge crowd. The next day, at the residence of the Diwan, he gave a musical discourse on the life of Kabir. Each scene he depicted was like having a movie being played in front of our eyes. Later in my life, when I started doing my bhajans at Tiruvaiyaru, Bhagavata would always host our group at his doorstep in Tiruppazhanam. He used to celebrate Rama Navami on a grand scale at his home in Kumbakonam. All the vidwans in South India participated in this festival. He was also involved, as an office bearer, in conducting the Thyagaraja Aradhana at Tiruvaiyaru.

Pancapakesa Bhagavata could be compared to the dazzling sun, Harikesanallur Muthiah Bhagavata was the bright full moon in the firmament of Carnatic music. He was a great musician and composer, and was adept at Hindustani music as well. He had a very keen intellect, mellifluous voice and a thorough understanding of sangeeta shastra. Muthiah Bhagavata was a devotee of Subrahmanya and therefore revealed in a discourse of "Valli Kalyanam". Indeed, he was instrumental for this story gaining a place in the repertoire of the Harikatha vidwans. He was the asthana vidwan at the court of the Mysore Maharaja for several years and also adorned the court of Travancore. Muthiah Bhagavata used to celebrate Skanda Shasti for seven days in Harikesanallur. The occasion was typical of Bhagavata's life style, lavish and generous. During those seven days, all the prominent vidwans could be found only in Harikesanallur.

In 1910, Sivan returned to Tamizhnadu and stayed with his brother in Papanasam village. It is clear from his writings that Sivan, in his early years, was drawn towards bhajans and Harikathas. In fact, he abhorred classical music as practiced on the concert platform! It is clear from his writings that he started composing songs during this stage of his life. However, he was primarily driven by devotion rather than abstract music. It was only around 1912 that he started listening to "classical" music. This stage of his life marked an important evolution in Sivan's musical journey. From being a "mere kirtana-driven devotee", Sivan matured into a classical composer. For this, the world of music owes a debt of gratitude to the great vocalist, Konerirajapuram Vaidyanatha Iyer. The story is best told in Sivan's words.

In January 1912, Konerirajapuram Vaidyanatha Iyer came to Mannargudi to sing at a wedding. Tirukkodikaval Krishna Iyer accompanied him on the violin and Tanjavur Pakkiri provided the Mridangam accompaniment. During this time, I was totally involved in bhajans and the like. With all the presumptuousness of a 22 year old, I was convinced that music was meant solely for the praise of God and that anything else was a waste of time. So, I never attended any concert. An elderly gentleman, Pazhaivalam Subba Iyer, persuaded me to accompany him and we went to hear Vaidyanatha Iyer. In those days, I used to look like an exotic creature. I only wore a short dhoti around my waist, and did not have anything other than Vibhuti on my body. We went to the concert and Subba Iyer got us seats near the stage. After about 45 minutes, Iyer started singing Thyagaraja's "entuku peddala..." in Sanakarabharanam and proceeded to do neraval on the line "antari nila thadi thadi". I could not understand a word of it, since it was in Telugu and I could not recognize anything like "Rama", "Krishna" or "Siva Siva". I was reminded of Sankara's Bhaja Govindam where he rebukes the grammarians and logicians for wasting their times on abstruse sutras, rather than uttering the Lord's name. I could not

tolerate it any longer, turned to Subba Iyer and said, “you may want to listen to this, but not I”, and walked out of the concert in a huff.

Three months later, there was another wedding at Alangadu, near Muthupetta. I attended the wedding in the company of Moonkilkudi Kannusami Iyer (father of T. K. Srinivasa Iyer). On reaching Alangadu, I found out that Vaidyanatha Iyer was scheduled to sing at the wedding, accompanied by Govindaswamy Pillai (violin), Umayalpuram Kothandarama Iyer (mridangam), Pudukkottai Dakshinamurthy Pillai (kanjira) and Aadhichapuram Sitarama Iyer (morsing). Everyone was excited about the concert, but I decided not to attend. So, I left the venue of the wedding shortly before the concert and went to a dilapidated mantap on the outskirts of the village. I sat there for a few hours, and around 8 p.m., returned to the marriage pandal, thinking the concert would have ended by then. As I neared the pandal, I was attracted by the sonorous voice of the vocalist. I could not approach the concert stage, as the hall was extremely crowded. Bhagavthar was proceeding to do neraval in Gopalakrishna Bharathi’s composition in Kambodi “tiruvadi caranam”. Somehow, I managed to plough through the crowd and went and sat near the dais. I was totally absorbed by the music. This was not music for the ears, rather for the soul. There was absolute silence in the audience and I shed tears of joy. It was a turning point in my life.

Vaidyanatha Iyer seems to have known Sivan, at least by name. Recall that by this time, Sivan had built up a modest reputation in conducting bhajans.

After the concert, Vaidyanatha Iyer got off the stage, came up to me and said, “so, you liked my concert today, didn’t you” I said, “why can’t you sing such songs in Tamizh” He smiled and just said, “come to my home”. So, I went to his village and stayed at his place. I stayed there for several months and became part of Iyer’s family. Iyer’s voice was not suitable for imparting vocal training to students. One had to be in his company and absorb his music. However, his music was so powerful that it sufficed just to listen. It had the capacity to make a deep and lingering impact on the student.

The above remark is as much a reflection of Sivan’s keen musical sense as a student, as it is a description of Iyer’s music. All too often, we witness the phenomenon of students imitating their teachers (or their musical heroes) when it is neither appropriate nor desirable.

Pillai on the violin, Venu Chettiar on the mridangam and Mamundia Pillai on the kanjira. There, Iyer sang a marvellous alapana in Begada, followed by the kriti “manasuni nera”. This was followed by a fast paced “anupama gunambudi” in Atana where he did some scintillating swaraprasthara. On the violin, Govindaswami Pillai was stretched to his limit. Normally, Pillai never showed any signs of exertion during a concert. But during that concert, he was drenched in sweat and carried away in appreciation of Iyer’s music. Mamundia Pillai was like a Guru to Iyer. On that day, even he turned to Iyer and said, “Bale, Vaitha. Today, you seem to be a new Vaitha with seemingly boundless manodharma. Sing some more.” The concert lasted for a good 4.5 hours.

The same year, I had the fortune of accompanying Iyer to Harikesanallur for the Skanda Shashti festival organized by Muthiah Bhagavathar. The music I heard there, the scenes I saw still remain in my memory though it happened a good 55 years ago. We had reserved two train compartments from Trichy Junction. Harikesanallur was packed with vidwAns and rasikas from all over. The entire village played host to the visitors. In the world of music, Muthiah Bhagavathar was an Ajatachatru. He had no enemies and was

liked and regarded by all. So, it was not a surprise that all the vidwAns turned up at Harikesanallur. On Shashti day, all the vidwAns participated in the unchavrtti. Among the vocalists were Iyer, Kallidaikurichi Vedanta Bhagavatar and among the violinists, Govindaswamy Pillai, Shyamala Iyer. Great percussionists such as Kumbakonam Azhaganambai Pillai, Tanjavur Vaidyanatha Iyer, Pudukkottai Dakshinamurthy Pillai accompanied them. I felt I was in DevalOkA surrounded by divine musicians. That afternoon, Bhootalur Krishnamurthy Sastri played the gOttu vAdyam. He played a very elaborate alApanA of the raga Sri. Till this day, I have not heard anyone handle the raga Sri in such a delectable way. In the evening, Madurai Pushpavanam sang to the accompaniment of Govindaswamy Pillai, Azhaganambi Pillai and Dakshinamurthy Pillai. In those days, Vaidyanatha Iyer and Pushpavanam shared the top spot in vocal music and there was a lot of rivalry between their respective fans. In the purANAs, we never hear of a fight for supremacy between Siva and Vishnu. However, the Saivites and Vaishnavites often fight tooth and nail about the greater God. It was the same way with Vaidyanatha Iyer and Pushpavanam. While they had great respect and admiration for each other's music, the music world was divided into two large fan clubs, each swearing by their idol.

The next day, Tiruppazhanam Pancap"kesa'Sastri performed Harikatha at 6 in the evening. Vaidyanatha Iyer's concert was scheduled for 10:30 in the evening. Thousands of people from adjoining towns and villages had gathered to hear him. Even the rasikas from Kallidaikurichi (who normally rate the music of sage Narada below that of Kallidaikurichi Vedanta Bhagavatar) were present in large numbers. Iyer started with an alapana in Hamsadhwani, followed by the kriti "raghunayaka..". By that time, the mridangam's sruti slipped. Dakshinamurthy Pillai tried to tune the mridangam back to its original sruti and could only succeed partially. Ten minutes later, the mridangam went off key again and Pillai tried another instrument. After a while, this instrument went off key as well and Pillai, resigned to a bad concert, told Iyer, "carry on". (Later, we found out that Pillai was unwell that day.) Naturally, the concert never looked like taking off and many vidwAns walked out of the concert pandal. Around midnight, Iyer started alapana in Todi. Within minutes, the atmosphere became charged with music. I have never heard a Todi like that in my life. It was beyond all imagination. Within minutes, people who had walked out were drawn back into the pandal.

Many vidwans have described Vaidyanatha Iyer's Todi in superlative terms. Since Iyer inspired Sivan, it is natural that his Todi kritis (numbering about 20) were strongly influenced by Iyer's Todi. Several musicians who have heard Iyer's music such as the great Nadaswaram exponent Mannargudi Chinna Pakkiri have made this point.

Once, Iyer sang in Ammangudi. On that day, I had to perform the shraddha ceremony for my father. I performed the ceremony in my aunt's house in Kumbakonam and walked (ran, as a matter of fact) 7 miles to Ammangudi to hear Iyer. The concert had already begun when I arrived and I could not get near the stage. However Iyer saw me and sent someone to bring me to the stage and made me sit with him. During the concert, I noticed two people near the stage who were talking intermittently. I was very annoyed and turned to them and said, "don't talk". Iyer then turned to them and said (pointing to me), "he is very intelligent. Listen to this kriti of his". He then sang my kriti in Kambodi, "sikkal meviya..." elaborately. Subsequently, he sang Thyagaraja's "hari nenenthu..." in Karnataka Bihag and his imagination ran riot while doing swaraprastara for the phrase "kalushAtmudai". After the concert, we went to the house where Iyer was a guest and he was surrounded by a host of vidwans. The two people whom I had rebuked

were also there and they asked Iyer about me. Iyer asked me to sing for them and I sang for a while. Subsequently I was very embarrassed to find out that the two were the great vidwans, UmaiyaLpura Swaminatha Iyer and Tiruvidaimaruthur gottu vadyam Sakarama Rao.

That night, Iyer and I left for Madras where he had a concert. I took Iyer's permission and spent a month in Madras. I stayed with the great freedom fighter Subramania Siva. While in Madras, I also made the acquaintance of varakavi Koteeswara Iyer. While in Madras, I wrote a commentary for Jayadeva's Ashtapathi and a drama, "Bhakta Markandeya". Then, I toured around Tamizh Nadu for a while before returning to Konerirajapuram. A week later, Iyer sang at the wedding of Tirukkarugavur Pantulu Iyer's daughter (Pantulu Iyer was a freedom fighter). Needless to say, the concert was well attended. Kozhumam Zamindar Sundararajan who was in the audience spoke very appreciatively of Iyer's music. Iyer then interrupted him and said, "so if someone else sings now, you wouldn't listen, would you?". Sundararajan replied, "why do you say that? Don't I know you would only ask a competent person to sing?" Iyer turned to me and asked me to sing for a while. I sang for half an hour. Iyer appreciated my music and asked the patrons who were there to honor me. I was presented with an Angavastra and Rs. 50. Though I was not destined to get the love and affection of a father, I received it in full measure from my Guru.

The death of Iyer in 1921 was an irreparable loss to the world of music. Three people who followed his bani in singing raga were Trichy Kanakasabhai, Alangadu Krishnamurthy and a Dikshitar in Chidambaram. I have been told by many vidwans like Musiri Subramania Iyer and Marungapuri Gopalakrishna Iyer that my music bears some semblance to Iyer's. For this, I count myself fortunate.

Papanasam Sivan, who was a well-known figure in Madras, thanks to his association with the bhajan sessions he conducted around the Mylapore temple tank on auspicious occasions since 1921, had settled down in the city in 1929. He had already begun composing, his first song, "Unnai Thudhikka," a spontaneous creation while witnessing the chariot festival in Tiruvarur, had come about in 1917. Since then he had been steadily bringing out many songs.

The family that Sivan got his first film assignment, to compose music for the film, 'Seetha Kalyanam' which had members of the Sundaram Iyer family acting in it.

In 1934, Sivan's rendition of the song, "Kaana Kann Kodi" during the Adhikara Nandi festival in Mylapore so moved Rukmini Devi that she made him the music teacher at the Besant Theosophical School.

The programme, the first public felicitation to Sivan, concluded with a concert by the composer himself, accompanied by Kumbakonam Rajamanikkam Pillai on the violin and Kothandarama Iyer on the mridangam.

Sivan's mother, who had a gifted sweet voice for music, had learnt more than 600 songs of the famous composers of the day. Sivan imbibed this talent hereditarily from his mother and his material grandfather, who was also a good musician.

He started composing songs as early as in 1910 and he used to sing them himself. While singing he always closed his eyes and he had expressed that he was on such occasions in communion with god. It was in this decade that he came to be acquainted with Koneirajapuram Vaidyanathaier, a faithful exponent of Carnatic music and acclaimed to be the greatest musician of the times. Vaidyanathier took kindly to Sivan and was overawed by his compositions in Tamil and Sanskrit hearing them sung by Sivan himself.

As a composer “Sivan ranks with the great giants who followed the trinity in the middle of the nineteenth century”. He did not use any lexicon or dictionary for choosing rhyming words. Almost all eminent vidwans of yester years, viz. Ariyakuri Ramanuja Iyengar, Maharajapuram Vishwanatha Iyer, Chembai Vaidyanatha Bhagavathar, Musiri Subramania Iyer, Semmangudi Srinivasa Iyer and others have sung numerous compositions of Sivan in their performances. Sivan’s compositions cover a wide gamut of songs ranging from varnams, krithis, and operas to padhams and javalis. His daughter Dr.Rukmini Ramani has published his compositions in book form. Six volumes of his compositions have been published so far.

Sivan compiled and brought out a rhyming Sanskrit Dictionary titled ‘Sanskrittha Bhasha Sabhta Samudhaha’ in 1952 (Vadamozhi Sorkadal). The last works of Sivan were ‘Sri Rama Charitha Geetham’, the Ramayana epic sung in 24 stanzas in 24 ragas and ‘Kaaraikkal Ammaiyar Charitham’. Both these operas have published in book form.

Sivan composed songs for films, for about 15 years from 1936, charging spiritual fervor into them and this was responsible for phenomenal success of many film producers. Reluctant as he was to mix with the motley crowd of artists, he was prevailed upon by a close friend and well-wisher a Cine Director late K.Subramaniam to agree to play a few roles in cinemas. He acted in 4 films, ‘Bhaktha Kuchela’, ‘Thiyaga Bhoomi’, ‘Bhaktha Chetha’ and ‘Kubera Kuchela’ all of which were hits. The roles suited him admirably and it was the unanimous verdict of critics that he alone could have lived in these roles.

He continued his travel and was staying at the Marathanallur Sadguru Swamigal MaDham” for over 6 months. Stalwarts used to visit this place and used to perform regularly. It was here , he wrote (or developed) 16 harikatha upanyasams and performed. He continued to perform bhajans all over Tamilnadu until 1959 (for over 40 years)

In the year 1921, K K Sundaram, brought him to Chennai to sing at Kapaleeshwaran Temple. He was fond of this temple and continued to perform there until 1972. After his bhajan in 1972, he told those close to him that next year he will not be here to perform , but they have to continue the bhajans in his absence. He conducted the bhajans for 51 years at the temple.

The simplicity and humility of the man reflects in his music as well. His music touched the listeners heart. Due to his formal education in Sanskrit, and the lack of the same in Tamil, the compositions had a lot of Sanskrit words in them. People used to question this (citing ‘gajavadana karuNa sadana’, and in one of the meeting at Bharatiya Vidyabhavan, eminent Tamil Poet Vali, supported him saying the Sanskrit words he used in compositions are the commonest words in Sanskrit like ‘nAdhA’ , ‘prabhO’ etc. You don’t need a dictionary to understand these words.

In the recent years, Tanjavur University came up with some argument (someone named Bhaskar)that some krithis, including kArthikEya gAngEya and karunakarane shivashankarane etc are not a composition of Papanasam Sivan. The Tamil Poet Kalki (who has written the beautiful kAtriniE varum gItam etc) , came out in public staking claims to these compositions. They havent lasted long.

Papanasam Sivan had nothing to do with either of his names. Polagam Rama Sharma (Ramaiyya) was his actual name and singing Shiva songs in the Papanasam temple got him this different nomenclature. Sundaram would allow Sivan to stay with him and instruct music to his children. The in-house training

worked. One of them became a renowned veena player, one a famed musicologist and one a film heroine. As much as it changed the lives of his students, Sivan's music tutoring stint would change his own life as well.

Sivan stepped into the world which would give the greatest reach for his songs and tunes. There was no pre-recording of songs, and while the actor sang, orchestra players were seated on a trolley outside the view of the camera. But Sivan's unassuming lyrics and unpretentious tunes caught the interest of the newfound talkie audiences. The success of the early talkies propelled more viewers to the tent kottagais (thatched roof cinema halls) and producers laughed all the way to their banks and music directors were in great demand.

Sivan remains the person who laid the foundation for Tamil cinema music and lyrics. Sivan wrote more than 800 songs for over 70 films, once even penning and tuning 50 songs for MKT's Pavalakodi (a record still not broken). Some of his songs like manmatha leelaiyai venraar are still popular. Almost 200 of his songs had seeped into the Tamil tastes from 1935 in the voices of MKT, MS and Dandapani Desikar. The film songs, also based on Carnatic music, soon increased the interest in audiences to listen to simpler songs in their native tongue. Suddenly there cropped up a demand for Tamil songs to be sung in sabhas as well. This snowballed into a huge dispute over ten years and the traditional and Tamil sabhas fought an acrimonious battle.

Papanasam Sivan may have been a composer with the widest reach while he lived as the new form of vehicle cinema taking music to nooks and corners, unknowingly he may have been responsible for brewing a socio-cultural revolution.

Carnatic music till then was wholly Telugu and Sanskrit songs, mostly penned by the trinity. The mighty sabhas ensured that the corpus of songs sung on their premises remains unchanged. Sivan's compositions nullified the traditional music lobby's assertion that Tamil was not a good language to compose Carnatic music and that there were not enough songs in its corpus.

Sivan's passion was bhajans. And especially the ones sung while circumambulating temples in the chill misty marghazhi mornings (He did it around Kapali temple for half a century even in his frail end years).

Sivan produced a huge volume of compositions almost equal to Tyagaraja, but in Tamil and structured in simply constituted compositions. They found great welcome on the concert platforms soon. To bring Tamil music to the fore was a Herculean task and Papanasam Sivan came to be known as 'Tamil Tyagaraja'.

The films seemed to run endlessly 25 weeks.... 50 weeks... and more! The reason was the songs.

Bhagavathar and Papanasam Sivan became living legends. Sivan being a musical genius, knew the pulse of the listeners and chose ragas with accent on melody which could be easily sung by the common man or woman. Besides he had the knack of choosing the right raga to suit the singer's voice, range, timbre, and singing skill. After the phenomenal success of "Chintamani" and "Ambikapathi"

Papanasam Sivan became a star of Tamil cinema and a major draw. His name appeared prominently in film publicity materials and until the early 1950's he dominated the Tamil film horizon scene. Interestingly Papanasam Sivan acted in a few films and won praise. he played a man of great vision and social

consciousness and high ideals who fought against untouchability and other such discriminatory practices. Indeed the role was written specially for Sivan by the writer, "Kalki". With advancing age and changing

trends in Tamil film music under the impact of Hindi film and Western music Sivan began to move away from movies and dedicated himself to classical music.

Papanasam Sivan has composed Varnams, krithis, operas and all types of compositions, typically rendered on concert platform. He has composed 2 operas viz., Sri Rama Charitha Geetha and Kaaraikkal Ammaiyar. Sri Rama Charitha Geetham is a raga- malika of 24 ragas. Sivan's compositions are truly a treasure and one can only seek more, the more one listens to them.

- **First Concert and initial Compositions**

He used to visit the temples at Kumbhakonam, Tanjavur and Thiruvavur and whenever he perform , other bhagavathers used to come and listen to him. It was at Tiruvavur, he composed his first kriti "Unai thudikka arulthai"

03 unnai thudikka arulthai – kuntaLa varali

The second krithi composed by him was ' malarinai tunaiye' , which was very similar to the more popular 'paripalayamam' in reetigaula. Dr. Rukmini Ramani, noted that it is not sure who tuned first (Swati thirunal composition was set to tune later in 20th century)

04 malarinai tunaye – rlti gaula

His first concert was in the year 1923 at thiruvayyar accompanied by Papa Venkataramaiah and Tanjavur Vaidyanathan, which lasted 3 hrs. Since then, he sang many concerts at temples as well as at marriages and other functions. Usually he sings only the trinity compositions, unless people insist on singing his own compositions. His viruttam singing was very famous, and was asked to sing them as often by rasikas. His well structured compositions are soaked in simple.

Devotional content and are of high musical value. His connect to .His Almighty was unique and sublime. He has described God. Beauty, extolled His virtues, pleaded to God with absolute. Bhakthi, has demanded God's grace with liberty, has chided. God for not alleviating his miseries and has even made fun of god for being busy without paying attention to his devotees.

"Kana Kannkodi Vendum" Kambodi, "Karthikeya" in Thodi, "Enadu Manam" in Harikhamboji, "Pichaikkuvandeero" in Surutti are some of the sterling examples of the above facets expressed in his Compositions.

Though from the 16th century onwards, we have had many Tamil composers in Carnatic Music, it was Shri Sivan who produced a volume of Tamil compositions which matched

Tyagaraja and Muthuswami Dikshatar in volume and Substance. Just as Italian was considered the most suitable Language for western classical and operatic music, Telugu and Sanskrit compositions dominated the Carnatic Music concert Platforms of South India for nearly 2 centuries. With the arrival of Sivan's compositions, musicians could not resist singing his Simple yet very elegantly structured Tamil compositions with Rich emotive content, as they ensured an instant connect with the many Carnatic rasikas who only knew Tamil. Thus Sri Sivan's compositions gave a great fillip to the Tamizh Isai Movement through his repertoire of songs for concert platforms

- **Sivan- Tamil Tyagayya**

The Trinity occupy a pride of place in Karnatic Music. Their contribution is so immense, that every composer is classified as either belonging to the "pre-Trinity era" or the "post-Trinity era". Amongst the post Trinity composers, Papanasam Sivan reigns as one of the most prolific composers.

Fondly, he is called "Tamil Tyagayya". It's as if Tyagaraja was reborn to compose....this time in Tamil. We have about 500-odd compositions of Papanasam Sivan. Of these, about 50 are in Sanskrit and some in "mani-pravaalam" (combination of languages) and the rest, entirely in Tamil.

Papanasam Sivan modeled himself after Tyagaraja. Like Tyagaraja, most of the compositions are in “madhyama kaala” (middle-tempo in terms of speed). The kritis are brisk and energetic- a technique which Tyagaraja perfected to ensure that the listener’s attention doesn’t waver.

Like Tyagaraja, most of the kritis are personal in nature. It’s as if his personal outpourings in a variety of moods, took the shape of these songs. The colloquial, conversational style of language also stands out in his compositions, much like Tyagaraja.

Sivan deviated from Tyagaraja on one point. In Tyagaraja’s compositions, we often see a repetition in tune- the tune which he uses in the anu-pallavi is borrowed in the charanam. We don’t see this in Sivan’s compositions. Here, he seems to have followed Dikshitar, where every stanza has an entirely original score.

Sivan used the mudra “raama-daasan”. But we find the mudra used sparingly- unlike Tyagaraja.

Tyagaraja’s isha-devata was Lord Rama. Sivan’s isha-devatas were Kapaaleeshvara and Karpagaambaal (Shiva-Parvati) at the Mylapore Temple in Chennai. Many of his compositions are addressed to these two deities.

It was Simizhi (or Chimizhi) Sundaram Iyer , who called his Tamizh Thyagayya first, after a concert at Thiruvayyar with Lalgudi Jayaraman and T K Murthy, after seeing the similarities in style of his compositions to the saint Thyagaraja. “Tamizh thyagayya purandu vittar’ or so was his words, which Dr Rukmini recalls, was written down by her father in his notebook.

The flurry of compositions have continued since then. He used to write down in whichever paper he could get hold of at that time , hence many of them would have been lost. Neela Ramamoorthy, the elder daughter of Papanasam Sivan and Dr.Rukmini’s sister was the first to attempt to collate all them.

He used to compose with the mudra ‘ramadasan’. It might have been derived from his original name ‘ramayya’. He has one son, named ‘ramadasan’ who did not live long. May be that could be one of the possibilities. In fact,there are many compositions which do not carry his mudra in them. There was the other ‘ramadasa’ in the form of ‘Thyagaraja’ who composed and sang about Lord Rama and this ‘ramadasa’ wrote kritis on Shiva and Vishnu.

Papanasam Sivan had written many kriti’s in Tamil , including varNams and Mangalam, so as to perform an entire concert only of his compositions.

On a question on his last composition, she said no one is sure, as he used to write 4-5 kritis a day during his last days.

On a question at the end, Dr.Rukmini Ramani said that there is a Sanskrit dictionary written by him, called samskruta bhasha shabda samudra: , which is very useful for musicians and music lovers. To another question, she said, the vageyakara composed nearly 60 kritis in Sanskrit, but she missed singing them today.

- **Range of compositions**

Sivan's compositions range from "pada-varnas" to keertanas to thillanas. He has explored every genre. The program (by Gayatri Girish and Dr Radha) opened with the rendition of "shri vaataapi ganapatiye" in praise of Lord Ganesha in the raga Sahana.

The pada-varnam in the raga Dhanyasi was presented. In pada-varnams, we find the nice crisscross of swara-sahitya for every line. This is unlike regular varnams, where we may not find sahitya for every line sung with swaras. Sivan has composed similar pada-varnams in ragas like Sriranjani, Mayamalavagaula and Natakurunji to name a few. In keertanas, we find songs with a single charanam (ending-stanza) as well as with multiple charanams. If there are multiple charanams, we find examples where they have a

single tune and others, where each stanza is individually developed. The beautiful keertana “thiruparankundra vela” in the raga Hindolam was rendered as an example where the multiple charanas maintain the same tune.

The Trinity, most of Sivan’s compositions are in the “rakti-ragas”- the time-tested ragas which give “instant relish”. These are ragas like Thodi, Kalyani, Kambhoji, Shankarabharanam, Kharaharapriya, Bhairavi etc. Sivan believed in delineating the raga’s svarroopa in the first stroke in his songs; leaving no ambiguity at all. Sangatis (different nuances in which a particular phrase/line in sung) are built like a gopuram- from the simple to the most ornate...successively. An example is the kriti “kundram kudi konda velava” (raga Thodi).

One of Tyagaraja’s priya-ragas, is Kharaharapriya. Tyagaraja has composed around 20 kritis in this raga. So too, Sivan has composed around the same number- each time delving into a totally new facet of the raga. An example is “jaanaki pathey”, exploring the raga in an altogether different way. Sivan’s other well-known compositions in Kharaharapriya are “senthil andavan” and “srinivasa thava charanam” and “daya villaya”.

The Trinity, Papanasam Sivan has a number of compositions in the so called “lighter” ragas which are very popular.

Sivan had a particular fascination for the raga Hindolam. We will see in the next section how he has treated the raga in different ways.

The bed-rock in Sivan’s compositions, we find other ideas too.

A raga is recognized in terms of the arrangement of other notes with respect to the base-note, the aadhaara, the shadja, the “sa”. Sivan’s “Devi neeye thunai” stands out as a composition where he has cleverly suppressed the lower “sa” and still brings out the flavor of Keeravani.

- **Kritis**

The Kriti is a composite Art form. A good Kriti is the sublime blend of the Mathu (Sahitya) and Dhathu, the Music and its rhythm. All the constituent elements (Angas) – the sentiment, the diction, the music and the rhythm– that combine to form a Kriti, have to be in harmony, supporting each other; each helping the others to shine forth and to manifest in their best form. The Kriti is indeed a living, fluid, organic entity.

The Karnataka Samgita, Mathu or Sahitya and the prosody (Kavya-lakshana) assume great importance. Raga, essentially, is a representation or an outpouring of the emotional content (Raga-bhava) of the Kriti, evoking a distinct feeling of happiness, sweetness (Madhurya) or poignancy (Karuna-rasa). But, Raga, by its very nature; is rather amorphous; and, truly having no physical or material existence. It does need a

medium to articulate in a tangible form that draws the listener into the music; and to communicate with her/ him. It is only then there will be fulfillment (Dhanyata-bhava); and, music becomes a shared experience between the composer, performer and the listener. The lyrics of a Kriti has its own importance. A composition is known and recognized by its Sahitya; particularly by its opening lines (Pallavi), than by the mere name of the Raga, which attires its lyrical appeal. There might be numerous Kritis in a particular Raga; but, it is its Sahitya that lends an identity to a given composition.

A well composed , expressive , lyrical beauty that blends amicably with melody and rhythm Is a distinctly bright feature of the Karnataka Samgita. Perhaps no other system of music, anywhere in the world, can boast of such a wealth of exquisitely structured compositions set to music.

The traditional kritis, composing a Sahitya that conforms to the laws of the prosody (Kavya Agama) is very vital. All the renowned composers of the Karnataka Samgita were well learned in Vyakarana, Chhandas and other Prayogas of Padya Sahithya. Their Kritis show the remarkable mastery they had gained over the Alamkaras – literary embellishments—such as: Prasa, Yati, Yamaka, Gamaka, Svarakshara patterns and others.

The Kritis of Sri Shyama Shastry, many of which are technically classified as Telugu works, the essential and the prime body of the lyrics is in chaste, refined classical Sanskrit-based terms.

Kriti consists of three main themes: (1) an opening theme or refrain (pallavi, P, “sprouting”); (2) a secondary theme building on the pallavi (anupallavi, A); and (3) the concluding stanza, or several stanzas (charanam, C, “foot”).

Music was born of the Sama Veda and the noblest use to which it could be put was singing the praises of the Almighty. All our men of God and latterly godly musicians and composers, sang only in praise of their Ishta Devata. The dissociation of music from this attitude began only about the latter half of the 19th Century, almost immediately after the time of the South Indian Trinity, who had then left us a varied and rich legacy of traditionally authentic and classical musical compositions. It is significant that these composers, on whose work modern music is built and thrives, took to the krithi-form of composition, to crystallise their musical thoughts and religious and philosophical sentiments in.

The krithi again Is a corollary and development of the older musical form, krithan. The krithan, as the word indicates, was sung on all religious and other occasions where namasankirthan of God was indicated. Every act of a Hindu, more so, singing has always been associated with God and religion. The kirthan can be said to correspond to the bhajan or pad where the musical content of the composition is of lesser significance than the verbal or sahitya one. The kirthan or bhajan corresponds to the Divya-nama of the South. This is a musical form of composition with an opening refrain and usually with more than two or more charanas. Unlike the krithi it has no anupallavi. All charanas are sung in the same tun. In singing these divya-namas, after the end of every charana, the singer goes back to the beginning refrain or burden of the song, which is called pallavi.

The connotation of the word kirthan Is different in the South. A Kirthankar (kirthan) in the North is a Harikatha performer – one who sings and expounds the meanings of the verbal content of the kirthans. In the South, kirthana is a musical composition with three parts: pallavi, anupallavi and charana. Around the tunes or musical concept of each part, the raga of the piece is expounded with variations, which are

called sangathis, which are more often set in the original composition by the composer himself. It is the peculiar beauty of this type of composition, that it admits of other variations or sangathis which every performer or interpreter can add at the moment to the already existing ones, provided that these additions at the moment fit into the spirit and mood of the already set sangathis. It will be evident that the Northern kirthan is more for religious exposition and the Southern for a musical one. It was just before this that composers, with or without the expectations of returns for their labour, came into being and produced many krithis.

The krithi therefore came timely, "hen music ceased to be merely an aid to bhakti or religion and acquired the status of form and social entertainment. the increase in the volume of the listening public and the number of performing musicians, the krithi was a particularly happy medium for the performer to ensure for himself the status of one who was pushing classical music across, and the peculiar advantage of admitting the ingress of the performer's musical personality into the rendering of it.

The krithi and the drupad there are many points of semblance. Both are almost invariably introduced with rag alap and in the musician's interpretation of them, ample opportunities are given for the artiste's manodharma or improvisation, according to certain fixed principles and in a particular pattern and also with the tacit understanding that the words of the composition should not be shifted from their original place in the rhythmic set-up of the piece. The major portion of it was taken with ragam, tanam and pallavi for an hour and a half, and it was rounded with a few devotional verses in Tamil or slokas in Sanskrit. Later a varnam and three or four krithis, unadorned with the artistes embellishment, were sung as a prelude to ragam, tanam and pallavi, which again continued to occupy the most important place and portion on the concert, as it does even today.

The legendary vocalist Konerirajapuram Vaidyanatha Iyer, whose concerts Sivan would listen to the most, also inspired him to compose songs. Vaidyanatha Iyer was known for his Thodi renditions, and Sivan composed more than 20 kritis in the raga.

He is well known as a composer of Tamil kritis, he has composed a large number of kritis in Sanskrit too. The most commonly heard Sanskrit kritis are 'Sri Vallidevasena pathe' in Natabhairavi, 'Srinivasa tava charanam' in Kharaharpriya and Rama padamboruham in Kuntalavarali. There are more than 40 compositions in Sanskrit and they are listed below. Interestingly Sivan has also composed one kriti in Telugu. 'Nannu brova nikemi' in Valaji.

We see a gamut of emotion splattered over Sivan's many compositions. Some examples quoted were the following:

- **Thaai-sey bhava - (mother-child relationship)**

We see this in the famous Shanmukhapriya kriti "parvati naayakaney sharanam". Here, we have the line that a child may forget its mother due to indifference, but the mother can never commit that mistake. So too...should the Lord protect Sivan (and thereby us too!).

- **Pollap puliyinum - myamalavagaula** - (Self-deprecation)

Hey Shambho, why did you create...this despicable me?" Sivan asks in this poignant kriti in the raga Mayamalavagaula.

- **Piravavaramtharum** - (Enough! O Lord! No more births please!)

We see this emotion in kritis like "piravaa-varam thaarum" in the raga Lathangi.

- **Taaye Ezhaipaal** – (By hard work)

Oh mother, the merciful and creator of auspiciousness, the ruler of the whole universe, please show compassion on this downtrodden person (me).

- **Sivakama sundari jagadamba**

Oh goddess ShivakAma Sundari, please listen to my appeal and offer me your grace.

- **Piravaa Varam**

Please give me the boon that I may not be born again O Lord! Even if I am born again, give me the boon that I do not forget your divine feet.

- **Nekk Urugi** – (Remove the fuse)

Please give a heart that would devoutly melt while bowing to you.

- **Naan Oru Vilayaattu Bommaiya** – (Am I a toy)

Am I toy figure (doll) for you Oh, Queen of the Universe, Oh, Uma?

- **Mulaadhaara Murthe**

Oh, embodiment of the root chakra (root cause), Oh, elephant faced
I seek your refuge (I bow to your feet), I seek your refuge you with eagerness.

- Maa Ramanan

The one married to Lakshmi (Vishnu) and the one married to Uma (Siva), I bow down to your feet as beautiful as a flower, my love, every day.

- **Saamagaana Lolane** - (Similar lolan)

Oh, one who enjoys saama (musical,vedic,appeasing) music, Oh omnipresent.

The well known kriti “**aadum deivam**”, he starts with an unusual opening for raga **Kambhoji**- “**ni dha pa**”...but quickly follows it up with “**ma ga pa dha sa**” leaving no doubt whatsoever. This kriti is also a lovely example where the words and the sangatis are so apt. We see the “oscillation, the dance of notes” in the way the phrase “**aadum**” is sung.....just the way Lord Shiva would dance...as the kriti describes.

The Kriti ‘**Devi nee paada sarasamule**’ (**Khambhoji**); and, **Mayamma (Ahiri)** are cited as instances, where both the long and the short syllable are used in the Kriti.

The kriti “**malarinai thunaye**”, raga **Ritigaula** is presented with no ambiguity from the start. There is no confusion with the related raga **Anandabhairavi** at all.

The raga **Bhimplas**, we have “**kannan madhura**”. In this kriti, Sivan identifies with a flute and how it has the fortune to stay pressed to Lord Krishna’s lips!

Sivan’s most elegant kriti in the raga **Behag**. Sivan had a particular fascination for the raga Hindolam. We will see in the next section how he has treated the raga in different ways.

Sivan has composed a kriti in Hari Kambhoji on the poet Subramanya Bharati “**paamaalai**”.

He has composed kritis on nature, on Tamil language and songs imbued with patriotic fervor.

He has composed kritis in Hindolam in all 3 speeds. It is interesting to see how the gamakas are handled differently in each case.

- Maa-ramanan – vilamba kaalam - (slow tempo)
- Saamagaana lolaney -madhyama kaalam - (medium tempo)
- Nambi kettavar evarayya – durita kaalam - (fast tempo)

The usage of rhyme in many compositions.

An example is the **Bhairavi kriti** “shri **vishwanatham bhaje**”.

The lines end (**antya-praasam**) with rhyming words....”**deeksham**”, “**kataaksham**”...”**mahoksham**” etc.

There are compositions where we see "diviteeya praasam". Here, the second letter rhymes in each line.

The krithan, as the word indicates, was sung on all religious and other occasions where namasankirthan of God was indicated.

The kirthan can be said to correspond to the bhajan or pad where the musical content of the composition is of lesser significance than the verbal or sahitya one.

This is a musical form of composition with an opening refrain and usually with more than two or more charanas. Unlike the krithi it has no anupallavi. All charanas are sung in the same tune.

the end of every charana, the singer goes back to the beginning refrain or burden of the song, which is called pallavi.

one who sings and expounds the meanings of the verbal content of the kirthans.

Musical composition with three parts: pallavi, anupallavi and charana. Around the tunes or musical concept of each part, the raga of the piece is expounded with variations, which are called sangathis.

It is the peculiar beauty of this type of composition, that it admits of other variations or sangathis which every performer or interpreter can add at the moment to the already existing ones, provided that these additions at the moment fit into the spirit and mood of the already set sangathis.

It has always been found that in the history of music, periods of royal and private patronage have produced great composers and periods of active and wide public patronage, great performers.

krithi therefore came timely, when music ceased to be merely an aid to *bhakti* or religion and acquired the status of form and social entertainment.

Kritis are also being rendered in two different ragas.

This kind of song is called a keerthanam or a Kriti. There are other possible structures for a Kriti, which may in addition include swara passages named chittaswara. A chittaswara consists only of notes, and has no words. Other compositions have a verse at the end of the charana, called the madhyamakāla. It is sung immediately after the charana, but at double speed.

FINDING

1. Many Play back singers and Carnatic singers used to come to their home for listening to him and learn. MKT, P Leela , Vasundhara (mother of Vyjayanthimala) and other play back singers wanted to learn the songs from him directly. Carnatic Musicians like MSS , DKJ, Andal , Radha-jayalakshmi, T V Ratnam etc used to be regulars at their house, and Rukmini was asked to sit and listen.
2. There used to be healthy competition among the play back singers over recording his songs, as many of them wanted to sing them.

3. The house where Papanasam Sivan used to live, is now changed hands many times, one of the recent occupiers once called Rukmin Ramani, asking her to check a particular spot, which they said had certain vibrations. She says, it was the place where he used to sit and compose.
4. Papanasam Sivan used to respect the musicians and they used to respect his compositions. Many of the contemporaries used to perform his kritis in their concerts.
5. 'Kanne en kanmaniye' was sang and recorded by both Leela and Vasundharadevi.
6. Ariyakudi popularised, kartikeya gangeya, KVN with kanavendamo and nanganallur , MMI with karpagame etc.
7. Madurai Mani Iyer, once quoted saying if I am not singing 'karpagame' in concerts, I sing that at least 6 times at home.

Conclusion

He is well known as a composer of Tamil kritis, he has composed a large number of kritis in Sanskrit too. There are more than 40 compositions in Sanskrit. Sivan has also composed one kriti in Telugu. The Kriti is a development from the Kirtana. It is an highly evolved musical form. The highest limit of aesthetic excellence is reached in the Kriti composition. The raga bhava is brought out in all the rich and varied colours in this form. It was only after the emergence of the kriti as a musical form, that a definite style in musical compositions became a possibility. The pallavi, anupallavi and charanam are the minimum and essential angas of a kriti. The pallavi is sung first, followed by the anupallavi and ends with the pallavi. The

charanam is sung next and linked with the pallavi before ending.the essential angas, many decorative angas are also appended to kritis for embellishment. They are (a) Chittasvaras or a set of solfa passages, sung at the end of the anupallavi and charanam, (b) Svaram-sahitya – an appropriate sahitya is supplied for the chittasvara, (c) Madhyamakala sahitya – an integral part of the kriti, (d) Solkattu svaram – resembling the chittasvara, this has jatis along with svaras, € Sangati – variations on a musical theme, developed step by step, (f) Gamaka – the dhatu is flooded with gamakas, (g) Svarakshara dhatu matu alankara, where the svaram and the sahitya are identical, (h) Manu-pravala beauty – words of two or three languages figure in the sahitya of a kriti, (i) Prosodical beauties like Prasa, Anuprasa, Yati and Yamaka also figure mainly in many of the Kritis.