



## 10



243en10pm

## Sankirtanas of Annamacharya and Padas of Purandaradasa

**A**nnamacharya and Purandaradasa were believed to be contemporary and met each other during their pilgrimage and had interacted about their experiences in music. However, we keep the compositions of both these legendary vaggeyakaras with the same reveredness. The former's compositions are popularly known as 'Sankirtanas' composed in Telugu language; while the latter's compositions are popularly known as 'Padagalu' composed in Kannada language.



### OBJECTIVES

After practising this lesson, the learner will be able to:

- identify the approach to music by composers;
- explain the application of ragas and talas;
- identify the ragam lakshanam;
- write the notation of ragam Tilang.

### Raga Lakshanam

**MUKHARI** is a raga derived from 22th mela kharaharapriya.

Arohana and Avarohana – S R<sub>2</sub> M<sub>1</sub> P N<sub>1</sub> D<sub>2</sub> S

S N<sub>1</sub> D<sub>1</sub> P M<sub>1</sub> G<sub>1</sub> R<sub>2</sub> S

Bhashanga raga and Anya swara being Sudha – Dhaiyata

Vadi Swara – Rishabha

Samvadi Swara – Dhaiyata

### Sanchara.

r m p – m d p m G r – p m g r s – n d p d s r m –  
m g r m p n d p — n d S , — s r p m g r s , -  
n d p — r m p , - m d p m G r – p m g r s , - n d s -

### PRACTICAL

## Module III

Carnatic Semi Classical  
Music



Notes

Sankirtanas of Annamacharya and Padas of Purandaradasa

**Ragam : Mukhari**  
**(Saptagiri Sankirtana)**

**Talam : Adi**  
**Composer : Annamacharya**

**Pallavi**

Brahma Kadigina Pādamu  
Brahmamu Ta ne nee pādamu

**Charanam-I**

Che lagi vasudha golichina nee pā damu  
Bali tala mopina pādmau  
Talagaka gaganamu tannina pādamu  
Balaripu gāchina pādamu

**Charanam-II**

Kamini papamu kadigina pādamu  
Pamu talanidina pādamu  
Premapu shreesati pisikedi pādamu  
Pamidi turagapu pādamu.

**Charanam-III**

Parama yogulaku Paripari vidhamula  
Paramo sagedi nee pādamu  
Tiru Venkata giri tiramani choopina  
Parama pādamu nee pādamu

**Ragam : Mukhari**

**Talam : Adi**  
**Composer : Annamacharya**

**Pallavi**

- 1) || ; , n,,d̄ ss rr | , r g r | s , , ||  
brahma kadigina pā-da mu
- 2) || , sr̄ n,,d̄ s,rs̄ rmpn̄ | dp̄ p̄m gr | s , , ||  
brahma ka di gi-na - pa da mu  
| ; , r̄ , m̄ m̄ , p̄ , , d p | m p d p | mpdp̄ p̄mgr̄ ||  
brahma mu ta ne nee pa - - da mu - - -
- 3) || s̄ , , rn,d̄ s,rs̄ rmpn̄ | dp̄ p̄m gr | r̄ r g r s , ||  
brahma kadi gi-na - - pa - da mu - -



- || , , , r̄, m̄ m̄, p̄, n̄ n̄dd, | s, s ndp | mpdp pmgr ||  
brahmamu ta- ne nee pā-da ma - - - -
- 4) || s̄, , rn̄, d̄ — do | do — do — ||  
brahma
- || ; , — do — | s r p m g r s r | s n d p p m g r ||  
pa - - - - -dā mu - - - - -
- || s̄, ,

**Charanam -I**

- || ; mm, m̄ mmm, gr̄, | | g g m , | p , d p ||  
chelagi vasudha goli china nee pādamu
- || ; rm, pd, n, nn | p̄drs nd | d p , , ||  
Bali ta la mopina pā - - da mu
- || d̄p̄ — do — | — do — ||
- || , rm, pd, n n n n | s d r s g r s n | d p n ||  
Balitala mo-pina pā - - - -da mu
1. || , , n d, s s , r r g r | r r g r | s̄, , g r̄ n d ||  
Talagaka gaganamu tannina pa - - damu
- || , n g r s n d d p | m p d p | m̄ p d p̄ p̄ m g r ||  
balaripu gāchina pā - d mu . . . - - - -
2. || s̄, n d , srs r̄ r, pm gr | — do — ||  
tala, gaka gaga namu
- do— | — do — ||

**Ragm - Tilang**

Arohana and Avarohana – S G<sub>2</sub> M<sub>1</sub> P N<sub>2</sub> S  
S N<sub>2</sub> P M<sub>1</sub> G<sub>2</sub> S

Audava – Audava raga

Vadi – Gandhara

Samvadi Nishada.

**Sanchara** – g m p n s P – m G – S g m g S

n s g m p m g m p n s p – m p N s – n s g m G

S g m g S, - S n p m G – g p m g S – S n p n S.

## Module III

Carnatic Semi Classical  
Music



Notes

Sankirtanas of Annamacharya and Padas of Purandaradasa

**Ragam : Tilang**

**Talam : Adi (Tisragati)**  
**Composer : Purandara Dasa**

**Pallavi**

Taraka bindige na neerige noguve

Tare bindigeya

Bindige ode dare onde kasu tare bindigeya

**Charanam I**

Rama nama vembo rasavulla neerige

Tare bindigeya

Kaminiyara koode ekanta vadenu

Tare bindigeya

**Charanam II**

Govinda embo gunavulla neerige

Tare bindigeya

Avava pariyali amritada panake

Tare bindigeya

**Charanam III**

Bindu madhavana ghattakke hoguve

Tare bindigeya

Purandara vitthalage abhisheka maduve

Tare bindigeya

### 10.2 RAGAM : TILANG

**Talam – Adi (Tisragati)**  
**Composer : Purandaradasa**

**Aro : s g m p n s**

**Ava : s n p m g s**

**Pallavi**

1) || s g m ppp npnppm m p, n p mg  
taraka bindige na neerige no gu - ve -  
|g m p n s, n p n p m |g,, m p m p g m g m s ||  
t a r e - bindige y a a - - - -

2) || — do —  
g m p n s r s s n p n p m |g,, mpmp g m g m s ||  
ta re - - - - bindigi ya a - - - - -

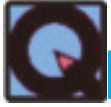


g g m	p n n , n p	n n,	ś n , ś , ,
bindige	ode dare	onde	ka su
n ś n ś p,	p , n n p m	p , ,	s n p m g s
tā - rē	bindigē		ya a -

### Charanam I

g m r	sss	ṅṅs, g	g m p pp,
ra	mana	mavembo	rasavulla nee - - rigi
m̄m̄ n	n̄n̄snp,	p , ,	, , ,
tā rē	bindige	ya	
g m p n p,	n̄n̄ nn	ś ś śś	gn ss
kā mini	yerakode	Ekanta	vadenu
n s n s p,	p , n n p m	p , ,	ś n p m g s
ta - re	bindi - ge	ya	a -

The rest of the charanas are sung in the same tune.



### INTEXT QUESTIONS

1. Brahmakadigina Padmu come in which group of Annamayyas kritis.
2. From which mela, Raga Mukhari is derived?
3. Raga Tilang Comes under which category of Varja raga?

### SUGGESTED ACTIVITY

1. Attend musical live concert, CD/Cassets of different artist and collect as many as Annamacharya Sankirtanas and Padagalu
2. Analyse the compositions of both composers and make notes of literary and musical destine lives.