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## PAPER 13 PADAM AND JAVALI



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# PAPER 13

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## MODULE 35

### FAMOUS COMPOSERS OF PADAMS AND JAVALIS

**Content Writer:** Dr. Jyothi Mohan



**Co - Principal Investigator**  
Prof. Dr. Parul Shah

**Principal Investigator**  
Dr. Ami Pandya



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**Co - Principal Investigator: Principal Investigator:**

Prof. Dr. Parul Shah

Dr. Ami Pandya

**Content Reviewers:**

Dr. Kalarani Ramachandran, Dr. Jyothi Mohan,

Dr. Ami Pandya, Dr. Jayashree Rajgopalan

**Paper Co-ordinators:**

Dr. Kalarani Ramachandran, Dr. Jyothi Mohan

**Technical Team:**

Video - Rekha Mistry

Graphics - Girija Kannal

Language Edit - Aman Chhabra



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# Paper 13 Module 35

## Famous Composers Of Padams And Javalis



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## PAPER 13

### MODULE 35 FAMOUS COMPOSITIONS OF PADAM-s AND JAVALI-s

Padams and Javalis constitute an important part of both-dance as well as music. In Indian culture the concept of Sringara and bhakti has been developed to a high degree and there are several beautiful compositions highlighting them. Kirtanas, padas, bhajans and other genres of music sing the glory of God in different languages. The concept of the yearning of the jeevathma to unite with the paramatma forms the core for all these compositions.

Padams are like musical monologues and propagate the sentiment of love for God through the nayika–nayaka bhava. Various rasas are depicted in padams in all their delicate shades, through suitable ragas which reflect such rasas. Some padams are however solely in praise of a deity. In many, sringara is depicted as madhura bhakti. The pace is usually slow and ponderous. Javalis on the other hand belong to the genre of light classical music. Sung both in concert programmes and dance concerts, the javalis are popular because of the attractive melodies in which they are composed. In contrast to the padas which portray divine love, javalis are sensuous in concept and spirit. They are generally set in madhyama kala. In javalis also, the nayaka, nayika and sakhi figure in the theme but the mood is slightly frivolous and most times, entertaining as the sahitya is colloquial and earthy.

The earliest padams were composed by Jayadeva in Sanskrit in 12<sup>th</sup> Century and Kshetrayya in the 16<sup>th</sup> Century. The Sanskrit

verses of Jayadeva, extolling the amorous scenes between Radha and Krishna are in vogue in both dance and music even today. This eroticism of the ashtapadis must have influenced Kshetrayya, a famous composer and poet who wrote many padams in Telugu with sringara rasa as the main theme .

**Kshetrayya** born in Andhra Pradesh hailed from the village of Muvva. This 17th century composer was originally called Varadayya. He learned music as a contemporary of Venkatamakhi and became a great scholar in the field. The musician composed and travelled, visiting temples and other sacred kshetras in Andhra Pradesh and Tamil Nadu, earning the name Kshetragna or Kshetrayya.

His greatest contribution to music are his padams, composed mostly in Telugu, which he composed in rare ragas, adding beautiful lyrics and moving tunes. The padams describe intense longing for the Lord and reflect emotions of nayaka-nayaki, lovers who feel jealousy, passion and sorrow on separation. Many of his padams begin with the anupallavi, followed by the pallavi. He is credited with composing more than 4100 padams, and legend has it that he composed 1100 padams in four days! Kshetragna's padams are popular in both music and dance. Kshetragna seems to have been a great devotee of Gopala (Krishna), the presiding deity of his village. Thus, he chose the mudra, Muvva Gopala, for his compositions. His mudra appears in any of the verse of the Padam, as opposed to the usual norm where it appears in the last charanam. Popular compositions include *Ramarama* (Bhairavi), *Gaddari* (Kalyani), *Yemandu namma* (Kedaragowla), and *Kontegadu* (Surati) *enta chakkani, inta proddaye, aligte, kuvalayaaksiro*, among others. Kshetrayya has used only rakthi ragas in his compositions. The ragas he used were Anandabhairavi, Sahana, Nilambari, Ahiri, Ghanta, Mukhari, Huseni, Surati, Sourashtra and

Punnagavarali, to mention a few. The striking feature of his padams is that he uses very few words to describe expansive ideas, thus allowing for elaboration of emotions and situations. The words of these padams, couched in the fine Telugu, are often very beautiful and are full of imagery most poetical, and set to music, equally plaintive and appealing to the senses. Therefore, they are best suited for abhinaya with their irresistible charm, complex musical intricacies and unhurried lilting gait.

**Sarangapani** belonged to the 17th Century and lived in Chittoor district and was proficient in Sanskrit as well as Telugu. He was a poet and an expert in music and Natya Sastra. Sarangapani has composed not only in popular ragas like Anandabhairavi, Kedaragaula, Sankarabharanam, but also in ragas like Saranga, Thodi, and Karnataka Saranga. He has also composed padams to suit Natya, according to Bharata Sastra Lakshana.

Sarangapani's padams are not as erotic as many of Kshetrayya's. In Andhra even today we can hear his padams being sung on auspicious occasions. A lullaby in Raga Navaroj *Lalanuchu vucheru* is sung in many households. His famous padams include *Ichina manchide* in Dhanyasi , *Tsalu Tsalu* in Saranga ,*Pattakura Nakongu* in Anandabhairavi ,*Vakkakaina* in Kapi among others. He used the mudra Venugopala.

**Ghanam Krishna Aiyyar** - (1790-1854) is called the 'Tamil Kshetragna' for the excellence of his padams. Krishna Ayyar is among the most illustrious composers. Some of the compositions are *Velavare* in Bhairavi ,*Parengum Parthalum* in Kalyani

,*Yaar Poye* in Todi , *Niddirayil soppanathil* in Pantuvarali among others. Krishna Ayyar was grand not only in his compositions but was so in his music too. He specialised in Ghanam rendition. His father, Ramaswami Ayyar was musician,

composer and Asthana Vidwan of the Tanjore Court. His four brothers were all musicians. All the three brothers became samasthana vidwans. The family was a shrine for music. He had met Tyagaraja at Tiruvaiyaru. The song '*Summa Summa Varuguma Sugam*' (Atana) was composed and sung before Tyagaraja. The song itself oscillates between good- humoured advice of a heroine's confidante and a hint at madhura bhakti. The unevenness in the tone is explained when one learns the context in which it was composed. Tyagaraja's disciples were singing his kriti 'Ee Papamu Jesithira' in Atana. Krishna Iyer took up the pallavi to expound the raga and elaborate on the line. When Tyagaraja requested him to sing one of his own compositions, Krishna Iyer sang '*Chumma Chumma Varuma Sukham*' in the same ragam and elaborated on it. After his return to his home village, he was entreated by his admirers to complete the pallavi with anupallavi and charanam lines and he composed them.

He commanded considerable respect and his word was carried out earnestly especially in the renovation of temples, tanks, etc. His signature is 'Velar'. His disciples included: Tanjore Adimurthi Ayyar, Gopala Krishna Bharati, Venkatasubba Ayyar and many others. He used the mudras Muttukumaara and Velar.

**Subbaraama Aiyyar** - Also known as Vaideeshwarankoyil Subbaraama Aiyyar, he lived in the later part of the 19th century. There is little information about his parentage or education, but he was a native of Vaideeshwarankoyil near Seerkazhi. He composed many Tamil padams. The most popular of his padams are *Aduvum solluval* in Saurashtram, *Ethanai sonnalum* in Saveri, *Yar poi sholluvar* in Thodi and *Netrandi nerattile* in Huseni.

**Kurainadu Natesa Pillai** composed padams including the famous mukhari padam *Ososi*.

The other well known Tamil Padam composers are Muthu Tandavar, Marimuthu Pillai, Papavinasa Mudaliar, and others. Their padams however were bhakti-oriented.

**Muthu Thandavar** (1525 - 1600 CE) was an early architect of the present day Carnatic *kriti* (song) format, which consists of the *pallavi* (refrain), *anupallavi* and *charanam*. He lived in the town of Sirkazhi in Tamil Nadu. His contributions to Carnatic music have been largely forgotten and not many of his *kritis* are in vogue today. Muthu Thandavar, along with Arunachala Kavi (1712–1779) and Marimutthu Pillai (1717–1787) are known as the Tamil Trinity of Carnatic music.

Muthu Thandavar also composed several *padams*, Some of these *padams* are still popular such as *Teruvil Varano* in raga Khamas and *Ittanai tulambaramo* in raga Dhanyasi. His padams were chiefly in praise of Lord Nataraja and are popular for the simplicity and expression of ecstasy.

Maharaja Swati Tirunal of Travancore composed several padams for Mohini Attam. Many of them are very well-known. *Aliveni enthu cheyvu, panimathimukhi bale, kanthanodu chennu, Kaminimani sakhi* among others are used in dance. In his court the Tanjore Quartet too composed several padams. His mudras varied, all dedicated to Padmanabha.

Javalis have been found from publications from the early part of the 1900's onwards with evidence of Hindustani influence in the music they are set to. Hence javalis were said to be set to "Parsi mettu" or "Hindustani mettu". Available evidence indicates that Javalis were part of the non-temple

performances of devadasis, i.e., salon type performances or performances at house functions.

The word Javali is said to have come from the Kannada word “*Javada*” which means “lewd poetry”. Javali is a musical composition often sung towards the end of a Carnatic classical concert. It is pronounced both as “*Javali*” and *Javadi* in Kannada. The Marathi word “*Jhawali*” means a gesture of eyes in the language of ‘love’. According to the Tamil Lexicon, the origin is traced from the Urdu word ‘*Jahali*’ or ‘*Jhawali*’. But this is not confirmed by the Persian or Arabic scholars. In the Telugu language its etymological source may perhaps be traced to the word ‘*Java*’ meaning speed or ‘*Vega*’ or quickness, indicating the tempo in which javalis are usually sung.

Javalis are supposed to deal with *Sringara Rasa* in various levels, from the suggestive to the overt, known as *Gowrava Sringara* and *Pacha Sringara*. Of the nine Rasas, the most popular is *Sringara rasa*. Apart from the lyrics being readily intelligible, javalis are also couched in catchy tunes, at times even glaringly over looking grammar. Javalis, usually deal with the nayaka nayaki bhava according to the convention of the eight categories of *Sringara Nayikas* described in the treatises like ‘*Rasa Manjari*’ by Bhanudatta. Incidentally, in the Seminar on Javalis in the Karnataka Gana Kala Parishad, Bangalore in January, 1979, some speakers referred to *Vairagya Javalis* where the theme was not in the usual *Sringara rasa*, but in *Vairagyam*. According to some scholars the structure, the contents and the technique of the *Sringara Padams* of Annamacharya (14th Century) closely resemble those of a Javali of the modern times. It is only from the time of Dharmapuri Subbarayar (which is about the latter half of the 19th Century) that javali began to exist as a definite form, which has continued till today. Its origin, history and growth until Dharmapuri Subbarayar’s times have been one built on rather

loosely knit conjectures. Dharmapuri Subbarayar was the most famous Javali composer, Other well-known javali composers are Thiruppanandal Pattabhiramayya, Tatchur Singrachari, Patnam Subramanya Iyer, and Poochi Srinivasa Iyengar.

### **Dharmapuri Subbarayar**

A 19th century composer (pre-Trinity), Dharmapuri Subbarayar hailed from Dharmapuri, Tamilnadu, and composed in Telugu. He is the most notable composer of the Javali form, of which he is the

acclaimed master. Most of the music he composed, therefore, dealt with sringara rasa, or romantic and even erotic love and all were of the javali form. Many of his compositions were composed in the home of Veena Dhanam, whose music he admired greatly and who learned around 60 javalis from him. It is said that he may have composed the poignant javali "*Prana sakudu*" (*Senjurutti*) at her home, grief-stricken at his inability to save her from bankruptcy. *Smarasundaranguni (Pharas)* was also written out of respect for her. Javalis like *Parulanna mata (Kapi)*, *Prana sakudu*"(*Senjurutti*), *Charumati (Kaanadaa)*, *Muttavadura*

*Mohananga (Saaveri)*, *Ethanaichonalum (Saaveri)*, *Narimani (Khamas)*, *Adi neepai (Yamuna kalyani)*, *Idi neeku (Begada)* and *Emandune muddu (Saindhavi)* are some of his compositions.

### **Tiruppanandal Pattabhiramayya( 1863)**

Pattabhiramayya was a native of Tiruppanandal, which in Sanskrit,

is known as Talavaneswaram, near Kumbakonam in Tamilnadu. He is also known as Pattabhirama Rao and Pattabhirama Iyer. He was bilingual, speaking Telugu and Kannada. He was well-versed in both these languages as well as Tamil. He is known for his Javalis, dedicated to the deity in Tatakeswaram, near Kumbakonam in Tamilnadu. The unique feature of his compositions was Madhura bhakti. He has also composed several Javalis dedicated to Maharaja Jayachamarajendra Wodeyar of Mysore. His disciples include musicians like Lalitangi, the mother of M. L. Vasantakumari and Jayammal, the mother of T. Balasaraswati. His mudra is Talavanesa. Popular javalis are *Nee matale mayanura* in Poorvikalyani, *Entathi kuluke* in Kalyani and *Kommaro Vaniki* in Kamas. There are also five Javalis with the mudra Ganapureesa. Javalis like *Marubari* (Khamas), *Vanipondu* (Kanada) and *Muttavaddura* (Saveri) are popular in concert repertoire.

### Tirupati Vidyala Narayanaswamy Naidu

Tirupati Narayanaswamy Naidu had his training from his mother, Komalamma in vocal music and later learnt veena from Kalahasti Venkataswamy Raju. A highly versatile personality, he was a vocalist, vainika, violinist and harikatha exponent. He was also a composer of class. His compositions are shining examples of beauty in simplicity and bring out the essence of the raga in a few choice phrases. They were popularized to quite an extent by his nephew and disciple Narasimhalu Naidu. His compositions are musically devotional. His signature is Tirupatipura or Tirupati Venkatesa. The language of his compositions is Telugu. His popular Javalis are *Sarievvare* (Sahana), *Vagaladi* (Behag Javali), among others.

Shri Y. Satyanarayana Rao mentions in his article, 'Jhavali', that Javali was used as a curtain raiser for some of the dance

dramas, especially in yakshagana. One could see that javali provides relief after a tense situation in a drama. In Ushaparinayam of Kuchipudi, while narrating her dream to the sakhi, Usha the heroine, performs the javali “*Emee mayamu chesi poyene*”. He attributes the popularity of javalis in the early 20th century to the unique blend of Carnatic and Hindustani music styles, classical and light hearted at the same time. The author adds,” It is no wonder that a hundred years ago javali enjoyed the same popularity as some of the more popular lyrics in films now enjoy.

In addition to Telugu and Tamil javalis, there are several Kannada javalis as well. There were many Kannada javali composers. Some of them were Mummadi Krishnaraja Wodeyar (1794-1868) of the Mysore Wodeyar dynasty, whose mudra was Chamundeswari, Aliya Lingaraja , (1823-1874) son-in-law of Mummadi Krishnaraja Wodeyar , Anandadasa from Surapura, Sosale Ayyasastry whose mudra was Garapura, Jayarayacharaya whose mudra was Jayanarahari. Hullahally Ramanna, (1854-1918) was born in the village Hullahally, Ramanna’s mudra was Trinapureesa. Some of his popular songs are “*Neerajadalananayane*” in Khamas and Chapu Tala, “*Marasundaranekebara*” in Surati and Rupaka Tala, “*Baropriya*” in Desitodi and Rupaka tala.Veena Seshanna, composed a Hindi Javali “*Naina Tere Madake Bhare*” in Jenjuti. Kappana was known for his Vairagya Javalis. Dr. Pappu Venugopala Rao also says that the only non-love oriented compositions are the Kannada vairagya javalis of Kappana. The late veteran musician R.K. Srikantan has given lecture-demonstrations on Kannada javalis on AIR Bangalore. He recalls how beautifully Ariyakkudi Ramanuja Iyengar used to sing ‘Mathada Baradeno’ (Khamas) and how delightfully Balasaraswathi would dance to it. According to him this Kannada javali has the original tune, but for some Kannada javalis, the original tunes are lost. An

interesting anecdote that B. V. K. Sastri shares in the article is that his friend K. V. Achar had toured most part of Karnataka and has collected about 300 Kannada Javalis. In total there are 40 mudras seen in these lyrics, however it doesn't mean that there were 40 composers; instead the problem is compounded by the fact that two or more composers had used the same mudra.

Javalis were indeed used to provide relief in a tense situation or they were the light music songs in those days, is borne out by these two multi-language javalis. Composed by Karur Sivaramayya (1798-1820) the multi language javali was called as Chaturbhasa Javali, since it has English, Tamil, Telugu and Kannada words. The first one supposedly goes as:

*O my lovely lalane eelane pommanti  
ittuvanti step is fit to take, sit a while here. Don't be angry –  
Sivaramuni padamulu padu*

The second one is mentioned in the Davesh Soneji's book titled "[Bharatanatyam: A reader](#)". The chapter is titled "Salon to Cinema – The distinctly Modern Life of the Telugu Javali" and goes thus:

*My dear come varuvai i vela ninnujuci cala divasa ayite  
Let me convince you. Evari vaddanu,  
manna ni na manasu impaina kalaharanaminca  
for me now belatingalu bisallavayite kuluku talakugala  
come birana well I shall sing Sivaramuni songs.*

The translation is as follows:

*My dear come, come here now! Many days have passed since I have seen you. O King! Fill my heart with your sweetness*

*Why do you delay for me now? Months have passed, it all seems a waste*

*With all your charms, come quickly, well I shall sing Sivarama's songs.*

The present popularity of padams in the music field is mostly due to the efforts of Smt. Veena Dhanammal and members of her family. There are also versions of padams from Andhra Pradesh and other regions but with style of singing different from that of Dhanammal's. However, connoisseurs prefer the Veena Dhanammal school of padam singing. Smt. Veena Dhanammal began to give public performance from her 7th year.

Inheritance and acquisition alike placed before her the highest standards of purity and excellence and molded her taste for classical simplicity and elegance, which till the end suffered no loss. She represented the highest classical tradition in Carnatic music. Her achievements in padam singing were revealed by her slow and stately style. She perfected the padams in an easy and graceful manner. She was mature enough to study the exact limits of the oscillations of gamakas, of the subtle nuances in the occurrence of sangatis and the use of phrases and embellishments that contributed to her beautiful rendition. She passed on the same to all members of her family.

The practice of singing padams continued with Veena Dhanammal's daughters and granddaughters. She seems to have taught Brinda and Mukta also directly, who have in turn done a great service to our music by their chaste style. They have maintained this great tradition of purposeful rendering for over four decades by honing and adhering faithfully to what they were taught. About 30

padams of Kshetragna and Telugu and Tamil padams of other composers are found in the repertoire of Veena Dhanammal family.

T.Balasarawathi, T. Brinda, T.Mukta and T.Viswanathan, who had perfected the Tanjore tradition, were well known for their attractive rendition of javalis. Bangalore Nagaratnamma was famous for her rendering of javalis. The sisters Brinda and Mukta taught these beautiful padams and javalis to several leading musicians. Smt. Alamelu Mani, Smt. Shakuntala Narasimhan, Smt. Kalyani Sharma,Smt. Nandini Ramani have been teaching what they received from this illustrious duo. Smt. Kalanidhi Narayanan who learnt padams and javali-singing from Kamakshi Ammal, daughter of Veena Dhanam has been the most sought-after abhinaya guru who has been teaching padams and javalis to dancers all over the world. Bharatanatyam, Odissi, Kathak ,Kuchipudi and Mohini Attam dancers have learnt to emote these exquisite padams and javalis from her. She has trained several famous Bharatanatyam dancers who are now conducting workshops around the world popularising padams and javalis. Priyadarshini Govind, Bragha Bessel, Jayanthi Subramaniam, Uma Vasudevan who is also a granddaughter of T.Mukta, Ramya Harishankar , Leela Samson, are some of the well-known padam javali exponents. Dr. Ritha Rajan, Dr. Nirmala Sunderajan and her daughter Subhashini Parthasarathy who have all trained under Mukktamma and her disciples have also been giving lecture demonstrations on padams and javalis. Thus the Veena Dhanammal family has been responsible for the propagation and preservation in the most pristine form, of the padams and javalis.

Some famous Padams and Javli-s often performed by the dancers.

### PADAMS

No.	PADAM Composer	Raga	Tala
1.	iTu sAhasamu Swati Tirunal.	rAgA: saindhavi.	Adi tALA.

### JAVLI-S

NO	JAVALI	RAGA	TALA	COMPOSER
1	Elaraadaayane	Bhairavi	Adi	Chinnayya
2	Neemaatale	Purvikalyani	Adi	Pattabhiramaiah
3	Mohamella	Mohanam	Adi	Unknown
4	Chaarumathi	Kanada	Misra	Unknown
5	Enthati Kuluke	Kalyani	Rupakam	Dharmapuri Subbarayar Patnam
6	Mariyada	Suruti	Rupakam	Subramanya Iyer
7	Telisi Vagalella	Bilahari	Adi	Pattabhiramaiah
8	Balimi ela	Todi	Adi	Pattabhiramaiah
9	Marulukonnadi	Kamas	Adi	Poochi Srinivasa Iyengar
10	Chelinenetlu	Paras	Adi	Chinnaya
11	Meragaadu	Atana	Adi	Unkown
12	Adi neepai	Yamunkalyani	Desadi	Dharmapuri Subbarayar

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