

Contribution of Lesser known Composers of 19th and 20th century in Carnatic Music

Vilasini.S.M,

PhD Research Scholar, School of Music and Fine Arts, VISTAS, Chennai

s.m.vilasini@gmail.com

Lalitha.M

Assistant professor, School of Music and Fine Arts, VISTAS, Chennai

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Abstract

While the Trinity of Carnatic Music: Thyagarajar, Muthuswami Dikshitar and Shyama Sastri dominated the 18th and 19th century, many accomplished composers from subsequent era made significant contributions that shaped the Carnatic repertoire. These composers lived during a time of social and cultural transformation. This research article seeks to analyze the contributions of lesser-known composers from the 19th and 20th centuries in terms of exploration of new ragas and rhythmic structures, the compositional forms employed, the expansion of linguistic and thematic dimensions, documentation and propagation of their works and their adaptation to contemporary trends while maintaining traditions of Carnatic Music. For the purpose of research, 4 composers have been chosen. They confine to the composers of Carnatic Music whose compositions are neglected or on the brink of being neglected, rarely occupy a place in the concerts and their compositions are published works and awaiting a revival. They are Nerur Srinivasachariar, Dr.E.S. Sankaranarayana, D. Pattammal, K. Ramaraj. The methodology adopted is Analytical and Descriptive. Key findings include use of rare ragas and compositional embellishments, far less vilambakala kritis unlike the works of the Trinity, emphasis on regional language and use of diverse themes. The post-internet era has facilitated the accessibility of their works. Thus, this study helps us understand the contributions of Lesser known Composers and identify the trends in musical development.

Keywords: Lesser known composers, Nerur Srinivasachariar, D. Pattammal, Dr. E.S.

Sankaranarayana Iyer, K. Ramaraj, Carnatic composers

Contribution of Lesser known Composers of 19th and 20th century in Carnatic Music

The South Indian Carnatic music system is profound, intricate, and abundant in aesthetics and traditions. It is a scholarly and sacred art form that combines spirituality, technical skills and emotional expressions. It is based on a robust framework of raga, tala, compositions, and improvisations. Compositions are the essence of Carnatic music, acting as a vehicle for creative expression and channels for spiritual devotion. The raga, tala and the lyrics are spliced together to make meaningful sense of both language and music. A composition stands the test of time only if it is replete with raga bhava and has an exemplary musical and lyrical setting. A composition is a repertoire not only for the present but also the future. The ragas and talas endure across generations via these compositions. The ragas of today have gained their stature because of numerous compositions being composed in these ragas. The constant repetition of the compositions and the knowledge of raga prayogas that these compositions provide are the reason why these ragas have been in vogue today.

Literature Review

The rich tradition of Carnatic music has been preserved and passed on through the compositions of many great composers. Composers like Jayadeva, Purandara Dasa, Arunagirinathar, Kshetragnya, Bhadrachala Ramadas, Oothukkadu Venkata Kavi etc have composed thousands of Compositions in the pre-Trinity period. The 18th and 19th centuries were dominated by the Trinity of Carnatic music Tyagaraja, Muthuswami Dikshitar, and Syama Sastry. It is probably the greatest period in the history of Carnatic music because of their body of work and the knowledge transfer that happened during the period. The fact that composers are classified based on the time period of the Trinity, is the greatest testimony to their contribution to this art form. Post Trinity composers like Subbarama Dikshitar, Subburaya Sastry, Gopalakrishna Bharathi, Kavi Kunjara Bharathi, Harikeshanallur Muthaiyya Bhagavathar, Mysore Vasudevachar, Neelakanda Sivan, Patnam Subramaniya Iyer, Papanasam Sivan etc have also been popular because of their immense contribution to Carnatic music. Many gifted composers from the succeeding eras have also produced important contributions that influenced contemporary Carnatic music. As new performance spaces and traditional patronage structures developed, these composers have worked in South India at a period of social and cultural change. Yet not all these composers have seen their works being consistently presented in concerts. The compositions of some of these composers have been in vogue during

a limited time period. Many renowned contemporary composers, such as Koteeswaraiyar, Periyasami Thooran, G.N. Balasubramanian, Dr. M. Balamurali Krishna, M.D. Ramanathan, and Ambujam Krishna, have their compositions featured in Carnatic performances. However, several lesser-known composers exist whose compositions have not achieved the popularity of those mentioned above.

Research Objective

In this context, this research article aims at analysing contribution of lesser known composers of the 19th and 20th century in terms of the exploring new ragas and rhythmic structures, the compositional forms handled, expanding the linguistic and thematic space, adaptation to current trends while still preserving the traditions and enriching the contemporary Carnatic repertoire. It is also important to look at how their compositions have been preserved and propagated.

Scope of the Research

For the purpose of the research, the definition of ‘lesser known composers’ has been limited to the composers of Carnatic music:

1. whose compositions are forgotten or in the verge of being forgotten.
2. whose composition hardly find a space in the current concert scenario.
3. whose compositions are published works and waiting for a revival.

There are many composers falling under the above criteria. For the purpose of the study, the compositions of 4 such composers have been chosen. They are Nerur Srinivasachariar, Dr.E.S. Sankaranarayana Iyer, D. Pattammal, K. Ramaraj.

Methodology

The methodology adopted is analytical and descriptive.

Analysis

The works of the selected composers for the study have been examined individually to comprehend their contributions regarding ragas and rhythmic structures, languages and themes of the compositions, compositional embellishments and mudras employed, publications and the propagation of their work.

Nerur Srinivasachariar (Born 1982)

Having grown up listening to his father Nerur Ragavachariar, who was an exponent of ‘Naalaayira Divya Prabhandams’ he formally trained under Namakkal Pallavi Narasimha Iyengar. He used to perform along with his brother Narasimhachari. He learnt violin from Madurai Venkatramana Bhagavathar.

Compositional forms and Rhythmic structures

He has composed more than 1000 kritis, varnams (Tana & Pada, Adi & Ata talas), Javalis, Padams, Thillanas, Swara Jathis, Ragamalikas and Mangalams. His versatility as a composer can be seen in his creations which include the 72 Melakartha Ragamalika, Kritis in 72 Melakarthas, Sapta Tala Ragamalika, 35 Tala Ragamalika, 108 Tala Ragamalika, Dasaragamalika Varnam, Varnam in rare raga Svarabooshani.

Languages and Mudra

His compositions are in classical Tamil and Sanskrit, probably because of his exposure to Divya Prabhams at a very young age. He has composed with ‘Srinivasa Dasa’ as his mudra. Several raga mudras are featured in his compositions.

Ragas featured in the compositions

The ragas featured in the compositions cover a broad spectrum of ragas including Gana, Naya, Desi ragas (classification as mentioned in the work ‘Sangeetha Sampradaya Pradarshini’ of Subbarama Dikshitar). Several rare ragas like Svarabushani, Janasammodini, Hamsanarayani, Suddaratnabanu, Velavali, Sasiprakashini etc. have been featured in his compositions. There is a composition of Saint Thyagaraja’s in Svarabushani raga ‘Varadaraja Ninnukori’ in Adi Tala. Inspired by Thyagaraja’s music, Srinivasachariar has composed Pancharatnams in the same set of ragas Nattai, Gowlai, Arabhi, Varali and Sriragam.

Themes featured in the compositions

Just like varied spectrum of ragas, he has composed on different themes. His compositions are predominantly on his ‘Ishta deivam’ Sriranganatha Swami and Murugan. He has composed Kritis on the Trinity, Purandara Dasar, Pancharathna kritis, Navarathri kritis and kritis on nature. Being a Vaishnavite, he has composed on 108 Divya Desams, Dasavathara, Alvars, Vibeeshana saranagathi, Andal thirukalyanam. Having been in the era where the Indian freedom struggle was at its peak, its reflection could be seen on the themes like Independence and National Integration in his songs. His immense love for Tamil language could be seen through his composition on the language itself.

Compositional embellishments

Many compositional embellishments like Swarakorvais and Sahithyakorvais, use of Viloma krama swaras could be observed. In the composition Sri Ranganayaki Navarathna Mala in 9 ragas, the Viloma krama swaras form part of the Chittaswaras after the Charanam.

Here is a small excerpt from the Ragamalika composition ‘Sri Ranganayaki Thaaye’ in 9 Ragas, set to Rupaka Tala. The order of ragas being Nayaki, Kamboji, Bhairavi, Suddha Saveri, Kalyani, Thodi, Sankarabaranam, Mohanam, Gowlai. The final chittaswaram of the composition consists of Vilomakrama swaras. i.e the swaras of the featured ragas in the reverse order. This was featured in the Music Academy Journal in the year 2000.

Gowlai	Ś, ; ; N, P, M, R, ; ; G, M, R, S, ; ; N, P, N, R, ; ; M, P, N, ŚNP – NPM – PMR – GMR
Mohanam	SRG – RGP – GPD – PDŚ
Sankarabaranam	ṚNŚ – DNP – MGM – PDP
Thodi	DṚN – DMG – MDM – GRS
Kalyani	ṆSR – GMP – DPM – GMP
Suddha Saveri	DŚD – ṚŚD – PDŚ – DPM
Bhairavi	PGR – GMP – DMP – DNŚ
Kamboji	DŚṚ – ḠMḠ – ḠRŚ – NDP
Nayaki	MRG – GRS – RMP – DND (Sri Ranganayaki Thaaye)

Publications and propagation of the composer’s work

Some of his compositions have been published in the book ‘Sriranga Gana Sudodayam’ in the year 1948. In the year 1941, his daughters Ranganayaki and Rukmini presented his compositions during the Music Academy’s Expert Committee meeting. In the year 1999, during the expert committee meeting of Music Academy, his granddaughter Mythili Ranganathan spoke about him and presented several of his compositions. In her speech she mentions about how the Carnatic music world has forgotten his compositions and that they need to be revived.

D. Pattammal (1929 – 2004)

D.Pattammal was a musician, musicologist and composer. She received her initial training in Carnatic vocal from Sethu Bai, a disciple of Tiger Varadhachari. She later trained under veena vidwan Varadhaiyah Pozhakudi, P.V. Ganesa Iyer, Kalakkad Ramanarayana Iyer, and D.K. Pattammal. She was a graded artist of All India Radio. She was awarded the ‘Kalaimamani’ Award by the State Government of Tamilnadu.

Compositional forms, Rhythmic structures, Language used and Mudra

She has composed over 650 kritis in Tamil language, including kritis in all the 72 Mela ragas, ritti in 35 Tala schemes, kritis in Panchanadais and several Ragamalikas. ‘Arul’ is her Mudra.

Themes featured in the Compositions

Her works include adaptation of Ashtapathis in Tamil titled ‘Madhava Geetham’, adaptation of Sanskrit work ‘Kumara Sambhavam’ in Tamil, compositions based on stories from Thiruvilaiyadal Puranam and Srimad Bhagavatham, kritis on Deities and 63 Nayanmars. She was associated with the Ramakrishna Mutt and hence composed kritis on Ramakrishna Paramahansa, Sharada Devi and Vivekananda. She believed that the children had to be taught the uniqueness and greatness of Carnatic Music, for which an interest had to be created in them. It could be made possible through simple songs with uncomplicated music. Hence, she composed and published her book titled ‘Isai Thuvaka Padalgal’. In this book even the Varisais have been composed in the form of songs in traditional ragas like Mohanam, Huseini, Sudha Saveri etc. Through these compositions, the children learn about the deities, good values and moral education. Children have sung these on public platforms.

Ragas in the compositions

The ragas used by the composer falls in all the categories of Ghana, Naya and Desi ragas. She has also used rare ragas like Rukmambari, Sallabham, Vitapi, Urmika, Karnataka Suddha Saveri etc. she has created new ragas like Sukhapavani (an asymmetric combination of swaras of the raga Pavani), Sukhapriya (Janya of Ramapriya with only 4 notes), Kapasri, Surya Lalith, Sankara Lalith, Maya Lalith (all with Dvi Madhyamas and without Panchama like some of the ragas in Hindustani Music).

Publications and propagation of the composer’s work

Her published works include ‘Arul Keerthanaigal’, ‘Isai Thuvaka Padalgal’, ‘Madhava Geetham’, ‘63 nayanmars’, ‘Kumara Sambhavam’, ‘Sri Harisaram’, ‘Janya Raga Krithi Mala’, ‘Mela Raga Krithi Mala’, ‘Thiruvilaiyadal Puranam’ and ‘Ragapravaham’. The compositions are given in a very simple Notation style, thus making it easy for beginners and skilled practitioners to learn the compositions. Her compilation of over 5000 ragas is classified in her publication ‘Ragapravaham’. All these books are made available for everyone on her website managed by her family. The songs from the book ‘Isai Thuvakka Padalgal’ have been sung by children in the children programmes of Doordharshan.

Here is the notation for the song ‘Gajamukanai’ in Sankarabaranam in Chatusra Eka Talam, from the book ‘Isai Thuvakka Padalgal’.

Pallavi

Gajamukanai Nee Anudinamum Nija Bhaktiyudan Thudi Seididuvai

Anupallavi

Bhajanai Seide Pugazh Paadiduvom

Abhayaamthanaiye Pokiduvai Sri (Gajamukanai)

Charanam

Arugam Pillaiyum Erukkam poovaiyum

Eduthu Malaiyaai Thoduthanivippom

Karumbum Kani Pala Padaithiduvom

Ganapathiye Ena Vanangiduvom Sri (Gajamukanai)

Pallavi

P	Š	N	D		P	,	R	G		M	D	P	M		G	,	S	R	
Ga	ja	mu	ka		nai		Nee			A	nu	Di	na		mum		Ni	ja	
G	P	M	G		R	,	S	N		S	R	G	M		P	,	G	M	

Bhak ti yu | dan Thu di | Sei di du | vai Sri |

Anupallavi

M P G M | P , P P | D N Ś N | Ś , , , |
Bha ja nai Sei | de Pu gazh | Paa di du | vom |
Ś Ṙ N Ś | D N D P | M D P M | G , G M |
A bha ja yam | tha nai ye | Po ki du | vai Sri |

Charanam

G M P , | P , P P | M D P M | G , M R |
A ru gam | Pil lai Yum | E ruk kam | Poo vai yum |
G M P M | G , M R | G M P M | P , P , |
E du thu | Maa lai yaai | Tho du tha ni | vip pom |
M P G M | P P P P | D N Ś N | Ś , , , |
Ka rum bum | Ka ni Pa la | Pa dai thi du | vom |
D N Ś Ṙ | N D P P | M D P M | G , G M |
Ga na pa thi | ye E na | Va nan gi du | vom Sri |

Dr. E.S.Sankaranarayana Iyer (1881 – 1947)

Dr. E.S.Sankaranarayana Iyer was a practicing physician, composer, a sportsman and a freedom fighter. He was an avid listener of Carnatic music and was also a critic. In due course he developed skills to compose. To achieve this objective, he enhanced his competence in Tamil and acquired knowledge of Telugu and Sanskrit through specialized instruction from Pandits in those languages.

Compositional forms, Language, Rhythmic structure and Mudra

He has composed over 150 compositions in Tamil Telugu and Sanskrit. All of these are Kritis only. ‘Sankara Narayana’ is his Mudra. His compositions are in Adi, Rupakam, Misra chappu and one kriti in Kanda Ekam.

Themes featured in the Compositions

The themes in his compositions were mostly on the Deities. He has composed on National Integration. He has also composed the Ekadasha Rudra kritis, Navarathri kritis and Navagraha kritis.

Ragas handled by the Composer

Most of his kritis are in Rakti ragas and Gana ragas. He has also used rare ragas like Chinmaya, Harimanohari, Shuddhashyamala, Somatharangini, Nagachoodamani, Banuchandrika, Natanasrimathi, Amruthavahini, Palamanjari, Dvaithanandini, Prathapavarali, Malavi, Saraswathimanohari (as composed by Thyagarajar), Vivardhani.

Publications and propagation of the composer's work

Three volumes of his books titled 'Kallidaikurichi Dr.E.S. Sankaranarayana Iyer Keertanaigal' have been published by his daughter and through the family run Trust by the name 'Maragatham Sankaranarayanan Trust'. The Trust propagated his compositions by instituting endowment prizes in various Sabhas for competitions on his compositions. The audio of his compositions and his publications were distributed to the interested students and teachers. The prize winner's Gurus were awarded the 'Bodaka' Award. Exclusive concerts of his compositions were held every year to popularize his creations.

Dr.E.S. Sankaranarayana Iyer has composed a Navarathri kriti on goddesses Durga, Lakshmi and Saraswathi in the ragam Nalinakanthi, in Misra Chappu Talam. An excerpt of this composition, from his publication is given below.

The lyrics in the Pallavi are

Durga Lakshmi Saraswathi

Durithaharemam Paradevathe

Pallavi

S	G	,	R	M	,	P	,	,	,	N	,	,	,	
Dur	.	.	.	ga	.	Lak	sh	.	.	mi	.	.	.	
Ś	,	Ś	N	P	,	P	P	M	,	M	G	R	,	
Sa	.	ra	.	.	.	swa	.	.	.	thi	.	.	.	
S	G	,	R	M	,	P	N	M	P	P	,	N	,	

Dur . . . ga . Lak . . sh mi . . . ||
 Ś R Ś N P , P P M , M M G R ||
 Sa . ra . . . swa . . . thi . . . ||
 S G , R M , P N M P N Ś Ġ R ||
 Dur . . . ga . Lak . . sh mi . . . ||
 Ġ Ġ R Ś N P Ś N P P M M G R ||
 Sa . ra . . . swa . . . thi . . . ||
 S N , P N , S , , , N S G R ||
 Du ri . tha ha . re . . . mam . . . ||
 M P , N , , Ś N P M G R S N ||
 Pa ra . de . . . va . . . the . . . ||
 S G , R M , P N M P N Ś Ġ R ||
 Dur . . . ga . Lak . . sh mi . . . ||
 Ġ Ġ R Ś N P Ś N P P M M G R ||
 Sa . ra . . . swa . . . thi . . . ||
 R N , P N , S G R M P N Ś Ġ ||
 Du ri . tha ha . re . . . mam . . . ||
 R Ġ , Ġ Ġ R Ś N P M G R S N ||
 Pa ra . de . . . va . . . the . . . ||

K. Ramaraj (1936 – 2009)

K. Ramaraj was born on June 9, 1936 at Rangoon (Burma). He hails from a family of music connoisseurs. His father Poojyashri Kovai Krishnabhagavatar was a versatile vaggeyakara and an exponent of Harikatha. His mother, the late Smt. Lakshmi, was a student of Palghat Sri Radhakrishna Iyer (grandfather of mridangam maestro Sri. Palghat R. Raghu). His younger sister Vatsala, was a disciple of Sangeetha Kalanidhi Nedunuri Krishnamurthy. Having grown up in a musical atmosphere, he was inspired by music of many musicians especially Nedunuri Krishnamurthy and Voleti Venkateswarulu. His ‘manasiga guru’ and inspiration was T.R. Subramanian, who has given the foreword to his book.

Compositional forms, Mudra, Language used and Compositional embellishments.

He has composed over 200 Kritis (many of them with Madhyama kala Sahithyams), Viruthams and Irai Isai Paakal in Tamil, Telugu and Sanskrit, out of which only 80 kritis have been documented. His compositions are full of Swaraksharas and inbuilt rhythmic phrases. He has used different types of Raga Mudra in every composition of his. He did not have a Composer Mudra though.

Themes observed in the Compositions

He has composed in varied themes including bhakti, philosophy and secular themes. He has composed kritis on Deities, Gurus, Saint Thyagarajar, Subramanya Bharathi, Tamil Thai, Bharath Matha.

Ragas handled by the Composer

He has composed in Gana, Naya and Desi Ragas. But his main focus was on the Vivadi Ragas and rare ragas. he believed that these rare forms had to be brought into current use. He was deeply inspired by Saint Thyagaraja and has composed kritis in the ragas like Nasikabushani, Chandrajyothi, Bahudari, Ranjani, Jayanthasena, Kaikavasi, Kalyana Vasantham etc. He has composed in many Hindustani ragas like Desh, Sumanesaranjani (Madhukauns), Patdeep, Bageshree, Maand, Thilang.

Publications and propagation of composer's work

He published 21 compositions with notations as a book titled 'Innisai Pamalai' in 2002. His compositions were highly acclaimed by musicologists S.R.Janakiraman, Dr.V.V.Srivatsa and Prof.P.Ramachandriah among others. They were brought to the concert platforms by musicians like Rajkumar Bharati and Raji Gopalakrishnan. A Compact Disc of his compositions sung by Raji Gopalakrishnan has been released. His compositions with lyrics and audio of his own voice are available on the internet. Recordings of his compositions by artists like Raji Gopalakrishnan and Rajkumar Bharati are also available on the YouTube. Articles about him have been featured in Samudra magazine and Indian Express.

Here is an excerpt from the composition 'Ambasutha Ganapathe' in the Ragam Gambeeravani, set to Adi talam.

The lyrics for the Pallavi is as follows.

Ambasutha Ganapathe Sri

Gambeeravani Priya Gunanidhe

G M , P , , Ś , D , , P P , M , |
Am . . ba . . su . tha . . Ga na . pa . |
G , , , , , , , | , , , , G , M , ||
the | Sri ||
D D P Ś Ś D Ś Ġ , Ġ , Ġ Ś D P M |
Am . . Ba . . Su tha . Ga Na pa |
G , , , , , , , | , , , , G M G R ||
the | Sri ||
S , , G , , M , , , P D N Ś D , |
Gam bee . ra . va . . . ni |
Ś , Ġ , Ġ , Ġ Ġ | Ġ N Ġ Ś D , , , ||
Pri . ya . Gu . na . | ni . . . dhe . . . ||

Findings of the study

Ragas and Talas handled

Several composers have created works in all 72 Mela ragas. Numerous compositions in Vivadi Melas, Janya ragas, and rare ragas have been composed by them. They have also uncovered several new scales. These composers have used many Hindustani ragas into their works, so demonstrating a cross-cultural synthesis. The influence of Saint Thyagaraja is evident in the compositional style and the ragas employed by these composers.

While many composers have kept the rhythmic structure simple and straightforward, some of them have composed in 35 Tala Schemes and 108 Tala Schemes. The incorporation of Gathi bedams and various patterns and Nadais has been noted in the compositions. But the compositions in Vilambakala are significantly fewer than those from the Trinity era.

Compositional Forms

The existing compositional forms like Varnams, Krithis, Thillana, Ragamalikas, Swara Jathis, Padams, Javalis etc have only been composed.

Language and Themes

Compositions can be seen in varied themes of devotion, philosophy, patriotism, social themes etc. reflecting the social, cultural, political scenarios of the era in which they lived. This is unlike the pure devotional themes that existed in pre-Trinity and the Trinity era. Personal influences and practices of the composers have also played a major role in themes of their compositions. Some of these compositions showcased how the classical forms could also address modern topics.

Many compositions have emerged in Regional Languages. The language used has been simpler and more conversational. This has helped Carnatic music resonate with a wider audience, thereby enhancing its accessibility and its connection to regional cultural contexts.

Documentation and Legacy

The pre-internet era has seen many publications of their compositions either containing just the lyrics or both the notation and the lyrics. The post-internet era has simplified the preservation of music by granting access to audio, notations, and lyrics online. Furthermore, they are readily accessible from any location. Many recordings of musicians performing the compositions are also available.

The families of the Composers have been instrumental in the preservation and propagation of their music. Nevertheless, it has not been perpetuated by the subsequent generations. There has been no legacy in the form of ‘Sishyas’ or students to carry forward the same.

Conclusion

The compositions of these lesser known composers are rich in raga bhava, lyrical excellence and are yet simple in structure and language. They are very relevant to today’s times as they reflect on the regional, cultural and social scenarios of current times while still preserving our traditions.

These compositions have been performed in concerts at various points of time, but they have not established a permanent place in the concert sphere. This could be possibly because of reduced concert duration over the years. Consequently, this has resulted in lesser number of compositions being presented in the concerts. The regular inclusion of compositions by the popular composers, coupled with shorter durations, could have resulted in these works being marginalized or excluded altogether. There are fewer compositions in Vilambakala composed by these composers. A Vilambakala kriti provides an artist with an expansive opportunity to explore the beauty of raga and its prayogas and also to express their creativity, thus making it an obvious choice to include in a concert. Additionally, the compositions in many rare ragas

necessitates a specific level of proficiency to comprehend, internalize, learn and appreciate. In comparison to the Gana or Rakti ragas, the potential for creativity in these ragas are significantly less. The lack of legacy in the form of Sishyas to carry forward these compositions could also be a factor for these compositions to remain lesser known.

Nevertheless, an effort to propagate these Compositions could be undertaken by the patrons of Carnatic music like the Sabhas, the sponsors etc apart from the family members and friends of the composers. There could be festivals and competitions organized to promote their music. Social media can be used as an important platform to propagate the music of these composers. Artists could also make some serious efforts to include them in their concerts.

The contribution of the lesser known composers has been vital in expanding the horizons of Carnatic music technically and culturally. Their willingness to innovate either through rare or new ragas, themes or regional linguistic spaces has ensured that Carnatic Music remains vibrant and is a living and ever-expanding tradition.

This study is a small attempt to understand the contributions of these lesser known Composers. An extensive research can be undertaken to unearth more such composers to add to the contemporary Carnatic repertoire.

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