

## **Analysis of select Karnatak music compositions of Sri N.Ch.Krishnamacharyalu**

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### **Abstract**

*Sriman N Ch Krishnamacharyalu was a multifaceted genius from Vijayawada who was born in 1924 and belonged to Sathguru Sri Thyagaraja Swamy's Sishya Parampara/lineage.*

*He had the rare distinction of being*

- *A Performing artist in Carnatic Vocal, Violin and Harikatha*
- *An Ashtavadhani in Sanskrit as well as Telugu (Ashtavadhanam is a form of extempore poetic debate)*
- *A Vaggeyakara (composer) who could spontaneously compose masterpieces even based on ad-hoc requests combining his linguistic genius with his musical creativity*

*Shriman N. Ch Krishnamachari has composed beautiful pieces in Carnatic style, in Telugu as well as Sanskrit and was awarded the Vaggeyakara award by the Madras Music Academy in 2005.*

*Unique features of his compositions*

- *Rare ragas: Examples- Nama Narayani, Natakapriya*
- *Laya and Sahitya complexity: Examples- Garbha kriti*
- *Swarajathi/pancharatna style kriti on Thyagarajaswami*
- *Features like Ragamudra, Madhyamakala and Anthadi in the madhyamakala*
- *Different genres: Kriti, Swarajathi/Pancharathna format, Thillana, Varnam*

*Unfortunately, only two or three of his compositions are being presented on concert stages today.*

*This study is an effort to highlight the beauty of these compositions and help in creating awareness about them amongst academicians as well as performing artists.*

**Keywords: Sri N.Ch Krishnamacharyalu ,Garbha Kriti, Anthadi, Swarkashara, Gopuccha Yati, Manodharma**

## Introduction

This study seeks to present a detailed analysis of the musical and lyrical aspects of some of the unique compositions of the Karnatak compositions of 20<sup>th</sup> century Vaggeyakara, Sriman Nallan Chakravarthi Krishnamacharyulu. It also seeks to provide an overview of his various facets as a composer, teacher and artist and carries a broader goal of creating awareness about these compositions which have immense scholarly depth and variety but are not frequently heard on concert stages.

Sriman N.Ch. Krishnamacharyulu was

- A performing artist in Karnatak Vocal, Violin and Harikatha
- An Ashtavadhani in Sanskrit as well as Telugu. Ashtavadhanam is a form of extempore poetic debate where a poet is challenged by a panel to perform multiple tasks simulatenously
- A Vaggeyakara (composer) whose dual prowess in language as well music enabled him to spontaneously compose masterpieces on request

**Research Objective:** The Karnatak music compositions of Sri N.Ch.Krishnamacharyula are rich in musical and lyrical content but unfortunately there is no published analysis of the various intricacies within each one of this composer's compositions. Digital content or a single source comprehensive repository of his Karnatak compositions is unavailable. There are no audio formats of the original versions, by the artist himself, and the only available notations are published in Telugu or handwritten (in Telugu). So, it is lost to a huge population of artists who cannot read Telugu.

The research objectives are

- To analyze the lyrical and musical attributes of a few select compositions of Sriman Nallan Chakravartyula Krishnamacharyalu
- To share the findings as a means to spreading awareness about the composer's works and an appreciation of the nuances of some his compositions

## **Scope:**

The study includes

- Analysis of Raga, Sahitya and Tala aspects of the composer's Shuddha Dhanyasi Garbha kriti
- Analysis of potential for manodharma (Kalpana svara) possibilities offered by the Garbha kriti and other compositions
- Analysis of key attributes of Keeravani Swarajathi and rare raga compositions along with anecdotes relating to circumstances that inspired the musical creations wherever available
- A brief overview of other Karnatak music compositions of the composer
- A glimpse of Sriman NCH Krishnamacharyalu's musical journey since his early teens, his contributions to Karnatak music as a performer, teacher and composer and his persona as a human being

Shriman N. Ch Krishnamacharyalu has composed many beautiful kritis in Karnatak style, yaksha ganas, harikatha and poems in Telugu and Sanskrit. But this study is limited to some of his Karnatak music compositions. This study does not include a detailed analysis of all his Karnatak music compositions but a select few of them

## **Methodology:**

The methodology employed is descriptive as well as analytical.

Descriptive methods such as interviews and surveys with his family members and prime disciples have been employed to form a holistic perspective of the composer in terms of his persona as a Karnatak musician as well as a Harikatha exponent, poet, Guru and human being.

Analytical methods have been employed to

- Understand the details of melodic, rhythmic and lyrical content of his compositions
- Explore the potential for manodharma aspects in his compositions in terms of scope provided for improvisation and elaboration within the Karnatak concert framework

Sriman N Ch Krishnamacharyalu was a multifaceted genius from Vijayawada, who excelled in not only Karnatak vocal and violin but also in the art forms of Harikatha and the extremely complex art of Ashtavadhanam (a form of extempore poetic debate) in Sanskrit as well as Telugu. It is probably no surprise, that an artist of his linguistic genius coupled with his musical creativity and depth, was also a composer (Vaggeyakara) of extraordinary brilliance who could spontaneously compose kritis on request!

A scholar who completed his Vedic education by the age of 16, he mastered Sanskrit and Telugu language and literature alongside the Vedas. Gifted as he was, with command over two languages and poetic skills, it was a natural progression for him to enter into the area of Avadhaanam and leave his audiences spell bound by his spontaneity and artistry! While one may find poets galore in various languages, it takes genius to be able to create extemporaneous compositions in two different languages and also handle multiple poetic challenges at the same time which is what the art of Asthavadhaanam is all about and what the great scholar could manage with ease.

The young scholar also mastered the art of Harikatha during his teens and started performing on various prestigious forums in and around Andhra Pradesh. The precocious teenager then decided to pick up Karnatak music on the violin in his mid-teens and attained a level of expertise in just a matter of 6 months to the point where he could easily accompany Harikatha vidwans. The violin in itself, is an instrument that requires decades of sadhana to just attain a level of basic control and expertise but to master it in 6 months to attain a level of performing proficiency is nothing short of a miracle that is best expressed as Saraswathi Kataaksha or Goddess Saraswathi's grace.

Stunning everyone with his musical acumen and expert handling of the instrument, the vedic scholar, violinist, musician, composer and ashtavadhaani blossomed into a polymath with Vedic, linguistic, poetic and musical expertise.

He belonged to Sathguru Sri Thyagaraja Swamy's sishya Parampara/lineage and was a first-generation disciple of Shri Parupallu Ramakrishna Pantulu who in turn was fourth in the line of disciples of saint Tyagaraja.

His translation and interpretation of Thyagarajaswami's works in Telugu (Thyagaraja Geyartha Kunchika) is also highly respected by those who can read and understand the language.

Most Karnatak musicians get the opportunity to learn the kritis of Sangeeta Pitamaha Purandara Dasa, the Trinity (Thyagaraja Swamy, Muthuswami Dikshitar, Shyama Shastri) and post trinity composers like Swathi Thirunal, Papanasam Sivan, Muthiah Bhagavathar, Patnam Subramania Iyer, Mysore Vasudevachar et al.

But the work of some composers, remain unrecognized or rarely sung, despite the brilliance they carry, only because of the lack of published content that is accessible to all or due to language barriers. In case of Sriraman Nallan Chakravarthi Krishnamacharyulu's Karnatak compositions, some of his shishyas and prasishyas have learnt and presented some of his kritis in concerts and also made efforts to highlight them by conducting year-long centenary celebration concerts.

Some of his kritis like Mararanjani and Gowri Sukumarini have been sung by famous artists like Shri T.V Shankaranarayanan and Smt Sudha Raghunathan in concerts. But no one, so far, has done a deep dive into the various intricacies within each one of his compositions or digitized the content in a consolidated format that is available to all or created a single source comprehensive repository. Since there are no audio formats of the original versions, by the artist himself, it is hard to arrive at a consistent and authentic version of the compositions available. The only available notations are published in Telugu or handwritten (in Telugu). So, these gems are lost to a huge population of artists who cannot read Telugu or interpret Telugu notations.

Although fewer in volume, his compositions have a depth and variety that provide tremendous scope for performance as well as analysis.

Some of his creations like Garbha kritis and Swarajathi on Thyagaraja have not been attempted by any other composer.

His versatility as a composer is reflected in the various Karnatak music forms that he has covered

- Rare ragas -Examples Nama Narayani, Natakapriya
- Laya and lyrical complexity like Garbha kriti where the same kriti can be sung in different talas with minor modifications in the lyrics
- Swarajathi/pancharatna style kriti on Thyagarajaswami with inbuilt swaraksharams. This kriti has been composed in praise of Thyagarajaswamy in the Ghanaraga Pancharatna format where there is a Pallavi, Anupallavi and a Charanam followed by various swara passages

that also has corresponding sahityam. Since Thyagaraja Swamy was a pioneer in this format, it is a befitting tribute by Sri NCh Krishnamachari to the great saint composer to compose a kriti in his praise in the same format.

- Features of lyrical aesthetics and poetry like
  - Raga mudra (interspersing the raga name in a meaningful way with the lyrics)
  - Madhyamakala (a section with sahityam rendered in double the tempo within the same kriti)
  - Anthaadi where the ending of one line becomes the beginning letter of the next
- Different Karnatak music forms-Kriti, Swarajathi/Pancharathna format, Thillana, Varnam
  - Varnam in Ragam Suddha Bangala and Talam Adi
  - Thillana in Ragam Atana, Talam Adi.
- Kritis in praise of various deities-Kanakadurge in Kalyani, Gajavadanam Ashraye in Kedaram, Gowri Sukumarim in Vasantha, Sari Kadu Ra in Kedaragowlai, Neepada Saarasa in Hemavathi. Despite being a devout Vaishnavite, his kritis on Shaivite deities reflect an open outlook and deep appreciation of various other philosophies within Sanatana Dharma
- Guru stuti and compositions of a Divyanama Keertanam format

Another interesting and unique aspect to his compositions, is the fact that while many composers create, based on their own moments of inspiration and ideas that appeal to them, Sriman NCh Krishnamacharyulu Garu could literally conjure up pieces spontaneously, based on the requests of sishyas or performing artists or co-workers at Vijayawada AIR. Almost all his compositions are examples of such impromptu creations based on requests by artists or students or his coworkers at AIR Vijayawada. A remarkable quality of these creations is the effortless flow of melody and rhythm through deceptively simple structures. The lyrics reflect deep spiritual philosophies and poetic intricacies, while the musical arrangement holds melodic and rhythmic secrets interwoven into them, camouflaged in a cloak of utterly simple sounding formats.

It's quite evident that these compositions are not the result of pedantic or laborious efforts but the work of a musical genius.

A list of compositions that have been covered as part of this study and a few key highlights of these compositions are provided below.

### 1. Paramarthamidhe-Ragam Keeravani-Talam Adi

This kriti has been composed in praise of Thygarajaswamy in the Ghanaraga Pancharatna format where there is a Pallavi, Anupallavi and a Charanam followed by various swara passages that also has corresponding sahityam. In this kriti, the swara sahitya passages follow the arohana krama of Keeravani ragam or ascending sequence where the first passage starts on the swaram Shadjam and the second swara passage starts on the swaram Rishabham and so on till the last swaram which ends on Nishadam. This is similar to Shyama Shastri's Bhairavi Swara Jathi Kamakshi Amba in Bhairavi Ragam, Mishra Chapu Talam where the beginning swaram of each swara passage is arranged in the arohana or ascending sequence of Bhairavi ragam's arohana.

### 2. Garbha Kriti-Neerajaksha Nannu Brova-Raga Suddha Dhanyasi- Adi, Tisra Triputa, Khanda Chapu, Eka

The beauty of Garbha kriti lies in its lyrical and tala complexity where the same composition can be sung in different talas by just removing one or more words from each sentence in the sahitya depending on which tala one would like to sing it. A detailed analytical study of the Garbha kriti in Suddha Dhanyasi is provided in the next section. He has also composed Garbha kritis in the ragas Vachaspati and Harikamboji.

### 3. Rare raga kritis

- i. Nama Narayana in Ragam Nama Narayani, Talam Adi
- ii. Mara Janani in Ragam Natakapiya, Talam Adi

गानांरुत लहिर प्लवमान मानिधक वैभव भवहीना हीना जगदुदाय िस्थि विलय िनधान दानव िरिपु प्रधान	Gaanaamrutha lahari plavamaana Manadhika Vaibahava Bhava Heena Heena Jagadudaya Stithi Vilaya Nidhana Danava Ripu Praadhana
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The above lines are an extract of the Madhyamakala Sahitya of the kriti in ragam Nama Narayani (Melam 50).

These verses have been composed in the Anthaadi format where the conclusion of one line serves as the beginning of the next.

The raga starts with the word Nama Narayana embedding the raga mudra right in the beginning. In the Natakapriya kriti, Mara jananim Ashraye, a madhyamakala sahitya section is seen in the anupallavi as well as the Charanam. This kriti was composed at the request of the vidwans Shri Voleti Venkateswarulu. The Raga Mudra Natakapriya is embedded in the charanam Madhyamakala Sahitya Natakapriya Nutam, Pramuditam.

We can also see various beautiful aspects of the Sanskrit poetry in this kriti such as Antyakshara prasam. For example each of the lines below end with the syllable “tam”

Natakapriya nutam  
pramuditam  
naradaadi mouni vandya charitam  
Hatakaabharana Yutam  
Vasumahitam  
Sumahitam  
Mahitam  
Hitam  
Tam

One can also see the Gopuccha Yati from the line Vasumahitam where the number of counts in the syllables moves in decreasing order to form a pattern like a cow’s tail which starts with a broad shape at the top and tapers down to a narrow end.

The first line of the Madhyamakala shared above from the Nama Narayana Kriti, translates to **“a flood of the waves of nectarine music”**. This and several other usages in his compositions are rarely found in any other kriti. Some examples are Kaitabhari Hrut Peetha Vasini from the kriti Marajananim to describe Lakshmi as one who resides in the heart of the enemy of Kaitabha which is a circular reference to Lord Vishnu who killed Kaitabha the Asura, Aharat Douhitram to describe Lord Ganesha as the grandson of the king of mountains Himavaan in the kriti Gajavadanam Ashraye and so on.



#### 4. Kritis in popular ragas

- i. Kanakadurge in Kalyani-This was composed at the request of Vidwans B.V Raman and B.V. Lakshmanan who were visiting Vijayawada and wanted to sing a kriti on the goddess for their concert at the Kanaka Durga temple. Their request was in turn conveyed to the composer through Vidwan Voleti Venkateswarulu  
Shri Voleti Venkateswarulu was a producer in All India Radio Vijayawada where Shri N.Ch.Krishnamachayalu was a staff artiste and both of them worked together on several special features and projects for All India Radio Vijayawada
- ii. Gajavadanam Ashraye in Kedaram
- iii. Gowri Sukumarim in Vasantha
- iv. Sari Kadu Ra in Kedaragowlai-This was composed extempore at the request of a disciple who desired to learn a kriti in the ragam Kedaragowlai.
- v. Neepada Saarasa in Hemavathi-The beginning of the kriti has a beautiful swarakshara for the words Nee Pada

#### 5. Varnam, Thillana

- i. Varnam in Ragam Suddha Bangala Talam Adi
- ii. Thillana in Ragam Atana, Talam Adi.

#### 6. Divyanama/kirtanam format compositions-

##### Guru Stuti

- i. Ramakrishna Mahodayam in Ragam Kharaharapriya in praise of his Guru Shri Parupallai Ramakrishnayya Pantulu in M Chapu Talam.

Other small kirtanams with multiple charanams having the same tune (similar to Divyanama keertanams format)

- i. Venkatagiri Nayaka in Saranga
- ii. Ehi Sannidehi in Huseni
- iii. Andamu Anandamu in Anadabhairavi

His composition Ramakrishna Mahodayam in Ragam Kharaharapriya is a guru stuti, in praise of his Guru Shri Parupallai Ramakrishnayya Pantulu in M Chapu Talam. This is in the regular Pallavi

Anupallavi Charanam format though it has simple lyrics as compared to kritis like Nama Narayana, Mara jananim Gowri Sukumarim etc. He has also composed several kritis that have a simple structure of the same tune for multiple charanams with a lively gait. These kritis have interesting tala structures though they sound simple to the ears. Examples are kritis are Venkatagiri Nayaka in Saranga, Ehi Sannidehi in Huseni. There are some that are set to folk music like tunes and rhythms. Example Andamu Anandamu Ananda Bhairavi .

**Garbha Kriti-Meaning and composition details** - A deeper analysis of the Suddha Dhanyasi Garbha kriti is provided below.

#### GARBHA KRITI-MEANING

The term ‘Garbha Kriti’ has its origin from the Sanskrit word **Garbha** which translates to womb in English. Garbha refers to a space that nurtures life and gives birth.

In the context of poetry, a Garbha Kavita is one where a single poem holds several poems within it. Garbha kriti is thus a derivation of Garbha Kavita and refers to a Karnatak music composition that holds more than one kriti within it. Sri N.Ch Krishnamacharyula has composed 3 Garba Kritis in Ragas Suddha Dhanyasi, Vachaspati and Harikamboji.

The Garbha kriti that is being analyzed, is set to Ragam: Suddha Dhanyasi and will fit into the following 4 talas by successively eliminating/reducing one word from each line of sahitya based on the tala

1. Talas: Adi-8 Aksharas
2. Tisra Triputa-7 Aksharas
3. Khanda Chapu-5 Aksharas
4. Eka-4 Aksharas

The sahityam is in Telugu language and the beauty of this composition is that, each word/phrase of the Sahitya is capable of being interpreted as a sentence is itself thus making complete sense even when words are eliminated from the base/initial version. This feature enables the parent kriti to give birth to child kritis in different talas. The swara structure of the kriti has been framed in such a way that the original structure of the notation is applicable to all the derived kritis too

with very minor changes necessitated by gamaka conventions. The piece also lends itself to unique ways of manodharma presentations.

The beauty of this composition has to be experienced by a live demonstration and cannot be visualized based on written content. However, the below analysis attempts to visually present the sahitya structure variations that enable the same parent kriti to give birth to 3 more kritis.

The sahitya for the main/parent kriti in Adi Tala is provided below.

**Pallavi**

Neerajaksha Nannu Brovavemira

Marajanaka Ninnu Vedukondura

**Anupallavi**

Neraminchi Nannu Viduvaradura

Neeradabha Kanikaramu Joopara

**Charanam**

Heyamaina bhava padamunanjikki

Bayaleka Vyadha Badali Sadalitini

Praya Maiyye Bhava Vasavadyamara

Pranata Pada Para Vasudeva Hari

This kriti gives birth to another kriti in **Tisra Triputa** by removing one word of sahitya from each line.

<b>Kriti in Tisra Triputa</b>	The second word of every line from the Adi tala kriti is eliminated to produce the Tisra Triputa kriti
<p style="text-align: center;"><b><u>Pallavi</u></b></p> <p>Neerajaksha Brovavemira Marajanaka Vedukondura</p> <p style="text-align: center;"><b><u>Anupallavi</u></b></p> <p>Neraminchi Viduvaradura Neeradabha karamu Joopara</p> <p style="text-align: center;"><b><u>Charanam</u></b></p> <p>Heyamaina padamunanjikki Bayaleka Badali Sadalitini Praya Maiyye Vasavadyamara Pranata Pada Vasudeva Hari</p>	<p style="text-align: center;"><b><u>Pallavi</u></b></p> <p>Neerajaksha <del>Nannu</del> Brovavemira Marajanaka <del>Ninnu</del> Vedukondura</p> <p style="text-align: center;"><b><u>Anupallavi</u></b></p> <p>Neraminchi <del>Nannu</del> Viduvaradura Neeradabha <del>Kannu</del> karamu Joopara</p> <p style="text-align: center;"><b><u>Charanam</u></b></p> <p>Heyamaina <del>bhava</del> padamunanjikki Bayaleka <del>Vyadha</del> Badali Sadalitini Praya Maiyye <del>Bhava</del> Vasavadyamara Pranata Pada <del>Para</del> Vasudeva Hari</p>

The next kriti that is born out of the parent kriti, is the **Khanda Chapu kriti**. This is created by eliminating one word from the sahitya and in this case it is the first word of each line that is removed to create a new kriti. Each sentence has meaning despite the removal of the first word.

<b>Kriti in Khanda Chapu</b>	The first word of every line from the Adi tala kriti is eliminated to produce the Khanda Chapu kriti
<p style="text-align: center;"><b><u>Pallavi</u></b></p> <p>Nannu Brovavemira Ninnu Vedukondura</p> <p style="text-align: center;"><b><u>Anupallavi</u></b></p> <p>Nannu Viduvaradura Kanikaramu Joopara</p> <p style="text-align: center;"><b><u>Charanam</u></b></p> <p>Bhava Padamunanjikki Vyadha Badali Sadalitini Bhava Vasavadyamara Para Vasudeva Hari</p>	<p style="text-align: center;"><b><u>Pallavi</u></b></p> <p><del>Neerajaksha</del> Nannu Brovavemira <del>Marajanaka</del> Ninnu Vedukondura</p> <p style="text-align: center;"><b><u>Anupallavi</u></b></p> <p><del>Neraminchi</del> Nannu Viduvaradura <del>Neeradabha</del> Kanikaramu Joopara</p> <p style="text-align: center;"><b><u>Charanam</u></b></p> <p><del>Heyamaina</del> Bhava padamunanjikki <del>Bayaleka</del> Vyadha Badali Sadalitini <del>Praya Maiyye</del> Bhava Vasavadyamara <del>Pranata Pada</del> Para Vasudeva Hari</p>

The fourth kriti that is born out of the Adi Tala kriti is the **Eka Talam kriti** which is created by eliminating the **first two words** from each line of Sahitya.

<b>Kriti in Eka Talam</b>	The first two words of every line from the Adi tala kriti is eliminated to produce the Eka Tala Kriti
<p style="text-align: center;"><b><u>Pallavi</u></b></p> <p style="text-align: center;">Brovavemira Vedukondura</p> <p style="text-align: center;"><b><u>Anupallavi</u></b></p> <p style="text-align: center;">Viduvaradura Karamu Joopara</p> <p style="text-align: center;"><b><u>Charanam</u></b></p> <p style="text-align: center;">Padamunanjikki Badali Sadalitini Vasavadyamara Vasudeva hari</p>	<p style="text-align: center;"><b><u>Pallavi</u></b></p> <p style="text-align: center;"><del>Neerajaksha Nannu</del> Brovavemira <del>Marajanaka Ninnu</del> Vedukondura</p> <p style="text-align: center;"><b><u>Anupallavi</u></b></p> <p style="text-align: center;"><del>Neraminchi Nannu</del> Viduvaradura <del>Neeradaabha Kanikaramu</del> Joopara</p> <p style="text-align: center;"><b><u>Charanam</u></b></p> <p style="text-align: center;"><del>Heyamaina Bhava</del> Padamunanjikki <del>Bayaleka Vyadha</del> Badali Sadalitini <del>Praya Maiyye Bhava</del> Vasavadyamara <del>Pranata Pada Para</del> Vasudeva Hari</p>

In case of each composition within the garbha ktiti, it is also observed that the notation for each word of the sahitya stays the same as provided in the base version.

Removing the words does not necessitate any change in the notation and the swara structure allows for the same notation to be followed even after removing words from the beginning or the middle with minimal or minor modifications to the gamakas for smooth flow.

The scope for a unique approach to Manodharma is also seen in this piece.

Kalpana swaras can be sung for kritis in each of the 4 talas as part of the same presentation thereby creating the effect of a Ragam Tanam Pallavi presentation where typically kalapana swaras are sung for different eduppus or different words of the sahitya line from different points.

This piece alone can be presented for about an hour by picking up lines of sahitya from each tala for neraval and Kalpana swaras. The changing rhythmic structure provides a level of variety and excitement that is usually seen in Ragam Tanam Pallavi presentations where it is the norm to

experiment with laya combinations. The attractive swara structure of the kriti also makes it very amenable to porutham swaram combinations where theermaanams or korvais can be presented for all 4 talas with swara patterns that align with the respective sahitya eduppu whether the starting point is Neerajaksha -S,N P, M or Nannu Brova -P M G,S, or Brova -G,S, gmP.

Another interesting variation that can be tried out in manodharma swarams is to present a swaram in the original Adi Tala Kriti from an eduppu after 12 matras for Nannu Brovavemira and then demonstrate the same from Samam in Khanda Chapu. This can be extrapolated to the other 2 talams as well. This permutation would in fact serve to bring out the beauty of the kriti's structure even more by demonstrating the "line within a line" concept and demonstrate how the number of aksharas of part of the main line, fit into another tala, as a complete line.

**Observations on the Garbha kriti :** The brilliance and extraordinary appeal of this creation lies in how deceptively simple it looks. While the kriti may look and sound simple, it is the work of a sheer genius to create a musical structure that lends itself to various talas without requiring any change to the notation, maintains sahitya praasa in the various talas and provides complete meaningful sentences in each version despite removal of words. It is to be noted that this composer has also composed two other garba kriti which speaks volumes of his extraordinary abilities as a poet and vaggeyakara.

### **The composer as a Guru and human being :**

Sri. N Ch Krishnamacharyalu was an exemplary Guru and even in this area he was a pioneer and trailblazer in terms of his open approach to teaching each student based on their abilities and strengths and not imposing his own bani /style or treating them as extensions or representatives of his individual thought process. On the contrary, he respected the individuality of each of his sishyas and modified his teaching to nurture each one based on their areas of talent and allowed each student to explore and form his own style based on each one's inclination, flair and capability.

Each and every one of these compositions are breathtaking examples of the fountainhead of creativity that Srman N. Ch Krishnamachari Garu was. The world has its fair share of geniuses but it's rare to see one who is also an embodiment of kindness, compassion, generosity, righteousness and love towards one and all. Witty, spontaneous and generous to a fault, he valued knowledge above material wealth or social recognition.

Awards and accolades meant very little to him and he was a living and breathing example of humility. The phrase from the famous couplet “Vidya dadaati vinayam, Vinayaat Yati Pratrataam” was truly applicable to him. While he shunned ostentatious shows or accumulation of wealth in the sense of riches or grandeur, his household was a beautiful amalgam of the grace of Goddess Lakshmi and Goddess Saraswathi where knowledge coexisted with large heartedness and generosity. Mountains of books competed with mountains of food and not a single person was allowed to leave the doorstep of his humble residence without a meal.

There is a saying

Annadanam param danam vidya danam atah param |  
annena kshanika triptih yavajjivam cha vidyayo ||

अनदानं परं दानं विद्या दानं अतः परम् |

अनेन क्षणिका तृप्तिः यावज्जीवं च विद्ययो ||

A gift of food is good for the getter.

A gift of knowledge, even better.

Delight in eating's rather fleeting

But knowledge lasts while the heart is beating.

But his household, was an example of a temple where Vidya and Anna were both served with an unmatched level of generosity, love and care for all.

**Findings :** Although the number of his Karnatak music compositions is not large in volume, each one is unique in its structure and dazzling in its lyrical and musical brilliance. He has composed in Sanskrit as well as Telugu and his compositions covering all categories within the Karnatak composition formats such as Varnam, Pancharatna format/Swarajathi, Kritis and Thillana.

Unfortunately, only a few of his compositions are being performed in concerts today due to lack of awareness about them. His compositions deserve to be preserved and popularized because of the extraordinarily high and unique quality of sahitya and sangeeta. Efforts are being made by various groups of his disciples and admirers to bring these compositions to larger stages but the creation of a digital repository/recordings of his compositions will help to preserve them for posterity and also help artists to learn and perform them more frequently. In addition to being a



musical and literary genius, he was also a great human being with saintly qualities and a guru who has taught hundreds of students with several of them being front line musicians with unique styles of their own.

#### Data Sources and Literature review

##### Primary and secondary sources of data

1. Handwritten notations and direct learning sessions from Shri T.V. Ramanujacharyalu who is one of the prime disciples and nephew of Sri N. Ch Krishnamacharyalu. Shri T.V. Ramanujacharyalu is one of the leading violinists in this country and has been one of my music teachers. He has been instrumental in helping me realize the greatness of his guru's compositions and will continue to guide me for the purpose of this project.
2. Interviews, guidance and inputs from Shri N. Ch Bucchacharyaulu, son of Shri. N. Ch Krishnamacharyalu and other family members who have learnt these compositions.
3. Interviews and discussions with other direct disciples of Shri N. Ch Krishnamacharyalu like Shri M.S.N Murthy, Shri C.V.P Shastri, Vishnubotla sisters, Smt Srujana Vadlamani and T.K Sisters
4. Sanskrit and Telugu scholars for sahitya analysis and own analysis on raga/tala lakshana