
Mela Ragamalika by Maha Vaidyanatha Shiva Iyer

ಶ್ರೀಮಹಾವೈದ್ಯನಾಥಶಿವವಿರಚಿತಾ ಮೇಳರಾಗಮಾಲಿಕಾ

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Maha Vaidyanatha Iyer (1844-1892 A.D.), popularly known as "shivan", was born in the village of VaiyacEri, near Ta njAvUr. His father,

Panacanada Iyer, who gave him initial training in music, was a music scholar and devotee of Lord shiva. Of the four sons, shivan was the third, and his elder brother, RAMasvAmi shivan was also a proficient musician and composer.

Later, the shivan brothers learnt the subtle aspects of music from Anayya, and from MaNambucAvadi Ve NkaTasubba Iyer, a direct disciple of Saint TyAgarAja. Even as a boy of ten, Vaidyanatha shivan could sing in all the three SthAyi-s with remarkable skill and accuracy. He used to sing in the GandhAra shruti- the third kaTTai of Harmonium, and move between six kAla-s with great speed. At the age of 12, he gave his first public performance in KalliDaikuricci, in the distinguished presence of SubrahmaNya DEshikar and AmbalavANa DEshikar, the Adhipati-s (chiefs) of TiruvADutturai Matham. Among the audience were two reputed musicians of that time, Periya Vaidyanatha Iyer, and Cinna Vaidyanatha Iyer. Impressed with his performance and the depth of his musical knowledge, SubrahmaNya DEshikar as well as the Sadas (assembly) conferred upon him the title "MahA". His favourite musical form was Manodharma sa NgItaM (extempore rendition), and at a very young age, he became proficient in rendering AlApana, tAnaM, pallavi, neravaland kalpanA svara. He was also gifted with a magnificent voice. Once, during a pallavi-competition, he thrilled the audience with an amazing exposition of nArAyaNagauLa rAgaM, and defeated one famous Pallavi VidvAn, VeNu, and won several laurels. Fiddle Ve Nkoba Iyer accompanied him on the violin. On another occasion, he stunned the Sabha with his famous pallavi in kalyANi rAgaM, set to Simhanandana tALaM, (the longest of the 108 tAla-s) consisting of 128 akShrarkAla-s, The sahyam of this lengthy and intricate pallavi reads:

ಗೌರೀನಾಯಕ ಕನಕಸಭಾ ನಾಯಕ
ಹಾಲಾಹಲಧರ ಗಂಗಾಧರಹರ .

ಸ್ಮರಹರಪುರಹರ ಶಿವಕಾಮೇಶ್ವರ
ಚಿದಂಬರೇಶ್ವರ ನಟರಾಜ ಮಾಮವ ..

Later, he recast this pallavi into a tillAnA, "ThIM tara tiranA" in KalyANi, in the same Simhanandana tALaM. This tillAnA is also sung in rAga kANaDa. VaiyanAtha Iyer was also a gifted performer of HarikathA kAlakShEpaM. Throughout his life, shivan enjoyed the healthy patronage of the rulers of RAmAnAthapuraM.

The kAmbhoji pada varNaM, "Pa NkajAkShi pa", and the nAgasvrAvali kRRiti "shri sha Nkara GuruvaraM" are his well-known compositions, among various other kRRiti-s in Tamil and Sanskrit. In addition, many of the compositions which are attributed to his elder brother RAmasvAmi, undoubtedly enjoy co-authorship with VaidyanAtha shivan, and contain the rAgamudra "guha dAsa". Here is a partial list of such compositions by shivan brothers:

ಪಾಹಿಮಾಂ ಶ್ರೀ ರಾಜರಾಜೇಶ್ವರಿ (ಜನರಂಜನಿ)
ಮನವಿನಿ ವರು (ಕನಕಾಂಗಿ)
ಪಂಕಜಾಕ್ಷಿ ವೈ (ಕಾಂಭೋಜಿ ವರ್ಣಂ)
ಕಡೈಕ್ಕಣ್ (ಬೇಗಡ)
ಏಕ್ಕಾಲತ್ತಿಲುಂ (ನಾಟ್ಟುಕುರ ನ್ನಿ)
ಮುತ್ತುಕ್ಕುಮಾರಯ್ಯನೇ (ಶಂಕರಾಭರಣಂ)
ಉನತು ಪಾದಂ ತುಣಯೇ (ಚಕ್ರವಾಕಂ)
ನಟನಂ ಶೇಯ್ಯುಂ (ಕೇದಾರಗೌಳ)
ಶ್ರಿ ಶಂಕರ ಗುರುವರಂ (ನಾಗಸ್ವರಾವಲಿ)
ಮಾಲ್ ಮರುಗನೈ (ಬಿಲಹರಿ)

In any case, MahA VaidyanAtha Iyer's greatest contribution to CarNatic music is of course, his famous 72 MELa rAgamAlIkA. But this was not the first, single composition covering all the 72 mELa rAga-s. One LAvaNi VE NkaTa Rao, a court poet in the Tanjore kingdom, a scholar in Marathi, Tamil and Telugu, and a brilliant exponent of of LAVani (a type of Marathi folk style) singing, composed a version of the 72 mELa rAgamAlIkA, called "BAhattara MELakartA" in Marathi. This composition begins with the phrases "shrImAn Jokari RAjya ViShNu samā, and incorporates the RAga mudrain each line of the charaNAm. The theme is erotic, and is in praise of SakhArAm SAhEb, the son-in-law of the ruler. MahA VaidyanAtha Iyer was entrusted with the task of setting this composition to music. He accomplished this with great ease in a short period of seven days, and was

awarded 2000 rupees, besides many gifts. It is said that LAvaNi Ve NkaTa Rao played the mRRida NgaM to the singing of MahA VaidyanAtha Iyer. However, MahA VaidyanAtha Iyer did not relish the erotic nature of the theme and the nara stuti(praising a human) in this composition, so, he wrote a suitable alternate sAhityamin praise of Lord PraNatArtihara (shiva) of the mammoth temple at TiruvaiaAru. This is the version that is currently in vogue as the MELarAgamAlikA. The entire rAgamAlikA is set to Adi tALaM. The pallavi is sung in shrI rAgam, followed by some beautiful jatiphrases in the tillAnA style; there is no anupallavi, and the charaNam has 72 lines, one for each mELakartA, with the rAgam mudra (signature) skillfully woven in each line. At the end of each mELa rAgam, there is a chiTTa svaram, and further, to enhance the beauty of the composition, his brother RAMasvAmi shivan added additional chiTTasvara-s at the end of each line, whose pUva NgaM (the first half) is in the same mELaM, but the uttarA NgaM (the second half) is in the next mELaM. At the end of each chakraM, the pallavi is repeated in shri rAgam, and after line 36, at the commencement of the Prati madhyama series, the jati phrases are also sung.

This is not a composition that we hear in a concert platforms. Occasionally, in the past, one or two chakraM-s of this lengthy composition has been rendered by singers like Musiri SubrahmaNya Iyer, and Smt. M. S. SubbalakShmi. In June 1989, the Gramophone Company of India (HMV) released an album (LP No. ECSD 40553), and simultaneously, a 60 minute cassette (No. HTCS 03B 3346) under the title: "mELa rAgamAlikA cakra", where Smt. M. S. SubbalakShmi melodiously sings the complete rAgamAlikA with all the above-mentioned features and ciTTa svara-s. Another audio-cassette is excerpts from a live recording of a Music Academy concert by Mudikonda Venkatarama Iyer, that features selected chakraM-s from the mELarAgamAlikA.

The theme of this rAgamAlikA is advaitic, and highly philosophical, and is packed with several well-know (and not so well-known) anecdotes from ancient mythology. A full-fledged commentary in Tamil, known as "shivapriya", written by V.S.V GurusvAmi shAstrigal of VaragUr is available in a 1989 Music Academy publication, "The MELarAgamAlikA of Maha Vaidyanathan Sivan". This tamil book, edited by T.S.Parthasarathy, also includes the notations of the rAgamAlikA, as sung by M. S. Subbalakshmi. The text of the original Marathi language rAgamAlikA, "BAhattara MELakartA" of LAvaNi VE NkaTa Rao is also given in this book.

This text (with notations in English) appeared earlier in the scholarly work, "The SaMgراها

CUDamaNi of GovindAchArya (Edited by Pandit S. Subrahmanya Sastri, and published by The Adyar Library, 1938).

Another valuable book, "MELarAgamAlIkA of MahA VaidyanAtha shivan", edited by Pandit S. Subrahmanya Sastri, published by the Adyar Library and Research Center, Madras (1937), later revised by Smt S. Sarada (1979) (in Sanskrit and English) provides Notations in both English and Sanskrit.

. ತಾಳಂ - ಆದಿ .

. ಪಲ್ಲವಿ - ಶ್ರೀರಾಗಂ .

ಪ್ರಣತಾರ್ತಹರಪ್ರಭೋ ಪುರಾರೇ ಪ್ರಣವರೂಪ ಸಂಪದೇ ಪದೇ .

ಪ್ರಣಮಾಮಿ ಶ್ರೀ ಪ್ರಕೃತಿಪ್ರೇರಕ ಪ್ರಮಥಗಣಪತೇ ಪದೇ ಪದೇ ..

. ಜತಿ .

ತಾಂ ತಾಂ ತಕಣಕ ಧೀಂ ಧೀಂ ಧಿಮಿತರಿ ಕಿಟತಕ ತರಿಕುಡು

ತಧೀಂ ಧೀಂಕು ತಕಧಿಮಿ ತಕತರಿ ಕಿಟತಕ ರ್ಝಂ

ನಾದಿರು ದಿರುಧೋಂ ದಿರುದಿರು ದಿತ್ತಿಲ್ಲಾನಾ ದಿರಿನಾ ತಾನಾ ದೋಂತಿರಿ

ತಕಣಕ ತಕಜಣು ತಕಧಿಮಿ ಧ್ರುಕ್ವತತ್ ತಳಾಂಗುತೋಂ ತಕತಿಕ ತಧಿಂಗಿಣತೋಂ

. ಅನುಪಲ್ಲವಿ - ಚರಣಂ (72 ಮೇಳ) .

(ಶುದ್ಧಮಧ್ಯಮಮೇಳ 1 - 36)

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