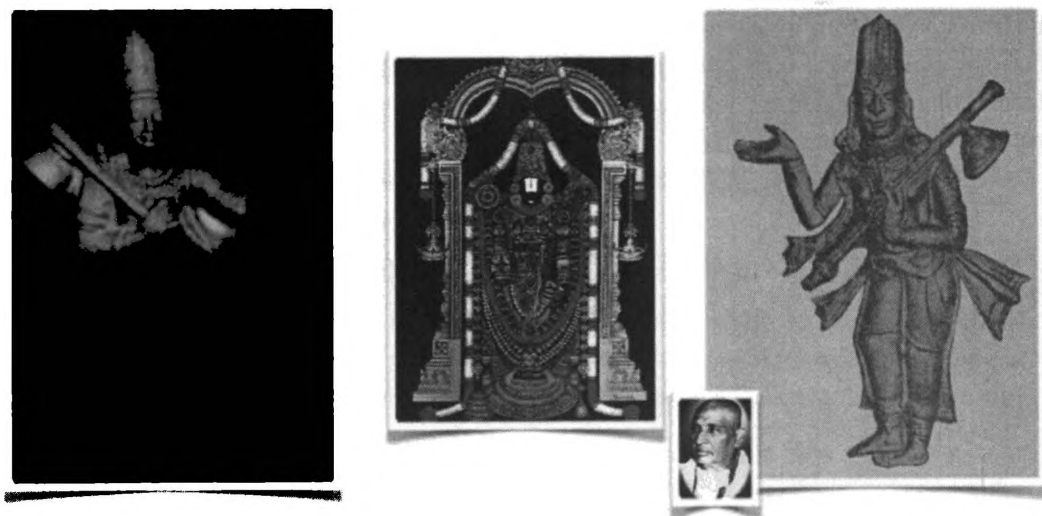


Notated Heritage songs of Tallapaka Composers (15th Century)

Dr. Veturi Anandamurthy



Contributions of Veturi Prabhakara Sastri

In the year 2008 the Tirumala Tirupathi Devasthanam (TTD) celebrated the 600th anniversary of Tallapaka Annamacharya.

Before 1949 (just 65 years ago) many were unaware of the life of Annamayya. Let alone the layman, even the litterateur's of the first half of the twentieth century had little knowledge about Annamacharya or his mission in life, except for a few references in the pages of history. None knew much about the impact of the Tallapaka poets (TP) in the field of our language, literature, music or culture of the medieval period.

All this changed and Annamayya became a part of the musical consciousness like Purandaradasa, Dikshitar, Tyagayya, thanks to the efforts of my father, Revered Saint Scholar Veturi Prabhakarasastri garu (VPS).

During the decade of 1940 to 1950, VPS who was heading the research wing of TTD, located the Sankirtana copper plates of the Tallapaka poets lying unattended in the TTD administrative office. He started researching the works voluntarily. He classified over 2000 copper plates containing approximately 6 musical compositions on each plate, and started publishing the edited Sankirtana volumes in a systematic way under the aegis of TTD.

He also unearthed the seminal biography of Annamayya written by Annamayya's grandson Chinnanna from the TTD archives and had it published with an exhaustive foreword that brought into spotlight the life and works of the Tallapaka poets (1949).

Another notable outcome of his research was the discovery of 2 embossed copper plate images from the Sankirtana Bhandagaram and identifying them as Annamayya and his son Pedda Tirumalayya. These images today represent the earliest known faces of any Telugu poet/composer. The images also became the critical bridge, to scope and identify the works of Tallapaka poets, that got scattered across the country over time. Parchments with similar images like the ones discovered by Shri VPS were identified at multiple locations (Tirupati, Sompalyam, Kanchi, Ahobilam, Kolar, Mariyammanahalli, etc.) helping us understand the impact and influence of these Tallapaka poets during that contemporary medieval period.

While the literary side of the Composers was being explored with great energy, Shri VPS felt that there was a need to propagate the compositions musically and hence he started the Annamacharya Music festival at Tirupati for the first time in 1949 (similar to the Tyagaraja Aradhana festival). Unlike Tyagaraja's compositions which were supported by the parampara (tradition) of notated music being transmitted through the generations, there was no recorded evidence at Tirupati with regard to the musical presentation and the melody of the Tallapaka compositions. Therefore the Annamacharya music festival became a platform for current day musicians to present the Tallapaka compositions in their own style and helped popularise the works.



However, in the absence of the original notations, questions remained in the minds of musicians and researchers, on how the compositions were sung 600 years back during the era of the Tallapaka composers.

Another important discovery of Shri VPS (just before his demise in 1950) was of the 2 stone edicts dating back to 1500 AD, within the temple precincts in Tirumala. These 2 stone edicts had a series of 21 compositions engraved with sahityam and notation sequentially. The slabs were numbered 2 and 4, suggesting that they were a part of a series of 5 or more slabs (as the slab no 4 was incomplete). We today call these as the Tirumala Music Inscription (TMI).

Part of the Stone Slab Edicts discovered in Tirumala

Sankirtana padam – Vasudēvārṇava in Rāgam (Mālavagaula) – Caupada Dōḷam (one of the compositions deciphered from the stone slab)

However, there was one intriguing question that remained on the TMI. The 2 slabs that were discovered did not contain any direct references to the author (as the stone edicts were incomplete) except for one salient Venkata mudra (signature term) that typically goes with all Tallapaka compositions. Therefore while there was no conclusive evidence,

the presence of the Venkata mudra indicated the possibility of this being a notated Tallapaka composition, as the Tallapaka poets were the first known composers who dedicated their songs to Lord Venkateshwara.

Discovering the notated compositions of Tallapaka poets

The discovery of the Tirumala Inscription had a huge significance. It established for the first time the fact that there were notated Sankirtanas (musical compositions dedicated to Lord Venkatesa) as early as the 15th century and the TMI became the catalyst for my pursuit of unearthing further notated compositions of the Tallapaka composers.

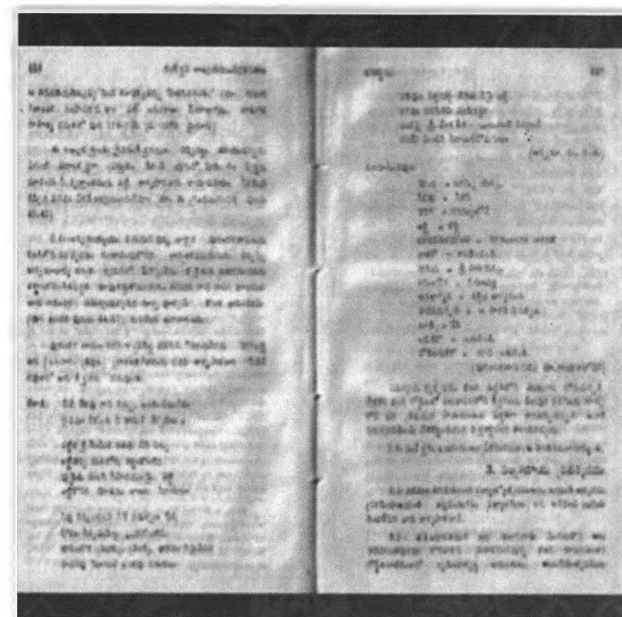
By divine intervention I have been fortunate in retrieving 7 notated compositions of the Tallapaka poets since 1998. Four of the compositions were from the palm leaf sources of the Tanjavur Saraswati library while the other 3 were from published sources like Prathamabhyasa Pustakamu compiled by Subbarama Dikshitulu in 1904 and Sangeeta Sarvartha Sara Sangrahamu compiled by Veena Ramanujayya in 1912

One significant outcome of my research has been to establish conclusively the 3 signature mudras of the 3 foremost composers of the Tallapaka family namely “Tiru Venkateswara” for Annamacharya, “Alamelmanga sameta sri Venkateswara” for Pedda Tirumalacharya (son of Annamacharya) and “Venkatanatha” for China Tirumalacharya (grandson of Annamacharya).

The other significant outcome has been the identification of different musical formats adapted by the Tallapaka poets in their compositions. Annamacharya and the other Tallapaka poets have been synonymous with Sankirtana Padam format of compositions. However the discovery of the 7 notated compositions so far indicates that the composers also authored other formats Geetams, Prabandhams, Alapacharis in addition to the like Sankirtana Padam formats.



As a context, musical texts like Sangeeta Ratnakara authored by Nishanka Sharanga Deva (13th Century), Sangeeta Sarodhara of Sudha Kalasha (14th Century) and subsequent musicological texts like Nartana Niraya of Pandarika Vittala (16th Century), Natya Choodamani of Avadhani Somanarya (16th century), Swara Mela Kala Nidhi of Bayakara Ramayyamatya (16th Century), Sangeeta Darpana of Chatura Damodara (17th Century), Kumbharana and the anonymous compiler of Sangeeta Shiromani of 15th century, expound in detail the theory of the structure of different types of Raga's and musical compositions like Geetams, Prabandhams, Alapacharis, Thayams and Sankirtana Padams.



“Kereyaneeranu” an adaptation of Annamayya song cited in my Doctoral Thesis pages 556 / 557

through music but were also aiming at formulating a curriculum for teaching music. We all know and identify with Saint Purandaradasa as the Father of the Carnatic music in formulating the syllabus for the learning of Carnatic music.

There is now literary and sculptural evidence of Tallapaka Pedda Tirumalacharya and Purandaradasa being contemporaries and interacting during their lifetime. The very popular



Sculptural evidence of Tallapaka Pedda Tirumalacharya and Purandaradasa being contemporaries during the reign of Achuta Deva Raya

Musical texts like Sangeeta Ratnakara, Sangeeta Rajam, Sangeeta Shiromani (15th Century) Sangeeta Suryodaya of Lakshmi Narayana (early 16th Century), Sangeeta Darpana highlighted the Prabandhams like Jhombada.

Geetams and Prabandhams are typically identified as the “Abhyasa Ganaa” or the formative exercises in the learning of Carnatic music.

The 7 notated compositions of the Tallapaka trio that I have discovered so far are possibly the earliest recorded notated evidence of the usage of the different formats in teaching music. This is significant as it indicates that the Tallapaka poets were not only propagating Bhakti

Purandaradasa Geetams “Keryaneeranu...” (Purandaradasa geetam quoted in Ganakala Bodhini) happens to be an adaptation of an earlier Annamacharya Sankirtana composition “Neeve neravu gaani ninnu pandinchemu nemu.....” Charanam 3... “Cheruvula neellu techhi, cheredu nee pai jalli varamu padasitimi valasinattu.....” (Volume no 8-49 of Annamayya)

This indicates that Purandaradasa in reverence to Annamacharya adapted the more evolved Sankirtana format into the early beginner’s “Abhyasa” exercise format of Geetams. The discovery of the notated Geetams and Prabandhams of Pedda Tirumalacharya also indicates that the Tallapaka poets were themselves attempting to formulate early music exercises. My observation is also that Purandaradasa and Pedda Tirumalacharya were collaborating actively in the promotion of Bhakti through music under the patronage of then King Achyutadevaraya.

The discovery of these notated creations of the Tallapaka poets have given us a glimpse of how the music, melody, its usage was in the 15th Century. This discovery is however, just a fraction of the information yet to be unearthed. Further research in this line will prove to be significant in developing our understanding of the evolution of the modern Carnatic music.

Appendix

A. Compositions being presented :

1. Geetam (Pedda Tirumalacharya) - Gujjari raga - Chaturana Janaka
2. (Presented by Dr Parameshwaran Namboodiree)
3. Geetam (Pedda Tirumalacharya/ Chinna Tirumalacharya) – Kambhoji Raga - Jaga Jaga
4. (Presented by Yoga Kirtana supported by Yoga Vandana on Veena)
5. Prabandham (Pedda Tirumalacharya) - Ramakriya Raga - Jalachara dhara
6. (Presented by Yoga Advaita disciple of Dr Parameshwaran Namboodiree)
7. Prabandham + Aalapachari (Pedda Tirumalacharya) – Shankarabharanam - Agha ujjalare
8. (Presented by Dr Parameshwaran Namboodiree)
9. Sankirtana (Tallapaka Annamacharya / Pedda Tirumalacharya) – Malavagowla -vasudevarnava
10. (Presented by Vidwan S Venu Madhav in CD recording)
11. Sankirtana (Tallapakam chinnayya) - Raga Shankarabharanam - Sri Hari Pada Teerthame
12. (Presented by Yoga Kirtana supported by Yoga Vandana on Veena)

13. Sankirtana (Tallapaka Annamacharya / Pedda Tirumalacharya) - Malavagowla- Saraseeja Sambava (Not demonstrated)

B. Typed notated versions of the Heritage Songs presented and notes on Rama Kriya Raga and Jhombada Prabandhams (Compiled by Dr. Mrs. Arati Rao, Bangalore)

C. Thanking :

1. Madras Music Academy (Chennai). Dr Pappu Venugopal Rao, Prof. N Ramanathan.
2. All collaborators and performers -
Dr Parameshwaran Namboodiree Vidushi Smt Yoga Vandana
Kum. Yoga Kirtana
Master Yoga Advaita Veturi
Vid. S Venu Madhav Nanduri Parthasarathi
Flower Graphics, (Bangalore) and Veturi family members.

Note on items presented

1. “Aare re guhakaasara tiirorvi” in Kambhoji - Rupaka Talam, starts with certain Jatis, describing the precincts of Tirumala as familiarised by Venkatachalamahatmyam and Itihaasamaala. The ‘guhakasaratirorvi sringara aaramakriidaa’ sthala is the part of Vaikuntha brought down by Garuda on to the sacred Tirumala Hills. The expression “Guhakaasara” reminds of Annamayya’s lines “nelavai konetiponta nityamu Kumaaraswaami - kalimi tapamujesi kanina devu ditade” (Annama. 1-425). The Lord ‘Venkatanivaasa’ on the Hill is the ‘Alamelmangaanatha’ who is ‘Sadaananda and Gnana ananta’. He is the ‘Jagati kriti (creator), Bhriti (protector), Hriti (destroyer) and chatura (dexterous). This is similar to the expression ‘Bhuvana rachana posha laya chatura’ (Ragam Varali-Rupakam) found in TMI or Bhagavad Ramanuja’s ‘Sakala Bhuvana Janma Sthema Bhangaadi liile’ The aabhoga mudra of the song corresponds to the proclaimed mudra of Tallapaka Pedda Tirumalacharya. This song as it is found in the manuscripts, which is devoid of its denoted compositional limbs could be a Giitam taught to beginners forming part of the then music syllabus. This appears to be a popular one those days as it is found with notations and better readings in one more palm-leaf manuscript source from Tanjore. The same song is also found printed in SSSS of Vina Ramanujayya (1900) without the identification of the composer.

This was performed by the upcoming young artist Kum. J. Yoga Kirtana, daughter of Vainika Vidushi Smt. J. Yoga Vandana and granddaughter of VPS, the saint-scholar. Kirtana secured her B’Grade recently by winning in the All India Radio Music competition.

2. 'Chaturaanajanaka Chaturbhujā' Gitam in Ragam Gujjari - Talam Triputa. Resurrected and copied by collaborator Dr. Arati Rao, Bangalore from Ragalakshanam- Gitadi 11577 p.58-60, [Devanagari scripted paper manuscript source kept in the TMSSML Sanskrit section. This collection was re-copied at the command of 'Sev(n)adhurandhara Pandita Varaahappa Dikshitulu holding a dignified post during the reign of Sarabhoji/Sivaji of Tanjore.' (See for more details Dr. S.Seetha's book 'Tanjore as a Seat of Music' P.256.). This recopied paper mss was from an earlier Palm-leaf source in Telugu written by a scribe called by name Prasannayya. This song called 'Gitam' seems to run in four khandams i.e., the opening (udgraaha), Antari, prayoga and the end part containing the mudra (aabhoga), though the first and the last parts are not named. This song has 2 antari-s intervening. The coupled mudra specific to Pedda Tirumalacharya ie 'Alamelmangaa Ramana Venkatanatha' is contained to indicate the composer's name. From the 'Venkatanatha' mudra which is specific to Chinna Tirumalacharya, this could as well be the third composer's song too. But the possibility of this being the formers is more because of the qualifying prefatory coupled utterance. In view of the intervening ankita mudra and the antari, prayoga limbs, this song may even be called a gita prabandham.

Dr. M.S. Parameswaran Namboodiri, an A' graded senior Carnatic Vocal Artist of AIR, of Thrissur, Kerala performed this notated Gujjari Raga composition by setting melody to it.

3. The Two notated Jhombada Prabandhams of Tallapaka Pedda Tirumalacharya presented, are found in several palm leaf sources. Kumbha Rana, the author of Sangitarajam (1456) and the anonymous group of musicologists (1428) who compiled the treatise called Sangita Siromani / the Crest Jewel of Music, could not include these Jhombada compositions in their texts as the authors preceded the time of the composer. As otherwise they would have called both these as "Sri Venkateswara Jhombadams" and the other 'Jalacharadhara mandaradharanaa', in Ramakriya Ragam - Talam Rupakam, a "Dasavatara Jhombadam" These two were the first notated Prabandhams of the Tallapaka Composer secured by Dr. Veturi Anandamurthy (VAM) in 1998, from the micro filmed copies of the Tanjore palm leaf sources. Publication of this piece of research at that time received wide attention of the National press. Although these unique notated Prabandhams were reprinted in 1999 in the TMI, it was unfortunate that they received scant attention from our performing musicians by not even attempting to sing them. But luckily the error was corrected recently (on 13.08.2013) when Dr. M.S. Parameswaran offered to sing these Heritage songs for us at Kuala Lumpur, Malaysia, at the seat of the Indian Cultural Centre. That was hailed as a landmark achievement in the musicological study of the Tallapaka composers. We are happy today that he is back in India with us now to perform a couple of such notated Prabandhams of TP

Composers and talk about their place and importance in the evolution of our classical Carnatic music. A brief note is added here on the two Jhombada prabandha compositions to bring out their unique significance.

Although the texts like Sangitarajam (S'Rajam-1456AD) and Sangitasiromani (SS-1428AD) of the medieval period dealt in detail about the lakshana of Jhombada and its various types numbering to 3510 in all and 24 varieties like 'Nandii ramo maadhvaakhyo gadaadharasudhaakarau' etc., none of the examples are quoted. Among the 24 name sake Jhombadam varieties like Ramajhombadam, Madhavajhombadam, Purushottamajhombadam etc we do not find the mention, for reasons already explained, of 'Sri Venkateswara Jhombadams' which appear to be popular in those times, or the "Vithalajhombadam" another song of the same composer. In fact these are to be called the 25th or the 26th varieties of their classification. As it was customary in the poetic Prabandha structures to give the authors' credentials in the colophon, so did this composer mention the details of his lineage, besides labelling his own mudra 'alamelmanganatha Venkatanatha' etc, at the end as mentioned earlier. From these two Jhombada Prabandhams we come to know for the first time of the composer's unique and distinct biruda lanchanas such as Devebayakaara, Venkatabayakaara, Todaramallu besides the other known biruda citations like -Tirumalaguru, Srimadramanujasiddhantasthapanacharya, Sangitashityasaarvagnakatva mangalasaamrajyamahita, Kavitarikakesari etc. The method of singing the Jhombada is described in Sangita Siromani, chapter 13, thus - "If one sings the first half of udgraha twice, then only once it's second half, next, with (or without) improvised phrases (prayoga = alapa), the melapaka, then once or twice the refrain (dhrupada), next, only once, the abhoga, and if one concludes the song by singing the dhruva, it is traditionally regarded as a Jhombada "(Sl.245-246). The same traditional methodology appears to have been followed in both the jhombadas according to the marginal alerts provided in the palm-leaf song text.

The composer preferred to call the first song a Jhombadam, as otherwise we may even call it a 'Dasaavataara Jhombadam' as mentioned earlier.

The second song in Ragam Sankarabharanam Talam Rupaka commencing "Agha utchalare..." is again a chaturdhatuka Prabandham containing the first part Udgraha (un-named), followed by the Javada, Alapachari (prayoga), and specific mudra khand of the composer at the end of the song.

The content of this song appears to be the description of the early morning seva of The Lord, known as 'abhisheka' with annointment of parimaladravyas (parimaladhuuli... mrigamada lepanaanchita) perhaps on a Friday of the week. The 'sins' are asked to fly away from within as the bhakta is entirely occupied in the service of The Lord. However as VAM could not edit the first two parts of the song (matu) portions of the

text, to suit the dhatu portion, he has tentatively left out the un-edited version of the song for the present and taken only the second part of the song which was edited, in presentation. Scholars are welcome to suitably edit the song. Obviously this is the second “Sri Venkateswara Jhombadam” of the composer Pe.Ti. retrieved so far. These two Jhombadams discussed above can, according to lakshanagranthas, be classified under the categories of chaturdhaatuka (247 as it runs on four limbs), gadyajaa (265- based on its prosaic nature).

These prabandham compositions of the TP poets belonging to both the Marga and Desi styles are available in both Sanskrit and Telugu Languages. {Ex. ‘Jalacharadhara’ and ‘Agha’ are in Sanskrit., while the Desi Telugu Suladi entitled ‘valevale nani’ (31-478) and another Elaa prabandham ‘Medalekki ninu juuchi’ (13-223) found in the copper plates of Annamayya, are in Telugu language.}

Chiranjivi Advaita Veturi, disciple of Dr. M.S.Parneswaran performed first the Dasavatara jhombada “Jalachradhara” in Ragam Ramakriya – Rupaka Talam., followed by the second one “Agha Utchalare” in Ragam Sankarabharanam – Rupaka Talam by Dr. M.S. Parneswaran.

The discourse on the evolution of ragams like Ramakriya and Gujjari and research dimensions into their nuances on the basis of the song texts and the raga information found in palm-leaf manuscripts was deferred for want of time for the time being. The presenter proposes to start the dialogue in that regard shortly.

4. Alapachari – prayogas already embedded in the song texts, and other Thayams and Tennams in the palm-leaf manuscripts following such song texts like the Ramakriya Ragam Panntuvarali Melam; Ramakriya ayittam, Thayam, Gitam, Prabandham, Ragaalu etc found in clusters are some of the examples still being retrieved.

Of the above, Ramakriya Raagam-Pantuvarali Melam in 11575 L.271 wherein the raagasancharam occurs is a contemporary source to examine and determine the connecting links between the two ragas and their evolution, by competent researchers and musicologists.

5. Kirtanam and Padam:

Kirtanam, Kriti, Sankirtanam and Padam appear to be synonyms in the early 15th century, according to Sankirtanalakshanam (chi.ti’s tr. verses-1 to 20) of Annamacharya where these words are freely used to denote their musical compositions. But later these evolved, said Gurudev VPS, into different distinct identities as found in the Kirtanams of Ramadasa; Padams of Kshetrappa; and Kritis of Tyagaraja etc. The sankirtanam is a song starting with a Pallavi / pallavam and followed by charanam(s) / padam(s). The section which was later called the ‘anupallavi’ was perhaps in its formative stage

only during Annamayya’s period. Although there are a couple of songs like ‘itarulaku ninu neruga taramaa – satata satyavratulu sampoonamoha vira - hitu lerunguduru ninu nindiraa ramanaa’ (1-252) which indicate its formative stage, even though the section is not named ‘anupallavi’ as such.

Annamacharya and his descendants appear to have laid the foundations for preserving and propagating the oral tradition of the Tallapaka composers’ music, by means of committing music to notations, establishing institutions like Sankirtana Bhandagaram, arranging teaching and learning of music, framing Curriculum and Syllabus for music education, in collaboration with the contemporary Haridasa group. How Annamacharya’s song [‘niive neravugaani ninu bandinchemu nemu-daivamaa niikante nii daasule nerparulu... niivu nirminchinave niike samarpana jesi...(3) cheruvu niilu decchi cheredu niipai jalli varamu badasitimi valasinattu’ vol.8-49] was adapted into the simple abhyasagitam of Purandaradasa’s “Kereya niiranu kerege challi “ stands as an evidence to this fact. These efforts of the Haridasas by the grace of God and under the umbrella of king Achyutaraya created the required relevance to Bhakti music as per aagama stipulations, in the daily worship in temples, rituals and devotional or other social gatherings giving rise to the institution called the Devabayakara vyavastha (a separate system of temple composers) as opposed to the then existing Rayabayakara vyavastha (group of royal court composers). There are ample evidences to elaborate the fact. Tallapaka Chinnanna’s Ushaparinayam (p.21) bears testimony to Usha learning music in a systematic manner starting with the early exercises in swara combinations, graded alankarams, jakkini gitams, chindus and Sankirtanams. Annamacharya’s eldest son Narasinganna is said to have been an adept in “performing songs (paadan), teaching music (jeppan) through graded lessons with notations (varna paddhati niidujodu ledani Sabha jocchi vaadinchi paragina dhiisaali. P.110-111), and vibrantly participating in academic / professional discourses. ‘Varna paddhati’ here, in musical terminology relates to swara and ragam. In the same breath Chinnanna talks of MeLam “graama santatatula meLamul sesi”, including Mandra Madhya taara sthaayis, 21 srutis, sapta swaras, grama, raga, aarohaNa and avarohaNa, sama suddha saaLaga sankirna gatis and so on.

The “Balasodarunimiidi padamu jakkiNiyu” ie ‘Krishna padams’ and jakkinis raasakriida dance form with ‘sanchaarabhedas’, shown in Chinnanna’s Ashtamahishiikalyanamu(AMK) also depict contemporary musicological and danceological aspects. While describing the expertise of Lord Srikrishna in playing the flute, Chinnanna refers Him with similar epithets his father or other contemporary musicians earned. Calling Srikrishna as “GaaNa Todaramallu natlu” in such detail substantiates picturesquely the musicological domain of the period. [“mandra madhya taara sthaayis, 21 srutis, seven notes, grama, raga, arohana and avarohana, nijaavalis and bhajaavalis, SaLagaThayaas, difference between the maarga and desi taLaas, different

jaatis, times chosen for rendering different raagams, aalati and aalaptis, melapraapti, singing of erotic male-female duets, singing of 'padams', raasa type of enactment, etc." are examples to quote.]

His Paramayogivilasam (P.209) also describes musicological aspects like mandra, Madhyama, tarakamu..juupi; aayitamonarinchi; swaralayagramamurchnanala samcherigi; ghanasuddha, saalaga, sankiirnamunu ..jaganmohanambodava', etc.

Tarigoppula Mallana's Chandrabhanucharitra (in passages like "suuLaaditaaLamul sogiya nalamkaara gumphanambonarimpa gonni naaLLu; praaggeyakaara virachita giitambuklu gukka pattutakunai konni naaLLu") describes in detail the contemporary scene of teaching and learning music in Tirumala those days.

Besides establishing the Sankirtana Bhandagaram, Talapaka composers have also appointed two musicians, scribes and other helpers at Tirumala, Tirupati, and such other places for singing, teaching and propagating the Sankirtanaakpuja ie worship of the kirtanas.

We present here two notated Sankirtanams of Tallapaka composers preserved in musicological texts, palm leaf manuscripts and other archeological sources. Following is the "Padam" in Sankirtana format, entitled Choupadadolam, found in the TMI, with a two lined pallavi called "pallavam" followed by three stanzas of four lined charanas called "Padams" The notated version as found in the TMI, presented in the lecdem, is in the voice of Vid. Venumadhav. This exercise forms part of the discipline called "Music Archeology" today as this is the product of research work done in two sciences namely Music and Archaeology. [Earlier the embellished version of the entire Dasavatara Suda Prabandham and other Suladis found in TMI and TP Copper plates, have already been choreographed and presented on stage in both Kuchipudi and Bharatanatyam style of dances at Tirupati as back as in 2007 by the celebrated groups led by Dr. Uma RamaRao & party of Hyderabad and by Prof. R.Satyanarayana & R.S. Nandakumar party of Mysore]. Recorded versions of both the audio & video clippings were made available to listeners interested after the conclusion of the presentation.

Another popular notated song in the Sankirtana format, attributed to 'Taalapakam Chinnayya' by Subbarama Dikshitulu in his Sangita Sampradaya Pradarsini(SSP) entitled "Srihari paadatiirthame chedani mandu" in Ragam Sankarabharanam - Ata Talam, as it appeared with notation in SSP, was performed by Kum. J. Yoga Kirtana of Bangalore fame. The same song appears in the Tirupati manuscripts of Annamacharya without notations.

