

## Musical Compositions of M S Balasubrahmanya Sharma

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### Foreword:

M. S.Balasubrahmanya Sharma was one of the notable 20th-century Telugu Vāggeyakāras who made valuable contributions to Carnatic music through his compositions and musical scholarship. The krithis are suitable for both performance and pedagogy with suitable Rāgas and Tālas.

**Keywords:** Vaggeyakara, Manipravala , Vivadi ragas, Talas, Ragas.

### Research objective:

To study and understand the compositions of M S Balasubramanya sharma.

### Research Scope:

This study is limited to highlighting and analysing the musical contributions of MS Balasubrahmanya sharma.

### Methodology:

The methodology adopted for this paper is qualitative, descriptive and analytical to study the compositions. The primary sources are interviews conducted with prime disciples and family members. Secondary sources include audio recordings (CD's), notation books.



Mamillapalli Surya Balasubrahmanya Sharma (MSB)

[1929-2002]

### Introduction:

- MS Balasubramanya Sharma was an ‘Atop’ Graded Artist of All India Radio.
- Sharma was recipient of “Sangeeta Natak Academy Award ” for his contributions to music .
- As a Vaggeyakara his works include 12 Krithis ,1 Tatvam and 3 Tillanas written On various dieties . They were set to tune in various ragas and talas making him versatile vaggeyakara.He had his name “Balasubramanya “as pen name/mudra in all the compositions.
- He has Unique Style of Writing On Particular place ( Sthala) and residing deity of that place.His krithis have Samishti Charanam like Muthuswamy Deekshitar of Trinity.

### Sthala Mudra:

The significant place and the deity’s names can be observed in the lyrics of the following compositions;

S.No	Krithi	Raga	Sthala/ Place	Deity	Lyrics	Reference
1	Mannimpagade	Kalyani	Bhimavaram	Mamillamma	Telugu	Anupallavi
2	Karuna Judave	Saveri	Kanyakumari	Kanyakumari Amman	Manipra vala	Pallavi
3	Yadagirinilaya	Kaanada	Yadagirigutta	Narasimhaswamy	Manipra vala	Pallavi
4	Sri Venkateswarasritha	Purvikalyani	Tirumala	Venkateswara Swamy	Manipra vala	Anupallavi
5	Rajeswara Swaminam	Shanmukhapriya	Vemulavada	RajaRajeswari	Sanskrit	Charanam

### Raga Mudras:

The names of ragas in which they are composed are embedded in the following compositions ;

Sl No	Composition	Raga	Diety	Lyrics	Reference
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1	Saraswathi Namosthutte	Saraswathi	Saraswathi mata	Manipravala	Pallavi
2	Sada tava paadayugam	Dundhubhipriya	Kanakadurga	Manipravala	Samishti Charanam
3	Entha Kaalamani	Hemavathi	Parvathi	Manipravala	Pallavi
4	Vijayashankari ashritha jana	Vijayashankari	Shankari	Manipravala	Pallavi
5	Anjaneyam ashraye	Sucharithra	Hanuman	Sanskrit	Anupallavi
6	Tillana	Shivaranjani	Parvathi	Telugu	Charanam
7	Tillana	Rasikapriya	Parvathi	Telugu	Charanam

### Compositions in Vivadi Ragas :

Vivadi Ragas are the Ragas that use the same notes that share the same position as other notes. Vivadi notes are Shatsruthi Rishabham (R3) ,Suddha Gandharam (G1) ,Shatsruthi Daivatam (D3) ,Suddha Nishadham (N1). So the Ragas that use the above notes are said to be Vivadi ragas. Out of 72 Melakartha ragas, 40 are Vivadi ragas. They are very difficult to handle in terms of singing as well as composing. MSB has handled Vivadi ragas like Rasikapriya , Sucharitra, Dundubhipriya with ease.

### Raga Vijayashankari :

When he attended the inaugural ceremony of Vijayashankari Music College in Rajamahendravaram, he performed a new raga 'Vijayashankari' which was discovered by him

### About the Raga :

Vijayashankari is Audava Raga and Janya of 59 th Melakartha Dharmavathi of Disi chakra.

Arohana – S R2 M2 D2 N3 S

Avarohana – S N3 D2 M2 R2 S

It is Panchama varjya Raga. The Notes are Shadjamam, Chatusruthi Rishabham,prathi Madhyamam, Chatusruthi Daivatam, Kakali Nishadham.

Vijayashankari uses phrases like sr-rm-md-dS || Sndm -rmdn ||

Sndmr -Rndmr|| SMRS-dnnS||

Rishabham in Avarohana is focused and sung to differentiate it from Raga Ranjani.

**About the Krithi:**

P: Sri Vijayashankari Ashritha jana Subhakari ||

AP: Sarvaroga Nivarini Amba

Sarva bhoga pradayini Amba ||

C: Roopini bhakta palini

Balasubramanyunide Brovumu

Bharama kedareswara Priyakari || **Notation**

**of the krithi:**

**Pallavi:**

1. S, n d m r, r | s; s | s r m m d m d n ||

Sri vi ja yashanka|ri.Aa|sri ta ja na sub ha ka ri ||

2. S r s r s n d, m r, r | \_\_\_\_\_do\_\_\_\_\_||

Sri.....vi ..ja ya shanka| .....do.....||

3. Srmr rs sn nd dm m r r, |\_\_\_\_\_do\_\_\_\_\_|| Sri.....vi .ja. ya..shan....ka

|.....do.....||sri|| **Anupallavi:**

1. ;, s n s, r, r s | r, r m | r r s, || s, r s, n; d n, | s, s s | s n d m r m d n ||

Sar va ro ga ni | va ri Ni| am ba ||sar va bho gapra|da yani|am.... Ba.....||

2. S;s n s r s n s r, s | ----do----|-----do-----|| -----do-----|| Sarva

ro.....ga ni|-----do-----||sri||

**Charanam:**

1. S r, m, d, n | n d s, | n, d m || r, r s;, s, | r m, d | n; , ||

S r, m, d, n | ya nu pan|chakshara||ru pi Ni bha|kta pali|ni .. ||

2.-----do-----||---do--| -do-| d r r s s n n, ||

-----do-----|ni.....|| ;, s n s, r, r s | m r s, | s r s n d m,  
d | Ba.lasu brahma nyu|ni.de |bro...vu...mu..||

;, s m r, s, d n s, | s n d, d d | s n d m r m d n ||

Bha.ra ma ke..da |re.....swa ra|tri..ya..ka..ri.....||sri||

The Pallavi goes as Sri Vijayashankari ashrittha jana subhakari also in anupallavi. We can observe that he calls the deity as ‘Sarva Roga nivarini’, which means she can cure all the diseases and sins.

The 'Swara Akshara' usage is clearly visible in charanam “SARI MADANI” anu Panchakshara Rupini . Also, the administrator of college was ‘Narni Kedareswarudu’ whose name is also mentioned in Krithi Charanam as “kedareswara Priyakari”. He used Raga Mudra in Pallavi and also his name in Charanam as “Balasubramanyanuni ide brovumu”. It is a composition in Adi tala.

### **Tala and Lyrical Expertise:**

Sharma has composed in Ādi and Rūpaka Tala. When it comes to lyrical expertise, since he was Āsukavi ( spontaneous writer) his ecstasy cannot be compared to any of his contemporary composers. Most of his compositions are in Telugu and Sanskrit languages.

Sharma has written ‘Manipravala compositions’ where he had used both ‘Telugu and Sanskrit’ languages in his works. Balasubramanya Sharma is proficient in assigning the lyrics in rhyming and exactly to the meter abiding by the rules of prosody.

### **Conclusion:**

Balasubrahmanya sharma can be deemed as ‘Uthama Vāggeyakāra’ as his compositions are musically and lyrically rich. He can be compared with Tyagaraja Swamy among trinity for usage of vivadi ragas and composing Manipravala krithis. With Muthuswamy Deekshitar for incorporating rāga mudras in compositions. His compositions must be sung more often by musicians to make them more popular among the audience.

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