

Thillanas

Melattur Virabhadrayya was the first person to compose the Tillanas. The Royal-composer, Swati Tirunal and several other post-trinity composers composed this form of music in the 19th century. Tillanas can be compared to Taranas of Hindustani Music.

Structure: The tillana also consists of three sections: Pallavi, Anupallavi and Charanam. The Pallavi and Anupallavi usually comprise swaras and jatis (rhythmic syllables), while the Charanam comprises lyrics followed by passages of swara and jatis. Various syllables like *nadru*, *deem*, *dirana*, etc. are employed. These syllables have no particular meaning. Tillanas are set in common talas like Adi, Roopaka, Misra or Chapu, etc. There is also a Tillana in Simhanandana tala.

Types:

- (1) Those sung in music concerts - These are fast-paced and the emphasis is on the raga.
- (2) Those performed in dance concerts - These are medium-paced and the jatis are woven into the composition to allow the dancer to exhibit variations in footwork.

Languages used: Telugu, Tamil and Sanskrit.

Popular composers: Swati Tirunal, Patnam Subramanya Iyer, Ramnad Srinivasa Iyengar. In modern times, we have composers like Lalgudi Jayaraman, M Balamuralikrishna and Chitravina Ravikiran.

Purpose: Tillanas are short and lively compositions that give a fitting finale to a concert, be it music or dance.