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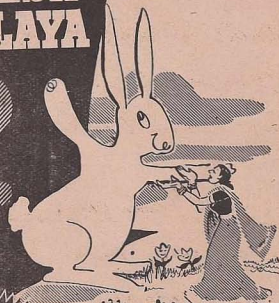
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Our thanks are also due to the Souvenir Subcommitttee who are responsible for bringing out this booklet.

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THE INDIAN FINE ARTS SOCIETY, MADRAS

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CONTENTS

Page

ADDRESSES

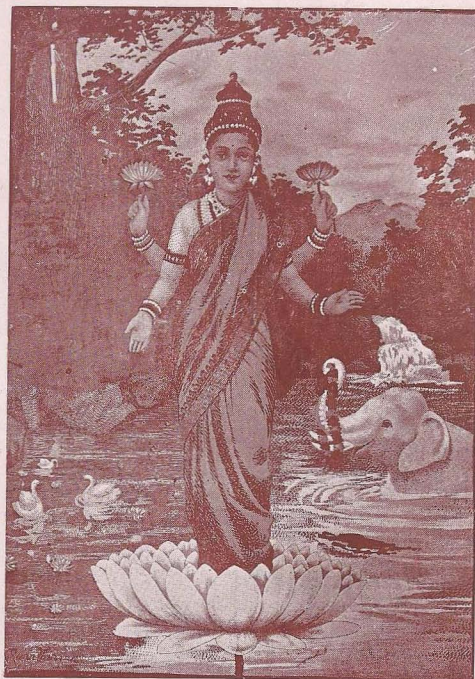
Welcome Address		
(<i>Diwan Bahadur K. S. Ramaswamy Sastri</i>)	...	7
Presidential Address		
(<i>Brahmasri Papanasam Sivan</i>) in English	13
" in Tamil	...	57

ARTICLES

Modern Trends in Indian Music		
(<i>Sachivothama Sir C. P. Ramaswamy Iyer</i>)	...	19
Thiyagaraja's Work on Music		
(<i>Late M. S. Ramaswamy Iyer</i>)	25
Indo-Ceylon Links in Art and Culture		
(<i>E. Krishna Iyer, B.A., B.L.</i>)	...	35
Faiyaz Khan the maker of Melody		
(<i>S. V. Madiman</i>)	...	45
The Indian and European Systems of Music-a		
Comparative Study (<i>K. Vasudeva Sastry, B.A.</i>)	71

PROGRAMMES

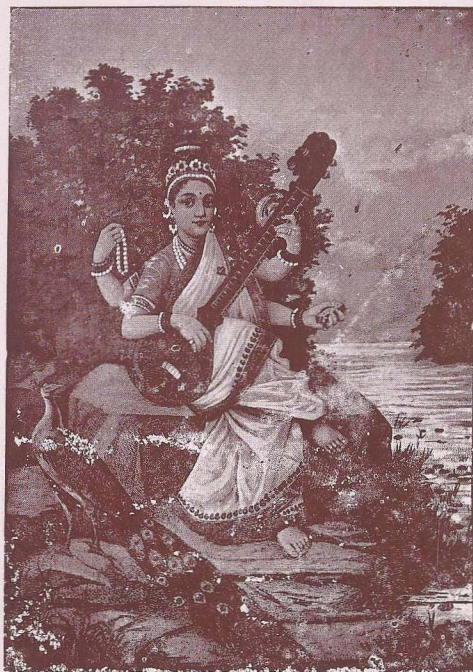
Lalitha, Padmini	(23-12-50)	...	53
G. N. Balasubramaniam	(24-12-50)	...	61
Kumari (Baby) Kamala	(25-12-50)	...	69
Smy. M. L. Vasanthakumari	(26-12-50)	...	75
Madurai Mani Iyer	(27-12-50)	...	83
Hema, Vijaya	(28-12-50)	...	85
Kandyan and Manipuri Dances	(29-12-50)	...	86
Gopinath and Thangamani	(30-12-50)	...	87
M. K. Thyagaraja Bagavathar	(31-12-50)	...	89
Vaijayanthimala	(1-1-51)	...	91



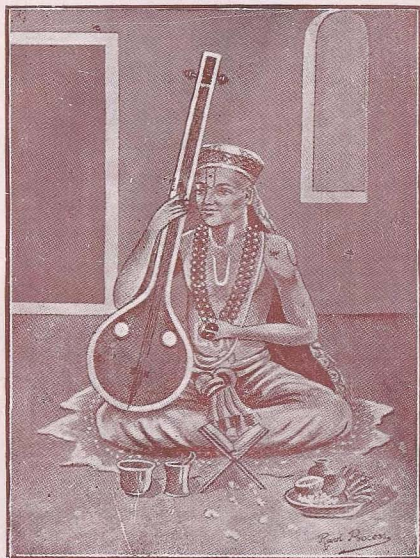
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OF

THE INDIAN FINE ARTS SOCIETY, MADRAS

WELCOME ADDRESS

BY

Diwan Bahadur K. S. RAMASWAMY SASTRIGAL

Ladies and Gentlemen,

On behalf of the Indian Fine Arts Society Madras, I welcome you to this 18th Musical Conference and Festival of the Society. We have laboured for nearly two decades to maintain the highest standards in the cognate and interrelated fine arts of music and dance and to prevent any deterioration setting in them by hybridisation of styles or by any mere desire to give the public what will please uncultivated tastes. It has been the special distinction of India to realize and proclaim that music is a means—nay, the quickest and sweetest and most efficacious *sadhana*—of God realization and that dance should sublimate the entire gamut of the higher bodily energies in the service of God. Yagnavachya says that he who can play on the veena with a full knowledge of sruti and tala can easily attain *Moksha*. The immortal Thyagaraja utters the same sublime idea in his peerless kritis *Mokshamugala*, *Nada Tanumanisam*, *Sobillu*, *Ragasudarasa* etc. The sage Baratha who wrote the earliest and greatest work on *Bharatanatyam* and who defined the elements and essentials of the aesthetic moods and enjoyments (bha-



vas and rasas) and gave us the basic concept and technique of classical Indian Music and Dance and Dramaturgy says that the fundamental elements of dance and drama were taken from the three vedas (words from the Rig Veda, songs from the Sama Veda and abhinaya from Rig Veda) and that dance and drama can and will teach lessons of righteousness to the unrighteous and discipline to the undisciplined will and give culture to the uncultured and sublimate the culture of the cultured and console the afflicted and the miserable and tranquilise the agitated mind and increase the longevity and spirituality and leads us from the pettiness and sordidness and misery of the world life into the enobility and exaltation and joy of aesthetic life which alone can open the door to the spiritual life and to the in flow of the grace of God.

Carlyle says well ; "Music is a kind of inarticulate unfathomable speech which leads us to the edge of the infinite and let us for moments gaze into that". Dante, the immortal poet exalted the poetic mood of enjoyment of the divine power of beauty on the Universe and deprecated our world-

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liness and preoccupation with livlihood. "Can I not from whatsoever angle of the earth look at the moon and the stars. Nor will bread be wanting". Mozart once said to his wife who was miserable in spirit because of poverty. "O well if we cannot eat, let us dance instead". The great Jayadeva spent all his life in composing songs about Sri Krishna and singing them and making his wife Padmavathi express his moods and sentiments by dance and called himself the emperor of the realm of the rhythmic movement of Padmavathi's feet (Padmavathi charana charana chkravarthi). The immortal Tyagaraja asked: "Is *nidhi* (heaped wealth) real happiness or is it Sri Rama's *sannidhi* (gracious presence) real happiness?" He lived in poverty and rejoiced at the sovereignty of the realm of melody.

Let us remember these choice spirits full of divine endurement (Daiva Sampath) at least during the last week of the year though we are busy with earning and hoarding and with guns and bombs and with getting and spending and buying and selling during the rest of the year. Man is always prone to prefer guns to better and never thinks of nama at all. But man is not a mere compound of economics and politics. He has in the deepest recesses of his being the glories of ethics aesthetics and metaphysics. He strifes these finest elements in him during most of his days on this planet. Let him have at least the chance of being real self for at least a week in a year.

The system of ragas and rasas is the special glory of Carnatic Music. The concepts of Manodharma and alapana are peculiar to it. The tala system in India is intricate and highly evolved. Indian music is based on melody while western music is based on harmony. The Indian ear is the result of centuries of musical evolution and has a keen power of recognising and enjoying microtes and graces. We have to

preserve unsullied the pure sweetness of our complex Carnatic music. This is the supreme function of music sabhas. They must satisfy and regulate the public taste and preserve the musical greatness achieved as yet and point the way to get greater achievements in the future. We have secured as our President this year Papanasam Sivan who is one of the greatest of our living composers and we have arranged a dainty fare of concerts and dances for the public but have also arranged for musical competitions and lectures on folk music and modern composers and on various aesthetic aspects of music and dance.

There is much work ahead of us. We have to carry on intensive researches into emotional value of notes and ragas and the inter-relations of Ragas and Rasas. This is as yet a *TERRA-INCIGNITA*. We have not as yet produced an authentic history of the evolution of Indian Music (North Indian and South Indian). We have no Dictionary of Indian Music as yet. We are gratified to learn that our veteran Musician and musical scholar Professor P. Sambamurthi is bringing out such a Dictionary. We have yet to study the evolution of our musical instruments and explore the nature and effectiveness of the old musical instruments of Tamil Nad such as yazh, kuzhal etc. Fortunately for us the Harmonium which came in with the western political and cultural domination is retreating to the background and the *TAMBURA* is coming into favour. We have to attend to the neglected art of Voice production. We have to settle the respective places of absolute music and kriti singing in our concerts and also the respective places of music in the regional language and music in other modern Indian languages and in Sanskrit so as to preserve the manifold excellences of our music and bring in an all-India mentality in music and not succumb to the mere demand of musical regionalism.

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I regard it as an admirable sign of the times that the love of music and dance is becoming a passion with our middle classes. For sometime in the past music and dance did not go with social purity and suffered in public estimate. The phrase *Nata vita gayaha* was used in a somewhat opprobrious sense. But the arts have now been rescued and salvaged and sublimated. In this task of salvage and sublimation and popularisation, the Music Sabhas have borne their part truly and well. We have

yet to build a really good concert hall in Madras with good acoustic properties and it will be well if all the Music Sabhas combine and pool their funds and energies in such a cause.

I bid you all a hearty welcome to this Eighteenth Music Conference and Festival of the Indian Fine Arts Society and request you to extend your patronage and support and appreciation of our efforts in a great patriotic and national cause.

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The Eighteenth South Indian Music Conference

OF

THE INDIAN FINE ARTS SOCIETY, MADRAS

PRESIDENTIAL ADDRESS

BY

Brahmasri Papanasam Sivan

Ladies & Gentlemen,

At the outset, I thank the members of the Indian Fine Arts Society for giving this opportunity to serve the cause of music by presiding over this 18th South Indian Music Conference of the Indian Fine Arts Society and the high honour they have done me.

Some persons ask, "What is the point in having a number of music and art festivals at the same time in the same city? It is so difficult to decide where to go"; but in a city like Madras, with a population of nearly one and a half millions, it is not enough to have only 5 or 6 festivals. We must have a festival for each division, even fifty such festivals will not be too many. Nor is it a practical proposal to conduct different festivals at different times of the year; only during certain accepted holiday seasons such festivals are possible; and a healthy rivalry between the various organisations in organising these festivals is desirable too.

Another complaint generally levelled against these undertakings is that these festivals are made occasions for making a good bit of money by exploiting the people's fascination for music and dance. We should not forget the fact that in this mundane world nothing can be done with

out money, and where is the money to come from? Only from the public. It is only a sort of mutual "give and take", working in a "virtuous" circle. Not only this; there are now any number of junior vidwans who can unquestionably claim a place in the front rank; but unfortunately some senior or popular artists have almost monopolised the platform and this leaves little room for those rising artists to establish their rightful claims. Organisers will say, "What can we do? We do not get any suitable response from the public for these junior concerts." Therefore, I say:

"By all means make as much money as much money as possible by arranging performances by popular artists, but spend it on performances by deserving rising artists. After some time you will find that the public will recognise such "junior" merit and give their unstinted patronage to it. It is the "monopoly" system that is at fault and not making money through the festivals."

Of late it has almost become a fashion to give undue importance to talking and discussing about music. Music is essentially a practical art and all talk about it should be only secondary and practical demonstration primary. Especially in regard to Carnatic music which in its essence, escapes intellectual analysis and functions

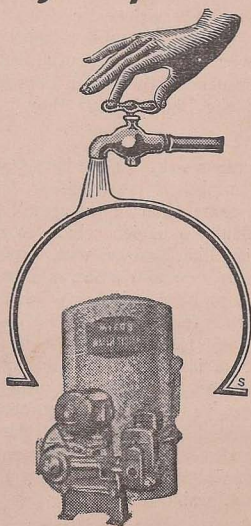
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in a supra-rational region of our consciousness, too much emphasis on intellectual disquisition may turn our attention away from the essentials. Our music is a priceless treasure, not a showy tinsel. Ears fascinated by the catchy North-Indian tunes may fail to appreciate the real gold in our system; this is a real danger. The general tendency noticed nowadays to prefer North-Indian tunes to classical Carnatic tunes is a danger signal. If this tendency goes unchecked, I fear it may lead to a sort of musical suicide. Heaven save us from that catastrophe! I had the shock of my life when I heard two of our recognised vidwans telling me that North-Indian tunes are better than our tunes; vitiation of taste cannot go further! I hope I shall not be accused of self-complacency or prejudice when I say that a voice trained to produce the best in our music can re-produce any tune in any other system, while singers of the other systems can hardly do any kind of justice to our music. When I hear some of them attempting to sing our songs, it looks, at its best, only a poor caricature.

While it is true that the radio and the cinema have done much to popularise music it cannot be denied that the harm done more than counter-balances this advantage. They have to a large extent vitiated the public taste by accustoming their ears to inferior and spurious music. In many of our homes it has become customary to employ music teacher with a view to train the children for a half-hour radio programme, which means three or four pieces, a little swaram for one or two of them, a little raga and a *thukkada* item. And the worst of it is that in many cases it stops there! There are two primary enemies to our music: one is too early self-sufficiency, the idea that we have learned everything there is to know, which is the greatest bar to progress and leads to stultification. The other enemy is pride. Knowledge is an ever-expanding ocean. No limit can be set to it. Humility is the mark of the true

seeker of knowledge; pride leads to atrophy and decay.

There is another danger, insidious because it is subtle, to our music; and it is the curse of imitation. Music is art and art is so intensely individualistic. Music without at least some *manodharma* (originality) is a doll and not a living baby; at best it may be a nice, well-dressed doll and nothing more; there is no life in it, it is a dead dummy. Of course it is very useful and certainly necessary to learn from good teachers and follow correct tradition; it is useful to be familiar with different styles of singing; it is wise to have a large stock from which to pick and choose; but we must take what we learn part and parcel of our musical make-up. Whatever we sing, however poor it may be, should come from ourselves; mere imitation, however good, can never be a substitute for live music; even the best photograph cannot be a substitute for the real person.

My heart actually bleeds when I hear the recent cinema tunes. The general attitude of the producers and even music-directors seems to be in favour of tunes which even a rickshawwalla can easily sing, at least hum; because, they say, that alone brings in money!! People come to me with recommendations for being introduced to the film-world and they say they can sing. When I ask them to sing, they repeat the gramophone records of some of the cheap cinema tunes. This state of affairs is indeed shocking: it is utter disrespect to the Goddess of Music and wanton insult to *Nadabrahmam*. I at times wonder how all this sin is going to re-act, I wonder whether the Assam disaster is not some sort of an indication of the displeasure of the Divine at the perversity and degradation of man's musical taste. During the last few years, there is an appreciable fall in the number of concerts by top-rank musicians; even during the marriage seasons the usual demand for concerts by

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foremost vidwans has gone down. The indication is ominous.

Music is a sacred Art, it is Divine ; the Lord has said that he would rather be where a few devotees sing than in the sun or in the heart of a yogi or even in Vaidakunta. Music halls ought to be held sacred, for the Lord is where good music is. Artists as well as listeners should co-operate in maintaining this atmosphere of sanctity in the concert hall. Unfortunately what we find is just the contrary ; it is common in a concert hall to see people coming with newspapers and discussing news with people nearby, to see persons talking incessantly and disturbing the concert, to see persons ceaselessly walking to and fro

and making noise. How can an artist be expected to give his or her best under these conditions ! Till about a few years ago the conditions were different : in the concerts of the late Konerirajapuram Vaidyanatha Aiyar, Ramnad Srinivasa Aiyangar, Madura Pushpavanam Aiyar and such others, no one would have dreamt of the possibility of such disturbances occurring at all.

Let us on this occasion think gratefully of the great vaggeyakaras and musicians and lakshanakaras of old and avow allegiance to them, let us look to the Muse of Music as the Divine Mother and worship at her altar in a spirit of true devotion and dedication !



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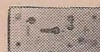
An occasion like this could be utilised to make a kind of conspectus of their musical art, its possibilities and potentialities. It was not often realised either by the exponents of music or by an audience that just like their religion their arts and their music were essentially individual. It was not mere orchestral accomplishment or achievement. The best music, the most soulful music of India, could be described in Western terminology as "Chamber music". It needed for its exposition and appreciation a select and a trained audience and an extremely trained practitioner whether on the vocal or instrumental side. Neither the blaring loudspeakers nor the paraphernalia of a large hall and audience were opposite to our music. The main thing that characterised the Western art and Western religion like Christianity or Islam great and noble and magnificent their achievements were could best be described as congregational. But our religion was an affair of the inner soul and communion with the ideal of that soul. Even temple worship was a later development in our civilisation. The original form of worship was worship in the house, worship of the deities enshrined in the household fire or the household Gods. The main thing that characterised Indian music especially

Carnatic music and the special lineament of Indian music is the fact that it appeals to a trained ear and is produced by a trained mind and a sublimated soul. Bearing this in mind we must realise that to the extent to which we preserve this essential characteristic of classical music, we shall be doing the best for it.

I do not wish to blame other forms of musical entertainments. We have of late learnt the Western types of literature of art and of all that goes with art. I have devoted some considerable time to the study of European music its doctrines and underlying principles and I can say that though a great deal has been achieved in the way of counterpoint and harmony and that they had discovered the wonderful effects which can be produced by the mixture of harmony with discord we have developed a great deal in the way of development of harmony. The emphasis in both is different. In the East itself they have different varieties of music. The Afghan type combines Eastern melody and Western orchestral. A great deal of the music of Persia is also of that type. But the old type of Hindustani music and the old type of Carnatic music was essentially a training and educative and manifested itself in melody and harmony

* Opening address delivered at the 17th South Indian Music Conference of the Society on 24-12-49

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up to a point, because the field of music has a different kind of audience today. Our architecture was essentially done either for the gods or for monarchs. Our paintings and art were essentially intended to illuminate and adorn the palaces of princes and magnates. Our music was created and produced by a very refined and sophisticated society intended mainly for the delectation of a trained few. Therefore it was they found that the great trinity of South Indian music were the result of patronage of a discerning few.

We are now emerging into a new condition where both the demand and the supply are of a different character. The music sabhas live in a order to please and to attract the ticket public and their appeal had to be different. There is a real danger of our adopting methods and manner of approach uncharacteristic of our genius and trying to bring into our music the possibilities of dramatic art and secure for it a cheap appeal by gymnastics not always to elucidate but to perplex and confuse. That is a danger which has to be avoided. Everything has its place. Snatches of Parsi music had their own appeal and their own places. But if we are to develop and keep alive the traditions of our art, we must reconcile two opposing tendencies now, *the first being the preservation of carnatic music in its original style, namely the form in which it exacts a very careful and subtle appreciation of tones, overtones, undertones and microtones and the second being the demand of large audience for what is cheap and flashy and for what appeals to a crowd.* It is one of the greatest duties of sabhas like this to set the right standards of taste and to see how the standard can be completely reconciled to modern demands. There is also the danger of even the first rate exponents of this art yielding to clamour of the crowd and allowing themselves to become cheap and obvious.

The tremendous vogue of Thanams is symptomatic of the descent from the heights of our music. There is nothing like it in any other system in European music. Our thala is very elementary and practically has only two or three underlying principles and there is at present a tendency to introduce this into our music. What is sometimes forgotten by our experts is that that, for giving pleasure they need not necessarily be simple. I would ask our artistes to keep our original ideals in view.

As the President has said rightly the patronage of the past which Sri Tyagaraja received from Tanjore is no longer likely. Princess have been liquidated, Zamindars have been annihilated and the land-holding classes have been reduced to the position of lower middle class. We are arriving at a new equalitarian democratic age and we have to do what other people who have passed through the same phases as we are passing through, have attempted and achieved successfully. What I mean is this, there was a danger between the end of 17th century and the beginning of the 18th when European music also was becoming of a bazaar type and cheap. You can see that difference in Mozart and Hendel. Originally European music was very much Indian music. A well known scholar has pointed out that the original western music was not based on harmony and counterpoint but on melody and that the origin of European music was essentially eastern in character. Then came the new ideals and the process of republicanism of Europe started. Mozart and Beethoven were encouraged by German Princes and this was not the case when the later European artists came into prominence and there was a tendency for the European music to become vulgar. At that time, a large number of people banded themselves together and music societies were formed for the preservation and the enhancement of the standards of the art. Music journals were run by them in which there was very severe criticism of any attempt to lower the

ரமணிய கலா கேந்திரம்

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அகில இந்திய புகழ்

ரமணி - கோபால்

(1) ரமணி—கோபால் “நடன கோஷ்டி” 21 கலைஞர்கள் அடங்கியது.

A. ஓரியண்டல் நடன கோஷ்டி B. பரத நாட்டிய கோஷ்டி

இவ்விரண்டு பகுதிகளிலும் ரமணி-கோபால் நடனமாடுவார்கள்.

(2) ரமணி-கோபால் “நடனசாலை”யில் நடனப் பயிற்சியும் அளிக்கப்பட்டு வருகிறது. இதுவரை சுமார் 250 பெண்மணிகள் ரமணி-கோபால் கிருஷ்ணாவிடம் நடனம் கற்று நல்ல தேர்ச்சிப் பெற்றுள்ளனர்.

(3) ரமணி—கோபால் “நடன சபா”வில் அங்கத்தினர்களாகச் சேர்ந்து அகில இந்திய நடனமணிகளின் நடனங்களைக் கண்டு களிப்பார்கள்.

மற்ற விவரங்களுக்கு :—

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standards. A Society like the **Fine Arts Society**, if they got funds, should start and organise a movement for the purpose of adequate music criticism and it must be made perfectly clear that any shoddy or secondhand false or pretentious art would be exposed.

There was an attempt now at orchestrating JANA GANA MANA and VANDE-MATARAM songs and Pandit Jawaharlal Nehru stated in the assembly that there was some difficulty in adapting JANA GANA MANA and that VANDEMATA-RAM could not be orchestrated. The whole trouble, came because they were attempting to combine the uncombinable. Our music was not really fit for orchestration. They were degenerating and murdering public taste by encouraging that kind of show. If they desired to have an orchestra it required a number of elements in which discord played a part as much as melody. Orchestration demanded a re-education of the public taste and the development of a new ideal of music which should be kept separate from Carnatic music. The new development might be necessary and their experts should come together and develop it on proper lines and also develop the necessary and proper instruments for the same.

In Europe there had been a continuous development of the methods of production of sound and they had now evolved at least 70 to 80 different instruments for expressing different temperaments, and sentiments and emotions and so much had been their efforts that in order to express the difficulties of modern life, they had to invent and adapt instruments. What they had been

doing here for the last 50 or 60 years was that they had been merely copying what had been done by great masters in the past. There was a great deal more to do in this progressive art. The present day demanded separate artistic treatment and they must be learning new things. He would appeal to them not only to preserve the best of the past but also look to the future. The country was bound to be different after the attainment of freedom not only because of the eradication of some old elements but also of the sublimation of new elements.

In the West there had been regular training for voice culture. But here they were too conventional whether for public speaking or singing the artists in the West devoted a number of years for developing their voice as the Ballet dancers did for their craft. There was a tendency in most of the institutions devoted to the arts of music and dance here to take things too much for granted. There was a feeling that one could become expert in these arts in a few years. They must realise that these arts demanded of them the greatest sacrifices and training.

If music is to be a progressive art as literature and painting and dancing, we have not only to conserve our past but also to work for the future. To-day the operations of the human mind and the emotions that guide humanity and the struggles that are ahead of humanity demand a separate kind of treatment from what has been done in the past. In order to achieve this we must learn new melodies and learn to use new instruments.



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Thiagaraja's Works on Music

(BY THE LATE M. S. RAMASWAMY AIYAR)

Besides Krithis, which alone were sufficient to immortalise his name, our musician composed Kirthanas as well. He was, again, responsible for five more works, viz, Divyanamavali, Ragarathnamalika, Bhakthavijayam, Nowkacharithram and Pancharatna.

The first forms a body of very simple songs intended to help the veriest tyro to worship God with sweet voice which He likes. The second consists of one hundred kirthanas in one hundred ragas, beginning with *Ragarathanamalika* in Ritigowla. Both these works have been rightly merged in the main work of Thiagaraja.

The third, viz, Bhakthavijayam, forms a body of devotional kirthanas composed for the purpose of deep contemplation and worship. The full name of the work is "Prahlada Bhakthavijayam." If the songs found therein were dedicated to Prahlada, we should have no remark to make. But if they purported to have been sung by Prahlada, or in other words, if Thiagaraja ever meant to put the forty-five songs of Bhakthavijayam into the mouth of Prahlada, then, our musician must be deemed to have committed the mistake of anachronism, even from the Puranic point of view. The reader will note that almost all the songs of Bhakthavijayam address themselves invariably to Rama as for ins-

tance:— (1) *Rama, Abhirama, and* (2) *Thamasmela Sitamanoramana*. Prahlada knew only the first four avathars and could not therefore even dream of the future Rama. Again, we see no reason why these two score and five songs should still remain under a separate category and why they should not be merged in our musician's main work, as has been the case with his Divyanamavali and Ragarathnamalika.

But 'Nowkacharithram' has its own tale to tell and deserves an independent classification. It narrates the story of an excursion in a pleasure-boat on the Jumna, of the Gopis of Brindavan in company with Lord Krishna. A terrible storm tossed the boat furiously and threatened to drown it. The Gopis prayed to Krishna for help but in vain; for, the waters were rising and making their way into the boat. They came through some new cracks that opened at the bottom. The Gopis screamed: *Allakallolamayee*. With stern voice, however, did Sri Krishna order: "Fill the cracks with your garments." The helpless women resigned themselves to the will of the Lord. Suddenly the whole scene changed; and the Gopis found themselves safe on the banks of the Jumna with their garments. Their joy knew no bounds. The songs of Nowkacharithram are of a simple type of melody; and Mr. Thirumalayya Naidu compares them to

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Handel's *Water Music*, which was performed by a party of musicians in a boat which followed King George I in his barge down the Thames, the object being to appease the Royal hearer's wrath.

With regard to the origin of *Pancharatna*, Govinda Marar's memorable meeting with Thiagaraja has to be related. In the early part of the 19th century, there lived in Travancore - Ramamangalam of Moovattupuzhai Taluk - a famous musician, called Govinda Marar, whose date has been found to be approximately 1798 to 1843. He was small in stature but big in fame and afflicted with rheumatism which made him a cripple for life, but endowed with extraordinary powers which made him a celebrity for life and even after. He used to sing with a thambura in one hand and a kanjira in the other; so self-contained a musician was he. His thambura had seven strings, unlike the four-stringed thambura of to-day, consisting of 3 saranis, 3 panchamas and 1 mandra. His unique thambura

had a flag of challenge attached to it. We hear of a similar instrument having been used by Peria Vythi who, in his best days, travelled in a palanquin and

"High placed in hall, a welcome guest,
He pour'd to lord and lady gay
The unpremeditated lay."

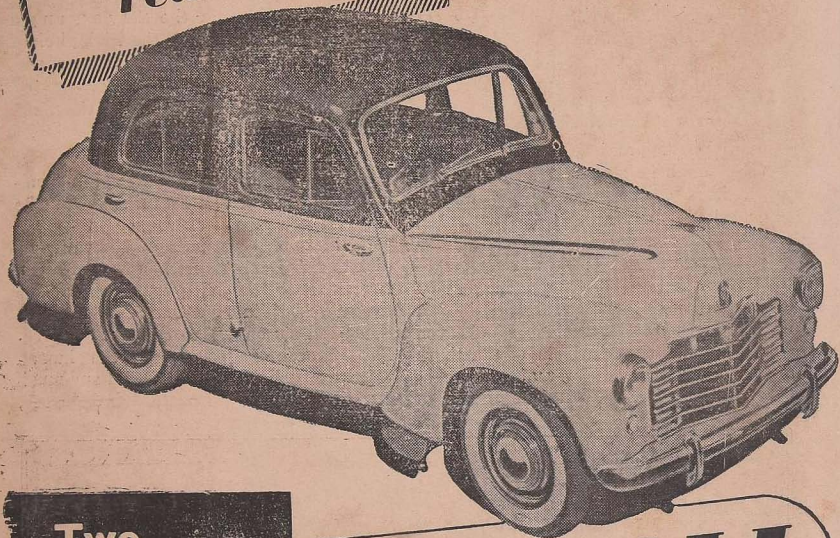
But the voice of even the *Sivaganga* musician could not reach the high pitch of the Travancorean's special instrument. Govinda Marar's *forte* was pallavi-singing in *shadkala* or six degrees of time, and he was therefore called "Shadkala Govindan."

The Shadkala system of singing pallavi may be described thus: A man who sings on the second degree, comprises the pallavi into half the space of time which he took to sing it on the first degree. To sing it again on the third degree, he would have to compress it into one-fourth of the same time; and so on up to the sixth degree. But the ordinary powers of the human voice are such as cannot permit any musician to sing a pallavi on the sixth degree,

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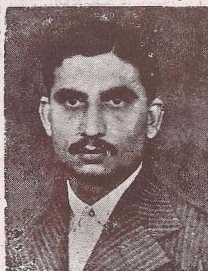
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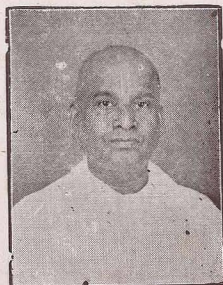
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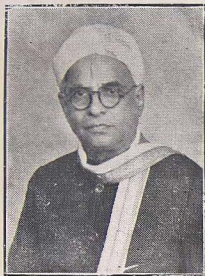
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unless the first degree of time is extraordinarily slow. Again, the powers of measuring and regulating the first slow degree of time by a mere mental estimate will be heavily taxed and tested to the utmost limit. So volatile, unsubstantial and evanescent is time, that unless a reasonably short interval is allowed between two beatings its measurement is likely to elude the grasp of even the subtlest intellect. To be a successful Shadkalan-singer of pallavi, one must be able to sing it either at an electric speed or at an extraordinarily slow speed. Govinda Marar adopted the second method; and there he was terrible to his rivals.

This celebrated Govinda Marar heard of the more celebrated Thiagaraja and wanted to meet him. Nalla Thambi Mudaliar, keeper of the Royal Stables of Trivandrum, took him all the way to Thiruvaiyar, where the historic meeting of the two great men took place in 1838. What a glorious sight must that meeting have been! It was as if Shakespeare and Milton or Tasso and Dante or Kalidasa and Kamban met together. The famous "squint-eyed" Vadivelu was also present there. Thiagaraja's private friend, Annachi Rayar, lodged them in a convenient building and attended to their other comforts. The same night at 8 O'clock, Thiagaraja and his disciples sat together on the small pial of his humble cottage with a castor-oil lamp acting as a representative of the departed sun. The people of Thiruvaiyar and the surrounding parts had already assembled in large numbers in front of the musician's house. The disciples began to sing. Meanwhile Govinda Marar, Nalla Thambi Mudaliar and Vadivelu went there, paid their namaskaras, and squatted. A grim silence followed the disciples' music; and none dared to break it.

Thiagaraja, like Haridas Swami of Brindavan, used to sing only when his Inner Voice commanded; and none of his

disciples, therefore, would dare to ask him to sing. When, however Govinda Marar boldly requested Thiagaraja to sing, a sensation of surprise ran throughout the audience. Thiagaraja himself was taken aback and ejaculated: "Who is this person that can ask me to sing? Further, how can he expect an old man of 79 to sing to order?"

"If you are not disposed," replied Vadivelu, "I shall ask Marar to sing."

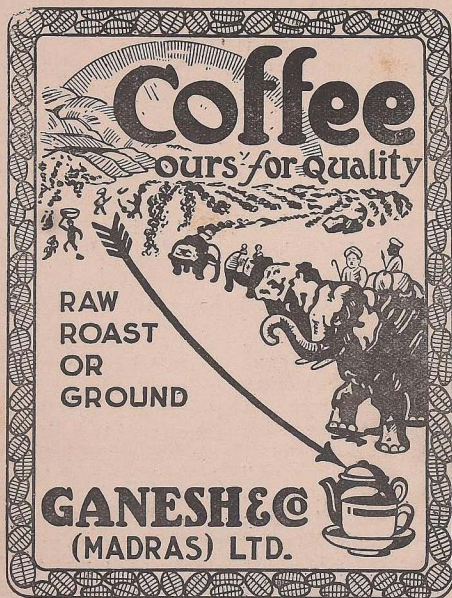
"What is a rheumatic patient, that he seems to be, going to sing?" asked Thiagaraja.

"A little," was Vadivelu's reply.

Thiagaraja nodded his head as if he wanted to hear that *little*.

Quite unaffected by whatever had transpired in his very presence, the "short-fingered" Govinda Marar readily took his thambura, which itself attracted enough notice, and began his ragamalika - alapana. *Thodi* was the first raga he elaborated. At once a great king, decked in all his regal glory and parading the pomp and circumstance of his lofty position, appeared to stalk before the audience. The singer changed the raga to *Asaveri*. Lo! that king was deposed from his throne of power and immersed in a sea of grief. *Kirvani* was sung next. A sage it was that, with a serene mind, sat in a lonely forest and calmly contemplated the beauty of nature. Thus did Govinda Marar play on the emotions of his hearers. He knew what phase, temper, circumstance or condition of life, high or low, serious or comic, a raga should illustrate. He could vividly feel, see and sympathise with the various sentiments of a raga - despondency, timidity, heroism, anger, tenderness, contentment, joy and sorrow and let the tone of his voice and the play of his countenance be in keeping with those sentiments. In fact, he could be what he sang.

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The Ragamalika over, he jumped into the dark mine of *Pantuvārālī*, traversed the whole cavity with a self propelling light and amazed the wondering audience with a rare set of flawless diamonds of *sangāthis* placed before them. Then he commenced a pallavi - *Chundana Charchita Nialkalebra* - in his usually slow measure, the first of the six degrees. None knew where he began or where he ended. It was a labyrinthean web that he wove. It seemed a vast forest of lovely shades and dark shadows which none but a trained hunter could enter and leave, without missing the track. As, however, Marar quickened the degree, the hearers forgot they were on the earth. Some went in trance and some went to dance. Some left transported to the region of mystery and others perceived the moral value of their lives raised. Some again felt the thrill of battle and others thought they were initiated into the serenity of meditation. While thus their ears fed on their ambrosia, their tears flowed down their cheeks.

Thiagaraja, visibly moved, exclaimed, "Beautiful, beautiful! Your silvery music is as charming and fascinating as my golden Rama. Vadivelu misled me by saying you knew only 'a little to sing'. Now it is clear you are a Master of Music. Yes, you are a Master greater than even Lord Govinda. I therefore call you, not Govinda Marar, but Govinda *Swami*".

"I would rather be Govinda Das," was Marar's humble reply.

Anyhow Govinda Marar thence forward went by the name of Govindaswami; and his Varnas were, as they are even to-day, called "Govindaswami Varnams." Thiagaraja's pride melted before the fire of Govindaswami's music; and a song of humility at once issued out from him, much in the style of Govindaswami's Varnas. This was *Entharo mahanubhavulu*: "Many indeed are the great men of the world; to them all I pay my respects."

Govindaswami, on his part, felt that, with this one color, Thiagaraja drew such a marvellously beautiful picture as to throw his own, so elaborately done, quite into the shade. Not long after, our saint composed four more songs in the wake of *Entharo mahanubhavulu* in Nata, Gowla, Arabi and Varali, to which a common name of *Pancharatna* was given.

These 'Pancharatnas,' be it noted, were composed after the model of Govindaswami Varnas. But Thiagaraja's natural disinclination to compose Varnas or Ragamalikas which, he thought, formed the special work of a Text-Book Writer, made those *Pancharatnas* merely fragmentary, from the Varna point of view. *Koluvayunnade* in Bhairavai, however, keeps the Varna-spirit, though a Krithi in form.

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Indo-Ceylon Links in Art and Culture

BY E. KRISHNA IYER, B.A., B.L.

(*Advocate & Art Critic*)

Thanks to the invitation extended to me by the organisers of the First All-Ceylon Dance Festival at Colombo, I had a much longed for opportunity to tour recently in that beautiful island and to make useful contacts with its leading artistes and art lovers. True to its description as an emerald drop in the Indian Ocean by the side of India, Ceylon is a fascinating land. Much of it is covered over with vast groves of coconut and arecanut palms, extensive rubber plantations and wide paddy fields sumptuously irrigated by a number of rivers, rivulets and well filled tanks, while cloud kissed hills and luxuriant forests dominate the central parts with Nuwara Eliya, Ceylon's fashionable summer resort crowning the hills at a height of about 6200 feet.

Colombo, the modern Capitol of Ceylon is on the whole a neat and well built City, with its spacious harbour, broad and tidy roads, expansive public buildings and residential garden houses and with the *Kaleni-ganga* river winding its way to the sea nearby. *Kandy* the seat of one of its ancient capitolis, about 72 miles east of Colombo, is situated on picturesque hills with its public and residential buildings littered all over green clad hillslopes and on the banks of an enchanting central lake. *Anuradhapura*, another historic capitol of ancient times, about 127 miles north of Colombo, evokes your reverence for the vast ruins of Bhuddist Viharas and monasteries of a bye-gone age and charms you with the green of its extensive meadows and the beauty of its large irrigation reservoir. *Pollonuruwa* is yet another place

of historic importance, with its vestiges of Bhuddist and Hindu art in architecture, sculpture and painting of various ages, reminding one of the glory of a past civilisation and of the age-long cultural links between India and Ceylon. Jaffna, at the northern end of the island, looks like a part of Tamil Nad, with the sweet Tamil language of its people ringing in your ears like music. Though the religion of the majority in Ceylon is Bhuddism, considerable sections of the people are Hindu Saivites with numerous temples dedicated to Lord Siva and Lord Subramania scattered all over the island. All the same, religious amity prevails in the land.

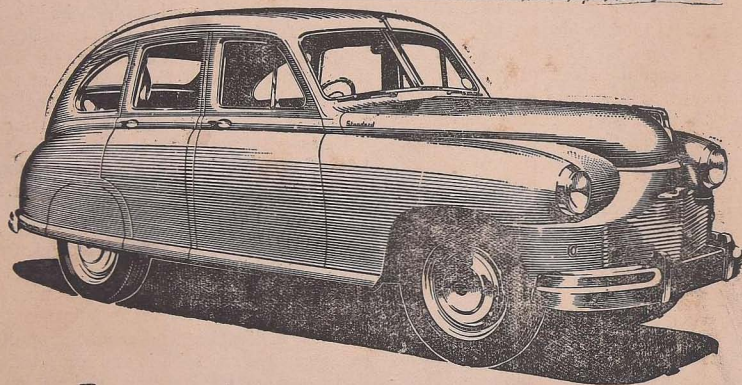
Ceylon is now free from foreign rule, and its leaders are bestirring themselves to improve and develop it in their own way. In spite of the still lingering influence of western civilisation and manners on its educated gentry, faith in and respect for their own national culture and art and those of India are steadily creeping in and are bound to make themselves felt in an increasing manner in the near future. It was an agreeable surprise to me to learn, that education is free in Ceylon from elementary standards right up to the University courses except for a small fee for the science classes. No wonder literacy is mounting up there. Though English is still retained as the first language, vernaculars are also encouraged and the love of the resident Tamils for their own mother tongue is marked. In Jaffna alone, besides numerous schools, there are as many as four colleges with about a thousand students in each. Farameswaran College for

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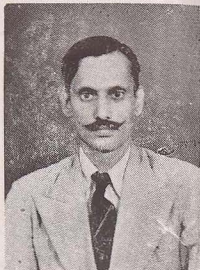
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All-Ceylon Dance Festival

Though prices in general and the cost of living are higher in Ceylon than those in Madras, the problem of rice, the staple food of the people, does not appear to be as acute in that country as in India. The Ceylon Government is said to import large quantities of rice at high cost and to distribute them to the people at a lower cost without tying itself to any impracticable or premature policy of self sufficiency. So much so, the people of Ceylon are neither starved for want of rice nor asked to substitute other things for their national diet.

The First All-Ceylon Dance Festival, which was opened by The Hon'ble Major E. A. Nugawela, Minister of Education, and which was conducted from the 6th to the 11th November 1950 at Colombo, was as brilliant as it was instructive. Indian, Kandyan and Western styles of dancing were all expounded on the same stage at the Royal College Hall in succession and afforded an unique opportunity for connoisseurs to have a close comparative study of various dance systems of the world. They were all witnessed and enjoyed by a vast mixed gathering of Indians, Ceylonese and Westerners with a notable catholicity of tastes. *Bharata Natya*, of course, loomed as the most striking and was appreciated with respect and admiration. It is as it should be. For, that art, though best preserved and developed in South India, has of late, come to be recognised not only as the most ancient and national but also as the most refined and artistic among Indian dance systems and as such it is gaining phenomenal esteem and popularity all over the world.

Next to that style came in *Manipuri* with its easy flowing grace in movements and spectacular costume. *Kathak* was rather indifferent and strangely enough *Kathakali* was not much in evidence. The *Kandyan* dances resembled *Kathakali* in their vigour and power of masculine movements and the technique of their rhythmic patterns was prodigious and impressive. Women dancers also took part in them and some of their movements had slight resemblance to the *Kathak* style. A rather modernised version of *Kandyan* style was also to be found in the shape of an attractive ballet with young men and women taking part in it. Western dances were noted for their comparative lightness in technique, freedom of movements and tidiness of execution. Little girls and boys



Miss Neela Balendra of Colombo

with appropriate costumes and Cherubim-like faces skipped and glided on the stage and charmed the eyes and minds of all onlookers.

Miss E. Marjorie Sample, an European lady, was the moving spirit of the whole festival and one could not but admire her organising genius in putting up such a spectacular and instructive show. Her great love for Indian and Kandyan art and her catholicity of tastes and understanding were remarkable. She was ably assisted by her smart Secretary Miss Diana Murdoch and also by a committee of leading citizens, European, Indian and Sinhalese. Over a

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hundred artistes took part in the competitions held in the various systems of dancing and the festival was finished off brilliantly on the last day with the dances of the first prize-winners therein.

To me was given the duty of adjudging the competitions in Indian styles of dancing. One happy experience of mine was, that wherever I toured in Ceylon, I found people, high and low, and of all nationalities eager to know more and more about Indian art and culture and I was deeply touched by the warmth of their welcome to me and to my lectures and demonstrations in the dance art. It revealed the esteem and regard of the Ceylonese for India's culture and the way they look to India for inspiration to improve their own art. Both at the Colombo Dance Festival functions and in my subsequent speeches in that City and other places like Kandy, Anuradhapura and Jaffna, I emphasised the fundamental unity of Indian and Ceylonese art and culture and explained how both the countries could co-operate in developing them for their mutual benefit and how in this warring world, artistes and art lovers could serve as real ambassadors of peace and good will among the nations of the world. It goes without saying that these sentiments were greatly welcomed and appreciated.

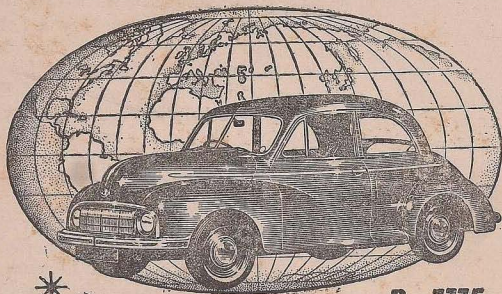
Suggestions for Improvement

When all is said, though the standard of art as has been developed in Ceylon and as found among the first prize-winners like Miss Neela Balendra and Miss Dama-yanthi Godekumbara in *Bharata Natya* and similarly in other Indian styles, was appreciable, a lot more has to be done to improve dance culture in Ceylon to bring it up to the level found now in India. In *Bharata Natya* and Kathakali, the aspect of *Suddha Nritta* or pure dance patterns only was found predominant. The other important aspect namely, *Abhinaya*, in-

tended to interpret ideas and emotions through hand gestures and facial expression was not much in evidence. Be it noted, it is this aspect that marks out *Bharata Natya* and Kathakali as unique among the dance systems of the world. The habit of one and the same teacher or school training artistes in different styles of dancing seems to lead to an incongruous mixture of styles and to some sacrifice of the clearness of design characteristic of each style. Background music both for the Indian and Kandyan styles of dancing has to be improved much. Either first rate teachers in each style have to be secured from India or batches of talented boys and girls of Ceylon have to be sent over to the best centres of art in India for intensive training in each style so that they can give the benefit of their training to other aspirants in Ceylon on their return. The position in Jaffna however, seems to be a little better, as good training in Carnatic Music is being given in schools and colleges therein and as the Jaffna School of Dancing provides appreciable training in Kathakali and *Bharata Natya*, with enjoyable background music.

The Education Minister of Ceylon was generous enough to announce in his opening address at the Colombo Festival, a budget grant of Rs. 50,000 for the encouragement of dancing in his country. It was a good augury and he has to be congratulated on it. It has to be followed up by introducing dancing also as a subject of study in schools as has been done in Madras. Anyway the last Colombo Dance Festival has proved to be a landmark in the renaissance of art and culture in Ceylon. I hope that the present hubbub over Ceylonisation, irksome restrictions on citizenship of Indians, severe limitation of funds that can be taken to India and the like are only passing phases of new won freedom and over strung nationalism with not a little confusion over means and ends and that behind all these, the Ceylo-

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INDEX TO ADVERTISERS

INDEX TO ADVERTISERS

Name	Page
Nehru Cafe	46
Nehru Lunch Home	8
Oriental Mercantile Agency	70
Raghavulu Chetty & Son, V.	17
Rathakrishna Chetty & Bros, P.V.	20
Ramaneeya Kala Kendram	22
Ranee (Madras) Ltd.,	70
Ram & Co.,	43
Rathod Trading Co.,	6
Reliance Motor Co., Ltd., The	49
Ramakrishna Lunch Home	38
Ramalingam Chettiar & Co., P.S.N.M.	79
Sagar Talkies	24
Sundaram Iyengar & Sons, T.V.	28
Sunku Venkatesaperumal Chetty & Co.	41
Shivaji & Co., K.S.	42
South India Musical Stores, The	76
Trichy Radio Sales and Service	66
Tuberculosis Association of India	80
Thesophical Publishing House	88
United India Fire and General Assee. Co., Ltd.,...	12
United India Life Assee. Co., Ltd.,	18
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Viswanathan & Co.,	27
Vijaya Trading Corporation	78
Vijaya Productions	26
Vijaya Chemicals	92
V. S. T. Motors Ltd.,	60
Venus & Co.,	76
Venkatesh Vastralaya	2
Vale, G. K.	Art inset
Vummiadiars	88
Water Supply Specialists Ltd.,	14

nese are friendly to India and are eager and willing to take her help in matters of art and culture. At any rate, there is much scope for the co-operation of the two neighbouring countries in that field in a friendly spirit, bearing in mind their mutual and age-long kinship and close contact.

In conclusion, I must point out one pressing need of the times. The wide spread esteem and popularity that have come to Bharata Natya in particular, has in turn led to a great demand from many parts of India and Ceylon for well qualified teachers in the art. In the paucity of such exports much of present day training is

found to be in the hands of teachers with little or doubtful knowledge of genuine classical traditions in the art. It leads to the danger of lowering down standards in the art, and vitiation of public tastes in it and also to the domination of inferior, hybrid or spurious art on the stage to the prejudice of what little genuine classical art that is still to be found. Hence it is up to those few art institutions and still living old veterans in South India that cherish real classical traditions, to bestir themselves and to make speedy arrangements for bringing out well trained teachers in the art to meet the growing demand of the times.



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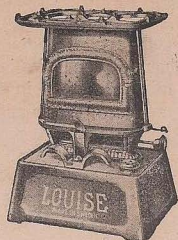
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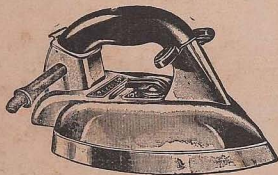
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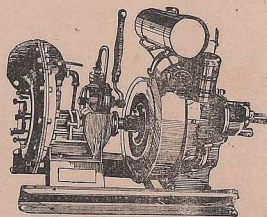
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Faiyaz Khan The Maker of Melody

BY S. V. MADIMAN



Faiyaz Husein Khan—that was his full name—was borne in the early 1880's in an Agra family of musicians. His father was Safdar Husein Khan, a direct descendant of the famed Ramzan Ali Khan Rangeele, musician in the court of Akbar the Great, and his mother the daughter of a family descended from Haji Sujan Khan, another noted Dhrupad singer of Akbar's time. Faiyaz Khan's father died when he was barely three or four years old and, from that time, for 20 years and more, he was under the care and tutelage of his maternal grandfather, Ghulam Abbas Khan.

There is no doubt that it must have been an arduous apprenticeship but some, who perhaps exaggerate, say that it was a painful one. Ghulam Abbas Khan was a member of the old school of musicians, a taskmaster who would not stop at anything to make out of his grandson a musician worthy of his illustrious ancestors. It is said that young Faiyaz was given to skipping his lessons and neglecting practice and Ghulam Abbas Khan, who could not manage him during day time, used to get hold of him at night and make him practise his lessons by means of an ingenious though cruel method. The old man used to sleep on a wooden charpoy off one leg of which he had cut half an inch or so. He would make his young pupil sit on the floor by his bedside with the right hand placed under this shortened leg. With a Tamboura in his left hand, Faiyaz would be made to practise and the old man would slumber watchfully on the cot. If Faiyaz became sleepy and dozed off, the old man would

roll over in his bed and Faiyaz would wake with a sharp cry of pain and begin practising again. The veracity of this story is not established, but it is typical of the value that was being attached to learning in those days.

Shortly before the first World War, the late Maharaja Sayajirao Gaekwar of Baroda sent one of his trusted court musicians on a roving commission all over the country to find a musician worthy of holding the post of Court-Musician-in-Chief and head of the State's music academy. This talent scout, whose name was Faiz Mahomed Khan, travelled far and wide and visited every court in Northern India. Good musicians he did find in plenty, but his patron wanted none but the best. Moreover, he was looking for a young man. The older musicians worth considering were already attached to some court or other or had some other affiliations which prevented them from going over to Baroda. One day, hearing of the young prodigy of Agra, he journeyed to that place, heard Faiyaz sing and decided that he had reached the end of his search. He whisked his find off to Baroda and the Maharaja, well satisfied with the young man's performance at the trial audition, asked Faiz Mahomed Khan to ascertain what remuneration Faiyaz wanted.

Those were the days when goods and services were cheap, but money scarce. Even for established singers giving full-length performances, Rs. 40 or 50 used to be considered good money and such engagements did not come often. Full of trepi-

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dation that he might be over-reaching himself, yet with an impetuous determination not to undersell himself, Faiyaz said "I will not take a pie less than Rs. 100 per month."

Considering the big money he was to earn in the future—his earnings and expenditure in later years amounted to lakhs—this was mere chicken feed. Even at the time, his relations remonstrated with him for accepting so little, but Faiyaz had given the word and he would keep it. Nor did he ever have reason to regret his decision. The progressive ruler of Baroda was ever kind to him and gave him every facility and freedom to give performances outside the State.

Mysore Honour

Fame and wealth began to come soon after he had enrolled himself at the Baroda Court. The Maharaja of Mysore invited him to pay a visit to his court for the Dassera festival. There used to come to Mysore in those days dozens of noted musicians from the North. Each used to get one chance to sing before the ruler. Faiyaz Khan however so pleased the Maharaja that he got not one, but several chances on his very first visit. The ruler showered on him gifts and money and the title "Aftab-e-Mousiqi" (Sun of Music).

Faiyaz Khan was not sure whether his employer, the Maharajah of Baroda, would approve of his accepting this title and said so to the Mysore ruler. The Gaekwar was in England at the time. The Maharaja of Mysore, however, solved his problem for him by cabling to the Maharajah of Baroda his intention of awarding the title and obtaining his assent by cable.

Afterwards, Faiyaz Khan won several medals, trophies and titles such as Sangeet Bhushan, Sangeet Choodamani, Sangeet Shiromani and so on but he valued and used only "Aftab-e-Musiqi."

The anecdotes told about Faiyaz Khan's exploits in the world of music are legion. In

1935 or 36, there was a musical conference held at the Cowasji Jehangir Hall in Bombay, at which scores of prominent musicians from all over India were present. The Maharaja of Dharampur was presiding. Shortness of time and the large number of artistes made it necessary to restrict the time given to each to about half an hour. On the morning of the last day, Faiyaz Khan began a khayal of Ramkali raag. Everyone listened with rapt attention and time passed by without anyone noticing it. When Faiyaz Khan stopped singing, two and a half hours had passed, yet there was not one who would not have liked to hear a little more. The President, moved to poetic ecstasy at Faiyaz Khan's performance, declared "we had Tansen himself among us this morning."

Sense of Humour

Once Faiyaz Khan and Pandit Bhatkande happened to be thrown together in the retinue of the Maharani of Kashmir. On the first day, Faiyaz Khan sang Yaman raag. Encouraged by the Panditji's appreciation of the singing, he sang on the following nine days the same raag in nine other styles with such skill that Pandit Bhatkande said "I have never heard Yaman sung so exquisitely before". Faiyaz Khan replied "Nor have I. I should never have been able to sing it so well if it were not for your enlightened appreciation."

Faiyaz Khan was very responsive to genuine appreciation. But he had that sense of humour too, which enabled him to put up philosophically with lack of appreciation. At a music conference in Allahabad, he happened to face an audience that had no ear for classical music. And he was, worse luck, billed to sing just before Miss Shanta Apte, the screen star, who, though she also sings classical music, is more popular for her light songs for which this particular audience were avidly waiting. In the middle of Faiyaz Khan's performance, there started the ominous clapping that means the musician's raspberry.

(Continued on page 51)

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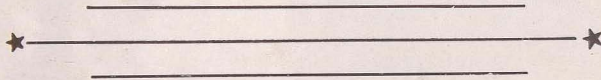


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(Continued from page 47)

Faiyaz Khan stopped his singing in mid-sentence as it were. He explained to the audience how he had been unwilling to sing when such a popular songstress was to follow him because he knew the audience would be impatient for him to finish and for her to come on. But the organisers would not listen.....and he immediately broke into his own lovely Khamaj composition "Na Manoongi, Na Manoongi, Na manoongi (which means "I won't listen, I won't listen, I won't listen") which such devastating effect that the audience rocked with laughter for a full five minutes before allowing him to continue. He did not have any trouble with them thereafter; Shanta Apte was forgotten for the moment, and it was all he could do to get away when his time was up.

Master of them all


Faiyaz Khan's multi faced genius in music was the wonder of his contemporaries. Classical musicians as a rule specialise in one or two branches, but he was master of them all. His presentation of the different raags and raaginis was so vivid and accurate that other singers, masters themselves, used to listen openmouthed to his subtle nuances and flouri-

shes and hum them unashamedly for hours after he had finished. He had a voice that was the envy of the musical world, sweet and powerful at the same time. His vocal range was moderate and low-pitched and he knew its limitations and never transgressed them. He rarely went beyond the Gandhar in the Tar Saptak (Third Octave) and only occasionally below Madhyam in the first, although on the lower side he could, at a pinch, go down to the Shadj.

Particularly notable in his singing was his the execution of the "Layakari" (rhythmic patterns) of taans and bol-taans, a speciality of the Agra Gharana which he had developed to unique perfection, with the result that with a good Tabalji at his side, the pair would carry on such a bout of musical fencing and sparring as would hold his listeners spell-bound.

He composed nearly fifty songs by himself, most of them under the musical nom-de-plume of "Prem Piya". Most popular among these are the Khamaj referred to above, the Jaija wanti "More Mandir Ab Lo Nahi Aye" and the Bhairavi Dadra "Banavo Batiyan Chalo Kaheko Jhoot".

(Continued on page 55)

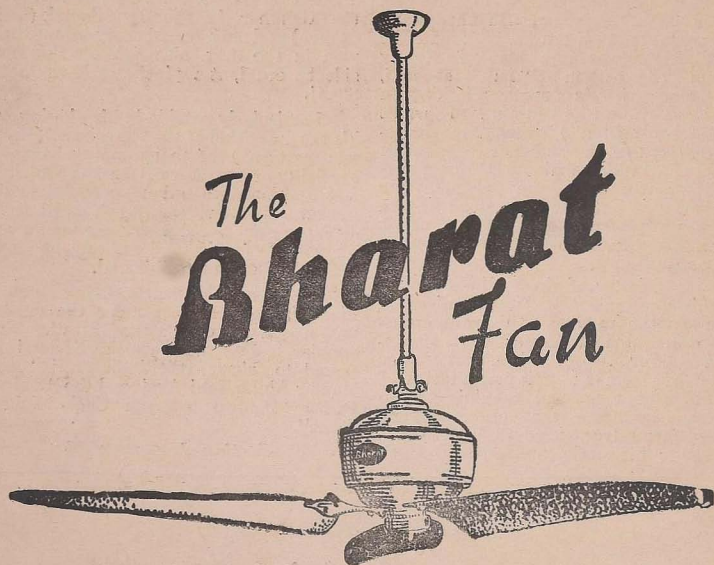


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நிகழ்ச்சி முறை*

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தி இந்தியன் பைன் ஆர்ட்ஸ் ஸோஸைடி, மதராஸ். சங்கீத மகாநாடு 1950—51

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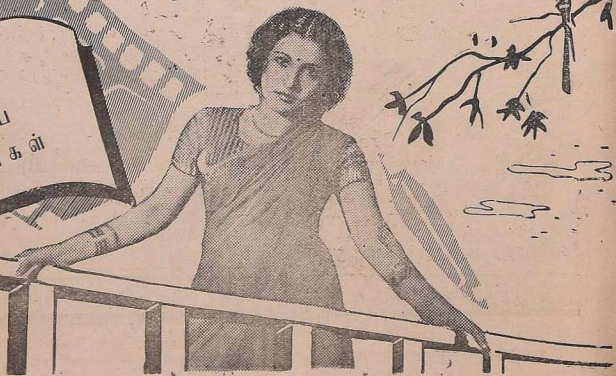
நடிகை

தமிழ்

டைரக்டர்
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சென்னையில்
ஆரம்ப தேதியை
எதிர்பாருங்கள்

Chitrakala



(Continued from page 51)

As head of the musical academy in Baroda, he trained hundreds of pupils. But besides these, many others, already graduated out of other institutions and under other Ustads, used to go to him for higher specialised study. Among the more famous of his disciples are Ata Husein of Calcutta, Dilip Chandra Vedi, Latafat Husein, Swami Vallabhdas, Principal S. N. Ratanjankar of the Morris College of Music, Lucknow, Bhishma Dev Chatterjee, Malka Jan of Agra and Gyan Bhushahi. The late Kundan Lal Saigal, who achieved all-India fame as a screen actor and singer, studied under him for a brief period.

Kingly Epicure

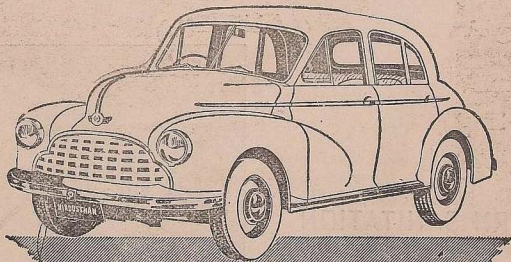
Faiyaz Khan liked to do everything well. He had the big heart that believes in doing everything in style. As he sang

well, so did he live well, eat well, and, not to make a secret of it, drink well. He liked the good things of life. He used to derive pleasure in dressing resplendently and sported a brilliant assortment of costly rings on his fingers. Built on an impressive scale, he was a lion without, but a lamb within.

Many are the occasions when he is known to have helped out a fellowmusicians in difficulties. He was never known to speak disparagingly of other men in his profession. On the other hand, he used often to say that it was wrong to draw critical comparison between artiste and artiste because each man's art was something belonging to him personally and not for someone else's taste. To his disciples he was a friend, philosopher and guide.

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சகோதரி, சகோதரர்களே !

நமது இந்தியன் பைன் ஆர்ட்ஸ் சொஸைடியில் இந்தப் பதினெட்டாம் ஆண்டு விழாவிற்குத் தலைமை வகிக்கும் பெருமையை எனக்களித்ததற்காக எனது நன்றியைச் சமர்ப்பித்துக் கொள்ளுகிறேன். பெருமைக்கு ஆசைப்பட்டால், சக்தி இல்லாவிட்டாலும் சுமையையும் தாங்கவேண்டியது தான். தகுதியும் வேண்டும். இங்கு கூடியுள்ள மஹனியர்களின் கூட்டுறவிற்குதால், என்னுடைய இல்லாக் குறைமெல்லாம் குறைந்து விடுமென்பது உறுதி.

இந்த சொசைடியார்கள் இத்தனையாண்டுகளாகச் செய்துவரும் கலைத்தொண்டைச் சிறப்பாக, ஸங்கீதம், நாட்டியம் முதலிய கலைகளின் அபிவிருத்திக்கு உழைப்பதை, இச் சென்னைமாநகர் மட்டுமல்ல, நமது மாகாணமும் கர்னாடக சங்கீதமும் பரதசாஸ்திரமும் பரவியுள்ள பாரத நாடு முழுதும் அறியுமென்று சொன்னால் மிகையாகாது. சிலர் பேசுவதுண்டு ஒரு ஊருக்குள் ஒரே சமயத்தில், எத்தனை கலை விழா! எங்கே போவதென்று புரியவில்லை என்று. அது சரியல்ல, சுமார் 15 லக்ஷம் ஜனம் நிரம்பியிருக்கும் இச் சென்னைமாநகரில் ஆண்டிலொரு முறை நடக்கும் ஐந்தாறு சங்கீத விழாக்கள் எப்படிப் போதும். டிவிஷனுக்கு ஒன்று விதம் 50 சங்கங்களாவது வேண்டுமென்று நான் விரும்புகின்றேன். கலாபி விருத்திக்குப் போட்டிச் சங்கங்கள் அவசியம். நல்ல சங்கீதம் முதலியவற்றை அனுபவிக்க நகரின் மத்தியிலுள்ள சாம் மைலப்பயூருக்கும், மற்ற மூலி மடுக்குகளிலுள்ளவர்கள் கோசுலே ஹாலுக்கும் தான் ஓடவேண்டுமென்றால், ஜனங்களின் கலையார்வமே மழுங்கிவிடும். இத்தகைய விடுமுறை நாட்களைத் தவிர வருஷம் முழுவதும் நடத்துவதும் கார்யசாத்தியமல்ல. அப்படி நடப்பதென்றால் ஜனங்கள் வேறு

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இச்சங்கீத விழாவைச் சாக்காகக் கொண்டு, சங்கீத சபாக்கள், சங்கீதம், நாட்டியம் முதலியவற்றை வியாபாரஞ் செய்து பண்ணித் தீட்டுவதொன்றே குறிக்கோளாயிருக்கின்றன என்று பல கலா ரஸிகர்கள் வருந்திப் பேசுவதுண்டு. அது முற்றிலும் பொய்யான அபவாதமல்லவேன்பது என் அபிப்பிராயம். இது நீக்க வேண்டுமானால் சங்கீத சபாக்களும் அதில் மெம்பர்களாயும் ரஸிகர்களாயும் உள்ள மகா ஜனங்களும் இப்பொழுதுள்ள மனோபாவத்தை மாற்றிக் கொண்டு, பரஸ்பரம் ஒத்துழைத்தால் தான் நீங்கும். இப்பொழுது என்ன நடக்கிறது சங்கீதம் நாட்டியம் முதலியவை. குறிப்பிட்ட சிலருடைய ஏகபோக உரிமை போல திருமபுமிடமெல்லாம் ஒரு சிலருடைய பாட்டுக் கச்சேரிகளும் டான்ஸ் கச்சேரிகளும் தான். வாய்ப் பேச்சோடு நிற்பதைத் தவிர இளம் வித்துவான்கள், 10 வருஷம் முந்தியே இளம்வித்துவான்களாயிருந்தவர்கள் கூட ... இன்னும் ஒரு இஞ்சகூட முன்னுக்கு வரக்கூடாது. அநேகமாய் டான்ஸ் கச்சேரிகளைப் போல சங்கீதக் கச்சேரிகளுக்குப் பணம் வசூலாவதில்லை. சங்கீதத்திலோ, கலை களுக்கெல்லாம் அதிதேவதையான சரஸ்வதியும், சங்கீத லோகத்திற்கெல்லாம் ஏக குருவான நாரதர் முதலியவர்களும் வாசித்த வீணையின் நாதம் கேழ்ப்பதற்கு அறிகாதிவிட்டது. கண்ணை கைப்பிடித்த வேணுகானமும் கொஞ்சங் கொஞ்சமாய் மறைந்து கொண்டே வருகிறது. இந்த இரண்டும் அபாவமானால் சுஸ்வர சங்கீதம் எங்கே கிடைக்கும். வாய்ப்பாட்டிற்கு இன்றியமையாத பகத்துணையாய்ப் போய்விட்டதால், பிடிவந்து தடுமாடுகிறதே தவிர கோட்டு வாத்தியம் முதலிய தந்தி வாத்தியங்கள் ஒளிந்துகொண்டன. அஷ்டா தசமங்கள வாத்தியங்கள் என்று ஏட்டள

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No. 1, Bhuleshwar,
BOMBAY-2.

வில் காண்பதைத் தவிர நாத லய வாதியங்கள் மிக்க வாறும் மறைந்து விட்டன. மிருதங்க மொன்றும், கஞ்சிரா, கட்டங்கள் சிலவும், நாதன் வர லெட்டும் மிச்சம். ஜலதரங்கள் எங்கே? இதே கோலே ஹாலில் காரைக்குடி சகோதரர்களின் தேவாரநாத வீணா களித்தையும் வேணு கானம் செஞ்சிராவ் போன்றவர்களின் தேவ காளத்தையும், தந்தை முறையோ கேட்டிருக்கிறோம். நவரஸ பரிதமாய் ஸந்தித் பந்தலாய் அந்புதக் கல்பனைச் சுரங்கம் என திருப்பழனம் ஸ்ரீ பஞ்சாபகேச சாஸ்திரியார் போன்ற மகா மேருக்களின் ஹரிகதாந்ருதவரவும் இப்பொழுதும் என் செவிரளில் முழங்கிக் கொண்டிருக்கின்றன. இது போன்ற கலைச் சங்கத்தை நடத்துபவர்கள், மறு படியும் இவைகளைத் திருப்பிப்பார்த்து கண்ணெட்டம் செலத்தாவிட்டால் இலமறை காய்கள் பால் மிச்சமிருக்கும் சிலருக்குப்பின், இந்தக் கலைகளுக்குப் புத்துயிர் கொடுக்க முடியாமலே போய்விடும். தெய்வங்களை ஆராதிக்காவிட்டால் கோவிலை விட்டு அவை ஒடிவிடு. வெற்றுக் கோவில்களையும் சாதனய மில்லாத சிலைகளையும், நாஸ்திகர்கள் கொன்றைக் கூட்டம் அசிக் கமும் பங்கமும் செய்கிறார்களே என்று வருந்திப் பயனென்ன? அது போல, இந்தக் கலைகளை நாம் ஆதரிக்காவிட்டால் 10 வருஷங்களுக்குப் பிறகு பெயர் தான் மிஞ்சும். அது நமது கலையுலகிற்கே துர்பாக்கியமாகும். இதை யெல்லாம் நடத்தினால் பண வசூலேது! ஜனங்கள் கேழ்க்காமட்டே நென்கிறார்கள் ஸார்” என்று ருளிக் மஹா ஜனங்கள் தலையில் இலர்கள் பழிபோட இடங் கொடுக்காமல் “ஆடியன்ஸ்” தான் வற்புறுத்தித் தூண்டவேண்டும்.

சங்கீத சபாக்கள் பணத்தில் பொறியாயிருக்கிறார்களென்பதும் தோஷமல்ல. பொறியிலார்க்கில்லுலகமில்லை” என்ற தேவர் வாக்கும் “பொருளிலே உலகம் நிற்பதால்” என்ற அருட்பிரகாச வள்ளலார் திருவாக்கும் “இதற்குப் பிரமாணம். “உலக இன்பக்களெல்லாம் அரித்யம், அபாய கரம்” என்ற ஆதம் ஞானத்தைப் போதிப்பவர்கள், எல்லாவற்றையும் கடந்த துறவிகள். அவர்களிடம் நாம் இந்தக் கலைச் செல்வத்தை கொடுக்க முடியாது. “கலையாவது, காலசுஷுமாவது? ரீயும் பொய், நானும் பொய்” என்று சொல்லி விடுவார்கள். இதுபோன்ற கலைச் சங்கத்தாரிடம் நமது பொருள் குவித்து விடுகின்றதே என்ற கலையும் நமக்கு வேண்டாம். நமது சுதந்திரக் குடியரசு ஏமாந்து போய்விடாது. வெள்ளத்தைக் கடல் கொண்டாலும் மேகம் அதைத் திறும்ப மொண்டு கொண்டுவந்து தேசத்தில் பொழி

வது போல, அரசாங்கம் இப்பொருளை வரியாக வசூலித்து தேச சேஷம்திற்கே உதவுகிறது. தவிர அல்லாம் வெள்ளக் கட்டி நிவாரணம் போன்ற தர்ம காரியங்களுக்கு நம்மைக் கேட்டால் தனியே இரண்டு ரூபாய் கொடுக்க முடியவில்லை. இது போன்ற சங்க மூலம் ஆயிரக்கணக்கில் கொடுக்கும் பொழுது நாம் ஒவ்வொருவரும் அவ்விதம் கொடுப்பதன் பெருமை கொள்ளலாம். இதிலிருந்து நம்மால் இயன்ற பொருளைத் தந்து தான் கலை இன்பத்தை அனுபவிக்க வேண்டுமே தவிர, ஒசிப்பொடியும் போட்டுக்கொண்டு குற்றமும் சொல்லி விட்டுப் போகக்கூடாது. சகல வைத்திய சாஸ்திரங்களும், ஜனவுக் முறைகளும் நம் நாட்டிலிருந்து கூட, மேல் நாட்டு வைத்தியம் (மெடிஸன்களில்) நமக்கு மதிப்பும் மோகமும் ஏன் தெரியுமா? அவை ஒன்றிற்குப் பத்து, நூறு என்று விலை மதிப்புள்ளதாயிருப்பதுதான் பெரும் பாலும் காரணம். இந்த விழாவை ஆண்டு தோறும் நடத்தும் சங்கீத சபாக்காரர்களின் சிரமத்தையும் மஹா ஜனங்கள் அறியவேண்டும். “நாங்கள் மூன்று மாதங்கள் இரவு பகல் இவ்விழாவை நடத்தப்படும் பாரும் அரசாங்கத்திற்கு தமாஷாவரி இலாகாவிற்கு இதன் வருஷந்திர வரவு செலவுக் கணக்கை ஒப்புவிக்கும் பொழுது திணறுவதும் போதும் போதுமென்பார்கள்” இது போன்ற சங்கீத விழாக் கமிட்டியார்கள்.

இங்கு நடக்கும் கலை விழாவில் பிரதான அம்சமான சங்கீதத்தைப் பற்றிப் பொதுவாக மேலுஞ் சில வார்த்தை. “கற்றது கைம்மன் அளவு கல்லாதல்களவென்றற்ற கலை மடந்தை யோதுகின்றன” என்று எல்லாவகைக்கல்வியையும் பற்றி முன்னோர் மொழிந்தார்கள். ஆனால் சங்கீதத்திற்குத் தான் இது மிகப்பொருத்தும், எந்த விஷயத்தையும் எழுதுவதும் பேசுவதும் எளிது. செய்து காட்டுவது எளிதல்ல. அதிலும் சங்கீதத்தை எழுதுவது, பேசுவதென்றால் நகைப்பிற்கே இடமாகும் சங்கீதத்தைப்பற்றி நமக்கென்ன தெரியவேண்டுமோ, அதை சங்கீதக் கடலில் முத்துக் குளித்தெழுந்த நம் முன்னோர்கள் விரிவாயும் விவரமாயும் எழுதி வைத்துப் போயிருக்கிறார்கள். காலக்கோளாலும் சிதைந்து உருமாறி மாய்ந்தவிட்ட நம்நாட்டுப் புராதனக் கலைகளுக்கிடையில் கூடுமானவரையில் இன்றளவும், மேனி குலைவாய் ஆல் போல் தழைத்துத் தவறும் ஒரே கலை நமது கர்நாடக சங்கீதமொன்று தான். “காக்கைக்குத் தன் குஞ்சு பொன்னுஞ் சென்பது” போல எல்லா நாட்டவர்களும் தத்தம்

(63 ம் பக்கம் பார்க்க)

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Raga Rathna

Thalli Ninnu

Thamathamam

Suki Evvaro

Parama Purusham

Samikisari

Goulai

Saya Tharangini

Rithi Goulai

Kalyani

Thodi

Kanada

Vasantha

Pyagada

Athi

"

Rupakam

Misram

Athi

"

"

Rupakam

Ragam—Thanam—Pallavi, Bhairavi.

Miscellaneous.

*PROGRAMME SUBJECT TO ALTERATION.

ஞாயிறு (24-12-50) மாலை 5-30 மணிக்கு

ஆஸ்தான வித்வான் ஜி. என். பாலசுப்ரமணியம்

ராஜமாணிக்கம் பிள்ளை

பழனி சுப்ரமணிய பிள்ளை

பாட்டு

வயலின்

மிருதங்கம்

கச்சேரி விவரம்*

ப்ரணமாம்யகம்

க்ருபஜுத்ஸுடகு

ராகரத்ன

தல்லி நின்னு

தாமதமேன்

ஸுகி எவ்வரோ

பரம புருஷம்

ஸாமிகிஸரி

கௌளை

சாயாதரங்கினி

ரீதிகௌளை

கல்யாணி

தோடி

கானடா

வஸந்தா

ப்யாகடை

ஆதி

"

ரூபகம்

மிசர்ம்

ஆதி

"

"

ரூபகம்

ராகம், தானம், பல்லவி—"பைரவி".

மங்களம்

*சமயோஜித மாறுதலுக்குட்பட்டது.

தி இந்தியன் பைன் ஆர்ட்ஸ் ஸொஸைடி, மதராஸ்.

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41, NADU STREET, MYLAPORE,
MADRAS-4.

தேச சங்கீதத்தைப் பெருமையாய் பேசிக் கொள்வது இயற்கை. நியாயமும் ஆகும். விரித்ய மலைக்குத் தேற்றே... அதிலும் வேங்கடத்திற்குத் தேற்றேயுள்ள தென்னிந்தியராகிய நாம் எந்த நாட்டு சங்கீதத்தையும் அலட்சியமாய் சாதித்து பாடிக்காட்டுவோம். ஒன்றைக் காப்பீ அடிப்படையிலேயே மட்டுமான மோக குணமானாலும், அது எளிய காரியமல்ல. நம் வீட்டுக்குழந்தைகள் கூட ஹிந்தி முதலிய வர்ணமெட்டுக்களையும், ஒரு முறை கேட்டால் போதும், இங்கிலீஷ், ஐக்கியத்தையும் கூட அனுபவமாயும் அப்பட்டுமாயும் பாடக்கேட்கிறோம். உப்புச் சப்பில்லாத அவைகளைக் கேட்டு நகைக்கிறோம். எங்கே! அன்னிய நாட்டார்.....வேண்டாம்.....வட நாட்டார் நமது மார்க்க சங்கீதத்தை எட்டிப் பார்க்க முடிவிறதா பாருங்கள். வட நாட்டு சங்கீத வித்துவான்கள் இங்கு வந்து நமது ராகங்களின்பெயர்களைச் சொல்லிப் பாடுகிறார்கள். சிலர் ஸ்வரங்களைக்கூட வெடுத்து வாங்குகிறார்கள். உண்மையாய் அதைக் கேட்க சகிக்கிறதா?... சொல்லுங்கள். சென்னைக்குச் சமீபத்தில் வடக்கேயுள்ள வர்க்கன் கூட நமது கர்நாடக சங்கீதத்தைப் பாடினால் அநேகமாய் பரிகாசம் செய்வது போலவே எனக்குத் தோன்றுகிறது. பலபலராகம் பெயர்களை வட நாட்டார் அடுக்குகிறார்களே தவிர, பாடும் பொழுது பெரும்பாலும் ஒரே கதம்பமாகத் தான் இடுக்கிறது. ஒன்றோடொன்று நிராஆபனையாய் ஒத்துக் கொள்கிறோம். சஸ்வரமான (மேலடியுள்ள) அவ்வளவுப் பருகாசாரீர், நம் நாட்டு வித்துவான்களில் நூற்றுக்குதொண்ணூற்றாண்டுதான்மருக்கு இல்லை தான். ஆனால் அது தானு சங்கீதம்? நமது பீயாண்டோ, சாவேரி, யதகுல கம்போதி, மாஞ்சி, ஆகிரி முதலிய ராகங்கள் இனிய சாரீரத்தைமட்டும் கண்டு அஞ்சி ஸ்வாதித்யப் பட்டுவிடுமானா என்று கேட்கிறேன்? தாரீதமகம் என்ற பெயரைக் கேட்டாலே ஏனையோர் நடுங்குவதை நாம் அறிவோம். இவ்வித அபிப்பிராயம் கொண்ட என்னையும், என் அபிப்பிராயத்தை ஆமோதிக்கும் ரசிக மகா ஜனங்களையும் சங்கீத விஷயத்தில் நாஸ்திகத்தைச் சேர்ந்தவர்களோ என்று யாரும் மதித்துவிட வேண்டாம். நாங்கள் அப்படியொன்றும் மறியவில்லை இறங்காமட்டோம் என்றிருப்பதிலாக எல்லா தேசத்து வர்ண மெட்டுக்களையும், எல்லா பாஷை பாட்டுக்களையும் இரளவிற்று ரசித்துக் கேட்போம். எந்த சங்கீதத்திலும் பகை, வெறுப்பு, பொருமை எதுவும் நமக்கில்லை. பின்னையோ... நமது மார்க்க சங்கீத

தத்தின் ஒப்புயர்வற்ற சிறப்பைச் சொல்லவே தவிர இவ்வளவு சொன்னதும் இதர சங்கீதத்தில் குறை சொல்வதற்கல்ல. அது மட்டுமல்லாமல் சில ஆண்டுகளுக்கு முன் நமது கர்நாடக சம்பிரதாய சங்கீத பரம்பரையில் வந்தவர்களும் குருகுலவாசம் செய்து அப்பயலித்து 'பேஷ்' என்று நாம் சொல்லும்படி ஞானபாவம் ததும்ப பாடுபவர்களுமே, இரண்டொரு வித்துவான்கள் வியாயாட்டு, தமாஷாகவல்ல... அழுத்தமாய் "என்ன இருந்தாலும் ஹிந்துஸ்தானி ஸங்கீதம் உசத்திதான் ஸார்" என்று சொன்னார்கள். என் இருக்கிறீர்கள் அவர்களிடமிருந்த மதிப்பே எனக்கு அன்றோ போய் விட்டது. அம்மட்டில்... வட நாட்டிலிருந்து வரும் சிலர் நமது ஸ்வர ராகங்களைப் படுவது போல அமுக காட்டுகிறார்களே, அப்பொழுது கூட இவ்வாத அவ்வளவு கோப அனுதாபங்கள் இவர்களிடம் தோன்றின. இந்த மட்டாக சங்கீதப் பைத்தியம் சில வித்துவான்களுக்கு ஸ்ரீ ஜேயதேவருடைய அட்டபதிகளில் கூடப்பிடித்தும் கொண்டதைப் பார்த்தும் பொழுது அமுதவத, சிரப்பதா, என்று தெரியவில்லை. ஆக மொத்தம், எல்லாவற்றையும் ஒன்றாய்க் கருத்து குட்டை குழம்பாமலுக்கும்படி ரசிக ஜனங்கள் கவனித்துக் கொண்டாடல்லாது நமது உயர்ந்த கலைகள் சீரழிந்துவிடுமென்பதைத் தாழ்மையுடன் விண்ணப்பித்துக் கொள்ளுகிறோம்.

தற்சமயம் நாட்டில் சங்கீதம் அளவுக்குமீறி நிறைந்த விட்டதென்று சொல்லலாம். இந்தக் கைங்கர்யத்தின் பெருமைமய முதலாவது ரேடியோவும், இரண்டாவது சினிமாக்களும் பங்கு போட்டுக் கொண்டன. உண்மையிலேயே சில நாள் ரேடியோவில் தில்லிய சாரீரமும் உயர்ந்த குரலுமே பிரதி பவிக்கும், புதுப்புது குரல்களைக் கூடக்கேட்கிறோம். இந்நூற்றும் பொதுப்படை யாக கர்நாடக சங்கீதத்திற்கு மலினமும் ஊன மும் நேர்ந்திருப்பதாகவே எனக்குத் தோன்று திருது. சங்கீத வித்தைக்கு சத்தரு இரண்டு. ஒன்று பொதுமென்று திருப்பி, இரண்டு அகம் பாவம். சாரீரம் கொஞ்சம் இனிமையாக இருக் கவே ரேடியோவில் அரை மணி நேரம் பாடிவிட் டேன்மடியது. மூன்று உருப்படிக்கள்-வண்ணம் உருப்படிக்கள்-அல்ல-பாட்டுக்கள். ஒரு பாட்டுக்குக் கொஞ்சம் ராகம், மற்றொன்றுக்கு பந்தாவர்த்தம் கிட்டவாக ஸ்வரம்மூன்றாவது சில்லரைஅய்யிடம், அரைமணி ஓடிப்போச்சு. அந்தக் குழந்தையின் தாய் தந்தைகளான நமக்கு தலை, கால் புரியாமல் விட்டுக்குவருவோர்ப்போரிடமெல்லாம் நேற்று மாதம் நமம் பாரா ரேடியோ கட்டேடேனோ!

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MADRAS-I.

அதிலொருவர் 'பாப்பா வா பாடினது எம். எஸ். சாரீரமாதிரி இருக்கேன்று யோசித்தென்று' கோர்மா பண்ணுவாள். அதைக்கூட ரிஜமாய் எண்ணி நாம் அவாளுக்கெல்லாம் வயசாகிற தோல் வியோ வார்சு வேண்டாமா. அன்னிக்கொரு நாள் பட்டம்மாள் வந்திருந்தாள். குழந்தை ஞானத்தைப் பார்த்து பிரமித்துப் போய்விட்டாள். இதெல்லாம் கிட்டே குழந்தையை வைத்துக் கொண்டு இப்படிப் பேசினால் மேலே அந்தக் குழந்தை எந்த வாத்நியரிடம் படிக்கும்? ரேடி யோவில் அரைமணி பிரோகிரேமுக்குச் சில காலம் சாதகம் செய்வதோடு சங்கீத அபிவிருத்திக்கு முற்றுப்புள்ளி. இவ்விதமே அகேசும் ஆன் பெண் குழந்தைகள் குருசிகைஷி வித்தையிலாங்கம், ஆசிரியரிடம் பத்தி மதிப்பு ஒன்றும் இல்லாமல் வீணாகி விடுகின்றன. அடுத்தபடியாகச் சிலரைக் காப்பியடிப்பது, ஒரு அபத்தம். கிட்டப்பா பிளேட்டுகளை அப்படியே ஒருவன் பாடிக்கொண்டிருந்தால் அதற்காக ஒரு நாளும் கிட்டப்பாவை நாம் மற்றவ்விட முடியாது. கண்ணை மூடிக்கொண்டு கேட்டால் அப்படியே மதுரை மணிதான் ஸார் என்று சொல்லும்படி. பலபேர் ஸதா, 'ஸ்த்யோ ஜாதாதி' என்றும் 'வித்தியாலோம் விதனித காலம்' ஒரு சங்கீத போட ருரா. இந்தக் காப்பியடிக்கும் ஏகலைவர்கள், முன்னாலேயே அந்த சங்கீதியை ஆரம்பித்து விடுகிறார்கள்; கானகலாதரருக்கு ஸ்வயம் இருக்கும் பெருமை போதுமே. இந்த ஸிஷ்ய கோடிகள் இப்படிப் புதுப் பெருமையை சம்பாதித்துக் கொடுக்க வேண்டாமென்றே ரசிகர்களுக்குத் தோன்றுகிறது. பெரியவித்துவான்களுடைய உயர்ந்த பாணியும் அமரகவி வழிகளும் மற்றதுவிடாமல் அவற்றைக் குழந்தைகள் பின்பற்ற வேண்டியதுதான். ஆனால் 'திருவாழ்த்தான் குதிரை எழுதின மாதிரி' யாகாமல் அந்த ருருவிடம் வரன் முறையாய்க் கற்றுக்கொள்ளவேண்டும். இதில் அபாயம் என்னவென்றால் ஒரிஜினாலிட்டியும் புது கல்பனிகளும் இல்லாமலே போய் விடுமென்று அஞ்ச வேண்டியிருக்கிறது. இதைத் தவிர, சினிமாக்களின் கைங்கர்யத்தால் வேறு சங்கீதம் எங்கே பார்த்தாலும் நிறைந்து போங்கி வழிகின்றது. அதைப் பற்றி ஒன்றோ சொல்லவேண்டியது இல்லை. எல்லோருக்குமே தெரியும். இருந்தாலும், இந்த விஷயத்தில் எனக்குக் கிடைத்த பாக்ஷியானுபவம் எவருக்குமே கிடைக்காது. 'ரிக்ஷா வாலாக் கூட ஸ்ரீய்யப்பாடலும் ஸார்' 'உணக்கெடுமையக் காத பேர்களுண்டோ.' மனம்த வீலையை வென்ற 'உண்டோ' அப்படிப் பளிச்சென்றிருக்கணும் ஸார், 'ட்டடா' பாட்டு பாடாத குழந்தைகள்

இருக்கா பாருங்கள் அதுக்குத்தான் ஸார்! இந்த நாளில் காச, என்று படமுதலாளிகள் எனக்கு உபதேசம் செய்கிறார்கள், 'என்னை ரீங்குத்தான் எந்த சினிமாவிலாவது இழுத்துவிட்டுக் காப்பாற்றணும். கொஞ்சம் பாடத்தெரியும்' என்று பல ஊர்களிலிருந்து ஆட்கள் என்னிடம் வருகிறார்கள். 'எங்கே கொஞ்சம் பாடு கேட்போம்' என்றால், 'ராதே-உனக்குக் கோபம் ஆகாதது' என்கிறார்கள். என்னதெரியும். தமிழ்ப் படங்களைத்தான். இவர்கள் எப்படி மதித்திருக்கிறார்கள். இப்படி சங்கீதம் நிறைந்திருப்பதால் இயற்கையன்சியின் அடங்காத உக்கிர கோபம் அஸ்ஸாமில் பாய்ந்ததோ என்று நினைக்கிறேன். இவ்விதம் சங்கீதம் நாட்டில் நிறைந்திருப்பது நமக்கு மட்டுமல்ல சங்கீத வேலைக்குக்கூட தலைவையாகும். ஏற்கனவேயே சங்கீதத்தின் தரம் கார்த்தாரீகர்ப்பம் போல் சிதைந்து ஒரு ரூபாயைத் தம்பிபுகளாய்-மாற்றி 192 பேர்-பிரபுக்களானால் போல கீழ்த்தரமாய் விட்டது. இப்படி போலி சங்கீதம் அதிகமாய் பரவியதால் லட்சண சங்கீத வித்துவான்களுடைய கச்சேரிகளும் குறைந்துவிட்டது. கல்யாண காலங்களில்கூட இவர்களுக்கு நாலை-கச்சேரிகளும் மாசாணம் பூராவும் உள்ள சபாக்களில் வருஷத்தில் நான்கு கச்சேரிகளுந்தான் நடக்கின்றன. பழைய நாளில் சங்கீதம் கேட்டமுறை, கச்சேரிக்குச் செல்லும் ஜனங்கள் ஆலயத்திற்குப் போவது போல-சிரத்தை, பத்தி ஆவல்களுடன் கூடுவார்கள். முர்விரசியில் ரஸிகர்களும் வித்துவான்களும் அமர்வார்கள். வித்துவான்கள் நாதத்துடன் லயிக்கும் பொழுதும் மனதிற்கெட்டாத கற்பனைகளை வர்ஷிக்கும் பொழுதும் ஜனங்களும் பரவசமாய் அனுபவிப்பார்கள். ஏதாவது விசஷமாய் ஒரு பாட்டை அவர்களிடம் கேட்க வரும் பின்னால் கச்சேரி முடியும் சமயத்தில் வித்துவானுடைய சௌகரியத்தை உணர்ந்து இரகசியமாய் விரயத்துடன் கேட்பார்கள். இதுகூட முப்பது ஆண்டுகளுக்குமுன். கடைசியாக ஸ்ரீமான்சு கோனேரி ராஜபுரம் வைத்தியநாதய்யர், மதுரை புஷ்பவனமய்யர், காலங்களில்கூட இல்லை. இப்பொழுது தலைமீமாக மாறிவிட்டது. வித்துவான்கள் அப்பொழுதிரு ஆசனப்பட்டு புது கற்பனைகளில் மனம் செலுத்தாமல் பெரும்பாலும் பாடினதையே பாடுவதும் ஒவ்வொரு விதவாண்களிடமும் பக்கபாதமன பரிசு முள்ளவர்களை கூடுவதும் பல இனியோர்கள் கூட பாடகர் ரமையாய் பாடினாலும் பக்கத்திலுள்ளவரோடு பேசுவதும் ரஸிக ஜனங்களுக்கு இதுபோல் மனதை ஆயாஸப்படுத்தும் நிகழ்ச்சிகள் நடப்பதுமாயிருக்கின்றது. சில

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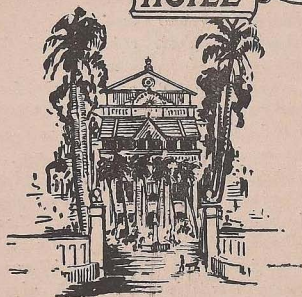
கனவான்கள் ஸ்பாக் கச்சேரிகளுக்கு வரும் பொழுது ஒரு நியூஸ் பேப்பரை கொண்டு வருவதும் உண்டு. வித்துவான்கள் பத்தியோடு நாதப் பிரஹ்மத்தானத்துடன் ஈசுவர சித்தனையுடன் கச்சேரி செய்தால் ஸபையோர்களும் பத்தி ஸ்ரத்தைகளுடனும் கேழ்ப்பார்கள். நமது தேசம் ஒன்றுதான் சங்கீதத்தை ஈஸ்வரார்ப் பணஞ் செய்யும் நாடு. நாரதாதியோகிகள், ஆழ்வார், நாயன்மார்கள், கபிர்நாஸ், ராமதாஸ்ஸ்வாமி, ஜயதேவர் முதலானவர்களும், பரமஹம்ஸரான ஸதாசிவ ப்ரம்மேந்த்ரானும், அருணகிரியார், முத்துத்தாண்டவர், ராமலிங்கஸ்வாமிகள் முதலிய ஜீவன்முகத்தர்களும் சங்கீதத் திரிமூர்த்திகளான, தியாகையர், திசூதர், சாமா சாஸ்திரிகளும் பகவதார்ப்பணமாகவே சங்கீத வித்தையை உபயோகித்தார்கள். கனகாபிஷேகஞ் செய்தாலும், நரஸ்துதி செய்வதை வாக்கால் செய்யும் மகா பாபமாக ஸ்ரீ தியாகராஜ ஸ்வாமிகள் கருதினார்களென்பது பிரசித்தம். 'சங்கீத ஞானமு' என்ற கீர்த்தனத்தில் சங்கீத ஞானத்திற்கு பகவத்பத்தி அவசியமென்றும், இல்லையானால் அதுவே துர்மார்க்கத்தில் இழுத்துத் தள்ளிவிட்டுக்கொடுமென்றும் மறைபொருளாய் விளக்கினார்கள். இத்தகைய நமது கர்நாடக சங்கீதத்தை அசைக்கமுடியாத அஸ்திவாரத்துடன், தேரலங்கரித்தாற்போல சர்வஜனரஞ்ஜகமாய் அமைத்துவைத்துச் சென்ற பெரியோர்களை யெல்லாம் மனப்பூர்வமான பத்தியுடன் நினைந்து பணிவோம். பரதநாட்டியும் முதலிய, ஈசுவரார்ப் பணமாயும், லளிதமாயும், உள்ள உயர்ந்த கலைகளைப் போஷித்து வளர்த்து நம்மிடம் ஒப்படைத்த முன்னோர்களுக்கு அவர்களுடைய லக்ஷ்யமுணர்ந்து நாம் அக்கலைகளைப் பராமரிப்பதைக் கொண்டு நன்றிசெய்துதுவோம், சபையோர்களே! உங்கள் பொறுமையை இன்னும் நான் சோதிக்க மாட்டேன், இதுவரையில் நான் பேசினதில் பல

குறைகள் இருக்கலாம். சில அதிகப் பிரசங்கமாகவும் இருக்கலாம். சிலருடைய மனம் கொஞ்சம் புண்படு வண்ணம் ஏதாவது உளறியிருக்கலாம். எல்லாவற்றையும் மன்னித்து என் கருத்தை மட்டும் மனதில் வாங்கி வருங்காலத்தில் நமது கலைகளெல்லாம் மிகோன்னத தசையை அடைய எல்லோரும் ஒன்றுபட்டு உழைக்கவேண்டும் என்று வேண்டிக்கொள்கிறேன். என் பிரசங்கத்தில் வடமொழியும், அதிக ஆங்கில வார்த்தைகளும் வீட்டில் பேசும் கிராமியச் சொற்களும் அதிகமாய்க் கலந்திருப்பதால் தமிழன்பர்கள் காதுக்குக் கொஞ்சம் வெறுப்பேற்பட்டிருக்கலாம். இதிலிருந்து என் தமிழ்ப்பற்றை சந்தேகிக்கவேண்டாம். தமிழ் வியாசப்போட்டியில் பரிசு வாங்க நான் இங்கு வரவில்லை. நாம் ஒரு விஷயத்தைப்பற்றி பேச நேரும் போது கருத்து விளங்க வேண்டியது முக்கியமே தவிர, நம் முடைய பிரசங்க வன்மையைக் காட்டி வார்த்தைகளின் பொருள் விளங்காமலுக்கு பலவித பாஷை பேசும் ஜனங்களை டிக்கிஷனரி தேடுமபடிச் செய்யக்கூடாது. இனி சங்கீத சம்பந்தமாய் பொதுவான குற்றங்குறைகளை நீக்கிச் சீர்திருத்த வேண்டும் என்ற ஒரே நோக்கம் கொண்ட நான் ஸ்வரங்கள், மேளகர்த்தர், ஜன்யராகங்கள் முதலியவற்றின் வரவு செலவுகளை வரிசைக்கிரமமாக அடுக்கி எல்லோரையும் தொந்தரவு செய்ய மாணமில்லாமல் அந்த வ்யவகாரம், சண்டை முதலிய தலைவலிகளை டிஸ்கஷன்களில் நாவ்கள்மட்டும் அறுபவித்தால் போதுமென்று கருதி, என் பிரசங்க மூலம் அந்தக் காட்டுக்குள் நுழையவில்லை. கடைசியாக மற்றுமொருமுறை என்னைத் தலைவனாகத் தேர்ந்தெடுத்த இச்சங்கீத விழாக்கமிட்டியாருக்கு எனது மனமார்த்த நன்றி. எல்லோரும் ஒன்று கலந்தின்புற்று வாழ்ந்திருப்போம்,

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Vazhuvoor B. RAMAIAH PILLAI

*Subject to alteration

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நிகழ்ச்சி முறை*

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மதுரா நகரிலோ

தாயே யசோதா

கிருஷ்ணா நீ

தில்லானா

நடனமாடினார்

குறவைக்கூத்து (குறத்தி நடனம்)

மங்களம்

நடன ஆசிரியர் நாட்டியக்கலா கேசரி

வழுவூர் B. ராமய்யா பிள்ளை.

* சமயோஜித மாறதலுக்குட்பட்டது.

தி இந்தியன் பைன் ஆர்ட்ஸ் ஸொஸைடி, மதராஸ்.

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The Indian and European Systems of Music - a Comparative study

BY

Sri K. Vasudeva Sastry, B.A.,

(Research Professor, Saraswathi Mahal, Tanjore)

Music is said to be the Universal language of the soul. It pleases the ear by its sweetness and appeals to the heart by its sympathy with emotions. The subtle manipulations of the musician often appeal to the intellect but that is the least of the virtues of Music. For the end of music is bliss and self-forgetful bliss it is. Intellect is often an intruder in the world of bliss.

The sweetness of music is due as much to the sweetness of individual notes as to their harmonic arrangement. Every note must be sweet by itself. Otherwise it does not deserve the name of a note: for it gets the name by its being note-worthy. The Indian name of a note is more expressive. It is called a 'swara' in our country which means the thing which has the quality of 'ranjana' or pleasure even when it stands by itself. 'swa' stands for 'swathah' which means by itself 'ra' stands for 'ranjayati' which means 'gives pleasure'. A note when sung by A is sweeter than when sung by B. The cuckoo gives out a very sweet note much sweeter than the same note when heard in human voice or in instruments. The secret of this sweetness is yet a mystery. Science, eastern and western, has made its respective contribution to the solution of this mystery. We shall consider them in the sequel. It must however be noted, before proceeding further, that the sweetness of individual notes is often lost sight of although the harmonious arrangement of notes has been studied rather closely both in the East and in the West.

This harmonious arrangement of notes has two aspects. They are respectively called melody and harmony. The secret of melody has attracted more attention in the east, while the secret of harmony has been studied more closely in the west.

Music has to do with emotions and the emotional appeal of music is generally determined by the dominant note of the phrase, or of the piece as a whole. And this dominant note must naturally occupy a prominent position in the particular mode. So far, the music of the east and west, or for the matter of that the music of all countries agree well with one another.

Then comes the difference in the development. The dominant note is carefully maintained in its commanding position throughout a piece in the east, while the west indulges in taking liberties with the dominant note, while it takes care to maintain the form of the basic musical curve. The position of the dominant note as well as the form of the basic musical curve are, of course, both important for maintaining the unity of emotion. The east pays more attention to the former, while the west pays more attention to the latter.

The modern development of music in the west, and to some extent in the east also, has committed a serious blunder in taking leave of the concept of 'mode' or 'murchana'. The mode gets its emotional quality by the commanding position given to the note which has the particular emotional appeal. This takes us to the question

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whether particular notes have unchangeable emotional qualities. "Yes", says the East emphatically and the West does not say "no".

It is a strange phenomenon that in Arts and Sciences, the latest development is paid the most attention in the west, while in studying the Eastern arts and sciences the earliest phase is studied to greater purpose. The reason for this lies in the history of development of arts and sciences in the east and the west. In every phase of culture, whether it is an art or a science or a religious system, the Indian books claim to seek to establish their worth by showing that their position is substantiated by the earliest texts on the subject, while on the other hand, the western books establish their claim to public attention by showing how far they differ from the earlier books on the same subject. And it is also noteworthy that the earlier the treatise on any subject in one country the bigger and more comprehensive in our country.

In every department of culture, the earliest books are attributed to super men, who in their turn rely for their inspiration on Divine Agencies. The fundamental concepts, the generalization and laws are stated not as so many theories or inferences but as facts actually experienced by the authors of the texts or by those who are the sources of the inspiration. These ancient authors claim to have perfected the machine of perception namely the mind, by a special process of concentration, aided by breath-control and Divine Grace, to such an extent that every form matter and energy, and every form of life seen and unseen, open out their inmost secrets to their piercing mental eye. That these ancient texts contain valuable secrets of scientific value has been first suspected and then believed and acted upon with fruitful results by some of the western nationalists, notably the Germans. In India the statements in the ancient texts have been

(Continued on page 77)

கேசரியின்

முன்று பிரசித்த மருந்துகள்



லோத்ரா

கப்பாசய நிவாரணி

மலடு, சங்கர்தோஷம், கில் வாயு, தூக்கமின்மை, அஜீரணம், மலச்சிக்கல், இருமல், காசம், தலைவலி, முதுகுவலி முதலியவற்றை குணப்படுத்தும்.



அம்ருதா

ரத்த சுத்தி டானிக்

ரத்த சோகை, அஜீரணம், மலச்சிக்கல், மந்தமான மூளை, பல்வினம், பட்டபப்பு, ஞாபகமின்மை, தெளிவற்ற கண் பார்வை, தலை சுற்றல், சரும ரோகங்கள் முதலியவற்றை குணப்படுத்தும்.



அர்க்கா

சிறந்த ஜூர் நிவாரணி

இன்புளுயன்ஸா, டைபாயிட், மலேரியா முதலான ஜூர்ங்கள் குணமாகும். ஈரல் குலைக்கட்டிகளும் குணமாகும்.



விவரங்களுக்கு எழுதுங்கள்

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Suddhasaveri

Rupakam
Athi
”
Misrachappu
Jampa
Purandaradas
Athi
Rupakam

Ragam—Thanam—Pallavi, Bhairavi,
Miscellaneous.

* SUBJECT TO ALTERATION

செவ்வாய்க்கிழமை (26—12—50) மாலை 5-30 மணிக்கு

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பாட்டு

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மிருதங்கம்

நிகழ்ச்சி முறை *

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ரூபகம்
ஆதி
”
மிஸ்ரசாப்பு
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தி இந்தியன் பைன் ஆர்ட்ஸ் ஸொஸைடி, மதராஸ். சங்கீத மகாநாடு 1950—51

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trusted as perfect truth by all cultured men for centuries and acted upon as such : and they have rarely betrayed the trust. The medical and yogic lore have yielded demonstrable results. In music, the ancient text of Bharatha and texts of other sages quoted by subsequent authors contain valuable information on the secrets of melody and emotion in Music. The discovery has been made proclaimed centuries ago in India, that each musical note is not simple but of highly complicated composition, and a note can be pronounced in a hundred variety of ways retaining the dominant pitch of the note. A note therefore according to the Indian texts is composed of a reverberatory sound composed of varying pitches and volumes arranged so as to give a pleasurable effect. It is recognised that we can stay in a note in a variety of ways. In other words we can have any number of methods of pronouncing the same note. These different methods of pronunciation have also been classified in ancient Indian texts. At least seven such methods have been named. One consists of a gradually expanding sound reducing again to the calm level. Another starts with an expanded sound and gradually quiets down. A third starts from calmness and gradually expands and stops there. A fourth starts with an expanded sound quiets down a little and again assumes the expanded form. There are three more varieties of staying in a note whose forms are too vague for a clear description, but are nevertheless easily identified. These are graces of staying in notes which are met with in every system of music. And the merit of the ancient Indian texts lies in analysing and classifying them.

Now this detailed account of different graces of staying in a note has been given, because it supplies the key for understanding one of the fundamental differences between several systems of music. If you give the same musical instrument to a

South-Indian, a North-Indian, and European musician and ask them to play the same set of seven notes in order, you can recognise the nationality of the musicians even though they are hidden by a screen, by the pronunciation of the notes of those three musicians. If closely analysed, the South Indian note requires for its full form the help of the lower note for a starting point, while the North-Indian note requires the help of the higher note for the starting point. The 'swarali' of the South, when expanded, sounds like, sa RI, ri GA, ga MA, ma PA, pa DHA, dha NI, ni SA. The Northern 'Sargam' sounds like ri SA, ga RI, ma GA, pa MA, dha PA, ni DHA, sa NI. If this difference in pronunciation is borne in mind it will be found on analysis that most of the South Indian ragas have their counter parts in North India composed of the same notes in the same order but with entirely different chayas or shades of tune.

In a similar manner, if you analyse the series of notes in the European octave they will sound as CdCbC, DeDcD, EFEdE, FgFeF, GaGfG AbAgA, BcBaB, CdCbC.

This difference in pronunciation accounts for the fact that there are particular compositions in which the respective systems excel the others. In the South Indian system 'swara singing' is more delightful than in the North. In North Indian music the clearer appeal to the emotion stands unsurpassed. In European music sonorous church and martial music is supreme.

On the other side again the South Indian music is not very well adapted for sonorousness or martial spirit. North Indian is not fit for swara singing and varied swara designs. The European system is not at its best in sweet and clear melodic forms or Raga Bhava as we call it in our country.

Another distinction as pointed out already, is that in India, Unity of emotion is more carefully maintained by paying attention both to the melodic curve and the

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individual dominant notes (vadi and samvadi) of a tune. The European system which, in earlier and medieval times had been paying the same attention to the 'mode' or 'Murchhana', has given the go-by to that concept, retaining only the curve-form, with liberty to begin the curve at any point in the octave. This has no doubt added to the richness and variety of musical forms but has told upon the unity of emotion in musical pieces. The development of harmony in western music is no doubt a feature peculiarly its own, but it must be borne in mind that the accompaniment of special drums like Mridanga which contains several notes in its manipulation is verily the supplying of harmony for the enrichment of a musical piece, although the harmony is improvised at the moment by the accompanying drummer. The latitude that is given to the singer for improvised expansion of musical forms in India is also

denied to the westerner, where the composer does all the composing.

It remains now to consider, how for each of these three systems can profitably adopt useful features from the other systems. In South India to-day, more attention is paid to the swaras, and this affects the attention paid to the Raga Chhaya. If a little less attention is paid to particular swaras, it is bound to help the singer in concentrating on the Chhaya of the raga. One other feature in which the South Indian musicians can take a leaf from his northern brother's book is the special attention to vilamba (slow measure) singing. Every expansion of a raga in the North beings in the Vilamba-Kala and it is only after Vilamba kala (slow measure) is finished that the other kalas madhya and druta (quicker measures) are begun. The Northern again can usefully adopt the

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judicious mixture of Vilamba, Madhya and druta kalas of the South Indian musicians. This will lessen the monotony of the North Indian music.

The Northern Indian can also reduce the druta singing to a minimum in the case of singers not specially gifted with ease in tremulo, as druta singing of less gifted singers is very unattractive, and sometimes positively repulsive to hearers. Both the Indian systems can also try the inclusion of harmony in its formation. But it will be long before the Indian learns to conceive

the joint effect of several notes at the same time. The western can for his part, learn a good deal from the variety of raga forms of India, in each of which melodic and emotional unity is maintained.

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Tripudai
Rupakam
Athi
"
"
Rupakam
Athi
Rupakam

Ragam—Thanam—Pallavi, Simmendramadyamam
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*PROGRAMME SUBJECT TO ALTERATION.

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மாஸவி
காம்போதி
ஆந்தோளிகா
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ஆதி
தருபுடை
ருபகம்
ஆதி
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ருபகம்
ஆதி
ருபகம்

ராகம், தானம், பல்லவி—"ஸிம்மேந்தர மத்யமம்"

இதர வகைகள்

மங்களம்

*சமயோஜித மாறுதலுக்குப்ப்பட்டது.

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பரத நாட்டியம்

நிகழ்ச்சி முறை*

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மஹாலக்ஷ்மி ஸ்டோர்ஸ்,

பட்டு, ஜவுளி வியாபாரம்,

84, பாண்டி பஜார் தி. நகர், மதராஸ்.

பிராஞ்சு :—பிம்மிடி வாலா பிஸ்டிங்ஸ் ஜி. ஐ. பி; பம்பாய்-19.

Monday (1-1-1950) at 6 p. m.

NRITHYAKALA RANJANI

VYJAYANTHIMALA & PARTY

Present:

“Sri Krishna Thulabharam”

— DANCE DRAMA —

COMPOSED AND DIRECTED BY

Bharatanaty Vidwan: Sri K. N. DANDAYUTHAPANI PILLAI.



திங்கட்கிழமை (1-1-1951) மாலை 6 மணிக்கு

நிருத்தியகலா ரஞ்சனி

வைஜயந்திமாலா & பார்ட்டி

— நடிக்ஞம் —

“ஸ்ரீ கிருஷ்ண துலாபாரம்”

— நாட்டிய நாடகம் —

இயற்றிப் பயில்வித்தவர்: ஸ்ரீ கே. என். தண்டாயுதபாணி

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அகில இந்தியா

ஆவலுடன் உபயோகிக்கும்

லட்சிய பென்சில்

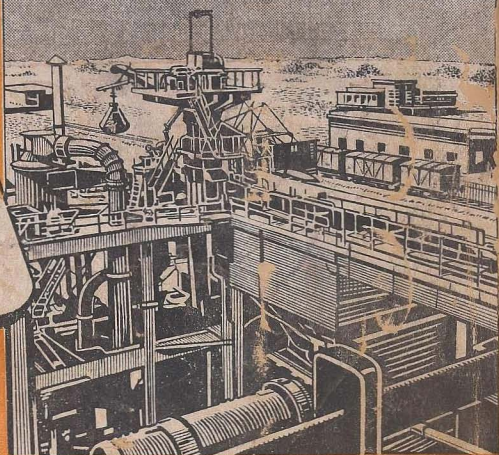
ஸ்டார் ஆம் இந்தியா ★

இந்தியாவின்
பெருமை



3. ஸ்டிரிங்கர் தெரு, மதுரை

இந்திய மூலதனம்
இந்திய முயற்சி
இயந்திர உற்பத்தி



சூலம்



மார்க்

சங்கர் பிராண்ட்

போர்ட்லாண்ட் ஸிமெண்ட்

திடத்திலும் தாத்திலும் தோர்ந்தது

(இந்தியா ஸிமெண்ட்ஸ் லிட்.)

தொழிற்சாலை : சங்கர்நகர், தாமையூத்து, திருநெல்வேலி ஜில்லா.
ரஜிஸ்டர்ட் ஆபீஸ் : 11/12. செகண்ட் லைன் பீச், மதராஸ் - 1