

THE JOURNAL OF THE MUSIC ACADEMY MADRAS

A QUARTERLY

DEVOTED TO THE ADVANCEMENT OF THE SCIENCE
AND ART OF MUSIC

Vol. XLII

1971

Parts I IV

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मङ्गला यत्र गायन्ति तत्र तिष्ठामि नारद ॥

“I dwell not in Vaikuntha, nor in the hearts of Yogins,
nor in the Sun; (but) where my Bhaktas sing, there
be I, Narada !”

EDITED BY

V. RAGHAVAN, M.A., PH.D.

1972

THE MUSIC ACADEMY, MADRAS
115-E, MOWBRAY'S ROAD,
MADRAS-14.

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OPINIONS

The Oriental Literary Digest, Poona writes :

"A journal of all-India character, solely devoted to music, has been a serious and long-standing desideratum. Though the *Sangita*, a quarterly published from the Marris College, Lucknow, and the Journal of the Music Academy, Madras, (JMAM), were started in 1930, both had unfortunately to be suspended after issuing a few excellent numbers. The re-appearance of the JMAM will therefore be welcomed by all thoughtful lovers of Indian music and culture with no small amount of gratification. The volume under review, though dated 1934, was published only a few months ago, and the promise of soon bringing out the volumes due for each of the years 1934 to 1938 resumes the thread of its publication from where it was broken.

"Though naturally it is devoted chiefly to South Indian Music, there are features which make it indispensable for serious students and lovers of music throughout the length and breadth of India. Publication of original articles on music by experts, and of classical works of Indian music are instances in point. Authoritative reports of the annual conferences of the Music Academy, Madras, are to be found only in the pages of this journal, and embodying as they do the discussions on important topics by experts and acknowledged authorities, they cannot be overlooked by serious students of Indian music.

"This alone should suffice to draw the attention of all scholars, societies and institutions concerned with Indology to this important Journal.

"We wish the Journal a long and brilliant career of service to the cause of Indian music. Let all lovers of Indian music make common cause with those in charge of the Journal to see its growing prosperity."

The Indian Express : "The resumption of the Journal is an event of the first magnitude in the musical world."

The Hindu : "The revival of this valuable Journal devoted to the study and promotion of Indian Music will be welcomed by all lovers and exponents of the art."

The Madras Mail : "We are glad to note the revival of the Journal of the Madras Music Academy (a quarterly devoted to the advancement of the science and art of music).....Fulfilling as it does a real need of music lovers, we are sure all lovers of art and culture will support it."

H. H. the Maharajah of Dharampur : "...His Highness is also delighted to read the articles in your magazine which are undoubtedly very interesting and instructive. He is also pleased to read the proceedings of the Academy's Music Conference..."

The Adyar Library Bulletin : The resumption of the publication of this journal devoted to the promotion of research in the field of music must be welcomed by all lovers of Indian culture. The Journal fulfils a real need as it is the only journal of its kind in India."

S. N. Bhattacharya, Benaras Hindu University : "A glance at the Index for the last ten years' articles in your Magazine reveals to me the keen interest in music taken by the South Indians. There is no such journal in the North."

The Visva-Bharati Quarterly, Santiniketan : "The present issue of this Journal like its predecessors, maintains a uniformly high level of musical research. The contributions exhibit variety and present music as a rich cultural pattern characteristic of the genius of our country. Those who care to study Indian music seriously, especially the Southern School, would be happy to discover that each article in this Journal embodies some aspect of faithful research in the domain of music...This Journal should inspire the lovers and patrons of Hindustani music to start a similar magazine from the North."

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NOTICE

All correspondence should be addressed to Dr. V. Raghavan Editor, Journal of the Music Academy, Madras-14.

Articles on subjects of music and dance are accepted for publication on the understanding that they are contributed solely to the Journal of the Music Academy.

All manuscripts should be legibly written or preferably type-written (double spaced—on one side of the paper only and should be signed by the writer (giving his address in full).

The Editor of the Journal is not responsible for the view expressed by individual contributors.

All books, advertisement moneys and cheques due to and intended for the Journal should be sent to Dr. V. Raghavan, Editor.

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**Composer ANNASWAMI SASTHRI, 1827-1900,
Grandson of the great composer SYAMA SASTHRI**

[Courtesy: S. Raja, descendent]

THE XLIVth MADRAS MUSIC CONFERENCE

OFFICIAL REPORT

The Opening Day

19th December 1970

The XLIVth Annual Conference of the Music Academy, Madras, was held in the Academy's premises, 115-E, Mowbrays Road, Madras-14, from 19th December 1970 to 1st January 1971. The Conference was presided over by Srimati D. K. Pattammal, one of the seniormost lady vocalists in the field of Carnatic music. There was large attendance of musicians, scholars, lovers of music and the public. The Conference was opened by His Excellency Sri V. Viswanathan, Governor of Kerala. On arrival at the Academy's premises, Sri Viswanathan was received by the President of the Academy, Sangita Kalanidhi T. L. Venkatarama Iyer and the Secretaries and was introduced to the President of the Conference and to the members of the Executive Committee, Vidwans, Vidushis and members of the Experts Committee. After a group-photo with the Governor, the Governor and the President of the Conference were taken into the Academy's Auditorium for the inaugural function. The invocation song was sung by Kumari R. Vedavalli.

Messages

Sri T. V. Rajagopalan, Secretary, then read the following messages received for the success of the Conference :

The President Sri V. V. Giri wrote from Kottakkal that the Music Academy deserved their warmest congratulations for its service to the cause of Music and Dance and that he wished the Annual Conference every success.

Dr. S. Radhakrishnan, Former President, conveyed his blessings to the Conference.

Sri G. S. Pathak, Vice-President wrote wishing the 44th Conference success.

Mrs. Indira Gandhi, Prime Minister and President, Sangeet Natak Akademi, sent her good wishes for the success of the Conference.

Chief Justice Mr. M. Hidayatullah sent his best wishes for the success of the Conference.

Sri Sardar Ujjal Singh, Governor of Tamil Nadu, sent his best wishes.

The following Ministers at the Centre sent messages :

Sri K. L. Rao, Minister for Irrigation and Power, sent his best wishes and appreciation of the immense work done by the Academy and suggested that it was time the Academy thought of holding its wellknown annual sessions in other parts of the country.

Sri Bhakt Darsan, Minister, Education, sent his greetings to the participants of the Conference.

The Ministers for Information and Broadcasting and Food and Agriculture sent their best wishes.

Dr. C. D. Deshmukh, Former Minister and President, India International Center who had opened one of our Conferences said "It is always a pleasure to me to send greetings and felicitations to those of the Music Academy of Madras on the occasion of their Annual Conference. The Academy is the premier institution of its kind not only in the South of India but also in the whole of the country. Over the years it has gone from strength to strength and the programmes on the occasion are ever more diverse, richer and stimulating. May its contribution to the cherishing of Indian music ever grow in volume and value!"

Dr. P. V. Rajamannar, Former Chief Justice of Madras wrote: "It is impossible to express adequately my appreciation of the services continuously rendered by the Music Academy to the cause of Music and Dance in the South. Apart from the

several concerts and recitals of music and dance arranged along with the Conference, I have always found that the discussions by Experts on Music and Musicology most valuable and thought-provoking. I myself have inaugurated one of your Conferences. I am gratified to find two Governors participating in the Conference. I wish the Conference all success."

Sri K. Kamaraj, Former Chief Minister of Madras, sent his good wishes.

Sri Sriram, President, Theosophical Society, Adyar, sent his best wishes.

Sri K. P. S. Menon, Vice-President, Sangeet Natak Akademi, said in his message: Another year is ending. Whatever one may think of the currents and cross-currents of that year, it is ending, so far as music-lovers are concerned, with a happy event to which they always look forward, namely, the national Conference of the Madras Music Academy. The year cannot end better than with this Conference, with its concerts, competitions, seminars and recitals of music and dance."

Sri C. V. Narasimhan, United Nations, New York sent his felicitation to Smt. Pattammal and said that the Conference would be a great success.

The following Musicians and Music Centers in Europe and U. S. connected with the activities of the Music Academy sent their good wishes :

Mr. Jack Bornoff, Executive Secretary, International Music Council, UNESCO, Paris wished success to the Conference. He said: "Appreciation of the art of Indian music is spreading rapidly in many parts of the world and the contributions of your Academy to the furtherance and promotion of this art are of great importance both for India and for music lovers of the world. Our greetings, too to all the students of music and dance participating in the event."

The Institute of Ethnomusicology, University of California, Los Angeles and its Director Dr. Mantle Hood sent their best wishes. The Music Department of the East-West Center,

University of Hawaii, Honolulu and Director Barbara Smith sent their best wishes. Mr. James Rubin, Executive Director, Pan Orient Arts Foundation, Boston said in his cable "May your immense contribution to the world of music continue."

Dr. Johanna Spector, New York who had endowed a prize in the Academy cabled regretting her inability to attend the Conference this year also as planned and sent her congratulations and greetings to the Conference. Marrie Joy Curtis of the Music Department of Syracuse University who expected to attend the Conference sent her best wishes for a happy inauguration.

The following Sangita Kalanidhis, Members of the Experts Committee and other Vidwans sent their best wishes :

Sri T. K. Jayarama Iyer, Sri Embar Vijayaraghavachariar, Sri V. H. Deshpande of Bombay, Sri Mysore N. Chennakesaviah, Sri Takur Jaidev Singh, Banaras, Sri B. Subba Rao of Mysore, Kallidaikurichi Ramalinga Bhagavatar and Namagiripettai Sri Krishnan.

Swami Prajnanananda of Calcutta said "I have noticed that you preserve the purity and nobility of the music Conference, and thus you have set an example of the ideal of music of India to our country which some times loses the age-long balance and traditional *sadhana*. Every Conference should follow your ideal to make our India music maintain the tradition of her glorious past."

The following also sent their messages :

Sri H. C. Kothari, Madras, Sri M. G. Ramachandran, Sri Anantaraman, M.L.A., Nagapattinam.

The following institutions sent their greetings and best wishes :

Madras State Sangita Nataka Sangham, the Andhra Pradesh Sangeet Natak Akademi, Nellai Sabha, Tirunelveli, Vani Vilas Sabha, Kumbhakonam, Swaminatha Sangeeta Kalasala, Kumbhakonam, and Kalaranjani, Madras.

Sri T. L. Venkatarama Iyer, President of the Academy, in an introductory speech then, welcomed the distinguished audience and

all the *Vidwans* and *Rasikas* gathered at the 44th Conference of the Academy.

Welcome Address

Dr. V. Raghavan, Secretary, then presented the Welcome Address to Sri V. Viswanathan. In the course of his address he said :

“ Dear Sir

We have pleasure in welcoming you most cordially to this our 44th Conference which you have kindly consented to inaugurate.

We wish to recall to you that during its long history, our Academy has been intimately connected with the part of the country of which you are the Governor now. Not only through its arts of dance-drama but also through the contribution of eminent music composers like Maharaja Svati Tirunal, Kerala has played a distinguished role in the field in which we, in the last four decades, have been putting forth our efforts for the maintenance and promotion of this great cultural heritage of the country.

Those like you, Sir, with high intellectual attainments and varied experience and service as distinguished Civilians and Administrators, will, we are sure, recognise that something more is needed than Plans, Production or Politics to guarantee peace and humane living. The arts can play an effective role in keeping in control the outbursts of the animal impulses of man—which have unfortunately become the main daily news today—and sublimate his thoughts and activities towards higher values. It is because of this idealism that, as our *Sastras* proclaim, our arts stand on a different and higher pedestal and are cherished as providing an easy and delectable approach to spiritual realisation.

We are sure, Sir, you have known the work which the Music Academy, Madras, as a pioneering body in this part of the country, has been doing since its inception in 1927. The Academy took the initiative to found, in accordance with its name, an Institution to carry on scientific and academic work in music in addition to providing opportunities to the enjoyment of the best in

our music and dance, through Annual Conferences which are organised on perhaps the largest dimensions in the country. Our work has become truly national as ours is, according to alround testimony, the only Annual Conference of its type in all India and more recently we have had the participation in our Conference of Experts of other systems of music from abroad. All this work of ours is published in the *Journal of the Music Academy, Madras*. We have also brought out twenty publications of scientific treatises, critical studies and editions of rare compositions. On the educational side we have a *Teacher's College of Music* which, with the recognition of the State Government, trains young musicians to become qualified teachers of music. In our series of recitals the widest variety is provided for Music and Dance, Vocal and Instrumental, including the Hindustani. We may mention that we take special efforts to bring out and encourage rising talent in the field by organising for them performances which are free to the public and by making several Awards for the main and accompanying performers among them. Two of these prizes, you may be interested to know, Sir, have been endowed by our foreign admirers, an eminent composer and a musicologist. From this year onwards, thanks to a generous endowment by one of our oldest members, we have instituted a prize for the best performance in a whole season by a Vocal musician of the rank next to the seniormost.

It is a great pleasure and encouragement to all of us in the Academy that our work is acknowledged and held in esteem by the public and those in position and influence in the affairs of the country, as a look at the galaxy of the personages who have inaugurated our Annual Conferences from the beginning, will show. To you, Sir, who come in succession to them and have kindly agreed to inaugurate our Conference this year, we extend our most sincere welcome and request you to declare open our 44th Annual Conference and the connected series of performances.

We remain,

Sir,

Madras
19th December, 1970.

Your friends of the
MUSIC ACADEMY, MADRAS "

He then requested His Excellency Sri V. Viswanathan to declare open the 44th Conference of the Academy, garlanded the Governor of Kerala.

Inaugural Address

Sri V. Viswanathan then delivered his opening address and said in the course of his speech that the Music Academy was a pioneer institution which had taken steps to preserve South Indian Music and the promotion of culture. The art of Music, he said, brought an individual into immediate contact with the Divine and in this respect music had played a most fundamental role in the activities and culture of the people. It behoved the Music Academy to serve as a constant guide to the people in the appreciation and preservation of the standards of this great art and in the cultivation and promotion of correct taste.

Sri V. Viswanathan referred to the history of Indian Music and the role played by the Muslim Rulers who were also patrons of this art. In the South, the Vijayanagaram Empire played a glorious part in the development and evolution of Carnatic Music. Carnatic Music was fortunate in the birth of three great geniuses, Tyagaraja, Dikshitar and Syama Sastri. The rulers of Tanjore and the Maharajas of Mysore and Travancore lent their lavish patronage for the preservation and promotion of this art. Travancore not only produced the great painter, Ravi Varma, but also gave the world of music the illustrious royal composer, Sri Svati Tirunal.

Sri V. Viswanathan said that with the patronage of royal houses having ended, in the present democratic set-up of the society, the responsibility of preserving fine arts devolved upon the institutions and private effort and support. The Music Academy was started about 40 years ago and now it had become a mighty organisation. As time passed, new developments might take place in society and in the course of such changes it was the duty of the bodies like the Academy to endeavour constantly for the proper evolution of the art and to prevent a fall in the standards and taste by providing the people the correct type of concerts of music and dance and contributing to the rise in the level of culture and aesthetic sensibilities.

Sri V. Viswanathan thanked the Music Academy for the invitation extended to him and appreciated their activities and their Conference which was very well known all over the country and abroad. He said he had great pleasure in declaring open the 44th Conference of the Music Academy.

Vote of Thanks

Sri V. K. Ramaswamy Mudaliar, Member of the Trust Board, Music Academy, Madras, then expressed the thanks of the Academy to the Governor of Kerala for having accepted their invitation and found it convenient to visit Madras and inaugurate their 44th Conference.

Election of the President

Sangita Kalanidhi Mudicondan Venkatarama Iyer then proposed that Vidushi D. K. Pattammal be elected President of the 44th Conference and conduct the proceedings of the Experts Committee. The proposal was seconded by Vidwans Devakottai Narayana Iyengar and K. S. Narayanaswami and Prof. P. Sambamurthy.

The President of the Conference was garlanded by Sangita Kalanidhi M. S. Subbulakshmi. Smt. D. K. Pattammal rose amidst cheers and delivered her presidential address.

Presidential Address

தலைமை உரை

“இந்த 44-வது வித்வத்ஸபை கூட்டங்களில் கலந்து கொண்டு அதற்கு தலைமை தாங்க கேட்டுக்கொண்ட மதராஸ் மியூஸிக் அகாடமி நிர்வாகஸ்தர்களுக்கும், என் பெயரைத் தேர்ந்தெடுத்துள்ள வித்வான்களடங்கிய Experts Committee அங்கத்தினர்களுக்கும் என் வணக்கம்.

இன்று இம்மகாநாட்டைத் துவக்கி வைக்கும் மாண்பு மிகு கவர்னர் ஸ்ரீமான் விச்வனாதன் அவர்களுக்கும், வித்வத் சபைத் தலைவரும் எனது குருக்களில் ஒருவருமாகிய ஸ்ரீமான் T. L. வெங்கடராம ஐயர் அவர்களுக்கும், இங்கு திரளாகக் கூடியிருக்கும் ரஸிகப் பெருமக்களுக்கும் என் வணக்கம்.

சங்கீத உலகில் எனக்கு இம்மாதிரியான ஒரு கௌரவத்தை அளிப்பதற்கு மூலகாரணமாயுள்ள ஸ்ரீ தியாகய்யர், ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதர், ஸ்ரீ சியாமாசா ஸ்திரிகள், இம்மும் மூர்த்திகளுக்கும் என் முக்கிய வணக்கங்களை சமர்ப்பிக்கின்றேன். இம்மூர்த்திகளைத் தவிர இன்னும் அநேக காயக சிகரமணிகள் இயற்றிய கீர்த்தனங்களைப் பாடி, எனக்கும் கொஞ்சம் சங்கீதம் தெரியுமென்று ரசிக மக்களிடையிட நம்பிக்கையூட்டக் காரணமாயிருந்தவர்களுக்கும் என் வணக்கம்.

சாதாரணமாக சங்கீதத்தை வாழ்க்கையாகவோ, தொழிலாகவோ வைத்துக்கொண்டுள்ள மறைந்த வித்வான்களும், வாழும் வித்வான்களும், பரம்பரை சங்கீத வித்வான் வம்சத்தில் பிறந்து வளர்ந்தவர்கள் என்றுதான் நான் கேள்விப்பட்டிருக்கிறேன். ஆனால் என் வாழ்க்கை அம்மாதிரியானது அல்லவென்று எடுத்துச்சொல்லிவிட்டு, நான் எப்படி இந்தத் துறைக்கு வந்தேன் என்பதைச் சுருக்கமாகச் சொல்ல விரும்புகிறேன்.

எனக்குக் குழந்தைப்பிராயத்திலிருந்தே சங்கீதத்தில் ஒரு ஊக்கம் ஏற்பட்டதாகவு், அதனால் என் தகப்பனார் எனக்குச் சிறுவயதிலேயே, நிறைய சுலோகங்களை எல்லாம், ராகபாவங்களுடன் சொல்லிவைத்து, தினமும் என்னைப் பாடவைப்பார் என்று சொல்லக் கேட்டிருக்கிறேன். இதன் பிறகு கிராமபோன் இசைத்தட்டில் பாட வாய்ப்பு கிடைத்தது. இதுதான் என் சங்கீத வாழ்க்கைக்கு ஆதிகாரணம்.

நான் சங்கீதம் பயின்றவிதம் எப்படியெனில், எனக்குத் தனிப்பட்ட குருவென்று யாரையும் சொல்ல முடியாது. ஆனால் என் தகப்பனார் பெரிய வித்வான்களுடைய முக்கிய சிஷ்யர்களை வரவழைத்து, அவர்களிடமிருந்து நல்ல வழியில் கீர்த்தனங்களைச் சொல்லிக் கொடுக்கச் சொல்லுவார். அப்படி சொல்லிக் கொடுத்தவர்கள் ஸ்ரீ நாயனா பிள்ளை சிஷ்யரும், ஸ்ரீ அரியக்குடி ராமானுஜ ஐயங்கார் சிஷ்யரும் ஆவர். என் தகப்பனார் என்னைப் பிரதிதினமும் குறைந்தது 8 மணி நேரமாவது சாதகம் செய்யும்படிச் செய்து விடுவார். அத்து

டன் பெரிய வித்வான்களின் கச்சேரிகளுக்குப் முடிந்தவரை அழைத்துச் செல்வார். இதெல்லாம்தான் எனக்கு மிகவும் ஊக்கமளித்து என் ஆர்வத்தைப் பெருக்கின.

இந்த சமயத்தில் சர்க்காரால் நடத்தப்பட்ட “டெக்னிகல் எக்ஸாமினேஷன்” பரீக்ஷையில் நான் தேர்ச்சி பெற்றேன். அதற்கு பரீக்ஷர்களாக ஸ்ரீ அம்பி தீக்ஷிதர், ஸ்ரீ டைகர் வரதாச்சாரியார், ப்ரொபஸர் ஸாம்பமூர்த்தி, இவர்கள் வந்திருந்தார்கள். பரீக்ஷை முடிந்ததும் ஸ்ரீ அம்பிதீக்ஷிதர், என் தகப்பனாரையும், என்னையும் அவர் வீட்டுக்கு அழைத்துச் சென்று அவரே பிரியப்பட்டு எனக்குச் சில கீர்த்தனங்களைச் சொல்லிக் கொடுத்தார். அப்பொழுதுதான் ஸ்ரீ அம்பி தீக்ஷிதர், ஸ்ரீ T. L. வெங்கட்ராம ஐயரை எங்களுக்கு அறிமுகப்படுத்தினார். இந்த சமயம் நாங்கள் காஞ்சியிலிருந்த படியால், மேலும் கற்றுக்கொள்ள இயலவில்லை. பிறகு ஸ்ரீமான் T. L. வெங்கட்ராம ஐயர் அவர்களிடமிருந்து, இப்பொழுது கச்சேரிகளில் பாடும் தீக்ஷிதர் கீர்த்தனங்கள் எல்லாம் கற்றுக்கொண்டேன்.

இதுவரை என் சொந்தக் கதையைச் சொல்லி உங்களைச் சோர்வடையச் செய்ததற்கு ரொம்பவும் மன்னிக்கவும்.

இந்த சமயத்தில் வித்தியார்த்திகளுக்கு என் அனுபவத் தைச்சொல்லி, விடா முயற்சியுடன் சாதகம் செய்து முன்னுக்கு வரலாமென்பதைச் சொன்னேன். இது வித்வான்கள் சொல்லும் குருகுல வாசத்துக்கு எதிராயிருக்கிறது என்று நினைக்கலாம். அது தவறு. குரு என்பவரை தேர்ந்தெடுத்துக்கொண்டு, குரு சிஷ்யனைப் பொருக்கி எடுத்துக்கொண்டு பாடம் செய்வதைப்போல வேறு எதற்கும் மகிமை இராது. அதுதான் உத்தமம். ஆனால் என்னைப்போன்ற பெண்களுக்கு குருகுலவாசமென்பது முடியாத காரியம். ஆகையால் என்னுடைய அனுபவத்தை, முக்கியமாகப் பெண்வித்தியார்த்திகள் பின்பற்றலாம் என்பதைச் சொல்ல விரும்புகிறேன்.

நம் நாட்டில் பண்புடைய புராண காலத்திலேயே “சங்கீதம்” என்பது பெண்களின் சொத்து என்று சொல்லப்பட்ட

டிருக்கிறது. அத்தாசுஷியாக ஸ்ரீ சுந்தரமூர்த்தி நாயனார் புராணத்தில், ஸ்ரீ சேக்கிழார் சொல்லுகிறார் : .

“நரம்புடை யாமொலி, முழவினாதவொலி, வேதவொலி, அரம்பையர் சங்கீதவொலி, ஆருத்தில்லை மருங்கணைந்தார்” – அதாவது, நரம்புடைய வீணையின் ஓசையும், மத்தளத்தின் இனிய ஓசையும், வேத பாராயண ஓசையும், அரம்பாஸ்தீர் கள் பாடுகின்ற சங்கீதத்தின் ஓசையும்” என்று. ஆகையால் என் சகோதரிகள் யாவரும், சங்கீதம் என்பது அவர்கள் சொத்து என்று பெருமைகொண்டு அதைக் காப்பாற்றும் முறையில் நடந்துகொள்ள வேண்டும். இந்த பேரின்பமான இசை மனதிற்கு அமைதியையும், சாந்தியையும் கொடுப்பது போல் வேறு எதுவும் கொடுக்க முடியாது.

தற்காலத்தில் நம் கர்னாடக சங்கீதத்தின் தரம்குறைந்து வருகிறது என்று கூக்குரல் ஒரு பக்கத்திலிருந்து எழுப்பிக் கொண்டிருக்கிறது. ஆனால் அதை நான் ஒப்புக்கொள்ள வில்லை. கர்னாடக சங்கீதம் சிறுவயதிலேயே, முறையே பயின்ற ஒருவரிடத்தில் எவ்வளவு நாட்கள் கழித்தாலும் தரம் குறைய முடியாது. முடிந்தவரையில் சம்பிரதாயத்தை ஒட்டி இசையை நன்கு பயின்று, தாம் கையாளும் முறையை சிறு பான்மையோரின் விருப்பத்திற்கிணங்க மாற்றலாகாது.

நாம் மனவுறுதியுடனிருந்து, நம் சாதகத்தில் மெருகு ஏற்றி, நாம் முதலில் அனுபவித்து பிறகு ரசிகர்களையும் அனுபவிக்கச் செய்ய வேண்டுமென்பது மிகவும் அவசியம். இப்படிச் செய்வோமாகில் தரக்குறைவுக்கு இடமேயிராது.

சென்ற சில வருடங்களாக நம் நாட்டில் எங்கு பார்த்தாலும், சங்கீதத்துக்கென ப்ரத்யேகமான கல்லூரிகள், சில சர்க்காராலும், சில தனிப்பட்ட சபாக்களினாலும், தனியான வர்களாலும் நடத்தப்பட்டு வருகின்றன. இதனால் நம் கர்னாடக சங்கீதம் மேலும் வளர்ச்சிபெற்று வருகின்றதென்றே சொல்லலாம். இப்படி நடக்கும் கல்லூரிகளில், சங்கீத உபாத்யாயர்கள் மாத்திரம் இல்லாமல், முக்கியமாகத் தெலுங்கிலும், சம்ஸ்கிருதத்திலும் உள்ள சாஹித்யங்களை சிதைக்காமல், மஹாபக்தர்களான வாக்கேயக்காரர்களுடைய பக்திநிறைந்த சொற்களை மாறான அர்த்தங்கள் தொனிக்கும்படி செய்யாமல்

இருக்க இந்த இரண்டு பாஷைகளிலும் தேர்ந்த பண்டிதர்களை யும் ஏற்பாடு செய்து, கீர்த்தனங்களின் சாஹித்யத்துக்கென முக்யத்வம் கொடுக்க வேண்டியது அவசியமென என் அபிப் ராயம். யாவரும் இதை ஒப்புக்கொள்வார்களென நம்பு கிறேன்.

நமது வாக்கேயக்காரர்கள் அனைவரும் ஜீவனத்திற் கென்று கீர்த்தனங்களைப்பாடவில்லை. அவரவர் நிர்மாணித்துக் கொண்ட, தெய்வங்களைப் பிரார்த்தித்து மோகஷ பாதையை நோக்கிச் சென்றவர்கள். ஆகையால் நம் குழந்தைகள் பெரியவர்களாகின்ற பொழுது இந்த கீர்த்தனங்களின் பக்தி யையும், சங்கீதத்தின் மஹிமையையும், ஒருவாறு புரிந்து கொள்ள, சிறுவயதிலேயே பக்திப் பாடங்களைச் சொல்லிக் கொடுக்கிற மாதிரி, சங்கீதத்தையும் கற்றுக் கொடுக்க வேண்டுவது அவசியமென எண்ணுகிறேன்.

நான் பெற்றோர்களைக் கேட்டுக் கொள்வது என்னவென் றால் குழந்தைகள் எல்லோருக்குமே சங்கீதத்தை கட்டாயம் கற்றுக்கொடுக்க வேண்டும். ஆனால் ஆரம்பிக்கும்பொழுதே அவர்கள் ரேடியோவிலும், சபைகளிலும் பாடவேண்டும் என்ற சங்கல்பம் செய்து கொள்ளக்கூடாது. முற்காலங் களில் பிள்ளைகளை உத்தியோகம் செய்வதற்காகத்தான் படிக்கவைப்பார்களெனக் கேள்விப்பட்டிருக்கிறோம். அந்த நிலைகூட இந்த காலத்தில் மாறிவிட்டது. ஆகையால் கேவ லம் சம்பாதிப்பதற்கென்று மாத்திரம் சங்கீதம் பயிலாமல் கலையைப் பயிலவேண்டும் என்ற நோக்கத்துடன் ஆரம்பிக்க வேண்டும். அப்படிப் பயின்று, அதில் விற்பன்னர்களாகி, சாரீர வசதியுமிருந்து, மேடை மீதேறி கச்சேரி செய்யும் திறமையும் சம்பாதித்துப் பாடகர்களாக வந்தால் மிகவும் சந்தோஷம். ஆனால் எல்லோரும் அப்படி வருவதென்பது இயற்கைக்கே விரோதம். இப்படி வருவதற்கு முன் ஜன்ம ப்ராப்தம் வேண்டும். “ஸீதாவர சங்கீத ஞானமு தாதவ்ராய வலேரா” என்று தியாகய்யர் சொல்லியிருக்கிறபடி அதற்கு பாத்திரர்களாயிருந்தால்தான் அந்தப் பதவி கிடைக்கும். அந்தப் பதவி கிடைக்கவில்லை என்றால் அது கேவலமாகி விடாது.

சங்கீதத்தைப் பற்றி பேசுவதென்பது பாடகர்களுக்கு உசிதமல்ல. ஏனெனில் அவர்களுக்கு சாதகம் செய்வதற்கே அவகாசம் குறைவு. பேசவேண்டுமென்றால் நிறைய படித்திருக்க வேண்டும். அல்லது படித்துக் கொண்டிருக்க வேண்டும். சாதகத்துக்கே அவகாசம் குறைவாயிருக்கும்பொழுது எங்கிருந்து படிக்கமுடியும். ஆகையால் சங்கீதத்தைப் பற்றி பேசுவதற்கு கச்சேரி செய்யாமல், சங்கீத சாஸ்திரங்களை மாத்திரம் படித்துள்ள மேதைகளுக்கு விட்டுவிடுகிறேன்.

ஆனால் சங்கீத வித்வான்கள் ஒன்றும் படிக்க அவசியமில்லை என்று சொல்லவில்லை. சங்கீதத்துக்குண்டான, அதாவது பாடுவதற்குண்டான முக்கிய அம்சங்களைப் படித்துத் தெரிந்துகொள்ளத்தான் வேண்டும். இது மிகவும் அவசியம் என்பதை உறுதியுடன் சொல்லுகிறேன்.

நமது இந்திய சங்கீதமானது (கர்னாடகமும், ஹிந்துஸ்தானியும்) உலகத்திலேயே ஒரு தனி இடம் பெற்றது. இது செவிக்கும், மனத்திற்கும் இன்பத்தைத் தருவதுடன் மாத்திரம் நின்று விடுவதில்லை. இதில் விஞ்ஞானமும், கணிதமும் நிறம்பியுள்ளது. இவை இரண்டும் மேல்நாட்டு சங்கீத மூறைகளில் அவ்வளவு காணமுடியாது என்று தோன்றுகிறது. நம் சங்கீதத்தை எவரும் **Fine Art** என்று மாத்திரம் சொல்லிவிடாமல், சங்கீத சாஸ்திரம் (**Science of Music**) என்று சொல்லுகிறார்கள். இதனால் தான் மேல் நாடுகளில் இந்தக் கலையைக் கற்க வேண்டுமென்ற ஆசை இப்பொழுது அதிகரித்துள்ளது.

இது ஏன் சாஸ்திரமெனப்படும் என்று பார்ப்போம்: எல்லா சாஸ்திரங்களுக்கும் வரம்புகளும், பாதைகளும் நிர்ணயிக்கப்பட்டுள்ளன. அதே மாதிரி, நம் சங்கீதத்துக்கும் இவைகள் வரையப்பட்டுள்ளன. ஸப்தஸ்வரங்களைக்கொண்டு, கணக்கில்லாத ராகங்கள் வகுக்கப்பட்டுள்ளன. இவைகளுக்கும் ஒழுங்கான பாதைகள் வரையப்பட்டுள்ளன. (அதாவது ஆரோஹணம்—அவரோஹணம் முதலிய லக்ஷணங்கள்). இதேமாதிரிலயத்துக்கும் பாதைகள் நிறுவப்பட்டிருக்கின்றன. சங்கீதம் பயிலும் யாராயிருந்தாலும், ஸ்வரம், லயம் இவைகளின் அடிப்படையைக் கொண்டுதான் முன்னேற

வேண்டும். இப்படிப் பாதைகள் வகுக்கப்பட்டிருப்பதனால் தான் நம் கச்சேரிகளில் பாடகர் என்ன பாடினாலும் துணை வாத்தியக்காரர்கள் உடனே அதைப் பின்தொடர முடிகிறது. இந்த அளவில் மேல்நாட்டு சங்கீத முறைகளில் இருப்பதாகத் தெரியவில்லை.

இதே மாதிரி நம் சங்கீதத்தின் ஒரு கிளையான பரத நாட்டியத்தை எடுத்துக்கொண்டால், ஸ்வரம், லயம், சாஹித்யம் என்ற மூன்றளவுகளை (Three Dimensions) யும்மீறி நான்காவது அளவாகிய (Fourth Dimension) தோற்றத்தையும் காண்பிக்கும் கலையாக விளங்குவது நம் பரத நாட்டியக் கலை. இப்பொழுது இக்கலை மேல் நாடுகளில் எவ்வளவு பிரபல்யம் அடைந்து வருகிறதென்பது யாவருக்கும் தெரிந்ததே. இந்தத் துறையிலும் நாம் சற்று அச்சரத்தையாக இருந்தால் அவர்கள் நம்மைப் பின்தங்க வைப்பார்களோ என்ற பயமேற்படுகிறது. ஆகையால் இப்படிப்பட்ட தெய்வீக, அபூர்வக் கலையைக் காப்பாற்ற வேண்டிய அவசியத்தை, நம் அரசாங்கங்களுக்குத் தெரிவித்துக்கொண்டு, இதற்கென ஒரு தனித்துறை ஏற்படுத்தி இக் கலையின் நுட்பங்களை மேலும்மேலும் ஓங்கி வளரும்படி, காப்பாற்ற வேண்டுமெனக் கேட்டுக்கொள்கிறேன்.

கடைசியாக இவ்வளவு பாடகர்களுக்கும், அவர்களைக் கேட்டு ஆனந்திக்கும் ரசிக பெருமக்களுக்கும், ஒரு பெரிய திருவிழாவைப் போல் இம் மகாநாட்டை பிரதி வருஷமும் ஏற்படுத்தும் இந்த சங்கீத வித்வத்சபைக் குழுவினருக்கும், உங்கள் சார்பிலும், எங்கள் (வித்வான்கள்) சார்பிலும், என் சார்பிலும் எனது மனமார்ந்த நன்றியைத் தெரிவித்துக் கொள்கிறேன். என்னை இந்த பதவி வகிக்க, 35 வருடங்களாக முன்னுக்குக் கொண்டுவந்த ரசிகப் பெருமக்களுக்கும், என் மனமார்ந்த நன்றியைத் தெரிவித்துக்கொண்டு, இம்மகாநாடு முடியும் வரை எல்லா வித்வான்களும், ரசிகர்களும், என்கூடவேயிருந்து இதை வெற்றிகரமாக நடத்தி முடிப்பதற்கு உதவி, என்னை ஆசீர்வதிக்க வேண்டுமென்று வணக்கத்துடன் கேட்டுக்கொண்டு இந்த உரையை முடிக்கிறேன்.

வணக்கம்

Presidential Address: English Version

"My salutation to the Members of the Executive Committee and to the Experts Committee of the Music Academy, Madras, who selected me for the presidentship of the 44th conference of the Academy this year.

I pay my respects to His Excellency Sri Viswanathan, Governor of Kerala, who is inaugurating the conference today and also to Sangita Kalanidhi Sri T. L. Venkatarama Iyer, President of the Academy and also to those who have gathered here and the *rasikas*.

The honour which is bestowed on musicians like me in the music world really goes to the great masters who built up the heritage of music—Tyagaraja, Sama Sastri and Dikshitar. I render my homage to them. It is by rendering their great compositions as also those of other composers that we have been able to give a certain amount of enjoyment of music to the masses and the *rasikas* and we have been able to gain some confidence in ourselves.

By and large, so far as I have known, musicians either past or present, those who made music their profession have been those who had come in a musical line, but mine has been a different life altogether and therefore I may be permitted to refer to a few facts about how I came to this art.

I have been told that I had a musical instinct even in my childhood and my father had taught me *slokas* and made me sing everyday in different *ragas*. Then there was an opportunity for me for recording music for the gramophone companies and this is the first phase of my musical career.

I cannot say that I had my special *guru* or *gurus* for my training. But my father always invited pupils of distinguished senior vidwans and arranged for their teaching me *kritis* in the correct style. Among such vidwans who taught me different compositions were pupils of Kanchipuram Naina Pillai and Sri Ariyakudi Ramanuja Iyengar. My father also made me practice music at least eight hours a day and as far as possible, he took

me to the concerts of senior vidwans. These were responsible for developing my interest and knowledge in music.

At this stage, I also passed the Govt. Technical examinations in music conducted by the Govt. of Madras. My examiners were Sri Ambi Dikshitar, Vidwan Tiger Varadachariar and Prof. P. Sambamurthy. After my examination was over, Sri Ambi Dikshitar took me and my father to his house and taught me some Dikshitar's compositions. It was Ambi Dikshitar who introduced us to Sri T. L. Venkatarama Iyer. As we were living in Kanchipuram we were not able to have more frequent contacts with Ambi Dikshitar and T. L. Venkatarama Iyer. Later I learnt from Sri T. L. Venkatarama Iyer most of the Dikshitar kritis which I sing in the concerts now.

So far I have spoken about myself but I would like to speak a few words to the students of music. They should not suppose that what I have been saying till now runs contrary to the ideal of *gurukula-vasa*. That would not be correct. I too believe that there is nothing to equal the choice by the student of the *guru* and the *guru's* choice of the student and his teaching him; this is the way of learning music. If it was not possible for a woman of my background to have this kind of *gurukula-vasa*, it was an exception, but such an exception would hold good largely in the case of women musicians of today.

Tradition vouches to us that music belongs to women and women must consider music as a peculiar possession and strive to serve that art. It is a glorious art which gives their minds peace in a manner in which nothing else did.

One hears the complaint that the standard of Carnatic music is going down and I for one cannot accept this. The standard cannot deteriorate so far as a musician who has started learning it in his young age in a proper way is concerned. It will not deteriorate if he would not tamper with the tradition and style for the sake of a few who have different notions. It is necessary that a musician should have strength of mind, ability to impart by *sadhakam* a beauty to his exposition and also be able to enjoy it himself so that his enjoyment might be imparted to the *rasikas*.

For some years now music schools and institutions either under Govt. or other private auspices have grown in this country.

I think music is thereby developing in the country and it is necessary that in addition to the actual music the knowledge of the language of compositions should also be taught so that *sahityas* might be correctly pronounced. These songs were sung by great devotees and it would not be proper to mispronounce them and make their meaning misunderstood. I think it would be agreed to that some importance should be given to the *sahitya*. Our composers did not compose their songs for livelihood. They were all spiritual people who sought the divinities they worshipped. Because of this it would be desirable for inculcating training in devotional songs even in young age so that later those who sing will be able to render them with devotion and musical excellence.

I would request all parents to teach their children music. Not that everybody should aspire to become a radio singer or a performer in *sabhas* or to learn the art with this determination. Music should be learnt as an art and not as a livelihood. It is against nature to imagine that everybody who strove in this direction would become an outstanding performer. Such achievements come as a result of *poorva-punya*. So says the great Tyagaraja in his 'Seetavara sangita'. But if one does not reach that height that does not mean that he should give up this art.

For musicians it is not very good to be indulging in speaking about music. The time available is too short even for *sadhakam*. Further for discussing music a lot of learning is necessary and one should constantly be studying. I would like to leave the question of speaking on music to those who have specialised in studying the texts of the *sastras* on music.

Performing musicians might learn whatever is strictly helpful to them for the proper exposition of their art.

Our music Carnatic or Hindustani has gained a distinction in the world. Apart from giving delight to the ear and the mind it is full of science and technical perfection. Scientific and technical aspects have been developed in this art far more than in Western music. Music is not only a fine art but is a science. This I suppose is one of the reasons why several western musician

have started studying Indian music. I may mention just one of the scientific dimensions of our music, the ragas and their structure. I may also mention the aspect of laya. Swara and laya are the bases of our art. It is because of the systematisation of these two aspects that those who have mastered the art in these two branches are able to accompany freely on instruments with the main musician.

The art of *bharata natya* which is closely related to our music has even the fourth dimension which makes the art live before our very eyes. The greatness of this art also is being realised abroad. We should not neglect our art of *bharata natya* which is equally rare and divine.

Finally I would like on my own behalf and on behalf of you all to express the gratitude of the music world and of the *rasikas*, the Music Academy, Madras, which organises this conference year after year, and the listening public who have helped me by their appreciation for nearly four decades and enabled me to occupy this position today. I express my most sincere gratitude and I request all the *vidwans* and *rasikas* to stand by me and help me to make this 44th Conference of the Academy a success.

Conference Souvenir

The Academy brought out as usual an attractive Souvenir for the 44th Conference which gave a full account of the Academy and its work and the programme of the 44th Conference. In addition to the regular pictorial and other features, the Souvenir carried the following articles: B. M. Sundaram's sketch of the well-known Thavil-player Sri Ammapettai Pakkiri Pillai; Music and Sama Gana by G. Seshachalam; Musicianship by Prof. P. Sambamurthy; Sri Tyagaraja and His Mission by L. N. Acharya, Bangalore; Sangita Kalanidhi Sri Mudicondan C. Venkatarama Aiyar's appreciation of the celebrated vocalist Konerirajapuram Vaidyanatha Iyer; Music Then and Now, an evaluation, by K. Chandrasekharan; a Research paper on Karnataka and Karnataka Music by Dr. V. Raghavan and a sketch of the Conference President Smt. D. K. Pattammal by 'Hamsa'.

Agenda of the Conference

The following is the Agenda of the Experts Committee meetings of the 44th Conference :

1. Special Demonstrations and Recitals of Compositions :

- (1) President Vidushi D. K. Pattammal.
- (2) Vidwan N. Chennakesaviah, Bangalore: Five Rare Compositions of Seshanna and others
- (3) Prof. P. Sambamoorthy: Kanchipuram Kritis
- (4) Dr. T. S. Ramakrishnan: Six Kritis of Dikshitar in Raganga Ragas
- (5) Vidvan V. N. Nagarajan and T. K. Ramaratnam, Madurai: Sri Natana Gopalaswami's Compositions
- (6) Smt. S. Jayalakshmi: Pillai Perumal Ayyangar's 108 Tirupati Prabandha
- (7) Sri V. V. Svarna Venkatesvara Dikshitar, Chidambaram: His Kritis
- (8) Sri B. V. K. Sastri and others, Karnataka Ganakala Parishat, Bangalore: Songs from Mysore Chikka Devaraja Wadeyar's Gita Gopala Prabandha
- (9) Sangita Kalanidhi Semmangudi Srinivasa Iyer: Maharajah Sri Svati Tirunal's Nava-vidha Bhakti Kirtanas (to be sung by Smt. Suguna and other pupils)

2. Special Instrumental Recitals and Demonstrations :

- (1) Swami Parvatikar: Dattatreya Vina
- (2) Vidvan Mysore Doreswamy Iyengar, Bangalore, Vina
- (3) Vidvan S. Ramanathan - Sri B. Damodaran: Yazh
- (4) S. Nalliah Naidu: A New Bamboo Tambura
- (5) L. S. Rajagopalan and Party, Kerala: Timila

3. Raga :

- (1) Swami Parvatikar: A New System of Raga Classification

- (2) Prof. N. S. Ramachandran, Delhi University : The Concept of Raga Alapa according to Lakshana Granthas
 - (3) Vidvan S. Ramanathan, Madurai : Some Ragas of the 29th Mela
4. Tala :
- (1) Sri K. C. Tyagarajan : The 72 Mela Talas
 - (2) Vidvan Sri Madurai Krishna Iyengar : A Shatkala Pallavi in Misra Triputa
 - (3) T. V. Gopalakrishnan with Sivaraman : Hamsanada-Pallavi.
5. Music Teaching ;
- (1) Vidvan Tinniyam Venkatarama Iyer : Beginners' Lessons and Training Methods
 - (2) Smt. Vidya Sankar - Methods of Teaching Vina
6. Lectures and Illustrated Talks :
- (1) M. Anantanarayanan : Tyagaraja's Prahlada Bhakti Vijaya
 - (2) Vidvan Manchala Jagannatha Rao, Hyderabad : Influence of Kshetragna on the later Composers in Karnatic Music
 - (3) Sri P. G. V. Ramanan : Musical Aspects of Sri Dikshitar's Navagraha Kritis
7. Hindustani Music :
- (1) Smt. Aparna Chakravartti, Calcutta
Sri V. K. Aggarwal, Delhi University . Techniques of Sitar Playing
8. Release of New Publications :
- (1) Mysore Sadasiva Rao's compositions, Music Academy, Madras, edited by Vidvan N. Chennakesaviah
 - (2) Natana Gopalaswami's Compositions, Siddhasramam, Madurai
9. Dr. V. Raghavan Shashtyabdapurti Endowment Lecture :
Sangita Kalanidhi Mudicondan Venkatarama Iyer :

Sri Mahavaidyanatha Iyer and his contributions with special reference to his Simhanandana Pallavi

10. Papers :

- (1) K. V. Srikanthan : ' Kalpita Sangitam '
- (2) Swami Prajnanananda, Calcutta: Music Materials and Music
- (3) Sri Sudhibhushan Bhattacharya, Simla : The Folk-base of the Rhythmic Cycles of Raga-music
- (4) Sri V. H. Deshpande, Bombay : Aesthetic Laws of Khyal
- (5) Prof. Maheswar Neog, Gauhati University

11. Other Systems of Music :

Dr. Johanna Spector: On the Maqam in Arabic Music

12. Any other subject to be taken up with the President's approval.

THE FIRST DAY

20th December 1970

The meeting of the Experts Committee of the Music Academy, Madras convened in connection with the 44th Conference under the Presidentship of Sangita Vidushi Smt. D. K. Pattammal had its first meeting this morning.

At the outset Sangita Kalanidhi Sri T. L. Venkatarama Aiyar welcomed the members of the Experts Committee and others who were gathered and hoped that as in the previous years, the discussions and demonstrations of this years' Conference too would be both interesting and useful. The President Smt. D. K. Pattammal said that it was in these mornings' Experts Committee meetings and discussions, papers and demonstrations featured therein that the Conference as such was to be seen and all musicians, particularly music students, should attend these and profit by the papers, talks and demonstrations of the Experts from different parts of India and abroad.

Dr. V. Raghavan then mentioned the various items included in the Agenda of the Experts Committee meetings for this year's

Conference. Requesting then Prof. P. Sambamurthy to present his programme on *Kanchipuram Kritis*, Dr. V. Raghavan said that there was a special appropriateness in the programme as the President of the Conference hailed from Kanchipuram. All their composers had sung their songs on the Deities in the shrines in Tamil Nadu and a programme like this from the point of view of different Kshetras has its own significance. He recalled Prof. Sambamurthy's programme on the Madurai Kshetra Kritis at a former Conference.

Kanchipuram Kritis

Assisted by a number of students Prof. Sambamurthy then presented the following compositions: An old anonymous Gita in *Saveri*, *Janakasuta* which was useful for knowing the correct *Lakshana* of the Raga and its *prayogas*; Syama Sastri's *Svarajati* in *Bhairavi* on Kamakshi; Sri Tyagaraja's Madhyamavati piece *Vinayakuni*, Dikshitar's two songs *Kanjadalayatakshi* (*Kamalamahari*), *Chintaya makanda* (*Bhairavi*), Chengalvaraya Sastri's Bilahari piece, *Niruchi marichina* and a Kalyani piece *Aviralamuga*, an anonymous song in *Anandabhairavi*, *Kripajudavamma*, of the Samashti-carana type, and *Vinatasuta* (*Harikhambhoji*). He referred in the case of each song to some important aspect of the song, the text or the Raga, and in this connection mentioned that *Vinatasuta* was really Sri K. V. Srinivasa Iyengar's composition and unfortunately this and some other pieces had come to be wrongly taken as Tyagaraja's compositions.

In conclusion Prof. Sambamurthy said that while the compositions of famous composers were well-known because they were sung in concerts, there were several lesser known compositions of other composers not so celebrated, to bring out which they had to devise such programmes in the Experts Committee sessions where they could be brought to light so that they might not be lost. He was therefore thankful to the Academy for arranging such programmes.

The President Smt. D. K. Pattammal thanked Prof. Sambamurthy, who was one of her earliest Gurus, for the programme that he had given as the first item of the opening Day of the Conference, a series of songs on the Deities at Kanchipuram.

72 Mela Talas

Dr. Raghavan then requested Sri K. C. Thyagarajan of AIR to present his programme. The 72 Talas forming the subject of his demonstration were named after the 72 Mela Ragas Kanakangi, Ratnangi etc., and they were found in the book *Sangita Candrika* and were not in vogue. But Sri Thyagarajan had set them with his own Pallavi for each. He was assisted in the presentation by Sri K. R. Ganapathi on the Flute, Sri Chittoor Gopalakrishnan on the Violin, Sri M. N. Kandaswami on the Mridangam and Sri K. M. Vaidyanathan on the Ghatam. Sri K. C. Thyagarajan said that the 72 Talas he was going to deal with bore the names of the 72 Mela Ragas themselves and were found in the hundred-year old book *Sangita Candrika* of Sri Manicka Mudaliar. Each Raga name being based on a numerical value according to *Ka-ta-pa-yadi* system, he pointed out how the number of *Matras* and *Aksharas* of each Tala could be found out from its name; and on this basis he had set the *Pallavi* and words for these; he had been assisted by Sri M. N. Kandaswamy and Sri K. M. Vaidyanathan for the *Moras* and *Korvais*. Sri Thyagarajan and the accompanying Vidwans then rendered the following *Talas* in this group in the *Pallavi* set for each of them in the Raga of the same name: *Manavati* (5), *Dhenuka* (9), *Cakravakam* (16), *Kiravani* (21), *Carukesi* (26), *Vagadhisvari* (34), *Pavani* (41), *Bhavapriya* (44), *Kamavardhani* (51), *Hemavati* (58), *Latangi* (63), and *Rāsikapriya* (72). Apart from the academic and scientific value, the demonstration of the *Talas* was very enjoyable and the whole presentation was excellent.

Sangita Kalanidhi Sri Mudicondan C. Venkatarama Iyer, while thanking Sri K. C. Thyagarajan, complimented him on his versatile talents and his experience and capacity in presenting rare programmes like this. The *Pallavis* and *Sahityas* with which he had imparted life to each of these Mela Talas found in cold print in an old book were admirable. Sri Venkatarama Iyer also thanked Sri M. N. Kandaswamy and Sri K. M. Vaidyanathan for their contribution to the programme.

Dr. Raghavan when expressing his appreciation of Sri Thyagarajan's programme mentioned that the Music Academy had

nominated this year 14 new members to their Experts Committee and Sri K. C. Tyagarajan was one of them.

SECOND DAY

21st December 1970

When the Experts Committee of the Music Academy assembled this morning in connection with the 44th Conference, with President Smt. D. K. Pattammal in the Chair, there was first an exposition of six *Raganga Raga Kritis* of Muthuswami Dikshitar, then a talk by Dr. Josef Kuckertz, West Germany and then an illustrated talk on the traditions and the styles of Sitar playing Sri V. K. Aggrawal of the Delhi University.

Raganga Raga Kritis

Requesting Dr. T. S. Ramakrishnan to present his talk and demonstration, Dr. Raghavan referred to his specialization in Dikshitar's sampradaya and the material in the thesaurus of of Carnatic Music, the *Sangita Sampradaya Pradarsini* of Subbarama Dikshitar.

Dr. T. S. Ramakrishnan traced the history of the Mela Karta Scheme adumbrated by Venkatamakhin and the different types of Ragas and the constituents of 'Chaturdandi' namely *Gita*, *Thaya*, *Raga* and *Alapa*. The *Gitas* and *Prabandhas*, as compositions, were important before the evolution of the modern *Kriti*. The *Lakshna Gitas* of Venkatamakhin were noted not only for their great skill in the incorporation of the Lakshana of the Ragas but also as examples of melodious compositions. Dr. Ramakrishnan then explained the sections or *Khandas* of the *Gitas* namely the *Sutra*, *Upanga* and *Bhashanga Khandas*. In passing, he referred also to the 15th Mela in Venkatamakhin's Scheme, *Maya Malavagaula* which was not prevalent nor had any compositions in the pre-Venkatamakhin period. He then presented along with his daughter Miss Mangalam, both of them singing and playing on Vina, the concluding six *Raganga Raga Keertanas*, 67 to 72—*Santanamanjari*, *Joti*, *Dhautapanchama*, *Nasamani*, *Kusumakara* and *Rasamanjari*.

Sangita Kalanidhi Sri T. L. Venkatarama Aiyar, while complimenting Dr. T. S. Ramakrishnan on his learning and speciali-

sation in *Sampradaya Pradarsini*, stressed the value of the *Gitas* and *Lakshana Gitas* of the 72 *Melas*. Sangita Kalanidhi Sri Mudicondan Venkatarama Iyer complimented the speaker for his painstaking work and expressed his views on the question of the *Vivadi Svaras* and the *Melas* involving them. There was a practice in their tradition of the '*Grahaswara*' or intoning one *swara* in the *sthana* of another, but whether this was proper, was a question to be considered. There was considerable controversy over the whole question of the *Vivadi Melas*, although capable musicians and composers had negotiated them in such a way as to neutralise the defect and make the compositions as delectable as possible. Sri T. L. Venkatarama Iyer pointed out that as Venkatamakhi himself had observed it was not illogical for a *Swara-sthana* being referred to with two different names, one with reference to the note above and another, to the note below.

Thanking Dr. T. S. Ramakrishnan for his instructive programme Dr. V. Raghavan observed it was not quite correct to say that *Maya Malava Gaula* was absent in the pre-Venkatamakhi times. Shorn of the *Katapayadi* prefix '*Maya*', the Raga *Malavagaula* was known from the times of the *Sangitaratnakara* and was a *Mela* according to Somanatha and Ramamatya. He then requested Dr. Josef Kuckertz, of the University of Koln, West Germany to speak. Dr. Kuckertz, he said, was not new to the Music Academy as earlier he had attended the Conference and had sittings with some musicians in connection with his research project on Structure of *Ragas*.

Raga Structure

Dr. Kuckertz then explained in the course of his paper how in the Institute of Music at the University of Koln in West Germany, they were engaged on a Research Project in the music of Asian countries and he himself was interested in the most important aspect of Indian music namely the *Ragas*.

First he wanted to determine what were the features which formed the concept called melodies and secondly which were the music traditions in Asia which bore relationship as well as difference among themselves. Mere mathematical survey did not give them an answer to the question as to how melodies were

formed. The arrangement in different ways of certain limited number of tones and a consideration of the number and scales alone did not answer the problem. It remained an abstraction. It was clear that the melody as such was a unit in itself, but comprised within itself a certain number of melodic figures, and was in no case a simple synthesis of single tones or ornaments. How did the smaller units combine in the larger sections and then into the whole called Raga? Regarding the second question, the different styles or traditions and their mutual relations, the Asian area comprised from the West to East, the Middle East, the Indo-Pakistan continent, South East Asia and the last China, Korea and Japan. Although showing differences, there were yet certain similarities in these four traditions.

The speaker then touched upon some prominent characteristics of the non-Indian traditions of the East. Some of the criteria thus set which pertained to classical music were taken into consideration by them in their work. There were yet all over Asia both folk and tribal music which also was important for research. In the last years he had concentrated on Carnatic music and was working through personal and practical study as well as through published literature. Actual listening was most necessary for this work which he had done to some extent. He had been endeavouring to interpret Indian music both on the Raga and Tala sides and also on Alapa and Kriti to Western audiences. Scales were more or less abstractions out of living *Ragas* and did not represent the melodic figures which were important for melody formation by which a musician or a listener recognised a *Raga* being performed. He had been requesting musicians to play or sing typical *sancharas* and to explain those points in which a *Raga* might be said to lie and be recognised as such and by which it was distinguished from closely allied *Ragas*. These had to be recorded from different musicians for the same *Raga* and then a comparative study made and their results tabulated. Then there were compositions also which were outstanding guides regarding the concept as well as the interpretation of a *Raga*. But much depended also upon the performance of those *Ragas*. There were the views of the theoreticians also which did matter. It was a cumulative consideration of all these factors that would ultimately yield satisfactory results which would form the

basis of appreciation of Indian music in its central aspect of *Raga* in the West.

Dr. Kuckertz then said that he was presently engaged on collection of some material for melodies of the folk and tribal music and was going round the country for recordings.

Prof. P. Sambamurthy welcomed Dr. Kuckertz's visit to India and his undertaking the study of *Raga* and Improvisation both of which formed the most important characteristic of Indian music.

Thanking Dr. Kuckertz, Dr. Raghavan said that the Project which Dr. Kuckertz was engaged upon would eventually help Western musicians themselves to recover their lost kingdom of melody and the lost dimension of improvisation.

He then requested Dr. V. K. Aggrawal of the Music Department of the Delhi University to give his talk and demonstration on the Techniques of Sitar Playing. Dr. Aggrawal was assisted by Mr. Murti on tabla.

Sitar Playing

In his introductory remarks Sri Aggrawal said that it was generally considered that the Sitar was an invention of Amir Khusro in the time of Allaudin Khilji, but upto the time of Akbar, there was no record of any Sitar player having been in existence, although references were plenty about players of *Bin* and *Rabab*. Pandit Sudarsanacarya, on the other hand, had referred in his work to another Amir Khusro, a real musician of Tansen's lineage, who was the real inventor of the Sitar. The Sitar style went with Khyal singing and there were two important styles which developed from Masit Khan and Raza Khan. In the former the syllables of the strokes were fixed while in the latter they could change from time to time according to the choice of the artist and the need of the *Raga*. In the former the slow *Gat* was performed with larger employment of *Meend* and *Gamaka* while in the latter the fast *Gat* with fast *Taans* were employed. The artists tended to specialise in one or the other of the styles, but at present both the styles are mastered by artists. He then illustrated the two styles and the employment of *Meend* and *Gamaka*

in the slow as well as fast tempos in *Alap*, *Jod*, *Jhala* and *Taan*.

Dr. Raghavan thanked Mr. Aggrawal and Mr. Murti.

THIRD DAY

22nd December 1970

At this morning's meeting of the Experts' Committee convened in connection with 44th Conference of the Music Academy, Madras with President Smt. D. K. Pattammal in the Chair, there was first a demonstration of a new Bamboo Tambura and then an illustrated talk on a New Method of *Raga* Classification by Swami Parvatikar and then a presentation of select songs from Pillai Perumal Ayyangar's Devotional Poem on the 108 Tirupatis.

Bamboo Tambura

To place in the hands of musicians and students a Tambura at the popular price of Rs. 40/- (a regular Tambura today costs Rs. 400/- at least) Sri Nalliah Naidu of Villupuram thought of a Tambura made on Bamboo. Sri Nalliah Naidu said that in addition to low cost, easy portability was also an object of this simplified Tambura, in which the *Kudam* had been eliminated. Several Vidwans examined the Tambura and while welcoming Sri Naidu's efforts, they were of opinion that more work should be done both with reference to weight of the whole Tambura, which was still heavy, and the arrangement of strings and tuning.

The Committee hoped that Sri Naidu would improve it further.

Swami Parvatikar

Dr. Raghavan then introduced Swami Parvatikar, of over 70 years of age, who had been living mostly in Badari spending his time in Keertan and playing of Veena. He hailed from Karnatak and was a follower of the Madhva Sampradaya. His father was a Professor of Chemistry and Sitar player and mother proficient in both Carnatic and Hindustani music. Swamiji played several instruments particularly Swara Mandal, Sitar, Rudra Vina and Dattatreya Vina, the last one being his own creation. Swamiji has also composed keertanas on the Bhagavata Purana and the Bhagavat Gita, the former having been published

by Gita Press, Gorakhpur. Swamiji had visited several Conferences and addressed musical gatherings and given recitals in North India. Dr. Raghavan expressed the gratitude of the Academy for Swamiji's visit and participation in the Conference and requested him to give his talk.

Swamiji explained how pursuing the lines of Venkatamakhin's scheme of 72 Mela kartas, he had evolved his own scheme of 32 Melas in 4 Cakras based on only 12 Swara sthanas (*Sa, Ra, Ri, Ga, Gi, Ma, Mi, Pa, Dha, Dhi* and *Na, Ni*). He had worked on his scheme for 20 years. Taking for example *Hanumant Todi* which was called *Kanakalata* in his scheme and had 484 Janyas, he sang to the accompaniment on the *Swara-mandala*, his composition in *Todi* from the *Sahitya* of which one could easily deduce its *Shadava* and other *Janyas*, produced by the omission of each one of the notes successively. Thus he had worked out 5000 *Ragas*. He also explained how he had on the basis of new calculations evolved new *Tala* patterns. Speaking on the *Dattatreya Vina* which he had newly devised he said that the instrument he was using for demonstrating the *Ragas* in the talk was *Swara-mandala* and was called in ancient times the *Mattakokila*. The new *Dattatreya Vina* is the *Sitar* with the feature of the *Swara-mandala* grafted on to it,

Dr. Raghavan referred to the school of thought which had always prevailed among some musicians in the South itself that the Melas might be reduced to 32 and there were hot controversies over the question. There were also writers like the author of the *Meladhikara Lakshna* in ms. who, pursuing the lines of Venkatamakhin, evolved 136 Cakras and 4624 *Melakartas*.

Prof. Sambamurthy recalled his having listened to Swamiji several years ago at Tirupati when he played *Mohanam* on the *Swaramandala* for some hours. He said that Swamiji's 32 Melas were an improvement on Bhatkande's 10. He however doubted the propriety of using in aesthetic singing the Swara-syllables together with the vowel indications for the *Vikritis*, e.g. *Gi, Mi, Dhi*.

Sangita Kalanidhi Mudicondan Venkatarama Iyer observed that the scheme of 32 Melas was not new and referred to Madurai

Ponnuswami Pillai's proposal which was in those days criticised by Paravakkara Pranatharthihara Iyer, a contemporary of Konerirajapuram Vaidyanatha Iyer. He then requested Swamiji to examine further Venkatamakhi's scheme of 72 Melas and according to his own knowledge and experience, elucidate the tonal value of the Vivadi Svara in the 40 additional melas in the Venkatamakhi scheme. Expressing the thanks of the Academy to the Swamiji for his participating, Dr. Raghavan announced that Swamiji will be giving his recital on the *Dattatreya Vina* on Wednesday the 23rd December morning.

108 Tirupatis Songs

Dr. Raghavan then requested Smt. S. Jayalakshmi who had edited with Swara notations the well known Tamil devotional poem on the 108 sacred places of Vishnu (Tirupatis) to present her programme. Smt. Jayalakshmi read a short paper giving an account of the poet Pillai Perumal Ayyangar and his different literary works and her sister presented the following songs from the work.

<i>Place</i>	<i>Raga</i>	<i>Tala</i>
Tiruvarangam & Tiruvuraiyur	Nata	N. Chapu
Tiruthevanarthokai & Tiruvanpurudothamam	Kambodi	Kh. Triputa
Tirukkoodal & Srivilliputhur	Kuntalavarali	Adi
Thirutthankal & Thirumohoor	Saraswati	Kh. Chapu
Thiruvandur & Thiruvattaru	Nayaki	M. Chapu
Tiruvahindrapuram	Kanada	M. Chapu
Tiruvalliekeni	Manirangu	Rupakam
Tiruvengadam	Bhoopalam	M. Chapu

Smt. D. K. Pattammal complimented Smt. Jayalakshmi on her work and hoped that musicians would render the pieces from this well known devotional poem.

FOURTH DAY

23rd December 1970

At the Experts Committee meeting this morning, which met in connection with the 44th Conference of the Music Academy, Madras under the Chairmanship of Smt. D. K. Pattammal, there was first a recital of the new compositions of Sri Swarna Venkatesa Dikshitar of Chidambaram, and then a recital on the new Dattatreya Vina by Swami Parvatikar and a talk and demonstration on the Serfoji Maharaja's Marathi Dance Sahityas by Miss Sucheta Bhide of Bombay.

New Compositions

Dr. Raghavan introduced Sri Swarna Venkatesa Dikshitar who belonged to the community of Dikshitas of Nataraja temple, Chidambaram and was proficient in music. Several years ago, some of his new songs were presented in the Experts Committee, but he had since composed about 500 Keertanas in Sanskrit and Tamil and on many Deities including Nataraja. He had taken special interest in the Tala aspect and set his pieces to several new Talas. Sri Dikshitar then explained his researches in Tala and how he came upon an old manuscript on Talas with two Thavil Vidvans in Coimbatore. One of the pieces to be rendered was in the Tala called *Samam* one of the 108 Talas, in Chaturasra Jati in 13 Aksharas, and another in a Tala called *Karikai Jhampatai* in 19 Aksharas, and another in Khanda Misra Chapu, a mixed Tala. Six of his songs were then presented by Kum. Lalitha Mani: (1) Sadasivame - Arabhi - *Samam*, (2) Sonnale Podum Iyyah - Bhairavi - *Kariki Jhampatai*, (3) Kadaikkan parthayya - Kanada-Khanda Misra Chapu, (4) Enge enge enattedi - Khamboji - Misra Chapu, (5) Anbal unaippadinen Ayyappa-Chaturasra Truputai. (6) Sankara Chandrasekhara Jaya Jaya-Sindhu Bhairavi - Chaturasra Triputai.

At the request of Vidvans, Sri Dikshitar himself then sang one of his compositions *Azhage uruvana* in *Hindolam*, *Chaturasra Jati Triputa*. The President Smt. D. K. Pattammal expressed her appreciation of the efforts taken by Sri Dikshitar on the *Tala* side and complimented Kum. Lalitha Mani on her recital.

Dattatreya Vina

Dr. Raghavan then requested Swami Parvatikar to give his recital on the Dattatreya Vina devised by him. The Swamiji first sang to the accompaniment of the *Swaramandala*, a prayer song of his on Sri Ragavendra Swami in *Mohanam* and then a song on Ganapati by Sripadaraya, the grand-preceptor of Purandaradasa. In his recital Swamiji played Sindhu Bhairavi, Alapa and then a composition of his in that Raga, in *Tintal*. Smt. D. K. Pattammal, in thanking the Rev. Swamiji said that what he had shown was the real way in which our art of music had to be cultivated.

Dr. Raghavan expressed the gratitude of the Music Academy for Swamiji finding time to participate in their Conference and then introduced Miss Sucheta Bhide of Bombay and her talk and demonstration relating to the compositions of Bharata Natya, Varna, Pada etc. to which Maharaja Serfoji of Tanjore had fitted Marathi Sahitya. These compositions are preserved in the Saraswati Mahal Library, Tanjore and one volume of them had been published under the title of *Korvyache Sahityache Jinna*s in 1958. The Maharashtra Government had given a grant to a group of them including the artist and her teacher Sri Parvati Kumar to study these mss. and prepare a book on them. After her talk on these Marathi compositions of Bharata Natya in the name of Serfoji, Miss Bhide played tapes of some of these compositions and danced to them. The items presented by her comprised *Alaripu*, *Varnam* in Ananda Bhairavi, an *Abhinaya Pada* and lastly a composition for the dance called *Jakkini* which was not very well known.

Thanking her Smt. D. K. Pattammal said that it was a real blessing to the young talented artist that she was able to present the results of her work before the learned assembly at the Conference.

FIFTH DAY

24th December 1970

At today's Experts Committee Meeting of the Music Academy, Madras convened in connection with 44th Conference with President Smt. D. K. Pattammal in the Chair, there was a

paper and a recital of some special compositions of Sri Swati Tirunal.

Kalpita Sangitam

Sri K. V. Srikantan read a detailed paper on what he called 'Kalpita' Sangitam as different from 'Kalpana' Sangitam. He laid emphasis on the 'set' aspects of a composition as handed down from a composer,—the text, the *Raga*, the *Tala* and *Kala-pramana*, the idea and sentiment of the composer, the pitch at which the *Pallavi* and the *Anupallavi* are to be taken, the stop-pings, the question of multiple *Charanas* and omission of some of them, *Avarta*, *Prasa* and *Anuprasa*, splitting of words, *Niraval*, *Kalpana Swara* and repetition. He referred to several shortcomings in respect of all the above in the actual renderings by musicians and cited numerous examples.

In thanking him, Dr. Raghavan observed that although the text should not be mutilated, there was a limit beyond which textual emphasis could not be carried. The whole question bristles with difficulties and there had been more than one occasion on which papers and discussions had figured in the Experts Committee on this very subject.

Swati Tirunal's Compositions

Dr. Raghavan then gave a brief talk on the 'Nava-Vidha Bhakti Keertanas' of Sri Swati Tirunal. The ancient authorities on Bhakti like *Narada Bhakti Sutras*, *Vishnu Purana* and more so *Bhagavata Purana* in the episode of Prahlada, had mentioned nine forms of *Bhakti-Sravana*, *Keertana*, *Smarana*, *Pada-sevana*, *Arcana*, *Vandana*, *Dasya*, *Sakhya* and *Atma-nivedana*. While in the compositions of Tyagaraja all these phases were illustrated in several separate pieces, as the speaker had shown in his Introduction to the *Spiritual Heritage of Tyagaraja*, Maharaja Sri Swati Tirunal had illustrated these nine forms of Bhakti in a separate set of nine keertanas called *Navaratnamalika*. The Maharaja had included in the *Sahitya* references to the textual authorities and exemplars of the different forms of devotion and the exact forms in which each one of these forms expressed itself embodying in the course of such treatment the actual ideas and words from the *Bhagavata*, *Bhagavad Gita* etc.

A special recital of these pieces as set by Sangita Kalanidhi Sri Semmangudi Srinivasa Iyer was then given by his pupils M. K. Visalakshi, Radha Warrior, S. Sita, Prema and Jaya. They were accompanied by Sri H. K. Narasimhamurthi on Violin and Sri V. Sriram on Mridangam.

Complimenting the artists on their recital, the President Smt. D. K. Pattammal referred to the services of Sangita Kalanidhi Sri Semmangudi Srinivasa Iyer in bringing out the compositions of Maharaja Swati Tirunal with Svvara notations.

Thanking Sri Semmangudi Srinivasa Iyer Dr. Raghavan informed that a Committee had been set up in Trivandrum with Sri Semmangudi Srinivasa Iyer, S. Vaidyanatha Iyer, Veenai K. S. Narayanaswami, Sri V. V. Sundararajan (Convener) and others for bringing out a new series of volumes of Sri Swati Tirunal's compositions with Svvara notations, Sanskrit Text, Malayalam Text, Tamil Text and meaning in Malayalam and Tamil. The first volume was now ready and the set of nine songs rendered that morning were included in that volume.

A Music Manuscript

Dr. Raghavan then referred to a large Palm-leaf manuscript in Telugu script which belonged to the great Tirukkodikaval Krishna Iyer, which Semmangudi Srinivasa Iyer had presented to the Music Academy, Madras. The ms. had been transcribed and Dr. Raghavan who had examined the ms. communicated to the meeting the contents of this ms. It contained at the outset a Sanskrit introduction to the traditional *Bhajana Paddhati* and then Padas of Purandaradas and other Dasas, Kritis of Kshetragna and Tyagaraja, 125 Songs with an Index of Bhadrachala Ramadas—which was perhaps the largest collection in a single manuscript of the songs of Ramadas—, then Venkatesa keertanas of the Tallapakkam composers including Upachara and Utsava compositions, Sabdas of Melattur Kasinatha—on which the speaker referred to his paper on this Sabda-composer in the *Journal of the Music Academy*, Madras—and a few compositions of Margadarsi Sessa Iyengar in Sanskrit. An important part of the ms. was a short text in Sanskrit on Talas called *Sapta Tala Pradipika*, written in Anustubh verses, followed by a gloss in Telugu. The work purports to be what Arjuna taught Uttara

while teaching dance at Virata nagar. There was disorder in the leaves of this Tala text as founded in the ms. Dr. Raghavan expressed the thanks of the Academy to Sri Semmangudi Srinivasa Iyer for the gift of this ms. to the Academy.

SIXTH DAY

25th December 1970

At the Experts Committee meeting of the 44th Conference of the Music Academy, Madras which met this morning under the Presidentship of Smt. D. K. Pattammal, there was first a talk on the *Prahlada Bhakti Vijaya* of Sri Tyagaraja by Sri M. Ananthanarayanan and this was followed by a special recital by the President of the Conference.

Prahlada Bhakti Vijaya

Dr. Raghavan requested Sri M. Ananthanarayanan, Former Chief Justice of Madras whom he described as a distinguished aesthete to give his talk on *Prahlada Bhakti Vijaya*. Sri M. Ananthanarayanan speaking in English referred to the significance of the year which was marked by the bi-centenary of the great Western composer Beethoven who was a contemporary of Sri Tyagaraja. Music was a great force which united the whole world. There was a crisis in music today and it was good that they remembered the great music of such master-composers like Beethoven and Tyagaraja and recognised that music had a power over them which could transform them. Unfortunately in the field of art, a kind of Grasham's Law was operating by which worst appeals to the most and the bad drove out the good. But they should see that the best appealed to most so far as Tyagaraja was concerned and among Tyagaraja's contributions was the *Prahlada Bhakti Vijaya* which was an Opera, not a dance-drama. Although there were the examples of the *Gita Govinda*, *Krishna Lila Tarangini*, the *Kuravanjis* and Melattur Venkatarama Sastri's *Prahalada Charitra*, Tyagaraja seemed to have taken his own line. The *Prahalada Bhakti Vijaya* was remarkable as a composition; it did not depict directly either Hiranyakasipu or Narasimha, but the profound psychological phases of the sentiment of devotion and the trials out of which Prahlada emerged triumphant. Sri Ananthanarayanan drawing attention to the literary beauties of the other songs, read in translation a very interesting dialogue

between Lakshmi and Narayana, when the latter was anxious to go to the help of Prahlada. Among Ragas rare ones like the *Ghanta* and *Paraz* were to be seen here. The musical beauty of pieces in *Nilambari* (*Ennaga manusuku*) *Sahana* (*Vandanamu*) and *Ahiri* (*Challare*) and *Varali* (*Eti Janmamidi*) were then touched upon by the speaker. He observed that it was not possible to explain a work of art beyond a particular point. What they wanted really today was the recapture of the forgotten secret of life and enjoyment namely 'Passion' and 'Passion' formed the essence of Bhakti such as glorified in Tyagaraja's opera on the triumph of Prahlada's Bhakti.

In thanking Sri Anantanarayanan for his splendid talk Dr. Raghavan repeated his old request to the speaker that he should collect his thoughts on the aesthetics of Carnatic music and give them a book on the subject.

He then requested the President of the Conference Smt. D. K. Pattammal to give her special recital.

Presidents Recital

The Conference President Smt. D. K. Pattammal then gave for two hours a special recital accompanied by Tirupparkadal Veeraraghavan on Violin and Sangita Kalanidhi Sri Palghat T. S. Mani Iyer on Mridangam. She rendered Varnam in Asaveri by Patnam Subramanya Iyer; Sariyevare - Tyagaraja - Sriranjani; Sriranganatham - Dikshitar - Poornachandrika; Raksha bettare - Tyagaraja - Bhairavi; Grahabalamemi - Tyagaraja - Revagupti; Samayamide nannu brocutaku on Subrahmanya - Bucharajani Raga - Muthiah Bhagavata; Jaganmohini - Mamava satatam Raghunatha - Tyagaraja; Mayamma yani ne pilacite - Ahiri - Syama Sastri; Adiki sukhamu - Tyagaraja - Madhyamavati; Saundararajam asraye - Brindavana Saranga - Dikshitar; Ma pala velasina - Tyagaraja - Tyagaraja - Asaveri; Yuktamu gadu - Sri Tyagaraja. Tamtarana Tillana - Anandanatam adum Natesan - Tillana in Anandabhairavi by Sankarier.

Thanking Smt. D. K. Pattammal for her recital the President of the Academy Sri T. L. Venkatarama Aiyar referred to the rich *raga bhava* and the variety of composers which characterised that morning's recital, which he said was one befitting the Experts' Committee.

SEVENTH DAY

26th December 1970

When the Experts Committee of the Music Academy, Madras assembled again this morning at the 44th Conference of the Academy with Smt. D. K. Pattammal in the Chair, there was an illustrated talk on the Navagraha Kritis of Dikshitar, a talk and demonstration on the Thimila Drum of Kerala and a talk and demonstration on Beginners' Lessons in Music.

Navagraha Kritis

Dr. Raghavan requested Sri P. G. V. Ramanan to give his talk on the Navagraha Kritis of Dikshitar. He said that although there were several religious and devotional aspects of the Navagraha Kritis, the speaker would concentrate on the musical aspects of the Kritis. Accordingly Sri P. G. V. Ramanan elucidated in the course of his talk the Tala and the Raga aspects of the Navagraha compositions. He said it might be noted that the seven main pieces on the Planets from the Sun to Saturn were in the Sapta Talas - *Dhruva*, *Mathya*, *Rupakam*, *Jampa*, *Tripata*, *Ata* and *Eka*. On the Raga side it might be noted that the [common Ragas were not used and that for the seven Planets the Ragas used were of the Suddha Madhyama ones and there was also a certain element of appropriateness regarding the Ragas and the character of the Planets which was particularly noticeable in the case of Brihaspati and Athana and Sanaischara and Yadukula Kambhoji with its slow tempo. Singing several parts of the kritis, the speaker showed the appropriateness of the Swara Sanchara and the Raga being explicit even in the very take-off and also the range of the Sanchara in Paraz and Yadukula Kambhoji. He drew attention also to certain onomatopoeic effects in the *Sangita* and *Sahitya* of some of these kritis. He explained also similarly the musical features of the two pieces on Rahu and Ketu which were in Prati Madhyama Ragas.

Thanking him Dr. Raghavan referred to the tradition that only the seven were Dikshitar's compositions and the two pieces on the two Chaya Grahas were later, although belonging to the same family of composers.

Thimila

Dr. Raghavan then requested Sri L. S. Rajagopalan and the party from Kerala to give their talk and demonstration on the Thimila which was a large-sized Edakka drum of the shape of a hour-glass. Dr. Raghavan referred to Sri L. S. Rajagopalan's participations in the earlier Conferences and his talks and demonstration on other musical instruments, particularly of the Drum group, from Kerala. Sri Rajagopalan explained the structure of the Thimila which was 2 feet in length and 6 inches in diameter and made of jack-wood, with cowcalf-leather stretched over on both sides and with a whole in the middle of the body. The instrument was mentioned in the *Silappatikaram*, but the instrument was found in use only in Kerala. There was no fingering technique and both hands were used for the playing which was done on only one side of the Drum hung on the shoulder. *Tha* and *Thom* were the only *Sols* used ; all other *Sols* that were in common use in Tala-articulation were included in *Tha*. In Kerala temples these Drums were in large use. There were two groups of *Panca vadyas* used for two types of rites and rituals *Kriyanga* and *Sevanga*. The Thimila belonged to the *Kriyanga Panca Vadya* group and sometimes, in the ensemble there were upto 11 Thimilas, 5 Maddalams, 11 Elathalams, 9 Kombu and so on. The biggest of these could be seen at the *Pooram* festival at Trichur and their performance would last from one to four hours.

The speaker then dealt with the Talas used in the playing of the Thimila, *Eka*, *Sambhu*, *Rantam*, *Mangala*, *Sakatu*, *Mutakku*, *Takattu*, *Munam*, *Nalam*, *Ancham* of Matras, 1, 3, 3, 4, 4, 5, 6, 7, 8, 9 respectively. Some of these were used in very slow tempo, The speaker then referred to the prominence which the *Panca Vadya* gained in the past 50 or 60 years through the labours of Sri Venkitachala Iyer alias Venkitchan Swami of Thiruvilvamala and Madhava Warriar. The player of the Thimila started with 56 Matras and slowly waxed. The difficulties through which the Temple Endowments were passing now proved a great handicap in maintaing all these traditional experts on the Thimila and other Vadyas. Institutions like the Kerala Kala Mandalam were doing a bit by having courses in these instruments and by giving opportunities for traditional teachers to train youngsters.

This was followed by a demonstration by one of the oldest players on the Thimila Sri Parameswara Marar aged 62. He hailed from Annamanada temple in Trichur district. It was in Kunnankulam that he learnt Maddalam and Thimila and he was also a Chenda player for Kathakali. He has now been teaching in Kerala Kala Mandalam since 1965. A Primer on Thimila and its learning had also been prepared by Marar for the use of the students. Assisted by his pupil Sekharan, Marar then demonstrated the beginning lessons as well as the playing for the different Talas. Sri Marar recited the *Sol* (Vayathari-Mnemonics) of the Vadya during different parts of the rituals and the Aksharas of the Tala and the stages by which it was played. From 56 *Matras* equivalent to 8 Kala *chaukam* of Tisra Jati Tripura going upto 1792 *Matras* were then explained and some of them demonstrated. Vidvan Sri Tinniyam Venkatarama Iyer then recited a number of *Sol*-s and Sri Marar reproduced them on the Thimila.

Dr. Raghavan thanked Sri L. S. Rajagopalan and Sri Marar and hoped that in the coming years some more of these rare Vadyas of Kerala and the traditions of their playing would be presented before the Conference of the Academy.

Music Teaching

Dr. Raghavan then requested Vidvan Sri Tinniyam Venkatarama Iyer, a very experienced teacher in Music, to give his talk and demonstration. Sri Venkatarama Iyer, with the aid of one of the young students, explained how according to traditional practice handed down from their Gurus, the beginning lessons comprised the Swaravali, Dhatu-varisai, three kinds of Alamkaras in Chatrusvara Jati Dhruva, Khanda Jati Dhruva, Alamkara in three tempos including Pratilomam and Alamkara set in two Talas kept by two hands; Gitam and Varnas.

Sri Vidvan V. V. Sadagopan said that what Sri Venkatarama Iyer presented was really the time honoured efficient method for the disciplining and mastery of the art; but these were not the only aspects. There was the equally important aspect of the joyous blossoming of the musical mind of the child which should be brought about by a different series of exercises.

Dr. Raghavan thanking Sri Tinniyam Venkatarama Iyer observed that there was further scope for discussions and demon-

strations on this subject of early musical training for the beginners which they hoped would be taken up in the coming Conferences.

EIGHTH DAY

27th December 1970

At today's Expert's Committee meeting of the Music Academy, Madras, in connection with the 44th Conference, under the Presidentship of Smt. D. K. Pattammal, there was an illustrated talk on some recent trends in Hindustani Music and a talk and demonstration on Mahavaidyanatha Iyer and his contributions to Carnatic music. The Maharaja and Maharani of Travancore graced the occasion with their presence.

Hindustani Music

Dr. Raghavan introduced Smt. Aparna Chakravarty of Calcutta a Graduate in English Literature and of the Bhatkande University of Music and one who had undergone regular training in the Gwalior and Agra schools and with well known masters. She was also connected with the Ramakrishna Institute of Culture, Calcutta.

In her talk Smt. Aparna Chakravarty said that the Conferences and Music Festivals organised in recent times had a beneficial effect on the artists in so far as they alerted the mind of the musician and urged him to think and to put forth special efforts and new programmes which could impress the audiences. Also because of the widespread knowledge of the science of the music, a modern musician, unlike his ancient counterpart had a good deal of the theoretical knowledge which should help him to give correct renderings of ragas and to contribute his best to the maintenance of the tradition. Music today was sung to large audiences. It could not be said that the whole audience was equipped with music knowledge. There were two types of musicians, one who would try to maintain traditional standards and another anxious to pander to the taste of the lay public. This produced confusion in the minds of younger artists as to what line they should follow. It was clear that it was the former type they should emulate. North Indian songs like the *dhruvada* were in '*brajhasha*' and in the past the texts had not been correctly rendered. Now they had musicians who were well educated and

could render the texts correctly. Another point which the speaker made related to the history of the *dhrupad* which was rendered in a highly rigid style. After the *Alap*, the actual song was rendered in such a manner as to engage the singer and the pakhawaj-player in a tussle of *laya*. The eventual result was that the *dhrupad* lost its popularity and its place was taken by the *Khyal*. But, in the *Khyal*, the *Bhava* being important and a certain freedom also being available for the artists, there was a tendency to become too free. But she thought that if the *Khyal* singers cared to stress a little more on the rhythmic aspects of the *Khyal*, *Khyal* singing might become more lively and gain in tempo and appeal. The artist should be able to hit off the balance between freedom and license. The sinuousness of the *Khyal* could be preserved without affecting its structure. It was not true that *dhrupad* should be sung without ornamentations nor without any emotional quality. In *Khyal*-singing, the *raga-bhava* should not be neglected. Regarding *raga* singing, different ragas like Darbari-Kanhra and Asaveri had a particular *rasa* and tempo which was slow; in such cases it was not proper to sing them when rendering *Khyal*. The old rules about *Nyas*, *Upanyas*, *Sihan* etc. had to be carefully observed. There was then in Hindustani the different *gharanas*. These days when there was great mobility and contact, musicians learnt the nuances of different *gharanas* and there was no longer any possibility of maintaining the exclusiveness of *gharanas*; judicious absorption of elements of beauty without any hybridisation was the future line of development of Hindustani, in respect of different *gharanas*. The preoccupation with *Tans* was another tendency which while producing virtuosity often overshadowed the spirit of the song; like too much *laya*, too many *Tans* were also suicidal. The singing of *Sargam* or *swaras* was an element borrowed from Carnatic music in more recent times. But here again she would like to emphasise that *Sargam* should be artistically woven into a *khyal* and not overdone. A very healthy tendency observed today was the adoption of many South Indian ragas by Hindustani artists. This was good but a raga did not consist of a mere *Arohanam* and *Avarohanam*. The South Indian composers had numerous compositions in a raga and a Hindustani musician should familiarise himself with the entire form of a raga. What Sri Muthuswami Dikshitar did for Carnatic Music by adopting North Indian Ragas had been done

in modern times by the eminent musician Abdul Karim Khan Saheb who introduced many Carnatic Ragas into Hindustani. Khan Saheb spent several years in South India and learnt very well. On the whole the speaker felt that there was no ground for pessimism and in fact optimistic signs were perceptible. After the several ephemeral experiments today, we should have fruits which would be in accordance with the tradition and at the same time show lines of development.

Smt. Aparna Chakravarthy then gave a recital of two ragas Asaveri and Lalit Panchama and Khyals in both the ragas.

Dr. Raghavan gave a gist of her talk in Tamil.

Smt. D. K. Pattammal thanked the speaker for her lecture and pleasing recital.

Dr. V. Raghavan Shashtyabdapurti Endowment Lecture

Maha Vaidyanatha Iyer's Compositions

Sri T. V. Ragagopalan, Secretary, speaking then on behalf of the Executive of the Music Academy, mentioned that an endowment of Rs. 5,000/- had been given to the Academy by the friends of Dr. Raghavan in connection with his 61st Birthday, for an annual lecture on some aspect of Music and Dance in the Experts' Committee sessions of the Academy. The inaugural lecture was delivered by Sangita Kalanidhi Sri T. L. Venkatarama Aiyar in 1968 on some aspects of the compositions of Muthuswami Dikshitar and the second lecture in 1969 was delivered by Pt. S. N. Ratanjankar on the Give and Take between the Hindustani and Carnatic schools. For the third lecture that year they had invited Sangita Kalanidhi Sri Mudicondan Venkatarama Iyer to speak and give a demonstration on the contributions of the great musician Maha Vaidyanatha Iyer with special reference to his Simhanandana Pallavi. Sri T. V. Rajagopalan welcomed also on behalf of the Academy Their Highnesses of Travancore who graced the occasion and then requested Sri Mudicondan Venkatarama Iyer to give his talk and demonstration under the Dr. V. Raghavan Shashtyabdapurti Endowment.

Sangita Kalanidhi Sri Mudicondan Venkatarama Iyer after referring briefly to the services of Dr. Raghavan to the Academy gave an account of the life and personality and the influence

which the great Maha Vaidyanatha Iyer exerted in the field of music in his times, and how he was honoured in different courts including that of the Ayilyam Tirunal of Travancore. He referred to the gift of voice and the austerity and *achara* of Maha Vaidyanatha Iyer and the musical and literary equipment of himself and his brother Ramaswamy Sivan. Assisted then by his pupils Vidwan B. Krishnamurthy and Kum. R. Vedavalli and accompanied by Sri Lalgudi Jayaraman and Umayalpuram K. Sivaraman, Sri Venkatarama Iyer first sang the *Swara-sthana-sahitya varna* of remarkable beauty in Kambhoji of Ramaswami Sivan, *Pankajakshi napai*. He then rendered Maha Vaidyanatha Iyer's Sanskrit kriti on Sri Sankaracharya - *Sri Sankara - guruvarnam* in *Nagasvaravali*. Sri Venkatarama Iyer then explained the features, the artistry and the musical value of the 72 Mela Ragamalika composition of Maha Vaidyanatha Iyer, and the skill with which the *Vivadi Swaras* were handled by him in the *Vivadi Melas* and the deft way in which *Sri Raga* was brought in at the end of the each section and *Chitta-swaras* and *jatis* had been added and the embroidering which Ramaswami Sivan added to the whole composition. He then rendered, for illustration, 12 of the ragas from the *Melarangamalika*. The *Pallavi* in *Simhanandana tala* composed by Maha Vaidyanatha Iyer was then taken up by the Vidwan. He first explained the *Tala* and its structure and narrated how he had learnt it from Thiruvizhandur Kannuswami Pillai who was Taval accompanist of Tirumarugal Natesa Pillai and how later he learnt the *Pallavi* in that *Tala* by Maha Vaidyanatha Iyer from Sivan's own pupil Umayalpuram Swaminatha Iyer. The Vidwan explained the *Angas* of the *Tala* and the features of his *Pallavi* which was set in 32 *Matras* and 128 *Aksharas* and in Kambhoji raga with the words *Sri Rajarajeswari*. The Vidwan recalled how he had given the complete performance of this with the same Sri Lalgudi Jayaraman for Violin and the late Palani Subrahmanya Pillai for Mridangam in the Academy's 26th Conference in 1952 under the Presidentship of Sri Karaikudi Sambasiva Iyer. At that time he was able to do *Anulomam*, *Vilomam* and *Pratilomam*. But considering his present age and health, he proposed to demonstrate only the *Anuloma* portion. For over 45 minutes, Sri Venkatarama Iyer held the audience spell-bound with his performance of the *Simhanandana Pallavi*. He as well as his two accompanists, received repeated applause. The whole

talk and demonstration of the Vidwan elicited such appreciation from the audience that at the end of his performance praises and presents were showered on him.

Thanking him for his extraordinary performance the President of the Conference Smt. D. K. Pattammal requested Sangita Kalanidhi Sri Semmangudi Srinivasa Iyer to say a few words. Sri Semmangudi Srinivasa Iyer referred to Mudicondan Venkatarama Iyer as Vidwan par excellence, a Vidwan of Vidwans, capable of performing the most intricate and difficult things in music. He announced that in appreciation and admiration of the performance Their Highnesses of Travancore gave Mudicondan Venkatarama Iyer Rs. 1000; and similarly on behalf of all Vidwans and Rasikas, another anonymous donor gave another Rs. 1000. Sri Srinivasa Iyer himself presented Sri Venkatarama Iyer with a shawl and the Academy gave their presentations to Sangita Kalanidhi Mudicondan Venkatarama Iyer and his accompanists, Jayaraman and Sivaraman for the splendid performance that morning.

Sri T. V. Rajagopalan thanked Sri Venkatarama Iyer and his accompanying artists for making this year's lecture in honour of Dr. V. Raghavan such a superb success and Their Highnesses of Travancore for their gracious presence on the occasion.

NINETH DAY

28th, December 1970

At the Experts' Committee of the Music Academy, Madras, this morning there were talks and demonstrations on the Ragas Athana and Devagandhari, on Methods of Teaching Vina and on the *Gita Gopala prabhandha* of King Chikka Devaraya of Mysore. Smt. D. K. Pattammal presided.

Athana and Devagandhari

Sri S. Ramanathan, Principal, Sadguru Sangita Vidyalaya, Madurai, gave a panoramic account of the two Ragas Athana and Devagandhari which had been described in the Sangita Sampradaya Pradarsini as Desi Ragas, meaning that they were introductions from a different area. They were, however, since acclimated in Karnataka music with their own individuality. But if we

looked at the notes on them by Subbarama Dikshitar, it appeared that these two Ragas had an earlier form and a later form. In the footnotes to the Lakshana Gita in Athana also Sri Dikshitar had noted the difference in sancharas that had come over. Venkata-makhi had included Athana under Hari Kedaragaula, but later, as prevalent now the Raga had to be classed under Dhira Sankara-bharana Mela. Both varieties of Ni occurred. Sri Ramanathan was accompanied by Sri Alandur Natarajan on the violin. He sang the raga and showed its characteristic phrases and gamakas like *Vali* which were essential. To the same 29th Mela belonged Devagandhari as different from the Karnataka Deva Gandhari and the speaker then gave an account of its history and its characteristic *Prayogas*. Sri S. Ramanathan drew attention to the Sancharas in different compositions in both these two Ragas.

Dr. B. C. Deva, speaking on the subject of the talk, said that it was most common in Hindustani for ragas to take two varieties of a note, a practice which baffled classification of ragas into melas. He added that the Athana of Hindustani fell under Nathabhairavi and it had the same swaras as Darbari Kanada. There were however other subtle characteristics which differentiated the two.

Thanking the lecturer, Dr. Raghavan drew attention to the fact that both these ragas had been discussed thoroughly by the Academy in its early Conferences and that the decisions taken on these two ragas were given in the Summary of Ragalakshana discussions published by the Academy. The views expressed by Sri Ramanathan were in agreement with the decisions of the Academy.

Sri Papanasam Sivan's Songs

Vidwan Papanasam Sivan then presented to the President of the Conference and to the Academy the third part of the publication of his songs entitled *Krtimanimala*, containing 101 pieces in notation. The President Smt. Pattammal announced the publication of this book of songs by Sri Sivan.

Vina Teaching

Dr. Raghavan then introduced Smt. Vidya Sankar and her illustrated talk on methods of teaching Vina. Smt. Vidya

Sankar then, assisted by her students, gave an illustrated talk on the teaching lessons and methods to be adopted in Vina training. She observed that while many of her observations would apply to the learning of vocal music also, some of her observations were particularly relevant to the teaching of Vina. It was necessary that at this stage when the art which had been handed down by tradition was being taught in an increasing number of schools, they should discuss this matter of music pedagogy and formulate certain principles and as she had emphasised in the earlier Conferences when he had opportunities to speak on the Vina technique, the subject, although controversial, was of utmost importance.

It would indeed be better if separate lessons and methods were adopted for teaching Vina as distinct from vocal music. The point had been raised by a senior musician and experienced teacher as to why we should perpetuate the imparting of first lessons in Mayamalavagaula and not adopt Kharaharapriya for Sarali etc. She herself agreed with the proposal. The Mayamalavagaula and not adopt Kharaharapriya for *sarali* etc. She herself agreed with this proposal. The Mayamalavagaula was suited for Vina, Harikhamboji for Flute and Kharaharapriya for voice. She then explained the various elements in Kharaharapriya which suited admirably for vocal training.

So far as learning Vina was concerned the speaker said that the first necessity was correct posture for the student and the position for holding the Vina. Some teachers thought that they could postpone teaching Tala for a Vina student, but she was of the view that the *Varisais* should be taught with the Tala. Then there were different Kinds of *Meettus* which the students should learn. In practising the *Meetu*, attention should be paid to the work of the left hand fingers. Fingers should be kept apart in playing two notes close to each other. She then explained fingering for *Janta swara*, the *Gamaka* called *Nokku* and *Kampita*, the playing of triad and pentad of swaras, *akara* and for maintaining continuity. She then explained playing in higher and lower *sthayis* and practising the three tempos and playing *Gitas*, *Varnams*, and *Kirtanas*. The speaker also illustrated the playing of *Niraval*, *Kalpana swaras*, *Raga Alapa*, and *Tana*. She observed that the Pancharatna kritis of Tyagaraja were a great help to Vina students to practise different fingerings.

Thanking her for her detailed exposition, Sri Semmangudi Srinivasa Iyer expressed agreement with her view that the beginning lessons could be started on Kharaharapriya and that there was necessity to re-formulate their musical lessons for beginners.

Gita Gopala

Dr. Raghavan then referred to the composition called Gita Gopala by a member of the Mysore Royal family Chickadevaraya on the model of the *Gita Govinda* and Sri B. V. K. Sastry and party from Bangalore who were to present a programme on this composition. In his introductory talk Sri B. V. K. Sastry of the Karnataka Ganakala Parishat, Bangalore said that they had unearthed this composition sometime back and with the help of Vidwans Sri R. Anantakrishna Sarma and Sri Mysore Doreswamy Iyengar presented the composition on AIR, Bangalore. The author Chickadevaraya Wadiar known popularly as Navakoti Narayana ruled between 1673 and 1704 when arts and letters witnessed a high degree of development. He was himself a Vainika and a writer in Sanskrit, Telugu and Kannada. The composition was referred to as *Saptapadi* as it consisted of two parts with each part comprising 7 songs; the first part described the love of Krishna and the Gopis and the second part the doctrine of surrender and salvation. The first half depicted the phase of love, love before union and separation and so on. The second part described *Guru*, *Upaya*, *Phala* and *Dhyana* marking different stages towards salvation. There were on the whole 83 songs in Kannada in the composition, with the exception of one in Telugu. The diction was lyrical. The ragas used were Kambhoji, Yerakala Kambhoji, Naata, Bhoopali, Malavi, Malavasri, Malahari, Mangalakaisiki, Bahuli, Narayani, Devagandhari, Mukhari, (Indu) Ghantavam, Kannada Goula, Mohana, Kedaragoula, Huseni, Khapi, Bhairavi, Kalyani, Kuranji, Sankarabharanam, Sri, Patuvarali and Madhu-Madhavi. The Talas used were the *Suladi Sapta Talas*. There were also verses and prose (*Vacana*). It might have been originally sung as *Geya-nataka* and rendered in *Abhinaya*. Select songs from this were then rendered by Smt. Y. S. Indira and C. K. Tara of Bangalore with the accompaniment of Violin and Mridangam.

The President Smt. D. K. Pattammal thanked Sri B. V. K. Sastry and his associates for the trouble they had taken to present

this rare composition and complimented the two ladies for their enjoyable rendering.

Thanking Sri B. V. K. Sastry and the members of Karnataka Gana Kala Parishad for the programme Dr. Raghavan hoped that the Parishad would soon be able to bring out a complete edition of this rare composition with notation.

TENTH DAY

29th December 1970

Before the Experts' Committee meeting of the 44th Conference of the Music Academy, Madras this morning with Smt. D. K. Pattammal in the Chair, there was a demonstration of the reconstructed model of the *Yazh* mentioned in ancient Tamil literature, demonstration of a rare Pallavi and a recital of five rare compositions.

Yazh

Sri S. Ramanathan gave an informative talk, based on references in *Silappatikaram* and other Sangham works and the commentary of Adiyarkunallar, on the old string-instrument mentioned as *Yazh*, of which there were four varieties Senkottu *Yazh* with 7 strings, Makara with 19, Sakota 14 and Periazh 21. Naradapperiyazh had 1000 strings. He also explained the parts of the *Yazh*, the resonator, the curved Danda with strings etc. which could be gleaned from the references in old Tamil classics. The speaker then showed on the reconstructed *Yazh* prepared by Sri B. Damodaran, the Hari Kambhoji Mela according to the clues found in ancient Tamil literature. The *Yazh* had an open string board and was tuned every time a different raga was played. A number of interesting points arose and Dr. B. C. Deva of the Sangeet Natak Akademi, Sri K. C. Tyagarajan of AIR, Sri S. Krishnaswami, Prof. P. Sambamurthy and Dr. V. Raghavan participated. Dr. Deva said that, as seen in the sculptural representations of the old harp-like instrument, there was no provision for Birudais. He thought, from what he had read, the strings of the *Yazh* went into the resonator through the leather parchment of it and were tied up inside on a rod. The *Ani* mentioned may be the wooden nails for fastening the leather straps. Sri K. G. Tyagarajan referred to the evidence in Tiru-

vilayadalpuranam and thought on the basis of utterances of Manickavacakar and other hymnists that the *Yazh* and the *Vina* were two different instruments. Sri Tyagarajan thought that as this ancient instrument had separate strings for each of the Swaras there was no question of playing any *gamakas* on them.

Sri S. Krishnaswamy who was doing through the Music Academy, an Unesco-sponsored project on Indian Instruments gave a detailed account of the representation of the old harp-like instrument of boat-shape with the resonator at the end, below or above, which was found also among the Gond tribes in M.P. It had five strings and was struck by a stick (*Kona* mentioned in literature). He also mentioned that this was an ancient instrument found in Sumeria and much nearer to India in the neighbourhood of Afganistan called Gandhara in ancient times, and South East Asia with or without frets.

Prof. P. Sambamurthy said that the ancient *Yazh* was a small size portable instrument carried by bards or their accompanists like Tirunilakantha Yazhpanar associated with Sri Gnana-sambandhar. The anecdote of *Yazh-murippan* meant that the strings of the old *Yazh* had no way of producing the subtle srutis involved in Megha Raga, *kurinji* (Nilambari). In the days of the *Yazh*, the practice of having Adhara Shadja had not come into being. Because of its small size, its Sruti was also high. Reference was also made to the paper by Dr. V. Raghavan on the *Vina* by Sri Ramanathan and Dr. Deva.

Thanking Sri Ramanathan and other participants Dr. Raghavan suggested that this was a very important subject which might be taken up as a research project at the Madurai University.

Rare Pallavi

Dr. Raghavan then announced that the well-known Mridanga Vidwan Sri Madurai Krishna Iyengar, trained also as a vocalist, would demonstrate a new Pallavi in Misra Jati Triputa, 11 Aksharas, 16 Kalai Chowkam, with *Eduppu* on little finger, half *Idam*.

Vidwan Krishna Iyengar, after singing Dikshitar's Kriti in Begada *Vallaba nayakasya*, rendered the Pallavi set in Raga

Kalyani. He was assisted by Sri Upendran on Mridangam and Sri Purnachander Rao on Violin.

The Conference President Smt. D. K. Pattammal thanked Sri Krishna Iyengar and his accompanists.

Sri Mudicondan Venkatarama Iyer expressed his admiration for Krishna Iyengar's skill and practice in vocal music and the preparation of this difficult Pallavi. He explained that this was a pallavi in 5 Kalas and that for a Shat-kala Pallavi 32 Aksharas were needed and he had himself demonstrated a full Shatkala Pallavi at a former Conference of the Academy. He complimented the Violinist who was a pupil of Sri Lalgudi Jayaraman and also the Mridangist who came of a distinguished *Laya-parampara*, being the grandson of Aminapet Pakkiri Pillai the renowned Thavil Vidwan.

Rare Compositions

Dr. Raghavan then mentioned that Vidwan Sri N. Chennakesaviah of Mysore who was a regular participant in the Academy's Conferences and had published through the Academy editions of several rare songs, would render five rare compositions of Mysore Subbanna and others.

Sri Chennakesaviah then, assisted by his two sons Sri Seshadri and Subba Rao gave a Janaranjani Varnam in Adi Tala 'Sri Mahishasuramardani' composed by Tiger Varadachariar in Mysore, Vina Subbanna's Athana Varna 'Srinivasa', a Kedara-gaula Varna 'Palukavela' by his pupil Chikka Rama Rao and a Kriti of Pallavi Seshayyar not included in the Academy's edition of his compositions, in Mukhari, 'Kopamela' learnt by him from the composer's pupil Cintalepalli Venkata Rao and lastly a Begada Kriti of Mysore Sadasiva Rao on Mahalakshmi at Varadaraja Temple in Kanchipuram. Smt. D. K. Pattammal, Prof. P. Sambamurthy and Dr. V. Raghavan thanked Vidwan Sri Chennakesaviah for his presentation of these rare compositions and his service to music in bringing out these treasures through the Academy.

ELEVENTH DAY

30th December 1970

When the Experts' Committee of the Music Academy, Madras re-assembled this morning in connection with the 44th

Conference under the Presidentship of Smt. D. K. Pattammal, there was a demonstration of a rare Pallavi, a Vina recital and an illustrated talk on the influence of Kshetragna on later composers.

Pallavi

Dr. Raghavan introduced Sri T. V. Gopalakrishnan, well-known Mridangist who was also a trained Vocalist and the new Pallavi which he was going to demonstrate. The Pallavi was in Raga Hamsanadam and Tala Hamsanadam, the 31st of the 108 Talas, with 32 Aksharas (2 Laghus, 1 Pluta, 2 Druta and 1 Guru). He was ably assisted by Sri M. S. Gopalakrishnan and Sri Umayalpuram K. Sivaraman. Sri Gopalakrishnan first sang the Raga Hamsanadam (Janya of Nitimati) and then Tanam in the same and took up the Pallavi. The demonstration was applauded by the audience and the President of the Conference Smt. D. K. Pattammal and Sangita Kalanidhi Sri Mudicondan Venkatarama Iyer complimented the talented Mridangist-Vocalist Gopalakrishnan and the two accompanying Vidvans for their demonstration which was executed with great skill and ability.

According to Vidwan Sri Tinniyam Venkatarama Iyer the Angas given for this Tala in the book *Natanadi Vadya Ranjana* were slightly different (1 Laghu, 1 Pluta, 2 Drutas and 1 Pluta), but the total number of Aksharas were the same 32.

Vina Recital

Dr. Raghavan then requested Vidwan Sri Mysore Doreswamy Iyengar to give his special Vina recital. Accompanied by Madurai Sri Krishna Iyengar, Sri Doreswamy Iyengar then gave a delightful recital for nearly one and a half hours rendering *Nenendu vedagudura*, *Ni chittamu* (*Dhanyasi*), Sri Sadasiva Rao's *Bilahari* piece *Ninnu nera nammitira*, *Mamava Meenakshi* (*Varali*), *Tulasi Bilva* (*Kedara Gaula*) and Ragam and Tanam in Sankarabharanam and *Ghana-Raga-panchaka* together with the Sankarabharana kriti *Emi neramu*.

The President Smt. D. K. Pattammal and Dr. Raghavan thanked Sri Doreswamy Iyengar and Madurai Krishna Iyengar for the very enjoyable recital.

Kshetragna

Dr. V. Raghavan then requested Sri Vidwan Manchala Jagannatha Rao of Hyderabad who had already given a talk on the

musical aspects of Kshetragna Padas to give his illustrated talk on the influence of Kshetragna on later composers.

Sri Jagannatha Rao then sang and played on the Vina a Kshetragna Pada (*Evvade radu*) in Sankarabharanam and compared Dikshitar's Akshyalingavibho; he then rendered Abiri and Tyagaraja's Sompaina and compared it with a Kshetragna Pada (*Yi riti vegintu*) in the same raga. He referred to *Endu kaugalin-tura* of Tyagaraja as an example of a Sahitya modelled on the Madhura Bhakti of Kshetragna Padas. Lastly he took up Nilambari and a Kshetragna Pada (*Kutilakuntali*) and Tyagaraja's kriti (*Yennadu dayavachhuno*) in that raga for comparison.

TWELFTH DAY

31st December 1970

At the Experts' Committee meeting of the 44th Conference of the Music Academy, Madras this morning with the President Smt. D. K. Pattammal in the Chair, there was a paper on Raga Alapa and the release of a number of new music publications.

Raga Alapa

Dr. Raghavan introduced Sri N. S. Ramachandran, Head of the Music Department of the Delhi University, as son of Nemam Nataraja Bhagavatar, one of the pupils of Maha Vaidyanatha Iyer and a member of the Experts' Committee in the early years of the Academy. Prof. N. S. Ramachandran read a comprehensive paper on the history of *Raga Alapa Paddhati* from the ancient times to the present period. He explained the concept of the Raga, the 10 Lakshanas of Raga, the method of singing and developing a Raga (*Alapa Paddhati*), set forth in the Sanskrit texts from Bharata upto the Carnatic period of the *Sudha*, *Chaturdandi*, and *Saramrita*. He then dealt with the post-Tulaja period upto modern times including the treatment in the *Sampradaya Pradarsini*, the role which the Music Academy, Madras had played through the successive Conferences in which almost all the Ragas had been discussed and concluded by saying that the most important thing during the whole history of music, had been the need to reconcile theory and practice.

L. Muthiah Bhagavatar

Dr. Raghavan then spoke of the project aided by the Madras State Sangita Nataka Sangam to bring out a series of volumes of

the compositions of the distinguished musician and composer Sangita Kalanidhi Dr. L. Muthiah Bhagavathar who was intimately associated with the Experts Committee of the Music Academy and was also a Principal of the Teachers' College of Music of the Academy.

Two Volumes had been previously released during the last two Conferences. A further Volume in this series giving all his Tamil compositions edited by his son Vidwan Sri M. Vaidyalingam was now ready. Dr. Raghavan then requested the President Smt. D. K. Pattammal to release the volume. In token of the release of the volume, the President gave a copy each to the Editor Sri Vaidyalingam and to the Secretary of the Madras State Sangita Nataka Sangham and to some of the Vidvans. Smt. D. K. Pattammal referred to the variety and extent of the compositions of the late Muthiah Bhagavathar and the laudable purpose that these publications served.

A song on Subrahmanya in Sankarabharana from the publication was sung by Sri M. Vaidyalingam.

Another Publication

The President then said that she had great pleasure in announcing the publication of a book of songs in Tamil by Smt. Haimavati Tyagarajan entitled *Arul Isai Amudam* presented to her by the author. The composer then sang one of her pieces in a new raga called Mahanandi in the 22nd Mela, given in the book.

Sadasiva Rao's Compositions

Dr. Raghavan then requested the President to release a volume of rare and unpublished compositions of Mysore Sadasiva Rao, in continuation of the earlier volume which the Academy had published in 1947 under the editorship of the late Mysore Vasudevacharya. The present volume was edited by his pupil Sri N. Chennakesaviah and contained in notation seven kritis of Sadasiva Rao including one in a new raga called Chandrachuda.

Earlier the editor Sri N. Chennakesaviah had rendered at this year's Experts Committee meeting one of the songs from the publication, 'Sagara Kanyaka' in Begada.

Smt. D. K. Pattammal then released this latest publication of the Music Academy, Madras entitled "Some Rare and Unpublished Keertanas of Mysore Sadasiva Rao" edited by Vidwan N. Chennakesaviah.

Natana Gopala Swami Compositions

Dr. Raghavan then spoke about the compositions by the Saurashtra Saint of Madurai known as Natana Gopala Nayaki Swami who had composed in *Saurashtra* language several keertanas embodying the tenets of Srivaishnavism and Madhura Bhakti.

The Siddhasramam, Madurai and its President Sri S. V. Narasinga Rao, had brought out a publication of 12 compositions of Nayaki Swamigal in Devanagari, Tāmil and Roman scripts, with English translation and exposition and introduction by Prof. A. Srinivasaraghavan, and requested the President Smt. D. K. Pattammal to release the book.

The President of the Conference then released the book and presented a copy to Sri Narasinga Rao. Sri Narasinga Rao then gave a brief talk on the life and work of Sri Natana Gopala Nayaki Swamigal. Five compositions of this composer were then tendered by two Saurashtra musicians of Madurai Sri V. N. Nagarajan and Sri T. K. Ramaratnam, the latter a pupil of Madurai Nagaswami Bhagavata who had formerly participated in the Academy's Conferences.

Music Instruments

Dr. Raghavan then mentioned a Project aided by Unesco and the Ministry of Education on survey of Indian Music Instruments worked by the Academy through Vidwan S. Krishnaswamy and the materials collected by Sri S. Krishnaswamy. An exhibition of a select number of photographs of these music instruments of India had also been arranged as part of the Conference. All these materials now belonged to the Academy and steps would have to be taken by the Academy for the publication of all these materials for the use of research scholars.

Sri S. Krishnaswamy then gave an account of this work and submitted to the Academy his written Report of the work done by him. He said nearly 1250 instruments had been noted and of about 850, detailed descriptions had been compiled.

Speaking in support of the Project Prof. P. Sambamurthy observed that the wealth of music instruments of India was unparalleled in any part of the world, but the instruments of India had been a neglected subject. He would not only urge the Academy to take further steps with the help of the Government of India and Unesco to publish all the materials collected under this Project but also build up a gallery of music instruments. Their music instruments had fallen on evil days and even in Temples where the practice had been to play several instruments, for example 32 Vadyas in Pudukottai temple, most of the instruments were now in the lumber room. The interest that the Academy had taken was therefore timely.

CONCLUDING DAY

1st January, 1971

Members Day

This morning the Music Academy, Madras observed the Members' Day at which a Reception was held to the President of the Conference Smt. D. K. Pattammal.

Unesco Project

When the Experts' Committee assembled for the last sitting with President Smt. D. K. Pattammal in the Chair, Dr. Raghavan placed before the Committee the Project on the Instruments of India aided by the Unesco and Government of India.

Dr. B. C. Deva, Special Officer for Music, Sangeet Natak Akademi, New Delhi speaking on the Project said that the materials so far gathered represented a very valuable collection. Theory of music often depended upon Instruments because of the need for exact measurements of Srutis and other technical aspects of the art. Also the Music Instruments of a Nation formed an Index of the civilization. Why certain instruments survived and why some disappeared was also a technical matter relating to the artistic value of instruments. He would therefore urge upon the Government of India and the Music Academy that not only should all these materials be brought out in book form together with the Albums of photographs but the work should be continued and completed by further collection of materials and a scientific Catalogue prepared and a gallery of instruments with proper display should be set up in the Academy. He therefore urged

upon the Academy to take up the matter with the Government of India and the Unesco.

Dr. Raghavan then proposed the following resolution :

The Experts Committee of the 44th Conference congratulates the Music Academy and Vidwan Sri S. Krishnaswamy on the collection of the valuable material under the Unesco and Government aided Project on Music Instruments of India and recommends to the Music Academy and its Executive and the Trust Board of the Music Academy that steps be taken with the Government of India and Unesco for completing the collection of materials and publishing these materials in book form." He added also that the 'on the spot' collection of materials in the form of photographs and descriptive notes made from all over India should now be correlated with the large number of instruments described in the music texts and general literature in Sanskrit and other Indian languages.

The President of the Conference Smt. D. K. Pattammal placed the resolution before the Conference for approval and the resolution was acclaimed unanimously and passed.

Vina Recital

Vidwan Sri M. K. Kalyanakrishna Bhagavatar of Trivandrum then gave an enjoyable Vina recital in chaste classical style for 45 minutes, rendering Raga and Tana in the *Ghana Raga pañchaka* and then Raga Kedara and kriti *Bhajana seye* and kriti *Enduku Nirdaya* (Harikambhoji) and *Marubari* (Kamas).

Smt. D. K. Pattammal expressed her appreciation of the Vidwan's recital.

More Papers

Dr. Raghavan then communicated the following papers submitted by Experts who could not be personally present at the Conference : Swami Prajnanananda, Calcutta 'Music-Material and Music'; Sri V. H. Deshpande of Bombay 'Aesthetic Laws of Khyal'; Sudhi Mohan Bhattacharya, Simla : 'Folk-Base of the Rhythmic structures of Raga Music'; Dr. Johanna Spector of New York, 'The *Maqam* in Arabic Music'.

Concluding Function

The President of the Conference Smt. D. K. Pattammal then said that during these days of the Experts meetings they had several musicians and musicologists from South and North India and the West who had contributed to the enlightening proceedings of the Committee. She expressed her thanks to all of them for their co-operation. She also thanked the various musicians who participated in the concerts and the Judges who sat at the competitions and the Executive of the Academy for all the trouble they had taken to conduct the Conference in the successful manner in which it had gone on from day today for nearly a fortnight. She wished that every year the Conference should go on in the same manner and marking the same standard and achievement.

Speaking on behalf of Vidvans of Andhra Pradesh, Sri V. V. Narasimhachariar, one of the oldest members of the Experts Committee from the inception of the Academy, recollected how Smt. Pattammal, as almost a child, had come to Kakinada for a concert. He paid a tribute to the Academy, describing it as a Bee collecting the honey of precious knowledge and art from every quarter. He said that this was an Academy in the real sense of the term and a model for others.

Speaking on behalf of the Vidvans of Karnataka, Vidvan Titte Krishna Iyengar paid a tribute to the Academy and Smt. D. K. Pattammal and associated himself with the sentiments expressed by the previous speaker.

Sri K. S. Narayanaswamy, Trivandrum, and the musicians and scholars from Kerala referred to the purity of the style of the Vina recital which they had that morning and said that the Experts Committee sessions played a great role in the preservation and propagation of classical tradition and style of the art.

Condolence

Dr. Raghavan then placed a condolence resolution touching the demise of Sangita Kalanidhis Sri Madurai Srirangam Iyengar, Sri Maharajapuram Viswanatha Iyer, Kumba-

konam Sri Rajamanickam Pillai, Vidvan Varahur Sri Muthuswamy Iyer and Vidvan Tiruvarur Namassivayam.

Bringing the proceedings to a close Dr. Raghavan then quoted the saying " Art is long, life is a short " and said that all of them felt that although they had spent nearly a fortnight at the Experts Committee meetings and the concerts, they still felt that the Conference would be continuing. They had at the Experts meetings no less than 40 items of Agenda, Talks, Papers, Demonstrations etc., in which nearly 125 participants had figured. In addition to these, over 200 artists had participated in the four series of performances per day. The co-operation of the Experts and performing musicians and large number of institutions and the tireless work of the Office-bearers had contributed to the success of the whole conference which went round the clock from 8 in the morning to 12 mid-night. Their gratitude was due to all of them. They should express their thanks to Vidushi Smt. D. K. Pattammal for accepting the Presidentship of the Conference; to the Governors of Kerala and Mysore for associating themselves with the inaugural and concluding functions; to the Members of Executive and Trust Board of the Academy, to Musicians and Musicologists of Carnatic and Hindustani fields and those from abroad; to all artists who participated in the concerts; to Donors and Judges who helped in the holding of the numerous Competitions and Awards of prizes to the younger musicians; to the Scouts of the 'Friends Unit' who were on duty on all the days; to Universities who sent Delegates; to Institutions like P. S. High School, to the Press, the Departments of Government, the Corporation and the Police, Transport and Electricity but for whose help and co-operation they could not have been able to conduct this Conference without any dislocation and with such conspicuous success. Although the Conference ran smoothly and every care was taken by the Office-bearers, there might have been some shortcomings which were incidental to such large undertakings. He referred to the stray remarks of a reviewer as unbecoming and thoughtless and said only those who do the work could know the labour and care involved in such arduous undertakings. All the Office-bearers of the Academy worked like a family without sparing their

energies in their great devotion, as worshippers of Nada Brahman, to the Academy and the art.

There was then a group photo of the participants of the Conference in the Experts Committee and the Concert-programmes.

The Sadas

The *Sadas* (Convocation) of the 44th Conference was held on 1st January, 1971 at 4 p.m. at the Academy's Auditorium, His Excellency Sri Dharma Vira, Governor of Mysore, presided.

The proceedings began with the invocation song by Vidushi Smt. M. L. Vasanthakumari.

Sri S. Natarajan, Secretary, read the form convoking the *Sadas*. Sri R. Ranganathan, Secretary, read the messages received in addition to those read on the opening day, for the success of the Conference.

Messages

Prof. V. K. R. V. Rao, Minister for Education, said in his message that "the Annual Conference of the Music Academy in Madras is an event which is looked forward to by the world of music both in India and abroad. I am glad to say that each year the programme becomes vaster and deeper. It gives me added pleasure to know that Sangeet Vidushi Smt. D. K. Pattammal will preside over the Conference."

A message was received from Hon'ble Minister for Company Affairs Sri K. V. Raghunatha Reddy.

Sri K. C. Reddy, Governor of Madhya Pradesh, sent his best wishes to the Music Academy for the Conference and the *Sadas*.

Hon'ble Sri Veerendra Patil, Chief Minister of Mysore, said in his message that "the Music Academy, Madras has earned for itself the unique distinction of projecting the Conference on South Indian music which is the very breath of life in the Southern Peninsula. I am pleased that Smt. D. K. Pattammal has been chosen to preside over the Conference. For nearly 45

years, she has held the fields of music by pouring forth her excellent musical cadences which had thrilled the vast section who have placed their faith in the majesty of Karnatak Music."

The Society for Asian Music, New York and its President Dr. Willard Rhodes, who had been attached to the Music Academy for a year for study of South Indian Music, said in his message that the Asian Music Society sent its cordial greetings and felicitations and that music lovers throughout the world have profited by the contributions by these Conferences of the Academy.

The Department of Ethnomusicology of the Amsterdam Institute for Tropical Culture and its Curator Dr. Van Lamsweerde, who had attended one of our Music Conferences, sent their greetings to the Academy and the participants of the Conference and Concerts.

The Rumanian Institute for Cultural Relations with foreign countries, Bucharest, and its Director Vasile Turcu sent their most sincere wishes to the Music Academy and the 44th Conference.

Peter Boudeut, distinguished dance Master of Bucharest who had visited the Academy, sent his heartfelt wishes to the Academy.

Mr. Howard Boatwright, American Violinist who had been at the Academy for the study of Carnatic Music and is head of the Music Department, Syracuse University, U. S., sent his best wishes and regards to all other musical friends in Madras.

Dr. Richard Saylor, Chairman of the Music Department, California State College, who had been attached to the Music Academy for a year, said "The annual Music Conference of the Academy is one of the musical events of the year. It is foremost throughout the musical world and whoever has ever attended it longs to return. I send warm greetings and felicitations to all friends in the Academy and particularly to the President of the 44th Conference Smt. D. K. Pattammal, an artist for whom I have the highest regard."

Messages were received also from Sri A. K. Sen, Director-General of All-India Radio; Sri Shanmukhananda Fine Arts and Sangeeta Sabha, Bombay, Karnataka Gana Kala Parishat, Bangalore; Sri K. V. Subba Rao of the Federation of Music Sabhas of Andhra Pradesh; Sri Shanmukhananda Sabha; The Gana Kendra, Madras; Prof. R. Srinivasan, Member of the Academy's Experts Committee, Bombay, and Prof. Maheswar Neog of the Gauhati University.

Sangita Kalanidhi Sri T. L. Venkatarama Iyer, President of the Academy who was unable to attend the *Sadas* owing to reasons of health sent the following message which was read at the *Sadas* :

"I am sending this letter to be read at the *Sadas* as I am unable to attend it for reasons of health.

The Conference of the Music Academy is presided over by an eminent musician or musicologist chosen by the Experts themselves. In the very nature of it, it is only eminent Vidwans who used to get elected as President of the Conference. But latterly a change has come over the situation and we have amidst the Vidushis those who are outstanding concert musicians. The first Vidushi who presided over the Conference is Srimati M. S. Subbulakshmi and now the choice has fallen on Srimati D. K. Pattammal. For over thirty-five years Smt. Pattammal has held the field as one of the outstanding concert musicians. She has received the award of the Sangeet Natak Akademi. Her music is notable for its superior artistic excellence. Bhava, Raga and Tala are the three elements that go to make up art music, and all of them are in excelsis in the music of Pattammal. But the most outstanding feature of her music is its richness in Raga Bhava. She has learnt firsthand the kritis of Muthuswamy Dikshitar from one of his descendants, Ambi Dikshitar, and on his suggestion, I have myself taught her a number of Kritis of Dikshitar. She has presided over the Conference with great distinction and the title of *Sangita Kalanidhi* has to be conferred on her.

I also take this opportunity of thanking Dr. Raghavan who has conducted the proceedings with outstanding ability.

His Excellency is himself a lover of music and fine arts and it is but appropriate that he should preside over the *Sadas*. If I may strike a personal note I would like to recall that he and I were both members of the Sangeet Natak Akademi, New Delhi when we had occasions to move together closely. It is a great pleasure to me that he has accepted to preside over the *Sadas* and make the Awards to the Artists specially chosen for high distinction."

Sri T. S. Rajam, Vice-President of the Academy, welcomed H. E. Sri Dharma Vira and the *Sadasyas*. Sri T. S. Rajan said :

Your Excellency Dharma Vira, Sangita Vidushi Pattammal, Ladies and Gentlemen :

I have great pleasure in welcoming you all on behalf of the Music Academy, Madras of which I have the honour to be a Vice-President, to this *Sadas* of the 44th Conference of the Academy. You have been in Madras, Your Excellency, only a few days ago for another music function and it is very good of you to have agreed to come again to this City and to this Institution of ours. As you had been connected with the Central Sangeet Natak Akademi for some time, you might have known that this Institution, the Music Academy, Madras, is the pioneering institution in this field in this part of the country which is conducting not only music festivals, but also annual Music Conferences of Experts, teaching music and doing research and publication. Our Conference every year is presided over by an Expert nominated on the recommendation of our Experts Committee and this Expert has to preside over a long Conference of about 12 days consisting of reading of papers, discussions and special demonstrations. Beside Carnatic musicians from all parts of South India, Hindustani experts, representatives of music institutions and the University departments, and also musicians and musicologists from the West take part in this large Conference. At the end of the session we honour the President of the Conference of the year with an Award and confer on the President the title of *Sangita Kalanidhi* together with an Insignia and *Birudu Patra*. It is for the conferring of this title on the President of the Academy's Conference this year, Smt. D. K. Pattammal, one of our foremost *Sangita Vidushis*, that we have

invited you to our Institution. In addition to this primary award, we also bestow a Certificate of Merit on some other musicians who are on our Experts Committee and who have rendered continued and noteworthy service to the cause of music. Two such musicians, Sir, you are also to honour now with this Certificate of Merit. To encourage in diverse ways the younger musicians, we have many special awards for those of them who have acquitted themselves most creditably in their performances during this season. At the next level we have a large number of Competitions in different departments of music for young men and women and prizes are also to be distributed by you to the winners in all these competitions.

Under the auspices of the Academy we are conducting a Teachers' College of Music recognised by the Government of Tamil Nadu. Candidates who have passed from this College are awarded a Diploma which qualifies them to be employed as Music teachers in schools. These students will also receive their Diplomas at your hands today.

The neighbouring State, of which you are the Governor, represents an area of Carnatic music which is very closely related to us. As in the past, we had a good number of Experts as well as performing musicians from Karnataka, participating in the Conference this year too. The distinguished musician who gave the chief Hindustani concert this year was also a Kannadiga.

For our function which we call *Sadas* meaning a learned assembly and akin to a Convocation, we always invite a leading Educationalist or a member of Government or head of a State to preside and it is but appropriate that you as Governor of Mysore and as one who had been connected with the promotion of music has found it possible to accept the Presidentship of this *Sadas* and confer on the chief musician of the year the most coveted honour of Carnatic musicians, the title of *Sangita Kalanidhi*.

I welcome also all of you, Ladies and Gentlemen, who constitute this distinguished *Sadas*, and as *Sadasyas* and *Rasikas* signify your approval and approbation of the distinctions we are conferring on the recipients of the honours today.

I now request you Sir, to preside over the *Sadas* and make the Awards to the recipients who will be presented to you."

Sangita Kalanidhi Mudicondan Venkatarama Iyer presenting Vidushi Smt. D. K. Pattammal to H. E. Dharma Vira read the following citation on her :

The Citation

Smt. D. K. Pattammal

Born on 19-3-1919 at Kancheepuram as daughter of Smt. Rajammal and Damal Sri Krishnaswami Dikshitar, an ardent music *Rasika* and friend of Kancheepuram Nayana Pillai and other musics stalwarts; imbued with musical talent from childhood came to be recognised as a singer from her thirteenth year; has had extensive training with several *gurus* of diverse *sampradayas*; has an exceedingly large repertoire of the *Kritis* of the Trinity and other composers, and particularly rich in those of Dikshitar; had her debut in the Academy in the Conference in 1936; has since had a long and consistently successful career; received the President of India's National Award for Carnatic Vocal Music in 1962; is noted for her chaste style, clear enunciation and mastery of *laya*.



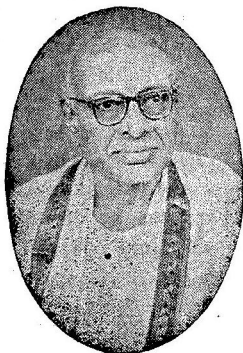
The President of the *Sadas*, Sri Dharma Vira, then conferred the title *Sangita Kalanidhi* on Vidushi D. K. Pattammal and as a token of the same presented her the Diploma and the Insignia ; she was garlanded on behalf of the Academy.

Certificates of Merit

The Academy bestowed Certificates of Merit on the following musicians for their services to the cause of music, Mridangam Vidwan Karaikudi Muthu Iyer and Vidwan Maruthuvakudi Rajagopala Iyer. Dr. V. Raghavan, Secretary, presented Sri Karaikudi Muthu Iyer and read the following citation on him ;

Vidvān Karaikudi Muthu Iyer

Born at Mazhavarayanandal, Ramnad, in 1901 in a family of Tamil scholars, as son of Sri Valu Iyer and Smt. Chellammal ;



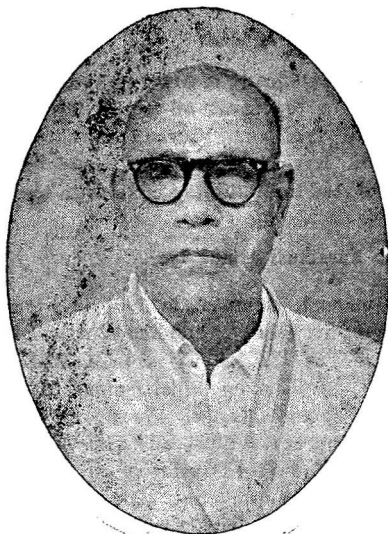
had his lessons in Laya with Sri Sivanandam Pillai, pupil of the famous Kanjira Vidwan Sri Manpoondiya Pillai and later with the famous Sri Dakshinamurty Pillai of Pudukottai on Mridangam and Kanjira ; was attached for a long time as Mridangam accompanist to the great Vīna Karaikudi Brothers and Mazhavarayanandal Subbarama Bhagavatar ; later has accompanied almost all the leading vocalists and instrumentalists ; has also been a capable teacher of

of Mridangam and has been on the Staff of the Central College of Karnataka Music, Madras for several years now ; has been honoured by Swami Sivananda of Hrishikesh and by the Madras State Sangita Nataka Sangham.

Prof. P. Sambamurthy presented Sri Maruthuvakudi Rajagopala Iyer and read the following citation :

Vidvan Maruthuvakkudi Rajagopala Iyer

Born on 4th October 1904 at Mylapore, Madras; educated at the P. S. High School, Mylapore; had his first training in music



under Kumaraswami Bhaktar and Melak-kaveri Ramamurthi Iyer and then intense training under Umayalpuram Venkataramier, son of Sangita Kalanidhi Umayalpuram Swaminatha Iyer, of the direct Tyagaraja Sishya parampara; has a very large repertoire of kritis, particularly of Tyagaraja which he has made available to many distinguished Vidwans; has been an active member of the Tyagaraja Vidwat

Samajam and its Vice-President for 13 years; has the distinction of having regularly attended to date all the 44 Conferences of the Academy.

The President of the *Sadas Sri Dharma Vira* awarded the Certificates of Merit to the two musicians.

Felicitations were then offered to the recipients of the Awards by Dr. S. Pinakapani, Dr. Josef Kuckertz, Sri K. Chandrasekharan and Smt. Soundara Kailasam.

Dr. Kuckertz said:

"Madame President !

Allow me first to congratulate you on behalf of myself and of the Institute of Musicology, University of Cologne, West Germany, for being elected as the President of the fourtyfourth

Sessions of the Madras Music Academy, as well as for receiving the honour of the Saṃgita-kalānidhi. It is needless for me to say how richly you deserve this high honour bestowed on you as a musician of great merit. You already occupy a high place in the world of Karnatic Music. Today's honour is a recognition of this eminence.

To the Music Academy I am particularly grateful for inviting me to present my paper here on "Our Research of the Rāga system of Karnatic music". We have been keenly interested in the music of Asia and have been specially working on the melodic music of South India. The opportunity given to me to take part in the proceedings of this Conference has enabled me to come into very creative contacts with your music and musicians for which I am deeply thankful.

I have visited several countries and had attended conferences on music in various parts of the world. But I must say that the annual conferences of this Academy are unique in many respects. There are conferences where only music is presented; there are others where only musicological discussions take place. But here is a conference where discussions and demonstrations form an important part of the programme. It also extends to musical competitions. There are recitals by junior artists and senior Vidwans. The variety of subjects discussed and the styles of music presented—including Hindusthāni-saṃgita and foreign systems of music—is indeed most educative. And that these conferences are open to the general public who take keen interest in these is a matter of gratification. It is my sincere hope and expectation that the activities of the Music Academy will grow from strength to strength.

Permit me once again, Madame, to congratulate you and to thank the Academy for providing me with this chance to be amongst you."

Srimati Madhuram Narayanan, on behalf of the Ladies' Felicitation Committee organised in honour of Smt. D. K. Pattammal, presented to the Academy an endowment fund of Rs. 3000/- for an annual award in the name of Smt. D. K. Pattammal to a deserving lady musician.

Then Sangita Kalanidhi Smt. D. K. Pattammal and Vidvans Karaikudi Muthu Iyer and Sri Maruthuvakudi Rajagopala Iyer acknowledged the honour conferred on them and spoke in appreciation of the services of the Academy.

Special Awards

Dr. V. Raghavan then introduced to the President of the *Sadas* recipients of the special awards for meritorious performance in the festival of concerts. (See list below)

There was a special cash prize given by Mrs. Yogam Nagswami of Rs. 1000 which was given to Vidvan Sri K. V. Narayanaswami.

Competitions

Sri P.S. Ramachandran, Member of the Executive Committee, then introduced the winners of various medals and prizes in the competitions held during the season and requested the President of the *Sadas* to present the same to the successful candidates. (See list below)

Teachers' College

Dr. Raghavan, Correspondent of the Teachers' College of Music, Music Academy, Madras then presented to the President the successful students of the Teachers' College conducted by the Academy, who had passed the Government Examination and requested the President to give away the Diplomas to them. The President presented the Diplomas.

President's Speech

The President of the *Sadas*, H.E. Dharma Vira, then delivered his presidential address. He said :

"I consider it a great honour that I should have been asked to preside over the *Sadas*, and I thank the President and members of the Executive of the Madras Music Academy for their kind invitation.

Let me, at the outset, convey my best wishes to Smt. D. K. Pattammal on whom the title of Sangita Kalanidhi has been conferred. In conferring on her this honour, I feel that the

Music Academy is honouring itself. There cannot be a more suitable recipient of the title than Smt. Pattammal who from an early age in life devoted herself to the promotion of this divine art and is today among the doyens of Karnatak classical music. I join with you all in paying my tribute to her accomplishments in the field of music which she has achieved by dint of merit, application and dedicated effort.

I do not possess any special merit to preside over this *Sadas* since I do not know much about music. But I am deeply interested in this art and I have had close association with the activities of the Sangeet Natak Akademi. I am availing myself of this occasion to express my great appreciation of the tremendous service being rendered by this Academy in promoting this fine art and generally in fostering and nurturing the finer instincts in men. I am not saying anything new when I say that, of all the fine arts, music is best fitted for a complete and intimate expression of human nature and feelings. Whatever may be the type of music, whether it is light or classical, it has always a direct appeal to the human heart. Not only is it the oldest of arts, but its universal attraction stems from the fact that the happiness that the people derive from it is both from within and from without. A careful study of the history of Indian music as practised both in North and South India reveals the inherent spiritual genius of our people who are by nature deeply devotional and meditative in thought. It is this spiritual knowledge having the characteristic capacity to purify and ennoble that has been able to survive many a crisis of thought and action during the centuries that have gone by. This is all the more evident today when we are faced with uncertainties, doubts and tribulations arising out of a lack of rapport between increasing scientific and technological knowledge and the healing properties hidden in the universal laws of the fine arts including music. If we only take the time to study the meanings of our ancient scriptures we shall be able to see the mysteries hidden in the laws of music. Music in general and Indian music in particular has the unique quality of uplifting humanity and proving a great mediator between heaven and earth. It is our good fortune that in recent years, there has been increasing appreciation of this art and for this we have to be thankful for the commendable work being

done by Music Academies like yours. The days of patronage to music by the ruling princess or large land-owners of India are fast disappearing and the Government, Academies and other interested institutions have now to take over the task of fostering and promoting this art. I am confident that a collective and determined effort on the part of all these agencies will result in bringing out the glory of Indian music in all its pristine splendour. Towards this end, I convey my best wishes for continued success to the work of the Music Academy, Madras. *Jai Hind.*

COMPETITION AND CONCERTS PRIZES, 1970-71

COMPETITIONS	DONORS	WINNERS
Vocal Music, Ladies	T. R. Venkatarama Sastri Prize - Awarded by Sri T. V. Rajagopalan	I Prize - K. Vatsala II " - N. Kanthimathi
Veena	Dhanam Memorial Prize - Endowed by Sri M. Sudarsanam Iyengar	R. Rukmini
Modern Compositions	L. Muthiah Bhagavatar Memorial Prize - Awarded by Sri T. L. Venkatarama Aiyar	I " - Radha Warior II " - K. Lalitha
Tamil Songs	The 'Amarar' Kalki' Tambura Prize - Endowed by Sri T. Sadasivam	I " - N. Kanthimathi II " - N. Gomathi
Maharaja Swati Tirunal Compositions	Murthi Memorial Prize - Endowed by The R. K. Murthi Memorial Committee	I " - N. Kanthimathi II " - Radha Warior
Purandaradas Padas	Endowed by V. S. S. K. Tobacconist,	I " - Meera Parthasarathy
Pallavi Singing	Smt. Lalithabai Shamanna-Special Prize	II " - N. Kanthimathi - K. Santhi
Divya Prabandham & Thevaram	Dr. Sankatanarayana Iyer Memorial Prize - Endowed by Dr. S. S. Krishnan	I " - C. S. Mahalakshmi II " - D. Sasikala
	Sri Vijayaraghavalu Naidu Memorial Tiruppavai Prize - Awarded by Vijayaraghavalu Memorial Religious and Charitable Trust, Edamandal, Sirkali, C/o V. Ramachandran.	I " - N. Gomathi II " - Meera Parthasarathy

K. R. Sundaram Iyer Shashtyabápurthi Tambura Prize for the Best Sub-senior Musician — Awarded by Sri K. R. Sundaram Iyer Shashtyabápurthi Trust	Sri Madurai N. Krishnan
Dr. Johanna Spector's Endowment for Violin Prize in Memory of her Brother Violinist Naum Lichtenberg for the Best Sub-senior Violinist	Sri Coimbatore Dakshinamurthy
Dr. Henry Cowell's Prize — Endowment for the best Sub-senior Mridangist	Sri T. A. S. Mani
Sri T. V. Subba Rao Prize for the best Junior Musician awarded by the Executive Committee of the Music Academy, Madras	Smt. Kalyani Sarma
Dr. V. Raghavan's Special Prize awarded by Smt. Priyamvada Sankar	Smt. Nirmala Srinivasan
Semmagudi Narayanaswami Iyer Memorial Prize for the best Junior Violinist — Awarded by Sri V. Panchapakesan	Sri A. Ananthakrishnan
V. R. Sambasiva Iyer Memorial Prize for the best Junior Mridangist — Awarded by S. Natarajan	Sri Melakkaveri Krishnamurthy
Veenai Shanmukavadiu Memorial Prize for the best Young Veena Player — Endowed by Smt. M. S. S. Ladies Felicitation Committee	Smt. Ranganayaki Rajagopalan
Raja Sir Annamalai Chettiar Prize for the Best Student in Practical and R. Sharma Prize for Theory	Kum. K. Lalitha

72 மேளதாளங்கள்

ஸ்ரீ கே ஸி. த்யாகராஜன்*

ஸங்கீத வித்வத் ஸபையின் தலைவர் அவர்களே ! 44வது மகா நாட்டின் தலைவர் அவர்களே ! காரியதரிசிகள் அவர்களே ! ஸங்கீத வித்வான்களே ! வித்யார்த்திகளே ! ரசிகப் பெருமக்களே ! உங்கள் எல்லோருக்கும் எனது சிரம் தாழ்ந்த வணக்கங்களை முதற்கண் செலுத்திக் கொள்ளுகிறேன்.

தென்றல் வடிவும் சிவனார் திருவடிவும்
மன்றல் வடிவும் மதன் வடிவும்—குன்றது
வேயின் இசை வடிவும் வேத வடிவும் காணலாயின்
ஆயதாளம் காணலாம்.

இது ஒரு பழம் பாடல். தென்றற் காற்றின் வடிவம், சிவபெருமானின் திருஉருவம், மணத்தின் வடிவம், மன்மதன் வடிவம், வேயங்குழலின் இனிய நாத வடிவம், வேதங்களின் வடிவம் ஆகியவற்றைக் காண முடிந்தால், தாள வடிவங்களைக் காணலாம் என்பது இப்பாடலின் பொருள். இது லிருந்து தாளங்களின் அபூர்வத் தன்மையை உணரலாம்.

ஸங்கீதத்திற்கு ராகம் எவ்வளவு முக்கியமோ அத்தனை முக்கியத்துவம் தாளத்திற்கும் உண்டு என்பதை உணர்த்த, மகான்கள், ஸப்தஸ்வரங்களில் விக்குதி ஸ்வரங்களின் பேதங்களை ஆதாரமாகக் கொண்டு ஆயிரக் கணக்கில் ராகங்களை

*கே. ஸி. தியாகராஜன்—நிருபணம்; கே. ஆர். கணபதி—புல்லாங்குழல்; சித்தூர் கோபாலகிருஷ்ணன் — வயலின்; ராமநாதபுரம் எம். என். கந்தஸ்வாமி-மிருதங்கம்; கே. எம். வைத்தியநாதன்—கடம்.

வகுத்துள்ளது போல், தாள அங்கங்களை ஆதாரமாகக் கொண்டு பலவகைத் தாளங்களையும் அமைத்துள்ளார்கள். அனுத்ருதம், த்ருதம், லகு என்ற மூன்று அங்கங்களைக் கொண்டு ஸப்த தாளங்கள், லகுவின் ஐந்து ஜாதி பேதங்களைக் கொண்டு 35 தாளங்கள், பஞ்சகதி பேதங்களால் 175 தாளங்கள், அனுத்ருதம், த்ருதம், லகு, குரு, ப்லுதம், காக பாதம் ஆகிய ஆறு அங்கங்களையும் கொண்டு 108 தாளங்கள், இன்னும் விநாயக தாளத்துடன் ஆரம்பமாகும் அபூர்வ தாளங்கள், நவசந்தி தாளங்கள், இப்படிப் பற்பல விதமான தாளங்களைப் பெரியோர்கள் வகுத்துள்ளார்கள். இவ்வகை தாளப் பெருக்க மரபில் வந்தவைகளே 72 மேளதாளங்கள். 72 மேள ராகங்களின் பெயர்களையே கொண்ட 72 தாளங்கள் சிருஷ்டி செய்யப் பெற்றுள்ளன. இவற்றை 72 மேள தாளங்கள் எனக் கூறுவது பொருந்தும்.

இந்தத் தாளங்கள் எந்த அடிப்படையில் அமைக்கப் பெற்றுள்ளன என்பதை முதலில் விளக்குவது அவசியம்.

72 மேள ராகங்களின் பெயர்களில் முதல் இரண்டு எழுத்துக்களைக் கொண்டு, 72ன் வரிசையில் எத்தனையாவது ராகம் என்பதைக் கண்டுகொள்ள, எந்தக் கடப்பாதி சக்ரம் உதவியாக உள்ளதோ, அதே சக்ரத்தில், அ, ஆ, இ, ஈ, உ, ஊ, எ, ஏ, ஐ, ஒ, ஓ, ஔ, ரு, ரூ, லு, லூ முதலிய எழுத்துக்களையும் இணைத்து, மேள ராகங்கள் ஒவ்வொன்றையும் ஒவ்வொரு தாளமாக்கி, அந்தந்தப் பெயர்களின் எழுத்துக்களுக்கு ஒத்தவாறு அங்கங்களை அமைத்துள்ளார்கள். இவ்வாறு அமைந்த 72 தாளங்களில் ஆறு அங்கங்களோடு, த்ருதசேகரம் என்ற அங்கமும் காணப்பெறுகிறது.

சக்ரம்

1	2	3	4	5	6	7	8	9	0
க் ₁	க் ₂	க் ₃	க் ₄	ங்	ச் ₁	ச் ₂	ஜ் ₃	ஜ் ₄	ஞ்
ட் ₁	ட் ₂	ட் ₃	ட் ₄	ண்	த் ₁	த்	த் ₃	த் ₄	ந்ன்
ப் ₁	ப் ₂	ப் ₃	ப் ₄	ம்					
ய்	ர்	ல்	வ்	ச்	ஷ்	ஸ்	ஹ்		ற் ளக்ஷ்
அ	ஆ	ஐ	ஒள						
இ	ஈ	எ	ஏ						
உ	ஊ	஋	஌	லு	லூ	ஒ	ஓ		

இனி, ராகப் பெயர்களின் எழுத்துக்களை எவ்வாறு கணக்கிட்டு, தாள அங்கங்களை அமைத்துள்ளார்கள் என்பதைக் கவனிப்போம்.

உதாரணமாக :—மானவதி என்ற இராகத்தின் பெயரைக் கொண்டு அமைக்கப் பெற்ற மானவதி தாளத்தைப் பார்க்கலாம்.

மா ன வ தி

மா — ம், ஆ

ன — ன், அ

வ — வ், அ

தி— த், இ என்றவாறு மெய்யெழுத்தும் உயிர் எழுத்துமாக அமைந்திருக்கிறது. காயபயாதி சக்ரத்தின் ஆதாரங்கொண்டு இதன் எண்களைக் காணும் போது

ம்— ஆ — 5, 2
 ன்— அ — 0, 1
 வ்— அ — 4, 1
 த்— இ — 6, 1 என்று அமைகிறது.

இந்த எண்களை அங்கங்களாக அமைக்கும் பொழுது,

ம் — ஆ — 5, 2 = 7 இதனை ஒரு லகு, ஒரு த்ருத சேகரம்
 ன் — அ — 0, 1 = 1 „ ஒரு அனுத்ருதம்
 வ் + ஆ — 4, 1 = 5 „ ஒரு லகு, ஒரு அனுத்ருதம்
 த் + இ — 6, 1 = 7 „ ஒரு லகு, ஒரு த்ருத சேகரம்
 என அமைத்து

| 3 U | U | 3 என்ற அங்க அமைப்பு

4 3 1 4 1 4 3 என்ற எண் விவரம்

மொத்த எண் 20

மாஹரா காலம்— 5

ஆகவே, மானவதி தாளம், லகு, த்ருதசேகரம், அனுத்ருதம், லகு, த்ருதசேகரம் என்ற அங்கங்களோடும் 4, 3, 1, 4, 1, 4, 3 என்ற எண் விவரத்தோடும் அமைந்து, ஆவர்த்த மொன்றிற்கு 20 அக்ஷரம் அதாவது 5 மாஹரா காலம் கொண்ட தாளமாக அமைந்துள்ளது.

இவ்வாறு அமைந்துள்ள 72 மேள தாளங்களிலிருந்து, சக்ரத்திற்கு ஒவ்வொரு தாளத்தைத் தேர்ந்தெடுத்து, அந்த ஒவ்வொரு தாளத்திற்கும், அதே பெயரோடு விளங்கும் ராகங்களிலேயே பல்லவிகளை அமைத்து, ஒவ்வொன்றாக நிரூபணம் செய்யப்பெறும். அந்தந்தப் பல்லவிகளுக்கு, தாள வாத்திய வித்வான்கள் இருவரும், மோஹரா, கோர்வைகளை இசைப்பார்கள்.

இந்த மஹாசபையில், இத்தகையதொரு நிரூபணம் செய்யக் கிடைத்ததை பெரும் பாக்கியமெனக் கருதுகிறேன்.

இந்த நிரூபணம் ஒரு முயற்சியே என்பதைத் தாழ்மையுடன் தெரிவித்துக் கொள்ளுவதோடு, இதனை இந்த மஹாசபையில் அர்ப்பணம் செய்கிறேன். அங்கீகாரம் செய்ய வேணுமாய்க் கேட்டுக்கொள்ளுகிறேன்.

(1) மாணவதி ராகம்: மாணவதி தாளம்:

மாணவந்திராகம் : மாணவந்திராகம் மாவட்டத்தில் உள்ள கிழக்கு வங்காளத்திலுள்ள பூர்த்தி நகரில் இருக்கிறது. இது 72 மேள ராக வரிசையில் முதல் சக்கரத்தைச் சேர்ந்தது. வெறு இராகம்.

மானவதி தாளத்தின் அங்கங்கள் :—

லக். த்ருத்சேகரம், அனுத்ருதம், லக், த்ருத்சேகரம், லக், த்ருத்சேகரம்.

எண் விவரங்கள் :—

4, 3, 1, 4, 1, 4, 3

ஆவர்த்தமொன்றிற்கு மொத்த எண்கள்—20

மாதிரி காலம்—5.

மானவதி இராகம், மானவதி தாளத்தில் அமைக்கப் பெற்றுள்ள பல்லியும், தனி ஆவர்த்தமும்.

4	3	1	4	1	4	3	(20) 5	மாத்திரை
பா மா கா ;	ரீ, ஸா ரி	மா	பா ; ;	து நி	ஸ் நீ த ப த	ஸ் நி	த பா ம க ம	
உ ன து	பா த ம் து	ணை	யே	உமை	ய ரு ள் ச த் து	க ரு	ணை	செய்தினமே

(2) தேனிக ராகம் : தேனிக தாளம்.

72 மேள ராக வரிசையில், 2வது சக்கரத்தைச் சேர்ந்தது. 9வது ராகம்.

இதில் வரும் ஸ்லோகங்கள் :—ஷட்ஜம், சுத்தநிஷபம், ஸாதாரணகாந்தாரம், சுத்தமத்யமம், பஞ்சமம், சுத்ததைவதம், காகலிநிஷாதம்.

தேனுக தாளத்தின் அங்கங்கள்:—

பிலுதம், அநுத்ருதம், அநுத்ருதம், த்ராதம்

எண் விவரங்கள்:—

12, 1, 1, 2

ஆவர்த்தமொன்றிற்கு மொத்த எண்கள்—16

மாத்ரா காலம்—4

தேனுக ராகம் - தேனுக தாளத்தில் அமைக்கப் பெற்றுள்ள பல்லவி.

12

ஸா, நீ, தா, பா, கா மா பா; ம க ரி ஸ | , ஸ் | நி த | பா த நி
தே வி உன் தாள் பணி ந் தேன் த ரு வை யே | உ | ன த | ருள் க லேத்

(3)

சக்கரவாக ராகம்: சக்கரவாக தாளம்

சக்கரவாக ராகம் 72 மேள ராக வரிசையில், 3வது சக்கரத்தைச் சேர்ந்தது. 16வது ராகம்.

இதில் வரும் ஸ்வரங்கள்:—ஷட்ஜம், சுத்தரிஷபம், அந்தரகாந்தாரம், சுத்தமத்யமம் பஞ்சமம்;

சதுஸ்ருதிதைவதம், கைசிகிநிஷாதம்

சக்கரவாக தாளத்தின் அங்கங்கள்:—

லகு, த்ருதசேகரம், லகு, லகு, த்ருதம், லகு, த்ருதசேகரம்

எண் விவரங்கள்:—

4, 3, 4, 4, 2, 4, 3

ஆவர்த்தமொன்றிற்கு மொத்த எண்கள்—24

மாத்திரா காலம்—6

சக்ரவாக ராகம்—சக்ரவாக தாளத்தில் அமைக்கப் பெற்ற பல்லவி

பா தா நீ தா | பா பத நி த | பா ம க ரி க மா | பா; ; ; | தா நீ | ஸ் ரி க் ரி ஸ் நீத | ஸ் நி த ப ம
வ டி வே . | லும் சே. வ லு | டன் ம யி லும் துணை | பே | வள்ளி | மண வா . ளசெல் | வக்குமரே.ச

(4) கீர்வாணி ராகம்: கீர்வாணி தாளம்

கீர்வாணி ராகம் 72 மேளராக வரிசையில் 4வது சக்கரத்தைச் சேர்ந்தது. 21வது இராகம். இதில் வரும் ஸ்வரங்கள் :—ஷட்ஜம், சதுசுருதி ரிஷபம், ஸாதாரண காந்தாரம், சுத்தமத்யமம், பஞ்சமம், சுத்த தைவதம், காகலி நிஷாதம்.

கீர்வாணி தாளத்தின் அங்கங்கள் :—

த்ருத்தசேகரம், த்ருத்தசேகரம், லகு, த்ருதம், லகு, த்ருதம்

எண் விவரம்

3, 3, 4, 2, 4, 2

ஆவர்த்தமொன்றிற்கு மொத்த எண்கள் 18

மாத்திராகாலம் 4½

கீர்வாணி ராகம்—கீர்வாணி தாளத்தில் அமைந்துள்ள பல்லவி

ரீ, நீ, ஸா, ரீ, | கா, ரீ, கா, மா, | பா; த நி ஸ் ரி | க். க் ரி ஸ் | நித. பதநித ப. ம | க கரிஸ் (18) 4½
ஆடு மை யன் | பாதம் ப ணிந் ! தேன் ததிங்கிண | தொம் ததிங்கிணதொம் ததிங்கிண தொம்
என நடனம்

(5) சாருகேசி ராகம்: சாருகேசி தாளம்

சாருகேசி ராகம், 72 மேள ராகவரிசையில் 5வது சக்கரத்தைச் சேர்ந்தது, 2வது ராகம். இதில்வரும் ஸ்வரங்கள் :—ஷட்ஜம், சதுஸ்ருதிரிஷபம், அந்தரகாந்தாரம், சுத்தமத்யமம், பஞ்சமம், சுத்ததைவதம், கைசிகி நிஷாதம்.

சாருகேசி தாளத்தின் அங்கங்கள் :—

குரு, த்ருதசேகரம், லகு, அநுத்ருதம், லகு, த்ருதம்

எண் விவரம் :—

8, 3, 4, 1, 4, 2

ஆவர்த்தமொன்றிற்கு மொத்த எண்கள் 22

மாத்ராகாலம் 51

சாருகேசி ராகம்-சாருகேசி தாளத்தில் அமைக்கப்பெற்றுள்ள பல்லவி

ஸ ரி க மா ஸ ரி க ம பா ஸ ரி க ம ப | தா, நீ, ஸா, ரீ, | ஸ்ர; க்ர ரீ | ஸ்ரி | த நி ரி ஸ்ர ரீத | ப ம க்ர ரி(22) 5²
 திரு மகள் மன மகிழும் தெய்வ அவ | தா ர த்ரி ரு | மால் தேவர்க்ககி | பதியும் பாடிப் ப | ரவிடுமநல்

(6) வாகதீச்வரி ராகம்: வாகதீச்வரி தாளம்

வாகதீச்வரி ராகம், 72 மேள ராகவரிசையில் வேது சக்கரத்தைச் சொந்தது. 34வது ராகம்.

இதில் வரும் ஸ்வரங்களின் பெயர்கள்:

ஷட்ஜம், ஷட்ச்ருதி ரிஷபம், அந்தர காந்தாரம், சுத்த மத்யமம்
பஞ்சமம், சதுச்ருதி தைவதம், கைசிகி நிஷாதம்

வாகதீச்வரி தாளத்தின் அங்கங்கள்:—

லகு, த்ருதம், லகு, குரு, த்ருதசேகரம், குரு, த்ருதம், த்ருதசேகரம்

எண் விவரம்:—

4, 2, 4, 8, 3, 8, 2, 3

ஆவர்த்தமொன்றுக்கு மொத்த எண்கள்:—34. மாத்ராகாலம் 8½.

வாகதீச்வரி ராகம், வாகதீச்வரி தாளத்தில் அமைக்கப்பெற்றுள்ள பல்லவி.

4	2	4	8	3	8
ஸஸரீ, ஸரீ		கமா		கமா	பபதநி தா ; ; தா நித தநீஸ் , ரி ஸா ; ஸா நித பபா தா நிதா ; ;
பழனிப் பதி	வளரும்	திரு முருகு	குகு	கனே	புள்ளியில்மீதேறி வா வந்து வரம் தந்தா ளவா
				2	3
				பா	மக க. ரி ஸ நி த நி
					வள்ளிதெய் . வா . கையுடன் (34) 8½

- (7) பாவனி ராகம்: பாவனி தாளம்
 பாவனி ராகம் 72 மேள ராக வரிசையில் 7வது சக்கரத்தைச் சேர்ந்தது. 41வது ராகம்.
 இதில் வரும் ஸ்வரங்கள்:— ஷட்ஜம், சுத்த ரிஷபம், சுத்த காந்தாரம், ப்ரதிமத்யம்
 பஞ்சமம், சதுஸ்ருதி தைவதம், காகலி நிஷாதம்

பாவனி தாளத்தின் அங்கங்கள்:—

த்ருத்தேசகரம், லகு, அநுத்ருதம், அனுத்ருதம்

எண் விவரம்:— 3, 4, 1, 1

ஆவர்த்தமொன்றிற்கு மொத்த எண்கள்—9

24 மாத்ராகாலம்

பாவனி ராகம்—பாவனி தாளத்தில் அமைக்கப் பெற்றுள்ள பல்லவி.

ஸ்	நீ	த	பா	ம	கா	மா	ப	தா	நீ	ஸ	ர	ஸ்	நி	ரீ	
3										4				1	1
ச	ர	வ	ண	ப	வ	ஷண்	மு	கா	உ	ன்	தா	ள்	ச	ர	ணம்

(9) 24

- (8) பவப்ரிய ராகம்: பவப்ரிய தாளம்
 பவப்ரிய ராகம், 72 மேள ராக வரிசையில் 8வது சக்கரத்தைச் சேர்ந்தது. 44வது தாளம்.
 பவப்ரிய ராகத்தின் ஸ்வரங்கள்:—

ஷட்ஜம், சுத்த ரிஷபம், சாதாரண காந்தாரம், ப்ரதிமத்யம்
 பஞ்சமம், சுத்த தைவதம், கைசிகி நிஷாதம்

பவப்ரிய தாளத்தின் அங்கங்கள் :—

லகு, அனுத்ருதம், லகு, அனுத்ருதம், லகு, த்ருதம்

எண் விவரங்கள் :—

4, 1, 4, 1, 4, 2

ஆவர்த்தமொன்றிற்கு மொத்த எண்கள் 16. 4 மாத்ரா காலம் பவப்ரிய ராகம், பவப்ரிய தாளத்தில் அமைக்கப் பெற்றுள்ள பல்லவி.

4	1	4	1	4	16 (4)
பா, ப த நி தா , த ப ம காம மா பா ; , த நீ ஸ ரி ஸ் நி ஸ் ரா நி					த ப ஸ் நீ த ப ம
தே வி . . நின் தா . ஸ் ச ரண ம ம் மா உன் . ப த மே த ஞ் . ச					மென வந். தடைந்தேன்

(9) காமவர்த்தனி ராகம் : காமவர்த்தனி தாளம்

72 மேள ராக வரிசையில் 9வது சக்கரத்தைச் சேர்ந்தது. 51வது ராகம்.

இதன் ஸ்வரங்கள் :—

ஷட்ஜம், சுத்தரிஷபம், அந்தரகாந்தாரம், ப்ரதிமத்யமம்
பஞ்சமம், சுத்த தைவதம், காகலி நிஷாதம்

காமவர்த்தனி தாளத்தின் அங்கங்கள் :—

த்ருதசேகரம், லகு, த்ருதம், லகு, அனுத்ருதம், ப்லுதம், அனுத்ருதம்

எண் விவரம் :—

3, 4, 2, 4, 1, 12, 1

ஆவர்த்தனமொன்றிற்கு மொத்த எண்கள் 27. 6½ மாத்ராகாலம்.

காமவர்த்தனி ராகம். காமவர்த்தனி தாளத்தில் அமைக்கப்பெற்றுள்ள பல்லவி.

3	4	2	4	1	12	1
கா, மா, பா; கா மா பம பத பா; ; பா தா நீ ஸா ஸா ரீ ஸா; ; ஸ கி ஸ் ரி ஸா ஸ்நிதத பம						
ஸ்ரீ ரா மா ஜ ய ரா.. மா ஜ. ய ஜ ய ரா . மா ச்ருங். கா. ர ரா ... மா.						(27) 6½

(10) ஹேமவதி ராகம் : ஹேமவதி தாளம்

ஹேமவதி ராகம் 72 மேள ராகவரிசையில் 10வது சக்கரத்தைச் சேர்ந்தது. 58வது ராகம்.

இதில் வரும் ஸ்வரங்கள் : ஷட்ஜம். சதுஸ்ருதி நிஷபம். சாதாரண காந்தாரம், ப்ரதி மத்யமம்.

பஞ்சமம். சதுஸ்ருதி தைவதம். கைசிகி நிஷாதம்.

ஹேமவதி தாளத்தின் அங்கங்கள்

ப்லுதம், லகு, த்ருதம், லகு. அனுத்ருதம், லகு, த்ருதசேகரம்

எண் விவரம் :—

12, 4, 2, 4, 1, 4, 3

ஆவர்த்தனமொன்றிற்கு மொத்த எண்கள் 30. 7½ மாத்ராகாலம்.
ஹேமவதி ராகம். ஹேமவதி தாளத்தில் அமைக்கப்பெற்றுள்ள பல்லவி.

12 4 2 4 1 4 3
பா ; ; தா நீ ஸா ; நீ தா | பா ; ; | தா நீ | ஸ் ரி க் ரீ ஸ் ரி | தா நி | தா பா ம க ரி ஸ |
தே வி த்ரிபு ர சுந்த ரி தாயே உனது பா தாம்பு ய மே நாயேன் கதியென்றே
, ஸா ரி க ம
நாடிவந்தேன் (30) 7½

(11) லதாங்கி ராகம்: லதாங்கி தாளம்

லதாங்கி ராகம் 72 மேள ராகவரிசையில் 11வது சக்ரத்தைச் சேர்ந்தது. 63வது ராகம்.

இதில் வரும் ஸ்வரங்கள்: ஷட்ஜம், சதுஸ்ருதி ரிஷபம். அந்தர காந்தாரம், ப்ரதிமத்யம், பஞ்சமம், சுத்த தைவதம், காகலி நிஷாதம்

லதாங்கி தாளத்தின் அங்கங்கள்:—

லகு, ப்லுதம், அனுத்ருதம், லகு.

எண் விவரம்:—

4, 12, 1, 4

ஆவர்த்தமொன்றிற்கு மொத்த எண்கள்:—21. 5½ மாத்ரா காலம்.
லதாங்கி ராகம், லதாங்கி தாளத்தில் அமைந்துள்ள பல்லவி.

4 12 1 4
காரீ ஸ நி ஸ ரி | ரி கா மா ப ம த பா ; ; ; தா நீ ஸ் ரி க் ரி | ஸ் ரி | , தா ஸ் நி த ப ம
தாதை எ ன்.று ந ட் மாடும் தெ ய். வமே தா தீ ததிங்கிண தொம்தா தீ ததிங்கிண தொம்

(21) 5½

(12) ரஸிகப்ரிய ராகம்: ரஸிகப்ரிய தாளம்

ரஸிகப்ரிய ராகம், 72 மேள ராகவரிசையில் 12வது சக்ரத்தைச் சேர்ந்தது. 72வது ராகம்.

இதன் ஸ்வரங்கள்: ஷட்ஜம், ஷட்ச்ருதி ரிஷபம், அந்தர காந்தாரம், ப்ரதிமத்யமம், பஞ்சமம், ஷட்ச்ருதி லைவதம், கா கலி நிஷாதம்.

ரஸிகப்ரிய தாளத்தின் அங்கங்கள்:—

த்ருதசேகரம், குரு, த்ருதசேகரம், லகு, த்ருதம்

எண் விவரம்:—

3, 8, 3, 4, 2

ஆவர்த்தமொன்றிற்கு மொத்த எண்கள்—20. 5 மாத்ரா காலம்.

ரஸிகப்ரிய ராகம், ரஸிகப்ரிய தாளத்தில் அமைக்கப்பெற்றுள்ள பல்லவி.

3	8	3	4	2
ஸா ரீ கக	மா ம பா ப தா ; நீ நிஸா ரி	ஸா ; ;	ஸ் நி தா பா ப ம	கா ரீ (20) 5
ஸப்தஸ்வர	நா த ரு பி ணீ	ஸர்வகார	ணீ	ஸ ங் . கீ த ர ஸி கே .

**COMPOSITIONS OF MUTHUSWAMI DIKSHITAR
IN THE SIX RĀGĀNGA RĀGAS OF THE
ĀDITYA CHAKRA**

Dr. T. S. Ramakrishnan

The programme for my present demonstration is about the six Rāgāṅga Rāgas (otherwise known as Janaka Mēḷa Rāgas) of the Āditya Chakra (the last i.e. the 12th Chakra) in the scheme of the 72 mēḷas of Venkatamakhi.

These six mēḷas have the following mathematically permuted scale structure:—

Pūrvāṅga	Mēḷa No.	Symbol letters* of rank	Uttarāṅga		Svaras taken
			Name by Venkatamakhi	Modern name	
All the six mēḷas in this Āditya Chakra take Ru, Gu, Mi.	67th	Pā(1)	Santānamanjari	Sucharitra	Dha, Na
	68th	Śrī (2)	Jōti Rāga	Jōtisvarūpiṇi	Dha, Ni.
	69th	Gō(3)	Dhautapanchama	Dhātuvardhani	Dha, Nu.
	70th	Bhū(4)	Nāsāmaṇi	Nāsikābhūṣaṇi	Dhi, Ni.
	71st	Mā(5)	Kusumākara	Kōsala	Dhi, Nu.
	72nd	Shā(6)	Rasamanjari	Rasikapriya	Dhu, Nu.

Before I commence my demonstration, I wish to say few words about *Venkatamakhi*, *Rāgāṅga Rāgas* and *Lakṣhaṇa Gītas*.

1. Venkatamakhi derived and formulated the Murchanā (Ārōhaṇa-Avarōhaṇa Svarūpa) for a Rāga examining only after it was fully developed and attained its individual characteristic picture, quite different from any other Rāga. His principle was Murchanā for the Rāga and not a Rāga for a prescribed Ārōhaṇa and Avarōhaṇa or for a mere scale. He evolved new Rāgāṅga Rāgas and coined names for such of his scales in his scheme, which were many, and which could not be represented by the Rāgas already in vogue during his period. The Murchanās of such Rāgāṅga Rāgas evolved by him were of four types, viz. 1. Sampūrṇa, 2. Shāḍava Sampūrṇa, 3. Oḍḍva Sampūrṇa and 4. Vakra Sampūrṇa.

2. During Venkatamakhi's period classical Karnātic music consisted of the four "Daṇḍis": Gīta, Rāga, Thāya and Prabandhas. Of these, even though the first (Gītas) and the last (Prabandhas) were both Lakshyas (compositions), the Gīta was bestowed a higher status and was deemed as the official type of composition, whereas the Prabandhas included compositions such as padas, darus, devotional kirtanas, tōḍaya, maṅgaḷam, Śaraṇu, upachāra kirtanas, divyanāmas, and the like. It was very much later, during the period of Bhōsala Pratāpasimha's reign, that the kriti type of composition became established as the official type in the place of the former Gītas, by the then great pioneer kriti composers, like Mārga Darśi Veerabhadriah, Mārga-darśi Śeṣha Iyengar, Ghanam Śīniāh and others.

3. After evolving his 72 Rāgāṅga Rāgas for his 72 scales, Venkatamakhi next composed ingenious and highly melodious Lakshana Gītas for all his 72 Rāgāṅga Rāgas, each Gīta consisting of three sections (Khaṇḍas).

They were :—1. The Sūtra Khaṇḍa : revealing the variety of the seven svaras occurring in the particular scale which the Rāga represented ;

2. The Upāṅga Khaṇḍa : similarly revealing the names of the Rāgāṅga Rāga, the name of the chakra and its rank in the same followed by a complete list of the names of the Upāṅga Janya Rāgas when present ;

3. The Bhāṣāṅga Khaṇḍa : furnishing a list of all the Bhāṣāṅga Janya Rāgas, if any.

In addition to the 72 Rāgāṅga Rāga Lakshaṇa Gītas he composed three more Lakshaṇa Gītas for the Rāgas, viz. Bhairavi, Āhari and Kāmbhōji, with Sūtra Khaṇḍa, respectively representing his 20th, 21st and 21th Mēlas, since all the three being Bhāṣāṅga Rāgas, could not be ranked as Rāgāṅga Rāgas to represent the respective three Mēlas, even though they were included in the list of the 19 Pūrva Prasiddha Mēlas. Venkatamakhi has for his first Mēla (Kanakāmbari) an extra Lakshaṇa Gīta for the Rāga Mukhāri, considering it as a Rāgāṅga Rāga, since it was the first of the 19 Pūrva Prasiddha Mēlas, without a

Sūtra Khaṇḍa, but with a Upāṅga Khaṇḍa revealing its name and an Upāṅga Janya Rāga Śuddha Sāvērī and declaring that the svaras occurring in Mukhāri were all Śuddha Svaras.

The Gīta by Venkatamakhi, given by Śrī Subbarāma Dīkshitar for the Bhāṣhāṅga Rāga Sourāshṭra, is also a Lakṣhaṇa Gīta, with the alien Svaras occurring in the rāga clearly marked and the name of the rāga mentioned.

It was Venkatamakhi who named his 15th Mēla as 'Māyā Mālava Gauḷa' (three was a rāga 'Gauḷa' or 'Gouḍa' among the Pūrva Prasiddha Mēlas and taking the same 'svaras') and hence it is clear that this rāga, "Māyā Mālava Gauḷa", was not in vogue before his period. Also the same is quite evident from the fact that we do not come across any composition in this Māyā Mālava Gauḷa Rāga by the composers who flourished prior to Venkatamakhi's period, such as Purandara Dāsa, Tāllapākam Chinniah, Bhakta Rāma Dāsa and others. Even the famous Pada composer Kshetrajna, a contemporary to Venkatamakhi, did not handle this rāga. In those days the rāga was represented by the Rakti rāga, Nādarāmakri (Nādanāmakriya as it is known now), in which we have innumerable compositions by the above mentioned composers. The famous Rāmaswāmi Dīkshitar was the first to handle Māyā Mālava Gauḷa, after Venkatamakhi, for a section of his famous Rāga-Tāḷa-Mālikā. Next to him Śrī Muthuswāmi Dīkshitar composed as his first kriti "Śrī Nāthādi Guruguho Jayati" in Māyā Mālava Gauḷa. Now there is a tradition that it was Purandara Dāsa who framed the Sarālī Varīṣas, Sthāyī varīṣas and Āvartā Alankāras which are in vogue at the present day, for beginners to practise, taking the svaras of the Māyā Mālava Gauḷa scale. It should be noted that Purandara Dāsa chose Malahari Rāga for his Pillāri Gītas and not Māyā Mālava Gauḷa.

It will be interesting to note that Nādarāmakri has Śuddha *Ma* whereas its parallel Rāga with Prati *Ma* has its name as Śuddha (Kāśī) Rāmakri, one of the 19 Pūrva Prasiddha Mēlas. We also have such a parallel nomenclature in the case of the two Pūrva Prasiddha Mēlas viz. Sāmavarālī (Pūrva Varālī) with Śuddha *Ma* and Śuddha (Dhālī or Jhālā) Varālī with its Prati *Ma*.

I shall now proceed with my demonstration of all the six Lakṣhaṇa Gītas of Venkatamakhi and all the six Lakṣhaṇa Kritis

of Śrī Muthuswāmy Dikshitar, composed by them one in each of the six Rāgāṅga Rāgas of the Āditya Chakra. I am strictly following their versions and structure as furnished by Śrī Subbārama Dikshitar in his "Sangīta Sampradāya Pradarśini" and hence deemed quite authentic and showing how Venkatamakhi (the coiner of the Mēlas himself) and Śrī Muthuswāmi Dikshitar (who strictly followed the Venkatamakhi tradition) dealt with these Mēla Rāgas, avoiding the Vivādi dōsha svara prayōga occurring in them and enhancing their melodic beauty with suitable gamakas.

I will be assisted by my two daughters Mrs. Kesari by voice and Miss. Mangalam on Veena. The Compositions selected for my demonstration are as under:

1. An introductory kriti by Śrī Muthuswāmy Dikshitar. "Uchchishṭa Ganapatau", in Ādi tāla, Rāgāṅga Rāga (51st Kāśī Rāmakri (Kāmavardhani).

2. 67th Rāgāṅga Rāga: Santāna Manjari (Sucharitra), Mūrchanā: Sa, Ru, Gu, Mi, Pa, Dha, Sa; Sa, Na, Dha, Pa, Mi, Ru, Sa. "Arē Rudrāvatāra", Lakshaṇa Gita, in Jhampa tāla by Venkatamakhi. "Santāna Manjari": Lakshaṇa Kriti, in Ādi tāla, by Śrī Dikshitar.

3. 68th Rāgāṅga Rāga. Jōti Rāga (Jōtisvarūpiṇi). Mūrchanā: Sa, Ru, Gu, Mi, Pa, Dha, Ni Sa; Sa, Ni, Dha, Pa, Mi, Gu, Sa. "Akrūra Rakkhaṇu": Lakshaṇa Gita, in Jhampa tāla, by Venkatamakhi; "Paranjōtishmatī": Lakshaṇa Kriti, in Ādi tāla by Śrī Dikshitar.

4. 69th Rāgāṅga Rāga: Dhauta Panchama (Dhātuvardhani): Mūrchanā: Sa, Ru, Gu, Mi, Pa, Dha, Nu, Sa; Sa, Nu, Dha, Pa, Mi, Ru, Gu, Sa. "Rudra Kumāra": Lakshaṇa Gita, in Dhruvarūpaka tāla by Venkatamakhi; "Mātangī Marakatāṅgī": Lakshaṇa Kriti, in Rūpaka tāla, by Śrī Dikshitar.

5. 70th Rāgāṅga Rāga: Nāsāmaṇi (Nāsikā Bhūshaṇi): Mūrchanā: Sa, Ru, Gu, Mi, Pa, Dhi; Ni, Sa; Sa, Ni, Dhi, Pa; Mi, Ru, Gu, Sa. "Māruti Sītā", Lakshaṇa Gita, in Jhampa tāla, by Venkatamakhi; "Śrī Ramā Saraswati": Lakshaṇa Kriti, in Ādi tāla, by Śrī Dikshitar.

6. 71st Rāgāṅga Rāga : Kusumākara (Kōsala) : Mūrchanā. Sa, Ru, Gu, Mi, Pa, Dhi, Nu, Sa ; Sa, Nu, Dhi, Pa, Mi, Ru, Gu, Sa. "Dhruvarakshakurē" : Lakṣhaṇa Gīta, in Dhruvarūpaka tāḷa, by Venkatamakhi ; "Kusumākara Śōbhita" : Lakṣhaṇa Kṛiti, in Rūpaka tāḷa by Dikshitar.

72nd Rāgāṅga Rāga : Rasamanjari (Rasikapriya) ; Mūrchanā : Sa, Ru, Gu, Sa, Pa, Mi, Pa, Nu, Dhu, Nu, Sa ; Sa, Nu, Dhu Nu, Pa, Pa, Mi, Pa, Ru, Gu, Sa. "Śruti Dvāvimśati" : Lakṣhaṇa Gīta, in Jhampa tāḷa, by Venkatamakhi ; "Śringāra Rasamanjari" : Lakṣhaṇa Kṛiti, in Rūpaka tāḷa, by Śrī Dikshitar.

8. Concluding with a maṅgaḷam (Rāgamālikā) : "Maṅgaḷam Maṅgaḷam". in Ēka tāḷa by Śrī Śālivāṭipuri Śrī Krishnaswāmiah.

OUR RESEARCH OF THE RĀGA-SYSTEM OF KARNATIC MUSIC

By

Josef Kuckertz, *Köln*

You must excuse me for first introducing myself: I am a musicologist coming from the Institute of Musicology, University of Cologne, West Germany. Naturally, Musicology in the West is mainly directed towards our own history and tradition of music, but in addition some of the Institutes of Musicology in West Germany have branches of Acoustics, Musical Psychology, of Regional Musical Documentation and of Ethnomusicology. All these branches are also included in the Institute of Musicology in Cologne.

In this Institute, I am attached to that branch which has been called Ethnomusicology in English speaking countries. However, our research work has not only to be done in tribal music and folk music but also in the highly developed or sophisticated art music of non-Western civilizations. From this point of view, the term Ethnomusicology is misleading or even degrading. Formerly this branch—which was introduced by A. J. Ellis and Carl Stumpf, later on developed by E. M. von Hornbostel, Curt Sachs, Marius Schneider and many others—was called in Germany “Comparative Musicology”, but it has been thought that this term refers more to a method than to the field in which we are doing research. Strictly speaking, this field covers all the music in the world, except the European art music and the music of old Greece. Accordingly this branch may be more exactly called: Non-Western music and folk music in Western Civilizations.

But this is a huge area, with respect to the great number of musical styles to be found all over the world as well as regarding their history and their possible relationship. No one can decide whether anybody in the future will be able to become acquainted with all the peculiarities of these musical styles, and I am sure that we have not yet arrived at this point for the moment. Up to now there are still too few studies about each of these musical

styles, and I suppose that several of them are nearly or entirely unknown till now. Therefore we try to record pieces of as many musical cultures, alive in all parts of the world, as possible. The real research work starts at the next step—which leads to the knowledge of the peculiarities of each musical style and to the basis on which it rests. Hereby comparative studies aim not only to find out similarities or connections between different styles, but also more than this to ascertain criteria by which each musical style can be distinguished from others and can be described in a more accurate way. Finally we would like to know whether there are basic points which are effective in each musical style in the same way, and if yes, of what kind they are.

Starting from these ideas, I am especially interested in two questions. First, what are generally the possibilities to form melodies? Secondly, which musical styles are existing in Asia, and what are their relationships and differences? The first question, i.e. how melodies are formed, cannot be answered by a mathematical survey. Definitely we can calculate the number and kinds of scales resulting from a limited number of tones which are arranged in different ways. But this operation remains abstract, and it is hardly possible to create melodies from that starting point or to find out any principle of melody formation at all. Basically a melody is rather created as a unit while singing or playing an instrument, or it can be understood as a combination of smaller melodic figures, but it is in no case a simple synthesis of single tones or ornaments. To speak more precisely, the first subject should be described thus: In what way are the melodies of each musical style created as a whole or formed by combining smaller melodic units into larger melodic sections and after that into completely developed musical pieces?

Discussing the second question, i.e. which musical styles are existing in Asia and what are their relationships and differences, we may start from the point that the music of Asian civilizations falls into four large areas. Preceding from the West to the East, we come first to the Middle East which geographically covers the area of the Islamic countries from Morocco, along the southern coast of the Mediterranean Sea upto Persia. The second area is the Indo-Pakistan Sub-continent, the third area South-East Asia, i.e. the mainland from Burma upto Vietnam and the archipelago

of Indonesia. The fourth area will be Eastern Asia covering mainly China, Korea and Japan. Within these areas often considerable stylistic differences are to be found, but in spite of this the different musical cultures within each of them rest on the same basis or background. To mention only a few: In the Middle East, the melodies have mostly only a narrow range, and whenever an accompaniment by drum is added, it carries metro-rhythmical organization on to the melody. In India music—you know it better than I myself—the melodies are drawn out into large arcs or curves. In metrically organized pieces, like Kṛti etc., the metrical and formal organization is based upon Tāla, and the accompanying drum-part, for example Mṛdanga, can rhythmically often go its own without falling into disaccordance with Tāla and melody. South East Asia has orchestras consisting of percussion instruments capable of creating melodies, such as xylophones, metallophones etc., and the drummer not only accompanies the orchestra, but also is responsible for the dynamical formation of each musical piece. The music of Eastern-Asia has two peculiarities: First, the tonal system has been interpreted in an absolutely philosophical way, and this has given to the music itself some sounds which appear to have been created more by a spiritual idea than by a musical ear. Secondly in orchestras as well as in the music of solo instruments, long sustained sounds provided with narrow-spaced ornaments are often preferred, and this gives to the music a very calm or even static feature.

These are only a few criteria, and they pertain only to the classical music, as far as we are hitherto aware. All over Asia, folk and tribal music is also important. Moreover we have to add those styles which lie in between classical music and folk music or appear as mixtures of them—and which are probably only partially known upto now. Consequently special studies are urgently required, first of all with respect to the musical practice which is alive in our days.

From this point of view I started my own research work, and in the last years I was mainly engaged in Karnatic music. Many publications of Indian musicians, theoreticians and musicologists are in the meantime available, and most of them are editions or translations or often highly sophisticated interpretations of the

works of classical authors. Besides there are descriptions of the present musical practice frequently based upon the theory of olden times. These publications have—as far as I see—above all the task of making known the musical theory to students and young musicians, and to rectify mistakes which may have crept in during the time of tradition. To read these books presupposes experience in traditional Indian music either by practising or by listening only, and it requires a knowledge of the terminology which is applied to Indian music. Unfortunately non-Indian musicians and listeners do not generally have an idea of these facts, since the Indian musical tradition is foreign to them. Whenever one aims to get more than a superficial impression only, i.e. whenever anybody wants to know how to listen to, then he is obliged to ask for⁹ the basic principles underlying the performing of music and the way to listen to music in India. Consequently a non-Indian has to learn how melodies in Indian music are formed and arranged, which are the musical forms and their parts, and which effect should be created by the text and the expression of each musical piece.

With respect to this I consider myself as an interpreter of non-Western music, first of all of Indian music, to audiences in the West. In my lectures given in our Institute of Musicology as well as to larger public and in the educational programme of Radio Station Cologne, I have tried to explain Tāla and drumming, Rāga and melody formation, and forms such as Ālāpana and Kṛti. Naturally it will take a long time for our public to become accustomed to these peculiarities with which they are not brought up. Difficulties are caused mainly by the fact that Tāla is not measure, and that Gamaka is indispensable not only to draw out proper melodies but also to bring out the individuality of a Rāga into existence. For an ordinary music listener it might be enough to have understood these facts, but a musicologist has to penetrate far deeper into the subject. From the musicological point of view I am not only interested to learn what Tāla really is and how it works, but also which are the Tāla-vartanas in use and in which way they are practically applied. Besides we have to ask in which way drum phrases are constructed, how they are arranged and how drumming refers to Tāla. Another very important question falls upon Rāga and the

Rāga system, and here we are keen to learn which Rāgas are used in the musical practice and by what particular phrases, tones, or Gamakas the near related Rāgas can be distinguished from each other. Definitely it is not sufficient to look into books for the scales of Rāgas alone. Written scales mostly give information on the notes only, not on the places and on the manner in which the musicians introduce Gamaka whenever they play these scales. But even more: The scales are more or less abstractions out of the living Rāgas, i.e., they are not representing the melodic figures which are important for the melody formation in each Rāga and in which a musician or listener comes to know which Rāga is just to be performed. Consequently I have to ask the musicians to play typical Sancāras and to explain those points in which a Rāga can clearly be recognized and by which it is distinguished from closely allied Rāgas. My best servant during this survey is my tape recorder, since it keeps exactly each performance or talk and it allows unlimited repetitions afterwards. Moreover, musicians may differ from each other in small parts of their performances depending upon their School or Guru as well as their creative artistic ability. To get a true picture of each Rāga and to have a real idea of the richness which is encompassed in its basic melodic figures it appears to be necessary that more than one musician should be asked to perform a Sancāra of a Rāga. Having collected as much of music as possible and having written it down in staff notation with many additional signs, a comparison can be made, and the result will not only show the differences, but also the unity or at least the sketch of the identical background of each Rāga. Naturally, the classical compositions are everywhere the outstanding guides regarding the concept or the interpretation of a Rāga, but the way of their performance depends upon the tradition, the knowledge and the creative ability of the artist.

Whereas the practical musicians represent the tradition, they carry a high responsibility with respect to the preservation and pure tradition of the whole Rāga system in future. The theoreticians support and correct the practical musicians by studying the works of classical authors and promulgating the result of their research in books and articles. As a musicologist from a foreign country, I have to go to musicians as well as to theoreticians and

to ask them for demonstrations and explanations. Only by comparison of the collected pieces, Sancāras and information, I am able to find out my results. Having done this work it would be the highest reward for me if my results not only pave a way for a real understanding and appreciation of Indian music in the West but would also have some importance for the musicians and theoreticians in India.

However, not only your classical music but also folk and tribal music—of which so much is alive in India—belongs to the subject of my research work. Recordings and documentations as large as possible are hereby of equal importance to study and to classify each of all these forms and styles. Probably they have never been touched by any theory. Hence we have to record these songs completely and to study them with comparative methods. Such comparative studies bring to light sometimes remarkable similarities with musical styles in other countries—apart from reminiscences of neighbouring villages or tribes or even of the more widespread art music. But having discovered similarities or reminiscences, we would be particularly careful in our survey, and just here we have always to look for other criteria which support our result. May be we have in addition to consult colleagues who are working in other fields of human sciences, for example Linguists, Anthropologists and Archeologists. Nevertheless, our methods and aims are basically quite the same as in our tasks regarding classical music, i. e., to ascertain the individuality of each musical style, to find out the principles of melody formation, of rhythm and musical form, to ask for the effect of music on human beings and natural powers, to describe the position of music in the framework of a cultural programme and as a social event, and perhaps to appreciate the spiritual values of this fine art.

THE CONCEPT OF ALAPA ACCORDING TO LAKSHANA GRANTHAS, WITH REFERENCE TO KARNATAKA MUSIC

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In dealing with Raga Alapa my primary concern is to consider the subject as expounded by the textual authorities and in relation to its evolution to the present day.

We shall follow the line of approach taken by the Lakshana Granthas and turn our attention to the structure of the Raga and the technique of its Alapa. And we shall see how far current practice is in conformity with theory as laid down in the major works on our music.

The subject is extensive in range and in view of the pressure on space, I shall try to be as brief as possible.

The Raga is the bedrock of Indian music, since every branch of this music, Gita, Vadya, Nritya, depends on it. The music of India drives its individuality and character to the music of singing called Alapa. By Alapa our music has grown, developed and reached its present form. The Alapa is a very ancient form of rendering music and for a proper understanding of the idea, it is necessary to discuss the various Lakshanas of the Raga which form its important features and which define its personality. The Lakshanas of the Raga and the rules of Alapa have been variously defined and they have all grown with the art and have been modified in several ways in the process of development. And without taking into account these factors the concept of the Raga cannot be comprehended.

What does the term Raga signify? The personality of sound created by the progression of musical notes according to some accepted laws of melody is known by the name Raga. These laws which govern the progression of Svaras are the product of a long process of evolution and they form together the technique of Alapa. The rules of Alapa varied from era to era in one or more aspects of their application but their aim has

always been to establish the individuality of each Raga and keep it distinct from that of other Ragas.

Matanga's definition of the Raga is accepted even now. According to current theory, the Raga usually consists of five, six, seven or more notes of the octave, with or without accidentals, in either the ascending or descending order or both, in regular or irregular sequence ranging from the very note to its octave. The order of this sequence is an essential feature, subject to which the Svaras of the Raga are strung together in innumerable combinations. These combinations must always be such as to bring out the melodic idea which constitutes the Raga. This is activated by the repeated emphasis on one or more notes, or one or more phrases which always keep the spirit of the Raga before the mind's eye. The Raga is expressed through Alapa and also as embodied in a composition. And it is the process of Alapa which can bring out the different aspects of the Raga-svarupa or Raga-form in all its infinite variety.

The Lakshana given by the authorities for Ragas finds a direct application in Alapa. These Lakshanas are found to evolve and determine the form of the Raga from ancient tunes. They continue to play a vital note down to the present day. Hence an analysis of these Lakshanas is essential in elucidating Alapakrama. Amongst the old authorities, Bharata and Matanga are outstanding in relation to their impact on the subsequent development of musical theory or practice.

Bharata (approximately 2nd C. A. D.) has given the Lakshanas for Jatis, and these may be taken as applicable to the Alapa of Ragas which have directly developed from the Jatis.

According to Bharata, Grahas have the same importance for jatis as Amsas. Graha is the note with which the Jati commences. Amsa is given great prominence by him since the Raga dwells in it. From it the movement of the notes in the Mandra and Tara registers proceeds. It determines the Anuvadi, Samvadi, and dwells in the Apanyasa, Vinyasa, Nyasa and Sanyasa. Nyasa is used in the closing of the Anga (musical piece) and Apanyasa in the close in the middle of the Anga. Tara-gati or movement in the Tara proceeds from the Amsa and there are 3 kinds of

Mandra-gati with reference to Amsa, Nyasa, and Apanyasa. There are two kinds of Alpatva (or paucity of certain notes) according to Langhana or leap), and Anabhyasa or non-repetition.

Bahutva indicates the opposite of Alpatva and is of two kinds and includes in Sanchara other strong notes, by Sanchara with notes which are strong on account of the Amsa and by the Alpatva (or minimum use) of weak notes.

Shadavita is the use of the six notes and auduvita of five notes. It may be seen that the technique of singing the melodic forms embodied in the Jatis is very advanced.

Matanga (live 9th Cent. A.D.) is one of the most lucid writers after Bharata. He discusses the problem of Raga-lakshana and Alapa brilliantly. He says that the method of Raga alapa etc. had not been defined by Bharata and others and that he would define them according to theory and practice.

The Raga delights the minds of the hearers by means of the excellence of Svaras and Varnas and different qualities of tone. The Raga is adorned by Varnas and Svaras.

Matanga clarifies Bharata's distinction of Amsa, which he says, brings out the individuality of the Raga : from it the music starts ; it determines Tara and Mandra : it is profusely used : it is the object aimed at in the Raga.

The Apanyasa is the medial pause and occurs in the middle of the Vidari. By Vidari is meant the division of the Pada ; it is a revision of a musical piece. In the middle of the first Vidari, the Nyasa or final is applied and is called Sanyasa. Vinyasa is the same as Sanyasa but is applied at the end of the Pada.

Matanga gives Lakshanas for the Ragas of his time in great detail. Matanga says that the music characterised by the ten Lakshanas is to be called Raga.

Matanga describes the four Varnas and thirtythree Alankaras used in singing. And he quotes Kasyapa as stating that Grama ragas are to be used on the Stage with the ten Lakshanas viz. Amsa, Graha, Nyasa, Apanyasa, Shadava, Auduva, Alpatva, Bahutva, Mandra and Tara appropriately. In this we see a

remarkable formulation of the factors which make up Raga alapa, that prevails to the present day. Matanga also illustrates his Ragas with Sancharis.

The next landmark is the Sangita Ratnakara (written between 1210—1247 A.D.) which is of unique importance because it contains a digest of the theories of the predecessors of Sarngadeva and guides all his successors. By the time of Sarngadeva, the technique of Alapa had become quite elaborate and well developed. According to Sarngadeva, Ragalapana is Alapti or manifestation of the Raga.

Alapti is of two kinds according as it pertains to Raga or Rupaka which is a Prabandha. Ragalapti has four Sva-sthanas, which are the places of rest for Ragalapana, like Mukha chala etc.

That note is called Sthayin where the Raga is established. Kallinatha says that it can be one of the seven notes of the octave and is the Amsa svara of the Raga.

The fourth note from it is called Dvyardha (including Varjya note when there is one). Movement below the Dvyardha is called Mukha chala. This is the first Sva-sthana.

Movement in the Dvyardha svara with Nyasanam (reaching the Nyasa) is the second Sva-sthana.

The eighth note from the Sthayisvara is called Dviguna and the note between the Dvyardha and Dviguna are called Ardhashthita.

Movement in the Ardhashthita with Nyasa is the third Sva-sthana.

Movement in the Dviguna in the fourth Sva-sthana. Ragalapti consists of these four Sva-sthanas.

Explaining the foregoing definitions, Kallinatha says that, in the first Sva-sthana, not only the notes below the dvyardha down to the Sthayin but also those below the latter are used, since the Raga is not manifested in a single note.

By the chalana of Mukha-chala is meant the singing or playing of each Raga with appropriate Gamaka, like Sphurita, Kampita etc.

Rupakalapti is executed with the Tala and the Rupaka or Prabandha.

Gamakalapti was an Alapa without Aksharas or letters and was otherwise called Prayoga.

The Mardala was used in Alapa in some contexts. Kallinatha says that as Alapti was rendered in the three octaves, on the Mardala, Sthapana has to be rendered in three speeds, and the drummer should play according to the Alapa and beautify it. At present the Ragalapa by the Nagaswaram players is similarly accompanied by the Taval.

It is interesting to note the references made to Alapti in the commentaries on Silappadikaram. In commenting on Arangetru kadai of Silappadikaram, Adiyarkunallar elaborately explains Alapti or Alatti as he calls it. When Alapti is rendered, it is by Tenna or Tena or by combining these into Tennatena. When one begins to sing, it should be with the consonant M and when the music is developed it is done by the use of long and short letters. The varieties of Alatti are called Accu and Paranai. Accu is rendered with Tala and Paranai with dance. There are three kinds of Alatti viz., Kattalatti (rendered with Accu and Tala), Niravalalatti (with Paranai and dance) and Pannalatti, solely with reference to the Pan.

Alatti is to be rendered with the five vowels long and short ; and among consonants besides M (Makāra), N (Nakāra), T (Takāra) no others are used in Alatti.

மகரத்தி னொற்றூர் சுருதி விரவும்
பகருங் குறினெடில் பாரித்து—நிகரிலாத்
தென்னு தெனுவென்று பாடுவரே லாளத்தி
மன்னுவிச் சொல்லின் வகை.
குன்றாக குறிலைந்துங் கோடா நெடிலைந்து
நின்றூர்ந்த மங்கரத் தவ்வொடு—நன்றாக
நீளத்தாலேழு நிதானத்தா நின்றியங்க
வாளத்தி யாமென் றறி.

குன்றாக் குறிலைந்தும் கோடா நெடிலைந்தும் என்றது குற்றெழுத்தைந்தாலும் நெட்டெழுத்தாலும் ஆளத்தி செய்யப்படும்.

குற்றெழுத்தைந்தாவன அ, இ, உ, எ, ஓ ;
 நெட்டெழுத்தாவன ஆ, ஈ, ஊ, ஏ, ஓ, ஏனவிலை.

நின்றூர்ந்த என்றது மெய்யெழுத்தாகிய பதினெட்டெழுத்
 துள்ளும் மவ்வும் நவ்வும் தவ்வும் என மூன்றெழுத்துமல்லா
 மற்றை எழுத்துக்கள் ஆளத்திக்கு வரப்பெறு.

As contrasted with the Tamil system which lays down the rule that Alapti is to be rendered by the syllabus Tenna tena, the Sanskrit texts do not appear to mention any such dictum. Nevertheless some of them contain useful references to the letters used in the elaboration of the Raga. For instance, Narada in his *Sangita Makaranda* [7th Cent. A. D.(?)] says that Ragalapti consists of tannana, tana etc.

It looks probable that the limb of the Prabandha known as 'Tenaka' in course of time supplied the syllabus Tena for Alapa, on account of its musical value and auspicious connotation.

In Karnata music we find the syllables Tena, Tenna, and Tenya used for Raga alapa. The word Anantam and the syllables of this word in different positions are also used for Alapa as well as Tanam-singing. The syllable Ri, possibly a shortened form of Aari with the omission of the first syllable, is also employed. My revered father Sri Nemam Natesa Iyer followed the practice of his own illustrious Guru Sri Maha Vaidyanatha Sivan in using the vocatives Sankara and Sankara Vibho in Alapa. Similar vocatives have been used together by musicians according to their choice. In all these usages we see the cumulative influence of tradition and text moulding the lakshya down the centuries.

Coming back to Sarngadeva, in giving Raga prastara, he used different names for the divisions of Alapa. These are of considerable interest. For Suddha Sadharita, he gives Alapa and Karana.

For Suddha Kaisika, Alapana and Vartani

For Rupasadhara, Alapa, Vartana and Alapa

For Narta, two Karanas

For Revagupta, Alapa, second and third Karanas.

All subsequent development in the theory and practice of Alapa has proceeded along the system expounded by Saranga-deva. Karnataka music reached a very high stage of development in the Vijayanagar empire and subsequently there was a period of advancement in Tanjore from the 17th Century onwards. Kallinatha and Ramamatya represented the music of the Vijayanagar empire. Govinda Dikshita directly transmitted this trail of music lore from Vijayanagar to Tanjore. The most outstanding treatise written in Tanjore was the Chaturdandiprakasika of Venkatamakhi. This was followed by the Saramrita of Maharajah Tulaja which popularised the system of Venkatamakhi.

Ramamatya in his *Svara melakalanidhi* (1550 A. D.) does not separately deal with Ragalakshana, but mentions a few lakshanas.

All the Desi Ragas originate from the Sadjā grama. In these ragas because they are Desi, the lakshanas Graha, Amsa, Nyasa, Mandra, Shadava, Auduva, etc., may or may not be observed, i.e. these Ragas are not governed by any strict rule.

He gives the definition of a number of Uttama, Madhyama, Adhama ragas, following the theory and practice of music of his time. The criterion for the division into three categories given by him is interesting. Uttama ragas are fit for being employed in Gita, Prabandha, Alapa and Thaya.

This application is limited in the Madhyama or middling type and absent in Adhama ragas.

This group of four forms of music, which are manifestations of the Raga viz., Gita, Prabandha, Thaya, and Alapa is collectively known by the term Chaturdandi, चतुर्दन्दी. The basic idea of the Chaturdandi, which seems to have come into vogue by about the 14th Century, dominates the theory and practice of Karnataka music between 1400 and 1700 A.D. The structure and elaborations of the Raga and its embodiments in compositions are governed by the Lakshanas in the form of Gita, Prabandha, Thaya and Alapa which set the standard and regulate the usage in each case.

Ramamatya does not mention anything beyond Graha, Amsa and Nyasa in giving Lakshanas for Ragas. A peculiarity of the definition of the Ragas in Svaramela Kalanidhi is that a majority of them have Shadja for all the three Lakshanas. We have to infer that, since Apanyasa, Vinyasa and Sanyasa are not mentioned, these were not considered important and that these were not given the same authority as in the Grama music of the Jatis. But such indispensable Lakshanas like the Alpatva, Bahutva, Tara, Mandra etc. might have been given for the Ragas. This lack of completeness in definition occurs in almost all the writers during this and subsequent periods.

Somanatha, in his Ragavibodha (1609 A. D.), like Ramamatya, divides Ragas into Uttama, Madhyama and Adhama groups. The Uttama Ragas are fit for Alapa and the rendering of Prabandha. In defining Ragas he gives Graha, Amsa, Nyasa, Bahutva or otherwise of notes. Also by the use of his notation system, he illustrates the Sancharas of a number of Ragas. Most of the Ragas defined by him have Sa for Nyasa, some have for Nyasa Ga, Ri, Ma etc. He says that is why in a Raga the Graha is found at the commencement and Amsa is copiously used.

With Govinda Dikshita, a new epoch is started. He takes us forward and gives a turn to the theory of the Alapa which has profoundly influenced the foundation of the art and we feel his influence to the present day. In his Sangita Sudha (1614 A.D.) he has given an exposition of the six limbs of the Raga (Ragangas) viz., Ākshiptikā, Ragavardhani, Vidarī, Sthayī, Vartani and Mukṭayī. These limbs can be described as an elaboration and expansion of the Alapti of the Ratnakara in terms of the musical practice of his time.

He mentions the thirteen characterists of the Raga and deals elaborately with them. In his definition of Ragas he devotes great attention to the employment of these Lakshanas.

Besides these, the treatment of the six Angas of the Raga, which figure prominently even today, is remarkable. His definitions of Sanchara are noteworthy for their completeness and precision. He explains the rendering of each Raga in detail.

According to him each Raga has six limbs. They are :

- 1) Ākshiptikā—The Raga is first thrown up (i.e. revealed) by this Anga. This is popularly known as Āyitta.
- 2) Ragavardhani—The Raga which has become manifest in Ākshiptikā is developed, literally increased ; this is called *Edupu* and also *Karana*.
- 3) Vidari has the function of dividing two Ragavardhanis. The two Vidaris are known by the names *Edupu* and *Muttāyi*.
- 4) Sthayi—This is the establishment of the Tana groups on the note which is first taken up.
- 5) Vartani—The collection of the Tanas of different notes is found in Vartani. This is also called *Mukarini*.
- 6) Muktai—The raga is brought to a close in this Anga.

Govinda Dikshita gives the definition of fifty Ragas with reference to these Angas. It is very instructive to follow his definitions. His description of Nata may be taken as example.

- 1) The *Ākshiptikā* for the raga begins with Tara Sa, descends to Madhya Ri. From there ascends to Tara Sa by the use of a number of Tanas and closes on Tara Sa.
- 2) The Ragavardhani (*Edupu* and *Karana*) begins on Madhya Pa, ascends to Tara Pa, comes to Madhya Ma, uses Tanas and ends on Madhya Sa.
- 3) The Vidari (*Muktai*) goes from Madhya Ma to Tara Ri, descends to Madhya Ri, uses Tanas and ends on Madhya Sa.
- 4) Second Ragavardhani. Ascends to Tara Ma, goes to Tara Ni, comes to Madhya Sa and after Tanas, ends on Madhya Sa.

The Vidari of this rises from the Madhyama Ma to Tara Ga, comes to Madhya Ri and after Tanas ends on Tara Sa.

Sthayi. Shadja Sthayi begins on Tara Sa, goes to Tara Ni (and by including every previous note and excluding

every higher note and by Arohana and Avarohana) ends on Tara Sa.

This is followed by the Panchama-sthayi on Madhyama Pa, Madhyama sthayi, Rishabha sthayi, Madhya shadja sthayi (in all of which 12 groups of Tanas are mentioned) are to be elaborated similarly. Each Sthayi begins and ends on the note after which it is named.

Vartani (Makarini) begins on Madhya Sa, goes to Tara Ni and after Tana ends on Madhya Sa.

The Nyasa starts on Tana ri, descends to Madhya Ri goes to Tara ri and using Tanas, ends on Tara Sa.

In many cases there are three or four Sthayis. For Mukhari five Sthayis are given. Thus a complete picture of the Raga is given and the musician is given a key to Alapa in its fullness.

Venkatamakhī, in his Chaturdandiprakasika (1660 A.D.), devotes one chapter to Alapa which he popularises in the form expounded by his father the great Govinda Dikshita. He sets forth the Lakshanas for Ragas according to Matanga and others, explains the Angas of Alapa on the same lines as his father.

- (1) The Ākshiptikā. Otherwise called Āyittam is at the commencement of the Alapa.
- (2) After this Ragavardhani (Edupu) is rendered; this is also known as Karana; then the Vidari known as Muktayi is sung. (It is called Vidari because it divides the first and second Ragavardhani); then comes the second Ragavardhani (or second Edupu); this Vidari is the second Vidari. Then the third Ragavardhani and its Vidari is sung.
- (3) The Sthayi is sung next. The Sthayi means that note on which the Tana is established.
First the Madhyama Shadja Sthayi is sung. This is followed by Sthayis on other notes permissible (from Madhya Ni to Mandra Sa)
- (4) Vardhani (Makarani).
After finishing the Sthayis, they are supplemented by Vardhani. (This commences on Mandra Sa and Nyasa is also on the same note).

- (5) Then the fourth Ragavardhani and its accompanying Vidari are to be sung.

This is the Alapa lakshana applicable commonly to all Ragas.

Venkatamakhi adds that this definition of Alapa was elaborated by him with reference to the 50 Raga alapas given or rendered by Tanappacharya.

Venkatamakhi supplements his definition of Alapa in the Thaya prakarana of his work. According to his definition, in Thayas, any note of a Raga can be chosen as the Sthayi as is suited to the Raga and four Tanas are to be sung in Avaroha on four notes ahead of the Sthayi. Similarly Tanas are to be sung in Avaroha. The Nyasa is on Mandra Shadja. The Makarini and Muktayika are then mentioned. After giving this Lakshana common to all Thayas, Venkatamakhi alludes to the Thayas composed by Tanappacharya.

The most important work written in Tanjore after Venkatamakhi was the Sangita Saramrita by Tulaja Maharaja (1729-35). Tulaja follows Venkatamakhi in every respect. He defines the ten Lakshanas of Ragas in the same way as Venkatamakhi. He can be said to have propagated and popularised the system of Govinda Dikshita and Venkatamakhi. He gives the Sanchara of each Raga in detail and the description affords valuable information.

In the Raga Viveka prakaranam, Tulaja makes a significant statement when he says that in the case of each Raga he will illustrate from the old Chaturdandi comprising Gita, Prabandha, Thaya and Alapa.

He deals with Alapti lakshana and quotes the Sangita Ratnakara.

He gives the Graha, Amsa and Nyasa (which are Sa in many Ragas). He states whether the Raga is Sampurna, Shadava or Auduva, whether it is Vakra or otherwise and whether it is Upanga, Raganga etc. He supports his definition by quoting Prayogas from Thaya, Gita, Suladi, the Udgraha and Muktai of compositions, Darus, Padas and Namavali prayoga and Sloka varnas. He quotes the names of the Sthayis used in Thaya. He mentions the exclusion of Shadava and Auduva Tanas, also the Langhana of

a note wherever it occurs and groupings of notes which are copiously used. His name for Sanchari is Svaragati. He mentions the Mela from which each Raga is derived and he is most thorough in his method of explaining Ragalapa. Seen in the historical perspective Govinda Dikshita, Venkatamakhi and Tulaja constitute a triad whose works sustain the structure of Karnataka music as it stands today in its theoretical and practical aspects.

The Saramrita has to be viewed in conjunction with the Ragalakshanas, Thayas and Gita prabhandas collected by Maharaja Shahaji of Tanjore (1684-1711) for a through understanding of the subject of Alapa. These collections cover about a hundred Ragas. The Alapas and Thayas, given for Ragas constitute very valuable material for study and throw light on the Lakshya prevalent in those times.

The Alapas collected by Shahaji contain two types. In the one called Gatra-dandi, we find the Svara alapa alone with the syllables 'Tara nam'. The second called 'Jantra-dandi' is for instruments. The plan of Alapa follows the lines of the Sangita sudha.

The Alapa is divided into the following parts :—

1. Akshiptika or Ayittam
2. Ragavardhani or Eduppu also known as Karana.
3. Sthayi: This is the expansion of the Raga using several notes that could be stayed on. These are several Sthayis on different notes.
4. Makarini
5. Nyasa or Muktai.

Thayas consisting of series of phrases are also given for the Ragas. They consist of two parts, the main and the Muktai. The Thaya is considered to be a form of Sthaya. Thayas derive their importance from their functional value. In Shahaji's collections the Alapanas use the syllables 'Tanam' for development and this is noteworthy. These give valuable material in the shape of standard form for Raga.

The next author after Tulaja who requires to be noticed is Govinda, the author of the Sangraha Chudamani. He seems to

have written the work in the 18th century. He deals with the system of the 72 Melakartas in detail, giving his own nomenclature and he defines the lakshanas of these melas as well as their Janya Ragas which have become current since the 19th century approximately. He has given Lakshana Gitas for all the Melakarta Ragas and Janya Ragas. He gives Shadja as the Graha, Amsa and Nyasa for most of the Ragas.

The system propounded by Venkatamakhi has been mainly followed in the books written on theory since the last quarter of the 19th century. They are written in the regional languages of South India, chiefly in Telugu as well as in the medium of English and in Prose. The most outstanding work is the Sangita Sampradaya Pradarsini of Subbarama Dikshitar, which gives a brilliant and very exhaustive exposition of the heritage of Karnataka music along with the system of the theories handed down by Venkatamakhi and his successors. Also it is to be noted that from about the beginning of the 19th Cent. the composition of the fourfold manifestation of the Raga known as the Chaturdandi, viz. Gita, Prabandha, Taya and Alapa, which held the field as the supreme authority from about the beginning of the 15th century, slowly receded to the background and these standardised forms and versions gradually fell into disuse. The Gitas of Venkatamakhi continued to be cultivated in the parampara and there were other types of Lakshana Gitas by composers Paidala Gurumurti Sastri and others which came into vogue. The place of the old Prabandhas, Ragas and Alapas was taken up by Varnas, Darus and Kritis by the Trinity of Karnataka music and other composers. A set of Gitas in illustration of the Ragas of Govinda's Sangraha Chudamani was also brought out, adding to the available material. The Gurukula system which had sustained the unity of Lakshana and Lakshya all along, has been subjected to the strain of modern conditions and changed environment. In the sphere of classical music, the old order stood confronted by the new. The result has been that during the past fifty years, the practice of Karnataka music and theory showed a tendency to lack in co-ordination and many points of variance began to manifest themselves. So far as Raga Svarupa, expounded and nurtured by Alapa is concerned, a task of reconciliation between

theory and practice and reconstruction became necessary and in this direction, the services of the Music Academy and other agencies have proved to be invaluable.

We are faced with the problem of the interpretation of Melakarta Ragas, Prasiddha and Apurva or Aprasiddha Ragas. The division into Ghana, Naya and Desya ragas is mentioned by Sri Tyagaraja himself and now the renderings of the different categories are more and more subject to individual preferences or idiosyncracies. A restatement of Graha, Amsa and Nyasa svaras, Tara and Mandra Vyavastha, Alpatva and Bahutva is necessary, in addition to collection of Sancharis from standard works. In the task of definition, intonation with references to the proper Sruti values of Svaras (which have been indicated by Venkatamakhi himself in his nomenclature) would play a vital part. Also attention would have to be devoted specially to bring out and define Murchanas which embody the Bhava of each Raga, which in the case of Ragas like Nayaki, Devagandhari etc. are of vital importance in establishing Raga-svarupa.

In the matter of differences between theory and practice, Sarngadeva laid down the dictum that in the case of discrepancy between the theory of the science of music and its practice the former must be reconciled with the latter.

The learned are of the opinion that the science follows the art. In the case of a discrepancy the proper procedure is to interpret the science in such a way that it can be reconciled with practice. This has been accepted by all theorists who came after Sarngadeva. Purandara Vitthala put it in the shape of a neat formula.

This formula can work both ways. What are the norms to be adopted in accepting Lakshya for interpreting Lakshana? This is a crucial question in the present context. Does Lakshya include the freedom exercised by the inventive artist whose aim is to impress by innovation or does Lakshya get limited by the authority represented by standard works? The mutual pressures exercised by Lakshya and Lakshana will have to be measured in order to revise a definition, wherever necessary. Also what

happens to the system of Alapa itself as envisaged and carefully elaborated by the great authorities like Govinda Dikshita and Venkatamakhi? Present-day practice has in many respects admitted modification of the old Lakshanas. These are only some of the challenges thrown up by the convention and practises of the present times and an overall review would appear to be necessary to take stock of the live aspects of our great musical heritage and set the course for progress in future. And a scrutiny and re-appraisal of Ragalapa is only one and not the least significant among those vital issues.

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மஹாவைத்யனாத சிவன்

ஸங்கீதகலாநிதி முடிகொண்டான் வேங்கடராம அய்யர்

மஹா வைத்யனாதய்யரவர்கள் மறைந்து இன்று 77 வருஷங்களாகின்றன. இவ்வளவு வருஷங்கள் ஆகியும் அவர் பெயரைச் சொன்னால் ஸங்கீத உலகத்தில் அவரைத்தெரியாதவர்களே, கேள்விப்படாதவர்களே இருக்கமாட்டார்கள். இன்னும் பல தலைமுறைகளில் அவர் பெயர் ஞாபகம் உண்டாகும் படியாகப் பாடியிருக்கிறார் ; ஸாஹித்யங்களையும் இயற்றியிருக்கிறார். ஸங்கீதத்தில் இவர் பெரிய மஹான். அவர் கானத்தை சுந்தர்வ கானம் என்று சொல்லுவார்கள். அவர் கச்சேரி நடக்குமிடத்தில் ஜனங்கள் திரளாய் பல ஊர்களிலிருந்து வந்து கேட்பார்களாம். நான் ஒரு பத்து அல்லது பதினைந்து வருஷம் முன்னமேயே பிறந்திருந்தால் அவர் பாட்டைக் கேட்டிருக்கக்கூடும். அல்லது மஹா வைத்யனாதய்யரவர்கள் இன்னும் 10, 15 வருடங்கள் இருந்திருந்தாலும் நான் கேட்டிருக்கும் பாக்கியம் கிடைத்திருக்கும். அவர் பாட்டைக் கேட்டவர்களுள் இப்போது இருப்பவர்கள் மிக மிக அரியதாகும். என்னுடைய பால்ய வயதிலிருந்து அவர் பாட்டைக் கேட்ட என்தகப்பனாரும் பல வித்வான்களும் ரஸிகர்களும் சொல்ல நான் கேட்டிருக்கிறேன். எப்படிப் பாடுவார் என்று சில வித்வான்கள் பாடிக் காட்டியும் கேட்டிருக்கிறேன். அவருடைய தரமுயர்ந்த சாரீரத்தைப் பற்றி பலர் சொல்லி நான் கேட்டிருப்பதில் அது எப்படி இருந்திருக்கும் என்று நினைத்துப் பார்ப்பதற்குக்கூட ஸாத்தியமில்லை. என்னுடைய பால்ய வயதிலிருந்து பல வித்வான்கள் அவரைப்பற்றி என்னிடம் சொன்னதைக் கொண்டு இப்போது பேசுகிறேன்.

1844-ம் வருஷம் மஹாவைத்யனாதய்யரவர்கள் பிறந்தார். மஹாவைத்யனாதய்யரவர்கள் சிவந்த நிறமாயும் நிதான உயரத்துடனும், மூக்கும் முழியும், எடுப்பாகவும், அழகான குடுமியுடனும் விளங்கியிருப்பார். மகரகண்டி ருத்ராക്ഷம்

* See above pp. 42-44, Report of the Conference.

அணிந்துகொண்டும், விபூதி அணிந்துகொண்டும் சிவப்பழ மாய்த்தோன்றுவார். இவர் தஞ்சாவூருக்குச் ஸமீபம் வையச் சேரி என்கிற கிராமத்தில் பிறந்தார். இவர் தகப்பனர் பஞ்சநத அய்யர் என்கிற துரைசாமி அய்யராவார். பஞ்சநதய்யருடைய நான்கு பிள்ளைகள் ஸாம்பமூர்த்தி, ராமஸ்வாமி சிவன், மூன்றாவதாக வைத்யனாத சிவன், நான்காவதாக அப்பாஸாமி என்பவர்களாவர். பஞ்சநதய்யர் உதவஸம்பிரதாயம், பஜனை, லக்ஷியகானம் முதலியவற்றைப் பாடிவந்தார். பஞ்சநதய்யருடைய மனைவி வையச்சேரியில் இருந்த ஆனையா என்ற பெரிய வித்வான்களுடைய வம்சத்தைச் சேர்ந்தவர். வைத்யனாதய்யர் அதிபாலயத்திலேயே நல்ல ஸங்கீத ஞானம் உடையவராய் பரம்பரையை ஒட்டி, 10, 12 வயதிலேயே நன்றாய் ராகம் பல்லவி முதலியவைகளைப் பாடிவந்ததுடன். அவ்வூரிலிருந்த வித்வான்கள் ஆனையா அவர்களிடம் குருகுலவாசம் பண்ணிப் பாடிவந்ததுடன், பிறகு தஞ்சாவூரிலிருந்த ஸ்ரீதியாகராஜ ஸ்வாமிகளின் நேர் சிஷ்யரான மானம்பூச்சாவடி வெங்கடசுப்பையரிடம், இவரும் இவருடைய தமையனார், “ஸாகித்ய புலி,” “மோனைச் சிங்கம்” என்று பிற்பாடு பிருதுகள் வாங்கிய ராமஸ்வாமி சிவன் அவர்களும் சேர்ந்து ஸங்கீத அப்யாஸம் செய்தார்கள். மஹாவைத்யனாதய்யர் ஸம்ஸ்கிருதம், தமிழ், தெலுங்கு இவைகளிலும், அவர் தமையனார் ராமஸ்வாமி சிவன் தமிழில் ஒரு பெரியமகாவித்வானாகும்படியாகவும், தவிர தெலுங்கிலும் ஸம்ஸ்கிருதத்திலும்கூட பாண்டித்யம்பெற்றார்கள். மஹாவைத்யனாதய்யர் 10, 12 வயதிலிருந்தே கச்சேரிகள் செய்து ஜனங்களைக் கவர்ச்சி செய்தார். இவர்களிடம் பல சிஷ்யர்கள் வித்யாப்பியாஸம் பண்ணியதில் என்னுடைய ஆத்மார்த்த மற்றொரு குருவான சிமிழி சுந்தரமய்யர் என்பவரும், மஹாவைத்யனாதய்யர் வீட்டில் இருந்து பிசைஷ வாங்கி சாப்பிட்டுக்கொண்டு ஸங்கீதம் கற்று வந்தார். இந்த சிமிழி சுந்தரம் அய்யர் என்பவரும் 12 வயதிலேயே பாடும் போது மஹாவைத்யனாதய்யர் அவதாரமாக வந்துவிட்டார் என்று ரஸிகர்கள் சொல்லுவார்களாம். இந்த சுந்தரமய்யரைப்பற்றிப் பிற்பாடு விரிவாய் எழுதுகிறேன்.

மஹாவைத்யனாதய்யரவர்கள் மிகவும் ஆசார சீலர். ஸ்னானம், ஸந்தி, பூஜை, தவருமல் சிவதரிசனம் செய்துவந்த

தால் இவருடைய பெயருடன் “சிவன்” என்று சேர்த்து ஜனங்கள் அழைத்தார்கள். கச்சேரிகள் தவிர கதாகால கேஷபமும் செய்ய வல்லவர். இவர் தமையனார் ராமஸ்வாமி சிவன் சிவ பரமான அநேக கதைகளைச் செய்திருக்கிறார். மஹாவைத்யனாத சிவன், ராமஸ்வாமி சிவன் இருவரும் எப்போதும் இணைபிரியாமல் இருந்துகொண்டு சேர்ந்தே வெளிப் பிரயாணம் செய்வார்கள். ராமஸ்வாமி சிவன்தான் தம்பூர் மீட்டுவாராம். இவர்கள் இருவரும் சென்னையிலிருந்து கன்யாகுமரிவரை உள்ள பலவூர்களிலும், மைசூர், திருவனந்தபுரம், புதுக்கோட்டை முதலிய ராஜஸ்தானங்களிலும், ராமனாதபுரம், எட்டையபுரம், சிவகிரி, வெங்கடகிரி, முதலிய எல்லா ஜமீன்தார்களிடத்திலும் பலமுறை அழைக்கப்பட்டு, பாடி தகுந்த ஸன்மானம் பெற்றிருக்கிறார்கள். திருவாடுதுரை மடத்தில் அதிக ஆதரவு உண்டு. திருவாடுதுரை மடத்தைச் சேர்ந்த மற்றொரு மடம் கல்லிடைக்குறிச்சியில் உள்ளதில் இருந்த சுப்ரமணிய தேசிகர் என்பவருடைய ஸ்தலில் சின்ன வைத்யனாதய்யர், பெரிய வைத்யனாதய்யர் இன்னும் பல வித்வான்களும் இருந்த ஸந்தர்ப்பத்தில் மஹாவைத்யனாதய்யர் பாடியதில் “மகத்” அல்லது “மஹாவைத்யனாதய்யர்” என்கிற பட்டம் இவருக்குச் சூட்டப்பட்டது. இவருடைய சரித்திரத்தையும் தமையனார் ராமஸ்வாமி சிவனுடைய சரித்திரத்தையும் முழுவதும் எழுதுவதானால் மிக விரிவடையும். வெளியில் வியாபகம் உண்டாகி சில வருஷங்களுக்குப் பிறகு திருவையாற்றுக்கே வந்து ஸ்திரமாய் இருந்துவிட்டார்கள். மஹாவைத்யனாத சிவனவர்கள் அதிகமாய் சப்தம்கொடுத்தே பேச மாட்டார்களாம். அதிக சப்தம்போட்டு பேசினால் சாரீரத்தில் நயம் குறையும் என்று எண்ணி மெள்ள சிறிய த்வனியில் தான் பேசுவார்களாம். ஆஹாரம் அதிகமாய் சாப்பிட மாட்டாராம். அடிக்கடி மிளகு, ஜீரகம் இவைகளைச் சேர்த்துக்கொண்டு பத்தியமாகத்தான் சாப்பிடுவார். அந்நாளில் விசேஷமாக இவரை இரண்டு நாட்களுக்கு தொடர்ச்சியாகப் பாட அழைப்பார்களாம். மாலை அஸ்தமனம் வந்ததும் ‘நம: பார்வதீபதயே’ என்ற நாமாவளியைச் சொல்லிவிட்டு கச்சேரியை விட்டுப்போய் ஸந்தியாவந்தனம் செய்து பிறகு தான் வந்து பாடுவார். இதே வழக்கமாய் வைத்துக் கொண்

டிருந்தார்கள். பாட ஆரம்பிக்கும்போது 'சங்கரா' என்று சொல்லி ச்ருதியில் சேர்ந்து பாட ஆரம்பிப்பார்.

'வாதாபி' என்கிற ஹம்ஸத்வனி கீர்த்தனத்தைக் காலப்பிரமாணத்தைத் தள்ளி, பல சங்கதிகளையும் சேர்த்துப் பாடியிருக்கிறார். அந்த பாடம்தான் இப்போதும் வழக்கத்தில் இருக்கிறது.

மஹாவைத்யனாத சிவன் சென்ற இடமெல்லாம் சிறந்து திக்விஜயம் பண்ணியிருக்கிறார். இவருடைய தமையனார் ராமஸ்வாமி சிவனைப் பற்றியும் ஒரு புத்தகம் எழுதலாம்; அவ்வளவு செய்திகள் உண்டு. ராமஸ்வாமி சிவன் அவர்கள் மஹாவைத்யனாத்யரைப் பற்றி 'மஹாவைத்யனாத விஜய ஸங்கிரஹம்' என்று ஒரு புத்தகம் எழுதினர். அதற்கு பதிலாக திருவையாற்றில் மேட்டுத்தெருவில் இருந்த ஸ்ரீ பட்டணம் ஸுப்ரமணிய அய்யரவர்கள், 'விஜயஸங்கிரக கண்டனம்' என்று ஒரு புத்தகம் எழுதினர். இதை மறுத்து மாயவரம் வீணை வைத்யனாத்யரவர்கள் 'மஹாவைத்யனாத விஜய ஸங்கிரஹ கண்டன மண்டனம்' என்ற புத்தகத்தை வெளியிட்டார் என்று சொல்லப்படுகிறது. மஹாவைத்யனாத சிவனவர்கள் கடைசியாக 1893-ம் வருஷம் பரமபத மடைந்தார்.

மொத்தத்தில் 49 வயதுதான் இருந்திருக்கிறார். இதற்குள் கந்தர்வகானமாகவும் ஈசுவரார்ப்பணமாகவும் சுமார் 4½ கட்டை சுருதி (F - sharp) யில் பாடி, எல்லோரையும் மகிழ்வித்து, உலகப் புகழடைந்து, நமது கர்னாடக ஸங்கீதம் உள்ளவரையில் அவருடைய ஞாபகம் வரும்படியாகவும் இன்னும் பல நூற்றாண்டுகளுக்கு அவரை நினைக்கும் படியாகவும், ஸங்கீத ஸாஹித்யங்களையும் செய்துவிட்டும் போனார். அதேமாதிரியாக ராமஸ்வாமி சிவனும் தமிழிலும் தெலுங்கிலும் ஏராளமான ஸாஹித்யங்கள் செய்திருக்கிறார். இப்போது மஹாவைத்யனாத சிவனவர்களுடைய ஸாஹித்யங்களைக் கவனித்து என்னால் முடிந்தவரை சிறிது சிறிது பாடிக்காட்டுகிறேன்.

அவர் கீர்த்தனங்கள் அதிகமாகச் செய்திருப்பதாகத் தெரியவில்லை. ஆனால் கீர்த்தனங்கள் பல செய்திருக்கலாம். நமக்குக் கிடைக்க வில்லை. ஒரு கீர்த்தனம்

பிரசாரமாய் உள்ளது. நாகஸ்வராளி ராகத்தில் ரூபக தாளத்தில் ஸம்ஸ்கிருதத்தில் 'ஸ்ரீ சங்கர குருவரம்' என்ற கீர்த்தனத்தை இயற்றியிருக்கிறார். வர்ணமெட்டு மற்றொன் றைப்போலில்லாமல் புதிய தாதுவாகும். விசேஷமான ப்ராஸங்களுடனும் ஸங்கதிகளுடனும் மிகச் சிறப்பாகச் செய்திருக்கிறார். அதோடு இக்கீர்த்தனத்திற்கு ஒரு சிட்டா ஸ்வரமும் செய்திருப்பது மிக விசேஷமாய் உள்ளது. அந்த சிட்டா ஸ்வரத்தில் லயவிந்யாஸமும் ஸ்வரப் பிரஸ்தரிப்பும் மிக அழகாயும் திறமையாயும் இருக்கிறது.

[இந்த கீர்த்தனம் பாடப்பட்டது]

ராமஸ்வாமி சிவன் ஏராளமாகத் தமிழிலும், கொஞ்சம் தெலுங்கிலும் செய்திருக்கிறார். காம்போஜி ராகத்தில் ஆதி தாளத்தில் ஸ்வரஸ்தான பதவர்ணம் ஒன்று செய்திருப்பது மிகமிக அழகாக இருக்கிறது. அதைப் பாடிக்கேட்கும்போது 'இப்படியும் செய்யமுடியுமா!' என்று ஆச்சரியப்படும்படியாக இருக்கிறது. ராமஸ்வாமி சிவன் தமிழ்ப்பாட்டுக்களில் சங்க ராபரணத்தில் "முத்துக் குமரய்யனே" என்ற உருப்படியை ராமனாதபுரம் ஸ்ரீனிவாஸ அய்யங்கார் அவர்களும் கோனேரி ராஜபுரம் வைத்யனாதய்யரவர்களும் ஒவ்வொரு கச்சேரிகளிலும் பாடுவார்கள்.

மஹாவைத்யனாத சிவனவர்கள் என்றும் அழியாத 72 மேள ராகமாலிகையை ஸம்ஸ்கிருதத்தில் ஆதிதாளத்தில் மிகவும் அற்புதமாகச் செய்திருக்கிறார். கர்னாடக ஸங்கீதத் தில் இது மிக உயர்ந்த தரமுடையது. ஒவ்வொரு ராகத்திலும் அந்த ராகப்பெயரை வைத்துச் செய்திருக்கிறார். 72 மேள ராகங்களில் 40 ராகங்களில் விவாதிஸ்வரங்கள் வருகின்றன. இந்த விவாதிஸ்வரங்களைத் தொட்ட தும் தொடா ததுமாய் ஸாஹித்யத்திலும், சிட்டாஸ்வரத்திலும் அமைத்தும் இரண்டு சத்ரு ஸ்வரங்களை ஒன்று சேர்த்து பாடாததுபோல் செய்தும் மிகஸாமர்த்தியமாயும் அழகாகவும் செய்திருக்கிறார். ஒவ்வொரு ராகத்திற்கும் இரண்டு ஆவர்த்தனங்கள் ஸாஹித்யமும் இரண்டு ஆவர்த்தனங்கள் சிட்டாஸ்வரமும் செய்திருக்கிறார். ஒவ்வொரு ராகத்திற்கும் அதே ராகத்திலேயே இரண்டு ஆவர்த்தனங்கள் சிட்டா ஸ்வரங்களை மஹாவைத்யனாதய்யர் செய்திருக்கிறார். பிற்பாடு இரண்டு ஆவர்த்தன ஸ்வரங்களில் இரண்டாவது ஆவர்த்தனத்தைப் பாடின ராகத்

தில் அரை ஆவர்த்தனம் சிட்டா ஸ்வரத்தையும் மீதி அரை ஆவர்த்தனத்திற்கு வரப்போகிற இராகத்திலும் சிட்டா ஸ்வரத்தை ராமஸ்வாமி சிவன் அமைத்திருக்கிறார். இந்த ராகமாலிகையில் எல்லோரும் கவனிக்கவேண்டிய முக்கியமான அம்சம் ஒன்று உள்ளது. அதாவது, இந்த 72-ராகங்களுக்கும் உள்ள தாதுக்கள் (வர்ணமெட்டுக்கள்) ஒன்றைப் போல் ஒன்று இல்லாமல் 72-வெவ்வேறான வர்ணமெட்டுக்களாக இருக்கின்றன. இது ரொம்ப ஆச்சரியப்படத் தகுந்தது. அதே மாதிரியாக இவ்வளவு ராகங்களுக்குமுள்ள சிட்டா ஸ்வரங்கள் வெவ்வேறாகவே 72 விதமாய் இருக்கின்றன. அவ்வளவும் ஸர்வலகுஸ்வரம்தான். இந்த சிட்டா ஸ்வரங்களைப் பார்த்து இதைப்போல கற்றுக்கொண்டு பாடவேண்டும். ஆகா! நான் என்னென்று சொல்லுவேன்! சிட்டா ஸ்வரங்கள் ஒன்றைப்போல் ஒன்று இல்லாமல் அப்படி அமைந்திருக்கின்றன. இந்த ராகமாலிகையை முதலில் ஸ்ரீ ராகத்தில் ஆரம்பித்து அதே ஸ்ரீ ராகத்தில் சிட்டா ஸ்வரம் அற்புதமாக விந்யாசம் செய்து இயற்றியிருக்கிறார். பிறகு சொற்கட்டுக்கள் இரண்டு ஆவர்த்தனங்கள் செய்திருப்பது அழகிலும் அழகாகும். அந்த சொற்கட்டுகளைப் பாடிக்கேட்கும் போது நந்திகேசுவரன் இப்படித்தான் மிருதங்கம் வாசித்திருப்பாரோ என்று தோன்றுகிறது. இந்த சொற்களில் தவில், கஞ்சிரா, கடம், டோலக் இவைகளில் உற்பத்தியாகும் த்வனிகள் திவலைகூடக் காணப்படவில்லை. எல்லாம் மிருதங்கத்திலுண்டாகும் த்வனிகளேயாகும்.

இந்த ராகமாலிகையில் முக்கியமான மற்றொரு அம்சத்தைத் தெரிந்துகொள்ள வேண்டும்; அது என்ன வென்றால் ஸ்ரீராகத்தில் ஆரம்பித்து இரண்டிரண்டு சக்கரங்கள் முடியும்போது கடைசியில் அரை ஆவர்த்தனம் ஸ்ரீராகத்திலேயே அரை ஆவர்த்தனம் சிட்டா ஸ்வரம் வைத்து ஆரம்பமாகும் பல்லவியாகிற 'ப்ரணதார்த்திஹர' என்பதை எடுத்துப் பாடவேண்டும். ஆரம்பத்திலும் இரண்டு சக்கரங்கள் முடியும்போதும் ஸ்ரீராகத்திலேயே அமைத்திருக்கிறார்கள். ஏன்? ஸ்ரீராகம் என்பது வேங்கடமகி காலத்திலிருந்து ஒரு மேளராகமாக இருந்து வந்திருக்கிறது. தவிர இந்த ஸ்ரீ ராகம் மங்களகரமானது. ஸர்வமங்களத்தையும் உண்டாக்கும். பாடுவதில் தோஷம் ஏற்பட

டிருந்தால், ஸர்வ தோஷங்களையும் நிவர்த்திக்கக்கூடியது. இந்த ராகமாலிகையில் 40 ராகங்களில் விவாதிஸ்வரங்கள் வருவதால் பாடும்போது அதை எப்படிப் பாடவேண்டுமோ அப்படிப்பாடாமல் சிறிது அபஸ்வரமோ அபத்வனியோ உண்டாகுமாகில் இவ்வளவையும் நிவர்த்திக்கும் இந்த ஸ்ரீ ராகம். அதனால்தான் அடிக்கடி ஸ்ரீராகத்தையே உபயோகப்படுத்தி யிருக்கிறார்.

மற்றொரு முக்கியமான விஷயம் : ராகமாலிகையில் 16 ஸ்வரங்கள் வருகின்றன. நடவடிக்கையில் விசேஷமாக 12 ஸ்வரங்களே உபயோகப்படுகின்றன. ஸ்ரீ தியாகையர், முத்துஸ்வாமி தீக்ஷிதர் முதலியவர்கள் அனேகமாய் இந்த 72 கர்த்தா ராகங்களிலும் ஸாஹித்யங்கள் செய்திருக்கிறார்கள். அதை ஒட்டியே மஹாவைத்யனாத சிவனவர்களும் சாச்வதமான காரியமாக இந்த 72-ஐயும் ராகமாலிகையாகச் செய்திருப்பது கர்னாடக ஸங்கீதத்திற்கு பெரிய பொக்கிஷமாகும். இதில் சுத்த காந்தாரம், ஷட்ச்ருதி ரிஷபம், ஷட்ச்ருதி தைவதம் இவைகள் விவாதி ஸ்வரங்களாகக் கருதப்படுகின்றன. சுத்தகாந்தாரத்தை சதுச்ருதி ரிஷப ஸ்தானத்தில் வைத்து 'ரி' என்கிற ஸ்வரஸ்தானத்தில் 'கா' என்று உச்சரித்து அதே போல் இதர விவாதிஸ்வரங்களையும், 'கா'-வில் 'ரி'-ஐயும் 'தா'-வில் 'ரி'-ஐயும் 'ரி'-ல் 'தா'-வையும் உச்சரித்துப் பாடப்பட்டு வருகிறதாகச் சொல்லலாம். ஒரு ஸ்வரஸ்தானத்தில் மற்றொரு ஸ்வரத்தை உச்சரித்தால் சாஸ்திரப்படி க்ரஹ ஸ்வரம் எனச்சொல்வார்கள். இப்படிப் பெரியோர்கள் செய்திருப்பார்களா என்பது வெகு நாளாய் எனக்கு ஸந்தேஹம் உண்டு. ரத்னாகரத்தில் 19-ஸ்வரங்கள் உண்டென்று சொல்லுகிறார். 'வெங்கடமகி' 16-ஸ்வரங்கள் சொல்லியிருக்கிறார். சதுச்ருதி ரிஷபஸ்தானத்தில் 'கா' ஸ்வரத்தையும் பிறகு அதற்குப் பக்கத்திலிருக்கும் ஒரு ச்ருதி இடைவெளியுள்ள 'ரி' ஸ்வரத்தையும் சேர்த்துப் பாடினால் செவிக்கு எப்படி இன்ப முண்டாகும்? ஆகையினால் சுத்த காந்தாரம் என்பது ஷட்ஜத்திலிருந்து 5-வது ச்ருதியில் உள்ளது. ஆனால் 4-வது ச்ருதியில் வைத்துப் பாடப்படுகிறது. '5'-வது ச்ருதியில் வைத்து காந்தாரத்தைப் பாடினால் இன்னும் கொஞ்சம் ச்ராவ்யமாக இருக்கலாம் என்பது எனது அபிப்பிராயம். அதே

போல் பாக்கி விவாதிஸ்வரங்களையும் அததின் ச்ருதிஸ்தானத்தில் வைத்துப்பரடினால் சிறிது ச்ராவ்யமாக இருக்குமென்பது என்னுடைய எண்ணம். அந்த ஸ்வரஸ்தானங்கள் பிறர் பாடி இதுவரை நமக்குக் காதில் விழவில்லையாதலால் ஒரு ஸ்வரஸ்தானத்திலேயே மற்றொரு ஸ்வரஸ்தானத்தை உச்சரித்துப் பாடி வரப்படுகிறது. புத்தகத்தில் ஸ்வரப்படுத்தி எழுதும் போது சதுச்ருதி ரிஷபத்தின் தலையில் சுத்தகாந்தார ஸ்வரம் போடப்படுவதால் 'ரி'-ஸ்வரத்தையே 'கா' ஸ்வரமாக நினைக்க வேண்டிவந்தது. 'ரி'-ஸ்வரத்தின் தலையில் 'கா' ஸ்வரத்தைப் போட்ட காரணம் வீணையில் சதுச்ருதி ரிஷபக் கூட்டில் கை வைத்து சற்று லேசாக தந்தியை இழுத்து வாசிப்பதற்காகவே 'ரி'-ஸ்வரத்தின் தலையில் 'கா' ஸ்வரத்தைப் போட்டிருக்கிறார்கள் என நான் நினைக்கிறேன். இவ்விஷயத்தை அறிவாளிகளும் ஆராய்ச்சிக்காரர்களும் ஆராய்ச்சி செய்து பார்ப்பார்களாக.

[இதிலிருந்து 12 ராகங்கள் பாடப்பட்டன].

மஹாவைத்யனாத சிவனவர்களும் அவர் தமையன் ராமஸ்வாமி சிவனவர்களும் சங்கீத மேதைகளாக இருந்ததோடு தான் விஷயங்களிலும் மிகுந்த ஆராய்ச்சிசெய்து ராமஸ்வாமி சிவனவர்கள் தேசீய தாளங்களான சுமார் 200 தாளங்களுக்கு லக்ஷணம் கூறித் தமிழில் இரண்டிரண்டு வரிகள் வாக்கியங்களாகச் செய்திருக்கிறார். அதில் த்ருதாதி தாளங்கள், லகுவாதி தாளங்கள், குருவாதி தாளங்கள், ப்லுதாதி தாளங்கள் என வகைப்படுத்தி மிக அழகான கிரந்தம் செய்திருப்பதோடு ராமஸ்வாமி சிவன் அனுமத்கும்ப தாளத்தில் ஒரு தில்லானாவும் செய்திருக்கிறார். இதுபோல மஹாவைத்யனாத சிவனவர்கள் தேசீய தாளங்களில் மிகவும் பெரிதான 128 அக்ஷரங்கள் கொண்ட த்ருதம், லகு, குரு, ப்லுதம், காகபாதம் முதலிய அங்கங்கள் உள்ள ஸிம்மந்தன தாளத்தில் ஒரு பல்லவி செய்து பாடியிருக்கிறார். இதில் மேற்சொல்லிய அங்கங்கள் மாறிமாறி 18 விதமாக வருகிறதால் வெகு ஞாபகத்துடன் தாளம்போட கற்றுக்கொள்ள வேண்டும். இதற்குமேல் தேசீய தாளங்களில் பெரிய தாளமேயில்லை. அக்காலத்திலேயே இப்பேர்ப்பட்ட தாளத்திலேயே மஹாவைத்யனாத சிவனவர்கள் பல்லவி பாடியிருக்கிறார்கள் என்றால் அவர்கள் பூலோகத்தில் பாடுவதற்

காக கந்தர்வ ரூபமாகவே வந்து பிறந்தார் என எண்ண வேண்டியிருக்கிறது. இந்தப் பல்லவிக்குள்ள ஸாஹித்யம் ஸம்ஸ்கிருதத்திலிருந்தபோதிலும் கானம் செய்யும்போது உச்சரிக்கச் சிறிதுகூட சிரமமில்லாமல், ராஜராஜே ச்வரி, மணிமாலினி, வரகூலினி என்று ஸங்கீதத் திற்குப் பொருத்தமாயுள்ள உயர்ந்த பதங்களை வைத்து வெகு அழகாகச் செய்திருக்கிறார். இந்த ஸம்மந்தன தாளத்தை ஞாபகத்தோடு போடக் கற்றுக் கொள்வதற்கே மாதங்களாகும். இதில் நிரவல், ஸ்வரம் எல்லாம் பாடியிருக்கிறார்கள். ஆக சிவனவர்கள் யோக்யதாம்சத்தைப் பற்றிச் சொல்வதற்கு என்னைப்போல் உள்ளவன் தகுதியில்லை. ஆனால் என் சிற்றறிவிற்கு தெரிந்தவரையில் பேசியிருக்கிறேன்.

[இந்த பல்லவியின் அனுவோம பாகம் பாடப்பட்டது].

இவற்றோடு நில்லாமல் மஹாவைத்யனாத சிவனவர்கள் அந்தப் பெரிய ஸம்மந்தன தேசீய தாளத்தில் மிகமிக அழகான தில்லானாவையும் செய்திருக்கிறார். இப்பெரியதாளமெல்லாம் அவர்களுக்கு எவ்வளவு ஸரளமாக இருந்திருக்கிறது என்பதை நினைக்கும் பொழுது, நாம் என்னென்று சொல்லுவது! இதிலுள்ள ஸாஹித்யமும், 'கௌரீ' நாயக, கனசுபதாயக! கனகஸபா நடராஜ மாமவ. . . .' இப்படியெல்லாம் உச்சரிக்க சிரமமில்லாமல் அந்தப் பதங்களே ஸங்கீதமாகத் தோன்றும்படியாகச் செய்திருக்கிறார். இதில் வரும் சொற்கட்டுகளும், கேட்கும்போது நந்திகேசுவரன் மிருதங்கம் வாசிப்பது போலிருக்கிறது.

கடைசியில் வெகு அழகாக ஸர்வலகுவாய் ஒரு தீர்மானமும் சொற்கட்டில் வைத்திருக்கிறார். ராகமோ கானடா வாகும். வர்ணமெட்டோ தொட்ட இடங்களெல்லாம் கானடா வாக இருக்கிறது. கேட்பதற்கு யார் பாடினாலும், அதி இன்பமாக ஒலிக்கும். மேற்சொல்லிய பல்லவியையும் இந்தத் தில்லானாவையும், மஹாவைத்யனாத சிவனவர்களுடைய நேர் சிஷ்யரான காலஞ்சென்ற உமையாள்புரம் ஸ்வாமினாதையர் அவர்களிடம் கற்றுக் கொண்டேன். இந்தத் தில்லானாவில் ஸாஹித்யம், தாளத்தில் ஓர் ஆவர்த்தனமும் சொல்கட்டு தாளத்தில் ஒரு ஆவர்த்தனமும் ஆகும்.

[இந்த தில்லானாவும் பாடப்பட்டது].

ÆSTHETIC LAWS OF KHYAL

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Before we specify the laws of khyal it should be useful to understand the internal structure of a khyal-recital.

Recall to your mind any vocal concert that you found particularly absorbing. In a typical concert the artist appears to toss in the air an infinity of svaras and the audience expresses its excitement and appreciation by frequent 'vah-vah's (bravo) and 'bahot achchha's ('very fine, indeed'). In the beginning the singer starts a *sthai* in a slow tempo, sings its text completely and comes to rest on the *sama*. The *sthai* singing represents a concise statement of the *raga* to be sung. The *cheej* by itself if sung properly outlines the particular combination of notes which makes up the *raga*, indicates their relative values in the *raga* theme, shows which notes will be highlighted and which not, which notes will be produced directly, straightforwardly and which only tangentially or obliquely, indicates the notes on which he will dwell longer and others on which he will pause only briefly. In other words, in the *sthai* the singer presents the outline of the *raga* and maps out its domain. The *sthai* thus serves to establish the general framework of the melody within which its detailed structure will be subsequently built up. It is only when the *sthai* is performed successfully that it elicits the first appreciative response from the audience.

The *sthai* introduces what we may call 'the commanding form' of the piece to be presented. When the singer concentrates on it, gets immersed into its spirit, elaboration of the basic theme comes naturally through derivative phrases (*upajs*) which sprout from the seed of the melody and the khyal begins to take shape. This presentation is done in accordance with some method, some discipline, so that the different strands of the khyal weave into one another to make an integrated pattern. Innumerable small structures coalesce in an *avartana* and several such *avartanas* are joined to one another to create an organic piece. The many strands out of which the final tonal fabric gets woven are in themselves made up of svaras of varying and planned emphasis.

While the artiste is engaged in his exposition he keeps his mind calm and steady but alert so that he can explore possible combinations of notes which promise listener's delight. An improper frame of mind might easily ruin the artistic quality of his performance. The frame of mind described here must be sustained throughout the performance. It is only then that his presentation will acquire a poise and a dignity which are essential conditions of a successful musical recital. A good deal of practice and experience is necessary before an artiste becomes capable of developing the right kind of mental state.

Simultaneously with the vocal exposition the *tabla* (table-player) continues to play a given *taal* which may have its cycles (*avartanas*) divided into ten, twelve, fourteen or sixteen *matras*. This is the 'Standard rhythm' having cycles of beats measuring a standard, or unvarying duration of time. The singer has to fit his *svara-combinations* neatly into *avartanas*. When this is being done the accents on the *svaras* need not coincide with the *Matra-strokes*. Some of them may and some of them may not. But whether they do or do not, they follow a plan in the mind of the artiste. The singer's particular rhythm is thus 'irregular' and although it has to keep a continuous relation with the standard rhythm, it is independent and 'functional' in the sense that it is tied with the general form which the singer wants to give to his piece.

Each *svara* requires to be so placed that it heightens the effect of the preceeding and serves as a background for the succeeding *svara*. In doing this the artiste plans at each stage the differential emphasis that he will put on each *svara*, and the frequency with which he will enunciate it. He considers the desirability of producing the *kan-svaras* and thinks that the exact placement of the *svaras* within the *matra-intervals*. At each stage he is planning and executing his plan. Thus, to present the skeletal 'commanding' form in the beginning and to go on endowing it with flesh and blood in the shape of derivative phrases to make the entire piece a self-consistent whole, is the essence of a *raga-exposition*.

Within the framework of a single rhythmic cycle or a bunch of them, the artiste plans an aesthetic focus towards which he

leads his listeners, and builds up a tension along the way. The climactic focus appears just at the point preceding the refrain of the *cheej* (which is sung repeatedly). To build up the tension in the listener, to keep it mounting up to a point and then to resolve it, thus bringing the listener's mind to an equipoise on the *sama* beat is a great principle of music aesthetics. This is what is called 'coming to the *sama*'* in musical jargon. ('*Samavastha*'- *Sama-position* - literally means a state of mental equilibrium or equipoise).

As the musician proceeds with his exposition he presents in turn *alapi*, *bol-alapi* (i.e. intertwining of the words of the *cheej* with the beats of the rhythm), elaboration of the *raga* with subsidiary phrases, *boltaans*, *taans* (fast passages), *firats* and while doing all this he follows the principle of tension and resolution all along. In each *taal*-cycle or a group of them an aesthetically pleasing plan, as described above, is followed. The construction from beginning to end is known to musicians as '*bandeesh*'. (Many times the word '*bandeesh*' appears to be used to denote the *cheej* or the literary composition that is sung. But closer thought will reveal that it is not merely the literary composition but also the tonal composition and the way of singing it that this term expresses. With a slight extension of meaning the word is here used to express the construction aspect and this sense becomes exactly identical with the English word 'form').

This aesthetic construction has to appear not merely in *alapi* but in every other single element named above. Just as each tone or tonal combination within an *avartana* must heighten the effect of preceding and succeeding ones, so each *avartana* must come inevitably after the preceding one and serve as a background to the succeeding one. Each successive *avartana* must thus excel the one that has gone before. This process goes on until the last *avartana* in which the very acme of tension is reached, to be followed by a grand resolution which completes the entire recital. The significance of *bandeesh* should be clear by now. Each *avartana* is *bandeesh-bound* internally; and the

* 'Coming to the *sama*' or synchronizing the first letter of the *cheej* with the first beat of the *taal*-cycle may not be aimed at in every *taal*-cycle. Many times particularly in *alapi*, quite a few cycles may pass without such synchronization.

bandeesh of the entire recital is made up of a string of *avartanas* bound to each other in the manner described above.

The discussion will have shown that the internal organization of musical piece is entirely 'formal' or bound by *bandeesh*. One particular feature of *bandeesh* is that in every time-cycle it contains two kinds of tonal combination. One forms part of the '*Dhruvapada*' or the 'face' (*Mukhda*) of the song-text; the second is the '*upaj*' part or the derivative phrase. The first can be described as 'constant', as the word '*dhruvapada*' suggests and the second as 'variable'. In each cycle the *upaj* part comes in varying strands of notes but the *sama* is reached always by the constant 'face' of the *cheej*. This process contains a very important musical principle of 'repetition'. Every single part of the composition, such as *alapi*, *bol-ang*, *bol-taan*, *taan*, is bound by the standard rhythm or the '*Teka*' and each of these parts is made up of both these elements i.e., 'constant' and 'variable'. It is the 'constant' part of the *cheej*, its 'face', which goes on repeating itself cycle after cycle. The repetition of the strand of notes of which the 'face' is made up, is very essential musically because in its absence the *bandesh* within the time-cycle will not get established and the piece will appear shapeless. It will be an amorphous mass of notes and fail to entertain. It must, however, be remembered that the repetition of the 'face' will appear attractive only when each time it is preceded by a variation in the *upaj* part. The skill of the artiste lies in devising *upaj*-phrases of varying form, construction and design and following them with the 'constant' on the *sama* beat.

This process must also be understood in a different sense. The variable part contributes to the creation of tension and the constant part signalizes the beginning of resolution. (Complete resolution becomes possible only at the convergence of the 'face' of the *cheej* with the *sama-beat*). Thus the twin elements of tension and resolution make themselves felt in every cycle. In other words the very texture of music is made up of the tension-resolution duality; it is its warp and woof.

Thus variability and constancy which contribute to tension and resolution respectively must together be described as the basic principle of musical aesthetics. It is this principle that gives music its form and contributes to its beauty.

We have shown above that the 'variable' part made up of the derivative phrases is in essence continuously changeable. Every time the phrases will come with different *swaras*, different embellishments. All these myraid phrases must be woven into each other to form a cohesive pattern. The *cheej*, together with its melodic structure, is handed down from generation to generation and the composer who composed it first is sure to have arranged its different parts in a mutually beautifying relationship. Particular care is sure to have been taken with regard to the 'face' which is sought to be made especially attractive. In respect of it, therefore, the singer's function is more or less confined to giving it body and soul with his voice. (If he is experienced and well-practised, he can do this expertly). But in the *upaj* part he is almost entirely on his own and has to fall back on his own resources of skill and imagination. It is in the *upaj* part that his individual talent as an artiste comes into play and that talent will be judged with reference to the richness and variety of the *upaj* part. Here his creativity faces a challenge and meets an opportunity. When we describe a recital as 'below-par' or 'monotonous', what has happened is that the variable phrases have not had sufficient variety, they have not been used with imagination. Therefore they did not acquire an interesting design. The singer in such cases gets drawn into a lifeless reproduction of phrases taught by his master. Their repetition makes the performance dull. The variable part must come each time with a different ornamentation and a different force. Ability to conceive several combinations in succession is not something which one can learn from the guru; if the guru suggests some combinations the disciple must conceive several others independently.

In order to construct *upaj* phrases anew every time, the singer uses some devices. He changes the texture of the tonal string in various ways. For instance a string of *Sa Re Ga Ma Pa* can be rewoven with the production of each note twice: *Sa Sa, Re Re, Ga Ga, Ma Ma, Pa Pa*. Or the notes could be produced thrice or four times. Again, the repetitiveness may not be of a uniform character from note to note; it could be 3 : 3 : 2 : i.e. *Sa Sa Sa, Re Re Re, Ga Ga*, and so on. These are relatively simple devices of changing the texture. In a more complex texturing they can be interlocked as in a chain : *Sa Re, Re Ga,*

Ga Ma, Ma Pa. With one more twisting of the threads they can be made to appear as follows: Sa Re Sa Re, Re Ga Re Ga, Ga Ma Ga Ma, Ma Pa Ma Pa. Further the letters of the song can be intermixed with these phrases. Similarly they can also be interwoven with the *taans*. The same is true of *boltaans*. There are thus innumerable devices which it would be tedious to go on recounting. But an idea as to how the texture can be altered every time, can be had from the above.

The significance of the order of the four main parts of the *khyal*-recital also deserves attention here. The first part consists of the full statement of the song-text with *sthayi* and *antara*; the second of *alapi*, the third of *boltaan* and fourth of *taan*. These generally follow one another in the order given and experience seems to justify the functional value of this ordering. There is successively greater heightening of the tension as one proceeds from the first part to the last and in this way an aesthetic viewpoint appears to be embedded in this over-all design. A skilled and experienced singer in addition to following this order in a general way will also employ a mixture of *alapi*, *boltaan* and *tann* in the few cycles coming at the tail-end of the last part. This sharpens the edge of the tension. In the usual procedure of following the established order of the various parts, one tension is usually followed by one resolution in each time-cycle. When at the fag-end of the recital, however, the *alapi-boltaan-tann* mixture is used, successively ascending levels of tension will be established. The sequence will then be tension, higher tension, still higher tension; and then resolution. It will be easy to see that attainment of the highest possible degree of tension will be the result of such a procedure.

Creation of 'suspense' or 'tension' is tantamount to creation of 'expectation'. The singer stimulates expectation and then fulfils it with 'resolution'. But sometimes it is artistically necessary not to resolve the tension immediately it has been created. An occasional non-fulfilment of an expectation increases the sense of wonderment and heightens the already accumulated suspense. As note after note falls on the ear the intelligent listener goes on guessing what is coming next. When he had formed an expectation of a certain possible *svara* or *svara-combination*, he gets a pleasant jolt when an entirely unexpected phrase

or grace emanates from the singer. For example, if the progression of a phrase has been along consecutive notes the listener's natural tendency at any stage will be to expect the next succeeding note; imagine then the surprise that he will experience when the singer sharply swings two or more steps backward to rest on some lower note. It will thus be seen that both fulfilment and non-fulfilment of expectation have room in a musical design. Only one has to use them imaginatively.

It is possible to explain the principle of 'variability' and 'repetition' still further. 'Variation' signifies 'contrast' and every singer to an extent makes an effort to employ aesthetically contrasting phrases. The process consists of juxtaposing notes or note-combinations in such a manner* that they stand in a mutually pleasing relationship. If the notes *Sa* and *Re* are taken consecutively in a simple, straightforward manner the effect will not be very interesting. But if *Sa* is produced with a glide from *Pa* of the lower octave, and then *Re* appears in a straightforward manner, the two will appear more pleasing because of the contrast in the manner of intonation. The contrast can be heightened by use of repetition in either or both of the contrasting elements. For instance one may produce *Re* with a touch of *Ga* three times in succession and then intone the *Sa* with a slight *kan* of *Ga*. This arrangement will strengthen the relationship of contrast. The 'repetition' can be called 'harmony' and harmony is used to heighten the effect of 'contrast'.

The phrases *Pa Ni Sa* and *Sa Ga Ma* look contrasting but are in essence similar, because their structure is the same.

The above figures look alike because the distance from *Sa* to *Gā* is equal to the distance from *Pa* to *Ni* and the distance from *Ga* to *Ma* is equal to the distance from *Ni* to *Sa*. It is like two copies of the same picture hung on two walls of different floors. (Only the picture on the higher floor might look a little brighter because of more light). There is no universal rule regarding the frequency with which such phrases should be repeated. However, one can broadly say that the frequency should not exceed three. It is possible that until the third repetition, effect of the phrase goes on rising in view of the succeeding contrast which is to follow. But if it occurs

more frequently it will get monotonous unless the listener is a tyro in listening experience. In practice many musicians are seen to repeat such phrases *ad nauseum*. No original ideas occur to them. This is an indication of the poverty of imagination. Thus 'repetition' or 'harmony' has to be used discriminatingly.

The same is true of 'contrast', which if pursued beyond a point may become boring in its own way. If even in the variable part, variations succeed one another continuously, without a break, the listener gets almost breathless. He gets the feeling that he does not 'understand' this music, he cannot 'digest' it. If 'contrast' is to be felt as 'contrast', it must be judiciously interspersed with 'harmony'. It is then that it will appear pleasing. Styles which show a preponderance of the principle of contrast are more 'difficult'. Analysis of various *gharanas* from this point of view will show that Kirana does not use the principle of contrast to any marked degree. Its use is more frequent in Agra and much more so in Jaipur. The other *gharanas viz.* Gwalior and Indore, will, from this point of view, be found to lie somewhere between Agra and Kirana. The principle of contrast is exploited to a very great extent in Bade Gulam Ali Khan's music; but it is afflicted by a different malady which it would not be relevant to discuss here.

On the whole, therefore, along with 'Harmony' and 'Contrast', the principle of 'Balance' also has to be observed. We can therefore say that Harmony, Contrast and Balance together form a comprehensive 'law' or *Kāyada*. The use of harmony and contrast cannot be mathematically determined but its limit can be shown and the limit is determined by the listener's level of tolerance. Any of these elements must be used only with that much frequency which will not tire the listener and the development of any pattern must stop before the listener's interest flags. These laws are essentially psychological and have been validated by performance experience of centuries.

What precisely happens when the *bandeesh* gets formed on a superficial view it appears to be composed of notes and note-combinations; but it would not do to forget that the note or the *avra* is only the material of the musical art. It is true that this material must be refined, polished and used in a

selective manner. But this is not enough, because it still remains only 'material' which has not yet been transformed into 'music'. For the *svara* to achieve musicality i.e. in order that it acquire significant form, *laya* has to be used. *Laya* is the principle of Time as it gets transformed into music. However refined and polished a *svara* might be its length or duration has to be measured by *laya*. In addition, the swings given to the intonation of the *svara* are also the result of *laya*. The act of producing *kans* which takes only a fraction of a second is also the function of *laya*. The musician decides as to how many *svaras* will be included in a *matra* interval, how the *upaj* part is to be elaborated, and how many cycles of *taal* are to be taken with the help of *laya*. Thus the length and value of the *svara* is determined by *laya* and it is *laya* which gives *svara* its musicality. *Laya*, of course, must be purposively used. It is no use saying that howsoever a *svara* may be produced it will always have its *laya* or definite time-interval. If there is no conscious use of the *laya* element in a recital it will merely be a heap of the raw material of music; it will not acquire musicality except by chance.

The moral is that the singer must constantly be mindful of every *matra*-interval—even its fourths or eighths. A plan must continuously take shape in his mind regarding the *svaras* or their combinations that he would place within the smallest *matra* intervals or their fractions. It is in this sense that music is said to be, 'dynamic architecture in Tone and Time'.

After having thus considered the functions of *svara* and *laya* separately it will be easy to see that every *swara* used in music must be intertwined with *laya*. The medium of music is neither *swara* alone nor *laya* alone but is '*laya-conditioned svara*'. It is necessary to look upon *laya-conditioned svara* as the basic 'condition' of music. It is, of course, necessary to achieve a balance between the two. In practice, however, the balance is not always accurately struck and one of the two elements is given prominence. The achievement of a fusion of the two is the problem of each *gharana* and each has found its own way to solve it. Some stuck to the *svara* and neglected *laya*; some clung to *laya* and neglected the tunefulness of the *svara*. Some kept alive the consciousness of the need of achieving a proper balance. It

is basically this difference which led to the differences in the formal conceptions of different *gharanas*.

Even among those *gharanas* which achieved a balance, further differences in regard to form arose. One kept its design as simple as one made up entirely of straight lines. We may describe this conception as the 'straight line conception' of music. The other strove after a more involved, complex kind of pattern and presented a 'curvature conception'. Although both these kinds of patterns are essentially artistic, the former would be 'simple' and the latter 'complex'.

The discussion upto this point will have shown that the nature of classical khyal music is essentially formal. It must be emphasised that this 'formalism' is not the brain-child of the author. Everything that is called '*gayaki*' or '*bandeesh*' has always testified to the existence of formalism in music. Only the musicians have been talking in a different language. When they speak of '*gayaki*' or '*bandeesh*' there is little doubt that what they have in mind is the formal organisation of a musical piece. Musicians and connoisseurs have always accorded the highest value to *gayakis* which showed perfectness of form and at the same time achieved subtlety and complexity in its internal design. The laws that have been outlined above have long been practised by musicians in their performances. Only, since they were *performing* artists they never felt the need of articulating these laws.

MUSIC-MATERIALS AND MUSIC

Swami Prajnanananda, Calcutta

Not only music of India, but music of all countries and all nations possess tones, tunes, and many materials some of which are also essentials. The materials are not only the decorating and beautifying ones, but also the essential ones which help to manifest music with its fulness and beauty. Music of India is not a dead structure without beauty and value, but is full of life and energy and beauty which animate and elevate the level of consciousness of all living beings. Music is a great creation of Nature; so it helps to manifest Nature with its exquisite beauty and limitless energy. Nature is again the replica of the Infinite which is all-existence, all consciousness and all bliss (*sat-chit-ananda*). Music, therefore, sings the song of the all-knowledge and all bliss Absolute which is the cause and ground of the phenomenal universe.

Music originates from sound, and this sound has been depicted in the Vedas, Upanishads, Tantras and other treatises as Sphota or Vak or Sabda-Brahman. Patanjali has explained it and Tantra has described it as Kamakala or Kundalini, which when sleeps or remains unmanifested is known as Jiva, and when awakens, is known as Paramasiva. The seers of music saw in their ecstatic vision the divine form of music in two forms: Sound body (*Nada-maya*) and Divine body with deity-form (*Devata-maya*). The Sound or Nada is the outer form of the determinate (*saguna*) Brahman, as well as the pointer or discloser (*vachaka*) of the indeterminate (*nirguna*) Brahman. We sing music and we culture music with its different materials and essentials to represent the Divine song of the Almighty who shines with form (*sakara*) as well as without form (*nirakar*).

Indian music has an ideal; Indian music is possessed of a divine purpose, and a permanent value, and these ideal, purpose and value are meaningful when it communes with the Supreme Essence or the super-mind and super-Intelligence, *Atman*. So the seers of music had said that Indian music, nay, music of all countries, of all nations, is spiritual, divine, and transcending. When music and music materials and essentials are cultured with

their true perspective, when musicians represent music with a divine ideal, music rescues them from the ocean of worldliness and unfastens their knots of nescience which deludes and binds men, and make them forget their own essence, which is immortal and eternal.

The phenomenal form of music is constituted out of different materials which represent the complete form or structure of music. The vital part of music is *raga* or melody. It catches the glimpse of the Absolute, makes it visible and applicable, and throws it into the heart of the living beings who come in touch with it. The *raga* creates impressions and sensations, and transforms the heart or mind into pure consciousness. The *raga* is, therefore, a medium—a divine medium which brings living beings in touch with the divine and other worldly Existence that consoles them and bestows upon their tranquil peace and eternal happiness.

But the *ragas* require materials and essentials for their manifestation in the phenomenal forms and those materials are *Murchana*, *Varna*, *Alankara*, *Tana*, *Gamaka*, *Kaku*, *Sthaya*, etc., and the essentials are *amsa* or *vadi*, *nyasa*, etc. These essentials are ten in number and are the dominant features having the power of manifesting the *ragas*. In the beginning of the Christian century, Muni Bharata explained them with their intrinsic character. Now, what are the music-materials and essentials?

They are—(a) *Murchana*:

A *murchana* is a series of the closely connected tones: "*kramayutāḥ svarāḥ*". Their elaboration produces the *ragas*. *Murchanas* evolve from the *gramas* (ancient scales) as their base, and twenty-one *murchanas* evolve from the three main *gramas*, *shadja*, *madhyama* and *gandhara*. By different arrangements of seven tones (= *sa ni dha pa maga ri*), $84 (7 \times 12 = 84)$ variations of *murchana* may evolve. Again, a *murchana* is divided into two, *murchana* with seven tones which is again divided into four parts: *purna*, *shadava*, *auduvita*, and *sadharana*, and *murchana* with twelve tones to be manifested in three registers (*sthanas*), low, medium and high (*mandra*, *madhya* and *tara*).

Murchanas of Shadja-grama :

1. Uttaramandra	starts	from	Sa
2. Rajani	"	"	Ni
3. Uttarayata	"	"	Dha
4. Shuddha-shadja	"	"	Pa
5. Matsarikrta	"	"	Ma
6. Asvakranta	"	"	Ga
7. Abhirudgata	"	"	Ri

Murchanas of Madhyama-grama :

1. Sauviri	starts	from	Ma
2. Harinasva	"	"	Ga
3. Kalopanata	"	"	Ri
4. Suddha-madhyama	"	"	Sa
5. Margi	"	"	Ni
6. Pauravi	"	"	Dha
7. Hrishyaka			

Of these 14 *murchanas*, only seven are in practical use under the name of *jatis* or species. Of the 7 *jatis*, four belong to Shadjagrama and three to Madhyamagrama. The four *jatis* of Shadjagrama are *shadji*, *naishadi*, *dhaivati* and *arshabhi* and three *jatis* of Madhyamagrama are *gandhari*, *madhyama* and *panchama*. The Gandharagrama was out of practice in the beginning of the Christian era (vide *Naradisiksha*).

(b) *Varna* : The function of *varna* is to manifest a song (along with a *raga*), and, therefore, it is known as the *gānakriyā*. The *varna* is of four kinds, *ārohi*, *avarohi*, *sthayi*, and *sanchari*.

(c) *Alamkara* : *Alamkaras* evolve from those four *varnas*. The *alamkaras* are so-called, because they adorn the *ragas* and the *ganas*, (melodies and songs). Now, from the *ārohi-varna* evolve 12 *alamkaras* (*varnalamkaras*), and from the *avarohi* and *sthayi varnas* similar *alamkaras* evolve, and from the *sanchari-varna* evolve 25 *alamkaras*.

(d) *Tāna* : *Tana* means elaboration of tones in a *tana* or melody. In ancient times *Tanas* were named after different sacred sacrifices (*yajna-kriya*) (vide the *Vayu-purana*, Matanga's *Brihad-desi*, and Narada's *Sangita-makaranda*). In the beginning of the Christian era, 49 *tanas* evolved. Twenty *tanas* evolved from the

Madhyamagrama, fourteen from the *Shadjagrama* and fifteen from the *Gandharagrama* (in total 49 *tanas*). Bharata has described the *tanas* to be used in musical instruments (*veena*, etc.), and they are divided into *pravesa* (low or soft) and *nigraha* (touch). Besides, there evolved numerous intricate *kuta-tanas* (5033) from different methods of plucking the strings of the musical instruments like *veena*.

(e) *Gamaka*: *Gamakas* are known as graces of embellishment of tones. The *gamakas* are *tiripa*, *sphurita*, *kampita*, *andolita*, etc.

(f) *Kaku*: The *kakus* are the variations of the vocal sound for expressing different ideas. The *kakus* are used to express the aesthetic aspect of a *raga*. *Kaku* originates from a conjunction of palate, apex, and vocal chord (*uras*, *siras* and *kantha*). *Kakus* are divided into *svara-kaku*, *raga-kaku*, *anya-kaku*, *desa-kaku* and *ksetra-kaku* and *yantra-kaku*.

(g) *Sthaya*: The *sthaya* (or *thaya*) is the musical phrases, which evolved in the pre-Christian era. The *sthaya* or *thaya* is the outline of musical frame (*akara*), upon which the structures of the *ragas* are built.

Besides these materials, there are ten essentials which reached high watermark when music-consciousness of the people of India became acute and keen. The ten essentials are initials (*graha*), sonant (*amsa*), higher (*tara*), lower (*mandra*), concluding (*nyasa*), medial (*apanyasa*), rare (*alptava*), abundance (*bahutva*), hexatonic (*shadava*), and pentatonic (*audava*). The essentials are known as the determining factors of *raga*, and through them the real form and nature of *ragas* are known or ascertained.

(a) *Amsa*: Bharata has used both the terms, *graha* and *amsa* in the same sense. He has used also the terms *amsa* and *vadi* side by side, and that means *amsa* and *vadi* connote the same idea of dominant note. It is the vital part (*prana*) of the *ragas*.

(b) *Nyasa*: *Nyasa* conveys the idea of the concluding tone and *apanyasa*, the medial stop. *Nyasa* is used in the compositions of the songs, which are known as *vidari*.

(c) *Samnyasa*: *Samnyasa* means a tone which is not antagonistic to sonant or *vadi*, and constitute the latter part of the song.

(d) *Alpatva*: *Alpatva* conveys the idea of rare use of tones in a *raga*. It is used in two different ways, tones that are dropped other than the sonant (*anabhyasa*) and tones that rarely touch the composition of a *raga* (*lamghana*).

(e) *Bahutva*: *Bahutva* means abundance of tones in a *raga*. In relation to *Bahutva*, there is a subsidiary essential, known as *antaramarga* which generally avoids *nyasa*, *apanyasa*, *vinyasa*, *sanyasa*, *graha* and *amsa* or *vadi*, and from time to time adopts or plays the role of *alpatva* in its dual aspect in consonance with *amsa* or *vadi*.

(f) *Mandra*: *Mandra* signifies the tone or tones of the lower octave (*saptaka*).

(g) *Shadavatva*: *Shadavatva* and *audavatva* signify the hexatonic and pentatonic forms of *ragas*.

Besides these, we find the essential and determining tones, sonant (*vadi*), consonant (*samvadi*), assonant (*anuvadi*) and dissonant (*vivadi*). The last three tones evolved in relation to the dominant tone, sonant (*amsa* or *vadi*), and consonant and assonant ones are subordinate to the sonant, whereas the dissonant or *vivadi* brings disharmony for want of *raktibhava* (pleasing quality) in the *ragas*.

These are recognised as the raw materials of music, and help to manifest music with its material or phenomenal form. But it should be remembered that the material forms are the discloser of the transcendental form which may be many or one. The musicians practice or culture music with its materials and essentials to design the forms of the *ragas*, as well as to appreciate the formless spirit of transcendental music, and when they are able to appreciate the real and transcendental music, their ideal and aim are fruitful, and living in this painful and deceitful world of appearance, they transcend all kinds of sorrows and sufferings, and enjoy eternal celestial peace and happiness.

ON TEACHING AND LEARNING IN MUSIC

G. N. Ramabhadran

Tyāgarāja had many pupils among whom Patnam Subrahmanya Iyer easily outshone others. It was not that Tyāgarāja was partial to Iyer or that the other pupils were dullards. Tyāgarāja introduced many technical innovations in music such as the Kṛiti form, the system of 'Sangatis' or variations leading to the 'neraval', the starting of the words of music at a later 'mātrā' as a separate and distinct variety of Ādi-tāla, etc. But the most important aspect of his music is in the way he handled the 'svaras' or pitch-levels, the way in which he indulged in new combinations of 'svaras', and innovations of new 'rāgas', having thoroughly understood the inter-relationships of 'svaras'. He had no simple, symbolic terminology that can be put on paper, to explain the system running through the maze of his creations. The only way left to him was to show it by going on singing; but Tyāgarāja was a genius, and he was jumping from one thing to another, and only Patnam Subrahmanya Iyer could follow him completely at that speed. Prof. Sawyer has written somewhere about a pupil of his, who, when the word 'September' was given, sprang up from her seat ecstatically saying, "why, Sir, every third letter is an 'e'!" Patnam Subrahmanya Iyer should have been such a pupil.

When we talk of 'learning' we very often mean learning, an ability to perform a stipulated task in a 'better' way. Musical ability can likewise be 'learned' by practice. There is the time, initially, when more and more practice gives increased ability, and later on, the improvement slows down and finally settles down to a personal style, which no amount of repetitive practice alters. On the other hand, 'knowledge' (svara-jñāna) and appreciation of music, is either total or nothing, a *fait accompli*. It is either instinctive or it has to be told, *in toto*. Theoretical instruction is therefore very necessary for the vast majority of musical students. Music may be created by the genius but the common folk who have to be taught sustain it. There may be a few like Prof. Sawyer's mathematics student, or Tyāgarāja's

Patnam Iyer, who see the order by themselves; but the common people have to be told. The most artistic of innovations of music have to be embodied in gross musical pieces taught to, and repeated again and again by common folk. Yet, what I wish to emphasise is not the repetitive nature of LEARNING—there is no substitute for hard labour therein—but the need to be told what to repeat, i.e. the *theoretical* aspect of TEACHING. Repetition is essential to learning; it sharpens understanding, enhances capability and polishes style. But repetition is lethal to teaching; the teacher needs must merely explain the basic features of the system but keep a critical eye on the entire regimen of the pupil, stepping in only occasionally to illustrate some important point or clear some apparent inconsistency. The task of the teacher is merely to indicate how to alloy highest artistry with superb technical skill. It is the student's, and not the master's, responsibility for going through the drill that achieves the synthesis, (although the teacher himself had reached his moment of exaltation after long spells of hard work as a student). If a particular voice can sing from a lower Pa to upper Ma, i.e. a gamut of 14 notes, and with this the teacher wishes to demonstrate thāṭta-prayoga of say 5 notes each, then there are 14^5 or nearly $2\frac{3}{4}$ million combinations, and if all are to be demonstrated, *that* would be the sum and substance of his teaching. The teacher needs must demonstrate only a few combinations, may be only a dozen out of these three million, and explain the acoustical principles therein, after which it is for the student to practise as many of the other combinations that can occur to him at any given moment. The situation is similar to metallurgical experimentation in finding characteristics of alloys. No one can really exhaust all the proportions in which the elements can be added together; he has to depend on the theory of entropy and phase diagrams; so also music theory, of intervals and concordances and dissonances, of inflexions, and of the psycho-acoustic laws that pair these with aesthetic sensibilities.

II

Theory does not lie in mugging of ślokas from our ancient texts but in understanding the acoustical principles explained therein and applying them to present-day music. A good voice is important for a voice-based musical system such as ours, in

contradistinction to instrument-based music in the West ; but, subject to inborn physical limitations, the voice can be trained into sweetness by constant practice ; equally, it is easy to read many books and learn by rote all the aphorisms ; and one can utterly be bereft of understanding in both cases—and *that* is not reverence for our inheritance. If I may use a medical analogy, the first is a dull pharmacist who can mix any drug prescribed by the physician but does not know what is what ; and the second, a medical student who has learnt all the cures and the prescriptions by heart but cannot treat a patient. It is certainly important to know that a characteristic gamaka occurs on the Ri of rāga Madhyamāvatī for example. But this is not jñāna, or knowledge. This “knowledge” must be extended to the understanding of the reason for this characteristic, the rationale of the rāga-bhāva, and how to sing and hear it with emotion. Why does this gamaka occur in Madhyamāvatī and not in Manirangu ? Is it not because of the presence of ga (E) in Manirangu, which is totally absent in Madhyamāvatī ? So, does not the *a priori* choice of the āroha and avaroha sequence, the scale in its most general sense, determines the gamaka ? Singing may not be a tandem operation of first avowing the āroha and avaroha, not even an unconscious avowal, but subconscious cognisance running through the intonation ; none can sing Manirangu and keep on singing it without the cognition that it is Manirangu and not Madhyamāvatī. Why should the ga (E) of Todi sound different at different places ? Because the ga is not an isolated phenomenon but is in relation to all other svaras, particularly the da (A_b) and ni (B_b) and pulled around by these relationships ; and *this* relationship also applies to the relationships of any predominant note in the rāga ; in other words, the rāga-vādi is different from svara-vādi, but the former’s relationships to other svaras are all the same determined by the svara-vādi relationship. That the rāga-vādi is not something fixed for all time, but within limits, moved from svara to svara, and the consequent changes in the tonality of the rāga is acknowledged ; but then, why deny a “shift” ? It is only prejudice against theory, a bigotry unwilling to see what is happening elsewhere than in one’s own version of music. These things are not taught by the “guru”. The style is passed on, which the chela playing to the gallery apes with hypocritical ardour, and the substance is forgotten. We have only a picture post-card

type of beauty, which everyone collects and no one enjoys when met face to face.

It is customary with the orthodox in Indian music to bemoan the "scale-outlook" becoming more and more prevalent with the people. Is that such an immitigable evil? And why has this prevalence come to be? Conceptually, the scale is of intermediate generalisation between the grāma and the rāga and there was perhaps no word for this in South Indian musicology till we come to the Melas of Venkatamakhi. The mechanical possibilities of the veena constructed by Rāmāmātya and the permutations and combinations of the different frets almost compel consideration of 'scales'. Yet, by the placing of the minor tone interval of a svāra on one string and the major tone interval for the same svāra on another string and *vice versa*, Venkatamakhi escaped the need for equal temperament and for fixed notes. In other words, Venkatamakhi borrowed the concept of scale, perhaps from the West, but that should not matter, and what matters is that he adopted it to our music and made it the rationale of rāgas, and this is the secret of the fact that the "scale-outlook" has become prevalent in spite of the 'die-hard musicians and stodgy musicologists. Tyāgarāja himself put the stamp of approval on Venkatamakhi's ideas by accepting his table and not the other systems of classification. To use a political analogy, the Russian Revolution resulted in hardships and bloodshed that are so appalling, but, when a whole nation rises up in such a manner, to say that it is meaningless because of those ensuing troubles, is downright hypocritical. Why should the French Revolution with its silly murders on the guillotine be glorified? It is those few individuals who, falsely calling themselves leaders, could not or would not channel the power of revolution to common good, who are blameworthy. Likewise, it is those very teachers of music to be accused who, merely passing on musical mannerisms and odd pieces but no music-mind, refuse to channel the scale-outlook for better musical performance and deeper enjoyment. Such teachers, and such of the pupils who repeat their behavioural patterns, build not centres of excellence about them, but only academic empires. In science, in the field of chemistry and physical chemistry, for example, there is an unbroken line of superb excellence or more than three centuries in

the persons of Lavoisier, Berthollet, Guy-Lussac, Liebig, Kekule, von Baeyer, Fischer, Warburg and Krebs. If a similar succession could not be cited in the field of South Indian music, the fault lies in the inability of those concerned to appreciate theory and grasp fundamental psycho-acoustical principles of musical organisation of sounds, the lack of forward-looking spirit, and the failure to surround themselves with men who could try out ever-changing techniques and marry them to the fundamentals of sound.

If we cannot reinterpret the definitions of old, taking out the acoustical essence of them and applying to present-day conditions,—and there perhaps we have only to be satisfied with approximate parallels which are however conducive to creative development—we would only to be saddled with bad and obsolete terminology that hinders and misleads. It is so easy to be erudite without having any of the conceptual grasp needed for real appreciation of music. The remarks of Dr. Price about historical studies of science apply also to the studies of music, that the reverence for ancient authors is “often the result of a mythical motive behind, which is selfish: honour my teachers and forebears so that I may in turn be honoured.” When all is said and done, the musical system of Bharata is not the musical system of Tyāgarāja, except for the basic acoustics. Our musical superstructure varies with time, and it must vary as otherwise it would only be a museum-piece, but with building blocks of the same basic psycho-acoustical laws. It is our business to learn these laws and to teach them to one and all and kindle the perception of these laws in everyone.

III

Present-day teaching methods are mostly designed for efficiency of pitch-recognition rather than appreciation of pitch-relationships, which however, great musicians almost instinctively grasp; so also in the temporal or tāla-aspects of music,—students are taught and made to learn the sense of timing rather than a sense of Time. The difference between the two is subtle but important. It happens often that one can sing a piece correctly, but write wrongly by mixing up of (sa, risa) (sari, sa) (sari sa,) indiscriminately, although the sequence of notes are correct and

tāla-beats are shown correctly; the writing would be corrected only by close questioning with reference to the 'sols' whether it is taakita, tateemta or taka-dheem etc. This sort of difficulty comes because they have been taught the manipulation and permutations of different tālas, rather than any concept of the nature of Tāla. It is easy for a South Indian to boast that there are thousand and odd tāla-varieties possible with 3, 4, 7, 5 and 9 note-groups or "kind" (tisra, chaturasra, misra, khanda and sankeerna jāti) permuted in groups of 3, 4, 7, 5 and 9 for each unit of time of the tāla or "manner" (i.e. tisra, chaturasra, misra, khanda and sankeerna 'gati' or 'manner'), and so on; he may sing soolādis (i.e. compositions with changing tālas meant for practice) and may demonstrate the very intricate and prolonged rhythm in simha-nandana-tāla; but ask him what is the difference between:

—*nā mo | rā——la || kim...l...chī ||

„* sa ni | sa, ga, „ Ma, || Pa, „, | Pa, „, Pa, „, ||

and

*nā mo rā...l...la kim.....chī ||

„*sa ni sa, ga, | „, Ma, Pa, „, Pa, „, Pa, „, ||

other than that of speed (the tempo of first is twice as that of the later), he might not be able to give an adequate answer. Ask him how it came about that Tyāgarāja's "Rāma nannu bhrova" in rāga Harikāmbhoji is sung in eka-tāla by some and Roopaka-tāla by others as follows, and what is the difference between them:—

Rā | ma na nu || bhro | va rā ||

Pa, | pa - Ga, Ri - || Sa, | Ri - Ga „, ||

and

Rā ma | nan nu || bhro va | rā. ||

Pa, Pa - | Ga, Ri - | Sa, Ri - | ga „, ||

After all Tyāgarāja was not that far removed in time that mutations of use and abuse of centuries had come about. Very likely the difference has not been taught to the student. Equally interesting are the versions of Dikshitar's composition "Paradevatā" in rāga Dhanyāsi, both versions in Ādi-tāla but the beats differently placed.

Pa...ra. dē va...ta...br... 1 hat ku. chām 1 ba...1

MagaMa, Pa, Pa sa, ni nida, Pa, Pani 1 Sa, Sani da Pa 1
PaMaga Ma. 11. Sam.

ga Ma Pa ni,,,Sa, Sa, ri sa nida PaMa MagaMaPa 1
Magari Sa, riSari 1

ja ga dam—ba 11

ni Sa, ga Ma da PaMa | 1

(Veena Sundaram Iyer's version)

and

Pa...ra dē ... va...ta...1 br ha...t...ku...1

Pa ga Ma, Pa , , , ni, ni ri Sa nida, , , , Pa 1 Pa , ,
, ni Sāri Sa, Sa ni nī, nī, nī ri |

chā—m—ba—11 Sam.....ra.....ksha

Sa'ai da, ,Pa Pā Maga, ga, ll gaMa Pa , , ri Sanida, Pa,'da Pa ga,
tu—mā—m—1 Sri.....ja.....lga dam bā.....11

Ma, Pada Pa , , da Pa Maga. risa 1 riSa niSa, Sa. rini 1 Sa, gaMa
Pa, niSa, Pa ||

(vocalist Rajam Iyer's version)

What is the difference between the two other than the speed of each cycle of rhythm? Why are Desādi and Mathyādi considered different from chaturasra-Tripura (ādi) although it is the prototype for the former two? For teaching this one must understand the nature of tāla, the need for a tāla at all, the mechanism by which it is achieved and its relationship to prosody.

One of the purposes of tāla is to mark the passage of time by patterns of notes. The passage of time without patterns such as when the telegraph transmitter is either remaining off or continuously on, is meaningless; neither is it meaningful if radio transmitter simply broadcasts its signature tune for 24 hours. It is passage of time marked by a variegated pattern of repetitive complexity that is meaningful tāla. There must obviously be co-ordination between patterns of language and patterns of melody. The two warring camps of Karnatic and Hindustani musicologists emphasise one aspect to the exclusion of the other; Hindustani on the teka or the time-measure aspect of the tāla,

and Karnatic on the 'Sangati' or changing-pattern aspect of the tāla. There was a time in American highway engineering, to cite an analogy, when it was thought nice and necessary to have miles of straight roads, absolutely smooth-surfaced, and illuminated uniformly by equidistant lamp-posts; it was found later that this does not reduce accidents, because the absolute uniformity lulled the drivers into an inalert state of mind, and quite often, the lamps uniformly flashing past, positively induced epilepsy in them; and now they find it necessary to deliberately introduce changes by varying gradients, obstacles etc. So also a mechanical insistence on the tēka and tri-kāla singing will only introduce musical epilepsy, and a "classical" variety of tinpot music would be the only result. The other extreme attitude would be, of course, to make music only an arithmetic without melody. At any rate, I do not know whether teachers in Karnatic or Hindustani systems do ever show why the sequence of notes (Ma Pa Da) for example should have different percussion sequences as in:

1. Notes: Sa, , DaMaPa - RiSaRi MaPaDa || (Rāga:
Percussion: ta, ta ki ta - tatimi ta ja nu || Suddha
Sāveri)
2. Notes: Sa Da, PamaRi - Sa Ri, Ma Pa Da ||
Percussion: ta tee tataka - tatee ta ta ka ||
3. Notes: Pa Da, Pa Ma Ri - Sa Ri, Ma Pa Da ||
Percussion: ta ti takita - ta tee ta ki ta ||

Going back to the question of time-metre, how many are taught and how many learn and understand the relation of metre of prosody to melody-patterns? In the poetry of Western languages the aesthetic message is conveyed through phonetics and the sequence of accents, irrespective of relative lengths of the syllables; the temporal aspect had additionally to be superimposed for music. In this way, prose can also be poetical at times, but all poetry cannot be sung. In the lines,

For adoration, beyond match,
The scholar bulfinch aims to catch
The soft flute's ivory touch;

the reversal of sounds in "bulfinch" and "flute's", the long "i" followed by the quivering syllables of "ivory", echo the warmth,

the very glow of the scholar-bulfinch and the daring red-breast's sweet bosoms. In the lines of Lady Macbeth the effect, on the other hand, is achieved by the accents on the thick and hard consonants :

And fill me from the crown to the toe, top-full
Of direst cruelties, make thick my blood—

which is converse of the dreamy words of Cleopatra :

Give me my robe, put on my Crown, I have
Immortal longings in me ; now no more,—

So much so, aesthetes have wondered whether we hear or see Shakespeare's plays. In the Indian languages too, the author can for example, show his contempt by a plethora of hard consonants as in :

क्षोणीकोणशर्नाशपालनकलादुर्वारिगर्वनिल-

क्षुभ्यत्क्षुदनरेन्द्रचाटुरचनान् धन्यान्न मन्यामहे ।

देवं सेवितुमेव निश्चिनुमहे योऽसौ दयालुः पुरा

धानामुष्टिमुचे कुचेलमुनये दत्ते स्म वित्तेशताम् ॥

but with one difference that the temporal aspect is already there as the prosody is measured by the pattern of sequence of long and short syllables ; the accents have to be later superimposed by the tāla chosen. Therefore in Indian languages, all verses, irrespective of subject-matter, can be sung ! But it is doubtful if any of the so-called teachers of music clearly explain and teach to their students, the inter-relationship of prosody, accents and rhythm in Indian music ; that the accents be shifted according to the gati-bheda of the tāla chosen ; that, however, the accents can only fall on the beats of the tāla ; and that the entire thing has to be done in a coherent and flowing pattern.

Even as prejudices concerning the rāga-concept prevents the recognition of tonal shifts existing in our music and the utility of the "scale", a point of similarity with Western Music, so also mis-conceptions regarding tāla makes us assert that the uniqueness of the tāla-system is its cyclic or repetitive nature in contradistinction to the Western which is generally a running rhythm. To see differences between the systems is one thing but to feel the unities and appreciate them is higher-order taste

and alertness. I would give only one example out of many, the popular "Rangapura-vihāra" of Dikshitar; the tāla scheme is of the running Western style—the words of the piece, particularly in the 'charana', can nowhere be broken and repeated.*

IV

Analogous to the question whether managers of industries should be the scientists, the doubt is often raised whether administrators of musical departments of universities and similar institutions should be musicians. In both cases the answer is, 'not necessarily'. Michael Faraday applied for the post of a scientific assistant to both Banks and Davy; Banks wrote "no answer" on the application while, later, Davy promptly appointed Faraday to a very minor post, thereby opening the floodgates of electro-magnetic technology. Both Banks and Davy were "scientists", but only Davy was properly a 'Manager of Science'. The job of an administrator is not merely to do a thing but to get things done. And, as for musicians, however much the fact may wound the pride of some musicians, their opinions and capabilities on any other subject than music—and that too, their own particular brands of music—apt to degenerate to the level less than those of a lay man. The manager of scientific institutes need not be an inventor or discoverer but an administrator with a flair for scientific understanding and of progressive attitude. The musical administrator need not be, likewise, a musician, but a manager with aptitude and taste for music and a temperament of artistic appreciation. It does not take a genius to recognise genius; and there can be, as Ryle so correctly remarks in "Knowing How and knowing That", no teacher or pupil if the ability to understand operations required the complete ability to perform them. In the best of music as in the best of science,

* While in the course of writing this I participated in the seminar organised by Sangita Natak Akademi on "Science and Music" in March 70. One of the participants K. K. Verma (together with the Sarod player Dabir Khan) demonstrated the existence of tonal shifts in our music, and of D_{bb}, C etc. Khan elaborated a rāga which required tonal shifts in the poorvānga and uttarānga, which resulted in the South Indian rāga "Karnāṭaka Suddha Savēri" (there is a composition "Ekāmreswara" by Dikshitar in this rāga). Another participant, Prof. S. K. Saxena, most beautifully and lucidly explained the relationship of accent to tāla. But I know of no school where these are taught to any student.

people are in reality effectively taught how to do things by those who knew better than how to do things themselves.

Once Sibelius, the Finnish Composer, is reported to have given a party where almost all of the guests were businessmen : Curious to know why, one of the guests asked Sibelius what he talked with those businessman. Sibelius replied : " Why, music of course. What all musicians talk about is only money." And perhaps the glory of their own greatneses. Let me elaborate : If any layman talks about rāga-bhāva, that the melody is to be taken in whole, the professional musicians and musicologists say, he has no svara-jñāna. They would wax eloquent on the glory of Dikshitar or Tyāgarāja and how they handled many of the several rare melas, skipping some note-levels in some specific cases and using others in vakra-prayoga ; but no sooner the man talks about inter-relationships of notes and that some of them are always unpleasant to the ear and hard for the voice, that such practices of Dikshitar or Tyāgarāja could almost be represented in symbolic arithmetic, these men would turn round and say that the fellow is only a mechanic of music. If the common man were to say that the compositions must be sung and heard simply and feelingly, he would be dubbed as having no lakshana-jñāna ; and so on. Ultimately, it is often the interested and enlightened lay man who qualifies to be the manager of musical institutions.

I have, in all the foregoing, been stressing on the importance of ability to understand *vis-a-vis* the ability to perform. Undoubtedly the ability to perform is required ; but it is the ability to understand that sustains music both for the performer and listener. Any course of music education both for the performer and the hearer must be designed to give this ability to understand and appreciate music. It may be said that one can enjoy the food without knowing the recipe ; likewise, for the very "young" of any age i.e. at the starting level, it is foolish and harmful to foist on them any elaborate theory, but only inculcate the simple taste. On the other hand, as the taste improves, appreciation of the structure has to be taught and its fine points detailed ; even as with the gourmet, appreciation becomes understanding the differences in the recipe. We may be startled by loud passages or staccato rhythms, or excited by unusual note-

sequences, pacified and delighted by prolonged notes coalescing with the tambura, or annoyed by dissonances—these are the compositions' immediate charms; but to relate one note to another, the rhythms of one phrase to another, the themes of one passage to another which might have occurred ten minutes earlier, requires a different kind of listening and a different kind of performance. This is of course "intellectual", a quality often considered erroneously as a defect both for the performer and the listener, because this can easily degenerate into puzzle-making in the singer and puzzle-solving in the listener. There is civil and structural Engineering, and there is Architecture; some knowledge of both is required for the construction and the appreciation of the beauties of a building. The function of music-teaching and of music-listening is to co-ordinate the mind and the heart which alone gives true enjoyment of music.

FOLK-BASE OF THE RHYTHMIC STRUCTURES OF RĀGA-MUSIC

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There are three basic elements of music. They are (i) musical sound, (ii) some degree of rise and fall of the sound-pitch and (iii) rhythm or *chhandas*. We should also add a fourth one, namely, (iv) a meaning, i.e. the expression of the content of the three basic elements. The idea of beauty and aestheticism is incorporated in the basic elements, and cannot be treated as separate. There cannot, perhaps, be any music which does not possess all these four elements. Music is a universal phenomenon of human culture. Every human society has music in some form or other. It may be the hut of the poorest of the poor primitive tribe, or the palace of the chief of a highly civilized nation. In both these places we will find a form of group-activity which bears the four characteristics mentioned above.

Let us for the moment forget the question of superiority and inferiority, and call both these types by the name of 'music'. A man may be inferior to another man in many respects, but that does not make him a different species from man. So we have laid down criteria, and any human group-activity possessing them will, in our view, pass for music. Different groups of people will add to these four elements different forms and embellishments of their choice, and there will arise different types of music, namely, tribal music, folk-music, jazz music, *rāga*-music, polyphonic music and so on.

When we see before us diverse types of music prevalent in human society providing more or less the same type of enjoyment to the groups concerned, we are compelled to adopt such a broad definition. In order to explain these diversities we are compelled also to admit the existence of certain laws that govern their evolution and diffusion, and are working behind them. The evolutionary growth of a culture may be compared with the main stream of a river which, as it flows, accepts tributaries and also

sends forth tiny branches. In the case of culture, these branches do not become pools, but they also flow changing continually under the influence of their new environments. These branches, i.e. branch-cultures, possess an overall agreement with the main stream, and secondly, although the main-stream of the culture has changed to a greater degree, the branch-cultures are generally found still to possess some early features prevalent at the time of their branching off. The main stream of culture is usually represented by the 'high-culture' of a people and is confined in most cases to the urban society. This culture belongs to the higher classes of a society and their followers. The high class of people may like to have a standardisation in this respect, and would label the other varieties of music as 'inferior' and 'low'. But it is very difficult to obliterate this 'low' culture. So long as the levels in a society do not become uniform in every respect, social, economical, educational, etc., diversities, small and great, will exist in its culture.

I am sorry for having had to make this introductory section somewhat lengthy. I have to elaborate upon this point because this point of view is unknown to most and unacceptable to many. Many of us do not realise the nature and extent of the contributions of 'low' cultures to the making of 'high' cultures. 'High culture' is not a gift from the gods. It has evolved out of some earlier forms. It is not correct to think a 'low culture' as a corruption or faulty imitation of some 'high culture'. A high culture is in most cases a later stage in the development, and the question of its all-round superiority is to some extent a myth.

That the high cultures are not self-evolved, but grow out of some earlier stages, which (stages) are often rated as low, is a phenomenon we come across in many parts of the world. This is true also of India, and this can be shown by analysing the different facets of her culture. So far as India's music is concerned, we have dealt with this matter in our book, *Ethnomusicology and India*. In this article we shall discuss only about the rhythmic cycles in Indian music. In our opinion, Indian music should be divided into three types, primitive or tribal music, folk music and classical or *rāga*-music. The term 'Classical music' is a borrowed one, and is quite vague. We

prefer to use the term 'rāga-music' to designate the music of India's high or urban culture. Folk music is the music of the rural people, and primitive music is a different types representing a very early stage of Indian music found in some tribes now. Although they are distinct types they are not isolated and mutually exclusive. A common thread binds all those beads which are of different size and lustre and which shine on the neck of the goddess of Indian music.

Swami Prajnanananda, well known writer on the history of Indian music, writes, 'Some are of opinion that in the antique primitive days men and women used to sing and dance irregularly clapping their hands, moving their feet, and shaking their heads or limbs of the bodies. Their irregular movements of the hands, legs and heads or limbs of the bodies were gradually regulated and balanced with senses of restriction of pace and speed, and they at last gave rise to concrete ideas of rhythm and tempo.'* But it is doubtful if such a stage when primitive men and women danced in non-rhythmic steps with haphazard clapping, actually existed among the *Homo Sapiens*. The 'first man's' brain, most probably, was sufficiently developed to be able to conceive 'beauty' and 'aesthetic enjoyment' and distinguish between 'running, jumping' and 'dancing'.

If the musical sounds, the sounds of well-chosen words, or the well-drawn lines are arranged in a harmonious manner, it can give rise to an aesthetic pleasure and can acquire a magical power that overwhelms us. This harmonious arrangement is also capable of acquiring a special 'meaning' i.e. a power to express the new-born content. The last of the characteristics of rhythm mentioned above (i.e. meaning) can be compared with the *spṛṣṭa* of the ancient Indian grammarians and *Mīmāṃsakas*. But there should be some support upon which the harmonious arrangement is to expand itself to produce the magic-powered rhythm or *chhandas*. Time and space are the two bases upon which these harmonious patterns usually rest. The basis on which the musical sounds move so as to produce the *chhandas* is 'time'. The sense organ that receives this time-based harmony

* *Historical Development of Indian Music*, (1960), p. 333.

is our ears. If the musical sounds are produced continually in 'uniform' flow without having any wavy movement, there is no *chhandas*. In order to produce the desired beauty or magic of rhythm, we will have to diversify the flow of sound-movements with the help of occasional musical stresses which can be compared with the waves on a flowing sheet of water.

When the movement of the musical sounds running over the expanse of *time* is occasionally broken with the help of musical stresses or stressed musical sounds, and when there is a harmony in the occurrence of the stresses, then only there arises the musical rhythm, which is called in Indian music *Tāla*. The word seems to be connected with the Sanskrit verb *tād*—(ताड्) meaning 'to beat', 'to strike'. It perhaps indicates that the word was introduced to Indian music because of the ancient practice of keeping time mostly with the help of clapping of hands (*kara-tali*). But with the development of our sense of rhythm, a new interpretation or definition of the term *tāla* became necessary. Sārṅgadeva provided us with this new definition. His classification of *tāla* into *sa-sabda* 'with sound' and *niḥ-sabda* 'soundless', speaks of a highly developed rhythmic sense which was capable of distinguishing between ordinary walking and the silent rhythmic movements of a dancer or actor. Sārṅgadeva therefore derived the word from the Sanskrit root *tal*—(तल्), and defined *tāla* (ताल) as the *bottom* or basis of every form of Indian music, vocal and instrumental and also dance.*

A scientist of Indian music would not entirely confine himself to the theories given in the ancient texts. He would prefer to induct conclusions on the basis of his own observations of the existing facts, and use the texts only when they are pertinent to his point. Our object in this article is to explore the possibilities of finding a link between the *tālas* of modern *rāga*-music and the folk-music and primitive music of modern India. We have so long described briefly the nature of these three types of modern Indian music. It has now to be shown that these musical types,

* Cf. Sārṅgadeva, *Sangita-raṭnākara*, ed. S. S. Sastri, Vol. III, pp. 2-3:

तालस्तल प्रतिष्ठायाम् इति धातोर्ध्वनि स्मृतः । ५-२

तल्यते प्रतिपाद्यते गीतं वाद्यम् च यस्मिन् इति ।

being Indian-origin and tradition, not only share many common features, but are also historically connected. Loosely speaking, one gradually merges into another through the process of specialization. In other words, in the course of the process in which a primitive tribe rises on the social ladder to the stages of semi-tribe and semi-caste, and finally to the stage of caste, the proto-Indian music also gradually gave rise to folk music or the rural music of India, which eventually became the proto-form of the earlier form of the *rāga*-music. The naming of some of the early Indian *rāgas* after the names of some of the primitive Indian tribes, who survive even today, warrants such a hypothesis. By the term 'proto-Indian music' we mean the current of Indian music that preceded the Vedic Aryans, and by the term 'primitive Indian music' we mean the portion of the music of the Indian tribes of today that still retains some of the characteristics usually associated with 'primitive music' reconstructed from an analysis of the music of the primitive tribes living all over the world.

We have said already that the idea of rhythm was probably present even in the proto-Indian music. This can be guessed from its presence in the primitive Indian music. But one thing must be stressed here. In the primitive Indian music one finds two types of rhythm, *asymmetrical* and *symmetrical*. It is usually believed that rhythm arises only out of regular combinations. An artistic, but non-regular, combination of *mātrās* can also produce *chhandas*. The concepts of asymmetrical and symmetrical *tālas*, in our opinion, may be compared with the concepts of prose-verse and regular verse in poetry. Regular metres are usually associated with literary poetry, but the style of prose-verse is also there which runs parallel to it as an important vehicle of folk poetry. This tradition of prose-verse in folk poetry is very old. The prose-verse has recently reasserted its claim for a status in the literary poetry too. We are getting tired of sing-song or musical verses confined within the walls of bars. In the primitive music of India both these types are present ; i.e. although drums are used by all the Indian tribes we have seen, there are some songs, or some portions of them where the drum is kept aside. I have a feeling that more primitive a tribe is in India, the greater

is the preponderance of the asymmetrical rhythm in its music. But this issue, to be clinched, would need much more field work among the primitive tribes of India.

Chara-kata (छड़ा) is a term very common in the folk-music of Bengal. It indicates an asymmetrical singing in a few notes or pitches a song, or some portions of a longer narrative. In many cases this or other kinds of asymmetrical singing precedes a regular song, although other parts of the song may also have this asymmetrical singing which will depend upon the variety of the song. This is a very important element of the folk music of Bengal and needs further study. I have given notations of some primitive folk songs containing asymmetrical rhythm in the fifth and sixth chapters of my book mentioned earlier. There is no doubt that asymmetrical rhythm also plays an important role in the folk music of other parts of India. We may call it *anibaddha tāla* (अनिबद्धताल) and the symmetrical rhythm *nibaddha tāla* (निबद्ध).

This important dichotomy in the structure of *tāla* is also to be found in the *rāga*-music or classical Indian music. The term *tāla* in *rāga*-music, means *nibaddha tāla*. But *anibaddha tāla*, or asymmetrical rhythm, is also an important element of the *rāga*-music, although it was not recognised for long. The old tradition of this type of rhythm has continued in this higher type of Indian music and is to be found in the *ālāpa* portion of *khayal* and *dhrupad*. In the *ālāpa* or the portion of a *rāga*-music in asymmetrical rhythm, the rhythm though not pronounced is undoubtedly present there, and the structure of the combinations cannot be altered without affecting this subtle rhythm. We can not have these combinations as we like, because the whole effect in that case will be spoiled. The subtle rhythm that is present in *ālāpa* makes it sober which the regular rhythm of a song sung in a fast tempo cannot aspire to produce. Rapid movement is often the sign of mirthfulness and fulfilment, while slow speed, in *rāga*-music, is a symbol of lofty ideals and depth of feeling.

After the *ālāpa* is over, a serious musician of the classical *rāgas* will introduce *nibaddha* or symmetrical rhythm which is called by the name of *tāla*. But he will do it slowly, i.e. he will introduce regular and clear-cut rhythmic structures in his perfor-

mance gradually. At first he will sing or play on his instrument in a very slow tempo and in this part of his performance the symmetrical structure of his composition, though present is not very much pronounced. It is only the drummer who creates from the background an atmosphere of *nibaddha tāla*. In the next stage of his performance the principal performer increases the tempo and reaches the *madhya laya*. It is at this stage that the structure of the rhythm becomes clear and obvious even to the novice; but his *tānas* would very often disregard the structural bars obliterating temporarily the frame-work of the *tāla* till he returns after having covered several multiples of the length of the *tāla* in the mean time. The discipline of the technique of course requires that the drummer should remain docile and maintain the atmosphere of symmetrical rhythm all the time. But with the progress in the art of playing on drums in India, the drummer is not often content to play a subservient role by producing and maintaining the aesthetic effect of symmetrical rhythm alone.

The point I have sought to make here is that the Indians in general are capable of deriving aesthetic pleasure from asymmetrical rhythm. It is a part of their genius. This can be seen from the important role it plays in Indian art. Its presence and function in the different types of Indian music, high and low, have been discussed by us in this article. The whole *tāna*-system of Classical Indian music is practically based on it. In the earlier types of Indian music, primitive and folk, the well-developed *tāna*-system of *rāga*-music is absent. But they too have given much importance to *anibaddha tāla* in the manner indicated by us above. Many examples from both the types will be found in my book. The Indian tradition of music, in its course of progress, did not discard this important trait. The *ālāpa* and the extra slow tempo (the latter is absent in the *dhruvad* and Carnatic music) which are innovations in the higher types of *rāga*-music, do contain the asymmetrical rhythm.

We may say a few words about the structure of *tāla*, i.e. *nibaddha tāla*, before we conclude this brief discussion. In all the types of Indian music, primitive, folk - and *rāga* - , *matrā* is used to measure time, i.e. as the smallest unit of time. The

sequence of *mātrās* is diversified with the help of musical stresses which divide a rhythmic line into some *tāla-vibhāgas* (*tāla*-divisions or bars). Rhythmic lines are shorter in the primitive Indian music, long lines being seldom used in it. A *tāla*-division, also called by the name of *tāla*, consists primarily of three or four *mātrās*, while dimoric and other combinations are used in the *rāga*-music only in *tālas* of mixed structures (*teera*, *jhaptal*, etc. in North Indian *rāga*-music). The tetramoric and trimoric regular structures (*kāhāroa* and *dādā-khemṭa*) are the predominant ones in the *nibaddha*-system of the primitive folk music of India. The regular dimoric *tāla*-structure seems to have been lost in Indian folk music, but they have been recorded from the most primitive among the Indian tribes, the Onge and Andamanese (see chapter five of my book). It appears that the dimoric regular *tālas*, and even their use in mixed structures, gradually became obsolete in the primitive Indian music. A paucity of structural variety seems to be another important characteristic of the purer types of our tribal and folk music. Even in the *rāga*-music, a greater variety in this respect is to be found only on the theoretical plane, while in actual use, the musicians take only a few stereotyped *tālas*. Music of the Todas, a very primitive tribe of South India, is an exception in this matter. They are somewhat aberrant in many other respects too. This paucity of *tālas* in ancient India has been attested by Bharata Muni, who, it is said, discovered 22 kinds of *tālas* from the songs of the larks. In Śārṅgadeva we find the number of *tālas* as 120.

We may conclude this discussion by stressing the point again that it seems very unscientific and unreal to consider the *rāga*-music as the direct descendent of the proto-Indian form, and the other types of Indian music, primitive and folk, to be the corruptions of *rāga*-music. These three types are linked in the process of evolution. But the issue is still open, and more work in this line is necessary to clinch it.

GEETA GOPALA

By

B. V. K. Sastry, *Bangalore*

At the outset please permit me to express my thanks to the Music Academy for having chosen this composition of an illustrious ruler of Mysore to be presented before this august body and my thanks are particularly due to Dr. Raghavan at whose suggestion we ventured to present this composition today. Recently Dr. Raghavan came to Bangalore to inaugurate a series of illustrated lectures entitled—'Musical Heritage of Karnataka' organised by the Karnataka Ganakala Parishat, an organisation of Vidwans and Scholars of Mysore State formed to espouse and propagate the cause of music in all its aspects in the modern context. As a part of their programme for the year they organised these series of illustrated lectures to throw light on the creative products in music in the State throughout the years not only in Kannada but also other languages like Samskrit and Telugu. And one such composition is Geeta Gopala which was recently presented at Bangalore with success. I do not analyse the work here in detail, but I am presenting only an outline and only a selection of three or four songs as illustration because as the entire work is composed in Kannada it may not be possible for you to appreciate the literary aspects of it fully.

The author of Geeta Gopala is Chikkadevaraja Wodeyar, one of the illustrious rulers of Mysore who ruled between 1673 and 1704. Those 31 years are indeed a golden age in respect of the all round development of the State and particularly, in respect of literature and arts.

Chikkadevaraja not only extended the territories of Mysore and consolidated the frontiers covering a good part of the present Mysore State but also as far as Salem, Namakal, Coimbatore and Malabar. He established peaceful conditions in this area, reorganised and streamlined the administration, introduced the postal system and above all improved the financial position of the State. He was hailed as 'Apratimaveera' in all records and

inscriptions and was the recipient of honours even from the Moghul emperor Aurangzeb.

He was also alluded to as 'Navakoti Narayana' by the people because of the stringent measures he took to increase the financial resources of the State. It is said that he would never take the Theertham or the midday meal until a prescribed sum was remitted into the Royal Treasury everyday. Consequently the State was in sound financial position, but as Col. Wilks reports, these severe economic measures were also the subject of taunting songs in circulation in the area of the Kings of Tanjore and Nayaks of Madura, who were Chikkadevaraja's rivals. Chikkadevaraja was a contemporary of King Shahji of Tanjore and there are also funny stories regarding their rivalry.

Being himself a Vainika and a writer, Chikkadevaraja though very economical in other respects was liberal in his patronage to literature and arts. This resulted in a remarkable creative output not only in Kannada, but also in Samskrit and Telugu. Apart from the King, other well known writers of this period are: Tirumalarya his Minister, Singararya, Tirumalarya's brother and the author of the earliest extant drama in Kannada, Mitravinda Govinda written at the instance of his patron to be presented in the Royal court; Chikkupadhya another minister and a prolific writer with more than 40 works to his credit—a record which was surpassed only in the 20th century; Thimmakavi, Mallikarjuna, Sringeramma, Honnamma etc. and this literary output consisted of Kavya, Nataka, Itihasa, Purana, Stotra, Pada, both devotional and sringara, etc.

But the most notable feature of almost all these works is the heavy tilt towards Visishtadvaita philosophy and the king's deep devotion to the Vishnu pantheon and particularly Sri Krishna. And it may appear strange that Chikkadevaraja a born Siva Bhakta should switch over to Vishnu later. But in this he was influenced by his minister Tirumalarya who was his close friend from boyhood.

Geeta Gopala is no doubt inspired by Geetha Govinda. But unlike the work of Jayadeva, it is called a Saptapadi. This

term is used in a sense different from the designation Ashtapadi given to the Geeta Govinda.

Geeta Gopala consists of two parts. Each part consists of seven sections with seven songs in each section thus earning the designation Saptapadi. While the first half features the romance of Krishna and Gopis the second half features the Prapatti and describes the ways of attaining salvation. The seven sections in the first half of Geeta Gopala are designated as follows :

1. Prabodhika Saptapadi,
2. Prathamamanuraga Saptapadi
3. Viraha Saptapadi
4. Virahodreka Saptapadi
5. Pranayakalaha Saptapadi
6. Roopaka Tala Saptapadi
7. Mangala Saptapadi

In these seven Saptapadis are described the plays and pastimes of the Lord through various stages, from the tender charm of a child to the seductive charm of an youth captivating all Gopis.

The second part of Geeta Gopala consists of the following Saptapadis :

1. Guruparampara Saptapadi
2. Nambugeya Saptapadi
3. Anyapadesa Saptapadi
4. Mahima Saptapadi
5. Upaya Saptapadi
6. Phala Saptapadi
7. Moorthidhyana Saptapadi

In these Saptapadis the author enunciates the step by step road to salvation, through the good graces of Guru, then the propitiation of the chosen deity and finally prapatti or the complete surrender to the Lord.

Both these sections evoke a rich imagery of the Lord by the description of his figure and divine qualities. The beauty of the work is enhanced by the many elements of the literary excellence, Sabdalamkara, Upama etc.

While all the Saptapadis except two consist of 7 songs each, the last two Saptapadis feature one song each with seven sections.

In all there are 83 songs in Geeta Gopala and all of them are composed in Kannada except one which is in Telugu. The language of the songs is highly lyrical and with a minimum influence of Sanskrit.

The ragas used are Kambhoji, Yerakala Kambhoji, Naati, Bhoopali, Malavi, Malavasri, Malahari, Mangalakaisiki, Bahuli Narayani, Devagandhari, Mukhari, (Indu) Ghantaravam, Kannada Goula, Mohana, Kedaragoula, Huseni, Khabi, Bhairavi, Kalyani, Kuranji, Sankarabharanam, Sri, Pantuvarali and Madhu-Madhavi. Considering that 27 songs are composed in Kambhoji we could presume that Chikkadevaraja was very fond of this raga, with Yerakala Kambhoji coming next. The Talas used are among the Sooladi Saptatalas—Dhruva, Ata etc.

Apart from these 83 songs, Geeta Gopala Mahaprabandha consists of verse-forms like Kandapadya, Layagrahi Vritta etc. and also prose-forms like Vachana. While the songs in the first part have a Kandapadya as an overture giving the synopsis of the song, the second half features songs with Vachana as an overture.

The overall structure of Geeta Gopala suggests that it was perhaps being recited or sung as a Geyanataka. With such rich imagery in the songs incorporating different shades of emotion and with many Raja-nartakis gracing the Royal court the possibility of this Prabandha being enacted with abhinaya cannot be ruled out. It is learnt that songs of Geeta Gopala were sung with other devotional numbers in some of the old Sri Vaishnava families of Mysore. Vidwan Ralapalli Anantha-krishna Sarma used those traditional tunes and presented Geeta Gopala as a Radio feature about a decade back. Vidwan V. Doraswamy Iyengar further polished these songs and it is this finished product that is being sung today by the two vocalists—Smt. Y. S. Indira and Smt. C. K. Tara.

Now coming to the objective of the author in writing this Prabandha. In the introductory verses Chikkadevaraja states as follows :—Because the constant listening to the songs of the praise of Hari is the only road to salvation as declared by sages like

Parasara and Vyasa, he has chosen the incidents of Krishna and Gopis to extoll the virtues and divine qualities of the Lord in the first half of the Prabandha and pointed at the way to Moksha through Prapatti in the second half. And how has he done this? —(rendering of verse Palam bayasida). Like a physician administering medicine only in milk to a patient who is fond of milk, Chikkadevaraja has shown the road to Moksha through songs to the world at large which readily responds to song, by composing the Geyaprabandha in Kannada called as Geeta Gopala Prabandha.

After the introductory verses enunciating his objective, Geeta Gopala commences with the benedictory song in accordance with tradition—with opening words 'Geluva Geluvu' which is just the Kannada equivalent of the Samskrt Jaya Jaya.

Victory to the Lord, says the author, Victory to the great and invincible Gopala | to the great one who showers his good graces | who protects the weak and despondent | who protects good people and destroys the bad ones | who was born in the Yadukula as the treasure of the Nandakula | to bring peace and light on earth...so on runs the song describing the Pootana, Sakatasura and such episodes of the Bhagavata.

The song is in Nata Raga.

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Now the opening Saptapadi finds Lord Krishna asleep. It is time for him to wake up and guide the course of the world. Krishna is no doubt the Lord of the Universe. But for Mother Yasoda he is just a child. With all the motherly affection she bends over the sleeping child and gently tries to wake him up with many affectionate and coddling expressions which could be imagined only by mothers.

Awake my darling Gopala, it is dawn in the east - and your playmates have come; awake, my dear child.

Awake, darling, the embodiment of all prosperity! the jewel among children and as cool as the morning breeze and as lustrous as the light of the full moon! I shall caress your beautiful curls, apply the enchanting tilaka

to your forehead, decorate your figure, my little lion, awake! My priceless ruby! the fortune of my eyes! the beacon of our family! the divine fruit bestowed on this fortunate earth! My tiny toddler give me the joy of listening to the sound of golden anklets and ankle bells while you toddle along! the treasure of our family awake! My Golden doll! my bundle of fresh, fragrant flowers! my priceless possession! I cover you with Pitambara and intensify the lustre of your body! my little elephant! awake darling awake! says Yasoda.

The song is in Bhoopali.

The next song is chosen from the Prathamamanuraga Saptapadi. Enchanted by the figure of the adolescent Krishna a Gopi confides her feelings to a Sakhi.

Oh my friend - she exclaims! It is an unforgettable sight, no not an illusion. The dazzle of those spreading Peacock feathers of the bountiful clusters of dancing curls, the rhythm of the jumping and jingling jewellery, and the seductive charm of the eyebrows dancing with his steps, oh the lustre of the rosy fingers dancing on the Flute, the tickling tilt of the neck, the mischievous sparkle in the winking eyes, the charm of the Tiger nails on his chest, the fragrance of the Gandha applied, the tender beauty of the Tulasi leaves gracing his neck, the glittering sight of the Pitambara, the shining beauty of the waist-thread tied by Yasoda, the glittering beauty of the Gold and Silver waist band the sparkling beauty of the Coral necklaces/ the colourful beauty of of the apparel of the Lord, that stance of standing on one foot, the jauntiness of the other stretched aloft, the beauty of the surrounding cows licking his soles with love - gushes the Gopi with excitement.

The songs is in Kedaragowla and is full of rich yati, prasa and antya prasa.

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Now we shall take up a song from the second part. When a Prapanna that is one who has abjectly surrendered himself to the

mercy of the Lord, he is unable to do anything for himself and is solely guided by the actions and thoughts of the Lord. And if such a Prapanna slips whose fault it would be except that of the Lord who is solely guiding his life and destiny. The next song with the opening words - Thapparadu - describes this aphorism with similes.

Whose fault it is my Lord remonstrates the author. If we analyse, whose fault is it my Lord, you who guide the destiny of the Universe? Do not discriminate between my imperfections and perfections; protect me Krishna! When a blind man stumbles is it his fault or the fault of the one who guides him? Is it my fault I know no limits or the fault of your natana? Is it a fault of the child which plays near the well and falls in or is it the fault of the mother who looks on and does not prevent it? Is it the fault of me who unknowingly falls a prey to worldly pleasures or your fault having not prevented me? Is it the fault of the Vina if it goes off key or the fault of the tone producing hand? Sri Rajagopala, protector of Chikkdevaraja; please enlighten me.

The song is in Sankarabharanam.

This is another such song where the Prapanna plaintively appeals to the Lord to take him under his shelter.

Please do not tease me Lord Paschima Ranganatha cries the Prapanna. I came to you at the instance of the learned in the world and will not go even if I am not wanted. Like the bird which seeks the shelter of the mast of a moving ship in mid ocean, I have to prostrate at your feet with no place to go anywhere. Like the Chataka bird awaiting the falling rain drops even though troubled by incessant thunder and lightning, I have sought your shelter. Awaiting your good grace like the child who even though thrust away from by an angry mother, refuses still to come out of her shelter, I have sought your feet and will not get out of your Saanidhya.

The song is in Yarakala Kambhoji.

Before closing this talk I once again take this opportunity to express my thanks to the Academy for providing us with this opportunity to present a classic today and I shall close the talk with the Mangalam.

Here the author while praying for a victorious Mangalam to the Lord has vividly described the beauty and charm of each feature in the enchanting figure of Lord Krishna.

The song is in Suruti.

THIMILA

L. S. Rajagopalan

(Demonstration by Annamanada Parameswara Marar and his student Sekharan).

Thimila is one of the lively important drums used in Kerala. It is an elongated hour-glass shaped instrument. Its body is of jackwood. The length is about 2 feet and the diametre at the mouth 6". The leather used is that of a cow calf fixed to a sort of cane rings and this covers the two ends. Twisted cow-hide straps are used as tension strings. The drum is suspended over the shoulders and the playing is done with both the bare palms. Playing is done only on one side. Only two tones are produced—Tha and Thom—and so all jatis have to be produced by the quick beat of the palms. Unlike as in the case of other instruments like the Mridang, both the hands have the same function and have to be equally adept, also individual fingers are not used.

Though Thimila is found mentioned even in the Tamil Classic Silappadikaram its use is now confined to Kerala. The word Thimila according to some grammarians, is derived from the word Thimi (a fish). Its shape is said to resemble the fish Thimi. Regarding the origin of the instrument there is an interesting mythological story.

The Asura Soorapadma - a devotee of Lord Siva - while witnessing the Pradosha Sandhya Thandava (Dance) of Lord Siva, expressed a desire to have Sivais Damaru to keep Tala for the dance. Lord Siva advised him to get an instrument made for himself. Soorapadma in his haughtiness made a much bigger and longer instrument, but it would not give a proper sound. He again approached Lord Siva who pointed out the absence of the hole in the middle of the instrument and the Lord with his own left little finger drove a hole in the middle thus making an outlet for air in the hollow wooden piece.

When the skins were again fixed and played the sound was a perfect Omkara. Humbled but overjoyed Soorapadma prostrated before the Lord shouting in ecstasy "Mrithyumjaya Hara Hara Shambho" Lord Siva was pleased and told him 'Let the Tala of

your chant be the tala for playing the instrument and you can join Nandi (the Bull) who plays the Maddalam for my dance. The tala is Triputa Tala of 7 Matras.

Mru	Thyum	Jaya	Hara	Hara	Sham	Bho
Thari	Kita	Ta	Thari	Kita	Thaka	Thom
1	2	3	4	5	6	7

That is supposed to be the divine origin of the instrument and of the association of Maddalam and Thimila for Panchavadyam.

The use of Thimila is primarily connected with temple rituals in Kerala. It is the most important instrument of the Panchavadya ensemble. Panchavadya is an orchestra of Tala Vadyas. There are two type of Panchavadyas,

Krianga Panchavadya and Sevanga Panchavadya.

Kriyanga Panchavadya is connected with temple rituals known as Sribali (Seeveli) Sri Bhuta Bali, Utsava Bali, Edakka Pradakshinam etc. The following instruments are used. Paani Maram, Edakka, Chenda (Right hand end only) Thimila Chen-gila and Sanku. Different Talas are prescribed for the various rituals. There are talas prescribed for the worship of Dikpalas, Brahma and other dieties of the Hindu Pantheon. The following are some of the Talas used. The symbols used for the Angas of the Talas are L=Laghu G=Guru P=Pluta. D=Druta. It may be noted that different talas are used for the same purpose in different temples depending on whether a Vaishnavite or Saivite or Saktheya system is followed in the particular temple.

Tala	No. of Matras	Angas
Eka Talam	1	L
Sambhu Talam	3	DDG
Rantam Talam	3	LG
Mangala Talam	4	GLL
Sakatu Talam	4	LLG
Mutakku Talam	5	GLG
Takattu Talam	6	GGG
Munam Talam	7	PGG
Nalam Talam	8	PLGG
Ancham Talam	9	PLLGG

Some of the Talas are used in very slow tempo, for which there is certainly a scientific basis, but it is not worthwhile discussing in detail from the general musical point of view.

That brings us to Sevanga Panchavadya and the use of thimila in the same. The instruments now used for this are Thimila, Maddalam, Edakka, Combu, Elathalam, and Sankhu. It is one of the most delightful combinations of Tala Vadyas in Kerala. Unlike the Chenda Melam of Kerala where only a set mnemonics (Vayathari and Solkattu) is used and where there is little scope for improvisation in Panchavadyam, there is a lot of scope for individual improvisation especially for the Thimila and the Maddalam artists. Hence Panchavadyam is deservedly considered to be on a superior level to Chanda Melam. It must however be mentioned that in the Thayambaka on the Chenda there is even greater scope for individual improvisation but it is essentially the performance of a single artist and not that of a group like Panchavadyam.

It is only about 50 or 60 years since Panchavadyam was elevated to this higher artistic level. One Venkitachala Iyer (Venkitechan Swami) of Thiruvilvamala and one Madhava Warriar were mainly responsible for effecting the reforms in the playing of Panchavadyam. It was they who brought about the present mode and order of playing the instruments in vogue. Formerly Maddalam was being played on only one side like the Thimila (in vertical position). Due to their reform it is being played on both sides as at present (in horizontal position). Panchavadya is mainly used during temple processions and after Deeparadhana at sunset in temples during festival days. Of late it is being used even during receptions accorded to V.I.P.'s

The Vadyam is well developed only in the central areas of Kerala. A full set consists of 7 Thimilas, 4 Maddalas, 9 Elathalams, 7 Kombus, 1 Edakka and 1 Sankhu. At present an ensemble of 11 Thimilas, 5 Maddalams, 11 Elathalams, 9 Kombu etc. are seen. Some of the best performances can be heard during the Pooram festival at Trichur. A performance may last from one to four hours, the tempo of playing being adjusted according to the availability of the time.

Before considering the actual playing it may be worthwhile to consider the Talas used in Kerala especially in nonritualistic

or secular music. The Talas used are identical with those in Carnatic music though they are called by a different name.

Talas	Matras	Equivalent in Carnatic Music
Champata	8	Chaturasra Jati Triputa
Adanta	14	Kanda Jati Ata
Muri Adantu	7	Tisra Jati Triputa
Champa	10	Misra Jati Jhampa
Panchari	6	Chaturasra Jati Rupaka
Ekam	4	Chaturasra Jati Eka

However it should be noted that the concept of Jati (Tisra, Misra etc.) for the Laghu Angas of the Talas as is found in Carnatic music is absent in the Talas of Kerala. When they "keep time" for the Talas the Angas will not be shown in the normal way done in Carnatic music. Normally Chaturasra Jati is used. However during elaboration (Vinyasa) different Gati's are played. For Gati the term used is Kooru.

Tisra Gati	Panchari Kooru
Misra Gati	Adanta Kooru]
Khanda Gati	Champa Kooru

The equivalent term for Sooladi Talas in Chuzhadi Talas. Dhruva Talam is seen used in Chenda Melam and in Mizhav playing in Kooti Attam; Mattya talam is not seen but Mutakku Talam seems to be its equivalent. The Vilamba Madhyama and Druta Kalas for the the slow medium and fast Tempos are seen but in actual practice the speed is slowly increased - as is done in Bhajans - during the playing of each stage of the tempo. It should be mentioned to the credit of Kerala drummers that they are very adept in the handling of extremely slow tempos of 56 or 112 Matras. Their "Sarva Laghu" concept is very well developed.

The playing of the Panchavadya commences after the conch is blown three times, the first beat starting at the middle of the 3rd Conch blow. The first tempo consists of 56 matras, and though the Tala is supposed to be Triputa it is played in Chaturasra Gati as 7×8 matras. This is called 7 Champata Vattom. Some set Jatis are played for some time and Vinyasas are played on Maddala Thimila and Edakka individually. Then

all the players join together for a Kootti Kottal in set Jatis. The same sequence would be repeated at a slightly increased tempo according to the availability of time.

The second Tempo of 28 Matras is not elaborated but played for a short time using a special Jati for the whole Tala Vattam and the next stage of 14 Matras is taken up. The Tripura character of the Talam will be noticeable from now on. The next is 7 Matras and then a faster tempo of $3\frac{1}{2}$ Matras. Finally they close it by playing Ekatala, Thimila and Edakka Talam alone will be played in very fast tempo in the end and this is known as Thimila Etachal or Thimila Varakkal.

There is a considerable scope for improving Panchavadya. Only one 'Melam' in Tripura Tala is played at present. It is possible to introduce fresh 'Melam' in other Talas. The biggest handicap in the matter is the deplorable state of Temple finances, especially after the advent of Land Reforms in Kerala. As these are primarily temple-based the patronage for them is steadily declining. Unless there is a concerted effort by the Government and the public these arts are likely to get extinct. Institutions like this Academy should give the right lead in preventing this catastrophe.

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- (3) Drums of India through the Ages by S. Krishnaswamy (Ibid).
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Demonstration

(Learners' Lessons)

1. Tha Ki Ta (2) Thaka Tha Ki Ta (3) Tha Ke Tha
Ke Tha Ki Ta (4) Tha Ki Ta Thake (5) KKa Tha
Ke Thon Ka Thakre

Ritualistic Portion

1. Reciting the Vayathari (Mnemonics) and playing for Utsava Bali and the ritual at "Mathrukka".
2. Reciting the Vayathari and the playing for Edakka Pradakshina.

(Note:—It is this which is elaborated and sophisticated for the Panchavadyam for procession etc.)

Non-ritualistic Portion

1. How the beats of Talas are shown and how the Mnemonics are used for various Talas in vogue in Kerala.
2. How Kooru (Gati or Nadai) is played.
3. Regular Panchavadya Portion

The first tempo of 56 Matras was the equivalent of 8 Kala Chowkam of Tisrajati Triputa but it is being played as 7 x 8 Chempata (Adi Tala) groups. But now this is again made still slower in tempo—even as much as 1792 Matras. This slow tempo is only rarely played. Normally 896, 448, 224, 112 and 56 are played. For playing 1792 Matras for one Champata Vatta (Adi Tala) it will be 256 Matras. This portion will be demonstrated in Mnemonics and played. It will take about 15 minutes for one full talavatta of 1792 Matras. Similar demonstrations for other stages and the quicker tempos of 28 Matras, 14, 7 and $3\frac{1}{2}$ will follow. The vinyasa on the Thimila will conclude the demonstration.

Sri Parameswara Marar (age 62) who gives the demonstrations belongs to an old family of Temple drummers and hails from the village of Annamanada in Trichur District. His family is attached to the Siva Temple at Annamanada as hereditary drummers. Even as a young boy he learnt to play Chenda, Edakka and other drums for temple rituals and processions.

He went to Kunnamkulam where his uncle was attached to a temple at Kakkad belonging to the Mankkulam Princely Family. There he learnt Maddalam and Thimila. He was a Chenda player for Kathakali when Kalamandalam was first started

by the Manakkulam Raja at Ambalapuram in Trichur Dist. After 6 years of service he left the institution to work as a free-lance Thimila player in Panchavadyam. Very soon he became chief Thimila player in several groups.

He has been Thimila Instructor at Kerala Kalamandalam since 1965. He has trained several pupils including 2 Dutch gentlemen who had come to Kalamandalam (some years ago). He has also had some training in Carnatic music.

He is currently engaged in writing a text book on Thimila, especially for Panchavadyam, and the book is to be published by the Kalamandalam.

His student Sekharan is helping him in giving the demonstrations.

RARE

EDITED BY

வித்வான் வீணு பத்மநாபய்ய

ராகம்: கர்நாடக காமி]

(ஜதிஸ்வரம்)

ஆ - ஸ ரி க ம ப த ி ஸ்

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பல்லவி

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அனுபல்லவி

|| பா | த நி ஸ் ப || தா | நி ப ம த

சரணம்

1. || பா | , த நி ஸ் ரி ஸ் நி || ஸ் ர | ப த நி ப
|| ஸா | , ஸ ரிக ம ப ம || பா த நி || ஸா ரிக் ம் ரி ஸ் த

2. || பா , த | ப த ம த ப ம ரிக || மா , ப | ம ப ரிக ம ரி ஸ நி
|| நீ , ஸ் | ரி ஸ் நீ , ஸ் நி ஸ் || தா , நி | த நி பா , த ப த

3. || பா | , த நி பா ப த || மா ம ப | ரீ க ம ரீ ஸ நி
|| பா த ப | ம ப த நி ஸ் ரி ஸ் நி || ஸா ரிக் | ம் ரி ஸ் ரி ஸ் நி ஸ் த

COMPOSITIONS

VIDYAN CHENNAKESAVIAH

(மைஸூர்)

தாளம்: சதுரஸ்ர ரூபகம்]

அ - ஸ் நி த ப ம ரி க ம ரி ஸ்

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|| பா | ம ரி க ம || ரி ரி | ஸ நி ஸ ரீ க ம ||

|| மா | , ரிக ம ப ம ரி || கா | க ம ரி ரி ||

|| நீ ஸ் த | பா ம ப த ப ம ரி || கா ம ரி | ஸா நி ஸ ரிக ம ||

|| ஸா , ரி | நி ஸ நி ஸ ரிக ம ப || மா , த | ப ம ப த நி ஸ் ரி ஸ் ||

|| மா , ப | ம ப ரீ , க ம ரி || ஸா , ரி | ஸா நி ஸ ரிக ம ப ||

|| ஸா | , ரி நி ஸா ஸ ரி || ஸா ரிக | மா ப ம ரி க ம ||

|| ப த நீ | ப ம ப த பா ம ரி || க ம ரீ | ரி ஸ நி ஸ ரீ க ம ||

ராகம்: கர்னாடக காபி

TANJAVUR

(இதி)

ஆ: ஸ ரி க ம ப த நி ஸ்

பல்லவி

	* *	* ஸ்	நி த	ப ம	
	, ம ப	த நி	த	ப ம	க ம
	பா , த	, நி	ஸ்	நி த	ப ம

சரணம்

1. || ஸ் ர நி த | நி ப த நி | த ப ம க | , ம ரி ரி |
 || ஸ் ர , ரி | ஸ் நி த ப | ம , , நி | த ப ம ப |
 || , ம ர ப | த நி |
2. || ஸ் ரீ ஸ் | , ரி கி ஸ் | த நி ப த | நி ஸ் நி த |
 || ம ர , த | ப ம க ம | ரி ஸ் நி த | நி ஸ் ரி க |
 || ம் ரி ஸ் நி | த நி |
3. || ப ப ப த | த த நி நி | நி த த த | ப ப ப ம |
 || ஸ ஸ நி நி | நி த த த | நி நி நி ஸ் | ஸ ஸ ரி ரி |
 || ஸ் ஸ் ஸ் ரி | ரி ரி |

தாளம்: ஆதி

ஸ்வரம்

அ: ஸ் நி த ப ம ரி க ம ரி ஸ்

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கா | , ம | ரி ஸ் | ரி க ||
 ரீ , ஸ | , , ரி | க ம | , ம ||
 கா | , ம | ரி ஸ் | ரி க ||

ஸ் ர ரி நி | ஸ ர ஸ் ரி | , க ர ம | , ப த நி ||
 க ர , ம | ரி ஸ் ரி க | ம ர , ஸ | , ரீ க ||

ப ர , நி | த ப ம ப | க ர , ம | ரி ஸ் ரி க ||
 ம ர , ப | த நி த நி | ஸ் ரி ஸ் நி | ஸ் ரி க ர ||

ம ம க க | க ம ம ம | ரி ரி ரி ஸ் | ஸ ஸ ரி ரி ||
 ரி க க க | ம ம ம ப | ப ப த த | த நி நி நி ||

4. || ஸா ரிக | , மபத | நீ, தப | , தாநி |
 || ஸா , ரி | க , ம க | மாப ம | பாதநி |
 || ஸா , ரி | ஸரிகம | பதநி ப | தநிதநி |
 || ஸா , ரி | ஸரீ க | மபா ம | பதாநி |
 || ஸா , ஸ | ரிஸக ஸ | மஸப ஸ | த ஸ்நிரி |
 || ஸா , ஸ | ரிஸா ப | மபா த | பதாநி |
 || ஸா , நி | தநிஸ ரி | கமப ம | பதநி ப |
 || நிஸ்ர ரி | ஸ்நி

- ஸ்ர , ரி | , ஸ்நி த | பா ம க | , ம ரிரி ||
 ஸ்ர , ரி | ஸ்நி த | பா ம க | ம ரிரி ||
 ஸ்ர , ரி | ஸ்நி தநி | தபம க | ம ரிரி ||
 ஸ்ர , ரி | ஸ்நீ த | பமர க | ம ரிரி ||
 ஸ்ர , ஸ் | நி ஸ்த ஸ் | பஸ்ம ஸ் | க க ம ரி ||
 ஸ்ர , ஸ் | நி தா நி | தபா ம | க மா ரி ||
 தநி ஸ்நி | ஸ்நிரி ஸ் | ரிச்ர ம் | ரி ஸ்நி த ||

|| மநிநித | ஸாஸ்நி | தநிபா | , ப ம | மககரி | ஸா நித | ஸரி மக | ரிகமா ||
 டேஸ்வ ரி சிந் த தீர் த சி நீ வ சி ரு நெவ் வ
 || மதநித | ஸா துத | நிதஸ்ரா | நிதநிப | மகபம | கரி ஸ | , , ||
 மோமு நா ஸந் த த மு ப்ரோ வ வே

அனுபல்லவி

|| * * | நித | நிப மக | கரிஸரி | கக ம | , ப ம | கரிஸம | கம மநி ||
 தந் தி வ ர த | , ஸ ஹோ
 || நித ஸ | ரி ரிக் | மக் | கரி | ஸா நித | நிப ம த | ஸரி ம் க் | ரிஸ்நித | நிப மக ||
 த ரி தா ன வ கு ல பீ க ரி பூ
 || ரிஸ ரிக | மத
 க ரி

சரணம்

|| * * * | நித | நிப மக | கரி நித | நிபநித | ஸா ரிஸ | ஸரி மம | கரி ஸரி ||
 சின் ன நா டி மோ த லு சித் த மல ர ப
 || கம நித | ஸாமம | நித ஸ்நி | தநி தத | ரிஸ் ஸ்நி | தநி ரிஸ் | நிதநிப | மக மக ||
 ஜிஞ் சி தி பன் ன கார ப ர ணு ரா ணீ பா லிம்ப வம்
 || ரிஸ ரிக | மதஸ்ரா | நிதநிப | நிதநிப | , மமக | கரி ஸஸ | ரிஸரிம | மக ரிக ||
 ம தல் லி மன் னநவிநி | மா விஜய ஜய சா மேந்த் ரு னி |
 || ஸரி மத | தரி ரிஸ் | ரி க்ஸ்ரி | க்ம் க்ரி | ஸாநித | நிபமம | ததா த | ரீ தஸ் ||
 கி வின் னுசிரா ய ராரோக் ய ஸந் தா த னமுல
 || , நிதஸ் | நித
 நோஸ கி

ஸங்கீத ரத்ன வித்வான்

ராகம் கேதார கௌளம்

(வர்ணம்)

ஆ: ஸ ரி, ம, ப நி, ஸ்

(ஸாஹித்யம்)

பல்லவி: பலுகவேல பரமது யால வால
ஸ்ரீ வேணுகோபால தாமஸமு ஏல் |

சரணம்: மருவ ஜால மா பாலி மன்தா ரமா நின்னு

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பல்லவி

|| நீ ஸா ரீ , , | ரி க க ரி | ஸா , , | நி ஸ ரி ஸ் | , ரி நி ரி |

ப லு க வே ல ப ர ம

|| நிஸரிம | , க ஸ ரி | ம பா ப | , நி ஸ ரி | நீ ஸ ரி | , ம க ரி |

ஸ்ரீ வே ணு கோ பா ல தா

அனுபல்லவி

|| பா நி த | பா , நி | த த ப ப | ம க ஸா | ரீ ப ம | பா , ப |

சா ல மா ஸை ப நா த ர மா ந

|| பா நி ஸ் | , ரி நீ | ஸ் ரீ ம் | க் ரி ஸ் ரி | ஸ் ரி ஸ் நி | , த ப ம |

சா லா நம் மி தி நி

சிக்கராம ராவ் (மைஸூர்)

சுதுரஸ்ர அட தாளம்

அ: ஸ நி த, ப ம க, ரி ஸ

அனுபல்லவி: சால மானஸப நாதரமா நனுமு பாலமா பரந்தாம
சாலா நம்மிதி நித்யராதா, நாமீத ||

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| ஸ நி த ப | மா , ப | நி ஸ ரி ம | க ரி பா | ம க ரி ஸ | , நி த ப ||

த யா ல | வா | ல

| ப மா க | ரி நி த ப | ம க ரி ப | ம க க ரி | ரீ , , | ஸா , , ||

ம ஸ மு ர ல

ம க ரி ஸ | நி ஸ ரி ம | ப நி ஸ் ரி | ஸா , ஸ் | நி த ப ம | க ஸ ரி ம ||

னு மு பா ல மா ப ரந் தா ம

ப நி ஸ் ரி | ஸா , ஸ் | நி த த ப | , ம க ரி | க ஸா ஸ | , நி த ப ||

த ய ரா தா நா மீ த,

சிட்டாஸ்வரம்

|| மா ப நி | ஸ ரி நீ | ஸ ரீ ம | க ரி ஸ ரி | ம ப நி த | , ப ம ப |
 || ஸா ரி ம | க ஸ ரி ம | ப நி த ம | , ப நி ஸ் | நி ஸ் ரி நி | , த ப நி |

சரணம்

|| பா ரீ | ஸா, ஸ் | நி த ப ம | க ஸ ரீ | ம் , க | ஸ ரி ம ப |
 ம ரு வ ஜா ல மா

எத்துகடை ஸ்வரங்கள்

1|| பா, நி | , , தா | , , பா | மா கா | ரீ , ஸ | , , நீ |
 2|| ப நீ த | ப ம த ப | , ம க ரி | ம க ரி ஸ | நி ஸா ரி | ம க ஸ ரி |
 3|| நி த ப ம | க ரி ஸ ரி | நி த ப ம | ப நி ஸ ரி | நி ஸ ரி ம | க ரி ம ப |
 4|| நீ , ஸ் | , ரி நி ரி | ஸ் நி த ப | ம க ஸ ரி | மா, ப | , நி த ப |
 || நி த ப ம | க ரி ம ப | நி த ப நி | ஸ் ரி ம் க் | ரி க் ஸ் ரி | , ஸ் நி த |

* அபூர்வமாக உபயோகப்படுத்துகிற 'ம க ஸ', 'ரி க ஸ'
 அதிகமாக உபயோகித்திருப்பதை கவனிக்கவும்.

த மா க | ரி ஸ ரி ம | பா , ம | க ரி மா | க ரி ஸ நி | , த ப நி ||
 ம ப நி ஸ் | ரீ ம் , ர | க் ரி ஸ் நி | , த ரி நி | , த ப ம | , க ரி ஸ ||

நீ த ம | ப நி ஸ் ரி | ம் க் ரி ஸ் | , ரி ஸா | நி த ப ம | க ஸ ரி ம ||
 பா லி மன் தா ர ம நி ன்னு

ஸா ரீ | மா பா | நீ , ஸ் | , , ரீ | ஸா நீ | தா , ம || 1
 , ம ப நி | ம ப நி ஸ் | ரி ம் க் | ரி ஸா நி | த பா ம | க ஸ ரி ம || 2
 நி த ம ப | நி ஸ் ரி ம் | க் ரி நி ஸ் | ரி நி ரி ஸ் | நி த ப ம | க ஸ ரி ம || 3
 ம க ரி ப | ம க ரி க | ஸா , ரி | , நி ரி ஸ | நி த ப நி | ஸ ரி ம ப ||
 ப மா ப | நி ஸ் ரி ம் | ; க் ரி ஸ் | நி த க் ரி | , ஸ் ரி நி | த ப ம || 4

என்ற ப்ரயோகங்களை இவ்வாக்கேயகாரர் இந்த வர்ணத்தில்

ராகம்: முகாரி

பல்லவி: ஸேஷ்யம்

ஆ: ஸ ரி ம ப நி து ஸ்
(ஸாஹித்யம்)

பல்லவி:— கோ ப மே ல நா பை கோதண்ட்,

அநுபல்லவி:— நே பரதே, ஸியனி நீ வெருங்குவாராம்

சரணம்:— நீது, மாய லெல்ல தெலிய நாத ரமா
நாதஸ்வரூப நாபாலி தைவமா

1

|| * * * ஸ நி | தா ஸா ஸ | ரீ க க ரி ஸ | கா ரீ |
கோ ப மே ல நா பை

|| ஸா , ரி ரி ஸ ஸநி | தா ஸா ரி | மா , , | மாபதபா, த பமகரி |
கோ | ப மே ல | நா பை |

|| ஸா , ரி ரி ஸ ஸநி | தா ஸா ரி | ஸரிமாரிமபா | மபதப ப மகரி |
கோ | ப மே ல | நா பை |

|| ஸா , ரிரிஸ ஸநி | தா ஸா ரி | மா , , | மாபதபா, த பமகரி |
கோ | ப மே ல | நா பை |

|| க ரி ஸ ரீ ஸ |
ணே கோ | ப மே ல | நா பை |

|| க ரி ஸ ரீ ஸ |
ணே கோ | ப மே ல | நா பை |

|| க ரி ஸ ரீ ஸ |
ணே கோ | ப மே ல | நா பை |

|| ம ப ம க ரி ஸ |
ணே கோ | ப மே ல | நா பை |

தாளம்: ஆதி

(கிர்த்தனை)

அ: ஸ் நி து ப ம க ரி ஸ

பா ணே

- ஸ்ரீபதே நீ க்ருபதோ காபாடு, டகு

- ஸாது, ஸஜ்ஜன போஷ ஸ்த், குண தாம

- வாது, லேல ஈசேஷு னி பை

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ஸா , ரிரிஸ |

கோ | ப மே ல | நா | பை ||

ஸா , ரிரிஸ |

கோ | ப மே ல | நா | பை ||

ஸா , ரிரிஸ |

கோ | ப மே ல | நா | பை ||

ரீ , ரி | ம பா த | பா , , | மபமத ப ம ||

கோ | தண்ட், | பா |

ரீ , ரி | ம பா த | ரி மாரி மபாம | பதாப மபதம ||

கோ | தண்ட், | பா |

ரீ , ரி | ம பா த | ரிமாரி மபாம | பரீத மபாம ||

கோ | தண்ட், | பா |

ரீ , ரி | ம பா த | ரிரிமபப நிநி | தப ரிமபநிதப ||

கோ | தண்ட், | பா |

ரீ , ரி | ம பா த | நிநிதா பதாப | மபாரி ரிமபாதப ||

கோ | தண்ட், | பா |

|| ம ப ம க ரி ஸ் |
 ணே கோ | ப மே ல | நா பை |
 || ம ப ம க ரி ஸ் |
 ணே கோ | ப மே ல | நா பை |
 || ம ப ம க ரி ஸ் |
 ணே கோ | ப மே ல | நா பை |
 || ம ப ம க ரி ஸ் |
 ணே கோ | ப மே ல | நா பை |
 || த ப ம க ரி ஸ் |
 ணே கோ | ப மே ல | நா பை |
 || த ப ம க ரி ஸ் |
 ணே கோ | ப மே ல | நா பை |
 || ம ப ம க ரி ஸ் |
 ணே கோ | ப மே ல | நா பை |
 || ம ப ம க ரி ஸ் ஸ நி | தா ஸா ரி | ம ப ம ப ம ப த ப ப | ம ம க க ரி ரி ஸ் |
 ணே கோ | ப மே ல | நா பை |
 || த ப ம க ரி ஸ் நி | த ஸா ஸ | ரீ க க ரி ஸ் | ரி க ரீ |
 ணே கோ | ப மே ல | நா பை |

அனுபல்லவி

|| * * * த ப | ப த ரீ நி த தா | ஸா , , | , ஸ் ஸா |
 நே ப ர தே ஸி ய னி

ரீ , ரி | ம பா த | ஸா , , | , , ஸ் நி த ப ||
 கோ தண்ட பா
 ரீ , ரி | ம பா த | ஸா , , | ப த ஸா ஸ் நி த ப ||
 கோ தண்ட பா
 ரீ , ரி | ம பா த | ஸா , , | ப த ஸா ஸ் நி த ப ||
 கோ தண்ட பா
 ரீ , ரி | ம பா த , | ஸா ரீ க் ரி ஸா | ஸ் நி த ப ம ப ம நி ||
 கோ தண்ட பா
 ரீ , ரி | ம பா த | ஸா ரீ மா க் ரி ஸா | ஸ் நி த ப ம ப ம நி ||
 கோ தண்ட பா
 ரீ , ரி | ம பா த | ஸா ரீ மா க் ரி | ஸா ஸ் நி த ப |
 கோ தண்ட பா
 ரீ , ரி | ம பா த | ஸா ரீ க் த ஸ் ரி ப த | ஸ் ம ப த ரி ம பா த ப ||
 கோ தண்ட பா
 ரீ , ரி | ம பா த | ஸா ரீ ம் க் க் ரி ரி ஸ் | ஸ் நி த ப ம ப ம நி ||
 கோ தண்ட பா
 , , , , | , , ஸ் நி தா | ஸா , , | , , , ,
 , , , நி | நி ரீ த ம | பா , , | ப ஸ் நி த பா ||
 ரீ | வெருங்க வா ராம

|| , , , தப | ப்த நீ நி த தா | ஸா , , | , ஸ் ஸா |
 நே ப ர தே ஸி ய னி

|| ஸ்ரீ ஸா, ஸ்நி | த த ஸா | பதஸ்ரி மா,க் | க் ரி ரீ ரி ரீ |
 நே | ப ர தே | ஸி ய னி

|| , , , ஸ் | க் ரி ஸா | ஸ் ரி நீ நி த | த ப ப ரி |
 ஸ்ரீ ப தே நீ க்ரு ப

|| பமகரிஸா ஸ் | க் ரி ஸா | ஸ்ராக் ரீ,க் ரிஸ்ரீ | தப பரி |
 ஸ்ரீ ப தே நி க்ரு ப

|| ஸா ,

சரணம்

|| * * * ம | ப த பா | பதாம மபாரி | க க க ரி ரீ |
 நீ து மா ய லெல் ல

|| , த ப ப ம | ப த பா | மபதப நிநிதப | ப ம க ரி ஸா |
 ராம நீ து மா ய லெல் ல

|| , தபபம பத | நீ த நி த நி | பதபத மபதப | க ரி ஸா |
 ராம நீ து மா ய லெல் ல

|| , , , ப | க் ரி ஸா | ஸ்ரிக்ரீ,க் ரிஸ்ரீ | நிதாப பா |
 ஸா து ஸஜ் ஜ ன போ ஷ் |

|| , , ,

நாதஸ்வரூப-நாபாலிதை,வமா

(அனுபல்லவியைப் போல்

, , , ரி | ரி க் க் ரிஸ் | ரீ , , | ரித பத ஸா ||
 நீ | வெருங் க வா | ரா ம

, , , ரி | ரி க் க் ரிஸ் | ரீ , , , | ரித பத ஸா ||
 நீ வெருங் க வா ரா ம

ரிமபதஸ்ா , | , ஸா ஸ்நி | தப மபதப | நிநி தப மபதப ||
 தோ கா பா டு ட கு

ரிமபதஸ்ா ஸ் | , ஸ்நி தப | மபதப நிநிதப | மபதப பமகரி ||
 தோ கா பா டு ட கு (கோப)

ரி க் ஸா , ரி | ம ப பா | பத தபமா | பா , , ||
 தெ லி ய நா த ர மா

, , , ரி | ம ப பா | பத தபமா | பா , , ||
 தெ லி ய நா த ர மா

, , , ரி | ம ப பா | பத தபமா | பா , , ||
 தெ லி ய நா த ர மா

ப த மா , ரி | ம ப பா | பத தபபம | பதபத பா ||
 ஸத் கு ண தா ம

-வாது,லேலா,ஸேஷு,னிபை

பாடவும்

புரீ ராமஸ்வாமிசுவன் அவர்களின் பெரியபராணக் கிர்த்தனைகள்
ராகம்: ரேவகுப்தி-மேளம் 15 வித்வான் கே. ஸி. த்யாகராஜன்
ஆரோகணம்: ஸரிகபதஸ் அவரோகணம்: ஸ்துபகரிஸ

2+4	2+4	2+4	2+4
பல்லவி			
1) பாதாபா கபகரிஸரி ப ர ம ர் வந் . . . து.	கா ரீ கா பா ; ; அருள் செய்தார்	கா ; பா தா ஸா ஸா பா ச வி னை யை க்	ப த ஸ் த பா க ப க ரி கா கொ ய் தா . . . ர்
2) "	கா ரீ கா க ப த ஸ் த ப அருள் செய்தா ர்	"	ப த ஸ் ரி ஸ் த ப த பகரிக கொ ய் தா ர்
3) "	க ரிகபதா கபதஸ் தப அருள்.செய்தா ர்	"	ஸ்ரிக்ரி ஸ் த ப த ப க ரிக கொ ய் தா ர் (புரமர்)
அனுபல்லவி			
1) ; ஸ் ஸா ரி ஸா ஸா ; க ர ம ல ர ல்	ப க ப த ஸா ஸா ; ஸா தொ . மு . து தே . வ	ஸ்ா ரீ ஸா த ஸ் தா பா கணங்கள் க . ற் ப க	க ப த ஸ் த ப க ப க ரி கா ம . ல . ரைத் தூ . . . வ
2) ; ஸ் ஸா ரி ஸா ஸா ; க ர ம ல ர ல்	ப க ப த ஸா ஸா ரீ கா தொ . மு . து தே . வ	க ப்க்ரிஸா தஸ்துபா கணங்கள் க . ற் ப . க	க ப த ஸ் த ப க ப க ரி கா ம . ல . ரை . த் தூ . . . வ (புரமர்)

Pis. I-IV]

RARE COMPOSITIONS

2+4	2+4	2+4	2+4
சரணம்			
கா ; பா க ப க ரி ஸா வே தன் மா . . . யன்	கா ரீ கா பா ; பா வே . த மோ து	; கா , ப தா ஸா ஸா வே திய ர் து தித்	த ஸ் தா பா க ப க ரி கா தி . ட வி டா . . . து
; ஸா , ரி ஸா ஸா ஸா பா தி உ ட லிற்	ப க ப த ஸா ஸா ; ஸா ச . யி . ல மா து	ஸ்ா ரீ ஸா த ஸ் தா பா ப ரி வி ன் வி . ளங்க	க ப த ஸ் த ப க பகரிகா வி . டை . யின் . மீ . . . து (புரமர்)

(2) அஞ்சலியாய்க் கரங்கள் தூக்கி ஆடிக்கண்ணீர் ஆறத்தாக்கி
நெஞ்சைப்பாத மலரிற்போக்கி நிற்கும் தொண்டர் தம்மை நோக்கிப் (புரமர்)

4	2	2
<p>பல்லவி</p> <p>1) ரி ஸ்ரீ தபா ப த நிப த ம பா தா வே . . . னு கா . . னம் . செய் .</p> <p>2) ரி ஸ்ரீ தப த ஸா நிப த ம ப த க்ரி வே . . . னு . கா . . னம் . செய் . . .</p> <p>அனுபல்லவி</p> <p>1) பமா பா , தா ஸா; ஸா ஸா கா . னும் ச ரா ச ர ம்</p> <p>2) , , , ,</p> <p>; ப தா ஸ் ஸா ஸ்ரீ தா த ப தா க ண் . ன ன னும் நா . . னம் கொண்</p>	<p>ஸா ; ; ஸ ரி தா ர் ஆ . ஸா ; ; ஸ ரி தா ர் ஆ .</p> <p>ஸ் ரி க ஸ்ரீ ஸ்ா எ ல் . . லா ம் கா ஸ் ரி ப் ம் க்ரி ஸா எ ல் . . . லா ம் கா ப த ப ம க ரி ஸ ரி டி . ட . வே . மி .</p>	<p>ம ப த ப ம ப த ஸ் . . . னு . . . ய ர் ம ப த ப ம ப த ஸ் . . . னு . . . ய ர் . (வேணு) ஸ் ரி ரி ஸ்ரீ ப தா ன . ம . ய . மாய் " " ம ப த ப ம ப த ஸ் கு . ந . ய . மாய் (வேணு)</p>

சரணம்		
<p>; ஸ ரீ ம மா பா பு ம த ப தா பி ச கி டா ம ற் க . ரு . திப் ; ஸ ரீ க ரீ ஸா நி த ரி ஸ ரீ பே . த ம றிந் து . ம ன் த்ரம் ; ப மா பா த ஸ்ர; ஸா ஸா இ சை சேரமும் ரா க த்தின் ; ப தா ஸ் ஸா ஸ் ரி ரி ஸ்ரீ ப தா எ னு மி ய ல் போ . . ர்ந் து . . ஸ ரி க ரி ஸ ஸ ரி ஸ ரி மா ம பா த ப த ச வி தப் ப டி அ ல கு ண ம் ப த்தும் விட்டு ப பா பா , தா ஸ் ர ஸ் ஸா ரி ஸ்ரீ ப த அ சை யாமல் நா த த்தின் மத்தியில் வாழும் சோதி</p>	<p>; ப மா ப தா ப கு தி . ; ஸ ரீ மா , ம த்தி மம் ; ஸ ரீ க்ரீ ஆ . க தம் ; ப மா ப தா சு ந் . த ர ம் ம ப ர த த மா பா , தா ச ம் வா தி அ னு வா தி ப த ஸ் ஸ ரி த ப த ஆ . ன ச தா சி வ ன் த ன்</p>	<p>ப த ப ம க ரி ஸா வி கு தி . க . எ லின் பா ப ம த ப தா தா . . . ர ம் ஸா ஸ்ரீ த ப தா அ னு . க . த ம் ப ம க ரி ஸா ; ஆ . . . ன ஸா ஸ்ரீ தா தா ஸ் ஸா ஸ்ர , ஸா வி வா . . தி எ னு ம் ரீ தி ப த நி த ப ம ப த ஐ ந் . தெழு த்தையே மோ தி (வேணு)</p>

[இரண்டாவது சரணம்]

ஏரான கீதநாத அமுதமுண்டு கரணம்
 எல்லாம் ஒன்றாகப் பாம்பு மயில்மேல்
 சோர்வாகி விழ யாணை சிங்கத்தோடடைய—மான்
 துஷ்டப்படுவியோடேகக் காற்றும் விசையாய்ச்
 சாராதருவி நதி இசையாமல் மரக்கொம்பும்
 சலியாமல் நிற்க—பட்டமரமும் தளிர் கிளம்பும்
 சீராக மேகம் சேர்ந்தும் கெர்ச்சித்திடாமற் பம்பும்
 திரைக்கடல்களு முழங்காமல் கேட்க விரும்பும் (வேணு)

A NEW KRITI OF SRI MUTHUSWAMI DIKSHITAR

“ Jnanaprasoonambike” in Kalyani at Kalahasti

Edited By VEENA VIDWAN A. SUNDARAM IYER

“ ज्ञानप्रसूनाम्बिके ”

॥ कल्याणीरागे रूपकतालान् गीयते ॥

पल्लवी

ज्ञानप्रसूनाम्बिके मामव जगदम्बिके

॥ ज्ञा ॥

समष्टिचरणम्

दीनजनावनशङ्करि

देवि त्रिपुरसुन्दरि

मध्यमकालसाहित्यम्

दिनकरचन्द्रतेजःप्रकाशकरि शुभकरि

गुरुगुहजननि काळहस्तीशमनोलासिनि

॥ ज्ञा ॥

“ज्ञानप्रसूनाम्बिके”

65. ॥ कल्याणी रागे रूपकतालेन गीयते ॥

आः स रि ग म प ध नि सां अवः सं नि ध प म ग रि सा ॥

0	/4	0	/4
पल्लवी सां ; ज्ञा पा ; के सं रि गं रि ज्ञा ... पा ; के गा री ..	; सं नि धा पा न . . प्र पम पा प धनी मा . . म . व सं नि रि सं नि ध पा . न . . . प्र पा धा नी धा मा . म व री ; प म ग रि ..	पा ; सु सं नि धा ज . . ग प धा नि सु . . सं नि ध प ज . ग . सा ; .	; पम गामा ना . . स्त्रि पमगा मप धनि द . . स्त्रि . के . धप पम गामा .. ना . . स्त्रि प म गा री गा द . . स्त्रि के सा ; सा ; .

0	/4	0	/4
समष्टि सां सं नि दी .. गां रि गं दे वि . मध्यम नि ध प म दि न कर गं रि मं गं गुरुगुह	चरणम् धा पा पा नि ध न ज ना . . , रि पं मं गां रीं त्रि . पुर कालसाहित्यम् ग म प ध प ध नि सं चन्द्र ते . जः प्र रि सं रीं गं रि सं नि ज न नि का ल ह	सं ध नी व . न सं नि धा° सुं . नि ध गं रि का श क ध नि सं रि रु ती . श	सां ; सां सां शं क रि रीं सां ; ; द रि सां गं रि सं रीं, रि शु भ क रि सं धा प म प ध नि म नो ह्ला सि नि . ॥ ज्ञा ॥

“ஞானப்ரஸுனம்பிகே”

65. கல்யாணி ராகம்—ரூபக தாளம்

ஆ: ஸ ரிக ம ப த நி ஸ ர

அவ: ஸ் நி த ப ம க ரி ஸ ர

O	/4	O	14
பல்லவி			
ஸ் ர ;	; ஸ் நி தா பா	பா ;	; ப ம கா மா
ஞா	ன . . ப் ர	ஸூ	னா . ம் பி,
பா ;	ப ம பா ப த நீ	ஸ் நி தா	ப ம கா ம ப த நி
கே	மா . ம . வ	ஜ : க	தும் . பி . கே .
ஸ் ரிக் ரி	ஸ் நி ரி ஸ் நி த பா	ப தா நி *	த ப ப ம கா மா
ஞா ன . . . ப் ர	ஸூ னா . . ம் பி,
பா ;	பா தா நீ தா	ஸ் நி த ப	ப ம கா ரீ கா
கே	ம ர ம வ	ஜ . க .	தும் . பி கே
கா ரீ	ரீ ; ப ம க ரி	ஸா ;	ஸா ; ஸா ;
.	.	.	.

O	/4	O	/4
ஸமஷ்டி சரணம்			
ஸ் ர ஸ் நி	தா பா பா நி த	ஸ்த நீ	ஸா ; ஸா ஸா
தீ . .	ன ஜ னா . .	வ . ன .	ஸங் க ரி
க் ர ரிக்	ர ரி ப் ம் கா ரீ	ஸ் நி தா	ரீ ஸா ; ;
தே. வி .	. த் ரி . பு ர	ஸூந் .	த, ரி
மத்யமகால ஸாஹித்யம்			
நி த ப ம	க ம ப த ப த நிஸ்	நி த க் ரி	ஸா க் .
தி, ன க ர	சந்த், ரதே . ஜப்ர	கா ஸ க	ரி ஸூ ப, க ரி
க் ரி ம் க்	ரி ஸ் ரீ க் ரி ஸ் நி	த நி ஸ் ரி	ஸ்தா ப ம ப த நி
கு. ரு கு. ஹ	ஜன னிகா ள ஹ	ஸ்தீ . ஸ	மனோஸ் லா ஸி னி. (ஞா)

BOOK REVIEWS

அருளிசையமுதம். இயற்றியவர் : ஹைமவதி தியாகராஜன். E. R. க்ருஷ்ணய்யர், எலத்தூர் க்ராமம், P.O. வில்வாரணி வழி, வட ஆற்காடு ஜில்லா. ரூ 10.

அருளிசையமுதம் என்ற இசைப்பாடற் புத்தகம் திருமதி ஹைமவதி தியாகராஜன் அவர்களால் புனையப் பெற்ற 45 பாடல்களைக் கொண்டு, இயற்றியவராலேயே வெளியிடப் பெற்றுள்ளது.

பாடல்கள் புனைந்தவர் இசைப்பயிற்சி பெற்றவராதலால், தாம் இயற்றிய பாடல்களுக்குத் தாமே மெட்டுக்கள் அமைத்திருப்பது போற்றத் தக்கதாகும். மிகவும் பிச்சாரத்திலுள்ள ராகங்களிலன்றி, ஸாரமதி, நாராயணி, மனோஹரி, ஆந்தோளிகா, மகாநந்தி, ஜனரஞ்சனி, ஜயந்தஸேனா முதலிய ராகங்களிலும், சில ஹிந்துஸ்தானி ராகங்களிலும், ஆதி, ரூபகம், கண்டசாபு, மிச்ரசாபு முதலிய தாளங்களிலும் பாடல்களை அமைத்துள்ளார்.

புதிதாகப் பாடல்களை இயற்றுபவர்கள், ஏற்கனவே பிரபலமாக வழங்கும் பாடல்களின் கருத்துக்களைத் தம் பாடல்கள் சிலவற்றில் ஆங்காங்கு பொருந்தச் செய்வது இயற்கையே என்னும் மரபை அநுசரித்துச் சில பாடல்கள் அமைந்துள்ளன. உதாரணமாக, சங்கராபரண ராகத்தில் புனைந்துள்ள “இச்சைகொள்ள அவன் ஏற்றவனே” என்ற பாடல், “எத்தைக் கண்டு நீ இச்சை கொண்டாயடி மகளே” என்ற கல்யாணி ராகப் பதத்தின் பொருளைப் பிரதிபலிப்பதாக அமைந்துள்ளது.

தெய்வ வணக்கங்களாக விளங்கும் பல பாடல்களன்றி, தானவர்ணம், பதம், நிந்தாஸ்துதி போன்ற வகைப் பாடல்கள் சிலவும் இப்புத்தகத்தில் இடம் பெற்றுள்ளன.

பாடல்கள் ஒவ்வொன்றின் தலைப்பிலும் அவற்றின் ராகங்களை ஆரோகண அவரோகணங்களுடன், மேள

கர்த்தா, உபாங்க பாஷாங்க பேதங்கள் ஆகிய விவரங்களை யும் கொடுத்திருப்பது, வித்யார்த்திகளுக்கு உதவியாக இருக்கும்.

புத்தகம் நல்ல காகிதத்தில் அழகாக அச்சிடப் பெற்றுள்ளது. புதிய பாடல்களை விரும்பும் ரசிகர்களுக்கும், பக்திப் பாடல்களை விரும்புவோர்க்கும் இப்புத்தகம் பயன் தருவதாக விளங்கும்.

கே. ஸி. த்யாகராஜன்

SHYAMA SASTRY. By Vidya Shankar. Published by the National Book Trust of India, New Delhi. pp. 83 Price Rs. 2.

As a musician and, composer of music, Syama Sastri ranks with Tyagaraja and Muthusvami Dikshita, his two illustrious contemporaries. Although he was not so prolific in his output, the forty-odd compositions of Sastri now extant, including three unsurpassed *svarajatis* and two *varnas*, have secured for him his rightful place among the immortal three of Karnatic music.

Biographical details of Syama Sastri are even scantier than those of Tyagaraja and Dikshita and the biographer has to lean heavily on the so-called oral tradition, often inaccurate and of doubtful authenticity. Srimati Vidya Shankar is qualified to write on Sastri, having had the privilege of learning his pieces and collecting his biographical data from the composer's own great grandson, of the same name, who was in Madras for a few years in the 1930s. She published in 1947 and 1948 three volumes containing the text and notation of all the compositions of Syama Sastri.

Lists of names, dates and anecdotes do not make a good biography and an author who wants to project the personality of a composer should concentrate on his musical greatness and his contribution to the art. Srimati Vidya has kept this in view. All the available biographical facts about Syama Sastri are given by her in the first 38 pages of the book. Interesting information about his descendants and disciples has also been furnished in continuation.

Discussing the musical aspects of Sastri's compositions in the next chapter, the author avers that his training was a spiritual

process in which the twin streams of music and the cult of Devi worship led him up in ascending stages of self-realisation. As a bhakta, he explored new depths of the emotions; sorrow and pathos were matter in his hands and the musical shapes he gave them were his triumphs. The ineffable beauties of his *svarajatis*, his *svarakshara* combinations, his preference for certain *ragas* and the *Chapu tala* and his handling of rare *ragas* like *Chintamani*, *Manji* and *Kalgada* have been adequately discussed in this chapter with suitable illustrations. A comparative study of the Musical Trinity, presented in the last chapter, makes interesting reading. The book rounds off with the transliteration and English translation of six representative kritis of SyamaSastri.

The biographical portion, however, differs in some respect, from Subbarama Dikshita's version in the *Sangita Sampradaya Pradarsini* and Professor Sambamoorthy's biography of Syama Sastri published in 1934. The present author has given the date of Sastri's birth as 26—4—1762 while the other two have it as 1763. Mesha Ravi has been misunderstood by the author as Mesha Rasi. According to Subbarama Dikshita, Sangita Svami taught music to Syama Sastri for three years but the present author limits it to a *chaturmasya* period. The word 'vita' in the group *nata, vita* and *gayaka*, does not mean a comedian but a paramour etc. and the translation of 'brahmopadesa' as a 'sermon of the Absolute' is unfortunate. These minor flaws, however, do not detract from the value of the publication.

T. S. Parthasarathy

SIVAKAMASUNDARIPARINAYA by Tulaja. Ed. by Dr. S. Sita. Tanjore Saraswati Mahal Series 138. Tanjore 1971. Pp. 30+31+36+90+Appendix; 7 plates. Price Rs. 13-00.

Sahaji (1684—1710), Serfoji (1711—28), and Tulaja (1729—35), the three sons of Ekoji, the first Mahratta King at Tanjore are well known for their own proficiency in and patronage of *Sangita* and *Sahitya* (See Dr. V. Raghavan's Introduction to Tulaja's *Sangitasaramrta*, Music Academy, 1942 and his edition of Śrīdhara Venkaṭeśa's *Śāhēndravilāsa*, Tanjore Saraswati Mahal Series 54 and his *Later Sangita Literature*, Journal of Music Academy IV and Sangeet Natak Akademi Bulletin 17). The present work is a *Yakshagana* by Tulaja.

Yakshagānas, operatic dance-dramas, had their origin and development in Andhra and Karnataka (For details see Dr. V. Raghavan's paper on *Yakṣagāna* in the *Triveni* VII. ii. pp. 185-200). These drama-types were later encouraged in the Tanjore area during the reigns of Nayak and Mahratta rulers. These rulers and composers under them composed *Yakshagānas* on varied topics and also gave a literary and classical garb to the *Yakshagāna* which was originally leaning more towards a folk type.

The *Śivakāmasundaripariṇaya* is a bilingual *Yakshagāna* on the marriage of the divine couple Natarāja and Śivakāmasundarī—the presiding divinities at Chidambaram. As evident from the Prologue, the maiden performance of the play was on the occasion of the installation by Tulaja of the image of Adi Varaha Vishnu at Mahadevapattana(-pura) at Mannargudi Taluk, Tanjore District; this is quite likely for, Tulaja is known to have stayed at this village somewhat like a Viceroy while his two elder brothers were ruling at Tanjore. Besides Saivite and Vaishnavite divinities and sages, personifications of *Panchabhutas*, *Vidyā*, *Avidyā* and *Māyā* too figure in this play.

This *Yakshagāna* is quite a long one, consisting of *Toḍayam*, 61 *Darus*, 11 *Dvipadas*, 9 *Kandapadyas* and *Mangalam*, in addition to a number of verses and prose-passages in Sanskrit and Telugu. In all, 41 *Ragas* have been used and these include a few rare ones like *Vasanthabhairavi*, *Gauri* and *Ghaṇṭārava*.

Dr. Sita, Lecturer in Music, University of Madras has made all efforts to make this edition as useful as possible. She has prepared the text-edition from the three mss. of the work deposited in the Saraswati Mahal Library, Tanjore and has presented the text in Telugu and Tamil scripts with meaning. The 64 songs here are given with notation; in seven cases (songs 3, 8, 28, 54, 57, 58 and 84) where the *Raga* and *Tala* or both have not been indicated in the original, she has herself set them. The Introduction in Tamil and English (30 pages each) deals with the author Tulaja and his present *Yakshagāna* in some detail. In the Appendix, useful information about the lakshanas of seven *Rāgas* used in the play, *Gumma-kambhoji*, *Gaulipantu*, *Malharu*,

Padi, Gauri, Brindavanī and Ghanta, with the necessary historical notes and a few explanatory *Rāga-saṁcāras* is given. The photographs taken of the Adi Varahasvami Temple and the deities and the Sanskrit inscription of Tulaja there and the relevant local tradition gathered by the Editor during her personal visits to the village add to the usefulness of this edition, which is to be welcomed by lovers of Sangita and Sahitya.

Dr. S. S. Janaki.

MUSIC IN MAHARASHTRA. By Prof. G. H. Ranade.

MAHARASHTRA'S CONTRIBUTION TO MUSIC. By Sri Vamanrao Despande.

Maharashtra Information Centre, Connaught Circus, New Delhi-1.

The Maharashtra Information Centre in Delhi has done well in putting out a series of booklets on various aspects of the culture of Maharashtra. The two publications under notice forming part of this series are on Maharashtra's contribution to the art of music.

The author of the first book, who is unfortunately no more, needs no introduction to the readers of this Journal in whose earlier volumes there are several papers which were contributed by him. He was, for some years, a regular participant in the Academy's Conferences. He is one of the noteworthy musicologists of modern times and author of a wellknown work in English entitled 'Hindustani Music: An Outline of its Physics and Aesthetics.'

In the present brochure of about 60 pages, Prof. Ranade gives the historical background of ancient music from Veda and Bharata and traces music activity in the area of Maharashtra from the time of Saṁgadeva and his *Sangita Ratnakara*. The statement that the Prakrit songs in the fourth Act of the *Vikramorvasiya* of Kalidasa are in Maharashtra (pp. 8-9) requires correction; they are mainly in Apabhraṁsa while in some there is an admixture of Mahārāṣṭri. The identification of *Bandirabhasa* with Mahārāṣṭri (p. 10) is also not correct. That among the musical terms of this period there are several which are current in Mahārāṣṭri is another matter.

The author draws particular attention to the songs of the Marathi Saint-Singers and the music material in them. The evidence in this context of the work *Kitab-i-Nauras* of Ibrahim Adil Shah II of Bijapur (1580-1676) is quite interesting and valuable; it is pointed out, on the evidence of this text, that the bifurcation into Hindustani and Carnatic schools had taken place by the time of this work.

The period of the great Shivaji and then of the Peshwas was one of patronage and progress of music; the Mahratta courts at Gwalior, Indore, Baroda etc. gave a fillip to the art. The rise of the Marathi stage added to the popularity of music and the work of a succession of musicologists and musicians, chiefly of V. N. Bhatkande (1860-1936) and Pt. Vishnu Digambar (1872-1931) who, along with several distinguished performers, put Maharashtra on the map of music in modern times. The author takes care to note the chronology of early publications and foundation of organisations like the *Poona Gayan Samaj* which are very useful. The survey is rounded off by an account of steps taken by Bombay - Maharashtra Government to do their duty by the art through the Education Department.

The author of the second book follows the plan of the first book. He first gives a sketch of the historical background; some of the statements repeated here also that Sārāgadeva and his *Sangita Ratnakara* were products of Maharashtra culture, are exaggerated. Then is given an account of the different Gharanas that form a basic factor in Hindustani music, and their noted exponents. There is then a survey of the famous Maharashtra musicians of the modern times from Balakrishna-buwa Ichalkaranjkar (1849-1926) to those who are wellknown among contemporary artistes. Adequate attention is devoted to those of all India fame like Abdul Karim Khan and Pt. Vishnu Digambar. On the side of musicology, research and publication, the pioneering work of Sri V. N. Bhatkande receives due emphasis. There is an Appendix on Maratha contribution at Tanjore; the treatment is unfortunately scrappy, secondhand and marred by mistakes. The pictures of musicians and musicologists add to the documentary value of the publication.

V. R.

MONOGRAPH ON LANGAS a folk Musician Caste of Rajasthan. By Kōmal Kothari. Rajasthan Institute of Folklore, Borunda, Jodhpur. Rs. 10/-

The Rajasthan Folk Institute has done valuable work, having brought out already 1070 Rajasthani folktales in ten volumes. They are also bringing out in Hindi a Journal devoted to folk culture called *Lokasamskriti*. The present publication—which is the inaugural publication in their Folk Legacy Series—deals with a very interesting section of the music culture of this region.

The *Langas* who form the subject of this short monograph are a community of folk musicians, originally Hindus and now Muslims. They are attached to the families of a small village community called 'Sindhi Sipahi', who too were originally Hindus and are now Muslims; both these still retain several of their old Hindu practices. The *Sipahi* community lives by tending cattle. The *Langas* sing and play for their domestic occasions and receive presents from them. The songs of *Langas* are a necessary part of social functions like birth, marriage and funeral; they are also sung independently for the entertainment of their patrons.

There are several professional social singers in Rajasthan but the *Langas* have their own distinctive features. They live by singing alone. They play a Sarangi-like instrument which is called *Kamayacha*. Their music training is hereditary.

The songs of the *Langas* are preceded by *Duhas* or *Dohas*, verses, which sometimes go upto 60 or even 80. There is a refrain to each song. They are in melodies, some of which have *Raga*-names but several others only tunes; even where there are melodic names, these are more strictly geographical. Only two of the seven notes bear specific names, *Dadar* (*Sa*) and *Agora* (*Pa*), the others having only sequential numbers, first, second and so on. There are varieties of *Laya*, though none of them can be identified with Hindustani Talas.

The music instruments used really divide the musicians into different sub-castes who do not even intermarry; thus there are the *Sarangi Langas*, the *Surnai Langas* and *Murla Langas*. Their *Sarangi* has 4 main stringes and 25 sympathetic strings, of steel

and gut. Rhythm-instrument is not normally used but recently *Dholak* has come into use. There is solo as well as group singing.

The book gives in Appendix twelve of the songs in Rajasthani, Roman script and English translation. Some linguistic notes on the language of the songs should have been given. The monograph may be supplemented by users by going in for an album of recordings which however costs Rs. 100. Even this small monograph is priced high, especially in view of the fact that the project has been assisted by the Central Sangeet Natak Akademi.

V. R.

DATTILAM A COMPENDIUM OF ANCIENT INDIAN MUSIC. By E. Te Nijenhuis, Institute for Oriental Languages, University of Utrecht, Holland. E. J. Brill, Leiden. 1970. 88 Gilders.

The author is one qualified in music and Sanskrit, with a doctorate in musicology and is on the staff of the Institute of Oriental languages of the University of Utrecht. She visited Madras in 1971, with the programme of participating in the 45th Conference of the Academy but had to return home immediately owing to her child's illness. She contributed a paper on the continuity of the concept of Raga in Indian music which will be published in the next issue of this Journal.

The *Dattilam* is a wellknown work in Sanskrit on ancient Indian music. A text of it in 243½ Anustubh verses was published in the Trivandrum Sanskrit Series (XIV) in 1930, on the basis of a single manuscript. The reviewer has discussed this text and its chronological position in his account of Sanskrit Sangita literature. Through the quotations from and references to Dattila (mentioned also as Dantila), made by other writers, one may be led to think that the Trivandrum text is not complete and *Dattilam* was probably a larger treatise. It was an important text and a commentary too was written on it.

The Sanskrit text of *Dattilam* in a few pages and 200 and odd stanzas is presented here in Roman script together with an

English translation. But this does not account for the nearly 500 pages forming this publication. The author's observation on page 4 of her Introduction that a mere translation into English does not take one far and that an elaborate commentary of the concepts directly dealt with or assumed in the Sanskrit text is necessary is quite correct. It is this elaborate commentary that forms the bulk of this work (p. 62 to 425).

In the commentary, almost all questions, historical and technical, are discussed. Her discussions are very detailed and take into account all leading Sanskrit texts and the interpretation of concerned textual passages by modern scholars, Indian and Western. The name *Gāndharva*, the concepts of *Śruti* and *Svara*, *Murchanā* and *Grāma*, *Jāti* and *Rāga* are all dealt with in detail, so that this commentary forms a regular Thesis on ancient Indian music.

In the end, the songs illustrative of *Jātis* and some *Rāgas* given by Nānyādeva and others are reproduced in Staff Notation. A large bibliography and two indexes add to the reference value of the work.

It is not possible to cover the whole large ground ; in a review only some points could be touched. On p. 5 of her Introduction, referring to the compositions in *Jātis* and *Rāgas*, as given in old treatises, she observes that these songs might have been composed only for demonstrating theoretical precepts and it was doubtful if they were ever used in musical practice. There seems to be little justification for this doubt. The reviewer may invite her attention to his paper on Music in Ancient Indian Drama, which does not form part of her bibliography large though the latter is. Discussing *Gāndharva* she goes into the history of the *Gandharvas* as a class of people but should have instead dealt with the two departments into which ancient Indian music fell, *Gāndharva* and *Gāna* or *Mārga* and *Deśī*. The comparisons of the *Grāmas* with Greek music, also of the *Rasa*-relation of *Jātis* and *Svaras* with similar ideas expressed by Greek philosophers are very useful.

Interest in Indian music in the West has recently grown but the study of textual sources and the history of ancient Indian

music and its theories has not found many adherents. We are glad we have in the present author one well qualified in music and Sanskrit to edit, translate and discuss Sanskrit texts on music. The author deserves congratulations on her work which she has carried out under the well-known Professor of Sanskrit at Utrecht, Dr. J. Gonda. We look forward to further contributions from the author.

V. R.

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