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The Journal of The Music Academy Madras

Devoted to the Advancement of the Science and Art of Music

Vol. 89 2018

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

Narada Bhakti Sutra

EDITOR

Sriram V.

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THE MUSIC ACADEMY MADRAS

New No. 168 (Old No. 306), T.T.K. Road, Chennai 600 014.
Email : music@musicacademymadras.com
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December 2018

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N. Murali

Signature of the Publisher

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EDITOR'S NOTE

It is with great pleasure that I present to you, on behalf of the editorial board of the Music Academy, Madras, the Journal for the year 2018. It has been an action-filled twelve months since the last issue came out.

The digitisation of the photographs of the past conferences and concerts has been proceeding apace, with high resolution images now being available up to the year 1985, complete with detailed captions. It has been heartening to see the number of requests for photos that have come from various organisers, family members and students of musicians of the past, and from other archives. We have tried to help out with whatever we have. Yet another initiative is the cataloguing of the art works of the Music Academy and their restoration. These comprise chiefly portraits of past Presidents and other office bearers and a series of representations of the composers of Carnatic Music. The portraits have all been restored by the Intach Chitra Kala Parishath Art Conservation Centre, Bangalore and are now back at their designated spots on the Academy walls. At the Music Academy-Tag Digital Archives, the digitisation of several hours of Carnatic concerts is progressing.

The daily proceedings of the Annual Conference of 2017 have been summarised in this Journal. The reports on the conference proceedings have been compiled by the students of the Advanced School of Carnatic Music (ASCM) run by the Music Academy and a big thanks to them for the same. For many of them it was their first experience in reporting and yet they rose to the challenge. Some of the lectures were considered worthy of detailed articles and at the request of the Experts Committee of the Music Academy, the scholars who presented them have submitted papers for inclusion in this Journal. We thank them all for it. We have also included a rare song with notation. This, which was once an important feature of the Journal in the past years, was given up in more recent times. I am happy that there has been a revival since 2017. As always, this journal too follows international diacritical marks and my gratitude is to the singing duo of Archana and Aarathi for filling them in where needed.

The Academy's publications activity has received a boost this year with a fresh edition of Maha Vaidyanatha Sivan's melaragamalika. This was last published by the Music Academy in 1989 and included an excellent Tamil commentary 'Sivapriya' by

VSV Gurumurthy Sastrigal. The same is now made available in English with a critical assessment and translation by Sumithra Vasudev, under the guidance of my co-secretary, Dr. Meenakshi (Sumathi) Krishnan.

I would be very happy to receive feedback on the way this Journal has been produced and request that comments if any be please sent to music@musicacademymadras.com

I wish you a happy 2019 and before that, a wonderful December participating in the 92nd Annual Conference and Concerts of the Music Academy, Madras.

Sriram V

Music Academy
December 15, 2018

Report on the Inauguration of the Music Academy's 91st Annual Conference and Concerts, on December 15, 2017.

The Music Academy's 91st annual conference and concerts got under way on December 15, 2017, with music director and maestro Ilayaraaja as the Chief Guest. Dr Meenakshi (Sumathi) Krishnan, Secretary, Music Academy, Madras was compère for the event. The students of the Advanced School of Carnatic Music (ASCM) sang Tyāgarāja's nādatanumaniśam (cittaranjani/ādi) by way of prayer. Shri N Murali, President of the Music Academy, formally welcomed the gathering and lauded the achievements of the Chief Guest, Shri Ilayaraaja and the Saṅgīta Kalānidhi elect, Chitravīṇa N Ravikiran.

The Chief Guest's Speech

"Music happens. It cannot be made," said Ilaiyaraaja, in his speech. The music maestro said he felt privileged to inaugurate the annual conference of the Academy. To him, music was not something that could be explained, and "when words become silent, the music speaks." Citing a Tamil poem, Ilaiyaraaja said music was like the flow of a river. Neither music nor a river could ever remain static. The dynamic nature of music is best illustrated by the fact that the phrase or musical note that was in thought might not be the same when expressed. Every form of music needed a classical approach, he said. "Folk music too is a classic when it sounds good. The enormous wealth of rāgas has helped me come out with a new vision to turn them into evergreen songs."

Lauding the Music Academy's contribution to the cause of classical music, he said the institution had honoured many musical legends in the past 90 years. It had remained true to its mission of passing on the treasure of music to future generations and enlightening people through its conferences. Appreciating the achievements of Saṅgīta Kalānidhi-designate Chitravīṇa N Ravikiran, he presented the Saṅgīta Kalānidhi MS Subbulakshmi award instituted by *The Hindu* to him.

Election of the President of the Annual Conference

Saṅgīta Kalānidhi TV Gopalakrishnan then proposed the name of N Ravikiran for presiding over the annual conference as the Saṅgīta Kalānidhi designate. This was seconded by Saṅgīta Kalānidhi A Kanyakumari. Accepting the award, Vidvān Ravikiran said Carnatic music was being recognised as a classical form across the world and had united communities across nations. On the challenges of playing the Chitravīṇa, he said it required perpetual focus. Describing it an honour to be chosen Saṅgīta Kalānidhi-designate and preside over the proceedings of the conference, he thanked the audience and recalled the legendary artistes who were his gurus. He called upon

his students to devote more time for practice, to attain perfection. The full text of his speech is published in the annual conference and concerts souvenir for 2017.

Release of Special Postal Cover

A special postal cover was also released by Shri R Anand, Postmaster General, Chennai City Region to mark the inclusion of Chennai in UNESCO's creative cities network for its rich music tradition. The postal cover had the picture of the Music Academy on it. Copies were received by the dignitaries on stage. The Department of Posts had also set up a counter in the Academy's lobby for selling the special covers.

Vote of Thanks

Shri V Srikanth, Secretary of the Music Academy, proposed a vote of thanks.

Report of the Daily Proceedings of the Annual Conference 2017

December 16, 2017

The day began with a rendition of devotional music by the students of the Advanced School of Carnatic Music (ASCM).

rāga tāḷamālika of Rāmasvāmi Dikṣhitar

The first session of the day was a lecture demonstration by Dr RS Jayalakshmi on the above topic. She was assisted by Kum. Swetha Balasubramaniam.

The speaker began with a brief introduction on Rāmasvāmi Dikṣhitar. The speaker highlighted the tāḷa structure and the beauty of this masterpiece. An interesting interpretation of the speaker was that the popularly held belief that this is a 108 rāga tāḷamālika of which only 61 rāgas are available is a fallacy. She opined that the rāgamālika as it exists is complete. Further details on this are available in an article written by the speaker, which is published elsewhere in this journal.

The session ended with compliments and comments from Saṅgīta Kalānidhi Trichy Shri Sankaran, Saṅgīta Kalānidhi Smt. R Vedavalli and the Saṅgīta Kalānidhi designate Shri. Ravikiran.

Vidvān Ramnad Krishnan and His Music, a Centenary Tribute

The second session of the day, on the above topic, was presented by Dr Ritha Rajan, a disciple of Ramnad Krishnan.

As a detailed tribute to the artiste's memory, penned by Dr Ritha Rajan, appears elsewhere in this journal, contents of the presentation can be obtained from there. The event witnessed several members of the Experts' Committee of the Music Academy and members of the audience, which included the sons of Ramnad Krishnan, actively participating in the discussions. Shri RK Ramanathan, son of the maestro, placed on record his appreciation of the efforts of Shri KSS Rajan, husband of Dr Ritha, who, shortly after the passing of Ramnad Krishnan, collected all his recordings. These have now been digitised by the family and are available for music aficionados. Saṅgīta Kalānidhi designate N Ravikiran offered his felicitations and spoke on how the music of Ramnad Krishnan had had an impact on his own performance style.

December 17, 2017

After the devotional group performance by the students of ASCM, the panel discussion on the topic, Kutchery Dharma, commenced in the presence of Saṅgīta Kalānidhi designate Chitravīṇa N Ravikiran. The panellists were Sarvashri Lalgudi GJR Krishnan, Mannarkoil J Balaji, Neyveli

Santhanagopalan, Dr Pantula Rama, HK Venkatram, J Vaidyanathan and Ghaṭam S.Karthick. Dr Sriram Parasuram was the moderator of the discussion.

Sriram began with a brief explanation on dharma as the sense of what is desirable or non-desirable and kutchery as a context where music happens. This was followed by Santhanagopalan stating that Carnatic music is from 'gandharva vēdam' and was anciently known as 'iśai vinigai'. He also spoke of the emergence of kutchery pattern under Saṅgīta Kalānidhi Ariyakudi Ramanuja Iyengar. Sriram also agreed with him that dharma towards laya, vāggēyakāra and rāga makes the kutcheri more śāstrīya. Krishnan explained the influence of impression and expression in preserving the classicism of kutchery dharma with the changes in time. The focus on mutual respect and harmony among artists with an emphasis on pakkavādya dharma and a restraint on the dharma was also emphasised. Then J Vaidyanathan expressed his view as a percussionist that his dharma was to accompany and elevate the main artist knowing their mood, ups and downs. He further added that silence is golden (i.e.) the knowledge on where not to play is essential. The sense of timing and proportion was also mentioned along with the priority to be given for concert attire. Pantula Rama started with the etymology of the word dharma, which was derived from the Sanskrit word 'dhru' meaning root. She also suggested the inclusion of veena as pakkavādyam to recreate an organic concert style. J Balaji began with a quote by Annie Besant on dharma, "That is India's word to the world". He also quoted the value of dharma from the Mahābhārata, which showcases the main objectives – uphold, sustain and support. He stressed on the feel of sudharma (i.e.) utilizing the stage as a performance and not as a competition. Humility on stage and pre-concert discussion among the artists were the other vital points he included. HK Venkatram shared his view on the timing and proportion of rāga ālāpana to be played as a violin accompanist. He added that playing rāgam according to the kṛiti is also essential. Hence accompanists should be more efficient and overcome the challenge of not being repetitive. Finally, S Karthik spoke on the nature and role of upapakkavādya in a concert and the obstacles the player faces regarding the tuning of the vādya based on the main artist's shruti. He further emphasized on the significance of 'kēlvi gnānam' (learn by experience).

The concept of team effort and unity among the artists during a concert was highlighted and emphasized by all the speakers. Saṅgīta Kalānidhi designate Ravikiran said that according to Vālmīki in the Rāmāyaṇa, dharma depended on dēśa and kāla (time and place). It was therefore necessary to keep reviewing what constitutes dharma on the concert platform as well.

December 18, 2017

The day began with a prayer song by Shwethambari, student of the ASCM. It is to be placed on record here that as in the past years, the prayer preceding each day's conference was selected by Dr Ritha Rajan and Dr Meenakshi (Sumathi) Krishnan, based on one of the two topics for the day. The prayer sung on the 18th was Muttusvāmi Dīkṣitar's aruṇācalanātham (sāraṅga/rūpakam), a song that Saṅgīta Kalānidhi Shri TL Venkatarama Iyer taught Saṅgīta Kalānidhi Smt DK Pattammal.

The first session was by way of a tribute to Saṅgīta Kalānidhi TL Venkatarama Iyer (TLV), past president of the Music Academy, on the occasion of his 125th year of birth. Vidvān RK Shriramkumar spoke on Shri TLV's contribution in the propagation of the songs of Muttusvāmi Dikṣitar.

Beginning with a short shloka, he spoke of how in the olden times Carnatic music concerts had a majority of Tyāgarāja's compositions. That the songs of Dīkṣitar made it to the platform at all was entirely due to the efforts of a few dedicated people such as Shri TLV. The speaker gave a brief outline of TLV's life. Born on November 25, 1893 in Tirunelveli to Smt. Lakshmi and Shri.Lakshmana Suri, TLV learnt Sanskrit from his father who was an acclaimed scholar in that language. Music came by way of first cousin Saṅgīta Kalānidhi Harikesanallur Dr L Muthiah Bhagavatar. The twin passions for Sanskrit and Carnatic Music, drew him to the compositions of Muttusvāmi Dīkṣitar. He qualified in law, practised as a lawyer and eventually became a judge of the Supreme Court of India.

Shri TLV met Shri Ambi Dikṣitar at Kovilpatti on May 14, 1931 and requested him to teach Dīkṣitar compositions. It was Shri TLV who brought Shri Ambi Dīksitar to Madras. He further went on to explain that it was around the same time that Saṅgīta Kalānidhi Smt Pattamal arrived in the city and she thereby learnt two songs – kañjadaḷāyataākṣi (manōhari/ādi) and bālagōpāla (bhairavi/ādi) directly from Shri Ambi Diksitar. After his demise, Smt DKP began learning from Shri TLV.

Smt DKP's version of the kriti saundararājam (brindāvana sāraṅga/rūpakam) was then played. The speaker also stressed on the importance of the gāndhāra occuring in the pallavi of the kṛiti and said that it is a very characteristic rāga bhāva of the Dīksitar school. The speaker also added that Shri TLV, deeply conscious of the rāga structures in the Dīksitar school, laid great emphasis on presenting them while singing the songs. The speaker went on to play an audio clip of pāhimām ratnācala (mukhāri/ādi). He asked those present to observe the way Smt DKP emphasised the niśāda in the rāga mukhāri. He then illustrated the rāga sāraṅga in Dīksitar school and also played the audio clip of Smt DKP singing the kṛiti aruṇācalanātham.

Shri TLV's passion for bringing the kṛitis of Muttusvāmi Dīkṣhitar to the fore led him to teach them to notable Vidvāns and Vidūśis such as Saṅgīta Kalā āchārya Smt.Kalpakam Swaminathan, Saṅgīta Kalānidhi Shri B Rajam Iyer and Saṅgīta Kalā āchārya Sandhyavandanam Shri Srinivasa Rao.

An audio clip of Shri B Rajam Iyer singing kāśi viśvēśvara (kāmbhōji/aṭa) was played and the speaker explained that there are three magnificent compositions in the rāga kāmbhōji composed in aṭa tāḷa – kamalāmbikāyai, śrī valmīkaliṅgam and kāśi viśvēsvara. Audio clips of Sandhyavandanam Shri Srinivasa Rao singing the kṛiti śrī vaṭukanātha (dēvakriya/miśra cāpu) and Smt. Kalpagam Swaminathan performing ēhi annapūrṇe (punnāgavarāḷi/ādi) on the vina were played and explained.

Shri TLV wrote the biography of Muttusvāmi Dīkṣitar and this was published by The National Book Trust of India. The speaker said that the most invaluable contribution of Shri TLV, with the help of Saṅgīta Kalānidhis Dr S Ramanathan, B Rajam Iyer, and Mudikondan Shri C Venkatarama Iyer was the Tamil translation of the Saṅgīta Sampradāya Pradarśiṇi, published by the Music Academy in 1961. He then went on to talk about some interesting points about the Pradarśiṇi. Some other nuggets that emerged in the talk were

- Shri TLV told Smt DKP that the composition akilāṇḍēśvari (dwijāvanti/ādi) is not a work of Muttusvāmi Dīkṣitar.
- Shri TLV also taught his śiśyās some of the compositions that are not in the Pradarśiṇi. Here the speaker mentioned that the kṛiti santāna rāmasvāminam (hindōḷa vasantam/ādi) does not carry a caraṇa in the original Telugu version of the Pradarśiṇi. The Music Academy's Tamil version provides a caraṇa with a footnote saying "This caraṇam is not present in the Telugu Saṅgīta Sampradāya Pradarśiṇi and was given by Saṅgīta Kalānidhi Shri TL Venkatarama Iyer". It is to be noted here that Subbarāma Dīkṣitar, the author of the Pradarśiṇi, states that the ṛiṣabha can be used sparingly in hindōḷa vasantam and kṛitis of Rāmasvāmi and Muttusvāmi Dīkṣitars follow this tradition. In santāna rāmasvāminam, the ṛiṣabha is there in the pallavi and the anupallavi but not in the caraṇam found in the Tamil version of the Saṅgīta Sampradāya Pradarśiṇi. The song, as rendered by Saṅgīta Kalānidhi Semmangudi Shri Srinivasa Iyer was played.
- Vidvān Shriramkumar said that Smt DKP often remarked that the kṛitis rāmacandram bhāvayāmi (vasanta/ādi) in cauka kāla and śrī vēṇugōpāla (kurañji/jhampa) were sung on all auspicious occasions at Shri TLV's residence.
- cēta śrī bālakṛiṣṇam (dwijāvanti/tiśra ēka) was sung several times by Smt DKP at the request of Dr Rajendra Prasad, first President of India.
- Smt DKP was taught the kṛiti ānandēśvarēṇa (ānandabhairavi/ miśra ēka) and was told that it should not be sung in concerts and performed only during pooja or in the presence of a sanyāsi/yati.

Some old photographs of Shri TLV were shared with the audience. The speaker concluded the talk with an audio clipping of Shri DK Jayaraman singing bhaja rē rē citta (kalyāṇi/miśra cāpu).

Shri V Sriram complimented the speaker and observed that Shri TLV does not mention anywhere as to where he learnt the Dīkṣitar compositions that are outside the Pradarśiṇi. Experts Committee member Dr.Ritha Rajan congratulated the speaker and spoke about the authentic version of bhajarē rē citta and requested the speaker to sing few compositions that he had learnt from Smt DKP. Saṅgīta Kalānidhi Shri Sanjay Subrahmanyan commented that the kṛitis ananta bālakṛiṣṇa (īśamanōhari/ādi) and vēṅkaṭēśvara eḍḍappa (mēgharañji/rūpakam) have considerable variations between the Telugu and Tamil versions of the Pradarśiṇi. Saṅgīta Kalānidhi designate Shri N Ravikiran appreciated the speaker and gave his comments and compliments.

Udra Paddhatīya Saṅgīt

The second session of the day on this form of classical music from Orissa was by Pandit Damodar Hota. The speaker began with the history and the relationship of the art form to the Puri Jagannath temple. He also stated that it was through the oral tradition that this art form was imparted. He then listed out the eight components of Udra Paddhatīya Saṅgīt. The songs differed in tempo and the rāgas. The various improvisation techniques were then mentioned. Following this, the format of Udra Paddhatīya Saṅgīt was demonstrated by singing five songs which started with a vandana, the prayer to Lord Jagannath set to rāg māḷav and āṭ tāli and ended with Udukka gīt set to Udukka tāl. The speaker also explained how this art form has the elements of both Carnatic and Hindustani Music, yet it is neither of the two.

Shri V Sriram complimented the speaker and opened the house for discussion. Experts Committee member Dr RS Jayalakshmi offered comments. Dr Meenakshi (Sumathi) Krishnan requested for clarifications on a few terms mentioned by the speaker. Saṅgīta Kalānidhi designate N Ravikiran offered his comments and compliments. Prof Hota then presented copies of some of his books to the Music Academy library

December 19, 2017

The day began with Pavithra Parthasarathy, student of the ASCM, singing 'pittā piraicūḍi', a verse by Sundaramurthi Nayanar set to māyāmāḷavagauḷa (paṇṇ Indalam).

Sundarar Tēvāram

The first session, on the above topic, was by Vidvān Shri Vaidyalingam. He was supported by JB Keerthana (vocal) and JB Sruthi Sagar (flute). He began by saying that Shaivism has prospered mainly due to Sundarar. He elaborated on the history of Sundarar, his birthplace and the way he grew up, later moving on to his marriage and the incidents that took place in his life. This was followed by a rendition of pittā piraicūḍi in paṇ indalam. Shri Vaidyalingam spoke about how the paṇṇs have changed through various times, how they were lost and later revived. He also spoke about the rules that had to be followed while assigning a particular paṇṇ to a tēvāram. He concluded saying Sundarar's main mission was to establish Tamil in Tamil Nadu through his tēvārams.

Saṅgīta Kalānidhi designate N Ravikiran complimented the speaker and drew out similarities in the compositions of Sundarar and Thirumangai Azhwar. He also pointed out that Sundarar had a great impact on Carnatic music composers. The Expert Committee members added their comments and compliments.

Certain Aspects of Tanam Singing

The second session of the day was a lecture demonstration on certain aspects of tānam singing. The speaker, Kavita Devarajan, is a student of Saṅgīta Kalā āchārya Smt Seetha Rajan

and is a scholar attached the Music Academy's Research Centre. A detailed article by her on the topic of tānam appears elsewhere in this journal.

December 20, 2017

The day began with a prayer song by Sai Kamakshi Mounika, a student of the ASCM. She rendered Tyāgarāja's rāgasudhārasa (āndōḷika/dēśādi), a composition that Saṅgīta Kalānidhi Dwaram Venkatasami Naidu was particularly fond of.

Saṅgīta Kalānidhi Dwaram Venkatasami Naidu – a 125th year tribute

The presentation was by his daughter Vidūśi Dwaram Mangatayaru, who was assisted by his grand nephew Vidvān Dwaram Satyanarayana. The lecture was by Srimathi Ramnath, the spokesperson of the Dwaram Trust. She took the audience through the life of the violin maestro. She also pointed out the three institutions that shaped him as a musician – the Mahārājā's Music College, Vizianananagaram, the Sarasvathi Gāna Sabha, Kakinada and the Music Academy, Madras. She elaborated on the sādhana he did to master the violin - practicing tristhāyi, kutcheri style practice with elaborate RTP and playing pure notes. She said that he was known for judicious use of speed and gamakas and his style of playing enunciated sāhitya. As a concluding note she pointed out how he never discriminated between various styles of music and included padams, jāvaḷis, dēvaranāmas and folk music in his concerts. Vidūśi Dwaram Mangatayaru and Vidvān Dwaram Satyanarayana played Hari Hari Nārāyaṇa, a folk rendition during the lecdem.

Expert Committee member Saṅgīta Kalānidhi Trichy Shri Sankaran reminisced about Dwaram Venkatasami Naidu. Saṅgīta Kalānidhi designate Shri N Ravikiran spoke on how Dwaram Venkatasami Naidu had explored the violin thoroughly, and was known for his purity of tone and clarity of bowing. He also emphasised about the quality of time that must be spent by the upcoming artists on bowing.

Rare Varṇams

The second session of day was by Saṅgīta Kalānidhi Sudha Raghunathan and was on rare varṇams. She was assisted by Kum. Swetha Balasubramaniam and Kum. Deepika. The following varṇams were rendered:

kamalavāsini (gāvati/ādi) by Saṅgīta Kalānidhi GN Balasubramaniam

samugamu (nāṭa/khaṇḍa aṭa) by Thanjavur Vadivelu

mandara giridhara – grahabhēda varṇam (madhyamāvati/ādi) by Saṅgīta Kalā āchārya Calcutta KS Krishnamurthy

sārasākṣirō (nāṭakurañji/miśra cāpu) by Ponniah Pillai

In addition, the following varṇams were sung by Kum. Deepika:

vanajākṣa (behāg/ādi) by Saṅgīta Kalā āchārya TR Subramaniam

A varṇam in rītigauḷa/ ādi by Saṅgīta Kalānidhi designate N Ravikiran, which has an atīta eḍuppu.

December 21, 2017

The day began with a prayer by Preeti of the ASCM. She sang a dēvaranāma in keeping with the second programme of the day being a centenary tribute to Saṅgīta Kalā āchārya Sandhyavandanam Shri Srinivasa Rao.

The ōduvār Tradition

The first session of the day was by ōduvār Muthukandasami Desikar, one of the two TTK Awardees of the year. He was assisted by Shri Somasundaram. The speaker began by explaining the usage of the word - "Tiruciṭṭrambalam" and how important the Chidambaram temple is for a Shaivite. He also explained the Pukkutirutāṇḍagam of Appar, which establishes the greatness of the Chidambaram temple. He then related as to how the great king Rāja Rāja Chōḷa learnt about the existence of the Tēvārams from Nambiāṇḍār Nambi during the 10th century and got to know of Paṇṇs from an old lady who was a disciple of Tirunīlakaṇṭha Yāzhpāṇar. The king then had trained 48 people in his country who later came to be called the ōduvārs. The speaker spoke on how the ōduvārs used to sing the Tēvārams where the emphasis was more on bhakti than the rāga. He also spoke about the tradition of singing the Tirutāṇḍagam and went on to explain that the Tēvāra mūvar (Appar, Sambandar and Sundarar) are God-sent messengers for people who did not know the Sanskrit language. He stated that Tirugnānasambandar was the avatāram of Lord Muruga, Tirunāvukkarasar/Appar of Vagīśa Māmunivar who was also well versed in the Sāma Vēda, Sundarar of the Lord Himself and Maṇikkavācakar of Nandikēśvara. Further, he added that Appar has handled rudram in his work - Niṇḍṛutiruttāṇḍagam.

Muthukandasami Desikar spoke of the usage of 23 paṇṇs in the Tēvāram tradition and listed rāgas such as Yōgini, Kamala, Tanu, Bōghavasantam and others. He also stated that it was Karaikkal Ammayar who sang the paṇṇ for the first time sometime during the 3rd century and that it was Tirugnānansambandar who sang Tēvāram in different Yappu format. He further demostrated "Yā mā mā" padigam and explained the mālai māṭru way of singing it. The speaker then spoke on tiruvirāgam, tiruttalai jati, vazhi mozhi tiruvirāgam and also about the positive and negative notes in the saptasvarās. He also demonstrated the padigams sonmalai payilgiṇḍra, śiraiyārum maḍakkiḷiye, which is in the padam format and also sang few lines of the mallāri which is in khaṇḍa naḍai and concluded by singing vēdiya vēda gīta padigam.

Dr. Rama Kausalya, a member of the Experts Committee complimented the speaker and spoke about tāḷa varieties that are mentioned in the Tēvāra traditions. Saṅgīta Kalānidhi designate Shri N Ravikiran offered his feliciations.

Saṅgīta Kalā āchārya Sandhyavandanam Shri Srinivasa Rao – a centenary tribute

The second session was on the life, works and contribution of Saṅgīta Kalā āchārya Sandhyavandanam Srinivasa Rao. The speaker was his son Vidvān Madhwa Muni Rao. Sandhyavandanam Srinivasa Rao was born on August 21, 1918 at Penukonda, Andhra Pradesh.

He completed his BA, BL and practised law for some period. Srinivasa Rao received initial training in music from Pallavi Pakka Hanumanthachar, Tirupathi Rangacharyulu and Chilamathur Ramaiah. He received advance training from great maestros such as Saṅgīta Kalānidhi-s 'Tiger' Varadachariar, Maharajapuram Viswanatha Iyer, Dwaram Venkatasami Naidu and Mysore Vasudevachar. Rao also received special training from Saṅgīta Kalānidhi TL Venkatarama Iyer (Dikshitar kritis), CS Iyer (Syama Shastri kritis), Vijayakrishna (kshetragna padams) and Saṅgīta Kalānidhi Tanjore Ponniah Pillai (Pallavi and rare compositions)

Rao served with distinction, AIR, Madras and Vijayawada - 1944-1947 and 1954-1964 in various capacities, including Emeritus Producer. He conceptualised the Bhakthi Ranjani programme, which became hugely popular. Trained by him, the Karnataka Vadya Vrinda gave programmes and there were also sessions devoted to Trinity compositions, Tyagaraja's Nauka Caritram and Prahlāda Bhakthi Vijayam music operas. There were also rāga darshana and sangita sikshā programes. He was widely acclaimed for his stewardship as Principal of prestigious institutions such as the Central College of Karnatik Music and Teacher's College of Music of the Music Academy, Madras, during the the years 1964-1978 and 1978-1980 respectively. He was selected for the most coveted post of National Professor of Karnatik Music by the HRD Ministry, Government of India but passed away before taking charge. He served various governing bodies such as the Experts Committee of the Music Academy, the University Grants Commission, the Sangeet Natak Akademi, and the audition committee of the AIR as member and Chairman. Rao also served as Special Officer, Dasa Sahitya and Annamacharya Projects of Tirumala Tirupati Devasthanam (TTD) and set to tune several compositions. His lecture demonstrations on various aspects of Carnatic Music and its practice were well received and acclaimed.

Srinivasa Rao received many honors and titles during his illustrious career and some of the presitigious ones are Sangita Natak Akademi award, Sangita Kala Acharya, Sangita Kala Ratna, Swar Vilas and Doctor of Letters (Honoris causa), and Asthana Vidwan of TTD.

December 22, 2017

The day began with Swati Ranganath of the ASCM singing the opening verse of Adi Shankara's Subrahmaṇya Bhujaṅgam. This stōtra was a particular favourite of Saṅgīta Kalānidhi T Balasaraswathi (Bala), whose birth centenary was observed in 2017. The Music Academy devoted three of its 31 morning sessions in the annual conference of 2017 to her memory, as a reflection of her multifaceted personality.

The Music of Saṅgīta Kalānidhi T Balasaraswathi

Vidvān B Balasubramaniam of the Wesleyan University spoke on Bala's music.

He prefaced his presentation with the remark that Balasaraswathi remains the only dancer till date to have received the Saṅgīta Kalānidhi from the Music Academy and the Isai Perarignar from the Tamil Isai Sangam, such being her musical prowess. He played an audio of Bala's

rendering of Subrahmaṇya bhujaṅgam as a rāgamālika. Balasaraswathi's musical mind was unique and her unbounded creativity in singing complemented every moment of her dance. She was an outstanding dancer, singer, teacher and art lover who was always open-minded to appreciate any classic art of the world. Though Vidvān Balasubramanian had never met her personally, he had heard a lot about her from her brother and his guru – Saṅgīta Kalānidhi T Vishwanathan.

Bala's mother T Jayammal was an excellent singer and teacher whose refinement in each and every phrase elevated the musicality of Balasaraswathi throughout her career. Bala's voice could easily traverse three octaves. Although she was equally good in music and dance, she wanted to focus mainly on the latter. Her improvisational capabilities in music were therefore limited to ālāpanās. In any case women were not allowed to perform niraval and svaras in those days. Bala's abilities when singing rāgas to dwell on notes such as śuddha ṛiṣabha, prati madhyama, śuddha daivata and kākali niśāda were remarkable. Her fondness for Hindustani music was well known and she at times had interactive musical sessions with Ustad Amir Khan and the famous Thumri singer Sidheshwari Devi.

Balasaraswathi's day would start with music practice from 6:00 A.M to 9:30 A.M and she would then move to her guru's house for dance practice till 1:30 P.M. After some time with books she would resume music practice from 4.00 P.M. Jayammal taught her the close relationship between abhinaya and music stating that she must learn to move with the gamaka and not just the tāḷa. The speaker then played a dance video of Balasaraswathi singing and dancing a padam in sāvēri. He also mentioned that the vowels like akāra (aa), īkāra(ee), ukāra(uu) are used in an equal proportion in compositions which is also applicable to rāga ālāpanā in Bala's singing.

The speaker explained about the pauses between phrases in Bala's rāga ālāpanā, which add beauty. He then played ānandabhairavi rāga ālāpanā of Balasaraswathi accompanied by T Vishwanathan on the flute.

Shri Balasubramanian then listed some of the accompanists who sang for Bala's dance performances-

Ramaiah-Naṭṭuvāṅgam
Kamudhi Ramadas- vocal
T Viswanathan-Flute
V Thyagarajan-Violin
Kuppuswamy-Mṛidaṅgam

The speaker played some audios of Viswanathan and Balasaraswathi performing together and also of the latter teaching Jody Cormack Viswanathan.

Shri Balasubramanian presented an analysis of Bala's repertoire as follows:

Alārippu in all 5 Naḍai's
Tillāna - 8
Jāvaḷi - 57

Padam - 97
Varṇam- 13
śabdham- 8
Jatisvaram -9

He concluded the lecture demonstration with a quote from Balasaraswathi's speech the year she was conferred the Saṅgīta Kalānidhi:

"It was my good fortune to have been born into a family whose traditions of music and dance were its focus for generations. Although it is well known that my grandmother's grandmother Kamakshi Ammal danced and sang in the court of Thanjavur, it is important to point out that my great grandmother Sundarammal was a musician as was my grandmother Dhanammal and my mother Jayammal."

Saṅgīta Kalānidhi M Chandrasekaran complimented the speaker and added how Bala brought beauty to the padam teruvil vārāno. Dr Ritha Rajan spoke about how during a performance of Bala's the mridangam cap tore and she managed with abhinaya till the instrument was repaired. Shri Sriram V related an anecdote of how towards the end of her life, Jayammal actually lay down behind a screen and sang for Bala's dance performance. Saṅgīta Kalānidhi Trichy Shri Sankaran spoke of how Balasaraswathi could not digest even one slip because music to her was truth.

Saṅgīta Kalānidhi designate N Ravikiran summed up by stating that it was a great presentation, which highlighted that dancers who are aware of music are more complete artistes and Balasaraswathi was the greatest exemplar of this.

Ghaṭam Making And The Adaptability Of The Instrument To A Bāṇi

The second lecture of the day was by Smt Sukanya Ramagopal, one of the two TTK Awardees of the year. Though places like Kanyakumari, Panruti, Kerala, Mysore and the Godavari basin in Andhra, are centres for ghaṭam production, the most popular are the Manamadurai, Devanahalli and Madras ghaṭams. The best known is the Manamadurai ghaṭam, which takes its name from a village that is about 45kms from Madurai. This ghaṭam has three parts - the mouth, the neck and the stomach. The instrument is positioned between the right and the left foot where the right foot is in the front and the left behind. The mouth faces inward towards the performer's stomach. While playing the ghaṭam, when its mouth is pressed against the stomach of the artist and released, air escapes creating a "gumuki" effect. The Manamadurai ghaṭam is the most sought after and can be played with "azhuttam". This particular ghaṭam is heavy and thick thereby making it difficult to produce a sound from it. Clay and sand are mixed proportionately to create this instrument and the diameter of the mouth and length are measured accurately. Manamadurai ghaṭam is known for its beautiful nādam, śruti & resonance.

A century ago, families who were into the making of earthen pots moved to Manamadurai. Out of these, one family branched off into making ghaṭams for music. This family was interested in

music and apart from work time they used to play "pānai tāḷam" for bhajans. Today this and other families are into the fifth generation of ghaṭam makers. They gradually experimented with creating ghaṭams of varying pitches. Smt Sukanya opined that in a concert if you have a ghaṭam that is perfectly tuned in pitch with the tambūra, the performance will be raised to a whole new level.

The Devanahalli ghaṭam has only two parts, namely the Mouth and the Stomach. It is lighter than the Manamadurai ghaṭam. It produces sound easily without having to apply any pressure.

The Chennai ghaṭam looks like a normal earthen pot. It is also very light and produces sound very easily.

For each of these instruments, the sound, the way you play it and the position in which you keep are all different.

How is a ghaṭam made?

The speaker described the process using the Manamadurai ghaṭam as an illustration. Sand is taken from the River Vaigai and from surrounding villages. The sand here has natural iron so it creates a nice sound/tonal quality. Clay pieces from rejected pots are broken, evened out, mixed with sand, sieved and stamped on with the feet. Along with this, a powder that is made of five metals is also mixed. The composition of this is a closely-guarded secret known only to the ghaṭam makers.

This mixture is put on a spinning wheel and spun into a pot weighing 15 kilos. In earlier days, these pots were made by spinning the wheel with the hand. Then, after electricity came, motors were used to spin the wheel. This raw clay pot is mixed with more water and beaten with a piece of wood many times till its weight is reduced to 10 kgs. This work is primarily carried out by ladies because it requires a lot of patience. The pot is then baked in the fire. In the process of making ghaṭams, a lot of them break. If 100 ghaṭams are made, we may get only 50 in good condition.

It is nearly impossible to increase the pitch of the ghaṭam. However, a tailam/oil, has been created by Ramesh, a ghaṭam maker, which can be applied to effect this. An audio visual, by Smt Sukanya, on ghaṭam making, was played.

One of the most moving aspects of the presentation was Smt Sukanya's fervent plea that the Music Academy institutes an annual award for instrument makers. She mentioned that Ghaṭam artistes have been in existence for more than 150 years and therefore so have instrument makers. In 2014, Meenakshi Ammal, who was a prominent ghaṭam maker, was felicitated by the Sangeet Natak Akademi.

What is Bāṇi?

In Ghaṭam-playing this comes about owing to different ways of fingering, body & instrument interaction, the way you hold it, how the palms, nails and fingers are used while playing this instrument as can be observed by the audience. Smt Sukanya highlighted the bāṇi of her guru Shri

TH Vinayakram. The presentation ended with a laya vinyāsam by Smt Sukanya and her students - Ramesh Iyer, Sachin, Ganesh Murthy and Sumana Chandrashekar.

The question and answer session was most lively. Saṅgīta Kalānidhi Trichy Shri Sankaran commended Smt Sukanya on her presentation. He said that the ghaṭam as an instrument was highly underrated. All credit needs to go to Shri Vikku Vinayakram who took this to the world stage. Some of the yesteryear greats who played the ghaṭam were Umayalpuram Kothandarama Iyer, Vilvadri iyer and Palani Krishna Iyer. Kothandarama Iyer popularised gumkis on the ghaṭam. It is very tough to set this instrument to pitch. Shri Sankaran praised the way the laya vinyasa ensemble had tuned the various ghaṭams perfectly in different swarās of a rāga and in perfect pitch. They established this instrument is not only a laya vādyam but a śruti vādyam also, he said. In the earlier days, women were never encouraged in music and to come up in it. The fact that Smt Sukanya has not only come up in a big way in this, giving various concerts, but is also encouraging other women students to take up playing this instrument is highly noteworthy.

Executive Committee member Shri V Balasubramaniam wanted to know as to how the śruti of a ghaṭam is determined even when it is made. Smt Sukanya responded that the makers know as to what proportions the clay and sand ought to be mixed; they also vary the diameter of the mouth and the thickness of the walls. Usually it is said that if the size is small, a ghaṭam will have a high pitch. However ghaṭam-maker Ramesh is now working on tuning instruments of any size to a desired pitch.

Shri Sriram V brought to light the fact that between 1937 and 1945, the music academy had banned all upa-pakkavādyams including the ghaṭam. It was thanks to Saṅgīta Kalānidhi MS Subbulakshmi, in 1946, that the upa-pakkavādyams came back. Smt Sukanya said in this context that she came up in the industry by playing in 10 am, 12 pm slots etc while she was a young girl. However, she does not see any of the junior artists having any upa-pakkavādyams such as ghaṭam, kañjīra or mōrsiṅg in their concerts. She requested the Music Academy to introduce upa-pakkavādyams in the junior slots as well.

Saṅgīta Kalānidhi designate N Ravikiran noted that in cases where the ghaṭam was of a lower pitch than desired, heating it uniformly would help in raising the pitch. He said that the gumki in the ghaṭam was not popular before Shri TH Vinayakram took to presenting it. Palghat Ramachandra Iyer popularised fast phrases. The mortality rate of ghaṭam artists is the highest with several having passed away while performing on stage. Every ghaṭam artist has to be mindful of health, stamina, etc. In cases where mridangists play a lot of complicated fast phrases the ghaṭam artist has to give a lot to keep pace. It is an extremely demanding instrument physically and very difficult for even men to take this up. It is highly commendable that Smt. Sukanya being a lady has been playing this for years and has maintained the same level of physical fitness. He seconded Smt Sukanya's suggestion that the creators of different instruments ought to be honoured.

23rd December 2017

The day began with Smt. Vanita Siddharth of the ASCM singing an abhaṅg. The song was selected keeping in mind Smt Aruna Sairam's lecture demonstration.

Recent Developments in Coordinating Melody and Harmony

The first session of the day dealt with "Recent Developments- Coordinating Melody and Harmony" and was by Dr Robert Morris, Prof. of Composition at the Eastman School of Music, Rochester. The basic idea was to harmonise Indian classical rāgas without disrupting the ārōhaṇa and avarōhaṇa even while maintaining integrity of both Indian and Western elements. New terms such as "similar motion" and "contrary motion" were explained in order to understand the various possibilities to harmonise the classical scales. Audio clippings of sampūrṇa, ṣāḍava, auḍava and vakra rāgas were played with their respective harmonies satisfying the "verticality condition". He also demonstrated how a kriti like Muttusvāmi Dīkṣitar's vātāpi gaṇapatim could be harmonised. A detailed article by Prof Morris on this subject appears elsewhere in this journal.

Saṅgīta Kalānidhi Trichy Shri Sankaran and Executive Committee member Shri V Balasubramaniam offered their comments and compliments. The session concluded with Saṅgīta Kalānidhi designate N Ravikiran adding his points to the topic.

The Abhaṅg, its Form, Structure, History and Development

The second session of the day, on the Abhaṅg, its form, structure, history and development, was by Smt Aruna Sairam. A detailed article by her on this subject appears elsewhere in this journal. At the summing up, Experts Committee member Dr Rama Kausalya said that Aruna had taken everyone back to the time when places such as Thanjavur where full of Marāṭhi culture.

Saṅgīta Kalānidhi designate N Ravikiran stated that it had been a remarkable morning for it started with buddhi (intellect) with the mel-harmony demo by Dr. Morris and ended with bhakti by Smt. Aruna Sairam. He mentioned that a lot of our culture is owed to the Marāṭhis - hari kathā, mridaṅgam playing (from ḍhōlak), and they were brilliant in setting an ambience for these compositions. The gōṭṭuvādyam of which he is an exponent was also from Maharashtra with Sakharam Rao introducing it to Tamil Nadu. Saṅgīta Kalānidhi Semmangudi Shri Srinivasa Iyer used to say that when Sakharam Rao sang an abhaṅg, with bhakti pouring forth, it was tough to say if it was Sakharam or Tukārām singing.

December 24, 2017

The day's sessions began with Ramya and Pooja of the ASCM singing Muttusvāmi Dīkṣitar's vallabhā nāyakasya (bēgaḍa/rūpakam).

The Art of Saṅgīta Kalānidhi T Balasaraswathi

The first session of the morning was the second of three programmes in memory of Saṅgīta Kalānidhi T Balasaraswathi and was presented by her grandson Shri. Aniruddha Knight. He spoke

about the nritta aspect in dance and said that no abhinaya was present without amalgamation of rhythm. He spoke about Bala's style adapted from her guru Kandappa Pillai, and said it would take an entire lifetime to master it. Technique, Aḍavu, Alaripu and Tīrmānam were incorporated in their styles and 'Tai Tai tha' was unique to their style. Kandappa Pillai's son Ganesha Pillai brought the concept of sapta tāḷas which were danced by his mother Dhanalakshmi. He explained the importance of manōdharma and aspects of 'Kai puḍikaradhu' where the same hand gestures could not be for Cāpu tāḷam as for Tiśra tāḷam. This was demonstrated by him to a song in Thōḍi rāga 'Dāni ke' where he showed the 'Kai puḍikaradhu' for that particular song. The same way in Padams it was about the 'Kāl or the feet' movements. He danced to a Padam in Punnāgavarāli-Ninnujūci and dedicated it to his mother, the late Lakshmi Douglas Knight. He concluded the session by showing a video of his mother perform to a kāpi rāga ślōka where Yashōda sings a lullaby for Kriṣṇa.

Saṅgīta Kalānidhi Trichy Shri Sankaran appreciated the efforts of Bala's son-in-law Shri Douglas Knight in keeping the family heritage alive. Executive Committee member Shri V Balasubramaniam brought to note the way the bells of Aniruddha's śalaṅgai were aligned to śruti.

Melody, Harmony and Mel-Harmony

The second session of the day dealt with Melody, Harmony and Mel-Harmony and was by Saṅgīta Kalānidhi designate N Ravikiran. The speaker began by describing how composers like Tyāgarāja, Dīkṣitar and several others were aware of Western culture. Through orchestras, even Western composers were aware of Indian Music. He also mentioned that the musicians and composers get together to create fusion in music and the pioneer in Indian Classical music for this was Pt. Ravishankar. Others such as Shri L Subramaniam, Shri L Shankar and Saṅgīta Kalānidhi Trichy Shri Sankaran have created fusion. The speaker also mentioned few of his experiences with Taj Mahal - played along with Vishwa Mohan Bhatt and Hossein Alizadeh (Persian Music). He screened a video of mel-harmony in rāga Māñji featuring himself playing along with Wisconsin Chamber orchestra in Madison City Square, USA. A second video of sahāna rāgam where a school orchestra played was also screened. Ravikiran explained that usage of successive notes makes for melody and it is universal in all forms of music. Usage of simultaneous notes is harmony. He played a video of Gustav Holst to illustrate this. Mel-Harmony explores new chords and counter points based on melodic progression. It requires a close understanding of both eastern and western requirements and rules, principles and cultural expectations. He also added that the important rule of Mel-Harmony is that not only the main melody but every chord and counter point must conform to the melodic rules. He also stated that rāgas like janarañjani, hamsadhvani, nāṭṭai, māñji, mōhanam, umābharaṇam, sahāna, hindōlam, dīpakam, etc., were introduced by him in the west through his harmony and these were performed by western musicians and orchestras over the last several years. He also showed a clipping of a German orchestra, playing the rāga hamsanādam in just descending order and also an ambitious single piece which uses the 72 mēḷakartas allocating two seconds per rāga.

Experts Committee member Saṅgīta Kalānidhi Trichy Shri Sankaran gave his comments and compliments and added that the Turkish music also plays saṅkīrnam (9) and also 19 and 17 by way of rhythm. Vidvān Neyveli Shri Santhanagopalan complimented the speaker.

December 25, 2017

The day's sessions began with Supraja of ASCM singing a traditional taraṅgam of Nārāyaṇa Tīrtha in view of the first topic of the day.

Dakṣiṇa Bhāratīya Bhajana Sampradāya

The lecture demonstration was by Udayalur Shri Kalyanarama Bhagavatar. The presentation started with the chanting of Rāmanāma and was followed by a viṛuttam. Bhajana sampradāya is said to have existed from the time of Sadāśiva Brahmēndra. Later it was popularised by Marudanallūr Sadguru Svāmigaḷ. Shri. Udayalur Kalyanarama Bhagavatar explained the life history of Marudanallūr Sadguru Svāmigaḷ in brief. It is believed that he did not speak till the age of five and did so only when his Guru, Shri. Gōpāla Bhāgavatar uttered Rāmanāma in his ears. He explained various life incidents of Marudanallūr Sadguru Svāmigaḷ and illustrated the songs and the order in which they have to be sung in Bhajana sampradāya. He also spoke on the inclusion of Taraṅgams, Prabandhams and Aṣṭapadīs into the tradition. Sadguru Svāmigaḷ's greatest contribution to the Bhāgavata tradition was the building up of the village of Bhāgavatapuram, which was endowed by Sarabōji Mahārāja as per his request. He is also said to have constructed the samādhi of Bōdhēndrāḷ, a century after the latter's passing in Aduthurai near Govindapuram.

Saṅgīta Kalānidhi designate N Ravikiran complimented Shri. Udayalur Kalyanarama Bhagavatar on his presentation.

India's Contribution to Jazz Music and Other Styles

The second session featured Saṅgīta Kalānidhi Trichy Shri Sankaran's lecture demonstration on India's contribution to Jazz Music and different styles played across the globe. He began with the remark that improvisation has been a touchstone in world music for so many years. Indian music has classifications of kalpita saṅgītam and manōdharma saṅgītam. His focus he said was mainly on rhythm as the rest of the aspects were discussed in the earlier lec-dems. Principles and aspects of rhythm were explained in the different tāḷas by hand gestures and finger counts. Shri Sankaran dwelt briefly on tāḷa history-mārga tāḷa, śūḷādi sapta tāḷa and also chanda tāḷas. All of these pertain to timekeeping and time marking. In Hindustani music, the tabla gives the time furnishing patterns called the 'Ṭhēkās'. These outline the tāḷa structure and have been codified. Sarvalaghu is the equivalent of ṭhēkās. He then, spoke about the many varieties of sarvalaghu and its importance to tāḷa.

Shri Sankaran explained as to how Afro musicians believed in keeping time and elaborated on the concept by telling a śorkaṭṭu. Gongs were used for punctuating music. Congo drums were also used. African music uses the bell pattern.

He shared a rare picture of his earlier years in the York University. It featured Robin Engelman of Three Camps playing on drum pads while teaching a student. Shri Sankaran is shown playing on the kañjīra and demonstrating the Three Camps piece to the gathered audience. When Jazz first came to India, Joe Morello was invited to Madras to perform at the All India Radio and Shri Sankaran's guru, Palani Shri Subramania Pillai was requested to perform along with him. Shri Sankaran showed a photo taken on the occasion and also played a clipping from the performance. The speaker then highlighted the Madras Symphony by Henry Cowell. Produced in 1959, it was dedicated to the Music Academy. He also spoke about Pandit Ravishankar's contribution to world music. The Jazz musicians thought of finding new rules to apply to their music by borrowing from Carnatic Music. A lot was borrowed from the melodies and use of drum, sitār, and aspects of rhythm at the surface level. Now they have gone much deeper.

A clipping of the group Shakthi, comprising L Shankar, Vikku Vinayakram, Zakir Hussain and John McLaughlin was then played. Shri Sankaran spoke about his teaching experiences, in particular about the aspect of teaching 'koraippu's'. He introduced śorkaṭṭu as a course. He published a book on konakkōl and śorkaṭṭu. He created notation for mridaṅgam playing. This was in Western notation to demonstrate to students abroad. He stressed on śorkaṭṭu fluency and its importance in konnakōl, and the necessity to strictly follow the 'Pāṭhāntaram' and not change the 'kai' to keep up the tradition. A clipping of his performance with Steve Smith was played. Clippings from the fusion group Auto Rickshaw were also played and it was shown as to how śorkaṭṭu was creatively used.

Shri Sankaran then introduced his student Ken Shorley to the audience. He is a percussion instructor at Acadia University and brought with him three drums specially designed by persons abroad. One of these was an irregular kañjīra. The session concluded with Ken Shorley demonstrating a piece by playing the kañjīra and reciting the śorkaṭṭu.

Saṅgīta Kalānidhi M Chandrashekaran complimented Prof. Sankaran and his student, and expressed his happiness in experiencing this music. Vidvān Arun Prakash said it was his desire that there should be more such lec-dems. Saṅgīta Kalānidhi designate N Ravikiran offered his felicitations.

December 26, 2017

The day began with a prayer song rendered by Rohini Srinath and Sai Sruthi of the ASCM. They sang Oothukadu Venkata Kavi's kalyāṇi rāga piece sarasija bhava jāyē.

Play Of Time In Anibaddha Saṅgīta

The first session was a lecture demonstration by Dr TS Sathyavathi, recipient of the Musicologist Award from the Music Academy. The speaker began by emphasising that time is very much important in music. Khalil Gibran explains that time is like love which is undivided and paceless. Musical time is the eternal time punctuated by melodic sound and when the nāda

(melodic sound) punctuates the eternal time, music is born. She also mentioned that one must have ākāṅṣa (expectation), yōgyata (to give a fulfillment to ākāṅṣa) and sannidhi (closeness of one word to another) be it verbal or musical and these three are more important both in nibaddha and anibaddha saṅgīta. The speaker explained about concepts of laghu, guru and pḷutha in time (not as referred to in tāḷas) where laghu is the unit of time taken to utter a short syllable, guru is twice the time of laghu and pḷutha is elongation. In our music, it is said that we always have a laghu and a pḷutha. She explained the time taken to sing one phrase in rāga ālāpana by taking sahāna as an example. She also played short clippings of vidvāns singing and playing rāgas such as yadukula kāmbhōji, kānaḍa, aṭhāṇa and highlighted the pauses between phrases. She also played small clippings of rāgas nīlāmbari, kēdāram (describing how the madhyamam has to be sung), darbār and nāyaki. She played clippings of kharaharapriya rāgam by Saṅgīta Kalānidhi DK Pattamal and āndōḷika rāgam by Saṅgīta Kalānidhi ML Vasanthakumari and explained how the rāga is handled by both of them. In her view, the ghana rāga pañcamam (nāṭa, gauḷa, ārabhi, varāḷi and śrī) is suited for singing tānam as the ārōhaṇam and avārōhaṇam have the perfect balance of hṛasva and dhīrga. The speaker also explained as to how much time a violinist as an accompanist must play, by featuring a small clipping of pantvarāḷi rāga. She explained terms such as dhṛuti, dīpti and vikāsa. She played rītigauḷa rāgam sung by MD Ramanathan in fast and normal pace and compared them.

Experts Committee member BM Sundaram, Saṅgīta Kalānidhi Trichy Shri Sankaran, Dr Ritha Rajan and Saṅgīta Kalānidhi Sudha Raghunathan gave their comments and compliments as did Executive Committee members V Balasubramaniam and Dr Meenakshi (Sumathi) Krishnan. Prof. Robert Morris spoke. Saṅgīta Kalānidhi designate N Ravikiran also appreciated the speaker and added a point by saying that kāla pramāṇam and kālam are different wherein the former refers to the tempo and latter refers to the speed.

Tānjōre style of playing mridaṅgam

The second session of the day featured Saṅgīta Kalā ācārya awardee of the year -V Kamalakar Rao. He was a disciple of Saṅgīta Kalānidhi Palghat Mani Iyer and learnt mridaṅgam in Gurukulavāsa Paddhati. The speaker began his speech by describing Vādya Saṅgīta, which took an honourable place in Indian Music. He went on to mention about the concert instruments such as vīṇa, nāgasvaram, gōṭṭuvādyam and mridaṅgam. A high degree of playing techniques has been developed on these over a period of time. Then the speaker narrated that mridaṅgam playing had been highly refined by Shri. Narayanaswamy Appa, who was born in Thanjavur. He is said to have played the mridaṅgam softly with no gestures. Shri Kamalakar Rao said that Araicāppu, Beat, Gumki and Toppi were the features of Thanjavur school of mridaṅgam. He said that Thanjavur Vaidyanatha Iyer could be referred to as kingmaker in the field of mridaṅgam, for he created many stellar disciples. It was said that one could distinguish whether a pallavi, anupallavi or caraṇam was being performed just by hearing his mridaṅgam.

The speaker then dwelt on Saṅgīta Kalānidhi Palghat Mani Iyer's style. He drew attention to his technique of giving gaps and eḍuppu azhagu in his mridaṅgam accompaniment style. Then he mentioned about Mani Iyer's knack of grasping the pulse of the audience. He played short audio and video clips of Palghat Mani Iyer performing.

Expert Committee members Shri BM Sundaram and Saṅgīta Kalānidhi Trichy Shri Sankaran spoke on the similarities between the Thanjavur and Pudukottai styles of playing mridaṅgam. Saṅgīta Kalānidhi designate N Ravikiran spoke on how there was a difference between the mridaṅgam playing a song and mridaṅgam playing for a song. He stressed the importance of intuition in anticipating a sangati for a song and also the necessity for silence when it is demanded.

December 27, 2017

The day began with Svarathmika of the ASCM singing Mayuram Viśvanātha Sastry's composition – śivanukkilaiyā (hēmavati/rūpaka)

Saṅgīta Kalānidhi Rallapalli Ananthakrishna Sarma, A Centenary Tribute

The first lecture of the day was a centenary tribute to Saṅgīta Kalānidhi Rallapalli Ananthakrishna Sarma and was by his disciple Dr T Sachidevi. He was responsible for the identification of the Saṅkīrtana Bhaṇḍāram inside the Tirumala temple, which contained all of Annamācārya's songs, inscribed on copper plates. Over 32,000 Saṅkīrtanams in 80 rāgas, most of which are not in use in present times, were found. Dr Rallapalli did extensive research to revive the unknown rāgas and tuned nearly 120 Annamācārya songs in the rāgas specified in the copper plates. The Tirumala Tirupati Devasthanam published those tunes in two volumes. Dr Rallapalli also edited 8,000 saṅkīrtanams out of the total lot found in the Bhaṇḍāram.

He has several publications and literary works to his credit spanning the fields of Literature and Music, and in Kannada, Telugu, Sanskrit and Prakrit. His works also include editing of major music treatises such as the Saṅgīta Sampradāya Pradarśiṇi, and prabhanda kāvyas such as Pāṇḍuraṅga Mahatyamu of Tenali Ramakrishna and Pothana's Telugu Bhāgavatam. He composed a variety of musical pieces such as gītams, svarajatis, varṇams, kṛitis, tillānas and maṅgaḷams. He received the title Saṅgīta Kalānidhi from The Music Academy, Madras in 1974. He was also an āsthāna Vidvān of Tirumala and recieved an honorary doctorate from the Sri Venkateswara University. He was also a member of The Central Saṅgīt Nāṭak Akādemi and received its fellowship in 1972.

The Compositions of Mayuram Vishvanatha Shastry

The second session was a lecture demonstration on Mayuram T Vishvanatha Shastry compositions and was by Dr RS Padmasini. Vishvanatha Shastry was one of the most innovative composers of Carnatic music. The speaker described Sastry as a multifaceted genius who left an indelible mark in the world of art as a classical singer, composer, instrumentalist and playwright.

His greatest contribution was his pioneering venture in setting Tirukkuraḷ, the ancient Tamil work to music, despite its uneven metrical scheme, with the aim of performing it in musical concerts. A kīrtana model of Tirukkuraḷ was also demonstrated as part of the lecture. 'Tripadam', a musical form introduced by Shastry, having three segments in three different rāgas, was mentioned in the session. Dr. RS Padmasini rendered the Pañcaratna Kritis composed by Vishvanatha Shastry. The speaker highlighted the composer's patriotic spirit as exemplified in his unique composition 'Jayati Jayati Bhārata Mātā', a contender in the final round for the selection of the National Anthem of India.

December 28, 2017

The day began with a prayer song by Aishwarya and Sruthi Kumar. They rendered dēvadēva kalayāmi tē, a composition of Mahārāja Swati Tirunal, set in māyāmāḷavagauḷa rāga.

Aesthetic and Creative Excellence of Some Doyens of Carnatic Music

The morning session began with a lecture demonstration by Saṅgīta Kalā ācārya awardee Radha Namboodiri. She said Carnatic music is a highly evolved art form, which has been preserved as an oral tradition by composers and musicians. She spoke at length on the styles of Saṅgīta Kalānidhis Ariyakudi Shri Ramanuja Iyengar, Shri G N Balasubramaniam, Smt T Brinda and Semmangudi Shri Srinivasa Iyer. Ariyakudi Ramanuja Iyengar used to maintain brisk madhyamakāla throughout the concert. He would perform according to the audience pulse. In his concert, he used to keep one hour for the tukkaḍās due to which many youngsters were attracted to his music. He tuned Andal's Tiruppāvai and Aruṇācala Kavi's Rāmanāṭakam. Next she mentioned about GNB who was adventurous in his approach. His music was highly intellectual and he was a composer as well. T Brinda's music was full of bhakti and rakti. She specialised in padams. Semmangudi Srinivasa Iyer's music was influenced by Shri T N Rajarathnam Pillai. In his music, she said we can see fine artistry in the patterns of niravals, gamakas, and svara prastāra. He also tuned kritis of Sadāśiva Brahmēndra, Nārāyaṇa Tīrtha and Ambujam Kriṣṇa among others.

Dr Ritha Rajan said that all the four artistes highlighted had similarities in their musical outlook. Saṅgīta Kalānidhi Trichur Ramachandran said that he was an admirer of all these maestros. Saṅgīta Kalānidhi designate N Ravikiran spoke of how his music was influenced by the great masters.

Training Under Saṅgīta Kalānidhi T Balasaraswathi

The second session of the day was by Smt Hemamalini Arni who shared her experiences of learning under Saṅgīta Kalānidhi T Balasaraswathi. Her disciple Smt. Kiranmayee assisted her. The speaker shared many memories from her association with her guru. She narrated the incident of Balasaraswathi presenting her a cup, appreciating her performance at the Music Academy. She detailed the teaching methodology of Balasaraswathi, her insistence on singing while dancing.

Elucidating this, the speaker sang as she did abhinaya on stage to the padam 'tiruvoṭriyūr tyāgarājan' in aṭhāṇa, 'nīlamayil' in nīlāmbari, 'āḍuvum śolluvāḷ' in saurāśṭram, 'teruvil vārānō' in khamās, 'mogaḍocci' in sahāna, 'kriṣṇa nī bēganē' in yamunākalyāṇi and the jāvaḷi 'sakhi prāṇa' in cheñjuruṭṭi.

Saṅgīta Kalā āchārya Smt. Vijayanthimala Bali offered her compliments and reminisced on her days as a student with the speaker under Vazhuvoor Shri Ramaiah Pillai. The session ended with compliments and comments from Saṅgīta Kalānidhi designate N Ravikiran.

December 29, 2017

The day began with Vasudharini and Divya Meena of the ASCM singing jaya jaya jaya jānaki kānta, a dēvaranāma of Purandaradāsa set to nāṭa.

BVK Sastry, A Centenary Tribute

The first session commemorated the birth centenary of the multifaceted music personality BVK Sastry (BVK). It was presented by Vidvān Mysore V Subramanya and Vidvān S Sankar accompanied by Varijashree Venugopal and BS Purushothaman (kañjīra). The speaker began by describing the writings of BVK as a record of cultural history. He was born in Nanjangudu, Mysore and did his schooling and diploma in painting from the Chamarajendra Technical Institute, Mysore. He listened to music performances at the Mysore palace and also enriched his knowledge in music by attending various types of concerts. He would interact with artists and discuss about the finer element of music and acquired a strong foundation in the art. Subramanya also mentioned that BVK was a voracious reader of books on arts and culture. His first music review was published in a Kannada weekly in the year 1948. Through his writings he greatly encouraged the upcoming young artists to perform and also guided them to experiment. A down to earth man with a large family of friends and admirers, he passed away at the age of 87. He composed many songs and one set of these are known as Antapura gītē, which was set to music by Saṅgīta Kalānidhi Mysore V Doraiswamy Iyengar. Selections from these were then rendered and featured the following songs:

rōśa viḍenē sakhi – kāmbhōji, ādi.
ēne bhayabhrāntiye- nīlāmbari, miśra cāpu
sundarinīne- bēgaḍa, rūpaka

Expert Committee member Shri BM Sundaram, who spent some time with BVK, spoke of his interactions with the scholar. Saṅgīta Kalānidhi designate N Ravikiran offered his compliments.

The Thanjavur Harikathā Tradition

The second session featured Dr Premeela Gurumurthy. With a presentation richly illustrated with photographs of the great performers of the past, she spoke on the evolution of the art over the centuries. Thanjavur Harikathā owed much of its form to the Marāṭhi kīrtankārs who flocked to South India with the establishment of Marāṭhā rule. The present format was given shape to

by Thanjavur Kriṣṇa Bhāgavatar in the 19th century. Dr Premeela performed the pañcapadi- the standard invocatory pieces for Harikathā. She traced the careers of several performers in the art and through them the way the art form evolved. She finally spoke on the struggles that women had to undergo before being accepted as Harikathā performers. The pioneer in this was C Saraswathi Bai, followed by Banni Bai and others. Recordings of the two women artistes named above were played.

Saṅgīta Kalānidhi Shri Sanjay Subrahmanyan drew attention to the high quality of music in Harikathā as was evident from the recordings of Saraswathi Bai. Saṅgīta Kalānidhi designate N Ravikiran spoke of the influence of Harikathā on Carnatic music and it having been instrumental in bringing the gōṭṭu vādyam/Chitravīṇa to the fore.

December 30, 2017

The day's proceedings began with Krishnamurthy of the ASCM singing the Tyāgarāja kriti manasā eṭulōrtune (malayamārutam/rūpakam).

Telugu Padams and Jāvaḷis

The first session was by the Hyderabad Brothers. The speakers said that padams and jāvaḷis don't vary much regarding lyrical aspects but the difference lies in the kālapramānam of rendering. A few padams are rendered in madhyamakālam as well but no jāvaḷi is rendered in viḷamba kālam. Padams have higher musical content than lyrical content. This feature makes this particular type of composition a challenge for the singer with respect to breath control and putting lyrics together despite the extended dīrghams from one āvartanam to another on tāḷam. Both Padams and Jāvaḷis are predominantly dance-oriented and the credit for preservation and promotion of these compositions can be given to the people from the Dēvadāsi tradition. Veena Dhanammal and Saṅgīta Kalānidhi s Balasaraswathi and T Brinda were known for specializing in and preserving padams and jāvaḷis. Yesteryear's musician-dancers like Balasaraswathi could pass on these compositions to the next generation as their musical knowledge was exceptional as well.

The theme of these compositions revolves around Nāyaka-Nāyaki conversations or Nāyaki-Sakhi conversations, which ultimately refers to Jīvātma- Paramātma concept depicting 'Antarbhakthi'. Saṅgīta Kalānidhi Dr.Sripada Pinakapani did extensive research on padams and jāvaḷis and helped preserve them by notating in a detailed manner so that the delicate details of the rendering would not be missed when a musician sang the composition following the notation. Saṅgīta Kalānidhi Nedunuri Krishnamoorthy and Voleti Venkateshwarlu have also performed and promoted the traditional padams and jāvaḷis in various concerts and radio programs thus passing them on to the next generations.

In various padams, unique usage of saṅgatīs is seen which might not be theoretically correct for a particular rāga. Saṅgīta Kalānidhi Shri Sanjay Subrahmanyan opined that these unique usages ought to be sung as they are even while it was necessary to ensure that these do not come into any new composition. Saṅgīta Kalānidhi designate N Ravikiran emphasised the importance of

good pakkavādyams to highlight these compositions in concerts and also the importance of plain notes in bringing out the beauty of these compositions while rendering them.

The Impact of Carnatic/Indian Rhythm on Western Music

The second session of the day was presented by internationally acclaimed artistes Glen Velez and Loire Cotler. Glen Velez is an American percussionist, vocalist, and composer, specializing in frame drums from around the world. He is largely responsible for the increasing popularity of frame drums in the United States and around the world. Loire Cotler is a Jewish American Jazz Rhythm Vocalist, composer, recording artist, educator and certified Music Therapist known for her outstanding konnakōl, scat singing and original world jazz standard interpretations. The following pieces were performed by them:

- Miriam's Prophecy

  Composed by Glen Velez and Loire Cotler to a10-beat cycle. Glen played the Riq, a Middle East Tambourine. Loire sang a combination of Konnakōl, jazz Scat and original wordless improvisations inspiration by Jewish Niggun and Middle-East Taxism

  Tel Halaf

  Composed by Glen Velez to a 5 beat cycle, this composition utilized the European Medieval (13th and early 14th Century) technique of Hocketing. Hocket is the rhythmic linear technique using the alter ation of notes, pitches, or chords. In medieval practice of Hocket, a single melody is shared between two (or occasionally more) voices such that alternately one voice sounds while the other rests. Tel Halaf is composed of twelve rhythmic cells, which are notated. However, the rhythmic cells are divided and triggered spontaneously by rapid moving rhythmic cues. Sometimes the cue triggers the interlocking rhythm and other times the cues trigger the composite rhythm. There is a section in the middle of the piece where Loire improvised a melodic solo. After the melodic solo the rhythmic cells become more and more dense with variations and more demanding konnakōl phrases.

- Glen Velez Signature Bodhran Solo

  Glen created a solo utilizing drumming techniques and rhythmic concepts from around the world combined with Central Asian Overtone singing and Śorkaṭṭu. This has become known as the Glen Velez signature solo style on the Frame Drum. You can be sure that anyone who holds a frame drum on the knee and plays with hands (rather than a stick) hails from the Glen Velez lineage. During the drum solo, Glen sang Central Asian Overtone Singing, also called "Hoomi" and sang the time cycle using śolkaṭṭu, improvising on the drum against vocalizations. Glen began developing this in the 1970's. Glen's innovation and teaching style called Handance Method has created a shift in modern percussion.

- Bye Bye Blackbird

  Classic Jazz composition from The Great American Songbook composed in 1926. Composed by Ray Henderson and Mort Dixon it was given a new and original arrangement by Glen Velez and Loire Cotler. They reimaged this jazz classic (originally in 4-beat cycle), by phrasing into a 9-beat cycle.

  Saṅgīta Kalānidhi designate N Ravikiran, who has worked extensively with this duo, spoke of their skills and commended their performance.

December 31, 2017

The day's session began with devotional music by the CRV School, runners up in the competition organised for that genre by the Music Academy.

The Influence of Indian Classical Music on Western Art Music

The first lecture for the day was presented by one of the foremost exponents of the classical piano in India – Anil Srinivasan. A detailed article by him on the subject is published elsewhere in this journal.

The Universal Appeal of Mōhanam

The second lecture was by Praveena Thodge, a scholar with the Music Academy's Research Centre. A detailed article by her on the subject is published elsewhere in this journal.

January 1, 2018.

Members' Day and Open House

The Academy's Executive and Experts Committee were 'At Home' for the members on New Year's Day. A traditional Indian breakfast was served after which everyone repaired to the Kasturi Srinivasan Auditorium for the Open House. The proceedings began with devotional music by students of the CRV School of Music, winners in the competition for that genre organised by the Music Academy.

Convenor of the Annual Conference, Shri Sriram V spoke on the 31 different lecture demonstrations on a diverse set of topics that had happened over 16 days, all of which had been presided over by Saṅgīta Kalānidhi designate of the year Chitravina Shri N Ravikiran. The latter spoke on the wide-ranging topics and complimented the presenters for their excellent preparations. Saṅgīta Kalānidhi Shri TV Gopalakrishnan complimented the Music Academy for its exceptional programs. He greeted Chitravīṇa N.Ravikiran for his perfection in his music and his creativity. He said that if Chennai is the cultural capital of India, the Music Academy has had a major role in making it so. Experts Committee member Dr MB Vedavalli, commended the informative and innovative lectures in the series, highlighting the ones on Mōhanam and Mel-harmony in

particular as being educative. Dr S Sowmya complimented the Academy for its conduct of the morning sessions.

Shri. Sriram V thanked what he termed was the magnificient team which included Academy staffers Rajendran, Sathya, Ranga and Kumar. He thanked the students of the Advanced School of Carnatic Music, who did a phenomenal job as volunteers. Members of the audience too spoke on the occasion.

91st Annual Conference and Concerts

Monday, 1st January, 2018

Report on Sadas

The evening of January 1 saw the Music Academy conduct its Sadas – the oriental convocation with everyone turned out in Indian dress. The proceedings began with students of the ASCM singing Muttusvāmi Dīkṣitar's śrī sarasvati namōstutē (ārabhi/rūpakam). "Music unites differences and helps in bringing peace to a society filled with chaos and uncertainty," said Chief Guest Indira Banerjee, Chief Justice of the High Court of Madras. She conferred the Saṅgīta Kalānidhi award on Chitravīṇa maestro N Ravikiran at the Sadas. Speaking at the event, Ms. Banerjee said, "No matter what language we speak, what creed or race we belong to, what political ideology we profess or what form of expression of love and faith we practise, music is capable of breaking boundaries. It is rightly said that, when both words and letters fail, music is the way out. Our country, with a rich classical music tradition, has witnessed a number of regimes, which brought with them distinct sets of classical arts, music, poetry and dance forms. This is the reason why we find a variety of arts, each distinct in itself, yet flourishing even centuries after their initial imprints."

Mridaṅgam exponent V Kamalakar Rao and musician Radha Namboodiri were conferred the title Saṅgīta Kalā ācārya. Ghaṭam exponent Sukanya Ramgopal and leading representative of the ōduvār tradition Muthu Kandasamy Desikar were conferred the TTK Award. The Musicologist Award was given to Dr TS Sathyavathi and the Papa Venkatramiah award for violin to Thiruvallur Parthasarathy. Saṅgīta Kalānidhi TN Krishnan recollected how Ravikiran played in the same auditorium decades ago as a child. "He surprised the audience; many of the stalwarts who were sitting there examined him and were stunned how accurately he answered them. I'm glad I saw that and this event as well today," he said.

On accepting the award, Ravikiran said, "At this time, I want to contribute in a small way to music by setting up an endowment for Rs. 2 lakh in the name of mridaṅgam exponent and legend Palghat Ramchandra Iyer. The Academy can decide whether to conduct workshops or give awards from this endowment."

N. Murali, President, Music Academy said Ravikiran's insightful observations and comments during morning sessions were as brilliant as his concert at the Academy. "He has shown amply why he has been hailed as a child prodigy-turned-musical genius," he said.

The proceedings ended with the National Anthem.

108 ராகதாளமாலிகை

Dr. R.S. ஜெயலக்ஷ்மி

இராமஸ்வாமி தீக்ஷிதரின் (108) ராகதாளமாலிகை கர்னாடக இசையில் காணப்படும் இசை உருவகைகளில் அளவில் பெரிய உருவகை (musical form) ராகமாலிகையாகும். பழைய நூல்களில் 'ராக கதம்பகம்' என்ற பெயரே ராகமாலிகைக்கு காணப்படுகிறது. ராகமாலிகை என்பது ஸாஹித்யத்தில் ராகத்தின் பெயருடன் பல சரணங்களை கொண்டிருக்கும். எல்லா சரணங்களும் வேறு வேறு ராகத்தில் அமைந்திருக்கும். ராகதாள மாலிகை என்பதில் ஸாஹித்யத்தில் ராகத்தின் பெயர் மட்டும் இணைக்கப்படாமல் தாளத்தின் பெயரும் சேர்க்கப்பட்டிருக்கும். இம்மாதிரி இயற்றுவதற்கு இசைத்திறமை, மொழித்திறமை இரண்டும் அவசியம். நமக்கு கிடைக்கும் ஸ்வரதாளகுறிப்பு ஆதாரத்தை கொண்டு பார்க்கையில் இராமஸ்வாமி தீக்ஷிதர் இயற்றிய ராகதாளமாலிகையே முதல் ராகமாலிகையாக உள்ளது. சங்கீத மும்மூர்த்திகளில் ஒருவரான முத்துஸ்வாமி தீக்ஷிதரின் தந்தை ராமஸ்வாமி தீக்ஷிதர் ஆவார். இராமஸ்வாமி தீக்ஷிதரின் காலம் 1735 முதல் 1817 வரை ஆகும்.

சுப்புராம தீக்ஷிதர் வெளியிட்டுள்ள 'சங்கீத சம்ப்ரதாய ப்ரதர்ஷிணி' என்ற தெலுங்கு நூலில் இந்த (108) ராகதாள மாலிகையின் (Notation) ஸ்வரதாள குறிப்பு கொடுக்கப்பட்டுள்ளது. இந்த நூல் 1904ம் ஆண்டு வெளியிடப்பட்டுள்ளது. இசை உலகில் இந்த நூலின் முக்கியத்துவம் குறிப்பிடத்தக்கதாகும். தீக்ஷிதர் பரம்பரை கையாண்ட ராகங்கள், முத்துஸ்வாமி தீக்ஷிதரின் உருப்படிகள், மற்றும் பலரது கிருதிகள் போன்ற பல விஷயங்கள் இந்த நூலில் இருக்கிறது. இந்த நூலின் லக்ஷண பகுதியில் 77 வாக்கேயக்காரர்களின் வாழ்க்கை வரலாறு கொடுக்கப்பட்டுள்ளது. அதில் இராமஸ்வாமி தீக்ஷிதரின் வாழ்க்கை வரலாறும் உள்ளது. அதில் இராமஸ்வாமி தீக்ஷிதர் பற்றிய விவரங்கள், அவர் இயற்றிய உருப்படிகள் பற்றிய குறிப்புகளும் உள்ளன. இந்தப் பகுதியில் இராமஸ்வாமி தீக்ஷிதர் இயற்றிய 108 இராகதாளமாலிகையை இவரது புதல்வர்களான சின்னஸ்வாமி தீக்ஷிதரும், பாலுஸ்வாமி தீக்ஷிதரும், மணலி முத்துகிருஷ்ண முதலியாரின் மகன் சின்னய்ய முதலியாரின் முன்பு பாடினார்கள் என்றும் அதைக் கேட்டு சின்னய்ய முதலியார் பல சன்மானங்களை இராமஸ்வாமி தீக்ஷிதருக்கு கொடுத்தார் என்றும் கொடுக்கப்பட்டுள்ளது. சின்னய்ய முதலியாருக்கு 'வெங்கடகிருஷ்ணா' என்ற பெயரும் உண்டு என்று சுப்புராம தீக்ஷிதர் குறிப்பிடுகிறார்.

இந்த ராகமாலிகையின் 3வது ராகமான வராளி ராகத்தின் ஸாஹித்யத்தில்

"ஸாடிலேனி ஜவராலிதி$_3$ மன்மதஸ்வரூப
கலித வெங்கட கிருஷ்ணேந்த்ர"

என்ற நாம முத்திரை உள்ளது. இதிலிருந்து இந்த ராகமாலிகை சின்னய்ய முதலியாரின் பெயரில் இயற்றப்பட்டது என்பது தெரிகிறது. மணலி முத்து கிருஷ்ண முதலியாரின்

மகன் சின்னய்ய முதலியார் என்பதையும் 'முத்துகிருஷ்ண பூபாலநந்தன' என்று 13வது சரணத்தில் குறிப்பிட்டுள்ளார். இராமஸ்வாமி தீக்ஷிதரின் முத்திரையும் 'வெங்கட கிருஷ்ண' என்பது தான். இந்த ராகமாலிகையின் கடைசி ராகமான 61வது ராகம் தேவகாந்தாரியின் ஸாஹித்யம்

"ஸித்த$_4$முதே$_3$ வகா$_3$ந்தா$_3$ரினி பொந்து$_3$
ஸ்ரீகர வெங்கடக்ருஷ்ண வஜீரா"

என்று வாக்கேயகாரரின் முத்திரையுடன் உள்ளது.

ராகதாளமாலிகையின் அமைப்பு:

இந்த ராகதாளமாலிகையில் 61 ராகமும் 61 தாளமும் கையாளப்பட்டுள்ளன. இந்த 61 ராகங்களும் வெங்கடமகி சம்ப்ரதாய ராகங்களே ஆகும். பல்லவி, அனுபல்லவி, 13 சரணங்கள் என்று இந்த ராகதாளமாலிகை பிரிக்கப்பட்டுள்ளது.

பல்லவியில் நாட்டை ராகம் மட்டுமே உள்ளது. அனுபல்லவியில் கௌளை, வராளி ஆகியவை. இவை முறையே துருவ, மட்டிய, ரூபகதாளத்தில் அமைந்துள்ளன. அனுபல்லவியின் முடிவில் நாட்டையில் துருவதாளத்தில் ஒரு ஆவர்த்தம் ஸ்வரம் வந்து பிறகு பல்லவிக்கு வந்து சேருகிறது.

13 சரணங்களில் ஒவ்வொன்றிலும் 5, 5, 7, 4, 4, 4, 4, 4, 4, 4, 4, 4. 5 என்று ராகங்கள் அமைந்துள்ளன. ஒவ்வொரு ராகத்திலும் முதலில் ஸாஹித்யம் வந்து பிறகு ஸ்வரம் வந்து பிறகு ஸாஹித்தியத்தின் ஒரு பகுதி திருப்பப்பட்டு அந்த ராகம் முடியும். ஸ்வரம் பாடிய பிறகு வரும் ஸாஹித்யப்பகுதி தாளத்தின் பெயருடன் திருப்பப்படும். பெரும்பாலும் இந்த அமைப்பு தான் உள்ளது. சில ராகங்களில் தாளத்தின் பெயர் வராமலும் முடிவு பெற்றுள்ளது. இந்த மாலிகையில் இடம் பெற்றுள்ள ராக-தாளங்கள்

பல்லவி

	ராகம்	தாளம்	அங்கம்
1.	நாடராகம்	துருவதாளம்	$\|_4 \bigcirc \|_4 \|_4$

அனுபல்லவி

2.	கௌளை	மட்யம்	$\|_4 \bigcirc \|_4$
3.	வராளி	ரூபகம்	$\bigcirc \|_4$

சரணம் 1

4.	பௌலி	ஜம்ப	$\|_7 \cup \bigcirc$
5.	ஸாலங்கநாட	திரிபுட	$\|_3 \bigcirc \bigcirc$
6.	ஸ்ரீராகம்	அட	$\|_5 \|_5 \bigcirc \bigcirc$

7.	ஆரபி	ஏகம்	$\|_4$
8.	லலிதா	லலி	|| Š லகு | லகு | ப்லுதம்

இந்த லலி தாளத்திற்கு அங்கங்கள் கிடைக்கவில்லை. ஆகையால் இதை ஆதிதாளத்தில் பாடலாம் என்று சுப்புராமதீக்ஷிதர் அடிகுறிப்பில் கொடுத்துள்ளார். ஆனால் ஔமாபதம் என்ற நூலில் லலிதாளத்திற்கு அங்கங்கள் கிடைத்தது. அதை கொடுத்துள்ளேன்.

சரணம் - 2

	ராகம்	**தாளம்**	**அங்கம்**
9.	ராமக்ரியா	லக்ஷ்மண	| ○ ○ (ஆதிதாளம்)
10.	ஸாமா	ரதிலீல	|| S S
11.	சங்கராபரணம்	ஜய	| S || Š
12.	மணிரங்கு	தர்பண	○ S S
13.	மாளவஶ்ரீ	ராஜ சூடாமணி	○ ○ || | ○ ○ | S

லக்ஷ்மண என்ற தாளத்திற்கு அங்கம் கிடைக்காததால் அதை ஆதிதாளத்தில் பாடிக்கொள்ளலாம் என சு. தீக்ஷிதர் கொடுத்துள்ளார்.

சரணம் - 3

14.	பாடி	வதன	○ ○ | Š
15.	தோடி	ரதி	| S
16.	கல்யாணி	ராஜ	S Š ○ ○ S | Š
17.	ஸௌராஷ்ட்ரம்	கீர்த்தி	| S Š S | Š
18.	ஹுஸேனி	குந்தர	||| S
19.	கன்னட	மதன	S ○ ○
20.	மலஹரி	க்ரீட	○ ♂ (or) ○ ○ ∪

சரணம் - 4

21.	பைரவி	விஜயநந்த	|| S S S
22.	ஸாரங்கா	மதி	S ○ ○ S
23.	கேதாரம்	அனங்க	| Š || S Š
24.	மோஹனம்	வீரவிக்ரம	|| ○ ○ S

சரணம் - 5

25.	ஹம்பீரு	ஸிம்ஹலீல	| ○ ○ ○ |
26.	ஸஹானா	பரிக்ரமம்	○ ○ || S
27.	கௌளிபந்து	ஸம்பத்வேஷ்டாகம்	Š S S S Š
28.	ஜம்காரப்ரமரி	ஸமதாளம்	|| ○ ♂

108 தாள அட்டவணையில் பெரும்பாலன நூல்களில் மார்க்கத்தாளங்கள் ஐந்துதான் ஆரம்பமாக வரும். அதில் ஒருதாளமான ஸம்பத்வேஷ்டாகம் மட்டும் இந்தராக தாளமாலிகையில் 27 தாளமாக வருகிறது.

சரணம் - 6

	ராகம்	தாளம்	அங்கம்
29.	ரீதிகௌளை	ஸிம்ஹவிக்ரம	S S S | Š | S Š
30.	நடநாராயணி	சதுர்முகி	| S | Š
31.	பிலஹரி	ஸ்ரீநந்தன	S || Š
32.	ஹிந்தோல	விஷமம்	○ ○ ○ ♂

சரணம் - 7

33.	வேகவாஹினி	லகுசேகரம்	Š ○ ○ ∪
34.	வஸந்த பைரவி	வஸந்த	||| S S S
35.	மேசபௌளி	வனமாலி	○ ○ ○ ○ | ○ ○ S
36.	ஸாவேரி	ஸ்ரீகீர்த்தி	|| S S

சரணம் - 8

37.	புன்னாகவராளி	த்ரிதீய	○ ○ ♂
38.	பந்துவராளி	அந்தரக்ரீட	|||| ○ ♂
39.	காம்போஜி	அபங்க	| Š
40.	குரஞ்சி	பார்வதி	∪ ∪ ○ ○ ∪ ∪ || ○ ○ ○ ○ | ○ ○

வெவ்வேறு நூல்களில் வேறுவேறு விதமான அங்கங்களுடன் காணப்படும் தாளம் பார்வதி என்ற தாளமாகும். இதற்கு பார்வதி லோசனம் என்ற பெயரும் சில நூல்களில் காணப்படுகிறது.

சரணம் - 9

41.	காபி	கோகிலப்ரியா	S | Š
42.	நாடகுறிஞ்சி	ஹம்ஸநாதம்	| Š ○ ○ Š
43.	முகாரி	கந்தர்ப	○ ○ | S S
44.	யமுனா	ஸ்ரீரங்க	|| Š Š

சரணம் - 10

	ராகம்	தாளம்	அங்கம்
45.	ஆனந்த பைரவி	ப்ரதாப சேகரம்	Š○४
46.	தர்பார்	ராகவர்தனம்	○४○Š
47.	சுரடி	லலிதப்ரிய	||S|S
48.	நாயகி	ஸ்ரீமத்கீர்த்தி	|

சரணம் - 11

49.	கேதாரகௌளை	விலோகித	|S○○Š
50.	நீலாம்பரி	முகுந்த	|○○|S
51.	நாராணய கௌள	ராஜ	|S○○
52.	தேவக்ரியா	சதுர்த்த	S○○○

சரணம் - 12

53.	பேகட	குடும்ப	○○||
54.	நவரோஜ்	விஜய	Š S Š
55.	கமகக்ரிய	துரங்கலீல	○○|
56.	ஆஹரி	மகரந்தம்	○○|||S

சரணம் - 13

57.	பூபாலம்	நந்தன	||○○Š
58.	மாளவகௌள	ராஜபங்காள	S|S○○
59.	ஸைந்தவி	அக்ஷர	|○○
60.	ராமகலி	கல	|
61.	தேவகாந்தாரி	ஸ்ரீ	|○○

இந்த 13வது சரணத்தில் காணப்படும் அக்ஷர, கல, ஸ்ரீ ஆகிய மூன்று தாளங்களுக்கும் அங்கம் கிடைக்கவில்லை என குறிப்பிட்டுள்ளார். இவற்றை ஆதிதாளமாக போட்டுக் கொண்டு பாடவேண்டும் என்பதையும் கொடுத்துள்ளார்.

அக்ஷர, ஸ்ரீ ஆகிய இரண்டு தாளங்களின் அமைப்பு ஆதிதாளமாக போட்டால் பொருந்துகிறது. 'கல' தாளப்பகுதியை ஆதிதாளமாக போட்டால் 1/2 ஆவர்த்தம் தாளம் மீறுகிறது. ஆகையால் ஏகதாளமாக போட்டுக் கொண்டு பாடலாம் எனத் தோன்றுகிறது.

இந்த ராகதாளமாலிகையில் அமைந்துள்ள ராகங்களைப் பார்க்கையில் பெரும்பாலான ராகங்கள் வெங்கடமஹி பரம்பரையில் வந்தவையே. எல்லாமே ரக்தி ராகங்கள். 10 ராகங்கள் மாயாமாளவ கௌளையின் ஜன்யம் என்பதும் குறிப்பிடத்தக்க விஷயம்.

புன்னாகவராளி, குரஞ்சி, நவரோஜ், ஸைந்தவி ஆகிய ராகங்கள் மத்யமஸ்ருதி ராகங்கள். இவற்றை சமஸ்ருதியில் பாட வேண்டுமா அல்லது மத்யம ஸ்ருதியில் பாடவேண்டுமா என்பது அறியப்பட வேண்டிய விஷயம்.

ஸாஹித்யம் தெலுங்கு மொழியில் அமைக்கப்பட்டுள்ளது. சிருங்கார ரஸப்ரதானமாகவே ஸாஹித்யம் காணப்படுகிறது. ஸாஹித்யத்தில் ராகத்தின் பெயரும் தாளத்தின் பெயரும் மிகசாதுர்யமாக இணைக்கப்பட்டிருப்பது இராமஸ்வாமி தீக்ஷிதரின் மொழிப் புலமையை காட்டுகிறது. 13 சரணங்களாக ஸாஹித்யம் பிரிக்கப்பட்டிருந்தாலும் அர்த்தமாக பார்க்கையில் ஸாஹித்யம் தொடர்ச்சியாக இருக்கும் எனத் தோன்றுகிறது. இந்த ராகதாளமாலிகை 108 தாளத்தில் இயற்றப்பட்டது என்றும் ஆனால் 61 தான் கிடைத்துள்ளது என்றும் ஒரு கருத்து உள்ளது. அது சரியல்ல என்று தோன்றுகிறது. அதற்கான காரணங்கள் சிலவற்றை கூறவிரும்புகிறேன்.

1. இராமஸ்வாமி தீக்ஷிதர் இயற்றிய கிருதிகளை அவரது வாழ்க்கை வரலாற்றில் குறிப்பிடும் சுப்பராம தீக்ஷிதர் ராகம், பாடலின் ஆரம்பம் இரண்டையும் குறிப்பிட்டே கொடுத்துள்ளார். ஆனால் இந்த ராகதாள மாலிகையை குறிப்பிடும் இடத்தில் 108 ராகதாளமாலிகை என்று மட்டுமே குறிப்பிட்டுள்ளார். 'நாடகாதி வித்யல' என்று ஆரம்ப ஸாஹித்யத்தை குறிப்பிடவில்லை.

2. ஸ்வரதாள குறிப்பு (Notation) கொடுத்துள்ள இடத்தின் தலைப்பு 'Raga Tala Malika' என்று மட்டுமே உள்ளது.

3. இந்த ராகதாள மாலிகையின் முடிவில் ஒரு அடிக்குறிப்பு கொடுத்துள்ளார். அந்த இடத்திலும் இந்த ராகதாள மாலிகையில் ஸ்ரீமத்கீர்த்தி, அக்ஷர, கல, ஸ்ரீ, லலி, லக்ஷண ஆகிய தாளங்களுக்கு அங்கங்கள் கிடைக்கவில்லை என்று கொடுத்துள்ளார். இங்கு 108 ராகதாளமாலிகை என்ற குறிப்பு இல்லை. மேலும் இவ்வளவு தாளங்களுக்கு அங்கங்கள் கிடைக்கவில்லை என்று குறிப்பிட்டவர் ராகமாலிகை முழுதும் கிடைக்காமல் இருக்கும் பக்ஷத்தில் அதையும் கட்டாயம் கொடுத்திருப்பார். ஆகையால் இந்தராகதாள மாலிகை 61 ராகம் மற்றும் தாளத்தில் தான் இயற்றப்பட்டிருக்க வேண்டும்.

4. ஒவ்வொரு அங்கத்தின் முடிவிலும் மகுடஸ்வரமாக நாட்டைராகத்தில் துருவதாளத்தில் ஒரு பகுதி வருகிறது. இந்த பகுதியில் அனுபல்லவியின் முடிவில் முழுவதும் notation கொடுக்கப்பட்டு பல்லவிக்கு வருவது குறிப்பிடப்பட்டுள்ளது. இப்படி எல்லா சரணங்களின் முடிவிலும் நாட்டை மகுடஸ்வரம் வருகிறது. ஆனால் எல்லா சரணத்தின் முடிவிலும் முழு ஆவர்த்தமும் கொடுக்கப்படாமல் ஆரம்பப் பகுதியான 'ஸஸரிஸாஸ' என்று கொடுக்கப்பட்டு பல்லவிக்கு வரவேண்டும் என்பது தெரிவிக்கப்படுகிறது. அனுபல்லவி, முதல் சரணம், 13வது சரணம் ஆகிய மூன்று பகுதிகளுக்கு பிறகு நாட்டை ஸ்வரம் முழுவதும் கொடுக்கப்பட்டுள்ளது. அதோடு

மட்டும் அல்லாமல் கடைசி சரணத்தின் முடிவில் நாட்டை ஸ்வரத்திற்கு பிறகு 'நாடகாதீ' என்று துவங்கும் பல்லவி ஸாஹித்யம் முழுவதும் கொடுக்கப்பட்டுள்ளதால் இந்த ராகதாளமாலிகை 61 ராகத்துடன் முடிவடைந்து விடுகிறது என்பது தெரிகிறது.

5. 13வது சரணத்தில் 'வெங்கட கிருஷ்ண வஜீரா' என்று வாக்கேயகாரரின் முத்திரையும் வருவது பாடலின் முடிவை காட்டுகிறது.

6. 108 தாளங்களை ஆய்வு செய்ய ஏறத்தாழ 10 நூல்களும் 10 கையெழுத்துப் பிரதிகளும் பார்த்தேன். இவற்றில் தாளங்களின் பெயர்கள், அங்கங்கள், அக்ஷரங்கள் ஒன்றிலிருந்து ஒன்று வித்தியாசப்படுகின்றன. ஆனால் எந்த நூலிலுமே லகுவிற்கு ஜாதி பேதம் கிடையாது. இராமஸ்வாமி தீக்ஷிதர் இந்த ராகதாளமாலிகையில் திஸ்ர, கண்ட, மிஸ்ர ஆகிய ஜதிகளுடன் வரும் ஸப்த தாளங்களை உபயோகித்துள்ளார். ஆகையால் 108 தாள ராகமாலிகையாக இது இருக்க வாய்ப்பில்லை என்று தோன்றுகிறது.

7. சம்ப்ரதாய ப்ரதர்ஷிணியில் நவக்ரஹ கீர்த்தனைகள் மொத்தம் 7 உள்ளது. இவை வாரகீர்த்தனைகள் தான். ராகு கேது கீர்த்தனைகள் இந்த புத்தகத்தில் இல்லை. ஆனால் ஒவ்வொரு கீர்த்தனையின் ஸ்வரதாள குறிப்பில் நவக்ரஹ கீர்த்தனையில் 'இது முதலாவது' என்ற ஸூர்யமூர்தே கீர்த்தனைக்கு கொடுத்துள்ளார். இதிலிருந்து 7 கீர்த்தனைகளே கொடுத்திருந்தாலும் 'நவக்ரஹ கீர்த்தனைகள்' என்று குறிப்பிடுவது இது ஒரு தொகுப்பு என்பதை தெரிவிக்கிறது. அதே போல் இந்த ராகதாளமாலிகையில் ஏறத்தாழ 50க்கும் மேற்பட்ட தாளங்கள் 108 தாள தொகுப்பில் உள்ளவை என்பதால் இந்த ராகதாளமாலிகை '108' என்ற அடை மொழியுடன் கூறப்பட்டிருக்கலாம் என தோன்றுகிறது.

இந்த ஆய்வுக் கட்டுரைக்காக பார்க்கப்பட்ட நூல்கள்

1. பஞ்சமரபு
2. பரத சங்கிரகம்
3. தாள சமுத்திரம்
4. நடனாதி வாத்யரஞ்சனம்
5. ஆதிபரதம்
6. பரதார்ணவம்
7. தாளதீபிகை
8. சங்கீத சந்த்ரிகை

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1. அஷ்டசத தாளலக்ஷணம்
2. சங்கீத ரத்னாகரம்

3. சங்கீத மகரந்தம்
4. சங்கீத சூடாமணி
5. சங்கீத ஸாராம்ருதம்
6. ராகதாள சிந்தாமணி
7. சங்கீத தர்பணம்
8. சங்கீத ஸுதாகரம்
9. தாள தசப்ராணம்
10. தாள லக்ஷணம்
11. கூத்த நூல்
12. சச்சபுட வெண்பா

Ramnad Krishnan and his Music

(Sep 14, 1918 – Jan 29, 1973)

by Dr. Ritha Rajan

Shri.Ramnad Krishnan was the first Indian musician to be called 'a musicians' musician'. He was an exceptional artist who was more concerned about the appreciation of his peers and his intimate learned rasika-s. He used to say 'that Donald Bradman is a cricketing genius should be certified by Garry Sobers and not by someone else!' Though he never considered himself to be a big commercial success, his colleagues and even his seniors always admired him and acknowledged that he was a complete musician with special unique talents. More than the general listening public, it was the true experts who appreciated his rare musical gifts and acclaimed him as **their** musician! He was not a formula musician who sang exactly what the audience expected to hear.

With an extraordinary music creativity or manōdharma not only in rāga but also in laya, a unique stylistic presentation of compositions, and a strict adherence to the Carṇāṭic music tradition with a mutual respect and a keen ear for other music traditions, Krishnan achieved to imbibe music in its entirety as a true conscientious artist. Like Ustad Amir Khan of Hindustāni music, Krishnan could 'blend talent with imagination, intellect with emotion and technique with temperament'.

Ramnad Krishnan's musical background

Born to Vaidhyanathan and Brihannayaki in Alapuzha in Kerala in 1918, Krishnan had seven siblings. He used to fondly remember his elder sister who could sing very well. His eldest brother Lakshmi Narayanan, father and guru of the famous violin trio, was a violin vidvān and even to this day, he is remembered in Sri Lanka, as a great music teacher. Ramnad Easwaran, as he was known in the music circles, was staff mṛdangaṁ artist in All India Radio, New Delhi and had active participation in the vādya vṛnda and other prestigious programmes collaborating with Pt. Ravishankar, Emani Sankara Sastry and his nephew M.Y. Kama Sastry. Another elder brother, Ramnad Venkatachalam was staff violin artist in Tirunelveli All India Radio. Ramnad Krishnan was the fourth son. His younger brothers were Mani, who was highly knowledgeable about music and Ramnad Raghavan, who taught mṛdangaṁ at the Wesleyan University, USA and was one of the founders of the Cleveland Tyagaraja Aradhana.

Soon after Krishnan's birth, the family moved to Ramanathapuram (anglicized as Ramnad) in Tamil Nadu. The brothers learnt music from Vidvān Ramanathapuram C.S.Sankarasivam, elder brother of mṛdangaṁ vidvān C.S. Murugabhupathi. The family's stay at Ramanathapuram and their tutelage under Ramanathapuram Sankarasivam gave the prefix Ramnad to their names. Before learning from Sankarasivam, Krishnan had initial training from Talaignayiru Subramanya Bhagavatar.

Relocation to Madras (the present Chennai)

Around 1936, Krishnan relocated to Madras and started his music profession. He had made associations with respected vidvāns like NS Krishnaswami Iyengar (known as Mottu Krishnaswami in the musicians' circles), the direct disciple of Kanchipuram Naina Pillai, PN Raghava Rao, disciple of the highly respected West Mambalam Kittamani Iyer, and TR Balu, the disciple of GNB. Initially, like all the aspiring young musicians of those days, he was so captivated by GNB's music. Later, with the association of NS Krishnaswami Iyengar, he acquired Tyāgarāja kīrtana-s of the Walajapet tradition and was also introduced to the music of Vīna Dhanammal. After listening to Brinda and Mukta, granddaughters of Vīna Dhanammal, he had a musical transformation and was firmly convinced that music had to be tranquil to have a long lasting impression in the listeners' minds. After much deliberation and deep reflective thinking, he successfully combined the best elements of the music of Vīna Dhanammal and those of the GNB bāṇi and created a style that was a coherent whole. It had both tradition and modernity and had continued to be apposite over the years.

The Music Academy concert in 1957

The afternoon concert of Ramnad Krishnan at the Music Academy's Annual Music conference in the year 1957 was a turning point in his music career. It was outstanding, featuring a breathtaking ālāpana of the scalar rāga umābharaṇaṁ that was given a very aesthetic musical expression, followed by Tyāgarāja's kīrtana 'nijamarmamulanu' so attractively presented and complimented with sparkling kalpana svara-s. The concert reached its pinnacle in the rāgaṁ tānaṁ pallavi in bēgaḍa rāga. The president of that year's conference, Sangita Kalanidhi Shri T Chowdiah, who attended the concert, was so overwhelmed that he openly declared in everyone's presence that even leading accompanists like him should think twice, be very observant, and attentive while accompanying Ramnad Krishnan. Also he recommended Krishnan's name for the next year conference's 9 pm slot and volunteered to accompany him on the violin. Mṛdangaṁ maestro Palani Shri. Subramanya Pillai, who attended the concert, along with his disciple Shri. Trichy Sankaran, appreciated the whole concert and especially the pallavi and offered to accompany Krishnan in his forthcoming concerts. The warm genuine gestures by these two veteran artists inspired Ramnad Krishnan so much that he never looked back. He was offered the evening concert during the 1959 conference of the Music Academy.

Ramnad Krishnan always acknowledged that it was the Madras Music Academy and the senior vidwāns like Chowdiah and Palani Subramanya Pillai who encouraged him to stay committed to the eternal values of Carṇāṭic Music. Many of his memorable concerts took place at the Academy, where he launched new compositions, ventured into raḳti rāga-s and sang very innovative rāgaṁ tānaṁ pallavi-s.

The 1957 Music Academy concert of Shri. Ramnad Krishnan was highly lauded by Shri. Neelam (S.Neelamegham), the famous music critic of yester years in the Swadesamithran magazine.

Ramnad Krishnan was visiting teaching faculty at the Wesleyan University US in 1967. He was there hardly for three months and came back to India as he missed his family and his ardent rasika-s in his homeland. From 1970 to 1973, he taught in the Central College of Carnatic Music, Madras (the present Tamil Nadu Music & Fine Arts University)

Music of Ramnad Krishnan, an overview

He had the firm conviction that Indian Music was Rāga Music and that both the Carṇāṭic and Hindustāni systems had their unique rāga styles. The ultimate purpose in both systems was the rāga delineation in all its facets. Major rāga-s should never be deviated from their traditional boundaries. For example, he would never compromise by way of singing tōḍi rāga ālāpana with lighter phrases or with plain svara-s, suggesting shades of sindubhairavi to please the audience. At the same time, while singing tānaṁ in the same tōḍi, he would appropriately introduce plain svara tāna patterns as per the tāna singing dharma. Thus he always kept tradition or saṁpradāya foremost in his mind and successfully balanced that with innovation which was the natural bent of his mind. In niraval singing also, he always adhered to tradition, which was quite testing. In singing kalpana svara-s and in laya vyavahāra, he displayed rare creativity that always surprised and stunned his peers.

Ramnad Krishnan was very particular that both the Carṇāṭic and Hindustāni music styles were inimitable and should not be tampered with. As said earlier, he handled tōḍi rāga as per the Carṇāṭic idiom. Similarly he sang sāvēri rāga with its characteristic flattened gāndhāra niṣāda-s, as specified in the śastra.

Being very much aware that Carṇāṭic Music had become highly composition oriented, he had acquired a vast repertoire of various types of compositions of various vāggēyakāra-s. Out of this common pool or song collection (or pāṭhāntara, as the Carṇāṭic musicians refer to it), he had formed his concert repertoire, which he had specialized very meticulously. He would not mix his resource repertoire with his concert repertoire.

Summing up, Ramnad Krishnan believed in complete musicianship. As a committed Carṇāṭic musician, he had a vast pāṭhāntara, performed good kīrtana renderings, rāga ālāpana, niraval, kalpana svara, rāgaṁ tānaṁ pallavi and rāgamālika ślōka/virutta. He established his musical identity by presenting rāga ālāpana with novelty, enhancing the raḳti rāga-s with new dimensions, magically transforming insipid scales as worthy rañjaka rāga-s and venturing creatively even into the prohibited areas of laya.

He was a highly principled guru and taught his disciples as to how to become a total musician first. He never ever thrust his ‘bāṇi’ or style on any of them. He taught them all the general aspects of music and played the role of a guide when it came to their preferences and choices. He always taught only one disciple at a time and never taught them in groups. He was very particular about giving personal attention to each disciple.

a. Rāga ālāpana was his priority

Ramnad Krishnan's concerts were always cherished mainly for his profound rāga ālāpana. It was his rāga singing that made his concerts so memorable and it is not an overstatement to say that his very name was synonymous with rāga ālāpana. Saṅgīta Kalānidhi Shri D K Jayaraman used to comment that even the most arbitrary and disorganised musical scale (ārōhaṇa/avarōhaṇa) would be magically transformed into a beautiful rāga by Ramnad Krishnan. Rāga-s like bahudāri and umābharaṇaṁ attained the status of rañjaka rāga-s when Krishnan developed them. They would have otherwise continued to be minor scalar rāga-s. Krishnan was always fascinated by the rāga-s, had a kind of emotional bond with them and strived to give them their due melodic entity. He was a **Pygmalion among musicians** and breathed life into any rāga that he sang! His inspiration for rāga singing came mainly from Saṅgīta Kalānidhi Mazhavarayanendal Subbarama Bhagavathar. Who would delineate so aesthetically even less heard rāga-s like māḷavi and baṅgāḷa. In fact Shri GNB also had been very much attracted and influenced by Mazhavarayanendal Subbarama Bhagavathar. GNB's innovative ālāpana of rāga-s like māḷavi, kiraṇāvali and chenchu kāṁbhōji bear testimony to this.

Rāga-s like aṭhāṇa, sahāna, janarañjani, kīravāṇi, bēgaḍa and kāṁbhōji were given an altogether different new approach by Ramnad Krishnan.He gave a new portrayal of the rāga aṭhāṇa by exploring all its musical potentialities in the madhya sthāyi. Till then, the rāga aṭhāṇa had been labelled as an uttarāṅga rāga !The rāga sahāna which was always sung with very limited phrases that were bound by a typical sahāna varṇa mettu or tune, was elevated as a prime raḳti rāga by Ramnad Krishnan .To enhance the rāga status, he floated new kīrtana-s in sahāna like 'sari evare' composed by Tirupati Narayanaswami, the Tamil pada 'ini enna pechirukkudu' of Vaidiswarankoil Subbarama Iyer and brought back Tyāgarāja's 'raghupathē rāmā' which had been exiled for some time. He sang all the three kīrtana-s of Tyāgarāja in janarañjani rāga with elaborate ālāpana, presenting appropriate combinations of slow and fast phrases which gave a novelty to the rāga. He had a special liking for the harmonic minor scale of Western music which corresponds to the Carṇāṭic rāga kīravāṇi. Having listened to the Western interpretation, he brilliantly introduced highly appealing consonant musical phrases in the typical Carṇāṭic style. He was so proud that viduṣi-s Smts.T. Brinda and MLV were all admiration for his kīravāṇi rāga ālāpana! He was one of those very few musicians who sang a very impressive harikāṁbhōji, without any traces of kāṁbhōji and he was the first musician to have commenced the rāga ālāpana for kāṁbhōji in the pūrvāṅga, with the typical grand kāṁbhōji gāndhāra and broke the convention that kāṁbhōji ālāpana should always start only as n d P …… dmg p d or as ds N d ……. In kāṁbhōji, though many compositions develop from the madhya sthāyi, with extensions in the maṁdra sthāyi, when it comes to rāga ālāpana, it has been customary to commence only as n d P …… dmg p d or as ds N d. It was Ramnad Krishnan who broke this convention!

b. Phrase oriented rāga ālāpana

The sañchāra-s or phrases in the rāga-s meant so much for him and he always viewed rāga-s on the basis of the phrases they contained and not by their mere svara-s .He was always conscious of the importance given to the ārōhaṇa/avarōhaṇa of the rāga-s in Carṇāṭic Music. At the same time he could also shrewdly keep at arm's length, the regimented ārōhaṇa/avarōhaṇa, if they came in the way of the free and aesthetic expression of the rāga. Highlighting all the core phrases in a rāga, he also brought in other phrases in the same rāga-s that were identified by him and presented all the phrases so artistically that it was a gratifying musical experience for him and his listeners.

He had the rare gift to unfold any rāga with profound artistry and to roll it back with the same dexterity. Even the winding up phase of his rāga ālāpana sustained the interest, thrill and excitement!

He enjoyed a kind of fondness for appropriately bringing in certain well – known phrases from the respective compositions while singing a rāga and also certain stylistic phrases that were typical of other stalwart musicians. While singing bhairavi ālāpana, he would suitably incorporate certain ranjaka phrases from the well known Kshetrayya padam 'rāma rāma prāṇa sakhhi'which were very much in conformity with the rāga flow. Similarly, he embellished the rāga-s bēgaḍa and surati with a few highly impressive musical phrases found in the Kshetrayya padam-s sung in the oral tradition.

c. His unique niraval and kalpana svara-s

Ramnad Krishnan always adhered to the traditional practice of presenting niraval in madhyamakāla even at the very outset. As the niraval progressed, the complexity also increased in due proportion and the whole process was highly challenging. His niraval for the line 'valaci padamula nammite' in the sāvēri rāga kīrtana 'daridāpulēka',and the phrase 'tāmarasa daḷa nētri tyāgarājuni mitri' in 'ammarāvamma' in kalyāṇi rāga (to cite a few) were always cherished by all. He had been inspired by his seniors like MazhavarayanendalSubbaramaBhagavathar and sang a tight madhyamakāla niraval with'kāydaa'(a word used very commonly by the yesteryear musicians to denote the adventurous way of singing niraval and kalpanasvara-s.For the listeners it was a herculean task to keep the tāḷa!)

His kalpanasvara-s for the rāga-s, aṭhāṇa (mummūrtulugumi), jayamanōhari (yagñadulu), śrīrañjani (bhuvinidāsuḍane) and pūrṇacaṅdrika (nējēsina) were very creative and innovative. He was perhaps the only musician of our times to have sung kalpanasvara-s for pūrṇacaṅdrika in great detail as if it was a major rāga like śaṅkarābharaṇaṁ or bhairavi!

It was Ramnad Krishnan who introduced for the first time madhyamakāla kārvai while singing kōrvai-s in kalpanasvara-s.

g r s n **D̄**, r s n d **P̄**, s n d p m

(The bold letters mark the svara-s sung with madhyamakāla kārvai)

d. The memorable Rāgaṁ Tānaṁ Pallavi –s (RTP)

The pallavi themes set by Ramnad Krishnan were always unique and challenging.His three beats pallavi-s like 'kāṇaṇkidaikkumo sabeśan' in varāḷi rāga,'cēta śrirāmaṁ' in tōḍi and four kaḷai pallavi-s like 'mā madura mīnāḳṣi' in bhairavi and 'kañcadaḷāyatāḳṣi' in kīravāṇi had the unusual fractional grahaṁ or eḍuppu after 3 ½ beats and were very innovative. It was he who popularized such pallavi-s with fractional eḍuppu.

His pallavi-s in khaṇḍa naḍai and miśra naḍai were also very much sought after. Like the Alathur brothers, Shri.Krishnan relished singing the naḍai pallavi-s in 1¼ and 1¾ kaḷai with an amazing facility and thus providing a fitting finale to the whole RTP .

His tānaṁ singing was traditional in uniform madhyama kāla. It was short, crisp and in accordance with the rules laid down for tāna singing.

e. Ślōka or viruttaṁ singing

Krishnan always enjoyed singing ślōka/viruttaṁ as rāgamālika towards the close of the concert.He chose rāga-s like sāvēri, dēvagāndhāri, kāpi, hamīrkalyāṇi and behāg and ended with suraṭi. His voice was at its best and the presentation was relaxed with free manōdharma. He always used to remember Saṅgīta Kalānidhi Maharajapuram Viswanatha Iyer while singing ślōka-s and the very thought inspired him so much.

He was one of the very few musicians who had consciously groomed his voice and achieved a unique timbre which could bring in the best sound production and modulation. It is interesting that the great German physician and physicist Helmholtz had made an in depth study of such well cultivated voices which are capable of producing harmonics or upper partials as in the musical instruments.

f. An extensive and exhaustive repertoire of compositions

Ramnad Krishnan had accessed a vast collection of compositions from various authentic sources.Tyāgarāja kīrtana-s of the Walajapet tradition were acquired from Saṅgīta Kalānidhi T Brinda and NS Krishnaswami Iyengar and many Tyāgarāja kīrtana-s were obtained from the Umayalpuram paper manuscripts,some of them being very rare like the two kīrtana-s 'aṅyāyamu sēyakara' and 'ēdinibāhubala' in the earlier kāpi rāga of a compound structure, being a blend of darbār and kānaḍa and 'callaganāto'in the rāga vēgavāhini as per Tyāgarāja'school. He launched the kīrtana 'aṅyāyamusēyakara' with rāga and svara in one of his Music Academy concerts. His concert repertoire consisted of mainly Tyāgarāja kīrtana-s, Patṇaṁ Subrahmaṅya Iyer kīrtana-s and select kīrtana-s of ŚyāmaŚastri. He usually chose to sing Dīḳṣitar kīrtana-s that were Vīna Dhanammal's paraṁpara versions such as 'aḳṣayaliṅgavibho','aṅgārakaṁ','mināḳṣi mēmudaṁ', 'śri subrahmaṇyāya namaste' and the vāra kīrtana-s.

At the same time he was equally at home while rendering kīrtana-s like 'ēkāṁranāthaṁ' which came from *outside*!

He had learnt many Telugu padaṁ-s and jāvaḷi-s from Smts. Brinda and Mukta. While singing padaṁ or jāvaḷi he did not blindly imitate their style. He believed in individual interpretation which was never a hindrance to the great tradition that they belonged to.

Credit goes to Shri. Krishnan for having immortalized many kīrtana-s and certain jāvaḷi-s. 'Śri mānini' and 'lāvaṇya rāma' in pūrṇaṣaḍjaṁ, 'tuḷasammā' in dēvagāndhāri, 'nējēsina' in pūrṇacaṅdrika, 'ninnāḍanēla' in kannaḍa, 'mummūrtulu' in aṭhāṇa, the jāvaḷi-s 'nyāyamugādura' and 'parulanamāṭa', to name a few. Krishnan learnt the jāvaḷi 'parulanamāṭa' in kāpirāga from Rupavatiammal, the younger sister of Vina Dhanammal who lived in Hyderabad.It was he who brought to limelight, this lovely jāvaḷi, which was sung in upāṅga kāpi without aṅyasvara-s.

Ramnad Krishnan was a great musician of our times, who had a judicious consciousness of the past music, a shrewd awareness of the prevailing musical trends and a very positive expectation and hope for the art to flourish further in future!

Tānam – An aspect of manōdharma saṅgīta

by Kavitha Devarajan

'*Tāna*', an ancient term in the history of music, has had different connotations and has undergone changes with time. *Tānam* as known today, is presented as a part of the improvisational form, *Rāgam Tānam Pallavi* (RTP). This article brings forth the significant developments in the evolution of *tānam* that include:

- References to *'tāna'* in early history
- Pre-cursors to present-day *tānam*
- References to *tānam* as a part of RTP

The salient features in the approach to presenting *tānam,* as seen in the renditions of a few musicians of the 20th century are also highlighted.

Tāna - Early History

References to the term *tāna* are found in early musical treatises such as Nāṭyaśāstra, Dattilam, Nāradīya Śikṣā, Bṛhaddēśi and even later works such as the Saṅgīta Ratnākara. The term *tāna* in general, denoted a phrase containing a group of *svara-s*. Depending on the number of *svara-s, tāna-s* were given names such as *auḍava tāna-s* (group of five notes), *ṣāḍava tāna*-s (group of six notes) and so on. Combinations of a regular order were called *śuddha tāna-s* and those with zig-zag formations were called *kūṭa tāna-s*.

In the tamiz tradition, the origin of '*tāna'* can be traced to references in Pañcamarabu, attributed to aṛivanār. Information about the significance of *'ṃ'* sound, use of short syllables known as *accu* and long syllables known as *pāraṇai* in the rendition of *āḷatti* are mentioned in a few verses of the Pañcamarabu. In addition, use of the syllables *tennā* and *tena* as well as *ta, na* and *ma* for rendering āḷatti is mentioned. These syllables resemble those employed in *tānam* singing today. Of the three types of *āḷatti*-s namely, *kāṭṭāḷatti*, *niravāḷatti* and *paṇṇāḷatti,* some scholars opine that *kāṭṭāḷatti* resembles present day *tānam*. The description of *kāṭṭāḷatti* as being rendered with *accu* syllables to *tāla* and the presentation of *tānam* today with short syllables in an inherent *laya,* probably highlights this similarity.

Precursors to Present-Day *Tānam*

The evolution of *Ṭhāya, Rakti*, *Ghanam* and *Ciṭṭatānam*, as precursors to present day *tānam* is another significant development in the history of music. Although there are references to these terms, there is little information on the practical rendition of these forms.

Ṭhāya

The term '*ṭhāya'* is first seen in Pārśvadēva's Saṅgīta Samayasāra. In the Caturdaṇḍi Prakāśika by Vēṅkaṭamakhin, the term *ṭhāya* occurs in the context of the popular practice of

outlining *rāga-s* through the four pillars or *caturdaṇḍi*. Notations of *ṭhāya* suitable for vocal rendition called *gātradaṇḍi,* along with *anamta* syllables, and *svara* notations of *ṭhāya* for instrumental renditions called *jantradaṇḍi* are available as manuscripts, in the Tanjore Sarasvati Mahal Library. The resemblance of certain features of *ṭhāya* such as grouping of *svara-s,* usage of *hrasva-dīrgha* combinations, *jaṇṭa - dāṭu prayōgas*, use of repetitive patterns and so on, with elements of *tānam*, have been brought forth in recent research studies.

The next significant development is a large inflow of musical compositions from several composers, especially the Trinity, seen around the 17th -18th century. During this period, there was a gradual replacement of the earlier kalpita forms - gīta and prabandha with the kīrtana. Simultaneously, with the individual virtuosity of the musicians coming to the fore, there was also an evolution in the manōdharma forms ālāpa and ṭhāya. During the same period, systematization of the art of singing rāga ālāpana, madhyamakāla and pallavi, by the composer Pachimiriyam Ādippayyar is known from literary sources[1]. Here, the term madhyamakāla was used, to refer to tānam. This tradition became popular with the musicians of that period who emerged as specialists in the different forms of manōdharma. With reference to tānam, Soṇṭi Vēnkaṭramaṇayya, Guru of Saint Tyāgarāja, earned the title, 'tāna vidyāyāmasadṛśa' for proficiency in playing tānam on the vīṇa[2]. During this period, a feature of singing tānam in a quick and fast tempo also developed. Tānam thus earned a connotation akin to its interpretation today, as a part of Rāgam Tānam Pallavi.

Rakti

An interesting reference by musicologist Rangaramanuja Ayyangar is the significant role of *nāgasvaram* in the development of *tānam* as a form[3]. Being a part of temple rituals, the *nāgasvaram* was required to be played for long duration, running to several hours in the night. The tradition of an extensive elaboration of a single *rāga* with an even temporal base set by *tavil* and cymbals together, added a dynamic dimension to the entire recital. After a detailed *rāga* ālāpana that was predominantly *viḷambakāla* based, elaboration of the *rāga* in quick tempo followed. This was called *madhyamakāla rāga prastāra* or *rakti*. The author states that the concept of *rakti* was incorporated in the *vīṇa* tradition to suit the natural capacity and scope of the instrument. A combination of *tāla* strings, techniques of fingering and plucking and the wealth of *gamaka-s,* inherent to the *vīṇa*, came in handy for the development of the form called *tānam*. The author further adds that this was later adapted into vocal renditions using *tā* and *nam* syllables as the sole text, along with incorporating the nuances presented on the *vīṇa*. This gradually developed into a judicious and aesthetic blend of two styles of singing; one that was deep and robust called *'ghana'* and the other that was soft and mellifluous called *'naya'*.

1 Subbarāma Dīkṣitalu, Saṅgīta Sampradāya Pradarśini (English), Vol.1, 2011, p.24

2 S.Seetha, Tanjore as a seat of music, 2001, p.181

3 R.Rangaramanuja Ayyangar, History of South Indian (Carnatic) Music, 1993, pp.243 - 244

Ghanam

Another term used with reference to *tānam* is *ghanam*. This term is known in the context of vēdic chants. A number of methods were devised by sages of the past to preserve the *vēda-s* in order to ensure correct pronunciation and also to safeguard the tonal purity. One of the methods was *ghanam;* the others being *jaṭa, mālā, krama,* to name a few. A person proficient in the *ghanam* mode of chanting was called *ghanapāṭhin*. The notable features of *ghanam* include a back and forth movement in a particular sequence within a group of three consecutive words; emphasis on clear depth of tone, methods of modulation and effective breath control, both for strength and continuity of sound. It is observed that these features are relatable to *tānam*- singing, as known today. Thus, like *ṭhāya, ghanam* could also be called a forerunner to *tānam*.

In music, U.Ve.Swaminatha Iyer, in his book on Ghanam Kṛṣṇaiyar, outlines names of musicians who were adept in rendering *ghanam*. The author mentions several musicians being honored in the court of Śarabhōji Mahārājā of Tanjore for their expertise in different aspects of music. Kēśavaiya of Bobbili who displayed his skill in the exposition of *ghanam* was chosen by the king to impart the nuances of the art form to Kṛṣṇaiyar. The features of *ghanam* as outlined by Kēśavaiya to Kṛṣṇaiyar include, producing *huṃkāra śabda* from *mūlādhāra cakra* with a deep resonating quality resembling a lion's roar and rendering phrases in the *ārōhaṇa* and *avarōhaṇa krama*[4]. This description brings forth vital features such as depth of sound, voice and breath control, that highlights how music is internally controlled. Some of these features are perceived in the *tānam* renditions of later musicians of the 19th and 20th century such as Mysore Vasudevachar.

Ciṭṭatānam

Ciṭṭaṭānam, another precursor, refers to pre-set *tānam* passages composed primarily for *vīṇa* students to improve fingering techniques and as a guide for the development of *tānam* patterns. Though these passages are found as notations in early works such as Saṅgīta Sarvārtha Sāra Saṅgrahamu, Prathamābhyāsa Pustakamu, Gānēnduśēkharamu, they are mentioned under the heading *tānam*. The term *ciṭṭatānam,* emerged much later during the 20th century. In Prathamābhyāsa Pustakamu, there is a mention of *ciṭṭatānam* passages for vocal renditions, called *tannakāramu*.

References to *tānam* as a part of *rāgam tānam pallavi*

There are many publications in the 20th century that provide notations of *tānam*, and also information relating to the popular practices of rendering *tānam*. These sources cite *'madhyamakāla'* as the basis for *tānam* rendition. The earliest reference to *tānam* as part of RTP is the Saṅgīta Kaumudi written in 1900, attributed to Tiruvaiyar Subrahmaṇya Aiyar. *T*ānam in this work is called *'tahana'* and the method of rendering *tānam* is given under the heading *tahana lakṣaṇamu*. The striking feature is the mention of phrases of *tānam* rendered in *madhyamakāla* with *ananta*

4 U.V.Swaminatha Iyer, Ghanam Kṛṣṇa Aiyar (tamil), 1936, p.7

syllables and a step by step format of presentation in *mandra, madhya* and *tāra sthāyi*, one after another. This suggests the existence of a proper structural format for rendering *tānam*.

Subsequently, other important references to *tānam* are found in works such as Saṅgīta Sampradāya Pradarśini by Subbarāma Dīkṣitar, Rāga Ālāpana Paddhati Tāna Mattu Pallavi by Chennakesaviah and Saṅgīta Śastra Candrika by Mysore L. Raja Rao.

The Saṅgīta Sampradāya Pradarśini mentions *tānam* as an extension of *rāga* ālāpana, rendered with *ananta* syllables in medium tempo. There is also a mention that phrases in *viḷambakāla* could occur in the conclusion, with a point that *madhyamakāla* should be the dominant speed.

In Rāga Ālāpana Paddhati Tāna Mattu Pallavi, the author mentions the tradition of rendering *tānam* in *ghana rāga-s, nāṭa, gauḷa, ārabhi, varāḷi* and *śrī*. From the recordings of the 20th century musicians, the practice of such a tradition is seen in the renditions of Karaikudi Brothers, who played them as exclusive musical pieces.

In Saṅgīta Sāstra Candrika, there is reference to two types of *tānam;* one, rendered with *tāla* and the other without *tāla*. The author adds that the tradition of rendering *tānam* with *tāla* was not in practice. He also mentions about the popular practice of rendering *tānam* in *trikāla,* seen in some schools of *vīṇa* playing. Later in the 20th century, such a feature is observed in the Andhra and Mysore styles of *vīṇa* playing.

Another significant publication of the 20th century is P.Sambamurthy's South Indian Music book series. Here, *tānam* is given under the head *'madhyamakāla'*. There is also a mention of the different types of *tānam* based on the characteristic gait of animals such as *aśva, gaja, markaṭa, kukkuṭa tānam,* etc. and visual forms such as *cakra, miśra, mālika, vidyut tānams* to name a few. The practical mode of rendering these *tānam* varieties however do not find a mention in this publication or in any of the earlier literary works. However, there are interesting interpretations of these types of *tānam* by many musicians of the 20th century, which provide an insight as to the presentation of these forms.

The literary references discussed bring out various characteristic features of *tānam* such as rendering in a regulated gait in medium tempo, continuous flow of patterns in a back and forth movement and use of *anamta* syllables. Practical renditions of *tānam* also bring to light several individualistic perspectives in presentation. While some aspects are common in musicians' renditions of *tānam*, there are also features that are unique.

Tānam in 20Th Century Renditions – Key Elements

The next segment brings forth highlightable features in the practical delineation of *tānam* by a few yesteryear musicians. The art of *tānam* playing is of special importance to the *vīṇa* tradition. Rendering *tānam* in *ghana rāga-s* (*nāṭa, gauḷa, ārabhi, varāḷi* and *śrī*) in *vīṇa* concerts is seen in the renditions of many yesteryear musicians. The highlightable features in the *ghana*

rāga tānam rendered by two musicians - Vina Dhanammal and Karaikudi Sambasiva Iyer are brought forth. In addition, the approaches to *tānam* by vocal musicians of the 20th century such as Mudicondan Venkatrama Iyer, Chembai Vaidyanatha Bhagavatar, Ariyakudi Ramanuja Iyengar, Ramnad Krishnan, Nedunuri Krishnamurthi and ML Vasanthakumari are brought forth as sample illustrations.

Tānam in *vīṇa* renditions

The presentation of *ghana rāga tānam* in the rendition of Vina Dhanammal has simple but characteristic *tānam* phrases, with the entire *tānam* structure projected as one segment having a seamless flow from one *rāga* to another. The smooth transition between the *rāga-s*, for example, from *gauḷa* to ā*rabhi* is shown in the notation below:

Vina Dhanammal **Transition of melody from *Gauḷa* to *Ārabhi* (excerpt)**
gauḷa ř[1] , ṙ , ṙ , - ř ṡ n ṡ - ṙ , ṙ - \ p , n , s - ṙ , ṙ - \ m , p , n , ṡ n ṡ - ṡ n p - p p m - m,pm p,np /š,
ārabhi ṡ n p - n n p m - p m g m r , - p m g m r r s - s ṇ ḍ - s r m g r - s r m p d ṡ - ṡ n d -
d , ṙ ṡ ṙ - m̌ ġ ṙ - ṡ ṙ - d ṡ - p d - m p - s r m p d ṡ ď , p - p p m g r r s - ḍ̌ s ḍ r s r , ,

In this rendition, the range of *kālapramāṇa* is sustained throughout. Overall, the pace of *tānam* is leisurely, right from the point of commencement. There is lesser prominence to a pattern-based exposition, characterised by strong *mīṭṭu-s* played with bare hand. The phrases include an up and down movement, traversing predominantly across the *madhya* and *tāra sthāyi-s,* giving preference to a *rāga - svarūpa* based elaboration. The patterns from various segments of *ghana rāga tānam* are given below.

Vina Dhanammal : *Ghana rāga tānam* (excerpt) **Nature of patterns**
***i) Samvāditva* pattern** *nāṭa* s ṇ **s / m** , m - m g m m̌ r s - ṇ̌ **s / p** , p , p - m g m p n **p /ṡ** , ṡ n n ṡ , ṡ . . .
***ii) Jāru-s* in patterns** *nāṭa* - n **n \ m** , - m p p m - g g **m \ s** , . . . *gauḷa* - p n ṡ ṙ , **ṙ - \r** , r m m p p ṡ n , ṡ ṙ ṡ n . . .
iii) Sequential patterns śrī - ṇ̌ s r m p - š r m p n - m̌ p n ṡ ṙ - š̌ ṙ ġ - š̌ ṙ - ň ṡ - p̌ n - m̌ p - ř m p . . . . .

1 The emphasis on a svara is denoted with the symbol ˘

A prominent characteristic feature of Karaikudi Sambasiva Iyer's *tānam* rendition is continuous strumming, that sustains the regulated pulse of *tānam*.

In the presentation of *ghana rāga tānam,* the phrases are replete with a wide range of patterns including combinations of *tiśra*, *catuśra* and *khaṇḍa* and embellished by *āhata, pratyāhata*, *sphurita*, *nokku, tribhinna* and *jāru gamaka-s*. A profusion of *jaṇṭa, dāṭu prayōga-s, alaṅkāra* patterns and use of repetitive phrases brings forth a compact *tānam* format. The extended use of right-hand techniques while playing *tānam* is notable.

Samples from the *ghana rāga tānam* rendition are given below:

Karaikudi Sambasiva Iyer: *Ghana rāga tānam* Nature of patterns (excerpt)	
***Jaṇṭa – svara* combinations**	
gauḷa	s š r ř m m̌ p p̌ n ň - ṡ ṙ ṡ - n ṡ n . . .
śrī	ṡ ṡ ṙ ṡ ṡ - n n ṡ n n - p p - n ṡ n n - p p n p p - m m p n p p - m m p m m - r r g r s . . . .
***Alaṅkāra* patterns**	
gauḷa	n̈ s r m , m - š r m p , p - ř m p n , n - m̌ p n ṡ , ṡ - \p̌ , p /ṡ , ṡ - \p̌ , p /ṙ , ṙ - p̌ ṡ , ṡ - p̌ ṙ , ṙ . . . . .
Patterns with *āhata* – *pratyāhata* emphasis	
ārabhi	ř m - m̌ p - p̌ d - d̆ p p̌ m m̌ , g r ř s r , , , , ...
Sequential patterns	
śrī	n̈ s r m s r m̌ , m , m m , m - š r m p r m p̌ , p , p p , p - ř m p n m p ň , n - ř m p n m p ň , n - š r m p r m p̌ , p -. . . . .

***Tānam* in vocal renditions**

In the *tānam* presentation of Mudicondan Venkatrama Iyer, there is a prominent projection of *madhyamakāla* effect. A very brisk and vibrant *kālapramāṇa* is perceived right from commencement. The commencing *tānam* phrase is taken from any note in the *rāga,* not necessarily the *svara* closer to *madhya sthāyi ṣaḍja*. In such contexts, the melodic feel of the *rāga* gets projected right at the point of commencement.

Given below is the commencing segment of *tānam* in *kāmbhōji,* taken as a sample, wherein *kaiśiki niṣāda* in *madhya sthāyi* is the *graha svara*. Though a different method of commencing

tānam is noticeable, there is a step by step approach observed in the subsequent focal points of elaboration.

Mudicondan Venkatrama Iyer: *Kāmbhōji tānam* **Commencing segment**
n ň d ď̆ p - p m̌ p - d ď̆ p - m ď̆ p p m - m̌ , m - g m p p̌ m̌ m̌ m p - m̌ m p - namnam. tam . tamta nam tam . tam ta nam . . ta nam ta nam ta
m̌ p ň d p - d , p , ---- nam tam . ta. na.

A prominent feature in the *tānam* rendition of the musician is the depth of tone in *huṃkāra*. The *tānam* phrases are characterised by nuanced melodic links in a regulated manner that contribute to a compact structural format. The accentuation or the emphasis on patterns is varied, creating a dynamic effect.

Another musician of the same era, Chembai Vaidyanatha Bhagavatar was known for his proficiency in rendering *tānam*. A regulated flow of *tānam* patterns in the underlying rhythm, the predominant use of *hrasva svara* combinations and plain handling of the *svara-s* are prominent elements. The coinciding melodic and rhythmic accents on the first syllable of patterns create a characteristic *sarvalaghu* feel. Overall, a compact structural format is perceived in the rendition. A unique approach of maintaining a constant pattern and varying the *svara* combinations in a cyclic manner is a notable feature. A sample rendition of the musician's *tānam* in *ṣaṇmukhapriya* showcasing this feature is given below:

Chembai Vaidyanatha Bhagavatar: *Ṣaṇmukhapriya tānam* **Nature of melodic movement**
m̌ p m̌ p m - p̌ , p - ğ m ğm g - m̌ , m - ř g ř g r - ğ , g - š r š r s - ř , r - ř g , g -tā nam ta namta tā namta namta tā namta namta tā namta namta tanamta
ğ m , m - m̌ p , p - p̌ d , d - p̌ , p - m̌ , , - ň d d p m - ğ m p - ğ m p - tanamta tanamta tanamta tamta nam . namtamta namta namta
m̌ p d d p - d , p , ---- namtamta namta .

In the *tānam* rendition of Ariyakudi Ramanuja Iyengar, the approach of commencing in a brisk *madhyamakāla* is a distinctive feature. Further, the *tānam* patterns cover a wide melodic range and project the extensive use of *akāra* as well as a staccato mode of rendition. A linear up and down movement of *tānam* patterns is also perceived. Although there are spaced-out pauses

between phrases of *tānam,* there is a strict adherence to the underlying rhythmic gait. An excerpt from *tānam* in *śaṅkarābharaṇam* which highlight the use of *akāra*-based *tānam* patterns is given below:

Ariyakudi Ramanuja Iyengar : *Śaṅkarābharaṇam tānam* **Nature of melodic movement**
p m̆ p d - p m̆ p - d̆ d p - m d p p m g - m̆ p d n ṡ - ṡ n d - p m g m p d p p m g -
ā . . namta tā . ā . . . . ā . . . namta tā . . . . .
ř g m p m m g r - s ṇ s - s r g m p d p - m g m - p p̆ m g m - p p̆ m - p m ğ m p -
ā . . . . . namta tā . . . . . nam ta tā . . . nam ta tā . . .
m̆ p d - m̆ p n d p - d , p , , , ----
namta nam tamta nam ta . . .

In the handling of *tānam* by Nedunuri Krishnamurthi, a musician of the mid and later part of the 20th century, the approach of presenting the melody in a larger range of *svara* groups is notable. While there is an apparent feel of an up and down movement covering the entire octave, distinct demarcated melodic segments with a seamless flow of patterns is noticeable. Subtle movements with suitable accentuations, at the same time offering both subdued and robust tones present a contrasting effect. The musician's rendition of *tānam* in *ṣaṇmukhapriya* is presented as a sample below:

Nedunuri Krishnamurthi : *Ṣaṇmukhapriya tānam* (excerpt) **Upward/downward melodic movement - distinct melodic ideas**
d d̆ p - n ň d - ṡ š̆ n - ṙ ř̆ ṡ - ġ ğ̆ r - ṙ ř̆ ṡ - ṡ š̆ n **- \p̆ , , /ġ ġ ğ̆ ṙ** - ṙ ř̆ ṡ -
ta . . nomta ta . . nomta ta . . nomta ta . . nom tomta ta . .
ṡ š̆ n - p̆ , , /ṙ ṙ ř̆ ṡ - ṡ š̆ n - n ň d - p̆, /ṡ ṡ š̆ n - n ň d - d d̆ p - p̆ p m / **ň , , n ň** d -
nomta tā nomta ta . . namta ā nomta ta . . nomta ta . . . nomta
p̆/š̆_, , ṡ š̆ n - /ř̆ , , - ṙ ř̆ ṡ - /ġ̆ , , ġ ğ̆ ṙ - ṙ ř̆ ṡ - /ř̆ , , ṙ ř̆ ṡ - ṡ š̆ n - /š̆ , , ṡ š̆ n - n ň d....
tā . nomta tā . namta tā . namta ta . . nom.tomta ta . . nom. tomta ta . .
Note: The commencing pattern of each melodic segment is highlighted

Another musician of the 20th century who modulated his voice and gave suitable accentuations to present *tānam* with a robust effect was Ramnad Krishnan. A brisk speed right from commencement and strict adherance to *kālapramāṇa* throughout the rendition brings out the characteristic feel and effect required for *tānam*. A notable feature in Ramnad Krishnan's *tānam* is a back and forth movement of *svaras* within a confined range. The prominent use of *khaṇḍa*

and *tiśra* patterns and the repetitive occurrence of melodic phrases are distinct elements in the approach. This feature is highlighted in the example below:

Ramnad Krishnan: *Bēgaḍa tānam* (excerpt) **Patterns of *tiśra* and *khaṇḍa***
/d , , , - p , , , - p , , , - p , p , - p m̆ p , - d d̆p , - p m̆ p - d d̆p - p p̆m -
ā . . nam.. tā . . namtat tā . . nam tat tā . namta tā .
m , m , - /d̆ , , - p , p - p p̆m - \g , g - g p m - g , g , m \r , - /m̆, , m g ğ-
namta . ā . namta tā . namta tā . namtamta . . ā . nam ta
/ p̆ , , p , p - p m̆ p - d p d - n n d d p - n̆ n d d p - m̆ p d p , p - g , m , d -
tā . namta tā . namta tā . . . ā . . . ā . nam. ta namtamta
d d̆p - p p̆m g , - m n d d p - p p m - g m r - g m p - m , p - g m p - g m p -
tā . namta . . a natomta nam . tam ta tā . nam ta ā . nam ta
g m p - m , d d p d , p , , , --
tā . namtā . namtā . .

The *tānam* form, in general was a male dominated domain until a few decades ago, perhaps because of the innate robust nature of the presentation. Subsequently in the 20th century, *tānam* as a part of *Rāgam Tānam Pallavi* was also presented by women musicians, with suitable articulation and voice modulation techniques that created a characteristic *tānam* effect. A popular female musician of the 20th century, ML Vasanthakumari, was known for her brisk and sustained *kālapramāṇa* in *tānam*. A prominent feature is the presence of fluid ālāpana phrases in *akāra,* while also sustaining the underlying rhythmic gait. There is heavy production of voice in many contexts that gives depth of tone. A rendition of *tānam* in *kharaharapriya* is presented as a sample illustration below.

M.L.Vasanthakumari: *Kharaharapriya tānam* **Nature of patterns**
i) Patterns of three
r , , , r, - ğ g r , - r̆ s r , - ğ g r - r , g g r - rr̆ s - ṇ , , , - ℟
tom..tat ta . . . nomtat ta . . nomtomta ta . . nam. .
g r̆ s - n̆ , s , r - **r s r - g ğ** r - r **r̆** s - s n̆ s - r s r - g **ğ** r - r **r̆** s ↔
a . . nomtomta ta . . nomta ta . . nomta ta . . nomta ta . .
s ṇ g r s ṇ ḍ ṇ - \d̆ , ṇ s - **š ṇ s - š ṇ s -** ğ r s r , s , ----
nomta. . nom . tā . . nomta tā . nomtanomta

M.L.Vasanthakumari: *Kharaharapriya tānam* **Nature of patterns**
ii) Long phrases in *akāra*
ṡ , , , - ṡ , - ṡ n̆ ṡ , - ṙ r̆ ṡ , - ṡ n̆ ṡ - ṙ ṙ ṡ - n̆ ṡ ṙ ṡ , - ṙ ṙ ṡ ↔
tom.. ta . ta . . . nomta. ta . . nomta ta . . nom nomta
ṡ n ġ ṙ ṡ n d n - ṙ ṡ n d p m g r - g m p d n ṡ ṙ ġ ṙ ṡ , , , ----
tā . . . . . na . . .

Observations

The above study of *tānam* renditions of yesteryear musicians brings forth the following core features:

Rendering *tānam* in *madhyamakāla* with a regulated rhythmic gait in *sarvalaghu* is a prominent feature in the renditions of early 20th century musicians. Most of the musicians rendered *tānam* in a single speed, in *madhyamakāla*. Innovative methods of rendering *tānam* such as the inclusion of double and quadruple speeds are also seen, in the renditions of later musicians such as Thanjavur S Kalyanaraman.

With regard to the nature of patterns, the suitability of *jaṇṭa, dāṭu* and *alaṅkāra,* the recurrence of patterns, employment of *yati* and the appropriate use of *gamaka-s* such as *pratyāhata, jāru* and *nokku* is brought forth. The predominant use of *hrasva* with intermittent *dīrgha* in patterns is a core feature.

Effective accentuation and articulation of syllables coupled with depth of tone augments the *tānam* effect. Melodic link and continuity through proper regulation of breath control enhances vitality of a *tānam* presentation.

In conclusion, it could be stated that the art of *tānam* rendition occupied a pristine position from the 18th and 19th centuries. The concert renditions of the 20th century musicians throw light on the creative intellect, versatility and expertise of many musicians and also the well-focused and distinctive approaches in the handling of *tānam,* which are of great value today. Among the present day musicians, the special place earned for proficiency in rendering *tānam* by musicians - TV Gopalakrishnan, R Vedavalli, TS Sathyavati and many others is well known. Keeping in view the vastness and depth of the subject, this article highlights significant elements perceived in the *tānam* rendition of yesteryear musicians.

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Recent Developments Coordinating Melody and Harmony

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For some time now, both Indian and non-Indian composers and performers have harmonized Indian rāgas with chords from western music in genres from Indian cinema music to improvised "fusion" or "world beat." More recently, both Carnatic and Hindustani musicians have begun to harmonize traditional and classical compositions and implement forms of harmony in improvisation. Saṅgīta Kalānidhi Chitravīṇa N Ravikiran has refined and extended the scope of such ventures with his concept of melharmony that considers how the melodic and harmonic grammars of different musics may effectively and aesthetically interact; for instance, how harmonic treatment may support but not interfere with the melodic aspects of a music. In the case of combining Indian and Western music, the musical grammar of recent western musics, especially jazz, is based on the concept that melodies are determined by harmony—that is, a series of chords (simultaneous notes) determines what notes may occur in a melody as it progresses in time. But if Indian music is to have harmony, the melodies based on *rāgas* will have to guide the harmony, which will have to be based on the notes in the *rāga*. The wealth of different *rāgas* makes this project quite context sensitive; however, the research I will present here helps generalize the harmonization of various r*ā*gas.

In 2006, Chitravīṇa N Ravikiran and I published a paper[1] that surveys some of the technical possibilities of melharmony in Carnatic music. The present paper develops these possibilities by studying the properties of Indian and other scales that permit the construction of two-voice polyphonic frameworks. Similar frameworks, often called *schemata*, have been used in western common practice music as well as jazz to provide a polyphonic base for the harmonization of melodic lines; our two-voice frameworks can similarly function to enable the harmonization of melodies based on different rāgas.[2]

Rāgas are complex, context-sensitive pitch-systems that are best described as various networks of notes.[3] An important rāga attribute is its underlying scale. Scale can be defined in two ways. First is the unordered content of a rāga's notes but written in ascending order. The 72

1 Robert Morris and Chitravīṇa N Ravikiran, "Ravikiran's Concept of Melharmony: An Inquiry into Harmony in South Indian Rāgas," *Music Theory Spectrum*, 28/2:255-76, 2006.

2 Various frameworks can support various and sundry chord grammars, each associated with different rāgas. But this is outside the scope of this study.

3 The Indian term for "note" is *svarasthāna*.

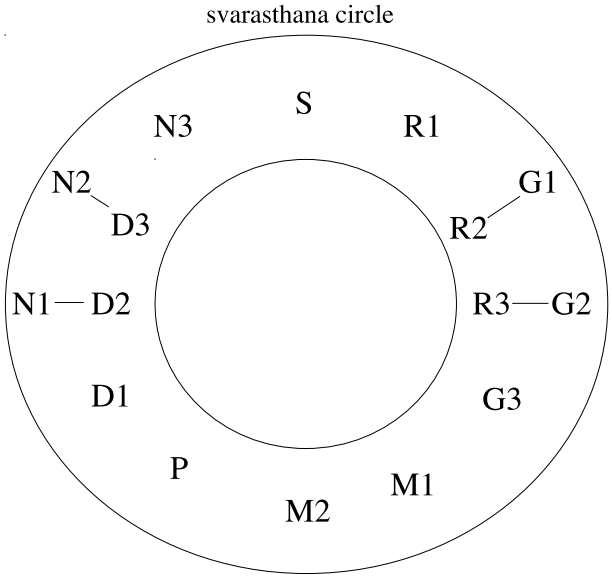
mēḷakarta scales and their *janya*[4] subsets provide some norms for the notes used in actual rāgas. Second, a given rāga determines a unique ascending and descending scale.

Nevertheless, the complex ornamentation of some, especially traditional Carnatic, rāgas do not make them susceptible to any kind of harmonization. In Hindustani music, rāgas with subtle shades of intonation and slow gliding ornamentation also make them difficult to harmonize. But there many important rāgas with more stable, relatively unornamented notes, and these can be harmonized effectively using two-voice frameworks.[5]

Basic Terminology

To begin, it is necessary to define a few fundamental terms. The first term is *similar motion*, (abbreviated SM) this is when two melodies are sung or sounded at the same time and they both ascend or both descend. Second is *contrary motion*, or CM, where one melody ascends while the other descends.

The third term is *chromatic interval*. When we write the 16 svarasthānas in a circle as below, we see them grouped into twelve positions around the circle.



4 Indian music uses the term janya to indicate that a scale is a subset of a mēḷa. The terms *sampūrna, ṣāḍava, auḍava* and *svarāntara* identify the cardinality of the scale—7, 6, 5, 4 tones, respectively. Rāga scales may be different in ascent from the descent : for instance, 5 tones up and seven tones down (called auḍava – sampūrna), the ascending and descending scale may not be linear by employing zig-zag contours designated as vakra. Also, the mēḷa from which the ascending scale is derived is sometimes different from the mēḷa of the descent.

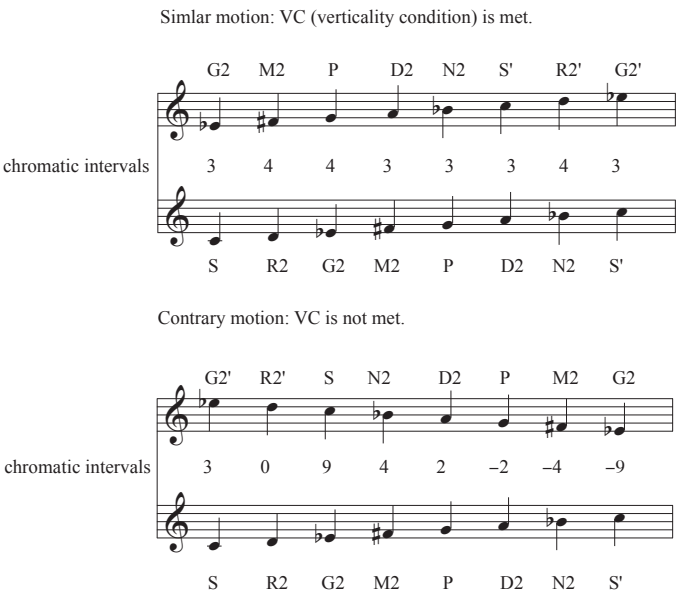
5 Dhrupad musicians such as the Dagar and Gundecha Brothers improvise such simple harmonizations in the later stages of ālāp. (*ālāp* is the free rhythmic, opening section of a typical Hindustani classical performance.)

This resembles a clock face diagram, but with two svarasthānas in some positions. For instance, R2 and G1 are in the same position, as are R3 and G2. The chromatic interval is the number of steps between the positions of the circle. So, for instance, the chromatic interval between S and P is 7 steps clockwise around the circle. The chromatic interval between D3 and N3 is 1 step. The chromatic interval between G2 and P is 4. And so forth.

[Example 1 goes here]

Example 1.

Two frameworks based on mela Hemavati.



Various two-voice frameworks are formed by superimposing a rāga's *ārōhaṇa* upon itself in *similar motion* and superimposing the *ārōhaṇa* upon the *avarōhaṇa* in *contrary motion*. In the case of a mēḷa scale, the avarōhaṇa is simply the *ārōhaṇa* in retrograde order. Example 1 shows two superimpositions of mēḷa 58, *Hēmavati* —one by similar motion (SM) (both scales ascend) and the other by contrary motion (CM) (one scale ascends and the other descends). We are interested in cases where framework satisfies a *verticality condition* (called *VC*): that is, the vertical intervals between the voices form only chromatic intervals of 0, 3, 4, 8, 9, or 12 steps.[6] The VC intervals reflect the invertible "consonances" of western common-practice music. Note that consonant perfect fifth of seven steps is not included, since its inversion the perfect fourth is

6 These intervals will often be thirds and sixths, but diminished 7ths and 4ths, augmented 6ths and 2nds, are also permitted.

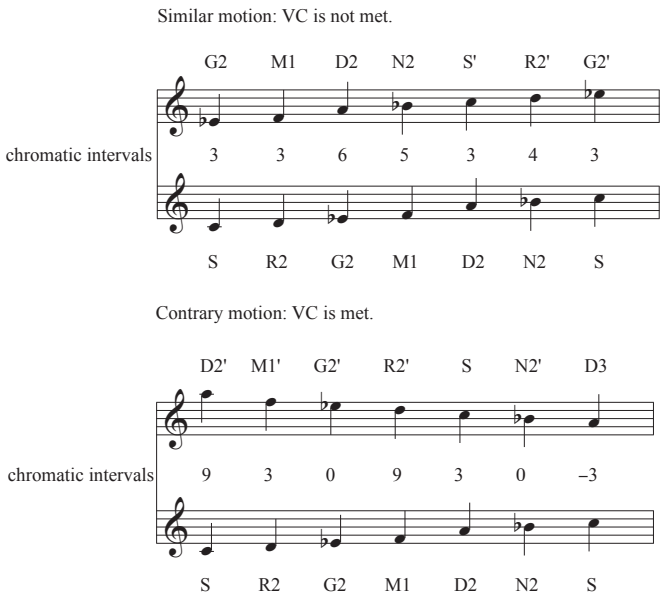
not consonant in western music.[7] The VC intervals are also found among the first six partials of the overtone series.[8] Of course, other definitions of VC are possible.[9]

You will notice some minus numbers for the chromatic intervals for the contrary motion framework; these occur when the top voice is lower than the bottom voice, which often happens in contrary motion.

Note that the framework in Example 1 formed by similar motion fulfills VC, while the contrary motion framework does not.

Example 2.

Two frameworks based on the scale of raga Sriranjani.



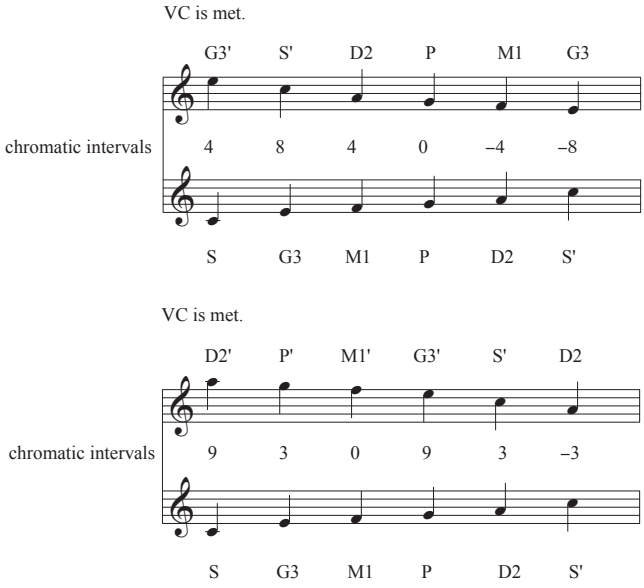
7 By omitting 5 and 7, the voices in the framework may cross without complication.

8 To be clear, the tuning of intervals in Indian music are based on frequency ratios, and 12-equal tones per octave only approximates such ratios. Moreover, as in western music, there are many candidates for 12-unequal-tones per octave tunings, which are based on frequency ratios. Thus, the use of chromatic intervals is an approximation of the actual intervals used in the performance of Indian music. We will only assume that the intervals used in the music are acoustically pure and "pleasant to the ear" to both the Indian and western musician.

9 The VC might include perfect fourths, minor sevenths, for instance. Different scales from the ones we discuss in this study will satisfy other definitions of VC. Of course, the VC can be defined differently to connect a rāga with various genres of western music, such as jazz, or post-tonal music.

Example 3.

Two distinct similar motion frameworks based on the scale of raga Nagaswaravali.



The reverse situation is found in Example 2; the notes are those of the six-note scale of the rāga *śrīrañjani*, a subset of mēḷa 22, *Kharaharapriya*. Now the contrary motion framework fulfills VC but similar motion does not. Example 3 shows a five-note scale (from the rāga *Nāgasvarāvaḷi*) that achieves VC in two different ways under contrary motion.

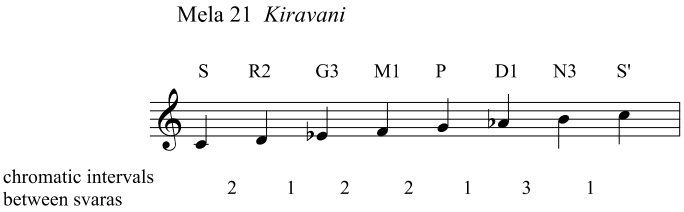
The purpose then of this paper is to provide methods to generate 2-voice frameworks that satisfy VC for as many of the 72 mēḷas and their subsets as possible. In addition, we will also develop frameworks for rāgas with vakra melodic motion.

A few more technical definitions are needed to advance the next discussions.

The adjacent intervals of scales: i-series

A scale can be represented by a series of numbers that add up to 12. Each number stands for the chromatic interval between adjacent intervals in the scale. We call this an *i-series*.

I-series

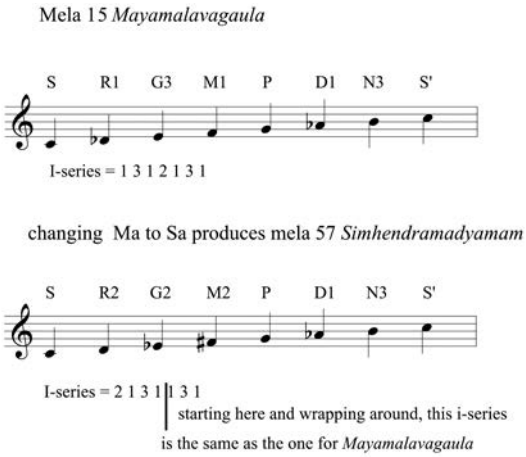


I-series = 2 1 2 2 1 3 1

As shown above, the mēḷa *Kīravāṇi* has the i-series 2122131.

Scales and Modal-equivalence

Scales are cycles of notes where one note is Sa, the "tonic" or starting note. By convention, we write the scale in western notation in ascent starting with Sa set to C-natural. A *mode* is a cyclic permutation of a scale, so the tonic changes to another note in the scale. *Mūrcana* and *graha bhēdam* are the Indian terms for cyclic-permutation. For instance, as illustrated below, given the mēḷa 15, *Māyāmāḷavagauḷa*, if we take Ma as the Sa of this mēḷa and change all the svara names accordingly, we have a mode, the mēḷa 57, *Simhēndramadhyamam*. A scale and its modes are said to be modal-equivalents. So mēḷa 15 and 57 are modal equivalents.[10] We can determine if two scales are modal equivalents by looking at their i-series; if so, the two i-series will be related under cyclic-permutation or rotation.



10 Not all the modal equivalents of a mēḷa are also mēḷas. This is because the fifth step (Pa) of a mēḷa music be a perfect fifth (seven chromatic intervals from the tonic (Sa)).

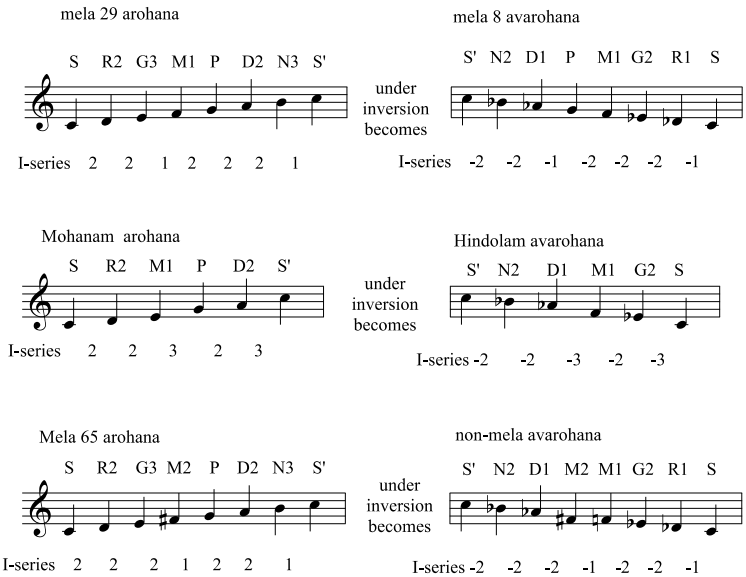
Inversion

Inversion is a specific operation on a scale; it turns it upside down, so to speak. As the chart below shows, inversion changes S to S, R1 to N3, R2 to N2, G1 to D3, and so forth to M2 remaining the same.

Inversion of svaras

C	S	becomes	S	C
Db	R1	‘’	N3	B
D	R2	‘’	N2	Bb
D#	R3	‘’	N1	Bbb
Ebb	G1	‘’	D3	A#
Eb	G2	‘’	D2	A
E	G3	‘’	D1	Ab
F	M1	‘’	P	G
F#	M2	‘’	M2	F#
G	P	‘’	M1	F
Ab	D1	‘’	G3	E
A	D2	‘’	G2	Eb
A#	D3	‘’	G1	Ebb
Bbb	N1	‘’	R3	D#
Bb	N2	‘’	R2	D
B	N3	‘’	R1	Db

Three examples of inversion are given here.

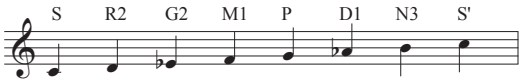


Under inversion, mēḷa 29 changes into Mēḷa 8 and rāga *Mōhanam* changes into rāga *Hindōḷam*. Some mēḷas and/or rāgas may not change into scales that are mēḷas or rāgas. For instance, *Mēcakalyāṇi* mēḷa 65 does not change into a mēḷa under inversion; the inversion has two Mas and no Pa. As also shown, the inversion of a scale transforms the numbers in an i-series into their negatives.

Example 4.

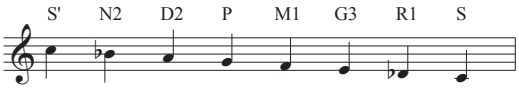
Transformations on mela 21, *Kiravani*

Scale H = Kiravani: arohana



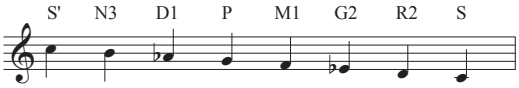
i-series = 2 1 2 2 1 3 1

Inversion of Kiravani = avarohana of mela 16 Chakravakam



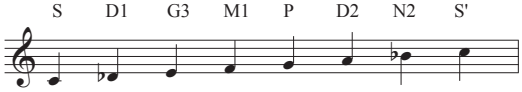
i-series of inversion of H = -2 -1 -2 -2 -1 -3 -1

Retrograde of Kiravani: avarohana of Kiravani



i-series of retrograde of H = -1 -3 -1 -2 -2 -1 -2

Retrograde of inversion of Kiravani: arohana of Chakravakam



i-series of retrograde-inversion of H = 1 3 1 2 2 1 2

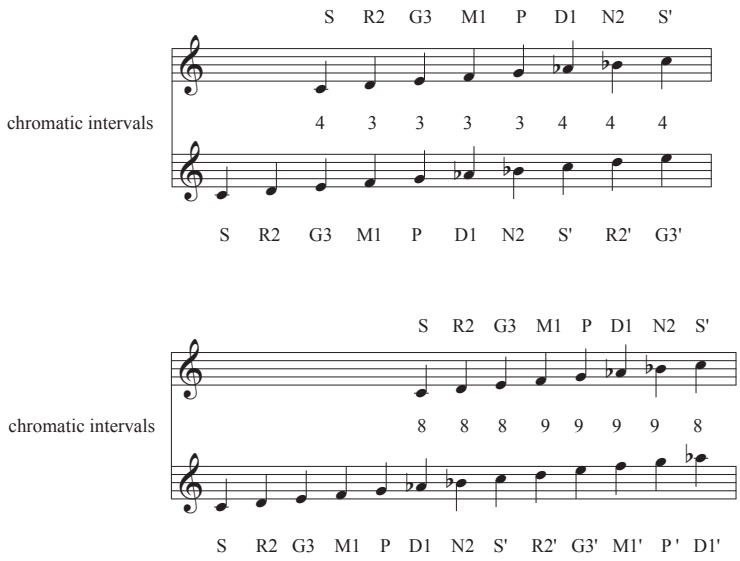
We may combine inversion with retrograde and/or cyclic permutation In Example 4, mēḷa 21, *Kīravāṇi* is used to show this. These transformations permit an important invariance: if a scale can generate any of the kinds of frameworks discussed in the rest of this paper, then the inversion, and/or the retrograde and/or the cyclic permutation of that scale will also be able to generate a framework of the same kind.

Constructing similar motion frameworks.

The requirement for a scale producing a two-voice framework under similar motion satisfying VC is that each pair of adjacent intervals in the scale's i-series adds up to 3 or 4. This guarantees that intervals between the simultaneous notes will be 3, 4, 8, or 9 chromatic intervals apart. This is because notes two (or 6) positions apart will occur simultaneously when the superimposed scale is shifted by 2 (or 6) steps.

Example 5.

SM frameworks with mela 26, *Charukeshi*.



I-series = 2 2 1 2 1 2 2

each pair of numbers sums to 3 or 4 (thirds)

Example 5 slows mēḷa 26, *Chārukēśi* with the i-series 2212122; each pair of adjacent intervals sums to 3 or 4. Those are the intervals permitted in the VC. Under shifting by two or six steps, notes two positions in the scale apart will occur as simultaneities in the framework.

17 mēḷas have this property. These are called *all-third mēḷas*.[11] [12]

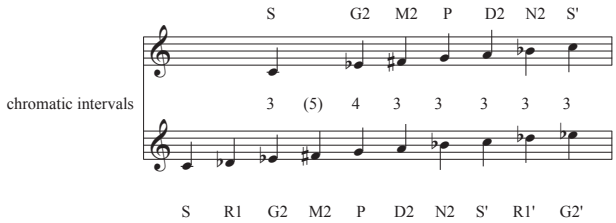
11 These scales could also be called all-sixth mēḷas.

12 Another property: the tertian triads of an all-third mēḷa are of only the four Western tonal types: major, minor, diminished, and augmented.

Other scales and mēḷas can also form frameworks under SM, but in these cases some of the vertical intervals are not members of the VC; these are called *incomplete frameworks*. In particular, we examine cases where only one of the simultaneous intervals is not from the VC.

Example 6.

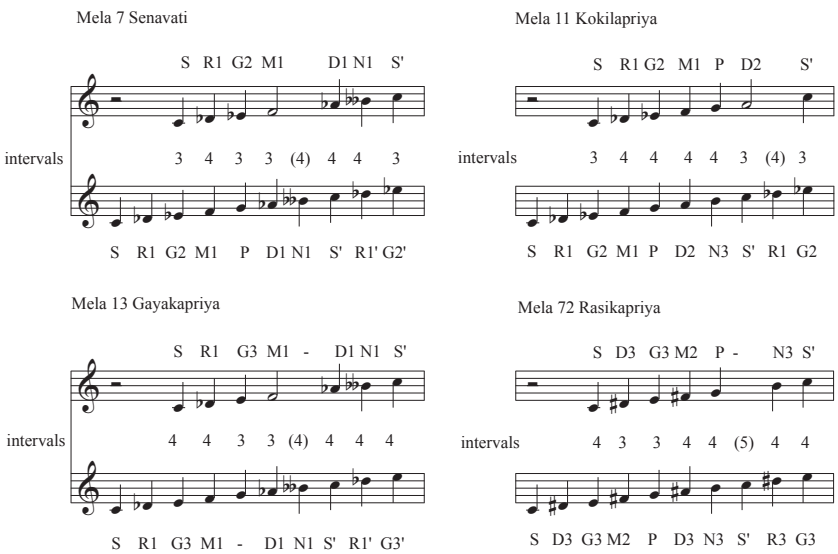
Incomplete SM network for mela 46 *Sadvidhamargini*



Example 6 shows an incomplete framework using mēḷa 46. The outlier interval is 5. The framework projects members of VC providing one omits the Db (R1) in the top voice. There are two other modal-equivalent mēḷas that have this property.[13]

Example 7.

Four incomplete SM frameworks.

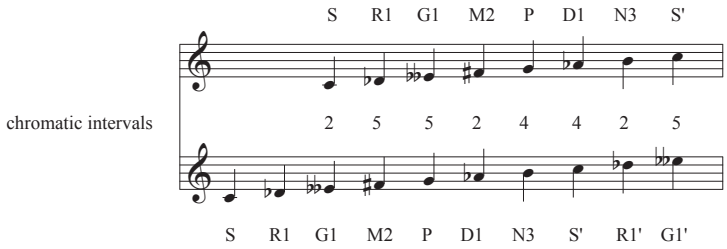


13 As mentioned above, the series of thirds (separated by one note) in a scale can be read off the i-series by summing successive pairs in the series. So mēḷa 46 has the i-series 1231212; summing the pairs in the series results in 3543333.

The next four incomplete frameworks in Example 7 would have an interval 2 among their verticals. This is avoided in three of the four cases by sustaining a note into the omitted notes place. Thus, the SM framework for these mēḷas is complete, even if one of the notes in top voice is omitted. (The last of the examples, using mēḷa 72, simply omits a note.)

Example 8.

Maximally incomplete SM framework for mela 39 *Jhalavarali*



A contrast is mēḷa 39, *Jhālavarāḷi,* in Example 8 whose framework contains only two members of VC, both interval 4. Thus, it produces a maximally incomplete SM framework. *Varāḷi*, the well-known chromatic rāga, can be derived from this mēḷa.

The following chart shows the mēḷa scales that produce complete (the all-third mēḷas) and minimally incomplete SM frameworks. This is 36 mēḷas, half of the number of mēḷa scales, many of them highly chromatic.

Mēḷa	**western notes**	**svaras**	**thirds**
14	C Db E F G Ab Bb C	C R1 G3 M1 P D1 N2 C	complete
21	C D Eb F G Ab B C	C R2 G2 M1 P D1 N3 C	“
58	C D Eb F# G A Bb C	C R2 G2 M2 P D2 N2 C	“
71	C D# E F# G A B C	C R3 G3 M2 P D2 N3 C	“
16	C Db E F G A Bb C	C R1 G3 M1 P D2 N2 C	“
27	C D E F G Ab B C	C R2 G3 M1 P D1 N3 C	“
59	C D Eb F# G A B C	C R2 G2 M2 P D2 N3 C	“
10	C Db Eb F G A Bb C	C R1 G2 M1 P D2 N2 C	“
23	C D Eb F G A B C	C R2 G2 M1 P D2 N3 C	“
26	C D E F G Ab Bb C	C R2 G3 M1 P D1 N2 C	“
64	C D E F# G A Bb C	C R2 G3 M2 P D2 N2 C	“

Mēḷa	western notes	svaras	thirds
8	C Db Eb F G Ab Bb C	C R1 G2 M1 P D1 N2 C	“
20	C D Eb F G Ab Bb C	C R2 G2 M1 P D1 N2 C	“
22	C D Eb F G A Bb C	C R2 G2 M1 P D2 N2 C	“
28	C D E F G A Bb C	C R2 G3 M1 P D2 N2 C	“
29	C D E F G A B C	C R2 G3 M1 P D2 N3 C	“
65	C D E F# G A B C	C R2 G3 M2 P D2 N3 C	
46	C Db Eb F# G A Bb C	C R1 G2 M2 P D2 N2 C	incomplete, one 5
70	C D# E F# G A Bb C	C R3 G3 M2 P D2 N2 C	“
52	C Db E F# G A Bb C	C R1 G3 M2 P D2 N2 C	“
33	C D# E F G Ab B C	C R3 G3 M1 P D1 N3 C	incomplete, one 2
60	C D Eb F# G A# B C	C R2 G2 M2 P D3 N3 C	“
13	C Db E F G Ab Bbb C	C R1 G3 M1 P D1 N1 C	“
69	C D# E F# G Ab B C	C R3 G3 M2 P D1 N3 C	“
15	C Db E F G Ab B C	C R1 G3 M1 P D1 N3 C	“
57	C D Eb F# G Ab B C	C R2 G2 M2 P D1 N3 C	“
72	C D# E F# G A# B C	C R3 G3 M2 P D3 N3 C	“
9	C Db Eb F G Ab B C	C R1 G2 M1 P D1 N3 C	“
35	C D# E F G A B C	C R3 G3 M1 P D2 N3 C	“
56	C D Eb F# G Ab Bb C	C R2 G2 M2 P D1 N2 C	“
66	C D E F# G A# B C	C R2 G3 M2 P D3 N3 C	“
7	C Db Eb F G Ab Bbb C	C R1 G2 M1 P D1 N1 C	“
17	C Db E F G A B C	C R1 G3 M1 P D2 N3 C	“
63	C D E F# G Ab B C	C R2 G3 M2 P D1 N3 C	“
11	C Db Eb F G A B C	C R1 G2 M1 P D2 N3 C	“
62	C D E F# G Ab Bb C	C R2 G3 M2 P D1 N2 C	“

Constructing contrary motion frameworks: Six-tone scales

No seven-tone scale can produce complete contrary motion (CM) frameworks. On the other hand, many six-tone scales have this property. The way to understand this is to consider the six-tone scale to be a subset of a 7-tone scale, in this case, a mēḷa.

Given a mēḷa with ascending notes (a b c d e f g), we extract one note, in this case d. If the intervals between a and c and between e and g are members of the VC, then we can align the six-tone scale with its shifted retrograde to make an upper and lower voice combination. This is demonstrated below. the notes of the mēḷa are a, b, c, d, e, f, and g, in ascending order. Note d

is extracted and the forward and retrograde scales are aligned around the extracted tone d. This configuration of notes is shown here.

lower voice:	a b c (d) e f g (a)
upper voice:	c b a g f e (d)(c)
Chromatic interval:	x 0 x' y 0 y' (x)
	x' = 12-x; y' = 12-y

The extracted note d is the axis of alignment (but is not used in the 6-note scale). The chromatic intervals between a and c is x and x', and intervals between e and g is y or y'. If and x and y are 3, 4, 8, or 9, the framework has VC.

Example 9.

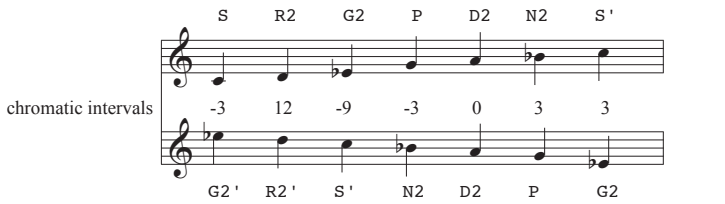
six-note CM frameworks from 7-tone scales

Mela 22 *Kharaharapriya*

C D Eb F G A Bb C S R2 G2 M1 P D2 N2 S'

Leave out F (Ma) and align scale and retrograde around axis F (Ma):

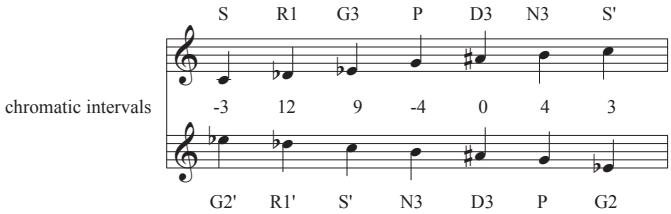
```
C  D Eb (F) G  A Bb          S  R2 G2 (M1) P  D2 N2
Eb D C      Bb A G (F)       G2 R2 S       N2 D2 P
```



Mela 48 *Dvyamani*

C Db Eb F# G A# B C S R1 G3 M2 P D3 N3 S with successive overlapped thirds = 3 5 4 4 4 2 2.

Leave out F# (M2) and align scale and retrograde around axis F2 (M2).



The top portion of Example 9 is a specific example of a CM framework derived from mēḷa 22, an all-third mēḷa. By contrast, the bottom part of Example 9 shows a CM framework using a mēḷa, nevertheless, whose i-series shows three thirds of 2 and 5 semitones.

But despite the fecundity of six-note scales that can generate CM frameworks, most of them are not traditional rāgas in their own right. In fact, there are only a few 6-tone well-known rāgas whose scales are subsets of a mēḷa. One of them is displayed in Example 10.

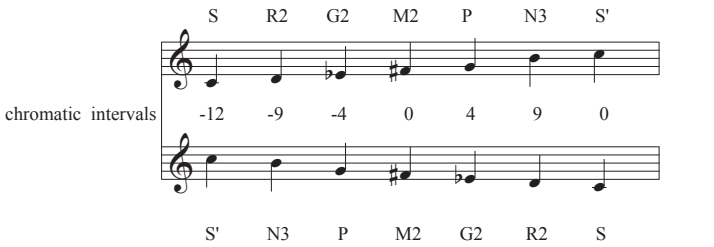
Example 10.

A CM framework based a 6-tone raga scale

Raga *Urmika*

C D Eb F G B C (extract A from mela 23 C D Eb F# G A B C)

S R2 G2 M2 P N3 S (extract D2 from mela 23 S R2 G2 M2 P D2 N3 S)

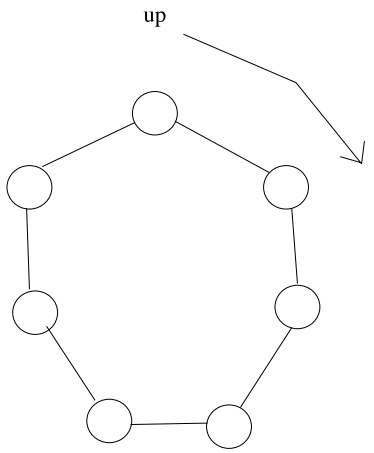


CM frameworks: Five-tone scales

We now turn to frameworks derived from 5-tone scales. While there are no SM frameworks, there are some CM frameworks.

We can show the seven-tone scale as a circle of seven notes in Example 11.

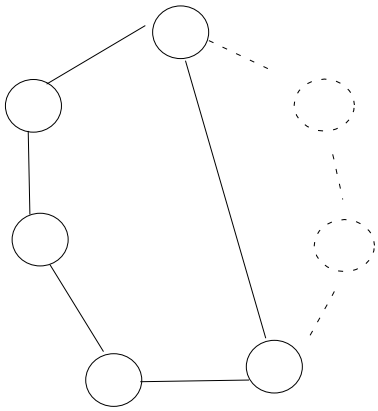
Example 11. A seven-tone ascending scale written as a cycle.



From a seven-tone scale, we may derive five-tone scales by extracting two notes. This can be done in three ways producing three species of 5-tone scales.

Species 1: we subtract 2 adjacent tones as illustrated in Example 12.

Example 12: Two adjacent tones are extracted from a seven-tone scale.

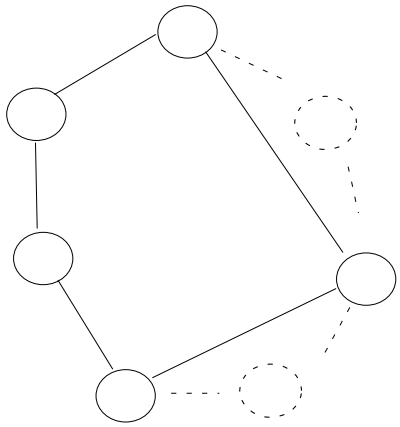


This leaves a gap of three steps in the resulting scale. There are only a few rāgas that use this species of 5-tone scales. One of them is given in Example 13.

[Example 13 goes here]

Species 2: In Example 14 we select 2 tones that are separated by a single tone and extract the former**.**

Example 14: two tones one step apart are extracted from a seven-tone scale.

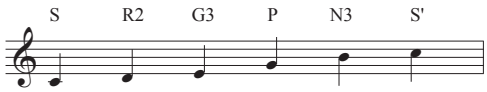


There are a quite a number of rāgas whose scales are of this species. Example 15 displays two of them.

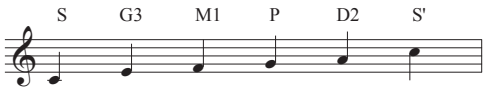
Example 15.

Species 2 5-tone scales

Raga *Hamsadhvani* 4th and 6th extracted from mela 29.

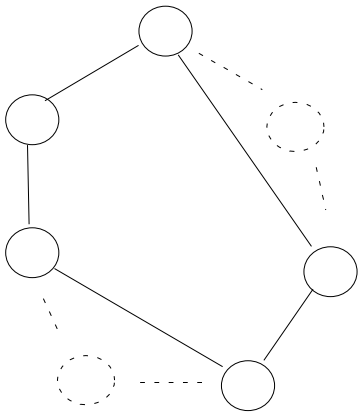


Raga *Nagaswaravali*; 2nd and 7th extracted from mela 29.



Species 3. We extract 2 tones that are separated by two tones. See Example 16..[14]

Example 16: two tones two steps apart are extracted from a seven-tone scale.



two tones two steps apart are extracted from a seven-tone scale

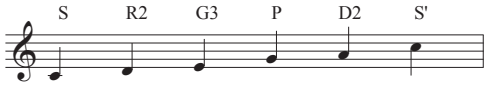
There are quite a few rāgas that are included in this species. For instance: *Mōhanam* and *śuddha dhanyāsi* are presented in Example 17

14 There are no other species since, for instance, extracting 2 notes that are separated by three tones, is the same as extracting two tones two tones apart (as in species 3).

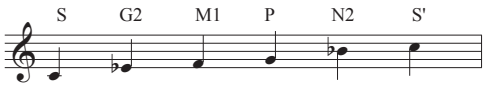
Example 17.

Species 3 5-tone scales

Raga *Mohanam*; 4th and 7th extracted from mela 29.



Raga *Suddha danyasi*; 2nd and 6th extracted from mela 20.



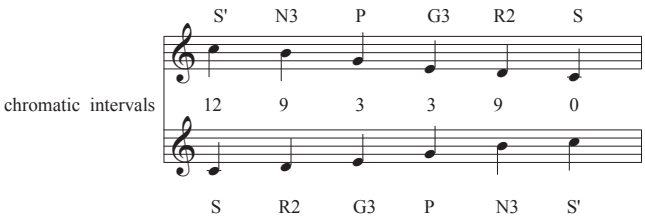
Double CM frameworks are available with some 5-tone scales of species two. On the top of Example 18, using the scale of rāga *Hamsadhvani*, we produce a CM framework that satisfies VC. In addition, using a different retrograde shift, we also produce a second CM framework, as on the bottom of Example 18.

Example 18.

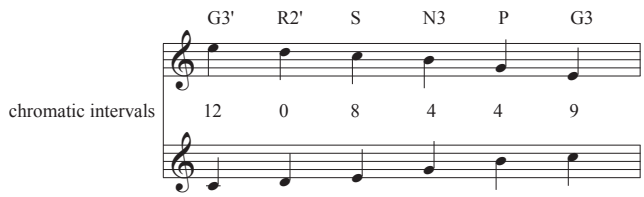
CM frameworks from species 2 5-tone scales

Scale of Raga *Hamsadhwani*

framework 1:



framework 2:



CM frameworks for scales with less than 5 tones

Scales of less that 5-tones that permit VC are only of a few types:

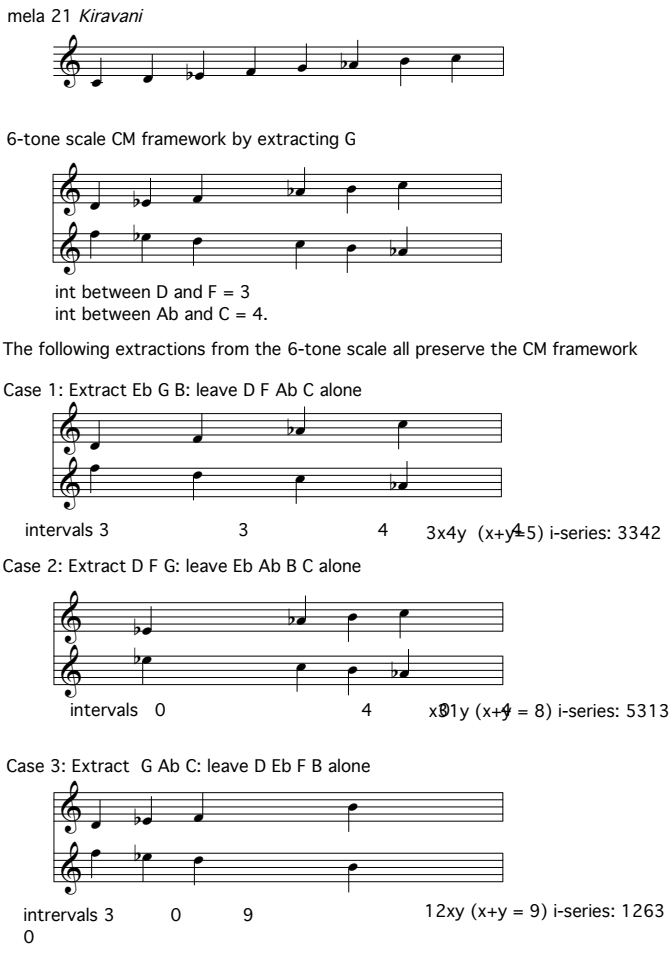
Two 3rds connected by a 2nd (seventh-chord)
consecutive 3rds (triad)
consecutive steps (three adjacent notes)
consecutive steps (three adjacent notes) connected to a 4th interval.

These scale fragments are useful in producing frameworks from rāgas with vakra motion.

Example 20 provides eight scale extractions resulting in four-tone scales for mēḷa 21 *Kīravāṇi*.

Example 20.

Worked examples of the eight cases of extraction on the mela 21 *Kiravani.*

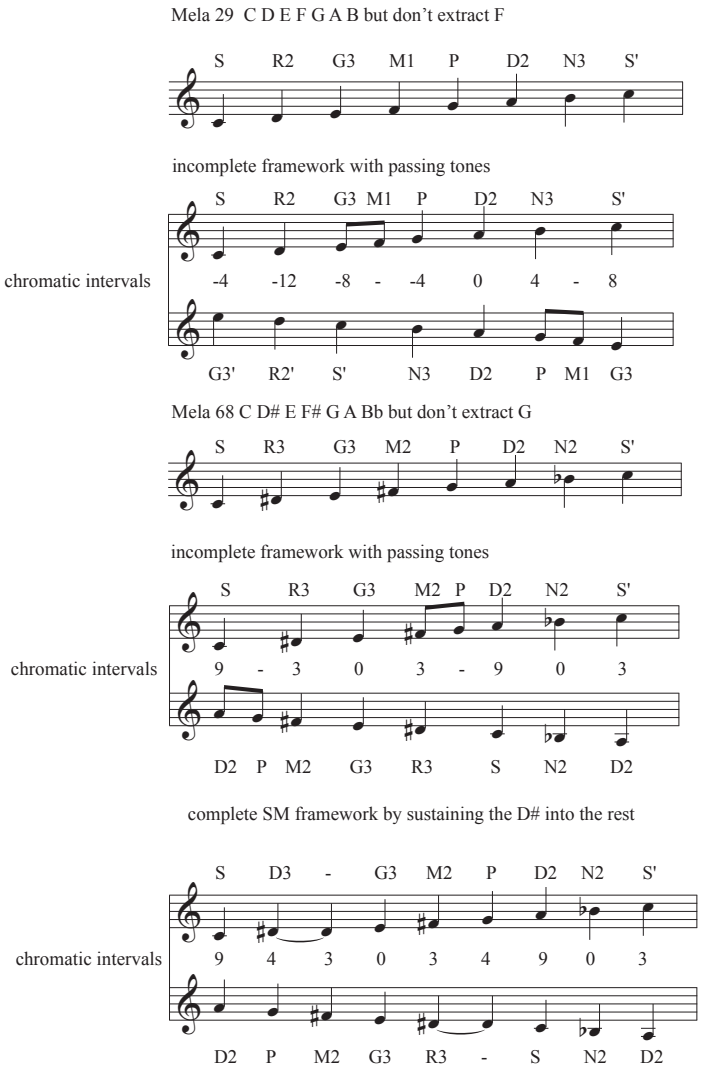


Incomplete CM frameworks

As we pointed out before, 7-note scales or mēḷas may produce a minimally incomplete CM framework. We simply don't extract the note that would produce a 6-tone CM framework. The non-extracted tone does not produce a VC interval in the framework, but it can be used as a passing tone. Two incomplete CM frameworks are shown in Example 21; the second is completed by either employing passing tones or sustaining notes.

Example 21.

Incomplete CM frameworks

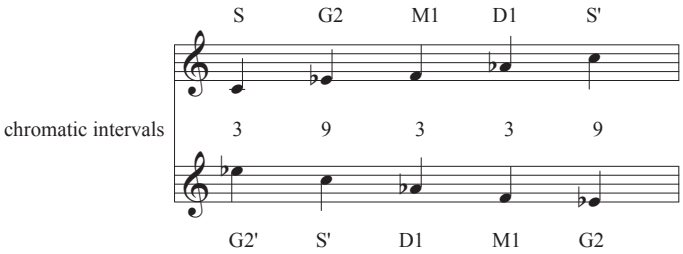


Other types of incomplete CM frameworks can be built from the bottom up. For instance, given a 4-tone scale-such as C Eb F Ab-that can produce a CM framework, we can add a note so that the resulting 5-tone scale (species 3) cannot generate a complete CM framework. In Example 22, however, we can use the added note as a passing tone in the incomplete network.

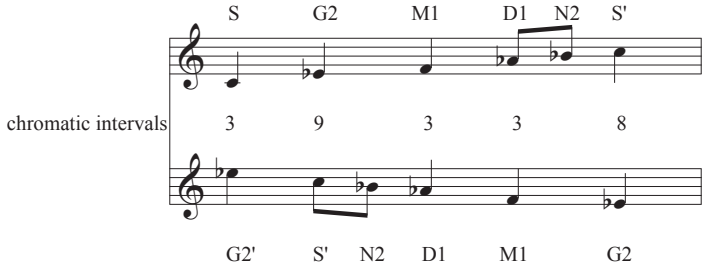
Example 22.

Generating CM incomplete frameworks from the bottom up.

CM complete framework on the 4-tone scale C Eb F Ab (S G2 M1 D1)



Incomplete CM framework with passing tones produced by adding Bb (N2) to scale

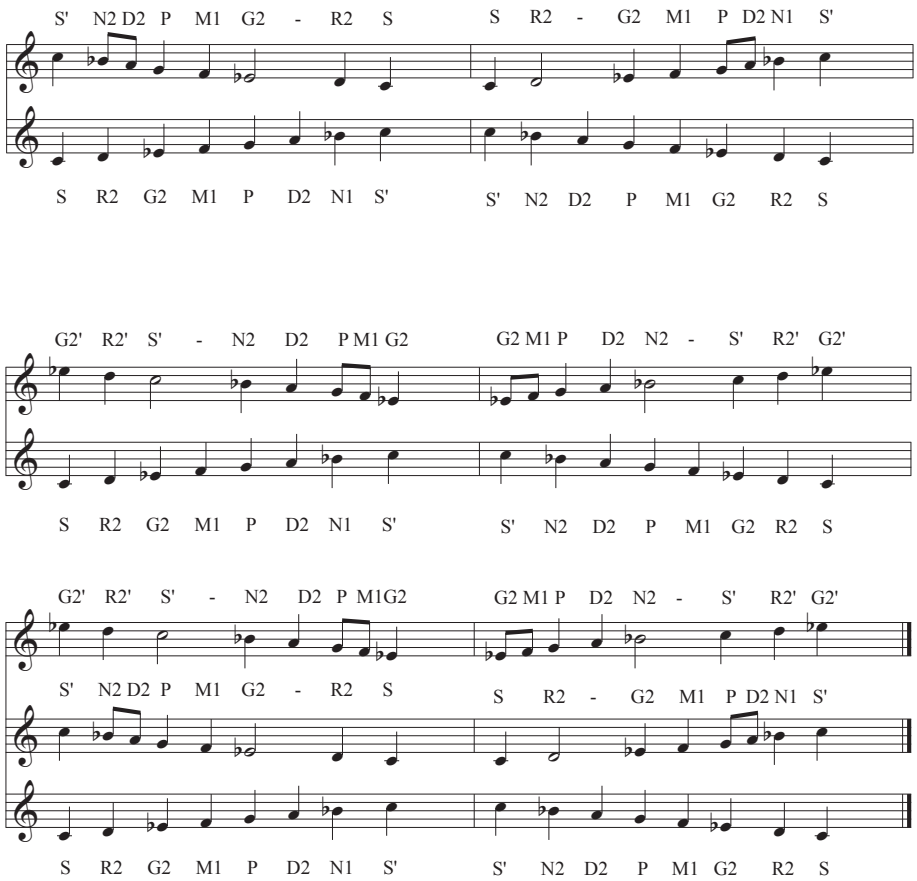


3-voice frameworks

We have shown that if a scale contains a subset with VC, then the scale can produce frameworks with VC by the use of passing tones. If more than one subset can be found, a three-voice framework can be constructed. See Example 23. The top two systems show two different CM frameworks with passing tones. These are combined to form the three-voice framework below. In the 3-part framework, the top two voices move roughly in SM and are incomplete (having vertical intervals among them that are not from the VC), and there are even parallel fifths. The presence of CM motion between each of the top voices with the bottom voice seems to mitigate these features.

Example 23.

Two CM frameworks for the mela 22, *Kharaharapriya*, with passing tones based on the embedded 6-note scales C D Eb F G Bb (S R2 G3 M1 P N2) and C D Eb G A Bb (S R2 G3 P D2 N2) and their three-voice combination.



Frameworks for rāgas with vakra movement

Many rāga scales are not merely strictly ascending and descending but have different omitted notes and/or meanders. In order to construct frameworks for such zigzag rāga scales one uses chromatic interval matrices and traces paths on them.

Here is the chromatic interval matrix for the rāga *Janarañjani*.

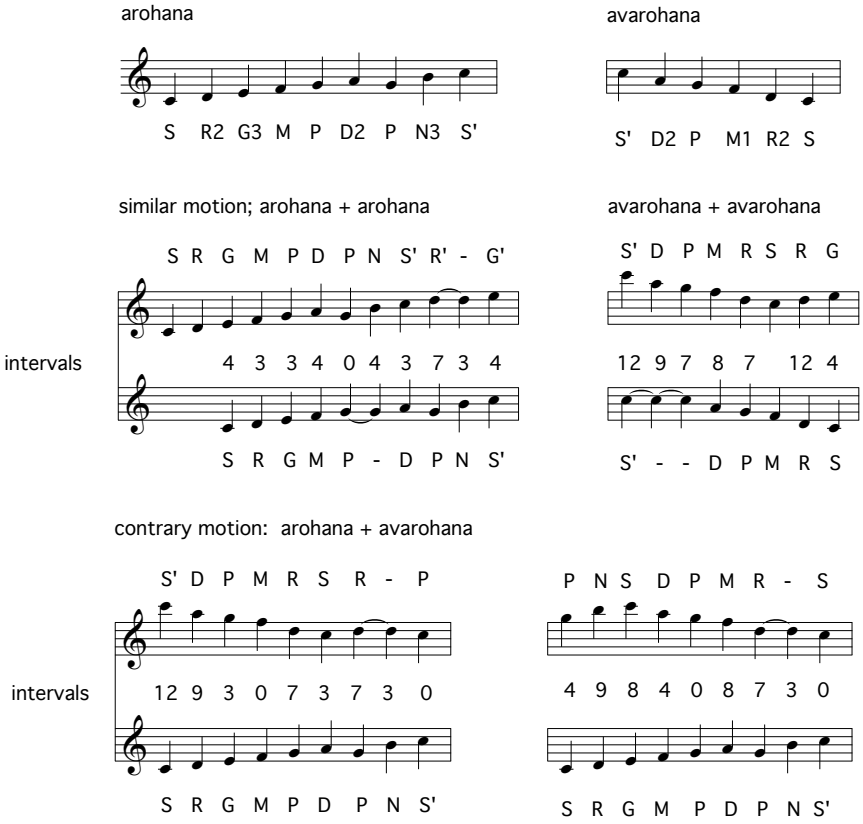
	0	2	4	5	7	9	7	B	0	0	9	7	5	2	0
0	0		4		7	9	7		0	0	9	7			0
2		0		3		7		9			7		3	0	
4	8		0		3		3	7	8	8		3			8
5	7	9		0		4			7	7	4		0	9	7
7		7	9		0		0	4				0		7	
9	3		7	8		0			3	3	0		8		3
7		7	9		0		0	4				0		7	
B		3			8		8	0				8		3	
0	0		4		7	9	7		0	0	9	7			0
0	0		4		7	9	7		0	0	9	7			0
9	3		7	8		0			3	3	0		8		3
7		7	9		0		0	4				0		7	
5	7	9		0		4			7	7	4		0	9	7
2		0		3		7		9			7		3	0	
0	0		4		7	9	7		0	0	9	7			0

On the matrix the rāga is written in numbers is given along to top (left to right) and side (top to bottom) of the matrix. The ārōhaṇa is followed by the avarōhaṇa. The body of the matrix gives all the chromatic intervals between the notes of the rāga; but on the slide only the intervals in the VC plus 7 are given, all other intervals are omitted. The matrix is divided into four quadrants; the upper left quadrant gives the intervals between the ārōhaṇa and itself; the lower right quadrant gives the intervals between the avārōhaṇa and itself; the lower left and upper right gives the intervals between the ārōhaṇa and the avārōhaṇa. By tracing paths to the right and/or down on the matrix-moving like a King in chess-one can determine complete or incomplete frameworks for the rāga from which it is derived, in this case Janarañjani.[15] Example 24a shows some frameworks for this rāga.

15 This use of matrices is described in "Ravikiran's Concert…" cited above.

Example 24a.

frameworks for raga Janaranjani



The next examples give the matrices for rāgas *Kadanakuthūhalam* and *Rītigauḷa*, each followed by some frameworks. Note in a few cases, the perfect fourth, the chromatic interval of 5 steps is permitted since it is consonant in Indian music, if not in the west.

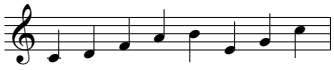
Chromatic interval matrix for *Kadanakutūhalam*

	0	2	5	9	B	4	7	0	0	B	9	7	5	4	2	0
0	0			9		4	7	0	0		9	7		4		0
2		0	3	7	9					9	7		3		0	
5	7	9	0	4				7	7		4		0		9	7
9	3		8	0		7		3	3		0		8	7		3
B		3			0		8			0		8			3	
4	8				7	0	3	8	8	7		3		0		8
7		7			4	9	0			4		0		9	7	
0	0			9		4	7	0	0		9	7		4		0
0	0			9		4	7	0	0		9	7		4		0
B		3			0		8			0		8			3	
9	3		8	0		7		3	3		0		8	7		3
7		7			4	9	0			4		0		9	7	
5	7	9	0	4				7	7		4		0		9	7
4	8				7	0	3	8	8	7		3		0		8
2		0	3	7	9					9	7		3		0	
0	0			9		4	7	0	0		9	7		4		0

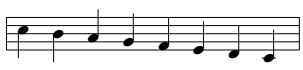
Example 24b.

frameworks for raga Kathanakutholaham

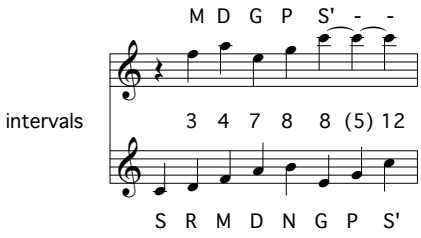
arohana



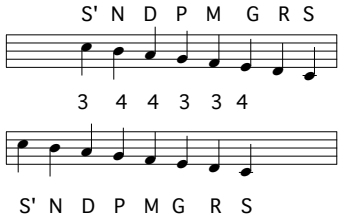
avarohana



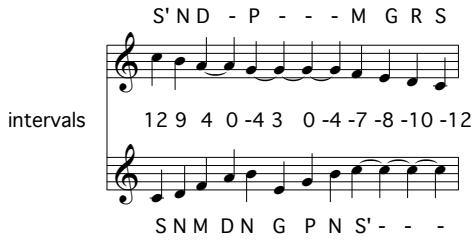
similar motion; arohana + arohana

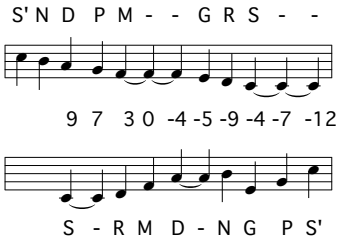


avarohana + avarohana



contrary motion: arohana + avarohana



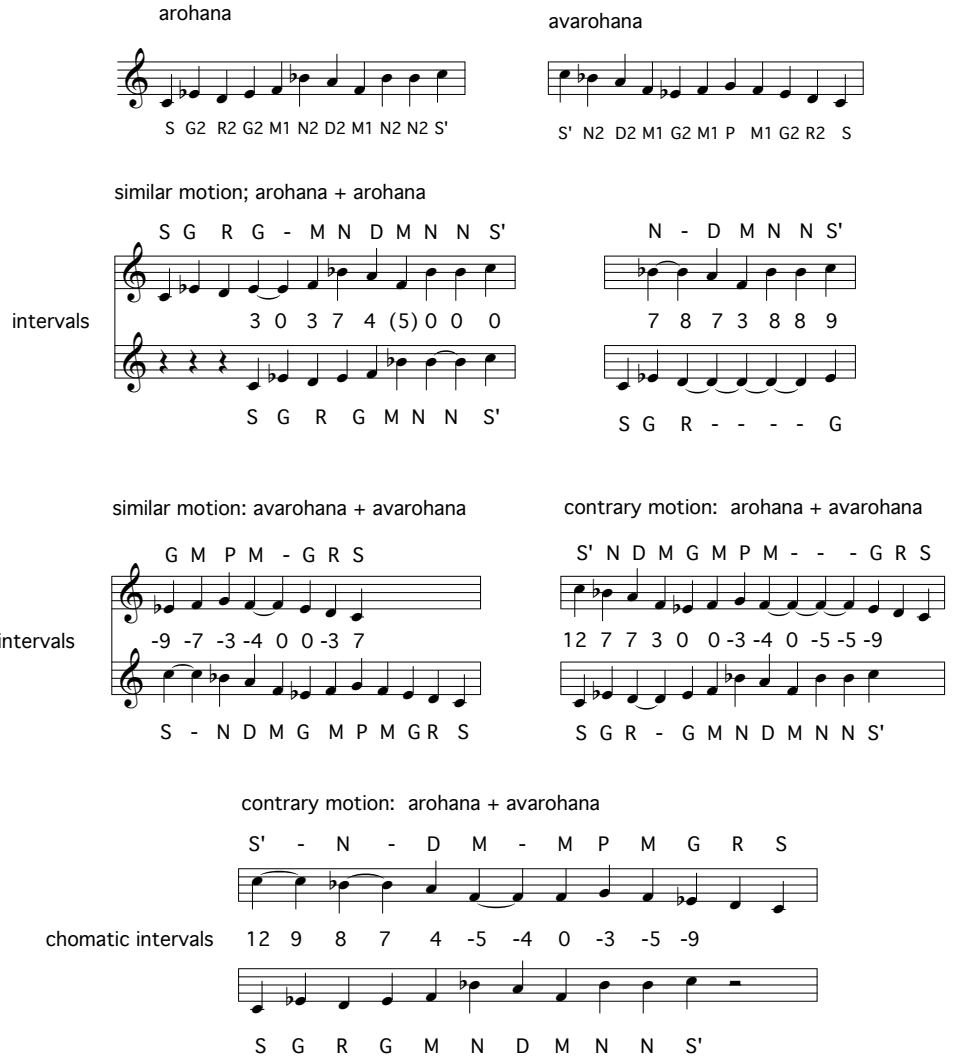


Chromatic interval matrix for *Rītigauḷa*.

	0	3	2	3	5	A	9	5	A	A	0	0	A	9	5	3	5	7	5	3	2	0
0	0	3		3			9				0	0		9		3		7		3		0
3	9	0		0		7			7	7	9	9	7			0		4		0		9
2			0		3	8	7	3	8	8			8	7	3		3		3		0	
3	9	0		0		7			7	7	9	9	7			0		4		0		9
5	7		9		0		4	0			7	7		4	0		0		0		9	7
A			4		7	0		7	0	0			0		7		7	9	7		4	
9	3				8		0	8			3	3		0	8		8		8			3
5	7		9		0		4	0			7	7		4	0		0		0		9	7
A			4		7	0		7	0	0			0		7		7	9	7		4	
A			4		7	0		7	0	0			0		7		7	9	7		4	
0	0	3		3			9				0	0		9		3		7		3		0
0	0	3		3			9				0	0		9		3		7		3		0
A			4		7	0		7	0	0			0		7		7	9	7		4	
9	3				8		0	8			3	3		0	8		8		8			3
5	7		9		0		4	0			7	7		4	0		0		0		9	7
3	9	0		0		7			7	7	9	9	7			0		4		0		9
5	7		9		0		4	0			7	7		4	0		0		0		9	7
7		8	7	8		3			3	3			3			8		0		8	7	
5	7		9		0		4	0			7	7		4	0		0		0		9	7
3	9	0		0		7			7	7	9	9	7			0		4		0		9
2			0		3	8	7	3	8	8			8	7	3		3		3		0	
0	0	3		3			9				0	0		9		3		7		3		0

Example 24c.

frameworks for raga Ritigowla



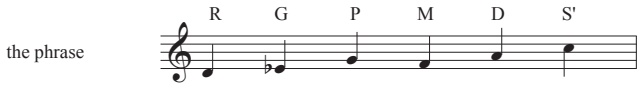
Composing with frameworks

Melodies based on rāgas (or not) do not solely progress up and down by step. They present various permutations of their scales. In Indian music, however, rāgas prescribe pitch movement according to groups of key phrases called *sancāra or prayōga*, many of which are not directly implied by scale of the rāga. Nonetheless, the permutations of a rāga scale will find an accompanying voice in the frameworks that the scale permits.

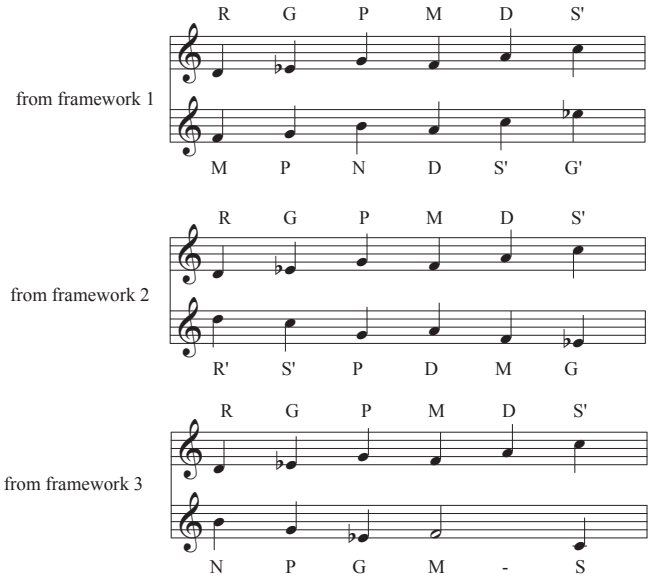
For instance, in Example 25 consider mēḷa 23, *Gaurimanōhari*. This is an all-third scale so it has a SM framework and its various six-tone subsets provide CM frameworks. Three frameworks are presented in Example 25.

Example 25.

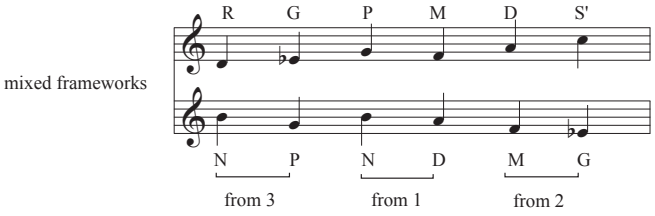
Accompanying a phrase with the three *Gaurimanohari* frameworks



Counterpoint of the phase D Eb G F A C (R G P M D S') derived from the three frameworks in Ex. 24.

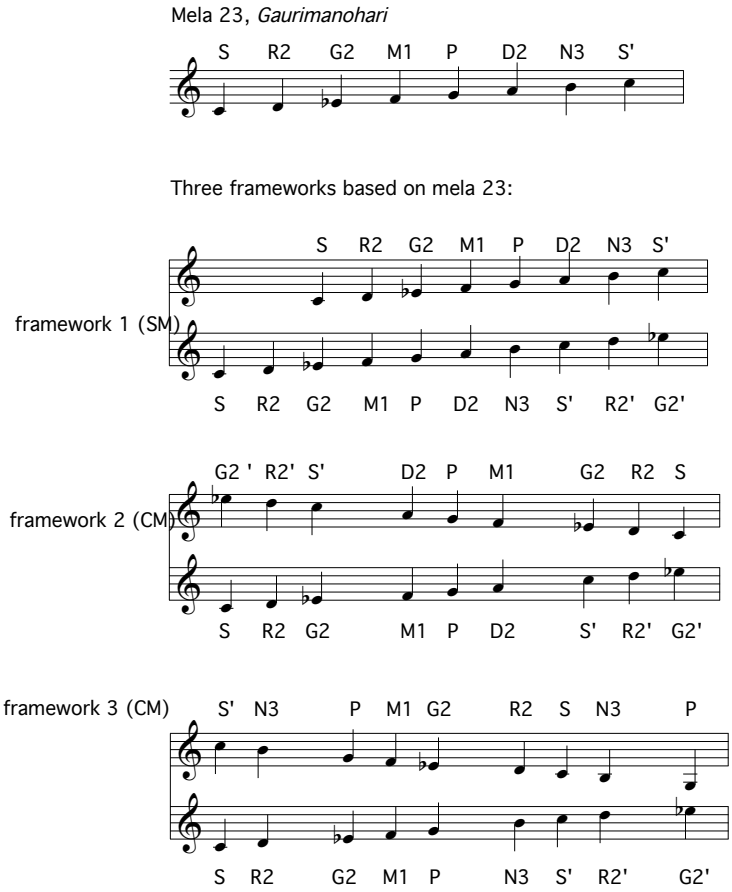


A counterpoint from mixing the three frameworks:



Example 25.

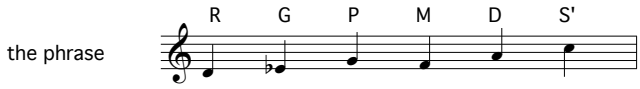
Composing with frameworks



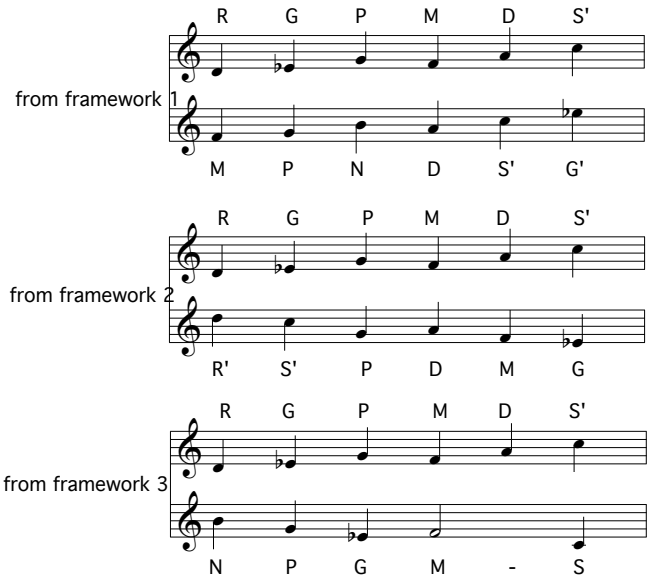
Now, look at Example 26. If a melody in this rāga presents the following phrase (D Eb G F A C or R G P M D S'), then the frameworks in Example 25 offers three different accompanying 2-voice counterpoints. The bottom voices of each framework are permuted in the same way the top voice is permutated into the melody. Segments selected from frameworks can be mixed in various ways, as demonstrated at the bottom of the example.

Example 26.

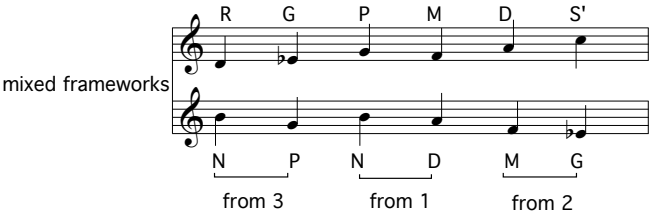
Accompanying a phrase with the three *Gaurimanohari* frameworks



Counterpoint of the phase D Eb G F A C (R G P M D S') derived from the three frameworks in Ex. 25



A counterpoint from mixing the three frameworks:

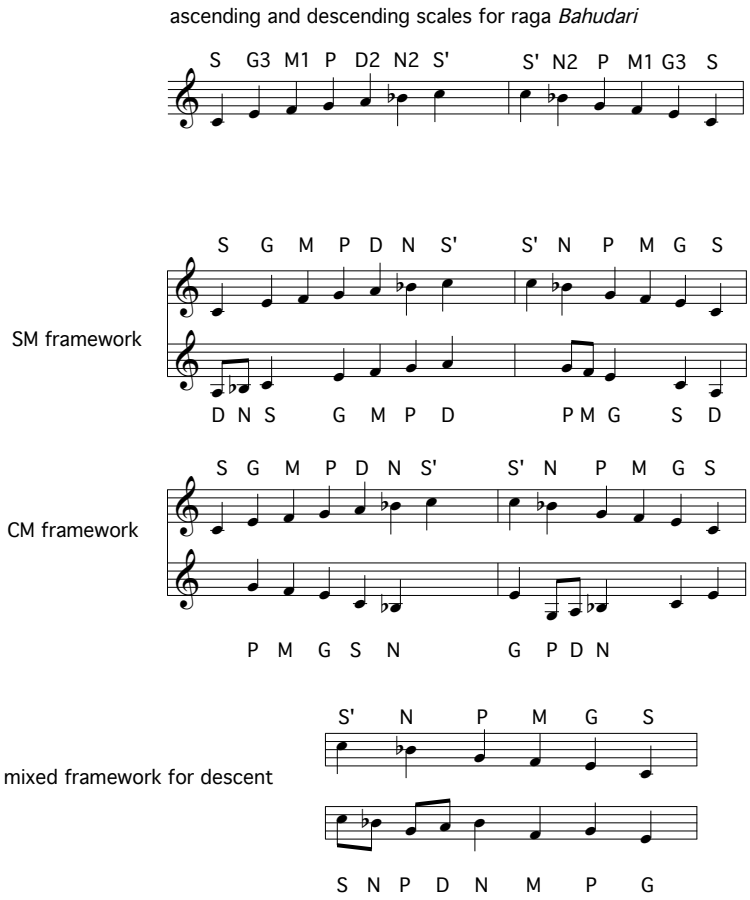


Thus, the frameworks themselves produce a number of different counterpoints to the same melody, and when mixed, the result may seem to have little connection to any of the frameworks.

Now will construct counterpoints for *Bahudāri,* a 6-tone janya rāga of the 22nd mēḷa, *Harikāmbhōji*. See Example 27**.** Note that *Bahudāri's* descending scale omits a note the ārōhaṇa, A (D2). This presents some complications in constructing frameworks for the rāga. Consequently, both the SM and CM frameworks are incomplete. Moreover, in the incomplete SM framework there are adjustments involving passing tones of Bb (N2) in the ascent and F (M1) in the descent. The CM framework is derived two ways: by a 6-tone scale derived from mēḷa 22 by extracting the D (R2) and by adding a tone to the subset of the rāga scale (C E G Bb or S G2 P D2); the ascending note A (or Dha) is passing. A counterpoint by mixing the CM and SM frameworks is shown as well.

Example 27.

Frameworks for raga *Bahudari*

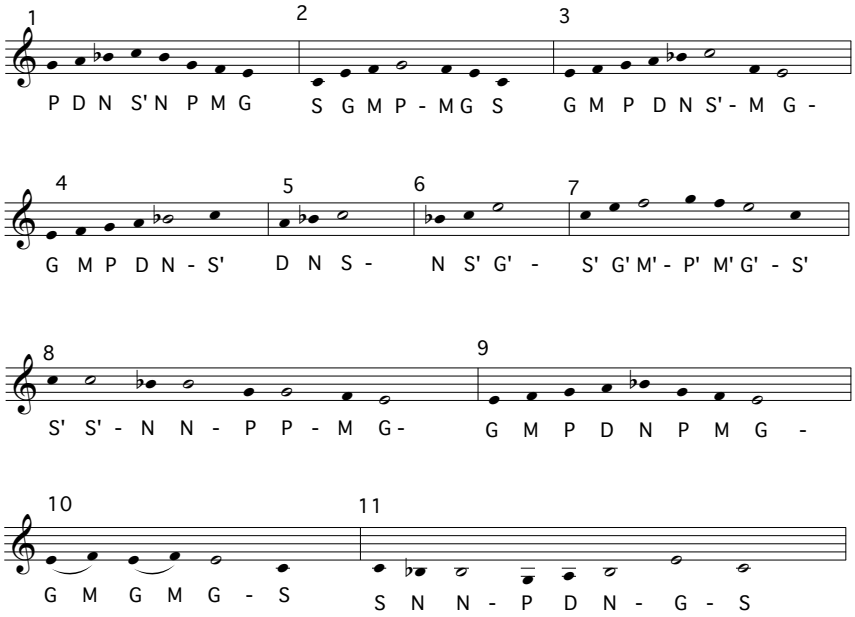


Since we are dealing with a rāga, I will present a few of the most salient *sancāra* phrases that identify *Bahudāri* versus other rāgas derived from mēḷa 22. These are given in Example 28, and a few are harmonized in Example 29. The trick is to make sure the added voice generally follows the successions in the sancāra; otherwise the added voice will seem only remotely derived from *Bahudāri*, if at all.

Example 28.

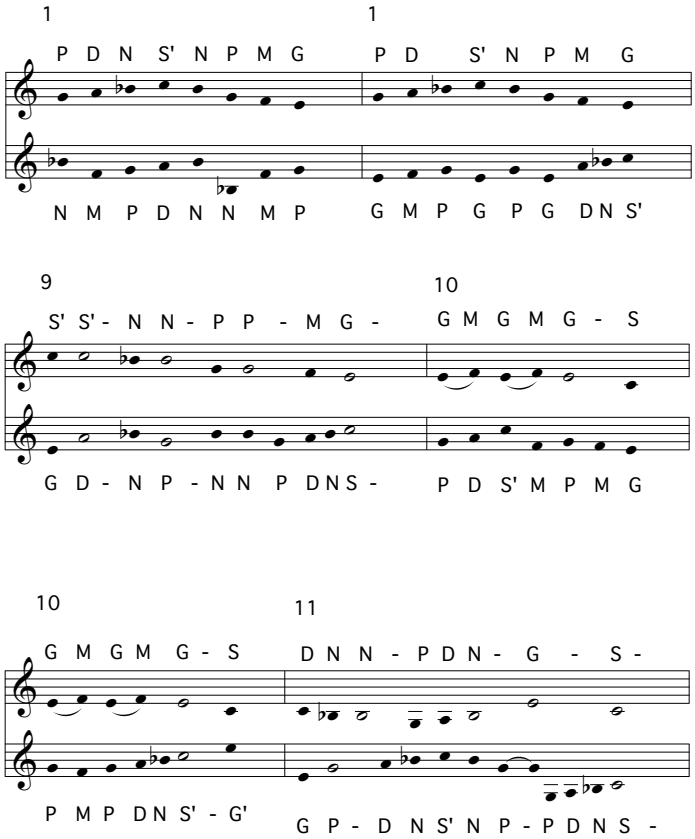
Sanchara for raga *Bahudari.*

(After Bhagyalekshmi, p.98.)



Example 29.

counterpoints for some of the sanchara of raga *Bahudari* based on mixtures of SM and CM frameworks.



Example 30 displays a portion of a melharmonic arrangement based on the popular composition, "Vātāpi gaṇapatim bhajēham" by Muthuswāmi Dikṣita in rāga *Hamsadhvani*. Since this five-tone rāga permits two distinct CM frameworks (as already illustrated in the Example 18), the example harmonizes the last section of the charanam in three parts, two playing the melody of the composition in contrary motion.

Summary

In addition to a rāga's unique melodic attributes, the scale of each rāga has distinct harmonic/polyphonic potentials as presented by two-voice frameworks. However, composition with frameworks is not automatic, one must take into account the melodic characteristics of the rāga to be harmonized.

We have shown that complete SM frameworks are primarily associated with 7-tone scales. However only 17 mēḷas (the all-third mēḷas) have this property.[16] Complete CM frameworks are not available for 7-tones scales.

With the exception of two scales, scales of 6 notes or less do not produce complete SM networks. However, many provide possibilities for CM frameworks.[17]

CM incomplete frameworks can also be generated for all cardinalities of scales and made complete by the use of sustained or passing tones.

As for future research, there are three obvious directions: 1) study frameworks based on other definitions of VC; 2) define the intervals and their sequences permitted in three–or-more-voice frameworks; 3) construct chord sequences and grammars based on the frameworks (perhaps providing the outer voices for chord progressions (as in western music).

16 That is, without repeated or passing tones. The 55 other mēḷas can be ranked according to the degree that they incompletely fulfill VC under SM. For instance, six of seven vertical intervals fulfill VC.

17 The exact number of 6-tone scales is 249, determined by a computer-assisted search. There are 315 5-tone subsets of the mēḷas that can produce CM frameworks.

The Abhaṅga – Its evolution, form, and structure

Aruna Sairam

I. Introduction

The Abhaṅga tradition came into existence as a result of the Bhakti movement, which swept the whole of India in the 11th Century A.D. The movement gained considerable momentum through the efforts of saint composers, who engaged with the masses through the popularization of "Bhakti", as we understand it today.

Digging further into the concept of Bhakti, a quote by Christian Lee Novetzke in his book "History, Bhakti, and Public Memory: Nāmdev in Religious and Secular Traditions" effectively articulates the definition of this concept. He writes, "Bhakti has appeared in texts and practices for over two millennia. The word appears in a number of South Asian religions, but particularly in Hinduism, in which it signals a host of meanings related to its Sānskṛitic verbal root, bhaj ('to share, to proportion,' and hence most commonly comes to indicate "love, sharing, worship, devotion")." The book also describes a "Bhakta" as a person who is devoted, who serves, who is associated with a faith, a community, and who displays a sharing quality (of that faith) with others.

The concept of Bhakti, exploration of the ways to express it, and its subsequent intertwining with the art forms of music and dance were the triggers to the birth and sustenance of Abhaṅgas as we witness them today.

II. Meaning and Origin

"Abhaṅga" could be more accurately read as "A"-"Bhaṅga", meaning "no end", "infallible", or "indestructible".

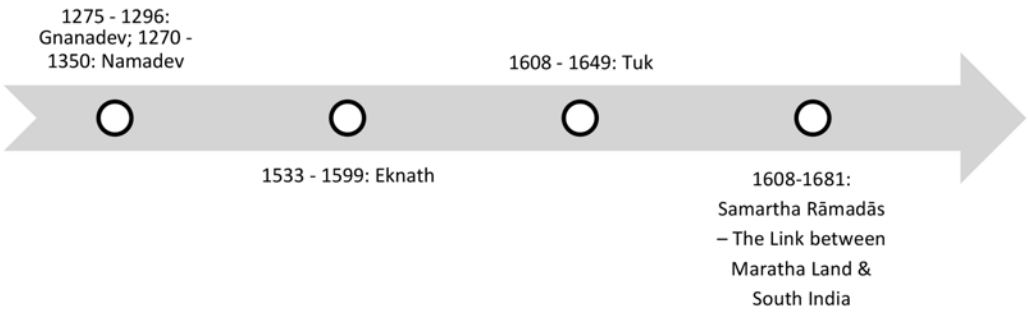
An Abhaṅga's essence lies in its pure, unadulterated expression of "Bhakti", or devotion. The "Bhakti" tradition has been present in India for many centuries – one of the greatest and most revered sources on this subject is the book "Bhakta Vijayam", written by Mahīpati in 1762. In fact, every South Indian household had a copy of the book, which chronicles the life stories of saints from the 11th century onwards, including Jayadēva, Kabīr, Gnāndēv, Nāmdēv, Gōrā Kumbhār, Janābāi, Gōraknath, Chang Dēv, Chōkhā Mēlā, Rōhidās, Nārsi Mehtā, Eknāt, Tukārām, Rāmadās, Sēna, Sūrdās, Mīrā, Kānhōpātra, Sāvatā Māli, Narhari, and Bhānudāsā. Mahīpati (1715-1790) was a Marāṭhi hagiographer born in Tāharābād, Ahamadnagar district, whose other works include: Santalīlāmrita (1757), Kathāsārāmrita (1765), Bhaktalīlāmrita (1774), and Sāntavijaya (1774).

The book reveals that abhaṅgas were a product of the Bhakti culture in Marāṭhā land. It describes pilgrimages to Paṇḍharpur in the form of ecstatic singing and dancing. The residing deity, the "iṣṭa deivam" towards whom devotees display a collective consciousness, is Pāṇḍuraṅga Viṭṭhala. In his abode, the deity can be found in a samacaraṇi stance, standing erect with his hands on his hips. It is said that Śrī Kṛiṣṇa (Viṭhōbhā) came to the forest near Daṇḍivana near Saint

Puṇḍalīka's house in search of Rukmiṇi. Once she was found, he visited Puṇḍalīka and found him serving his aged parents. Puṇḍalīka requested Viṭhōbhā to wait on a brick until he completed his duties. When Puṇḍalīka finally reached Viṭhōbhā, he requested Him to remain in this form, standing on the brick with waiting arms (on his hips) along with Rukmiṇi – fondly known in Maharashtra as Rakhumāi; He came to be known as Abhaṅga Viṭṭhala (a term coined by Kannada poet Chaundarasa) due to his posture, which was straight-backed as compared to the Tribhaṅga pose of Śri Kṛiṣṇa of Brindavan, in which there are bends in the neck, waist, and knee. "Viṭ" means "brick", and "ṭhal" means "standing", together referring to Viṭhōbhā in the said posture.

III. History and Evolution

The timeline below gives a brief snapshot of the history and the evolution of Abhaṅgas before it reached the form and achieved the spread it has today. It has been developed based on the names of the most renowned of saints who dedicated their lives to the popularisation of this family of compositions.



The above composers mark the milestones in the evolution of Abhaṅgas, although there are many others equally revered in this galaxy.

Gnānadēv (1275-1296)

One of the most towering and respected figures in the Abhaṅga culture is that of Gnānadēv, who was one among four siblings: Nivrittināth, Gnānadēv, Sōpānadēv, and Muktābāi. His father's name was Viṭṭhalapant, and mother's name Rakhumābāi[1]. Soon after marriage, Viṭṭhalapant renounced the materialistic life under the spiritual direction of Rāmāśrama. The latter, once he discovered that Viṭṭhalapant had a family, instructed him to complete his duties first and sent him back to his wife, after which they had four children in Aḷandi. However, Viṭṭhalapant's return was a nonconformity to the orthodox lifestyle of those times; hence, his family was ostracized[2];[3]. This led to a life of poverty and difficulty for the entire family, following which each of these four siblings went on to become great composers.

1 Attwood, Donald W. (1992), Raising cane: the political economy of sugar in western India, Westview Press

2 Bahirat, B. P. (1996). Gnānadēva: The Life and Works of Gnānadēva (Saint Heritage of India). Indigo Books

3 Sundararajan, K. R., & Mukherji, B. (2003). Hindu Spirituality: Postclassical and Modern. Motilal Banarsidass

At the age of 15 years (in 1290), Gnānadēv wrote Gnānēśvari, a commentary on the Bhagavad Gīta. It was written using ōvi, a poetic metre, whose original name was ardhacatuṣpadī. In Marāṭhi an ōvi is defined as: "Pahlyā tīn caraṇi sahā varṇa; Cautyā caraṇīm cār varṇa", meaning, the first three lines are of equal length, comprising of 6 mātrās / aksharās and the last one shorter, comprising of 4 aksharās.

The speciality of the ōvi metre is that it is sung, not recited, according to H.D. Velankar, popular author and editor (1893-1967). Whilst the original ōvi metre was used for literary and narrative works, the women's ōvi was sung by them while working on a grinding stone[4], complaining about their life issues in a sarcastic tone, sometimes pleading with Viṭhōbhā to free them from bondage[5]. Dilip Chitre, a popular poet, opines that the Abhaṅga tradition contains strong traces of the women's ōvi, while S.G. Tulpule, a Marāṭhi author, calls the Abhaṅga a prolonged version of the original ōvi. In the words of H.D. Velankar, "Curiously enough, the new literary form retained the old name, while the original old form got a new name".

A typical ōvi looks like this:

āta viśvātmake dēvē / yene vāgyagne toshāve / toshoni maja gnāve / pasāyadan
sundara tē dhyāna / ubhē viṭhēvari / kar kaṭāvari / ṭhēvoṇiyā

Apart from his literary achievements, Gnānadēv is considered the founder of the Maharashtra Bhakti movement. He founded the practice of congregating and travelling to Paṇḍharpur on pilgrimage, whilst singing and dancing in devotion along the way – this came to be known as the Vārkari movement, with Gnānēśvari being the fundamental text of this sect[6]. Gnānadēv envisioned the achievement of three aims: education for all, freeing people from worldly misery & introducing them to spirituality, and showing them the road to mōkśa (self-awareness) through spirituality. One of the most well-known compositions of Gnānadēv is "Hari Mukhē Mhaṇā - Hari Mukhē Mhaṇā - Puṇyāci ganana kōṇ kari", which means, "Oh seeker, chant Hari, chant Hari, all the time, don't worry about counting how much puṇya gets accumulated[7]". This line, in specific, is a signature line in Abhaṅga culture till date.

Gnānadēv lived only for 21 years, at the end of which he opted for Jīva Samādhi. He achieved wonders even in this short span. Apart from Gnānēśvari, he also wrote a book called Amritānubhava. He remains the pioneer of the Abhaṅga culture, and is one of the greatest and well-known saints till date, for his contribution to the Bhakti movement.

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4 Bhagwat, Vidyut (2005). "Heritage of Bhakti: Sant Women's Writings in Marāṭhi". In Kamala Ganesh; Usha Thakkar. Culture and the Making of Identity in Contemporary India. SAGE Publications

5 Schelling, Andrew (2014). Love and The Turning Seasons: India's Poetry of Spiritual & Erotic Longing. Counterpoint

6 Schomer, Karine; McLeod, W. H. (1987), The Sants: Studies in a Devotional Tradition of India, Mōtilāl Banārsidāss Publications

7 Joshi, P. (2014, October 28). Hari Path - Sant Gnānēśvar Mahārāj – Abhaṅga 1. Retrieved August 10, 2018, from https://www.speakingtree.in/blog/hari-path-sant-jnaneshwar-maharaj-abhanga-1

Nāmadēv (1270-1350)

Gnānadēv and Nāmadēv were contemporaries, but had different approaches to their quest for Bhakti – Nāmadēv, who came from a community of tailors, took the "bhakti mārgam", or the path of complete devotion, fostering an emotional connect with Viṭṭhala. Gnānadēv, on the other hand, adopted the "gnāna mārgam", an approach driven by logical reasoning and intellect.

Nāmadēv, for instance, is known to have been so devoted that he spent most of his time singing bhajans invoking Viṭhala, paying attention to little else. On one such instance, when Nāmadēv was singing at the outskirts of his town, his wife left a cloth bag with rōṭīs and some jaggery for him to eat. He went on singing without noticing this, when a dog trotted towards the cloth bag, picked it up, and ran away with the rōṭīs alone. Nāmadēv, who saw this, did something one would not expect – he picked up the jaggery, and ran behind the fleeing dog, beseeching him to take the side dish, too, since the meal would be tasteless otherwise. Nāmadēv truly believed that his Viṭhala had come in search of him in the form of the dog due to his unending devotion – such was his faith in the supreme.

After Gnāndēv wrote Amritānubhava, he and his siblings visited Paṇḍharpur, where they met Nāmadēv. This was a historic meeting, which led to the two bhakthas being inspired by each other's approach, and adapting it into their own. They are known to have become bosom friends – in fact, preparations for Gnānadēv's Samādhi later are said to have been done by Nāmadēv's sons[8]. Moreover, Gnānadēv, upon meeting Nāmadēv, realised that it was very important for his music to also have a connection with the layman and the general community – and this is how the Vārkari Sampradāya (tradition) came about. Nāmadēv also composed a collection of 64 abhaṅgas chronicling the Jīva Samādhi of Gnānadēv – this collection is called "Samādhi Sohalā".

Nāmadēv lived on for 54 years after Gnānadēv's Samādhi, and is known to have travelled far and wide - to Punjab, Rajasthan, Bundelkhand, Kumaon, and many other regions of North India. He had many disciples, including Bahordās, Jallō, Laḍḍā, Viśnusvāmi, and Kēśav Kalādhari. Since he was highly respected in North India, 61 verses composed by Nāmadēv are included in the Guru Granth Sāhib, the holy book of Sikhism.

Eknāt (1533 - 1599)

Following Nāmadēv's demise, there was a long hiatus of 250 years in the Abhaṅga history, characterised by a series of political events including the Mughal invasion.

However, the birth and efforts of Eknāt revived Abhaṅgas, and he is considered as the bridge between the Gnāndēv/Nāmadev and the Tukārām/Samartha Rāmadās eras.

8 Dallmayr, Fred (2007), In Search of the Good Life: A Pedogogy for Troubled Times, University Press of Kentucky.

Eknāt was born in Paiṭhan, roughly 230 years after Gnānadēv's samādhi. He, like other peers in his time, was sent to a Gurukulam (school) to study and grew under the guidance of his Guru, Janārdhan Svāmi. Every student in a Gurukulam was also assigned the Guru's home duties, and Eknāt was responsible for book-keeping and maintaining the accounts of the home. On a particular day, Janārdhan Svāmi saw Eknāt poring over the book of accounts, and thinking for a long time. This went on for hours, into the night, and Eknāt is known to have been sitting in this posture until the break of dawn, when his Guru got up to start the day's duties. At this point, Eknāt let out a loud exclamation of delight, upon which his Guru questioned him as to why he was jumping in jubilation. Eknāt replied that he had not been able to account for one paisa until then, and that he had finally found what it had been spent for. Janārdhan Svāmi realised the potential of Eknāt at this exact point in time, and his unique quality of razor-sharp focus; from then on, the Guru trained him with more attention and care, helping him embark on his journey as a Bhakta, writer, interpreter, and composer.

Eknāt was known to have an accurate sense of intuition, which led him to the Samādhi of Gnānadēv in Alandi. He restored Gnānadēv's Samādhi, and also Gnānēśvari (by critically editing it), putting the Bhakti movement and the Abhaṅga culture back at its zenith. He then went on to write a commentary on the 11th Skandam of Srimad Bhāgavatam, called "Ekanāti Bhāgavat", and a book titled "Bhāvārta Rāmāyan". Apart from these, he has also authored Rukmiṇi Svayamvar Hastāmalak (with 764 ovis), śukastak (447 ovis), Svātma-śukha (510 ovis), ānanda-lahari (154 ovis), Chirañjīva-Pad (42 ovis), Gītā Sār, and Prahlād Vijaya. His writings emphasized on equality of people irrespective of their backgrounds. He is also credited with the introduction of "bhārūd", a devotional song type with lyrics in Marāṭhi. It is a combination of drama, elocution, and music, intending to educate and create merriment simultaneously. Eknāt is known to have composed 3,000 abhaṅgas![9].

Tukārām (1608 - 1649)

Tukārām is one of the most popular and revered names in the history of the Bhakti movement, devotional singing, and Indian music till date – any person, educated or otherwise, in Marāṭhā land would know of his stature in the Abhaṅga culture.

He was born in Dehu, near Pune, Maharashtra, and his family owned a humble retail business, while they also participated in agriculture. His parents, Kanakar and Bolhoba Ambile, were great devotees of Viṭhōbhā, and passed away in Tukārām's teenage years. Tukārām married a woman called Rakhāmābāi, and they had a son, both of whom lost their lives in a famine in the 1630s. He then went through a contemplative period away from everyone else, after which he had a fresh lease at life and married again – his second wife's name was Jījā Bāi. He popularized bhakti kīrtans (a narrative, storytelling form of devotional singing) and composed 4,000 abhaṅgas.

9 Keune, Jon Milton (2011). Eknāt Remembered and Reformed: Bhakti, Brāhmaṇs, and Untouchables in Marāṭhi Historiography. New York, NY, USA: Columbia University press

These abhaṅgas have been compiled in a book called "Tukārām Gāthā", also known as "Abhaṅga Gāthā[10;11;12;13]).

Tukārām's style was such that it had appeal for the common folk, and all his compositions were in the vernacular language (dialects of Marāṭhi). Parallels can be drawn with the style of Śri Tyāgarāja, one of the tallest figures in South Indian classical music, who is known to have classicized popular music, and popularized classical music.

At one point in Tukārām's life, some other well-read and knowledgeable people who were apprehensive of his fame conspired to destroy his legacy. It came about that Sant Tukārām himself went to the river adjoining the Pāṇḍuraṅga temple in Dehu and immersed all his manuscripts (containing his abhaṅgas) into the water, begging Viṭhalā for mercy thereafter. Following this, Tukārām went on a thirteen-day fast chanting only Viṭhōbhā's name, during which Viṭhalā himself descended and told the onlookers that the manuscripts would come out unscathed and dry. During this time, Tukārām's body also, though as still as wood, was enveloped by a sacred light, not allowing him to succumb to fatigue due to the lack of food and water. This incident catapulted Tukārām to fame, since the onlookers were convinced of his pure and sincere Bhakti towards Viṭhalā. Immediately after this, Tukārām is known to have composed seven more abhaṅgas, all with the tone of mercy from Viṭhōbhā. This sequence is beautifully described in the book "Life of Tukārām – Translation from Mahīpatī's Bhaktalīlāmrita, Chapter 25-40" by Justin E. Abbott, published in 1930. This incident can also be compared to the one in Śri Tyāgarāja's life, in which the great composer's idol of Śri Rāmā got immersed in the Kāvēri river, and was miraculously retrieved later.

Interestingly, all these saints have also written about each other in their works. For instance, Nāmadēv wrote Samādhi Sohalā, comprising of 64 Abhaṅgas, which described the Jīva Samādhi of Gnānadēv. Janā Bāi wrote about Nāmadēv in her abhaṅga, "Nāmdēv Kīrtanā Kari Prema Bhar Nāchē Pāṇḍuraṅga". Eknāt authored "Kaivalyācha Putalā", and Tukārām, "Gyāniyantsā Rāja Guru Mahārāv", both describing Gnānadēv.

Forms and Structure

Forms

Over the years, with the birth, life and death of these saints, various forms of the Abhaṅga came to the fore and enhanced the magic of such compositions. Some of the most well-known

10 Tulpule, SG (1992), Devotional Literature in South Asia (Editor: RS McGregor), Cambridge University Press

11 Lal, Mohan (1993), Encyclopaedia of Indian Literature: Sasay to Zorgot, Sahitya Akademi, South Asia Books

12 Ranade, Ramchandra Dattatraya (1994), Tuk, State University of New York Press

13 Eaton, Richard M. (2005), A Social History of the Deccan, 1300–1761: Eight Indian Lives, Cambridge University Press

forms allied to abhaṅgas used by these saints are as follows:

Gowḷan, Kālā, Vāsudēv, Jōgi, Āndrata, Pāṅgula, Kolhatīn, Gōndhal, Sarp, and *Kāpadi*.

For better understanding, Abhaṅgas may be considered as most similar in style to the Kīrtanās of Carnatic Music.

According to the Marāṭhi culture, there can be two approaches to dealing with Abhaṅgas: Mōṭhā or Dēvadvārā, and the second, Lahān or Dēvidvāra. The salient Lakśanās (features) of both these approaches are described below:

Aspect	Mōṭhā/Dēvadvārā	Lahān/Dēvidvārā
Number of letters/lines	Three six letter lines & one four letter line (total: 22 letters like the ōvi)	Two lines of eight letters each (total: 16 letters)
Lakśanās (features)	Used in harikathās in between a story, describing an event connected with the story It can only be rendered in a particular nirūpaṇa (narrative structure) of the Harikathā.	Describes the greatness of Viṭṭhalā; purely devotional in content Can be used in Harikathās, Bhajanas and elsewhere. Retaining the original melody, the singer, according to his power of imagination, could introduce variations to suit the devotional mood. For instance, to intensify the devotional fervour, certain key phrases are rendered in progressively increasing tempos, which can be a very pleasant experience for rasikas (the audience). The charm of such a way of singing is enhanced by the jingle of the Jālrā & Ciplā and other accompaniments. The rendition then slows down gradually to its original tempo. This is a speciality of lahān (devotional) abhaṅgas.

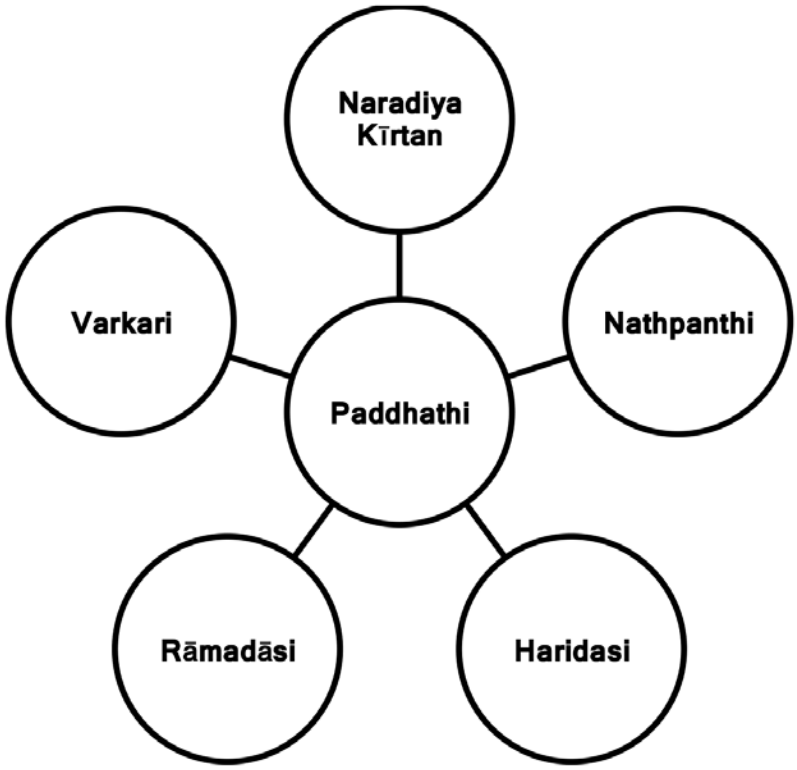
The following description in Marāṭhi furnishes the Lakṣaṇās of two abhaṅga varieties:

Abhangācē dōnā prakāra Mōṭhā dōna vā lahān
Mōṭhāyācē cāra caraṇa Pahilyā tīna caraṇi Pratyakin saha varṇa
Cautya caraṇīm Cara varṇa

mōṭhyā abhaṅganta
Dōnaprakāra pahilyā prakārata Dūsaryā va tīsaryā caraṇāncē
Antim prāsa asatō
Dūsaryā prakārānta Pahilyā tījhi caraṇi Prāsa asatō

Structure

A typical Abhaṅga session progresses in any one of the following five Paddhatīs (ways):



Any Abhaṅga session, irrespective of the Paddhati, begins with a Naman, invocation (a ślōka invoking the blessings of the Guru).

The session usually goes as following:

"*Jai Jai Rāmakriṣṇa Hari*" (sung slowly) (Naman - Invocation).
"*Rōpa Pāhatā Lōcani"* (Rōpa Abhaṅga – describing the form of Viṭṭhalā)
"*Sundaratē Dhyāna Ubhē Viṭēvari*" (Dhyaana Abhanga – meditation on Vitthala)
"*Jai Jai Rāmakriṣṇa Hari*" (in faster tempo), or "Viṭhōbha Rakhumāi" chant

Following this, each Paddhathi takes its own route. In this article, the two most famous and frequently used Paddhathis have been described.

1. Naradiya Kīrtan

A Naradiya Kīrtan usually begins with a Pūrva Raṅga, which describes the Kīrtan's theme of singing a specific song composed by a saint. This is followed by a Nirupaṇa (explanation/narration) of the song's meaning, during which the kīrtankār (performer of the kīrtan) quotes verses from popular poems and scriptures. Then comes the Uttara Raṅga or Katha, which sheds some more light on the chosen song and expands on the moral/ethical message of the song. In a nutshell, the first part of the Naradiya Kīrtan consists of more vācikā abhinaya (verbal representation), whilst the second part is filled with theatrics (like the Chakiyars of Kerala). The session usually concludes with everyone (the audience and listeners) participating in the singing.

The composers of such Abhaṅgas are not vāggēyakārās (composers of lyrics as well as the music, the Dhātu and the Mātu). Hence, the singer has the liberty to use Niraval, Tān, and Sargam, and even frequently stride into other melodies or rāgas before coming back to the original structure.

2. Vārkari/Vārkari Kīrtan

Vārkari is usually a community activity. Lakhs of people walk from their villages or towns from all over Maharashtra, in large groups called Varis, to Alandi and then, to Paṇḍharpur. They walk through the day, singing and dancing, and rest for the evening after cooking their evening meal and having it as a prasādam. They then proceed the next day with renewed fervour.

It is said in one of the old stories that a new devotee once joined a Vari (group of Pilgrims) for the first time to understand more about it. During the evening meal, he approached the Mahārāj (leader of the Vari) and asked, "Bua, the Abhaṅga you sang, was it in Mālkauns, or Miśra Mālkauns? – I didn't quite figure it out. I have been thinking about it!" Hearing this, the Mahārāj stopped eating and with tears in his eyes, replied, "If our singing prompted you to analyse the grammar but could not make you forget yourself and feel the divine presence of Viṭṭhala in you, we have failed".

Vārkaris generally end with a concluding Abhaṅga in Bhairavi (akin to the Sindhu Bhairavi rāgam of Carnatic Music). The Vārkari Kīrtan also mostly ends with Haripath, (the chanting of Abhaṅgas), usually starting with the lines "Hari Mukhē Mhaṇa Hari Mukhe Mhaṇa, Puṇyāci Ganana Koṇ Kari", or a Nāmāvaḷi using the words "Viṭṭhala Rakhumāi", "Viṭhobha Rakhumāi". Alternatively, a popular Bharud composed by Eknāt is sung at the end of an Abhaṅga session:

Yuge attavis vitevari ubha vamangi rakhumayi dise divya sobha
Pundalikache bheti parabrhma aale ga charani vahe bhima uddhari jaga
Jaya deva jaya deva jaya panduranga
Rakhumayi vallabha rayichya vallabha pave(n) jivalaga.

Samartha Rāmadās (1608 – 1681) – The Link between Marāṭha Land & South India

Gnānadev, Nāmdev, Eknāth and Tukārām were the key figures in popularizing the concept of Bhakthi among the community – just like the āḻwārs and Nāyanmars of South India. The greatness of this art form continued to prevail and evolve, and was popularized further by Samartha Rāmadās, a Maraṭhi saint and spiritual poet.

Rāmadās was born in Jamb village, on the banks of river Gōdāvari. Following the death of his father when he was eight years old, he became reticent, and followed the path of spirituality. It is said that śrī rāmā appeared before him when he was eleven years old, and granted him enlightenment. At the age of twelve, he was standing at his marriage altar, when he heard the chanting of the word "Sāvadhān", meaning "Beware". The word was actually part of a longer phrase, chanted as "Sumaṅgaḷa Sāvadhān". Interpreting the word to mean "beware of marriage", he fled the spot at once, and went to Nashik. Rāmadās preferred the life of a monk[14] and went around the country on pilgrimage for twelve years, and saw starvation, famine, and poverty. He wrote Asmani Sultāni and Parachakranirūpan, books which chronicled these observations. He also wrote Dashbōdha, a book on devotion and acquiring knowledge. Being an ardent devotee of Sri Anjaneya, he established temples for Anjaneya all over the country. Additionally, he also started the Samarth religious sect, and established muṭṭs across India.

During his travels, Rāmadās travelled up to Gharwal, met Sikh Gurus, and came face-to-face with Guru Hargobind at Srinagar. The latter questioned Rāmadās's style – using arms (weapons), an army and horses but claiming to be a saint. Rāmadās replied that he was internally a hermit, and externally a warrior, committed to defending the poor[15].

Later, Rāmadās returned to Maharashtra and became the Rajguru of Chathrapathi Sivaji. It is said that Tukārām introduced the king to Rāmadās for his spiritual education[16];[17];[18]). During this time, Rāmadās introduced the concept of Shakthi Kīrtans - while Bhakthi Kīrtans introduced by Tukārām were devotional in form, these Shakthi Kīrtans were more patriotic in format, energizing people to resist the Mughal rule in that time – King Sivāji was a key figure in this movement.

During his Sethu-Himachal Pāda Yātra, Samartha Rāmadās visited Thanjavur, and met Sambāji Mahārāj, son of Chathrapathi Sivāji, after being received by Veṅkōji Mahārāj, King Sivāji's brother. Rāmadās thereafter helped establish Marāṭhi rule in Thanjavur, without affecting the local culture in any way. He also established a Hanuman temple in this town. Thus began the slow advent of Abhaṅgas in South India.

14 Sivananda, Swami (2005). "Samartha Ramdas". Lives of Saints. Divine Life Society.

15 Singh, Ganda (1979). Guru Hargobind and Samarth Ram Das :Punjab Past and Present 13(1)

16 Lal, Mohan (1993), Encyclopaedia of Indian Literature: Sasay to Zorgot, Sahitya Akademi, South Asia Books

17 Ranade, Ramchandra Dattatraya (1994), Tuk, State University of New York Press

18 Abbott, J. E. (1930). Life Of Tuk : Translated From Mahipati's Bhaktalīlāmrita, Chapter 25 To 40 (1996 ed.). Motilal Banarsidass

VI. Advent of the Abhaṅga tradition in South India

Until this point, the article explored the lives of Marāṭha saints who played key roles in introducing and popularizing the Abhaṅga tradition. After Rāmadās established the link between Marāṭha land and the South, some elements of the Abhaṅga tradition started slowly seeping into the music culture in Thanjavur, and beyond. The following section of the article explores the advent of the Abhaṅga tradition in South India, touching on the lives of its exponents and their role in popularising Abhaṅgas.

Rāmachandra Mōrgāmkar Buva (1830s)

Marāṭha kings were great patrons of art and culture and some of them were scholars and musicians themselves. Many Kīrtankārs (performers of Kīrtans) from Gwalior and Pune were invited to the royal courts, which added multifold to the fame of such Kīrtan performances. These Kīrtankārs, colourfully dressed, were accompanied by performers on instruments. They used the chipla and the jālra in a very unique manner, and sang short, lively metrical forms reflecting simple and devotional ecstasy. The earliest, most famous Kīrtankār was Mērusvāmi alias Ananthapadmanabha Gōsvāmi, who was in the services of Rājā Serfōji II and Sivāji II.

Meanwhile, Rāmachandra Mōrgāmbkar Buva (alias Mōrkar Bua) was another Kīrtankār who was flourishing in Thanjavur, following the Marāṭhi rule established in the town. His performances were so alluring to the king of Thanjavur, that he granted Mōrkar Buva a muṭṭ of his own, requested him to reside in the town and teach the Kīrtan art form to local pupils. Mridaṅgam Narayanasvami Appa was one such disciple, and a contemporary of Dholak Nannumia Sahib.

Gōpālakṛiṣṇa Bhārati (1810 - 1896)

One of the specialties of the original Kīrtan was the use of short, metrical forms. There were no such songs in Tamil, in the repertoire of Harikathā (religious discourse on Mahā Viṣṇu) to adopt a step-by-step approach to build a story. According to Dr. U Ve Swaminatha Iyer (researcher and scholar), there were no songs in Tamil which could be used by the performers of Harikathā and śivakathā (discourse on śiva Perumān) in their Kālakṣēpams.

Gōpālakṛiṣṇa Bhārati, celebrated author of Nandanār Caritram (the history of the Nāyanar saint Nandanār), used to perform music concerts and śivakathā. In addition to mastering Carnatic Music, he went on to learn Hindustani Music from Rāmadās, a Maharashtrian musician who lived in Tiruvidaimarudur. He also learnt the structure of certain Marāṭhi forms of singing from Rāmadās, which helped him incorporate them in Nandanār Caritram. He became familiar with forms like Pancapadī, Ovi, Sāki, Dindi, Anjanigīta, Maṇipravāḷa ślōka, Ganākṣarī, ārya, Savāyi, Chowpāyi, Kekāvali, Saindhavi, Pāda, and Khaḍga. He composed his works to follow Marāṭhi patterns and tunes, with lyrics, however, in Tamil.

Bhārati dealt with the story of Nandanār elaborately by composing it in the form of songs of different types, interspersed with prose passages. The songs are in katha forms of kīrtanas, khaḍga, daṇḍakam, cindu, nonḍicinu, kanni, ānanda kaḷippu, iruśol alaṅkāram, aesal, tukkaḍa, savayi, lavaṇi, and viruttam. It is said that Gōpālakṛiṣṇa Bhārati called his Khaḍgas the Periya Kaḍukkā and the Cinna Kaḍukkā. His intention behind the creation of this piece in such a way was to enable it to be rendered as a musical discourse.

Upon completion of the book, Gōpālakṛiṣṇa Bhārati's maiden performance of Nandanār Caritram (with traces of the Marāṭhi Kīrtan influence) lasted for three days, and attained immense fame and popularity throughout Tamil Nadu.

Thanjavur (Thanjavur) Krishna Bhagavathar (1841 - 1903)

Whilst the Kīrtan art form was being spread far and wide by Mōrkar Bua, Thanjavur Krishna Bhagavathar stepped into the field. As a young boy, he had attended many Kīrtan performances of Mōrkar Bua; later, he even accompanied the stalwart on the violin. With his knowledge of Marāṭhi, his experience of working with Mōrkar Bua and his understanding of local kālakṣēpams, Krishna Bhagavathar decided to blend the good aspects of kālakṣēpam with certain elements of the Marāṭhi Kīrtan and created a new form called "Kathākālakṣēpa". He is hence known as the architect and father of the Thanjavur style of Kathākālakṣēpas.

According to Embar Vijayaraghavachariar (the famous Harikathā exponent), Krishna Bhagavathar was the first to perform the Nandanār Caritram in the Kathākālakṣēpa form, indicating a clear distinction in the handling of the same theme by Gōpālakṛiṣṇa Bhārati and Krishna Bhagavathar. Bhārati performed the masterpiece with an undercurrent of bhakthi rasa (aesthetic devotion), in the Tamil literary style of discourse, whereas Krishna Bhagavathar performed the same piece in Marāṭhi Paddhati (method), beginning with a Panchapadi and following subsequent requirements of the structure. Krishna Bhagavathar also attached great value to playing various roles in the story, including that of Vēdiyar (the villain), and Nandanār (the saint). He even used abhinaya for this performance of the song "Naḍanam āḍināṟ". Krishna Bhagavathar, therefore, played a significant role in popularizing the songs which were a part of the Nandanār Caritram.

It is said that Krishna Bhagavathar received praise from Gōpālakṛiṣṇa Bhārati himself, after the latter witnessed one of the performances of Nandanār Caritram by the former. Bhārati is known to have said these words after the performance: "It is true that I composed the Caritram, but you made it a living thing."

VII. Conclusion

This article is an attempt to encapsulate the footprint, forms and structures of Abhaṅgas, touching upon the most significant developments in this tradition which have taken place to date. Documenting every incident in this rich, comprehensive trail of contributions made by innumerable saint composers and exponents till date would be a Herculean task, given that the amount of literature in this area is vast, and almost boundless.

However, a key inference which can be drawn from the mapping of the history of Abhaṅgas is that they are one of the most expressive forms of music. They require a singer to completely immerse himself/herself in the path of devotion, forgetting everything surrounding him/her. Over the years, whilst its forms have evolved and have been adapted by singers from different regions, one common thread which connects them all is the importance given to the emotion behind its delivery.

This aspect, which is especially relevant in the case of Abhaṅgas, is also true for all music – within or outside the ambit of Indian music. Free, uninhibited expression can transport a singer to a different level of self-attainment – one which also allows him/her to transcend technical virtuosity. For, the true essence of music lies in its ability to enthrall, educate, please, and most of all, elevate the person - the listener. When the rasika and the musician are bound by the same inspiring emotion of music, that is ultimately, the highest success that can be achieved – for the singer, for the audience, and for the world of music itself.

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The Influence of Indian Music on Western Art Music : An Analysis

Anil Srinivasan

Introduction

The German philosopher and Indologist Frederick Schlegel (1771-1829) was to write "… anything of significance, without exception, originates from India" in his classic text "Of the Language and Wisdom of India", published originally in 1804. Indeed, so much interest was evinced in the origin of thought and ideologies in India, both the mystical and prosaic – that several scholars, literateurs and Indologists were to make memorable journeys to the subcontinent at a time when travel was perhaps perilous and ill-advised.

The effect of Indian ideas, mythologies and cultural traditions on the West were profound for nearly two centuries before official colonial occupation. Research goes on to show that this continued during the occupation (1857-1947) as well. The effects were in various forms – they influenced thought and conceptualization of cultural work as much as they influenced the practice of art or literature.

For reasons best left to colonial historians, work and cultural ideas from the Indian subcontinent were suppressed and replaced often with "superior" Western ideologies in describing the narrative of India. Economic imperatives influenced the colonial powers to exorcise all references to Indian thought or cultural precept influencing Western art, music or literature so much so that entire generations have been kept uninformed of these (Cohn 1983, Visvanathan 1989)

In particular, the influence of Indian music on Western composers throughout the 19th and 20th centuries is noteworthy. The Romantic Era in Western Art Music (c.1800-1900 AD) saw the evolution of genres that were rich in intensity, passion and ideas from all over the world. In particular, composers chose topics, themes and stories from all over the world in their quest for artistic excellence. Ideas were divorced from the earlier tenets of strictly held classical meter and compositional idiom. Lyricism and emotional freedom strove to create a template that was rich and varied.

It was but natural that many composers would turn to the Orient, and notably India – for their ideas and inspirations. India was a leading economic and cultural power of the era, and a source for many exotic mythologies and stories carried by visitors and traders.

Specifically, composers from the French 'orientalist' school including Leon Delibes (notably in the opera Lakme), Georges Bizet (in the opera Pearl Fishers), Claude Debussy (several piano reductions post his meeting with Inayat Khan, and also sections of various operatic works); latter day minor composers including Maurice Delage, and his experiments with prepared pianos to

reproduce Indian classical sound, notably Carnatic-influenced motifs following his visit to South India in the early 20th century, and his "Rāgamālika" composition that followed.

The English composer Gustav Holst (1874-1934) was deeply inspired and indeed influenced by Indian classical ideas and musical specifics in composing "Sāvitri", his one-act opera based on the story of Satyavān and Sāvitri. [His adherence to Indian classical ideas was so innate that he uses a Sa-Pa-Sa drone in large sections of operatically arranged harmonic layers. He further enhanced this by rapidly ascending chromatics in marked divergence to the established Western practices of scale-based phrase endings, imitating rapid swara passages in a 'vivādi' rāga like Vācaspati].

This essay explores these influences in depth.

Art Music and Harmony

"Art Music" used in a generalized context mostly refers to Western Classical music and the traditions that derived from it. In particular, Art Music refers to the entire theoretical and structural body of music derived from the canonical precepts laid down by Western Baroque (1650-1750) and Western Classical (1750-1800) music. Catherine Schmidt-Jones defines art music as "a music which requires significantly more work by the listener to fully appreciate than is typical of popular music".

By definition, therefore, Art Music needs formalized approaches to composition, a devoted body of composers or collators who worked within these approaches, and a following of practitioners and performers who espoused them. This is particularly significant in the context of examining the effect Indian classical music had on the West, in noting that these influences were not restricted to superficiality of storylines or imitation, but of deep insight into India's philosophies, compositional formats and song traditions and imbibing the very essence in these. Naturally, this necessitated rigorous research often accompanied by travel or studies in concomitant disciplines such as Indology, Indian Philosophy, Sanskrit or Hindu Theology. The fact that such seminal work was indeed done in the 19th century in Europe bears testimony to the influence and aura that India exuded.

In conversations surrounding the essential difference in musical basis for Indian and Western musical traditions, the term "harmony" surfaces all too frequently. Indian music is noted for its "lack of" harmony whereas Western Art Music for its specialization in this specific musical ideology. To delve deeper, one needs to understand what harmony is, and is not.

The word harmony itself is derived from the Greek "harmonia" which means concord or agreement. Tracing the history of polyphonic (multiple voices) sound and the choral arrangements of church singing traditions, and its subsequent adaptations into contrapuntal music in the late 15th and 16th centuries ("Counterpoint"), one sees the development of "joint sound" or "simultaneously played or sung frequencies" as a symbolism of the essential European sound. Harmony certainly worked to create tonal colour and richness to rapidly progressive melodic styles in Western

Art music. If Johann Sebastian Bach perfected the contrapuntal sound, W A Mozart and L Van Beethoven, and the Romantic composers thereafter took harmonic development to its ultimate pre-eminence in Western sound. Modern developments in music across the world continue to borrow from harmonic ideas developed during this time.

In a loose sense, the tānpura could be said to define a "harmonic ambience" within which monodic presentation (in the case of a soloist) is ensconced, although the performance practice of concordant melodic phrases by one or more performers on stage can be said to follow harmonic precepts either by staying within the same rāga (many practitioners and styles, including "melharmony" pioneered by Chitravīṇa N Ravikiran). In a deeper context, harmony can be said to be an inherent conversation of a performer with himself/herself in the Indian context, staying within the frequencies of his/her śruti and rāga framework.

However, the fact that Indian classical monodic phrases (borrowed from various rāgas in both the Hindustāni and Karnāṭak traditions) found their way into contrapuntal lines in solo and symphonic works of composers including Holst, Debussy and others tends to bear testimony to the fact that even harmonic development owes some part, however minor, to the Indian classical system.

Specifically, the work of Claude Debussy (1862-1918), Leon Delibes (1836-1891), Georges Bizet (1838-1875), Gustav Holst (1874-1934), Maurice Delage (1879-1961) and Alan Hovhaness (1911-2000) lend a narrative as to the extent of the influence of Indian melodic ideas on both Western melodic formats and harmonic frameworks.

Indian Philosophy

A growing interest in Indian philosophies and mysticism evolved in the 19th and early 20th centuries directly informing and influencing Western Art composers of music. In particular, the study of Sanskrit (both for its origin as well as linguistic influence) led to the study of the Vēdās and Upaniṣads. Arthur Schopenhauer (1788-1860) can be said to be the originator of the interest in Indian ideologies, influencing everyone who followed him. In particular, ideas from the Ṛg and Sāma Vēda dominated the discourse of many scholars including Mabel Bode (1864-1922), Max Muller (1823-1900), Romain Rolland (1866-1944) and Bertrand Russell (1872-1970).

In particular, the ideas of rebirth/reincarnation, a concept unknown in Western theology led the narrative. Pantheism and the tolerance of multiple beliefs, and the idea that an individual can have infinite lifetimes (subsequently diminishing the Western concept of accomplishment of merits over just one life) mesmerized Western scholars and their writings.

These concepts find resonance in musical motifs and compositions throughout the period in multiple ways.

Claude Debussy (1862-1918) and Indian Music

Debussy was a pioneer. A French composer, he established the idea of "tonal poems", using complex and often progressive ideas to create mental impressions of the ideas he conveyed. This in effect created what became the "Impressionist" school in Western Art Music. [A rapid glissando for instance would depict water falling, or ornamented trills in triads depicting ripples created by pebbles in the water, all ideas new to instrumental exposition at that time]. He was also a revolutionary thinker and constantly in search of ideas from other cultures and traditions.

There is no documented evidence to the effect, but it is entirely possible that Debussy visited the World Exhibition in Paris in 1889, and became exposed to Indian artefacts and artistes. Conversations with contemporaries such as Walter Rummel (1884-1953) and musicologist Louis Laloy (1874-1944) pushed Debussy into exploring Indian music deeper.

The visiting party of Sūfī mystic and musician Hazrat Inayat Khan (descendant of Tipu Sultan) and his brother Musharaff Khan in 1913 influenced Debussy and his music profoundly. At their very first meeting, Debussy became aware of the *samay* system in Hindustani music, as well as common thāṭs and rāgas including *Yaman, Malkauns* and *Basant*, all of which find "impressionistic" imprints in his piano and symphonic pieces at the time.

More importantly, the idea of "transilience" (gamaka patterns mimicked in subtle hints using note oscillations for the piano), all with a constant Tonic-Dominant-Tonic base (reminiscent of a drone) start repeating in many places, for instance in this passage (from Estampes, 1903-1913)

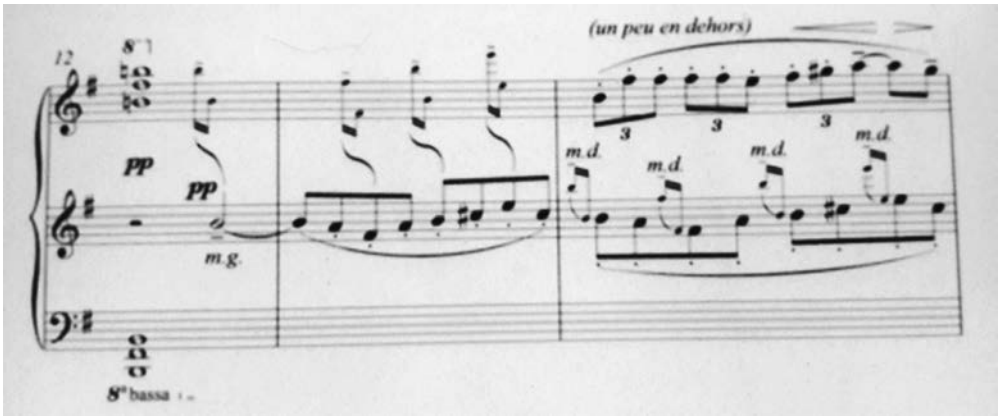

Figure 1 : Use of Grace Notes (Gamakas) in Estampes, 1903

Specifically, in works such as "En Blanc et Noir" (Black and White), a study for the piano, Debussy uses a repetitive alternating bass in the tonic and dominant, a replica of the sound of the tānpura for a large section of the piece.

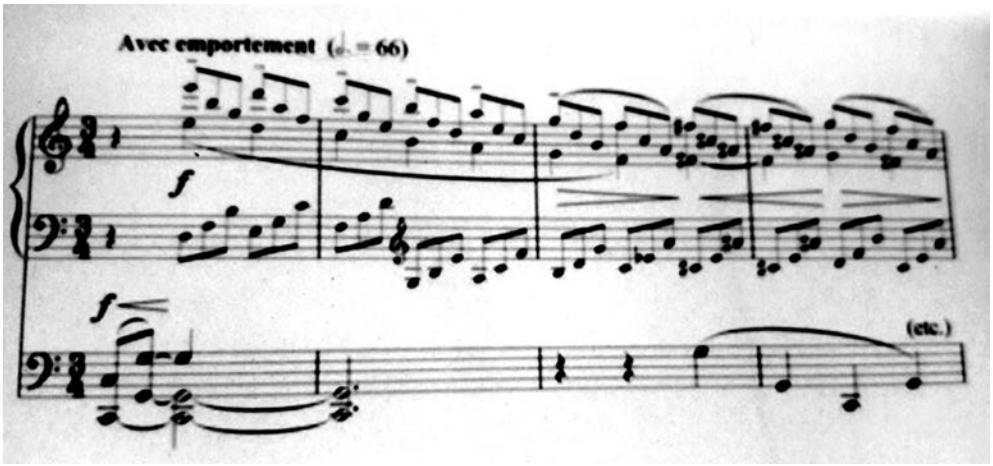

Figure 2 : Use of Bass Lines as Drone, En Blanc Et Noir

In "*Jardins Suis Le Pluie*" (Gardens in The Rain), the tānpura motif is repeated, with the latter having an initial section mimicking the notes of Malhār as an "imprint" (the idea of the key notes of the raga being present in alternating patterns with the textural notes in between being unrelated).

In "*La boîte à joujoux*", (Toy Box, a musical ballet for children, 1915) there is an entire section devoted to the Indian elephant, which is accompanied by a quote from the composer himself: "Old Hindu chant still used in the training of elephants, constructed on the scale of 5-in-the-morning and obligatorily 5-in-a-bar."

The tānpura finds itself in many pieces subsequently, although Debussy transitioned to Gamelan music as a dominant influence thereafter.

Gustav Holst and India

Gustav Holst (1874-1934) was relatively obscure in his own time. Though widely respected, this English musician, teacher and composer had modest success during his time. His orchestral suite "The Planets" became his signature contribution while the rest of his oeuvre went largely ignored.

But his deep study of Indian philosophy, as well his study of Sanskrit (largely self taught) including the Vālmīki Rāmāyaṇa, Kāḷidāsa's Mēghasandēśa and other texts left influences on his musical output. He was fascinated with the storylines in many of these epics and has interpreted their ideas musically.

It must be remembered that Holst was influenced by the India Expositions in the World Fairs in London in the late 19th century, and by his associates and colleagues at Cheltenham, where

he was a tutor. Most of the latter were retired civil servants and members of the legal profession, recently returned from India.

The list of compositional works of Holst that are influenced by Indian ideas are given below :

- Sita (1899, 1906)
- Savitri (1908)
- The Planets (1916)
- Hymns From the Rig Veda (1908)
    - Ushas (Dawn)
    - Varuna I (Sky)
    - Maruts (Stormclouds)

    Second Group
    - lndra (God of Storm and Battle)
    - Varuna II (The Waters)
    - Song of the Frogs

    Third Group
    - Vac (Speech)
    - Creation
    - Faith (Sraddha)

Through these pieces we find several rāgas being used in their original forms in melodic motifs. An entire list of rāgas that find their way into these compositions (and for the first time, we find evidence of Karnāṭak music being employed).

- Vācaspati
- Kalyāṇi
- Vāgadīsvari
- Chārukēsi
- Pilū/Kāpi
- Jyōtiswarūpiṇi
- Mālkauns
- Various tonic centre shifts thereof yielding other raga possibilities
- Sarasvati

In works such as “Sāvitri”, “Sīta” and the “Cloud Messenger”, Holst uses ideas common to Indian music – including the use of the sustain pedal for long notes in the bass lines (once again, an imprint of the drone), irregular melodic lines often morphing from original rāga structures into

note patterns unrelated to the original idea, and in cases with libretti, the use of long syllable monophones often using syllables such as “Aa”, “U” and “Maa” for elongated pauses.

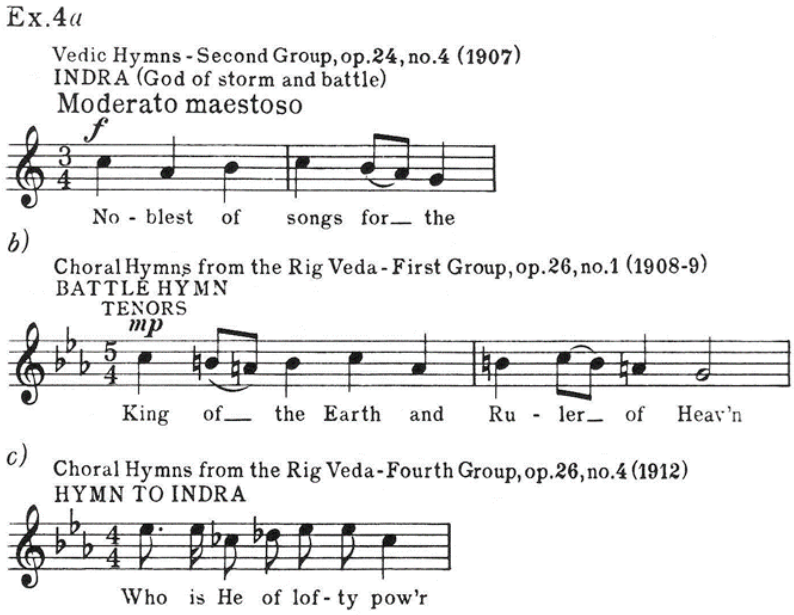

Figure 3 : Use of Rāga-Type Patterns for Various Vēdic Chants in Collected Works

It is not entirely clear that Holst achieved much success with this output, although recent interest in “The Planets” and “Sāvitri” has helped refocus attention on the Indian influence to Holst’s music. In the “Cloud Messenger” (based on Kāḷidāsa), Holst’s meticulous homework is evidenced from his own notes, in the original Sanskrit, which he taught himself to read and interpret :

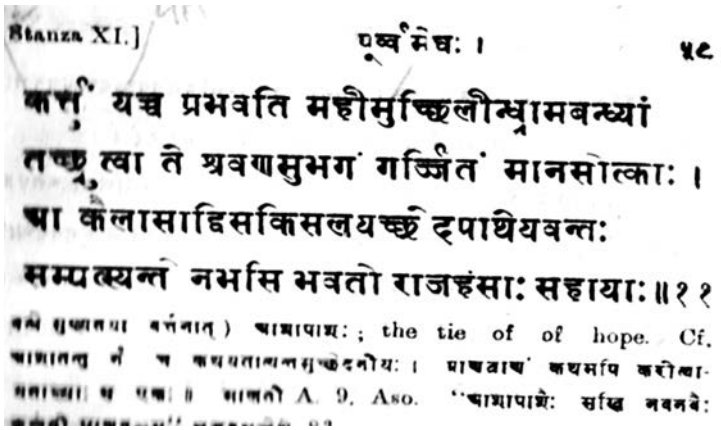

Figure 4 : Holst’s Annotations in the Kāḷidāsa Text

The reinterpretation of the epics (The Rāmāyaṇa, for instance) did not meet with much critical success in his lifetime, although the use of several Indian ideas is now being studied in depth.

Later Composers

Maurice Delage (1879-1961) was a maritime clerk whose journeys to India and Japan influenced his compositional style. In particular, his piece "Quattre Poeme Hindous" (1913) were influenced by Indian rāgas and percussive patterns and named for the cities he visited. These were Madras, Lahore, Benaras and Jeypur. These in addition to his "Rāgamālika" variations, had influences as obscure as Coimbatore Thaayi (his listening to a 1911 recording of this singer of an aruṭpa dedicated to Rāmaliṅga Swāmigaḷ, influenced his study of microtonal variations and the use of transilience, "sending chills down his spine" as evidenced by a letter he wrote to his teacher at that time, the great composer Maurice Ravel). The use of note patterns resembling Latāṅgi are noteworthy in his "Rāgamālika" variations.

Later 20th century composers such as Henry Cowell (American, 1897-1965) and Alan Hovhaness (1911-2000) who travelled to Madras and composed, respectively the Madras Symphony with the addition of tablās and jalataraṅgams and rāga-inspired) and the Madras Sonata (as an outcome of a few visits on a Fulbright scholarship) and performed by the composer and his wife are more recent "inspirations" from the Karnāṭak system. Both these pieces were performed for the Music Academy in Madras for the annual conferences of the time.

Conclusions

While the analysis can certainly be longer, and include more detailed annotations, I consider this a beginning of an excavation of sorts. The influence of Indian music on Western musical development (harmonic, as in the cases of Debussy and the French school) and melodic (Holst and the later composers) are obvious as they are important to the narrative of world music.

Reducing the influence to abstractions and modern-day "fusion" experiments would be doing the seminal work of several visionaries a gross injustice.

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The Universal Appeal of *Mōhanam*

Praveena Thodge

Pentatonic scales are an integral part of many musical traditions across the globe. Popular in folk traditions of Hungary, Scottish music, Tibetan music, West African music and many more; they are equally prevalent in many classical music traditions such as those of China, Indonesia, Japan, Korea and India. A popular *auḍava rāga* of Karṇāṭaka Music, *mōhanam* takes five *svara-s* in its *ārōhaṇa* and *avarōhaṇa*. These notes have a special significance as they are the first five notes arrived at in the application of the concept of the cycle of fifths. Thus, the notes of this scale are all related to each other by an interval of a fifth.

The concept of consonance among the tonic note, its octave, its fifth and fourth note are applicable universally. An octave refers to the interval between a note and one double or half its frequency. It is one of the most fundamental relationships commonly seen in all musical systems. The next closest consonant interval is that between the tonic and its fifth. This intra-relationship between notes is known as *vādi-samvāditva* in Indian Music. The tuning of the *tambūra*, an instrument integral to Indian Music is based on this principle of consonance.

This feature of consonance inherent to the pentatonic scale equivalent to *mōhanam*, is perhaps why it is so widespread in musical systems world over. This article discusses the presence of this pentatonic scale in Indonesian and Chinese music; the equivalent *paṇ* in the ancient *tamiẓ* music tradition; equivalent *rāgas* in Hindustāni Music as well as *rāga mōhanam* as seen in Karṇāṭaka Music.

Indonesian Music

The gamelan is the traditional musical ensemble of Indonesia. A gamelan refers to a collection of instruments, predominantly percussion instruments, made of metal. There are three basic styles of gamelan; Balinese, Javanese and Sundanese. All gamelan ensembles have two basic tunings known as the *slendro* and *pelog*. The *slendro* is a pentatonic tuning considered to be the more ancient of the two and the *pelog* is a heptatonic one. The *slendro* scale consists of five notes at almost equidistant intervals. The *pelog* scale contains seven notes encompassing small and large intervals, but the compositions based on this scale often use only five notes out of the seven rendering the music to be essentially pentatonic. The Balinese ensembles are said to be more pentatonic and the Javanese ensembles more heptatonic. Gamelan ensembles differ from region to region and no two gamelan ensembles may sound similar. Even though two gamelan ensembles may have a *slendro* tuning, their instruments cannot be used interchangeably, making each ensemble unique. Both *slendro* and *pelog* tunings have three modes known as *patet*. The *slendro patet nem* is akin to the scale of *mōhanam*.

Among the various ensembles, gamelan *rindik* is a Balinese folk ensemble which has the *slendro* tuning and the music played is based on the scale equivalent to *mōhanam*. This ensemble consists of a pair of instruments known as *rindik*. This instrument contains several ascending bamboo tubes suspended in a wooden frame and is played with mallets. The flute is played in accompaniment to the *rindik* in this ensemble. A significant aspect in gamelan *rindik* is that the instruments are always played together.

Figure 1 Rindik

Chinese Music

The basic scale of the ancient system of Chinese music is also found to be pentatonic, akin to that of *mōhanam*. The birth of notes in ancient Chinese music was also based on the cycle of fifths. Historically ancient Chinese music was closely associated with the governance of the state. Traditional governance in ancient China was based on the observance of the Confucian ethic. '*Kongzi*' known as Confucius to the rest of the world, lived during the fifth century BCE and was considered the most revered teacher and philosopher in Chinese history. The Confucian ethic was based on concepts of social harmony, moderation and morality which extended to all aspects of governance. Music was considered a complement of government and the value of music was seen by the early Chinese leaders, in its ability to promote the ideals of Confucian thought.

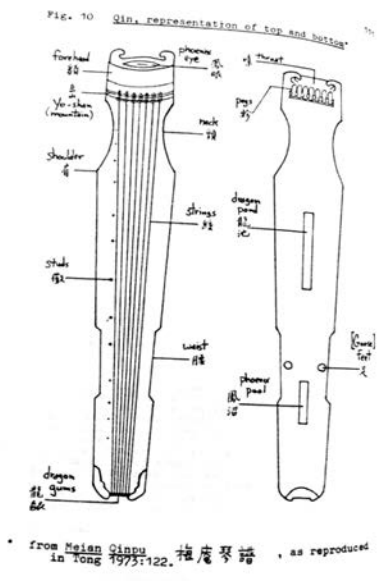

Figure 2 Qin

The influence of the Confucian ethic also affected the chosen scale for the music of ancient China. The number five has been symbolic of many aspects of Chinese culture. The five relationships (ruler-subject, father-son, husband-wife, older brother-younger brother, friend-friend) reveals the importance given to social hierarchy. According to the Confucian ethic, the five virtues that a cultured man should possess were; uprightness, righteousness, loyalty, altruism, and love for the fellow man. In music, this translated into a five notes scale and it became the basic scale of ancient Chinese music.

Being a large country, the various regions represented its diverse cultures and ethnicities. Each of the regions has their own musical culture and the music of China maybe broadly classified as Confucian ceremonial music, the literati traditions, folk music, Buddhist religious music, operatic

traditions, music of ethnic minorities and more recently the Chinese western music. Among these, the music of the literati or the scholar officials of imperial China is considered classical and one that reflected this Confucian ethic. The music of the *qin* represented this tradition and was largely based on this pentatonic scale and is still in practice. An ancient instrument, the qin is a seven-stringed zither. The compositions of the *qin* are largely based on the pentatonic scale equivalent to mōhanam.

Passed down through the oral tradition, the *qin* repertoire has many compositions each set to a particular mode. These modes are based on a particular note which is referred to as a key note and the tuning of the instrument accordingly changes. These modes traditionally have Chinese names but are today referred to with western music terminology such as C 'Do' mode or C 'Re' mode, F 'Sol' mode and so on. The important aspect in the music of the *qin* is the presence of a key note that defines the melodic structure of a piece. In a piece set in the C 'Do' mode, the note Do (*ṣaḍja*)is the key note. This note is also repeated within the composition and often functions as the final note of the piece. In the case of a composition in the C 'Re' mode, the note Re (*ṛṣabha)* functions as the key note, but this is not to be confused as the tonic note as this would alter the intervals between the notes. The tuning of the instrument changes for the C 'Re' mode and it is important to point out that the intervallic relationship between the notes of the pentatonic scale do not change, though the system is described as a movable 'Do' system. This explains why the music played on the *qin* sounds similar to the scale of *mōhanam*, though the basic tuning of the seven strings of this instruments is C D F G A C D or 1 2 4 5 6 $1^{\cdot}$ $2^{\cdot}$[1] or S R M P D $S^{\cdot}$ Ṙ, which resembles the scale of *śuddha sāvēri*. After all, the notes of *śuddha sāvēri* are derived by shifting the tonic of *mōhanam* to its fifth. Chinese music differs from Indian music in the perception of a tonic note.

The *guzheng* is another ancient stringed zither used in Chinese music which is based on the pentatonic scale equivalent to *mōhanam*. This instrument is part of the Chinese opera and traditionally had twenty-one strings which were all tuned to the pentatonic scale equivalent to that of *mōhanam*.

Tamiẓ Music Tradition – *Mullaippaṇ*

The birth of *paṇ-s* in this ancient system of Indian Music was also based on the cycle of fifths, known as *iḷik kramam*. Today, *paṇ-s* are equated to *rāga-s* and *m*ōhanam is equated to *mullaippaṇ*. A significant aspect of *tamiẓ* literature is the association of a landscape or *tiṇai* with a specific emotion, god, food, vegetation, occupation and *paṇ*. *Mullai* refers to the forest region believed to be the abode of *māyōn*(*viṣṇu*). The rainy season (*kār kālam*) and the evening time(*mālai*) go with the description of this landscape. The sentiment associated with *mullaittiṇai* is that of separation and longing.

1 Chinese music today uses cipher notation which uses numerals 1-7 for the seven notes.

Music has been an integral part of *saṅgam* literature as seen in works such as *paripāḍal*, *sirupāṇāṟṟupaḍai*, *kallāḍam*, *perumpāṇāṟṟupaḍai* and so on. There have been various references to '*mullai*' in *saṅgam* literature and very often the music of the flute is associated with *mullaittiṇai*. A reference to flutes with five holes and seven holes is seen in *paripāḍal*, the fifth compilation in the *eṭṭuttogai*, dated to the *kaḍai saṅgam* period. Interestingly, it has recently been found that the earliest available instrument dated to the Palaeolithic age is a flute with five holes. This flute is by far one of the most complete musical instruments and was carved from the radius of a griffon vulture. This flute was found in Holhe Fels, a stone-age cave in southern Germany and this study was headed by archeologist Nicholas Conrad of the University of Tubingen in Germany[2]. It is very possible that the pentatonic scale equivalent to *mōhanam* was played on this flute.

Although there are several references to *mullai* in many *tamiẓ* literary works, it is in the Silappadikāram of Iḷaṅgō Aḍigaḷ where it is mentioned in relation to a scale specifically. Silappadikāram contains a wealth of information on the *tamiẓ* music system prevalent during that period. Two verses that throw light on *mullaippaṇ* are found in the *āyciyar kuravai* section of the Silappadikāram. These verses have been interpreted by various scholars and the one discussed in this article is that of Dr S Ramanathan. The verses titled '*kūttuḷpaḍudal*' that describes the *kuravai kūttu* and in turn *mullaittīmpāṇi* are given below:

'*avartām*
cennilai maṇḍilattāl kaṟkaḍaga kaikōttu
annilaiyē yāḍaṟcīrāynduḷār- munnai
kuralkoḍi tan kiḷaiyai nōkkip parappuṟṟa
kollaip punattuk kuruntu ōsittāṟ pāḍudum
mullaittīmpāṇi *enṟāḷ*' (17)[3]

The above verse describes the *kuravai* dance performed by seven girls who are holding hands in a circle, standing on the respective *svara* positions of the seven *svara-s* or *narambu-s* – *kural*, *tuttam*, *kaikkiḷai*, *uẕai*, *iḷi*, *viḷari* and *tāram*. The girl standing on the *kural* position turns to the girl standing on the *tuttam* position and asks her to sing '*mullaittīmpāṇi*'. The next verse then describes *mullaittīmpāṇi* which is sung.

'kural mandamāga iḷi samanāga
varan muṟaiyē tuttam valiyā-vuran ilā
mandam viḷari piḍippāḷ avaḷ naṭpin
pinṟaiyaip pāṭṭeḍuppāḷ' (18)[4]

2 Nicholas. J. Conrad, New Flutes document the earliest musical tradition in Southwestern Germany, Nature, Vol. 460, Aug 2009

3 Iḷaṅgō Aḍigaḷ, Silappadikāra Mūlamum Arumpadavuraiyum Aḍiyārkkunallāruraiyum, 12th edition, 2013, p.441

4 Iḷaṅgō Aḍigaḷ, Silappadikāra Mūlamum Arumpadavuraiyum Aḍiyārkkunallāruraiyum, 12th edition, 2013, p.441

In this verse, Iḷaṅgō Aḍigaḷ clearly mentions four *svara-s*; *kural*, *iḷi*, *tuttam* and *viḷari* in this order. These are the first four *svara-s* arrived through the application of the cycle of fifths. Since the four *svara*-s mentioned so far are related by the '*kiḷai*' or fifth relationship, Dr.S. Ramanathan reiterates that it is logical that the next *svara* is *kaikkiḷai* or *gāndhāra*, as that will be the next *svara* after *viḷari* or *dhaivata* as per *iḷik kramam*. These five *svara-s* are enough to form a musically rich pentatonic scale. Thus, according to Dr S Ramanathan, the scale of *mullaittīmpāṇi* takes the *svaras*; *ṣaḍja*, *ṛṣabha*, *gāndhāra*, *pañcama* and *dhaivata* which are all related by the fifth interval and as *mullaippaṇ* is described as a *tiṟappaṇ* taking five *svara-s*, he concludes that *mullaippaṇ* is equivalent to *rāga mōhanam*.

Hindustāni Music

In Indian Music, both Karṇāṭaka and Hindustāni Music feature this pentatonic scale as a *rāga*. There are four *rāga-s* akin to *mōhanam* in Hindustāni Music; *bhūpālī*, *dēśkār*, *auḍav deogiri* and *jaitkalyāṇ*. All four *rāga-s* have a similar *svara* content to *mōhanam*. Among these, *bhūpālī* and *dēśkār* have a similar *ārōhaṇa* and *avarōhaṇa* and *jaitkalyāṇ* and *auḍav deogiri* have a *vakra ārōhaṇa* and *avarōhaṇa*.

Among the four *rāga-s*, it is *bhūpālī* and *dēśkār* which bear a strong resemblance to *mōhanam*, but they differ in the way the *svara-s* are handled. *Bhūpālī* is classified under the *kalyāṇ thāṭ* which corresponds to the 65th *mēla mēcakalyāṇi* of Karṇāṭaka Music. *Gāndhāra* is the *vādi svara* and figures as the key note in the defining phrase or *pakaḍ* of *bhūpālī*. Most compositions commence on *gāndhāra*. The *samvādi* is *dhaivata* and has relatively less importance. It figures as a mandatory passing note while approaching *tāra sthāyi ṣaḍja*. The prominence of *gāndhāra* makes *bhūpālī* a *pūrvāṅga pradhāna rāga* and usage of the phrase 'p \r g' is clearly indicative of the *kalyāṇ-aṅg*.

Dēśkār on the other hand takes *dhaivata* as the *vādi* note and *gāndhāra* becomes the *samvādi*. The *rāga* is described as an *uttarāṅga pradhāna rāga*. *Dēśkār* is classified under the *bilāval thāṭ* and the usage of the phrase 'd \g p' is one that justifies its grouping with *bilāval aṅg rāga-s*. Another significant aspect of this *rāga* is the skipping of the *ṛṣabha* in certain ārōhaṇa *krama* phrases.

As for the other two *rāga-s* with a similar *svara* content as *mōhanam*, *jaitkalyāṇ* is classified under the *kalyāṇ thāṭ* and as the name suggests it is an amalgam of the *rāgas- jait* and *kalyāṇ*. The *ṛṣabha* in this *rāga* is weak and skipped in many phrases such that the *ārōhaṇa krama* movement sounds like it has only four *svaras*. *Auḍav deogiri* is classified under the *bilāval thāṭ* and is a *rāga* that is not very popular.

Karṇāṭaka Music

Rāga mōhanam in Karṇāṭaka Music is today classified under the 28th *mēla harikāmbhōji*. Historically the *rāga* by name is first seen mentioned in the Rāgalakṣaṇamu of Śāhaji, a 17th

century *lakṣaṇagrantha*. This text interestingly describes *mōhanam* as a *ṣāḍava rāga* and this description is seen in a few treatises that followed. A tabular representation of the various mentions of *mōhanam* in treatises of the *mēla* period is given below:

Text	Author	Year	*Mēla*	Structure
Rāgalakṣaṇamu	Śāhaji	1684-1711 CE	*Kāmbhōji*	*Ṣāḍava*
Saṅgītasārāmṛta	Tuḷaja	1729-1735 CE	*Kāmbhōji*	*Ṣāḍava*
Rāgalakṣaṇa	Muddu Vēṅkaṭāmakhi	First Quarter 18th Century	*Śāntakalyāṇi*	*Auḍava*
Saṅgrahacūḍāmaṇi	Gōvinda	1750-1800 CE	*Harikāmbhōji*	*Auḍava*
Saṅgītasārasaṅgrahamu	Tiruvēṅkaṭakavi	1800 CE	*Harikāmbhōji*	*Auḍava*
Mahābharatacūḍāmaṇi	Author Unknown	1800-1900 CE	*Harikāmbhōji*	*Ṣāḍava*
Rāgalakṣaṇa	Author Unknown	1800-1900 CE	*Harikāmbhōji*	*Auḍava*

Mōhanam sees two types of descriptions, from its mention in Rāgalakṣaṇamu of Śāhaji. It is described as a *ṣāḍava rāga* permitting a sparse *madhyama* which is observed in Rāgalakṣaṇamu, Saṅgītasārāmṛta and Mahābharatacūḍāmaṇi. These three texts classify *mōhanam* under the *kāmbhōji* mēla and *harikāmbhōji* mēla respectively. In Saṅgrahacūḍāmaṇi, Saṅgītasārasaṅgrahamu and Rāgalakṣaṇa of unknown authorship, *mōhanam* is described as *auḍava* and under *harikāmbhōji* mēla. Only in Rāgalakṣaṇa of Muddu Vēṅkaṭamakhi is *mōhanam* seen classified under the 65th *mēla śāntakalyāṇi*. This classification is followed in the Saṅgīta Sampradāya Pradarśini of Subbarāma Dīkṣitar which describes *mōhanam* as a *bhāṣāṅga rāga*. Though mentioned as a *bhāṣāṅga rāga*, it is described as *auḍava*, with *niṣāda* and *madhyama* as *varja*. However, there is no evidence in the compositions in support of this *bhāṣāṅga* element. Interestingly, Rāgalakṣaṇamu of Śāhaji and Saṅgītasārāmṛta describe *rāga mōhanakalyāṇi* as an *auḍava rāga* under the *kāmbhōji* mēla with a structure akin to the *mōhanam* of current day.

An absence in the mention of the *rāga* in *lakṣaṇagrantha-s* before the 17th century is noteworthy. Some scholars such as Dr S Seetha, Prof P Sambamoorthy, R Rangaramanuja Iyengar and Dr SR Janakiraman have mentioned that *mōhanam* was earlier known by the name *rēgupti*. *Rāga rēgupti* finds mention in a few later period *lakṣaṇagrantha-s* namely Saṅgrahacūḍāmaṇi of Gōvinda and Saṅgītasārasaṅgrahamu attributed to Tiruvēṅkaṭakavi. In Saṅgrahacūḍāmaṇi, it is rather puzzling that the name of this *rāga* is given as *rēgupti* in the verses enumerating the *janyas* under *māyāmāḷavagauḷa* but the *rāga* name is given as *rēvagupti* in a following verse wherein the description of this *rāga* is found. This text also contains many *lakṣaṇa gīta-s* and there is one in *rēgupti*. This composition describes *rēgupti* as a *janya* of *māyāmāḷavagauḷa* with its *svara* content

akin to current day *rēvagupti*. The Saṅgītasārasaṅgrahamu mentions the *rāga* name as *rēvagupti* but with syllable 'va' marked within brackets. One wonders whether the two names indicate a single *rāga* or two different *rāga*-s.

Many early publications in music (later part of 19th century) mention *rēgupti* and most classify it under *māyāmāḷavagauḷa*. A few publications mention *rēgupti* under *hanumatōḍi*.

The *cauka varṇa*, '*Sarigādānipai*' of Kārvēṭnagar Gōvindasāmaiya is given under *rēgupti* in the Saṅgīta Sarvārtha Sāra Saṅgrahamu (1859) of Vīṇa Ramanuja but the same *varṇa* is given in Saṅgīta Sampradāya Pradarśini (1904) and Saṅgīta Sudhāmbudhi (1917) under *mōhanam*.

Mōhanam is a versatile *rāga* that has been featured in all types of musical forms. From the simple *gīta* to more complex *kīrtana-s*, *pada-s* as well as *tillānā-s*. More than one hundred and fifty compositions are available in *mōhanam* including those of pre- trinity, trinity and post-trinity composers. '*Varavīṇā mṛdupāṇī*' is the popular *gīta* learnt by a student at the elementary level and apart from this there are four other *gīta-s* including a *lakṣya gīta* and a *lakṣaṇa gīta*. A *jatisvara* is also found in the publication-Saṅgīta Prathama Bōdhini(1934). There is a *svarajati*-'*sāmidayamīrā*' which appears in many early publications. There are about seventeen *varṇa-s* in *mōhanam*. The *rāga* adapts itself to *kīrtana-s* of varying structures be it a simple one such as that of '*vēdavākyamani*' or complex structures such as '*mōhana rāma*', '*nanu pālimpa*' and '*rā rā rājīvalōcana*', replete with *saṅgatis*. The *rāga* is also featured in the *jāvaḷi* form and its brisk phrases come alive in the *tillānā* format.

Three different commencing phrases are noticed in the compositions. *Gāndhāra* is the prominent *graha svara* and some compositions start on *ṣaḍja*. The common commencing phrases are:

1. 'g p\r,s srḍsrg' such as in 'Ēn *paḷḷi koṇḍīraiya*'
2. 'g p d, ṡ,' such as in '*Evarurā*'
3. 's, r, g,' such as in '*Sarigādānipai*'

Mōhanam has also been a popular choice for *manōdharma* and many musicians have chosen to render the *rāga* in their concerts. The *rāga* is often taken up for *ālāpana* and *kalpana svara* elaboration and is also featured in the *Rāgam Tānam Pallavi* form. The bright and stable nature of the *svara-s* of *mōhanam* ensure an appeal even if it is handled in a plain manner without much embellishments. However, the *rāga* when developed in an expansive manner, incorporating the various *jāru-s*, *dāṭu* and *jaṇṭa prayōga-s* and with a *bhāva* oriented approach, shines with great appeal.

Pentatonic Scale - Nature of the Notes

One wonders why this particular scale has a universal presence and appeal. A few research studies have been done on the nature of these notes and the results suggest that human beings

may be predisposed to certain natural frequencies. In a study conducted in Belgium[5] on fifteen mothers and their three-month-old infants, the tonal and temporal analysis was done on their vocal interactions and among the 558 vocal exchanges analyzed, 84% reflected the harmonic and pentatonic series. Simple frequency ratios between tones result in more consonant sounds that are produced when they are sounded together. Out of these, 25% of the tonal interactions were part of the pentatonic series. In particular the anhemitonic pentatonic which is the scale equivalent to *mōhanam*, one without semitones was found to be extremely consonant and relaxing and therefore used as a base for many children's songs.

To support this aspect of the pentatonic scale being most natural, musician Bobby Mcferrin demonstrates the power of this pentatonic scale in a talk in the world science festival (2010) titled: 'Notes and Neurons: In search of a common chorus'[6]. The talk essentially questions whether one's experience of music is hardwired or culturally determined. In this talk, musician Bobby Mcferrin presents the pentatonic scale equivalent to *rāga mōhanam* in an interactive manner with the audience by singing a few notes of the scale. He is able to train the audience, by setting up certain expectations and after a few notes, the audience automatically sing the ensuing notes of the pentatonic scale. He mentions that he has found a similar response wherever he experimented with this particular pentatonic scale. It seemed that the human brain is already wired to these specific frequencies. Further studies are underway to determine whether this is an instinctual or a trained response, but it is evident that even the musically uninitiated respond spontaneously to this scale.

Music Education and *Mōhanam*

Being such a natural scale, a few composers and musicians have preferred to use this pentatonic scale for music education especially for children. A Hungarian composer Zoltan Kodaly introduced a method known as the Kodaly method in the mid twentieth century as a different approach to music education. The method first featured initial lessons in the diatonic scale, but educators found that children found it hard to sing half steps and the pentatonic scale was then used and once the children became comfortable with the pentatonic scale, notes Fa and Ti were introduced.

In recent times, musician and scholar Seetha Rajan has devised a system of music education in Karṇāṭaka Music known as 'Bōdhana', which uses *mōhanam* as an introductory *rāga*. The choice of the *rāga mōhanam* is primarily due to the presence of clear and wide consonant intervals between the notes which enables a young learner to immediately grasp their pitch positions.

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5 Martin Van Puvelde, Tonal Synchrony in mother-infant interaction based on harmonic and pentatonic series, Infant behaviour and development, Vol 33, Issue 4, Dec 2010, pp. 387- 400

6 This talk can be found on youtube under the heading – Bobby Mcferrin demonstrates the power of the pentatonic scale.

Conclusion

This consonant pentatonic scale equivalent to *mōhanam* can be termed universal due to its presence in various classical and folk musical traditions across the globe. The scale assumes a specific form depending on the culture it belongs to. The socio- economic aspects as well as local customs and traditions specific to a culture contribute to the form the scale assumes. Whether as a *rāga* or a mode or a scale, the particular intra-relationship among the five notes of *mōhanam* is one of the reasons for its instant appeal and popularity. The widespread universal presence of this scale reiterates a presumption that it could be the earliest musical scale known to mankind.

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The kīrtana 'śrī veṅkaṭēśa nā manavi' of Patnam Subramanya Iyer in the rāga phalamañjari in ādi (deśādi) tāḷa

Pallavi

śrī veṅkaṭēśa nā manavi
centa dīrci nādu cinta dīrcavayya

Anupallavi

nīvaṇṭi daiva mendu lēdanucu
nī sannidhi kōri vaccitini

caraṇam :

ninnu kōri vaccina ālaguce
luni brōcina tellanu cālavini
vini nannādariñci brōtuvani
manasu nā ende lēdanucu

This kīrtana had been sung only in Vīna Dhanammal's parampara and exists only in the oral tradition. Dhanammal's second daughter Lakshmiratnammal (chinnakutti ammal) had learnt directly from Patnam Subramanya Iyer and through her the family had inherited a good collection of the Patnam compositions or 'uruppadi-s' as they were usually known among musicians. In the rāga phalamañjari, there is also another kīrtana commencing as 'palukutacē phalamēmi' in rūpaka tāḷa, which has been given with notation by Mudikondan Venkatarama Iyer in the Music Academy publication of rare compositions of Patnam Subramanya Iyer, Ramnad Srinivasa Iyengar and others. In both his phalamañjari rāga kīrtana-s Patnam Subramanya Iyer has employed the phrases **s g m d p or g m d p** very conspicuously and he has deliberately avoided the phrase **s g m p** as seen in Tyagaraja's 'sānatanā parama pāvana' in the raga.

Rāga : Phalamañjari *Tāla :* Ādi (dēśādi)

Ārō : s g_1 m_1 d_2 ṡ Patnam Subramanya Iyer

Ava : ṡ $n_1 d_2$ p m_1 $G_1 m_1$ R_2 s

Pallavi

	L	D	D	
1.	, , , g , m , d	| p , , m	| p g , m	‖
	. . . śrī .veṅka	ṭē . . śa	. nā . ma	
2.	R, S , - g , m , d	| p , , m g	| m pg , m	‖
	navi- śrī. veṅka	ṭē . . śa .	. .nā. ma	
3.	R , S , - g , m , d	| p m n d Ṡ n d	| p mg , m	‖
	na vi - śrī. veṅ ka	ṭē . . . . śa .	. .nā . ma	
	R , S , - s sṣs n ḍ Ḍ	| S , S , ḍ	| s g , m	‖
	na vi - centadīr. .ci	nā du cin	ta dīrca	
	R , S ,			
	vaiyā ‖ śrī veṅkaṭēśa ‖			

Anupallavi

	L	D	D	
	, , , m , d , ṡ	| D , Ṡ , d	| ṡ ġ , ṁ	‖
	. . . nīvaṇṭi	daiva men	dulē. da	
	Ṙ , Ṡ ,ṡ n d p m , d	| ṙ ṡ N , n d	| p m g , m	‖
	nu cu nī. . .san ni	dhikō . ri	. . vac ci	
	R , S ,			
	ti ni ‖ śrī veṅkaṭēśa ‖			

Caraṇam

L	D	D	
, , , p m d ,ṙ ṡ	| n , , d ṗ	| m g , m	‖
. . . ninnukō. ri	va . . cci	na ā la	
R , S ,ṡ ṇ Ḍ s , m ġ	| m d , n d	| d p g , m	‖
gucelu ni brōci	na del la	nu cā la	
R , S ,ġ m d ṡ ṡ	| d ṡ ṡ d	| ṡ ġ , ṁ	‖
vi ni vi ni nan .	nā . da riñ	ci brōtu	
Ṙ , Ṡ ,ṡ n d ṗ m , d	| ṙ ṡ n , n d	| ṗ m g , m	‖
va ni ma nasu . na	. . en. de	. . lē . da	

R , S ,

nu cu ‖ śrī veṅkaṭēśa ‖

We thank Dr. Ritha Raja for the notation as well as the commentary preceding it – Editor

Book Review

Vision of Purandaradāsa

by K H Prabhu

Carnatic music has compositions in diverse languages, Telugu, Sanskrit, Tamil, Kannada and Malayalam. KH Prabhu mentions that his book with translations of the songs of Purandaradāsa is an attempt to bring them to the non-Kannada-speaking audience and musicians. It is also meant for a generation of Kannadigas who have lost their heritage because of an English-medium education. While songs of Nanak, Kabir and Meera are known all over the world, the corpus of poetic works of the dāsa kūṭa (family of dāsas) of Karnataka is not so. Vyāsarāya who was a great scholar and a spiritual leader initiated Purandaradāsa and Kanakadāsa into Vaishnavism. Vaishnava poets of Karnataka would be recognised for their work outside the state through translations.

Prabhu goes on to give a brief introduction into the works and life of Purandaradāsa (1480-1564). While Kanakadāsa, Vādirāja and Vyāsarāya composed lyrics, Purandaradāsa went a step ahead and intertwined classical music and social reformation with his songs. On the one hand he described the childhood sports of Kṛṣṇa, on the other he expressed sympathy for the down-trodden. He mentions that India has had many saints and dāsas but it was Purandaradāsa who spoke about his personal life and metamorphosis in many of his songs. There are confessions of a search for worldly happiness and also the desire for liberation from this mundane world. The greatness of Purandaradāsa lies in the fact that he takes the message of Vēdānta to the remotest places through his songs. He has also popularised stories of the Bhāgavata and other Purāṇās.

He has used colloquial expressions to show that the language of poetry and the speech of the common man are not entirely different. His poetry has a kind of rhythm and grace. The simplicity and imagery has made his songs popular in bhajana sampradāya.

The early kīrtan˙kārs have not written down their own songs but later dāsas have preserved them for posterity through an oral tradition, through disciples, music teachers and housewives.

Prabhu mentions that of the thousand and odd songs of Purandaradāsa available in print, he has selected 326 as representative of the varied themes dealt with by the composer. The songs are arranged in such a way that the reader gets an insight into the compositions of Purandaradāsa.

Purandaradāsa speaks of imposters and fake devotees. He also speaks of a priestly class that exploits innocent devotees. In the song *udaravairāgyavidu* he describes an ascetic with rosary in hand and hymns on his lips but with his mind on the charm of another man's wife. This is similar to the theme of Kabir's dōhā- *mālā to kar me phiré*

There is a section on autobiographical songs. He sings *ārēnu māḍuvaru* speaking of kith and kin everywhere but none willing to serve a meal. There is a category of dāsa songs, describing

the experience of moving from house to house as a mendicant, devotional songs that are popularly sung by groups, songs about the juvenile sports of Kṛṣṇa including his romantic association with the Gōpīs, and his songs on maternal love and lullabies.

There are songs with rāgā names and tāḷās included. In the song *aṅganeyarella neredu,* (Women have gathered) he includes *Mallāri, Bhairavi, Sāraṅg, Dēśi, Guṇḍakriya, Gujjari* and *Kalyāṇi*.

Musical instruments mentioned in this song include, *maddale, tāḷa daṇḍige, Tittiri* and a *conch*.

Invocation to God as a source of inspiration is common in ancient and medieval literature. In western literature poets like Homer and Milton have prayed to the muse. Kāḷidāsa prays to Pārvati and Paramēśvara. Purandaradāsa prays for divine sense – *koḍu bēga divya mati*

As far as his social reformation goes, he speaks of the outcaste and asks if it is within or outside - *Holeya horagihane?* In another song he brings out the qualities of a crow that has always been looked down upon by people. His song on the crow and another showing his disapproval of discrimination based on colour are unconventional themes. There are devotional songs and songs on the vision of life saying why worry about this body, which are reminiscent of Shankaracarya's Bhajagovindam, especially the lines *angam galitam palitam muṇḍam*

Purandaradāsa's songs on women have generally been unsympathetic to them and he has criticized their ways. However he draws attention to the miserable condition of a widow.

Songs have been divided under various heads and translated. At the beginning of each chapter there is a table of contents where the first line of each song is given in Kannada and subsequently only the translation is given. The reader has to go to some other source in case the lyrics of the song are required. As mentioned by the writer, the poetry is lost in the translation but the content is retained.

It is an exhaustive work which was partly brought out first in Museindia.com, an e journal. It brings out the essence of the poetry and thoughts of a visionary, Purandaradāsa.

by Meenakshi (Sumathi) Krishnan

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