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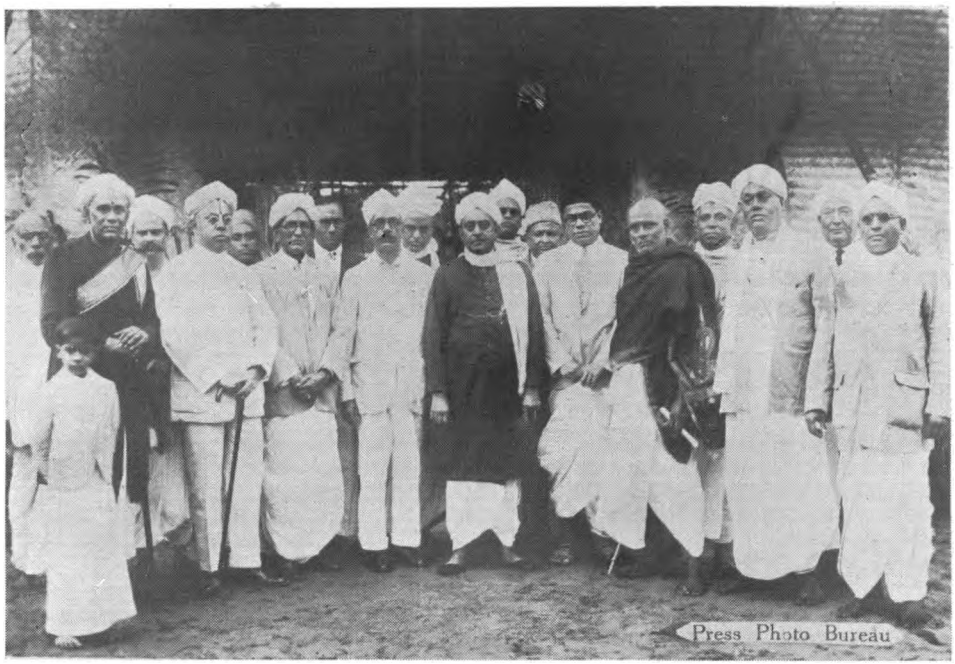

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(Pazhamarneri)

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The Teachers' College of Music.

The Music Academy, Madras, has laid the public of South India under a deep debt of gratitude by opening a very useful institution for training competent music teachers. Music is now one of the subjects taught in Women's Schools and Colleges and is likely to be introduced before long in men's institutions. The demand for music teachers trained on proper lines is bound to increase. The Academy has started the Teachers' College of Music none too soon. It is hoped that the Government in the absence of a similar institution of their own, as well as the District Boards and other authorities controlling education will take not only full advantage by sending their music teachers for training but also invariably prefer persons with the certificate of the Teachers' College of Music, for appointment in their institutions.

The location of the College is central. The course of instruction though only for a year is intensive. The syllabus is comprehensive. The tution fee is moderate. Further a few scholarships have been awarded this year to help deserving students.

Our visit to the college has shown the remarkable progress made by the students, which, in a great measure, is due to the untiring efforts of the talented principal Vidwan Tiger K. Varadachariar. The college is particularly lucky in securing his eminent services. He is a famous musician. He is an impressive teacher, quite as much as he is an engaging artist. With a principal who is a master musician, with a management anxious for the welfare and progress of the students, the college is sure to attain high efficiency and wide popularity.

In conclusion, we take this opportunity of commending this college to the consideration of the public spirited and munificent citizens of this province. The crying need of India at present is education. For making permanent endowments and instituting scholarships no worthier object could be found than this unique institution.

A PLEA FOR A RATIONAL SYSTEM OF SIMPLIFIED MUSICAL NOTATION.

BY

PANDIT S. SUBRAHMANYA SASTRI, *Tanjore.*

All orders of creation, comprising the vegetable and animal kingdoms, are but the manifestations of the Supreme Being and exercise the faculty of perceiving, through one or other of their senses, *Sabda*, *Sparsa*, *Rupa*, *Rasa* and *Gandha*, in their evolution through the various stages of their existence. If we closely observe them and their habits with a view to their scientific classification, we are led to the conclusion that all the orders comprised in the vegetable kingdom are endowed with the sense of touch; certain other orders, such as the *snail*, possess the sense of taste as well as touch ; others, such as the *ant*, make use of their sense of touch, taste and smell ; yet others, such as the *wasp*, have all the senses but of hearing, while *beast*, *bird* and *man*, possess all the five. Hence it will be seen that the possession of the sense of hearing, over and above the other four, is a mark of superiority among the orders of creation. Man tops the three superior orders in that he manifests in the various stages and grades *Manas* (mind,) *Buddhi* (intellect) and *Atman* (spirit) and for this reason can fitly be styled the " prince of creation. "

Sounds, which form the stimuli to the sense of hearing, the superiority of which has been referred to above, may be divided into articulate and inarticulate. Of these the former, which are used as vehicles of thought by civilised men, take the form of words made up of letters. These words and letters when properly pronounced and spelt form the basis of speech and literature in the form of manuscripts or printed books, with the help of which thoughts are rendered capable of communication. The latter consist of musical sounds or *tones* and nonmusical sounds or *noises*. Noises do not take any distinct shape and are by no means pleasing to the ear ; nor are they capable of being transcribed, while musical sounds, which are made up of a series of distinct concordant notes, can be easily reproduced either vocally or with the help of musical instruments, such as the *Vina*, *Venu*, *Jalataranga* etc. Westerners have, by adopting a system of staff notation, been able to indicate the differences between the various notes and record their musical compositions in writing and printed books. But in our country professors of Indian Music, from time immemorial, by adopting the system of learning the art and handing it to posterity from master to pupil, did not feel the necessity for the introduction of any staff notation. At the present day, however, even though several persons have cultivated a refined taste for music and are endowed with the voice for it, yet as they do not find sufficient time to devote themselves to the service of the Muse, they have come to feel that the introduction of a system of recording musical compositions, extant and known to them, would not only be immediately helpful to them but to their contemporaries as also to posterity. There are only two effective ways possible of recording music and one of them would be to have all the *Gitas*, *Varnas*, *Kritis* etc., known to the leading modern exponents of the art recorded on

gramophone plates. The other, though less effective, way would be to have all such musical compositions reduced to *Svaras*, arrange them in such a way as to easily show the *Matrakala*, *Tala* etc., devise a system of distinct notations therefor, have them printed in the form of books, introduce them as text books in academies of Music, and teach pupils to learn the art through them. Of these, for various reasons it will not be quite possible for us to adopt the former method. The latter can be accomplished in a short time with the necessary co-operation of lovers of Music. Although some books have been published avowedly with this object, still they are at best useful only to professors and teachers of Music and are in no way helpful to beginners. We shall therefore set about the task of finding out if we can succeed in devising a simple and rational system of notation with the help of the characters of the alphabet now used in printing.

The *Svaras* indicated by the notes Do, Re, Mi, Fa, Sol, La and Si in books on western music correspond to the *Kural*, *Tuttam*, *Kaikkilai*, *Uzhai*, *Ili*, *Vilari* and *Taram*, referred to in the Tamil classics, and *Shadja*, *Rishabha*, *Gandhara*, *Madhyama*, *Panchama*, *Dhaivata* and *Nishada* of the Sanskrit works on Music. The initial letters of the names *Shadja* etc. i.e., **स, रि, ग, म, प, ध** and **नि** stand for the respective *Svaras*, and have been adopted as such by the authors of works on Music both in Sanskrit and Tamil, even though the latter have a different nomenclature for the *Svaras*. Among these the name *Shadja* [which seems to have been originally *Sajja* (born of *Sat*) and had for its abbreviation **स**] came to be adopted for the reason that the other six *Svaras* were held to be born of it. In the view of the exponents of *Mantrasastra* the abbreviations **स, रि, ग, म, प, ध** and **नि** are made up of letters taken out of the appropriate **अ, क, च, ट, त, प, य, श** *Vargas* with **अ** the *Haribija* and **ई** the *Kamabija* added on to them.

If modern professors of Indian Music are asked to point out, in a musical instrument, such as the harmonium with 12 reeds in an octave, the several notes obtained successively from the *Panchama* by adopting the *Shadja-madhyama* method, they will state that (1) *Panchama*, (2) *Shadja*, (3) *Suddha-madhyama*, (4) *Kaisika-nishada*, (5) *Sadharana-gandhara*, (6) *Suddha-dhaivata*, (7) *Suddha-rishabha*, (8) *Prati-madhyama*, (9) *Kakali-nishada*, (10) *Antara-gandhara*, (11) *Chatursruti-dhaivata* and (12) *Chatursruti-rishabha* are obtained before the same *Panchama* is reached. If they are likewise asked to point out the notes obtained by adopting the *Shadja-panchama* method from the *Shadja*, they will state that (1) *Shadja*, (2) *Panchama*, (3) *Chatursruti-rishabha*, (4) *Chatursruti-dhaivata*, (5) *Antara-gandhara*, (6) *Kakali-nishada*, (7) *Prati-madhyama*, (8) *Suddha-rishabha*, (9) *Suddha-dhaivata*, (10) *Sadharana-gandhara*, (11) *Kaisika-nishada* and (12) *Suddha-madhyama* are obtained before the same *Shadja* is reached.

Assuming the *Svara* obtained by striking the full length of a chord of a *Vina* to be *Madhya-sthayi-shadja* the notes obtained by striking $\frac{1}{2}$, $\frac{2}{3}$, $\frac{3}{4}$, $\frac{4}{5}$ and $\frac{5}{6}$ of the same chord will be admitted by all to give *Tara-shadja*, *Panchama*, *Suddha-madhyama*, *Antara-gandhara* and *Sadharana-gandhara* respectively. From this it may be seen that the *Tara-shadja* is 2 times, *Panchama* $\frac{3}{2}$ times, *Suddha-madhyama* $\frac{4}{3}$ times, *Antara-gandhara* $\frac{5}{4}$ times and *Sadharana-gandhara* $\frac{6}{5}$ times respectively of the *Madhya-shadja* in frequency.

If we proceed from *Panchama* which has the ratio of $\frac{3}{2}$ and multiply it by $\frac{4}{3}$ the ratio of *Suddha-madhyama* and successively adopt the *Shadja-madhyama* method, we get *Tara-shadja* with a ratio of $\frac{3}{2} \times \frac{4}{3} = 2$. By dividing this by 2 we get *Madhya-shadja* with a ratio of 1. (Whenever the product exceeds 2 we have to divide it by 2 to arrive at the corresponding *Madhya-sthayi.*) From *Madhya-shadja* the *Suddha-madhyama* (the *Madhyama* flat) with a ratio of $1 \times \frac{4}{3} = \frac{4}{3}$ is obtained. Thence the *Nishada* flat $\frac{4}{3} \times \frac{4}{3} = \frac{16}{9}$. Similarly the *Gandhara* flat $\frac{16}{9} \times \frac{4}{3} \div 2 = \frac{32}{27}$, the *Dhaivata* flat $\frac{32}{27} \times \frac{4}{3} = \frac{128}{81}$, the *Rishabha* flat $\frac{128}{81} \times \frac{4}{3} \div 2 = \frac{256}{243}$, the *Madhyama* sharp $\frac{256}{243} \times \frac{4}{3} = \frac{1024}{729}$ or exactly $\frac{45}{32}$ (for purposes of just intonation), the *Nishada* sharp $\frac{45}{32} \times \frac{4}{3} = \frac{15}{8}$, the *Gandhara* sharp $\frac{15}{8} \times \frac{4}{3} \div 2 = \frac{5}{4}$, the *Dhaivata* sharp $\frac{5}{4} \times \frac{4}{3} = \frac{5}{3}$ and the *Rishaba* sharp $\frac{5}{3} \times \frac{4}{3} \div 2 = \frac{10}{9}$ are obtained.

Again proceeding from the *Madhya-shadja* with a ratio of 1 and adopting the *Shadja-panchama* method by successively multiplying by $\frac{3}{2}$ and dividing by 2 wherever the product is above 2, we get the *Panchama* $1 \times \frac{3}{2} = \frac{3}{2}$, the *Rishabha* sharp $\frac{3}{2} \times \frac{3}{2} \div 2 = \frac{9}{8}$, the *Dhaivata* sharp $\frac{9}{8} \times \frac{3}{2} = \frac{27}{16}$, the *Gandhara* sharp $\frac{27}{16} \times \frac{3}{2} \div 2 = \frac{81}{64}$, the *Nishada* sharp $\frac{81}{64} \times \frac{3}{2} = \frac{243}{128}$, the *Madhyama* sharp $\frac{243}{128} \times \frac{3}{2} \div 2 = \frac{729}{512}$ or exactly $\frac{64}{45}$, the *Rishabha* flat $\frac{64}{45} \times \frac{3}{2} \div 2 = \frac{16}{15}$, the *Daivata* flat $\frac{16}{15} \times \frac{3}{2} = \frac{8}{5}$, the *Gandhara* flat $\frac{8}{5} \times \frac{3}{2} \div 2 = \frac{6}{5}$, the *Nishada* flat $\frac{6}{5} \times \frac{3}{2} = \frac{9}{5}$ and the *Madhyama* flat $\frac{9}{5} \times \frac{3}{2} \div 2 = \frac{27}{20}$.

A close scrutiny of these results will reveal the fact that, excepting *Shadja* and *Panchama* which have no variations, the other five *Svaras* have four variations each. It is these twenty-two variations that have been recognised by writers on Indian Music as the twenty-two *Srutis*. The Madras Music Academy have after laborious research also determined which of these characterise the several *Ragas*. The names given to the twenty-two *Srutis* and their characteristic ratio are given hereunder :—(4) स—1 *Madhya-shadja*, (5) रि^{1} —$\frac{256}{243}$ *Ekasruti-rishabha*, (6) रि^{2} —$\frac{16}{15}$ *Dvisruti-rishabha*, (7) रि^{3}—$\frac{10}{9}$ *Suddha-rishabha* or *Trisrutirishabha*, (8) रि^{4}—$\frac{9}{8}$ *Chatursruti-rishabha*, (9) ग^1—$\frac{32}{27}$ *Suddha-gandhara*, (10) ग^2—$\frac{6}{5}$ *Sadharana-gandhara*, (11) ग^3 —$\frac{5}{4}$ *Antara-gandhara*, (12) ग^4—$\frac{81}{64}$ *Chyuta-madhyama-gandhara*, (13) म^1 —$\frac{4}{3}$ *Suddha-madhyama*, (14) म^2—$\frac{27}{20}$ *Tivra-madhyama*, (15) म^3—$\frac{45}{32}$ *Prati-madhyama*, (16) म^4—$\frac{64}{45}$ *Chyuta-panchama-madhyama*, (17) प—$\frac{3}{2}$ *Panchama*, (18) ध^1—$\frac{128}{81}$ *Ekasruti-dhaivata*, (19) ध^2—$\frac{8}{5}$ *Dvisruti-dhaivata*, (20) ध^3—$\frac{5}{3}$ *Suddha-dhaivata* or *Trisruti-dhaivata*, (21) ध^4—$\frac{27}{16}$ *Chatursruti-dhaivata*, (22) नि^{1}—$\frac{16}{9}$ *Suddha-nishada*, (1) नि^{2}—$\frac{9}{5}$ *Kaisika-nishada*, (2) नि^{3}—$\frac{15}{8}$ *Kakali-nishada*, (3) नि^{4}—$\frac{243}{128}$ *Chyuta-shadja-nishada*, (4) स^1—2 *Tara-shadja.*

The sharp and flat varieties of *Rishabha, Gandhara, Madhyama, Dhaivata* and *Nishada* may be characterised as so many twins. It is perhaps for this reason that these ten pairs of sharps and flats along with the *Shadja* and *Panchama*, have been reckoned popularly as twelve *Svaras*. It will therefore be in the fitness of things to give twelve names to them and at the same time seek to reconcile the old and modern nomenclatures by devising appropriate names for the purpose.

Svaras.	Names adopted by the Academy.	Modern names.
स	Madhya-shadja	Shadja
रि¹	Ekasruti-rishabha	Suddha-rishabha
रि²	Dvisruti-rishabha	
रि³	Suddha-rishabha or Trisruti-rishabha	Chatursruti-rishabha or Suddha-gandhara
रि⁴	Chatursruti-rishabha	
ग¹	Suddha-gandhara	Sadharana-gandhara or Shatsruti-rishabha
ग²	Sadharana-gandhara	
ग³	Antara-gandhara	Antara-gandhara
ग⁴	Chyutamadhyama-gandhara	
म¹	Suddha-madhyama	Suddha-madhyama
म²	Tivra-madhyama	
म³	Prati-madhyama	Prati-madhyama
म⁴	Chyutapanchama-madhyama	
प	Panchama	Panchama
ध¹	Ekasruti-dhaivata	Suddha-dhaivata
ध²	Dvisruti-dhaivata	
ध³	Suddha-dhaivata or Trisruti-dhaivata	Chatursruti-dhaivata or Suddha-nishada
ध⁴	Chatursruti-dhaivata	
नि¹	Suddha-nishada	Kaisika-nishada or Shatsruti-dhaivata
नि²	Kaisika-nishada	
नि³	Kakali-nishada	Kakali-nishada
नि⁴	Chyutashadja-nishada	
स¹	Tara-shadja	Tara-shadja

Having thus arrived at a new system of nomenclature for the twelve *Svaras*, we have to take up, next, the question of devising a suitable notation for them in all the three octaves, with proper contrivances for *Matra-kala* and *Tala*, so as to enable us to reduce any musical composition to notation for the purpose of preparing suitable text books to be adopted for teaching Music. The adoption of the script used in the printing of ordinary books will greatly facilitate our task, as it would obviate the use of any special symbols not met with in fonts used for printing. For obvious reasons the script used for the printing of books in Tamil, Sanskrit and other Indian languages will not serve our purpose. On the other hand the characters of the English Alphabet, consisting as they do of capitals and small letters, lend themselves easily to differentiate between sharp and flat *Svaras*, the initial letters of the names of the *Svaras* being used respectively as symbols denoting them.

The use of three different fonts (kinds of type with different faces) would readily solve the problem of indicating the three octaves. The adoption of the English Alphabet has also another fortuitous circumstance, in its favour, viz., the *Svaras Shadja* and *Panchama* which have no variations are indicated by S and P whose capital and small letters are alike in form. In the case of the other *Svaras*, their *Komala* variations may be denoted by the small letters and their *Tivra* variations by the capital letters respectively of their symbols. The three octaves, *Mandra*, *Madhya* and *Tara*, may be indicated by the use of Antique, Roman and Italic fonts. I may here suggest the use of dots below and above the symbols to indicate *Mandra* and *Tara* respectively in transcribing the notation in manuscript.

As for *Matrakala* in our system, each letter used indicates a *Svara* of one *Matra*. If the letter is underlined, it stands for a *Svara* of half a *Matra*. Further, a half-em dash and a one-em dash respectively indicate one *Matra* and two *Matras* in resonance. If these two are jointly or severally enclosed within brackets, they indicate nonresonant intervals of equivalent measure. If a letter indicating a *Svara* is similarly enclosed, it means that that *Svara* has to assume a *Gamaka* form without any measure of time. The system of punctuation adopted to denote the *Tala* is noted hereunder :—A small vertical mark placed above shows the beginning of the *Laghu* and *Druta* of a *Tala* as also of its *Anudruta*. A comma indicates the intermediate stages of A *Tala*. A semicolon is placed where the *Tala* ends and a fullstop at the end of every period.

The twelve *Svarasthanas* and their notations :—

Mandra-sthayi	**S r R g G m M P d D n N**
Madhya-sthayi	S r R g G m M P d D n N
Tara-sthayi	*S r R g G m M P d D n N*

The important *Melaragas* and their *Svaras* when reduced to notation :—

Kanakangi :—	S r R m P d D S
Todi :—	S r g m P d n S
Malavagaula :—	S r G m P d N S
Kharaharapriya:—	S R g m P D n S
Sankarabharana:—	S R G m P D N S
Nataraga :—	S g G m P n N S
Kalyani :—	S R G M P D N S

Note :—The R and D occurring in *Kanakangi* and others of its type are in practice turned into ग and नि. Similarly g and n of *Nataraga* and others of its type are in practice turned into रि and ध.

The first *Svaravali* of *Malavagaula* reduced to notation :—

KALA 1. Ṡ– —, r– —, G– —, m– —,
Ṗ– —, d– —, Ṅ– —, *S*– —.

KALA 2. Ṡ–r–, G–m–, P–d–, N–*S*–;
Ṡ–N–, d–P–, ṁ–G–, r–S–.

KALA 3. ṠrGm, PdN*S*, *S*NdP, mGrS;
ṠrGm, PdN*S*, ṠNdP, mGrS.

KALA 4. ṠrGmPdNS, SNdPmGrS,
SrGmPdNS, SNdPmGrS,
ṠrGmPdNS, SNdPmGrS,
ṠrGmPdNS, SMdPmGrS.

The following *Varna* sung in nine *Ragas* the system of notation advocated above is, in succession (*Navaragamalika*) reduced to by way of illustration, printed below :—

नवरागमालिकावर्णः ।

पल्लवः

(1) **Ṗ** (–) S (–), S– —, S **N** S R, S– —**N**,
व ल चि व च्चि
Ṡ m G m, P N P P, ṁ m G G, R R S **N**,
यु न्न ना पै
Ṡ **N** S m, G m Ṗ N, P S N P, –m G–,
च ल मु से य मे र गा
⊥R S–, S N P m, Ġ N P m, G R S **N**.
दु रा ना सा मि वलचि०

अनुपल्लवः

(2) Ṡ–P–, P m G R, G–m–, P– —,
चे लु बु डै न
Ġ m P D, D P m P, Ḍ N S N, S– —;
श्री वें क टे श
Ṅ *S R R*, *S* N *S R*, *G*– *m G*, *R S* N P,
क ल शि मे ल
Ṅ *S R S*,– – m P, Ḍ P– m, G R S **N**;
शि कौ क लि य

(3) **Ḍ N** S R,–G S R, G M–D, P M G R,
Ṅ G R **N**, R **N D N**, Ṡ R G M, P– – D;
Ṁ G R S,–**N D N**, S R–G,–M P D,
Ġ M P D,–N P D, Ṁ P D N, *S*– – n;

(4) Ḋ P m–, –G R G, D m–G, R S **n D**,
Ṗ S–**n**, R S G R, Ṗ m D P, S n *R S*;
Ġ R G m, *G m R*–, *S* n *R S*, *R* n D P,
ṁ m–G, R S S–, – m G G, R R S **N**. **वलचि०**

चरणः

(5) Ṗ D *S*–, *S–R S* n D, P– —, D–n D D P,
प द स रो ज मु
ṁ P D n, n D P–D n, Ḋ D P m, G m P M,
ल ने नं मि ति

(6) Ṗ– –, –m–, G–R–, G–R–,
Ṡ– – **P**, – – **D**–, – S– –, (–) R–m. **पद०**

(7) Ṗ D P m, G R G–, D P m G, R S **N D**,
Ṗ D S R, G P m G, Ṙ S R G, P– – P;
ṁ G R–, G P D *S*, (–) R G P, D S (–) S,
Ṙ **G** P D, *S* (–) **D** S, Ṙ G P–, m Ġ R G. **पद०**

(8) Ṗ–D P, G R G–, D P G R, G P G R,
Ṡ– R G, R S S–, Ṙ S **D** S, R G P D;
Ṡ D P G, R S D P, G R, S R, G P D *S*,
Ṙ G R S, D P D *S*, Ḋ P G R, S R G G. **पद०**

(9) Ṗ– – P, m R g–, – g R S, n S g R,
Ṡ– – S, **n P n**–, – S–R, –m (–) m;
Ṗ m R g, R S **n** S, R m P S, R m P n,
Ṗ *S* n P, –m R–, ġ R S R, –m P n;
Ṗ n *S R*, –*R* n *S*, *R g*–*g*, *R S* n n,
ġ R g S, –*R* n *S*, *Ṙ* n–*S*, P n *S R*;
ṅ *g*–*g*, *R S* n *R*, –*R S* n, P D n P,
ṁ R–g, R S *g R*, *Ṡ* n P *R*, *S* n P m. **पद०**

Note:—Any one who has acquired sufficient proficiency in rendering to Music the *Varna* printed above in the simplified system of notation will not fail to see that the *Ragas* occurring therein are (1) *Kedara*, (2) *Sankarabharana*, (3) *Kalyani*, (4) *Begada*, (5) *Kambhoji*, (6) *Yarakala-Kambhoji*, (7) *Bilahari*, (8) *Mohana* and (9) *Sriraga* respectively and the appropriate *Tala* is *Aditala*.

॥ रघुनाथभूपविरचिता ॥

॥ सङ्गीतसुधा ॥

(Continued from page 172).

— सङ्गीतसुधायां —

॥ द्वितीयो रागाध्यायः ॥

पूर्वैर्ह्यलंकारनिरूपणस्य स्याद्भक्तिलाभः फलमित्यवादि ।
रागोपयुक्ता अपि जातिमुख्या निरूपिताः प्राथमिके समस्ताः ॥ १ ॥

रागस्वरूपं च तदीयभेदोऽध्याये द्वितीयेऽथ निरूप्यतेऽत्र ।
यद्रज्यते तेन जनः समस्तो रागाभिधानः प्रथितः स तेन ॥ २ ॥

यद्वा जनान्रञ्जयतीति चास्य व्युत्पत्तिमन्ये प्रतिपादयन्ति ।
विभूषितो यः स्वरवर्णमुख्यैर्यः श्रोतृचित्तान्यनुरञ्जयेच्च ॥ ३ ॥

एवं मतङ्गेन तु रागशब्दो व्युत्पादितः कर्तृघञाश्रयेण ।
रूढोऽश्वकर्णादिवदेष योगरूढोऽथ वा पङ्कजशब्दवत्स्यात् ॥ ४ ॥

स्याद्यौगिको मण्डपशब्दवद्वा स्यात्सर्वथा रञ्जक एव रागः ।

— दशविधरागाः —

दशप्रकाराः कथिताश्च रागास्ते ग्रामरागाः प्रथमाः प्रतीताः ॥ ५ ॥

अथोपरागाः कथिता द्वितीयास्ततस्तृतीयाः खलु शुद्धरागाः ।
भाषाश्चतुर्थास्त्वितरे विभाषाः षष्ठास्तथैवान्तरभाषिकाख्याः ॥ ६ ॥

रागाङ्गसंज्ञाः खलु सप्तमाश्च भाषाङ्गसंज्ञाः पुनरष्टमास्ते ।
क्रियाङ्गसंज्ञा नवमाः प्रदिष्टा उपाङ्गसंज्ञा दशमा भवन्ति ॥ ७ ॥

— गीतिभेदाः —

ते ग्रामरागाः खलु पञ्चभेदाः पञ्चापि गीतीः स्वयमाश्रिता यत् ।
शुद्धा च भिन्ना च तथैव गौड़ी स्याद्वेसरा तत्र भवेच्चतुर्थी ॥ ८ ॥

साधारणी पञ्चमिका तु गीतिर्दुर्गामतज्ञैरिति पञ्चधोक्ता ।
अपूर्वगीत्यन्तरकल्पनायां स्याद्गौरवं तेन पुरा निरुक्ताः ॥ ९ ॥
स्यान्मागधी चार्धपदादिमा च संभावितान्या पृथुला चतुर्थी ।
चत्वार एवेह भवन्ति गीतिभेदाः किलैवं भरतोपदिष्टाः ॥ १० ॥
दुर्गामतात्पञ्च तु गीतयस्ता भाषाविभाषासहितास्तु सप्त ।
एवं मतङ्गस्य मते निरुक्ता भाषाविभाषान्तरभाषिकाख्याः ॥ ११ ॥
तिस्रस्तु ता याष्टिकसंमताः स्युर्भाषैव शार्दूलमते तु गीतिः ।
आश्रित्य दुर्गामतमेव सम्यक्ताः शार्ङ्गदेवेन तु पञ्चधोक्ताः ॥ १२ ॥
मतप्रभेदेन तु गीतिभेदानुदीर्य तल्लक्षणमुच्यतेऽथ ।
शुद्धा भवेत्सा सरलैः स्वरैर्या ससौकुमार्यैरपि संयुता च ॥ १३ ॥
स्वरैश्च सूक्ष्मैः सहिता तु वक्रैर्भिन्ना द्वितीया गमकैश्च हृद्यैः ।
ओहाटिका हृद्यतमैः स्वरैस्तु स्थानत्रयाखण्डितवर्त्तना च ॥ १४ ॥
स्थानत्रये मन्द्रमुखैश्च गाढैः समन्विता या गमकैस्तु गौडी ।
मन्द्रैः स्वरैः सातिशयैर्द्रुतैश्च सकम्पितैर्या मृदुभिः समेता ॥ १५ ॥
ओहाटिका सा चिबुके हृदिस्थे मतेयमोकारहकारयोगात् ।
स्थाय्यादिवर्णेष्वतिरक्तियुक्ता युक्ता स्वरैः स्यादिह वेगवद्भिः ॥ १६ ॥
वेगस्वराख्या खलु रागगीतिस्तां वेसराख्यां च वदन्ति सर्वे ।
शुद्धागतेन स्वरगार्जवेन भिन्नाजुषा वक्रतया स्वराणाम् ॥ १७ ॥
गौडीजुषा गाढतया च वेगयुक्तैः स्वरैर्वेसरिकागतैश्च ।
एवं चतुर्गीतिगुणैरुपेता साधारणी गीतिषु पञ्चमी स्यात् ॥ ॥ १८ ॥
शुद्धादिगीत्याश्रयणेन रागाः शुद्धादिसंज्ञाः स्वयमाश्रयन्ते ।
ते ग्रामरागाः प्रथमं भवन्ति त्रिंशत्तथाष्टावुपरागसंज्ञाः ॥ १९ ॥
रागास्तथा विंशतिरेव तेषु षडुत्तराः स्युर्नवतिस्तु भाषाः ।
विभाषिका विंशतिरत्र रागास्ततश्चतस्रोऽन्तरभाषिकाश्च ॥ २० ॥
एकोत्तरा विंशतिरत्र रागाङ्गानीह भाषाङ्गपदाभिधास्तु ।
रागाः पुनर्विंशतिरप्युपाङ्गरागाः पुनस्त्रिंशदिहोपदिष्टाः ॥ २१ ॥
भवन्ति ते पञ्चदश क्रियाङ्गान्येवं किलोक्ता दश रागभेदाः ।
ते ग्रामरागादिपरम्परायां जातांस्तु रागान्सकलान्मिलित्वा ॥ २२ ॥
स्यातां चतुःषष्ट्यधिके शते द्वे लक्ष्यस्वरूपं च निरूपयामः ।

— आलापलक्षणम् —

रागस्वरूपाणि विविच्य वक्तुमालापसाधारणलक्ष्म वक्ष्ये ॥ २३ ॥
ग्रहांशयोस्तारकमन्द्रयोश्च न्यासस्य चापन्यसनस्वरस्य ।
तथा स्वराल्पत्वबहुत्वयोश्च संपूर्णभावौडुवषाडवानाम् ॥ २४ ॥
यत्रास्य सर्वं परिदृश्यतेऽभिव्यक्तिः स आलापपदाभिधेयः ।

— सप्त शुद्धाः षड्जग्रामरागाः —

॥ शुद्धकैशिकमध्यमः ॥ १ ॥

जातेश्च षड्जादिममध्यमा या जातश्च कैशिक्यभिधानजातेः ॥ २५ ॥
हीनस्तथैवर्षभपञ्चमाभ्यां तारश्च षड्जग्रहकस्तदंशः ।
स्यान्मध्यमन्यासयुगौडुवश्चावरोहिवर्णेन समन्वितश्च ॥ २६ ॥
तदा प्रसन्नान्तपदाभिधेयालङ्कारवानुत्तरमन्द्रया च ।
षड्जाद्यया मूर्छनया समेतो युतोऽल्पगान्धारककाकलीभ्याम् ॥ २७ ॥
वीरे च रौद्रेऽपि रसेऽद्भुते च प्रयोगवान्निर्वहणाख्यसंधौ ।
चन्द्रप्रियः प्रातरयं प्रयोज्यो धन्नासिरागस्य च हेतुभूतः ॥ २८ ॥
शुद्धादिमः कैशिकमध्यमोऽत्र धन्नासिवत्सर्वमितोऽन्यदूह्यम् ।

— शुद्धसाधारितः ॥ २ ॥ —

तच्छुद्धसाधारितलक्ष्म वक्ष्ये जातः स षड्जादिममध्यमायाम् ॥ २९ ॥
तारस्थषड्जोंऽश इह ग्रहश्चाप्यल्पौ तु गान्धारनिषादकौ स्तः ।
स्यान्मध्यमन्यासयुतश्च पूर्णः षड्जाद्यया मूर्छनयाद्ययाढ्यः ॥ ३० ॥
वर्णेन युक्तोऽप्यवरोहिणासौ तथा प्रसन्नान्तविभूषितश्च ।
सूर्यप्रियः स्यादिह वीररौद्ररसे प्रयोज्यः किल गर्भसंधौ ॥ ३१ ॥
स्याद्वासराद्यप्रहरे च गेयो जयप्रदो रक्तिविवर्धकश्च ।
मुखारिरागानुकृतिप्रवीणः स्याच्छुद्धसाधारितराग एवम् ॥ ३२ ॥

— षड्जग्रामः ॥ ३ ॥ —

जातश्च षड्जादिममध्यमायां तारस्थषड्जोंऽश इह ग्रहश्च ।
स्यान्मध्यमन्यासयुतश्च पूर्णोऽपन्यासतां षड्ज इह प्रयाति ॥ ३३ ॥

वर्णेन चासावबरोहिणाढ्यं भवेत्प्रसन्नादिविभूषितश्च ।
षड्जाद्यया मूर्छनयाद्ययाढ्यः समन्वितश्चान्तरकाकलीभ्याम् ॥ ३४ ॥
वीरे च रौद्रे च रसेऽद्भुते च द्वितीयसंधावपि नाटकस्य ।
प्रयोजनीयो गुरुदेवताको वर्षासु गेयः प्रथमेऽह्नि यामे ॥ ३५ ॥
षड्जादिमग्रामपदाभिधेयो रागोऽयमस्माभिरिह प्रदिष्टः ।

— मध्यमग्रामरागाः —

॥ शुद्धपञ्चमः ॥ ४ ॥

ते मध्यमग्रामभवास्तु रागाश्चत्वार एतानिह लक्षयामः ॥ ३६ ॥
स्यान्मध्यमापञ्चमिकाख्यजात्योर्जातो भवेदत्र च पञ्चमोंऽशः ।
न्यासो ग्रहश्चैष तथा निषादगान्धारयोरल्प इह प्रयोगः ॥ ३७ ॥
शुद्धादिमः पञ्चम एव रागस्त्वंशानुरोधात्तदितोऽन्यदूह्यम् ।

— मध्यमग्रामः ॥ ५ ॥ —

जात्या च गान्धारिकया च पञ्चम्यभिख्यया मध्यमया च जातः ॥ ३८ ॥
सकाकलीकोऽपि च मन्द्रषड्जग्रहांशकः स्यादिति मध्यमोऽन्त्यः ।
सौवीरिका मूर्छनिका समादिं श्रितः प्रसन्नादिविभूषितश्च ॥ ३९ ॥
वर्णेन युक्तोऽप्यवरोहिणासौ प्रयोजनीयः प्रथमे च संधौ ।
हास्ये च शृङ्गाररसे च गेयो ग्रीष्मे दिनस्य प्रथमे तु यामे ॥ ४० ॥
स्यान्मध्यमग्रामपदाभिधानो रागस्ततोऽन्यत्पुनरूहनीयम् ।

— षाडवः ॥ ६ ॥ —

विकारिणी मध्यमिका तु जातिर्यत्कारणं षाडवनामकोऽसौ ॥ ४१ ॥
न्यासोंऽशको मध्यम एव तस्य ग्रहस्वरस्तारकमध्यमः स्यात् ।
समन्वितश्चान्तरकाकलीभ्यां वर्णेन युक्तो ह्यवरोहिणा च ॥ ४२ ॥
सौवीरिका मूर्छनिकाऽस्य मादिस्तथा प्रसन्नान्तविभूषितोऽसौ ।
प्रयोजनीयः स तु पूर्वरङ्गे सहास्यशृङ्गारविभावकश्च ॥ ४३ ॥
शुक्रस्यसंतोषमयं तनोति प्रगे प्रगेयः शुभरक्तिदः स्यात् ।

— शुद्धकैशिकः ॥ ७ ॥ —

अथोच्यते संप्रति शुद्धकैशिकाख्यस्य रागस्य च लक्ष्म सम्यक् ॥ ४४ ॥
तारस्थषड्जोंऽश इह ग्रहश्च स्यान्मध्यमन्याससमन्वितोऽयम् ।
वर्णेन युक्तोऽप्यवरोहिणासौ पूर्णः प्रसन्नान्तविभूषितश्च ॥ ४५ ॥
स्याच्छुद्धमध्याभिधमूर्छनश्च वीरे च रौद्रे च रसेऽद्भुते च ।
पूर्वाह्णकाले शिशिरर्तुभाजि प्रयोजनीयः कुजमोदहेतुः ॥ ४६ ॥
गेयस्तथा निर्वहणे च संधौ शुद्धादिमः कैशिक एष रागः ।

— पञ्च भिन्नरागाः —

॥ भिन्नकैशिकमध्यमः ॥ ८ ॥

भिन्नादिमं कैशिकमध्यमं तु निरूपयामः सह लक्षणेन ॥ ४७ ॥
षाड्ज्या तथा मध्यमया च जातः षड्जो ग्रहोंऽशोऽत्र समध्यमस्तु ।
न्यासोऽथ वा स्यादिह मन्द्रषड्जः संचारिवर्णेन समन्वितोऽसौ ॥ ४८ ॥
तथा प्रसन्नादिविभूषितश्च पूर्णे निषादोऽस्य तु काकली स्यात् ।
षड्जाद्यया मूर्छनयैष रागः समन्वितश्चोत्तरमन्द्रया स्यात् ॥ ४९ ॥
स्याद्दानवीरादद्भुतरौद्रयोग्यः सोमप्रियः प्रातरयं च गेयः ।

— ॥ भिन्नषड्जः ॥ ९ ॥ —

निरूप्यते संप्रति भिन्नषड्जरागः पुनर्गायनबोधहेतोः ॥ ५० ॥
षड्जादिमोदीच्यवतीप्रसूतो विवर्जितश्चर्षभपञ्चमाभ्याम् ।
सधैवतांशग्रहकश्च मध्यमान्तः प्रसन्नान्तविभूषितश्च ॥ ५१ ॥
संचारिवर्णोत्तरकाकलीमान्रागस्य हेतुः किल भैरवस्य ।
चतुर्मुखप्रीतिकरस्तथैवोत्तरायतामूर्छनया समेतः ॥ ५२ ॥
गेयः स बीभत्सभयानके च स्यात्सार्वभौमस्य महोत्सवे च ।
हेमन्तकाले प्रथमे च यामे दिनस्य गाने स तु रक्तिमान्स्यात् ॥ ५३ ॥

— भिन्नतानः ॥ १० ॥ —

अथोच्यते लक्षणमत्र भिन्नतानाख्यरागस्य सुखावगत्यै ।
स्यान्मध्यमापञ्चमिकाख्यजात्योर्जातस्तथा पञ्चमकग्रहांशः ॥ ५४ ॥

अल्पो निषादोऽस्य तु मध्यमश्च पूर्णः स्फुरत्काकलिको निषादः ।
संचारिवर्णोऽपि च मध्यमान्तस्तथा प्रसन्नादिविभूषितोऽसौ ॥ ५५ ॥
स्यात्पञ्चमाद्यस्य च मूर्छनेशप्रियः प्रगेऽसौ करुणे च गेयः ।

— भिन्नकैशिकः ॥ ११ ॥ —

भिन्नादिकं कैशिकमीरयामो रागं प्रबोधाय कुशीलवानाम् ॥ ५६ ॥
कर्मारवीतोऽपि च कैशिकीतो जातः स षड्जग्रहकस्तदंशः ।
स्यात्पञ्चमन्यासयुतः स पूर्णः परिस्फुरत्काकलिको निषादः ॥ ५७ ॥
संचारिवर्णश्च स मन्द्रभूरिस्तथा प्रसन्नादिविभूषितश्च ।
तथैव षड्जादिममूर्छनोऽसौ स्याद्दानवीरादद्भुतरौद्रगेयः ॥ ५८ ॥
गेयस्तथाह्नः प्रथमे च यामे शिवप्रियोऽयं शिशिरर्तुकाले ।

— भिन्नपञ्चमः ॥ १२ ॥ —

निरूप्यते संप्रति लक्षणेन भिन्नादिमः पञ्चम एष रागः ॥ ५९ ॥
स्यान्मध्यमापञ्चमिकाख्यजात्योर्जातस्तथा धैवतकग्रहांशः ।
स पञ्चमन्यासयुतश्च पौरव्याख्या भवेदस्य तु मूर्छना च ॥ ६० ॥
परिस्फुरत्काकलिको निषादः क्वचिन्निषादेन समन्वितश्च ।
तथा प्रसन्नान्तविभूषितश्च संचारिवर्णो रविसूनुरम्यः ॥ ६१ ॥
बीभत्ससंज्ञे च भयानके च स सूत्रधारागमने नियोज्यः ।
ग्रीष्मे दिनस्य प्रथमे च यामे गेयो वराट्याश्च निदानमेषः ॥ ६२ ॥

— त्रयो गौडाः ॥ गौडकैशिकमध्यमः ॥ १३ ॥ —

गौडादिमं कैशिकमध्यमं तत्त्रयोदशं संप्रति लक्षयामः ।
जातः स षड्जादिममध्यमायाः षड्जग्रहापन्यसनांशकोऽसौ ॥ ६३ ॥
पूर्णस्तथा काकलिकासमेतः प्रसन्नमध्येन विभूषितश्च ।
आरोहिवर्णेन विभूषितश्च तथैव षड्जादिममूर्छनाढ्यः ॥ ६४ ॥
चन्द्रप्रियो वीरभयानकादौ गेयः स मध्ये प्रहरद्वयेऽह्नः ।

— गौडपञ्चमः ॥ १४ ॥ —

वक्ष्यामि गौडादिमपञ्चमं च चतुर्दशं गायनबोधहेतोः ॥ ६५ ॥

स्याद्धैवतीषड्जकमध्यमाभ्यां जातस्तथा धैवतकग्रहोंऽशः ।
मन्यासकः पञ्चमवर्जितश्च युक्तस्तथैवान्तरकाकलीभ्याम् ॥ ६६ ॥
स धैवतादिः किल मूर्छनास्य प्रसन्नमध्येन विभूषितोऽसौ ।
आरोहिवर्णो मदनार्कसूनुप्रियश्च बीभत्सभयानकाख्ये ॥ ६७ ॥
स्याद्विप्रलम्भे च रसे नियोज्यो ग्रीष्मेऽह्नि वा मध्यमयामयुक्ते ।
तथोद्भटे नाट्यविधौ च गेयो निरूपितो गौडिकपञ्चमोऽयम् ॥ ६८ ॥

— गौडकैशिकः ॥ १५ ॥ —

वक्ष्यामहे गौडककैशिकस्य लक्ष्माधुना पञ्चदशस्य सम्यक् ।
स कैशिकीषड्जकमध्यमाभ्यां जातो ग्रहोंऽशः स तु षड्ज एव ॥ ६९ ॥
सकाकलीकोऽपि च पञ्चमाख्यन्यासश्च षड्जादिममूर्छनाढ्यः ।
आरोहिवर्णेन युतः स पूर्णस्तथा प्रसन्नादिविभूषितश्च ॥ ७० ॥
वीरे च रौद्रे करुणेऽद्भुते च रसे स गेयः शिशिरर्तुभाजः ।
दिनस्य मध्यप्रहरद्वये च चन्द्रावतंसस्य सदा प्रियोऽसौ ॥ ७१ ॥

— अष्टौ वेसराः ॥ टक्करागः ॥ १६ ॥ —

टक्काभिधं रागमुदीरयामः स धैवतीषड्जकमध्यमाभ्याम् ।
जातो भवेत्षड्ज इह ग्रहोंऽशो न्यासस्तु पूर्णोऽत्र तु पञ्चमोऽल्पः॥ ७२ ॥
समन्वितश्चान्तरकाकलीभ्यां तथा प्रसन्नादिविभूषितश्च ।
संचारिमानादिममूर्छनायुग्रुद्रप्रियोऽह्नश्चरमे तु यामे ॥ ७३ ॥
वर्षासु वीराद्भुतरौद्रकेषु गेयः स गौडाभिधरागहेतुः ।

— वेसरषाडवः ॥ १७ ॥ —

अथोच्यते वेसरषाडवस्य लक्ष्माधुना सप्तदशस्य सम्यक् ॥ ७४ ॥
जातः स षड्जादिममध्यमायाः स्यान्मध्यमोंऽशो न्यसनं ग्रहोऽस्य ।
समन्वितः सोऽन्तरकाकलीभ्यां तथा प्रसन्नादिविभूषितश्च ॥ ७५ ॥
आरोहिवर्णः परिपूर्ण एष स्यान्मध्यमाद्यापि च मूर्छनास्य ।
शान्ते च शृङ्गाररसे च हास्ये सायेऽस्य गानादुशनाभिनन्देत् ॥ ७६ ॥

— सौवीरः ॥ १८ ॥ —

सौवीररागस्य तु लक्ष्म वक्ष्ये जातः स षड्जादिममध्यमायाः ।
षड्जो ग्रहोंऽशो न्यसनं च तस्य गान्धारकोऽल्पः स तु काकलीयुक् ॥
भवेच्च षड्जादिममूर्छनावांस्तथा प्रसन्नादिविभूषितश्च ।
वर्णेन युक्तस्त्ववरोहिणासौ तपस्विनां संयमिनां प्रवेशे ॥ ७८ ॥
तथा प्रवेशे गृहिणां च गेयः स वीररौद्राद्भुतशान्तयोग्यः ।
संतोषहेतुश्च शशाङ्कमौलेर्गेयस्तथा पश्चिमयाम एषः ॥ ७९ ॥

— बोट्टरागः ॥ १९ ॥ —

वक्ष्यामि बोट्टाभिधरागलक्ष्म स पञ्चमीषड्जकमध्यमाजः ।
स पञ्चमोंऽशश्च भवेद्ग्रहश्च स मध्यमन्यासयुतश्च रागः ॥ ८० ॥
स्यादल्पगान्धारयुतश्च सोऽयं सकाकलीकः परिपूर्ण एषः ।
स्यात्पञ्चमाद्या खलु मूर्छना च तथा प्रसन्नान्तविभूषितश्च ॥ ८१ ॥
आरोहिवर्णश्च शिवप्रियोऽसौ दिनस्य गेयश्चरमे च यामे ।
हास्ये च शृङ्गाररसे च गेयस्तथोत्सवे चैव महीपतीनाम् ॥ ८२ ॥

— मालवकैशिकः ॥ २० ॥ —

अथोच्यते मालवकैशिकस्य विंशस्य रागस्य च लक्ष्म सम्यक् ।
स कैशिकीजातिसमुद्भवः स्यात्षड्जग्रहांशन्यसनस्तथैव ॥ ८३ ॥
सकाकलीकोद्भवधैवतश्च षड्जादिका स्यादिह मूर्छना च ।
आरोहिवर्णेन युतः प्रसन्नमध्याभिधालङ्करणेन युक्तः ॥ ८४ ॥
पूर्णस्तथा वीररसेऽद्भुते च स्याद्विप्रलम्भे च रसे च रौद्रे ।
यामेऽन्तिमे शैशिरवासरस्य गेयस्त्वसौ केशवहर्षहेतुः ॥ ८५ ॥

— मालवपञ्चमः ॥ २१ ॥ —

अतः परं मालवपञ्चमस्य रागस्य लक्ष्म प्रतिपादयामः ।
स मध्यमापञ्चमिकाख्यजातिद्वयेन जातोऽस्य तु पञ्चमोंऽशः ॥ ८६ ॥
न्यासो ग्रहश्चास्य तु हृष्यकाख्या स्यान्मूर्छनारोहि विराजितोऽसौ ।
भवेत्प्रसन्नान्तविभूषितोऽल्पगान्धारकः काकलिकासमेतः ॥ ८७ ॥

THE MADRAS MUSIC CONFERENCE, 1931.

OFFICIAL REPORT.

The Opening day.

The Third Annual Session of the Madras Music Conference organised by the Music Academy, Madras, was held in the special pandal north of the Ripon Buildings in the People's Park, at 2 P. M. on Friday the 25th December 1931. The pandal which was circular in shape and capable of accommodating two thousand people was fitted up with electric lights and tastefully decorated. The stormy weather with high winds and incessant rain (unusual at this time of the year) which Madras had been passing through for the previous four days added considerably to the difficulties of the management, and the special thanks of the public are due to the energetic secretaries and other office-bearers of the Academy for having successfully brought about the Conference in spite of this severe handicap. It also speaks volumes for the enthusiasm of the people of Madras, Vidwans, amateurs and laymen, both from the city and the mufussil, and their intense love for the art of music, that they attend in large numbers, unmindful of the inclemancy of the weather and its damping influence all round.

A large number of ladies and gentlemen beside the office-bearers and members of the Academy were present, among whom were :

Gayaka Siromani Palamaneri Swaminatha Ayyar, Mr. K. S. Jayarama Ayyar, Mr. K. V. Krishnaswami Ayyar, Dr. U. Rama Rau, Mr. K. V. Subrahmanya Ayyar, Mr. C. Subrahmanya Ayyar. Vidwan Tiger Varadachariar, Mr. Hulugur Krishnachariar, (Hubli), Rao Saheb Ganapati Sastrigal, Vidwan Sabhesa Ayyar, Vidwan Gayaka Sikhamani Muthiah Bhagavatar, Mr. T. P. Kalyanarama Sastri, Rao Bahadur C. Ramanujachariyar, Mr. C. Ranganayakulu Chetti, Mr. Abdul Hameed Khan, Mr. N. V. Raghavan, Mr. T. L. Venkatarama Ayyar, Dr. U. Krishna Rau, Rao Bahadur M. R. Ramaswami Sivan, Sir C. P. Ramaswami Ayyar, The Raja of Kollengode, Mrs. Venkatasubba Rao, Mr. W. Doraiswami Ayyangar, and several other well-known experts.

Prayer.

The proceedings began with the recital of a Sanskrit *sloka* specially composed for the occasion invoking the aid of Goddess Sri Saraswati for the success of the Conference and the greater development of the art by the people of the country. The sloka was sung by Mr. Rajagopala Ayyar of Mylapore. It was followed by another prayer song by a young girl of twelve, by name Sugandhavalli (daughter of Mr. N. Srinivasa Chariar, Advocate, Triplicane) whose melodious voice attracted the attention of the audience.

Welcome Address.

Dr. U. Rama Rau, the President of the Academy, then rose amidst cheers and delivered the following Welcome Address :

Sir C. P. Ramaswami Ayyar, Sangeeta Vidwans, Ladies and Gentlemen,

On behalf of the Music Academy, Madras, I offer you a hearty welcome to this Conference. This is the third conference which is to be held under the auspices of the Music Academy. This Conference was to have

been opened by our great scientist, Sir C. V. Raman, to-day, but unfortunately, owing to his sudden illness, he was prevented from attending this function. We were consequently deprived of his wide knowledge and experience in science and art, but there is always "A Divinity that shapes our ends, rough hew them, how we will'. That Divinity has in the plentitude of His mercy and wisdom helped us with another 'Raman' in the person of Sir C. P. Ramasway Iyer, who goes by the same name and who is equally great and gifted in 'LAW' as Sir C. V. Raman is in "PHYSICAL SCIENCE'. You, Sir, have been closely associated with the Music Academy since its birth and it is in the fitness of things, therefore that in the unavoidable absence of Sir. C. V. Raman, you should open this Conference and bless the Academy and guide us in our efforts to make the Academy a success.

Before I commence, I have a very sad duty to perform. The cruel hand of death has snatched away this year, from our midst, three eminent musicians, Mr. Govindaswami Pillai, Mr. Bidaram Krishnappa, and Mr. Vishnu Digambar. Their sad and untimely demise has created a void which, it is difficult to fill. May their souls rest in peace!

Ladies and Gentlemen, I need hardly remind you that the Music Academy, Madras, is engaged in the noble task of reviving and resuscitating the decadent art of Music in this hoary land of scientific Music and divine musicians. Among the manifold activities of the Academy the Journal of the Music Academy is one and is being carried on, despite the fewness of its votaries and the cold reception it is having at the hands of the Music loving-public. After two years' experience, it is becoming more and more patent that people are more after hearing music than of learning the intricacies of the science and art of music. This partly accounts for the slow progress the Journal is making. However, we don't despair of success and the little success it has achieved so far is due to the voluntary help that is rendered by the *Editor*, Mr. T. V. Subba Rao, B.A., B.L., by the *Manager* Mr. K. S. Viswanatha Sastri, B.A., B.L., by the journal committee and the Vidwans who have contributed articles to the journal, to one and all of whom my sincere thanks are due. I repeat to-day what has been said in the Editorial of the first quarterly issue of 1931 regarding the end and aim of the journal and the appeal made to the public for greater co-operation. "Our endeavour will always be, as it has always been, not only to concentrate upon topics which are eminently practical but also to bring to light the treasures of the classic literature of the past, in the full belief that a study thereof will purify and enrich the living music of the present. It is indeed not for us to speak of our achievements. There is at any rate no other periodical with the same scope and aims. If our readers then are convinced that we have a purpose to serve and a mission to fulfil it is up to them to co-operate with us in obtaining a larger support". No more moving appeal can be made and I hope this repeated dose will produce a more tangible effect.

Another activity of importance is the holding of music competitions among amateurs and youngsters of both sexes and the awarding of prizes. This will stimulate a yearning for scientific study of music and widen the field of learners of music, which is now limited to the aristocratic class. The winners of prizes mostly come from lawyer families who have the means to impart scientific training in music to their children. It is hoped that the middle classes will also avail themselves of this opportunity and

train their children and send them us for competition. This year's prizes were distributed by the Hon'ble Mr. P. T. Rajan, our second minister, whose interest in the welfare of the Academy is too well known to need special mention. The Academy held also a a Kriti Competition during the year and the prizes were given away by Sir C. V. Kumaraswami Sastrigal, retired Judge of the High Court of Madras.

The opening of the Teachers' College of Music by the Hon'ble Dewan Bahadur S. Kumaraswami Reddiar, our third minister is another important achievement of the Academy during the year. In view of the introduction of Music in all Girls' Schools and Colleges as an optional subject and the proposed grant of Diploma by the University of Madras, the need for scientific teachers in music is more keenly felt than ever and the Academy will be failing in its duty, if, whatever its handicaps, it does not rise equal to the occasion and supply trained teachers. We owe to Vidwan Tiger Varadachariar, a musician of no mean repute, for the fulfilment of our ambition. The College was opened on 20th October 1931, Vidwan Tiger Varadachariar having readily and ungrudgingly consented to serve as its first principal for a nominal remuneration. The College has now 8 students, on the roll; 5 girls and 3 men.

For the time being, it is located in my premises 'Gana Mandir' in Thambu Chetty Street. More students, more teachers and a better equipped accommodation of its own are needed and it is for the music-loving public and the wealthy magnates of Madras to contribute liberally for the construction of a college building. I have no doubt the Government of Madras will make a handsome building grant, though not immediately impossible in their crippled state of it after a year or two, when they find themselves in affluent circumstances. In this connection I would appeal to all Presidents of Local Boards and Chairmen of Municipalities to send all untrained music teachers, if any, employed in the Girl's Schools under their charge, for training, in this college.

The year 1931 witnessed the performances of 9 musical entertaintments given by the Academy by experts in music up till now. In selecting the musicians, the Academy was imbued with the one object of getting the most scientific and skilled professionalists and but for the help of the Executive Committee, it would have been impossible to do so. We are grateful to the numerous Vidwans who were ready even at some sacrifice to give their performances, which were very much appreciated by the public.

Among the other activities of the Academy may be mentioned (1) the celebration of Saints' day such as Purandar Das, Tyagaraja, Jayadeva, Sama Sastrigal, Deekshitar &c., (2) Co-operation with the Corporation Radio and (3) the revival of another hoary, art, i.e. Bharata Nattyam. The Indian Dance is now a dying if not an altogether dead art in this country and the prejudices against the present day performers are indeed very great though not without reason. We are therefore trying to resuscitate that art, along with the sister art of Music and make it also flow along healthy channels. The Academy has arranged for a performance during the Conference session, in Bharata Natyam, and the 3rd January 1932 may be taken as a memorable day in the history of 'DANCE' in this part of the country.

The two great drawbacks which the Academy suffers from are finance and accommodation. In all big undertakings of this kind there ought to be sufficient finance. In the name of the Academy, I have already appealed more than once to the rich and the mer-

chant princes, Zamindars and Rajahs to untie their purse strings and liberally contribute towards the success of this enterpise. So far, my appeal had been unfructuous. I would once more appeal to the Country's aristocracy to help the sacred cause which we have set at heart and place the Academy above want. My anxiety during the past three years to procure halls to hold musical entertainments and the disappointments I have often met with, had forced me to the necessity of converting a portion of my house in Thambu Chetty Street into a hall. But this is only a makeshift arrangement and the Music Academy must have sooner or later, the sooner the better, a hall of its own with proper acoustic properties, an Office and a College for training musicians. It therefore behoves every music-loving Indian to contribute his mite towards these laudable objects.

The Academy is fortunate in securing for the Presidentship of this Conference, Gayaka Siromani Swaminatha Iyer of Palamaneri a musician of rare merit and eminence and I hope under his able guidance the Conference will prove a success.

Ladies and Gentlemen, I think I must now close. Before I do so, I only want to impress upon you that music is not only a fine art which can charm the soul of human beings but also a pleasant tonic which invigorates the brain, the nerves, the tired limbs and the worried mind. The imbeciles, the criminals, and all those who have been afflicted by poverty, misery or improper training can find solace in Music and have a chance of reclamation. Acting on this principle, the Government of the United States of America have introduced Music as a course of treatment in all Lunatic Asylums and jails in their country. But that millennium is far off in our own land. In the interest of humanity at least, we must be up and doing something to infuse and impart a knowledge of scientific music to the people and to create a taste for music in them and the Music Academy, which has this ideal before it, deserves therefore your warmest support. I must not here omit to mention the great help rendered by the Corporation Executive in making this Conference a success. My thanks are due to the Commissioner, Mr. Warren, the Engineer, Mr. Hensman, the Health Officer, Dr. Govinda Pillai, the Electrical Engineer, Mr. Krishnaswami Chettiar and to Mr. Manickavelu Mudaliar, the Superintendent of People's Park, for the very valuable assistance they have given us. It is now my pleasant duty, Sir, to request you to open this Conference.

OPENING ADDRESS.

Sir C. P. Ramaswami Ayyar, who was garlanded amidst cheers, said :

Dr. Rama Rau, Ladies and Gentlemen,

Before making the very few remarks which alone I shall permit myself this afternoon, let me share with you, Mr. Rama Rau, the regret that will be generally felt on account of the absence from our midst of Sir C. V. Raman who was to have presided and fulfilled the function which I have unworthily to fulfil to day. Mr. C. V. Raman's researches in sound and in light, have made a reputation for him which is truly singular in character. He has especially devoted his attention and his transcendent talents to the study of the origin and the significance of the musical note ; and it was my pleasure and my privilege during the fortnight when we travelled together from India to England, to listen to what he had to say, which was always stimulating and novel in character with reference to his ideas of music and the future of music in this country. It is indeed a misfortune that he is not amon day.

Now then comes the next thought upper most in my mind. Why, why in the name of all that is curious, has the indefatigable Mr. Rama Rau, chosen me—a patently unlearned man in music and one who has no claims either to a trained appreciation or a skilful analysis of music and its meaning—to perform this function to-day? At first this problem presented an enigma to me, although with the weakness born of a longstanding friendship, I was unable to resist the fascination of his facile oratory in regard to making me open the Conference. After some reflection, however, I came to reconcile myself to the situation. It appeared to me that perhaps the audience was as important a thing in music as the skilled musician himself, and in all audiences, the unlearned and the unskilful are larger in number than the trained and the skilful—and as in poetry, so in music and all the arts, the greatness of the appeal of a science or of an art may perhaps be measured by the direct appeal it makes to the men who are able to see the concatination of sweet sounds and be moved by them, though not moved along scientific lines along those subtle labyrinthian ideas which appeal to the musician. Perhaps therefore, there is some reason for my being chosen as a part of the great music audience of India—unlearned and unskilful though, as I have already stated.

My friends, I propose, with a temerity which is born only of ignorance, to speak perfectly, freely and frankly with regard to certain aspects which have occurred to me in respect of the practice of music here; and in doing so, I may perhaps be treading on delicate ground—I may perhaps offend some—but let me be forgiven, because as I have already stated, the magnitude of my ignorance may perhaps be an excuse for it, if not tion. The first thing that I want ut is to commend to those present here in this audience and beyond and above this audience, the great public of the South of India, the importance of an academy of music. I have been connected with this Academy in some way or other, for some time. It was given to me to open this Academy in August 1928. I was also connected with a function appurtenant to the Academy in December 1927 and it is therefore out of some little experience of its work and also of the study of the literature that Mr. Rama Rao has supplied to me that I am speaking to-day. That an academy whether of music or of any other art may serve a great and useful purpose admits of no gainsaying. It was only the other day that I was reading again what Mathew Arnold said of a French Academy. You remember to what the French Academy owed its rise. Its language—the French language—was being sub-divided into dialects. There were many differences in pronunciation, in notations and so forth; and so in the middle of the sixteenth century, it occured to some very great man that some regulative, some co-ordinative institution would be necessary in order to make of the French language an apt vehicle for the thoughts and ideals of the French, to the scientific accuracy of which the French language could become compact; and those expectations have been justified by the work turned out by the Academy. Let me read to you what a very great man has said about what an academy could do. It is of course in regard to a sister art, but after all, the remarks are equally apposite to this:

"An institution like the French Academy owed its existence to a national bent towards things of the mind, towards culture, towards clearness, towards correctness and propriety in thinking and speaking and in turn promoting these things, set standards in many directions"

mark the words 'set standards"—

"and creates in all these directions a force of educated opinion checking and rebuking those who fall below those standards or who set them at naught."

Educated opinion exists here. The learned author was speaking of England as of France. But in France, the Academy serves as a sort of centre and rallying point and gives it a force which it has not got here. An academy which serves that purpose, viz., that of setting certain standards and seeing to it that those standards are conformed to and rebuking those exponents—however popular they may be—who fall short of those standards—such an academy will serve a transcendently useful purpose. And it is in that belief that I take it that this Academy has been started for the purpose not solely of popularising music, but of setting up standards and seeing that those standards are adhered to. So do we all hope that it would serve a purpose which is imminent and urgent.

Now, Ladies and Genlemen, you have had set before you the work that the Academy has been doing during the last year or the past years. The Academy has in this respect, like the many of those Sabhas and institutions which are springing up by the score all over the country, started competitions and given many performances. That is a praiseworthy thing and the Academy deserves great praise for it. But it does not confine itself to that endeavour. It has sought to create a library, it has sought to start a Journal and some of the acticles in that journal which I have been privileged to have really set a very high standard indeed of musical and general criticism. Mr. Rama Rau rather pathetically complained of lack of appreciation and encouragement with regard to the work of that Journal. I am sure that if that work is properly appraised, lack of encouragement will soon be a thing of the past. At all events, I hope—and I trust you will hope with me—that on the next occasion when a similar gathering comes together, this reproach or this deriding, will no longer be appropriate. It has also tended to stimulate the study of music and has been a great force in the way of encouraging or making it possible for various educational and other institutions to start what may be called the scientific study of music! In one of the earlier reports of this Music Academy, credit is claimed for having set the Queen Mary's College on the path of imparting music instructions on a scientific basis; and credit is also claimed—and I think quite rightly—for having seen to it that the University has now taken a very wise step in recognising the place of music amongst the Humanities and amongst the forces making towards a harmonious education and taking steps for the purpose of making that education available to its alumnii. These are very great things indeed; but what I am going to tell you now is about what may be done rather than what has been done, creditable and praiseworthy as that achievement is.

In the first place, it is very remarkable that there is no attempt made to preserve music for the future. We find there is a lack of all-India notation. There is a great deal that has been said about it—I am not wise or learned enough to say more on that matter—but I may point out that in the year 1916, there was a Conference in Baroda for the purpose of introducing or initiating a kind of notation. But the peculiarity of it is this: we are all talking about provincial autonomy daily and yet there is a good deal of provincial autonomy in this country. For instance, it has been my privilege or good fortune to travel literally from the Himalayas to the Cape Camorin. Although the *svaras* are the same from the Himalayas to the Cape Camorin, even the *ragas* are not the same in the North and in the South. The same *raga* which bears the same name throughout is different in the North and the South. Take *Bhairavi* and *Todi* for instance. ... that; but even in the "*talas*, there

rence. The same thing goes by different names in different parts of the country. There has been no co-ordination between the North and the South and indeed even among the practitioners of the art in the South, it may be said that the underlying ideas are different. But though the tradition and the history or evolution of the art may be different—as in Europe where similarly there have been great differences and where in spite of them there has been an attempt to bring into what may be called 'one co-ordinated system' of knowledge and learning of the art for the purpose of immortalization—a similar effort ought to be made possible here. Moreover, with all the work that the Academy has done it is a pity that steps are not being taken to preserve the art of the great masters. Let me bring before you one or two instances. When I was a young boy, for the first time I heard **Sarabha Sastri**. Now, it appears to me I am speaking entirely as one who is an ignoramus amongst Pandits—but it appears to me that Indian music, the yearning for it, the inward appeal of Indian Music has never attained the consummation it did during the time of **Sarabha Sastri**. And yet, what record is there to-day of what he did? It is not so in other countries. Moreover, as was pointed out to me in the course of a conversation I had with one whom I see in the audience to-day, even these very enterprising proprietors of gramaphone records—I mean men making a record of these songs to-day—have not always chosen the very best exponents of the art for the purpose of immortalization. At all events, whether on account of the reluctance of the masters of the art themselves—a reluctance which I think is very shortsighted—or on account of some other reasons, those real achievements, 'scheduled' as they call it, of Indian music, have not been immortalized for future purposes. For instance, ten or fifteen years hence, when the great exponents of to-day, are sought to be remembered by those whose minds have been stirred by their melodies, it will be found that beyond a recollection, there has been nothing to preserve them in their hearts. That seems to me to be a great pity. It appears to me that the Academy might do a very wise thing to appeal to these great savants and see to it that they found schools of music—as other people in other countries have done—and keep alive the memory of their own performances, keep it in tact and preserve it by those arts which now fortunately are able to preserve it. That is the one thing I desired to say.

The second thing is that the very popularity of music, the character of the appeal that music makes to the young men and women of to-day, has its dangers as well as its advantages. I am one of the last men to decry the undoubted advantages of the multiplication of musical *sabhas* and musical societies; but that multiplication has perhaps a few obstacles or handicaps in that in some cases—I underline the word 'some'—there is a tendeney to vulgarise; there is a tendency to make things cheap, to appeal to what may be called the second-rate rather than the first rate. It appears to me that the function of a Music Academy is to take care to preserve and maintain high standards and rebuke those who fall from those high standards.

There is also another matter on which I should like simply to throw out a possible suggestion, and that is this: You will find if you travel outside India and go to any country in the West, that in common life, music plays a great part. It stimulates crowds. It makes an appeal to masses of men. What is called 'music of the band' may or may not appeal to all of us, but there is no doubt that large masses of men are stirred by what may be called 'folk music' or 'common music,' It is true that so far as Indian music is con-

cerned,—as in the case of Indian philosophy —its appeal is personal. Indian music is perhaps chamber music and not open air music. Open air music and orchestration are not akin to the genius of Indian music. That may be said no doubt; but there is one example which comes to my mind which I think shows that Indian music can really make the same mass appeal as European music does. In the Frontier—there it is Hindustani music of course—especially amongst the Afghan tribes, they have evolved a music which really stirs you, as English music does Englishmen or German music does Germans. We are now talking of the building up of a new nation; we are talking of what may be called the 'emotional exaltation' of large masses of men which can produce great effects. Men have been known, under the strains of an inspiring song or tune to go to their death unconcerned. We want to evolve not only a music for the chamber, but we have to evolve orchestrated music and music for the crowd, music which will rouse masses of men in the way in which it rouses men in Germany and other places. It is a wonderful thing in Germany. Your butler or servant will come to you on a Suturday or Friday and say 'this afternoon I cannot attend on you, Sir, because I am going to such and such a park where such and such a piece of music is to be played'. And the love of what may be called 'folk music' is so strong there that it is a part of what may be called the humble man's or workman's relaxation taken as a matter of course. Now, it appears to me that although Indian music is perhaps esoteric, to a certain extent it ought to be made esoteric, it ought to be made to appeal to the crowd, so that the crowd also may share in the blessings and greatness of the appeal of the music.

My friends, I have been speaking on things on which perhaps my knowledge is very limited, but it appears to me that the setting of these high standards, the conversion of Indian music into something that will have an universal appeal, something that not only appeals to the initiated, but appeals also to the uninitiated, the man in the street—these are tasks worthy of fulfilment by the Academy. Friends, I wish you all success and prosperity in that endeavour. I now declare the Conference open (Cheers).

Message of Sympathy.

Mr. E. KRISHNA AYYAR, one of the Secretaries of the Academy, then read the following message from Sir C. V. Raman:

"I regret very much that owing to my present state of health, I have been obliged to cancel all my South Indian engagements, and that I have had to deprive myself of the pleasure of opening the Madras Music Conference, 1931. I shall be much obliged, however, if you will kindly convey the following message to be read at the opening of the Conference:

I desire in the first place to express my admiration for the work being done by the Music Academy, Madras, in promoting the best interests of music in Southern India. Already the Academy has many distinguished successes to its credit. By promoting the scientific study of music, by securing the introduction of music as part of the University curricula and in publishing a periodical journal, the Academy has done yeoman service to the cause of music. The Annual Music Conferences have, as it is well-known, been a great success. Allow me to express the hope that the present Conference will also share, even perhaps exceed the successes of its predecessors. In promoting these Conferences, the Academy has performed a great service both to the public and to the best interests of music. To the President and to the office-bearers of the Academy who have worked so strenuously in the past and from whom we

expect so much for the future, the thanks of all the music lovers in the Presidency are due.

We in Southern India, are justifiably proud of our great musical heritage. In conserving this heritage and seeking to make it available to all, the Music Academy has earned a claim to our gratitude. I would like at the same time, to suggest that as in all other human activities, true progress can only be achieved by the exercise of originality. The creation of new musical forms and the invention of new musical technique must be regarded as an aim to be achieved. Nothing great can ever be achieved if we have not the courage to try new and daring experiments. May I venture to express the hope that a country which can boast of a *Tyagaraja* may yet give birth to new and great composers, whose work will claim like appreciation."

Election of the President.

Mr. P. G. Sundaresa Sastriar of Trichinopoly in proposing Gayakasiromani Swaminatha Ayyar of Palamarneri as President of the Conference spoke in Tamil and in the course of his speech he said:

"It is well known that music is a divine Art and has been practised from time immemorial. It was practised and propagated by such divine beings as Tumburu and Narada in Vaikunta and by Bharatacharya and his successors on earth. This is not an art of the common variety but one of extraordinary depth and subtlety, an *Apurva Vidya*, which can be attained only with the blessings of God and His Divine Grace. It is only with a view to help us in resuscitating and consolidating the decadent music, that God himself comes to this world under some name, Raman or Krishnan or a Viswanathan and so on. These persons are to be considered as a sort of *avatars* of God come into this world for this special purpose. Our meeting here in such large numbers is due to His Grace or *Kripa*. Even the postponement of this Conference yesterday owing to rains, is due to God's *Kripa*, because I take it that Parama Sivan Himself wanted it to be held on this auspicious day (to-day) of *Ardra-darsanam*.

"For this conference which is intended to reorganise and improve music, we have to elect a President and the pleasant duty of proposing him is cast on my humble self and I submit we could have made no better choice than Gayaka Siromani Palamarneri Swaminatha Ayyar. In the beautiful and historic Chola Desa we find this noted village of Palamarneri which has been the birthplace of many a musical Vidwan. Even before Sri Tyagaraja, a *Maha Purusha* by name Venkatamakhi classified our limitless music into *72 melakartas*; and it was given to another big Vidwan, a Sangita Sikhamani, the late MahaVaidyanatha Ayyar to achieve the unique distinction of composing a grand musical piece giving the *lakshanas* of all these *janaka ragas*. Our worthy President is a disciple of this Maha Vaidyanatha Ayyar. He is an orthodox musician; he can be truly called a *Sampradaya Vidwan*. Even in his dress, as you see, he is orthodox; from the religious point of view also he is orthodox. In regard to music, he will never mix *Desyam* but will sing in the true orthodox Carnatic style. He will stick to *Sruti;* and *Sruti* is *Veda*. In musical notes, there are several *chaya-svaras* (microtones) and it is in manipulating the correct *chaya-svaras* and avoiding the tabooed ones that real ability consists; and our able president possesses this capacity in an abundant degree. For these reasons, I am sure you will all join with me in requesting him to take the chair and guide our deliberations, giving the light of

his wide knowledge to those among us who have no knowledge, and improving the knowledge of those who have already been initiated into music. With these words I have great pleasure in proposing Gayaka Siromani Swaminatha Ayyar of Palamarneri as President of this Conference, and I pray that God Swaminatha may help us, through our President, to make the Conference a great success!"

Brahma Sri Gayaka Sikhamani Muthiah Bhagavatar of Harikesanallur in seconding the motion said:

"Much has already been stated by the previous speaker about the qualities of Mr. Swaminatha Ayyar. I only want to add just a word. The President of such an assembly as this must be a practical musician able to expound the principles of the art as applied to practice, and also to give correct replies to questions that may be asked. Mr. Swaminatha Ayyar, I have no doubt, has got very wide practical experience in singing and also has heard reputed experts of old days. With these words I second the motion."

The President then took his seat and was garlanded by the President of the Academy, Dr. Rama Rau. He then delivered the following Presidential Address in *Tamil*:

THE PRESIDENTIAL ADDRESS.

சங்கீத மகாநாட்டின் அக்ராஸனாதிபரான

காயகசிரோமணி பழமார்நேரி ஸ்வாமிநாத அய்யர் அவர்களின்

பிரஸங்கம்.

"**வித்வான்களே, ஸபையோர்களே,**

இன்றையதினமும் அடுத்துவரும் நாட்களிலும் நடைபெறும் ஸங்கீத ஆராய்ச்சி ஸபைக்கு அக்ராஸனம் வஹிக்க இந்த ஸபையார் என்னை அழைத்து கௌரவித்ததற்காக என் மனப்பூர்வமான கிருதக்ஞதையை தெரிவித்துக்கொள்கிறேன். இந்தமாதிரியான ஸபை நடந்ததில்லை. அதனால் இந்தமாதிரி அக்ராஸனம் வஹிக்க ஹேதுவுமில்லை. நான் ஸம்பிரதாயமான கர்நாடக ஸங்கீதத்தை என் குருவான ஜகத்கியாதி அடைந்திருந்த ஸ்ரீ மஹாவைத்தியநாத சிவன் என்று பெயருள்ள அய்யரவர்களிடம் ஸுமார் 12 வருஷம் அப்பியஸித்தேன். சென்ற 40 வருஷ காலமாக ஸங்கீத கச்சேரிகள் செய்து வந்திருக்கிறேன். என் குருமுகமாய் அப்பியஸித்த வித்தையின் விஷயங்களைத் தெளிவாய் பிறருக்கு போதித்தும் வந்திருக்கிறேன். நான் சொல்லும் விஷயங்கள் ஸம்பிரதாய ஸங்கீத ஸம்பந்தமானதால் கவனித்துக் கேட்டு கௌரவிக்கும்படி கேட்டுக் கொள்கிறேன்.

கர்நாடக ஸங்கீதத்தின் மேன்மையைப் பற்றி அதை கேட்டு அப்பியஸித்து வந்திருக்கும் தங்களுக்கு நான் அதிகம் சொல்லவேண்டியதில்லை. பரதர் தமது நாட்டிய சாஸ்திரத்தில் தாக்ஷிணாத்ய ஸம்பிரதாயத்தைப் பற்றி—

> தாக்ஷிணாத்யாஸ்து வை
> ஜ்ஞேயாஸ்தத்ர மதாஸ்ரயாஃ
> கைசிகீவ்ருத்தயா:
> அதஸ்ரயஸ்ரயுக்தகமாஹிதயாஸ்து।

தென்தேச ஸம்பிரதாயத்தில்தான் ந்ருத்தம், கீதம், வாத்யம், அவைகளின் ஸுகமான ஸம்பிரதாயம், ஸாமர்த்தியம் வாய்ந்த அபிநயம் இவைகள் நடைபெறுகிறது என்கிறார். இந்த அத்தாக்ஷியைவிட நமக்கு மேலானது வேறு

வேண்டியதில்லை என்பது என் அபிப்பிராயம். இது நமக்கு பெருமையை அளிக்கிறது.

நமது ஸங்கீதத்தின் சரித்திரம் கொஞ்சம் சொல்லவேண்டியதாகிறது. தஞ்சாவூர் **நாயக** ராஜாங்க நாளில், முக்கியமாய் **ரகுநாத நாயகர்** நாளில், **ஸ்ரீ கோவிந்த தீக்ஷிதரும்** அவர் குமாரரான **ஸ்ரீ வேங்கடமகியும்** இருந்தார்கள். அவர்கள் தந்தருளிய 72 மேள கர்த்தா ஸம்பிரதாயமும், ஜன்ய ஜனக ராக ஸம்பிரதாயமும் தான் நாமெல்லோரும் சாஸ்திர முறையாய்க் கையாடி அபிமானித்து வருகிறோம். அதற்கடுத்தாற் போல், மஹாராட்டிய ராஜாங்க நாளில், அவர்களுக்கு ஸ்வபாவமாய் உத்தரதேச ஸங்கீத அபிமானம் இருக்கக் கூடியதாலும், அவர்கள் கர்நாடக ஸங்கீதத்தை நன்கு ஆதரித்து வந்திருக்கிறார்கள். **ஹுஸேனி ஸ்வரஜதி** முதலிய ஸாஹித்யங்கள் மஹாராட்டிய ராஜாக்களைப் பற்றியது என்பது நமக்குத் தெரிந்ததுதான். **ஸ்ரீ துளஜாமகாராஜா** 'ஸங்கீத ஸாராமிருதம்' என்கிற கர்நாடக ஸங்கீத சாஸ்திர புஸ்தகத்தையும் எழுதி இருக்கிறார்கள். இதை கவனித்தால் தஞ்சாவூர் ராஜாங்கம் கர்நாடக ஸங்கீதத்திற்கு மிகுந்த ஆதரவு அளித்து வந்திருக்கிறதைக் காணலாம்.

மேலும் **சங்கராபரணம் நரஸ அய்யர்**, **தோடி சீதாராம அய்யர்**, முதலிய வித்வான்கள் அந்த ஸம்ஸ்தானத்தில் இருந்தவர்கள். **சௌகம் வீரபத்ர அய்யர்** என்ற வீணை வித்வானும், **பல்லவி துரைஸ்வாமி அய்யர்** என்ற வாக்கேயகாரரும், **ஸ்ரீ சரபோஜி மகாராஜா** நாளில் இருந்ததாக என் குருமுகமாக கேட்டிருக்கிறேன். ஸங்கீதத்தொழில் நடத்துவோர்க்கு மூலதன நிதியான கீர்த்தனங்களைத் தந்தருளிய **ஸ்ரீ தியாக அய்யர் அவர்கள் சரபோஜி ராஜா** நாளில் இருந்தவராவார்.

அந்த ராஜாங்கம் மறைந்தது. அதனால் ஸங்கீதத்திற்கு அந்த ஆதரவு நீங்கிற்று என்றாலும், பின்வந்த வித்வான்கள் வித்தையின் மேல் பூர்ண மரியாதையுடன் அதை அப்பியஸித்து பரிபாலித்து வந்திருக்கிறார்கள். **வீணை மானம்புச்சாவடி வேங்கட ஸுப்ப அய்யர்**, **அந்தநல்லூர் ஸுப்ப அய்யர் பிக்ஷாண்டார் கோயில் ஸுப்பராயர்**, **பட்டணம் ஸுப்பிரமணிய அய்யர்**, என் குரு **ஸ்ரீ மஹாவைத்தியநாத சிவன்** ஆகிய இவர்கள் எல்லோரும் அந்த வித்தையை ஒரு குறைவு இல்லாமல், குருமுகமாய் அப்பியஸித்தும், காப்பாற்றியும் சிஷ்யர்களுக்கு உபதேசித்தும் வந்திருக்கிறார்கள். அவர்களுடைய கருணையாலேயே நான் இங்கு உங்கள் முன் நின்று நிஜமான ஸங்கீதத்தைப்பற்றி பேசும் பாக்கியத்தை பெற்றிருக்கிறேன்.

அந்த வித்வான்கள் அந்த வித்தையை இதுவரை நிலைநிறுத்தினார்கள். இனி அதை அப்பியஸித்த நாம் அந்த வித்தைக்கு செய்ய வேண்டிய கடமையைப்பற்றி கொஞ்சம் சொல்ல வேண்டியதாகிறது. **'விஜ்ஞானமெவ விஜ்ஞானாதி விஜ்ஞஜ்ஞ வாசிஜ்ஞஜ்ஞே கஹிவாஸ்ய விஜ்ஞானாதி மஜ்ஞோ ஜ்ஞமவெடிகார்ஷீத்,'** 'வித்தையின் சிரமத்தை வித்வானே அறிவான், பிள்ளைபெறும் சிரமத்தை மலடி அறியமுடியாது,' என்று சொல்லும் வசனம் என் ஞாபகத்திற்கு வருகிறது. ஸங்கீத வித்வான்கள் இந்த வித்தையை நிஜமாக அப்பியஸிக்க ஒரு குருவை அடைந்து, விஷயங்களைக் கற்று பரிசீலனை செய்து, ராகம் பாடும் ஸம்பிரதாயம் முதலியவைகளை கறார் செய்து, அதைக் கெடாமல் காப்பாற்றுவது ஒன்று. பிறகு தொழில் நடத்திக்கச்சேரி செய்வதில், வித்தையின் கௌரவத்தை தளர்த்தாமலும், வித்தைக்கு குறைவுகளை ஏற்படுத்தாமலிருப்பது மற்றொன்று. இவ்விரண்டு விஷயங்களை

யும் வித்வான்கள் கைக்கொண்டால் வித்தை யை பரிபாலித்துவிடலாம் என்ற என் குரு உபதேசமும், அவர் நடந்துகொண்டதும் என் முன் நிற்கிறது. ஸம்பிரதாயப் பாட் டில் கீர்த்தனங்களே சுத்தமாய்ப் பாடியும், ராகம், தானம், ஸ்வரம் பாடுகையில் ஸம்பிர தாய வழிகளே மீறுமலும், பழைய பாணியாய் மிக ஸொகுஸுடனும், ஸம்பிரதாயமான குருபரம்பரைஸங்கீதம்தான் என்று கேட் போர் அங்கீகரிக்கும்படிக்கும், கேட்போர் இஷ்டத்துக்கிணங்க மாற்றுமலும் பாடகர்கள் பாடவேண்டும்.

இதைப்பற்றி இங்கு பேச ஸமயம் கிடைக் கும்படி இந்த ஸபையார் ஸந்தர்ப்பம் அளித் தது அபூர்வமானதென்று சொல்ல தடை யில்லை. இந்த ஸந்தர்ப்பத்தைப்பற்றி சில வார்த்தைகள் சொல்வது அவசியமாகிறது. கொஞ்ச நாளாய் ஏதோ சிலகாரணங்களால் கர்நாடக ஸங்கீதம் கொஞ்சம் கொஞ்சமாய் மாறுபட்டு, சாஸ்திர ஸம்பிரதாய முறையிலி ருந்து நழுவி, ஸுகம் கெட்டு வருகிறதென்று ஸங்கீத ஞானஸ்தர்கள் அபிப்பிராயப் படுகி றார்கள். பத்திரிகைகள் மூலமாயும் அப்படி கெட்டு வருகிறது என்று எழுதிவருவதை அடிக்கடி வாசித்து வருகிறோம். மேலும், ஸங்கீதம் கேடடையாமல் தடுத்து, வித்வான் களுடைய ஒத்தாசையைக்கொண்டு பரிபா லித்து, அதை நிலை நிறுத்தவேண்டும் என்ற நோக்கம் இந்த ஸபையாருடையது என்பத னாலேயே, இந்த ஸபையாரும் ஸங்கீதம் கெட்டு வருகிறது என்பதை ஒருவாறு தங்கள் அபிப் பிராயம் என ஒப்புக்கொண்டதாகவே காண லாம். நான் உள்ளது உள்ளதாய்ப் பேசு வதை மன்னிக்கவேண்டும்.

இப்படி கெட்டுக்கொண்டுவருவதை தடுக்க முயலுவது நம்போன்ற வித்வான்களுக்கும் ஸரி, ஸங்கீத அபிமானஸ்தர்களுக்கும் ஸரி, எல்லோருக்கும் அது பொதுவான கடமை என்பதில் ஆக்ஷேபணை இல்லை. எப் போதும் ஒரு பெரிய காரியம் நடைபெற அநேகர் ஒத்தாசைவேண்டும். இதில் பொருள் ஒத்தாசை கிரஹஸ்தரிடமிருந்தும், புத்தி கிருத்யமான ஒத்தாசை வித்வான்க ளிடமிருந்தும் வரவேண்டும். நாம் இருதிறத் தாரும் சேர்ந்து காரியம் செய்வதுதான் யுக்த மென்று சொல்வேன்.

அப்படி வித்தையின் குறைவைத் திருத்த வழிதேடித்தக்களிக்கும் இச்சமயத்தில் இந்த ஸபையார் முன் வந்திருப்பது அதற்கு மிக்க அநுகூலமானது என்று சொல்லத் தடை யில்லை. இப்படி இடம், பொருள், ஏவல் மூன்றும் பொறுந்தியதே ஸங்கீதத்திற்கு நல்ல காலம் எனலாம். வித்வான்கள் கலந்து இங்கு யோசிக்க வந்திருப்பது ஒரு நல்ல காரி யம். வேண்டிய பொருள் உதவி புரிய இச் சபையாரின் ஒத்தாசை நமக்கு கை கொடுக்கி றது. செய்யவேண்டிய காரியங்களில் ஊக் கம் உண்டாக்க இச்சபையார்களில், ஸங்கீத சாஸ்திர ஆராய்ச்சி நிபுணர்களான அனேக லௌகிகர்களும் சேர்ந்திருக்கிறார்கள். நாம் இந்த ஸமயத்தை நழுவவிடாமல், ஸங்கீதத் தின் கேட்டைத் தடுக்கும் முறைகளையும், என் றைக்கும் அழியாமல் நிலை நிற்குமாறு பாது காக்கவேண்டிய முறைகளையும் பரிசிலனை செய்து, கறார்செய்து, முடிவுகளே பிரசுரிக்க வேண்டும்.

இது ஸமயம் இந்த ஸபையின் பத்திரிகை (The Journal of the Music Academy) செய்துவரும் வேலை மிகச்சிறந்தது என்று சொல்லவேண்டும். 'ஸங்கீத ஸுதா' என்ற கிரந்தம் பிரசுரிக்கப்பட்டுவருகிறது. அதில் **பரதர்** காலம் முதல் **உமாபதி** காலம் வரையில் ஸங்கீத சாஸ்திர பரிசிலனை செய்து அபிப்பி ராயங்களே ஸமன்வயப் படுத்தியும் எழுதி யிருக்கிறது. இந்தப் பிரசுரம் லோகோப காரமானது என்பதில் தடையில்லை. இதுவு

மன்றி **ஹரிப்ளி கிருஷ்ணசார்** போன்ற அநேகம் சாஸ்திர நிபுணர்கள் விஷயங்களை சர்ச்சை செய்து வெகு ஜனோபகாரமாக எழுதி வருகிறார்கள். வித்வான்களும் இந்த ஆராய்ச்சி முறையைக் கையாடி கிரந்த பரிசீலனை செய்வது யுக்தமாகுமென்று சொல்வேன்.

பிறகு, **72 மேளகர்த்தா** விஷயமாய் கொஞ்ச நாளாக ஆக்ஷேபணை நடந்து வருகிறது தங்களுக்குத் தெரியும். சாஸ்திர திருஷ்டியில் 72 மேள விஷயத்தை ஆக்ஷேபிக்க இடமில்லை. அனுபவத்திற்கு ஏற்றபடி, ரஞ்சகங்களின்றி அவற்றுள் எந்த ராகத்தையும் பாட பொறுக்கி எடுத்துக்கொள்ளலாம். அப்படியேதான் **ஸ்ரீ தியாகய்யர்** அவர்களும் செய்திருக்கிறார்கள் என்று நாம் சொல்லலாம்.

சென்னை யூனிவர்ஸிடியில் (The Madras University) ஸங்கீதத்தை ஒரு பாடமாக ஏற்படுத்தி, இரண்டு வருஷ காலமாக நடைபெற்று வருகிறது இங்கு குறிப்பிடத்தக்கதாகும். இதன் மூலமாய் ஸங்கீத சாஸ்திர சர்ச்சை விருத்தியாக இடமுண்டு. ஸம்பிரதாயப்பாட்டு நிர்ணயமான நிலைமையை அடையும். பாடமுறை, அனுஷ்டானம், இவை வித்வான்களின் விமர்சையில் உள்ளடங்கி வந்தால், ஸங்கீதவருத்திக்கு அதுகூலம் நிச்சயம் என்று தீர்மானமாய்ச் சொல்வேன்.

இனி ஒரே விஷயம் சொல்ல வேண்டியிருக்கிறது. **ஸ்ரீ தியாகய்யரவர்கள்** முதலிய வித்வான்களுடைய ஸாஹித்யங்களை அவற்றின் உள்ளடக்கமான ஸங்கீதத்திற்காகவும், கிராம்யமற்ற விஷயத்திற்காகவும் மேலானதென அங்கீகரித்து வருகிறோம். அவைதான் நிலைபெற்று நிற்கும். அப்படியே நிலை நின்றுகொண்டும் வருகின்றன. வித்வான்கள் எது மேலானது, எது ஸுகம் தருகிறது, என்று கருதி அனுஷ்டிக்கிறார்களோ அதையே நாம் சர்ச்சை செய்து சிரமேற் கொண்டு, அதனிடம் நம் பக்தியை காட்ட வேண்டும். தங்களுக்கு எது மனப்பூர்வமாய் மேலானது என்று படுகிறதோ, அதை தைரியமாய் முன்வந்து சொல்லி, நாளை முதல் நடக்கப்போகும் சர்ச்சைகளில், தாங்கள் லௌகிக திருஷ்டியில் மனது வைக்காமல், ஸங்கீதத்திற்குச் செய்யவேண்டிய கடமையைச் செலுத்த முன்வரவேண்டுமென்று கேட்டுக்கொள்ளுகிறேன்."

சுபமஸ்து.

THE PRESIDENTIAL ADDRESS.

(Translation)

"Music Experts, Ladies and Gentlemen—Let me sincerely thank the Academy for the honour conferred on me by inviting me to preside over the deliberations on Music that begin to-day and will be carried on during the days following. A meeting of this kind is unique in its nature. I have had no occasion to preside over meetings up till now. I learnt the true *Carnatic Music* by sitting at the feet of the late Maha Vaidyanatha Ayyar for over 12 years and have kept it in practice by giving entertainments for nearly 40 years. I have been teaching the same to my pupils. I request you to honour me by giving me a patient hearing to what I have to say since it concerns *Carnatic* Music of the real type.

"I need not tell you much about the superior nature of South Indian Music. You know the same so well. Bharata has, in his *Natya Sastra*, remarked thus about South Indian Music:

"It is in South Indian Music that we find *Nritta, Gita and Vadya* and their good

handling; tasteful music is common to all; dancing has been developed as an art."

"I think no higher evidence is needed than this. This is a great honour to ourselves.

"I wish to say something about the history of our Music. During the Tanjore Nayak Raj —especially during Ragunatha's time it was that the great **Govinda Dikshit** and his learned son **Venkata Makhin** lived and worked for South Indian Music. It is their system of 72 *melas* and their *raga* arrangement that is the guide of all the musicians of the South. Following that, during the Mahratta rule, though the rulers should naturally have a love for North Indian Music, we yet find that they greatly patronised South Indian Music. The *Svarajati* in *Huseni* and many other compositions have been sung in honour of the Mahratta Rajas as you all know. **Tulaja Maharaja** is the author of a work on South Indian Music, called *Sangita Saramritam*. All these taken, are a direct proof that the Tanjore Raj has always been for real patronage of South Indian Music.

Sankarabharanam **Narasayyar,** *Todi* **Sitarama Ayyar**, were Tanjore State Vidwans. In **Sarfoji's** court, *Chaukham* **Virabhadrayya** was the Vina player and *Pallavi* **Duraiswami Ayyar** was the *Vaggeyakaraka*. It was in his time that the famous **Tyagayyar,** the author of the compositions through which alone the *Carnatic* Music really lives, led his glorius life.

"Those times are gone. The patronage naturally ceased. It was through the laudable disinterested efforts of the later Vidwans that the South Indian Music has lived without dying out. *Vina* **Manambuchavadi Venkatasubba Ayyar,** *Andanallur* **Subba Ayyar,** *Bikshandar Koil* **Subbarayar,** *Patnam* **Subrahmanya Ayyar,** and my *Guru* **Maha Vaidyanatha Ayyar**—all perfectly learnt the art by sitting at the feet of their Guru, preserved it and propagated the same by imparting it to their pupils. It was through their kind labours that I have the honour of now speaking to you on this grand occasion about true Carnatic Music.

"They have preserved Music up till now. That duty now falls upon us who have learned the same. It is only experts that could know the nature of *Carnatic* Music. It is only they that can discern its intricacies. In order to learn it, the seeking of a Guru, sitting at his feet studying it in detail, analysing it, and preserving it in purity shall be the first duty. Then in practising it, to sing it without deteriorating it and bringing it into discredit, shall be our second duty. These two essentials and the example of my Guru's profession of the Art always stand before me as my guide. To sing the compositions faithfully to the original, to sing the *raga, tana, svara* in the orthodox way and to sing in a style sanctioned and accepted by the experts must be the aim of the musicians. This is a rare occasion. *Carnatic* Music has of late been, in the general opinion of music experts, undergoing some changes, sliding down and deteriorating from the proper style. In the newspapers too, such complaints about deterioration have been frequently appearing. That this Academy has for its aim the fixing and the preservation of music in its best style, also leads me to infer that the Academy holds the same view as myself about the gradual deterioration. I apologise for my plain statement of facts.

"Then it devolves on us Vidwans as well as lay men, that we should try to render help in the preservation of good music. It needs no saying that for financial help laymen should come forward and for intellectual help Vidwans should take the lead. Let us both work together for the achievement of our end.

"It is a welcome sign that the Academy has come to help us when we are in difficulties. The circumstances are auspicious. Vidwans have come to us with their intellectual help. Monetary help has come out of the Academy's hands—laymen well versed in the science of Music have come forward with their help. We should not let go this opportunity. We should prevent this deterioration of music and, in our discussions during the Conference, find the method of preserving it.

"I should not omit to mention the yeoman services rendered by the Journal of the Music Academy. *Sangita Sudha*, an authoritative work on music, is being published in parts. A thorough survey of the theory of music from the time of *Bharata* to that of *Umapati* is found there. Further learned articles from the pen of researchers like Hubli Krishnachar are found there. I wish that Vidwans adopt the same method of research.

"I have to say something about the 72 Melas. A discussion of the same has been going on in recent times. A theoretical existence of the same cannot be disputed. Experts can make a suitable choice of songs from their experience and also for good musical effect. We may say that Sri Tyagayyar has adopted the same principle.

"The Madras University has encouraged music by including it as a subject of study. It has been in force for the last two years and more. There is plenty of opportunity for research and for effecting the preservation of music in the proper manner. If Vidwans' services are requisitioned for the preparation of syllabuses and for teaching the same, it is certain that Music has a great future before it.

"One word more and I have done. It is for the choice music content and also for expression in decent language that we hold in esteem the compositions of Sri Tyagayyar and other composers. It is the fittest music that will survive. The fittest has survived till now. We are to conduct our researches with that type of music, by accepting that as good music and showing our allegiance to it. An impartial and disinterested discussion would be our prime duty in the cause of Indian Music."

Vote of thanks.

Mr. C. S. Ayyar in proposing the vote of thanks said:—

"Sir C. P. Ramaswami Ayyar, Mr. Swaminatha Ayyar, Ladies and GENTLEMEN,

To me has fallen the pleasant task of conveying the thanks of the Music Academy to Sir C.P. Ramaswami Ayyar, for having kindly consented to open the Conference of this year. This is not the first time when his name is associated with this Academy. It was he who opened the Exhibition of Musical Instruments at the All-India Music Conference held at Madras some years ago. It is from the savings of that Conference that the Music Academy was started to continue its useful work in the study and the progress of the art. It was also he who delivered the Inaugural Address of the Music Academy. We are glad that he has always been a well-wisher of the Music Academy and we tender our sincerest thanks to him for opening this Conference and having found time for this amongst his multifarious activities.

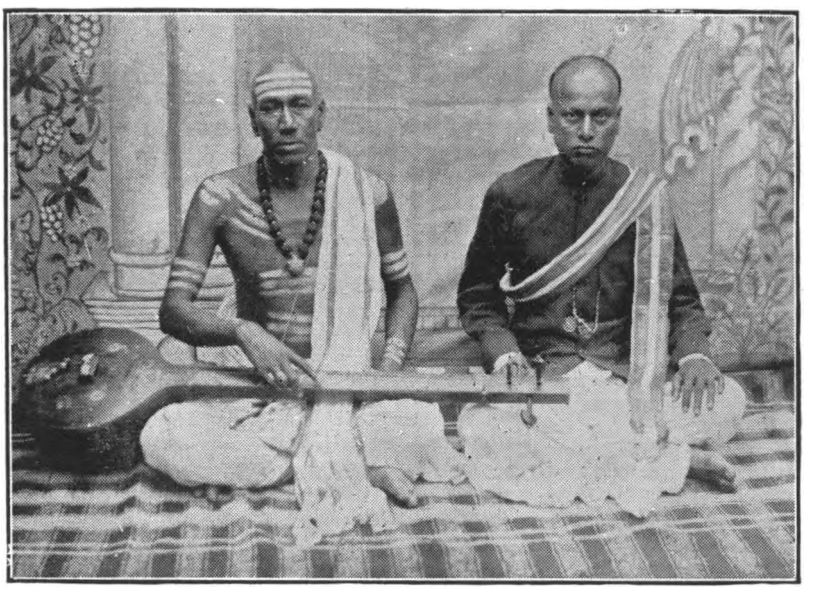
"There is also one other point which I want to mention in regard to his remarks, viz., the esoteric character of our music. In this connection we were told that orchestration of Indian Music is necessary. I would like especially all of us who are interested in music, to read Professor Lowes Dickinson's remarks in his '*Two Thousand Years after Plato*.' You will find that, as he describes,

the English Music does not give to Europeans that insight into reality which is only possible under our Indian system of music. I wish his remarks received wide notice among the Indian students of music to-day.

"Our thanks are also due to our worthy President Palamarneri Swaminatha Ayyar for having kindly consented to preside over and direct the deliberations of the Music Conference of this year; and in doing so, I may be allowed to say a few words. I particularly desire to associate myself in this pleasant task. I have a kind of a far-off connection with Mr. Swaminatha Ayyar. He is the second disciple—or perhaps the first of the late Maha Vaidyanatha Sivan, and I took my own music lessons for over five and a half years at the feet of another disciple of that same famous vocalist, Vidwan Sabhesa Ayyar, now in our midst. Not merely this, my own father's maternal uncle, an Ayurvedic physician, was Maha Vaidyanatha Ayyar's bodyguard, taking care of his precious voice. My father in his school days in Kumbakonam never lost an opportunity of hearing his voice; and he was himself an amateur violinist in his later life.

"There is one portion of Mr. Swaminatha Ayyar's address to which I should like particularly to draw attention. I refer to his suggestion, viz., the association of Vidwans, the real present-day keepers of the traditional art, with the University in the matter of teaching music. If I read that suggestion aright, it is but a mild protest against the recent ways of the University. Let us see, for instance, who sit in its Expert Board of Indian Music Studies—self-appointed members of the Syndicate, who probably only nod to sweet music like children, in preference to people like our worthy Editor (of the Academy's Music Journal) Mr.T.V. Subba Rao, B.A., B.L., whose musical knowledge is of the highest order commanding the admiration of our savants, or it contains shams—like myself—with no depth of knowledge of the art, but only a smattering of it, picked up when music was taught to their sisters or children at their homes for the marriage market. But this much in fairness to myself I may say; I have gained some practical skill on the violin, having practised it daily for over thirteen years and acquired some special knowledge by that very practice, to compel attention, like Coleridge's '*Ancient Mariner*', of these savants.

"Sir C.V. Raman in a recent Convocation Address to the Graduates of the Andhra University, shrewdly observed that the Madras University, old as it is, chooses to continue in its own antiquated ways and pro-protested that it does not foster the spirit of research. Of course he was then speaking of things of his own realm—of science. And if he were to-day amongst us, as was expected, I am sure he would have raised a similar protest in the field of music, if he only knew the details. The Mylapore Vidwat Sangeeta Sabha protested against the resources of the University being spent, not to say wasted, at the present juncture, in sending an Indian student abroad for the study of Western Music. But the University did not pay heed to it. The University will shortly appoint a Professor of Vocal Music on about Rs. 300 per mensem and I sincerely hope that it will not, in its unwisdom, choose a graduate in Physics or one in Law, with not even a working knowledge of the art, but will choose a savant who has laboured a whole life-time under the *Guruparamparya* system for the sake of music. I almost feel that the President was kept down from voicing the insult offered unto these artistes. Perhaps I am strong, but I am voicing an unpalatable truth. It is because of my desire, as Sir C. P. Ramaswami Ayyar has said, that high standards should be maintained in our



Svarakalanidhi NARAYANASWAMY IYER *of Tiruvisanallur*

and his son

Mr. T. N. RADHAKRISHNA IYER

schools, that I have made bold to say these few things. I am sure the Music Academy can show to the Government Colleges and to the University how things ought to be done. For, the Teachers' College of Music, recently started, we have appointed Vidwan Tiger Varadachariar. We have started it even before the University could think of such an idea. These savants have, in their own way, kept alive the flame of the torch of knowledge of the art, despite their penury and their having to sell their knowledge, when sorely pressed by hunger, to rich men's daughters who, they too well know, can never rise to become their worthy pupils. It is but right and becoming that the University should appoint such men as have to retire from the active life of professional singers.

"Joseph Conrad of literary fame, in speaking of the higher fine arts, says: 'The higher fine arts are kept alive by individual pride, rendered exact by professional opinion, spurred on and sustained by discriminating praise.' Let us take heed of these words of wisdom."

* * * *

Mr. Viswanatha Sastriar (*Secretary*): "LADIES AND GENTLEMEN,

The Conference will now adjourn and will meet again at 11 A.M. to morrow to begin the discussions on musical topics put down on the Agenda. This evening there will be a *Veena* performance by the famous Karaikudi Brothers. Mr. Ariyakudi Ramanuja Ayyangar has not been able to come here to-day owing to his illness and the date of his performance will be announced later on."

The Conference then adjourned to meet again at 11 A.M. the next day.

ஸ்வரகலாநிதி நாராயணஸ்வாமி அய்யர் அவர்கள்.

(திருவிசைநல்லூர்)

ஸங்கீத வித்வான் டி. என். ராதாகிருஷ்ண அய்யர்.

நமது பரதகண்டத்தில் ஸங்கீத சாஸ்திரம் இருமுறைப்பட்டு வழங்கி வருகிறது. அவை முறையே ஹிந்துஸ்தானி, கர்நாடகம் என்பன. எந்த சாஸ்திரமும் தனது ஜீவிய தசையில் ஒரு காலத்தில் உன்னத நிலையையும், மற்றொரு காலத்தில் கூனிய நிலையையும் மாறி மாறி அடைவது இயல்பு. அம்மாதிரி இக் கர்நாடக ஸங்கீத முறையும் சென்ற நூற்றாண்டில் உன்னத நிலையை அடைந்திருந்தது. முக்கியமாய் இதற்குக் காரணம் பண்டிதர் முதல் பாமரர்வரை ரஸிக்கும்படியான கீர்த்தனங்களை இயற்றிய மஹானுபாவ **தியாகப்ரஹ்மமே.** இவர் ஓர் அவதார புருஷர். கர்நாடக ஸங்கீதத்திற்குப் புத்துயிர் அளிக்கவும் ஜனங்கள் மனத்தில் பக்தி ரஸத்தைப் பாலிக்கவும் வேண்டுமென்ற இரு நோக்கங்களையும் உடையவர். இம்மஹான் தன் நோக்கங்களைப் பூர்த்தி செய்யும் நிமித்தம் அநேக சிஷ்யர்களுக்குத் தன்னுடைய கீர்த்தனங்களைக் கற்பித்து அவைகளைப் பரவச்செய்தார். அத்தகைய சிஷ்ய பரம்பரையில் ஒருவரே **திருவிசைநல்லூர் நாராயணஸ்வாமி அய்யர்.**

இவர் **நாராயண அவதானி** என்பவரின் பௌத்திரர். இந் நாராயண அவதானி ரிக், யஜுஸ் என்ற இரண்டு வேதங்களையும் நன்குணர்ந்தவர். ஸங்கீதமும் பயின்றவர். இவருக்குக் கவித்வமும் உண்டு. ஆகையால் இவருக்கு **த்விவேதி, கூஷ்ணகவி** என்ற சிறப்புப் பெயர்கள் அமைந்தன. இந்த நாராயண

அவதானிக்கு இரண்டு புத்திரர்கள். அவர்கள் இருவரும் ஸ்ரீ தியாகராஜ ஸ்வாமிகளின் முக்கிய சிடர்கள். அவர்களுள் இளையவராகிய கிருஷ்ண பாகவதர் என்பவரே நாராயணஸ்வாமி அய்யரின் தகப்பனார்.

நாராயணஸ்வாமி அய்யர் இளமைப் பருவத்திலேயே தன் தகப்பனாரிடம் ஸங்கீதத்தை நன்கு அப்பியஸித்தார். இயற்கையிலேயே நல்ல ஞானம் வாய்ந்த இவருக்குத் தக்க குருவும் ஏற்பட்டார். பின்னும் சில காலம் தன் பெரிய தகப்பனாரின் சிஷ்யராகிய திருவிசை நல்லூர் ஸுப்பிரமணிய அய்யரிடமும் ஸங்கீதம் கற்று வந்தார். இவருடைய பதின்மூன்றும் ஆண்டிலேயே இவர் மிகுந்த பாண்டித்யம் அடைந்தார் என்பது திண்ணம். அவ்வயதிலேயே இவர் எந்தப் பல்லவியையும் ஸ்வர விஸ்தாரத்துடன், எந்தத் தாளத்திலும் எந்த இடத்திலும் பாடக்கூடிய சக்தி வாய்ந்தவர். ஆகையால் இளமைப் பருவத்திலேயே இவருக்குக் கீர்த்தியும் பெருமையும் உண்டாயின.

உதாரணமாக, அக்காலத்தில் கும்பகோணத்தில் முன்சீப் வேங்காச்சி அய்யரென்று ஒரு ஸங்கீதரஸிகர் இருந்தார். ஒருநாள், தனது குமாரராகிய நாராயணஸ்வாமி அய்யரைக் கிருஷ்ண பாகவதர் அவரிடம் அழைத்துச் சென்றார். அச்சமயம் அங்கு பிக்ஷாண்டார் கோயில் ஸுப்பராயர், மஹாவைத்தியநாத அய்யர் என்ற இரண்டு பெரிய வித்வான்களும் வந்திருந்தனர். இளைஞராகிய நாராயணஸ்வாமி அய்யரின் பாட்டைக்கேட்க ஆவலுற்றவராய் வேங்காச்சி அய்யர் அவரைப் பாடும்படி வேண்டினார். அதற்கிணங்கி அவர் ஆரோஹணஅவரோஹணக் கிரமங்கள் கொஞ்சமேனும் தவறாது பாடிய ஸ்வர கல்பனைகளும், அபூர்வ ராகங்களும் அவர்களின் மனதைப் பிரமிக்கச் செய்தன. அதன்மேல் மறுதினமும் தங்கி மஹாவைத்தியநாத அய்யருடன் சேர்ந்து பாடும்படி வேங்காச்சி அய்யர் அவரைக்கேட்டுக் கொண்டார். மஹாவைத்தியநாத அய்யருடன் பாடுவது என்பது ஸாதாரணமல்ல. சாரீர காம்பீர்யமும் வித்வத்தும் பூர்ணமாயுள்ளவர் அவர். ஆயினும் அன்றயதினம் அவ்விருவரும் ஒருவர்க்கொருவர் இளையாது பாடியதில் இவ்விருவரில் யார் மேல் என்று அங்குள்ளவர் ஸந்தேகிக்கலாயினர். மஹாவைத்தியநாத அய்யரும் இவர் ஸ்வரம் பாடும் பங்காக்களைப் பற்றி மெச்சிப் பேசினர். வேங்காச்சி அய்யரவர்களும் மிகுந்த ஸந்தோஷத்தையடைந்து இவருக்குத் தம்பூரா ஒன்றைப் பரிசாயளித்து விசேஷ ஸம்மானங்களையுஞ் செய்தார். அடிக்கடி இவரது பாட்டைக் கேட்கத் தனக்கு ஆவலுள்ளதென்பதையும் அறிவித்தார்.

இவருடைய பேரும் பெருமையும் எதனால் என்பதைச் சுருக்கமாய்க் கூறுவோம். இவர் ஸங்கீதத்தில் பொதுவாகத் தேர்ச்சி பெற்றவரெனினும் ஓரோர் அம்சத்தில் விசேஷத் தேர்ச்சியுடன் விளங்கினர். பல்லவி, ஸ்வரம், இவைகளைப் பாடுவதிலும், புதிதாகச் சிட்டாஸ்வரங்கள் கற்பனை செய்வதிலும், இவருக்கு ஈடில்லை என்றால் அது மிகைப்படாது. அநேக கீர்த்தனங்களுக்கு இவர் சிட்டாஸ்வரங்கள் செய்துள்ளார். அவற்றில் சில பாடப்பட்டும், பெரும்பான்மை ஏட்டுப் பிரதியிலும் இருக்கின்றன. அவைகளை இவருடைய இரண்டாவது குமாரனாகிய நான் பிரசுரிக்க வேண்டுமென்ற அவாவுடையவனாயிருக்கிறேன். இவருக்குப் பாடும் திறமையுடன், கோட்டு வாத்தியம் வாசிப்பதிலும், கட வாத்தியம் வாசிப்பதிலும் மிகத் தேர்ச்சியுண்டு.

ராமநாதபுரம் ஸ்ரீநிவாஸ அய்யங்காரிடம் அபிமானங்கொண்டிருந்த பாலவநத்தம் ஜமீன்தார் பாண்டிய துரைஸ்வாமித்தேவரென்பவர் நாராயணஸ்வாமி அய்யரைத் தம்மிடம் சிறிது காலம் அழைத்து வைத்திருந்து ஷே

அய்யங்காருக்குப் பல்லவி, ஸ்வரம், பாடுவதில் விசேஷப் பயிற்சியைச் செய்துவைக்கு மாறு ஏற்பாடு செய்திருந்தார்.

மைசூர் மகாராஜாவிற்கு முடி சூட்டுகையில் இவர் அங்கு சென்றிருந்தார். அச்சமயம் ஸம்ஸ்தான ஸங்கீத வித்வான்களாகிய வீணை சேஷண்ணை, ஸுப்பண்ணை என்கிற இருவரும் அச்சபையில் இருந்தனர். மற்றும் பல ஸங்கீத நிபுணர்களும் அவ்விடம் இருந்தனர். அவர்களுள் முக்கியமானவர்கள் ராமநாத புரம் ஸ்ரீநிவாஸ அய்யங்கார், நாமக்கல் நரஸிம்ம அய்யங்கார், வேணுகானம் ஸஞ்சீவ ராவ், உமைபாள்புரம் ஸ்வாமிநாத அய்யர் என் பவர்கள். பூனாவிலிருந்து பல்வந்த ராவ், பாஸ் கர ராவ் என்கிற ஹிந்துஸ்தானி வித்வான் கள் இருவரும் வந்திருந்தனர்.

இவர் அவ்விடத்திற் பாடியதைக் கேட்டு எல்லோரும் மகிழ்ச்சியுற்று இவரைப் பெரி தும் மெச்சலாயினர். பாடி முடிந்ததும் வீணை ஸுப்பண்ணை அவர்கள் ஸபை நடுவே எழுந்து அவ்வூரில் ஏற்கனவே இருந்த ஸதா சிவ ராவ் என்பவருடன் இவரை ஒப்பிட்டுப் பேசி, ஸ்வரம் பாடுவதில் நிகரற்றவரெனப் புகழ்ந்து "ஸ்வர கலாநிதி" என்ற பிருதையும் அளித்தார். கில்லத்து மரியாதை என்கிற உத்தம ஸம்மானமும் செய்தார்கள்.

இவரிடம் ஸங்கீதம் பயின்றவர்கள் பலர். (1) திருப்பயணம் பஞ்சாபகேச சாஸ்திரியார் (2) நல்லூர் விச்வநாத அய்யர், (3) திருக்களா ஊர் பிடில் நாராயணஸ்வாமி அய்யர் (4) பரவக் கரை நாராயணஸ்வாமி அய்யர் (5) பிடில் சீதாராம அய்யர் (6) மாதிரிமங்கலம் நடேச அய்யர் (7) சேலம் பாப்பம்மாள் (8) சேலம் லக்ஷ்மி அம்மாள் (9) கோயம்பத்தூர் தாயி (10) விஷ்ணுபுரம் பாப்பாள் முதலியவர்களும் இன்னும் அனேகர்களும் இவருடைய சிடர் களே.

காலஞ் சென்ற வேணுகானம் சரப சாஸ் திரிகள் இவருடைய அரிய நண்பர். சாஸ்தி ரிகளுக்கு இவரிடம் அன்பும் கௌரவ புத்தி யும் அதிகம். நெருங்கி வஸித்த பழக்கத்தி னாலும் இருவருக்கும் ஏற்பட்டிருந்த ஸ்வாபா விக வித்வத்தினாலும் ஒருவர்க்கொருவர் வெகு அன்யோன்யமாய் வ்யவஹரிப்பார்கள். அவ்வப்பொழுது சாஸ்திரிகள் இவரி டமிருந்து சில ஸங்கீத நுட்பங்களைக் கேட்டுத் தெரிந்துக்கொள்வதுமுண்டு. அடிக்கடி இரு வரும் சேர்ந்து கச்சேரி செய்வது வழக்கம். வெகு முறை பலருடன் நான் அதனைக் கேட்டு ஆனந்தித்துள்ளேன். சாஸ்திரிகளுடைய வேணுவுடன் சேர்ந்து பாடுவது ஸாமான்ய மல்ல. அதைக்கேட்டவரே அதன் அருமை யையும் பெருமையையும் நிதானிக்கவல்லார். வேறொருவரும் அவரிடம் பாடியதுமில்லை. பாடவும் முடியாது என்பது நிச்சயம்.

இவர் அறுபது வருஷ காலம் இப் பூவுல கில் நின்று வ்யவஹரித்தார். ஸ்ரீத்யாகராஜ ஸ்வாமிகளைப் போலவே தன்னுடைய வாழ் நாள் முழுவதையும் ஸங்கீத சாஸ்திரத்தின் அபிவிருத்தியிற் செலுத்திவந்ததுடன் ஸ்ரீ ராமரிடம் பக்தி மிகப் பாராட்டிப் புகழ் பெற்றிருந்தார். தியாகராஜ கீர்த்தனங்களைப் பாடுகின்ற அல்லது கேட்கின்ற ஸாமான்யர்க் கே பக்தி பெருகுமாயின் ஸ்வாபாவிக ஸாத்வி கர்கள் விஷயத்திற்கேட்கவும் வேண்டுமோ!

இவர் ஒவ்வொரு வருஷத்திலும் மன்னர் குடியில் தங்கி ஸ்ரீ ராஜகோபால ஸ்வாமியை தரிசனம் செய்வது வழக்கம். அப்படி தரி சனம் செய்துகொண்டிருக்கும்பொழுது ஒரு நாள் ஸ்வாமியின்பேரில் இவரால் செய்யப் பட்ட தர்பார் ராக வர்ணத்தை இத்துடன் பிரசுரித்திருக்கிறேன்.

ஸ்வரகலாநிதி திருவிசைநல்லூர் நாராயணஸ்வாமி அய்யர் வர்ணம்.

தர்பார் ராகம்—ஆதி தாளம். 22-வது கர்த்தாவில் ஜன்யம்.

ஸரிகரி ஸரிமபதநிஸ—ஸநிஸ தபமரிகரிஸ பக என்கிற பிரயோகம் உண்டு.

(ப) செலியாநின்னே கோரியுன்ன திரா
ஸலமேல ராஸக்கணிஸாமி

(அ) இலலோத கூணித்வாரகா
ஸௌளந்தர்ய ராஜகோபாலாஸர்வேசா

(ச) நீரஜாக்ஷிபை நீக்யாலமோடி

(ப) நீபா - காகா - நீ - நிஸநிஸ | நி ம ப த - பதநிநி | தபம நி க க நி ஸ
செலி - யா - - - - நி - - - | ன்னெ - - கோ - - - நி - | - யு - ன்ன - தி - ரா

நிஸரிம - பத ம ப - தநிஸ நி - நீதப | ம பத நிஸாபத | பமப கா க நிஸ
ஸ - - ல - - - மெ - - - - - ல - ரா - - | ஸ - - - - க்க - | - நி - ஸாமி - -

(அ) நிநிதப - மரி க க - நீஸா - நிஸநிஸ | நி மப த பத த ப | மபதநிஸா

இ - ல - - - - லோ - - - - - - த - - - | கூ நி - - ணா - - த்வா - | ர - - - கா

த பத நி - ஸ நிகா -, நிஸரி - நி நிதப | ஸ நிஸ நி - ஸப த நி | ப தபம நி கரிஸ
ஸௌள - - ந்த - - ர்யரா -, ஜ - - - கோ - - - | பா - - லா - - - ஸ - | ர்வே - - - சா - - -
நீஸநி - ஸரிகா - நிஸரிமாபதநி | நி ம ப த நிஸநிமப | நிஸநிமபா

தபமப - தநிஸ நி - காநிஸ - நீதப | த நி ஸநி - ஸதபம | தபமநிகநிஸ

(ச) நீநீ - தா ப த - பத ப ம - பாதா | நீ நீ - தாபா | க கரிஸ - நி மபத
நீ - - ர ஜா - - - - கூ நி - - பை நீ | க்யா - - - ல | மோ - - - - டி - - -

- - - - - - - - - - - | நிஸநிஸதாபா | க கரிஸநிமபத
- - - - - - - - - - - | க்யா - - - - ல | மோ - - - டி - - -

I. தா,, -, பா, -, கா, -, ,, நி | ஸா, ,, நீ,, மா, -, பாத (நீ)

II. தாபம - பகாரி - ஸநிநீ - ஸதபத | நிஸாரி - நிஸநீ | மபதநீதபத (நீ)

III. நிநிதப - தம ப த - பரி ம ப - நிகரிஸ | நிநிஸரி - நிஸரிம | மரிமப - பமபத

நிநிதப - தநிஸ நி - கநி ஸரி - நிபதநி | ஸமபததரிமப | நிஸரிமபமபத (நீ)

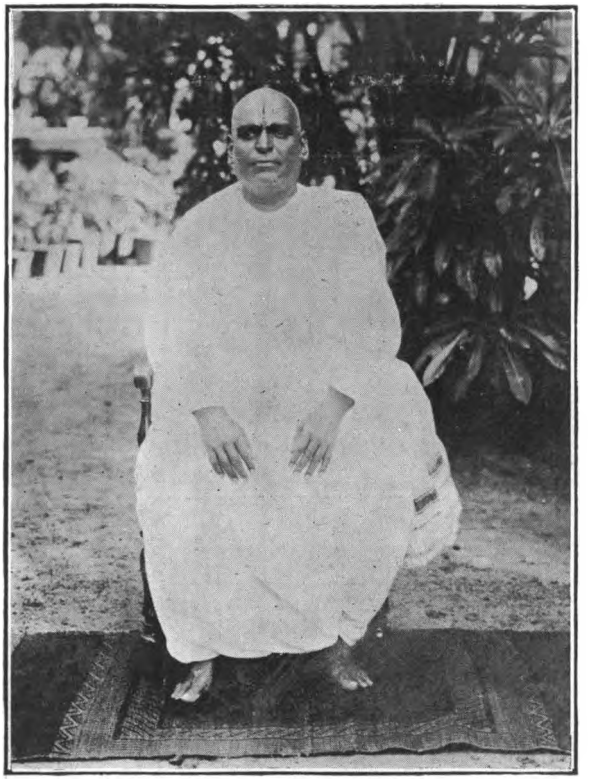
IV. ஸா, ஸா, நீ - ஸநிஸதபமபத | பா, ப - மரிகரி | ஸநிஸரிமபதநி

ஸரி ஸநீஸதப - தமதப - மரிகரி | ஸரிஸநீஸதப | மபதநிஸா,,

நிஸரிநீஸரிம - பதாப - தபமப | தநி ஸபாதநிஸ | நிஸரிகாகாரி

ஸரிநீஸதபத - மபதநி - ஸரிரிம | பதநிஸ - பதநிஸ | நிமரிப - மதபத (நீ)

ஸமத்தில் எடுத்துப்பாடவேண்டும்.



M.R.Ry. Vidwan Tiger VARADACHARIAR, Avl.,
Principal
The Teachers' College of Music, The Music Academy, Madras.

The Music Academy, Madras.

THE TEACHERS' COLLEGE OF MUSIC

Principal : Vidwan
TIGER VARADACHARIAR

Opened at 'Gana Mandir' on 20th Oct., 1931.

BY

THE HON'BLE DEWAN BAHADUR S. KUMARASWAMI REDDIAR AVL.
Minister of Education, Government of Madras.

The Hon. Dewan Bahadur S. Kumaraswami Reddiar, Minister for Education, performed the pleasant function of the opening of the Teachers' College of Music, the first of its kind in Southern India, started under the auspices of the Music Academy, Madras, at "Gana Mandir," No. 10, Thambu Chetti Street, George Town. **Vidwan Tiger Varadachariar** is the Principal of the College. There was a large gathering of expert musicians and lovers of the art to witness the opening function.

Dr. U. Rama Rau, the President of the Academy, extended a warm welcome to the Hon. Minister and the numerous visitors present. The art of music, he said, had in recent years languished considerably owing to various causes, not the least of which was the absence of State-aid. During the session of the Indian National Congress held in Madras in 1927, some of those interested in reviving the art of music, organised an All-India Music Conference to take stock of the present condition of music. Later, they in Madras started an Academy called "The Music Academy" whose object the public now well knew. Thanks to the labours of some of the members of the Academy, the Madras University had started music as part of the curricula for the Intermediate and B.A. courses. They had also been able to see to the establishment of the Annamalai University College of Music. Music having thus become a subject of compulsory study, the need had arisen, in proportion, for properly trained teachers. It was primarily to meet such a need that the Music Academy, Madras, had been devoting its attention to draw up a detailed scheme for the establishment of a Training College to give training to musicians. A modest beginning had been made. Although it was not their intention to seek the aid of the Government at present, when the Government themselves were faced with financial difficulties, their Academy, with its varied activities and slender resources, would have necessarily to seek State-aid at some future date, and he hoped that the Hon. Minister for Education would then show his generosity towards them also. "For us Hindus, music is part of our religion," Dr. Rama Rau went on, "music is as essential as hospitals, asylums and other public bodies and a source of joy and comfort." He hoped, in conclusion, that the Hon. Minister would keep a soft corner in his heart for their institution and for the present, the Hon. Minister would do what he could, to instruct the District and Taluk Boards, to send their teachers for being trained in the art of teaching music, to the College they were now opening in Madras.

Mr. K. S. Viswanatha Sastri, one of the Hony. Secretaries of the Music Academy, read the telegrams and messsages * received from the following, among other persons, wishing the College a bright future: Mr. T. Lakshmana Pillai, Gayaka Sikhamani L. Muthiah Bhagavatar, Gayaka Siromani P. R. Swaminatha Iyer, Messrs. K. Ponnayya Pillai, Prof. Venkataswamy Naidu, Rev. H. A. Popley, Gayana Patu Kirtana Patu Srimati C. Saraswati Bai, Messrs. C. S. Iyer, P. S. Sundaram Iyer, Pandit. S. Subramania Sastri, M. S. Ramaswamy Iyer and G. V. Narayanaswamy Iyer.

History of the Scheme.

Mr. E. Krishna Aiyar, another Hon. Joint Secretary of the Academy, next presented the report on how the scheme for the establishment of the College was pushed through and detailed the various stages of the progress of scheme.

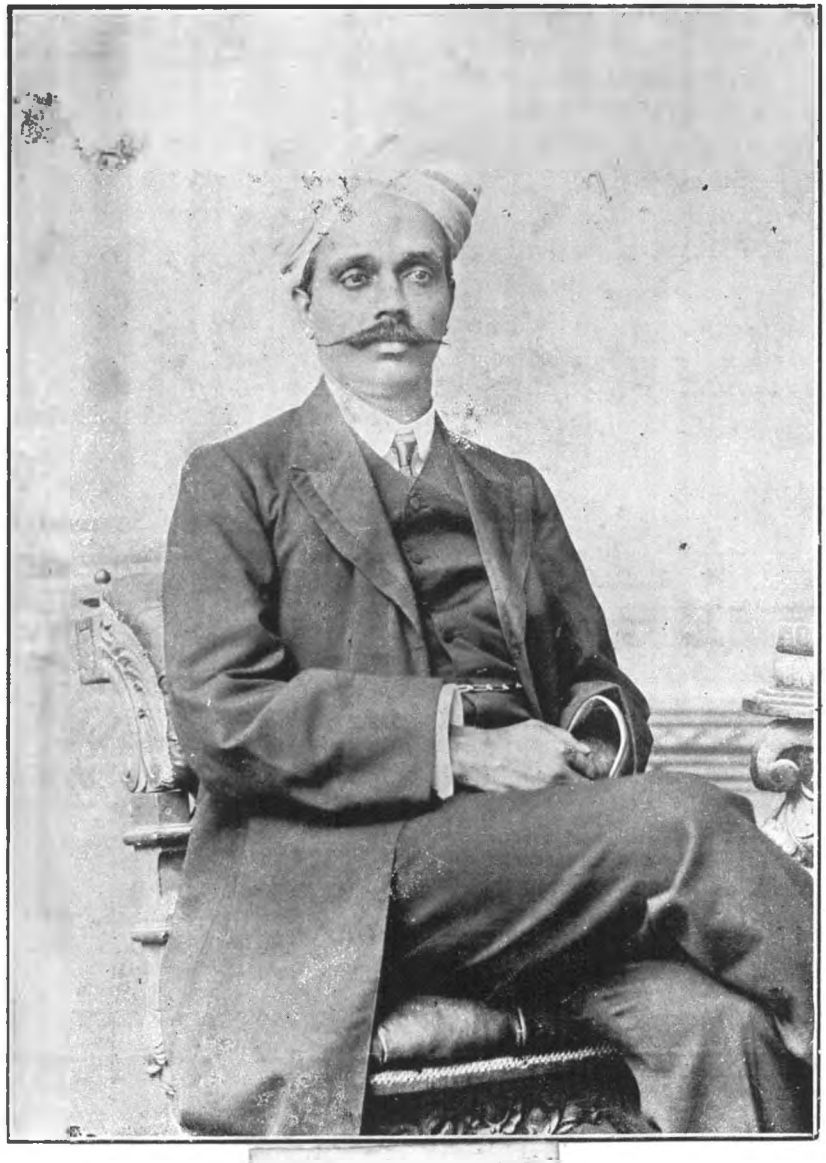
He said: "As early as February 1929 a sub-committee was formed for framing a scheme for music classes. The scheme recommended by that sub-committee consisted of a *pucca* course of four years of intensive training in music, divided into two grades (*higher and lower*) of two years each and aimed at producing trained musicians of a high order. When it was about to be launched, a final review of its financial aspect revealed that it was too ambitious and costly a scheme to be attempted by the Academy with its limited resources and so it had to be given up. In its place a more modest scheme for a training school and special course of instruction was considered.

"In October 1929 there was a proposal to conduct a music school for ladies under the joint auspices of the Music Academy and the Seva Sadan, but after a careful consideration of the same from various aspects, it was found that the Academy could not favour any scheme, the entire control of which was not vested in itself. Meantime, the need for properly trained teachers in music and for teachers whose proficiency could be certified by a properly constituted and authoritative body, was being felt and it became all the more pressing, especially after the introduction of music in the curricula of studies in the School-final and higher courses in the province.

Details of the Scheme.

"For a year, the Executive Committee was considering various proposals for a training school and for holding public examinations and awarding diplomas and certificates of proficiency. The Academy also took special pains to induce the educational authorities to introduce music for the B. A. course in the Queen Mary's College. In January 1931, a sub-committee consisting of Mrs. Venkatasubba Rao, Messrs. N. V. Raghavan, W. Doraiswami Iyengar, P. Sambamurty, T. V. Subba Rao, C. S. Aiyar, E. Krishna Aiyar, K. S. Viswanatha Sastri and S. Rajagopalachari (*as convener*) was appointed to frame a fresh scheme for a Training College of Music. In March 1931, the sub-committee, after a careful consideration recommended a scheme with a course of training in vocal music, for the present for one year of 3 terms, with a Principal and not more than 20 students. The scheme was as follows: 'Instruction is to be imparted not only in the theory and practice of Indian music, but also in the correct and approved methods of teaching music. The trained teachers are to be competent to teach at least the School Final class. Persons of both the sexes are to be eligible for admission, qualification for admission being proficiency up to the

*Vide pp. 230.



Dr. U. RAMA RAU

President

The Music Academy, Madras.

Intermediate standard of the Madras University. Preference is to be given to those who are already employed as teachers in music. The college is to be located at 'Gana Mandir'. The fee for the whole course is to be Rs. 50/ if paid in advance or Rs. 6/ per mensem. At the end of the course an examination is to be held and diplomas awarded to successful candidates.'

"It may here be noted that though music had been included in the curricula of the School Final classes, it was only in girls' schools and colleges provision was made for instruction in music and none in boys' schools in the city. The sub-committee thought that here was a good opportunity to render help to such of these schools in the city as required their aid, by arranging (in collaboration with them) to send out the trained pupils of the Teachers' College of Music, for imparting instruction in music in those schools.

"The scheme was adopted by the Executive Committee and in the light of the above recommendations, the prospectus was issued. A special committee consisting of Messrs. Tiger Varadachariar, T. V. Subba Rao, W. Doraiswami Iyengar, P. Sambamurty and Mr. K. S. Viswanatha Sastri (*as convener*) drew up a suitable syllabus.* The members of the Expert Committee of the Academy rendered valuable help in drawing up the final syllabus and the Academy's thanks are due to them, particularly to Rev. H. A. Popley, Messrs. Lakshmana Pillai of Trivandrum, Ponniah Pillai of Chidambaram, Subramania Sastri and Sundara Aiyar of Tanjore for their ready response.

"Vidwan Tiger Varadachariar was approached to accept the principalship of the College and the Academy's thanks are due to him for the readiness with which he accepted the offer and came forward to help the College, and also for all other help that he rendered both as a member of the Expert Committee and other special committees.

An Anonymous Donation for Scholarships.

"After the announcement in the papers about the opening of the College, the Academy was lucky in securing from a generous donor, who prefers to be anonymous, 4 scholarships of Rs. 10/ each per mensem, which had not a little to do in securing the response that we have had.

"An admission committe consisting of Vidwan Tiger Varadachariar, Mr. T. V. Subba Rao and Mrs. Jayarama Aiyar sat in August and from the applicants who came from various parts of the Presidency, like far-off Malabar and Guntur, made the necessary selection of candidates and decided on the award of scholarships.

"After making all the necessary arrangements, the Executive Committee resolved to start the College on the *Vijaya Dasami Day* and appointed Mr. S. Rajagopalachari as its correspondent. We have met here to-day to have the College declared open by no less a person than the Minister for Education, the Hon'ble Dewan Bahadur Kumaraswami Reddiar.

"We take this opportunity to thank the members of the various committees that laboured hard to bring this scheme to fruition. The Academy is deeply indebted to Dr. U. Rama Rau for having unreservedly placed at the disposal of the Academy his beautiful 'Gana Mandir' for the use of the College and to the illustrious donor who still prefers to be anonymous, for the munificent help that he has offered to the College in the shape of the four scholarships abovementioned.

Vide pp. 236.

"We need hardly say that a College of the kind started now is one of great necessity in the province and will satisfy a long-felt want. In due course, we hope the educational authorities will give the necessary recognition and financial help that it richly deserves. The financial position of the Academy is still not very bright. But, as we could not wait or postpone this venture any longer, we have begun on a modest scale. We dare say that the public, who have been all along watching the work of the Academy in the cause of music, will properly appreciate the appeal of the Academy for financial help for an institution of this type and we hope that such help will be forthcoming in a generous measure."

Chairman's Speech.

Declaring the institution open, the Hon. Minister spoke in *Tamil*. He said that it was true that owing to lack of State-aid the art of Music had languished. It was encouraging therefore that an institution such as this had sprung up to revive the art. They must, however, guard themselves against setting up a wrong standard. What they must aim at was to develop the practical aspect of the art and to this end, seek the co-operation of experts and not be induced to adopt methods contained in the literature on the subject, produced by inexperienced people. He was glad that the Principalship had been placed in the hands of an able and experienced scholar in music, in the person of Vidwan Tiger Varadachariar. He heartily sympathised with the aims of the Academy and wished the institution a long, bright and successful career.

Mr. M. S. Ramaswami Aiyar proposed a hearty vote of thanks to the Hon. Minister. An interesting programme of vocal music by Mr. G. N. Balasubramaniam, with Mr. *Tiruppalkadal* Sreenivasa Iyengar (*Violin*) and Mr. C. V. Natarajan (*Mridangam*) followed. Mr. Tiger Varadachariar also sang a few interesting pieces. The function then terminated.

Messages and Greetings

ON THE INAUGURATION OF

THE TEACHERS' COLLEGE OF MUSIC.

Mr. T. Lakshmana Pillai *of Trivandrum*:—It is a matter for genuine gratification to all lovers of music to know that the present is an age of *renaissance* for South Indian Music. Our Music has its own wonderful system of *Ragas* and *Talas*, whose parallel is not found in any other system of music in the world. Indian Music is the noblest, the most spiritual of all Indian Arts. Having had its origin from the divinely gifted *Rishis* of yore, it has a long history behind it, and its vitality is such, that it has survived many ordeals and cataclysms and is alive to-day, thank God, in all its glory to receive a fresh impetus from the hands of educated Indians, the fortunate inheritors of this precious legacy. The starting of the Music Academy, Madras, and the Music College at Annamalai Nagar, are epoch making events in the career of South Indian Music and are among the strongest bulwarks for its support. The inclusion of Music in the curriculum of the University studies is a distinct step forward, in the perpetuation of this 'finest of the fine arts,' thanks to the

sympathetic endeavours of the lovers of music in and around Madras, the premier city of the Presidency. Travancore under its enlightened sovereigns, especially H. H. Swati Tirunal and H. H. Ayilyam Tirunal Maharajahs, has not been behind-hand in contributing its quota to the preservation and development of South Indian Music. Mysore has borne a similar part. All these things augur well for the future of our Music which, we may be sure, will be safe in the hands of the coming generation of South Indian people, especially the educated section of it. We have to render our hearty thanks to the willing co-operation of the great musicians of South India for having come forward with zeal and promptitude, at the clarion call of educated India, to render all the help in their power to the cause which is nearest to the heart of every patriotic, music-loving Indian.

We know from the published report of the Madras Music Academy, what splendid pioneering work it has been heroically doing since its very inception, in the direction of arranging Annual Music Conferences, collecting Musical Literature and memorials, conducting research work in the theory and art of music and last, but not least, in publishing an independent Music Journal of its own. To crown all, its present special move in the direction of establishing a Teachers' College of Music at Madras, under its auspices, is a magnificent idea put in action, deserving all praise. This to us, mofussil lovers of music, will be the realisation of a dream, not yet materialised in our parts. A much needed want would be thus supplied and the Academy would thereby place the South Indian public under a debt of deep and lasting gratitude. 'May the movement meet with complete and unqualified success!' is the heart-felt prayer of all lovers and friends of music.

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Brahmasri Gayaka Sikhamani, *Harikesanallur,* **L. Muthiah Bhagavatar**:—I am glad to hear that you are going to start a College for Teaching Music. It is a very useful and necessary undertaking and I am sure that there will be sufficient response on the part of the public. I regret my inability to attend the function owing to the *Dasara* functions here but my best wishes are with you. I wish the institution a long and useful career.

*** *** ***

Prof. D. Venkataswamy Naidu *of Vizianagaram*:—I thank you for the honour of the invitation to the opening ceremony of your Teachers' College of Music, but I regret my inability to be present. As an humble member of the music profession, I beg to offer my hearty congratulations to the Music Academy, Madras, on its supremely happy idea of starting such an institution. There are *Gana Patasalas*, though far from enough, but there is no institution to teach the teachers of Music. When there are so many training schools for the teaching profession, why not one for teaching the very complex system of Carnatic Music?

I have carefully gone through the *syllabus prepared for the College, and think it a well-thought-out, comprehensive syllabus. I desire to emphasise some of the items.

One of the objects of the institution is the 'creation of good taste and interest in music in the minds of pupils'. It depends upon the way of presenting the principles of the theory and practice of music. Music has been long taught in many ways most of which are, in my humble opinion, anything but rational. According to the orthodox, time hono-

*Vide pp. 236.

ured system of teaching, there is little provision made for such of the pupils as have intuitive ideas of Music, to assert their tastes and develop them, and they must be content with the dull routine, through which those who are not so gifted are taken, a routine which more repels than draws pupils to the great art. Your syllabus happily pitches on the idea of creating "good taste and interest," though the classification of pupils must be made with great care and must be revised as the learners reveal the stuff they are made of. From my long experience as a teacher of the art, I find that the wooden system of classification and promotions, which obtains in educational institutions, will not do here. Periodical examinations are necessary with a view to shuffling the classification started with.

Then there is the development of the voice: It strikes me as a very important thing. It is rightly paid particular attention to in the West, to which "breathing exercises" are a good auxiliary.

The notation idea is one on which I beg to offer special congratulations to the Academy. It goes without saying that it is an infinitely more difficult task than the Western notation, which has not so many subtle variations and graces to record as our system. Would that we had a device to record the many fine things with which an expert musician thrills his hearers! Of course it taxes the finest brains among our experts to devise a notation which covers all or many of them, stamping the device with the genius of our system. More easily said than done: but it may be kept as an ideal to be approached by succeeding generations.

Here I beg to suggest that side by side with K. V. Srinivasa Iyengar's books, *Sangeeta Sampradaya Pradarsini* by Subbarama Dikshitar may be profitably studied, for a wider knowledge of notation among other things. I would also suggest the desirability of giving the pupils some knowledge of the North Indian and Western systems, as it would give them a broader and more liberal outlook of the art.

May the Academy and the Teachers' College of Music have a very long life of the greatest service to music and be an example to other systems!

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Rev. H. A. Popley sent his greetings by wire thus: "*Hearty congratulations upon opening of Teachers' College. May it grow into a University College and help forward development of Carnatic Music,*"! and the following message by post:—I am delighted to hear that the Committee of the Academy has decided to extend its work in this way. From the very beginning I have urged that this kind of work should become one of the normal activities of the Music Academy, and I hope that the Teachers' College of Music will grow and flourish. A regular College of Music is a very great need in Madras. Calcutta has two such Colleges, and in many of the important cities in India there are such institutions. Madras alone is without such a regular College, and I hope that though the institution began in a small way, it may grow to be a centre of music culture and education for South India.

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Mr. P. Sambamurty, B. A., B. L., L. T., Munich, Germany:—I greatly rejoice that the scheme of the Training College of Music has attained fruition. I personally would have been much delighted to participate in the function. I hope the day is not far off, when music will be taught compulsorily in every school in India, even as in Germany. The need, therfore, for a qualified band of teachers is now greater than before. I am sure that the newTraining College of Music will be able to supply this need. The Academy has got on its Expert Advisory Body, the best

musical gems of the country and with their co-operation, excellent results could be achieved. I wish the College all success and a long career of usefulness to the country.

*** *** ***

C. Subramania Ayyar, B.A. :—The opening of a Teachers' College of Music is a new venture in the history of the progress of South Indian Music. Until recently the masters of the art of music bestowed attention probably individually, on a band of pupils, who carried on their profession and maintained the traditions of high music, while the music of the populace, as such, was limited to folk songs and simpler pieces. Now an effort is being made to retain the classical pieces in the memories of all children who have the gift of musical capacity and it is necessary that teachers should be trained for this work, as in the dissemination of other knowledge to young students.

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P. S. Sundaram Iyer of Tanjore:—I should gladly welcome the establishment of this unique institution in South India, where it is, the original Music is prospering without any ad-mixture of foreign elements. That the Academy authorities have done yeoman service to the cause of South Indian Music, for its preservation and dissemination, and therefore deserve the thanks of the Music loving public, goes without saying.

May this institution live long and do its noble task for years to come under the Divine Superintendence of the Source of All Music —*God Sri Nataraja*!

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Pandit, S. Subramania Sastri of Tanjore:—Your kind invitation for the opening function of the Teachers' College of Music. Thanks. Kindly excuse my absence on the occasion. The Academy authorities deserve the thanks of all music lovers for their liberality in establishing this institution for preserving and spreading the true knowledge of South Indian Music, by training teachers for the profession. May the institution prosper and do its work in all glory under the guidance of the All-Pervading *Nada-Brahman*!

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M. S. Ramaswamy Iyer, B.A., B.L., L.T.:—That a Teachers' College of Music in Madras is a desideratum, goes without saying. Lord Pentland's Government of Madras seemed to have realised that point and even constituted a Music Committee in 1920, with a view to discuss and devise ways and means whereby to start and run a Training College of Music in Madras. But the whole scheme failed almost for the same reason as the Tanjore Music Conference of Abraham Pandithar failed.

But the past history of the Madras Music Academy shows that it has no axe of its own to grind but it has been seriously working only to revive, preserve, and advance the ancient art of Music and also raise its moral tone. Hence the opening of the Teachers' College of Music is the logical result of the object wherewith the Academy has been working in the music field. True! According to its own prospectus, the Academy has realised its long-cherished ideal.

It begins its work under very auspicious circumstances. In the first place, it has a *pucca* building—'*Gana Mandir*'—to work under. Thanks be to Dr. U. Rama Rau, who allowed the newly-started College to work under the roof of his 'Gana Mandir', whose love for music grows more and more, especially because of its medicinal property and who does not spend a single day without thinking of the Academy and of how to advance its cause. In the second place, it has—at the very outset of its career—secured the services of a really able and well-recogni-

sed musician--**Vidwan Tiger Varadachariar** --who carries a young and vigorous head over his old shoulders, who is prepared to throw his heart and soul into his work, and under whose Principalship the Teachers' College of Music bids fair to be a famous central institution, from which the Divine fire of Music will radiate all round South India. May the new Teachers' College of Music flourish for a long, long time to come and produce the much-wanted Teachers of Music!

*** *** ***

G. V. Narayanaswamy Iyer, B.A. L.T.:—I hail with great delight the opening of this institution, for the necessity of such a one in the present condition of South Indian Music, cannot be exaggerated. It will, I am sure, help us much in setting right the standards of our Music, at a time like the present when ardent enthusiasts in their attempts to spread the knowledge of music by leaps and bounds, unwillingly bring down the standards and spoil the public taste. My joy increases tenfold when I hear that the redoubtable **Tiger Varadachariar** is to preside over its destinies. I wish the institution a bright and prosperous career of rapidly growing popularity, activity and usefulness.

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காயக சிரோமணி ஸ்வாமிநாத அய்யர் (பழமார்நேரி):—'ஸங்கீத உபாத்தியாயர் காலேஜ்' திறப்பு வைபவத்திற்காக தங்கள் அபிமானம் வாய்ந்த அழைப்புக் கடிதம் வந்தது. வந்தனம். நான் சில அஸௌகரியத்தால் அங்கு வரக்கூடாமையை மன்னிக்கவும். என் உடல் இங்கு இருந்தாலும், என் மனது அங்கேயே இருக்கிறது என்று தெரிவித்துக் கொள்கிறேன்.

இதற்குமுன், கனம்வாய்ந்த **மஹாவைத்திய நாத அய்யர்**, பட்டணம் **ஸுப்பிரமணிய அய்யர்** முதலான ஸங்கீத வித்வான்கள் குருவாக ஏற்பட்டு ஸங்கீதத்தை நிலை நிறுத்தி வந்தார்கள். அதன் பின்னர் ஸங்கீதம் கொஞ்சம் குறைவு பட்டு வருகிறது என்று சொல்ல ஆக்ஷேபணையில்லை. அது ஸங்கீத போதனை ஸரிவர நடவாததினால்தான் என்று சொல்லலாம். அந்தக் குறையை நீக்கி, ஸரியானபடி ஸங்கீதம் போதிக்கத் தகுந்த யோக்கியதையுள்ள உபாத்தியாயர்களை தயாரிக்க, 'ஸங்கீத உபாத்தியாய காலேஜை' ஏற்படுத்த சென்னை ஸங்கீத வித்வத் ஸபையார் முன் வந்திருப்பது மிகவும் லோகோபகாரமான விஷயம் என்பது ஸந்தேகமில்லை. இந்த காரியம் நன்முய் வளர்ந்தோங்கவேண்டி, ஸங்கீதத்திற்கு மூலமாயுள்ள **ஸ்ரீ நடராஜமூர்த்தியை** பிரார்த்தித்துக்கொண்டு தங்களுக்கு எழுதியுள்ளேன்.

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காயனபடு, கீர்த்தனபடு, ஸ்ரீமதீ. ஸி. ஸரஸ்வதீபாய்:—13—10—31-ல் எழுதிய தங்கள் கடிதத்தால் தங்கள் ஸபையின் ஆதரவில் ஸங்கீத கலாசாலையை 20-10-31-ல், கனம் கல்வி மந்திரி அவர்கள் முன்னிலையில் ஆரம்பிக்கப் போவதைக்கேட்டு மிகவும் ஆனந்தப்படுகிறேன். என்னுடைய சரீர நிலமையை ஓட்டி நான் அந்த மஹோத்ஸவத்தில் கலந்து கொள்ள முடியாமல் போனதைப்பற்றி மிகவும் வருந்துகிறேன்.

ஒவ்வொரு நூறு வருஷத்திற்கும் ஸங்கீதம் வேறு விதமாய் மாறிக்கொண்டும் கூடிண தசையை அடைந்தும் வந்திருக்கும் இந்த ஸமயத்தில் ஸங்கீதத்தின் பூர்வகால, தற்கால நீதிகளை ஆராய்ச்சி செய்வதும், ஸங்கீதத்தை ஒருவகையில் நிலை நிறுத்த கலாசாலை ஏற்படுத்துவதும் எவ்வளவு முக்கியமானது என்பது நான் சொல்லாமலே விளங்கும். அதிலும் ஸர்வகலாசாலையில் ஸங்கீதமும் ஒரு பாடமாக ஏற்பட்டிருக்கும் இந்த ஸமயம் ஸங்கீதத்தை ஸரிவர கற்றவர்கள் மிகவும் அவசியம்.

தக்காலம் நன்முய்ப் பாடக்கூடியவர்களில் அநேகம் பேர்கள், தாம் எப்படிக் கற்றுக்கொண்டோம் என்றும், சிஷ்யர்களுக்கு எப்படி கற்றுக்கொடுப்பது, என்ற விவேகம் இல்லாதவர்களாகவே இருக்கிறார்கள். இனி தோன்றும் வித்வான்கள் அப்படியாகாமல், விவேகத்தோடு கற்று, இதரர்களுக்கும் கற்றுக்கொடுக்க இந்த கலாசாலையைப்போலொத்தவைகள் மிகவும் அவசியமானவை. தவிரவும் அநேக வித்வான்களால் ஏற்படுத்தப்பட்டிருக்கும் எல்லா வகையான உருப்படிகளை நிஷ்பக்ஷபாதமாய் கற்றுக்கொடுக்கவும் இது மிகவும் அவசியமானது.

இதில் முக்கியமான விஷயம். தங்கள் பரிச்ரமமும் உத்தேசமும் ஸம்பூர்ணமாய்ப் பலிக்க, நம்முடைய வித்வான் **டைகர் வரதாசாரியார்** அவர்கள் இந்த கலாசாலைக்கு தலைமை உபாத்தியாயராக ஏற்படுவதில் முற்றிலும் பொருத்தமாயிருப்பதை ஸந்தோஷத்தோடு என் த்ருகரணத்தாலும் தெரிவித்துக் கொள்ளுகிறேன். தங்கள் காரியம் நிர்விக்னமாய் கைகூடும்படி ஸர்வேச்வரனை ஸர்வவிதத்திலும் வேண்டிக்கொள்ளுகிறேன்.

க. பொன்னையா பிள்ளை (ராஜா அண்ணாமலை ஸங்கீத கலாசாலை, சிதம்பரம்):—

ம-ரா-ரா-ஸ்ரீ அன்புள்ள ஐயா,

தங்கள் 'ட்ரெய்னிங்' காலேஜ் திறப்பு விழாவன்று நான் வரமுடியாமலிருப்பதற்காக மிக வருந்துகிறேன். தங்களால் ஏற்படுத்தப்போகும், கல்லூரியின் ஆரம்பதினமானது **ஸரஸ்வதீ** தேவியின் முக்கியதினமாகையால் இதுவே மெ. கலாசாலை வளர்தோங்குவதற்கு நல்ல அறிகுறியாகும். ஸங்கீத கலை அபிவ்ருத்தியின்பொருட்டு "அகாடெமி" (Academy) எடுத்துக்கொண்டிருக்கும் பெருமுயற்சியால் ஸங்கீதக் கொடியானது நிறம் குன்றாது, தென்னாடு முழுமையும் படர்ந்து வளர எல்லாம் வல்ல இறைவன் அருள்புரிவாராக! இக்கலாசாலையானது எல்லாவகையிலும் சிறந்து விளங்க என்னுள்ளத்தில் குடிகொண்டிருக்கும் கலைமகளை கூடிணப்பொழுதும் மறவாமல் பிரார்த்திக்கிறேன்.

There is in souls a sympathy with sounds ;
And, as the mind is pitched, the ear is pleased
With melting airs, or martial, brisk, or grave :
Some chord in unison with what we hear
Is touched within us, and the heart replies.

William Cowper.

SYLLABUS

FOR

THE TEACHERS' COLLEGE OF MUSIC, MADRAS.

PEDAGOGY.

I. Relevant portions of psychology.

II. The ideal music teacher and his equipment.

The aims of a music teacher.

The creation of good taste and interest in music, in the minds of pupils.

Development of the voice.

Raga-gnana, *Tala-gnana* and *Svara-gnana*.

III. Class arrangement and discipline.

Choice of suitable pitch and right type of songs to suit the various standards.

The handling of backward students. Class accompaniment.

Class habit and how to avoid it.

Singing out of tune, its causes and remedy.

Breathing exercises. Voice training. The age for starting music.

Care to be taken of the voice at puberty.

IV. Teaching simple songs by rote. Teaching the notes of the scale.

The teaching of *Tala*. Blending with the *Sruti* and the different notes.

Singing from notation. Ear test exercises.

Organisation of concerts and group singing.

V. Besides a theoretical course in the above subjects, each student is to be given actual practice in teaching *Gitas*, *Varnas* and *Kritis*, and to get at least ten chances to teach during the whole course.

SUBJECT PROPER.

Theory.

I. Fundamental technical terms and their significance.

II. *Nada*, *Sruti*, *Svaras*, *Svarasthanas*, and *Sthayi*.

Vadi, *Samvadi*, *Anuvadi*, and *Vivadi Svaras*.

Musical sounds and intervals.

Pitch, intensity, timbre, harmonics, upper partial tones, notes and beats.

Vibration of strings. Sympathetic vibration.

The larynx and the ear.

III. *Ragas* : definition and classification.

A detailed knowledge of the scheme of 72 *Melakartas*.

A study of the main *lakshanas* of *ragas*. *Jati*, *Grama*, *Gramamurchana* and *Shadjagrama*.

Gamakas : their definition and description. A detailed knowledge of the more important of them.

Raga alapana on *Sastraic* lines.

IV. The Scheme of 35 *Talas* : a detailed knowledge of the more important of the *Tala pranas*.

Desadi and *Chapu Talas*.

V. A knowledge of the different types of compositions *viz.*, *Kriti*, *Pada*, *Varna*, *Gita*, *Svarajati*, *Daru* and *Ragamalika*.

The critical study of the styles of the compositions of Sri Jayadeva, Purandara Das, Rama Das, Kshetragna, Tyagaraja, Syama Sastry, Dikshitar, Arunachala Kavirayar, Gopalakrishna Bharati, Maha Vaidyanatha Iyer, Kulasekhara Tirunal, Veena Kuppa Aiyar, Tiruvattiyur Tyaga Aiyar, Patnam Subramanya Aiyar and Ramnad Sreenivasa Aiyangar.

VI. Musical instruments and their classification. A general knowledge of the structure of the *Tambura*, *Veena* and *Violin*, and ability to tune them.

VII. Notation and principles thereof, as in K. V. Srinivasa Iyengar's books.

VIII. History of music literature and music theory, with particular reference to Bharata, Narada, Sarangadeva, Rama-matya, Somanatha, Ahobala, Damodara, Govinda Dikshita and Venkata Makhi down to the present day.

IX. Life and work of *Vakgeya-karas* and *Lakshana-karas* referred to in paras V and VIII.

PRACTICE.

Lakshanas of the following *ragas*, and mastery of at least one composition (*Ashtapadi*, *Gita*, *Varna*, *Kirtana*, *Pada* or *Ragamalika*) in each.

1. Todi
2. Dhanyasi.
3. Mayamalava Gaula.
4. Saveri
5. Chakravaka.
6. Sourashtra
7. Bhairavi.
8. Ananda Bhairavi.
9. Kharaharapriya.
10. Mukhari.
11. Sriraga.
12. Darbar.
13. Nayaki.
14. Harikambhoji.
15. Madhyamavati.
16. Mohana.
17. Kambhoji.
18. Kedaragaula.
19. Khamas.
20. Surati.
21. Sahana.
22. Sankarabharana.
23. Hamsadhvani.
24. Bilahari.
25. Nilambari.
26. Athana.
27. Begada.
28. Arabhi.
29. Devagandhari.
30. Nata.
31. Kamavardhani.
32. Poorvakalyani.
33. Shanmukhapriya.
34. Simhendramadhyamam.
35. Kalyani
36. Saranga.

ALAPANA OF THE FOLLOWING *RAGAS*.

1. Todi.
2. Dhanyasi.
3. Mayamalavagaula.
4. Saveri.
5. Bhairavi.
6. Kharaharapriya.
7. Mohana.
8. Kambhoji.
9. Kedara-gaula.
10. Sankarabharana.
11. Begada.
12. Sahana.
13. Athana.
14. Poorva-kalyani.
15. Kalyani.

Singing *kalpana svaras* in the above said fifteen *ragas* in *Adi*, *Rupaka*, *Triputa*, *Jhampa* and *Chapu Talas*.

The Music Academy, Madras.

THE KRITI COMPETITION PRIZE AWARDED

BY

DEWAN BAHADUR SIR C. V. KUMARASWAMY SASTRIAR, *Kt.*

An interesting function was witnessed at 'Gana Mandir,' on the evening of 10th October 1931, when Dewan Bahadur Sir. C. V. Kumaraswamy Sastriar *Kt.* gave away the prize (Rs. 100 with a certificate) instituted for the *Kriti* competition, held by the Music Academy, Madras, sometime ago, to the winner M.R.Ry. T. R. Viswanatha Sastry Avl. of Mayavaram.

The proceedings started with prayer songs by Miss Tulasi and Master Rajam, after which, Mr. K. S. Viswanatha Sastri made a statement on behalf of the Academy. He said:

"It was over a year ago that the Executive Committee of the Music Academy, resolved upon the institution of a competition in the composition of the best *Kriti*, in praise of Mother India, personified as a deity, with no reference to matters communal or political in *Tamil*, *Telugu*, *Sanskrit*, *Malayalam* and *Kanarese*, and upon the award of a prize of Rs. 100 to the best in each. In doing so, the Academy was inspired not only by an aim to achieve one of its cherished objects, viz., "the holding of examinations and competitions and the granting of diplomas and certificates to successful candidates and the conferring of fellowships or other marks of distinction on eminent scholars and musicians," but also by a genuine anxiety to do its best to revive the old decaying art of composing musical pieces. This art of composing good *Sahityas* and setting them to appropriate musical tunes, was becoming a matter of past history and seemed to have died with the masters of old. Accodingly rules and regulations for the competition were framed and they were embodied in an announcement to the press. Strangely enough, response to this call was rather disappointing and the dates fixed for the receipt of applications had to be extended. The prospect did not improve, there being only 9 competitors and only 20 compositions. In spite of the paucity of numbers, the Academy resolved to get along with its self-appointed task, and make the best of this opportunity to serve the cause of Indian Music. Vidwan Tiger Varadachariar, Mr. T. L. Venkatarama Aiyar, and Vidwan Jalatarangam Ramanayya Chettiar were appointed judges of the competition. They scrutinised all the compositions, of which eleven were in *Tamil*, six in *Telugu* and three in *Sanskrit*—none having been received in other languages—and reported to the Academy, that out of the compositions they examined, they could select only two *Sanskrit kritis* as having come up to the mark and these two were by Mr. T. R. Viswanatha Sastri of Mayavaram. As per the rules framed, Mr. T. R. Viswanatha Sastri of Mayavaram was required to sing the chosen *Kritis* before the judges to the accompaniment of a *Tambura*. This was accordingly done on 3rd April at 'Gana Mandir', all the judges being present. The judges submitted their decision that, though both of the *Sanskrit Kritis* sung were sufficiently of a high standard they would award the *Todi Kriti* beginning with *Kamite* (कामिते), the prize announced.

Mr. T. R. Viswanatha Sastri then sang the *Kriti* which later on Mr. Sundararaja Bhagavatar rendered in *Tamil*.

Sir. C. V. Kumaraswami Sastriar's Speech.

Sir C. V. Kumaraswami Sastriar congratulated the Academy on their idea which was a novel one, and its execution. He said :—

"A very good beginning has been made in composing new songs and the day's function must afford stimulus to many to revive the art. The mere listening to old songs though it might be very pleasant, was hardly an inspiration ; it was merely a repetition and no art could subsist long, which drew simply from old sources. It was like a rich man's son living on the capital of his father ; it might be ample and satisfying but it did not grow. Painting and poetry were two arts, which required constant renovation, in the sense, that there must be constant material and constant pupils. The art of musical compositions flourished in this country, so long as it had the support of Princes and Zamindars, under whose patronage *pandits* flourished and dedicated their whole life to the art in which they specialised, to an extent, which could not be dreamt of in other countries. All those arts had perished ; but, notwithstanding the decline of their ancient greatness, they were at least fortunately in the position of keeping up their old traditions, though they had lost their creative instincts. That itself was a great thing and stood to their credit. A lot of mud was stirred by the impact of western civilisation, with the result that neglect began to eat up their ancient traditions. Fortunately for them, there was a *renaissance* in every sphere of their activities. In music, he was glad to see there was a very vast revival, which bids fair to yield very good results. Everywhere they noticed music entertainments being well patronised. One important thing was the need for constant flow of material and for creative genius. The mere repetition of ancient songs, however pleasing, interesting and noble, had always got the flavour of what was called the stagnant water. The idea, therefore, of the Music Academy to hold competitions, to stimulate original compositions was excellent. Such encouragement was peculiarly the function of universities, but these were simply examining bodies, helping nobody but teachers and university officials. The *pandits*, the speaker concluded, should be kept in comfort if their genius should thrive. Their wants were few and yet they were not satisfied. It was a pity that great *pandits* came for small favours. Let these learned men be not forgotten. Let their ambitions be for political greatness ; but political greatness was of no use if it was not supported by literary, scientific and artistic greatness."

With the award of the prize to the winner the gathering dispersed.

"What Music is that in whose measure
the world is rocked ?
We laugh when it beats upon the
crest of life, we shrink in terror when
it returns into the dark.
But the play is the same that comes and goes with the rhythm of the
endless Music."

—Rabindranat Tagore.

ॐ

॥ श्रीरामश्शरणं मम ॥

॥ श्रीः ॥

*॥ भारतमातृ स्तुतिः ॥

BY

Mr. T. R. VISWANATHA SASTRY,

Mayavaram.

The Winner of the Kriti Competition

held by

The Music Academy, Madras.

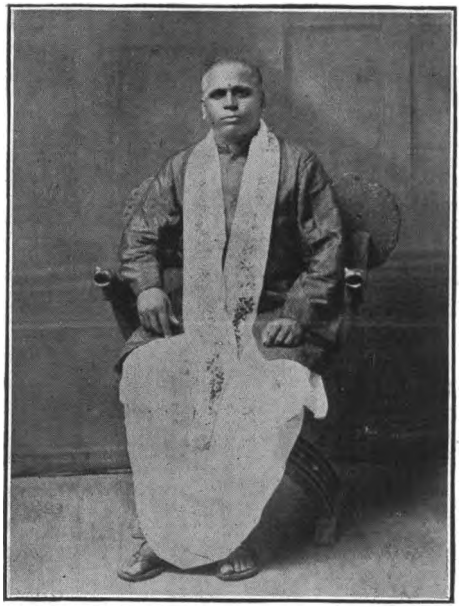
तोडिरागः—आदितालः ॥

प०. कामिते करुणान्विते कमनीयपूरिते
भारति हिते— (का०)

अ. प०. नौमि ते हिमसेतु संस्थिते अभि
रामे ते यशः सर्वतः श्रूयते— (का०)

च. १. ध्येये सुखनिलये — श्रीमतो
जाये रहितलये — दिशिदिशि
गेये मन्त्रालये — सकलरस
काये त्वामहंकलये !
गङ्गादिसिन्धुगोदावरी ब्रह्म
पुत्रकावेरिनर्मदो
तुङ्गाचल हिमाद्रिमेरु वि-
न्ध्यादिशोभिते विश्वकीर्तिते हे— (का०)

च. २. अंब शरणागतरक्षणे सुमुखि
सकलमूलिकौषधिसहिते
अंब कनकमणिरजतकुलजननि
कलुषरहितबुधजनविहिते
अंब दुरितक्षयकारके अनन्त
क्षेत्रवरनगर संमिळिते—जग
दंब रामानुजमध्वशङ्कर
त्रिमतस्थापकार्चित पदे नुते—
यावदिहपञ्चभूता वेदा
यावदर्कचन्द्रारुण देवा
यावदनघविश्वकृतगुणगीता
स्तावदम्ब जननि जयजय भारति—हे— (कामिते)



Sangeeta Vidwan T. R. VISWANATHA SASTRY,
of Mayavaram.

Winner of the Kriti Competition.

IN PRAISE OF BHARAT MOTHER. *

Oh ! Thou coveted, pitiful,
Plentiful wholesome Bharat Mother !
I bow to Thee ! Fair One !
That liest between the Himalayas
And Setu. Thy fame is heard everywhere.

Worthy of meditation, source of bliss,
Consort of Lord Vishnu, imperishable,
Sung in all quarters, the abode of all juicy products,
That thou art!—I respectfully think of thee
Oh ! Thou who shinest by the Ganga,
The Sindhu, the Godavari, the Brahmaputra,
The Cauvery, the Narmada and other rivers,
And by the Himalayas, the Meru,
The Vindhya and other lofty mountains,
And who art praised by the world.

Oh ! Mother ! Saviour of refugees, bright faced,
Abounding in all herbs and plants,
Oh ! Mother ! A fountain-source of gold, gems, silver, and the like,
Thou art served by wise men of no blemish.
Oh ! Mother ! Remover of all ills !
Studded with innumerable holy seats and cities,
Oh ! Mother of the Universe ! Worshipped at thy feet,
By Sri Ramanuja, Madhva and Sankara,
The founders of the three Schools of philosophy !

As long as there are the five elements and the Vedas,
As long as there are the Sun, the Moon, the Dawn and other Gods,
As long as there are the songs of thy spotless qualities sung by the people,
So long Oh ! Mother ! Shalt thou shine !
Oh ! Bharat Mother !

வரிசை எ.	லகு	த்ருதம்	த்ருதம்
	பல்லவி		
1	,, × கா ,, - ரிஸ - ரிகமா ,, ———— கம	பா ,, — தப — மப	கா ,, — மகரிரி
	,, கா ,, - மி- தே- - ,, கரு	ணு ,, — ன் — வி -	தே ,, — எ- - -
2	ஸரி × கா ,, - ரிஸ - ரிகமப(த்)மா ,, ———— கம	பா — பத தப — மப	கா ,, — மபமகரிரி
	- - கா ,, - மி- தே- - - - -	ணு- — - - ன் — வி-	தே ,, — எ- - - - -
3	ஸரி × கா ,, - ரிஸ - ரிகமா கமபாதப மா ,, — மகமா	பா- தரிதப — மபதப	பமகா ,, — ,, கம
	- - கா ,, - மி- தே- - - -	ணு- - - - ன் — வி —	தே— கம
	தா, ரி ஸ்ா - ரிரிதப - மகரி ஸா ———— ஸதரி	ஸா ,, — ,, —	ஸ்ா ,, — ஸ்ரிதம கரி
	னீ— - ய- - - பூ- - -	— ரி	தே ,, — ,, — பா ,, ர - தி - ஹி-
4	ஸரி × கா, ரி — ஸரி - கமபதரிதபமகா ,, — கம	பா — பதரீதப — மபமத	பமகா ,, - ,, கம
	தே- கா-- டி - தே- - - - - - - - ,, — கரு	ணு — - - - - ன் — வி —	தே- - ,, - ,, கம
	தா, ரி ஸரீரி — தமகரிஸா — ஸரிரி — ஸதரி	ஸா ,, — ,, —	ஸா ,, — ஸ்ரிதம - கரி
	னீ - - - - ய- - - பூ - - - - - ரி	தே ,, — ,, —	பா ,, ர - தி - ஹி
5	ஸரி × கா, ரி - ஸரிஸரி - கமபதபமபமகா ,, - மகமா	பா — பதரீதம — காமபமாபம	கா ,, - ,, - கம
	தே- கா- மி- - - - தே- - - - - - - - க - ரு	ணு — - - - - ன் — வி- - - - -	தே ,, - ,, - கம
	தரிஸ்ரி ஸ்ா ,, — நிரிதமகா ,, மபமக ரிஸா ஸதரி	ஸா ,, — ,, -	ஸ்ா , ப — தரிஸ்ரிதப - மபமகரிஸ
	னீ- - - - ,, - - - - ய— பூ- - - - - - - ரி	தே ,, — ,, —	பா , - - — ர- - - - - தி — ஹி-

6	நிநிஸரி × கா, ரி-ஸரி-கமபாதபமாபதபாதாபம கா-கம	பா - தநிஸ்நிதப - மபமத	பமகா ,, - ,, கம
	தே--- கா— மி- தே- - - - - - - - - - - - - - கரு	ணு - - - - -ன் - வி- - -	தே- - ,, - ,, கம
	தா,நிஸ்ரா ,, - தநிஸ்நிதம - தநிதமகரி - கமகரிஸநிஸ்தநி	ஸ்ரா ,, — ,, —	க்ரிஸ்நி தநி-ரிஸ்நிதபத - நிநிதபமப-மக
	னீ - - - ,, - - - - - - - - ய - - - - - - பூ - - - - - - - ரி	தே ,, — ,, — பா- - -	- - - ர - - - - - தீ - ஹி - தே-
7	நிநிஸரி × கா ,,-கரிஸநி-ஸரிகமதநிஸ்ர்ரிஸ்நிதபம பகமா	பா-தநிஸ்ராரிஸ் நிரிஸ்நி - தபபம	- கா - கமநிததபபம - கம
	கா ,,-மி - - - - - - - - - - தே - - - - - - க - ரு	ணு- - - - - - - - -ன் வி- - -	தே - எ - - - - - - - கம
	தநிஸ்ரிநிஸ்பத-ரிஸ்நிதபம-தபமகரிஸ-ரிகரிஸரிநிஸ்தநி	ஸ்ரா - தநிஸரி கமபத நிஸ்ரிக்	ம்க்ரிஸ் - ரிநிஸ்ப-தமபக மகரிஸ
	னீ- - - - - - - - - - - - - - - ய - - - - - பூ - - - - - - - ரி	தே - எ - - - பா - - - - - -	ர - - - - தீ - - - - - - - ஹி- - -
	நிநிஸம × கா ,, ரிஸ - ரிகமாபமகா ,, - ,, - மகமா	பத பத பா ,, — , த	பா ,, ...
	தே - - கா மி - தே- - - - - க - ரு	ணு- - - - ,, — ன்வி	தே ,,
	அனுபல்லவி		
1	,, × பா - பகமா - தா ,, — ,, ——— தநி	ஸ்ரா ,, ஸ்ரா —	தா, நி ஸ்ரா - நிநி ஸ்நித - ப
	,, நேள — மி தே ,, — ,, ஹிம	ஸே ,, து —	ஸம் - - - ஸ்தி - தே - - எ
2	தம × பதபதமபாகமா - பதபா தாநிஸ் நீ, த - தநி	ஸ்ரா ,, — ஸ்ரா —	நித ஸ்நி ஸ்த - நிஸ்நி - த
	— நேள - - - - - மி தே- - - - - - - ஹிம	ஸே ,, — து —	ஸம் - - - - ஸ்தி— தே
3	பம × பதநிததபபகமா - பதபா - தநிரிஸ்தா - தநி	ஸ்தநிஸ்ஸ்ரா —	நித ஸ்நி ஸ்த - நீஸ்ரிஸ்நி தஸ்
	எ - நேள - - - - - மி - தே - - - - - ஹிம	ஸே - - - து —	ஸம் - - - - ஸ்தி - - - தே
4	நிதபம × பதநிததபபகமா ,, மகதம நிதஸ்நிரிஸ்தா - தநி	ஸ்ராக்ரீரீ (நி) ஸ்ரா - ஸ்ரா - கமதநி	ஸ்ரா - தநிஸ்ரா ,, - தநிஸ்ரா, நி
	- - - - × நேள - - - - - மி தே - - - - - - - - - ஹிம	ஸே- - - - - - - து - - - ஸம்	- - - ஸ்தி - - ,, - தே - - எ
5	நிதபம × பதநி - நிதப - மபத - தபம-கமத-மதநி		
	எ- - - நேள - - - - மி - - - - - - - தே- - - - -		
	தநிரிஸ்தா —— தநி	ஸ்ராக்ரீரீ (நி) ஸ்ரா - ஸ்ரா-ஸ்ரிஸ்நி	தநி - க்க்ரிரிநிரி - ம்ம்க்க்ரிரிஸ்ஸ்
	- - - - - - ஹிம	ஸே- - - - - ,, - து - ஸம்	- - - ஸ்தி - - - தே - - - - - -

6 நிதபம × பதபமகரிஸரிகமபத - பத நீஸ்நி
---- நௌ ------மி--- தே- - --
தநிஸ்ரிரிஸ்தா —— தநி ஸ்ரீக்ரிரீ(நி)ஸ்ரா -ஸ்ரா - தநிஸ்ரா ,, - நிஸ்ரீ ,, - ஸ்ரிக்ரா, - ரிஸ்நி
- - - - - - - ஹிம ஸே- - - - - ,,-து - ஸம் ,, - ஸ்தி ,, - தே- - - ஏ - -

7 ஸ்ம் × க்ர, ரி ஸ்ரா - ஸ்ரரிக் ஸ்ரிநி - ஸ்தநி ஸ்ரா ,, — ,, — ஸரிகம தநிஸ்ரி - நிஸ்தநி - ஸ்ரா ,, ...
அபி- ரா - மே - தே- - - - - யசஸ் — ஸ்ரா ,, — ,, — அ - - - ... ...

8 ஸ்ரிக்ம் × க்ர,ரிஸ்ரா - —— ஷி —— ரிக்ரிரிதநி — நிநி தமகம - தமகரி
அ -பி - ரா - மே - —— —— ஷி —— —— ஸ - - ர்வ - த - ச்ரு-ய - தே- - -

9 நிஸ்ஸித × பதநிஸ்ஸ்ரிக்ம்க்ர ,, - ஸ்ரிக்ரிரிஸ்
அ - பி - × ரா - - - - - மே - தே - - - -
ஸ்நிஸ்ரிஸ்நி - தநி ரிக்ஸ்ரி நிஸ் தநிஸ்ரா, ரி ஸ்நிதப பமகமபா, நி - தபமகரிஸரிநி
ய - - - - - - - ச - ஸ- - - - - - - - ர்வ - த - - - ச்ரு- - - ய - தே - - - - - -

ஸ்ரா,ரி × } டல்லலி - காமிதே..... ...(7-வது பாடி நிறுத்தி)
ஏ . . - × }

சரணம் 1.

தா, பா, —— பாதப —— மபம —— பகம தா ,, —— ,, —— தப —— தாநிஸ் நீ - தநிதா - பதம
த்யே - யே —— ஸ - க — நி - ல யே —— ஸ்ரீ - - - - ம - - தோ -
பாதநிதப - மாபதபம - காமபமக - ரீகமகரிஸநி-ஸமா கா ,, —— ,, —— கம பாதநிதா — பமபகம
ஜா - - - - யே - - - - - ர - - - - -ஹி- - - - - - த - ல யே ,, —— தி - சி - - - தி- -சி -
கா, மா, தா ,, —— தநித —— தநிஸ்நி ஸ்ரா ,, —— ,, —— பதபா - தநிஸ்ரிஸ்நிதா - பாகம
கே, யே , மந் ,, த்ரா- - - - - ல யே —— ஸ- - க - - -ல - - ரஸ -
நீ, - தநிஸ்ரீநி - தமகரி ஸகரிஸரிநி - ஸதநீ ஸ்ரா ,, —— ,, —— ஸரிகம தபபமகா,,- ரீஸா -
கா, - யே- - - - த்வா-ம ஹும் - - - க - ல யே ஏ - - - - - - - - - -

பா - மபமகரிஸ - ஸரிநி - ஸரிகா - ரிகமா - கம	பப — கம - கமபா - மபதா	த - பதநிநி - தநிஸ்ரிஸ் நிதபம
கங் - கா — தி - ஸிந்து - கோ-தா- வ - ரீ ப்ரும்	- ம — புத்ர கா - - வே-	- ரி - ந - ர்ம தோ - - - - - - த்
தநித — நிஸ்நீ - ஸ்ரிஸ்ஸ்ரிஸ் - ரீக்ம்க்ரி ஸ் நிதநி	நிக்ரி — ஸ்நிதபத	நி தம கரிஸ ரிநி
துங் - கா— ச—லஹி - மா—த்ரி -மே-ருவிந்	த்யா-தி - சோ-பிதே-	வி-ச்வ கீர்த்திதே-
ஸரி × ஹே } காமிதே ——— பல்லவி 7-வது	சங்கதியைப்பாடி நிறுத்திக்	கொண்டு, மேலே,

சரணம் 2.

மாம — மகரிஸ — ஸரிகரிக மமம—	மதம ககரிஸநி———	ஸரி கம பா ,, ——
அம்ப — சரணு-க தரகூஷணே - ஸ—முகி	ஸகல மூ - லிகேள —	ஷதி ஸஹி தே ,, ——
தபத — மபபகம — தபத — மபபகம—	மநித - மகரி ஸரி -	கமப த நீ ,, ——
அம்ப கனகமணி ரஜத குலஜனனி	கலுஷ ரஹித புத	ஜனவிஹிதே ,, ——
தாத — நிஸ்ரிஸ்ஸ் — நிக்ரிஸ்ரா — ஸ்தநி—	ஸ்ராஸ - நிநித பம -	கமதநிஸ்ரா —— தப
அம்ப — துரிதகூய — கா-ரகே — அநந்த	கூஷித்ர - வர ந க ர	ஸம்மிளிதே — ஜக
தநித - நிஸ்நி - ஸ்ரிஸ்ரா - ரீக்ம் க்ரி - ஸ்நிதநி -	நி க் ரி - ஸ் நி த - பத	நிதபமக — ரிஸா
தம்ப - ரா - - மா- - ஜஜ-மத்வ சங்கர	த்ரிமத - ஸ்தா - ப - கார்	ச்சிதபதே - ஜுதே
மாம — ககரீஸ - ஸரிகா — மா மா—	காம - தாத தம—	தநிஸ்நி ஸ்ராஸ்ரா
யாவ தீஹபஞ்ச பூ-தா வே தா	யாவ தர்க்க சந்	த்ரா-ருண தேவா
தநித — நிஸ்ரி ஸ்ரி க்ம்க்ரி - ஸ்நிதநி	தக்ரி ஸ்நிதபத -	நிநிதம - கரிஸநி
யா-வ — தநக விச்வ க்ருதகுண - கீ - தா-ஸ்	தா-வ தம்ப ஜனனி	ஜயஜய - பா-ரதி
ஸரி × ஹே } காமிதே ——— பல்லவி 7-வது	சங்கதி பாடி முடிக்கவும்.	

Notes and Comments.

Competitions in Vocal Music:—As usual the Music Academy, Madras, held competitions in Vocal Music on the 3rd October, for boys and girls of not more than 18 and 16 years of age respectively. The following were the rules of the Competition :—

1. The competition will be confined to *Carnatic* Music only and will not be open to professionals.

2. Boys who are not above the age of 18 and girls who are not above the age of 16 *only* can compete.

3. Winners of prizes in the vocal competitions of the Academy in prior years, shall not be eligible for the same prize in the present competition.

4. Each competitor shall send in a list of 10 *Kirtanas* giving their respective *Ragas*, *Talas*, and authors' names and also six *Ragas*; of the *Kritis* not less than five shall be of Sri Tyagaraja or Muthuswamy Dikshitar.

5. Each competitor will be required to sing two of the *Kritis* submitted and render the *alapana* of one *Raga*, as the Judges may select.

6. Competitors must be able to give out the meaning of the *Kritis* sung.

7. A duration of 15 minutes will ordinarily be allowed to each competitor but the presiding Judges may require any candidate to stop within the said period.

8. Competitors will have to sing to the accompaniment of a *sruti*, preferably that of a *Tambura*.

9. Competing candidates may be required to undergo a preliminary test, for selection to the final competition.

10. In coming to their final decision the Judges will have special regard to the following: —

i. The correct rendering of the *Sahitya*.

ii. *Raga Bhava*,

iii. *Tala*.

iv. Melody, *gamakas* and graces.

11. The Academy reserves to itself the right to withhold the award of all or any of the prizes if the Judges should so recommend.

There were 17 entries in all, 11 of them being girls and 6 boys. All the girl competitors were present for the final contest and there was only one absentee among the boys. The entries included competitors from Kumbakonam, Udumalpet, and Conjeevaram. The function began with the girls' contest. The Music Academy, Madras was singularly fortunate in securing the services of three of the leading professional musicians of South India to act as the Judges of the competitions, viz., Messrs. Vidwan Tiger K. Varadachariar, Musiri Subramania Iyer and Srimati C. Saraswati Bai. The public of Madras assembled in large numbers to witness the competitions and the whole function was a grand success. The Music Academy, deserves every congratulation on its sincere efforts to bring out the latent musical talents of the youth of South India and engender in them a healthy stimulus.

As per rules of the competition, each competitor was required to sing two of the *Kritis* and render the *alapana* of one of the *ragas*, at the bidding of the Judges—from out of the list furnished by the competitor. It was a delightful spectacle indeed to see competitor after competitor mount up the rostrum and sing the pieces selected by the Judges. The music that was exhibited was of a fairly high order and very often peals of applause broke forth from the audience cheering up the competitors and setting its seal of approbation. The public interest was kept up at a high pitch right

COMPETITIONS IN VOCAL MUSIC, 1931.

FOR

BOYS AND GIRLS.

Chi. S. RAJAM.

Sow. V. N. TULASI BAI.

Winners-First Prize (Gold Medal).

through, and the comely walls of 'Gana Mandir' rang with resounding harmony. The contest lasted for 4 full hours and the impression on the public mind was superb.

The girl competitors easily shone to greater advantage than the boys and, more than ever, the utility of holding competitions like these was brought home to the mind of every one assembed there, who wished the Academy had arranged for more such competitions.

A public function for the distribution of prizes was held at 'Gana Mandir', on the 26th Oct., when the Hon'ble Mr. P. T. Rajan, Minister of the Government of Madras, kindly gave away the prizes to the successful competitors viz.,

Girls' Competition.

I Prize. (Gold Medal) **Sow. V. N. Tulasi Bai** (*Daughter of Mr. V.N. Shama Rao*).

II Prize. (Gold Medal) **Sow. N. Sugandhavalli** (*Daughter of Mr. N. Srinivasachariar*).

Highly commended. **Sow. R. Janaki,** *Tondiarpet.*

Boys' Competition.

I Prize. (Gold Medal) **Ch. S. Rajam** (*Son of Mr. V. Sundaram Iyer, Mylapore*).

II Prize. *Not awarded.*

After distributing the prizes the Hon'ble Minister congratulated the prize winners on their success. There was no doubt, he said, that women excelled men in many walks of life, and the art of music was one such. Not being a musician himself, he said he was unable to give them a lecture on the subject. But he could say this, that music, by the mere fact that it captivated the mind and made one forget the troubles of life at least for the time being, was an essential art to be cultivated in the development of national life. They must teach music to the girls as well as boys in the schools, but not only in the schools but in the University courses also. In England in all the public schools they made arrangements for giving lessons in vocal as well as instrumental music, and that system could advantageously be followed in India also.

Dr. U. Rama Rau, the President of the Academy, proposed a hearty vote of thanks to the Hon. Minister through whose help and assistance, he had no doubt that their Academy would become rich. It was more or less a family function. It was the aim of the Academy, he said, to hold such functions at frequent intervals and to cultivate in their people a real taste for music. Finances permitting, the Academy hoped to be able to hold competitions in Music on an even greater scale next year than during the current one. The prize-winners entertained the audience with some of their favourite songs. The function then terminated.

The Kriti competition prize awarded:— The recommendation of the Judges of the *Kriti* competition which was instituted in 1929 was given effect to. Out of 20 entries, the Judges, Messrs. Tiger Varadachariar, T. L. Venkatarama Iyer and Jalatarangam S. Ramanayya Chettiar selected two compositions of Mr. Mayavaram Viswanatha Sastri in *Sanskrit*, as having come up to the mark and after hearing him sing the compositions to the accompaniment of a *Tambura*, finally recommended his *Kriti* in *Todi Raga* for the prize. On the 10th October, a public function was held at 'Gana Mandir', when Dewan Bahadur Sir C. V. Kumaraswamy Sastriar *Kt.*, after an impressive speech* gave away the prize (Rs. 100 with a certificate). Brahma Sri Soundararaja Bhagavatar explained the meaning of the *Kriti*‡ in *Tamil* and the

*Vide pp. 239. ‡Vide pp. 240.

nature of its composition and the function came to a close with the singing of the same by the prize-winner.

The thanks of the Academy are due to the illustrious judges of the above said competitions for their valuable services. Competitions like these are a necessity and we trust that the public will support the efforts of the Academy to revive the decaying art of composing musical pieces. As observed by the Jt. Secretary in his statement on pp. 238, this art seemed to have almost died out. It is really melancholy to find that, with rare exceptions here and there, the so-called modern musical composition is tending to be a stale putting on of the rhythmic garb of the *Kritis* of old, without the substance of a good *Sahitya* within. Words haphazardly picked up are tagged and made into a musical piece, with no thought bestowed on diction, style or capacity to strike at any central theme or serve as appropriate vehicles of the right musical sense. It is high time that we should endeavour to put a stop to the inrush of such puerile material and we wish all success to the Academy in its labours in the cause of Music in this direction.

The Teachers' College of Music :—We congratulate the Music Academy, Madras, on its highly creditable achievement in establishing the Teachers' College of Music.

In the founding of this institution, the Academy might be said to have not only realised one of its long cherished objects, but also carried out its promises to the public and satisfied a long felt want in the province. Ever since the inception of the Academy, various schemes were considered for imparting musical education on sound and correct lines, by starting schools and colleges for the purpose but, for various reasons (mainly financial), they had to be given up or post-poned. This year, the Committee, taking advantage of the growing demand for well trained teachers in music, since the introduction of music in the curricula of studies in schools and colleges, had a scheme for a Teachers' College of Music, drawn up by a sub-committee consisting of Mrs. M. Venkatasubba Rao, Messrs. N. Vijaya Raghavan, T. V. Subba Rao, B.A., B.L. P. Sambamurty, B.A. B.L., W. Doraiswamy Iyengar, C. Subramania Iyer, B.A., E. Krishna Iyer, B.A., B.L., K. S. Viswanatha Sastri, B.A., B.L. and S. Rajagopalachari, B.A. B.L. (*Convener*) providing a course of training in vocal music for a period of nine months for not more than 20 students.

According to that scheme, instruction was to be imparted not only in the theory and practice of Indian Music but also in the correct and approved methods of teaching the same. The trained teachers were to be competent to teach at least the School Final classes. Persons of both sexes were to be eligible for admission—the qualification for the same being, proficiency up to the Intermediate standard of the Madras University in Music.

The above scheme was adopted, a suitable *syllabus drawn up by a committee consisting of Messrs. Tiger Varadachariar, W. Doraiswamy Iyengar, T. V. Subba Rao, P. Sambamurty, and K. S. Viswanatha Sastri (*Convener*) and the necessary prospectus issued. The Academy secured the able services of Vidwan Tiger Varadachariar as the principal of the college, When calling for applications, various District and Taluq Boards and Educational authorities in the province were invited to send in suitable candidates. Out of many applicants, only five were selected (three of whom being ladies) by a Selection Committee consisting of Messrs. Tiger Varadachariar, T. V. Subba Rao, and Mrs. Alamelu

* Vide pp. 236.

Jayarama Iyer. Mr. S. Rajagopalachari was appointed as the correspondent of the College. It was started on the *Vijaya Dasami* Day (20th October) and the first lessons were given in the morning on that day by the Principal after *Puja*, in the presence of a large number of Vidwans. In the evening a public function was held at 'Gana Mandir,' when the Hon'ble Dewan Bahadur S. Kumaraswami Reddiar, Minister for Education, in a felicitous speech declared the College open, in the presence of a large assemblage of distinguished ladies and gentlemen. The function ended with a short musical entertainment by Mr. G. N. Balasubramaniam, B. A. (Hons.) and Mr. Tiger Varadachariar with accompaniments.

The College has now eleven students on its rolls, seven of whom are ladies. The Academy was fortunate in securing 'Gana Mandir' for the location of the College from its worthy President Dr. U. Rama Rau, who also insittuted 4 timely scholarships of Rs. 10/- each per mensem for 4 of the students. The Committee are further glad to announce the institution of another scholarship of a similar sum of Rs. 10 per mensem for another student, by Dewan Bahadur T. Rangachariar C.I.E , and the receipt of a donation of Rs. 50/- towards the fees of yet another student, from an ardent lover of music who prefers to be anonymous. The Academy thanks all these donors for their generous help and takes this opportunity to appeal to the pnblic for greater help.

The Syama Sastri Day and **The Dikshitar Day**:—The Syama Sastri Day and the Dikshitar Day were duly celebrated at 'Gana Mandir' on the 16th and 18th of December. Messrs. Vidwan Tiger Varadachariar, T. L. Venkatarama Iyer and G. V. Narayanaswamy Iyer delivered speeches on the 'Life and work of *Syama Sastri*' and the function closed with a musical entertainment by Mr. M. Rajagopala Sarma of Mylapore, who sang a few songs of *Syama Sastri* and a *Veena* performance by Mr. Chandrasekhara Iyah of Mysore, grandson of the late Veena Seshanna's brother. Mr. Ramayya Pillai of Tiruchendur accompained them both on his *Mridangam*.

Brahma Sri Soundararaja Bhagavatar gave a learned discourse on "Sri Muthuswamy Dikshitar and his work" and it was followed by a music performance by Messrs. Mudikondan Sabhapaty Iyer (*Vocal*), Rajagopala Iyer of Umayalpuram (*Violin*) and Srinivasa Iyer of Kottangudi (*Mridangam*).

The Corporation Radio. We are glad to note that for sometime past the Music Academy had been closely co-operating with the authorites of the Corporation of Madras, in the matter of broadcasting music through the radio. From March, 1931, the Academy, at the request of the radio authorities, had been supplying information with regard to high class musicians for their Sunday performances at the radio and the Committee are glad to note that the recommendations of the Academy have mostly been adopted by the radio authorities. The Academy has also been able to persuade many a well known musician to sing at the radio. In addition, the Academy has been helping the authorities every Saturday in selecting candidates for their daily performances at the radio.

The Music Conference 1931. We congratulate the Academy on its holding the Annual Music Conference in a *Special Pandal* erected for the purpose in the People's Park behind the Ripon Buildings. In the unavoidable absence of Dr. Sir, C. V. Raman, Kt., M.A, Ph. D., D.Sc., Ll.D., F.R.S., N.L., who had kindly consented to open the Conference, but was unable to do so on account of his sudden illness, Sir C. P. Ramaswamy Iyer, Kt.,

C.I.E., performed the opening function on the 25th Dec. at 2 P.M. The Academy was fortunate in securing Brahma Sri Gayaka Siromani *Pazhamarneri* Swaminatha Iyer, a veteran disciple of the late Maha Vaidyanatha Iyer, to preside over the deliberations. The *Pandal* was tastefully decorated and *sanskrit* mottos on the greatness of Music, were hung all round greeting the eyes of the audience. The organisers had particularly endeavoured to secure proper acoustic properties, having regard to the large audience which the *Pandal* was designed to accommodate.

The proceedings on the Opening Day commenced at 2 P.M. with prayer by Mr. M. Rajagopala Sarma of Mylapore and Sow. N. Sugandhavalli. Dr. U. Rama Rau, the Chairman of the Reception Committee welcomed the delegates in a fitting speech* and requested Sir C. P. Ramaswami Aiyar to open the Conference. The opening address‡ of Sir C. P. Ramaswami Aiyar was followed by the reading of messages etc., and by the election of the President of the Conference, Brahma Sri Gayaka Siromani Swaminatha Aiyar (*Pazhamarneri*), who delivered his Presidential address.$ Mr. C. S. Aiyar, *Govt. Examiner of Ry. Accounts*, a member of *the Executive Committee of the Academy* proposed a hearty vote of thanks and the day's function came to a close with the *Veena* performance of Karaikkudi Brothers followed by Mr. Dakshinamurty Pillai on *Mridangam*.

The Academy's Concerts.

20th October 1931	**Mr. G. N. Balasubramaniam**	**Vocal.**
	„ **Tiger Varadachariar**	„
	„ Tiruppalkadal Srinivasa Iyengar	Violin.
	„ C. V. Natarajan	Mridangam.
16th December „	**Mr. M. Rajagopala Sarma**	**Vocal.**
	„ **Chandrasekhariah** *of Mysore*	**Veena.**
	„ Ramaiah Pillai *(Tiruchendur)*	Mridangam.
18th December „	**Mr.** *Mudikondan* **Sabhapati Iyer**	**Vocal.**
	„ Rajagopala Iyer *(Umayalpuram)*	Violin.
	„ Sreenivasa Iyer *(Kottangudi)*	Mridangam.

Conference concerts

25th December „	**Karaikkudi Brothers**	**Veena.**
	Mr. Dakshinamurty Pillai	Mridangam.
26th December „	**Mr.** *Musiri* **Subramania Iyer**	**Vocal.**
	„ Rajamanickam Pillai *(Kumbakonam)*	Violin.
	„ Mani *(Palghat)*	Mridangam.
27th December „	**Gayaka Sikhamani Muthiah Bhagavatar** ...	**Kalakshepam.** (Sulochana Sati)

* *Vide* pp. 207. ‡ *Vide* pp. 210. $ *Vide* pp. 216.

28th December	**Prof. Venkataswami Naidu** *(Vizianagaram).*	**Violin** *(Solo).*
	Mr. *Mylattur* Swami Iyer	Mridangam.
29th December	**Mr.** *Chembai* **Vaidyanatha Bhagavatar**	**Vocal.**
	„ Chinnaswami Iyer (*Karur*)	Violin.
	„ **Mani** *(Palghat)*	Mridangam.
30th December „	**Gayanapatu Keertanapatu**	**Kalakshepam.**
	C. Saraswati Bai	(Droupadi-mana-samrakshanam).
31st December „	**Mr. Palladam Sanjeeva Rao**	**Flute.**
	Prof. D. **Venkat**aswami Naidu	Violin.
	Mr. Alag**anambi** Pillai	Mridangam.

JOURNALS RECEIVED.

Mention in this list does not mean or preclude a review in any subsequent issue.

Foreign.

1. The Musical Quarterly—New York U.S.A.
2. The Musical Times—London.
3. The Musical Standard „
4. A Music Journal „
5. Academic Des Beaux Arts —Paris.
6. Music and Letters—London.

Indian.

1. Bharati—(Telugu) Madras.
2. The Hindu Nesan „
3. The Magazine of the Hindu High School, Madras.
4. The Hindu Organ—Ceylon.