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OF
THE MUSIC ACADEMY
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DEVOTED TO THE ADVANCEMENT OF THE
SCIENCE AND ART OF MUSIC

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नाहं वसामि वैकुण्ठे न योगिहृदये खौ ।

मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

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

Edited by

T. S. PARTHASARATHY

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OURSELVES

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

The Editor of the Journal is not responsible for the views expressed by contributors in their articles.

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THE 53RD MADRAS MUSIC CONFERENCE OFFICIAL REPORT

THE OPENING DAY

①

20—12—1979

The 53rd Annual Conference of the Music Academy, Madras, was held at the T. T. Krishnamachari Auditorium in the premises of the Academy, 306, Mowbray's Road, Madras-600 014, from the 20th December 1979 to 1st January 1980. The Conference was inaugurated by Sri M. Hidayatullah, Vice-President of India.

The inaugural function began with the singing of prayer by Smt. Mani Krishnaswamy.

MESSAGES

Sri S. Ramaswamy, Executive Trustee of the Music Academy, read the following messages received from prominent persons all over India for the success of the 53rd Conference of the Academy.

Sri Prabhudas B. Patwari, Governor of Tamil Nadu:

"The work done by the Music Academy in fostering our fine arts with dedication is indeed admirable. Its record of service in this field extends to more than half a century. I am particularly happy that this Academy preserves and promotes Classical Carnatic music, promotes understanding between the Carnatic and Hindustani Schools of music and develops research. I wish the Academy a bright and prosperous future and continued success in its laudable endeavours."

Sri G. D. Tapase, Governor of Uttar Pradesh:

"Music and arts, like religion, were another media to transforming the brute unto man, and the man unto god: Whenever these gave way to sensuality and commercialism, societies and nationalities have crumbled to dust. I would therefore, wish the Academy to continue to propounding the fundamentals of dramaturgy as set forth by our saints and seers and I wish the mission all success."

Sri Bidesh Kulkarni, Lieutenant Governor, Pondichery:

"I send my congratulations on the occasion and best wishes to the Music Academy for the continued success of its endeavours."

Sri Y. B. Chavan, Deputy Prime Minister & Home Minister of India:

"I am happy to learn that this Conference will arrange sessions of both Hindustani and Carnatic music, apart from providing a forum for Indian and foreign musicologists to participate in mutually useful discussions. I send my good wishes for the success of this Conference."

Sri C. Subramaniam, Minister of Defence, India

"The Music Academy of Madras has done yeoman service to music lovers for the last more than half a century in promoting classical Carnatic music, synthesising Carnatic and Hindustani schools of music, encouraging musicians and instrumentalists and enlightening the public about the fine arts through its research studies and publications. It is in the fitness of things that the 53rd Conference of the Music Academy will be inaugurated by the Vice-President of India on the 20th December, at Madras. It is equally befitting the occasion that Vidvan Sri K. S. Narayanaswamy will be presiding over the Conference. As usual, I find the Academy will be presenting a good fare in dance and music, both in Carnatic and Hindustani, apart from scholastic discussions on Music and Musicology. I have every hope that, as in previous years, music lovers both Hindustani and Carnatic and dance lovers will be fortunate this year also, to enjoy the performances of renowned artists and promising youngsters in the field of music and dance."

Sri Fazlur Rahman, Minister of Labour, Govt. of India

"The contribution of the Music Academy in preserving and promoting classical Carnatic music and other related arts are laudable. I wish the Conference all success."

*Sri S. N. Kacker, Minister of Law, Justice and Company Affairs,
New Delhi*

"Music is the greatest uniting factor for mankind and I am sure the Academy will play its unique role in achieving the objective of communal harmony and national integration. I wish the Conference all success."

Dr. M. Chenna Reddy, Chief Minister of Andhra Pradesh:

"The services of the Music Academy all these years need not be emphasised. Madras, being traditionally a Carnatak music loving city, has also done its best to foster greater understanding between Carnatak and Hindustani schools of music in the recent years. The Academy deserves all congratulations for this task. I am glad that the Academy is proposing to conduct competitions in various branches of music to discover young talent. This is the best opportunity for young and the promising artists to compete with their seniors to prove their worth. I wish the Conference all success."

Sri Bhairon Singh Shekhawat, Chief Minister of Rajasthan, Jaipur:

"I am happy to learn that the 53rd Conference of the Music Academy, Madras, will be held from Dec. 20 to Jan. 1st 1980. I wish the Conference all success."

*Sri P. Kolandaivelu, Minister for Agriculture and Irrigation,
Tamil Nadu:*

"I congratulate the President, Executive Trustee and Secretaries of the Music Academy, Madras, since they are striving hard to preserve and promote Classical Carnatic music and develop Research, studies and publications in the history, theory, art and science of Indian Music. I wish the 53rd Conference of the Music Academy a grand success."

*Sri K. A. Krishnaswamy, Minister for Co-operation, Govt. of
Tamil Nadu:*

"The Music Academy has rendered yeoman service to preserve and promote Indian Music. I wish the Conference every success."

Sri M. M. Ismail, Chief Justice, Madras High Court:

"The Music Academy has an enviable record to its credit by way of providing entertainment to the public of Madras, encouraging young and devoted artistes and honouring the Masters in the field. In addition, the research activities carried on by the Academy during the period of Conference have won the appreciation of the learned and knowledgeable."

Mr. James A. Rubin, Executive Director, Pan Orient Arts Foundation, Hashua, U.S.A.:

"I have just learned that Sri K. S. Narayanaswamy has been elected to serve as President of this year's Conference. The Academy should be congratulated on its choice of this dedicated musician and teacher, who exemplifies all that is fine and enduring in music, generally; and in the noble Carnatic tradition, specifically. Please extend my warmest best wishes to the Academy and the new President for a most successful and rewarding Conference."

The President of the Academy, Sri K. R. Sundaram Iyer, welcomed the distinguished guests, members of the Academy and the public. In his address, Sri Sundaram Iyer said:

"Hon'ble Vice-President of India Shri M. Hidayatullah, Vidwan Sri K. S. Narayanaswamy, the President-Elect of this Conference, Vidwans and Vidushis, Distinguished guests, Ladies and Gentlemen:

I have great pleasure in welcoming you all, the members of the Music Academy, the musicians, the Members of the Experts Committee and other guests.

We consider it a great privilege and a source of encouragement to have with us today, a respected distinguished son of our country, Hon'ble Shri M. Hidayatullah, the Vice-President of India, to inaugurate our 53rd Annual Conference and Concerts. His great contribution to the judicial field from the Bar to the highest office of the Chief Justice of India firmly established supreme and unshakable faith of our countrymen in the judiciary without which there cannot be any meaningful democracy.

Sir, the depth and soundness of your Judgements as Chief Justice of Nagpur High Court have been and will be remembered by the Madras Bar.

Your association as a member of the Council, World Assembly of Judges, is an international recognition.

With your long and intensive association with the Indian Scout Movement, you have been the recipient of the "Silver Elephant",

the highest honour and also the "Bronze Cross" the highest Gallantry award in Indian Scouting.

We are happy that Sri K. S. Narayanaswamy, an eminent Veena Vidwan, will be presiding over this year's Conference. We are looking forward to a successful Conference under his leadership.

For the Academy, it is a continuous process of exploring the means by which it can maintain the very high standards established by its sponsors 52 years ago, by men of high integrity who dedicated themselves to the uninterrupted growth and distinction it has achieved in the cause of Music and Fine Arts.

The Academy is keen on spotting young talent. Towards this, as in the previous years, seventeen Vocal, three Dance and ten instrumental Music concerts were arranged in Mid-year Series in three sessions April, August and October.

The Academy rightly derives a sense of achievement in that a number of performances by the artistes in these Series have been outstanding. It will be our endeavour to afford such artistes continuous encouragement.

In addition, Harikathas were arranged on Sunday mornings. This has brought to the front line some promising talents of the younger generation.

All the concerts in the Mid—year Series and the Harikatha and 1½ and 2 hour Concerts during the annual conference are open to the public.

I appeal to the public and all music lovers and members of the Music Academy to attend in larger numbers the performances including Harikatha in the Mid—year Series and the 1½ and 2 hour concerts during the Conferences. Such large attendance will encourage the artistes to render their best and enable the Academy to continue this important service in a larger measure.

There is a large number of endowments for giving awards and prizes for concerts and competitions. Of late, a large number

of the public interested in Music and Arts has come forward to make further endowments for prizes and awards to students, competitors and outstanding Musicians taking part in our programmes. Eminent Mridanga Vidwan Coimbatore Thiru C. Ramaswamy has made an Endowment of Rs. 2,500/- to be awarded to a junior Mridangam artiste taking part in the 1½ hour afternoon concerts during the Annual Conferences. "Sri S. Ramaswamy (our Executive Trustee) Shastiabdapurti Endowment Committee" has come forward to give annually Rs. 200/- to be awarded to the best competitor in the competitions.

The Music Academy, during this year continued its assistance of Rs. 100/- monthly each to 7 indigent musicians.

In this connection, I would particularly mention the munificent endowment of Rs. 25,001/ made by Thirumathi Unnamulai Achi in memory of her father late Rajah Sir Annamalai Chettiar. Further, she has kindly given the Academy a wide choice for making this award to any one or more Vocalists or Instrumentalists of all types taking part in the Mid-year series and the Annual Conference.

Under the Guru Kula scheme, a Violin student has been attached to the eminent Violin Vidwan Sri G. Jayaraman. This student will be paid Rs. 200/- per month from 1st October 1979. We have been on the look out for a student with a rich voice and aptitude to be attached to an eminent Sangita Vidwan to be trained in vocal music. The selected student will also be paid Rs. 200/- per month.

A number of important items such as, a Concert of 1½ hour duration for students and youngsters, to develop a sustained interest in Classical Music, a programme of Teaching Methods for beginners and students in the Music Classes of Schools and Music Colleges and popularising simple devotional music among girls and boys, to create an interest in classical music from an early age were discussed at the 1978 Conference of Experts.

In the ensuing Conference apart from talks and demonstrations by eminent Vidwans nearly 40 papers are being read and about 50 musicians and musicologists from several parts of India and abroad take part.

There has been a further delay, due to the plans having to be revised on account of the escalation in cost, in taking up the construction of the Academic Block, towards the cost of which the Government of India will be making a grant of Rs. 1 lakh. A part of this grant has already been received. Efforts are being taken to finalise the plans and take up the construction and completion of the Academic Block without further delay.

The extraordinary work that is being carried on by the Academy would be impossible but for the devotion of the dedicated members of the Executive Committee and the Trust Board and the co-operation of musicians of all ranks.

When I mention about the Executive Committee, I cannot refrain from mentioning about the loss sustained by the demise of Dr. V. Raghavan who has been shouldering the responsibility of conducting the Conference successfully for over 35 years, which is indeed irreparable.

I again welcome all of you and request you to give the Music Academy the valuable support and encouragement which you have been extending all these years."

Sri T. V. Rajagopalan, Secretary, presented to Sri Hidayatullah a Welcome Address in the course of which he said:

"We deem it a proud privilege to have you in our midst this evening to inaugurate our 53rd Conference and the connected programmes and we extend to you a warm welcome.

You, Sir, after a brilliant Collegiate career at Nagpur, had your further studies at Cambridge, did Law Tripos and you were called to the Bar in 1930. After a successful career at the Bar, you were elevated to the Bench of the Nagpur High Court where you became its Chief Justice.

Your erudition brought you to the Supreme Court wherein you became the Chief Justice of India. It is therefore not surprising that even after retirement, your services were sought for in a wider field and it is in the fitness of things that you were unanimously elected as the Vice-President of India.

Your early association with the legal luminaries Dr. C. P. Ramaswamy Iyer, Sir Tej Bahadur Sapru and Sir Alladi Krishnaswami Iyer had its deep impact on your legal learning and thorough grasp and analysis of law in a felicitous and chaste style so well reflected in your judgments.

Those who have watched your career on the Bench and as the Chief Justice of India, would not fail to admire in you the virtues, the essential attributes of a great Judge, to hear courteously and patiently, to answer wisely, to consider soberly and decide impartially. You believed that the Bar should be as independent and as fearless as the Bench and you upheld the dignity and uprightness of the Bench.

To you, an ardent lover of literature and languages with your scholarship in Persian, Urdu, Hindi, French and knowledge of Sanskrit and Bengalee and other Indian languages, it is hardly necessary to indicate the place cultural activities occupy in the development of a Nation.

Sir, the beginnings of our institution go back to the Cultural Annexe of the Madras Session of the Indian National Congress in 1927, when some of the prominent elite of Madras conceived of this body for the regeneration of our arts of Music and Dance.

We, Sir, have a sustained record of work through our Annual Conference, the Teachers' College of Music, Research, Journal, Publications and Music Concerts and Dance which have been maintaining a leading place in the field of Arts with a National and International reputation. Musicians and musicologists from all over India and abroad take part in our Conference. The Presidentship of our Annual Conference is a coveted honour.

We heartily welcome you, Sir, once again and request you to inaugurate our proceedings this year."

INAUGURAL ADDRESS

Sri M. Hidayatullah then delivered the following inaugural address:

"I feel much honoured to be asked to inaugurate the Fifty-third Conference of your Music Academy. I must say that I was

very hesitant to accept the invitation because although I can appreciate good music, I cannot claim to know the intricacies of Indian music. When I looked through the list of persons, who in the past had opened the earlier conferences, I was a little reassured, because some of them, at least, must have found themselves in more or less the same position as myself.

The South has been the home of music, not only in oral music of which Karnatic music has been appreciated in the farthest corner of our land and also further, but one of the instruments, the *Mridangam* which plays an important part in Karnatic concerts was perhaps evolved in this State because in the archaeological discoveries at Tiruvarur and Tiruvanaikkaval remains of this instrument have been found and sculptures in the Nataraj Temple at Chidambaram, show such drums. I have not seen the temple but have this on authority. The recent excavations at Rajgir have taken this instrument back to the 3rd century B.C.

I must admit that in Indian music I am attracted towards *Thumri* which I am told was a *raga* nurtured by Nawab Wajid Ali Shah. As the *Thumri* like the *Ghazal* draws great force from the poetical content of the song, it is more lyrical than many other forms and particularly more so than the *Dhrupad* which was Akbar's favourite. From the *Thumri* came the *Dadra* also in the Nawab's time and along with the *Thumri* and I am also moved by *Dadra*.

Unfortunately today these *ragas* are not rendered as correctly as before. The Cinema which caters in song for the common man, places all its force on catchy tunes rather than purity of style and the old songsters are a dying race. The names of Ghulam Nabi, known affectionately as Shero Mian, and closer in times to us of Bade Ghulam Ali exponents of *tappa* and *Thumri* and *Dadra* are well known. I am sure there must be many in this part of our country who render these equally well. But as nomenclature is not common, it is difficult to say who is adept unless one knows that *Malkous*, *Bhopali* and *Rageshwari* are known here as *Hindolam*, *Mohanam* and *Natakuranji*. If one does not know these names one is not likely to discover what he likes to hear.

One thing which distinguishes our music from the western is the difference in orchestration. A western orchestra, sometimes having

more than a hundred instrumentalists is not the same as an Indian orchestra. In the former all instruments do not necessarily play the entire musical piece together. The instruments have a share of their own depending on the tonal colour of each instrument which the composer and the conductor assign to them. From this arises the symphony which is distinct from melody which our orchestra tries to achieve among us. The concept of different instruments in a musical composition rendering special effect and meaning is still not possible in India in the manner of the West. I am sure your academicians must be making researches to adopt this western concept to Indian Music. The efforts of Ravi Shankar and T. K. Jayarama of the All India Radio produced something which however did not go beyond the limits of a western chamber orchestra. The Maihar Band, of which I saw something when I was invited by the Maharaja, and which owed its origin to the efforts of Ustad Allaiddin Khan, was also on melodic lines and had little in common with compositions written for orchestral music by Western Composers.

The instruments which we use are also different. Although we can go to a half and a quarter note in our string music we have not adopted many of the string and wind instruments to our use. Even the violin is used differently and we have no use for a Cello, a double bass and the bassoon to name only a few.

The Music Academy of Madras which has now been functioning for over half a century is to be congratulated at the variety of the interests which it has created. Their advance in the realm of musical instruments and their use has been phenomenal. They have devised new instruments and new dance features. The *Mohini Attam* which I saw in Bombay recently was said to be a new innovation in Bharat Natyam. There is no limit to musical variations and newer and newer forms are being brought into existence not only in India but also in the Western world. In the West modern composers are very different from the old composers with whom we were acquainted. It is true that there is more use of the horn and percussion instruments which were significantly less in use in old orchestral pieces. But in the case of music what is necessary is to have an ear for it and I admit that I have an ear for more classical forms of music whether Western or Indian, I prefer the older forms. Perhaps after constant association I shall be able to appreciate modern music.

I do not wish to keep you long over this inauguration as I said in the very beginning I am not much acquainted with music as a science. This science is extremely old and in our country it was considered as an *Upaveda*, that is to say, a sacred science. It goes back to the days of the *Puranas* which, as a recent writer said, had writings on rhythm and tempo and our ideas of *talas* go back five thousand years.

With these words I formally inaugurate the 53rd Conference and wish it the success it deserves.

VOTE OF THANKS

Sri V. K. Ramaswamy Mudaliar, Trustee, proposed a vote of thanks.

ELECTION OF THE PRESIDENT

Vidwan Balamurali Krishna proposed Vidwan K. S. Narayanaswami to be the President of the 53rd Conference. The proposal was seconded by Sri Sandhyavandanam Srinivasa Rao.

Sri K. S. Narayanaswami then delivered his Presidential Address in Tamil, an English gist of which is furnished below. His original address in Tamil is printed elsewhere in this issue.

“I offer my respects to the Vice-President of India who inaugurated this Conference and to Vidvans and music lovers assembled here.

My heartfelt thanks are due to the authorities of the Music Academy and members of the Experts' Committee for electing me to preside over this year's Conference. On this occasion, I remember with reverence my Gurus through whose blessings I have achieved this distinction.

Purity of tradition is a subject which is being discussed often in music circles. Tradition is what is handed down from the

teacher to the disciple for generations and represents the accumulated musical wisdom of Karnatic music.

Tradition occupies the foremost place in Raga Alapana and rendering of kritis. Gamakas are the backbone of Karnatic music and the nuances of Ragas can only be produced by a judicious use of Gamakas.

From time immemorial, our music is being practised as a dedication to God. If music is to be approached from this angle, peace and tranquility are essential. As there are no words in Raga Alapana, one can learn it only by listening to great musicians and experiencing its beauty. The musician himself should feel the bhava of what he is singing and then only he can transmit it to his listeners.

If swaras are sung in their pristine purity, listeners are transported with joy. When a Vidwan sings Saveri, for example, the audience goes into raptures when delicate shades of the raga are sung.

As regards kritis, they should be sung with great feeling, based on the meaning of the song. His Holiness Sri Sankaracharya of Kanchi Kamakoti Peetham used to say that musicians must be fortunate to sing the compositions of the Musical Trinity.

The Vina is considered as a divine instrument and is mentioned even in the Vedas. There are only 12 frets in a Vina but the swarupa of our ragas cannot be produced merely on these 12 swarasthanas. The Vina acts as a music teacher to those that practise it with devotion. Vina players should also know vocal music and this has been proved by savants like Muthuswami Dikshitar.

Tanam is a very important aspect of Vina play. It helps vainikas to play alapanas, niraval and Madhyama kalam. Our forbears have laid down how Tanam should be played on the Vina and how the Tala strings should be used while playing Tanam. Sweetness is the essence of music and the Vina is the best instrument which enables us to achieve this objective. It should be handled as we handle flowers while performing puja to the goddess.

The Gurukula method is not easy to be revived in the present days. Music Colleges have come to stay in our country and as one of the earliest products of the Music College at Chidambaram, I remember Raja Sir Annamalai Chettiar with gratitude and respect. My Gurus, who functioned as Music Professors in this College, added lustre to the institution.

I am also grateful to Her Highness Maharani Sethu Parvati Bai and His Highness Maharaja Sri Chitra Tirunal for starting the Swati Tirunal Music Academy at Trivandrum. I had the good fortune of serving the cause of music in this institution when Dr. Semmangudi R. Srinivasa Iyer was its Principal.

It is not known when the practice of singing kalpana swaras in concerts came into vogue. My Gurus used to mention only Raga alapana, kriti, niraval, Tanam and Pallavi as essential items of a concert. Musicians must give some thought to the question whether too much of swara singing does not affect the quality of a concert.

The Madras Music Academy has already been rendering yeomen service to the cause of music. I am confident that, with the co-operation of musicians and music lovers and the selfless service of its Executives, the Institution will grow from strength to strength."

The Presidential address was followed by a music concert by Smt. Mani Krishnaswami and party.

TAMIL TEXT OF SRI K. S. NARAYANASWAMY'S

PRESIDENTIAL ADDRESS

இம்மகாநாட்டைத் திறந்து வைக்கும் மாண்புமிக் உப ஜனாதிபதி அவர்களுக்கும், இங்கு கூடியுள்ள வித்வான்கள், விதுஷிகள், ரஸிக சிரோமணிகள் அனைவருக்கும் எனது வணக்கத்தை அன்பு கலந்து தெரிவித்துக் கொள்கிறேன்.

இந்த சீவன மகாநாட்டிற்குத் தலைமை தாங்குவதற்கு என்னைத் தேர்ந்தெடுத்த வித்வான்கள் விதுஷியர் அனைவருக்கும் சென்னை ம்பூஸிக் அகாடமி நிர்வாகஸ்தர்களுக்கும் எனது நன்றியைத் தெரிவித்துக் கொண்டு, இம்மகாநாடு சிறந்த முறையில் நடந்தேற அவர்கள் ஒவ்வொருவரும் எனக்குத் துணைபுரிய வேண்டுமென்று பணிவாகக் கரம் குவித்து வேண்டிக் கொள்கிறேன்.

இன்று இங்கு உங்கள் எதிரில் இந்தப் பொறுப்புடன் திற்கும்படி என்னை ஆளாக்கியவர்களும், தெய்வத்திற்கு ஸமதையாக நினைத்து நான் ஆராதித்து வருபவர்களுமான என் குருநாதர்களது பாதங்களை வணங்கி, இம்மகாநாடு மங்களகரமாக நடக்க அவர்களது ஆசியைக்கோரி பிரார்த்திக்கிறேன்.

ஸம்பிரதாய சுத்தம்

ஸம்பிரதாய சுத்தம், கர்நாடக சுத்தம் இவைபோன்ற வார்த்தைகள், ஸங்கீத வித்வான்களைப் புகழ்ந்து பேசும்போது அடிக்கடி உபயோகப் படுகின்றன. ஸம்பிரதாய சுத்தத்தின் அடிப்படை, அதன் உயர்வு இவை பற்றி சர்ச்சைகளும், வாக்குவாதங்களும் இன்றும் நடந்து வருகின்றன. பல்லாண்டுகளாக குரு பரம்பரையாகவோ, குடும்ப பரம்பரையாகவோ உயர்ந்த முறையில் கையாளப்பட்டு ஸாதனையின் திறமையால் வளர்ந்து விளங்கும் உயர்ந்த பத்ததியை ஸம்பிரதாய சுத்தமான பத்ததி என்று கூறலாம். இது லக்ஷயத்திற்கும் லக்ஷணத்திற்கும் முரண்பாடில்லாமல் அமைந்திருக்க வேண்டும் என்பது முக்கியம்.

ராக ஆலாபனையிலும், கீர்த்தனைகளிலும் ஸம்பிரதாய சுத்தம் முதல் ஸ்தானம் வகிக்கின்றது. ராகங்களின் பாவம், ஸ்வரூபம் இவை நன்கு ஸ்புரிப்பதற்கு அடிப்படையான கமகங்களின் தொகுதிகள் வேறு எந்த நாட்டு ஸங்கீதத்திலும் இல்லாத முறையில், நமது கர்நாடக ஸங்கீத ஸம்பிரதாயத்தில், உயர்ந்த லக்ஷய லக்ஷணங்களுடனும் உசிதமான கட்டுப்பாட்டுடனும் அமைந்துள்

என. பல வகைகளாகவும், நுட்பமாகவும் அமைந்துள்ள ஸ்வர அசைவுகளும், நெடில் குறில் பொருத்தங்களுடன் ஸ்வரத் தொகுதிகளின் செயற்கைகளும், தோடி, பைரவி, கல்யாணி, சங்கராபரணம், காமபோதி போன்ற ரக்தி ராகங்களின் ஸ்வரூபத்தைத் தெளிவு படுத்த முக்கியமான அம்சங்களாக உதவுகின்றன.

ஆரம்பம் தொட்டே நமது ஸங்கீதம் கடவுளுக்கு அர்ப்பணமாகச் செய்யும் வழி முறையில் தான் வந்துள்ளது, பாட்டு ஈச்வரார்ப்பணமாக இருந்ததென்று புகழ்வதை நாம் நன்கறிவோம். எது செய்தாலும் ஈச்வரார்ப்பணமாகச் செய்வது பெரியோர்களது வழக்கம்.

ஸங்கீதத்தை ஈச்வரார்ப்பணம் செய்யும்போது, அமைதியும், விச்சாந்தியும், நிம்மதியான சூழ்நிலையும் தேவை. ராகாலாபனைக்கு வார்த்தைகள் இல்லாததால் அர்த்த பாவத்திற்கு வழியில்லை. நாத சுத்தமும், மகாவித்வான்களின் இன்னிசையை ஏராளமாகக் கேட்டுப் பழக்கப்பட்ட லக்ஷ்ய ஞானமும் மிகவும் அவசியம். ஸ்வாநுபூதி ஏற்பட வேண்டும். ஸ்வாநுபூதி ஈச்வரார்ப்பணம் செய்வதற்கு வழிகாட்டும். கச்சேரி செய்யும் வித்வானுக்கு ஸ்வாநுபூதி ஏற்படும் போது இசையை அனுபவிக்கும் ஒவ்வொரு ரஸிகரும் தம்மை மறந்து ரஸிப்பார். தாஷிண்யத்திற்குக் கைதட்டி (அப்ளாஸ் கொடுத்து) ரஸிப்பதும் தன்னை மறந்து ஆஹாகாரத்துடன் ரஸிப்பதும் ஒன்றாகாதே!

ஷட்ஜ பஞ்சமங்கள் மட்டிலும் சுருதியுடன் இணைந்தால் போதாது. ராகங்களுக்கு ஏற்றபடி மற்றைய ஸ்வரங்களின் துல்யமான அளவுடன் அமைந்த அசைவுகள் சுருதியில் இணைந்து அதை ஒட்டி ஷட்ஜ பஞ்சமங்கள் சேர்ந்து இணையும் போது அதற்குத் தனிச் சிறப்பு ஏற்படுகிறது. “இன்று வித்வான் பாடிய ஸாவேரி ஈச்வரார்ப்பணம். மேல் ஷட்ஜத்திலேயே ஸாவேரி அப்படியே தாண்டவமாடியது” என்று லக்ஷ்யத்தில் முழுகிய ரஸிகர்கள் கூறுவதுண்டு. ஸாவேரிக் கொண்டு தனி ஷட்ஜம் கிடையாது. ஸாவேரி ராகத்திற்குப் பொருத்தமான ஸஞ்சாரங்கள் துல்யமான ஸ்தானங்களில் அமைந்து அதை ஒட்டி ஷட்ஜத்தில் லயிக்கும் போது இந்த உணர்ச்சி ஏற்படுகிறது. ஒவ்வொரு ராகத்திலும் இது அனுபவமாகும்.

கிருதிகளைப் பொறுத்தவரை, ஸாஹித்திய பாவத்துடன் ராக பாவத்தின் பொருத்தம், ஸங்கதிகளின் கிரமமான செயற்கைப் பொருத்தம், ராகலக்ஷண ஸஞ்சாரக் கட்டுப்பாடு இவைகளுடன் கீர்த்தனைகளைக் கையாளுவது உயர்ந்த ஸம்பிரதாய முறையாகும்.

ஸங்கீத மும்மூர்த்திகள் என்று நாம் போற்றி வணங்குகிற வாக் கேயகாரர்களது கிருதிகளின் அர்த்தபாவத்தையும், ஸங்கீத மேன்மையையும் அறிந்து. அதில் லயித்து, ஈச்வரார்ப்பணமாகப் பாடும் திறமை அடைவதற்குப் புண்ணியம் செய்திருக்க வேண்டும் என்று ஜகத்குரு ஸ்ரீ சங்கராசாரியார் அவர்கள் உபதேச மொழிகளில் கூறக் கேட்டிருக்கிறேன். ஸங்கீத திரிமூர்த்திகளின் கிருதிகளை முறையாகப் பயின்று ஸாதனை செய்யும் வித்வான்களும், விதுஷிகளும் மாணவ மாணவியரும் உள்ளவரை நமது சங்கீதத்திற்கு லக்ஷ்ய லக்ஷண முறையிலும், ஸம்பிரதாயத்தின் மேன்மையிலும் ஒரு குறைவும் ஏற்படாது என்பது எனது நம்பிக்கை.

வீணையின் மேன்மை

தெய்வீக வாத்தியமான வீணையின் உயர்வைப் பற்றி வேதங்கள் கோஷிப்பதாக வேத அத்யயனம் செய்த மகா பண்டிதர்கள் கூறக்கேட்டிருக்கிறேன். வீணை முதலில் எந்த உருவிலிருந்தது, இப்போது அமைந்திருக்கும் உரு எக்காலத்தில் யாரால் அமைக்கப் பெற்றது என்பனவெல்லாம் ஆராய்ச்சி முறையில் சர்ச்சைக்குரிய விஷயங்கள். இன்று கையாளும் வீணையின் அமைப்பை நாம் அறிவோம். இதன் தெய்வீகமான நாதத்தையும் அனுபவித்து மகிழ்கிறோம்.

முதன் முதலில் வீணையை அப்யாஸம் பண்ணும்போதே நமது கர்நாடக ஸங்கீத முறையில் அமைந்துள்ள ரத்தி ராகங்களின் ஸ்வரூபமும், பாவமும். வீணையில் அமைந்துள்ள 12 ஸ்வரஸ்தான மெட்டுக்களிலிருந்து மட்டுமே த்வனிக்காது என்ற உண்மையை அந்த வாத்தியம் நிரூபித்துக் காட்டுகிறது. ஒவ்வொரு ராகமும் பாவமூர்த்தியுடன் த்வனிப்பதற்கு, ஸ்வரங்களை ஏற்றத்தாழ்வுடனும், வளைவு குழைவுகளுடனும், எந்த அளவில் வாசிக்கவேண்டும் என்பதை இந்த வாத்தியமே அதை முறையாக ஆராதிப்பவர்களுக்குச் சிறந்த குருநாதரைப் போல் போதிக்கின்றது.

‘கீதானுகதம் வாத்தியம்’ என்ற முறைதான் நமது ஸங்கீத பத்தியில் கையாளப்பட்டு வருகின்றது. வைணிகர்களையும், பாடகர்களையும் புகழும்போது வீணைக்கு உவமையாகப் பாட்டையும், பாட்டிற்கு உவமையாக வீணையையும் காட்டிப் புகழ்வதுண்டு. பாட்டும் வீணையும் ஒன்றிற்கு ஒன்று துணையாகவே அமைந்துள்ளன. பாடகர்கள் வீணையை ஓரளவு அப்யாஸம் செய்யவேண்டுமென்பதை ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதர் அவர்களும் அவருடைய முன்னோர்களும் நிரூபித்திருக்கிறார்கள்.

தானம் என்பது முக்கியமான அம்சமாகும். பாடுபவர்களும், வீணை வாசிப்பவர்களும், நல்ல முறையில் தானம் அப்யாஸம்

செய்வது, கற்பனையாக ராகம் பாடுவதற்கும், நெரவல் மத்யம காலம் பாடுவதற்கும் மிகவும் பயன் தருவதாகும். ஸம்பிரதாய சுத்தமாகவும் ஸுநாதமாகவும் தானம் வாசிக்கும் திறமையுள்ள வீணை வித்வான்கள் வாசிப்பதைச் சரியாகக் கேட்காமலோ கேட்டும் புரிந்துகொள்ள முடியாமலோ சிலர் வீணையில் தானம் வாசிப்பதைக் குறைகூறுகிறார்கள். வீணையில் தானம் வாசிக்கும்போது தாளத் தந்திகளை உபயோகப்படுத்த வேண்டிய முறையை, வியக்கத்தக்க ரீதியில் நமது முன்னோர்கள் வகுத்துள்ளார்கள். தான ஸம்பிரதாயத்தில் வீணையில் மீட்டு விழாமல் ஒலிக்கும் ஸ்வரங்களில் தாளத்தந்திகள் மிருதுவாக ஒலிக்க வேண்டும். மீட்டு விழாத ஸ்வரங்கள் தாளத்தந்திகளின் த்வனியில் முழுகி மறைந்து விடக் கூடாது. அந்த ஸ்வரங்களை போஷிப்பது போல தாளத்தந்திகளை மிருதுவாக உபயோகப்படுத்த வேண்டும். ராகபாவத்துடன் லக்ஷணத்திற்குக் கட்டுப்பட்டு ஸ்வரத்தொகுதிகளைத் தான வரிசைக் கிரமத்தில் அமைத்து காலப்ரமாண சுத்தத்துடன் தானம் வாசிப்பதுதான் சிறந்த முறை. ஜண்டை ஸ்வரங்களின் முறையான அமைப்பு, ராகபாவம் பொருந்திய சிறு ஸ்வரத்தொகுதிகளின் தான ரீதியான செயற்கைக் கோவை, இவை, தான பத்தியின் முக்கிய அம்சங்கள். இந்த ஸ்வரத் தொகுதிகளைச் சுருதி சுத்தமாக வாசித்து, தொடர்ந்து பஞ்சமத்திலோ, ஷட்ஜத்திலோ லயிக்கும் படி செய்து தாளத்தந்திகளின் நாத உதவியுடன் ஷட்ஜத்தையோ பஞ்சமத்தையோ மட்டும் தான ரீதியில் மீட்டும்போது, முன்னதாக வாசித்த ராகம், ஷட்ஜத்திலும் பஞ்சமத்திலுமே ஒலிப்பதை உணரலாம். ஸாவேரி, பேகடை, தோடி போன்ற ராகங்கள், ஷட்ஜத்திலும் பஞ்சமத்திலுமே த்வனிக்கின்றதே என்று ரஸிகர்கள் கூறுவதின் பொருள் இது தான்.

ஸங்கீதம் இனிமையையும் ஸௌக்யத்தையும் அடிப்படையாகக் கொண்டது. வீணை இவற்றின் சிகரம். லோகமாதாவான அம் பாளுக்குப் பூஜை செய்து, புஷ்பங்களால் அர்ச்சனை செய்யும்போது பக்தி ச்ரத்தையுடன் புஷ்பங்களை மிருதுவாக ஸமர்ப்பிக்கின்றோம். கல்லால் அடிப்பதுபோல் புஷ்பங்களால் அம்பாளை அடிப்பதில்லை. ஸங்கீத தேவதையை ஆராதிக்கும்போது (அதிலும் வீணை வழி) ஸ்வர புஷ்பங்களை மிருதுவாகக் கையாண்டு ஸமர்ப்பணம் செய்வது உத்தமமான முறை.

குருகுலவாசம்

கலாசாலைப் பயிற்சி பிரசாரத்திற்கு வந்துள்ள இக்காலத்தில் குருகுலவாஸ முறை சுலபமானதல்ல. குருகுலவாஸ முறை சிறந்தது தான். ஆனால் அது காரணமாகக் கலாசாலை முறையைக் குறை கூறுவது ஸரியல்ல என்பது என் அபிப்பிராயம்.

கொடைவள்ளல் ராஜா ஸர் அண்ணாமலை செட்டியார் அவர்கள் முதன் முதலில் 1929-ம் ஆண்டு ஸங்கீதக் கலாசாலையை அண்ணாமலை நகரில் நிறுவினார்கள். அதில் முதலாகப் பயிற்சி பெற்ற மாணவன் நான் என்பதை மகிழ்ச்சியுடனும், பெருமையுடனும் கூறிக் கொள்கிறேன். தலைவர்களாகவும், பேராசியர்களாகவும் இங்கு பணியாற்றிய எனது குருநாதர்கள் இக்கலாசாலையை குருகுலமாகவே திகழச் செய்தார்கள். இங்கு பயிற்சி பெற்ற பலர் மேடையிலும், ஆசிரியர் பதவியிலும் சிறந்து விளங்கினார்கள். இன்றும் விளங்குகிறார்கள்.

மேன்மை தங்கிய திருவிதாங்கூர் மகாராணி ஸேது பார்வதிபாய் அவர்களும் ஸ்ரீ சித்திரை திருநாள் மகாராஜா அவர்களும் ஸங்கீதத் திற்புப் பேராதரவு அளித்து ஸ்ரீ ஸ்வாதி திருநாள் ஸங்கீதக் கலாசாலையைத் திருவனந்தபுரத்தில் அமைத்தார்கள். காயக சிகாமணி டாக்டர் முத்தையா பாகவதர் அவர்களும், ராஜ்ய ஸேவாநிரத டாக்டர் செம்மங்குடி ஸ்ரீனிவாஸய்யர் அவர்களும் இக்கலாசாலையைக் குருகுலமாகவே வளர்த்து உலகப் புகழ் அடையச் செய்தார்கள். டாக்டர் ஸ்ரீனிவாஸய்யர் அவர்கள் தலைமையில் இருபத்து நான்கு ஆண்டுகள் இக்கலாசாலையில் ஸங்கீத தேவதைக்கு ஸேவை புரியும் பாக்யம் எனக்குக் கிடைத்தது. கலாசாலைப் பயிற்சி இந்த முறையில் வளர்ந்து வரும் வரை நமது ஸங்கீதத்தின் மேன்மைக்கும் ஸம்பிரதாய சுத்த வளர்ச்சிக்கும் எந்த வித ஆபத்தும் வராது என்பது எனது நம்பிக்கை.

ஸ்வரம் பாடுவதும் வாசிப்பதும்

பண்டைய காலத்தில் ராகாலாபனை, கிருதி, நிரவல், தானம், பல்லவி நிரவல் இவைதான் பிரதானமாகப் பழக்கத்திலிருந்தன என்று என் குருநாதர்களும் அவர்கள் காலத்திலிருந்த மற்ற வித்வான்களும் கூறுவார்கள். எந்தக்காலத்திலிருந்து ஸ்வரம் பாடுவது அதிகப்படியாக பிரசாரத்திற்கு வந்தது, இக்காலத்தில் கச்சேரிகளில் ஸ்வரம் பாடும், அல்லது வாசிக்கும் அளவு அவசியம்தானா, இது ராக ஆலாபனை முறையை எந்த அளவில் பாதிக்கின்றது என்பன போன்றவைகளை வித்வான்கள் வித்யாஸ மனப்பான்மையில்லாமல் சர்ச்சை செய்யவேண்டும். அதற்கு "ம்பூளிக் அகாடமி" தான் தகுந்த ஸ்தாபனம். அதற்கு இவர்களே வழி செய்யவேண்டும்.

மத்யமகால ஸ்வரம் பாடுவதற்கு ஒவ்வொரு ஸ்வரஸ்தானத்திற்கும் எழுத்தைச் சொல்லியாக வேண்டியிருப்பதால், ராக பாவத் திற்கும் ராக பாவத்திற்கும் ரக்திக்கும் அடிப்படையான வளைவு குழைவுகளுக்கு இடமில்லாமல் போய்விடுகிறது. இதனால் தான் ராகாலாபனை செய்யும்போது ஏற்படும் ரக்தியும் ஸுகபாவமும் மத்யமகால

ஸ்வரம் பாடும்போது ஏற்படுவதில்லை. சௌககால ஸ்வரத்தை ஓரளவு போஷிக்கச் செய்துவிடலாம். ஜதிகளை ஸ்வரங்களாக அமைத்துப் பாடும்போது ராகரத்தியும் ஸஞ்சாரக்ரமங்களும் பாதிக்கப்படுகின்றன. வியவஹாரம் என்ற பெயரில் ஸ்வரங்களை அடித்துக் கையாளும் போது, அவை ஸ்தானங்களிலிருந்து விலகி, ஸ்வரத்திற்கும் ஸ்தானத்திற்கும் ஸம்பந்தமில்லாத நிலை ஏற்பட்டு விடுகிறது. ராக பாவமும் ரத்தியும் கெடாமல் ஸ்வரம் பாடும் முறையைக் கையாள்வது தான் உசிதம் என்பது என் அபிப்பிராயம்.

நமது ம்யூஸிக் அகாடமி ஸ்தாபனம் ஸங்கீதத்திற்குச் செய்து வரும் உயர்ந்த ஸேவையைப் பற்றி நாம் அறிவோம். வித்வான்களின் ஒத்துழைப்பு, ரஸிகப்பெருமக்களின் ஆதரவு, நிர்வாகிகளின் திறமை எல்லாம் துணை நின்று இந்த ஸ்தாபனம் ஸங்கீதத்திற்குச் செய்து வரும் ஒப்பற்ற ஸேவையை இன்னும் பன்மடங்கு உயர்வு பெறச் செய்யும் என்பதில் ஐயம் இல்லை.

வணக்கம்.

Conference Souvenir

The Souvenir of the 53rd Conference, which was brought out on the opening day, contained programmes of the whole Conference, the concerts, the illustrated supplement and an account of the Music Academy and its activities. It also carried the following articles :

The Kriti Form in Karnatic Music by T. S. Parthasarathy; The Raga Discord by M. S. Ramaswami; Vazhivur Muttuviru Tavilkarar (Tamil) by Thanjavur B. M. Sundaram; Progress or Stagnation by K. Chandrasekharan; Portrait of a Sangita Kalanidhi by Dr. Narayana Menon.

53RD ANNUAL CONFERENCE

President : VIDWAN SRI K. S. NARAYANASWAMY

AGENDA OF THE CONFERENCE

Friday, 21st Dec. 1979

Sama Ganam by Sri Mayuram M. Ramanatha Dikshitar

Sri K. R. Sundaram Iyer	Release of the Music Academy Journal
„ Tiruchi Swaminatha Iyer	Thaya Geethams
„ R. Pichumani	Various oscillations of same swara in one Raga.
„ Sri N. Sivasubramania Pillai	Koorainadu Bharatam Ramaswamy Pillai's Tana varnams.

Saturday, 22nd Dec. 1979

Bhakti songs on Kapaleeswarar & Karpagambal by
Sri Swaminatha Oduvar

Sri P. K. Rajagopala Iyer	Some aspects of the Rhythmic Beauties of Tirupugazh.
„ N. Ch. Satyanarayana	Music Education
„ Narayan Rao Joshi	Khyal, Thumri, Bhajans
Mr. Douglas Knight	Generative Principles of Rhythmic elaboration in Karnatic Drumming

Sunday, 23rd Dec. 1979

Bhakti Songs on Violin by Master Ganesh and Kumaresh

Sri T. V. Rajagopalan	Teaching of Music to Beginners
Dr. S. A. K. Durga	Evolution and Structural analysis of the Varnam Forms

Vidwan

K. S. Narayanaswami	Release of Sri Sadasiva Brahmendra Kritis (Notation by Sangita Kalanidhi Semmangudi Srinivasa Iyer)
Miss R. G. Shoba Raju and Sri C. Balakrishna Prasad	Annamacharya Sankeertanas
Sri R. Venkatarathnam	Hasta Pata Lakshana Alochana

Monday, 24th Dec. 1979

Ganamalika—Ashtapadis and Songs on Devi

Sri L. S. Rajagopalan	Pulluvan Veena and Pulluvan Kudam.
Prof. Satyanarayana	Evolution of Veena in Vedic literature
Sri Raj Narayan	Electronic Sruti Box and Talometer
Prof. Kodandaramiah	Walajapet Manuscripts

Tuesday, 25th Dec. 1979

Smt. Gayatri – Gottu Vadyam

Sri Madurai Krishnan	Srimati Ambujam Krishna's songs
„ T. K. Govinda Rao	Ancient Ragas and Ragas derived from Scales
„ Embar S. Vijayaraghava-chariar	Harikatha Discourse “Bala Bhaktharkal”

Wednesday, 26th Dec. 1979

Sri T. M. Naganath – Bhajans

Smt. Gowri Kuppuswamy	Comparative study of the Development of Indian and Western Musical scales.
Smt. Vidya Shankar	Teaching Tana Varnas on the Vina.
Prof. P. Balakrishnan	Rare compositions by Tanjore Ponniah Pillai.
Dr. Modak	Electronic Moorchana Device and Playerless Harmonium.

Thursday, 27th Dec. 1979

Sri Venkatavaradan—Prabandham

Sri Mugavai Rajamanickam	Rare Folk songs of Tamil Nadu.
Sri C. S. Krishnaswamy	Factors contributing to the Tonal quality, and timbre of the Flute.
Smt. Leela Omchery	Classical element in the Folk music of Kerala.
Unique Electronics	Electronic Sruti instruments.

Friday, 28th Dec. 1979

**Students of the Academy's Teachers' College of Music—
Devotional Songs**

Sri Titte Krishna Iyengar	Whither bound Karnatic Music?
Smt. Gomati Viswanathan	Bhairavi, Huseni, Anandabhairavi and Mukhari.
Sri Sandhyavandanam Srinivasa Rao	Voice culture for Karnatic Music.

Saturday, 29th Dec. 1979

Smt. Muthuminakshi & Party—Tevarams

Sri B. Krishnamūrthy	Dr. V. Ra	critis.
Dr. S. Ramanathan	Dr. V. Ra	astyabdapurti
	Lecture on	ya's Sangeeta Sara.
Sri S. V. Parthasarathy	Music Ed	

Sunday, 30th Dec. 1979

Sri V. Muthukrishnan—Tiruppugazh

Dr. S. Seetha	Gayaka and Vainika Sampradaya referred to in Lakshana Granthas
President Vidwan	
Sri K. S. Narayanaswamy	Veena
Miss. Rie Hisamitsu of Japan	Karnatic Music.
Sri S. R. Janakiraman	Teaching methods in Musicology.

Monday, 31st Dec. 1979

Kum. Sudha Venkataraman—Tiruppavai

Sri Srivanchiam

Ramachandra Iyer

Sri N. Ramanathan

Sri R. K. Srikantan

Sri Kamala Thiagarajan

Maharajah Shahaji's Works on Music

Concept of Sruti Jatis.

Talk on Sri Vyasarayawami

Suitability of the Western Orchestra

Flute for playing Karnatic Music.

Tuesday, 1st, Jan, 1980

Prayer by Smt. R. Vedavalli

Sri S. R. Janakiraman

Teaching methods in Musicology.

Concluding Function

Meetings of the Experts' Committee

21st DECEMBER, 1979

The Experts' Committee Meeting convened in connection with the 53rd Conference of the Music Academy opened this morning with Vidwan Sri K. S. Narayanaswamy in the Chair. The proceedings commenced with Sama Gana by Sri Mayuram M. Ramanatha Dikshitar. Sri Dikshitar prefaced his chant by a speech explaining the significance of the Sama Veda and the development of the notes of Indian music from that Veda. He explained the Arohana and Avarohana of swaras occurring in the Saman chant.

Thanking Sri Dikshitar for the chant, Sri K. S. Narayanaswamy stated that it signified an auspicious beginning for the 53rd Conference of the Music Academy.

Vidwan Tiruchi Swaminatha Iyer, then delivered his illustrated talk on "Thaya Gitams." He sang 'Jaya Jaya Parama Pavana Nama' in Kuntalavarali, 'Hari Narayana' in Mayamalavagoula, 'Pankajaksha' in Kalyani, 'Nanda Tanaya Govinda' in Saveri, 'Raja Rajeswari' in Arabhi, 'Sri Raghurama' in Bhairavi, 'Pankajanabha' in Sankarabharanam and 'Kripajaladhe' in Sriraga.

Dr. S. Ramanathan complimented Sri Swaminatha Iyer on composing a new form of composition called Thaya Gitams for beginners.

Vina Vidwan R. Pichumani gave an illustrated talk on 'Various oscillations of the same swara in one raga'. He first took up the raga Sankarabharana and demonstrated how different shades of the Suddha Madhyama figured in the raga in the same swarasthana by playing snatches of a Varna and Syama Sastri's kriti "Saroja-dalanetri". He next played snatches of Anandhabhairavi and showed the symmetry of prayogas like ga ma, ga ri sa and Ni sa ni dha pa and also the peculiar gamaka figuring in the Gandhara. He emphasised the difference between Udayaravichandrika (Entanerchina) and Suddha Dhanyasi (Subrahmanyena) in the matter of oscillations. Sri Sandhyavandanam Srinivasa Rao mentioned that Suddha Dhanyasi took the Kakali Nishada.

Sri Pichumani then played Madhyamavati and showed the different oscillations of the Rishabha in the Arohana and the Avarohana in 'Palinchu Kamakshi'.

Sri T. Viswanathan of the Wesleyan University, U.S., said that the tempo of swaras played an important part in ragas. He said that vibrato, which was common in Western music, was one of the gamakas in Karnatic music.

Sri K. S. Narayanaswamy thanked Sri Pichumani for his interesting demonstration and gave further illustrations of the same swaras having different oscillations in the same raga by singing Kambhoji and Malkaus.

On a request by Sri T. S. Parthasarathy, the Editor of the Journal of the Music Academy, Sri K. R. Sundaram Iyer, President of the Academy, released the Muthuswami Dikshitar Bi-centenary Volume and presented the first copies to the members of the family of the late Dr. V. Raghavan. Sri R. Kalidoss, son of Dr. V. Raghavan, thanked the Music Academy for its gesture.

Sri Tiruppambaram N. Sivasubramania Pillai gave a lecture demonstration of the Tana varnams and kritis composed by Koorainadu Bharatam Ramaswamy Pillai. He said that Sri Ramaswamy Pillai was a disciple of Sri Muthuswamy Dikshitar and was well-versed in Sanskrit, Tamil and Telugu. Besides being an expert in Bharata Sastra, he composed many Tana varnams, raga malikas, padams and kritis. Sri Pillai sang 'Varavenum' in Gaula and a kriti in Kannada and ended his demonstration by singing 'Nanu Palimpa' in Sri Raga. Sri Sikkil Bhaskaran and Sri Dindigul Ramamurthi accompanied Sri Pillai on the Violin and Mridangam respectively.

22nd DECEMBER, 1979

At the commencement of today's meeting. Sri Lalgudi M. Swaminatha Oduvar sang Tevaram verses on Kapaliswarar and Karpakambal by Tirujnana Sambandhar and Tirunavukkarasu (Appar) as also the decad 'Karpagavalli Ammai Padikam' composed by Sri Tachi Arunachala Mudaliar. Vidwan K. S. Narayanaswamy presided over the proceedings.

Sri P. K. Rajagopala Aiyer of the Skanda Gana Vidyalaya, Ambattur, presented a lecture-demonstration on 'Some aspects of the Rhythmic beauties of Tiruppugazh'. He pointed out that the Tiruppugazh songs were all chandappas and their special feature was the appendage called 'tongal' at the conclusion of each song. Arunagirinatha was the originator of this unique format.

Assisted by Sri Srirangam Kannan and Smt. Sita Narayanan, Sri Rajagopala Aiyar sang 'Karangamalar' in the Rajavidyadhara tala, 'Vachanamika Etri' in the Antarakrida tala, 'Oru Pozhudum' which fits into Chachaputa tala, 'Anana Mugandu' which suits the trend of the ancient Kokilapriya tala and 'Dharaniyil araniya' in what may be termed as the Devendrasangha tala.

Sri T. S. Parthasarathy remarked that Arunagirinatha had himself mentioned a number of Talas, Ragas and Panns in a section of the Tiruppugazh called the 'Bhuta Vetala Vaguppu'.

Sri Nookala Ch. Satyanarayana, in his talk on "Music Education", emphasised the need to take music students step by step from janta swaras and gitas to small compositions in ragas like Mohana. Gamakas must be taught later by making them learn gradually ragas like Todi, Bhairavi, Kambhoji, Sankarabharanam and Kalyani. He stressed the need for a re-orientation of our teaching methods to make music education attractive to young students.

Sri Narayana Rao Joshi gave an illustrated talk on the Khyal and Thumri, two of the most popular forms of the present day Hindustani music. He said that the anxiety on the part of musicians to make Thumris attractive to the listeners had resulted in more than one raga being mixed up and woven into a delicate piece. He sang a Khyal in Bimplas and Thumris in Bhairavi and Pahadi by way of illustration. Sri N. V. Murthy provided Tabla accompaniment.

Mr. Douglas Knight, a research fellow sponsored by the American Institute of Indian Studies, presented a paper on the 'Generative Principles of Rhythmic Elaboration in Carnatic Drumming'. He gave a demonstration of the Eka Tala and the vast array of poly-metric settings that could be generated by the

manipulation of jati, gati and kaala. He described drumming in Carnatic Music as the most complex and highly developed system of drumming in the world.

Sri Umayalpuram Sivaraman complimented the speaker on his competent demonstration and said that 'anticipation' on the part of the drummer was the greatest plus point in Carnatic music.

23rd DECEMBER, 1979

The meeting commenced with the rendering of devotional songs on the Violin by Master Ganesh and Master Kumaresh. They played 'Maha Ganapatim' in Nata, 'Sudha mayi' in Amrita-varshini, 'Najivadhara' in Bilahari and a Tiruppugazh.

Sri T. V. Rajagopalan, Secretary of the Music Academy, gave a talk on the 'Teaching of Music to Beginners'. He said that the teaching of music to beginners was imparted at several levels like Gurukulavasa, family tradition and in institutions. He stressed the need for graded exercises being taught to children at the janta varisai stage with sahitya for the swaras and added that the initial lessons should be only in the Mayamalavagaula raga. This was demonstrated by seven girl students who had been specially trained by Smt. Rukmini Rajagopalan to sing janta swaras along with sahitya and also simple Divyanama kirtanas.

Commenting on the talk, Sri Semmangudi Srinivasa Iyer suggested that simple songs might be taught first to children and swara exercises later after explaining the swarasthanas.

Sri Thanjavur Lakshmanan stated that swara exercises should be taught with gamakas. Sri Balamurali Krishna said that the syllabus for students should be adjusted to suit their receptive capacity.

An edition of Sadasiva Brahmendra's kritis with notation by Sri Semmangudi Srinivasa Iyer, published by the Semmangudi Srinivasier Golden Jubilee Trust, was released by Sri K. S. Narayana-swamy. The book comprises 23 Sanskrit compositions printed in the Tamil and Devanagiri scripts with notation in the Tamil script and a life of the composer in English. Sri Semmangudi

Srinivasa Iyer explained the circumstances under which he set the composition to music on the advice of a saint known as Varahur Periyaval.

Dr. S. A. K. Durga of the Department of Indian Music of the University of Madras presented a paper on the "Evolution and Structural analysis of the Varnam Forms." The speaker traced the origin of the word 'varna' occurring in several ancient music treatises and gave a description of the varieties of tana varnas and pada varnas composed in later years by eminent vaggeyakaras like Pachimiriam Adippayya, Patnam Subrahmanya Iyer and others. The different angas of varnas, their talas and jatis and other salient features were taken up for examination.

Complimenting the speaker, Prof. R. Satyanarayana of Mysore said that varnas played the dual role of being exercises for beginners as well as the opening pieces in concerts to create a musical atmosphere.

Introducing the singing of the Sankirtanams of Tallapakkam Annamacharya by Miss. Shobha Naidu and Sri Balakrishna Prasad, Sri T. S. Parthasarathy, Sri K. Srinivasulu Setty and Sri Sandhyavandanam Srinivasa Rao furnished brief biographical details of Annamacharya and the many excellences of his devotional lyrics. The Kritis rendered by the two singers from Tirupati included "Brahma gadigina padamu" in Mukhari and "Javvadi mettinedi" in Sankarabharanam. Sri Sandhyavandanam Srinivasa Rao rendered the song "Kadupenta" in Asaveri and "Kolani dopariki" in a folk tune. Sri R. Ramanathan and Madirimangalam Swaminathan provided accompaniment on the violin and Mridangam.

Complimenting the artistes, Sri Balamurali Krishna said that musical bhava was essential for the rendering of Annamacharya's compositions.

Sri R. Venkataratnam then presented a paper on his Sanskrit work "Hasta Pata Lakshana Alochana", a study of the rules of percussion play as propounded by early authorities like Bharata, Haripala, Srikantha and Sarngadeva. He stressed that rigorous rules of aesthetics had been formulated by them as guidelines for percussionists of the future.

24th DECEMBER, 1979

On the fourth day of the meeting of the Experts' Committee the Ganamalika group of ladies, trained by Sri Srinivasa Rao, rendered Ashtapadis and songs on Devi. The compositions rendered included "Kanakadhara" by Vidyapati in Desh. "Rajanijanita" in Adana, "Harirabhi" in Iman and "Vadasiyadi" in Kaphi.

Sri L. S. Rajagopalan gave a lecture-demonstration on the Pulluvan Vina, a single-stringed violin type instrument and the Pulluvan Kudam, resembling a ghatam, handled by the Pulluvan community of Kerala. This community specialised in rituals connected with snake worship in Kerala and sang and played on these instruments tunes that closely resembled the ragas of Karnatic music. Two members of the Pulluvan community from Kerala gave a practical demonstration on the two instruments accompanied by singing.

Sri Raj Narayan, an electronics engineer from Bangalore, gave a talk on electronic drone and tala instruments, and demonstrated a sruti box and a Talometer devised by him. The Tala instrument was capable of being used for all the 35 talas and was intended for the benefit of music students practising at home as well as for Vidwans performing in concerts. The electronic tambura aimed at producing the background effect of an actual tambura during concerts.

Prof. R. Satyanarayana of Mysore delivered a lecture on the "Evolution of the Vina in Vedic Literature". Basing his talk on the authority of Samhitas, Aranyakas, Srauta texts and similar lore, the speaker said that in Vedic times the Vina was considered the primary ritual instrument during sacrifices like the Aswamedha yaga. He explained in detail the construction of different kinds of Vina like the 'Satatantri' and the occasions on which they were played. He added that the Vina player was held in the highest esteem during the Vedic period.

Prof. T. Kodandaramaiah, Professor of Telugu in the Madurai-Kamaraj University, presented a paper on a rare manuscript which belonged to Ananta Gopala Bhagavatar, a Saurashtra gentleman of Madurai. A scrutiny of the manuscript showed that it contained

many unpublished kritis of Margadarsi Seshayyengar, Walajahpet Venkataramana Bhagavatar and Kirtanas in the Saurashtra language. There were also three kritis by Venkata Suri, who wrote a Sanskrit version of Saint Tyagaraja's Nowka Charitram. The manuscript was thus a valuable addition to existing music literature.

25th DECEMBER, 1979

On the fifth day of the meeting of the Experts' Committee, Smt. R. K. Gayatri, Lecturer in South Indian Music at the Hawaii University at Honolulu, played devotional songs on the Gottu Vadyam. She was accompanied on the violin by Sri V. V. Ravi and Sri Nellai Devaraja Iyer on the mridangam. The compositions played by her included "Maha Ganapatim" in Nata, "Vina Pustaka" in Vegavahini, "Balagopala" in Bhairavi and "Angarakam" in Surati.

Under the direction of Sri Madurai N. Krishnan, nine Tamil compositions of Smt. Ambujam Krishna were presented by Smt. S. Rajeswari and Smt. Kalpakam Viswanathan. The group of songs, entitled "Krishna Lila Madhuryam", had been arranged in a sequence to depict the divine lilas of Lord Krishna in His boyhood. The songs rendered included well-known pieces like "Talar Nadai" in Mohanam, "Chinna Chinna padam" in Kapi and "Kalyana Vaibhavam" in Kurinji.

Sri T. K. Govinda Rao delivered a talk on "Ancient ragas and ragas derived from Melas". He said that a large number of ragas of Karnatic music dated back to the early years of the Christian era and had attained great refinement by having been handled by eminent musicians over the centuries. In his opinion, such a polish was lacking in new ragas that came into existence later on the Mela Janya basis or by a permutation and combination of swaras. He cited the examples of Dhenuka, Kiravani and Vachaspati which were based on swarasthanas and required great care for being rendered without mixing Todi, Bhairavi and Kalyani respectively. Charukesi was another instance in which the raga was often described as a mixture of Sankarabharana and Todi and thus lacked an individual raga swarupa. He pleaded that Vidwans should revive an interest in ancient ragas which were full of life and traditional beauty.

Sri Embar Vijayaraghavachariar then gave a Harikatha performance on 'Bala Bhaktargal' in the context of the International Year of the Child being celebrated this year. The devotees whose lives were covered by the performance included Prahlada, Dhruva, Markandeya and Nambi Andar Nambi.

26th DECEMBER, 1979

On the sixth day of the meeting of the Experts' Committee in connection with the 53rd Conference of the Music Academy, Sri T. M. Naganath and party rendered devotional songs in Sanskrit, Tamil, Kannada and Hindi. Amongst the songs sung were "Gajavadana beduve" in Bhupali, "Bhaja Hari Nama" in Kalyan, "Tirumagal ulavu" in Ananda Bhairavi, "Madar Madappidiyum" in Athana, "Jaya Durga" in Durga and slokas from the Purushotama Yoga of the Bhagavad Gita sung as a raga malika.

Smt. Gowri Kuppaswamy of the Mysore University read a paper on a "Comparative Study of the Development of Indian and Western Musical Scales". She said that while the Indian musical tradition cherished its origin from the Sama Veda, the influence of ancient Greek music on Western music was considerable. But an interesting feature of some of the scales resulting from modulation in Western music was that they corresponded to scales of the 72 Mela scheme propounded by Venkatamakhi. Seven-note scales were also found in the music of Arabia, Turkey, Egypt, Iran, China, a number of European countries and Brazil but pentatonic scales, having five notes to an octave, were most widespread in the music of different nations. Some of the pentatonic scales in Bulgaria corresponded to Suddha Dhanyasi, Nagasvaravali, Suddha-Saveri and Mohanam of Karnatic music.

Thanking the speaker, Sri K. S. Narayanaswami, President of the Conference, said that such papers provided good material for a detailed discussion of the subject by musicologists.

Smt. Vidya Shankar gave a lecture-demonstration on the "Teaching of Tana Varnas on the Vina". She said that the old practice was to make music students learn about fifteen Tana Varnas before they were started on kritis. She demonstrated on the Vina how students should be taught to play swaras with suitable gamakas

so that they formed a clear picture of the raga concerned in their mind. Sri K. S. Narayanaswami complimented the speaker on her instructive lecture.

Prof. P. Balakrishnan, accompanied by Smt. Prema Rangarajan, gave a recital of rare Tamil compositions of the late Sangita Kalanidhi Thanjavur K. Ponniah Pillai, who was Professor of Music in the Annamalai University. Sri Pillai was the author of more than eleven types of compositions ranging from Sanchari Gitas to Tillanas. The songs rendered included a Pada Varnam in Bhairavi, a Kurinji Tinai Padam in Kalyani and an Ashta raga malika.

Sri Parur Anantaraman (Violin) and Thanjavur Upendran (Mridangam) accompanied the recital.

Paying a tribute to Sri Ponniah Pillai, Sri K. S. Narayanaswami mentioned that Sri Pillai was his guru at the Annamalai University and was a versatile musician and composer. Everyone of his compositions had the stamp of authentic and classical Karnatic music.

Dr. H. V. Modak of the Nowrosjee Wadia College, Pune, demonstrated an Electronic Murchana Device and a playerless Harmonium designed by him. The Murchana device enabled a modal shift (graha bheda) to be obtained and the electronic harmonium could accompany singers without the necessity for a player.

27th DECEMBER, 1979

On the seventh day of the Experts' Committee Meeting Sri Kanchipuram M. N. Venkatavaradan provided devotional music by singing verses from the Divya Prabandham. He sang the 'Pallandu' of Periyalvar. 'Tiruppavai' of Andal and also verses from the Desika Prabandham. He was assisted by Sri Tulasiram on the violin and Sri S. Ramachandran on the mridangam.

Sri Mugavai Rajamanickam delivered a talk on 'Rare Folk Songs of Tamilnadu' accompanied by singing of folk melodies by Sri Kovai Murali and Smt. Ramani Ramamurti. Percussion support was provided by artistes who played folk instruments like Pambai,

Tape, Tambattai, Kuzhal, Ghatasingari and Udukkai. The songs rendered included 'Etra Padal'. Harvest Song, Kummi, Katta Bomman songs and Naiyandi padal. Dr. S. Ramanathan remarked that a number of classical ragas of Karnatic music had their origin in folk melodies and composers like Tyagaraja did not hesitate to adapt them for the kritis, like "Gandhamu Puyyaruga" in Punnagavarali and "Nagumomu gala vani" in Madhyamavati.

Sri C. S. Krishnaswamy gave a lecture-demonstration on 'Some factors contributing to the tonal quality and timbre of the flute'. He said that the timbre of a flute depended upon the material from which it was made, its age and its moisture content. Accompanied by Smt. Jayalakshmi Sekhar, Sri Krishnaswamy played the same swarajati on different kinds of flute and explained their characteristic quality and musical intensity. Sri N. Ramani and Sri Prapancham Sitaram also spoke on how different flutes had varying tonal qualities.

Smt. Leela Omchery of the Music Department of the Delhi University read a paper on "The classical element in Kerala Folk Music (Raga Element)", and illustrated the same by rendering a number of folk songs in Malayalam. Singing different phrases from folk songs, she explained how closely they resembled passages in classical Karnatic ragas like Pharas, Arabhi, Kapi and Saurashtram. She said that several folk songs in Malayalam bore the influence of religious music from Tamilnadu, especially the Tevaram.

Sri Vinjamuri Varaha Narasimhachari, Vidwans Sri Sandhya-vandanam Srinivasa Rao and Sri Balamurali Krishna, complimenting the speaker on her paper, said that the folk songs in Telegu, Tamil and Malayalam bore similarity of tunes.

The President of the Conference, Vidwan Sri K. S. Narayanaswamy, while thanking the speaker, said that folk music should retain its separate identity.

Dr. P. E. Sankaranarayanan and Miss. K. Meenakshi of the Central Electronics Engineering Research Institute Extension Centre, Adyar, presented a paper on "Electronic Sruti Instruments" and exhibited an electronic tambura and a sruti box developed by them. With the aid of the electronic tambura they

demonstrated how, by employing digital electronic circuitry, it was possible to produce the string effects of all the three tones in a conventional tambura. The two instruments were intended for the benefit of both students of music and professional musicians.

28th DECEMBER, 1979

On the eighth day of the Experts' Committee Meeting students of the Music Academy's Teachers' College of Music sang devotional songs in Tamil, Telugu, Kannada and Sanskrit. The selection included verses from the Tiruppavai and Tiruvembavai, a divya nama kriti of Tyagaraja and an Ashtapadi of Jayadeva.

Sri Titte Krishna Iyengar delivered a talk on 'Whither bound Karnatic music'. He said that true music must touch the heart of the listener and classical music, sung in accordance with tradition, enabled one to achieve this objective. Singing snatches from the kritis of Tyagaraja, the speaker explained how such compositions should be rendered with sahitya bhava and not without feeling. He also gave a demonstration of how tanam in the five ghana ragas used to be sung about five decades ago in South India.

Sri S. Parthasarathi and Sri Balamurali Krishna complimented the speaker on his demonstration and said that memories of the traditional excellence of music should be cherished by the present generation.

Smt. Gomati Viswanathan, Reader and Head of the Department of Karnatic music in the Delhi University, gave a lecture demonstration on Bhairavi, Huseni, Anandabhairavi and Mukhari which, though different from each other, had some common features and provided an interesting topic for a comparative study. She sang passages from the swarajati of Syama Sastri to show how the Bhairavi of those days differed from the other three ragas in prayogas which appeared similar. Anandabhairavi appeared to be a comparatively recent raga as it was not mentioned in texts earlier than the 17th century. It had its roots in folk melodies and was, therefore, a popular raga. An interesting feature of Huseni was that it comprised features from all the three other ragas. Dr. S. Ramanathan complimented the speaker on the clarity of her presentation. Prof. R. Satyanarayana of Mysore furnished

some interesting details about the historical evolution of the four ragas concerned. Sri K. S. Narayanaswami, President of the Conference, thanked Smt. Viswanathan for participating in the meeting and reading a very interesting paper.

Sri Sandhyavandanam Srinivasa Rao read a paper on 'Voice culture for Karnatic Music' and demonstrated how one's voice should be cultivated by constantly listening to the tambura and singing each swara in unison with it with a long breath. He stressed that the initial vocal exercises must be in the Mayamalavagaula raga. He explained the various stages of voice culture to be undertaken in two or more octaves to suit the limitations of the student's voice. Sri Balamurali Krishna mentioned that the defects a singer should avoid had been clearly enumerated in texts on music and every student of music should benefit by the advice given by Sri Srinivasa Rao in his interesting lecture.

29th DECEMBER, 1979

At the commencement of the ninth day of the meeting of the Experts' Committee Smt. Muthuminakshi and party rendered a selection of Tevaram in the respective Panns. Amongst the songs sung were 'Pitta pirai sudi' in Indalam (Mayamalavagaula), 'Siraiyarum' in Pazham Takka (Suddha Saveri) and 'Madar pirai' in Gandharam (Navaroz).

Vidwan B. Krishnamurti rendered Sanskrit compositions of the late Dr. Raghavan.

Sri T. V. Rajagopalan, Secretary of the Music Academy, announced that the 11th lecture in the Dr. V. Raghavan's Shashtyabhapurthi Endowment would be delivered by Dr. S. Ramanathan on Vidyaranya's 'Sangita Sara'.

Prefacing the lecture Sri T. S. Parthasarathy said that Dr. Ramanathan was a unique combination of a performing artiste in his own right and a researcher in the field of music. Although no edition of Vidyaranya's 'Sangita Sara' was available at present, his musical theory could be reconstructed from references to it in the 'Sangita Sudha' attributed to ruler Raghunatha Nayak of Thanjavur, but actually written by Govinda Dikshita, his minister. The latter work was published by the Music Academy in 1940.

In his lecture Dr. Ramanathan pointed out that it was not commonly known that Vidyaranya, who was a pontiff of the Sringeri Math and an adviser to Bukka, founder of the Vijayanagar empire in 1336, was the author of a treatise on music. The 'Sangita Sara' served as a link between the 'Sangita Ratnakara' (13th century) and the "Svara mela kalanidhi" (16th century). It was also the first work on South Indian music, now called Karnataka Sangita. The speaker gave a detailed account of the 15 melas of Vidyaranya, as compared with the later melas of Ramamatya and Venkatamakhi. The 'Sangita Sara' was thus a valuable link in the history of South Indian music.

Delivering a talk on 'Music Education', Sri S. V. Parthasarathy said that lakshya must be taught first to beginners and lakshana or theory should not be allowed to overshadow it at that stage. In his opinion, early exercises in only suddha swaras was not suitable for the Karnatic system in which the emphasis was on gamakas. Swarajñana must be instilled in the student at an early stage. The sahitya of compositions should not be unnecessarily split to lay stress on the meaning of words but the music of the kritis should be allowed to flow in its natural course.

Sri Titte Krishna Iyengar, Sri V. Sethuramiah, Sri Srirangam Kannan, Sri Tanjore Lakshmanan, Sri R. K. Venkatarama Sastri, Smt. Leela Omchery and Prof. R. Satyanarayana expressed their views on the subject of teaching of music.

Sri K. S. Narayanaswami, President of the Conference, said that the Music Academy should arrange a full-fledged seminar on the subject and bring together music teachers holding different views on it.

30th DECEMBER, 1979

On the tenth day of the meeting of the Experts' Committee Sri V. Muthukrishnan sang selected songs from the Tiruppugazh of Arunagirinatha. 'Umbar taru' in Pantuvarali, 'Mana nooru koti' in Natakapriya (Anga tala) and 'Aranilavadi' in Suddha Dhanyasi were among the pieces rendered.

Dr. S. Seetha, Professor and Head of the Department of Indian music, Madras University, gave a lecture-demonstration on 'Gayaka

and Vainika Sampradayas referred to in Lakshana Granthas'. She said that ancient texts like the 'Sangita Ratnakara' described even the human voice as an instrument, the 'Gatra Vina'. Vocal music and instrumental music had been differentiated as Gatra dandi and Jantra dandi. Fretting of Vinas was called 'Melana' and different Vinas known as Ekaraga and Sarvaraga Vinas were in existence. Tracing the evolution of ragas, the speaker said that very interesting information emerged from a scrutiny of old texts. For instance, the 'Sangita Sudha' of Raghunatha Nayak described madhyama as a graha swara in Bauli while the note was totally omitted in modern usage.

Sri K. S. Narayanaswami, President of the Conference, gave a Vina recital accompanied by Sri Umayalpuram Sivaraman on the mridangam. He played tanam in the ragas Nata, Gaula and Arabhi, the Pancharatna kriti 'Sadhinchene', 'Deva deva kalayami' in Mayamalavagaula, "Marivere" in Anandabhairavi, "Maravakave O Manasa" in Sama, "Mahalakshmi" in Madhava Manohari, "Gitarthamu" in Surati and tanam in Athana, Sahana, Varali, Sriraga and Saveri. He concluded the recital with 'Ehi Annapurne' in Punthagavali.

Miss. Rie Hisamitsu of Japan, a student of Buddhism at Delhi, read a paper on Karnatic music and how she was attracted to it. She also explained the various difficulties encountered by a foreigner like herself in learning a system of music totally different from hers and the problem of language. She rendered 'Parvati pate' in Hamsadhvani, "Vallabhanayakasya" in Begada, "Eduta nilichite" in Sankarabharanam and 'Sitamma mayamma" in Vasanta.

An interesting collection of charts, photographs and pictures relating to Karnatic Music, Vidwans of the past, the Music Academy and the Tyagaraja festival at Tiruvaiyaru was exhibited by Vidwan Sri V. Anantaraman of Nagapattinam at the foyer of the Music Academy.

31st DECEMBER, 1979

At the commencement of the eleventh day of the Experts' Committee meeting, Kumari Sudha Venkataraman sang verses

from the Tiruppavai of Sri Andal. The selection included 'Margazhi thingal' in Nata, 'Ongi ulagalaanda' in Arabbi and 'Vangakkadal' in Surati.

Sri Srivanchiam Ramachandra Iyer, accompanied by Smt. R. Vedavalli, rendered a representative selection from the compositions of Shahaji Maharaja of Thanjavur (18th century). Prefacing the demonstration, Sri T. S. Parthasarathy said that Shahaji, the second Mahratta ruler of Thanjavur, was a munificent patron of music and literature and was himself a composer of Yakshaganas, kritis and padams in Telugu, Sanskrit and Marathi. A large number of compositions of Shahaji could be seen in manuscript form in the Sarasvati Mahal Library at Thanjavur.

Sri Ramachandra Iyer and Smt. Vedavalli then sang 'Vande Sivasutam' in Paadi, 'Kannula panduga' in Bilahari, 'Bhoga Yoga' in Todi (Gita), 'Sakala prapti' in Kalyani (Marathi) and 'Enta anandamu' in Dhanyasi. Sri K. S. Narayanaswami, President of this year's Conference, complimented the singers on their excellent rendering of the compositions in attractive varna mettus.

Sri N. Ramanathan, Lecturer in music, Madras University, read a paper on 'The Concept of Sruti Jatis'. He said that the term Sruti-Jati referred to the five jatis or classes of srutis spoken of by Sarngadeva in his Sangita Ratnakara. The speaker then discussed the views expressed on the subject by Nanyadeva, Kumbharana, Kallinatha and others.

Sri R. K. Srikantan, member of the Experts' Committee, read a paper on 'Sri Vyasa Tirtha' (1447-1539) and his contribution to devotional music. He said that Sri Vyasaraya was, in addition to being a great Acharya of the Dvaita sampradaya and a minister to Krishnadeva Raya, a composer of kirtanas, suladis, padas and vrittanamas with the mudra 'Sri Krishna'. Accompanied by Sri Rudrapatnam Ramakant, the speaker rendered 'Gajamukhane' in Nata, 'Olaga sulabha' in Bhairavi and 'Antarangadali' in Mohana.

Sri Kamalam Thiagarajan gave a demonstration on the Western Orchestra flute in the context of its suitability for playing Karnatic music. He said that in the Western flute three octaves could be

played more easily than in the Indian flute. It was a high precision instrument and despite its high cost, it had its advantages because of its tonal perfection. By way of illustration, he played 'Vinayakuni' in Madhyamavati and a swarajati in Bhairavi on a Western flute and explained its merits.

1st JANUARY, 1980

Smt R. Vedavalli sang 'Vina Pustaka dharini' in Vegavahini at the commencement of the twelfth and concluding day of the Experts' Committee meeting in connection with the 53rd Conference.

Sri S. R. Janakiraman of Tirupati delivered a talk on 'Teaching Methods in Musicology'. He said that musicology was the systematized knowledge of music and was comparable to any other science in its application. The teaching of musicology needed a judiciously framed syllabus in which both theory and practice should be given equal importance.

Sri Sandhyavandanam Srinivasa Rao, Sri Maruthuvakudi Rajagopala Iyer, Sri V. Sethuramiah, Smt. Leela Omchery, Smt. Gomati Viswanathan, Sri Thanjavur Lakshmanan, Sri Srirangam Kannan, Sri Balamurali Krishna and Sri B. Rajam Iyer also spoke on the subject.

Sri T. S. Parthasarathy gave a resume of the papers and demonstrations presented at the 53rd Conference and said that they covered the musical traditions of all the four South Indian States and also Hindustani music. Two foreign music students also participated in the conference and presented features. A number of newly-developed electronic devices including a playerless harmonium, talameter, sruti box and tambura were exhibited at the conference. A wide variety of subjects relating to music and musicology were thus covered during the Experts' Committee meetings.

The Experts' Committee observed two minutes silence in memory of the late Dr. V. Raghavan, Sri T. S. Ramaswami Iyer, Sangita Kalanidhi Rallapalli Anantakrishna Sarma, Vidwan

Govindaraja Pillai, Sri Lalgudi Gopala Iyer, Sri M. A. Kalyanakraishna Bhagavatar, Sri Madurai Krishna Iyengar and Sri Kuzhikkarai Pichaiappa Pillai.

Sri K. R. Sundaram Iyer, President of the Music Academy, proposed a vote of thanks to all who made the 53rd Conference a success, On behalf of the Vidwans, Dr. Balamurali Krishna thanked the Music Academy for the opportunity given to them to participate in the conference.

Sri K. S. Narayanaswami, President of this year's Conference, said that it was the duty of all Vidwans to participate in the activities of the Music Academy to enable the institution to achieve its objectives.

The Sadas

The Sadas (Convocation) of the 53rd Conference of the Academy was held in the Auditorium of the Academy at 4 p.m. on the 1st January 1980 with Sri T. Ramaprasada Rao, former Chief Justice of the Madras High Court, in the chair.

There was a distinguished gathering of members of the Academy, music lovers, musicians and scholars. The proceedings began with a prayer by Smt. R. Vedavalli.

The Sadas was convoked by Sri S. Natarajan, Secretary. Sri R. Ranganathan, another Secretary of the Music Academy, read messages received from prominent persons wishing the function success.

Welcoming Sri Ramaprasada Rao and others present, Sri K. R. Sundaram Iyer, President of the Music Academy, referred to the increase in the number of awards instituted by donors and also about the research programme contemplated by the Academy.

Sri T. V. Rajagopalan, Secretary of the Academy, presented Vidwan Sri K. S. Narayanaswami, President of the 53rd Conference.

“Born on 27th September 1914, son of Narayaniammal and Koduvayur Sivarama Iyer at Koduvayur near Palghat: learnt music from his 7th year to 14th year under his brother K. S. Krishna Iyer: was presented with gold ring for his Swara Jnana even at the young age of seven: was in the first batch of students of the Music College at the Annamalai University: learnt music under Maha Vidwan Sabesa Iyer and Sangita Kalanidhi Tanjore Ponniah Pillai descendant of the famous Tanjore Quartet: learnt Veena under Vidwan Desamangalam Subramania Iyer: learnt also Mridangam under Sri Ponniah Pillai; was Lecturer in Veena in his Alma Mater from 1937 to 1946: assisted in publishing the Tamil Kritis of Gopalakrishna Bharati, Nilakantha Sivan and Arunachala Kavi: at the invitation of their Highnesses of Travancore took up lecturership in Veena in the Swati Tirunal Music Academy under the Principalship of Sangita Kalanidhi Semmangudi Srinivasa Iyer: assisted him in editing with notation and publishing the Kritis of Swati Tirunal: subsequently was the Principal of Swati Tirunal Music Academy till 1970: has been Principal of Sangeetha Vidyalaya

of Shanmukhananda Fine Arts Sabha, Bombay since 1970: was also recipient of several titles and awards from institutions: has been a



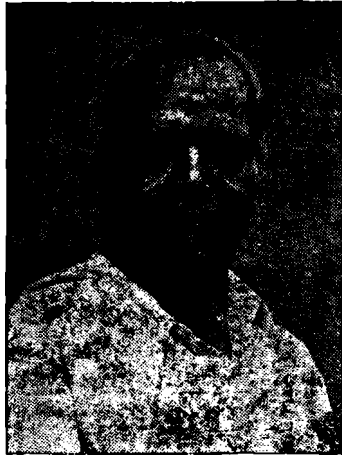
VIDWAN SRI K. S. NARAYANASWAMI

member of Music & Cultural Delegations to the USSR and the East European countries in 1954 and in 1970: has attended at the invitation of Yehudi Menuhin, the Music Festival at Bath and performed on the Veena at London, Bristol, Oxford, Cambridge and Birmingham: has taken part as Teacher of Carnatic music and Veena at the XI Conference of International Society of Music Education at Perth, Australia, in 1974: taken part at the Indian Music and Dance Festival of the International Institute for Comparative Music Studies and Documentation at Berlin in 1977: has been the recipient of the State Award of Kerala in 1962 and of Tamilnadu in 1968: was also the recipient of the National Award of Central Sangeet Natak Akademi in 1968: was honoured by the award of Padma Bhushan in 1977."

The President of the Sadas, Sri T. Ramaprasada Rao, conferred the title of 'Sangita Kalanidhi' on Sri K. S. Narayanaswami and presented him with the Sanad and the Insignia of the title.

The Academy had selected two senior experts, who had done distinguished service in the fields of music and harikatha, for the award of certificates of merit.

Sri S. Ramaswami, Executive Trustee of the Music Academy, presented Sri Tiruchi Swaminatha Iyer.



VIDWAN TIRUCHI SWAMINATHA IYER

“Born in 1910 at Tiruchirapalli as the second son of Akilandammal and Fiddle Subramania Iyer, son of Orappalli Ayya Bhagavatar, a disciple of Saint Tyagaraja: learnt music from his father who himself was a Sishya of Tillaisthanam Panju Bhagavatar belonging to the well known Sishya Parampara of Tyagaraja: started giving concerts in 1926: has given concerts as “Trichy Brothers” along with his elder brother Ramachandra Iyer till the demise of the latter in 1943: has been accompanied by eminent Violinists Marungapuri Gopalakrishna Iyer, Madras Balakrishna Iyer, Rajamanickam Pillai and Mysore Chowdiah and Mridangists Pudukottai Dakshinamurthy Pillai, Kumbakonam Kodandarama Iyer and Rangu Iyengar: settled in Bombay in 1950, and now Honorary Director for the Carnatic Music section of Shri Vallabh Sangeetalaya: well known for laya-jnana and Pallavi exposition: possesses a good repertoire of rare Kritis of Tyagaraja. Has been in the field of Carnatic Music for over 50 years.”

Sri T. S. Parthasarathy then presented Sri T. S. Balakrishna Sastri, well-known exponent of harikatha.



BRAHMASRI T. S. BALAKRISHNA SASTRIGAL

“Born in 1918, son of Meenakshiammal and Sambamurthy Ghanapatigal, Sanskrit scholar of Tiruvidadimarudur: had traditional studies in Kavyas, Natakas, Alankara, Veda and Veda Bhashya under his father: had his education at the Christian College: studied Tamil, Telugu and Kannada under eminent Vidwans: learnt music under Sangeeta Kalanidhi Tiger Varadachariar, Mudikondan Sabhapathy Iyer and Madirimangalam Natesa Iyer: had his training in Harikatha under Soolamangalam Vaidyanatha Bhagavatar: shaped his art by listening to leading Harikatha performers, Mangudi Chidambara Bhagavatar and Harikesanallur Muthiah Bhagavatar: has been continuously performing Harikatha for over three decades: honoured by Sabhas and admiring public: received State awards from Andhra Pradesh and Tamil Nadu: has a good repertoire of Tyagaraja Kritis and has specialised ‘Tyagaraja Ramayana’ in his own individual style.”

Sri Ramaprasada Rao awarded the certificates of merit to Sri Tiruchi Swaminatha Iyer and Sri T. S. Balakrishna Sastri. He then delivered the following presidential address:

“I am indeed honoured to be invited to preside over the Sadas held under the auspices of the Music Academy, which is a distinctive event integrated with a Musical Institute of repute. I am thankful

to the President and Members of the Executive Committee of the Music Academy for having given me this privilege.

I was initially in a quandary as to how far and in what capacity I could fit into the occasion. But on an in-depth ponderation, I felt the satisfaction that though I am not an adept in music yet I am a *rasika* of the science, and being one in the line of traditional music lovers in my family, I bekindled myself to be before you, who are at once eminent exponents and accredited pundits in the divine grammar of music.

Music—Ah! the word itself is appealingly musical. One of the Trinity in music, Saint Tyagaraja, has said that the doors of Heaven are closed to *Sangita gnana vihina*. The efficacy of music lies in its innate emotional treatment given to it by its revered exponents. The content of music is moving depth; mystic ecstasy; beautiful elegance of style; above all, glowing with warmth and sympathy by the touches of the true musician. Time and again, the philosophy in musical compositions always laid accent on the following crisp aphorisms :

- (a) The sharpest sword is a spoken word in wrath
- (b) The fiercest fire is passion
- (c) The darkest night is ignorance
- (d) The best weapon in the armoury of living is wisdom
- (e) The most precious treasure is Virtue.

Thus, the dissemination of knowledge and truth by incessant communication of the rationale behind musicology is always the sacred watchword of our pundits in music.

Music is a language which speaks *ab intra* (from within). It generates universal love. It serves as a key for self perfection and prompts us to live a useful life.

Among the *Chatusshashti Kalas*, the Lalita Kala appeals to the visual and auditory senses. They are very important in promoting world culture and progress. The Arts—Painting, Sculpture and Architecture—are influenced by natural phenomenon, while music and dance are created by the imagination of man himself and hence,

they are ranked greatest among the arts. Music and dance are associated with Gods and Goddesses and they were considered as means for salvation! God is conceived as *Nada Brahman*. Indian music is religious and devotional and is never used for entertainment value.

Music is a language of its own which can express every kind of emotion and thought. Therefore, there is no question of language problems in music, and we have compositions in Telugu, Kanarese, Tamil and Malayalam, composed by great composers, and they are sung today by the performers without any language consciousness and are enjoyed by the audience.

Music first evolved as an art with scientific principles and today music is studied as a science (Musicology) and Art (performing aspect). In the world of Music, there are two distinct systems: (1) based on the progress of succession of single notes—the Melodic System; (2) based on the progress of succession of groups of notes known as chords—the Harmonic System. Indian system of music follows the Melodic System and may be styled as *Raga Sangita*. The extensive *Raga* system and the elaborate *Tala* system are unique features of Indian Music. The *Raga* system paved the way for *Manodharma Sangita*—or creative music—which is the distinctive feature of our musical culture.

Indian music gives scope for creativity not only for the composer, but also to the performer to exhibit his imaginative faculty. Though compositions are said to be pre-set by the composer's imagination, they lend scope for the performer to add *sangatis* or variations in the *pallavi*, *anupallavi* and *charanam* part, which shows his power of interpretation.

Besides the rendering of the compositions, the performer is given ample opportunity to give forth his creativity in singing *Raga alapanas* and *Swara kalpana*. Thus, a performer too stands on par with the *vaggeyakara* in the system of Indian music and shines as a link between the audience and the composer. A performer not only popularises but also creates new forms in the *Manodharma* branch.

The performers can prove their skill in their musical presentation only if they are encouraged by the music associations, big and

small. I find a welcome change in the programme scheduled this year at the Music Academy Festival wherein many younger and potential artistes are included in the 5 p.m. and 8 p.m. concerts. More and more encouragement by all the Sabhas is necessary and new talents should be brought into limelight. The institutions must give an idea to the artistes as well as to the audience that they are for constructive work and encouragement of artistes and above all, to keep the Divine Institution of Music well tuned.

There may be differences between artistes, as is not unusual in any noble profession, but institutions should always meticulously keep apart and away from such controversies, if any. Every artist has his own perceptions and concepts in musical theory and the rules and regulations. Music has evolved and developed with principles and will continue to do so with the change of times and personele, and it is the people who have to decide the good and bad in music.

Today, music has been introduced in the educational curriculum and the traditional *Gurukula* system is slowly vanishing. The music schools and colleges have great responsibility to produce good musicians and musicologists and the standard should be kept high. The evaluation needs to be strict in qualifying the candidates for the Degrees. In the conservatories, the Music Appreciation courses may be started to educate many to train their ears to appreciate classical music.

Endowed with all the essential attributes of a lovable, notable and appreciable variety are the Vidwans who are to be felicitated today. The Music Academy is a *Naimisaranya* of Carnatic Music wherein during the sacred *Margazhi*, interesting and exhilarating discourses on the various notes and chords of music are taking place, whether it is on *Sampradaya*, *Paddhati* and philosophical controversies over the content of *Ragas*, filling in the content of this musicological reservoir, the Music Academy, with an annual *Sangita Kalanidhi*. It is the birth of a new *Sangita Kalanidhi* in Vidwan Sri K. S. Narayanaswami which we are celebrating today.

Even though hearsay evidence is not generally admissible in Law, yet the incessant encomiums received from music lovers by

Vidwan Sri T. S. Balakrishna Sastrigal and Vidwan Sri Tiruchi Swaminatha Iyer mandate this institution to honour them with Certificates of Merit.

Showered with the praises of the people, experts have thoughtfully brought to bear in the musical world their fame and name in the exposition of the truism in music. To this category of eminent Vidwans belong our respected Vidwan Sri K. S. Narayanaswami, Vidwan Sri T. S. Balakrishna Sastrigal and Vidwan Sri Tiruchi Swaminatha Iyer.

Vidwan Sri Koduvayoor Sivaraman Narayanaswami, the esteemed President of this Conference, has received the Birudu and Insignia of 'Sangita Kalanidhi'. He is a genius and a veteran Veena Vidwan, about whom every one here and every music lover very well knows. He has the credit of having preserved the traditional style of playing on the Veena and has an inter-state reputation which is unique by itself in that, it is connected with Musical Institutions in Tamil Nadu, Kerala and Maharashtra. He is internationally known and his sojourns across the blue seas secured for him a rightful place in the globe, and he being the chosen child of musicology, our country awarded to him the title of Padma Bhushan in 1977.

A *Guru* is generally known by his disciples also. It is impossible to catalogue in a short period all his praiseworthy disciples, but on an occasion like this, I am very proud to say that he was the *Guru* of Dr. V. K. Narayana Menon and Sangita Kalanidhi 'Padma Bhushan Srimati M. S. Subbulakshmi. His exposition of music through the instrument of the Goddess of Music has certainly placed music on a pedestal in the enlightened glamorous grammar plateau of instrumental music.

I am indeed grateful to the Music Academy for the opportunity given to me in honouring one such distinguished personality as our Vidwan Sri K. S. Narayanaswami.

Vidwan Sri T. S. Balakrishna Sastrigal is a name to be conjured with, as an outstanding Harikatha exponent. His Satguru Tyagaraja Swamy Charitra, the making of a unique composition by himself, is one of his outstanding successes.

Sri Tiruchi Swaminatha Iyer is a *Sampradaya Vidwan* and is familiarly known as the 'vocalist' of Tiruchi Brothers. This title has given a true picture of Sri Swaminatha Iyer. His exposition of rare *kritis* of Tyagaraja reverberating the field of such an expert for well over five decades necessarily induced the Academy to honour him with a Certificate of Merit.

My appreciation of the Sons' of Divinity is only as a person who receives a feast of the ear whenever there is an occasion to do so. If by such feasting of the ears I feel so happy and honoured on the occasion of the *Sadas*, I am able to comprehend the degree of satisfaction which one and all of you who have digested such feasts would be experiencing.

Once again, I thank the Music Academy for this unique opportunity given to me."

Sangita Kalandihi Semmangudi R. Srinivasa Iyer, Sri K. Chandra-sekharan and Vidwan K. P. Sivanandam spoke offering their felicitations to the recipients of the title and the certificates of merit. Sri K. S. Narayanaswami, Sri Tiruchi Swaminatha Iyer and Sri T. S. Balakrishna Sastri suitably acknowledged the felicitations.

Sri T. V. Rajagopalan, Secretary, introduced the musicians who had participated in the different concerts of the season and had been adjudged as deserving of special awards. The President of the Sadas gave away the awards. (see list below)

Sri P. S. Ramachandran, Member of the Executive, Committee, introduced the winners in the various music competitions held during the Conference and the President gave away the prizes to the successful candidates. (see list below).

Sri S. Shanmugham proposed a vote of thanks.

COMPETITIONS & CONCERTS PRIZES 1979-80

COMPETITIONS	DONORS	WINNERS
1. Vocal Music—Gentlemen, Sangita Kalanidhi GNB. Memorial Prize	Awarded by Sri R. Ranganathan	
2. Vocal Music, Ladies, T. R. Venkatrama Sastri Prize	Awarded by Sri T. V. Rajagopalan	I Prize: Lakshmi Panchapakesan II Prize: Sumati Narayanan
3. Violin—Kasturi Ranga Iyengar Memorial Prize	Awarded by late Sri K. Srinivasan	I Prize: P. K. Vijayakumar II „ T. M. Abdul Hazeez
4. Veena Dhanam Memorial Prize	Endowed by late Sri M. Sudarsanam Iyengar	I Prize: N. Vijayalakshmi II „ K. R. Lakshmi
5. Modern compositions—L. Muthiah Bhagavatar Memorial Prize	Awarded by the Executive Committee of the Music Academy	I Prize: R. Sundar II „ Lakshmi Panchapakesan II „ Geetha Krishnan
6. Tamil Songs—‘The Amara Kalki’ Prize	Endowed by Sri T. Sadasivam	I Prize: K. R. Umamaheswari II „ Prema Rajasekar

7. Maharaja Swati Tirunal Compositions: Murthi Memorial Prize	Endowed by the R. K. Murthi Memorial Committee	I Prize: B. Latha II „ Sai Sankar
8. Purandaradas Padas	Endowed by V. S. S. K. Tobacconist, Jaffna	I Prize: K. R. Umamaheswari II „ Prema Rajasekar
9. Kshetragna Padas	Awarded by the Music Academy	No competitor
10. Pallavi Singing—Dr. Sankaranarayana Iyer Memorial Prize	Endowed by Dr. S. S. Krishnan	I Prize: Sumati Narayanan II „ B. Latha III „ Lakshmi Panchapakesan
11. Sanskrit Compositions—Dr. V. Raghavan Memorial Prize	Awarded by Smt. Priyamvada Sankar	I Prize: Prema Rajasekar
12. Divya Prabandham, Lingappa Naidu Garu's Kirtanas and Tevaram-Sri Vijayaraghavalu Naidu Memorial Prize	Awarded by Vijayaraghavalu Memorial Religious & Charitable Trust, Sirkali, c/o Sri V. Ramachandran, Beemanna Mudali St., Madras	I Prize: B. Latha
13. Bhikshandarkoil Rajagopala Pillai Prize for Dikshitar Kritis	Endowed by Smt. Sarada Natarajan	I Prize: R. Sundar II „ B. Latha III „ Geetha Krishnan
14. Tulasidas Bhajans—Rajalakshmi Jagannarayanan Prize	Endowed by Sri S. Jagannarayanan	I Prize: S. V. Usha
15. Vedagiri Prize for Tyagaraja Kritis	Endowed by Smt. Lakshmi-Vedagiri	I Prize: K. R. Umamaheswari II „ R. Sundar III „ Lakshmi Panchapakesan

16. Sri Uttaram Thamba Sachidananda Prize for Syama Sastri Kritis	Endowed by Sri V. S. S. K. Brahmananda	I Prize: K. R. Umamaheswari II „ T. V. Sundaravalli III „ R. Sundar
17. Tamil Devotional Songs	Endowed by Sri V. Natarajan	I Prize: Geetha Krishnan
18. Sri U. Ramachandra Rao Memorial Prize for Mira Bai Songs	Endowed by Sri U. Ramesh Rao	I Prize: Prema Rajasekar II „ V. Mythili
19. Papanasam Sivan's Songs	Endowed by Smt. Alamelu Viswanathan	I Prize: Lakshmi Panchapakesan
20. G. N. B's Songs	Endowed by Dr. Sinnathambi of Ceylon	I Prize: Jayanth Venkatraman
21. T. Chowdiah Memorial Prize for Varnams	Endowed by Sri V. Sethuramiah and Sri R. K. Venkatrama Sastry	I Prize: B. Latha II „ Geetha Krishnan III „ Lakshmi Panchapakesan
22. S. A. Venkatarama Iyer Prize for Mridangam	Endowed by Dr. S. A. K. Durga	I Prize: S. Madhusudan II „ B. Vijaya Satish III „ M. A. Srinivas
23. Sri S. Ramaswamy Prize for the best competitor	Endowed by Sri S. Ramaswamy	K. R. Umamaheswari

CONCERTS

DONORS

WINNERS

1. Smt. Yogam Nagaswamy Award for a Senior Vocalist	Endowed by Smt. Yogam Nagaswamy	Vidvan Sri Nedunuri Krishna-
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|--------------------------------------------------------------------------------|-----------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2. Dr. Raja Sir Annamalai Chettiar Award for Talented Musicians. | Endowed by his daughter
Smt. Unnamalai Achi | <i>Vocal:</i> Sri V. Ramachandran
Sri T. N. Seshagopalan
<i>Violin:</i> Sri Tirupparkadal
S. Veeraraghavan
<i>Mridangam:</i> Sri Umayalpuram
Sivaraman |
| 3. Smt. Sarada Krishna Iyer Memorial Award for Mid-year Concerts | Endowed by Justice V. R. Krishna-Iyer | Shield: Smt. Ananda Balasubramaniam |
| 4. Veenai Shanmukavadivu Memorial Award for a Veena Player | Endowed by M. S. S. Ladies Felicitation Committee | Sri D. Balakrishna |
| 5. N. V. Raghavan Memorial Award for a Senior Violinist | Endowed by Smt. Indira Rangaswamy | Sri L. Shankar |
| 6. Smt. Pankajam Rajam Award for a Musician | Endowed by Smt. Pankajam Rajan | Sri T. P. Nataraja Sundaram Pillai |
| 7. V. T. Krishnamachari Memorial Award for Harikatha | Endowed by Sri V. K. Rangaswamy | Sri Mannargudi Sambasiva Bhagavata |
| 8. Sri K. R. Sundaram Iyer Shashtyabdapurti Award for Best Sub-Senior Musician | Endowed by Sri K. R. Sundaram Iyer Shashtyabdapurti Trust | Smt. Nagamani Srinath |
| 9. Smt. D. K. Pattammal Award for a young Lady Vocalist | Endowed by D. K. P. Ladies Felicitation Committee | Smt. Charumati Ramachandran |

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| 10. Dikshitar Kriti Award | Awarded by Bharati Society,
New York | Sri D. K. Jayaraman |
| 11. Sri K. S. Ramaswamy Shashty-
abdapurti Award for a promising
Artiste | Endowed by the daughters of Sri
K. S. Ramaswamy | Sri T. V. Sankaranarayanan |
| 12. T. V. Subba Rao Memorial
Award for the best Junior/
Sub Senior Musician | Awarded by Smt. T. V. Manjula
in memory of her father
T. V. Subba Rao | Sri Trivandrum R. Krishnaswamy |
| 13. Nyayapathi Sriranganayakamma
Award for deserving Junior
Artiste | Endowed by Prof. N.V.V.J. Swamy
U.S.A. | Sri Tirukkarugavur G. Srinivasa
Raghavan |
| 14. Naum Lichtenberg Prize for a
Violinist, Junior/Sub-Senior | Endowed by Dr. Johanna Spector,
New York | Sri Mysore M. Nagaraj |
| 15. Semmangudi Narayanaswamy
Aiyar Memorial Award for
Junior Violinist | Endowed by Sri V. Panchapagesan | Sri K. Viswanathan |
| 16. Lalgudi V. R. Gopala Iyer Award
for a Junior Violinist | Endowed by Sri Lalgudi G. Jaya-
raman | Kum. T. H. Lalitha |
| 17. Abhiramasundari Award for a
Violinist (Junior/Sub-Senior) | Endowed by Late Violinist Abhi-
ramasundari | Sri Anayampatti S. Ganesan |

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|---------------------------------------------------------------------------------|----------------------------------------------------------------------|-----------------------------------------------|
| 18. Chellapally Ranga Rao Award for a deserving Veena Playar | Endowed by Sri Chitti Babu | Sri S. Sundar |
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The Sangita Sara of Sri Vidyaranya

(DR. V. RAGHAVAN SHASHTYABDAPURTI
ENDOWMENT LECTURE 29-12-79)

S. RAMANATHAN

(I deem it a great honour to have been called upon to deliver the Dr. Raghavan Shashtyabdapurti Endowment Lecture this year. I thank the authorities of the Music Academy for this honour.

Let me take this opportunity to pay my tribute and my sense of gratitude to the great man.

It was in 1945 that I first met Dr. Raghavan. From that day till his very end, he was very kind to me. When I presented my papers at the Conferences of the Music Academy on 'Malavagaula through the Ages' and 'Raghunatha Mela Vina', he allowed me the use of his personal library and guided me in my research.

Dr. Raghavan assigned me the task of translating the lakshana portion of the 'Sangita Sampradaya Pradarsini' from Telugu to Tamil. This gave me an opportunity of going through the work several times in great detail. I also scrutinized the proofs when the book was being printed.

It was also my good fortune to give a Kalakshepam on the life of Muthusvami Dikshitar on the occasion of Dr. Raghavan's shashtyabdapurti before a distinguished audience which included Sangita Kalanidhi T.L. Venkatarama Iyer and Sri C.D. Deshmukh.

Let me also thank Sri T. S. Parthasarathy for his help in the preparation of this paper. He gave me his copy of the 'Sangita Sudha' and also the Vijayanagar Sexcentenary Commemoration Volume which contained valuable articles by Sundaram Iyer, Hulugur Krishnacharya and others.

I thank Prof. R. Sathyanarayana of Mysore for his valuable advice. He has written a work in Kannada on the musicians and musicologists of Karnataka Desa. He read portions of the manuscript and translated them for me.

I thank Sri Vazhuthur Rajagopala Sarma and Sri Pisharoti of Trichur for having helped me in translating the slokas from the 'Sangita Sudha').

Vidyaranya is widely known as an ascetic who adorned the Sringeri Peetha and as one who helped Harihara and Bukka to found the Vijayanagara Empire in 1336. It may not be known to many that he was the author of a treatise on music "Sangita Sāra". The original manuscript of this work has not so far been discovered but fortunately a reference to it is found in the Sangita Sudhā of Raghunātha Naik (1610):

“ sangita sāram samavekshya
Vidyāranyābhidha sri charana pranitam

Sangita Sudhā II 406.”

The Sangita Sudhā ascribed to Raghunātha was written by Govinda Dikshita, Venkatamakhi's father. In the vīna prakaraṇa of his Caturdandi prakasika, Venkatamakhi writes :

Sangita sudha nidhiriti śrute
Cevvayacyuta bhupala Raghunatha nrpankite
asmat tata krte granthe proktān
slokan likhami tan.

Catur, Vīna : 154.

“I am quoting the verses found in the work ” Sangita Sudhanidhi “written by my father and ascribed to king chevvachyuta Raghunatha ”.

While dealing with the Ragas prevalent in his time, Govinda Dikshita says :

“I shall describe the fifty well-known ragas, Nattā etc. and their six *angas* according to Vidyaranya who adorned the *Karanataka* throne.”

S. S. 413.

He goes on to describe the 15 melas. Natta, Gurjari Varati, Sri raga, Bhairavi, sankarabharana, atari, vasanta bhairavi, samanta, kambodi, mukhari, suddha ramakriya, kedaragaula, Hejjujji and Desakshi.

S. S. 410 - 444

Before dealing with the ragas, Govinda Dikshita explains the six *angas* of the raga: akshiptika, ragavardhani, vidari, sthayi and nyasa.

1. *akshiptika* : This is the first *anga* of the raga. The raga is *thrown up* (akshipyate) It is called *ayittam*. S. S. 460.

ayattam in Tamil means preparation.

By the opening phrase, the ground is prepared for the *alapana* of the raga.

2. *Ragavardhani* : The raga having been begun, it is now expanded. This is called *eduppu* or *karanam* by some. S. S. 461

eduppu is a Tamil word meaning ‘to take’.

3. *Vidāri* : Raga vardhani is divided into two parts and hence this is named vidāri. It is also called eduppu muktayi. S. S. 462.
4. *Sthāyi*. This is the fourth anga. In this, the note on which the raga is begun is woven into tanas (melodic phrases) S. S. 463.
5. *Vartani* : In this, tānas are created around the various notes of the Raga. This is also called *makarini*.
6. *Nyāsa* : The note on which the raga ends is called muktāyi. Its synonyms are *givi*, *goni*, and *gopotalika*.

The fifty ragas described in the Sangita Sudha are referred to as *desi* ragas as laid down by Anjaneya who had learnt about these from Yashtika, a devotee of Rama. The *desi* ragas are said to have originated from various regions.

nānā dēsa jātā . . . dēsi rāgā : S. S. II 451

Mela I. *Nattā raga*

The first raga taken up for exposition is *Nattā*. It is the first mela and is said to have been derived from *Pinjari*, a *bhāshā* of *Hindōla*.

Besides *suddha shadja*, *madhyama* and *panchama*, it takes *shatsruti rishabha*, *antara gandhara*, *shatsruti dhaivata* and *kakali nishada*.

Vadi	—	shadja
Samvadi	—	panchama
Vivadi	—	Gandhara, nishada
Anuvadi	—	Rishabha, Dhaivata

It is an evening raga.

Ākshiptika : Starting from *tāra shadja* and coming down to *rishabha* and going up step by step upto *tāra shadja* and singing some tanas (melodic phrases) one should end on *tāra shadja*.

Rāga vārdhani : One starts from the panchama of the madhya sthayi and goes upto tara panchama and descends down to madhyama and ends in madhya shadja.

Vidāri : Going up from the madhyama of the madhya sthayi to tara rishabha and comes down to madhya rishabha and again ends in shadja. This is called *muktāyi*.

2nd Raga vārdhani : One goes up from tara madhyama to tara nishada, comes down to madhya shadja with fast melodic phrases and ends in madhya shadja. Its vidari will consist of going up from madhya madhyama to tara rishabha with complex tanas (*vicitra tāna*)

Shadja sthayi : Consists of singing complex tanas ascending and descending and ending in shadja, nishada, panchama, madhyama and rishabha from the respective lower notes and avoiding the respective higher notes and ending in tara shadja.

Panchama sthayi : *madhyamā sthayi*, *Rishabha sthayi* and *madhya shadja* are different sthayis like the shadja sthayi.

Vartani : Starting from madhya shadja, going up to tara nishada, descending down to shadja, with some tanas, ending in madhya shadja, this is called *makarini*.

Nyasa : Starting from rishabha and coming down to madhya rishabha and going up again to tara shadja and ending in tara shadja with some tanas; raga natta yields pleasant results sung in the evening and is a bestower of wealth to the people.

The description of the alapana of nattā raga was shown above in some detail so that we may get an insight into the way raga elaboration was performed some centuries back.

It serves to dispel many misconceptions regarding alapana. First of all, it disproves the view that the raga was conceived as an arohana and avarohana (ascent and descent). The very opening of the nattā raga starts from tāra shadja and comes down to madhya rishabha.

The writer remembers vividly the opening of ragas in his boyhood: ragas like Bhairavi etc., not in shadja but from different akshiptikas (openings).

Bhairavi	: R s n n d p
Sankarābharana	m g m p d n s
Tōdi	p g m d p d
Kāmbhōji	m g p d s p d s
Atāna	m p r s n s d
Mādhya māvatī	r s n n p

It may be pointed out that the term *tāna* was derived from the root *tan—vistare*.

After the opening (ākshiptika), the raga is taken up for elaboration (raga vardhani) vrđh (vardh) to grow. It is done in two phases: first raga vardhani and second raga vardhani divided by a vidāri which literally means a divider.

It is to be noted that up to the vidāri i.e., akshiptika, first raga vardhani and vidāri, the raga is sung in slow tempo. It is only in the second raga vardhani that fast phrases are introduced. Here complex sancharas are employed which reveals that at the initial stages, the raga is sung slowly and with non-complex phrases.

The *sthāyi*, as its name suggests, (*stha* to stand) consists of the various notes of the raga being taken up and ending the phrases in them. If panchama, for example, is taken as the sthayi, it precludes the next higher note. Limiting the number of notes prastāra is evidently pressed into service in weaving variegated svara patterns. It is also to be noted that the various sthayis serve as medial pauses while the final nyasa (ending note) for natta raga is the tara shadja arrived at after the makarini or vartani in which the alapana touches the madhya shadja.

The Sangita Sara of Vidyaranya has a very important place in the history of Indian Music especially of the South. It serves as a link between Sangita Ratnakara (13th century) on the one hand and Svara mela kalanidhi (16th century) on the other. It was generally supposed that Ramamatya, the author of Svara mela kalanidhi, was the originator of the concept of mela and janya ragas (genus-species). Mr. Hulugur Krishnachar tries to credit Pundarika Vittala with the idea. But the credit is really due to Vidyaranya who wrote his work about a century before either Pundarika or Ramamatya.

Not only that; the Sangita Sara is really the first work on South Indian music or Kanataka (Karnatic) music as it is called now.

It may be assumed that the description of the 50 ragas found in the Sangita Sudha fairly represents the views of Vidyaranya, on the basis of Govinda Dikshita's statement. It must be borne in mind, however, that it is not a verbatim, quotation and Govinda Dikshita sometimes gives expression to his own views too.

Mela II *Gurjari*. Shadja, rishabha, madhyama, panchama, Dhaivata
Suddha, antara gandhara, Kakalinishada.

Rishabha is nyāsa, graha and amsa.

It is a sampurna raga. Some, however, accept that it omits panchama in the ascent.

Gurjari is to be sung early in the morning according to the views of Ānjaneya.

From Gurjari, fifteen ragas are derivatives.

3. Saurashtra sung always

4. Mēchabauli

5. Chāyāgaula

6. Gundakriya

7. Sālaga nātika. It belongs the Gurjari mela. But some moderns say, that it takes pancha sruti rishabha and dhaivata and Chyuta madhyama gandhara.

8. *Suddha vasanta*: Though a shādava, it becomes sampūrna in practice.

9. *Nādarāmakriya*: Some make it an independent mela with the use of sadharana gandhara. As antara gandhara is used in practice, it is not justified. It is to be included in the Gurjari mela and so does not deserve independent status as a mela.

10. *Gaula raga mela* is like Gurjari. The vādi is nishada, graha, amsa and nyāsa are also nishāda. It is a shadava omitting

dhaivata. In practice, rishabha is the amsa. That is why people well-versed in raga call it a *Sankirna* raga. It can be sung always.

11. *Bauli*: Ma graha. To be sung in the early morning.

Note: This raga figures in the Tevaram as *pann Puranīrmai*.

12. *Karnatāka Bangāla*.

13. *Lalitā*: Shadava, panchama omitted. To be sung at dawn.

14. *Malahari*: Nishāda varja. Shādava. Uses gandhara in the descent.

Note: This is one of the 103 panns, mentioned in the Pingala Nighantu.

15. *Pādi*: Shādava, omits gāndhāra. Some moderns assign it to be Rāmakriya mela; it is not proper because the raga owes its form to the Suddha madhyama: S. S. 573.

To be sung in the fourth yāma of the day.

16. *Sāveri*: audava, panchama nyāsa, nishāda and gāndhāra omitted; to be sung at dawn.

Note: It was an audava in those days and not an audava-Sampūrna.

17. *Rēvagupti*: audava, ni, ma omitted

Mela III 18. *Varāti*. sa ri ga pa dha—Suddha
ma—Shatsruti
ni—kakali
sa—vadi
pa—samvadi
ni, dha—anuvadi.

ākshiptika begins in tāra gāndhāra.

Mela IV 19. Sriraga. Sa, ma, pa—Suddha
 ni, dha —pancasruti
 sadharana gandhara
 kaisiki nishāda sampurna
 ākshiptika starts on madhya ni

20. *Sālagabhairavi.*

21. *Ghantarava*: Some moderns prescribe shatsruti rishabha and consider it as a janya of Kannadagaula. But it belongs to Sriraga mela.

22. *Vēlāvali*: Sampūrna

23. *Dēvagāndhāri*: Sampūrua

24. *Ritigaula*: “Some moderns, not knowing the sruti values, make it as independent mela. But it belongs to Sriraga mela.” Evening raga.

25. *Mālavasri*: Shadava, Ri omitted. amsa—shadja

26. *Madhyamadi*: „, ri, dha omitted”.

Note: It seems to be an error as in the ākshiptika, it descends down to *rishabha*. So *rishabha* cannot be a *varja* *svara*. Moreover, if *ri* were the missing note, *madhyamadi* would be identical with the next raga, *Dhanyasi*.

27. *Dhanyasi*: *ri*, *dha*, *varja*, *audava*, according to *vainika* tradition. *sa*—*amsa*.

To be sung in the morning and evening.

Note: It is the equivalent of the present *suddha dhanyasi*.

Mela V 28. Bhairavi: sa, ma, pa, dha —Suddha
 panchasruti ri
 sadharana ga
 kaisiki ni
 panca sruti dha occurs in some places.

On account of it, it may not be considered as a separate mela

Note: Obviously, they have been puzzled about the assignment of mela to Bhairavi because of its use of the two dhaivatas.

This is a very old raga figuring in the Tevaram (7th century) as pann Kausikam.

29. *Jayantasēna*: “Bhairavi mela; shāḍava; ri omitted:

amsa; madhyama—always sung.

Discovered by King Raghunātha.

“Raghunātha bhūmi purandarēnaiva
samuddhrtā: S. S. 993.”

Note: Tyagaraja has a song in this raga.

“vinatā suta vāhana”.

30. *Bhinna shadja*: Ri amsa; sampūrna, sung at dawn.

31. *Hindōla Vasantā*: amsa—shadja.

32. *Hindōla*: Ri, pa varja. amsa—sa

33. *Bhūpala*: Bhairavi mela; ma, ni—varja. audava, amsa—sa.

Note: Venkatamakhi calls Bhūpala as the eight mela and Subbarāma Dikshitar assigns it to one mela. There is an equivalent scale in Japanese music.

Mela VI 34. *Sankarābharana*.

sa, ma, pa	—	Suddha
ri, dha	—	panchasruti
ga	—	antara
ni	—	kakali
amsa	—	shadja

ākshiptika begins from madhya madhyama”. S. S. 1058

To be sung in the last yāma of the day”.

Mela XI 45. Mukhāri: all suddha svaras; amsa sa.

Mela XII 46. *Suddha Rāmakriya*:

sa, ri, pa, dha—	suddha
ga	— antara
ma	—
ni	— kakali

Note: This is the equivalent of the present 51st mela. It is an old raga figuring in the Tevaram (7th Century) as pan *sādāri* and natṭā rāgam and also in Jayadeva's Gīta Govindam (12th century).

Madhyama is at the sixth sruti, not from its previous note viz. antara gandhara but from suddha gandhara (i.e. 5th sruti). It is therefore at the 11th sruti; counting sa at zero.

Mela XIII 47. *Kēdāra gaula*:

sa, ma, pa	— suddha
ri, dha	— pancha sruti
ga	— antara
ni	— kaisiki
sampurna	
amsa—ni	

To be sung at the 4th yāma.

48. *Nārāyana gaula*: amsa—ni
sampurna
evening raga.

Mela XIV 49. Hejjujji: “ga—antara
all the other notes—suddha

with antara gandhara and kakali, it becomes sampurna”.

Note: There seems to be a discrepancy here. Is its nishada suddha or kakali?

Mela XV 50. *Desakshi*: sa, ma pa — suddha
ri — shatsruti
ga — antara
dha — panca sruti
ni — kakali
sampūrna

Mela

The origin of the concept of the mela may be traced to the seven jatis in which the Rāmāyana is said to have been recited by Lava and Kusa.

“jātibhih saptabhir baddham”—Rāmāyana

The grama ragas are mentioned by Matanga in Brhaddesi (7th century). He says that jātis are so-called because they are born.

Again, the Sangīta Ratnākara states that Śrī rāga is a derivative from shadja grāma.

In Adiyārkkunallār's commentary on Silappadikāram, the following pannas (ragas) are said to be born from sempalai:

pālaiyazh, nagaragam, āhari, tōdi, gaudi, gāndhāram, centurutti and udayagiri.

But the criterion for derivation seems to have been different then—not on the similarity of notes.

Misra and Sankirna Ragas: The two terms seem to be used in different technical senses. Misra ragas have been in actual use in Hindustani music e.g. misra khamaj, misra kaphi etc.

Sankirna ragas are held by some to be a mixture of more than two ragas. Dvijāvanti and ghanta are cited as examples of Sankirna ragas. But from the description of gaula in Sangita sudha, such an interpretation appears to be unwarranted. Dvijāvanti and ghanta may be classified as chāyālaga ragas.

Sampūrna: As Ārabhi is called a sampūrna raga, it is clear that a raga was considered sampūrna if it had the seven notes, in the ascent or descent or both. This view persisted till the time of Sangraha chūdāmani (18th century). Venkatamakhi calls his 28th mela as Kambhoji and Kedaragaula. But as he calls gaula, a shādava, as the 15th mela and Bhūpala, an audava, as the 8th mela, his criterion should have been to denote the mela by a well-known raga in the mela.

Graha svara: While dealing with Bauli, raga, Gōvinda Dīkshita raises the question whether a *varja* note can be a *graha svara*, the starting note. He gives the solution according to vainika tradition. He says that *madhyama* (ma) is uttered in the place of *sa* and thus *nishāda* becomes *varja*.

s n d p g r s — Bauli

m g r s d p m — Graha svara.

Such a *graha svara* passage is met with in Venkamakhi's gita in Bauli. vide S.S.P.P.

Vidyāranya and Rāmāmātya: We may do well to compare the 15 melas of Vidyāranya with those of Rāmāmātya. The latter's Svara melakalānidhi also has 15 melas; he actually lists 20 melas but says that five of them get merged in the fifteen. Rāmāmātya makes a distinction between antara and chyuta madhyamagandhara and similarly between kakali and chyuta shadja nishada, and has 5 more melas on that basis.

Hejjujji and Kāmbhōji melas figuring among the 15 melas of Vidyāranya are not found among the 15 melas of Rāmāmātya. See table at the end.

Riti gaula, Nādarāmakriya and Kannadagaula found in Svara mela kalanidhi do not figure among Vidyāranya's melas.

The others are identical, considering the notes occurring in them.

Regarding the names of melas, there are some differences. Gōvinda Dīkshita prefers Gurjari to Rāmāmātya's Mālavagaula as Gurjari was known to all:

“sa gurjari sarvajana prasiddhā” S.S. 501.

Bhairavi was Vidyāranya's mela; Rāmāmātya's counterpart was Hindola.

Rāmāmātya was responsible for the introduction of the nomenclature, panchasruti rishabha and dhaivata and their identification with suddha gandhara and suddha nishada. I have shown in my

paper on "Grāmas and musical Intervals" that the rishabha cannot be panchasruti but only chatusruti. Because of his wrong assumption, Rāmāmātya was led to equate his Mukhāri with komala rishabha and dhaivata with shadja grāma with sruti intervals 432 4432.

Govinda Dikshita accepts the panchasruti nomenclature of Rāmāmātya and also his view on Mukhari mela.

Among the 15 melas of both Vidyāranya and Rāmāmātya, the omission of the two melas viz. Todi and Kalyāni is glaring. These are both very ancient scales figuring among the seven murchanas of the shadja grama and the seven *palais* mentioned in Silappatikaram;

<i>Vidyāranya's mela</i>	<i>Rāmāmātya's mela</i>	<i>Sl. No. of mela according to Venkatamakhi</i>	<i>Muddu Venkatamakhi's nomenclature</i>	<i>Nomenclature according to Sangitā Chudāmani</i>
Mukhāri	Mukhāri	1	Kanakāmbari	Kanakāngi
—	Ritigaula	4	Bhānumati	Vanapati
—	Nādarimakriya	9	Dhunibhinna Shadja	Dhēnuka
Hejjujji	—	13	Kalāvati	Gāyakapriya
Vasanta Bhairavi	Vasanta Bhairavi	14	Vāti vasanta bhairavi	Vakulābharanam
Gurjari	Mālavagaula	15	Māyāmālavagaula	Māyāmālavagaula
Bhairavi	Hindola	20	Nāri ritigaula	Natha bhairavi
Āhari	Āhari	21	Kiranāvali	Kiravani
Sri raga	Srīraga	22	Sri raga	Kharaharapriya
Kambhoji	—	28	Hari Kēdara gaula	Hari kāmboji
Kēdāragaula	—	28	Hari Kēdara gaula	Hari kāmboji
Sankarābharana	Sārangānāta	29	Dhira Sankarābharana	Dhira Sankarābharana
—	Kēdāragaula	29	Dhira Sankarābharana	Dhira Sankarābharana
—	Kannada gaula	34	Saila Dēsākshi	Vagadisvari
Dēsākshi	Dēsākshi	35	Saila Dēsākshi	Sūlini
Nattā	Suddha nāti	36		Chalanāta
Varāti	Suddha varāti	39		Jhāla varāli
Suddharāmakriya	Suddha rāmakriya	51	Kāsi Rāmakriya	Kāmavardhani.

The Pulluvans and their Music

L. S. RAJAGOPALAN

While the worship of snakes is found spread throughout India, it is raised to the level of a fine art in Kerala. A caste known as the Pulluvans is specially associated with serpent worship. The rituals adopted by the Pulluvans consist of the following :—

1. A very artistic picture of the holy serpents is drawn on the ground with coloured powders.
2. The divine presence of the holy serpents is invoked on it and Pooja is offered.
3. Songs on the origin of the serpents and in praise of them are sung to the accompaniment of two instruments, the Pulluvan Veena and the Pulluvan Kutam.
4. A ritual dance with a lighted wick is done called Tiri-uzhichal.
5. Two young girls are made to sit on the drawing, and they get “possessed” with divine serpents, and give oracular predictions.¹

While our main concern here is with the music and musical instruments of the Pulluvans, we shall briefly examine their background before we consider the subject proper.

The Pulluvans belong to the old classification of “Untouchables” among the Hindus in Kerala. It is a very small community and is still classified as a backward one. Unlike many other communities in Kerala they follow the patrilineal system. Polyandry was prevalent among them in former days. They do not usually

¹ The ritual is known as Pampin Kalam in some areas. In Kerala similar rituals of drawing pictures and singing songs and a person getting possessed etc., are there for other dieties like Bhadrakali, Kirata Murti etc. The songs are known as Thotram Pattu. In South Kanara a similar ritual for Holy Serpents known as Naga Mandala is prevalent. A comparative study is not however attempted here.

work as agricultural or other labourers. Their main source of livelihood is their cult of snake worship. They are usually found to have a good voice.

In most ancestral houses of Hindus in Kerala a Pratishta—a ritual seat—for the Divine Serpents would be found called Sarpakāvu¹. A small masonry platform is raised on the ground in the compound and stone images of hooded serpents—called Chitra kootam—are installed on the top. Oil lamps are lighted at this place daily at dusk by way of worship. No one, who is in pollution or ritually unclean, goes near the place. Poojas are done on special days, at least once a year. In some houses a Brahmin priest conducts it, in others the Pulluvans do it. Only when an elaborate Pooja is required do they draw the picture of the serpents and go through the detailed rituals mentioned earlier.

The word Pulluvan is said to be derived from the Pullu which means a bird. There is a belief that there are some evil spirits which take the form of birds and fly at dusk and that their appearance cause sickness to infants and children.² The Pulluvans do some pooja to exorcize the evil spirits from the infants. The exorcism is still practised by them. The Pulluvans also sing special song to ward off the “Evil Eye” or “Evil Tongue”. Such songs are called ‘Naveru Pattu.’³

¹ Naga Pratishta is seen at the foot of Banian Trees in temple compounds, where the public can worship. But the Sarpakavu here relates to the ones found in private houses.

² There is a common belief that those born under the Star Kēṭta are more prone to the sinister influence of the bird “PULLU”.

³ Different rituals are found in various communities to ward off the “Evil Eye” and Evil Tongue”, but the Pulluvans have made a fine art of it. After singing the Naveru sometimes they sing what is known as Manjal Moolikkuka (The humming of the Palanquin bearers) as an entertainment. At the end of it the Pulluvan “Does” a conversation with his Veena, a subtle method to wangle more presents from the householder:

Pulluvan : oh Veena, what did they say?

Veena : They said “ We shall give, We shall Give ”.

Pulluvan : What if they do not give?

Veena : Of Shame, Oh Shame, Oh Shame.

The Pulluvans claim they have the blessings of Sage Nārada and hence their ability to ward off the evils.

During the lean months—July—August (Karkataka) month when there is no agricultural operations due to heavy rains in Kerala and also during the comparatively prosperous months after the harvests, the Pulluvans can be seen going from house to house and singing songs on the serpents, and eke out their livelihood from the presents obtained during such “singing” trips. Their major income however comes from the elaborate rituals conducted annually in some houses.

This form of snake worship is known as Pāmpin Kalam. A suitable place is selected in the courtyard of the house and a small Pandal is erected about 7 or 8 feet square. The ground is well prepared and made firm and smooth by smearing with cowdung. On this level ground a drawing called Kalam (கலம்)—a Rangoli—is drawn depicting a picture of intertwined serpents with their hoods spread at the middle of the four sides of a square. They use five coloured powders, White (rice powder), yellow (turmeric) Red (Kumkumam) Green (Powdered dry leaves) Black (Powdered rice husk charcoal). Excepting for a very few instruments like a straight edge, it is all free hand drawing. Some decorative work however is done with perforated powder droppers (கோலக்குழல்). In some places the picture of Nāga Yakshi, a semi human cum serpent form is also drawn. This is supposed to represent Kadru, the mother of the serpents in the Puranas. There are a few places where these drawings are done on huge diamensions covering several square yards.

The Pandal is gaily decorated with tender cocoanut leaf and mango leaf thoranams, flower garlands etc. On this Rangoli are kept a measure of paddy, rice, aval, fruits, water in a Kindi, cocoanuts, tender cocoanuts, jaggery, flowers, a mirror (Val Kannadi) lighted lamps etc. With a winnow (Muram முறம்) the Poojari (not necessarily the Pulluvan) goes round the drawing requesting “Garuda”, the sworn enemy and cousin of the serpents, not to come anywhere near, lest the serpents get afraid to visit the place. The family members, the girls who are to be possessed by the snakes, and Pulluvans go to the Sarpa Kāvu in the compound ceremonially escorted by young girls doing Talapoli (Holding a plate containing flowers, rice, a half coconut with a wick-burning oil in it). Pooja is done at the Sarpa Kāvu and after requesting the serpents to take their seat in the drawing the party return to the pandal and its

around it. Special poojas are done for the Trinity, the serpents, the Ashta Vasus etc. A portion of the offerings and a lighted wick are taken and kept outside the drawing and are intended for non-poisonous snakes said to be the offspring of one of the holy snakes who lost all power due to a curse from the mother for disobedience. At the end of the Pooja one of the Pulluvans will take in his hand a bunch of burning wicks held inside plantain stem cuttings. He will go round the drawing dancing and waving the flame and even pass the flame all over his body. This acrobatic dance is done to the accompaniment of cymbals keeping the rhythm. This is a form of Deepārādhana and is known as 'Thiri Uzhichal'.¹

To the accompaniment of their Veena, Kutam and Thalam (big Cymbals) the Pulluvans—male and female—start singing the praise of the Holy snakes Anantan, Vāsuki, Mahā Padman, Sankhuvalan, Nahushan, Kālian, Iyrāvathan, Pingalan, Hemaguhan, Manimudgaran, Dadhimukhan etc.

A couple of young girls—usually prepuberty ones—, bathed and wearing traditional dress and made ritually pure are made to sit on the drawing. They hold a bunch of Areca flowers in their hands. Their hair is untied and hung loose. The Pulluvans sing their songs with gusto and the tempo and the volume are increased appropriately. In most cases, before long the girls go into a trance, and get "possessed" by the divine serpents. They drag themselves all over the drawing. The Pulluvans ask the girls who they are. They start swaying their heads. They reply they are Mani Nāga, or Kari Nāga or Nāga Yakshi as the case may be. They are then asked if they are satisfied with the Pooja and worship. If the answer is yes, then their blessings are invoked on the household. If the answer happens to show some dissatisfaction, the householder promises to do whatever is demanded. The girls then swoon. They are removed and they recover after some time.

A fresh drawing is again made and the stories connected with the snakes from the Mahābhārata are sung till day-break. If the possessed girls say that they are not satisfied then the ritual will have to be repeated again the next day and the day after. There have been instances where negative answers were received for several days at a

¹ Of late this Thiri Uzhichal is seen performed during the worship of other dieties like Ayyappa.

stretch. Then the astrologers were consulted who divined that some unworshipped Nāga Pratishtha (Sarpakāvu) exists in the possession of the householder or that he has not fulfilled some previous promise to the Serpents etc. When these are done the answer "Satisfied" is obtained from the girls at the very next session.

The stories sung from the Mahābhārata relate to the portion about the Sage Kashyapa, his two wives Kadru and Vinatā, the birth of 1008 snake sons to Kadru. The bet between Kadru and Vinatā, and the victory of the former by trickery, Vinatā becoming a servant maid of Kadru, the birth of Aruna and Garuda, Garuda bringing Amrit, His fight with his cousins, the story of the death of Parikshit by the bite of Kārkotaka, Janamējaya, the son of Parikshit doing a sacrifice of the serpents Krishna and Kāliya, the penance of Ananta and his becoming the bed of Mahā Vishnu etc. The repertoire is long enough to sing the whole night say, from 9. p. m. to 5. a. m. The text of these songs are of unknown authorship. In some areas the Mahābhārata Kilippāttu of Thunchat Ezhuthachan (Known as the Ādi Kavi of Malayālam language) is used. One Panikkalathor Kannan Nair of Varavoor Village (Trichur Dist.) is also said to have composed these songs. The compositions are in the Kilippāttu style of Malayālam poetry. One of their songs contains an interesting story of the origin of the Pulluvans. During the burning of the Kandava Forest by Agni with the help of Arjuna, one Snake escaped half burnt from the forest. One girl fetching water in a mud pot saw the burning snake and extinguished the fire with the water and kept the pot on the ground. The snake slid into the pot and remained there. The girl offered Pooja at the pot for some days. The pot turned into an ant hill (supposed natural residence of snakes). The snake was pleased and gave a boon to the girl saying "I am pleased with your worship. You and your children and theirs in turn continue to worship the snakes. We shall always make our divine presence felt whenever you invoke us by singing our praise to the strumming of the Pot Instrument." The Pulluvans are said to be the offsprings of this girl and the pot instrument is used in memory of the pot that was refuge of the snake which escaped from the forest fire.¹

¹ There are different versions about the community to which the girl originally belonged to, though there is agreement that she belonged to a higher caste. Why and how the descendants of the girl happened to be relegated to a very low caste is not clear.

There are regional differences in the songs and the rituals.¹ One subject is called Pana Pulluvan who are found in Palghat District. They use only the pot instrument but not the Veena. One important centre for Snake worship is Mannarasala near Alleppey, where the divine seat for the serpents is in the basement (நிலவறை குண்டு) in a Namboodiri Brahmin's house. Pulluvans from many places assemble there for festivals. Another important place is the Pampumekkāvu Mana in Trichur District. In Kerala the fear of offending the serpent is so deep that even Non-Hindus take the help of a Hindu priest to ritually remove the old Sarpa Kāvus from newly purchased property.²

We shall consider their two instruments: *Pulluvan Veena*: This is a fiddle like instrument³ It has a dish shaped resonator called Kinnam about 8" diameter and 3½" Depth, made of a light wood (usually Kunkumam tree). Attached to this is a tapering stem of harder wood like Jack or Teak 12" long at the end of which is fixed a peg (Sankupiri). The face of the resonator dish is covered with the skin of monitor lizard (Udumbu Thol). Only one string is there and is made of the twisted fibre of a medicinal creeper called Naga Chittamrithu⁴. The bow is about two feet long and is made from the wood of the arecanut palm. The bow strings are also made from the above-said creeper. At the end of the bow two round metal jingles are inserted. The are sounded by the to and fro movements of the bow and this keeps the rhythm for the songs. The tension of the bow string is altered by the little finger of the right hand between the strings and the bow while holding it. The latex from a cactus was being used to smear on the strings but now only rosin is used.

¹ As is the case with most of other art forms there are much regional variations in Kerala. The names of communities connected with the same type of art or ritual vary. The text of the songs of the same community for the same art form varies. What is related here is what is normally found in Trichur Dist., which is in central Kerala and is often described as the Cultural centre of Kerala.

² In the recent past there was a theft from the Mannarasala temple. The thief (a non-Hindu) was caught a few days later from a hotel where he made a commotion one night saying that a cobra has been visiting his room every night and it was about to attack him.

³ It is called Veena Kunju (Small Veena) in some areas.

⁴ TINOSPORA CORDIFOLIA—known as GUDOOCHI in Sanskrit.

The lizard skin covering the dish is not only pasted on the wood but its edges are strung with threads which are tightened on to a loop of cotton thread at the bottom middle of the resonator. A small triangular piece of wood is used as a bridge and is kept above the middle of the skin covering the resonator. Only one string is used and this starts from a nail fixed at the top of the resonator and the other end fixed to the screw peg and tightened. As only one string is used only four or five notes are produced. While the Veena does not accompany the music of the songs in full it acts as a Sruti and Tala accompaniment and also keeps up the refrain.

THE PULLUVAN KUTAM

This is a sphere shaped mud pot of the type used in villages to carry water, but is much stronger than the normal water pot. Two sizes are found—one of about 30 litre capacity which is normally used by males for the rituals and another about half this capacity which is used by the females when they go on their “singing” tours. A circular hole of about 4” is made at the bottom of the pot. About half to three fourths of the pot is covered with calf skin from the bottom up and it is pasted on to the pot. The edges of the skin are strung with thin leather thongs which are braced and tightened to a loop of leather fixed below the neck of the pot. Two thin leather thongs about 27” are twisted together and passed through a small hole in the leather covering the hole made in the bottom of the pot. A knot at the end of the thongs prevents it from slipping through. The free end of the twisted thong is fixed to a small bamboo tube. A 27” long wooden slat is kept on the ground and held firm by the thigh of the artist sitting on it. The pot is kept over the left thigh with its mouth facing left and it is held with the left arm embracing it. The bamboo tube with the leather string attached to it is fixed on the right end of the slat, by inserting the tube into the slat. The pot is moved sufficiently to the left to keep the thong taut, and when it is plucked by a plectrum of horn or hard wood piece kept in the right hand a “Brum” “Brum” sound is heard. The palm of the left hand is made to rest on the slat and the index finger is used to stop the vibration of the thong for the pauses required during the rhythm. The instrument is mainly used for Tāla. By altering the tension on the thongs by the upper arm embracing the pot, tonal variations are obtained and it can even be used as an instrument for sruti. The tonal

variations obtained make it suitable as a good Tāla instrument, and the Pulluvans play a Tani Āvartanam on it and call it Tayambaka¹. The following Tālas are used in the songs of the Pulluvans.

Muthālam	—	5 Matras.
Nalam Talam	—	4 Matras.
Panchari	—	5 Matras.
Tripura	—	7 Matras.
Champa	—	10 Matras.
Anchadantha ²	—	16 Matras.

In the songs sung by the Pulluvans the outlines or major phrases of the following Ragas can be heard.

- | | |
|-----------------|----------------------|
| 1. Saurāshtram | 6. Kalyāni |
| 2. Srīrāgam | 7. Edukulakāmbhoji |
| 3. Madhyamāvatī | 8. Chenchurutti and |
| 4. Todi | 9. Ghantaram |
| 5. Sāvēri | (of Kathakali Music) |

In the palm leaf manuscripts and note books with these artists, the names of several Ragas, like Sankarābharanam, Kāmbhoji, etc., are seen, but I have not been able to come across any Pulluvan who is capable of identifying Ragas. They only sing in the traditional manner they have learnt it. During an interview, a very old Pulluvan remarked to me that according to tradition only four Ragas are prescribed for the Pulluvans. Saurāshtram, Madhyamāvatī, Srīrāgam and Ghantaram. He was however not able to identify the Ragas while he sang.

Much work remains to be done in analysing the Ragas sung, in determining the influence of the Ragas and the instruments in the girls getting "Possessed" etc.

¹ Tayambaka is usually used to denote a "Thani Avartanam" on the Chenda, but such solo demonstration of Talas on other instruments is also at times called Tayambaka. See the author's article in the Journal of the Music Academy.—1967.

² See the Author's Article on Kombu Vādyam in the Journal of the Music Academy—Madras—1973 for details of Anchadantha Tāla.

Alas, the pernicious influence of the film music has started rearing its ugly head even in the renderings of some of the Pulluvans. As in the case of other traditional art forms, the younger generation is unable to follow the Kula Thozhil and it is high time that proper recordings are taken to preserve what is left of this fine art form and efforts made to sustain it.

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Madurai Gopala Bhagavatar's Family Manuscript

T. KODANDARAMAIAH

It was by sheer accident that I got access to the manuscript under reference. It so happened that Thiru T. R. Damodran, M.A., Research Scholar in Sanskrit of the Madurai-Kamaraj University, brought a gentleman to my Department on the Janmastami day in the month of July 1978. He was Subbiah Bhagavatar, a famous and popular Harikatha exponent. To my surprise he started talking to me in fluent Telugu and recited several Kirtanas and Padyams in Telugu. He brought with him a palm-leaf manuscript which was in Telugu characters and wanted me to go through it saying that though he could talk fluently in Telugu, he could not read the script. As I have a delight in reading manuscripts and am well versed in doing so, I responded favourably to his request. Immediately I unbound the manuscript and started reading the folios selected at random.

He told me that the manuscript belonged to one Ananta Gopala Bhagavatar, a Saurashtra gentleman of Madurai, in whose private possession the manuscript was for a long time. It was given to him by his wife's grandfather. Both his grandfather and his wife's grandfather were disciples of Walajapet Venkataramana Bhagavatar and studied under him when the latter lived in Madurai in his last days. Both the grandfathers made the songs learnt by them copied in the present manuscript and it was being worshiped in the daily puja along with his personal deities. Ananta Gopala Bhagavatar is a bhagavatar by profession and it is their hereditary duty to sing in praise of Lord Krishna on the Janmashtami day every year in the Krishnan Koil situated in the Saurashtra dominated area of Madurai. On that particular day it occurred to Gopala Bhagavatar that he should do something with the manuscript that was with him so that the contents are known to others and made useful. He consulted Sri Subbiah Bhagavatar in this respect. He in turn thought it best to meet Thiru T. R. Damodaran and with his good offices he could meet, if possible, the Professor of Telugu of the

Madurai-Kamaraj University. Their visit to my department happened in this manner. Sri Subbaiah Bhagavata who was very much pleased with the response he got from me volunteered to keep the manuscript with me so that I could go through it leisurely. He also wanted me to tell him whether the manuscript was useful in any manner. Subsequently, I started reading the manuscript and found out without much difficulty that it was a valuable treasure which throws new light on the subject. The services of Thiru T. R. Damodaran are to be appreciated in securing the manuscript and also allowing me to keep it with me for long

The manuscript contains 114 folios. The size of the leaf is as follows: Length 9.4 inches. Width 1.2 inches. The manuscript is slightly damaged but the writing is legible and free from mistakes.

The details of the contents of the manuscript are as follows :

- 1 to 51 A — Miscellaneous slokas in praise of important places of pilgrimage in Bharat.
- 51B to 54 — A list of Sāhityas available in those times.
- 1 to 24 (Tamil Numerals)
Seshayyangaari Kirtanalu—26 Nos.
Towards the end the following appears :
'Kosalam kirtanālu Sampurnam'.
- 25 to 30 — Koyampurivarlu Sahityam.
- 1 to 20A — Venkataramana Bhagavata's
Telugu Sanskrita Kirtanalu (31 Nos.)
- 20A to 22B — Saurashtra desabhāsha kirtanalu (3 Nos.)
- 22B to 24A — Padyamulu, Kirtanalu
- 1 to 6A — Kirtanas in Sanskrit by Sadasiva Brahmanda
(17 Nos.)

The date of the manuscript is furnished in one of the folios as follows :

'Sukla naama samvatsaram Āvaninela 10 va tēdi budhavāram uttarāshādhā natshatram yī śubha dina mandu manicka hanumantu kosalam pustakam vraasinadi sampūrnam'.

The extract furnished above suggests the date of the manuscript to be 'Sukla year, Āvani month, Tenth day (Dasami), Budhavāram

with *uttarāshaadha natshatram*. The date corresponds to the *Sukla* year in 1869. The name of the gentleman who caused the copying of the musical compositions on the palm-leaf is given as one *Manicka Hanumantu*—wife's grandfather of *Ananta Gopala Bhagavatar*. *Kosalam* might be a corrupt form of *Kosaram* which means 'for the sake of' in Telugu.

Ever since I secured the manuscript I was in search of a person who could help me in solving the issues involved and clear doubts, if any. It so happened that I read an interesting article published in the *Hindu* about *Venkataramana Bhagavatar* and his services to *Carnatic Music* authored by *Sri T. S. Parthasarathy*. I made enquiries about him and without much difficulty I could get at his address. Immediately I entered into correspondence with him and I continue to do so in resolving certain issues pertaining to the manuscript. Not stopping with correspondence alone, I met him at his residence once, discussed things, and compared notes with him. An erudite scholar in musicology and a lover of music as he was, *Sri T. S. Parthasarathy* was of immense help to me in identifying and evaluating the *kirtanas* that are found in the manuscript. I am much indebted to him in this regard.

The manuscript is highly valuable in more than one respect. They are as follows :

1. We have a long list of *Sahityas* that were popular with the musicians of those times in the manuscript. With the help of the list, we can identify the *Sahityas* that were lost to us by passage of time.

2. We find in it thirty one *kirtanas* both in *Sanskrit* and *Telugu* composed by *Walajapet Venkataramana Bhagavatar*, a disciple of *Saint Tyagaraja*. *Prof. P. Sambamurthy* in his foreword to the publication of the *Sri Venkataramana Bhagavata Swamigal Jayanti Committee*, *Ayyampettai* observes as follows :

"The bare text of *Venkataramana Bhagavatar's* compositions was published in the latter part the last century itself in *Telugu* script. But this is the first time that the *Bhagavatar's* compositions are published with notation in *Tamil*. *Sri Giri-Ra-Kuppuswamy*, through his untiring efforts has gathered the original tunes of the *Bhagavatar's* compositions and 50 of them are now published."

Myself and Sri T. S. Parthasarathy tried to locate the book published in Telugu script in the latter part of the last century in any of the libraries or in private collections but we were not successful in our attempt. An attempt has been made to compare the kirtanas of Venkataramana Bhagavatar available in manuscript with those found place in the committee publication. We found thirteen new kirtanas in the manuscript. The beginnings of those kirtanas are as follows :

1. Kedaragaula—Aditalam
Karunaanidhi vani nera nammina
2. Ananda Bhairavi—Rupakam
Ramachandra nannu brovaraadaa
3. Anandabhairavi—chapu
Ramachandrula namminaamu
4. Sriraagam—Chapu
Daari teliyaka samsara gahanamuna.
5. Kedaarigaula
Vandana mayyaa Vaasudevaa
6. Divyanaama bhajana—Sriraagam
Hare Ramakrishna (Sanskrit)
7. Surata—Chapu
Krishnaa yanucu smarana seyagaanee.
8. Mohana—Khandajaati Triputa
Raksha maam Ravikulaabdhisoma.
9. Todi—Adi.
Gandhavahaatmaja karadhrtaanghriyuga (Sanskrit)
10. Begada—Adi
Sridhara Vaikunthaadhipa deva (Sanskrit)
11. Kambhoji—Adi
Bhaje Sriramachandram—Paramadaya Saandram
(Sanskrit)
12. Saurashtra—Rupakam
Balakrishnam Bhajare (Sanskrit)
13. Kambhoji—Adi
Kanugonti nee kanula panduvugaa
kaanchipuramunanu.

Variations, different readings and extra charanas are also found in the kirtanas that are common in both. For instance, the second and third charanas of the kirtana beginning with Paalaya maam Sri Pattaabhirama are not found in the printed work.

So, in the absence of the publication containing 100 kirtanas of Venkataramana Bhagavathar in Telugu Script brought out in the latter part of the last century, this manuscript is valuable in the sense that it contains thirteen (13) new kirtanas that are not found in the Jayanti Committee publication. The variations and different readings also will be of immense help in resolving the text of some of the kirtanas.

3. The manuscript contains 26 kirtanas composed by one Sesha Iyyengar. They are mentioned as Seshayyangaari kirtanalu. They are also termed as 'kosalam kirtanalu' towards the end of the collection. The list of Sahityas also makes a mention of 'Seshayyangaar Sahityam'. The kirtanas are in Sanskrit and they have the mudra invariably as Kosalapuri (Nilaya)—(naayaka) in each of them and hence they are also known as Kosalam kirtanalu besides Seshayyangaar kirtanalu. The credit of identifying this Sesha Iyengar as Mārgadarsi Sesha Iyengar must be given to Sri T. S. Parthasarathy. He is the person who first indentified this Sesha Iyyengar to be Mārgadarsi Sesha Iyengar and furnished me an account of that musician—composer who flourished earlier to Saint Tyagaraja. The following is the English translation of the account about Mārgadarsi Sesha Iyengar that is found in the Sangita Sampradāya pradarsini of Sri Subbarāma Di ksbitar.

“He was a Vaishnava brahmin. He was a scholar in Sanskrit and music. A devotee of Lord Ranganātha. He came from Ayodhya and lived at Srirangam composing many devotional kritis in Sanskrit on Lord Ranganātha. As he hailed from Ayodhya his mudra in his kritis was 'Kosala'. He collected all his compositions in book form and left it with the archakas asking them to keep it in front of the Lord during the ardha-jaama pūja. When he went to the temple the next morning and scrutinized the book, he found only sixty kritis left and others obliterated. These sixty songs accepted by the Lord-Himself are now in vogue. The Pandits in those days praised his Sanskrit style and called him 'Mārgadarsi'. It is believed that he lived before Ghanam Sinaiah”.

Sri T. S. Parthasarathy of Madras has a few kritis of Mārgadarsi Seshayyengar in the manuscripts available with him. There are seven kirtanas of Sesha Iyyengar found in the collection of the first manuscript. The second manuscript contains three kirtanas. Four kirtanas of the first manuscript are found common in the Madurai Gopala Bhagavata's family manuscript. The following three new kirtanas are in the first manuscript of T. S. Parthasarathy.

1. Sevcham — Kedaragaula
2. Sreerama Jayarama — (Raga not given)
3. Nila jīmūta — (do)

There are three kirtanas in the second manuscript of Sri T. S. Parthasarathy and they are found common in the Madurai manuscript also. The three kirtanas are as follows :

1. Pāhi gopa vesha
2. Dēvadevānupama prabhāva
3. Pāhi maam Sri Raghu

Though Subbarama Dikshitar observed in his Sampradāya-Pradarsini that the sixty songs accepted by Lord Ranganatha himself were then in vogue, it is clear by the discussion that only 29 kirtanas of Sesha Iyyengar (26 in the Madurai manuscript and 3 in the manuscript available with Sri T. S. Parthasarathy) are now available. The manuscript under reference is important and valuable in the sense that we have 26 kirtanas of Mārgadarsi Sesha Iyyengar, not found anywhere else, in this manuscript alone. Even the kirtanas that are found common in the Madurai manuscript and the manuscripts of Sri T. S. Parthasarathy will be very useful in determining the readings and variations found in the texts of those kirtanas.

4. The manuscript contains three kirtanas composed in the Saurāshtra Language and they are called Saurāshtra Desabhasā Kirtanalu. The composer of these kirtanas was one Saurashtra scholar by name Venkata Sūri. He was a great Sanskrit scholar too. His Sanskrit translation of Saint Tyagaraja's Naukacharitramu was acciaimed by the saint himself. The beginnings of the above three Saurashtra kirtanas are as follows.

1. Bāla gōpala krishna tōrō pada
2. Tirupati Venkataramana
3. Sri Narahari Darisena Karise.

Of these three, the third one is popular and is known to people. The other two are new. The above Saurashtra kritis of Venkata Sūri have not been published so far. I find a manuscript in the collection preserved in the Madurai Saurāshtra Sabha in which some twelve Saurāshtra kritis of Venkata Sūri were copied.

5. The manuscript contains a few slokas in Sanskrit composed by Ramaswami Bhagavatar, the second son of Venkataramana Bhagavatar, in praise of his revered father and brother. It also contains two Sisa Padyams in Telugu composed in praise of Saint Ramabrahmam of Kanchi who was a great friend and benefactor of Venkataramana Bhagavatar. A kirtana in Kambhoji Raga and Adi tala is also there in praise of the same person. The contents reveal that the author of the two verses and the kirtana was Ramaswami Bhagavatar, the second son of Venkataramana Bhagavatar.

The foregoing account explains how important and valuable this manuscript under reference is. More than anything else, it has a rare collection of 26 kirtanas of Mārgadarsi Sesha Iyengar of Srirangam who lived hundred years before Saint Tyagaraja. The kirtanas of Mārgadarsi Sesha Iyengar scattered in different manuscripts so far available are to be edited properly and published in Dēvanāgarī script so that they can have wider publicity. It will be a valuable contribution to the Music world. It is high time that lovers of music, particularly the Music Academy, take up this sacred task.

The Saurāshtra Sabha of Madurai have expressed their desire to publish the unpublished kirtanas of Wālājāpet Venkataramana Bhagavatar in Tamil script and also the kritis of Venkata Sūri composed in the Saurāshtra Language.

The music world as a whole is much indebted to Madurai Ananta Gopāla Bhāgavatar for preserving the valuable manuscript intact all these years and taking steps in approaching people for the propagation of the same. But for his generosity, it would not

have been possible for us to know about the rich treasure that is hidden in the manuscript.

LIST OF MĀRGADARSI SESHAYYANGAR'S KRITIS

Ānjaneya paripālaya mām	— Mōhana
Sitē vasumati sanjātē	— Asāveri
Pāhi gōpavēsha	— Kalyāni
Gōpāla pāhi divyarūpa	— Dhanyāsi
Srīranga sāyinaṁ sakala	— Dhanyāsi
Ranganāyaka bhujangasayana	— Kedāragaula
Jaya jaya Srīrangēsa	— Bhairavi
Srīnāyaka māmava	— Punnāgavarāli
Māmava Raghuvīra	— Asāveri
Srī Raghuvāra sugunālaya	— Ghanta
Pāhi Srī Raghuvāra	— Todi
Kalayē tāvakina	— Sāveri
Kamalanayana Yaduvāra	— Pūrvakalyāni
Nāthavanasmi Vipranārāyana	— Todi
Vandē Vakulābharanam	— Mukhāri
Dēva dēva anupama	— Bhairavi
Pāhimam Srī Rāmachandra	— Punnāgavarāli
Rē mānasa chintaya	— Kalyāni
Pāhi mām Srī Raghunāyaka	— Bēgada
Vandēham Karisaila	— Dvijāvanti
Rāma pālayamam	— Bhairavi
Vandē Govindarājam	— Sankarābharanam
Sārasadala nayana	— Surati
Kosalendra māmava	— Madhyamāvati
Jānaki manobaraya	— Dhanyāsi
Mandasmita mukhāravinda	— Kedāragaula

The Nāṭyaśāstra in the Tamil Soil

DR. (KUM) PADMA SUBRAHMANYAM

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The art of dance had been an irresistible medium of expression of man's inner composure and conflicts in many an old tribe of the world. Characterised by a rustic spontaneity, it was an integral part of the social custom of the early Tamils. From the earliest of the extant Tamil literature, it is clear that the dance of that period was either martial or that of spell in character. Some of the dances mentioned and briefly described in Tolkappiyam and Sangam works are Varikkūttu, Karungūttu, Valikkūttu, Kazhanilaikkūttu and Tuṇangai.¹ The Sangam works abound in allusions to the roving bands of singers, dancers and actors known by different names. The terms included:—

Kūttar	— Actor
Porunar	— Poet
Ādumagan or Ādukalamagan	— Male dancer
Virali, Ādumagal or Ādukalamagal	— Female dancer

The Āṇṇapadai literature bears testimony for their nomadic nature as well as the royal patronage they enjoyed. But the actual technique that guided their performance is not described anywhere. None of the Sangam works seems to have even mentioned about any existence of earlier or contemporaneous works on dance, music or drama either in Tamil or in Sanskrit. The place of performance is called Ādukalam and not Arangam. 'Kalam' is strictly a Tamil word meaning site. A sudden spur of classicism and love for codification seems to have arisen from the time of Śīlappadikaram. The word Kalam gets a Sanskritised name 'Rangam' meaning stage with the Tamilized 'A' as prefix. It is significant that Ilango has devoted a whole chapter in Śīlappadikāram with this heading viz., Arangēṇṇukāḍai. Prof. Rajamanickanar has rightly pointed out that the influence of the Northerners is seen in the use of words like 'Nāṭakam' to denote Kūttu, 'Nāṭakamagalir' for Virali or Kūttamagalir and 'Arangam' for Ādukalam.² McDonnell states that "The words for actor (Nāṭa) and Play (Nāṭaka) are derived from the verb 'Naṭ' the Prakṛt or vernacular form of Sanskrit

being 'Nṛ' to dance.³ The Rgveda uses the term Nṛtu to address Divinity in the vocative of a dancer.⁴

According to Bharata's Nāṭyaśāstra, the word 'Nāṭya' means the theatre art on the whole. It is defined as an imitation of the three worlds where all types of characters are met with. It is also said to bestow all the fruits of life namely, Dharma, Artha, Kama and Moksha. 'Nāṭya' is a technical term which denotes in general, all the different kinds of plays. It is not used in the Nāṭyaśāstra in the limited sense of mere dance. 'Nṛtta' and 'Tāṇḍava' are synonyms, used to denote dance. The Nāṭyaśāstra deals with the various aspects of dramatic art such as the art of communication called Abhinaya, dance, songs, instrumental music, construction of stage, different kinds of auditoriums, poetics, Sanskrit grammar, rules of prosody, voice culture, intonation, psychological analysis of characters and also some interesting mythology with regard to the origin of Nāṭya and its elements. It describes ten major kinds of plays under the names of Rūpakas. The first Rūpaka is called 'Nāṭaka'. Tamil literature seems to have, at some point of time, absorbed this term 'Nāṭaka' as one of its three main divisions of its classification as Iyal, Isai, and Nāṭakam. This classification must have been a result of a voluntary and total assimilation of the Nāṭyaśāstra into the Tamil culture. If not, the well-known and age old classification would have been as Iyal, Isai and Kūttu instead of Nāṭakam. This bears an irrefutable testimony for the open-minded love for the best in beauty, quality and knowledge that our early Tamil forefathers had, irrespective of the source. With this large hearted basic attitude in life, it is no wonder that the Tamilians raised themselves to rule the world of culture, acting as the depositories of the highest conceptions in every part of the world, then known to them.

What was the reason for the fascination of the ancient Tamils for the Nāṭyaśāstra? It was mainly its universality. It is not a mere regional guide book on some one little aspect of a sub-style in dance. It is a text of permanent value meant for the whole world, and is rightly referred to as the Fifth Veda. According to the mythology found in it, Brahma is said to have compiled it by taking the recitative from Rgveda, music from Sāmaveda, Abhinaya from Yajurveda and Rasa from Atharvaveda. Bharata-muni was given this Nāṭyaveda. At the festival of Indra's banner,

the first drama, *Amṛtamanthana* was enacted. It included three styles namely, *Bhārati* (verbal), *Sātvati* (emotion) and *Ārabati* (spectacular). The fourth style namely *Kaiśiki Vṛtti* abounds in graceful dance and music, and needs the participation of beautiful women. Hence Brahma created the celestial dancers—*Apsaras* and summoned the *Gandharvas*—musicians. Bharata again produced another play, *Tripuradāha* in honour of Siva at Kailas. Siva was now reminded of his own dance made up of *Karaṇas*, *Angahāras* and *Rēcakas* and ordered Bharata to include them in his *Nāṭya*. Siva's attendant *Taṇḍu* was made to teach this dance technique to Bharata and hence the dance was named after him as *Tāṇḍavam*. Thereafter *Tāṇḍavam* or dance became another medium of expression in *Nāṭya*. This is how dance became an integral part of Indian drama.

The ancient Indian theatre was a holy combination of the present day play, opera and ballet. The artistes had to speak, sing and dance. It is this *Nāṭya* or theatre art of Bharata that we still see in every nook and corner of our country, both in the classical and folk traditions. The *Terukkūttu* of Tamilnadu, *Kūḍiāṭṭam* of Kerala, *Bhāgavatamēla* of Andhra, *Yakshagāna* of Karnataka, *Jātra* of Bengal and *Rāmleela* of Uttarpradesh are some examples of the continuation of Bharata tradition in true *Nāṭya*. If a drama was constructed with more dances of graceful nature with love as its theme, it is spoken of as being in *Kaiśiki Vṛtti*. While prescribing the styles for various peoples of *Bhāratavarsha*, Bharata takes into consideration the regional tastes and recommends *Kaiśiki* for South India. He calls it the *Dākṣiṇāṭya Pravṛtti* or Southern sub-style. It shows the special love of the Southerners for dance art.

The earliest extant literary evidence for the assimilation of Bharata's *Nāṭyaśāstra* into Tamil culture is *Ilangovadigaḷ's Śīlapadikāram*. If one yearns to comprehend the real nature of the sophisticated dance of early Tamils from this Epic, it is possible only through a correlated study of the *Nāṭyaśāstra*, with it. From a study of the dance aspect of *Adiyārkkunallār's* commentary of *Śīlapadikāram*, it is not difficult to conclude that he must have lived around the latter half of the 14th century or even later. His commentary abounds in *Dēśi* elements and his adherence to later works like *Bharatasēnāpatiyam* further proves this. With the end

of the Chola rule and the invasion of Malik Kafur, many of the older traditions in music and dance got lost in Tamilnadu. Political instability would result in economic and social disintegration as well. Hence, cultural pursuits had a period of lull during that time and some older works on the arts in both Sanskrit and Tamil went into oblivion. Bharata's Nāṭyaśāstra became less understood and almost disappeared from practice. Even works of 12th century like the Sangitaratnākara were considered to be discrepant from practice. The Vijayanagara rule rose to power with a goal of reviving Hindu culture in all its facets. Among the many works that arose to re-vitalise the older glory, were also commentaries and summaries. Perhaps Adiyārkkunallār also lived during this period of renaissance, i.e., around the 15th century. This was the time when even the great old temples were also renovated and enlarged. Adiyārkkunallār's knowledge of later works on dance is commendable, but, his explanation of some of the technical terms found in Śilambu, does not seem to be apt. The time that had galloped between Ilango and Adiyārkkunallār cannot be overlooked. Hence, if we want to identify those older terms relating to dance in the proper perspective, we have to turn the pages of Nāṭyaśāstra only, for guidance. Then we can realise the astounding close ties that Śilappadikāram has with this work on Nāṭya. This direct connection seen, even without the help of both the extant commentaries on Śilappadikāram, marks the starting point of the percolation of the Nāṭyaśāstra in the Tamil culture. This Epic reflects unmistakably, the merging of the indigenous dance traditions with that of the Nāṭyaśāstra. Only a few examples are given below to show some of the technical terms relating to dance which are borrowed from Nāṭyaśāstra in Śilappadikāram.

In this process is revealed the general character of the post 14th century commentaries which, unfortunately, suffer a lack of direct knowledge of the obsolete forms. The terms discussed here are all from Arangēṭru Kāḍai.⁶ They are:—1. Piṇḍi 2. Piṇṇal 3. Ezhirkkai 4. Tozhirkkai 5. Karaṇam 6. Chittirakkaraṇam and 7. Maṇḍilam.

While delineating the qualifications of an ideal dance master, Ilango mentions that he must be an adept in, 'Piṇḍiyum piṇṇalum ezhirkkaiyum tozhirkkaiyum'—Line 18.

According to Adiyārkkuṇallār, Paṇḍi means single hand gestures, Piṇṇai means combined hand gestures, Ezhiṛkkai means hand used beautifully and Tozhiṛkkai means the hand at work.

If we turn our attention to Nāṭyaśāstra which is closer to Śilapadikāram in point of time, the following will be revealed.

1. Piṇḍi denotes group dances. Nāṭyaśāstra has mentioned various kinds of Piṇḍibandhas or group formations.⁶

2. Piṇṇai indicates chaining. Hence it can be understood as Śṛṅghalika described in the Nāṭyaśāstra as one of the types of Pindibandhas. The dancers are expected to dance joining hands and moving close to each other.

3. The word 'Kai' is a direct translation of the word 'Hasta' used in Nāṭyaśāstra. The presently more popular word 'Mudra' or 'Muttirai', meaning sign, is borrowed from Āgamaśāstras. The earlier and most exact term for hand gestures in Sanskrit is only Hasta. Ilango's usage of the term 'Kai' is hence quite significant. Hastas are classified as Nṛtta Hastas and Abhinaya Hastas. Nṛtta Hastas are hand movements meant to beautify dance. Ilango has brought out this idea by aptly using the term Ezhiṛkkai. These are thirty in number and are non-representational in nature.

4. Tozhiṛkkai must be taken to mean Abhinaya Hasta. These have a specific purpose viz., conveying ideas. Hence they are representational in character. The Abhinaya Hastas are further classified as single hand gestures and combined hand gestures. They are called Asamyuta and Samyuta Hastas respectively. Adiyārkkuṇallār himself quotes an early verse in which he refers to the terms 'Inayā vinaikkai' and 'Inainda vinaikkai', meaning the single and combined hands with specific duty. Among the single hand gestures, a gesture called Piṇḍi is also met with. Hence Adiyārkkuṇallar probably got this one single gesture mixed up with another Piṇḍi, which is totally different in concept. Ilango's lines—

‘Piṇḍi seida kai Ādalirkkalaidalum

Ādal seida kai piṇḍiyil kalaidalum’—Lines 22 & 23

gives further strength to my interpretation. It means that the hand gestures used in Piṇḍi must be avoided in Ādal and vice versa,

those performed in Ādal must not be repeated in Piṇḍi. If Piṇḍi is taken to mean single hand gestures, these lines will not be of any practical sense. On the other hand, if we see it through the torch of Nāṭyaśāstra, we can understand that Ilango emphasises the need for variety in choreography. The solo Ādals must be conceived totally different from the group Piṇḍis.

The next term of utmost importance is Karaṇam. While eulogising the capacity of the percussion instrumentalist, Ilango paints a picture of his total harmony with the singer, string instrumentalist and the flutist.

‘Vāṅgiya vārattiyāzhum kuzhalum

Yēṅgiya midaru misaivana kētpak-

Kūrugirk karaṇanguriyarindu sērtti’—Lines 50 to 52.

The word Karaṇam has been completely ignored by both the commentators. It is almost taken to mean the fingering technique of the percussion instrumentalist to act in harmony with song, lute and flute. The necessity for Ilango to describe the greatness of the accompanying musicians is only to enhance the main theme namely the maiden performance of Madhavi. Hence the phrase ‘Karaṇanguriyarindu sērtti’ is highly significant. It should be taken to mean that the drummer, while in synchronisation with the other musicians, was also playing according to the clue he received from the Karaṇa that was being danced. The term Karaṇa derives from its Sanskrit root ‘Kṛn’ meaning action. According to the Nāṭyaśāstra, Karaṇa is a combination of three elements viz., a Sthāna—posture for the body, a Nṛtta hasta and a Cāri—a movement for the leg. Hence the Karaṇa is a unit of dance and many Karaṇas are woven to form dance patterns. Two Karaṇas make a Nṛtta mātrka; the largest combination consists of eight to ten Karaṇas when it is called an Angahāra. Each Karaṇa is a movement and not a static posture. 108 such Karaṇas are described in the Fourth Chapter of the Nāṭyaśāstra. These Karaṇas are of various quality and are all common to both the sex. The Nṛtta or dance, based on Karaṇas can be broadly classified as Laghu, i.e., flowing gracefully, Vishama—complicated and acrobatic and Vikāṭa—hilarious. The Karaṇas are to be used according to characters and situations. They are to be meaningfully used because they are meant for Vākyārthābhinaya i.e., to bring out the mood or meaning

of a whole sentence through physical action. The Karaṇas are beautified through Rēcakas which are ultimately responsible for the artistry of these movements. They give the necessary soft and virile touch for these actions. The drummer will have carefully to observe the dancer and play the hard and soft strokes by taking the clue from these Karanas. This is exactly what Ilango means while speaking about the harmony of the accompanists with dance.

Ilango uses the term Karaṇa again with the prefix chittira :

‘Ākkalum adakkalu miththiram padāmai

Chittirakkaraṇam sidaivinri seluttalum ’—Lines 53, 54.

The drummer must compensate the deficiency in other instruments, subdue their sounds if they are too loud, at the same time he must not miss the beats, for, there should be no botheration for the performance of Chittirakkaraṇam. The commentator again takes the term to mean the fingering technique. The term Karaṇa certainly denotes Madhavi's dance movements. The prefix Chittira is again more meaningful only in reference to the context of the Pūrvaraṇga described in the Nāṭyaśāstra. Pūrvaraṇga means the preliminary of a play. Bharata's Nāṭya is quite Vedic in character, for, an elaborate Yagña is described for the Pūrvaraṇga. This preliminary is called Suddha Pūrvaraṇga. The Karaṇas, which originated from Maheswara's dance, may be performed instead of this Yagña; then it is said to be Chittira Pūrvaraṇga, i.e., a pictorial Yagña. This speaks of the efficacy of dance. The word Chittira used in connection with Karaṇa in Śilappadikāram denotes the Pūrvaraṇga or Invocation which Madhavi performed in her Arangēṭṭam. This also shows that the ritualistic aspect of the Karaṇas had already been absorbed in Tamil culture during the age of Ilango.

The next technical term of dance is Maṇḍilam. This term is met with in Silambu in the context of the actual description of Madhavi's dance.

‘Koṭṭiraṇḍudaiyador maṇḍilamāgak-

Kaṭṭiya maṇḍilam padinoru pokki. . . .

Aindu maṇḍilattāl kūdai pokki. . . .

Lines 144, 145 & 153.

The term Maṇḍila is explained as the Maṇḍila Nilaigal i.e., the Maṇḍala postures by both commentators. According to the Nāṭyaśāstra, the term Maṇḍala means a combination of eight to ten Cāris. The Cāris are the basic movements of the leg. But the works of the 16th century like 'Abhinayadarpaṇam' take the word Maṇḍala to mean the static postures of the body. While Maṇḍala is also mentioned in the Nāṭyaśāstra as one of the Sthānas or postures, the later works interchange these terms and mention the nomenclature 'Sthāna' as one of the Maṇḍalas. This makes one tend to believe that the commentators of Śilappadikāraṁ may have lived around the 16th century. While Ilango is describing Madhavi's dance, we naturally expect him to speak about more intricate aspects and not about the alphabet of the art. At the end of the performance of the Maṇḍalas only, she was given the coveted award of Talaikkol. In short Madhavi seems to have performed a dance with ten parts plus the last cadence (Tirvu). These parts were in the form of Maṇḍilas.

The basic elements for the Maṇḍalas are the Caris. These are classified as Bhū Cāris or movements with the feet close to the ground and Ākāśa Cāris wherein the feet are involved in leaps, jumps and lifting. It is obvious that Adiyārkunallār could not get the meaning of Maṇḍalas because, in another context, while describing the construction of the stage, he says that some of the screens tied on the top is meant for those who come down through the Ākāśa Cāris.' Unless one views the Arangēṭṭrukāḍai through the lens of the Nāṭyaśāstra, much of it would remain as riddles. It has been sufficiently proved that Ilango had been undoubtedly influenced by Bharata.

A more tacit proof for the above conclusion is the fact that Ilango has heartily shown his reverence for the Nāṭyaśāstra on more than one occasion in the Arangēṭṭru kāḍai itself. With regard to the qualification of the singer, he says that he must adhere to the rules laid down in the Naattīyanannool, 'Naattīya nannool nangu kadaippidittu'—Line 40. Again he uses the very same words to show how Madhavi danced strictly according to the Naattīyanannool.

'Naattīyanannool nangu kadaippidittu

Kaattīnalaadalin . . . , ' — Lines 158 & 159

It was because she danced according to the Śāstra, that the Chola king awarded her the title of Talaikkōl. Is it not logical to

conclude that the Naattiyannool is only Bharata's Nāṭyaśāstra for, if it was some work in Tamil, it would have been called Koottanool and not Naattiyannool ?

All the relevant works that followed Śilappadikkāram both in Tamil and Sanskrit have been influenced or even guided by Bharata's work. Even the Āgamas are not an exception to this. For example, the popularly known Ānanda Tāṇḍava form of Nataraja is only called Bhujangatrāsita in some of the older Āgamas. This is one of the names of the Karaṇas mentioned by Bharata.⁶ In fact some of our older temples like the Kailāsanātha temple at Kancīpuram have some Tāṇḍava figures of Siva which have no names in the Āgamas. These will have to be identified only on the basis of the Nāṭyaśāstra. The sculptures of Tamilnadu are highly influenced by the Nāṭyaśāstra. The Karaṇa figures sculpted in accordance with the serial order found in the Nāṭyaśāstra have no parallel in any other place. Moreover the Tamil kings did not fight shy to inscribe the original text defining each Karaṇa above each of the relevant figures in the eastern and western gopuras (13th century) of the Natarāja temple at Chidambaram. These Tamil kings cannot be accused of having been traitors to the Tamil cause because of this act. If a Tamil work describing these Karaṇas was available to them, perhaps they would have utilised it. The fact is that there was no complex in accepting and assimilating knowledge from every possible source. Their honesty in acknowledging them reveal their inherent greatness and intrinsic value of their wonderful culture. They loved Tamil but did not become fanatics. Bharata was acknowledged, loved and revered by immortalising his original work in stone.

The most important factor about Bharata's Nāṭyaśāstra is its pan-Asian nature. It is meant for the whole of Bhāratavarsha and also includes the entire Jambudvīpa. In fact it yields scope for an interesting study of the geography and ethnology of that period. The Puraṇas are a rich mine of ancient geographic and ethnic data and there are many meeting points in this regard between the Puraṇas and the Nāṭyaśāstra. One such basic point is that the Jambudvīpa is like a lotus with Mount Meru (Pamir) situated in its centre and with the Varshas (sub-continents) such as Bhadrāśva, Kētumāla, Uttarakuru, Hari, Kimpurusha, Ilāvṛtta, Rāmyaka, Hiraṇmaya and Bhārata as its petals. The Nāṭyaśāstra prescribes the make up and use of languages for the peoples of the entire

world (six continents). Among the various tribes of Bhāratavarsha, Bharata mentions that the Kirātas, Barbaras, Andhras, Dramilas, Kasis, Kosalas, Pulindas and the inhabitants of the south are mostly known to be brown (Asita, i.e., literally not white).⁹

Since Bharata refers to the southerners apart from the mention of the Andhras and Dramilas, it raises two questions in our mind. Were the Dramilas originally of a different stock and a later inhabitants of South India? Or could it be that this separate mention meant the inhabitants of some land mass that existed south of the present Kanyakumari?

The one answer at present can only be that the Nāṭyaśāstra gives scope for not only a study of dramaturgy but a research into the various aspects of Indology as a whole. It is the pride of Tamilnadu to have been an ardent admirer and follower of the Nāṭyaśāstra right from the days of Śilappadikāram. Hence, only an open-minded inter-disciplinary study can expand our knowledge of the true cultural history of humanity.

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The Concept of Śruti-Jāti-s

BY N. RAMANATHAN

The term Śruti-jāti refers to the five jāti-s (classes) of śruti-s spoken of by Śārṅgadeva in his work Saṅgitaratnākara (S. R. 1,3,27 Co-28 a). He states that there are five śruti-jāti-s namely, diptā, āyatā, karuṇā, mṛdu and madhyā, and then goes on to enumerate the varieties, tīvra, kumudvati, etc., which result from their allocation to the seven svara-s. In this paper an attempt will be made to clarify the concept of śruti-jāti and to determine the nature of the śruti-s which come under these classes.

The tradition of the five śruti-jāti-s and their twenty-two varieties does not appear to be very old. Very early texts like the Nāṭyaśāstra, Dattilam and Bṛhaddeśi do not make any mention of them. It is in the Bharatabhāṣya that we first come across the classes diptā, āyatā, etc. Nāṇyadeva calls them 'śruti-s', not 'śruti-jāti-s', and states that these five śruti-s expand into the twenty-two śruti-s. (See B.B. 3,83-113.) This text seems to have been the source for Śārṅgadeva while the term 'śruti-jāti' could have been coined by Śārṅgadeva himself.

The names of the śruti-jāti-s, diptā, āyatā, etc., have a very ancient tradition going back to Sāmagāna and are mentioned in the Nāradiyā-Śikshā. Nārada calls these śruti-s and says that one who does not have a knowledge of diptā, āyatā, karuṇā, mṛdu and madhyā does not deserve to be called a teacher.

दीप्तायता करुणानां मृदुमध्यमयोस्तथा ।

श्रुतीनां योऽविशेषज्ञो न स आचार्य उच्यते ॥

N. Sik. 1, 7, 9.

From Nārada's description of the function of these śruti-s in Sāmagāna and from the commentary Śikshā-vivaraṇa of Bhaṭṭa-Śobhākara, it is clear that these śruti-s are not tonal measures, while the well known twenty-two śruti-s are tonal measures. The terms diptā, etc., appear to refer to the quality of the sound which constitutes the svara, and not to its measure. The terms are vividly

descriptive, *diptā* meaning brilliant, *āyatā* expansive, *mṛdu* soft, *madhyā* moderate, and *karuṇā* languid. Nārada generally prescribes the 'śruti' that should characterise each *svara* of *Sāmagāna*. The seven *svara*-s of *Sāmagāna* are *kruṣṭa*, *prathama*, *dvitīya*, *tṛtīya*, *chaturtha*, *mandra* and *atisvāra*. *Mandra*, *dvitīya*, *prathama* and *chaturtha* are assigned *diptā śruti* while *atisvāra*, *tṛtīya* and *kruṣṭa* are to be characterised by *karuṇā śruti*.

दीप्ता मन्त्रे द्वितीये च प्रचतुर्थे तथैव तु ।

अतिस्वारे तृतीये च कृष्टे तु करुणाश्रुतिः ॥

N. Sik. 1, 7, 10.

(According to the commentator *prathama* is to be of *mṛdu śruti*, and *saptama* (*kruṣṭa*) of *karuṇā*, while the other five *svara*-s are *diptā* in character.)

This means that the normal character of *svara* like *mandra* is brightness and that of a *svara* like *kruṣṭa* is languidness. However, allowance is made in singing for a *svara* to change its quality or *śruti* depending on the *svara* which follows it. For instance, the *svara* *dvitīya*, is normally *diptā* in quality, but when it is followed by a lower *svarā* (*tṛtīya* ?), it is characterised by *āyatā śruti* and not *diptā*. If *dvitīya* is followed by the *svara* above itself (*prathama* ?) it is *mṛdu* in quality. If *dvitīya* is followed by itself, it is of *madhyā śruti*. Only when *dvitīya* is followed by *kruṣṭa* does it have its normal quality of *diptā*. And under different conditions the same *svara*, *dvitīya* can reflect the different qualities, *mṛdu*, *madhyā* and *āyatā*.

श्रुतयोऽन्या द्वितीयस्य मृदुमध्यायताः स्मृताः ।

तासामपि तु वक्ष्यामि लक्षणानि पृथक् - पृथक् ॥

आयतत्वं भवेन्नीचे मृदुत्वं च विपर्यये ।

स्वे स्वरे मध्यमत्वं तु तत्समीक्ष्यप्रयोजयेत् ॥

द्वितीये विरता या तु कृष्टस्य परतो भवेत्

दीप्तां तां तु विजानीयात्

N. Sik. 1, 7, 11-13c

Again, if the prathama svara is rendered in mṛdu śruti, it is rendered in the same śruti if the following svara is chaturtha, and in the diptā śruti if the following svara is mandra. At the conclusion of the sāman, the last note should be rendered in diptā śruti.

... . प्रथमेन मृदुः स्मृता ।

अत्रैव विरता या तु चतुर्थेन प्रवर्तते ।

तथा मन्द्रे भवेद् दीप्ता साम्रश्चैव समापने ॥

N. Sik. 1, 7, 13cd-14.

Nārada also lists the conditions under which the rules of śruti qualification do not apply to the svara-s (N. Sik. 1, 3, 15, 17) when a svara has not come to an end (perhaps meaning that it is oscillating and not still), it is not characterised by the śruti-s. Even in the case of a svara being stable, if the song is being sung without a break, the śruti-s are not to be employed in between the svara-s.

स्वर परिसमाप्ताव्यविच्छिन्ने गाने स्वरयोर्नान्तरे मध्ये न कार्या ।

Śikshāvivaraṇa on N. Sik. 1, 7, 15.

Nārada however points out that even when the śruti-ś are not applicable, the svara-s should conform to the śruti prescriptions, in a general way. (N. Sik. 1, 7, 17).

Thus it appears that in the context of Sāmagāna, diptā, āyatā, etc., were inflections in tone which endowed svara-s with different qualities. Abhinavagupta, the commentator on Bharata's Nāṭya-sāstra, notes the mention of diptā, etc., in the Nāradiyā-śikshā and points out that these five śruti-s were special ways of rendering svara-s, different (pṛthaka) from the other kind of śruti-s (tonal measures).

दीप्तायताद्याश्च पञ्चश्रुतयः पृथक्स्वरादीनां

प्रयुक्तिविशेषसाध्या उक्ताः ।

A. B. Vol. IV, P. 12, Line 16.

Dipta and mṛdu seem to represent two extremes in quality, between which fall āyatā, madhyā and karuṇā. The two extremes, diptā and mṛdu are prescribed in Rgvedic and other chants also, diptā in udātta and svarita svara-s, and mṛdu in anudātta.

(N. Sik. 1, 3, 18-19)

In one recension of the Nāṭyasāstra, which is followed by Abhinavagupta, we find a few verses which are very similar to the ones in Nāradiyā-śikshā. These occur in the course of the description of the alamkāra-s (svara patterns). After listing all the alamkāra-s, Bharata points out that not all of them are suitable for dhruva songs and so proceeds to describe only those which can be employed in the dhruvā songs sung in nāṭya. When he comes to the ūrmi alamkāra, he quotes two verses which are found in the Nāradiyā-śikshā (N. Sik. 1, 3, 11-12 quoted above). Abhinava applies the śruti prescription of the svara-s of Sāmāgana to the svara- of Gāndhārva, obviously equating prathama to madhyama, dvitiya to gāndhāra, tṛtiya to ṛṣabha, chaturtha to sadja, panchama (mandra) to dhaivata, śaṣṭha (atisvārya) to nishāda, and saptama (kruṣṭa) to panchama (as in N. Sik. 1, 5, 12). He lays down the general rule that nishāda, ṛṣabha and panchama have karuṇā-śruti while the remaining four svara-s have diptā śruti.

करुणा श्रुतिर्निषादर्षभपञ्चमानां शिष्टस्य स्वरचतुष्कस्य दीप्ता एव ।

A.B. on N.S. 29, 37¹

It is interesting to note that Nānyadeva, who has a different reading of Nāradiyā-śikshā equates nishāda with mandra and dhaivata with ati-svāra. (See B. B. 2. 88-89) Hence in allocating śruti-s to the seven svara-s he assigns diptā to nishāda and karuṇā to dhaivata.

अनेन च निषाद - गान्धार - मध्यम-

षड्जेषु दीप्ता वैवर्तर्षभ - पञ्चमेषु करुणा ॥

B.B. 3, 90.

¹ This passage is missing in the printed text of A.B. (G.O.S. edn.) and has been quoted from the manuscript of A.B. in Government Oriental Manuscripts Library, Madras.

While applying the śruti prescriptions to the svara-s of Gāndharva, Abhinava follows Nāradyā-śikshā in applying both the general rule and the particular rules for particular cases. Taking the same example, the dvitiya svara (gandhara in Gāndharva), Abhinava explains "If gāndhāra is followed by rshabha, it is of āyatā śruti. If madhyama is next to it, it is of mṛdu śruti. And if another gāndhāra follows it, it is of madhyā śruti."

गान्धारस्यैकाक्षरगतस्य नीचे ऋषभे परे आयता श्रुतिः

कार्या । मध्यमे परे मृद्वी । गान्धार एव तु परतो मध्या ॥

A.B. on N.S. 29, 37.

The fact that these śruti-s are discussed in the context of the alamkāra-s suitable for dhruvā singing in nāṭya clearly suggests their qualitative character. Abhinava's words give the impression that the śruti-s are special ways of rendering svara-s in dhruvā songs to heighten the given rasa situation in nāṭya.

आदौ स्वरस्य मर्त्सनरोधनदीपनवेदनकम्पनवलनलयननमनस्फुरणधर्ममर-
णादि यथायोगं विधायान्ते दीप्तायतादि स्वरश्रुति विशेष

A.B. on N.S. 29, 42.

We observe that Abhinava refers to these śruti-s only while describing the alamkāra-s suitable for dhruva-gāna. While describing the alamkāra-s of "Gāndharva", he does not mention diptā and the other śruti-s. Further, from Abhinava's words, it appears that these śruti-s were also temporally determined. He states that the śruti-s dipta, āyatā, etc., and the mandra-tāra aspects of alamkāra-s dealing with kampa in various sthāna-s (N.S. 29, 38) were defined with respect to time duration also.

तत्र दीप्तायतादि मन्द्रतारादिकं वा कम्पादिस्थानमेदनिरोधनतोदनादिः
कालदीर्घत्वादुद्दिष्टधर्मे अलङ्काराश्रितं त्वयमिति ।

A.B. on N.S. 29, 43.

Abhinava also refers to the use of the term 'śruti' to denote the time unit which measures the extent of an alamkāra. Explaining the prescription of a kampa or shake for three kalā-s in the alamkāra 'recita', he says that the three kalā-s are referred to as three śruti-s by some. He goes on to say that 'kalā' here refers to the kalā of time and not to śruti.

. कम्पितमिच्छन्तः कलात्रयमिति श्रुतित्रयं व्याचक्षते ।

. कलात्र न श्रुतिः अपितु कालकला

A. B. on N. S. 29, 43.

In his discussion of svara, in an earlier part of his work, Abhinava mentions the prevalence of the conception of śruti as the duration aspect of sound (cf. A.B: Vol. IV, P. 19, line 11).

It is interesting to note that Nānyadeva attributes the expansion of the five śruti-s into twenty-two to variation in the time measure (kāla-kalā) of the śruti-s.

पञ्चैताः कला - काल - प्रमाणेन विभेदिता

द्वाविंशतिरिति व्याख्याताः ।

B.B. 3, 92.

And we are given to understand by Mahārāṇā Kumbha, the author of Sangitarāja, that śruti was defined both with respect to its tonal aspect as well as its temporal aspect, by some scholars. Śruti had the duration equal to the time taken to pierce a pile of thirty-two lotus leaves with a needle. Kumbhā himself adds that the time taken for an increase or decrease of one śruti in pitch is the measure of śruti (in the lines of Bharata's definition of śruti as a tonal concept N.S. 28, 26-27).

द्वात्रिंशदब्जपत्राणां सूच्यग्रेण विभेदने ।

यः कालः स श्रुतेर्मानमुक्तः कैश्चिद्विचक्षणैः ॥

आयतत्वे मर्दवे च श्रुत्युत्कर्षापकर्षणे ।

यः कालः स श्रुतेर्मानमवोचत्कृष्ण मूपतिः ॥

S. Raj, 2, 1, 1, 87-88.

Putting all these pieces of information together it appears that the five śruti-s dīptā, etc., gave rise to many varieties by a change in their śruti or time measure.

Dipta has four varieties, āyatā five, karuṇā three, mṛdu four and madhyā six varieties. Śārṅgadeva does not mention the basis on which the expansion of the five śruti-s into twenty-two takes place. In fact, as we have seen earlier, he does not refer to diptā, etc., as śruti-s but calls them śruti-jāti-s. He makes no reference to the function of the śruti jāti-s, nor does he allude to the time aspect. In fact, Śārṅgadeva's treatment of śruti-jāti-s is purely enumerative and not in the least descriptive. After listing the five śruti-jati-s, he enumerates the śruti-jāti-s of each svara.

Shaḍja	—	diptā, āyatā, mṛdu, madhyā.
Rshabha	—	karuṇā, madhyā, mṛdu.
Gāndhāra	—	diptā, āyata.
Madhyama	—	dipta, āyata, mṛdu and madhyā.
Panchama	—	mṛdu, madhyā, āyatā, karuṇā.
Dhaivata	—	karuṇā, āyatā, madhyā.
Nishāda	—	diptā, madhyā

S.R. 1, 3, 28cd-30.

He then gives the names of the varieties of diptā, etc. The varieties arise from the different svara-s which are characterised by the śruti-jāti-s. Dipta characterises four svara-s, shaḍja, gāndhāra, madhyama and nishāda, and is referred to as tivrā, raudri, vajrikā and ugrā respectively. Āyatā characterises five svara-s shaḍja, gāndhāra, madhyamā, pañchama and nishāda and its five varieties are respectively, kumudvati, krodhā, prasāriṇī, sandipani and rohiṇī. The three varieties of karuṇā are dayāvati, ālāpini, and madantikā. The four mṛdu-s are called mandā, raktikā, priti and ksiti. And the six madhyā-s are termed chandovati, rañjani, mārjani, raktā, ramyā and kshobhini.

(S R. 1, 3, 31, 35a).

Having given the names of the varieties of sruti-jati-s Śārṅgadeva lists them in the order of their occurrence in the svara-s.

Shadja : Tivrā (diptā, Kumudvati (āyatā), mandā (mṛdu), chandovati (madhyā)

- Rshabha : dayāvati (karuṇā), rañjanī (madhyā) raktikā
(mṛdu),
 Gāndhāra : raudri (dīptā), krodhā (āyatā)
 Madhyama : vajrikā (dīptā), prasārini (āyatā), prīti (mṛdu),
 mārjani (madhyā)
 Panchama : kṣiti (mṛdu), raktā (madhyā), sandipani (āyata),
 ālāpini (karuṇā)
 Dhaivata : madanti (karuṇa), rohiṇi (āyatā), ramyā (madhyā)
 Nishāda : ugrā (dīptā), kṣobhiṇi (madhyā).

S.R. 1, 3, 35b, 38.

Although Śārṅgadeva does not give any hint regarding the function of dīptā, etc., we may surmise that these śruti-jāti-s were different ways of intoning svara-s. This inference is based on earlier works including the Bharatabhāṣya, and is supported by the later pronouncement of Rāṇa Kumbha to the effect that śruti-jāti-s cause variety in the rendering of svara-s (obviously echoing Abhinava's words quoted above. (A.B. Vol. IV, P. 12, line 16).

स्वरमेदनिदानं तु श्रुतिजातिरथ ब्रुवे ।

S. Raj, 2, 1, 1, 74.

As a consequence it may not be wrong to further infer that these twenty-two varieties of śruti-jāti-s, tivrā, etc., *are not* the twenty-two śruti-s (graded pitches) illustrated by Śārṅgadeva in the sāraṇā process with the help of the dhruvā and calā viṇā-s. As we have already seen, the śruti-jāti-s dīptā, etc., are purely qualitative concepts referring to the character of sound, and their varieties, tivrā, etc., which number twenty-two are also qualitative concepts as their names themselves signify. They have nothing to do with the twenty two śruti-s or graded pitches. There is no reference in the earlier texts linking the two together.

Later works like the Kalānidhi commentary, of Kallinātha, on Saṅgitaratnākara, the Saṅgitapārijata (1, 43-48) and Rasakaumudī (1, 42-45) directly list tivrā, kumudvati, etc., as the names of the twenty-two śruti-s (graded pitches). For instance, when Śārṅgadeva points out the difference between Shadjagrāma and Madhyagrāma, which lies in panchama being situated on its fourth śruti in the

former and on its penultimate śruti in the latter, Kallinātha comments "When (panchama) is situated on its fourth śruti, i.e., the seventeenth one, ālāpini, which is a variety of karuṇā jāti, it belongs to Shadjagrāma. When (pañchama) is situated on its penultimate śruti of āyatā variety, i.e., the sixteenth śruti, sandipani, . . . (it belongs to Madhyamagrāma)."

स्वकीयचतुर्थश्रुतौ करुणाजातिमेद आलापिन्यामादितः

सप्रदश्यां स्थिते सति षड्जप्रागः । स्वोपान्त्यश्रुतावायतामेदे संदीपन्यां

षोडश्यां संतिष्ठत

Kalānidhi on S.R. 1, 4, 2cd-3ab.

Kallinātha here identifies the śruti-jāti varieties sandipani and ālāpini with the sixteenth and seventeenth pitch positions, and seems to assume that the twenty-two varieties of śruti-jāti-s, tīvra, etc., correspond to the twenty-two śruti (pitch) positions. Such an inference is not warranted by descriptions in the earlier texts. If Śārṅgadeva had intended to state that tīvra, kumudvati, etc., are the names of the twenty-two śruti-s (pitch positions) he would have listed them directly after establishing the twenty-two śruti-s on the viṇā.

Names for the twenty two pitches seem to have been subsequently coined. They are not found in texts prior to the Saṅgita-samayasāra. In this text Pārśvadeva lists the names of all sixty-six śruti-s covering the three sthāna-s, mandra, madhya and tāra. These names are mandra, atimandra, etc., (S.S.S. 1, 19 27cd) While describing the śruti maṇḍala, i.e., the arrangement of the twenty-two pitches among the svara-s, kumbha gives their names. These are kāntā, prabhāvati, etc., quite different from the names tīvra kumudvati, etc., given to the varieties of the śruti-jāti-s. Kumbha also mentions tīvra, etc., but does not connect them with the twenty-two pitches. (See S. Rāja 2, 1, 1, 70-73).

The confusion is perpetrated by the fact that there are twenty-two śruti-s (pitches), and twenty-two varieties of śruti-jāti-s, and further by the fact that the same number of śruti-s (pitches) and śruti-jāti-s are assigned to a svara. Thus it appears that tīvra, kumudvati, mandā and chandovati are the names of the four śruti-

(pitch positions) implicit in the *svara*, *ṣadja*, which is sounded on the last of these. But this is not really the case. The four names only indicate the *svara* *ṣadja*, being qualified respectively by the *śruti-jāti-s* *dīptā*, *āyatā*, *mṛdu* and *madhyā*, i.e., the *svara* *ṣadja* which encompasses four pitch positions sounding on the last, is as a whole characterised by a brilliant or soft or expansive, or moderate quality which is dependent, not on any pitch position, but on special ways of intoning the *svara*.

The two kinds of *śruti-s* are clearly seen to differ when we study the description of *kākalī* and *antara* *svara-s* in the *Bharata-bhāṣya*. *Nānyadeva*'s definition of *kākalī* and *antara* is different from *Śārṅgadeva*'s. He describes *kākalī* as that *niṣāda* which takes one *śruti* of *ṣadja*. This means that *niṣāda* which is normally sounded on the pitch just below the first *śruti* of *ṣadja*, is now sounded on the first *śruti* of *ṣadja*. *Nānyadeva* adds that the *śruti* *mṛdu-mandā* leaves *ṣadja* and attains *nishāda*, and then *nishāda* is called *kākalī*.

षड्जस्वरं परित्यज्य श्रुतिरेका यदा व्रजेत् ।

स्वरं निषादं स तदा काकलीत्यभिधीयते ॥

षड्जं स्वरं परित्यज्य मुदुर्मन्दाऽभिधा व्रजेत् ।

स्वरं निषादं स तदा काकलीत्यभिधीयते ॥

B.B. 3, 136 & 138-

If we take *tivrā*, etc., to be the twenty-two pitches, the *śruti* going to *nishāda* should be *tivrā*, not *mandā*. But *Nānyadeva* clearly says that *nishāda* is established on the first *śruti* of *ṣadja*, and also that it acquires the character of *mandā*. Having gone up by one *śruti*, *nishāda* acquires one more quality, *mṛdu*, besides its normal characteristics of *dīptā* and *madhyā*.

Similarly *Nānyadeva* speaks of *svara* acquiring one *śruti* from *madhyama* *svara*, to become *antara*. The *śruti-jāti* it acquires by being located on the first *śruti* of *madhyama* is *mṛdu* (*priti*)

मध्यमं च परित्यज्य श्रुतिरेका यदा व्रजेत् ।

गान्धारं स तदा तज्जैरन्तर - स्वर उच्यते ॥

मध्यमं च परित्यज्य मृदुः प्रीत्यभिधा-यदा ।

गान्धारमेति ; स तदा चान्तरः स्वर उच्यते ॥

B. B. 3, 137 & 140.

If we were to relate the śruti-s (pitches) implicit in madhyama with the names vajrikā, etc. then the first śruti of madhyama which is acquired by gāndhāra would be vajrikā (dipta). But it is clearly stated that gāndhāra is situated on the first śruti (pitch) of madhyama and that it acquires the śruti (quality) of priti (mṛdu). Similarly, in the derivation of Gāndhāra-grāma from Shadja grāma, it is clear that while śruti-s (pitches) get added to a particular svara, it also acquires new śruti-s (qualities). The two things, śruti as pitch and śruti as the quality of sound, are kept apart, the latter alone being given names in the Bharatabhāṣya. (B. B. 3, 63 66)

While describing the distinction between Shadjagrāma and Madhyamagrāma, Nānyadeva states that the āyatā śruti called sandipani attains dhaivata and pañchama becomes trisrutika, and thus Madhyamagrāma is formed. (B. B. 3, 61 62) If the names, diptā, etc. corresponded to the twenty-two pitch positions, then it should be the karuṇā śruti, ālāpini, that should go to dhaivata¹.

CONCLUSION

We may sum up by saying that diptā, etc. indicated, from very early times, śruti, in the sense of a distinct character or colour qualifying the sound of a svara. Five such distinct śruti-s were originally recognised. These distinct śruti-s were said to characterise the svara-s of Sāmagāna in the Nāradyā-śikshā. And these same śruti-s of were applied to the svara-s of Gāndharva, as we have seen explained in the Abhinavabbārati. None of the earlier works except Abhinava's recension of the Nāṭyaśāstra and his own commentary mention these five śruti-s.

¹ There appears to be a discrepancy here. Since dhaivata in its normal state is already characterised by āyatā, why it should be characterised by āyatā again, when it has gained a śruti from pañchama, is incomprehensible. However, from the printed text of Bharatabhāṣya it appears that the reading is slightly corrupt here. The new character acquired by dhaivata should be mṛdu (kshiti).

The author of *Saṅgītasudhā* (dated around 1600 A.D.) describes the five śruti-jāti-s and names Śārdūla, Kaśyapa, Yāshṭika and Durgā-śakti as the authorities on this subject. (S. Sud. I, 119-140) One does not know how seriously to take this statement. For we know that there is at least one erroneous statement on the same subject in this work. While assigning the śruti-jāti varieties *tivrā*, etc. to the svaras the author mentions the names of Bharata and Dattila. We know that these two authorities have not mentioned the allocation of śruti-jāti varieties to the svara-s. Besides, the names of Yāshṭika, Kaśyapa, etc., have not been mentioned by Nānyadeva, Śārṅgadeva or Kumbha, in this context. And although the author does not mention *Saṅgītaratnākara* in this context, it is evident that the account of śruti-jāti-s in the *Saṅgītasudhā* is based mainly on the *Saṅgītaratnākara*, for the term 'śruti-jāti' has not been used by any writer before Śārṅgadeva. So we may safely conclude that the reference to Śārdūla and others need not be given credence.

It appears that when the concept of śruti as a tonal measure or pitch position gained currency, there was an attempt to bring about a correspondence between the two difference senses of the term śruti. Matanga (Br. D., P. 4-5) mentions nine views regarding the number of śruti-s, and here one comes across the term śruti being used in different senses. Nānyadeva brings in yet another meaning of the term śruti. The revival of the five śruti concept in the Bharatabhāṣya seems to be due to the strong leaning towards the Śikshā school felt by Nānyadeva. He has even included a full chapter on the Śikshā aspects in his work. Other texts like the *Bṛhaddeśi* seem to have been more influenced by Tāntrika and Yogika thought, and so probably did not pay attention to the five-śruti concept. Nānyadeva has not only quoted Nārada, but has also tried to expand the five śruti-s into twenty-two to correspond to the then popular twenty-two śruti concept. Originally, a svara could have one of the five different qualities, *diptā*, *āyatā*, *madhyā*, *karuṇā*, and *mṛdu*. And under different conditions, the śruti characterising it would change. Taking all the different śruti-s which could characterise a svara (or all the svara-s which a śruti could characterise), names were given to all these śruti svara combinations. The same number of śruti-jāti-s were assigned to a svara as there were śruti-s in it. For instance, *shadja* was assigned four śruti-jāti-s because it was constituted by four śruti-s. This

assignment is quite arbitrary. For we have seen in Abhinava's commentary, that gāndhāra, which is normally characterised by diptā, can, under different conditions be characterised by āyatā, mṛdu and madhyā śruti-s, i e., four śruti-s in all. But here it is assigned only two śruti-s in all, in an attempt to conform to the twenty-two śruti scheme where gandhara is a dviśrutika svara. Again there is no reason why ṛṣabha should be characterised by only three śruti-jāti-s just because it is a triśrutika svara. It is evident that the total number and distribution of sruti-s (qualities) among svara-s is arrived at by conforming to the scheme of twenty-two śruti-s (itches). But unfortunately, the twenty-two names given to the qualitative śruti-s have been taken by certain post-Ratnākara writers to stand for the twenty-two graded pitches. The latter are merely quantitative concepts unlike the śruti-jati and its varieties. The varieties of śruti-jāti-s cannot be applied to the twenty-two graded pitches since the former refer to the character of a sound and all the graded pitches are not sounded in melody, but only those on which the svara so to speak falls. The other constituent śruti-s are present only by implication, in the svara. The whole svara is characterised by a śruti-jāti, not its individual constituent śruti-s. Thus śruti as pitch is constitutive of svara while śruti as quality is only characteristic of a svara.

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The Musical Empire of Maharaja Svati Tirunal

T. S. PARTHASARATHY

If the history of Karnatic music is a record of continuous progress in the domains of both lakshya and lakshana, it was in a great measure due to the uniform and munificent patronage extended to the art from early times by rajas, nawabs, zamindars and nobles. Their courts were always adorned with eminent musicians, composers and musicologists. Many of the rulers were themselves learned in the art and science of music and were genuinely able to appreciate the worth of the artistes they patronized. Some of them were even anxious that posterity should remember their names as musicians and patrons of music. Yoga Narendra Malla of Pālem had his title 'Sangitārṇava Pārāga,' inscribed on his coins.

Many rulers were themselves expert lakshanakaras and have left behind great works on the theory of music. The 'Sangita Chintāmani' of Vēma Bhūpāla and the 'Sangita Sudhā' of Raghunātha Nāyak of Thanjavur are only examples of a large number of such works attributed to rulers. Several works on music like the 'Svarameḷa Kalānidhi' of Rāmāmātya and the 'Sangita Sampradāya Pradarsini' of Subbarāma Dikshitar were written at the express desire of the patrons of the authors and the latter have openly acknowledged this in their works. Rulers like Kanthirava Rājā of Mysore, Svāti Tirunāl Mahārājā of Travancore and Raja Serfoji of Thanjavur were accomplished composers in more than one language and have left a precious legacy of compositions to us.

The earliest record of royal patronage to what is now called Karnatic music is found in the history of the Vijayanagar empire. Vidyāranya stands in a class of his own as he was the adviser to the founders of the Vijayanagar empire but his 'Sangita Sāra' is one of the earliest works on music. Although the text of this work is not available, Gōvinda Dikshita (c. 1600), in the 'Sangita Sudhā' mentions that he had thoroughly studied Vidyāranya's treatise.

Patronage to music reached its peak during the regime of Immadi Devarāya (Deva Rāya II) who ascended the Vijayanagar

throne by about 1424 A. D. His *asthana* Pandit was Chatura Kallinātha who had the title of 'Abhinava Bharatāchārya Rāya'. Deva Rāya's patronage to Kallinātha enabled the latter to write his celebrated commentary 'Kalānidhi' on the 'Sangita Ratnākara' of Sārṅgadeva.

More than a hundred years later, Rāmarāja of the same dynasty encouraged a Telugu chieftain called Rāmāmātya to write a work on music reconciling the many differences that had developed by then in musical theory. The Amātya wrote his 'Svaramela Kalānidhi' in 1550 A. D. During this period Sultan Burhan Khān of Ahmadnagar encouraged his court musician Pundarika Vitthala to write a few works on music. This great scholar and musician of Karnātaka wrote four works on music and dance. 'Sadraga Chandrōdaya', 'Rāga Manjari', 'Rāga Mālā', and 'Nartana Nirṇaya', duly acknowledging his indebtedness to the Ahmadnagar Nawab.

Although saint-composers like Purandara Dāsa and Tyāgaraja spurned riches and did not care for the patronage of kings, the majority of musicians and composers depended upon rulers and nobles for the encouragement of their art. Public patronage being absent in those days, generations of musicians were supported by rulers of *saṁsthanams*.

It is no wonder, therefore, that these *saṁsthanams* became the principal seats of music. So far as Karnatic music is concerned, Bobbili, Ettayapuram, Karvetnagar, Mysore, Pudukottai, Ramanathapuram, Sivaganga, Thanjavur, Travancore, Udayarpalayam, Venkatagiri and Vizianagaram were the states which provided unstinted patronage to music during the last three centuries.

The earliest of these dynasties, after the fall of Vijayanagar, was the Nāyak dynasty which ruled Thanjavur from 1530 to 1670 A. D. The musicians patronized by the rulers of this dynasty included Govinda Dikshita, who wrote the 'Sangita Sudhānidhi' in the name of his patron Raghunātha Nāyak. His son Venkatamakhi was the originator of the 72 Melakarta scheme as expounded in his renowned 'Chaturdandi Prakāsika' (1650). Kshetrajna, the unrivalled composer of Telugu padas, was another illustrious person who was patronized by Vijayārāghava Nāyak. In the pada

‘Vedukato’ in Devagāndhari, Kshetrajna himself mentions that he was patronized by the rulers of Thanjavur and Madurai and the Nawab of Golconda and he composed thousands of padas in their courts.

The Maratha dynasty, which succeeded the Nāyak rulers in 1676, proved to be equally good patrons of music, dance and literature and the rulers themselves wrote treatises and composed yakshaganas and musical pieces. Tulajā, who ruled upto 1786, wrote the ‘Sangita Sārāmritā’, a Sanskrit text of great merit while Shahaji and Serfoji left numerous compositions to posterity. The largest concentration of musicians, composers and musicologists at Thanjavur occurred during the time of Tulajāji and Serfoji. Karnatic music reached its pinnacle of glory and it is no wonder that this milieu produced Syāma, Sastri, Tyagarāja and Dikshitar at whose hands the art was to reach new heights.

Mysore was another distinguished seat of music and the rulers there extended generous patronage to musicians and composers like Mysore Sadāsiva Rao. Musicians from outside the state were also invited to perform during festivals and it is on record that Sonti Venkatasubbayya and Sonti Venkataramanayya, the two gurus of Tyāgarāja, were āsthāna vidwans of Mysore.

The patronage given to music by certain smaller states and zamindaris was no less significant. For generations the rajas of Ettayapuram supported numerous musicians like Bālaswāmi Dikshitar, the younger brother of Muthuswami Dikshitar. Although the saintly Muthuswami Dikshitar did not perhaps avail himself of the patronage of the then raja, he must have appreciated the support given by this small state to numerous musicians, scholars and poets. The publication of the Telugu work, the ‘Sangita Samprādaya Pradarsini’, written by Subbarāma Dikshitar, was another monumental service rendered by the Ettayapuram Samsthanam.

Bobbili, Karvetnagar, Pudukottai, Udayarpalayam, Venkatagiri and Vizianagaram are some of the other small states which fostered the art of music with their patronage. Many notable compositions, written by renowned musicians of the past, are in praise of these rajas and nobles.

It is not known whether the rulers of states visited each other in those days but the musicians patronized by them freely moved about and performed in many courts. Bobbili Kesavayya visited the court of Serfoji and there is a legend that he had a trial of strength with Syāma Sāstri. Shatkāla Govinda Mārār from the court of Svāti Tirunāl called on Sri Tyāgarāja at Tiruvaigar and his music was warmly appreciated by the latter. Vadivelu, Kannayya Bhagavata, Meruswami and others proceeded to Travancore and availed themselves of the munificence of Sri Svati Tirunal. These musicians must have carried reports of the musical activities of their own states to the states they visited and it is possible that there was a free exchange of ideas and information among themselves.

It is against this background that the student of Karnatic Music should study the rich, varied and everlasting musical heritage left to posterity by Mahārāja Svāti Tirunāl. The achievements of the ruler within a span of life of 33 years remind us of Alexander, Jesus Christ, Adi Sankara and Parāsara Bhatta. In his edition of the 'Syānandūrapura Varnana Prabandham', Prof: V. S. V. Guruswamy Sastri has listed the striking similarities between Adi Sankara and Svāti Tirunāl, the two illustrious sons of Kerala. Although the name 'Svāti Tirunāl' came into currency outside Travancore only in this century, the ruler was known to the South Indian music world as 'Kulasekhara Perumāl' or 'Kulasekhara Mahārāja' from the middle of the 19th century. The 'Sangita Sarvārtha Sāra Sangrahamu' (1859) and the 'Gāyaka Pārijātam' of Tachur Singaracharlu (1877) contain the song 'Sārasa Samamukha' in Khamas. The 'Gāyaka Lochanam' by Singaracharlu published in 1902 contains 12 songs of Svāti Tirunāl. Subbarāma Dikshitar whose 'Sangita Samprādāya Pradarsini' was published in 1905, gives a short biography of the royal composer as follows under the heading 'Kulasekhara Perumāl'.

"This king was the ruler of Travancore. He was a linguist who had mastered many languages like Sanskrit, Telugu, English, Malayalam and Hindustani. His forte was music. He has composed many Chauka Varnas and numerous Kirtanas in Sanskrit in rakti ragas and desi ragas with the mudra 'Padmanābha' and these are full of musical excellence. He has composed several Sanskrit kavyas like the Champu. He has also composed chuaka varnams and padams in Telugu and many songs in Malayalam. He attained the

feet of Lord Padmanābha about 50 years ago". Dikshitar has included the kriti 'Sārasa Samamukha' in his book.

With the passage of time more and more kritis of the royal composer appear to have come to light and T. P. Kodandarama Iyer, in his 'Bhagavad bhajana paddhati' published in 1913, printed as many as 51 Kritis of Svāti Tirunāl including 'Srīsa Padmanābha' in Khamas and 'Sārasa bhava sannuta' in Kalyani not found in either Chidambara Vādhyar's edition or in the Trivandrum Sanskrit series edition of 'Sangita Kritis'.

The arts of music and dance—drama had always flourished in the state of Travancore not only by the liberal patronage of its enlightened rulers but also by their active participation in them by the writing of songs, plays and technical treatises. Kārtikai Tirunāl (1724-1798) wrote several Kathakali plays and a treatise on dance called 'Balaramabharata' and also some songs. Asvati Tirunāl, his nephew, composed Kathakali plays and also Kirtanas. Patronage to arts and the ruler's participation in them, however, reached their climax during the time of Sri Svāti Tirunāl. As Mahākavi Ollur Parameswara Iyer observes in his article entitled 'A South Indian Maharaja' published in 1905, "Even if His Highness had not been born as the ruler of a kingdom, his name would have been indelibly written on the pages of history as an accomplished poet and gifted composer of songs". It was this remark of the Mahākavi that made the present writer to entitle this article as 'The Musical Empire of Sri Svāti Tirunāl'.

Although the Chidambara Vādhyar edition (1916) and the Ranganatha Iyer edition (1917) were the first publications which contained the compositions of Sri Svāti Tirunāl, with or without notation, it was only after the establishment of the Svāti Tirunāl Academy of Music at Trivandrum in 1936 that the South Indian music world was exposed to the incredibly precious music heritage of the Travancore ruler. Sri Muttayya Bhāgavatar, the first Principal of the Academy, laboured with indefatigable industry, collated and made ready for publication nearly 400 compositions of the Maharaja. He was succeeded by our renowned vocalist Sri Sem-mangudi Srinivasa Iyer who gave the final polish to the versions in notation and introduced them to the concert world in the form in which they are sung today. It was during the Principalship of

Sri Srinivasa Iyer that the 'Mahārājā Sri Svāti Tirunāl Kṛitimālai' with the sāhitya and notation in Tamil script was published (1947). This edition contained a representative selection of the Maharaja's compositions which included kirtanas, Navaratri Kirtanas, a Telugu padam, three Kritis in manipravāla, a Telugu jāvali, a Hindi song, a rāga mālīka and a mangalam. This was followed by another edition in 1970 comprising 57 songs with swara notations, saḥitya and meanings in Malayalam and Tamil. These led to the Majaraja's songs spreading in the Tamil-speaking areas in South India.

Quite a sizeable bibliography exists regarding the life and works of Sri Svāti Tirunāl which includes full-length biographies of the ruler in English and Malayalam. Numerous articles have also appeared analysing the amazing versatility of the ruler and his achievements within his short span of life. Although he was a linguist and could compose with equal facility in several languages, Sanskrit appears to have been his forte. It is strange that the Maharaja had access to a large number of the kirtanas of Mārgadarsi Sesha Iyengar, who lived at Srirangam but whose kritis, excepting a handful, were not in circulation even in Tamil Nadu. It is said that Sesha Iyengar's compositions were introduced to Sri Svāti Tirunāl by Shatkāla Govinda Marar. Apart from writing a short treatise on the employment of alliteration and rhyme in songs, the Maharaja has paid his homage to Sesha Iyengar by following the latter's format in some kritis and his long Sanskrit compounds in some songs. The following is a notable example.

Mārgadarsi Sesha Iyengar's kriti

- Pallavi : Sriranga sāyinam sakala subhadāyinam
 Chintayeham sadā hridaye
- Anupallavi : Kārunya sausilya saurya vātsalyādi Kalyāna
 guna jalanidhimdeva devam
- Sri Svāti Tirunāl's kriti*
- Pallavi : Bhogindra sāyinam puru kusala dāyinam
 Purusham sāsvatam kalaye
- Anupallavi : Vāgisa gaurisa vāsavādyamara pari
 vārābhivandita padam Padmanābham.

The first two charanas of the latter song start with 'Kshira' and 'Parama' as in the case of Sri Mārgadarsi's kriti. These

show how deeply Sri Svāti Tirunāl was influenced by the kritis of the Mārgadarsi.

In the ultimate analysis Sri Svāti Tirunāl emerges as the most versatile among the composers of South India with songs covering almost every musical form current in his time. It is also clear that there was a musical tradition at Travancore which enabled the musically-minded Maharaja to absorb all the elements of Karnatic and Hindustani music obtaining in his time. He was a contemporary of the Music Trinity of Thanjavur but was influenced only to a limited extent by listening to their compositions sung by visiting musicians. The musical empire of Sri Svāti Tirunāl is thus his own creation and unlike political empires, it is bound to last for centuries to come and bring joy and peace to generations of music lovers and others.

Some Aspects of the Rhythmic Beauties of Tiruppugazh

P. K. RAJAGOPALA AIYAR

(What all is sensed by the five senses is concrete. Nāda, which plies within the scope of the faculty of hearing, is concrete. Thus, whereas raga is concrete, rhythm, which is beyond the ambit of the senses, and which patterns the gait of the tune, is abstract. Therefore the life energy of the flow of music is tala.) The fact that Lord Śiva graced the Child Jñānasambandha with a pair of cymbals underlines the above truth. (Rhythmic music is time immemorial. Perhaps, one can say, it is old as the Vedas, wherein started rhythm—oriented tuning of the ply of sounds wedded to words.

Tiruvalluvar stoutly asks: “Of what use is music if it lacks blend?”

“பண்ணன்னும் பாடற்கியைபின்றேல்?”

—Kural—573.

(The happy, spontaneous merger of the five essential adjuncts, viz. bhāva, raga, tala, sruti and laya, is imperative. This is termed மன்னுதல் in Tamil and மेल in Sanskrit. The square establishment of the gait of the tune in exact alignment with the rhythm of the tala is called प्रतिष्ठा—

तालस्तल प्रतिष्ठायाम् . . . ॥

—Sangitaratnakara—V-2)

(The minute inner units of time that run up within each akṣara of a tala are termed “katās”. In every word of the sahitya, on account of the type of structure of the laghu-guru arrangements of the component syllables, a particular pattern is shaped up. Such lovely syllabic patterns of groupings of katas, arrayed up along with chosen matchings of hard and soft consonants (single and conjunct) alternatively with and without nasals, together make up what are called candams.)

Just as there are the seven svaras sa, ri, ga, ma, pa, dha and ni, which form the basis of the raga śāstra, there are the seven jati syllables (சொற்கள்) ta, dhi, tom, nam, ṭa, laṇ and dhin, which form the basis of the tala śāstra. From among these seven syllables ta and nam are selected, and, introducing the hard, soft and nasal utterances, along with the respective laghu-guru couplings and utilizing the palatal semivowel ya, and permuting and combining them suitably, thousands of patterns can be woven out. This patternizing process is called “Candakkuzhippu” (சந்தக் குழிப்பு). Tatta (தத்த), tanda (தந்த), tayya (தய்ய), tanna (தன்ன), tanana (தனன), tanata (தனத), tanatta (தனத்த), tananda (தனந்த), tanatana (தனதன), tanatayya (தனதய்ய), tanatanana (தனதனன), and tāna (தான) are the twelve basic candams, which by their interchanges and varied couplings, yield innumerable patterns. Songs textured with candams alone are called Candappā. The Tiruppugazh songs of Saint Aruṇagirinātha are all in Candappā.)

The source of this Candappā is in the Rgveda, the primordial book of the world. The following mantras of the Skanda Sūkta bear this out :—

पूर्वाहिं गभीरदौवर्ध |
 क्षेत्रादपश्यंसनुतश्चरन्तम् . . . |
 एवास्मदग्ने विमुमुक्षि पाशान् . . . | . . .
 . . . | . . . तेनाहमग्ने अनुशिष्ट आगीम् ॥

—Rgveda Samhitā-V-ii-2; 4; 7; 8.

The time-pattern of the above lines indicates the candakku-zhippu “tānāna tānā tanatāna tāna.” It is this pattern which bloomed later into the Sanskrit vṛtta (poetical metre) termed Indra-vajrā (इन्द्रवज्रा).

Out of the 16,000 songs Aruṇagirinātha is reputed to have sung, only about 1350 have come down to us. In all the above, no less than 1,008 candams have been woven.

The unique beauty of these songs is the special feature (தனிச் சீர்) called “tongal” (தொங்கல்) (புறநிகழ்) (dollar; pendant

medallion), appended at the conclusion of each kaṇḍikā. The candam of this appendage, couched invariably in the shape of “tanatāna” (பெருமானே) or (முருகோனே), “tanatānana” (முருகேசனே), “tandatāna” (தம்பிரானே), “tandatāna tanana” (செந்தில் மேவு குகனே), is outside the scheme of the body of the kaṇḍikā. And he is the originator of this unique format.

Just as the tonal set-up of a ṛk of the Rgveda Samhitā gets expanded into that of a lengthy hymn in the Sāmaveda, so also the Tiruppugazh songs, running in their pristine gait as couched in their original poetical garb, when being recited in the course of mūlapārāyaṇa, assume the finery of delectable music when being sung as īśaippā (இசைப்பா).

Each song of his indicates its appropriate tala through the pattern of its Candakkuzhippu. The shape of the song is determined by the design of arraying the kalās.

(For example, his very first song “முத்தைத்தரு பத்தித் திருநகை” moves on the Candakkuzhippu “tattattana tatta tanatana” rotating thrice and finishing with the tongal “tanatāna”. Thus the scheme of the phrasing of the kalas is 6-4-4-6-4-4-6-4-4-5. The pedestal of this kuzhippu is 3-2-2, suggesting a tryasra laghu, followed by two drutas, thus making up the Tripuṭa tala.)

(Next, the popular song on Vināyaka “கைத்தல நிறைகனி” flows on the kuzhippu “tattana tanatana” rotating thrice and finishing with the tongal tanatāna”. That is, the kalās are arrayed on the plan 4-4-4-4-4-5.) The basis of this structure is “tattana tanatana” smoothly yielding to be handled as a caturasra laghu. This forms a quarter of the whole fabrication. Eight kalās go into this quantum. This eight-kalā bunch rotates four times to finish a complete revolution of the kuzhippu. The tongal affords free elbowroom for slight elongation of the tune to the exigency of the particular tala, to round up the avarta. Thus the time quantum of five kalas of the tongal of this song, by augmentation of the play of akāra of the tune, is enhanced to the extent of three more kalas. With this swell of the tongal into a full complement of eight kalās on a par with the previous segments, the kaṇḍikā now assumes a comprehensive content of thirty two kalas. The whole frame work therefore suggests the Adī tala, running in the citratama marga, in the caturasra gati.

Sāmaveda, the primordial śaippā of the world, is the source of this feature of the time quantum of the tongal expanding by alapedai (அலபைடை) for a happy summation of the pleasantness of the tune. For instance, the 13th mantra of the 16th śūkta in the 6th maṇḍala of the Rgveda, which runs as—

त्वामग्ने पुष्करादव्ययं वा निरमन्थत ।

dilates into the following widened shape—

DSS ; | NDP, D, SS ; | G, R, S ; | RS, S |

त्वा मग्ने पुष्क . . रा. दधि. आ. थ. वा. नाईः. ।

s S RS ; —r s n D ; | S, R, S, N, D ; | S, R, S,

अमा.न्था. . . . ता. मू. , , वा

N, D, D : | ND : D ; | N, D, D, P, D ; S ; ; ||

. . ई. आ. स्यो. वा. घा . . . तो . . . हा. ई. . ||

—Sāmaveda Samhitā-Pūrvārcika—Āgneyakāṇḍa—

Prapāṭhaka 1-Daśati—1—

Mantra 9-Grāmegeyagāna-1-1-18.

This is the musical setting of the above mantra, and hence its elongated form.

It is Aruṇagirinātha's unique artistry to have set up this tongal at the end of each kaṇḍikā and thus provided scope for slight extension of the ply of akāra in a stretch of the tune.

The fact that this song has continued for a very long time to be sung in Nata raga which projects the vīra rasa and śaraṇāgati bhāva and symbolizes unalloyed auspiciousness, has developed an untold halo around it. Hence the tradition of this tune should be preserved.

(“காதி மோதி” is a different type of song. “Tāna tāna tānāna tānat tanatāna” is its kuzhippu. As per this structure, each kaṇḍikā ought to contain one avarta of twenty one kalās. Since the first two phrases are triyasra tānas and as the whole span is over in twentyone kalās, it suggests a tāla of seven akṣaras in the triyasra gati. As the tongal hints a druta, the pūrvabhāga should include five akṣaras.)

Thus the song would shine best if tuned to the Triyasra gati Caturasra jhampa tala (1' — o). Simply because the phrasing is 3-3-5-4-5, it is not imperative that the time-scheme should also be of the same pattern, i.e. with five angas with five beats. The rule is: The sahitya akṣaras set up in the kalās of the various angās of the particular tala should fit in, their respective positions, and the tune should roll on, highlighting the sequence of the angas of the tala.

Next, the song “பொக்குப்பைக் கத்த” is beautifully berthed on a robust rhythmic gait flowing on the vigorous kuzhippu “tattattat tattat” rotating thrice and finishing with the tongal “tanatāna”. Shaped up entirely as a composition of Kurunjir vaṇṇam (குறுஞ்சீர் வண்ணம்) (composed throughout of short syllables), bristling with vallīsaiccir (conjunct hard consonants), it is a song of unusual charm. The combination “tāttattat tattat” comprising five tattakāras, rotates thrice and finishes with the tongal “tanatāna”. Thus the scheme of the phrasing of the kalās in each kaṇḍikā is 6-4-6-4-6-4-5. In effect, this song excellently fits in if set up in the Laghuśekhara tala (†) [4 + 1 = 5 akṣaras], one of the ancient 108 talas and would shine brilliantly if rendered on a loud, bracing voice. This tala consists of a laghu followed by a Virāma. In ancient times, i.e., till about the 14th century A.D., the feature of jāti bheda of the laghu had not yet come about. Therefore this tala has five akṣaras. Śārṅgadeva defines it as:

विरामान्तलघुना लघुशेखरः ॥

—Ratnākara—V-293

So long as the 108 talas were in actual practice, i.e. till about the 15th century, A.D., the “Anudruta” i.e. the anga consisting of only one akṣara plying on one beat alone, had not yet come into use. But, with a view to providing for a method of extending the time value of the druta, laghu and guru by an akṣara, they introduced a pause (viśrānti-kārvai) of the time quantum of an akṣara, after the respective anga, terming it “Drutavirāma”, “Laghu-virāma” and “Guruvirāma” respectively. It assumed a new shape now. The term “śekhara” is a synonym for “virāma”.

Kallinātha objected to the handling of the virāma as a separate anga or its vinyāsa in prastāra prayoga. But in his time (the middle of the 15th century A.D.—he was a contemporary of and was

moving closely with Aruṇagirinātha) the anudruta had not yet come into use as a separate anga. It came into practice only about a century later. But in modern practice the concept of pause without any kriya has got merged into the varieties of the chapu tala. Therefore, after the advent of the Anudruta, it has now become the sampradaya to handle the virāma of the ancient 108 talas as an anudruta.

Compound canda-sequences are noticeable in some songs. Combinations of two or more talas make up a bigger tala. This type is called "Saṅkirṇa" tala. For example, the Eka tala and the Laghuśekhara tala together make up the Hamsa tala. The song "அமலகமல" is a good example. The phrase "tanana tanatanana tandan tanattanana" rotates thrice and ends with the tongal as "tanatāna". The song contains eight such kaṇḍikās. "3-5-4-6" is the scheme of the phrasing of the kalās. Thus in each kaṇḍikā the quantum tanana tanatanana" accommodates a laghu, and the next phrase "tandan tanattanana" another laghu followed by a virāma, i.e., an anudruta. Thus it shapes up into the Hamsa tala (if), Citrama marga. The tongal alone extends for one full avarta. Śārngadeva defines it as :

ஹ்ஸே சவிரதீலபூ ॥

—Ratnākara—V-301.

"அமலகமல" is another beautiful song. Its kuzhippu runs as "tananda tanatana" rotating thrice and ends with the tongal "tanatāna." Eight such kaṇḍikās make up the song. The phrasing of the pūrvabhāga is the same in quantity as the tongal, and the angas shape up as laghu, guru and two drutas. This is the Rāja-vidyādhara tāla (1800), Citratama marga. Śārngadeva defines it as :

லபுரூரூததந்ந் ராஜவிஷாபரோமவேத் ॥

—Ratnākara—V-279.

Next we shall consider the beautiful song "வசன மிக ஏற்றி". The pretty little phrase "tanatanana tātta" followed by the tongal "tanatāna" is the simple kuzhippu, eight rotations of which fulfil the song. Thus each little kaṇḍikā consists of the lovely pattern "5-3-5." Therefore, plying in the Citratama mārga, the pūrvabhāga

is completed in four akṣaras. The tongal, by alapedai, extends its last kalā by one unit, and makes up three akṣaras. Thus the whole structure aptly fits in into the Antarakridā tala (o o ḍ). Śārṅgadeva defines it as :

... अन्तरक्रीडा तु कथ्यते द्रुतत्रयं विरामान्तम् . . . ॥

—Ratnākara—V-301.

Further, it is noteworthy that the rhythmic set-up of this song is the reverse type of the Capu tala, i.e. the viloma krama, viz “4-3,” instead of the usual one of “3-4”. It is remarkable that Syama Sastri has introduced this inverted Cāpu tāla in his kṛtis. His “Ninnu vināga mari” (Pūrvikalyāṇi) and “Talli ninnu nera” (Kalyani) are instances.

Next we shall consider the song “அடலி மகவு”. The pūrvabhāga of the candakkuzhippu of this fascinating song is couched in the sequence “tanatana tanana-tanatana tanana-tayyana tatta tanda,” followed by the tongal “tanatana.” That is, along with the tongal, the phrasing of the kalās in the kaṇḍikā runs as “4 - 3- 4 - 3 - 4 - 3 - 5”. Thus, as per this set up, since the progression of the kalās is predominantly triple in gait, the total pattern would shine best if set to the Triyasra gati khaṇḍa jāti Eka tala. There is a special feature in the total rhythmic pattern : Normally, in the case of most other compositions, the pūrvabhāga, i.e., the portion before the tongal, would either rotate thrice, or the full complement of the span of the avarta would include the tongal also in its quantum of extent. But in this composition, the pūrvabhāga is so set up as to sustain only two avartas and the tongal alone stretches to one full avarta. Thus one kaṇḍikā covers three avartas. This is a rarity. Further, critics might even object to this unusual set-up, saying “It is incongruous for a kaṇḍikā to spread to three avartas. It should spin out to one, two or four avartas.” But we should reckon one point : The total number of kaṇḍikās is eight, an even number. Some kṛtis of Muttusvāmi Dikṣita are of this type : His Anandabhairavi kṛti “Mānasa Guruguha” is an instance in point. The tala of this kṛti is Triyasra jāti Eka. Throughout the entire composition, except in the madhyama kāla sahitya at the end, this set-up continues : That is, the pūrvārdha of the pallavi contains three avartas. But as the uttarārdha also has another three, the whole of the pallavi makes up

six avartas, an even number. This scheme is exactly repeated in the anupallavi. The same scheme continues in the pūrvabhāga of the charaṇa, i.e., the samakāla portion: His Bhairavi kṛti “Cintaya mākandamūlakandam” is another instance of the above set-up.

“ஒரு பொழுதும்” is another lovely song. Its kuzhippu is “tanatanana” “tanatanana tānat tānat” followed by the tongal “tanatāna.” Eight such feet fulfil the song. Thus, along with the tongal, the phrasing runs as “5-5-4-4-5.” This is a set-up of exceptional charm. This is the only one such among all the available songs of Aruṇagirinātha. This shaping is not found in the Sūlādi talas and their varieties, compound talas such as the Dhruva Rupaka, the Navasandhi talas, nor in the Deśi talas of Śārṅgadeva. But this song excellently fits in into the “Cācapuṭa” tala, the second of the five ancient mārgi talas, in the aticitratama mārga. These are the reputed “Pañca talas,” viz :

चच्चटश्चाचपुटश्चटपितापुत्रकस्तथा ।

सम्पद्वेष्टाकउद्धः पञ्चतलाः प्रकीर्तिताः ॥

Guru, laghu, laghu, guru (8118) are the angas of this tala. A special feature of the mārgi talas is that the laghu present in them has five akṣaras. Thus the make-up is “8+5+5+8.” The long vowel at the end of the tongal, by alapedai, is elongated for two more kalās. Another speciality is: Skipping the whole of the first anga of the tala, viz. guru, the tune starts on the second anga, viz. laghu. Tyagaraja’s “Buddhi rādu” (Sankarabharana) and Syama Sastri’s “Birāna Varālicci” (Kalyani) are other instances.

“ஆனா முகந்து” is yet another delightful song. The kuzhippu runs as “tānana tananda tānana”, which rotates thrice and finishes with the tongal as “tanatāna”. Thus the phrasing of the pūrvabhāga is “4-4-4”. The ancient Kokilāpriya tala (8 ! 8) suits the trend of this song best. Śārṅgadeva defines it as:

. . . कोकिलप्रियनाम्नि तु ॥ गलपास्त्युः . . . ।

—Ratnākara—V-278 ; 279.

The Tiruvaguppu that the great tala Mahāmeru Aruṇagirinātha has bequeathed us is a rare legacy in the form of a torrential flood

of rhythmic radiance. The twentyfive songs that we have inherited in this collection, flash with extraordinary elegance.

The following common graces decorate them all : Each vaguppu has four padas. In each pada its respective candakkuzhippu rotates twice, four times six times or eight times. All inner parts are symmetrical. All the padas have the edugai; and all the inner parts have the monai. Thus all the parts have the beautiful lakṣaṇa of avarta śuddha.

For example, the second vaguppu called the “Devendra Sangha Vaguppu” shines with unusual splendour. Its candam “tanatana” rotates six times, and with the தனிச்சீர் tānāntana tantana” rotating twice, the foot concludes. Four such feet make one pada. Thus the phrasing runs as 4-4-4-4-4-4-6-4. The purvabhāga suggests a pluta followed by two laghuvirāmas, in the citratama mārga. It is an unprecedented type of tala not to be found in the texts of the lakṣaṇakākāras. Quite in keeping with the trend of this song, which projects the vīra and the adbhuta rasas, the above kuzhippu, with a considerable efflux of time after the first beat, followed by two laghus, jumping up with a virāma, i.e., anudruta, at the each laghu, is calculated to catch the attention of the listener and please him. Because it is Arunagirinātha's composition, and since this tala has shaped up through this song, it is most fitting to name this tala as “Devendra Sangha Tala”, with the following lakṣaṇa :

ஸுதோலபூவிராமந்தோதேவெந்தசங்க: ||

There is vast scope in the works of Arunagirinātha to go on researching on these lines, especially in the field of tala. The points raised above are but pebbles in the vast ocean of Tiruppugazh. Going deep into all of them would entail Herculean efforts. But the Tiruppugazh songs would certainly go on delighting the devotees of Skanda and the literary as well as music researchers, especially in the sphere of rhythm endlessly.

Electronic Sruti Instruments

DR. P. E. SANKARANARAYANAN & MISS K. MEENAKSHI

Basic sruti is highly essential both in Karnatik and Hindustani music. Normally, 'Harmonium'—like reed instrument, or a wind instrument or a string instrument is employed for this purpose. Reed and wind instruments produce more or less continuous tone depending upon the setting whereas, the string instrument viz., Tambura produces prolonged, damped sequence of tones. However, these three instruments have to be played by an artist uniformly and continuously throughout the concert. In addition, in the case of Tambura, tuning the four strings by appropriately adjusting their tensions to produce the wanted tones (sruti) needs some experience. Beginners in music may find rather difficult to tune the Tambura properly for this reason. Similarly, adjusting the position of the threads kept in between the bridge and the strings (familiarily known as 'Jeeva') in a Tambura is an art. The purpose of the 'Jeeva' seems to prolong the damped harmonic tones generated when the string is plucked with the finger. With a view to helping the beginners in music and the professionals, we took up the development of simple, portable, Electronic Sruti Instruments in the CEERI Extension Centre, CSIR Complex, Adyar, Madras, at the instance of a small scale industry. Under this programme, we successfully developed.

1. An Electronic Tambura, and
2. An Electronic Sruti Box.

THE THREE BASIC TONES:

The three basic tones namely, Sa, Pa (or Ma) and Sa constitute the Sruti. These three tones are harmonically related. Once the basic Sa is fixed, Pa, Ma and Sa get fixed in frequency as shown below:

Sa	Ma	Pa	Sa
f	$\frac{4f}{3}$	$\frac{3f}{2}$	2f
300 Hz	400 Hz	450 Hz	600 Hz (example)

By employing digital electronic circuitry, it is possible to generate these frequencies from a mother frequency. Thus, once the mother frequency is changed, all the three frequencies representing Sa, Ma, Pa and Sa get changed simultaneously to a new value and thereby constitute the three basic tones of a new sruti. This is an advantage in this system. In the instrument, digital integrated circuits have been used to generate the mother frequency and from it, the three basic tones. These basic tones are employed in the Electronic Tambura as well as in the Sruti Box.

ELECTRONIC TAMBURA :

Let us first consider the conventional Tambura. It comprises four strings with a wooden pot-like structure (kudam) and a stem (Dandi). The four strings are respectively tuned to generate the following notes (left to right) :

Pa	Sa	Sa	Sa
$3f$	$2f$	$2f$	f
$\frac{2}{2}$			
450 Hz	600 Hz	600 Hz	300 Hz (example)

The strings are plucked in the direction shown, more or less at a constant rate. In order to alter the sruti, i.e., the frequencies of the three basic tones, all the four strings have to be properly tuned (tensioned). The strings are generally plucked at their midpoints with the finger. The theory of vibration of strings (Bernoulli, 1755) states that the vibrations will consist of all odd harmonics. The fundamental frequency produced by the string, however, depends on its length, the tension and the material. The internal friction due to the tension applied on the string, damps the vibrations of the string and the oscillations die out more or less exponentially. The amplitudes of the harmonics also fall off towards higher frequencies. The wooden pot-like structure (kudam) acts as a resonator and this along with the stem produces a low-pass filter effect on the harmonics. As such, the actual tone given out by the vibrating string of a conventional Tambura may constitute the fundamental frequency and a few of its odd harmonics—all of them dying out exponentially with time. The effect of the thread (Jeeva) kept between the bridge and the string seems to prolong the vibrations a little more.

It is obvious that two strings are used to generate the same tone Sa in the conventional Tambura. The reason seems to be that the string generating Sa will be at the highest tension and as such, the tone generated by it during vibration will die out fairly quickly compared to the two other tones generated namely, Pa and Sa. In order to keep the durations of the tones fairly equal, two strings might have been provided to generate this tone namely, Sa and they are plucked one after the other in sequence. The above considerations have been taken into effect in the development of an "Electronic Tambura". As mentioned earlier, frequencies corresponding to Sa, Pa (or Ma) and Sa have been derived digitally from a mother frequency. These frequencies are sent through appropriate ringing circuits one after another in a sequence as shown below :

. . . . Pa . . Sa . . Sa Pa . . Sa . . Sa Pa . . Sa . . Sa

The outputs properly filtered and shaped are fed to a good quality amplifier loud-speaker system. In the design, we have used only three notes as compared to four strings in a conventional Tambura. The reason is that in our design, the tone Sa can be prolonged i.e., its damping (drone) is adjustable unlike that happens in a string. During operation, the above sequence repeats again and again, as in the case of a conventional Tambura. The plucking rate can also be varied through a front panel control. The sruti range could be changed over roughly an octave through another front panel control.

Provision has been made to indicate the Sruti value on a front panel meter. As such it can be seen that even beginners can tune this Tambura effortlessly. The output volume can be adjusted through a front panel volume control. A front panel switch enables the selection of Pa or Ma depending upon the requirement.

ELECTRONIC SRUTI BOX :

The difference between a Sruti Box and a Tambura is that the Sruti Box generates three basic tones in parallel whereas in the Tambura, the generation is in a series-parallel manner. In addition, the three basic tones in a Sruti Box will have a certain fixed volume (no damping effect) throughout its operation. In

the Sruti Box, the three basic tones namely, Sa, Pa (or Ma) and Sa generated from the mother frequency are properly mixed, filtered, shaped and then fed to a quality amplifier-loud speaker system. As in the case of a Harmonium, the three basic tones will be present continuously once the switch is put 'ON'. However, the volumes of each of the three tones depending upon the requirement and the total sruti could be adjusted through the respective front panel controls.

CONCLUSIONS:

The Electronic Tambura and the Electronic Sruti Box developed as per the above design ideas, could be used by students as well as by professionals, both in Karnatik and Hindustani music concerts. The electronic Tambura more or less resembles the conventional Tambura and the Electronic Sruti Box resembles the Harmonium. The only advantage is that, especially instrumentalists, could use these instruments without the need of another person for operating. Beginners in music may find it very helpful to use this Tambura for reasons mentioned above.

Music Teaching—Under Gurukula System & In Recognised Institutions

SANDHYAVANDANAM SREENIVASA RAO

Music is essentially a gift of God. Musicians are born, not made. The role of Guru is always a 'nimitham'—very limited. It is the inward urge of the aspirant that ultimately hews him into an artist of lasting worth. But without the light lit by a great vidwan, the darkness in the heart of an aspirant remains ever thick and unrevealing.

"*Seethavara Sangeetha Gnanamu Dhata Vraya Valera*" said Tyagaraja. Also, "*Guruleka Etuvanti Guniki Teliyaga Bodu*". Sans the enlightening initiation by a master, none however keen in his intellect can ever blossom into a musician who sings 'like one inspired' by a divine revelation.

In the Bhagavad Gita, it is laid down—"Tad Viddhi Prani patena Pari Prasnena Sevaya—Upa Dekshyantite Gnanam Gnaninas Tatva Darsinah. Also—Sraddhavan Labhate Gnanam—Nahi Gnanena Sadrusam Pavitra Miha Vidyate—Canto III. To attain real eminence and Gnanam, Sraddha is essential on the part of the seeker of knowledge. The Guru must be a Gnani and a Tatva Darsin. He realises the deeper and great attributes of music (Nada Vidya Marmamula and Nadamrita Mahima). He has also the maturity to convey the deeper aspects. This knowledge of music—Sangita Gnanam—and musical equipment has to be obtained by an earnest student in three ways by dedication at the feet of the Master (Pranipatena), by searching and eliciting questions (Pari Prasnena) and by unstinted service to the Master (Sevaya).

If we had a great giant of Sangita Gnani who could instruct and inspire and if he got a keen student with rich gifts of voice and musical imagination and if the teaching discipline went on unabated over years of perseverance and application—another musical giant could be produced. This was the Guru-Sishya Parampara of the utmost desirable results. But what is ideally desirable is not always practically possible.

Such musical giants are rare. During the previous decades the great vidwans were patronised by Maharajas and so they settled down at a place and were always engaged in teaching—usually to their sons and one or two luckily chosen or regally entrusted. Those who were successful performers got just a few engagements. The teaching was fairly dependable and steady. The result was that the country got a handful of picked stalwarts. Even the finished student had to leave the master and then learn so much from several others.

During the recent past, the Gurukula system was there only in form without the rich content. Even the great Tiger Varadachariar, Ariyakudi Ramanuja Iyengar, Palladam Sanjeeva Rao, Maharajapuram Viswanatha Iyer and Musiri Subramania Iyer (I had spoken to all of them) who all claimed to be the sishtyas of reputed vidwans got very little of actual coaching. They might have learnt a few varnams and just a few kritis. They approached several other sources and enriched their repertoire and picked up the Katcheri Dharma (concert technique) by constant and extensive listening to their seniors. It was by 'Bhramara Kita Nyaya'. In Gurukula system of teaching, even at best we got a few performing artists of great draw on the audiences. The guidance was wholly and totally based on Lakshya Gnanam. Lakshana was there only by implication.

But later on when the great musicians had to be on tour to fulfil professional engagements, even this teaching became more and more *katcheri*-oriented. Often the students heard their master's performances and got acquainted with the "clientele" and thereby secured some backing. Rarely any coaching worth mentioning: never perhaps an enlightening exposition. I have known some Gurus who had not taught anything whatsoever to the student who was doing all services over ten to twelve years, not even ten varnams in ten years. "I had to bathe the buffalos and cows and wash the clothes. I had to cook. I left him in disgust."

This I have heard from several vidwans who were with performing artists of merit; only those sishtyas who can sing with them are taught just a handful of compositions which they would render in the performances. Whatever the defects, the outcome was quite salutary in that we did get a few really eminent performers. Given

entire absence of Matsarya, the Gurukula system was determined and conditioned by the equipment of the Guru and sishya. Barring a few exceptions, most of the Sishyas attached to the illustrious *kutcheri* vidwans go to them more for the name and temporal advantages.

The fundamental defects of the Gurukula system are that it did not help preserve the extant repertoire. But for *Sampradaya Pradarsini* and a few earlier and later publications, all the wealth of varnams, kritis and other forms would have just dwindled. A few musical houses deserve our gratitude for preserving them out of sheer dedication.

In institutional set-up, several hundreds of students, both gents and ladies, can get the requisite training. A syllabus ensures a minimum quantum. Theory is taught to give the students an academic approach. But we do not have always the best or even competent talent on the teaching staff. Selection of students also leaves much to be desired. If the defects in the music teaching institutions are minimised, the good elements of Gurukula could be adopted.

The preliminary equipment of Sarali, Alankara Gitas, and Varna must be taught and the students made to practise in the immediate presence of senior vidwan for two years. Sanskrit, Telugu and Tamil must be taught. Then the "prasiddha" kritis of the classical Trinity, Tyagaraja, Muthuswami Dikshitar and Syama Sastri and Kshetragana Padams and the good old varnams and then a few other classics must be taught over five years. An ideal coaching would be to teach five kritis, a varnam, a Padam and Javali and Devarnama, and one or two Tamil devotional songs in each of the 'Prasiddha' Ragas.

Training in the handling of at least one instrument, Vina or Violin, will sharpen *swara gnanam* and impart an objective analysis in a more compelling fashion than mere vocal training. Instead of giving training in the actual handling of Mridangam, all students must be taught a course of 'Konakol' where Mridanga *patams* are uttered, keeping to *talam*. This is done in the Hindusthani Paddhati where every musician vocal or instrumental is taught to play the *Tabla*. At the end of all this practical course when the *Raga gnama*

and *Swara gnana* are instilled, a few chosen students could be entrusted to one master of his choice with the approval of the Guru.

Now the stage is set for ideal Gurukula as in the Post-Graduate studies—even though the ‘Kula’ (Place of teaching) were in an institution. But this should be ensured by munificent grants to the Guru and a sustenance allowance to the student. It is only in an ideal institution that the student will have the benefit of listening to various masters either on the staff of those specially invited for concerts. They can learn and read up *lakshana granthas*. Students in these institutions should be afforded special facilities to learn and master difficult and rare compositions. Finally, there should be Goshtiganam by eminent vidwans—where two or three or more vidwans could expound a Ragam, a kriti, neraval and then Pallavi and swaram. “When Muthialpet Tyagayyar, Patnam Subramania Iyer, Tirukkodikaval Krishnier and others sang from 8 a.m. to 12 noon, I used to silently listen and absorb. That made me a musician with Manodharma.” This the great Tiger Varadachariar used to tell me several times with thrilling recollected episodes.

And this is not all. Research into the old Sanskrit Texts, a comparative knowledge of Hindusthani and Western system of music, facilities to listen and learn folk and devotional music: a rich library of recordings of eminent artists’ performances maintained and played to students with guiding hints; discussions and debates and seminars; all these are possible and should be arranged in all premier institutions. Indeed, such a broad based activity which could inspire and expound the mental horizon of students is possible only in institutions and not in Gurukula *paddhati*.

The instruction must be on an extensive scale in preliminary courses and selective in the higher and more advanced and specialised courses.

Our welfare Government must soon start imparting a basic training in music in all school—both of boys and girls—all over the land so that by teaching a few simple songs, even the adult literacy campaign could be welded to success. Children and the young in the villages and towns must be exposed to good music or before long the level of listening to classical music will dwindle into nothing.

A few concrete suggestions to remove the defects in teaching of music: (1) All care must be taken to select a teacher who is really capable and is a good exponent. Himself well versed in *lakshana* and *lakshya*, he must have a clear voice. He should be capable of simplifying his lessons or make them gradually more ponderous as the standard of the students calls for. (2) In all schools upto the 5th standard, simple songs must be taught comprising devotional, folk and patriotic songs set to simple tunes.

The Goshtiganam or community singing deserves all the attention of the educational authorities so that in due time every boy and girl will have some ear for music. A few must actually sing well and become interested in a more serious study of music. The High School classes could be taught simple devotional songs in Prasiddha ragas so that when a student comes out of a High School, he might know and recognise atleast the popular ragas like Kam-bhoji, Ananda Bhairavi, Mohana, Saveri, Dhanyasi etc.

Music schools must be organised in all District centres and other suitable places where training in music is imparted in vocal, vina, violin and mridangam. The hours could be from 6-00 a.m. to 8-00 a.m. and 6-00 p.m. to 8-00 p.m. This could be a sort of non-formal education where everybody, young or old, could be admitted. The preliminary exercises must be taught for a couple of years side by side with inducing, simple devotional songs. Revival of the good old *sampradaya Bhajana Goshti* in every institution could be ensured by prescribing Sampradaya Bhajana as an excellent subsidiary subject—not only for vocal students but others taking vina, violin or flute or even mridangam.

In the colleges and Universities the following minimum equipment must be insisted upon and attained by all the students; the syllabus and the training course must be so drawn. The basic equipment consists of the following among other things: (1) Tuning of a Tamboora (2) Singing Alankaras in 5 degrees of speed to ensure control over 4-Kalai chowkam (3) Twelve Prasiddha Gita-s including the Pillari Gitam-s—in 3 degrees of speed (4) Prasiddha varnams—5 Ata and 10 Adi Talam in 3 degrees of speed with Gamakasuddham. (5) Time-honoured sound classical composition—Kritis and Padams. Here the *patantarasuddham* counts for much.

The kritis could be in the following proportion—if hundred kritis were to be taught—65 Tyagaraja kritis, 10 Dikshitar kritis of olden days such as Sri Subramanyaya, Sri Rajagopala, Bhajare, Akshaya Linga Vibho etc., 5 Syama Sastri kritis: two of his swarajatis, 3 padams and 2 jawalis and then only other classics. For purposes of teaching the kritis even of the Trinity must be selective.

It is to be hoped that in these institutions, more or less agreed versions only would be taught—otherwise, if every teacher modifies the kritis in his own way—the classical stuff will slowly whittle down. The teacher, however eminent, should stick to the approved version for teaching in the class. In his own recitals elsewhere, he could do as he pleases. It is in the traditional *patantaram* the essence of Karnataka music stands preserved. In the West, music of the 16th, 17th and 18th centuries are preserved and presented as such, thanks to their system of notation. In India the music of masters must be presented, preserving their individual styles and realising the divine excellence of Kavi Hridayam. In South India all the kritis of post-Tyagaraja composers and innumerable compositions which have come to light in the recent past three decades are all stereotyped, modified and remodelled versions of simple Tyagaraja kritis. Even Dikshitar kritis are rendered in Madhyamakala with vivacious sangatis. It must, however, be admitted that teaching of an agreed version is difficult to enforce in practice.

Theory could be re-written purging it of accretions of Western academic sophistication—not to pose a challenge to the educational authorities that there is lot of material to frame a number of questions and bring out bulky text books. The old Sanskrit text may be followed sticking to the introduction contained in *Sangeetha Sampradaya Pradarsini*. Lot of irrelevant and anthropological material and historical factors could be left to students aspiring to specialise in pure Musicology. If a lesson in musicology cannot help one to sing with better lights nor enjoy music rendered with a more discerning ear—it does not serve any useful purpose, especially in a performing art.

All teachers must introduce the raga with a good alapana, explain the broad features according to lakshana, render the kritis and guide the students to grasp the *Raga rupa*. In a two or three-year course, only fifty compositions could be taught. But in an

advanced course, in a single raga atleast six kritis, a varnam, a padam, a jawali and an old time pallavi might be taught. If one Raga is taught for two months—then the really potential vidwan is made.

No College of Music can boast of producing performers straightaway. Even a Law College cannot produce eminent jurists and judges nor a Medical College eminent surgeons and physicians at the end of the academic course. In music institutions, if the necessary guidance and basic training is given, a student with *sraddha* and *bhakti* and assiduous *sadhana* can shape into a great vidwan after years of performing experience.

I have an important suggestion. Music Sabhas could arrange Goshti Ganam where raga alapana, pallavi, neraval and swara kalpana by eminent vidwans are arranged besides the usual Pancharatna goshti, discussions and seminars. Also we should establish in some place a music Conservatory where the staff may offer to teach great classics on specified dates; say, a Navagraha kriti or a Pancharatna kriti or Khetragana padam on specified dates—on Saturday and Sunday. Anybody interested may seek and learn other compositions in such Conservatories where notation, an experienced old teacher, and a tape recorder could do a lot in the nature of a refresher course.

A music institution must be a place of intense musical practice and some judicious and guided reading. It should be possible to create an atmosphere so rich and so rewarding that even a casual visitor must be made to realize the good old dictum—“*Naham vasami vaikunthe nayogi hridaye ravau mad bhakta yatragayanti tatra tishtami narada*”.



இசைக்கல்வி

எஸ். வி. பார்த்தசாரதி

டிசம்பர் மாதம் என்னுடைய சங்கீதரஸிகர்களுக்கு ஒரே கொண்டாட்டம்தான். பல இடங்களில் நடக்கும் பெரிய வித்வான்கள் இசையிலிருந்து, இளம் வித்வான்களின் கச்சேரிகளையும் கேட்கும் வாய்ப்பு இருக்கிறது. மற்றும் இசை நுணுக்கங்களின் சர்ச்சைகளையும் வித்வத் சபையில் கேட்கிறார்கள்.

சற்று வயதானவர்களும், இன்று நம்மிடையிலுள்ள இசை மேதைகளின் கச்சேரியைக் கேட்டவர்களும், தற்சமயம் நம் இசையின் தரம் குறைந்துவிட்டது என்றும், அதற்குக் காரணம் பழைய குருகுலவாசம் இப்போதில்லை என்பதுதான் என்றும் அபிப்பிராயப்படுகிறார்கள். ஆனால் இளம் தலைமுறையினர், குருகுலத்திற்குப் பதிலாக இசைப் பள்ளிகளிலும், கல்லூரிகளிலும் இசையை நன்றாகக் கற்று வருகிறார்கள். சங்கீதரஸிகர்களைத் திருப்தி படுத்துவது இந்தக் காலத்தில் முன்போல் அவ்வளவு சுலபமில்லை என்று கருதுகிறார்கள்.

இசைப் பள்ளிகள் நடத்தும் இசையை ஆதரிப்பவர்கள் “குருகுல வாசத்தில் குருவிற்குப் பணிவிடைகள் செய்வதிலேயே மாணாக்கர்கள் பொழுதைக் கழித்து விடுகிறார்கள், குருவிடமிருந்து கற்பது அதிகம் இல்லை” என்கிறார்கள். குருகுல வாசத்தை ஆதரிப்பவர்களோ தற்காலத்தைப் போல நிறைய உருப்படிகளைக் கற்றுக் கொள்வதில் பயன் ஒன்றும் இல்லை. குருவிடமிருந்து ஞானத்தைச் சம்பாதித்துக் கொண்டுவந்தால் சிஷ்யன்களேவி மாத்திரத்திலேயே உருப்படிகளைப் பாடம் செய்து கொள்ள முடியும் என்கிறார்கள். அது குருகுல வாசத்தில்தான் முடியும் என்கிறார்கள்.

எது எப்படியிருந்தாலும் குருகுலவாசம் செய்வது தற்காலத்திற்கு ஒத்துவராது என்று நான் நினைக்கிறேன். பழைய நாட்களில் மாணவன் குருவைத் தேர்ந்து எடுக்கும்போது அவர் இசை உலகில் மிகவும் பிரபலமானவருக்கிருந்தால் என்றெல்லாம் கவலைப்பட்டதில்லை. ஆனால் தற்காலத்தில் அதிகம் பிரபலமானவரல்லாத ஒரு சங்கீத வித்வானிடம் சிஷ்யர் சில வருஷங்கள் இசையைக் கற்றுக் கொள்ளுகிறார். அந்த குருவும் மிகவும் உழைத்து அவரை ஒரு சங்கீத வித்வானாக உருவாக்குகிறார். சிஷ்யர் கச்சேரி

செய்யும் தகுதி பெற்றவுடன் சில மாதங்கள் பிராபல்யமுள்ள ஒரு சங்கீத வித்வானிடம் சிஷ்யராக இருந்து பிறகு அவருடைய சிஷ்யர் என்று சொல்லிக்கொண்டு கச்சேரி செய்ய ஆரம்பிக்கிறார். முதன் முதலில் அவ்வளவு அக்கறையுடன் சொல்லித்தந்த ஆசிரியரின் பெயரைச் சொல்லக்கூட யோசிக்கிறார். இது தற்கால நிலை. இக் காலத்தில் குருகுலவாசம் செய்ய முடியாது என்பதற்கு முக்கிய காரணம் பிரபல வித்வான் ஒருவர் இன்று சென்னையில் கச்சேரி செய்கிறார். அடுத்த நாள் ஆகாய விமானத்தில் பறந்து சென்று கல்கத்தாவில் அப்புறம் திருவனந்தபுரம் கச்சேரி இவ்வாறு நிலைமை இருக்கும்போது எவ்வாறு ஒரு பெரிய வித்வானிடம் குருகுல வாசம் செய்ய முடியும்?

ஆகையால் தற்காலத்தில் இசையைப் பள்ளிகளிலும், கல்லூரிகளிலும்தான் கற்றுக்கொள்ள முடியும் என்பது என் அபிப்பிராயம்.

சுமார் 40 வருடங்களுக்கு முன் இசையைக் கற்றுக்கொள்ள இக்காலம்போல் இசைப் பள்ளிகளில்லை. கொடைவள்ளல் செட்டி நாட்டரசர் ராஜா சர் அண்ணாமலை செட்டியார் 1929-ம் வருடம் ஸங்கீத காலேஜைத் துவக்கிவைத்தார். பல ஸங்கீத வித்வான்களைக் கலந்து அவர்கள் கொடுத்த திட்டப்படி பாடத்திட்டங்களை ஏற்படுத்தி நான்கு வருட 'ஸங்கீத பூஷணம்' என்ற பட்டப் படிப்பை ஏற்படுத்தினார். தென்னிந்தியாவில் முதல் முதலாக இசைக்கு காலேஜ் ஏற்படுத்தியது அண்ணாமலை நகரித்தான். செட்டி நாட்டரசர் குடும்பத்திற்கு இசை உலகம் என்றென்றும் கடமைப் பட்டிருக்கிறது.

இசைக் கல்வியைப் பற்றிக் கவனிப்போம். தற்சமயம் இசைப் பள்ளிகளில் நடக்கும் முறையைப் பார்ப்போம். திட்டவட்டமாகப் பாட திட்டங்களை ஏற்படுத்தி பல இசைப் புலவர்களின் பாடல்களை அதில் சேர்த்து, மற்றும் இசை இலக்கணங்களை (Theory of music) வெகு விவரமாகக் கற்றுக் கொடுக்கிறார்கள். மாணவனும் ஒரு திட்டத்துடன் இசைக் கல்வியைக்கற்று வித்வானாகிறான்.

இசைக் கல்லூரிகளில் Practical and Theory of music அடுத்தடுத்துச் சொல்லித்தருகிறார்கள். தப்பாக எடுத்துக் கொள்ள வேண்டாம். அன்று குருகுல வாசமுறையில் கற்ற மகா வித்வான்கள் இன்றைய தலைமுறையில் இசை கற்கும் மாணவர்களைப்போல் இசையின் இலக்கணங்களை (Theory of music) இவ்வளவு அறிந்திருப்பார்களா என்பது சந்தேகம். ஏனென்றால் குருகுல வாசத்தில் இசையின் இலக்கணங்களைப்பற்றி அவ்வளவு விவரமாக

இன்று போல் சொன்னதாகத் தெரியவில்லை. அப்படியானால் அந்த மகா வித்வான்களெல்லாம் ராகங்களையும் சுருதிகளையும் அந்தந்த ராகத்திற்கு உரிய இலக்கணத்துடன் பாடவில்லையா? என்று கேட்கலாம், 40 வருடங்களுக்கு முன்பு அண்ணாமலை நகரில் இசைக் கல்லூரி ஆரம்பித்தபோது, மகாமேதைகள் ஸங்கீத கலாநிதி டி. எஸ். சபேசய்யர் அவர்கள், ஸங்கீத கலாநிதி கே. பொன்னையா பிள்ளை அவர்களும் இசை ஆசிரியர்களாக இருந்தார்கள். அவர்கள் எங்களுக்கு எவ்வாறு இசையின் இலக்கணத்தைச் (Theory of music) சொல்லிக்கொடுத்தார்கள்? சொல்லப்போனால் என் குருநாதர் கே. பொன்னையா பிள்ளை அவர்கள் இசை இலக்கணத்தைப் பற்றிப் புத்தகமே வெளியிட்டிருக்கிறார். எங்களுடைய அதிர்ஷ்டம்தான் இசை மேதைகளான டி. எஸ். சபேசய்யர், கே. பொன்னையா பிள்ளை ஆகியோரிடம் இசை பயில முடிந்தது. வித்வான் கே. எஸ். நாராயணஸ்வாமி அவர்கள், டி. கே. ரங்காச்சாரி, சாத்தூர் சுப்பிரமணியம், எம். எஸ். கிருஷ்ணய்யர் போன்றோர் அவர்களிடம் பயின்றவர்கள். மேலே சொன்ன இசைப் பேரறிஞர்களுடன், டைகர் வரதாச்சாரியார், சாத்தூர் கிருஷ்ணய்யங்காரிடமும் இசை பயிலும் வாய்ப்பு டாக்டர் ராமநாதன், என் போன்றவர்கள் பெற்ற பேராகும்.

அந்த மாமேதைகள் எவ்வாறு எங்களுக்குக் காலேஜில் இசையைச் சொல்லித்தந்தார்கள் என்று சொன்னாலே, இசைக் கல்வியைப் பற்றிச் சொன்னதாகும். ஏனென்றால் தற்காலத்தில் பள்ளிகளிலும் இசைக் கல்லூரிகளிலும் தானே இசை கற்பிக்கப்படுகின்றது? பொதுவாகத் தற்கால இசை கல்வி முறையில், முக்கியமாகக் கல்லூரிகளில், Practical ஐ விட Theory அதிகமாகக் கற்பிக்கப்படுகிற தென்றும், முதலில் இலக்கணத்தை மாணவர்களுக்குப் போதித்த பிறகு பாடல்களை (Practical) நடத்துவதாகவும் பரவலாக அபிப்பிராயப் படுகிறார்கள். அது எவ்வளவு தூரம் உண்மை என்பது விவாதத்திற்குரியது.

எங்கள் குருநாதர் அடிக்கடி சொல்லுவார், இசையில் இலக்கணம், இலக்கணம் என்று இரண்டு உண்டு. பழைய குருகுல வாசத்தில்—உதாரணத்திற்குச் சொல்கிறேன்—சங்கராபரண வர்ணத்தைக் குரு ஆரம்பித்துப் பாடிக் காண்பிப்பார்.

காலேஜ்களில் நடத்துவது போல் அந்த ராகத்தின் ஆரோஹணம், அவரோஹணம், என்ன ராகம், ஜன்ய ராகமா ஜன்ய ராகமாக இருந்தால், அது எந்த மேளகர்த்தாவில் பிறந்தது? ஜனக ராகமாக இருந்தால் எத்தனையாவது மேளகர்த்தா என்ற விவரங்களை எல்லாம் சொல்லமாட்டார்களாம். நேராக குரு வர்ணத்தைப்பாடிக்

காண்பிக்க, சிஷ்யர் அதைப் பல முறை திரும்பத்திரும்பப்பாடி வர்ணம் முழுவதையும் பாடம் செய்வார். அதற்குப் பிறகு அதே முறையில் கல்யாணி வர்ணம் கற்றுத்தரப்படும். அந்த இரண்டு வர்ணங்களிலும் சற்று ஏதோ வித்யாசம்தான் இருக்கிறது என்று சிஷ்யன் தெரிந்து கொண்டவுடன் குரு அந்த இரண்டு ராகங்களின் இலக்கணத்தையும் விளக்குவாராம். எங்கள் குருநாதர் லக்ஷிய லக்ஷணங்களைப்பற்றி விளக்குகையில் ஓர் உதாரணத்தைச் சொல்வார். குழந்தைக்கு முதலில் ஒரு குதிரையைக் காண்பிக்கவேண்டும் பிறகு மற்றொரு மிருகத்தைக் காண்பிக்கவேண்டும். இரண்டையும் குழந்தை நன்கு அடையாளம் கண்டு கொண்டவுடன், இரண்டின் அமைப்புக்களை விளக்கலாம். குதிரை என்பது லக்ஷியம். அதன் அமைப்பு லக்ஷணம். அந்தந்த லக்ஷணம் கொண்டதுதானே அந்தந்த லக்ஷியம்? ஆகையால் லக்ஷிய லக்ஷணங்களைப் பிரிக்க முடியாது என்பன.

ஸங்கீத காலேஜில் பாட வகுப்புத் திட்டப்படியே (Syllabus) இசையை நான் கற்றுக்கொண்ட போதிலும், குருகுலவாச முறையிலேயே ஆசிரியர்கள் எங்களுக்குப் பாடம் நடத்தியதை, நான் மறக்கமுடியாது. பாடத்திட்டங்கள் அளவுடன் அமைந்திருக்கும். தற்காலத்தில் பாடத்திட்டமே வெகு அதிகம், இலக்கணம் மிக அதிகம் என்று சொல்லப்படுகிறது. நான்குவருட வகுப்புகளில் 2-வது, 4-வது வருட வகுப்புகள் நடவா. அந்த மாணவர்கள் 2, 4 வருட வகுப்புகளுக்குச் சென்று, அந்தப் பாடங்களைக் கேட்டுக்கொண்டிருக்க வேண்டும், ஆகையால் சிறந்த கேள்விஞானம் ஏற்பட்டது.

அன்று அவர்கள் பாடம் நடத்திய முறையைக் கவனிப்போம். பொதுவாக முன்பும் இப்பொழுதும் ஸ்வராவளி ஏழு அலங்காரங்களை மாயா மாளவ கௌளை ராகத்தில் சொல்லிக் கொடுக்கிறார்கள். அலங்காரம் ஆனவுடன் சில கீதங்கள், தாள வர்ணம் அடதாள வர்ணம், கிருதிகள் எல்லாம் சொல்லிக் கொடுப்பது வழக்கம். வடக்கத்திய சங்கீதம் போல் சங்கராபரண ராகத்தில் சுத்த ஸ்வ ராகமாக ஸ்வராவளியைச் சொல்லிக் கொடுத்தால்தான் ஸ்ருதியுடன் லயித்துப்பாட ஏதுவாகும் என்று சில வித்வான்கள் அபிப்பிராயப்படுகிறார்கள். நமது சங்கீதம் முழுதும் கமகப் பிரதானமானது, ஸ்வராவளி அலங்காரங்களை மாயா மாளவ கௌளை ராகத்தில் சொல்லிக்கொடுத்துப் பிறகு நவராக மாலிகா வர்ணத்தைச் சொல்லிக் கொடுத்தால் அந்த மாணவர் ராகமாலிகையில் வரும் பேகடை, ஸ்ரீராகத்தை கமக பூர்வமாகப்பாட முடியும். அந்த வர்ணத்தைச் சொல்லிக் கொடுக்கும்போது அத்தந்த கமகங்களைச் சொல்லிக் கொடுப்போம் எனலாம். பழைய பாடம் சொல்லிக் கொடுக்கும் முறையை மாற்றி அமைக்க வேண்டும் என்பது எனது தாழ்மை

யான அபிப்பிராயம். நான் சொல்வது வாதத்திற்கு உரியதுதான். ஸங்கீத வித்வத் சபையைப் போலுள்ள இடத்தில் அல்லாமல் இதை வேறு எங்கு சொல்வது? நான் சொல்வது சரி என்று மனத்தில் பட்டால், இசை ஆசிரியர்களும், இசைக் கல்லூரிகளிலும் சொல்லித் தரட்டும். சில ஆசிரியர்கள் நான் சொல்லப் போகும் முறையில் சொல்லிக்கொண்டிருக்கலாம், ஏனென்றால் எங்கள் ஆசிரியர்களிடம் பயின்ற மாணவர்கள் அதே வழியைத்தானே பின்பற்றுவார்கள்?

அது என்ன புதுமுறை என்று நீங்கள் கேட்கலாம். நான் ஒன்றும் புதிதான வழியை முயற்சிக்கப் போவதில்லை. மகா மேதைகளான சபேசய்யர், பொன்னையா பிள்ளை ஆகியோர் சொல்லித் தந்த முறையைத்தான் இங்கு சொல்லப் போகிறேன், இந்தகாலத்திற்கு அது உபயோகமாக இருக்குமென்று நம்புகிறேன்.

முதல் வருஷத்தில் ஸ்வராவளி ஆரம்பிக்கும்போது மாயா மாளவ கௌளை ராகத்தில் தான் ஆரம்பிப்பார்கள். முதலில் ஹார்மோனியத்தில் வாசிப்பதுபோல் சுத்த ஸ்வரமாக பாடிக்காண்பிக்க, நாங்களும் பாடுவோம். அது மனத்தில் வந்தவுடன் அப்படி சுத்த ஸ்வரமாகப்பாடினால், அது மாயா மாளவ கௌளை ஸ்கேல் என்று சொல்லுவார்கள் அதையே மாயாமாளவ கௌளை ராகமாகப்பாட வேண்டுமானால். ஸ்வரங்களை கமகத்துடன் பாடி ரிஷப காந்தாரத்தை எவ்வாறு உச்சரிக்கவேண்டும் என்றெல்லாம் முதல் காலத்தில் பாடிக்காண்பித்து எங்கனையும் பாடச் சொல்வார்கள். இவ்வாறு ஆசிரியர் பாடிக் காண்பித்து நாங்கள் மாயா மாளவ கௌளை ராகத்தை கமகத்துடன் பாட வந்தவுடன், சங்கராபரண ராகத்தில் பாடம் சொல்வார், ஸ்வரஸ்தானங்கள் வேறு அல்லவா? அதே மாதிரி இந்த ராகத்தில் பாடும் வகையைச் சொல்லி எங்களைப் பாடவைப்பார்.

அடுத்து கரஹரப்பியா, கல்யாணி, ஹரிகாம்போதி, தோடி, ராகங்களில் சொல்லிக் கொடுப்பார்.

அடுத்து கவனிக்க வேண்டியது, ஸ்வரஞானம். ஆரம்பத்திலேயே ஸ்வரஞானத்தை உண்டாக்கினால் தான், மாணவன் பிறகு நாம் அகாரமாகச் சொல்லிக் கொடுத்தாலும் அதன் ஸ்வரஸ்தானத்தை அவனாகப் புரிந்து கொள்வான்.

மற்றொரு முக்கியமான விஷயம். காலேஜில் நாங்கள் படித்த போதிலும் பொதுவாகப் பல பள்ளிகளிலும், இசைக் கல்லூரிகளிலும் பார்ப்பது கரும் பலகையில், பாடம் கற்பிப்பதற்கு முன், அந்த

சுருதியையோ, வர்ணத்தையோ ஸ்வரஸாஹித்யமாக - ஸரிகம நொட்டேஷனில் எழுத மாட்டார்கள். அதே மாதிரி பாடலைச் சொல்லிக்கொடுக்கும் போதும் ஸ்வரத்தைச் சொல்லி ஸாகித்யத்தை சொல்வது கிடையாது.

ஆசிரியர் பாட அடைப்பல முறை நாங்கள் திரும்பத்திரும்பப் பாடிப் பழகுவோம். ஆசிரியர் பாடும் போது இதே கிருதியின் முதல் ஸங்கதி, 2 வது ஸங்கதி என்றெல்லாம் விளக்கமாகப் பாடி எங்கனையும் பாடவைப்பார். நன்கு பாடும் ஆணவுடன் நாங்களே எங்கள் புத்தகத்தில் ஸ்வரஸாஹித்யமாக ஸரிகம நொட்டேஷனில் எழுதிக் கொண்டு வந்து ஆசிரியரிடம் காண்பிக்கவேண்டும், நல்ல ஸ்வர ஞானம் எங்களுக்கு ஏற்பட்டிருந்ததாலும், Theory வகுப்பில் நொட்டேஷன் எவ்வாறு எழுதுவது என்பதைச் சொல்லிக் கொடுத்திருந்ததால் எங்களுக்கு எழுதுவது கஷ்டமாக இல்லை.

மேலே சொன்னதெல்லாம் இசை சம்பந்தமானது. லயசம் பந்தமாக கவனிக்க வேண்டாமா? பொதுவாக வர்ணத்தை இரண்டு காலம் பாடுவது அல்லது அலங்காரத்தை 1, 2, 3, காலமாகப் பாடுவது வழக்கம். ஆனால் எங்கள் ஆசிரியர் பொதுவாக அலங்காரத்தை இரண்டு காலம் பாடச் சொல்வார். அத்துடன் ஓர் அலங்காரத்தை 1, 2, 3, 3, 2, 1 காலமாகப் பாடச் சொல்லுவார்.

இவ்வாறு பயிற்சி செய்வதால் தாளக்கட்டு மாணவனுக்கு நன்கு அமைகிறது. மற்றும் இத்துடன் மற்றொரு முக்கியமான பயிற்சி : உதாரணத்திற்கு சதுஸ்ரஜாதி த்ருவதாளத்தை எடுத்துக் கொள்வோம். அடைப்பாடும் போது, மாணவன் லகு வர இடங்களில் விரல் வீட்டு எண்ணுமல் 1, 5, 7, 11 இடங்களில் வீணையில் தாளத்தந்தியை மீட்டுவது போல் போட வேண்டும்.

அண்ணாமலைப் பல்கலைக் கழகத்தில் இசைமா மேதைகளிடம் பயின்று அப்பல்கலைக் கழகத்திலேயே இரண்டு வருடங்கள் இசை ஆசிரியராகப் பணிபுரியும் பேறு பெற்ற நான் என் ஆசிரியர்கள் எங்களுக்கு இசைக் கல்வியைப் பற்றிச் சொன்ன கருத்துக்களை இங்கு சொல்லுவது சாலப் பொருந்தும். பல இசைப் பள்ளிகளில் ஆசிரியர்கள் நான் இங்கு சொன்னது போல் பாடங்கள் நடத்தி வரலாம். பொதுவாக அவ்வாறு சொல்லிக் கொடுப்பதில்லை என்று சொல்லப் படுகிறது. மேலே சொன்ன முறையில் நான்கு வருடங்கள் ஒரு மாணவன் இசைபயின்றால், ஆரம்பத்தில் சற்றுக் கடினமாக இருந்த போதிலும் கடைசியில் அந்த மாணவன் நிச்சயமான ஸ்வர ஞானத்தையும், லயப் படிப்பையும் கற்றுப்பாடுவதையும் இலக்கணத்தையும் (Practical and Theory) நன்கு அறிகிறான்.

நாம் பாடுவதன் பொருளை அறிந்தால்தான் நாம் உணர்ச்சியுடன் பாடி லயிக்கமுடியும். நாம் லயித்தால்தான் கேட்போரும் லயிக்கமுடியும். ஆகையால் நமக்குப்பிரியும் பாஷையான தமிழில் பாடினால் கேட்போரும் நன்கு ரசிப்பார்கள். இசைப்பொக்கிஷங்களான ஸ்ரீ தியாகராஜஸ்வாமி, முத்துஸ்வாமி தீக்ஷிதர், சியாமா சாஸ்திரி கிருதிகள் இல்லாமல் கச்சேரி சிறக்குமா? தியாகராஜஸ்வாமி, சாஸ்திரிகள் தெலுங்கில் அல்லவா கிருதிகள் இயற்றியிருக்கிறார்கள்? ஆகையால் நாம்பாடும் ஸ்வாமிகளின் கிருதிகளுக்குப் பொருள் தெரிந்து பாடினால்தானே நாம் லயிக்க முடியும்? பொதுவாக தெலுங்கு தெரிந்தவர்கள் நம்மைக் குறை கூறுகிறார்கள். ஏன்? நாம் பிழையுடன் பாடுவதால் அவ்வாறு கூறுகிறார்கள்.

வித்வான்கள் தெலுங்கு, சம்ஸ்கிருதம் ஓரளவு படித்திருக்கவேண்டும். அவ்வாறு இல்லாவிட்டாலும் பாடும் பாட்டின் பொருளையாவது தெரிந்திருக்கவேண்டும்.

ஆகையால் கிருதியின் பொருளும் கெடக்கூடாது, அந்த கிருதியின் வடிவமும் இருக்கவேண்டும். இவ்வாறு பாடுவதுதான் முறை என்று பெரியோர்கள் சொல்லக்கேட்டிருக்கிறேன்.

இசைக் கல்வியைப் பற்றி சுருங்கச் சொன்னால், இசைக்கல்வியைச் கற்கும் மாணவன் ஸ்வராவளி அலங்காரங்களை மேலே சொன்ன ஆறு ராகங்களில் கமகத்துடன் பாடிப்பழகிவிட்டால் கர்நாடக சங்கீதத்தில் வரும் எல்லா ராகங்களையும் சுலபமாகப் பாட முடியும்.

அதே போல் லய விஷயத்திலும் மேலே கூறியபடி பாடவேண்டும். வாய்ப்பாட்டு வித்வான் ஏதாவது ஒரு வாத்தியம் வாசிக்கக் கற்றுக்கொள்ளவேண்டும். அதே போல் வாத்தியம் கற்றுக் கொள்ளுபவர்கள் சிறிது பாடவும் தெரிந்துகொள்ள வேண்டும்.

எங்கள் குருநாதர்கள் எங்களிடம் அடிக்கடி சொன்னது இங்கு நினைவுக்கு வருகிறது. ஸங்கீத வித்வான் ஸங்கீதத்தைப் பற்றி அதிகம் பேசக்கூடாது. பாடத்தான்வேண்டும் என்பார்கள்.

Book Reviews

HINDUSTANI MUSIC IN THE 20th CENTURY:

By Wim van der Meer. Published by Martinus Nijhoff Publishers, The Hague. Distributors: Kluwer Academic Publishers Group B. V. P. O. Box 322/3300 AH Dordrecht, The Netherlands. List price 110 guilders.

More and more foreign scholars who visit this country to study Indian music are coming forward with engagingly written books of a scientific standard for the benefit of students and others interested in the traditional music of India. Such authors include Harold Powers, Jon Higgins, and Walter Kaufmann and in 1979 Bonnie C. Wade published her excellent work entitled "Music in India: The Classical Systems".

It is a happy augury that scholars from the Netherlands are also coming forward to study Indian music for writing theses for the degree of Doctor at the University of Utrecht. The formidable researcher in Indian music, Dr. Emmie te Nijenhuis from the same University, is well-known to the Madras Music Academy where she has presented scholarly papers during the morning sessions and even assigned the royalty of her book on Indian music to the Experts' Committee Fund of the Academy.

The present author, Wim van der Meer, is a trained anthropologist who did research in Indian music for four years with the help of grants from the Netherlands Ministry of Education and the Netherlands Foundation for the advancement of pure research. His chief teacher and guide was the renowned Dilip Chandra VEDI, a stalwart among the old guard of Hindustani vocalists.

A common misconception about Indian classical music is that it is linked with a hoary past and has therefore continued through all these centuries without any change. A study of the evolution of the fundamentally oral tradition of Indian music will show that, with its considerable scope for improvisation, changes are inevitable.

Fortunately, this exceedingly well printed book does not purport to be a 'history' of Indian music starting from the Vedic times but deals only with the contemporary situation in Hindustani music in the 20th century. The historical background of the various features of the present day music has been referred to only where necessary. The main body of the study is based on the author's own research in India which included his learning the art of performing vocal music.

The book under notice is in two parts; the first surveys the most important aspects of classical Hindustani music while the second deals with the changes and their causes. The basic elements of Indian music are found scattered in many publications and the author has rightly considered it necessary to start from the beginning and give an insight into the practical side of performance. The most fundamental concept of Indian music viz. the *rāga* has been taken up for a detailed description side by side with the styles, techniques and other principles of the *rāga* concept.

Chapter II discusses the performance of *rāgas* in *dhrupadas* in which the *ālāpa* is considered the most complete and sublime method of expressing a *rāga*. The *ālāpa* is done in three speeds, the *vilambita* (slow), *madhya* (medium) and *druta* (fast) and the *rāgā* is really complete in the *ālāpa*. The composition that follows is in fact a restatement of the *rāga*, set in relation to words and rhythm. Owing to a variety of reasons *dhrupada* has almost disappeared from the scene leaving the field to *khayāl*.

The musical roots of *khayāl* and a comparison of it to *dhrupada* have been elaborated in Chapter III and the structure of a *khayāl* has been discussed with commendable precision. The author has shown that *khayāl* is not really a definite style but an aggregate of musical parts and approaches, most of which are purely Indian and not of exotic origin. It is an off-shoot of *dhrupada*, differing from it in some respects, and suited the taste of a leisurely class in a mundane context.

In the chapter on poetry, melody and rhythm, the author stresses the importance of words for the performance of a *rāga* during the *tālā* portion. A proper theory of aesthetics of Indian music is imperative in order to understand the nature of the individual character of a *rāga*. There are different levels of *rasa* in music

but the best music evokes pathos and moves one to tears. The depiction of *rāgabhāva* in compositions has been the preserve of only great masters in the field and their traditions embody an insight into the fundamentals of sound.

The second part of the book, which is highly relevant to its title, deals with the social levels at which changes have occurred and their causes. The author discusses the larger surrounding society, the guilds and schools of music and the relation of teacher and student. The most important contributions of great musicians during the past hundred years have been explained in chapter X and the last chapter (XI) surveys the striking changes in Indian music in the twentieth century.

Historically speaking, political disintegration, and the downfall of moral standards plunged music into disrepute. Pioneering work by great souls like Bhātkhande averted further disintegration.

Discussing the rise and fall of the *gharāna* system, the author avers that *gharānas* are not very ancient but dated from the end of the 19th century. Sometimes, artists claiming to belong to a *gharāna* simply imitated its musical style. Some others learnt from several *gharānas* and mixed up the styles. According to the author, the ideal would be the *sampradāya*, a tradition in which great musicians can disclose their insights, free from narrow-minded politics.

In the context of training and creativity, the author disputes the claim that there is much improvisation in Indian music. Parts of a *rāga* performance like *ālāpa*, *tāna* etc., are also composed during practice. Creativity often meant that clever musicians capitalized upon the taste for unorthodox music by a certain kind of audience and he has cited the examples of Omkarnath Thakur and Abdul Wahid Khan.

Discussing the musical contributions of recent times, the author pays a tribute to his guru Dilip Chandra Veda whom he considers as the greatest living repository of *rāga* knowledge in North India.

A scrutiny of the author's survey of changes in North Indian music shows that the ills that plague contemporary Karnāṭak music

are present in Hindustani music also. Over-reliance on the microphone has resulted in a shift from strong voices to soft, crooning ones. Disappearance of time-honoured *rāgas*, emergence of new ones and the transformation of *rāgas* are more pronounced now than ever before. A new *rāga* based on an invented scale which does not respond to the rules governing scales is bound to be unsuccessful. Whether any of the new *rāgas* can survive with time is a matter that cannot yet be judged. The author goes to the extent of remarking "many musicians invented *rāgas* which usually disappeared into the grave with them".

New compositions appear and old ones are forgotten or are intentionally changed. The general craze for speed has done much harm to traditional music.

Every page of the book bears testimony to the diligence with which the author has collected information from the most authentic sources and most of his conclusions are sound and acceptable. A vast bibliography has been consulted and discs of representative styles have been listened to and commented upon. The book is self-contained with a useful glossary and music examples in staff notation.

T. S. PARTHASARATHY.

* * * * *

A DICTIONARY OF BHARATA NATYA :

By U. S. Krishna Rao. Published by Orient Longman. Rs. 60/-

The architecture of a dictionary rests on the basic blueprint of the entries that are defined, illustrated, explained and clarified. The selection of the words and terms for inclusion in a dictionary must consider how and why a person goes to a dictionary.

A dictionary of Bharata Natya has been a long-felt need by students of the art as well as by teachers and rasikas. So far as Indian music was concerned, this need was fulfilled by a number of authors. The late Prof. Sambamoorthy placed the world of Karnatic music in his debt by publishing three volumes of his 'Dictionary of South Indian Music and Musicians'. It is really an encyclopaedia and only modesty prevented the author from

calling it by that name. The 'Raga Nidhi' in four parts, by the late B. Subba Rao is a monumental compilation of the lakshanas of more than 900 rāgas of North Indian and South Indian music. Two works on the rāgas of North and South India by Walter Kaufmann are the result of his prodigious industry.

In this context, students of Bharata Natya should be thankful to Orient Longman for sponsoring the book under review compiled by U. S. Krishna Rao, a renowned dancer, teacher and writer on Bharata Natya. This slim volume of 92 pages can, however, be described as a pilot work for a more comprehensive volume to follow. But within its span, the author has done his best to present the terminology in a standardised form, his main sources being the Natya Sastra of Bharata and the Abhinaya Darpana of Nandikeshwara. The terms have been first printed in capitals and then in lower-case, within brackets, with diacritical and other pronunciation marks. The meanings have then been furnished with explanatory notes wherever necessary. Cross references have also been given to enable the reader to refer to allied terms easily. The complete lists of the 32 *angahāras* and the 108 *karanas*, as per the Natya Sastra, have been furnished. Line drawings of the *Samyuta* and *Asamyuta hastas* enhance the value of the book. Dance compositions like *Jatisvara*, *Jāvali* etc., the *angas* of the various *tālas* and the classification of *Nāyakas* and *Nāyikas* have been explained.

But the description of many terms like '*rasas*' are too short. Under the entry on *Silappadhikāram* there is no mention of the dance terms discussed in that classic. It is hoped that the next edition of this work will be an enlarged one with the inclusion of hundreds of terms yet to find a place in it.

T. S. P.

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(India)/U. S. \$.....by Sea Mail / Air Mail.....
(Foreign)

Name.....

Address.....

.....

.....

Station :

Signature

Date :

Full Name.....

Address.....