

# THE JOURNAL OF THE MUSIC ACADEMY

DEVOTED TO THE ADVANCEMENT OF THE  
SCIENCE AND ART OF MUSIC

---

Vol. LXIV

1993

---

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।  
नङ्कुता 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

The Music Academy, Madras  
306, T.T.K. Road, Madras - 600 014  
Annual Subscription -- Inland Rs.40: Foreign \$ 3-00

## **OURSELVES**

This Journal is published as an Annual.

All correspondence relating to the Journal should be addressed and all books etc., intended for it should be sent to The Editor Journal of the Music Academy, 306, T.T.K. Road, Madras - 600 014.

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

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

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

## CONTENTS

S.No.		Page
1.	66th Madras Music Conference - Official Report ---	1
2.	Advisory Committee Meetings ---	20
3.	The Sadas ---	47
4.	Tyagaraja and the Bhakti Community - <i>William Jackson</i> ---	70
✓ 5.	Princess Rukmini Bai - <i>B.Pushpa</i> ---	79
6.	Indian classical Music - <i>T.S.Parthasarathy</i> ---	83
7.	Tagore's Dance concept - <i>Gayatri Chatterjee</i> ---	97
8.	From Sarngadeva to Govinda ---	101
9.	Literary and Prosodical Beauties - <i>T.S. Parthasarathy</i> ---	107
10.	Yazh and Yazhmurippann (Tamil) - <i>V.G. Krishnamurti</i> ---	116
11.	Sanskrit Lyrics in Swati Tirunal's Compositiions - <i>R.B. Nayar</i> ---	147
12.	Book Reviews - <i>T.S. Parthasarathy</i> ---	172

**Statement about ownership and other particulars regarding**

**THE JOURNAL OF THE MUSIC ACADEMY**

**MADRAS**

**Form IV**

*(See Rule 8)*

Place of Publication	... The Music Academy, Madras - 14
Periodicity of its publication	... Once a year
Printer's Name	... T.V.Ramani
Nationality	... Indian
Address	.... Rajan & Co., Printers 1, Goomes Street, Madras - 1.
Publisher's Name	... T.S. Parthasarathy
Nationality	... Indian
Address	... 306, T.T.K.Road, Madras - 14.
Name and addresses of individuals who own the newspaper and partners or shareholder holding more than one percent of the total capital	.. The Music Academy 306, T.T.K. Road, Madras - 600 014.

*I, T.S. Parthasarathy, hereby declare that the particulars given are true to the best of my knowledge and belief.*

**(Sd.) T.S. PARTHASARATHY**

Dated,

(Signature of the Publisher)

# **THE 66TH MADRAS MUSIC CONFERENCE**

## **OFFICIAL REPORT**

### **THE OPENING DAY**

**18-12-1992**

The 66th Annual Conference of the Music Academy, Madras, was held at the *T.T. Krishnamachari Auditorium*, 306, T.T.K. Road, Madras 14 from the 18th December 1992 to 3rd January 1993. The conference was inaugurated by His Excellency Dr. Bhishma Narain Singh, Governor of Tamil Nadu.

The inaugural function began with invocation songs by Kum. V. Girija, Smt. Visalakshi Ramachandran and Smt. Revathi Subramanian of the Teacher's College of Music.

A message received from Tamil Nadu Chief Minister Dr. J. Jayalalitha was read.

The President of the Academy, Sri T.T. Vasu, welcomed the members of the Academy, members of the Advisory Committee and distinguished guests.

Sri Vasu, in his address said: your excellency, Dr. Bhishma Narain Singh, Governor of Tamil Nadu, Vidwan Thanjavur K.P. Sivanandam, members of the Music Academy, members of the Advisory Committee, distinguished invitees, ladies and gentlemen:

It is my privilege, on behalf of the Music Academy to extend to all of you a warm welcome to this inauguration of the 66th Annual Conference of the Academy.

There are some State Governors who are scholars. There are others who are seasoned administrators and parliamentarians. There are still more who are promoters and participants in development work. Dr. Bhishma Narain Singh is all this and more. His sympathies are wide and deep, his knowledge of men and affairs precise and practical

and his involvement in Gandhian programme sincere and genuine. That is why he is one of the busiest State Governors. He mixes with people belonging to several levels, social and other, and comes out unscathed and without creating and controversy. He glides through raging political storms retaining the immaculate whiteness of his gubernatorial uniform. No wonder, Dr. Bhishma Narain Singh has been conferred the *Rajiv Gandhi Excellence Award*. I offer him a very hearty welcome and thank him for so graciously agreeing to inaugurate this Conference.

I extend a cordial welcome to Vidwan Thanjavur K.P. Sivanandam and thank him for kindly agreeing to preside over this Conference. Our choice of Vidwan Sivanandam was widely welcomed by musicians and the public and bears testimony to his intrinsic merit, family background and the esteem in which he is held in the music world. He is the seventh generation direct descendant of Sivanandam of the legendary Tanjore Quartette who were the disciples of the great Muthuswami Dikshitar and Natyacharyas who are credited with evolving the present Alarippu-Tilana format of Bharata Natyam. The Quartette composed numerous compositions for the different items of Bharata Natyam which still form the backbone of our recitals.

Vidwan Sivanandam learnt music and dance from his grandfather, the renowned Natakalanidhi Pandanallur Minakshisundaram Pillai, and practised Vina under the stalwarts Desamangalam Subramania Iyer and Gomatisankara Iyer. He passed the "*Sangita Bhushanam*" course of the Annamalai University with distinction and started his career as a lecturer in his alma mater. Later, he served as Professor in the Department of Music, Tamil Nadu Government, and retired as Dean of the Faculty of Fine Arts of his parent University. Vidwan Sivanandam has nearly half a century of experience behind him as a Vina artiste and teacher and is noted for his impeccable style, strict adherence to tradition and vast repertoire. I once again welcome him and I have no doubt that, with his guidance, the Conference this year will be an unqualified success.

The year 1992 is an explosive year so far as India is concerned. The shares scam shook it to its roots. But, thanks to the inbuilt

resilience in our economy, the country practically digested it and recovered its normal rhythm of business and industrial life.

1992 was also the election year for the Music Academy, but without any of the associated explosions and excitements of any election anywhere. I would like to express, on behalf of myself and others elected to various offices, heart-felt gratitude to the members for electing us. For the first time in the annals of the Music Academy, a lady has been elected as one of the Secretaries. I once again thank the members of the Academy and assure them that it will be our endeavour to lead this institution from one peak of glory to another.

I am happy to inform our members and well-wishers that the Academy is poised for many changes and improvements in the coming year. But these need large amounts of money and the response from our members and sponsors has been generous and encouraging. As the approximate expenditure would be around Rs.15 lakhs, it was decided to increase the rates of membership to all classes of accommodation. An Extraordinary General Body Meeting was held on October 31, 1992 and the new rates were ratified by the members present. We also appealed to our existing patrons and donors to come forward and pay at the increased rates and there has been good response to our appeal.

Sometime back we invited from our members and well-wishers interest-free deposits to meet the cost of our expansion plans and the response was good. When the time came for repayment of the deposits, we requested them to allow us to retain the amounts as their donations for our Teachers College expansion programme and I am again happy to announce that the response was beyond our expectations.

The family of the late K.R. Sundaram Iyer, who had rendered yeoman service to the Academy for many decades, donated some time back a sum of Rs. one lakh for improvements to our Library. The shifting of the Library to the ground floor and improvements to it are linked with the expansion of the Teachers College and we hope to take up this work in the coming year.

Some members of our Academy had raised the question of renewing the seats on the ground floor and in the balcony and this matter has been receiving our earnest attention. As a first step in this direction, we approached Dr. Nalli Kuppuswami Chetty who immediately responded with a generous donation of Rs. two lakhs. We are deeply indebted to him for this fine gesture.

With a view to securing the maximum possible participation of our Trustees and members of our Executive Committee in the day-to-day affairs of the Academy, a number of Committees have been formed and I am happy to announce that these Committees have been meeting regularly and assisting us in the smooth functioning of the institution.

As regards the morning sessions of the Conference, a Conference Committee was formed with Sri C.V. Narasimhan, our Trustee, as the Chairman and Mr. V. Subrahmanyam as member. On the recommendations of this Committee, it was decided that the highlight of the 66th Conference would be lecture-demonstrations on the musical instruments of Carnatic music. I am happy to announce that 13 top-ranking exponents of musical instruments have agreed to give talks on their instruments and present demonstrations. I am also happy to add that a good number of musicians, musicologists and members of the Academy have agreed to act as judges in our competitions.

As usual, our Spirit of Youth Festival of music and dance was held for eleven days in October this year and I thank the makers of KIWI Shoe Polish and other household cleansing products, for their generous sponsoring of the entire festival. 32 young and promising musicians and 11 Bharata Natyam artistes participated and fully justified their selection. Urmila Sathyanarayanan was adjudged as the best dancer in the festival thus becoming eligible to receive the Dr. M.G.R. Award on the Sadas Day on January 3, 1993. Her Guru K.J. Sarasa will also be receiving an award along with her disciple. I also take this opportunity to congratulate V. Sumitra, S. Kasturirangan, R. Prasanna, S.V. Narayanan and A.S. Ranganathan who have been selected as the best young musicians, vocal and



instrumental, and who will be receiving the Ambujam krishna Award for young musicians who participated in the Spirit of Youth Festival.

The 66th Annual Conference will be commencing tomorrow morning with the opening of an exhibition of musical instruments kindly arranged by Dr. T. Lokanadha Sarma, Director of the Government Sangeeta Vadyalaya. The exhibition will be held in the ground floor of the Mini Hall. The Rotary Club of Madras (East) has been gracious enough to undertake the finishing of the hall such as flooring, aluminium windows, etc. M/s. Gem Granites have supplied granite flooring as a donation. I would like to specially thank Mr. Rajasekhar and his fellow Rotarians and also Mr. K. Veeramani of M/s. Gem Granites for their generous gesture.

May I also thank the sponsors and advertisers for so readily responding to my request for support and thus heartily helping an institution and a cause which stands for preserving and fostering the grant carnatic music tradition inherited by us.

I now request Dr. Bhishma Narain Singh to inaugurate this 66th Conference of the Music Academy.

Thank you.

### INAUGURAL ADDRESS

His Excellency, Dr. Bhishma Narain Singh, delivered his inaugural address, in which he said:

It gives me pleasure to inaugurate the 66th Annual Conference of the Music Academy today. I note that the Music Academy has a long history of service to the cause of music having come into existence in 1927 during the session of the Indian National Congress in Madras. Though it may have been a coincidence, it is interesting that the Academy had its origin during the momentous days of national struggle for the liberation of our country from foreign bondage.

Music is essentially a divine art. The 'Divya Prabandham', which is known as Tamil Veda, ('Vedam Tamizh Seitha Maran Satakopan')

give due importance to music. Music which is considered as evolved from Samaveda is a sacred medium to commune with God. Ancient Tamil savants and seers saw in music the Divine Supreme. The great Tamil savant Appar said:

*"Osai oli ellam anay neeye"*

('God, you are the music, you are the sound').

Music and such aesthetic modes have always been cultivated in all lands, as they have tended to unite human hearts in a supremely desirable way.

Our music - I do not say particularly Hindustani, Carnatic or any other style - but I refer to the Indian music in general - is calmly emotional and serenely contemplative. This accounts for the predominance of bhaktirasa in our music as most of the songs are ecstatic expositions of the souls immersed in deep devotional fervour. We have great saints and philosophers among our musicians who have interpreted, through the melody of song, the rhythm of dance and the harmony of musical compositions the great truths of Vedanta. As a matter of fact, Nada is Brahman and that is how musical composition have come to be the solemn vehicles of transcendental thoughts and sublime philosophy.

Music can act as a living force, as a unifying bond, as a messenger of peace and good-will and as a source of unending charm. It cuts across all barriers of religion and caste or creed and in this respect it has a unique cementing power. It is through music, in all its branches, that the sage and savants of ancient India have throughout the ages sought to realize God. Our country is a land of diverse languages, customs and traditions. But despite these differences, there has been a deep underlying unity. The contribution of literature and music and art and culture of different States of India towards building up of this common unity and heritage is very great.

Our civilization is an old and time-honoured one. Our culture is composite in nature and adherents of many faiths have enriched and sublimated it. As Gandhiji said, 'the winds of all cultures blow freely

about India' and it is in this manner that our aesthetic tradition has been evolved. One reason for the growth of diverse forms of music in the country is the fact that our tradition lays stress on subtle graces and embellishments in producing music, or 'Gamakas' as they are called, and old Bharata Muni observed that music without 'gamaka' is like "a river without water and a night sky without the moon." It is this grace of our music which effectively provides the lineaments of truth and beauty. This grace could not be achieved through the modes prevailing elsewhere and the instruments of the keyboard type which are used in the West could not provide them at all as they give only notes of fixed pitch. It is our duty to preserve and enrich our culture and our arts, our music and dance and hand them over to the succeeding generation in its pristine purity, so that the posterity may experience the same rapture, the same harmony, rhythm and melody in their very lives, and if institutions like the Music Academy take on themselves this noble task of not only preserving our heritage, but also striving for the development of our arts in all aspects, on sound, scientific and systematic basis and established modes, they will be rendering valuable service to the present generation as well as to future ones.

I am glad that the Academy has, since its inception, been trying to resuscitate and revitalise the fine arts, music and dance so that they may shine in their original glory. The Academy has been making sustained efforts to make it as broad-based as possible and cover various fields of musical enterprise. It is good to note that it has a good library, a Teacher's College of Music besides holding conferences annually and having discussions on the theory and practice of music in the Advisory Committee. The Academy is also endeavouring to discover and encourage promising artistes and give them active help and assistance in order to draw out their latent talents and place them before the public for their approbation and appreciation. The new artistes may lack confidence and unless a helping hand is given by established institutions or by senior musicians, it will be difficult for young artistes to realise their full

potential. It is good therefore to see that the Academy is encouraging budding artistes to become professionals.

Even a beginner in classical music is aware of the richness and variety of our heritage and since courtly patronage is now a thing of the past, it has become the duty of the people themselves to nurture our art tradition. The numerous ragas of music, the manifold facets of the dance technique, and the vigour of our dramatic tradition can thrive in any society only through liberal patronage extended to them by the public. The privilege of organizing activities connected with music, dance and drama now rests with the enthusiasts connected with organisations like the Music Academy.

I hope that the long series of performances in varied art forms which you have programmed will be appreciated by musicians and music lovers alike and will be a source of popular attraction. While inaugurating the 66th Annual Conference of the Music Academy, I convey my best wishes to the Academy in its endeavour.

### **DONATION**

Dr. Nalli Kuppuswami Chetty handed over a cheque for Rs.2/- lakhs as donation for a fund for refurbishing seating arrangements at the Academy.

### **VOTE OF THANKS**

Mr. Maithreyi Ramadurai, Secretary of the Academy, proposed a vote of thanks.

### **ELECTION OF PRESIDENT**

Sangita Kalanidhi Dr. V. Doreswamy Iyengar proposed Veena Vidvan Thanjavur Sri K.P. Sivanandam to be the President of the 66th Conference.

Sri K.P. Sivanandam then delivered the following Presidential address:

சங்கீத வித்வத் சபையின் ரீவது மகாநாட்டைத் துவக்கி வைத்த மதிப்பிற்கும், மரியாதைக்கும் உரிய தமிழ்நாடு ஆளுநர் அவர்களுக்கு என் நமஸ்காரத்தைத் தெரிவித்துக் கொள்கிறேன்.

பண்பு நிறைந்த சங்கீத வித்வத்சபைத் தலைவர் அவர்களே, போற்றுதலுக்குரிய இச்சபையின் இதர நிர்வாகிகள் அவர்களே, இசை வல்லுநர் குழு உறுப்பினர்களே, இச்சபையின் சிறந்த செயல்பாட்டிற்குப் பெரிதும் துணைபுரிந்துவரும் செயலாளர்களே, என் அன்பிற்கும் பெருமதிப்பிற்கும் உரிய சங்கீத கலாநிதிகளே, சங்கீத வித்வான்களே, விதுஷிகளே, கர்நாடக சங்கீதத்திற்கு முழு ஆதரவு தந்து வரும் ரசிகப் பெருமக்களே உங்கள் அனைவருக்கும் எனது நமஸ்காரத்தைப் பணிவன்புடன் தெரிவித்துக்கொள்கிறேன்.

வித்வத் சபையின் ரீவது ஆண்டு விழாவிற்குத் தலைமை தாங்கி நடத்திக்கொடுக்கும் பொறுப்பை இச்சிறியேனுக்கு கொடுக்கப் பட்டுள்ளது. எனக்கு முன் பெரிய மகாவித்வான்கள் பலர் இருந்து நடத்தித் தந்துள்ள இத்தகைய பெரிய பொறுப்பை என் மீது சுமத்தி இருக்கும் இச்சபையின் நிர்வாகத்தினர் அனைவருக்கும் மீண்டும் என் நமஸ்காரத்தைப் பணிவன்புடன் தெரிவித்துக் கொள்கிறேன். இத்துடன், எனது தாய், தந்தையரையும், சங்கீத உலகிற்குத் தம்மால் இயன்ற சேவை புரிந்த என் முன்னோர்களையும், இக்கலையை எனக்குக் கற்றுத் தந்த என் குருநாதர்களாகிய வித்வான்கள் தேசமங்கலம் சுப்பிரமணிய ஐயர், கோமதி சங்கரய்யர், பந்தனைநல்லூர் மீனாட்சி சுந்தரம் பிள்ளை ஆகிய மூவரையும் மிகப் பணிவுடன் இத்தருணத்தில் வணங்குகிறேன்.

இப்பிறவியில் எனக்கு இத்தகையதொரு வாய்ப்பை நல்கிய எங்கள் குலதெய்வமான தஞ்சை பிருஹதீஸ்வரர்-பிருஹந்நாயகி திருவருளை எண்ணி, அவர்தம் பாதங்களை என் மனத்தால் தியானித்து பூஜித்து, இப்பெரிய பொறுப்பினை ஏற்றுக் கொள்கிறேன். எனக்கு அளித்த இந்த வாய்ப்பினை, எங்கள் முன்னோர்களான - தஞ்சை சின்னையா, பொன்னையா, சிவானந்தம், வடிவேலு அவர்களுக்கும், அவர்களின் குருவுமான ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதர் அவர்களுக்குமே அளித்த பெருமையாகக் கருதுகிறேன். சங்கீத உலகில் இப்பெரியோர்கள் செய்துள்ள பெரும் சேவையையும், அச்சேவைகளை நானறிந்த அளவில் செய்திட்ட நிலையையும் பாராட்டியே இப்பெருமை எனக்கு அளிக்கப் பட்டதாகக் கருதுகிறேன். நீங்கள் தரும் பாராட்டுக்களையும் பெருமைகளையும் அவர்களின் பாதமலர்களின் சமர்ப்பணம் செய்கிறேன்.

இந்த சங்கீத வித்வத் சபை மகாநாட்டை என் தந்தை சங்கீத கலாநிதி க. பொன்னையா பிள்ளை அவர்கள் 1933ம் ஆண்டு தலைமை தாங்கி நடத்தித் தந்தார். அவருடைய பெரும் சேவையை மதித்தும், எங்கள் முன்னோர்களின் சேவையைப் பாராட்டியும், இச்சபை என் தந்தையாருக்கு ஓர் அரிய வாய்ப்பினைத் தந்த 59 ஆண்டுகள் பின்னர்,

அவரது மகனாகிய எனக்கு இவ்வாய்ப்புக் கிடைத்ததை எண்ணி பெரிதும் மகிழ்ச்சி அடைவதோடு, இவ்வாய்ப்பினை தந்த எல்லோருக்கும் எங்கள் குடும்பத்தாரின் சார்பில் மீண்டும் நன்றியைத் தெரிவித்துக் கொள்கிறேன்.

இசைக் கலையை இறைவன் பார்வதிக்கு உபதேசித்ததன் மூலமாக மானிடர்க்கு வழங்கினார். இறைவன் நாதவடிவமாகத் திகழ்கின்றார். ஏழிசையாய் இசைப் பயனாய் இறைவன் விளங்குகிறான் என்று தேவார ஆசிரியர்களும் கூறியுள்ளனர். கலை வடிவமாக இறைவனும், இறைவனின் அருள் வெளிப்படையாகக் கலைகளும் விளங்குகின்றன. அக்கலைகளுள், இசைக் கலையும் ஒன்று. சங்கீதம் 'சாமவேத'த்திலிருந்து தோன்றியது. இசைக்கு இசையாதார் யாருமில்லை. காட்டில் வாழும் கொடிய விலங்குகள் கூட இசைக்கு கட்டுப்பட்டதை இலக்கியங்கள் கூறுகின்றன.

நாரதரால் இயற்றப்பட்ட 'நாரத சிஷை' என்ற நூலும், பரதரின் 'நாட்டிய சாஸ்திர'மும் தத்திலரின் 'தத்திலம்' என்ற நூலும், மதங்கரின் 'பிருஹத்தேஸி'யும், பார்ச்வ தேவரின் 'சங்கீத சமயசாரமும்', சார்ங்க தேவரின் 'சங்கீத ரத்னாகர'மும், தாமோதரரின் 'சங்கீத தர்பண'மும், புண்டரீக விட்டலரின் 'ஸத்ராக சந்திரோதயமும்', சோமநாதரின் 'ராகவிபோத'மும், அஹோபிலரின் 'சங்கீத பாரிஜாத'மும், ராம அமாத்தியரின் 'ஸ்வரமேளகலாநிதி'யும் ரகுநாத நாயக்கரின் மந்திரி, கோவிந்த தீக்ஷிதரின் 'சங்கீத ஸுதா'வும், வேங்கடமகியின் 'சதுர்தண்டபிரகாசிகை'யும் கோவிந்தசாரியாரின் 'ஸங்கிரஹ சூடாமணி'யும், துளஜா மகராஜாவின் 'சங்கீத சாரம்ருத'மும் நமது சங்கீத பாரம்பரியத்தை வெளிப்படுத்தும் ஒப்பற்ற நூல்களாக விளங்கி வருகின்றன.

நமது நாட்டில் வழங்கி வரும் சங்கீதத்தைக் 'கர்நாடக சங்கீதம்' என்று கூறுகிறோம். கர்நாடக சங்கீதத்தில் ராகங்களுக்கு முக்யமான இடமுண்டு. இந்த ராகங்களை நமது முன்னோர்கள் 'மார்க்கம்' என்றும் 'தேசீ' என்றும் பாசுபடுத்தினர். ராகம் பாடும் பொழுதுதான் வித்வானின் மனோதர்மம் பிரகாசிக்கிறது. பாடுவோரின் ஆற்றலால் ராகங்கள் மேன்மேலும் மெருகேற்றப்பட்டு, அது அடுத்த தலைமுறையினருக்கு குருகுல வாசம் மூலம் முறையாகக் கற்பிக்கப்படுகிறது. இந்த ராகங்கள் வெகுவாகக் கையாளப்பட்டு, மக்களுக்குப் புரியுமாறு வளர்ச்சி பெற்றிருப்பதால், அவற்றை எவ்வளவு பாடினாலும், பாடுவோர்க்கும், கேட்போருக்கும் திகட்டாமல் இனிக்கின்றன. ஒரே கீர்த்தனையை எத்தனை முறை பாடினாலும், ஒவ்வொரு முறையிலும் ஒரு புதிய அனுபவம் கிடைக்கிறது. சங்கீத சமுத்திரத்தில் நாம் கொஞ்சம்தான் முகந்து கொண்டு வந்துள்ளோம் என்றும் நமக்குப் புரியாத ஒரு பெரிய சங்கீத உலகம் இருக்கிறது என்றும் உணர்கின்றோம்.

லயமும், சுரமும் சேர்ந்து நம்மை புதியதொரு உலகிற்கே அழைத்துச் செல்வதை அறிகிறோம். நாதத்தின் நுணுக்கங்களையும், ரஞ்சனம்

உண்டாக்கும் வழிமுறைகளையும், ரச பாவங்களை ராகத்தில் அமைக்கும் முறைகளையும், கிருத்திகளை லயக்கட்டுக் கோப்புடன் பாடும் முறைகளையும், நம் முன்னோர்கள் வகுத்துள்ளனர். இந்த ராகங்கள் சரியான முறையில் ஒழுங்கு படுத்தப்பட்டு அமைக்கப்பட்டுள்ள காரணத்தால் இவை, தலைமுறை, தலைமுறைகளாக வாழ்ந்து வருகின்றன. நமது சங்கீதத்தில் காணும் ராகதாள அமைப்புகளைக் கண்டு அயல் நாட்டவரும் வியக்கின்றனர். இப்படிச் சிறப்படைந்திருக்கும் ராகங்களில் குறிப்பாக - தோடி, பைரவி, காம்போதி, கல்யாணி, சங்கராபரணம் போன்றவை இன்றும் நம் வித்வான்கள் அமைப்பு நிலை குறையாமல் பாடி வருவதைக் காண்கின்றோம். இவர்கள் ஒவ்வொருவரும் தங்களுக்கே உரித்தான பாணியில் பாடி வருகின்றனர். இதில் யாருடைய பாணி உயர்ந்தது என்ற சர்ச்சை தேவையில்லை. அவரவர் சாரீரத்தில் பேசுகிற இயற்கையான மனோதர்மப்படி ஒவ்வொரு பாணியும் விளங்குகிறது.

இலக்கிய நிலையில் இசைக்கலையை வெளிப்படுத்தும் இசை வடிவங்களை 'உருப்படிகள்' என்று கூறுவர். தேவார ஆசிரியர்களான திருஞான சம்பந்தர், திருநாவுக்கரசர், சுந்தரமூர்த்தி சுவாமிகள் பாடிய அற்புதமான இசைப் பாடல்களைக் கண்டு உலகமே வியக்கிறது. இப்பாடல்களைக் கோவில் தோறும் பாட ஏற்பாடு செய்த தஞ்சை அரசர் ராஜராஜனையும், இவற்றை வெளிக்கொணர பாடுபட்ட நம்பியாண்டார் நம்பி அவர்களையும், சங்கீத உலகம் என்றென்றும் நினைவு கூரும். ஜயதேவர், தாளன்பாக்கம், அன்னமாச்சாரியர், புரந்தரதாஸர், அருணகிரிநாதர், நாராயண தீர்த்தர், க்ஷேத்ரஞ்ஞர், பத்ராசலம் ராமதாஸர், முத்துத்தாண்டவர், மாரிமுத்தாப்பிள்ளை, அருணாசலக் கவிராயர், சியாமா சாஸ்திரி, தியாகராஜர், முத்துஸ்வாமி தீக்ஷிதர், கோபாலகிருஷ்ண பாரதி, ஸ்வாதித் திருநாள், சுப்பராய சாஸ்திரி, வீணை குப்பையர், மைசூர் ஸதாகிவரால், பல்லவி சேஷய்யர், எம் முன்னோர்களான சின்னையா, பொன்னையா, சிவானந்தம், வடிவேலு போன்றவர்கள், அந்தந்த காலங்களுக்கு ஏற்ற வகையில் உருப்படிகள் பலவற்றைப் படைத்து கர்நாடக இசை உலகிற்கு வளம் தேடித் தந்துள்ளனர்.

பக்தியால் சங்கீதம் தோன்றியது. சங்கீதத்தால் பக்தி மேன்மேலும் வளர்கிறது. சங்கீத, பரதக் கலைகளைப் பயில இறைவன் அருள் தேவை. நாத ரூபமான இறைவனை நாதோபாசனையால் பூஜிக்கும் முறையை நம் முன்னோர்கள் வகுத்துள்ளனர். சங்கீதம் நமது மனத்தை பரிசுத்தப்படுத்துகிறது. ஒருமைப்படுத்துகிறது. மனம் ஒருமைப்படுவதின் மூலம், நாம் நம் ஆன்மாவை உணர்கிறோம். ஆண்டவனின் திருவருளில் நம்மை ஒன்றுபடுத்திக் கொள்கிறோம். இதனைப் பண்டைக் காலத்திலிருந்தே பெரும்பாலும் அரசர்களும், கோவில்களும் தான் வளர்த்தும், காப்பாற்றியும் வந்துள்ளன.

இந்த சங்கீத மரபை பரம ஞானம் படைத்த குரு உபதேசத்தால்தான் பெற முடியும். குருகுல வாசத்தின் மூலம்தான் இந்தக் கலையை முழுமையாகக் கற்க முடியும். எம் முன்னோர்களான தஞ்சை நால்வருக்கும் ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதர் அவர்களே குருவாக அமைந்தது எங்கள் பரம்பரை செய்த புண்ணியமே. எம் முன்னோர்கள் நவரத்ன மாலா என்ற ஒன்பது கீர்த்தனைகளையும், அவற்றில் தங்கள் குருநாதரைப் போலவே குருகுலம் என்ற முத்திரையுடன் ஸ்வாமியையும், அம்பாளையும் தொடர்புபடுத்தியும் குருகுலதாஸர், குருகுலபக்தர் என்றும் துதித்தும் பாடியும் உள்ளனர்.

இக்கலையைப் புத்தகங்களை மட்டுமே நம்பி கற்க முடியாது. குருகுல வாசத்தின் போது குருவுடன் இருந்து, குருவின் மனோ தர்மத்திற்கு ஏற்றவாறு கற்க வேண்டும். குருவுடன் தங்கியிருக்கையில், சங்கீதத்தைக் கற்றுக் கொள்வதோடு, வாழ்க்கை நெறிகளையும் கற்றுக் கொள்ள வாய்ப்பு ஏற்படுகிறது. சங்கீதம் என்பது பேச்சிலும், எழுத்திலும் மட்டும் அடங்குவதல்ல. தற்சமயம் சங்கீத உலகில் பிரபலமடைந்துள்ள வித்வான்கள், குருகுல முறையில் சங்கீதத்தைக் கற்றவர்களே. சங்கீத லக்ஷணத்திற்குத் துளிகூட பங்கம் இல்லாமல் தன்னுடைய சாரீர தர்மத்திற்கு உதவுமாறு லலிதமான பாணியை அமைத்துக் கொண்டு பாடுபடுவதுதான் சரியான மார்க்கமாகும்.

பட்டப் படிப்பிற்குப் பள்ளியில் 12 வருடங்களும், கல்லூரியில் மூன்று வருடங்களும் படித்த பின்புதான் பட்டதாரியாக முடிகிறது. அதைப் போலவே சங்கீதக் கலையைப் பயில குறைந்தது 10 வருடங்களாவது ஒரே குருவினிடத்தில் பயின்று, மேலும் சில வருடங்களாவது வித்வான்களின் கச்சேரிகளை இடைவிடாமல் கேட்டு, அவற்றில் சிறந்த அம்சங்களைத் தனதாக்கிக் கொள்ள முடியும். பயிற்சிக் காலங்களில் அதிகாலையில் தினமும் இரண்டு மணி நேரமாவது அப்யாசம் செய்ய வேண்டியது மிகவும் முக்கியம்.

தற்காலத்தில் பல்வேறு கல்வி நிறுவனங்களின் மூலம் சங்கீதம் கற்பிக்கப்படுகிறது. இப்படிப்பட்ட பயிற்சியில் முழுமை இல்லை. சங்கீத நிறைவு பெறாமலேயே, சங்கீத பயிற்சி பெற்று வெளியேறுகிறார்கள். சங்கீத கல்வி நிறுவனங்களில் சங்கீத ஆசிரியர் நியமன விஷயத்தில் சட்ட திட்டங்களை மட்டும் திட்டவாட்டமாக செயல்படுத்துகின்றனர். சங்கீதம், சட்ட திட்டங்களுக்கு மட்டுமே உட்பட்டதல்ல. சங்கீதத் தகுதி வாய்ந்த வயது முதிர்ந்த வித்வான்களை ஆசிரியர்களாக அமர்த்தி, கல்லூரியை நடத்தினால்தான், கலை முழுமையாக வளர்ச்சியடைய முடியும். அந்த நிறுவனங்களும் பெருமையடையும். அரசு நிறுவனங்களும், தனியார் ஸ்தாபனங்களும் இதை உறுதியாக செயல்படுத்தினால்தான் பிற்காலத்தில் பற்பல வித்வான்கள் தோன்ற வாய்ப்பு ஏற்படும் என்பது சங்கீத துறையில் எனது 50 ஆண்டு கால அனுபவத்தின் மேல் கண்ட



உண்மை என்பதையும் இந்த சந்தர்ப்பத்தில் பணிவுடன் விக்ஞாபித்துக் கொள்ள விரும்புகிறேன்.

நானும் ஒரு சிறிய அளவிற்கு வீணை பயின்று வாசித்து வருகிறேன். இந்த உயர்மிகு வாத்தியத்தின் பெருமையையும், வாசிக்கும் முறைகளையும், இந்த வித்வத் சபையில் 1979ல் நடந்த மகாநாட்டிற்குத் தலைமை தாங்கி சங்கீத கலாநிதி விருது பெற்ற என் சகோதரர் வீணை வித்வான் கே.எஸ். நாராயணஸ்வாமி ஐயர் அவர்கள் வெகு அழகாகத் தமது தலைமை உரையில் எடுத்துக் கூறியுள்ளார். இருப்பினும் என் முறையிலும் சில வார்த்தைகள் கூற விரும்புகிறேன்.

தெய்வீக வாத்யமான வீணையின் உயர்வைப் பற்றி வேதங்கள் கோஷிப்பதாக வேத அத்யயனம் செய்த மகா பண்டிதர்கள் கூறக் கேட்டிருக்கிறேன். வீணை முதலில் எந்த உருவிலிருந்து, இப்போது அமைந்திருக்கும் உரு எக்காலத்தில் யாரால் அமைக்கப் பெற்றது என்பவையெல்லாம் ஆராய்ச்சிக்குரிய விஷயங்கள். இன்று கையாளும் வீணையின் அமைப்பை நாம் அறிகிறோம். இதன் தெய்வீகமான நாதத்தையும் அனுபவித்து மகிழ்கிறோம். முதன் முதலில் வீணையை அப்யாஸம் பண்ணும்போதே, நமது கர்நாடக சங்கீத முறையில் அமைந்துள்ள ரக்தி ராகங்களின் ஸ்வரூபமும், பாவமும், வீணையில் அமைந்துள்ள 12 ஸ்வரஸ்தான மெட்டுக்களிலிருந்து மட்டுமே த்வனிக்காது என்ற உண்மையை இந்த வாத்யம் நிரூபித்துக் காட்டுகின்றது. ஒவ்வொரு ராகமும் பாவ பூர்த்தியுடன் த்வனிப்பதற்கு, ஸ்வரங்களை ஏற்றத் தர்ட்டுவதனும், வளைவு குழைவுகளுடனும், எந்த அளவில் வாசிக்க வேண்டும் என்பதை இந்த வாத்யமே அதை முறையாக ஆராதிப்பவர்களுக்குச் சிறந்த குருநாதரைப் போல போதிக்கின்றது.

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

ஸங்கீதம் இனிமையையும் ஸௌக்யத்தையும் அடிப்படையாகக் கொண்டது. வீணை இவற்றின் சிகரம். லோகமாதாவான அம்பாளுக்கு பூஜை செய்து, புஷ்பங்களால் அர்ச்சனை செய்யும்போது பக்தி ச்ரத்தையுடன் புஷ்பங்களை மிருதுவாக ஸமர்ப்பிக்கின்றோம். ஸங்கீத தேவதையை ஆரதிக்கும்போது (அதிலும் வீணை வழி) ஸ்வர புஷ்பங்களை மிருதுவாகக் கையாண்டு ஸமர்ப்பணம் செய்வது உத்தமமான முறை.

தானம் என்பது முக்கியமான அம்சமாகும். பாடுபவர்களும், வீணை வாசிப்பவர்களும், நல்ல முறையில் அப்யாஸம் செய்வது, கற்பனையாக ராகம் பாடுவதற்கும், நிரவல் மத்யமகாலம் பாடுவதற்கும் மிகவும் பயன் தருவதாகும். வீணையில் தானம் வாசிக்கும்போது தாளத் தந்திகளை உபயோகப்படுத்த வேண்டிய முறையை, வியக்கத்தக்க ரீதியில் நமது முன்னோர்கள் வகுத்துள்ளார்கள். தான ஸம்பிரதாயத்தில், வீணையில் மீட்டுவிழாமல் ஒலிக்கும் ஸ்வரங்களில் தாளத்தந்திகள் மிருதுவாக ஒலிக்க வேண்டும். மீட்டுவிழாத ஸ்வரங்கள் தாளத்தந்திகளின் த்வனியில் முழுகி மறைந்து விடக் கூடாது. அந்த ஸ்வரங்களை போஷிப்பது போல தாளத்தந்திகளை மிருதுவாக உபயோகப்படுத்த வேண்டும். ராகபாவத்துடன் லக்ஷணத்திற்கு கட்டுப்பட்டு ஸ்வரத் தொகுதிகளை தாள வரிசைக் கிரமத்தில் அமைத்து காலப்ரமாண சுத்தத்துடன் தானம் வாசிப்பதுதான் சிறந்த முறை.

பண்டைய காலத்தில் ராகாலாபனை, கிருத்தி, நிரவல், தானம், பல்லவி, நிரவல் இவைதான் பிரதானமாகப் பழக்கத்திலிருந்தன என்று என் தந்தை காலத்திலிருந்த மற்ற வித்வான்களும் கூறுவார்கள்.

மத்யமகால ஸ்வரம் பாடுவதற்கு ஒவ்வொரு ஸ்வரஸ்தானத்திற்கும் எழுத்தைச் சொல்லியாக வேண்டியிருப்பதால், ராக பாவத்திற்கும் ரக்திக்கும் அடிப்படையான வளைவு குழைவுகளுக்கு இடமில்லாமல் போய் விடுகிறது. இதனால்தான் ராகாலாபனை செய்யும்போது ஏற்படும் ரக்தியும், ஸுகபாவமும் மத்யமகால ஸ்வரம் பாடும்போது ஏற்படுவதில்லை. சௌககால ஸ்வரத்தை ஓரளவு போஷிக்கச் செய்து விடலாம். ஜதிகளை ஸ்வரங்களாக அமைத்துப் பாடும்போது ராகரத்தியும் ஸஞ்சாரக்ரமங்களும் பாதிக்கப்படுகின்றன. விவஹாரம் என்ற பெயரில் ஸ்வரங்களை அடித்துக் கையாளும்போது, அவை ஸ்தானங்களிலிருந்து விலகி, ஸ்வரத்திற்கும் ஸ்தானத்திற்கும் சம்பந்தமில்லாத நிலை ஏற்பட்டு விடுகிறது. ராகபாவமும், ரக்தியும் கெடாமல் ஸ்வரம் பாடும் முறையை கையாள்வது தான் உசிதம் என்பது என் அபிப்பிராயம்.

வித்வத் சபையின் நிபுணர் குழுவின் அங்கத்தினர்கள், அதிகாரிகள், ரசிகப் பெருமக்கள், எனது சகோதர வித்வான்கள் ஆகியோர் இந்த மாநாட்டிற்குத் தலைமை தாங்கும் பணியில் என்னுடன் முற்றிலும் ஒத்துழைத்து, என்னை ஆதரிப்பார்கள் என்று திடமான நம்பிக்கையுடன் தான் நான் இந்த மாபெரும் பொறுப்பை ஏற்றுக்கொண்டேன். ஆகவே, நாளை முதல் நடக்கவிருக்கும் காலை நிகழ்ச்சிகளில் எனக்கு அவர்கள் பூர்ணமான ஒத்துழைப்பை நல்குமாறு பணிவுடன் கேட்டுக் கொள்கிறேன்.

அனைவருக்கும் வணக்கம். நன்றி.

**CONFERENCE SOUVENIR**

The Souvenir which was brought out on the opening day, contained an account of the Music Academy from its inception and its activities and the following articles:

"Vidvan Thanjavur K.P.Sivanandam"	by T.S. Parthasarathy
Presidential address:	by K.P. Sivanandam
"Looking back"	by T.S. Rangarajan
"South Indian Classical Music"	by T.T. Vasu
"Tana"	by Dr. S.R. Janakiraman
"Bharatanatyam - Then & Now"	by Lakshmi Viswanathan

\* \* \*

**ADVISORY COMMITTEE MEETINGS, 1992-93**

*AT THE T.T. KRISHNAMACHARI AUDITORIUM*

**DAILY**

FROM 19-12-92 TO 3-1-93

FROM 8 a.m. TO 11 a.m.

**President:** Veena Vidvan Thanjavur Sri K.P. Sivanandam

**AGENDA****SATURDAY - 19-12-92**

Saraswat Mahila Samaj

Kannada Bhajans

Inauguration of Exhibition

Some Rare Musical Instruments

and Release of brochure

Keynote address by

Dr. T. Lokanadha Sarma

Sangita Kalanidhi

Lecture - Demonstration on

Mysore Sri Doreswamy Iyengar

Veena

**SUNDAY - 20-12-92**

Guru Kripa Party	Abhirami Padikam
Dr. S.S. Janaki & Sri B. Krishnamurthy	Navasandhi rituals and music

**MONDAY - 21-10-92**

Bhakti Dhara	Bhakti Geet
Sri V.V. Subramanyan	Lecture-Demonstration on Violin
Ms. Lakshmi Viswanathan	Role of Music and Instruments in Dance

**TUESDAY - 22-12-92**

Thirugnanasambandar	Tevaram
Thevaram innisai Kuzhu	Lecture - Demonstration on Saxophone
Sri Kadri Gopalanath	Lecture - Demonstration - Demonstration on Tiruppugazh (M. Ganesa Iyer Birth Centenary Memorial Lecture)
Sri Sadhuram Swamigal	

**WEDNESDAY - 23-12-92**

Saneethanjali	Hindi Bhajans
Dr.N. Ramani	Lecture - Demonstration on Flute
Sri K. Thiagarajan	A fresh look at the history of the music of Tamil Nadu (Smt. Chellammal Natarajan Endowment Lecture)
Anayampatti Sri S. Ganesan & Sri B.M. Sundaram	Lecture - Demonstration on Jalatarangam

**THURSDAY - 24-12-92**

Sharadha Magalir Manram	Arupta
Dr. Ritha Rajan	Navagraha Kritis in Tamil

Sri A.K.C. Natarajan

Lecture - Demonstration on  
Clarionet

Sri K.P. Kittappa

Contribution of the Tanjore  
Quartette to Dance Music**FRIDAY - 25-12-92**

Subhasruti

Marathi Abhangs

Dr. M.B. Vedavalli

Compositions of the Vaggeyakaras  
of Mysore (Dr. V. Raghavan  
Shastiyabdapurthi Endowment  
Lecture)

Umayalpuram Sri. Sivaraman

Laya Lavanya Part I

**SATURDAY - 26-12-92**

Devaganavali

Nachiyar Thirumozhi

Smt. Mani Krishnaswami

Sirkazhi Muvar's Compositions (In  
memory of Mrs. Chellammal Palani  
Gounder)**SUNDAY - 27-12-92**

Thangam Gopalan Group

Bhajans in different languages

Umayalpuram Sri. Sivaraman

Laya Lavanya - Part II

Brahmashri T.S. Balakrishna  
Sastrigal

Harikatha on "Bhishma Vijayam"

**MONDAY - 28-12-92**

Soundarya Ladie's Association

Swati Tirunal Bhajans

Sri V. Subramaniam

Bhashanga Ragas (Smt. Brinda  
Varadarajan Endowment Lecture)

Sri U. Srinivas

Lecture Demonstration on  
Mandolin

Smt. S. Rajeswari

Lecture Demonstration on Yazh

**TUESDAY - 29-12-92**

Swamy Abedananda	Nama Sankeerthanam
Sri T.K. Govinda Rao	Tamil Composers of 20th Century (In memory of Mrs. Rukmini Nachimuthu Gounder)
Sri N. Ravikiran	Lecture Demonstration of Chitra Veena

**WEDNESDAY - 30-12-92**

Sai Sruti Mandali	Gopalakrishna Bharati's Pancharatnam
Sri P.S. Narayanaswamy	Orchestra in Carnatic Music
Ms. V. Girija	Compositions of Lakshmana Pillai (T. Lakshmana Pillai Endowment Lecture)
Smt Saroja Vaidyanathan	Five Elements in Rudram

**THURSDAY 31-12-92**

Thiruppugazh Anbargal	Vel Mayil Viruttam
Dr. S.R. Janakiraman	Post Trinity Composers - Muthiah Bhagavatar (R.N. Sarma Memorial Lecture)
Smt. Padma Veeraraghavan	Ksheera Sagara Kanya (Nalayira Divya Prabandham) (in memory of Sri K. Palani Gounder)

**FRIDAY - 1-1-93**

Students of the Teacher's College of Music	Devotional Music
Ms. S.Kamala	Adaptation of Hawaiian Guitar to Hindustani

**SATURDAY - 2-1-93**

Swararanjani	Compositions of Sadasiva Brahmendra
Sri K.A. Pakkiriswami Bharati & Party	Lecture - Demonstration on Nagasvaram
Lalgudi Sri. Swaminathan Lecture	Demonstration of Tevaram (In memory of Sri. P. Nachimuthu Gounder)

**SUNDAY - 3-1-93**

Shyamala Balasubramaniam & Group	Devi Stuthi Kritis
Smt.R. Vedavalli	Tiruttani Vibhakti Kritis of Muthuswamy Dikshitar (T.S. Sabhesa Iyer Award for Bodhaka)
Summing up of Proceedings	Distribution of prizes by the Conference President to winners in the Music Competition.
Thanjavur Sri K.P. Sivanandam	Release of books on "Basic Adavus of Bharata Natyam" and "Basic Adavus of Kuchipudi" by Prof. Ratna Kumar, University of Texas, U.S.A. and Director, Anjali, Houston, Texas. Dr. Vempatti Chinna Satyam to receive the first set.  Thanjavur Sri Srinivasan Sanskrit Harikatha - "Parvati Parinayam" (Smt. Alamelu ramanarayana Sarma and Sri P.B. Sarvarayulu Garu Endowment lecture)

## MEETINGS OF THE ADVISORY COMMITTEE

19th DECEMBER 1992

The morning session of the first day of the Experts Committee of the 66th Annual Conference of the Music Academy started with the rendering of Kannada Dasara Padagalu by the Saraswath Mahila Samaj.

This was followed by the inauguration of the Exhibition of Rare Musical Instruments arranged by the Sangeetha Vadyalaya, by the President of the Music Academy. On display also was a special Vina on which the 22 srutis had been denoted for the benefit of students by Mrs. Vidya Shankar.

Sri C.V. Narasimhan, Chairman of the Conference, gave an overview of the proceedings planned for the fortnight. In his keynote address, Dr. T. Lokanadha Sarma, Deputy Director of the Sangeetha Vadyalaya, highlighted the importance of Geeta over Vadya and Nritya. From nature, man went on to imitate the sounds orally and on instruments. The human voice has been described as Gatra Vina as opposed to Daru Vina. Stringed, wind and percussion and the three main classes of instruments. He explained how Indian instruments were designed to produce gamakas as opposed to western instruments. Metallic strings and frets mark the development and basic phenomena of our instruments. Lack of output of a bright tone colour is one deficiency, the exceptions being Nagaswaram and flute. There are more instruments in North Indian Music than in the Carnatic style.

Sangita Kalanidhi Mysore V. Doreswamy Iyengar in his lecture-demonstration on the Mysore School of Veena playing and its special characteristics, with particular reference to Tanam, offered a rich fare of music ranging from a swarajati in Mohanam to three Tillanas of Veena Seshanna.

There were four major schools of Veena playing, namely Thanjavur, Andhra, Kerala and Mysore schools. Eminent Vidwans



and Vidushis like Veena Dhanammal of the Thanjavur school; Karaikudi Brothers, who were technically of the Thanjavur school but established what is now known as the Karaikudi bani; Sangameswara Sastri of Andhra school; Kalyanakrishna Bhagavata (Sr) and Venkatadri Bhagavata, who were Asthana Vidwans of the Travancore Royal court - are well-known. Mysore Seshanna and his junior contemporary Veena Subbanna were the well-known musicians of the Mysore school.

The Thanjavur school was vocal oriented; the Andhra school was noted for the speed varieties (meetu jatis), the Kerala for the special way of rendering Tanams. The Mysore school was noted for its combination of vocal and veena technique. It has been in vogue for about 175 years since the days of Veena Venkatasubbiah who was Asthana Vidwan of the court of Maharaja Krishnarajendra Wodeyar III. It reached the acme of perfection in the hands of Veena Seshanna who enhanced the reputation of Mysore as a Veena centre.

The new technique adopted was the quality of the meetu that was firm, yet soft and pleasant, to be plucked by the index and middle fingers alternately to ensure continuous flow of sound. This was also done with natural nails and not with plectrums.

Special swarajatis, chitta tanams on which 60 to 70 were specially composed in many ragas like the ghana ragas and Riti Gowla, Narayana Gowla, Sama, etc.; Chakra Tanam, Shanka Tanam were mentioned and some demonstrated in the following:

*Swarajati in Mohanam*

*Naajeevadhara - kriti in Bilahari which*

*illustrated the use of datu swaras*

The Chittaswarams in Bhajanaseya (Kedaram) and in Raghunayaka (Hamsadhwani) were added to enable younger people to play better. Koluva Maregada in Todi was played to show the development of sangatis.

The Tanam in the Mysore Bani was a combination of 3, 5 and 7 swaras played at medium speed with the sound of the tala strings interspersed. There was also the technique of producing the same note on different frets. Importance was also given to the left hand technique where the left index and middle fingers held apart were used for the gamakas. Further, the sound is kept alive by the skillful use of the left middle finger to help the player negotiate a long passage in one stroke.

The present Mysore Bani is more vocal oriented but traces of the old technique are kept alive by the older vidwans.

To a question whether the tuning of the tala strings for panchama varja ragas by reducing the middle string to madhyama or gandhara as in Sunada Vinodini led to a discussion where it was felt that there was nothing wrong but it led to difficulties and may also give a wrong sruti. It was suggested that only one string could be used for bass sruti.

\* \* \*

### 20th DECEMBER 1992

The proceedings of the second day of the 66th Annual Conference of the Music Academy commenced with the rendering of the Abhirami Pathikam by Gurukrupa Group led by Mrs. Natarajan. While complimenting the group rendering, the President, Sri K.P. Sivanandam suggested that a publication of the Pathikams in notation could be brought out by the Music Academy.

The Brahmotsavam in Siva Temples has an important component that is known as Navasandhi. Performed after the flag hoisting function or Dhvajarohana, worship of nine divinities and the directions are undertaken to invite their presence at the temple precincts throughout the festival. Invocations, salutations, descriptive iconographical details and a formal invitation in verse and prose are offered. This is rich in rituals, music and rhythm in beautiful Sanskrit verse and prose and performed leisurely. It must have been a glorious audio visual programme.

Scattered in various Saiva agamas, paddhatis, kavuthuvams and tala works that are not accessible and with differences in the names of ragas, talas and vadyas, these have been collected and were presented in a condensed version by Dr. S.S. Janaki, Vidwan B. Krishnamurthy and Lalgudi Swaminatha Oduvar and a team from the Kapaleeswarar Temple, Mylapore, who specialise in the rituals, nagaswaram, playing of other temple instruments on these occasions.

The presentation comprised salutation of Lord Brahma, installation and offerings, followed by a sequence of items consisting of Geetha (music) and Vadya (instruments). The Navasandhi talas were demonstrated as Kara Tala and on Vadya. The talas were Brahma tala, Sama tala, Mattabharana, Bringini, Malla Tala, Nava Tala, Bali, Gottari and Dakkani. On vadya, the talas were different. Of these some find place in the 108 tala series while some have different angas.

Some tevarams in traditional pannas like Kolli, Takkasi, Kaushikam and Panchamam were rendered by Kalaimamani Lalgudi Swaminatha Oduvar.

In the discussion that followed, it emerged that Kavuthuvams were taught as precursors to the regular format and it is only in recent years that it has taken the place of an opening item in a dance recital.

This was a most appropriate presentation as Vidwan Sivanandam had brought out a book on Navasandhi. He suggested that there was more scope for research and discussion on this subject.

\* \* \*

### 21st DECEMBER 1992

The Music Academy, Madras, allocated the third day of its 66th Annual Conference as Sangita Kalanidhi Dwaram Venkataswamy Naidu Day in view of this year being his birth centenary year.

The proceedings commenced with Bhakti Geet by Bhakti Dhara. The group presented Bhajans of Dyaneshvar, Brahmanand, Kabir and Eknath. A special Urdu bhajan on national integration was also rendered.

Tracing the development of the violin in western music, from its Welsh and Byzantine origins in the tenth and eleventh centuries, it changed in the 16th century from a lower pitch to a higher octave. It has occupied an important place in western music. The Stradivarius is the best and all others are copies.

In India, the bowed instrument was in existence from 7th century B.C. Tribal and folk music had many types of violins but they were of coconut shell, with cactus fibre for bowing and was popular in all parts of the country.

The Sarinda developed later into the Sarangi which was used in South Indian Temples for accompanying tevaram singers. According to Karnamrta Sagaram of Abraham Panditar and History of Music of Hunt, India must have had a large number of bowed instruments and the Ravanahastam or Ravanastram was in existence five centuries before Christ. These were played partly by plucking and partly by bowing. Somanatha Kavi has referred to it in his enumeration of Vinas. In the Chidambaram temple, there is a sculpture of a female playing the violin which is fifteen inches long and five inches broad and is played with a bow. This temple was built and renovated by the Pallava Kings and dates back to the 7th century.

It would appear that the Yazh, if bowed, was known as Vil Yazh. The Viol came into existence in the twelfth century and it might have owed its origin to the Indian Yazh.

Sri V.V. Subramaniam dealt at length with the parts and construction of the violin and the materials used therein. He referred to the importance of fixing the sound part for effective tone colour. He stated that varnish tended to dull the sound. He commented on the quality of gut and metal strings.

In recent times, China and Japan have advanced greatly in the manufacture of violin. Recently a graphite violin has also been produced.

It was only in the nineteenth century that the violin was developed as an accompanying instrument in Carnatic music.

Balaswami Dikshitar first played this violin in 1824 and won many prizes. His disciple was Vadivelu of the Thanjavur Quartette. When Vadivelu was in Travancore, he taught Parameswara Bhagavata who was an ancestor of V.V. Subramaniam. Tyagaraja had appreciated Vadivelu's rendering of the Telugu padam "Naa sami ika naameeda daya jooda raadaa".

Well-known violinists from then on were Varahapaiyyar, Tirukkodikaval Krishna Iyer, Malaikottai Govindaswami Pillai, Papa Venkataramaiah, Dwaram Venkataswamy Naidu, Chowdiah and Kumbakonam Rajamanickam Pillai.

He demonstrated different techniques in fingering and bowing. He also explained the difference between playing as an accompanist and solo where the artiste has greater freedom.

Dr. N. Ramanathan. Reader, Music Department, University of Madras, paid a glowing tribute to Sangita Kalanidhi Dwaram Venkataswamy Naidu. Presenting a brief biography, he elaborated on his special technique of using the bow. He played some excerpts to illustrate the point.

Ms. Lakshmi Viswanathan, in her demonstration on the use of music in dance, stressed that a dancer must familiarise herself with the music and lyrics of a song before attempting to interpret it as the mood, tempo and bhava of a raga enhanced the value of a dance item and also the lyrics. She took for illustration a padam in Sankarabharanam "*Dari Joochu Chunnadi*", a javali in Kalyani "*Entati Kuluke*", two pieces in Todi "*Vazhi Marathirukkudu*" and "*Maane Mayile*", three pieces in Kamboji "*Engeyirundalum*", "*Nadamadithirinda*" and "*Adiyokkayugamu*" and the Khamas javali "*Chanaro*" of Ramnad Srinivasa Iyengar. The pace and tempo in these pieces illustrated the points made by her.

Lakshmi Viswanathan was assisted by Sangita Sivakumar and Bhagyalakshmi Narayanan (vocal), Adyar Balu on the Mridangam, Mudikondan Ramesh on the Veena and Sunil Kumar on the flute.

\* \* \*

## 22nd DECEMBER 1992

The fourth morning proceedings of the 66th Annual Conference of the Music Academy commenced with the rendering of Thevaram by Tirugnanasambandhar Thevara Innisai Kuzhu led by Smt. Saroja Sundaram and conducted by Kalaimamani Saidai Natarajan.

It was followed by an endowment lecture on Tiruppugazh (M. Ganesa Iyer Birth Centenary Lecture).

Sri Sadharam Swamigal, in a highly appealing lecture on Arunagirinathar and his Tiruppugazh hymns, dealt at length with the diverse aspects of the themes in Tiruppugazh. Arunagirinathar was known as Chandappavala peruman, naarkavirayar; Asukavi, Chitrakavi, Madhuravkavi and Samarasapavalar. Sri Swamigal referred to the varieties of chandas like Taiya chandam, Tana chandam, and Tanana chandam. The Saint was not only a composer but a master in both Sanskrit and Tamil as seen in many of his hymns.

He has also described Lord Muruga in different forms. His songs provided a bridge between Saivism and Vaishnavism. The Saint was non-sectarian and had sung on all Gods, Goddesses and avatars. Yet, the namasabdams of Perumal was the keynote.

Kalanduraipattu or the adaptation of one verse into another was a special feature. Further, it was unique that some hymns were adaptable to different talas. He illustrated it with the hymn "Kaithalanirai-kani". He drew a parallel with the Narada Samhita and said Lord Muruga resides in the hearts of those who read the Tiruppugazh.

Arunagiri was also a master in numbers and elaborated the 96 tatvas in one of his hymns, "Aarum aarum anjum anjum". He was also a master of several arts. Swamigal also made references to the ragas and talas referred to in the Tiruppugazh hymns. An ashtatalamalika in 8 talas and 8 ragas from Devendravaguppu was sung.

He sang numerous hymns to illustrate the theme that the constant reading or singing of these hymns would lead to Mukti.

The Swamigal was accompanied on the mridangam by Sri Ranganathan.

\* \* \*

### 23rd DECEMBER 1992

The proceedings started with the rendering of bhajans in Hindustani ragas by Sangitanjali.

Dr. N. Ramani, who had completed fifty years in the field, was felicitated by Shri C.V. Narasimhan, Chairman of the Conference Committee.

In his paper on the evolution of the flute, Dr. Ramani mentioned that the flute was one of the oldest instruments and with the Veena and Mridangam constituted the vadya trayam of Karnatic Music. It was made of bamboo that had been bored by bees and the holes thus created filled with the gushing of the winds.

The flute was known variously as venu, vamsi, poonguzhal and nedunkuzhal. Aanayanayanar played on the flute and created miracles. Various other materials have been used in its manufacture. The standard size of the bamboo is 14 inches long with eight or nine holes. This normal scale was that of Harikambhoji and the other notes were obtained by the half or quarter closing and opening of the holes. Regulated blowing makes the note sharp or soft. Dr. Ramani referred to the Sangita Ratnakara classification of instruments that the flute could be played solo, as accompaniment and with other instruments. Eminent vidwans were Sarabha Sastri, Palladam Sanjeevi Rao and Mahalingam (his guru), Tirupampuram Swaminatha Pillai. Presently artistes included T. Viswanathan, Sikkil Sisters, Kesi and Navaneetham. He had himself trained a number of students including foreign students.

At a conference held recently in Bhopal, many North Indian artistes had referred to the superior quality of the South Indian bamboo flute. This view was endorsed even by musicians from the West. Dr. Ramani played some ragas commencing with Sankarabharanam

followed by Hari Kambhoji, Mohanam, Todi, Begada, Varali and a Javali in Kanada.

He then played Ahir Bhairav on the long flute. The Western metal flute was played by R. Thiagarajan who played Charukesi. Frederic Pham, a French student, played snatches of Begada.

Answering questions, he said that the introduction of the microphone into concerts had reduced the pitch of both vocalists and instrumentalist.

Mr. K. Thiagarajan in his talk on 'A new system of classification showing unique structure of Carnatic Music' presented a new system which does not find a place in any Western or Indian musical treatise. This classification underscores the unique nature of Karnatic music and explains in what way it is different from any other system of music in the world. He described those without the possibility of playing gamakas as digital and others as analog.

He explained the use of the yazh (harp) and the legend as to how it went into oblivion (Yazhmurippann). The Tevaram was the precursor of the Kṛiti form. Scales were formed on the cycle of fifths and the process of graha Bheda.

He referred to equal temperament tuning of instruments and their inability to produce all the graces and nuances of Carnatic Music. That is why Orchestral music was not favoured in Carnatic Music.

Anayampatti Ganesan's playing of the piece Bhajare Gopalam in Neelamani, a janya of Keeravani was preceded by an introduction by Shri B.M. Sundaram. He traced the jalatarangam to even vedic ages and the change in the use of bronze to porcelain cups. He mentioned that most of the proficient artistes were mainly vocal, violin or veena players who could play intricate pallavis on the Jalatarangam.

Veena Seshanna, Kunrakudi Krishna Iyer, Ramnad Subramania Pillai, Woriyur Ramaswami Pillai, Madurai Ponnuswami Pillai, Mysore Devendrappa, Venkatarama Rao, Perur Gopalakrishna



Dikshitar were well known artistes. Ganesan had learnt the art from his father and brothers. Harikesanallur Muthiah Bhagavata had encouraged his father Sri Subbiah a lot.

### 24th DECEMBER 1992

Members of the Sarada Magalir Manram rendered six Arutpas of Ramalinga Swami in the devotional music programme.

In a session devoted mainly to the ideas of the President elect, Vidwan K.P. Sivanandam, Dr. Rita Rajan rendered nine navagraha kritis in Tamil.

The worship of the Sun and other planets had been in existence since the seventh century. Details regarding the planets and the importance of their worship were enumerated by Muthuswami Dikshitar in his Navagraha kritis. Sangita Vidwan Ponniah Pillai of the Tanjore Quartette, who trace their lineage to Dikshitar, composed for the first time, nine kritis in Tamil based on Dikshitar's ideas which are similar in style, yet contain many additional details of recent research. The same ragas and some of the rare talas like Dhruva and Matya have been used wherever possible. The easy flowing style, emotive content and alliteration mark these songs.

"*Surya bhagavane*" in Saurashtram in Dhruva talam, "*Chandra darsanam*" in asaveri in Matya tala, "*Chevvayenum*" in Suruti in Rupakam, "*Budhanena*" in Nattakuranji in Misra Jhampa and "*Vyazha bhagavanai*" in Atana in Adi were rendered.

It was at the invitation of Rajah Sir Muthiah Chettiar and Sri Kalki that Sangita Ponniah Pillai had undertaken the process of composing Tamil compositions from geethams to kritis.

Sri A.K.C. Natarajan presented a paper on how the clarinet came to be inducted into Carnatic music. While the Nagaswaram was known as the Rajamelam, it was in the reign of the ruler, Sarfoji of Tanjore that the clarinet first made its appearance. It was about fifty years ago that the clarinet was used as an accompanying

instrument in Dance. Players who participated in such programmes were K.S. Radha, T. Kuppu Rao, and T. Perumal. The clarinet was also used as an accompaniment for singing Tevaram.

With the advent of the British in India, the clarinet was used in their orchestras and was later promoted by All India Radio and for cinema. The Nadamuni Band used the clarinet. K.S. Radhakrishna Naidu, P.R. Mani and A.K.C. Venugopal were staff artistes in All India Radio.

The clarinet has 22 holes with 15 button arrangements and 7 finger holes. The nuances could be rendered only by the delicate manipulation of the fingers and lip movement.

Any clarinet player would require training in vocal music and Nagaswaram playing before he can attain proficiency.

The veteran dance teacher, Sri K.P. Kittappa then presented the Navasandhi Kavuthuvams as per the tradition of the Tanjore Quartette. His student, Kumari V. Devendrakumari of South Africa, presently studying in Annamalai University, presented the numbers supported by Kalaimamani S. Rajeswari and party.

\* \* \*

**25th DECEMBER 1992**

The proceedings started with the rendering of Marathi abhangs by Subha Sruti led by Dr. Mathangi Ramakrishnan. They were assisted by Shri Kulkarni on the Harmonium, Sri Vishnuvardhan on the Tabla, Mrs. Jayalakshmi on the Veena and Sri C.N. Thiagaraj on the violin.

The first paper of the morning was the Dr. Raghavan Shastiabdaoorthi Endowment Lecture delivered by Dr. M.B. Vedavalli, Reader and Head in charge of the Department of Music, University of Madras, on the contribution to Carnatic music by composers of Mysore.

Mysore became an important centre of music during the 19th and first half of the twentieth century when the last four Wodeyar

rulers ruled over Mysore. These rulers were also musicians themselves as well as patrons of deserving and eminent musicians of their own court, and from other States like Madras, Tanjore, Ramnad and Kerala. They encouraged other systems like Hindustani and Western music also. This led to the introduction of some of these features by the composers of Mysore.

The vaggeyakaras of Mysore composed in all the musical forms like Jatiswaram, Varnam, Kriti, Ragamalika, Javali and Tillana. They often chose rare ragas for the purpose of enriching the knowledge of beginners and advanced students. They have handled about fifty ragas like Nilavani, Durvanki, Karnaranjani, Sunadavinodini, Hamsanadini, Dharmaprakasini, etc. Besides this, they even created new ragas. For instance, Jayachamaraendra Wodeyar created a new raga called 'Jayasamvardhani' and composed the kriti, "Pahimam Sri Rajarajeswari" in Khanda jati Tripura Tala. Vina Sivaramiah created a raga Swayambhu consisting of only four swaras and composed one piece each in Karnatic, Hindustani and Western styles and a mangalam.

Some composers of Mysore have brought out the influence of Western music in some phrases in the jatiswarams and varnams. Some of these were suitable for orchestra. Hindustani ragas like Mand, Darbari Kanada, Hamirkalyani were known.

Well-known composers, mostly vainikas, included Shamanna, Padmanabiah, Seshanna, Subbanna and Venkatagiriappa while Sadasiva Rao, Chinniah of the Tanjore Quartette, Mysore Vasudevachariar and Muthiah Bhagavathar were among the vocal tradition.

Dr. Vedavalli, with the assistance of Smt. Singamma, Smt. Jayalakshmi (veena) and Sri Sashikiran (mridangam) rendered excerpts from two jatiswarams, varnam and daru varnams.

Vidwan Umayalpuram Sri K. Sivaraman presented the first part of his demonstration on percussion instruments aptly entitled Laya Lavanya. The mridangam to which extensive references have been made by Bharatamuni, Kalidasa, Valmiki, Sarngadeva and sashtraic

works and Bhagavatam is supposed to have been the instrument of Vishnu, Indra and Nandikeswara. It was evolved from the earlier Pushkaram with its three faces. The name itself means that its parts are made of sand. Wood was substituted for sand. Jackwood, sandal, neem, red sanders, konnai and coconut were used. Wood was cut, holes pierced for air circulation and seasoned. Nowadays it is difficult to get quality wood, also with the stress on environmental protection. Sri Sivaraman had experimented with fibre glass and found this suitable enough even to start a small industry perhaps later. Fibre glass is also from silicon which is from the earth. No synthetic substitute is possible. Even as there are proportions to the human body, there are proportions for the mridangam which should not be longer than twentyfour inches and greater length will make difficult the use of the hands and cause chest pain. Palghat Mani iyer had experimented with this and found it difficult.

Another experiment related to the adaption of the pakkavaj as a mridangam. The sound was good.

Subramania Asari was one of the traditional makers of mridangam which lasted 40 years. Only untanned leather can be used as the use of chemicals leads to putrification of the leather. The hide of the cow, goat and buffalo was used. Another material used is a black stone found in Tanjore and Red Hills area known as Kittangal which consists of 42% iron, 1.72% manganese and the rest silicon. No chemical substitute can be prepared.

Coming to the role of mridangam in a concert, he explained the ground rules which include that of being a rasika, consciousness of the concert being a joint effort, proper use of embellishments like ghana and naya, gaining exposure by listening and constant practice, ability to fill gaps during the singing, etc. The technique of tani avartanam, he felt, ought to be an extension of the piece rendered. The tempo set by the main artiste and the mridangam player should not be different.

With the assistance of Vidwan Alleppey Venkatesan, he demonstrated the above with excerpts from Seethamma in Vasantha, Jagadananda Karaka (Nata), Hetsarika (Yadukula Kambhoji) and a Kavadicchindu.

A book on Manodharmasangitam by Sangita Kalanidhi, Dr. S. Pinakapani translated from the original Telugu and brought out by Brhaddhwani was released by Sri C.V. Narasimhan. Sri K.P. Sivanandam and Sri S. Viswanathan participated in the function.

\* \* \*

### 26th DECEMBER 1992

The proceedings commenced with the rendering of Andal's Nachiyar Thirumozhi by Devaganavali. The group was led by Smt. R. Malini and assisted by R. Ramani on the Veena and J. Balaji on the mridangam.

The Smt. Chellmmal Palani Gounder Endowment lecture on the Sirkazhi Moovar was delivered by Smt. Mani Krishnaswamy. The Sirkazhi Moovar in order of appearance were Muthutandavar, Arunachala Kavirayar and Marimutha Pillai. They were almost contemporary with the Musical Trinity - Muthu Tandavar (1525-1625) Arunachala Kavirayar (1711-1779) and Marimutha Pillai (1712-1787) as they all lived in and around Sirkazhi.

Muthu Thandavar belonged to a family the members of which used to perform on musical instruments during temple rituals. Following his vision of Ambika and on her directive he proceeded to Chidambaram where he was inspired to sing in praise of Lord Nataraja - He sang the first verse of Arumarundu in Mohanam. Swaminatha Pillai had set many of these to notation under the auspices of the Tamil Isai Sangham - other popular songs of Muthu thandavar are Aaraar Aasaipadaar (Nadanamakriya) Manickavasagar Verenakku - (Ahiri).

Marimutha Pillai composed the Puliur Venba. There are about 50 songs of which only 25 are sung. The others could be

set to music and brought out as a publication - Examples were Enpizhaippu in Saurashtram, Enneranmum in Todi, Deiveekastalam in Purvakalyani.

Arunachala Kavirayar's life and works are known to many music lovers. He was well versed in the Tirukkural and Ramayanam. He felt a desire to render the Ramayanam in Kriti form. The first few songs proved popular and he proceeded to complete the work. The songs were set to music by his disciples Kothandaramayyar & Venkataramayyar.

Ariyakudi Ramanuja Iyengar has set this work to music. Other versions also exist like Ramanukku in Anandabhairavi and Yaro in Mukhari.

She ended the demonstration with the rendering of the Ragamalika Enakkunnirupadan.

The morning session ended with a concert by Dr. T. Lokanatha Sarma (Vocal) accompanied by S.D. Sridharan on the violin and Kuttalam Viswanatha Iyer on the mridangam.

\* \* \*

### 27th DECEMBER 1992

The proceedings commenced with rendering of bhajans in different languages by Smt. Thangam Gopalan and group. The group was assisted by Kumari Kalpana Kishore on the violin, Y.G. Sundar on the tabla and Sri Thathachariar. The songs included those of Tondaradipodiyalwar, Andal, Annamacharya, Jeyadeva, PurandaraDasa, Tukkaram and Meera.

Vidwan Umayalpuram K. Sivaraman presented part two of Laya Lavanya with himself for Konakkol, K.V. Prasad on the Mridangam, V. Nagarajan on the Kanjira, H. Subramaniam on the Gettu Vadyam, T.V. Vasan on the Ghatam and Srirangam Kannan on the Morsing. Vidwan Alleppey Venkatesan rendered a pallavi in

Bhairavi in Adi tala (2 kalas) taking the words of the first half of the anupallavi of the kriti, '*Balagopala - Neela neerada shareera*'.

Before the rendering of the Pallavi, Sri Sivaraman explained the origin, use and the names of well-known artistes who had performed on these instruments.

He described the mridangam, as the king of percussion and queen of melody. He also showed a fibre glass made in the shape of the instrument for safe storage when travelling.

The Kanjira was an ancient instrument known as Jharjari. It is seven inches in diameter and is covered with giant lizard skin and the sound produced is similar to that of the left side of the mridangam.

The Ghatam is made of special sand which is obtained from Manamadurai and the particles are thick with bronze and iron chips mixed and heated and this pot is heavier than the ordinary variety. To reduce or increase sruti, moulding clay is used. The fingers and stomach are used for better reverberation. The base of the Ghatam has a higher pitch.

The Morsing, in the shape of a conch, was known in the west and was called the Jews Harp. It has been mentioned by Vidyavilasapanditar. Considered a folk instrument, it has travelled to China. It is also a sruti vadya. Wax is used to increase sruti. The late Musiri Subramania Iyer was so enchanted that he had said that it should be known as "Sing-more". The mouth and tongue are used in playing and needs extreme care.

The Gettu Vadyam was also known as jallari. It has been referred to in many works as one desired by the presiding deity of the temple at Avudayarkoil, where there is no idol and the usual temple instruments are not played. Avudayarkoil Harihara Bhagavathar's family has been hereditarily playing at the temple and continue the practice. There are two types of Gettu Vadyam - Swaragettu and Layagettu. It has four strings and the first has frets. It is played

with two bamboo sticks that have bells at the tips. The *laya gettu* has one fret which helps bring about variations.

The *Dholak* has practically disappeared while *Konakkol* is also not used very much in concerts these days.

The morning proceedings concluded with a *harikatha* on “*Bhishma Vijayam*” by *Brahmasri Balakrishna Sastrigal* and party.

\* \* \*

### 28th DECEMBER 1992

The rendering of some *Swati Tirunal Bhajans* marked the commencement of the proceedings of the morning session. These were sung by members of the *Soundarya Ladies Association* assisted by *Mrs. Janaki Rajagopalan* on the *Harmonium* and *Mrs. Sarathy* on the *Tabla*.

The first paper of the morning was on the *Yazh* by *Kalaimamani S. Rajeswari*. She dealt at length with the different types of *Yazh*, tracing its treatment in *Tamil literature* in various works like *Silappadikaram*, *Tolkappium*, *Manimekalai*, *Jeevakachintamani*, *Kalithurai*, *Panchamarabu*, *Sri Mi Pa Ka Sundaram's* commentary thereon, and *Vipulananda's Yazh nool*.

The *Yazh* was found diffused in other countries like *Egypt*, *Sumeria*, *Crete*, *Greece*, *Italy* and *Spain*. The word could be traced to “*jya*” denoting the sound emanating from the bowstring of a hunter. All types of *Yazh* were described in detail. The reference of *Sambandhar* to *Yazhmuripann* and *Maadar Mada pidi* as being in *Nilambari* was controverted by *Gomati Sankara Iyer* who felt *Atana* was more appropriate. She sang a few line from the song.

While referring to the construction and parts of the *Yazh*, like *Vil Yazh*, *Peri Yazh*, *Siri Yazh*, *Makara yazh*, *Senkottu Yazh* and *Sakoda Yazh*, she stated that only seasoned wood should be used. The number of strings ranged from five to nineteen and the



range was two to three octaves. Four playing strings and three ottu of the Senkottu Yazh was the precursor of the Veena.

Prof. Sambamurthi had referred to Narada yazh, Tumburu Yazh, Maruthuva Yazh, etc. She pointed out the parallels between Senkottu Yazh and the seven stringed veena. He had also pointed out four defects which should be avoided by a dexterous player who was then known as Yazhvallon.

She said that the Yazh still existed in Burma where it was known as the San and was inlaid with semi precious stones.

Mandolin maestro U. Srinivas stated that the word 'Mandolin' was of Italian origin, meaning made of almond, and was known in the seventeenth century. Earlier it was only used in the orchestra and became a solo instrument only in the twentieth century. Hussain Khan was the first musician to adapt it to Hindustani music. Srinivas was the first to attempt to play Karnatic music as he was fascinated by its sound and melodic range. He modified the acoustic of Mandolin by changing the double strings from double to single in order to be able to play the gamakas. Diligent practice and vocal capacity were bound to help explore the possibility of the instrument beyond expectations.

He demonstrated many gamaka phrases in slow and fast tempo in a few ragas like Todi, kalyani, Bhairavi, and Kiravani. He explained that gamakas are played as on the Violin.

Sri V. Subrahmanyam, delivering the Brinda Varadarajan Endowment Lecture on some aspects of musicology, dealt with the subject of Bhashanga ragas. Bhashanga ragas were those janya ragas with one, two or three additional notes not pertaining to their respective janaka ragas.

He enumerated a list of 27 Bhashanga ragas in all, derived from Hanumathatodi, Natabhairavi, Kharaharapriya, Harikambhoji, Dheerasankarabharanam and Mechakalyani. He took up for illustration the ragas Bhairavi, Khamas, Anandabhairavi, Dwijavanti, hamirkalyani, Kapi and Sindubhairavi and sang excerpts from different compositions.

**29th DECEMBER 1992**

Swami Abhedananda Bhajana Mandali led by Mrs. Chandra Ramamurthi rendered bhajans in the traditional manner. Subba Rao on the harmonium, Y.G. Sundar on the tabla and Natarajan on the khol lent support to the programme.

Delivering the Rukmani Nachimuthu Gounder Endowment Lecture on composers of the twentieth century, Sangita vidwan T.K. Govinda Rao chose the compositions of Smt. Ambujam Krishna and Periasami Thooran.

Ambujam Krishna had composed a few hundred songs which had been set to music by eminent vidwans. Sri Govinda Rao chose to sing some which had been set to music by the late Sangita Kalanidhi Musiri Subramania Iyer. Many of these songs had become popular in concerts and dance performances. With the assistance of his students, he rendered three songs in Bhushavali, Kalyani and Todi.

He also referred to the prolific composer, Periasami Thooran, whose work was elaborated on last year. A song on Siva with ninda stuti as the approach, was set in a navaragamalika by him with the srotavahayati form and with the names of the ragas incorporated in the lyrics - Sankarabharanam, Nayaki, Nata, Todi, Sri, Khamas, Dhanyasi, Dhenuka and Suruti.

Sri N. Ravikiran then presented his paper on the chitra veena. Earlier known as the Gottuvadyam, it got its name probably from the use of an ebony piece, but there are no historical references. The earliest reference is in Prof. Sambamurthy's "History of South Indian Music" where there are references to Chitra and Vipanchi Veenas. It was felt that it would be preferable to describe it as Chitra veena and a resolution to that effect had been passed at the 1990 Conference and has come to be accepted by the Vidwans and public alike.

The evolution was from the harp to Gottu vadyam to Chitra Veena. In North India, its counterpart is the Vichitra Veena. The

instrument has twentyone strings with six at the top, three on the side and twelve sympathetic strings. It was designed by Gottuvadyam Sakharama Rao whose father Srinivasa Rao had used the tambura and the design given by Sakharama Rao is still in use. The sympathetic strings were tuned to the major scale of Sankarabharanam which is considered the natural scale. The extra s, p strings give the sruti or tambura effect. The resonance continues even if the plucking end is closed or even if the left hand damps the playing strings. Fine tuning facility is available for every string.

Sakharama Rao's Gottuvadyam was given to Ravikiran by Sangita Kalanidhi Semmangudi Srinivasa Iyer and is used by him even now. Other eminent players were Narayana Iyengar, Budalur Krishnamurthi Sastrigal, A. Narayana Iyer, Kadaiyanallur Subbiah Bhagavathar, Doraippa Bhagavathar and the first lady was Mannargudi Savithri Ammal.

In pointing out the difference between the Chitra Veena and other instruments, he pointed out that this was the only instrument where the hand was not in direct contact with the strings, but was played with a rounded piece of ebony or teflon can be used. He introduced this change in order to avoid any metallic sound, but teflon may cause greater slip also unless care is taken. With teflon there is zero friction. The use of contact mike and amplification have become necessary in order to reach larger audiences.

Sangita Kalanidhi Sri Semmangudi Srinivasa Iyer commended the playing of Ravikiran and said that there should not be over exposure of child prodigies. The size of the instrument should be kept small and not made longer as it was a misconception that the volume would be better. Sakharama Rao never used a mridangam. He would accept the offer of a concert only after he had exhausted the earnings from an earlier concert. He had no use for more money. The introduction of the microphone had been both a blessing and a curse, more so when the distance between the mike and the mouth is less than twelve inches.

Ravikiran played snatches of various ragas to indicate the range of the instrument and said that unless great care was taken, the description of the instrument as apaswara vadyam may become appropriate.

\* \* \*

### 30th DECEMBER 1992

Gopalakrishna Bharatiar's Pancharatnam in the five ghana ragas were rendered by the Sai Sruti Mandali at the morning session.

Vidwan P.S. Narayanaswami gave an illustrated talk on the role of orchestra in Karnatic music. Eminent musicians associated with the Vadya Vrunda orchestra were Pandit Ravi Shankara, Pannalal Ghosh, T.K. Jayarama Iyer, Emani Sankara Sastri, M.Y. Kama Sastri and others. Normally the compositions lasted for ten to twelve minutes. It was essential that these had a melodic refrain as the base. Synchronisation is important with the result that not too many jarus or gamakas can be incorporated. The range of the orchestra depended of the instrument - the range of violin is wider than that of the clarinet or flute where the top notes may not be clear. So too regarding the speed. A conductor must be aware of the arrangement, sruti, laya and have a good relationship with the members of the orchestra. Raga delineation and the matic presentations are possible.

Excerpts from recording for All India Radio by Sangita Kalanidhi T.K. Jayarama Iyer in Vagadeeswari, Emani Sankara Sastri in Hamsanadam, Sangita Kalanidhi Balamurali Krishna in a new raga with only four notes, Lalgudi Jayaraman in Priyadarsini raga, Kunnakudi Venkataraman with a ragamalika on the theme of Navarasa were played. He ended with an excerpt of his own in Behag raga.

He made a fervent plea that the Academy should provide an opportunity for a longer demonstration or concert. This view was endorsed by Lalgudi Jayaraman who said that a certain amount of broadmindedness was required to appreciate to beauty and variety of Karnatic music and that instruments speak a language of their own.

Kumari V. Girija, senior lecturer of the Teacher's College of Music delivered the endowment lecture on the works of Vidwan T. Lakshmana Pillai. After sketching his life, she stated that he was given titles like Sangita Kalashikamani, Isai Kavi Arasar, Tamil Tyagaraja, etc. Some of his songs in Tamil on themes like world progress, world as a stage, contentment, confidence, freedom from worry, etc. were sung by students of the Teacher's College of Music.

Saroja Vaidyanathan, founder President of Ganesa Natyalaya, New Delhi, rendered a dance recital based on references to the five elements of Rudram. Using the chanting of the hymns along with their musical rendering, she rendered the invocation, depiction of Siva, the four directions, twentyseven stars, the planets and then the elements of akash, prithvi, agni, vayu and water and the story of Bhagiratha bringing the Ganges to earth. She acknowledged the help in research received from Sri Dharmaraja and for setting the music to Sri Mohan.

\* \* \*

### 31st DECEMBER 1992

Members of Tiruppugazh Anbargal, Madras, rendered Vel Mayil Virutham of Saint Arunagirinathar set to music by Sri A.S. Raghavan of New Delhi.

Dr. S.R. Janakiraman chose to speak on the works of Gayakashikamani Harikesanallur Muthiah Bhagavatar for the Ramanarayanan Sarma Endowment lecture on Post-trinity composers.

Born in 1877, Muthiah Bhagavattar was an institution in himself. After Subbarama Dikshitar, Ramnad (Poochi) Srinivasa Iyengar, Ponniah Pillai, Muthiah Bhagavatar were outstanding lakshana lakshya vidwans who were also composers with a multi-dimensional contribution to music. Muthiah Bhagavatar is noted for his treatise 'Sangita Kalpa Druma' on the lines of Sangita Ratnakara.

A vocalist, Harikatha artiste, composer, lakshanakara, an administrator and educationist, he lived a full life of 67 years.

Sri Janakiraman rendered part of Daru varnam in Vasanta, Ninnu namminanu Janani in Abhogi, Sarasadalanayane in Saramati, Sahajaguna in Sankarabharanam, Charanam Vijayasaraswati in Vijayasaraswati and Sri Mahishasura in Hamsagamani.

He adopted Tyagaraja's style in composing songs in new ragas and the moving style of Syama Sastri in others. There were 27 compositions in Tamil compiled by his adopted son Vaidyalingam and three ragamalikas in five, seven and nine ragas. The scheme of the ragamalika is based on navavarana kritis of Dikshitar referring to chakras like Trailokyamohana chakra. Sarvasaparipoorna chakra etc. Ms. Padma Veeraraghavan gave a musical discourse on "Ksheera sagara kanya" based on verses selected from Nalayira Divya Prabandham. Verses from the Twelve Alwars containing references to Lakshmi were sung. She was assisted by Nandini, Raghunathan and Sudha Navnith.

\* \* \*

### 1st JANUARY 1993

The New Year was ushered in with the songs of different composers rendered by students of the Teachers' College of Music.

Kumari S. Kamala, the only lady artiste who plays Hindustani Classical Music on the Hawaiian Guitar, presented a paper on the adaption of the Guitar to classical music.

There are two type of Guitars - Spanish and Hawaiian. The basic difference between the two is in the style of playing. The Hawaiian Guitar originated in U.S.A. It is very popular in India. The movement for its use first started with Rabindra Sangeet in West Bengal. Its entry into classical music was due to Sri Nalin Mazumdar of Allahabad (disciple of late Baba Alauddin Khan) and guru of Shivaatha Bhattacharya who taught playing of this instrument to Kamala. The ultimate credit for its establishment goes to Sri Brij Bhushan Kabra and to Sri Viswamohan Bhatt.

The Guitar is played by keeping it on the lap and with the use of two finger picks and a thumb pick in the right hand for strokes

and a steel rod in the left hand to slide over the strings to produce swaras. Some artistes use extra strings and use a flat rod instead of a round one.

With great effort the study of the Hawaiian Guitar was included in the syllabus of stringed instruments in Prayag Sangeet Samiti and the effort continues to get it recognised by other universities.

She played Bhairagi in Madhya laya and Drut laya and a thumri in Bhairavi. She was accompanied by Sri P.K. Bhagwat on the tabla.

The morning session ended with a concert by Sri Nookala Chinna Satyanarayana (Vocal); accompanied by Dwaram Satyanarayana on the violin and E.M. Panchapakesan on the mridangam.

\* \* \*

### 2nd JANUARY 1993

The morning session started with the rendering of the songs of Sadasiva Brahman by Swararanjani group. They were accompanied on the violin by Sri Alandur S. Natarajan and Sri Sai Krishnan on the mridangam.

Prof. Pakkirisami Bharati of the Tamil Nadu Government Music College, Madurai, presented a paper on Nagaswaram and its role in temple rituals. No historical records about how the name originated are available. It was originally shaped like a snake and later the base changed. References are found in the songs of Muthuswami Dikshitar and the works of Sarngadeva, Vallabharaya and Ahobila Pandita. Usually wood of old trees like ebony, jack, sandal and ivory as also granite has been used to make the instrument. Its length ranges from 15 inches to 22 inches. Made of two parts, it has seven holes and a Brahmawaram to release extra air blown. The notes are set to Mayamalavagowla - Jihvali, jivali or sivali is the mouthpiece made of reeds and specially treated. To clean, there are tools made of ivory, bone, etc. The ottu has a fixed note and has no holes and was the sruti; but by the fifties, it was replaced by the sruti box.

Coming to the playing of the instrument in temples from sunrise to midnight he referred to the different timings, their duration and the ragas specified for the purpose like Bhoopalam, Malayamarutam, Dhanyasi, Saveri, Purvakalyani, Kalyani, kharaharapriya, Anandabhairavi and the special Kadavadippattu for the closing of the doors of the temple.

At processions, different Mallaris were played and the thavil had a special role. Different tunes were given till the deity reached the chariot. For the circling of the four main streets different ragas were prescribed. Chinnamallari was played to offer obeisance to different deities. Megharaga Kurinji, Teerthamallari, Thaligai mallari, special wedding songs like anandam, oonjal, laali, odam, kappal were prescribed for specific occasions. Prof. Pakkirisami Bharati was assisted by Sri Balu and Sri Kumar (Tirukoil Brothers) on the nagaswaram and Sri A.V. Murugayyan on the Thavil. in the playing of the relevant ragas for the various rituals.

Kalaimamani Swaminatha Oduvar delivered the P. Nachimuthu Gounder Endowment Lecture on Tevaram. Tirunavukkarasar, Sambandar, Sundaramurthinayanar, Manickavasagar, have composed many songs which are classified as the twelve Tirumurais. Choosing hymns from these saints, he sang about fifteen hymns, most of them in the traditional panns corresponding to the popular ragas. Eg. Vyazhakurinji corresponded to Saurashtram; Nattapaadai with Gambhiranatta; Takkesi with Kamboji; Kausikam with Bhairavi and Chenturuthi with Madhyamavathj.

He mentioned that to qualify as an oduvar they had to learn by heart all these hymns. He himself had started at the age of 7 and had learnt about 19,000.

He mentioned that the authorities of the Kapaleeswarar Devasthanam had brought out a book entitled "Panniru Tirumurai Tirattu" which listed the entire works of these saint composers.

\* \* \*



**3rd JANUARY 1993**

The morning session of the last day of the 66th Conference commenced with the rendering of devotional songs in praise of Devi by Dr. Syamala Balasubramaniam and party. The kritis included those of Ponniah Pillai, Papanasam Sivan, Dikshitar and Syama Sastri. They were assisted by Melakaveri Thyagarajan on the violin, B. Jayant on the mridangam and B. Ravi on the ghatam.

With an introduction to the Tiruttani Ashta Vibhakti kritis of Muthuswami Dikshitar by Dr. V.V. Srivatsa, students of Smt. R. Vedavalli rendered the eight songs: Srinathadi in Mayamalavagaula (Adi), Maanasaguruguha in Anandabhairavi (Rupaka), Srigruruna in Padi (Rupaka), Guruguhaya in Sama (Adi), Guruguhaswami in Bhanumati (Jhampa), Srigruruguha in Poorvi (misrachapu), Guruguhaswami in Bhanumati (khanda triputa) and Sri Guruguha in Udayaravichandrika (rupaka). The case ending was progressively used in the eight kritis and some rare ragas were also used. This programme was under the T.S. Sabesa Iyer Endowment Award.

Sri B. Rajam Iyer complimented the teacher and the students on the correct rendering of the songs and Dr. S.R. Janakiraman on the maintaining of the purity of the ragas and the correctness in rendering Udayaravichandrika. Smt. Rukmani on the veena and J. Balaji on the mridangam assisted the party.

A summing up of the proceedings during the fortnight was given by Sri S. Rajam. He covered the devotional music programmes, the exhibition of rare musical instruments and highlighted some of the demonstrations. He commended the Academy for choosing a theme for the Conference. Responding, Sri C.V. Nrasimhan acknowledged the help he received from the other members of the Sub-Committee.

Vidvan K.P. Sivanandam released a book on Adavus in Bharatanatyam written, or more correctly picturised, by Smt. Ratna Kumar, Director, Anjali and Professor at the University of Houston, Texas. The first copies were presented to Dr. Vempatti

Chinna Satyam, her guru for Kuchipudi and Smt. K.J. Sarasa, her guru for Bharatanatyam. Both the teachers complimented Smt. Ratna Kumar on fulfilling a great demand for the teaching of Bharatanatyam by preparing such an illustrated text. Smt. Kumar mentioned that she used video tapes also in her classes.

Sri Thanjavur Srinivasan delivered a Harikatha in Sanskrit on Parvati Parinayam under the Alamelu Ramanarayana Sarma and Sri P.B. Sarvarayulu garu Endowments for Harikatha.

The President of the Conference distributed prizes to the winners in the various competitions.

\* \* \*

## THE SADAS

The Sadas (Convocation) of the 66th Annual Conference was held at the T.T. Krishnamachari Auditorium at 4-00 p.m., on 3rd January 1993, with **Dr. Raja Ramanna** (*Director, National Institute of Advanced Studies, Bangalore*), in the chair.

There was a distinguished gathering of members of the Academy, music lovers, musicians, scholars and experts.

The function began with invocation by Kumari Sai Saraswati and Kumari S. Kasturi, students of the Teacher's College of Music, Music Academy.

Sri T.T. Vasu, President of the Academy, read messages received from the President and the Prime Minister of India, wishing the success of the Sadas.

The Sadas was convoked by **Sri T.S. Rangarajan**, *Secretary of the Academy*, Welcoming Dr. Raja Ramanna and others present, **Sri T.T. Vasu**, *President of the Academy*, said:

Dr. Raja Ramanna, Vidwan Thanjavur Sivanandam, Vidwan Tiruveezhimizhalai Natarajasundaram Pillai, Guru Dr. Vempatti Chinna Satyam, Vidushi Kamalamoorthy, ladies and gentlemen:

I extend to all of you a hearty welcome to this SADAS which is our Convocation of the 66th Annual Conference and offer you my greetings and good wishes for a happy and prosperous New Year.

I welcome Dr. Raja Ramanna who so kindly agreed to preside over this Sadas this evening. Owing to some inexplicable reason, an eminent scientist is presiding over one of our functions after a gap of nearly sixty years. There is a mystic significance about being sixty. In the case of a Hindu, he celebrates the event by re-enacting, in an abridged form, the ceremonies associated with his wedding and entering the Vanasprastha aashram in his three-bedroom flat, his children living in far off countries in comfort. In the case of an institution, it is all festoons, flowers, souvenirs, shawls and speeches

by politicians in power. The Music Academy celebrated its diamond jubilee a few years ago. Why then do I refer to the sixty years and its significance? In 1933, Sir C.V. Raman, whose eminence as a leading scientist of the world was confirmed by the award of Nobel Prize and who was therefore trailing clouds of glory, inaugurated the Seventh Annual Conference of the Academy in a pandal specially erected behind the Ripon Buildings. The Academy was just a toddler then, with not even a roof over its head. Sir C.V. Raman's inauguration of the Seventh Annual Conference set the Academy on the path of progress. Today sixty years after, another eminent scientist is presiding over the Sadas this evening in the Academy's own auditorium which is one of the finest halls in South East Asia providing comfort both for the artistes and the listeners.

When I sent a copy of Sir C.V. Raman's address to Dr. Ramanna, he wrote to me that much of what he himself wanted to say was in the address. Dr. Ramanna is not a mere lover of music; he is a musician, musicologist and much more. I have heard it said - Dr. Ramanna must vouch for its truth - that it was music, not science, that made him join the Atomic Energy Commission. Dr. Homi Bhabha, while he was in London, heard a young Indian playing on the piano with superb skill. A meeting between Dr. Ramanna and Dr. Bhabha was arranged and at the end of the meeting, the latter straightaway asked him to join the Atomic Energy Commission.

Dr. Raja Ramanna is a musician among scientists and a scientist among musicians. His fields of specialization include such widely different subjects like Nuclear Physics, Reactor Physics and design as well as European music and philosophy. In the field of science there is no peak which he has not scaled. He was the Chairman of the Atomic Energy Commission, Secretary to the Government of India, Atomic Energy Department and finally, Minister of State for Defence. He is presently Director of the National Institute of Advanced Studies, Bangalore.

As a musician he is a pianist of merit and a researcher who has made an outstanding contribution in the sphere of interpreting Indian Music through the medium of Western staff notation. In his latest book on the subject he has covered a wider field than what was attempted by A.M. Chinnaswami Mudaliar, Sir E. Clements and others in the past. Dr. Ramanna's book covers, for the first time, the 72 mela kartas of Venkatamakhi and its later counterpart, the "*Sangraha Chudamani*" of Govinda. He has also dealt with the aesthetics of the raga system, a subject not covered by earlier writers. As the book deals with Karnatic music, our musicians and scholars will keenly look forward to its publication.

Dr. Ramanna's participation will, I hope, set the Academy moving towards new horizons of research in music and allied fields. I offer him a hearty welcome.

This year's Conference is significant in another way and that again refers to the sixty-year cycle. When Sir C.V. Raman inaugurated the Conference in 1933, Vidvan Sri K. Ponniah Pillai, a descendant of the renowned Tanjore quartette, presided over the Conference and was awarded the Sangita Kalanidhi title. This year, exactly sixty years after, Vidvan Sri K.P. Sivanandam, son of Sangita Kalanidhi Ponniah Pillai, and belonging to the same renowned musical lineage, is presiding over the Conference. I am sure you will agree with me that there is a mystic significance to this mystic cycle.

The 66th Conference which concluded this morning was one of the longest in our history. The fifteen-day festival of music and dance presented more than 200 artistes who included veterans and promising young artistes, some among the latter category making a strong impact on the audiences and proving that our performing arts are resilient in the midst of changing situations. The exhibition of musical instruments arranged by the Government Sangita Vadyalaya and our highlighting lecture-demonstrations on them by eminent exponents were enthusiastically welcomed by musicians and music lovers and proved an unqualified success. There was all round

appreciation for some of the lecture-demonstration on violin, veena, gottu vadyam, percussion and mandolin.

Vidvan Sivanandam attended the morning sessions regularly and besides complimenting scholars who presented papers, gave his own illuminating comments on the many subjects covered by the speakers. His 50 years of experience as a concert musician and teacher was in full play and our morning sessions greatly benefited by his guidance and participation.

In addition to Vidvan Sivanandam, who will be shortly receiving the Birudu of "Sangita Kalanidhi", we have selected three eminent artistes in the fields of nagaswaram, Indian classical dance and harikatha to be honoured this evening with Certificates of Merit and the TTK Memorial Cash awards. They are Vidvan Tiruveezhimizhalai Natarajasundaram Pillai, Dr. Vempati Chinna Satyam and Vidushi Kamalamoorthy. Their services to the different arts have been explained in the citations which will be read out shortly. I offer them a warm welcome to this Sadas.

This year, Tyagaraja Day, sponsored by Sri P. Obul Reddy and Smt. P. Gnanamba, will be celebrated on 17th January, commencing with Veda Parayana and singing of Pancharatna kritis by vidvans in the morning. Sangita Kalanidhi Nedunuri Krishnamurthy has kindly agreed to sing in the evening.

Sometime back I had occasion to mention that this Academy had received, as donation, more than 500 tapes containing the music of eminent musicians from the archives of the late G. Narasimhan. These tapes await scrutiny, examination of their quality and tabulation before they are transferred to master tapes for preservation and use by posterity. We propose to undertake this project during the current year.

This unusually long conference placed an enormous strain on our Secretaries, office staff and others and I thank them for cheerfully shouldering the additional responsibilities. I also offer my sincere

thanks to the business houses who supported us in every possible way by advertisements and sponsoring of programmes. We are grateful to Titan Watches who are presenting "RAGA" watches for three promising lady artistes this year and hope they will continue this every year.

My friend and famous opera composer in the United State, Mr. Philip Glass and his friend Ms. Candice used to be regular visitors to our annual festival. Unfortunately, Ms. Candice passed away last year and Mr. Philip Glass donated five hundred dollars last year. He has made a similar donation this year also and I thank him for his kind gesture.

I once again extend a cordial welcome to all of you and request Dr. Raja Ramanna to preside over the Sadas and conduct the proceedings.

Thank you.

\* \* \*

Sri T.S. Parthasarathy, Secretary of the Academy, presented Vidvan Thanjavur K.P. Sivanandam, President of the Conference.

### CONFERENCE PRESIDENT



**Vidvan Thanjavur K.P. Sivanandam**

Born on March 1, 1917; son of Sangita Kalanidhi K.Ponniah Pillai and Ramu Ammal; seventh generation direct descendant of Sivanandam of the Tanjore Quartette; learnt vocal music and Bharata Natyam from his grandfather Natyakalanidhi Pandanallur Minakshisundaram Pillai; practised Vina under Desamangalam Subrahmanya Iyer and V.S. Gomatisankara Iyer; passed the '*Sangita Bhushanam*' course of the Annamalai University; served as lecturer in the music department of the University, professor in the department of music, Tamilnadu government, and retired as Dean of the Faculty of Fine arts of the Annamalai University; founder and honorary principal of Swami Vipulananda Isai Nataka Kalluri, Mattakalappu, Sri Lanka; has published the musical works of the Tanjore Quartette in three publications; an outstanding exponent of the Vina noted for his chaste style, strict adherence to tradition and vast repertoire of compositions; recipient of several coveted titles and awards.



The President of the Sadas, Dr. Raja Ramanna, conferred the title "Sangita Kalanidhi" on Vidvan Thanjavur K.P. Sivanandam and presented him with the Sanad and the insignia of the title.

Sri T.T. Vasu, President of the Academy, presented to Vidvan Thanjavur K.P. Sivanandam, a cheque for Rs.5,000/- being the interest from an endowment made by Sri C.V. Narasimhan in the name of his 'guru' Sangita Kalanidhi Musiri Subrahmanya Iyer, to be awarded to the President of each year's conference of the Music Academy.

The Academy had selected three senior experts, who had rendered distinguished services in the field of music, for the award of the certificate of Merit and TTK Memorial Award.

Sri S. Natarajan, Secretary of the Academy, presented Vidvan Thiruveezimizalai S. Natarajasundaram Pillai.

\* \* \*

**CERTIFICATE OF MERIT AND T.T.K. MEMORIAL AWARD****Vidvan Thiruveezhimizhalai S. Nataraja sundaram Pillai**

Born on April 30, 1896; son of Swaminatha Pillai and Sivabhagyathammal; younger brother of Sangita Kalanidhi Thiruveezhimizhalai S. Subramanya Pillai; initially learnt vocal music from his father and later from Umayalpuram Duraiswami Iyer, Koncirajapuram Vaidyanatha Iyer and Kanchipuram Nayana Pillai; commenced his musical career at the age of twelve by playing Nagaswaram along with his brother, the first duo to play the instrument as 'Thiruveezhimizhalai Brothers'; had the distinction of playing at the All India Music Conference at Madras in 1927, which formed the nucleus of the Music Academy; took an active part in organizing the Tyaga Brahma Aradhana celebrations at Thiruvaiyaru for many years; served as member of the Faculty of Fine Arts, Annamalai University; recipient of the Sangeet Natak Akademi award for 1972 and many other honours; renowned for his authentic musical versions of the kritis of Sri Tyagaraja.

Dr. Raja Ramanna awarded to Vidvan S. Natarajasundaram Pillai the Certificate of Merit and Cash Award of Rs.1,000/-.

Sri T.S. Rangarajan, Secretary of the Academy presented Vidvan Dr. Vempati Chinna Satyam.

\* \* \*

### CERTIFICATE OF MERIT AND T.T.K. MEMORIAL AWARD



**Dr. Vempati Chinna Satyam**

Born on October 15, 1929 in Kuchipudi vilage of Andhra Pradesh; son of Vempati Chalamiah and Varalakshmmamma; learnt the technique of Kuchipudi Natya from Vedantam Lakshminarayana Sastri, Tadepalli Perayya Sastri and Vempati Pedda Satyam; founded the Kuchipudi Art Academy at Madras in 1963 and has trained nearly 1000 students in the style; has conducted more than 3000 recitals in India and abroad; has the credit of placing the Kuchipudi art form firmly on the dance map of India and at an international level;

has choreographed a dozen dance dramas written by eminent playwrights with music composed by experts; is a symbol of dedication and a source of inspiration to the world of dance.

Dr. Raja Ramanna awarded to Vidvan Dr. Vempati Chinna Satyam, the Certificate of Merit and cash award of Rs.1,000/-.

Ms. Maithreyi Ramadurai, Secretary of the Academy, presented Vidushi T.R. Kamalamurthy.

\* \* \*

### CERTIFICATE OF MERIT AND T.T.K. MEMORIAL AWARD



**Vidushi T.R. Kamalamoorthy**

Born on March 4, 1932, in Lakshmikudi village near Chidambaram; daughter of P.S. Ramachandra Iyer and Seethalakshmi; studied up to VII standard; first learnt Harikatha from Raja Bhagavatar of Chidambaram; later had intensive training in the art from the doyen D. Annaswami Bhagavatar of Tiruvaiyaru; besides Tamil, knows Sanskrit, Telugu and Kannada; an excellent singer with

a voice of great musical appeal; noted exponent of Harikatha with a repertoire of numerous nirupanas; has performed in all major cities of India and has visited Malasiya, Singapore and Sri Lanka; one of the handful of Harikatha artistes in South India who still preserve the authentic style.

Dr. Raja Ramanna awarded to Vidushi T.R. Kamalamoorthy, the Certificate of Merit and Cash Award of Rs.1,000/-.

Dr. Raja Ramanna then delivered his address:

“Shri T.T. Vasu, President of the Academy, Sangita Kalanidhi Shri K.P. Sivanandam Pillai and distinguished musicians.

I have been greatly honoured by the invitation to take part in the ‘SADAS’ of the Madras Music Academy. I congratulate all the recipients of the awards today, with my special appreciation for those who have done particularly well.

The Academy has a very special place in the development of Indian Culture now for more than half a century and the excellent work it is doing is an example for the other arts in the country, especially in a way it is organized and its programmes executed. The Academy not only stands for encouraging performances, but in bringing about a deeper understanding of the philosophical implications of Music.

Looking back at all the people who have addressed the Music Academy in the past either at the ‘SADAS’ or at its other annual functions, I am carried away by the names that are listed in your souvenir. There are not only outstanding musicians whom we will always remember as long as the music is appreciated in the world, but also include the great physicist, like Prof. C.V.Raman, and many distinguished men who attained great prominence in the leadership of the country like Sri C. Rajagopalachari, Sri V.S. Srinivasa Sastry.

Under these circumstances, it is but natural that I examine my own credibility to speak at this convocation. It is true I have, over a period of 60 years, studied western music and have given actual performances within scope what an amateur can do. I have also studied

recently some of the structural aspects of Karnatic Music. It is with this back ground I wish to say a few words on the influence of 300 years of European Music on Karnatic Music.

Owing to arious political and economic reasons Europe, in the last 300 years, advanced very rapidly in all aspects of knowledge. Of course, we are very near to these 300 years and the dazzle and brilliance of their achievements overwhelm us and cover up the knowledge which existed equally impressively in the other parts of the world as an imperial power and tried to impose their culture on us has created a sense of confinement of our own culture. In the field of the arts and philosophy, we have survived these onslaughts from outside and particularly remarkable, is the way Karnatic Music has remained as one of the purest forms of Non-European music existing in the world. This, I believe, has been possible because our music, like our philosophy, is based on strong foundations of theory. I specially refer to the work of Shri Purandaradasa (15th Cent.) and Venkatamakhin (16th Cent.). It, therefore, surprises me when some of our musicians say that theory is not important and it is good if we just make music. Such a statement, I think, shows a lack of appreciation of the vision of the future of music as a whole. After Venkatamakhin, we had the Trinity who made excellent use of the theory and gave a new thrust to Karnatic music.

It was during this period the Dutch, the French and the British were all over India with their Brass Band Military Music and also introduced Christian Church Service Music. Their influence was bound to affect the Indian musicians who, at that period, were open to outside excellence. No less than the great musician, Muthuswamy Dikshitar, used for his Krities, European tunes, many of which have become obsolete in the country of their origin. The coming of harmony to India was through Church Music but Karnatic Music resisted harmonic influences effectively in the name of purity. They also rejected Western notation (Staff), perhaps, with considerable justification.

Though European Music brought a certain awareness of the importance of improved quality of instruments, not much came on the way of increasing sonority of our instruments or easier handling of the instruments using new technologies seems to have taken place. The reason for this is quite obvious. The lack of scientific development of both materials of construction and theory of propagation or sound vibration was not sufficiently developed or understood. If one looks at the books of the period in the last century like, Abraham Pandithar, one is amazed at the lack of scientific approach. Yet, it was Prof. C.V. Raman of our own country, who made extremely important and pioneering contribution to the Physical Science of Mridangam and other instruments. As he himself says in his presidential address to the Academy, the Violin was adopted in a most natural way to Karnatic Music. Unfortunately in the adoption of keyboard instruments, especially through the harmonium, has been unnatural, though it must be admitted that it has been useful in keeping music alive in out of the way places especially as a teaching instrument.

A more recent sad aspect of Karnatic Music has been the indiscriminate adoption of modern electronic technology. For the sake of volume we have thrown to the winds all the subtle aspects of our music. The loud speaker has become part of musical instruments which introduces unpleasant harmonics, excessive resonance in particular range of frequencies and unless the sound is properly distributed in the hall, for the greater part of the audience, the music is destroyed of all its finer forms. The only advantage that loud speakers have is that it makes music more democratic in that more people can participate and continue conversation with others without disturbing the musicians! Had we concentrated in improving instruments for its natural sonority, the purity of the music would have been maintained and one could have avoided the vulgarity of unmitigated loudness. I believe this should be still attempted. In European music, that wonderful instrument, the Piano, was developed to fantastic sonority only in recent times, just about 150 years ago and what a repertoire

it has piled up! All this has been possible through the application of physical principles to materials of construction and the theory of vibration.

While we are happy that Karnatic Music has remained pure in its execution over the centuries, we have to take note that fashions do not remain the same. European music has always made it a point to keep changing and reflect the culture of the times. The contrapuntal music of Bach represents the glory of Church Music at its highest, the Viennese period the music of the Courts of small Royalty till Beethoven forced it out of its restrictions. In the last century it was the period of imperialism with its bombast, Napoleonic glory and luscious orchestration but at times excessively romantic. In this century, serious Western music has become an exercise in intellectualism.

Because of our very conservative attitude to change, music, as a reflection of our culture, has taken the permissive route of film music. With it has come bad harmony, cheap orchestration and bad 19th century European music. This is not surprising since films influence even our politics!

I gather that in recent times there is great interest among the young in Karnatic Music. Here is a great chance for some of them to become an "avant-garde". Everything is in position to follow the famous dictum of Richard Wagner the greatest operatic musician towards the end of the last century. After his greatest success instead of facing the audience and acknowledging the applause, he turned to the musicians and said "Kinder, schafftes neu" "Children, do something new"

I may be forgiven for making many off the cuff remarks on the great legacy of Karnatic Music and its counterpart in the West. Musical criticism is as important as music itself, if standards have to be kept up. It is on this excuse I ask you all to bear with me."

Sangita Kalanidhi Semmangudi R. Srinivasa Iyer, Sri B.M. Sundaram, Dr. P. Venugopala Rao and Brahmasri T.S. Balakrishna



Sastrigal offered felicitations to the President of the Conference Vidvan Thanjavur K.P. Sivanandam, Vidvan tiruveezhimizhalai S. Natarajasundaram Pillai, Dr. Vempati Chinna Satyam and Vidushi T.R. Kamalamoorthy respectively who had received the title "*Sangita Kalanidhi*" and the Certificates of Merit. Sri T. Sadasivam and Veena Sri Chitti Babu honoured Vidvan Thanjavur K.P. Sivanandam. The recipients of the Awards acknowledged the honour bestowed on them and thanked the Academy.

Sri S. Natarajan, Secretary of the Academy, introduced the musicians and winners who had participated in the different concerts of the festival and lecture demonstrations held during the Conference and had been adjudged as deserving special awards and prizes. The prizes were distributed by Dr. Raja Ramanna.

Ms. Maithreyi Ramadurai, Secretary of the Academy, proposed a vote of thanks.

\* \* \*

## Prize Winners in competitions and concerts 1992-93

S.No.	Name of Prize/Award	Donor	Awarded to
<b>I</b>	<b>CONFERENCE</b>		
1.	Sangita Kalanidhi Musiri Subramanya Iyer Memorial Award	Endowed by Sri C.V. Narasimhan, I.C.S. (Retd.)	Vidvan Thanjavur K.P. Sivanandam
2.	T.T.K. Trust Award for Meitiorious musicians	Endowed by T.T.K. Trust	Vidvan Thiruveezhimizhalai S. Natarajasundaram Pillai; Dr. Vempati Chinnsatyam Vidhushi T.R. Kamala Moorthy
<b>II</b>	<b>COMPETITIONS</b>		
1.	Sri Vijayaragavalu Naidu Memorial Prize for Tevaram & Divya Prabandham	Endowed by Vijayaraghavalu Memorial and Charitable, Trust, Sirkali.	S. R. Shriram
2.	Prize for Bharathiyar Songs	Endowed by Bharat Film Distributors (Sri M. Saravanan)	K. R. Sumathi, P. Chitra S. Uma Shankar
3.	Dr. Sankaranarayana Iyer Memorial Prize for Pallavi Competition	Endowed by Dr. E.S. Sankara Narayana Iyer's Children & Grand Children	V.L. Sudarsan, S. Sai Saraswathi
4.	Bulusu Premeswari Prize for Annamacharya kritis	Endowed by Sri B.V.S.S. Mani	Malladi Ravi Kumar, K.S. Savitha
5.	Sri S. Swaminathan (formerly of The Hindu) and Vedagiri Prize for Tyagaraja Kritis	Endowed by Sri S. Balachandar, Endowed by Smt. Lakshmi Vedagiri	P.B. Madhavan,

6 .	Prize for Tarangam	Endowed by Narayanatheertha Educational Charitable Trust	S. Kasthuri, S. Rukmani
7.	Smt. Rajalakshmi Jagannarayanan and Sri U. Ramachandra Rao Memorial Prize for	Endowed by Sri J. Jagannarayanan and Sri U. Ramesh Rao	Jayashree Balasubramanyan E.P. Sudev
8.	Dr. Raghavan Memorial Prize for Sanskrit Compositions	Endowed by Smt.Priyamvada Sankar	S.Rukmini
9.	Amarar Kalki Prize for Tamil Songs	Endowed by Sri T.Sadasivam	S. Rukmini, S.Sai Saraswathi
10.	L.Muthia Bhagavatar Memorial Prize for Modern Compositions	Endowed by the Executive Committee of the Music Academy	V.Uma Maheswari, S.Kasthuri
11.	Sri Uttaram Thamba Satchidhananda Prize for Syama Sastri Kritis	Endowed by Sri V.S.S.K. Brahmananda of Jaffna	S.Uma Shankari, S.Rukmini
12.	Prize for Kshetrajna Padams	Endowed by the Executive Committee	Malladi Ravi Kumar
13.	Prize for Purandaradasa kritis	Endowed by Sri V.S.S.K.Brahmananda of Jaffna	S.Kasthuri, B.Uma Shankar, S.Rukmini
14.	Smt.Alamelu Viswanathan Prize for Papanasam Sivan Songs	Endowed by Sri K.V.Balasubramaniam & Kum.Lakshmi Viswanathan	S.R.Shriram, S.Kasthuri, S.Rukmini
15.	M.Ganesa Iyer Prize for Tirupugazh	Endowed by Dr.M.G.Varadarajan	S.Chitambari, B.Uma Shankar V.Vikram
16.	S.A.Venkatarama Iyer Prize for Mridangam	Endowed by Dr.Smt. S.A.K.Durga	N.Lakshmi Ganesh, B.Jayanth, K.Uma Shankar
17.	T.R.Venkatarama Sastri Memorial prize for Ladies Vocal Music Competition	Endowed by Sri T.V.Rajagopalan	K.S.Savitha, Pantula Rama

- |             |   |   |   |
|-------------|---|---|---|
| 18.         | Bhikshandar Koil Rajagopal Pillai Memorial Prize for Muthuswami Dikshitar Kritis  | Endowed by Smt. Sarada Natarajan  | S.Prakash, S.Kasthuri   |
| 19.         | T.Chowdiah Memorial prize for Varnams   | Endowed by Sri V.Sethuramiah & Sri R.K.Venkatarama Sastri                               | S.Sai Saraswathi, S.Sheela  |
| 20.         | Murthi Memorial prize for Swati Tirunal Composition   | Endowed by the R.K.Murthy Memorial committee  | G.Gayathri, S.Rukmini   |
| 21.         | Kasiuri Ranga Iyengar prize for Violin  | Endowed by 'The Hindu'  | T.A.Jayanthi  |
| 22.         | Thambirajan Shashtiyabtha purti prize (shield) for School Children for the best rendering of well-known composers' compositions | Endowed by Smt. Meenakshi Shankar & Smt.Kanaka Cadambi                                  | Madhumita Dandapani,<br>S.Saketha Raman,<br>R.Sudha,<br>Padma Sugavanam |
| 23.         | K.S.Ganesa Iyer Prize for helping young promising talent for pursuing the study of Music in the college                         | Endowed by Sri K.G.Thiagarajan, K.G.Sankaran, Smt.Sriparvati Ammal, Dr. (Mrs.) Jayammal | D.Prabha, N.Satya   |
| <b>III.</b> | <b>CONCERTS</b>   | <b>VOCAL</b>  |   |
| 1.          | Smt. Yogam Nagaswamy Award to a Senior Vocalist (Gent or Lady)  | Endowed by Smt.Yogam Nagaswamy  | D.Seshachari &<br>D.Raghavachari  |
| 2.          | Dr.Raja Sir Annamalai Chettiar Memorial Award for one or two talented musicians   | Endowed by his daughter Smt.Unnamalai Achi  | Sudha Raghunathan, Nagai<br>Muralidharan, Peri<br>Sriramamurthy         |
| 3.          | P.R.Chari Memorial Prize for best Pallavi Singing (Gent or Lady)  | Endowed by Smt.Janakam Chari  | Charumathi Ramachandran   |

- |    |  |   |                         |
|----|--|---|-------------------------|
| 4. | Pappu Kamakshiamma Award to a sub-senior vocalist(Lady)  | Endowed by Sri V.Pappu  | Suganda Kalamegham      |
| 5. | K.R.Sundaram Iyer Shashtyabdapurti Award to a Sub senior Vocalist (Gent)   | Awarded by K.R.Sundaram Iyer Shashtyabdapurti Trust   |                         |
|    | Nyayapathi Rangamannar Award to a Sub-senior Vocalist (Gent)   | Endowed by Prof.N.V.V.J.Swamy   | Neyveli Santhanagopalan |
|    | K.S.Ramaswamy Shashtiyabdapurti Award to a Sub-Senior vocalist (Gent)  | Endowed by Smt.Akhilandeswari & Smt.Chitra  |                         |
|    | Smt.Pankajam Rajam Award to Sub-Senior Vocalist (Gent)   | Endowed by Smt.Pankajam Rajam   |                         |
| 6. | Chidambaram Sri V.V. Swarna Venkatesa Dikshitar's prize to a Jr.Vocalist (Gent)  | Endowed by Sri V.V.Swarna Venkatesa Dikshitar   | P.Unnikrishnan          |
| 7. | Smt.D.K.Pattammal Award to a lady Junior Vocalist  | Endowed by D.K.P.Felicitatation Committee   | Bombay Jayashri         |
|    | Sri T.V.Subba Rao Memorial Award to a Lady Junior vocalist   | Endowed by Smt.T.V.Manjula  |                         |
| 8. | Palghat Rama Bhagavatar Award for a deserving carnatic musician for best exposition of any raga (To be given to any category Gent or Lady) | Endowed by Sons & Family members Palghat Rama Bhagavatar represented by Sri. M. R. Venkataraman | P.S. Narayanaswamy      |
| 9. | T.S.Rajagopala Iyer prize to a musician for Raga Alapana   | Endowed by Smt.Kamakshi Ramachandran T.M.Krishna & Smt.Rajalakshmi Swaminathan                  |                         |

- |     |  |   |                                |
|-----|--|---|--------------------------------|
| 10. | Padmasri Rajam Ramaswamy Award for the best rendering of Sanskrit compositions in concert            | Endowed by Smt.Kamakshi Rama chandran & Smt.Rajalakshmi Swaminathan | R.Vedavalli                    |
| 11. | Sarada Krishna Iyer Award to an artiste in mid-year series or to any other artiste                   | Endowed by Justice V.R.Krishna Iyer                                 | Mandolin U.Srinivas            |
| 12. | Dr.S.Ramanathan Memorial Award for best raga rendering in concerts                                   | Smt.Savithri Satyamurthy & disciples of Dr.S.Ramanathan             |                                |
| 13. | Maharajapuram Viswanatha Iyer Memorial Prize for the best rendering of Tyagaraja Kritis in concerts  | Smt.Padmini Diwakar   | Nookala Chinna Sathyanarayanan |
| 14. | The Carnatic Music Assn. of North America Endowment prize to a carnatic vocalist under the age of 25 | The Carnatic Music Assn. of North America INC                       | Sanjay Subramaniam             |
| 15. | Sri Vinjamuri Varadaraja Iyengar Memorial Award to a Sr.Artiste for the best Pallavi Singing.        | Sri V.Govindarajan  | R.Vedavalli                    |

#### VIOLIN

- |    |  |                                |                     |
|----|--|--------------------------------|---------------------|
| 1. | Abhirama Surdari prize to a sub-senior violinist in concert        | Endowed by Smt.Akhilandeswari  | A.G.A.Gnanasundaram |
|    | Semmangudi Narayanaswami prize                                     | Endowed by Sri V.Panchapakesan |                     |
|    | Lalgudi V.R.Gopala Iyer Award to a Sub-Senior violinist in concert | Endowed by Lalgudi Jayaraman   | V.L.Kumar           |

2.	Smt.Ms.Sivakami Ammal Prize to a junior violinist (Gent or Lady)	Endowed by C.S.Iyer's children	Sriram Kumar
3.	N.V.Raghavan Memorial Award to a Junior violinist (Gent or Lady)	Endowed by Smt.Indira Ramaswamy	Kalyani Sankar
4.	Tirukkodikaval Sri R.Krishna Iyer prize to a promising Junior violinist	Endowed by Sri R.Subramaniam	B.Gayathri
5.	Naum Lichenberg Prize to one or more violinist in concerts	Endowed by Dr.Johanna Spector	H.V.Srivatsan
6.	Dr.T.S.Tirumurti and Smt.T.N.Sundari Ammal Prize to a young aspiring violinist (to be given to a Senior Violinist)	Sri T.T.Srinivasamurti	Mysore Nagaraj
7.	Lalgudi Sri Jayaraman Prize to a good Sub-Senior Violinist	Sri T.N.S.Mani & Sri T.N.Swaminathan	H.K.Venkatram
8.	Sangita Kalanidhi T.V.Subba Rao prize to a good Jr.Violinist	Smt.Sudha Vyas	S.Kannan
9.	V.Lakshminarayanan Memorial Award to a Junior Violinist	Sri L.Subramaniam	Varadarajan
<b>MRIDANGAM</b>			
1.	Palani Subramania Pillai Memorial prize to a sub-senior Mridangist	Endowed by Sri Mahalingam Kollapan of South Africa. Disciple of A.V.Raghu Prasad	J.Vaidyanathan
	Dr.Henry Cowell Award	Endowed by Dr.Henry Cowell	

- |    |   |  |             |
|----|---|--|-------------|
| 2. | Coimbatore Ramaswamy Pillai Award to a Jr.Mridangist  | Endowed by Sri Coimbatore Ramaswamy Pillai | Manoj Siva  |
| 3. | Thanjavur Sri Vaidyanatha Iyer Memorial Award to one Mridangam Vidvan in Senior concert during the Music Festival | Umayalpuram Sivaraman                      | Arjun Kumar |

#### VEENA

- |    |   |  |                       |
|----|---|--|-----------------------|
| 1. | Veenai Shanmugavadivu Memorial Prize Senior Veena Artiste | Endowed by M.S.S.Felicitation to a Committee | E.Gayathri            |
|    | Chellapaliah Rangarao Award to a Sr.Veena Artiste         | Endowed by Sri Chitti Babu                   |                       |
| 2. | Vissa Satyavathamma Award to a Sub-senior Veena Artiste   | Endowed by Sri Vissa Krishnamurthy           | Nirmala Parthasarathy |

#### GOTTUVADYAM

- |    |  |                       |              |
|----|--|-----------------------|--------------|
| 1. | Budalur Krishnamurthy Sastrigal Prize to a Gottuvadyam Artiste | Mrs.Gayatri Kaseebeam | N.Ravi Kiran |
|----|--|-----------------------|--------------|

#### FLUTE

- |    |  |                            |                   |
|----|--|----------------------------|-------------------|
| 1. | Flute Mali Award to a flutist (Silver flute) | Endowed by Dr.S.Jagadeesan | Mala Chandrasekar |
|----|--|----------------------------|-------------------|

#### SPIRIT OF YOUTH FESTIVAL

#### VOCAL

- |    |  |  |  |
|----|--|--|--|
| 1. | Ambujam Krishna Award to Junior Artistes | Awarded by Sri Suresh Krishna and Smt.Suresh Krishna | V.Sumitra S.Kasturi Rangan<br>R.Prasanna |
|----|--|--|--|



2. TITAN WATCH 'RAGA' for young promising lady artiste Sri P.Obul Reddy

S.V.Narayanan  
A.S.Ranganathan  
S.Nitya Shree  
Jayanthi Sridharan  
Sangita Sivakumar

#### DANCE

1. The Music Academy Endowment for M.G.R.Award to young talented danseuse Endowed by Sarvaraya Sugars Ltd.  
2. Sri P.Obul Reddy Endowment Award to the Guru of the best dancer in the Spirit of Youth Programme Endowed by Sri P.obul Reddy

Urmila Sathyanarayana  
K.J.Sarasa

#### LECTURE-DEMONSTRATION

1. Award for the best paper, talk etc. at Advisory Committee and Suryakanthamma Memorial Award for the best demonstration Endowed by Sri A.C.Rangarajan  
2. S.Ramaswamy Shashtyabdapurti Felicitation Committee Prize Endowed by Sangita Kalanidhi Sri M.Balamurali Krishna  
-do- Endowed by Sri S.Ramaswamy Shashtyabdapurti Felicitation Committee -do-

Dr.S.S.Janaki  
Umayalpuram Sivaraman  
K.A.Pakkirisami Bharati

## TYAGARAJA AND SELF-SIMILARITY IN THE BHAKTI COMMUNITY

*William J Jackson, Indiana University, Indianapolis*

*"That which is like the whole is like its parts."* Tamil Proverb

I have long been interested in the continuity of religious traditions, especially in their renewal by culturally creative people whose efforts bring new meanings and fresh expressions in answer to new times. In studying Tyagaraja I have often been told (and have noticed myself) that in some songs the great Tanjore composer of the 18th and 19th centuries seems to restate in his own way ideas and sentences expressed by earlier poets and singer saints. This is usually termed "influence," picturing precedents which were already part of the composer's cultural milieu and his absorption of them consciously or unconsciously, and then patterning certain of his songs on them. Usually this view takes for granted the modern sense of individualism — picturing the predecessor-composers as individuals of an earlier time who created unique works which survived by being sung by travelling musicians, making an impact, leaving an impress or influence on an individual like Tyagaraja.

Historians often speak of influence, borrowing and eclecticism with regard to individuals and whole religions, but when I studied interactions among World Religions with W.C.Smith he voiced dissatisfaction with the term "influence", saying the term has an astrological image at root, and does not tell the whole story in a fully satisfying way. Seeking something better, I hit upon the German *beeinflussung*, suggesting the flow of energy and the adage "The flow of energy in a system serves to organize it."

I've been on the look-out since then for a better term, a more accurate concept or metaphor to do more justice to the situation of bhakti literary (and other art) works sharing similar, close patterns over regions and centuries, across sects and languages.

Simply repeating the same practices, such as reading the Bhagavata Purana and living the life of bhakti, could cause people separated by time and space to sometimes arrive at the same singable idea-feeling in making a new song or poem. But I believe there can also be seeds planted in the memory when a bhakta hears a wandering singer sing a song, and years later sings a new song which echoes some parts of the old one heard long ago. The old one seems tried and true, catchy enough to be remembered and sung popularly, so it is a natural source of inspiration with which the new composer wants to be in tune. It is more than just an "influence." The great bhakti songs of the past are experienced as the aim of the new musician, giving knowledge of successfully conveyed devotion. To echo them is to self-abnegate and merge in tradition, not just to take in an external influence of style. I have been seeking a metaphor which can better show this dynamic.

One concept which I find useful in considering this process derives from fractal studies, associated with chaos science: perceiving patterns in organic systems which are more complex than the limited principles of Euclidian geometry, and describing them in ways that do more justice to the subtle and rough patterns in nature and in culture. Fractals offer a kind of visual language to the resources of understanding, a metaphoric tool for focusing on certain kinds of order. Self-similarity is the term used to describe the repetition of the sameness of pattern of the whole in the parts, and at various levels and scales. For example, if each leaf is shaped like the whole of the tree, and so is each branch, and each twig, that is a fractal pattern. A culture is a system of interrelated parts and there too, "self-similarity is evidence of a holistic feedback process," as John Briggs noted in *Fractals: The Patterns of Chaos*.

The self-similarities I am concerned with here are within the living system of the bhakti community, the Indian culture of devotion and folk wisdom, which has been cascading through time and space and lives for many centuries. To give an example, here is a Kabir poem which at first seemed quite original to me:

"Kabir's home is at the top/of a narrow, slippery track. /An ant's foot/won't fit,/so, villain/why load your bollock?" But I recently found a Tamil proverb quite like it: "If you leave sufficient room for an ant to creep in, he will drive in his bullock and its load," reminding me that Kabir does not stand alone, but is part of a larger whole which is marked with self-similarities.

The songs of Tyagaraja present convenient case studies illustrating self-similarities because they embody the convergence of various currents of bhakti expression, both Vaisnava and Saiva, Sanskrit and colloquial.

Points of Tyagaraja's songs are self-similar to points of texts of Sanskrit poets and colloquial songs of Purandaradasa, Annamacarya, Ramadasa and Kanakadasa, among others, reiterating basic bhakti themes in similar word patterns and sometimes the same ragas. As in all phenomena in natural and cultural existence, there is complexity of differences as well as organic cohesiveness, and the recapitulation of subtle patterns on different scales with new variations. Here are some examples:

In Tyagaraja's Nauka Caritram, songs 1, 7, 10 and 20 echo a pattern which had long been a favourite feature of such texts as the Bhagavata Purana, Vishnu Purana, Gita Govinda, Potana's Bhagavatam and also secular poetry, such as 'Cintalapudi Yellayarya's Radhamadhavam: the simultaneous activities of a bevy of lovely girls. The Gita Govinda by Jayadeva includes these verses, in the fourth song: "One cowherd girl with heavy breasts lovingly embraces Hari and celebrates him with a melody of love ...Another simple girl, attracted by his devil-may-care attitude meditates on the lotus face of this slayer of demon Madhu... One girl with rounded hips bends over to whisper in his ear, relishing the kiss she gives her lover's tingling cheek...Another girl, eager for the art of his love on the bank of the Jumna river, pulls his silk cloth toward a thicket of reeds."

Two passages will illustrate Tyagaraja's use of this pattern. "Adorning themselves adorably they set out with Sri Krishna;

delighting in life's finer things, with such pleasing and charming figures and features, these cowherd ladies whose bodies were like jewels, moved in such beautiful ways: As one was giggling, sashaying and swaying, another was fastening blossoms to her braids; as one was combing her long flowing hair another was gleefully teasing Krishna...one fetched and flung perfumes, another was murmuring 'Hari! Lord Hari!' Another one pressed him to her bosom, yet another's upper cloth slid off, and she entreated him with giggling..." and so on. (Song 1, Nauka Caritram.)

"Come, look see, this hilarity...they are sporting and cavorting having joined up with Krishna, these gopis in the boat...Each smearing sandalwood paste on the other, each applying tilaka marks on the other, each giving betel leaf, nut and lime to each other. each one garlanding the other with flowers...This one is wrapping the fine cloth on that one, that one is helping put this one's bodice on, this one is joining that one in an embrace, each one is enchanted, they're lost in themselves..." (Song 10, Nauka Caritram.)

It is natural that these songs would echo the delightful descriptions of the earlier texts celebrating Krishna bhakti, since the earlier texts as well as Tyagaraja's own experiences of devotion must have inspired him. It may sound paradoxical, but from the scholar's point of view it is learning the self-similarity that helps one distinguish what is truly different and fresh in a work.

Na moralagimpa vemi Sri Rama is a song by Tyagaraja; Na moralagimpavemayya Venkataramana is by Annamacarya, and Na moralagimpa is by Ramadasa. All begin with words meaning "Why don't you listen to my pleas, O Lord?" But each one goes on to develop very differently, each spirals out in a different raga, developing different concerns, but always returning to that same point, the pallavi, the power of which is one that grows with repetition and variations.

Likewise, Purandaradasa and Annamacarya both wrote songs beginning with the words Saranu Saranu, in the same metre and

raga and with similar word patterns. Tyagaraja echoed them both in his song *Saranu saranu*. Though each is sung to a different deity they are quite reminiscent of each other, as many listeners have remarked.

Musicologists have also remarked that Tyagaraja's *Andundakane* resembles a *Ksetrayya padam*, *Attevundevu sumi*.

This is Tyagaraja's opening: "Give your pledge to me, saying 'I shall come quickly.' Don't remain in that place where you're staying." A little later he says "if your arrival is delayed the only home I'll know will be my dooryard gate."

*Ksetrayya* sang: "Are you still staying there, indeed, O love of my life? I wait like this, though you promised 'I will come there.'" And then: "Until you arrive here my main gate will be my home (with all this threshold waiting I do)," but parallels are evoked in listeners.

Purandaradasa's song *Guruvina* begins "Until you become the servant of a guru, brother, you won't attain release; over and over studying many scriptures, all your *bhakti* will be useless."

Listeners have remarked on that song's likeness to Tyagaraja's song *Guruleka* which begins: "Without a guru -- no matter how virtuous a person may be -- it is impossible to know how to cut through the wilderness of harsh heartsickness."

Annamacarya's a song (*Brahma gadigina*) of devotion to Vishnu's feet: sings of "The feet washed by Brahma, those same feet of yours are Brahman; your feet are worshipped by rejoicing mother earth, they are the feet carried by the demon king on his head, the feet which unabashedly kicked the sky, the feet which saved Indra, which purified Ahalya of her sins, the feet which danced down on Kaliya's head, the feet lovingly massaged by Lakshmi, the feet spurring on the white horse to conquer the cruel, your feet which showed the best yogis the path to heaven in many ways, your feet that revealed Tiruvenkata hill as the highest everlasting heaven. "Kanakadasa sang of worshipping the feet adored by the gods, "the

feet which trampled Bali and killed the wicked Sakata, the feet which created the world-purifying Ganges, the feet which protected people and turned Ahalya from a stone to a person again" and so on. Tulasidas composed a similar song -- Bhaja mana Ramacarana, and other examples exist, including in verses by Ramadasa and Goda. Tyagaraja's Sri Ramapadama is on the same the same theme: "O holy feet of Rama, your mercy is enough, come and grace my mind..."

Purandaradasa, perhaps aware of Vidyaranya's description of a good musician in his Sanskrit text Sangita Sara, wrote a song beginning Tala beku: "There should be good rhythm and suitable accompaniment, at an undisturbed time, with listeners who want to hear music...utmost love toward Vishnu...the singer must have a clear voice, knowing well the songs," and so on. Tyagaraja's song describing good bhakti music is Sogasuga: "...co-ordinating the ensemble with elegance of drum rhythm, lyrics full of the gist of the Upanisads, and with great purity of the notes...making the rhythmic pauses in songs of loving devotion, with rhymes and in line with the rules of prosody..." etc.

Tyagaraja also shows self-similarity with Purandaradasa in songs on hypocrisy, vision, songs on the sacred name, on devotion overriding astrology, and the song Siva siva siva yanarada is like one by Purandaradasa (as well as one by Kanakadasa).

People often compare Purandaradasa's Hariya dasarige with Tyagaraja's Ramabhakti samrajya, and Purandaradasa's Gangadi sakala with Tyagaraja's Dhyaname varamaina. Other instances abound.

I do not think we arrive at the best understanding of the relationship among these culturally creative saints in terms of metaphors like samvada (plagiarism) or borrowing or debt, since ownership is not the major issue. Tyagaraja praises Purandaradasa in his Prahlada Bhakti Vijaya: "I cherish in my heart the glory of Sri Purandaradasa, who was in a blissful state singing Hari's excellences, which obliterate multitudes of misdeeds." This suggests Tyagaraja thought he had caught something of Purandaradasa's life, rather than his property — the important thing was the power of Hari and

the singing of that glory, and what that could do to a bhakta's life. Purandaradasa in turn has his own self-similarities with previous bhaktas and folk elements.

Self-similarity is also evident with Venkataviththaladasa, whose song *Sita nivu* is like Tyagaraja's *Eduta nilicite*. "If you were to appear before me would any of your wealth be lost?" Tyagaraja asks. Venkataviththaladasa asks "O Sita, if you speak to Rama on my behalf will you lose your grandfather's wealth?" Also there is kinship with wording in Potana's Telugu verses and the Sanskrit lyrics of Margadarshi Seshayyengar and Narayana Tirtha. And of course Ramadas of Bhadracalam's songs *Etiruga nanu daya*, and *Paluke bangaramayena*, and *O Rama ni nama*, correspond at points with Tyagaraja's *Muripemu*, *Enduku nirdaya*, and *Nidhicala sukhama* or *Inta saukhyamani*, respectively. Also Tyagaraja's *Enduku daya radu* is like Ramadasa's *Etiki daya radura*, as musicologists have remarked.

People often note that Tyagaraja's *Nenendu vetakudura*, a song associated with his search for his lost images for worship, is akin to Annamacarya's *Indira ramanuni dechi*, pleading for lost images.

I could present more examples, but these are enough for now.

With the modern Western bias of individualism historians of culture think of influences, or quoting, or plagiarism. But in traditional bhakti culture the devotees formed a large loose community, a unity of common practices, views and metaphors, so family resemblances are to be expected. In this vast network or system spanning regions and centuries, self-similarity is almost the rule for inclusion, not the exception. The concept of self-similarity within the living bhakti culture also gives a sense of a kind of dynamic fertile generative and organic growth potential to certain ideas and cultural forms: that they are born of religious inspiration, and they take root, and they are transplanted, translated, taking new shapes; they are grafted and cross-fertilized and discovered and enter into new combinations, reviving, surviving in updated form. The metaphor of self-similarity within the encompassing unity seems a better visualization or



conceptualization than individual billiard-ball-like “influence”, it seems more in keeping with the ethos of bhakti, which has participation, sharing, surrender, self-integration, dissolving of boundaries of self, melting of the heart, loss of separateness as important values.

The concept of self-similarity helps bring out the systemic nature of bhakti expression in Hindu culture. Certain conceptual and mythic images are found on every scale and level of expression in bhakti traditions, such as referring to archetypal bhakta's experiences — the stories of Prahlada and Gajendra, for example, in the Puranas, in discourses and plays, art and poetry and bhajans. Why are they repeated ad infinitum? They give a cohesion, a homogeneity to the system, and engender self-similarities. As with a hologram, the parts reflect the whole; the whole is retrievable from the parts. For example, the variety of gopis all acting individually in loving relation to their Lord enact the basic bhakti situation.

A cultural strategy of survival may also be at play here. Tradition's repetition promulgates order; historical changes confront traditions with turbulence and chaos, and there is loss and disarray; fragments which reflect the whole are reunited by culturally creative inspired people, recreating order from the echoes of the past. The result: self-similar utterances of bhakti experiences in songs remade for a new time, with family resemblances noticeable by those who are familiar with both the old and the new. Perhaps moderns are too quick to say that people trying to return to their roots are just deludedly making up a world that never was. It is no great insight to see that a religion today can never be exactly the same as it was long ago. But the seeking of self-similarity with an original sacred impulse and ethos is a deep urge in people, expressed many ways.

I like the term self-similarity because it emphasizes the integrity and continuity of systems, and it sidesteps the sometimes tiresome issue of diffusion, emphasizing holistic patterns. It also raises questions about “family resemblances” in the works of mystics from a variety of cultures. Finally, I find it interesting that consciousness, as the Yogavasista text (and also Blaise Pascal) pictured its

manifestations, can be troped with a fractal-like image: unlimited branching and complexity with a variety of orders of self-similar patterns, reflected at various levels.

### **Bibliography**

John Briggs, *Fractals: The Patterns of Chaos*, New York: Simon and Schuster, 1992

H.L.Chandrasekhara, *Sri Annamacharya, A Philosophical Study*.

Mysore: Vidyashankara Prakashana, 1990.

William J.Jackson, *Tyagaraja, Life and Lyrics*. Madras: Oxford University Press, 1991.

Herman Jensen, *A Classified Collection of Tamil Proverbs*. New Delhi: Asian Educational Services, 1982. (1897 reprint) *Journal of the Music Academy of Madras*.

T.S.Parthasarathy, *Sri Tyagarajaswami Kirthanaigal*. Madras: Sri Sadguru Sangitha Samajam, 1967.

C.Ramanujachari and V.Raghavan, *The Spiritual Heritage of Tyagaraja*. Madras: Sri Ramakrishna Math, 1966.

R.D.Ranade, *Pathways to God in Kannada Literature*. Bombay: Bharatiya Vidya Bhavan, 1960, 1989.

\* \* \*

## **PRINCESS RUKMINI BAI – WOMAN COMPOSER OF THE ROYAL HOUSE OF TRAVANCORE**

*B. Pushpa*

The contribution of women to the various fields of activity is unique and whether it is science or art, they have left an indelible footprint on the sands of time. In the field of music their contribution is on a par with any others. Mira Bai's compositions on Krishna and Andal's outpourings of divine love are immortal works. The modern age has also produced some immortal composers like Manorama Tampuratti, Kutti Kunju Thankachi besides the Travancore royal composer Princess Rukmini Bai Tampuratti.

The patrons of the royal house of Travancore, which was the repository of music and dance, not only encouraged artistes from in and around Travancore to flock to the court to get the patronage but also invited luminaries from far and wide. It is also seen that they were not only patrons but were themselves composers of eminence. Kartika Tirunal Balaramavarma's immortal work on dance and music is "Balaramabharatam". Swati Tirunal's works need no introduction. Aswati Tirunal was famous for Kathakali. Moolam Tirunal's composition on "Vettakorumakan" (the deity of the Vettakorumakan koil at Trivandrum near Padmanabha Swami Temple) bears eloquent testimony to this fact. In the royal house of Travancore the contribution of women to the cause of music was not small. Rukmini Bai Tampuratti, elder sister of Swati Tirunal, was foremost among them.

Rukmini Bai Tampuratti was born in the year 1810 A.D. (19th Kumbham 984 ME). From childhood she showed precocious talent in studies, dance and music. This gift was handed down to her orally without any specific training. She displayed such a genius in poetry that she started composing at the tender age of six. As the royal patrons were highly devoted to Lord Padmanabha, their family deity, most of their compositions are in praise of that God. Naturally her inherent taste and ability blossomed into many songs in praise of Lord Padmanabha.

Though it is known that the Tampuratti has to her credit more than 100 musical compositions, unfortunately, only a handful is available to the present generation.

Her musical gems in praise of Lord Padmanabha present a splendid feast to one's mind. On an analysis of her compositions, it will be seen beyond doubt her mastery over the language as well as her deep knowledge of ragas and talas. The following will demonstrate the uniqueness of her compositions from others:

The Song "Sreekantesa Pahi" in Mukhari raga in praise of Lord Sreekantesa of Travancore is a fine example of her prayer to the Lord. There is a Pallavi, Anupallavi and five Charanas in the composition. In the charana part, Tampuratti thanks Lord Sreekantesa for blessing her with two brothers and fervently begs Him to bestow her with one sister also for whom she waited eternally. The princess has aptly chosen the pensive raga Mukhari for depicting the Bhakti rasa for this kriti. The sahitya beautifully blends with the rasa. This song underlines the fact that the two brothers she yearned for, were Swati Tirunal Maharaja and Uttaram Tirunal Maharaja and she longed for a sister as there was no younger sister. She might have composed this kriti at the age of seven or eight since her mother Princess Gowri Lakshmi Bai passed away in the year 1815 AD, when Uttaram Tirunal was two months old.

Tampuratti has also composed a song named "Sarasijanayana parimala gatri" in the raga "Puranira" which may be called a Saptasvara Sankirtanam because the Sahitya of each part begins with each of the Sapta Savaras.

1. Sarasija ...
2. Ritika ...
3. Galatala ...
4. Manachudu ...
5. Parichil ...
6. Dhatriyal ...
7. Nidile ...

The song has a Pallavi and seven Charanas. The Sahitya also begins with letters "sa, ri, ga, ma, pa, dha, ni, sa. Here the Swarakshara beauty, one of the decorative angas, is blended to become a perfect octave. In music parlance it covers a full octave, i.e. it begins with lower "s" and ends with upper "s" making it an Ashtakam. This kriti is in praise of Goddess Bhagavati and is set to a very old raga "Puranira" which is common in Kathakali Music. The sahitya is of a unique nature as the puranic story referred is presented in a vivid manner and is in a capsule form to bring out the essence of the story. The song also brings out the princess' prayer to the Universal Goddess to protect all devotees who sing this kirtana every day.

In this connection it may not be out of place to mention here that Sri Syama Sastri, one of the Trinity, has written three scholarly svarajatis. Among them there is one in Bhairavi which has a pallavi and seven charanas. In the charana part, each line starts with lower octave "s" r,g,m,p,d,n and ends in upper octave "S". This compares with that of Princess composition. The Svarajati's charana is also Ashtakam. The difference is that the sahitya of all the parts does not correspond with the Svaras except in one or two cases (M,P,N and S). Syama Sastri has written this beautiful svarajati by using Sanskrit and Telugu but Tampuratti has written in Sanskrit and Malayalam.

Another song "Sri Vasudeva Mukunda" in Bilahari raga deserves mention. This is in praise of Lord Krishna. This composition has a pallavi and 16 charanas. In the charana part each line proceeds in ascending order of the Malayalam alphabets (A, Aaa, E, Eee, etc.). Such a type of presentation does not seem to have not been adopted by any composer so far. Hence the uniqueness of the composition.

- |                   |                      |
|-------------------|----------------------|
| 1. Antaka bhiti   | 8. Yethuoru          |
| 2. Asritanmarku   | 9. Iyyo bhagavan     |
| 3. Endita nayaka  | 10. Ottozhi yathulla |
| 4. Erezhu loka    | 11. Ororojanma       |
| 5. Uttama purusha | 12. ou Vazhi         |
| 6. Uhangal        | 13. Ambujalo         |
| 7. Yennude        | and so on.           |

Adi Sankara is stated to have written a scholarly and beautiful sloka beginning with the line "Adbhuta Vighraha" which proceeds in the Malayalam alphaphatical order Aa, E, Ee, etc.,

Rukmini Bai was noble and kind-hearted. Her "Pallikettu" took place on 7th Edavam of 994 ME. Inspite of a pretty large family to look after her husband, Tiruvalla Punartham Tirunal Ramavarma Koyilthampuran, five sons and a daughter, she found time to apply her heart and soul to music. Tampuratti lived only for a brief spell of 28 years and entered God's abode in Karkadakam 1012 ME.

Her contribution to music is unique. She was also an excellent Veena player. It is unfortunate that her excellent compositions do not find any place in the Kacheris of to-day. A duty lies on research students and musicians to popularise her available compositions and ferret out the ones which have not seen the light of day. Failure to do so will deprive us of superb collection of devotional materpieces.

\* \* \*

## INDIAN CLASSICAL MUSIC — A BIRD'S EYEVUEW

*T.S.Parthasarathy*

INDIAN MUSIC is almost as old as chronicled time, for it dwells in a world of moods and perceptions. It is a realm of beauty where experiences through sound transcend into metaphysics and feelings soar to a point of equation with the sublime.

Music has been a cultivated art in India for at least two thousand years. Our classical music of today is a direct descendent of the ancient tradition, preserved, elaborated and developed by hereditary musicians through the ages and passed on orally from master to disciple. This music is as true and real a part of life as it ever was, bringing the still vibrant awareness of times long past.

Indian music is essentially melodic and the concept of raga its basis. Each raga has a distinct emotional ethos of its own and has the power to 'enchant the hearts of men'. In the tradition of northern India, each raga is assigned to a particular time of day or season. In the music of the South, a raga carries its own validation and may be performed any time. Some ragas are sombre, some are serene, some others are joyful and quite a few are mysterious and romantic.

Indian scales are not tempered but built on the natural phenomena of harmonics so that there is unlimited scope for pure intonation and modal colouring. Explicit rhythmic accompaniment is a special feature of India music.

Indian classical music is broadly divided into two styles, the Hindustani and Karnatak. There are different schools in the former, known as 'gharanas'; while in the latter there are 'banis' which distinguish the characteristic style of individual singers. The difference between the north Indian or Hindustani and south Indian or Karnatak styles is not structural but merely that of style. Both the systems are based on a common musical theory set forth in ancient texts although

the classification, terminology and intention of existing forms are not identical.

But the outstanding common heritage remains. The unfolding of a raga is an act of persuasion and the time it takes is a purely subjective matter for both the musician and the listener. It is the attention of the listener, mobilised by an abundance of share conditions, that can help a musical experience to come to life.

### **NADA : The Musical Sound**

Although the term 'Nada' means 'sound' in general, it refers only to 'musical sound' in musical parlance. The whole subject of music relates to Nada which gives rise to srutis and these give rise to svaras and in turn, to ragas.

There are abstruse theories about Nada and its origin. Nada admits of two divisions: Ahata and Anahata. The Nada that is produced by the conscious effort of man is Ahata and the Nada that is heard without that effort is Anahata, often referred to as 'the music of the spheres'.

Out of this complex fabric of subtle sound arose the Pranava, Omkara, as the source of all sound. Anahata Nada can be heard only by Yogis and hence the science and art of music as practised in this world relate to Ahata Nada. Music is styled as Brahmanada or the voice of God.

Worship of the musical sound came to be known as 'Nadopasana' and votaries of Nada were called 'Nada Yogis'. The name adopted by Tyagaraja after he became a Sannyasin was 'Nadabrahmananda'. No less than five of his kritis commence with the word 'Nada' and the causation of Nada is described in great detail. God, conceived as the embodiment of absolute music, is called 'Nada Brahma'. The art of music is called 'Nada Vidya'.

In the opening verse of the 'Sangita Ratnakara', Sarngadeva pays homage to Lord Siva as 'the embodiment of Nada'. This is faithfully echoed by Tyagaraja in his Chittaranjani kriti 'Nadatanum



anisham'. According to Sarngadeva and other writers, Nada is caused by "Atma desiring to speak or sing, stirs the mind: the mind strikes the fire abiding in the body, the fire strikes the wind which manifests as the sound".

The Nadatma Rupa of a raga is the sound picture of the raga. The Raga-Ragini pictures pertaining to Hindustani music are the visual examples of such ragas. Nada also means the tone of a musical instrument. Nada is thus a term that encompasses the entire gamut of Indian music.

### **SVARA - SRUTI - RAGA - TALA**

The Svara, a musical note or interval, is the basis of all music in any part of the world. In Sanskrit, the term literally means "that which pleases of its own". Svarajnana, or a knowledge of Svaras, is essential for any person to be able to distinguish, recognize or write down the notes of a musical passage or phrase and to sing correctly a given passage in notation.

The use of syllables to refer to musical svaras is a very old practice in India. The Sanskrit names of the seven svaras commencing from Shadja are well-known but there are Tamil equivalents for all the notes. In addition to the seven plain notes, there are five more which are called vikrita svaras making the total twelve. In Karnatic music four more notes are mentioned and the total becomes sixteen.

Srutis are quarter-tones or micro-tones and Indian music is one of the earliest to use these. Although Srutis are supposed to be infinite in number, only 22 of them are referred to as the foundation of the Indian music scale. This is a highly complicated branch of the study of the theory of Indian music.

The Raga system is the outstanding feature of Indian music. A Raga has been defined as 'that which is beautified or decorated by total excellence of svaras and varnas and which gives pleasure to the mind of the listener'. Another description is "a combination of svaras capable of pleasing the ear constitutes a raga".

The concept of raga was first mentioned by Matanga in his Brihaddesi in the fifth century A.D. and was fully developed by Sarngadeva in his Sangita Ratnakara in the 13th century. Later a mela scheme was propounded by Vidyaranya in the 14th century in which ragas were classified into parent and derivative ragas. This Mela Karta scheme attained completion at the hands of Venkatamakhi, a renowned musical thinker of the 17th century who, in his 72 mela karta arrangement, exhausted all the possibilities of raga creation.

Venkatamakhi's bold scheme opened the flood gates for discovery of new ragas with the result that the total number of ragas possible is now more than 5000. But the actual number of viable ragas in the present day music does not exceed 200.

#### Evolution of Musical Forms

In its long and colourful history Indian music evolved a large number of musical forms with distinctive characteristics of their own. Many musical forms became obsolete and with the passage of time new forms came into existence, often based on the old forms but with new names.

Graded exercises for beginners were introduced like Sarali, Alankaras and Gitas. It is noteworthy that even great composers like Purandara Dasa realised the importance of exercises for learners and wrote Alankaras and Gitas.

Dhruvas and Gitis were the two main types of compositions in vogue in Bharata's time and these gave way to Prabandhas. Prabandhas were in course of time superseded by other compositions like the Kirtana and the Kriti although some of the lakshanas of Prabandhas were absorbed in later day compositions.

A unique musical form that emerged in the 17th century was the Varnam which has no parallel in Hindustani music. Although Varnas are scholarly compositions, they can be taught to beginners also after the Gita stage and enable them to acquire raga jnana. It requires great skill, technical capacity and creative faculty of a high

order to compose Varnas and hence the number of Varna composer is considerably small when compared to writers of Kritis.

A galaxy of Dasakuta composers of Karnataka, among whom Purandara Dasa was the crast jewel, contributed many forms to South Indian music like the Suladi, Ugabhoga, Devaranama and Vrittanama. A senior contemporary of Purandara Dasa was Tallapakka Annamacharya, who lived at Tirupati and he is believed to have composed 32,000 songs in Telugu which are described as sankirtanam. They are also known as Kirtanas and Annamacharya thus becomes the first composer to write kirtanas with a pallavi and charanams although some songs appear to have an anupallavi also.

Later, several musical forms like the padam, svarajati, javali, ragamalika and tillana came into existence, the last named being influenced by the tarana of Hindustani music.

In the meanwhile, north Indian music evolved its own characteristic musical forms. In course of time, prabandhas and dhrupads made way for the most popular khayal. The thumri, ghazal, tappa and bhajan now form part of a Hindustani concert in addition to the main khayal.

### **The Golden Age of Karnatak Music**

The period 1750-1850 is considered to be the golden age of Karnatak music. By a strange coincidence the period also witnessed a great renaissance in Western music and produced renowned composers like Bach (Junior), Haydn, Beethoven and Wagner. In Hindustani music too it was a period of intense musical activity patronized by Rajas, Nawabs and nobles.

The golden age was the culmination of two or three centuries of musical thought during which the concept of Mela system gradually took shape. Sage Vidyaranya (14th century) may be called the father of Karnatak music and had, in his work 'Sangita Sara', conceived of a scheme of Mela and janya ragas. This concept was further developed by Ramamatya (16th century) in his treatise 'Svaramela Kalanidhi'.

The Melakarta scheme found its culmination at the hands of Venkatamakhi (17th century) who, in his 'Chaturdandi Prakasika', exhausted all the possibilities of raga creation.

The establishment of the Nayak rule at Tanjore in the 16th century brought in the influence of the Vijayanagar empire into Tamil Nadu. Govinda Dikshita, father of Venkatamakhi, wrote a monumental work called 'Sangita Sudha' and fathered it on his ruler Raghunatha Nayak. Raghunatha's son, Vijayaraghava Nayak, encouraged Venkatamakhi to write his famous 'Prakasika'.

The Nayak rule was superseded by the Maratha rule from 1676. The Maratha rulers were great patrons of arts, particularly music, and the golden age coincided with their rule. Ruler Tulajaji (1729-1735) of the dynasty wrote the 'Sangita Saramrita', summarizing the musical practices of his time.

It was during the rule of Tulajaji (II), Serfoji (II) and Shivaji, the last ruler of Tanjore, that Karnatak music reached the pinnacle of its glory. Serfoji, in particular, was the most enlightened patron of music of the dynasty and is stated to have had more than 300 musicians in his court. It was not by accident that the Trinity - Syama Sastri, Tyagaraja and Muthuswami Dikshitar - lived during his reign. The ambience was such that the period produced many other giants who were the gurus as well as the disciples of the three immortal composers.

### **The Immortal Trinity**

Once or twice in a millennium an art reaches its zenith of perfection and a poet or a master singer is born — A Kalidasa or a Kamban or a Tyagaraja makes his appearance. He contains in himself the noblest traditions of the past and at the same time becomes a harbinger of the future of the art.

Although Karnatak music, during its long and colourful history, produced a galaxy of composers, only three of them viz. Syama Sastri, Tyagaraja and Muthuswami Dikshitar achieved such immortal

fame that they came to be known as the 'Trinity'. Though they were contemporaries and had close contacts with each other, they were cast in different moulds and their contributions to the art were highly individualistic.

Syama Sastri (1762-1827) was a sweet bard who composed only when he was in a mood. This accounts for the small number of his kritis but though his songs are stated to be 100 (only about 50 are available now) he has been ranked with the other two. He was a scholar in Tamil, Telugu and Sanskrit and an erudite musicologist. His speciality was Tala and his three Svarajatis in Todi, Bhairavi and Yadukulakambhoji are yet to be matched for their excellence.

Tyagaraja (1767-1847) was the most illustrious composer among the three. His works are of delicate spirituality, full of melodic beauty and in the highest sense artistic. He was the father of Karnataka music and wrote about 700 songs and two music plays of unequalled beauty. Although Purandara Dasa, Narayana Tirtha, Virabhadrayya and others had already set up conventions and standards, Tyagaraja outshone them by the majestic sweep of his epic style. He was the architect of the kriti form and for the first time, introduced 'sangatis' to develop the ragas in their logical sequence. His 'Pancharatna kritis' stand as monuments to his greatness as a composer.

Muthuswami Dikshitar (1775-1835) was a scholarly composer who wrote almost entirely in Sanskrit. He was a follower of the Venkatamakhi school and wrote kritis to popularize the 'raganga ragas' enumerated in the former's treatise. Dikshitar's speciality was the number of group kritis and ragamalikas he contributed to the world of Karnatak music. His kritis depicted the full picture of the ragas employed and not merely some facets of them.

### **The Post-Trinity**

The Post-Trinity era in Karnatak music was also a bright chapter in its annals as the talented disciples of the Trinity spread out to Andhra, Kerala and Karnataka to popularize their precious

music. Several of them became court musicians of royal houses in Travancore, Mysore, Karvetinagar and Ettayapuram. Descendants like Subbaraya Sastri and disciples like Walajapet Venkataramana Bhagavata and Vina Kuppayar became brilliant composers.

The closing years of the 19th century witnessed brisk publishing of the Trinity's works with notation. A new concert pattern known as the 'kacheri' came into existence in which only short alapanas of ragas were made but a large number of kritis were sung with kalpana svaras. The long alapana was reserved for the ragam, tanam, pallavi session which became the touchstone of a musician's ability.

The 20th century witnessed the starting of a large number of sabhas and similar institutions and the holding of conference and music festivals.

The discovery of the musical compositions of three great composers from oblivion was a turning point in the history of South Indian music. The first of these was Svati Tirunal (1813-1846), ruler of Travancore, whose musical compositions in many languages came as a pleasant surprise to the music world. The popularity achieved by these musical forms within a decade of their publication bore testimony to the sterling quality of the compositions of the versatile royal composer.

Another musical landmark was the unearthing, at Tirupati, of thousands of Telugu sankirtanas of Tallapakka Annamacharya (1424-1503) and members of his family which had been inscribed on copper plates and preserved at Tirupati and Ahobilam. More than twelve thousands of these have been edited by scholars and published by the Devasthanam and the impact of Annamacharya's songs on the music and dance fields in the recent years has been considerable.

The third composer whose songs in Sanskrit and Tamil became very popular on the concert dais and dance platform was Uttukadu Venkatasubbayyar (1700-1765). Fortunately, much of the music of his songs has been recovered and published with notation, thus adding another dimension to the present day Karnatak music. The art has

been taking great strides in recent decades and is assured of a glorious future.

### **Bhakti — Keynote of Indian Music**

BHAKTI or devotion to God has been the dominating influence in the various spheres of Hindu ethos like poetry, sculpture, painting, music and dance. Bhakti runs through Indian music like a silver thread and compositions are so saturated with it that there is hardly any music which can be called secular.

Chants were the earliest form of music and as Indian music is stated to have originated from the chants of the Sama Veda, it became inseparable from religion. The concept was soon developed that music by itself was an easy path to salvation. The earliest statement in support of this belief is found in an oft-quoted verse from the Yajnavalkya Smriti which avers that “adopts in playing the Vina, those well-versed in sruti jatis and those who have a knowledge of Tala, attain salvation effortlessly”.

Another well-known verse says that “whatever benefits men obtained by meditation in the Krita Yuga, by performing sacrifices in the Treta Yuga and by worship in the Dvapara Yuga, can be obtained in the Kali Yuga by singing the praises of Vishnu”.

An enormous volume of literature grew around these concepts. The Tevaram of the Nayanmars and the Divya Prabandha of the Alvars are the earliest specimens of Indian musical compositions in which Bhakti is sought to be expressed through the medium of music. In later centuries, saints and devotees were the main writers of musical compositions and the songs total more than a hundred thousand.

The Nama Siddhanta tradition of Tamil Nadu, the cardinal tenet of which was that the name of God alone was sufficient to enable men to attain beatitude, was propagated by saints like Narayana Tirtha, Sadasiva Brahmendra, Upanishad Brahmam and others through their musical compositions. The last scion of this school of thought was the great Tyagaraja who, through several of his kritis, stressed

the fact that only a combination of music and bhakti can lead men to Svarga and Apavarga.

The saint singers of north India are too numerous to be mentioned but they also made use of music as a vehicle for spreading bhakti among the masses through their moving bhajans.

### Music for Dance

“There can be music without dance but no dance without music” is an established dictum. If the term ‘sangitam’ is used for music, there is no need to mention dance separately as ‘sangitam’ includes’ song, instrumental music and dance’.

Bharata, whose main object in writing the Natya Sastra was to deal at length with dramatic representation, assigns a minor role to music. Only one chapter in his magnum opus deals with the composition and singing of songs. A song is also called a dhruva and dhruvas have been classified into five categories like entrance song, exit song etc.

In Tamilnadu, the Silapadhikaram by Ilango Adigal, is a kavya which centres round the life of Madhavi, a dancer and the author has devoted several chapters to describe the music and dance of the period roughly around the third century A.D. No specimen songs have, however, been furnished.

It is only during the Nayak reign of Tanjore (1530-1673) that we get some tangible information of compositions used for dance. The ‘Valmiki Charitra’ Raghunatha Nayak mentions a variety of dance compositions like koravanjis, desi and sringara padas. Most of the dances were Yakshaganas which employed musical forms like daru, padam, kaivaram, jati and yalapadam.

A luminary who visited Tanjore during the reign of Vijayaraghava Nayak (1633-1673) was Kshetragna, the immortal composer of Telugu padas whose songs became models of later day padam composers in Telugu and Tamil. Even today, these padams play an important role for abhinaya in Bharata Natyam.



The advent of the Tanjore Quartette — Chinnayya, Ponnayya, Sivanandam and Vadivelu - (c.1802-1810) ushered in a new era in Bharata Natyam in which the present Alarippu - Tillana format took shape. The four brothers themselves composed numerous pieces in Tamil and Telugu for these items. The Jatisvaram was a composition without sahitya, the Sabdam introduced lines of poetic text to which Nritya was performed and the Padavarnam became the piece de resistance of a recital. All aspects of dance were packed into this piece giving full scope to the dancer's technique and imagination.

Padams and Javalis, although performed in concerts also, gave dancers ample scope for abhinaya while Tillanas enabled them to execute complex rhythmic variations in pure dance.

### **Musical Instruments of India**

Musical instruments have played and continue to play an important role in the development of music all over the world. They helped man to acquire a keen tonal perception and interacted with vocal music to mutual benefit.

Indian musical instruments were roughly classified as stringed instruments, wind instruments, those with membranes and those struck against each other. This has been widely accepted in Western music also.

The Vina, Venu (flute) and the Mridanga are the earliest instruments mentioned in literature. In South India, the Vina continues to be the most popular stringed instrument although for the past two centuries the Violin has become the exclusive accompaniment to vocal music. The Vina has been undergoing major changes from time to time and the present Sarasvati Vina of South India was designed by Govinda Dikshita, father of Venkatamakhi, and named after his patron Raghunatha Nayak.

There are several theories as to who introduced the violin first into Karnatak music but the instrument has become an integral part of the music and the mastery attained over the instrument by South

Indian musicians has evoked the admiration of the West. The instrument has somehow, not become very popular in Hindustani music. The Mridangam continues to be the main percussion instrument in Karnatak music with incredible expertise attained by renowned players. The flute and Nagasvaram have been the chief wind instruments in the south and enjoy great popularity.

The Sitar is the most popular stringed instrument in Hindustani music and certainly the Indian instrument best known in the West. Sitarists trace their ancestry back to Tansen, the famous musician in Akbar's court, but like the Vina, the Sitar has also undergone many structural changes. According to the maestro Ravi Shankar the great Sitar explosion began in the West in 1966 and along with it the Sarod also became popular as his brother-in-law Ali Akbar Khan accompanied him on that instrument.

The Sarangi, another variety of bowed lute, was being played in the whole of India at one time but it is now at home only in the North. It is considered an excellent accompaniment to the voice like the Violin but its place has been gradually usurped by the harmonium. The number of Sarangi players is dwindling.

The Tabla is the indispensable percussion instrument to all kinds of Hindustani music. Among the wind instruments, the Shehnai and the flute are being handled by illustrious maestros.

### **Hindustani Music**

Hindustani music is the name generally given to north Indian music and geographically it covers a much wider area than Karnatak music which is confined to the four linguistic states in the South. The Sangita Ratnakara of Sarngadeva, written in the 13th century, does not mention the bifurcation but as Muslim influence began to prevail more and more in northern India, some Persian melodies were introduced into Hindustani music. Amir Khusrau played an important role in giving the new orientation to the music of north.

North Indian music developed a great deal under the patronage of Raja Man Singh Tomar of Gwalior (1486-1519) and a powerful school of Dhruvapada singing came into existence.

The peak of excellence of Hindustani classical music was, however, attained in Akbar's time and Tansen, his court musician was a disciple of Haridas Swami of Brindaban. An interesting development during this period was that Pundarika Vitthala, a musicologist from Karnataka, reached Delhi in 1599 and became the court musician of Akbar. He knew both the southern and northern systems of ragas and wrote four works in one of which he mentions a number of persian melodies incorporated in the north Indian music of his time.

Numerous treatises were written later to explain the theory of Hindustani music and in the 18th century Bilawal (Sankarabharanam) was accepted as its standard scale. The classification of ragas under parent scales gradually came into force and the last musicologist to make the greatest contribution to the systematisation of Hindustani music was Vishnu Narayan Bhatkhande. A unique feature of Hindustani music is the existence of gharanas or styles which take after traditions that existed at Rampur, Gwalior, Agra, Jaipur, Kirana and other places.

The oldest compositions that can be traced in Hindustani music are the prabandhas for which the Gita Govinda of Jayadeva is a fine example. Later came the Dhrupad which is a composition in four parts and mostly in the Braja dialect of Hindi. Tansen was the most famous Dhrupad singer of India.

The Dhrupad lost its glamour in course of time and was replaced by the Khayal which is in two parts and was introduced by Adarang and Sadarang in early 18th century. In the present day concert the Khayal takes up most of the time.

The other items of a Hindustani concert are Thumri, Ghazal, Tappa, Hori and Tarana. Bhajans are very popular.

### **Raga Raginis — Raga Mala Paintings**

The unique feature of Indian music is its raga system and every raga is a distinct musical entity by itself. Indian musicology recognizes ragas as the very embodiment of divinity. Tyagaraja says that to the votary “ragas assume enchanting forms and dance with anklets tinkling”.

Ragas have been visualized as ‘raga devatas’ and numerous dhyana slokas were composed personifying ragas in human form. Pandit Pundarika Vitthala from Karnataka, who was one of the court musicians of Akbar, wrote more than sixty verses in Sanskrit describing, in great details, ragas and raginis, their colour, their apparel, flowers worn by them and their moods. The Panchama Sara Samhita, attributed to Narada, also contains a large number of such slokas. The raga Bhairava represents the image of Lord Siva, Malava kausika is a lovely youth, Bhairavi is a captivating woman and raga Vasanta is associated with the spring.

In course of time these verses were converted into pictorial illustrations and the raga mala paintings appeared in different parts of India. In the beginning they were the preserve and the privilege of the Rajputs and were executed from 1550 to 1900 A.D. Besides the Rajasthani raga mala paintings, there are Pahadi, Mughal and post-Mughal raga-ragini pictures. The Kangra valley paintings reached the zenith in pictorial quality.

In the raga mala paintings there is a confluence of two major artistic strands - miniature painting and classical music. Klaus Ebeling, the author of the most definitive work on raga mala painting, wrote that about 4000 paintings constituted the core of his research. These included the Bijapur raga mala paintings which reached their zenith under the patronage of Ibrahim Adil Shah II who strove to evolve a distinctive Deccani culture. The raga mala paintings of Murshidabad are also worth mentioning.

The painters of these pictures copied and translated the ideas of the poets and those poets were none other than the seers

of the ragas. The raga mala paintings thus represent a unique fusion of music, art, aesthetics and intuition and form an interesting aspect of the Indian genius for unity.

\* \* \*

## TAGORE'S DANCE CONCEPT

*Gayatri Chatterjee*

While discussing the style of dance introduced by Rabindranath Tagore one must realize the truth that it is not a formal style of dance like other prevailing dance forms in India. It can be described as a dance concept to create a living art, plain and simple which flows in its natural grace and unaffected rhythm far beyond the limits of rigid discipline of any dance or its geometrical formulations based on laid down theory and grammar. On this context it is essential to understand the actual significance of dance-style and dance concepts and the difference between the two. The first one indicates the specific form and structure and the latter inspires the dance itself; Since this point is overlooked by many scholars, their understanding of Tagore's dance is also confused.

In defining the dance Tagore himself observed: "Our body of course bears the burden of its limbs with smaller components, but their movement is caused by its own inner force and with the combination of these two factors, the awakening of dance occurs. Instead of carrying the burden of limbs only for livelihood, it makes variegated artistic movements in the interest of creation only and that is dance" (Translated by the author). This is Tagore's perception of dance. The rhythm caused because of the arduous endeavour to enhance that awakening is the source of inspiration for dance. Tagore has further explained this theory of aesthetic creation in his inimitable words like this "man's first creation of rhythm was experienced in his own body which is suitable for the same. The dance was also performed by him initially only to express the grace of his body movement without any other greater purposes and only for the joy of rhythm.

Any one interested in appreciating the concept of Tagore's dance has to realise this true feeling of rhythm. According to the poet, this rhythm of body movement has a magic touch which awakens a new world of beauty. Such an ardent sense of rhythm is the main source of inspiration for Tagore to express himself in various creative forms like music, poetry, dance, drama or the art of painting. Tagore has expressed this idea very nicely in his play "Rakta Karabi":

NANDINI	What is it you see in me?
VOICE	The Dance rhythm of the All.
NANDINI	I don't understand.
VOICE	The rhythm that lightens the enormous weight of matter. To that rhythm the bands of stars and planets go about dancing from Sky to Sky, like so many minstrel boys. it is that rhythm, Nandini, that makes you so simple, so perfect. How small you are compared to me, yet I envy you.

--(Translation - Tagore)

The sense of rhythm is reflected in Tagore's dance in a very simple but elegant and graceful way; In connection with the performance of "Ritu Ranga" Tagore said the girls performing Ritu Ranga have to practice to create new compositions and variegated designs with their creeping body movement on the melody of music. These words of Tagore give a clear idea of his dance conception by which only one can realise Tagore's perception of dance.

If we want to use the words 'Tagore's dance style' instead of Tagore's dance concept, even then the style will convey the same idea of creating variegated designs with the creeping body movement on the melody used.

The greatness and aesthetic approach of Tagore's dance concept lies in its outward simplicity. Many critics placed this form on a lower pedestal. But we should remember that simple singing or simple dancing is as difficult as simple writing. Tagore was

not a choreographer or dance teacher in the popular sense of the term, but he created a splendoured world of dance in his poetic dance concept.

While discussing the role of Tagore in dance, one should not forget his period. In those days dance in general had no social status or recognition. During the renaissance period of Bengal in nineteenth century, with stalwarts like Vidyasagar, Madhusudan, Bankimchandra and many others dominating the scene of art and literature, there was almost revolutionary progress in social and cultural life of Bengal; Bengal theatre also emerged with glory at that time, but dance still remained neglected. In our folk recitals of course, it was found as an inherent element of folk culture; But dance had no place with the elite and as a result it degenerated. It was practised by the professional girls only to entertain their patrons.

In those days, Rabindranath for the first time realised the importance of fine arts as a vehicle for education. In an article written by Shantidev Ghosh, we get an interesting account of the days when Shantiniketan was established as Teaching Institution. He writes "Gurudev established Shanti Niketan in end of December, 1901. The students came mostly from educated middle class families. In those days no one could think of vocal or instrumental music even not to speak of dance as a subject of study along with the general education. But Gurudev introduced music, dance drama and painting as a part of education with due importance since the inception of Shanti Niketan. It was of course not possible to provide proper facility for dance education at the stage; But while producing plays with the students, he himself in enthusiasm used to dance with the songs and also inspired and encouraged the students also to dance with the songs of the play.

We find Rabindranath using dance directly for the first time while performing the play "Manamoyee" in 1880. He was in the role of a dance teacher. He choreographed a dance sequence in the style of western ballet based on the song "AAY AAY SAHACHARI". Again in 1899 while producing "PUNARBASANTA

he composed a dance on the same song. But what was the background or experience of this dance teacher? In Tagore's family there was a culture of music, but not dance. While in abroad in 1878, Tagore had the opportunity to see and know western dance for the first time. It is presumed with that experience he was inspired to compose the dance on the said song.

Since then Tagore produced "Achalayatan", "Saradotsav", "Falguni" and himself danced in those plays on new songs composed by him in the style of western ballet. Yong boys, being influenced by that dance, used to imitate him. Though there was no arrangement of regular lessons in dance, Tagore, through his dance recitals in plays, could create a taste and atmosphere for dance in the institution, specially some of its Teachers and students.

In 1919, Guru Buddhimanta Singh came to Shantiniketan to teach Manipuri dance for the first time and as desired by Gurudev, a dance was composed on the song "AAY AAYRE PAGOL. Thus Manipuri dance had its place in Shantiniketan after the prior performances in western dance style. In 1923, dance was enacted in the play "Vasanta" and Rabindranath, Abanindranath, Almherst and many others danced in rhythm on the stage with the closing song "ORE PATHIK". In 1925, solo and group dance were performed for the first time in "Varsha Mangal".

In 1924, Gurudev, being very much impressed by a dance by girls of Sourashtra playing pairs of 'Mandira' in two hands, invited a troupe from there to visit Shantiniketan. The girls danced before the students in very graceful movement with 'Mandira'; Gurudev enchanted by that composed the song "DUI HATE KALEH MANDIRA" and inspired the girl students to dance on that song similarly with Mandira in hands.

In a close study of the tradition of dance in Shantiniketan, it may be seen that many Gurus came to Shantiniketan from time to time and Ritu Ranga and other dance dramas of Tagore were produced in their different dance styles. In the dance dramas, "Shyama"



“Chitrangada” and “Chandalika”, specially we can see a unique combination of all those styles. In spite of the use of different dance styles even, it has reflected a poetic image of beauty in total and not an isolated variety of dance styles only. As we find in the case of language, many alien words, by proper and constant use for a long time are accepted in that language, different dance styles have also similarly merged with the Tagore’s dance stream to recreate a completely new concept and style of dance.

\* \* \*

## FROM SARNGADEVA TO GOVINDA (CONTRIBUTED)

*“Gitam Vadyam tatha natyam trayam  
Sangitam ucyate”.*

says Sarnga Deva, the author of the Sangita Ratnakara. According to Sarnga Deva, vocal instrument and dance are the components of Music (Sangitam). Hence it follows, that music short of any one of these components, is no music at all, still the term is applied in common parlance to denote, either song or instrumental music, to the exclusion of dance which is composed of all these elements.

Of these Gita is composed of Nada (sounds) and Aksharas (the musical composition made up of words) as propounded by Lochana Pandita, in his Raga Tarangini “Dhatumatu samayuktam gitam iti ucyate budhaih; tatra nadatmakam dhatur matur aksharasambhavam”.

Although the term ‘Gita’ is according to tradition considered strictly applicable to that variety of composition, known as ‘salagasudha’ still by common consent, anything that is sung is recognised as ‘Gita’ in accordance with the construction, ‘Ganayati iti Gitam’ with a view to include all these Angas as components of Sangita. Bharata says, that Brahma, when engaged in the creation of sangita, extracted these aspects of it from the four Vedas in the following passages “Jagraha pathyam rg vedat samabhyo gitam eva ca; yajur vedat abhinayam rasan atharvanad api”.

Sarngadeva in his *Sangita Ratnakara* deals with one aspect of this when he says "Sama Veda idam gitam samjagraha pita mahah". In this connection the relation between Sama Veda and Gita may be noted. Bharata, the first writer on music and Sarngadeva a later writer, both of them have pitched upon the svaras of the Sama Veda alone as the suddha svaras. As the Sama Veda, as traditionally handed down, still continues to prevail in the same form, even today, as it was originally chanted on close scrutiny of the chanting of that veda, it will be noticed that the notes ga, ri, sa, ni, dha, pa -- beginning from Tarasthana, down to the Madhyasthana, which correspond to the Prathama, Dvitiya, Tritiya, Caturtha, Mandra and Atisvarya of the technique of the Sama Vedas. With the seven suddha svaras and some of the vikrata svaras as their basis the grama ragas and the desi ragas have been developed by Sarngadeva in accordance with the Gitas of his time. The several features detailed in the *Sangita Ratnakara*, are considered by ancient writers to be essential for a complete system of music. But most of the works of later writers, such the *Svaramela-kalanidhi* of Ramamatya (about 1550 A.D.) the *Raga Vibodha* of Somanatha (about 1608 A.D.) and *Chaturdandi Prakasika* of Venkatamakhin (about 1637 A.D.) deal only with Ragas and their fundamentals devoting no attention to other aspects.

Hridaya Narayana, the author of two works on music, the *Hridaya Kautuka* and the *Hridaya Prakasa* (1660 A.D.) observes as follows 'Sva Sva sesa srutim tyaktva yada risabha dhaivatan, giyete munibhih sarvaistadatan komalan matau' meaning that the Rishaba and Dhaivata, when sung in the second sruti instead of the third which is their proper place will respectively yield the Komala Risabha and the Komala Dhaivata, thereby forestalling in a way the use of these srutis in the Todi and the Mayamalava Gaula ragas of Karnatak music. From this it will be apparent, that he alone among medieval writers, seems to have caught a glimpse of the Suddha-svaras, of old, that had been eclipsed for a long time.

In the *Sangita-Sudha*, a work attributed to Raghunathanayaka, a ruler of Tanjore, which is almost a veritable metrical paraphrase,

in a refined style, highly critical and elaborate, of the Samgita Ratnakara, mention is made of treatise on music, the Sangita Sara of the famous Vidyaranya (of the 14th century).

After fully dealing with Ragas of Samgita Ratnakara, Govinda Dikshita observes, in passing that most of the said Ragas were not then current and, by way of dealing with the Raga then in use, introduces the fifty ragas comprised under the fifteen melas commencing from Nata and ending with Desakshi mentioned in Vidyaranya's work, with the technique and nomenclature almost corresponding to those of Venkatamakhin's work. This leads to the inference that Karnatak music had its origin prior to Vidyaranya's days and posterior to those of Sarngadeva.

As regards the number of groups of Mela ragas and the number of ragas under each Mela different views seem to have prevailed after the days of Vidyaranya. Ramamatya seems to have held the view that the Desiragas could be brought either under twenty Melas, commencing from Mukhari and ending with Kambhoji, or under the fifteen Melas ending with Kedaragaula. While Somanatha held the view that there was necessity for twenty Melas commencing from Mukhari and ending with Saranga for the same purpose.

Venkatamakhin ranks high among writers on Karnatak music. The system of 72 Melas, which is the bedrock on which the science of modern South Indian Music is built, is his creation. His work called the Chaturdandi Prakasika has turned Karnatak music into the channel in which it now flows. It is therefore unquestionably the most important of the authorities in the science of music at the present day.

The history of music as a fine art dates back to the Vedas. Gandharva Vidya is one of the Upavedas and was specially cultivated in Samagana. Indeed tradition has it that Brahma evolved music out of the Samaveda. And from very early times several writers have devoted themselves to cultivating the theory of music. Bharata is the most important of these writers and there were several others of eminence, many of those works are extant even now in part. It is

from these writers that we get some of our fundamental concepts such as svaras, srutis, vadins, samvadins and so forth. Apart from this, their practical importance at the present day is not considerable. The modern ragas, the melas and janyas and the modern types of compositions are later evolutions though possibly they had their origin in those days.

The medieval history of music, so to say, begins with Sarngadeva. His work Sangita Ratnakara forms a bridge between the ancient and modern periods. On one hand, his work is a digest of ancient theory, and on the other it has the beginnings of the modern raga system.

Though the ancestors of Sarngadeva belonged to Kashmir, his family had for two generations settled in Doulatbad in the Deccan. He took special pains to acquaint himself with the South Indian ragas which he deals in his work.

The writers who came after Sarngadeva in the Karnatak music history are numerous. Vidyaranya, Ramamatya, Somanatha, Govinda Dikshita and several others. They give the lakshanas of many ragas which are current even now, and some of these lakshanas are useful as guides to us even at present day. But the more interesting portion of their work is where they seek to give a scientific background to the ragas. They group ragas into Mela and janyas. The number of melas range from 15 in Vidyaranya to 20 in Ramamatya. But their classification is not based on any principle.

It is only when we come to Venkaatamakhin that we have for the first time a system based on science. Their number was determined by the possible number of compositions subject to certain limitations of the several svaras, and thus the number of 72 was obtained. Then he grouped the various janya ragas under the several melas suitably to their svaras. Simple as it might now appear, it was left to Venkaatamakhin to propound this. Chaturdandi Prakasika which evolved this scheme was written about 1637 A.D. Thereafter this scheme of melas has ruled unchallenged, and at the present day it is generally accepted and followed.

Among writers who dealt with South Indian music after Venkatamakhin, special mention must be made of King Tulaja of Tanjore. He wrote his work called *Sangita Samritha* about 1735 A.D. He closely follows Venkatamakhin and one reads with interest his observation that the melas formulated by Venkatamakhin remained obscure and that therefore he would deal only with melas and ragas which were in actual practice in his own time. Indeed Venkatamakhin himself says that only 19 melas were actually in use in his time, and that the other melas had been formulated by him only for scientific completeness and to provide for Desiya ragas and ragas which might be invented in future. He himself had invented Simharava. His system would enable musicians of genius to evolve new melodies and it did happen. Shortly after the time of Tulajaji, the three great composers who are regarded as Trinity of the South Indian Music - Tyagaraja, Muthuswami Dikshitar and Syama Sastri were born. The former two in particular, have in their immortal melodies composed in the new melas of Venkatamakhin's system but have rendered it a matter of scientific necessity of our present day music. It is no longer a mere academic issue. That is why some attempts recently made, as for example by the late Mr. Ponnuswami Pillai of Madurai to question the necessity for 72 melas have failed to succeed, because we cannot afford to lose the divine melodies of Sri Tyagaraja and Sri Muthuswami Dikshitar. Indeed Venkatamakhin is the Panini for modern Karnatak music. It should not be forgotten that the primary attraction of music lies in its practice, on lines of the lyrical sweetness of Tyagaraja, the classic majesty of Dikshita and the rhythmic concord of Syama Sastri. Before the days of Trinity, what little knowledge of the science of Karnatak music existed was confined to Sishya parampara. The public at large knew the names of a few popular ragas and put all the other ragas under a comprehensive group called "Apurva ragas". Sri Tyagaraja and Sri Dikshitar cultivated the system of Venkatamakhin. In the line of Muthuswami Dikshitar, Subbarama Dikshitar, his adopted son, himself a composer of no mean attainments, and well versed in the science, produced his *Sangita Sampradaya Pradarshini*, a monumental work based on the tradition of Venkatamakhin.

In the Sangita Sampradaya Pradarshini a compilation dealing with the Raga lakshanas of the 72 melas and janyas, there are also the Gitas and Tanas written and composed by Venkatamakhin.

Akalanka, the author of the Sangita Sara-Samgraha in Telugu written after the days of Venkatamakhin speaks of a Brahma Vina with twenty four srutis, gives them distinctive names, picks out 12 of them, as belonging to Vishnu vina and the rest to Rudravina. Akalanka developed a system of the Melakartas on the basis of his Rudravina very much akin to Venkatamakhin 72 Melas with a nomenclature based on the ka-ta-pa-yadi mode of computation. 'Meladhikara Lakshana' a work in Sanskrit by an unknown author also gives a detailed account of 72 melas. Govindacharya is the author of Sangraha Choodamani. This is the last of the authoritative lakshana granthas on music to be written in Sanskrit. The author lived in the latter part of the 18th century. He was a Madhva Brahmin and lived in a place called Kakavataram in Tanjore. Govindacharya was also called Akalanka Govindacharya.

His work Sangraha Choodamani is in perfect accord with Adhunika Sangita or modern music. For the first time we come across the modern nomenclature for 72 melas i.e.

Kanakangi-Ratnangi series is his work. His suddha scale is Kanakangi. The 22 srutis are intelligently distributed over 7 svaras. The changeless notes sa and pa are assigned one sruti each and the remaining ten swarasthanas (2 for each notes ri, ga, ma, dha, ni) are assigned two srutis each. Thus  $10 \times 2 = 20 + 1 + 1 = 22$  srutis. His melas are all sampurna - sampurnas and they rightly superseded the earlier and confusing, asampoorna melas. He has composed 366 Lakshana gifts, 72 for the 72 melas and 294 janya ragas of his time.

Having thus devised seventy two meladhikaras based on twenty two srutis and adopted the nomenclature and characteristics adopted by Akalanka, Govindacharya has composed Lakshana Gitas in 72 Meladhikaras and two hundred and ninety four other ragas of his times classed as janyas under this system.

## LITERARY AND PROSODICAL BEAUTIES IN MUSICAL COMPOSITIONS

*T.S. Parthasarathy*

Stressing the need for prosody in musical compositions, Purandara Dasa simply says “Yati prasa vira beku gatige nillisa beku” in his song “Tala beku takka mela beku”. Developing this idea, Tyagaraja, the supreme architect of the kriti form in Karnatic music, lays down the grammar for a kriti.

*Yati visrama sadbhakti vi-  
Rati draksha rasa nava rasa  
Yuta kriti*

in his song “Sogasuga mridanga talamu”. Tyagaraja himself followed this grammar to such an extent that he is called the ‘Tone poet of Tiruvaiyaru’ and his kritis as ‘poems set to music’

Music served as the best vehicle for composers to express their imagination and sentiments and literary beauties served not only to enrich the sahitya excellence but also to enhance the musical effect. Rhyming, alliterations, rhetorical beauties and different figures of speech enabled composers to exhibit their versatility and mastery over the languages employed. Setting their compositions to particular metres, specifying particular talas and adding various embellishments which are exclusively related to musical compositions revealed their scholarship and mastery over the art of composing.

### THE PADA

A literary composition with meaningful words conforming to the principles of music, viz. svara and tala, is called a pada or song. The earliest work dealing with such padas, called dhruvas, is the Natya Sastra of Bharata in which he has fully explained the prosody, metre and its divisions, the unison of rasa and bhava, the similes to be employed, the content of the language, the unit of time and the usage of the various types of dhruva gana.

Ancient tratises on music contain the description of vaggeyakaras and their classification into uttama, madhyama and adhama. Only a person who constructs or composes the words of the text (matu) and the musical element of the song (dhatu) is qualified to be called a vaggeyakara. The qualifications of a vaggeyakara, as enunciated in the 'Sangita Ratnakara' of Sarngadeva and explained by its commentators Kallinatha and Simhabhupala, may appear frightening and make us wonder if such geniuses could ever exist.

But there have been not one but a galaxy of such composers in the annals of Indian music. A vaggeyakara should have a knowledge of grammar, acquaintance with dictionaries like Amarakosa, knowledge of prosody, expertise to make verbal figures of speech like anuprasa, semantic ones like upama (simile) and emotional effects like vibhava etc. In fact the list is so long that only a sarvajna or a sarva tantra svatantra can answer to the description.

### EARLY TAMIL POETS

With the exception of the Vedic hymns, the Tevaram and the Divya Prabandham constitute the earliest examples of the music of the ancient period. Many of the Nayanmars and Alvars who composed these songs were musicians and can be rightly called vaggeyakaras. All of them were, no doubt, excellent Tamil poets and left no prosodical beauties in the language untouched in their compositions. They are replete with Yati, which is called Monai in Tamil, second letter prasa called Edukai, anuprasa and other metrical inventions like the viloma order which is sung in the reverse order without spoiling the meaning. A sample of anuprasa is:

"Niramaya parapara puratana paravusiva ragavarulen" The Tevaram and Prabandham also contain Antya Prasa beauties known as Mutru Monai in Tamil. The early Tamil poets have handled many other kinds of rhetorical beauties, similes, proverbs etc., not found even in Sanskrit compositions. Incidentally, the dvitiyakshara prasa or second letter rhyming, is not found in Sanskrit literature and is a legacy of Tamil. Jayadeva does not handle it but from the



time of composers like Margadarsi Sesha Iyengar, Narayana Tirtha, and the Haridasas of Karnataka, this rhyming has become compulsory in South Indian musical compositions.

### JAYADEVA

The Ashtapadis of Jayadeva's 'Gita Govindam' are perhaps the earliest musical compositions in Indian music set to given ragas and talas, although some claim that there were earlier songs in Prakrit with similar musical setting. But, for sheer splendour of diction, mastery over metrical intricacies and the varieties of metrical settings, Jayadeva stands high among Sanskrit composers. Lavish praise has been showered on him by Western scholars and in India there are more than a hundred imitations of the Gita Govindam. The rare blending of Sabda, Rāsa and Artha endows the Ashtapadis with an abiding splendour.

Jayadeva did not adopt the second letter rhyming in his songs but invariably adopted antya prasa or end rhyming thus:

*"Chandana charchita nila kalebara pita vasana Vanamali  
Keli chalan mani kundala mandita ganda yuga smita sali"*

The lyrical metres are mostly in rhyming couplets, identical in its structure and length. He adopted a peculiar style in placing the long syllables.

*"Mamiyam chalita vilokya vrutam vadhu nichayena".*

Jayadeva made efforts continuously to effect an alliance between poetry and music and this effected in his invention of fresh metrical types in which a musical rhythm was filled to the requirements of normal speech. He has employed the middle and end rhyme as well as the yamakas which is common to Sanskrit poetry. Jayadeva was probably the first to make the bar as the structured unit which paved the way for him to invent newer metrical types unknown in previous systems of prosody.

### TALLAPAKKAM ANNAMACHARYA

The discovery at Tirupati of thousands of kirtanas of Tallapakka Annamacharya (1424-1503) about 50 years ago opened a new chapter in the history of Karnatic music. If these kirtanas had come to light a century ago, portions of the history of South Indian music would have been rewritten. For, Annamacharya was the first composer to write kirtanas in Telugu with a Pallavi and Charanas. His contemporaries in Karnataka viz. Sripada Raya and Vyasa Raya had already commenced composing similar kirtanas in Kannada which were better known as 'padas'.

Although the bulk of Annamacharya's compositions are in Telugu, he was a Sanskrit composer as well. Following the practice in Dravidian poetry he has used the dvitiyakshara prasa (second letter rhyming) not only in his Telugu kirtanas but also in his Sanskrit songs.

*"Raja vara sekharāṃ rāvi kula sudhakaram  
Ajanu bahu nilabhra kayam  
Rajari kodanda raja dikshagurum  
Rajiva lochanam Ramachandram"*

He was a master of Telugu prosody and his skill in combining the same word with other phrases is breath-taking. Apart from alliterations and classical diction from the point of view of poetry, the sahitya affords striking examples of Annamacharya's descriptive powers, mellifluous flow of words and ability to embellish the pieces with similes, sometimes a string of them.

In addition to thousands of kirtanas, Annamacharya made a monumental contribution to Indian music by writing his 'Sankirtana Lakshana' in Sanskrit. It is the only work of its kind, a treatise on hymnody in Telugu. With Annamacharya's permission, the original in Sanskrit was translated into Telugu verse with the title 'Sankirtana Lakshanamu' by his grandson Tallapaka Chinna Tirumalacharya. An excellent edition of this unique work with a translation and commentary in Telugu and English by Dr. Salva Krishnamurthy has recently been published by the Institute of Asian Studies, Madras,

under the title 'The Tunes of Divinity'. The book is a great boon to scholars, students and researchers on Annamacharya.

### THE DASAKUTA COMPOSERS

The contribution of the Dasakuta composers of Karnataka to Karnatic music has been so vast and magnificent that it is not possible to cover it in the course of an article. They were the trendsetters in many respects which even later day giants like Tyagaraja chose to follow. No wonder Purandara Dasa, the greatest of them all, was known as the 'Sangita Pitamaha'.

The Haridasas were bulwarks of the Dvaita siddhanta of Sri Madhva and in their zeal to spread the bhakti cult through the medium of music they resorted to every kind of invention in song and poetry besides writing long kavyas and prose works. Many new kinds of compositions like the Suladi, Ugabhoga, Devaranama, Vritta Nama and Udaya raga came into existence during their time. Many of them were good poets in Kannada and embellished their songs with literary and prosodical beauties. Kanaka Dasa wrote the Haribhaktisara and Mohanatarangini. Jagannatha Dasa wrote Tattvasuvalis and the monumental Harikathamritasara.

The great Purandara Das (1484-1564) was undoubtedly the crest jewel of the Dasa Kuta and a towering personality in many fields. He was a prolific composer, well-versed in the art of music and remodelled the kirtana form. According to the Prasanna Venkata dasa, Purandara Dasa wrote a variety of compositions like Gita, Thaya, Suladi, Ugabhoga, Padya and Pada but we all know that he wrote many more forms from Svaravali to Prabandhas. He was the greatest of lyric poets in Kannada and a master of unerring alliteration driving home his theme to his readers. His songs are full of similes, metaphors, and sabdalankara and whatever he uttered came out in music. The lustre of his name will not be dimmed by age and his compositions are destined to live and be remembered by a grateful posterity.

## NARAYANA TIRTHA AND OTHERS

Composers of the post-Purandara Dasa period are too numerous to be mentioned here but there were some landmarks like Narayana Tirtha, Sadasiva Brahmdendra and Uttukadu Venkatasubba Iyer. Narayana Tirtha is known as the 'South Indian Jayadeva' and his 'Krishna Lila Tarangini' is the longest music drama in Sanskrit with 147 kirtanas (known as Tarangams), 267 slokas, 30 gadyams and 30 Darus besides prose passages. The Tirtha writes in a simple but unique style in which all the literary graces such as assonance, end-rhyming and liquid sounds are blended so as to create a total picture of idea, sound and melody. His sahitya phrases are so delicious that even Tyagaraja did not hesitate to borrow a few of them like 'Giriraja suta tanaya'.

Although Sadasiva Brahmdendra (circa 1741 A.D.) cannot be described as a music composer in the strict sense of the word, the 23 songs composed by him in Sanskrit are lyrics of matchless beauty and form an important part of the bhajana canon of South India. His command over Sanskrit is superb and his alliteration unerring. He closely follows Jayadeva in some places and Margadarsi Sesha Iyengar in others. Tyagaraja was deeply influenced by the Brahmdendra. The following is an example of his Sanskrit phrasing:

*"Gayati Vanamali - madhuram  
Pushpa sugandha sumalaya samire  
Munijana sevita Yamuna tire"*

A little-known composer of the pre-Trinity period was Margadarsi Sesha Iyengar whose original name was Sesha Ramanuja. The very appellation 'Margadarsi' shows that he was a pathfinder in the field of music composing. He lived at Srirangam and has composed about 50 kritis in Sanskrit in the rakti ragas of his time. So great was his influence on composers like Tyagaraja and Svati Tirunal that they did not hesitate to borrow his phrases or to model their kritis after his. Svati Tirunal, in fact, made a deep study of Sesha Iyengar's kritis from the sabdalankara point of view and wrote a monograph in Sanskrit

called 'Muhana prasa antya prasa vyavastha' (published by the Music Academy, Madras). Svati Tirunal's kriti 'Bhogindra sayinam' is a close imitation of Sesha Iyengar's 'Sriranga sayinam' from the point of view of phrasing and construction. The following is an example from an Iyengar kriti:

*"Dosha vidalita Putana poshitakhila chetana  
Ghosha nalina pradyotana Kosala nagara niketanà".*

### ARUNAGIRINATHA

No article on prosodical and literary beauties in musical compositions can be complete without a reference to Arunagirinatha, the uncrowned king in the field of rhythm in Karnatic music. He was a court poet of Deva Raya II (1421-1448) of the Vijayanagar empire who used to have Tiruvannamalai as his second capital. The Tamil songs of Arunagirinatha, collectively known as the 'Tiruppuaazh', are unique examples of Chitra Kavitva in which jingling verses add to the beauty of the tunes to which they are set. Arunagirinatha reigned supreme in this field and till today his songs have not been excelled for their prosodical beauty and chandams in numerous talas known and unknown.

### THE TRINITY

The period 1750-1850, during which the Trinity of Karnatic Music viz Syama Sastri, Tyagaraja and Muthusvami Dikshitar lived, was the golden age of South Indian music. The kriti form reached the pinnacle of its glory at their hands and grew to titanic proportions. The Trinity had, no doubt, the benefit of the accumulated musical wisdom of a galaxy of earlier composers mentioned in this article, but their own contribution to the enrichment of Karnatic music was considerable. Their musical excellence apart, the sahitya beauty in their compositions is worth the study of a lifetime.

Of the three, Tyagaraja was a poet and in addition to about 700 kritis of different patterns he wrote two musical plays of great merit. He studied with loving reverence the works of the master-

composers who had laid the foundations of Karnatic music. He employed all the prosodical knowledge at his command to embellish his kritis from the literary point of view. Prasa, anuprasa and antya prasa are found in an abundant measure in his kritis. Example:

*“Sarasara kantarachara mada vidara sundarakara  
Sugunā sukumara Maramana nirajaptakula  
Paravara sudharasa puma”*

Several commentaries have been written by Telugu scholars on ‘Tyagaraju kavitvamu’, the literary beauties in his songs. He was equally at home in Sanskrit and kritis like ‘Jagadanandakaraka’ and ‘Varalila ganalola’ shine as examples of his poetical skill in Sanskrit.

Dikshitar, who composed entirely in Sanskrit, was cast in a different mould. His style is weighty and scholarly but never wanting for prosodical beauties and sabdalankara features.

The following example, from ‘Akshayalinga vibho’ will show his command over Sanskrit idiom:

*“Daksha sikshana daksha tara sura  
lakshana vidhi vilakshana lakshya  
Lakshana bahu vichakshana sudha  
Bhakshana guru kataksha vikshana”*

Syama Sastri was no poet but had an adequate command over Sanskrit and Telugu to make his kritis attractive from the prosody point of view. Example:

*“Dharadhara vinila kacha lasita sarasa kavita nisita  
Sara ghana sarasita darahasita  
Variruha varivadanochita Vagisavinuta brutanata  
Narayani Syamakrishnanuta na manavini vinu girisuta”*

#### SVATI TIRUNAL

Svati Tirunal (1813-1847), the ruler of Travancore, is perhaps the last of the titans in the field of composing in Karnatic music. He

has carved out a niche for himself among the composers of the South. Poet, scholar and linguist, he was a polymath who wrote with equal felicity in Sanskrit, Malayalam and Manipravalam (a mellifluous mixture of Sanskrit, Malayalam and Tamil). He has also composed a few songs in Telugu, Kannada, Hindi and Marathi.

The peculiarity of the sahitya of Svati Tirunal is that the Sanskrit language is fully and elaborately used in complex syntax, with multiple verbs and sentences such as would be natural in a spoken language. There is an abundance of svarakshara and svarasthana varna where svaras and syllables coincide. There is no metrical invention which he has not attempted. Example from 'Anandavalli' which has the same tune like 'Srīngaralahari' of Lingaraj Urs:

*"Kesa pasa jita sajala jalada nikare - pada pankaja sevaka  
Kheda jala samanaika parama chature"*

Literary beauties like Madhyamakala, Chittasvara, Solkattu etc are common in many kirtanas. Besides similes, we find metaphors in many of them. In almost all the songs, antya prasa is observed by Svati Tirunal. He has thus bequeathed to the music world a rich and variegated fare of charming specimens of both music and poetry.

## EPILOGUE

The subject is a vast one and what has been attempted so far is like cabinet samples of ore from the riches of a mine. All credit to the galaxy which has left this precious heritage for our benefit !

\* \* \*

## யாழும் யாழ்முரிப் பண்ணும்

வி.ஜி. கிருஷ்ணமூர்த்தி

(அண்ணாமலைப் பல்கலைக்கழகத்து முன்னாள் இசைத்துறைத் தலைவர் வா.சு. கோமதி சங்கரய்யர் எழுதி வைத்துள்ள ஆராய்ச்சிக் குறிப்புகளிலிருந்து தொகுத்தது.)

**முன்னுரை:**

யாழ் என்பது நரம்பிசைக் கருவி என இக்காலம் பெரும்பாலோரால் எண்ணப்படுகிறது. யாழ் என்பது சுர ஒலி குறிக்கும் என முதன் முதலாகக் கோமதிசங்கரய்யர் (தமிழ்ப்பொழில், மலர் 2, துணர் 33, பக். 49 1957, தேவாரப் பண்ணாராய்ச்சி ஆண்டறிக்கை 1957, பக். 58) அவர்கள் கூறியுள்ளார். இசையினை, அதனிலக்கணத்தை விளக்கத் தேவையான மூலச் சொல் இசையொலியாகிய சுரம் ஆகும். இசையொலி பண்டைக்காலத்தே யாழ் எனப்பட்டு, இசையொலிச் சேர்க்கையாலமையும் இசையாகிய பண்ணிற்கும், இசையொலி, பண் இவற்றை எழுப்பவல்ல கருவிக்கும் ஆகிவந்தது. ஆகவே இடத்திற்குத் தக யாழ் என்பது சுர ஒலி, இசை, இசைக்கருவி இம்மூன்றையும் குறிக்கும் என கோமதிசங்கரய்யர் விளக்கியுள்ளார்.

யாழ் என்பது மேலைநாட்டு ஹார்ப் எனப்படும் கருவி போன்றது எனவும் இவ்வியாழின் நரம்புகள் தற்காலத்து வீணை, கோட்டுவாத்தியம், பிடில் இவற்றில் போலல்லாது கமக அசைவுகள் ஏற்படுத்த முடியாதவாறு அமைக்கப்பட்டிருந்தன எனவும் ஆகவே அக்காலத்து யாழ்க்கருவிகளில் இக்காலத்து வீணையில் காணப்படும் மெட்டுக்கள் போன்ற உறுப்புகள் இல்லை எனவும் கூறப்படுகிறது. நமது இசையின் உயிரங்கமாகிய கமக அடைவுகளை ஏற்படுத்த முடியாததால் திருஞானசம்பந்தர் பாடிய யாழ்முரிப் பதிக இசையைத் திருநீலகண்ட யாழ்ப்பாணர் தம் யாழில் இசைக்க இயலாது அவ்வியாழினை உடைக்க முற்பட்டார் எனவும் கதையாகக் கூறப்படுகின்றது. இதனடிப்படையில் இசைக்கருவிகளை கமக அசைவுகள் ஏற்படுத்த இயலாத “விட்டிசைக்கும் கருவிகள்” (digital instruments) எனவும் கமக அசைவுகள் ஏற்படுத்தக்கூடிய “தொடர்ந்து இசைக்கும் கருவிகள்” (analog instruments) எனவும் வகுத்து திருநீலகண்டயாழ்ப்பாணர் காலத்து யாழ் விட்டிசைக்கும்



இசைக்கருவியாகும் என திரு க. தியாகராஜன் (திருமதி செல்லம்மாள் நடராஜன் அறக்கட்டளைச் சொற்பொழிவு, சங்கீத அகடமி, சென்னை, 1992) கூறியுள்ளார். ஆயின், சிலப்பதிகார காலத்திலேயே செங்கோட்டியாழில் மெட்டுக்கள் (தந்திரிகரம்) பொருத்தப்பட்டிருந்தன என்பது சிலப்பதிகார நூலிலும், விபுலானந்தரின் யாழ் நூலிலும் விளக்கப்பட்டுள்ளது.

பல வகைப்பட்ட யாழ்க் கருவிகளையும் அவற்றின் உறுப்புக்களையும் பண்டைத் தமிழிலக்கியங்களில் கூறப்பட்டுள்ள விளக்கங்களைக்கொண்டு விரிவாகவும் நுணுகியும் ஆராய்ந்து “பாணர் கைவழி” எனும் அரியதோர் நூலை வரகுணபாண்டியன் அவர்கள் இயற்றியுள்ளார். யாழ் நூலினுள் காணப்படும் சில முரண்பாடுகள் இந்நூலினுள் விளக்கப்பட்டுத் தெளிவாக்கப் பட்டுள்ளன. தவிர பண்டை யாழ்களில் கோல் எனப்படும் மெட்டுக்கிணையான உறுப்புக்கள் அமைந்திருந்தன என்றும் யாழின் உறுப்புக்கள், உருவம், செய்தொழில், இருப்பு இம்மூன்றிலும் தற்கால விணையின் உறுப்புக்கள் போன்றே தோன்றின என்றும் இந்நூலில் விளக்கப்பட்டுள்ளது. ஆயினும் சில யாழுறுப்புக்களின் உருவம், செய்தொழில், இருப்பு இவற்றைப் பற்றிய விளக்கம் பண்டையிலக்கியங்களில் கூறப்பட்டுள்ள செய்யுட்களின் பொருளோடு முற்றிலும் பொருந்துவதாகக் காணப்படவில்லை. இதன் விளைவாக ஒருறுப்பு பிறிதொன்று போல் விளக்கப்பட்டுள்ளது. பண்டை நூல்களில் கூறப்பட்டுள்ள யாழுறுப்புக்களின் பெயர்கள் அவ்விளக்கங்களின்படி எவ்வுறுப்புக்களைக் குறிக்கின்றன என்பதும், முக்கியமாக மெட்டுக்கள் எப்பெயர்களால் குறிப்பிடப்பட்டன என்பதும் இக்கட்டுரையினுள் விளக்கப்படும்.

எவ்வியாழ் உறுப்புக்களின் உருவம், செய்தொழில், இருப்பு இவற்றின் விளக்கங்கள் எல்லாவிடத்தும் பொருந்துமாறு இதுவரை வெளிவந்த புத்தகங்களிலும், கட்டுரைகளிலும் கூறப்பட வில்லையோ அவ்வுறுப்புக்கள் மட்டும் இங்கு விளக்கத்திற்கு எடுத்துக்கொள்ளப் படுகின்றன. இதன் கீழ் வறுவாய், மருப்பு, மாடகம், திவவு, நரம்பு, கோடு முதலியன விளக்கப்படும்.

## யாழுறுப்புக்கள்

### வறுவாய்

“சுனை வறந்தன்ன இருள்தூங்கு வறுவாய்”

- பெரும்பாணாற்றுப்படை, வரி 10

(சுனை - மலையூற்று, மணலூற்று, mountain spring; வாய் - வாத்தியக்குழல்)

சுனை என்பது ஆங்கிலத்தில் spring எனப்படும். இது ஒரு மணல் திட்டினின்றோ பாறை இடுக்கினின்றோ பிறப்பிடம் நன்கு விளங்கித் தோன்றாத (திடீரெனத் தோன்றுகின்ற) சிறுவாய்க்கால் என விளக்கப்பட்டுள்ளது. ஆங்கில அகராதிகளில் spring, stream, brook, channel இவற்றின் வேறுபாட்டு விளக்கங்களைக் கண்டறிக. சிறுவாய்க்கால் அல்லது நீரோடை வறண்ட நிலைகளில் காணப்படுவது போன்று குழல் வடிவில் குடையப்பட்ட வெற்றிடத்தையுடைய இசைக்கருவியினுறுப்பு வறுவாய் எனப்பட்டது.

“எண்ணாட்டிங்கள் வடிவிறறாகி

அண்ணாவில்லா அமைவரு வறுவாய்”

- பொருநராற்றுப்படை, வரி 11-12.

(அண்ணாத்தல் - வாய்திறத்தல், to gape open the mouth, அண்ணாவில்லாத - வாய்திறவாத வாய்மூடிய)

மூடப்பட்டுள்ள வாயை உடைய எண்ணாட்டிங்கள் போன்ற அரைவட்ட வடிவம் பெற்ற (சிறுவாய்க்கால் போன்ற) வறுவாய். மூடப்பட்டுள்ளது என்பதை விளக்கவே பெரும்பாணாற்றுப்படையில் “இருள் தூங்கு வறுவாய்” எனக் கூறப்பட்டது.

“அண்ணாவில்லா” என்பது உள்நோக்கில்லாத எனப் பொருள் கொள்ளப்பட்டு இது பத்தரின் மேல் மூடியுள்ள தோலில் அமைக்கப்பட்ட வாய் போன்ற துளை என வரகுணபாண்டியன் (பாணர் கைவழி, பக். 91, 92) விளக்கியுள்ளார்.

வாய் போன்ற துளை என வறுவாய் விளக்கப்படுமானால் பெரும்பாணாற்றுப்படையில் கூறிய “சுனை வறந்தன்ன இருள்

தூங்கு வறுவாய்” எனும் சொற்களில் பொருளோடு இவ்வறுப்பின் அமைப்பு பொருந்தாதது காண்க.

மேலும் பத்தரின் மேல் மூடியுள்ள தோலில் இடப்பட்டுள்ள துளை பத்தரில் பல்கிய ஒலி நன்கு வெளிப்பட்டுக் கேட்பதற்காகச் செய்யப்பட்ட உத்தியே தவிர இத்துளையே யாழின் முக்கியமானதோர் உறுப்பாகாது.

ஆறு போன்ற வறுவாய் அதன் உயர்த்திய கரைகள் போன்ற இருமருப்பு எனும் பொருள் பெறத்தக்க பொருநராற்றுப்படை வரிகள் “மருப்பு” என்பதன் கீழ் விளக்கப்பட்டுள்ளது காண்க.

எனவே வறுவாய் என்பது கோடு எனும், இக்காலம் தண்டி எனப்படும், யாழறுப்பைக் குறிப்பதாகும்.

**மருப்பு:**

“பாம்பணந்தன்ன ஒங்கிரு மருப்பின்”

- பொருநராற்றுப்படை வரி 13

(பாம்பு - ஆற்றின்கரை; அணத்தல் - உயர்த்துதல்; மருப்பு - கொம்பு, பிறைச்சந்திரனின் இரு கோடு)

ஆற்றின் இரு கரைகளையும் உயர்த்தியது போன்ற (இரு) மருப்பு, பிறைச்சந்திரனின் மீது இருகோடுகள் (கொம்பு) உயர்ந்து நிற்பது போல் வறுவாயின்மீது உயர்ந்து நிற்கும் மருப்பு என்பது இங்கு விளக்கமுறுவது காண்க.

“நுணங்கர நுவரிய நுண்ணீர் மாமைக்  
களங்கனியன்ன கதழ்ந்து கிளர் உருவின்  
வணர்ந்தேந்து மருப்பின் வள்ளுயிர்ப் பேரியாழ்”

- மலைபடுகடாம், வரி 35-37.

(நுண்மை - நுட்பம், precision, accuracy; நீர்மை - தன்மை; களங்கனி - முள்முருங்கைக்கனி; கதழ்தல் - பிளத்தல், to cleave, கிளர்தல் - விளங்குதல்; வணர் - வளைந்த; ஏந்து - நீட்டிய, உயர்ந்த மாமை - கரும்புழுப்பு நிறம்)

நுண்ணிதாகச் செறிந்த அரத்தினால் நுட்பம் மிக்கதாகச் செய்யப்பட்ட கரும்புழுப்பு நிறத்தை உடைய பிளந்த முள்முருங்கைக்கனியின் தோடு போல் விளங்கும், வளைந்த வறுவாய் மீது, உயர்ந்து நீண்டு நிற்கும் மருப்பு. நுண்ணீர் என்றதன்

உட்பொருள் “மாடகம்” எனும் உறுப்பின் விளக்கத்தின் கீழ்க் காண்க.

ஒங்கிரு மருப்பு (பொருநராற்றுப்படை), மாயிரு மருப்பு (பெரும்பாணாற்றுப்படை) வாங்கிரு மருப்பு (புறநானூறு, 285, வரி 3) எனக் கூறியிருப்பதால் மருப்பு இரண்டாகும், இணையாயமைந்தது என்பது அறியற்பாலது. ‘பாம்பணத்தன்ன’ என்பதை விபுலாநந்தர், வரகுணபாண்டியன் இருவரும் பாம்பு தலைதூக்கி (படமெடுத்து) நிற்பது போல எனக் கொண்டு மருப்பு என்பது கோடாகிய தண்டியைக் குறிக்கும் என்றனர். ஆயின் படமொடுத்து நிற்கும் பாம்பிற்கு இரு உடலோ, மார்பின் மீது சார்த்தி நிறுத்திய யாழ்க் கருவிக்கு இரு தண்டியோ இல்லை காண்க.

மேலும் “களங்கனியன்ன” என்பது கருமை நிறம் பற்றிக் கூறியது அல்ல. நிறம் பற்றிக் கூறும் போது “மாமை” என விளக்கப்பட்டது. “களங்கனியன்ன கதழ்ந்துகிளர் உருவின்” என்றது மருப்பின் உருவ அமைப்பு குறித்துக் கூறப்பட்டதாகும்.

**மாடகம்**

“மணிகடை மருப்பின் வாளார் மாட வயிரத்”

- சீவக சிந்தாமணி, செய் 722, வரி 2

(மணி - கருமை; கடை - இடம்; வயிரம் - மரவயிரம்; (heart wood); வாள் - ஈர்வாள்; ஆர் - அன்ன, போன்ற)

கருமையாக உள்ள வயிரம் பாய்ந்த இடமாகிய மரத்தின் நடுப்பகுதியினால் செய்யப்பட்ட ஈர்வாள் போன்ற உருவுடைய மாடகம்.

இவ்வரியினால் மாடகம் என்பது மருப்பின் பகுதி அல்லது மருப்பினை ஒட்டிய பகுதி என்பது அறியலாம்.

“மாடகம் என்பது விளக்குங்காலை

கருவிளங் காழ்ப்பினை நால் விரல் கொண்டு

திருவியல் பாலிகை வடிவாய்க் கடைந்து

சதுரமூன்றாய்த் துளையிடற்குறித்தே”

- சிலப்: வேனிற்: உரை மேற்கோள்

(விளம் - விளா அல்லது வில்வம்; காழ்ப்பு - வயிரம் பாய்ந்த இடம்; பாலிகை - உதடு, போர்வாளின் கைப்பிடியருகிலுள்ளது தட்டுப்போல் கவிழ்ந்த பகுதி, கவியாணம் முதலிய சுபகாலங்களில் முனைகள் உண்டாக நவதானியங்கள் விதைக்கும் தாழி, துளை - உட்புறம்; சதுரம் - நான்கு/விவேகம், சாமர்த்தியம்)

மாடகம் என்பது விளா அல்லது வில்வ மரத்தின் கருத்த வயிரம் பாய்ந்த நடுப்பகுதியை எடுத்து அதன் நால்விரல் (நாலு அங்குலம்) நீளமுள்ள கட்டையில் சதுர மூன்றாக (பன்னிரண்டாக) பாலிகை வடிவில் கடைந்து மருப்பின் உட்புறமாகப் பொருத்தப்படும் பகுதியாகும்.

மலைபடுகடாம் விளக்கிய பிளந்த களங்களியின் தோடு, சீவக சிந்தாமணி விளக்கிய ஈர்வாளின் பற்கள், சிலப்பதிகாரத்து உரை மேற்கோள் விளக்கிய பாலிகை; போர்வாளின் கைப்பிடியருகில் உள்ள வளைவான பகுதி.

இவையாவும் உருவத்தால் பெரும்பான்மையும் ஒத்திருப்பது காண்க.

மாடகம் என்பது பாலிகை வடிவுடைய வளைவுகள் கொண்ட பகுதி. இம்மாடகத்தின் இரு வளைவுகளிடையே உள்ள குறுகிய இடத்தில் கோலாகிய மெட்டு பொருத்திக் கட்டப்படும் என்பது “மாடக நொண்டு கொண்டு” எனும் சீவகச் சிந்தாமணிச் செய்யுள் வரியினால் (செய்யுள் 1697, வரி 2) அறியலாம்.

மாடகம் எனும் பகுதி மருப்பு எனும் உறுப்போடு இணைந்ததாகச் செய்யப்பட்டிருக்கக் கூடும் என்பது மலைபடுகடாம் கூறிய விளக்கத்தாலும், தனியாகக் கடையப்பட்டு மருப்பின் உட்புறமாக மருப்பினின்று சிறிது உயர்ந்து நிற்பது போல் இணைக்கப்பட்டிருக்கக் கூடும் என்பது சிலப்பதிகார உரை மேற்கோள் பாடலாலும் அறியலாம்.

“நுண்ணீர்” என்று மருப்பின் விளக்கத்தின்போது கூறியது (மலைபடுகடாம், வரி 25) கோலாகிய மெட்டு அமைய வேண்டிய இடத்தினை மிகத் துல்லியமாகக் கணக்கிட்டு அவ்விடத்துப் பாலிகையின் வளைவுகள் கூடுமாறு வைக்கப்பட்டது என்பதை உணர்த்துவதற்காக ஆகும். ஏனெனில் மெட்டு அமையுமிடம் நூலளவு வேறுபட்டாலும் அவ்விடத்து எழும் ஒலியளவு வேறுபடும் என்பதால் என்க.

சிலப்பதிகர உரை மேற்கோள் பாடலில் நான்கு அங்குல நீள மரக்கட்டையில் பன்னிரு பாலிகைகள் அமையுமாறு கடையப்பட்டு மாடகம் எனும் உறுப்பு செய்யப்பட்டது என்பது விளக்கப்பட்டது. நம் முன்னோர்களின் இசைக் கருவி செய்யுந் திறனின் நுட்பதிட்பம் வியக்கத்தக்கது என்பதை இங்கு விளக்குவது பொருத்தமுடையதாகும்.

யாழில் இருவகையாக/இருவகை இசை எழுப்பத் தகுந்த முறையில், மெட்டுக்கள் எனப்படும் கோல்கள் கட்டப்படும் என நம் முன்னோர்கள் கூறியுள்ளனர். ஒரே யாழ்க்கருவியில் சரிகமபதநி, பதநிசரிகம எனும் வரிசையிகளில் சுரங்கள் ஒலிக்குமாறு மெட்டுக்களைக் கட்ட முடியும் என்பது இக்கட்டுரையின் அடுத்த பகுதியில் விளக்கப்படும். இவ்விரு முறைகளிலும் மெட்டுக்கள் அமைய வேண்டிய இடங்கள் வேறுபடும். நாலங்குலத்தில் பன்னிரண்டு பாலிகைகள் அமையுமாறு மருப்பின் பகுதியை அல்லது மாடகத்தைக் கடைந்தால் 'ச'வும், 'ப'வும் மேரு எனும் தகைப்பில் அமைய வார்க்கட்டினால் கட்டப்படும் மெட்டுக்கள் ரிகமபதநி, தநிசரிகம எனும் ஒலிக்கும் அவற்றின் அந்தர ஒலிகளும் ஏற்படுமிடத்தில் அமையுமாறு கட்டமுடியும். இத்தகைய இசையின் நுட்ப அறிவோடு மருப்புடன் சேர்ந்த மாடகம் கடையப்பட்டது. ஆயின் நாலங்குல மரக்கட்டையில் பன்னிரு பாலிகைகள் சம அளவில் கடையப்படுமானால் ரி, ரீ, க, கா, ம, மா, ப, த, தா, நி, நீ எனும் வரிசையிலும் த, தா, நி, நீ, ச, ரி, ரீ, க, கா, ம, மா எனும் வரிசையிலும் சுரங்கள் ஒலிக்குமாறு மெட்டுக்களைக் கட்டுவது இயலாது. இதனைச் சுர ஒலிகளின் அளவுகளையும் அவற்றை ஏற்படுத்தும் நரம்பு நீளத்தின் அளவுகளையும் கணக்கிட்டு அறியலாம். ஆகவே ஒவ்வொரு நான்கு அங்குல மரத்துண்டிலும், சதுர மூன்றாக, அதாவது தனது மதிநுட்பம், விவேகம் அல்லது சாமர்த்தியத்தினால், மூன்று வேறு அளவுகளில் பாலிகைகளைக் கடைந்து சரிகமபதநி எனும் எச்சரமும் தகைப்பில் அமைந்து அதனைத் தொடர்ந்து மற்றச் சுரங்கள் ஒலிக்கும் இடங்களில் மெட்டுக்கள் அமையுமாறு மாடகம் மருப்பின் உட்பக்கமாகப் பொருத்தப்பட்டிருந்தது என அறிய முடிகின்றது.

தமிழ் நாட்டில் அக்காலத்து வழங்கிய இருவகை இசைமுறைகளையும் எழுப்ப 'ச' முதலாகவும் 'ப' முதலாகவும் யாழின் தகைப்பில் அமைந்து மற்றச் சுரங்கள் வரிசைப்பட்டால்

போதுமாயினும் இசையிலக்கணம் முற்றிலும் விளக்கப்படும் வகையில் தகைப்பில் சரிகமபதநி ஆகிய எச்சரத்தையும் அமைத்து மற்றச் சுரங்களை மெட்டுக்களில் வரிசைப்படுத்த முடியுமாறு மாடகம் செய்யப்பட்டு யாழில் பொருத்தப்பட்டது என எண்ண வேண்டியுள்ளது.

“சதுர மூன்றாகத் துளையிடப்படும்” என்றது ஒவ்வொரு நான்கு அங்குல மரத்துண்டும் 12 பாலிகைகளாக அல்லது 9 (மூன்றின் சதுரம்) பாலிகைகளாகக் கடையப்பட்டு மருப்பின் உட்பக்கமாகப் பொருத்தப்படும் என்றும் பொருள்படும். இம்முறைப்படி ஒவ்வொரு நான்கு அங்குல மரத்துண்டிலும் 1/2 அங்குலப் பாலிகைகள் இரண்டும், 1/3 அங்குலப் பாலிகைகள் ஆறு, 1/4 அங்குலப் பாலிகைகள் நான்கு ஆக 12 பாலிகைகள் வருமாறோ அல்லது அரையே அரைக்கால் அங்குலப் பாலிகைகள் (0.625") மூன்று, காலே அரைக்கால் அங்குலப் பாலிகைகள் (0.375") மூன்று, 1/3 அங்குலப் பாலிகைகள் (0.333") மூன்று ஆக 9 பாலிகைகள் வருமாறோ கடைந்து பொருத்தினால் எச்சரமும் தகைப்பில் நின்று நிரல்படுமாறு மெட்டுக்களைக் கட்ட முடியும். இதனை விளக்கின் பெருகும். ஆகவே நுண்ணீர் (நுண்மை அறிவு நுட்பமும் ஆகும்) என மலைபடுகடாம் கூறியதும், சதுரம் (சாமர்த்தியாம், விவேகம், dexterity, ability, sagacity, wisdom) என சிலப்பதிகார உரை மேற்கோள் கூறியதும் நம் முன்னோர் இசைக்கருவி செய்யுங்கால் காட்டிய அறிவு நுட்பம் குறித்தது எனவும் கொள்ளலாம்.

**திவவு**

“மாயோள் முன்கை ஆய்தொடி கடுக்கும்

கண்கூடிருக்கைத் திண்பிணித் திவவு”

- பொருநராற்றுப்படை, வரி 14-15

(மாயோள் - பெண்; கடுத்தல் - ஒதுக்குதல்; இருக்கை - பொருந்திருத்தல்)

பெண்ணின் முன்கையிலுள்ள வளையல்(கள்) மேலேற்றி ஒதுக்கப்படும்போது அம்முன்கையின் மேற்பகுதி பருமனாக இருப்பதால் வளையல்கள் ஒன்று கூடி பிடிப்பாக நிற்பது போல் கோலாகிய மெட்டில் கண்போன்ற துளையில் நுழைந்து இழுக்கப்பட்ட திவவின் பருமனான இடம் துளையில் இறுக்கமார்க அமைக்கப்பட்டு - இவ்வாறு பிணிக்கப்படும் திவவு என்க.

“பைங்கண் னூரகம் பாம்பு பிடித்தன்ன

அங்கோட்டுச் செறிந்த - அவிழ்ந்து வீங்கு திவவு”

- சிறுபாணாற்றுப்படை, வரி 221-222

(அவிழ்தல் - பெரிதாதல், மலர்தல், to expand; வீங்குதல் - மெலிதல், நெருங்குதல், இறுகுதல்)

குரங்கு தன் ஒரு கையினால் பாம்பின் கழுத்தையும், மற்றொரு கையினால் பாம்பின் உடற்பகுதியையும் பிடித்திருப்பது போல் தோன்றுகின்ற, அழகிய கோட்டினைச் சுற்றி இருக்கி நிற்கின்ற ஒரு முனை பெரிதாகவும் மறுமுனை மெலிந்தும் காணப்படும் திவவு.

(குரங்கின் கை பாம்பின் கழுத்தையும், உடற்பகுதியையும் பிடித்திருப்பது கோலின் இருமுனைகளிலுமுள்ள துளைகளினுள் இறுக்கமாகத் திவவு பொருந்தியிருப்பதற்கும், பாம்பின் வளைந்து தொங்கும் உடற்பகுதி கோட்டைச் சுற்றித் (தண்டின் கீழ்ப்பகுதியைச் சுற்றி) திவவு காணப்படும் தோற்றத்திற்கும் உவமையாகக் கூறப்பட்டது.)

“மடந்தை முன்கை குறுந் தொடி யேய்க்கும்

மெலிந்து வீங்கு திவவு”

- பெரும்பாணாற்றுப்படை, வரி 13-14

(மெலிதல் - இளைத்தல், to become thin; வீங்குதல் - பருத்தல்)

சிறிய (கண்ணை உடைய) வளையானது மடந்தையின் முன்கையில் பொருந்தி உள்ளங்கைப் பகுதி பரந்ததாக இருப்பதால் வளையல்கள் நழுவாமல் தடுத்து நிறுத்துகின்ற கைபோல் அமைந்த ஒரு முனை மெலிந்தும் மற்றொரு முனை பருத்தும் விளங்குகின்ற திவவு.

(இங்கு வளையல் கோலின் கண்ணிற்கும், திவவு மடந்தையின் கைக்கும் உவமையாயிற்று)

“..... தீந்தேன்

துளக்கற ஒழுகியன்ன, துய்யறத்திரண்ட திண்கோல்

கொளத்தகு, திவவு - சீவக சிந்தாமணி, செய். 559.



(துளக்கு - அடைவு; அற - அற்ற என்பதன் இடைகுறை; துய் - சிம்பு, மேடுபள்ளங்கள், unevenness; திரண்ட - உருளையான (திரள் - உருளை), cylindrical; திண் - திண்மை, வலிமை)

[திந்தேன் துளக்கற ஒழுகியன்ன திவவு, துய்யறத் திரண்ட திண்கோல் கொளத்தகு திவவு எனப் பிரித்துச் சேர்க்க]

அசைவில்லாது ஊற்றப்படும் தேனின் ஒழுக்குப்போன்ற ஒருமுனை பருத்தும் மறுமுனை மெலிந்தும் காணப்படும். மேடுபள்ளங்கள் நீக்கி வழுவழப்பாக்கப்பட்ட உருளையான, திண்மை (வலிமை) மிக்க கோலின் கண்களில் பொருந்தி நிற்கும், திவவாகிய வார்க்கட்டு.

திவவு என்பது கோலினை மருப்பு அல்லது மாடகத்தில் பொருத்திக் கோட்டோடு (தண்டியோடு) சேர்த்துக் கட்டும் வார்க்கட்டு என்று பண்டையிலக்கியங்களெல்லாம் தெளிவு படுத்தியுள்ளன. 'தந்திரிகரத்தோடு திவவுறுத் தியாஅத்து' (சிலப்: புறஞ்: வரி. 107) என்பதனாலும் மெட்டுக்கள் திவவினால் கட்டப்பட்டிருந்தன என்பதறியலாம். ஆயின் மற்ற சில இடங்களில் திவவு என்பது அத்திவவினால் கட்டப்பட்டுள்ள கோலாகிய மெட்டினைக் குறிப்பது காணலாம். இதனை இப்பகுதியின் இறுதி பத்திகளில் காண்க.

**நரம்பு, கோல், குரல், தந்திரி, தந்திரிகரம், திவவு**

யாழ்க் கருவிகளில் இருவகையான நரம்புறுப்புக்கள் அமைக்கப்பட்டிருந்தன என்பது பண்டையிலக்கியங்களிலிருந்து அறிய முடிகின்றது. இவ்விருவகையான நரம்புகளில் ஒன்று பண்மொழி நரம்பு (சிலப்: இந்திரவிழ்: வரி 222) மற்றொன்று தந்திரிகம் அல்லது தந்திரிகை எனப்படும் கோட்டின் மேலுள்ள மருப்பு அல்லது மாடகத்தின் மீது குறுக்காகப் பொருத்தப்படும் நரம்பு. கோல் என்பதும் நரம்பு என்பதும் இருவகை நரம்பிற்கும் பொதுவான பெயராயிற்று. நரம்பு குரல், கோல், தந்திரி எனவும் கூறப்பட்டது.

“கோலே தந்திரி குரலினை நரம்பே”

— பிங்கல நிகண்டு 1434

“நரம்பின் பேர்குரவே கோலே துயரியே நாடின் முப்பேர்  
புரிந்த தந்திரியும் அப்பேர் போதன்முன் புகன்றவறே”

- சூடாமணி நிகண்டு, செய். 43, வரி 3, 4: பக். 218

இதுவே பண்மொழி நரம்பு எனவும் பெயர் பெற்றது.  
இப்பெயரின் காரணம் காண்போம்.

யாழ்க்கருவிகளில் திவவினால் கட்டப்படும் மெட்டுக்கள் இருவகைகளில் அமைக்கப்படும் என்பது முன்னரே கூறப்பட்டது. அவை சரிகமபதநி எனும் வரிசையிலும் பதநிசரிகம எனும் வரிசையிலும் அமைக்கப்படும் மெட்டுக்களாகும். இவ்விரு மறை தவிர வேறெம்முறையிலும் யாழில் இசையொலி வரிசை அமைக்கப்பட மாட்டாது. இதன் காரணம் நூலில் கூறியபடி பின்னர் விளக்கப்படும். ராயின் தந்திரி எனப்பட்ட நீண்ட நரம்பினை, மீட்டி மேருவில் (தகைப்பில்) ஏற்படும் ஒலியும் அதனைப் பின்தொடர்ந்து மெட்டுக்களில் ஏற்படும் இசையொலிகளும் அறியப்படும். இதனால் மேருவில் அமையும்/ஏற்படும் ஒலி ‘ச’, குரல் அல்லது ‘ப’, இளி என்பது விளக்கமுற்று இது ஷட்ஜக்கிராம (செங்கோட்டியாழ்)ப் பண்களை இயக்குவதற்காக அமைக்கப்பட்டதா அல்லது மத்திமக்கிராம (சகோடயாழ்)ப் பண்களை இயக்குவதற்காக அமைக்கப்பட்டதா என்பது விளக்கமுறும். இவ்வாறு தகைப்பிலெழும் ஒலி எவ்வகைப் பண்ணை இயக்கும் முறையிலமைக்கப்பட்டுள்ளது என்பதைத் தெரிவிப்பதால் தந்திரியாகிய நரம்பு பண்மொழி நரம்பு எனப்பட்டது.

தந்திரிகம் என்பது சிறு நரம்பாகும். இது தந்திரிகை என முதலில் வழங்கப்பட்டது. (கை - சிறுமை, சிறிது; கை - கரம்)

பண்மொழி நரம்பாகிய தந்திரி, குரல் (ச) அல்லது இளி (ப) நரம்பொலி எழுப்புமாறு யாழில் அமைந்து மாடகத்தில் குறுக்காகக் கட்டப்பட்ட சிறு நரம்புகள் (மெட்டுக்கள்) ஏழிசையின் மற்ற ஒலிகள் எழும்பக் காரணமாக அமையும் தந்திரிகை/தந்திரிகரம் எனப்பட்டன.

உருவில் சிறியனவாகவும், திவவினால் கட்டப்படுபவையாகவும் அமைவது தந்திரிகம் ஆகும். பண்மொழி நரம்பு எனும் உறுப்பு திவவு என விளக்கப்பட்ட உறுப்பினால் வலிவாகக் கட்டுதல் இயலாது என்றும் அவ்வாறு கட்டினாலும் அந்நரம்பை வலித்தல்

மெலித்தல் செய்வதிலயலாது என்றும் வரகுணபாண்டியன் (பாணர் கைவழி, பக். 111) நன்கு விளக்கியுள்ளார்.

இத் தந்திரிகரம் யாழில் எங்கு எவ்வாறு அமைக்கப் பட்டிருந்தது என்பது

“தந்திரிகரமே தகைப்பற விலகி வந்த விரு சாணால் விரலாகும்”

- சிலப்: புறஞ்: உரைமேற்கோள்

எனும் மேற்கோளால் அறியக்கிடக்கின்றது.

[தகை - இயற்கை; தகைப்பு - தடுப்பு, இயற்கையாயமைந்தது; விலகி - தவிர்த்து, ஒழிய]

யாழில் தகைப்பு என்பது மேரு எனும் உறுப்பு குறிக்கும். ஏனெனில் ஒவ்வொரு நரம்பிலும் மேருவில் கீழ் எவ்வொலியும் ஏற்படுத்த முடியாதவாறு தடுப்பாக வைக்கப்பட்டதால் என்க.

யாழின் நரம்பைத் தெறிக்கும்போது மற்றக் கோல்களின் (சிறு நரம்பு) உதவியின்றி உந்தி முதல் தகைப்பு வரை உள்ள முழு நரம்பும் ஏற்படுத்தும் இயற்கையான ஒலி குரல் ஆதலால் குரல் ஒலிக்குமிடம் தகைப்பு (இயற்கை) ஆயிற்று.

மேருவை அடுத்துள்ள மெட்டு (இசையொலி எழுப்பும் தந்திரிகரம்) வரை உள்ள நீளம் தவிர்த்து மற்ற இருசாண் நால்விரல் (9 + 9 + 4 = 22 அங்குலம்) நீளத்தில் வைக்கப்பட்ட உறுப்பு(க்கள்) தந்திரிகரம் எனப்பட்டது.

மேரு முதல் சுமார் 24 அங்குலத்தில் இவ்வியாழில் ஒரு ஸ்தாயி (தானம்) நிலையில் நரம்புகள் கட்டப்பட்டிருக்குமானால் பண்மொழி நீளம் 48 அங்குலமும் இரு ஸ்தாயி நிலைகளில் நரம்புகள் கட்டப்பட்டிருப்பின் பண் மொழி நரம்பின் நீளம் 32 அங்குலம் ஆகும். யாழினை மடியிலிருத்திச் சிறிது சாய்வாகவோ அல்லது நேராகவோ வைத்துக் கொண்டு இசைக்கும் போது தகைப்பாகிய மேரு செவிக்கு நேராக அமையும் எனக் கூறப்பட்டுள்ளது.

“செவி நேர்பு வைத்த செய்வுறு திவவின்  
நல்லியாழ் நவின்ற நயனுடை நெஞ்சின்  
மென்மொழி மேவலர் இன்னரம் புளர”

- திருமுருகாற்றுப்படை, வரி 140-142

(நேர்பு - எழுச்சி, நீளம் (உயரம்); செவி நேர்பு - செவியளவு உயரம் எழுந்துள்ள; செய் - இயற்றுதல், உண்டாக்குதல், மங்களம்/சுபம்; செய்வுறு திவவு - மங்களம் உண்டாகும்படி இயற்றப்பட்ட/கட்டப்பட்ட திவவாகிய தகைப்பு உள்ள இடத்து உண்டாகும் சுர ஒலி; மேவல் - கலத்தல், சேர்தல், to join, அடைதல், ஒதுதல்; உளர்(தல்) - அசைதல், உறுதியற்றாடுதல், அலைத்தல், சுழலுதல்)

(செவிநேர்பு வைத்த நல்லியாழ் நவின்ற செய்வுறு திவவின் மென்மொழி இன்னரம்புரை மேவலர் - எனச் சேர்க்க)

செவிக்கு நேராக அமையும் ஆதார சுருதியை நவில்கின்ற தகைப்பில் ஏற்படும் மெல்லொலியாகிய அக்குரவொலியோடு தம்மிடற்றொலி இணையும்படி அவ்வாதாரச் சுருதியை மேலும் கீழும் முதலிலசைத்துப் பின் அவ்வாதாரச் சுருதியோடு ஒன்றி நிற்பவர் ஆகிய மிடற்றிசை வாணர் என்க.

எனவே யாழிசைக்கும்போது தகைப்பாகிய மேரு செவிக்கு நேராக வரும்படி அமைத்து அதனைத் தொடர்ந்து மற்ற நரம்புகள் கட்டப்படுவது முறை/மரபு என்று அறியலாம். ஒரு யாழில் தகைப்பு மட்டும் யாழிசைப் புலவரின் வசதிக்கேற்ப (உயரத்திற்கேற்ப) செவிக்கு நேராக வரும்படியமைத்து அதற்குத் தக்க மற்றத் தந்திரிகரங்கள் அவற்றிற்குரிய இடத்தில் கட்டப்படும் என்க. ஆகவே தகைப்பு மட்டும் யாழிசைப் புலவரால் இயற்றப்பட்டது எனக் கூறப்பட்டது. மற்றத் தந்திரிகரங்கள் தகைப்பு அமைந்த இடத்தைப் பொருத்து குறிப்பிட்ட இடங்களிலமையுமே தவிர, யாழிசைப் புலவர் தம் விருப்பப்படி மற்றத் தந்திரிகரங்களை எங்கு வேண்டுமானாலும் கட்ட முடியாது என்றவாறு. பண்மொழி நரம்பின் நீளம் மட்டும் 48 அங்குலம் இருக்குமாகில் ஒரு சராசரி உயரமுள்ள ஆண் அல்லது பெண் யாழினை மடியிலிருத்தித் தோள்மேல் அணைத்து அமரும்போது தகைப்பாகிய மேரு செவிக்கு மேல் மிக உயர்ந்து நிற்கும் என்பது வெளிப்படை. ஆகவே தகைப் பொழிய தந்திரிகரங்கள் கட்டுமிடம் 22 அங்குலமாகவும் தகைப்பினின்று முதல் தந்திரிகரம் 2 அங்குல இடைவெளியின் பின்னும் ஆக இவ்விருபத்து நான்கு அங்குலத்தில் இரு ஸ்தாயிகள் அமைக்கப்பட்டு பண்மொழி நரம்பின் மொத்த நீளம் 32 அங்குலமாக இருந்திருக்க வேண்டும் என்பது தெளிவாகின்றது. இவ்விளக்கத்தின்படி பண்டைக்காலத்து யாழ் இக்காலத்து

வீணையின் அளவைப் பெற்றிருந்தது என்பது உறுதியாகின்றது. தவிர மேரு (தகைப்பு) செவிக்கு நேராக அமமைந்தால் தான் யாழை (வீணையை) சிரமமின்றி இயல்பாக இயக்க முடியும் என காரைக்குடி வீணை சகோதரர்களில் மூத்தவரான திரு சுப்பராமய்யர் கூறியுள்ளதாக அவரது மாணாக்கர் திரு வா.ச. கோமதிசங்கரய்யர் குறித்து வைத்துள்ளார்.

தந்திரிகர மென்பது நரம்பு கட்டுவதற்குரிய உறுப்பு எனக் கொண்டு கோட்டின் மீது அமைக்கப்படும் காடிச்சக்கை என வரகுணபாண்டியன் (பாணர் கைவழி பக்.127) கூறியுள்ளார். இவ்விளக்கத்தினால் இது மருப்பினைச் சேர்ந்த மாடகம் என்று முன்பு விளக்கப்பட்ட உறுப்புக்கிணையாகின்றது. பஞ்சமரபில் (பக். 13) தந்திரிகம் என்பது இருசாண் நால்விரலுறுப்பு குறுக்கிடத்தைச் சேர்த்தமைப்பது எனக் கூறப்பட்டுள்ளது. வரகுணபாண்டியன் காட்டிய காடிச்சக்கையோ அல்லது வேறெந்த இருசாண் நால்விரல் நீள உறுப்போ கோட்டின்மீது நீள வாட்டிலேயே வைக்கப்பட முடியுமே தவிர குறுக்காகப் பொருத்த முடியாது. ஆகவே தந்திரிகம் என்பது தகைப்பொழிய இருசாண் நால்விரல் நீளத்தில் இரு மருப்பையும்/மாடகத்தையும் குறுக்காகச் சேர்த்தமைக்கும் உருப்பு/க்கள் என்ற பொருள்படக் கூறப்பட்டிருக்க வேண்டும். இவ்வாறமைந்தால் தான் கோலாகிய அத்தந்திரிகாரம் திவவினால் கோட்டைச் சுற்றிக் (வறுவாய்/தண்டியைச் சுற்றி) கட்டப்பட்டு மாடகத்தின்மீது பொருத்தப்பட முடியும் என்க.

இத்தந்திரிகரம் கோல் எனவும் சில இடங்களில் கூறப்பட்டுள்ளது.

“துய்யறத்திரண்ட தின்கோல் கொளத்தகு திவவு”

- சீவக சிந்தாமணி, 559, வரி 2

(துய் - சிம்பு, சிராய், இரும்பு முதலிய உலோகங்களின் தெறிப்பு, சிதள், splinters or fibre rising on metal surface; திரள் - உருளை, cylindrical; தண்மை - வலிமை, கடினம், hardness, firmness)

சிராயோ, தெறித்து நிற்கும் பகுதியோ, சொரசொரப்போ அல்லாத, பண்மொழி நரம்பானது அதன்மீது அழுந்தி எளிதாக அசையுமாறு வழுவழப்பாக்கப்பட்ட உருளை வடிவான கடினமான கோல். தண்மையான கோல் என்றதால் உலோகம் போன்ற கடினமான பொருளால் ஆக்கப்பட்டது என்பதறியலாம். உருளை

வடிவானது என்றால் இவ்விடத்துக் கோல் தந்திரி அல்லது பண்மொழி நரம்பு குறித்ததல்ல என்பது விளங்கும். “திண்கோல் கொளத்தகு திவவு” என்றதால் கோல் திவவினால் கட்டப்பட்டது என்பது உணர்த்தியது காண்க. இத்தந்திரிகம் நுண்கோல் என சீவக சிந்தாமணியில் (1687) கூறப்பட்டுள்ளது.

“ஆடகச் செம்பொனானி யானெய் வார்ந்தனைய நுண்கோல் மாடக நொண்டு கொண்டு மாத்திரை நிறைய வீக்கி”

- சீவக சிந்தாமணி (செ. 1697, வரி 1, 2)

(ஆண் - அவ்விடம்; நெய்தல் - தொடுத்தல்; ஆர்த்தல் கட்டுதல், நொள்தல் - தோண்டுதல், நோண்டுதல், முகத்தல்)

பொன்னின் மாற்றினை ஒப்புமை நோக்கியறிவதற்காகச் செய்யப்படும் சிறு உருளை வடிவான செம்பொன் ஆணியானது (peg or plug) அவ்விடத்து (மாடகத்தின் இரு பாலிகை போன்ற வளைவுகளுக்கிடையே) மாடகத்தின் இடைவெளியைத் தோண்டிக் கொண்டிருப்பது போலும் (முகந்து கொண்டிருப்பது போல்) தொடுத்துக் கட்டியது போலும் தோன்றும் வரிசையாய் மைக்கப்பட்ட நுண்கோலாகிய தந்திரிகரம்.

கோல்கள் நார்போன்ற பொருளால் புரித்துச் செய்யப்பட்ட “புரி நரம்பு” என வரகுணபாண்டியன் (பாணர் கைவழி, பக். 122) கூறியுள்ளார். இதே நூலில் எஃகினால், வாள், வேல், உளி முதலிய கருவிகள் செய்யத் தெரிந்த நம்முன்னோர்க்கு எஃகினை பழுக்கக் காய்ச்சி கம்பியாக இழுத்துக் கொள்ளத் தெரியாதிருக்குமா எனவும் வினவியுள்ளார் (பக் 116). எஃகினைக் காய்ச்சிக் கம்பியாக இழுப்பதைவிட நீண்ட சதுரமான அல்லது உருளை வடிவான கட்டைகளாக்குவது எளிது. நார் போன்ற பொருளால் புரிந்த கோலினைவிட உலோகக் கட்டைகள் அதிகத் திண்மையாகவும் வழுவழப்பாக்கக் கூடியதும் ஆகும். நாரினால் புரிந்த கோல், உலோகக் கட்டை இவ்விரண்டில் பண்மொழி நரம்பு அழுந்தி அசைந்து ஒலியேற்படுத்தும்போது உலோகக் கட்டையில் ஏற்படும் ஒலியே ஒலித்தன்மையில் சிறந்து விளங்கும். தவிர உலோகக் கட்டை மீது பண்மொழி நரம்பு எவ்வளவு உராய்வுத்தடை (friction) இன்றி அழுந்தியசைகின்றதோ அதேபோல் நாரினால் புரிக்கப்பட்ட கோல்மீது அசைய முடியாது. ஆகவே கோல் எனப்படும் தந்திரிகரம் (மெட்டு) உலோகத்தால் ஆக்கப்பட்டிருக்க வேண்டும் என்றறியலாம்.

“பொன்வார்த்தன்ன புரியடங்கு நரம்பு” (பெரும்பாணாற்றுப் படை, வரி 15; சிறுபாணாற்றுப்படை, வரி 34) என்றும் “அடங்கு புரி நரம்பு” (சிறுபாணாற்றுப்படை, வரி 227) என்றும் கூறப்பட்டிருப்பதால் பொன்னை உருக்கி வார்த்த கட்டைகள் போலத் தந்திரிகரங்கள் தோன்றின என்றும் அவை மாலை தொடுக்கப்பட்டது போல் மாடகத்தின் மீது வரிசையாக அமைந்திருந்தன என்பதும் விளங்கும். (புரி - மாலை). “சுகிர் புரி நரம்பு” (சீவக சிந்தாமணி, 728; வரி 2; மலைபடுகடாம், வரி 23) எனக் கூறப்பட்டிருப்பதால்-இவை உட்டுளையோடு அமைந்திருக்கக் கூடும் என்று எண்ண இடமிருக்கிறது. (சுகிர் - துளை, குழல் - தமிழ் லெக்சிகன்). சுகிர் என்றது திவவினால் இறுக்கிக் கட்டுவதற்காக தந்திரிகரத்தின் இருமுனைகளிலும் வைக்கப்பட்ட கண் போன்ற துளையைக் குறிப்பிட்டிருக்கவும் கூடும். எவ்வாறாயினும் பண்மொழி நரம்பு எவ்விடத்தும் துளையுடையதல்ல. ஆகவே புரியடங்கு நரம்பு, அடங்கு புரி நரம்பு, சுகிர் புரி நரம்பு என்று கூறியது துளையிடப்பட்ட (துளையை உடைய), தொடுத்த மாலை போல் விளங்கும், வழவழப் பாக்கக்கூடிய, கடினமான உலோகத்தினால் ஆகிய தந்திகரமாகிய மெட்டுக்களைக் குறித்தது காண்க.

“திருத்து கோல் நல்லியாழ்”

- சிலப்: கடலாடு: வரி 172

“திருத்தப்பட்ட கோல்” என்றதால் சுர வரசை திருத்தியதாக, செம்மையாக அமைக்கப்பட்ட எனப் பொருள் படுகின்றது. ஆகவே இங்கு கோல் தந்திரிகரம் குறித்தது காண்க.

கானல் வரியில் எண்வகை இசையெழுப்பும் முறைகளையும் எண்வகை இசைக்கரணங்களையும் விளக்கும்போது

“மெல்விரல்கள் பயிர்வண்டின் கிளைபோலப் பன்னரம்பின் மிசைப் படர”

- சிலப்: கானல்: வரி. 10-11

என்று கூறி இங்கு பன்னரம்பு என்றது தந்திரிகரங்களைக் குறித்தது அறியலாம்.

துய்யறத் திரண்ட திண்கோல், திருந்துகோல், பன்னரம்பு ஆகிய தந்திரிகரம் எவ்வளவு வழவழப்பாகத் தேய்த்துச் செய்யப் பட்டிருந்தன என்பது

“ஆய்தினை யரிசி யவையல் அன்ன  
வேய்வை பேர்கிய விரலுளர் நரம்பு”

- பொருநராற்றுப்படை, வரி 16, 17

எனும் பத்துப்பாட்டு வரிகளால் அறியலாம்.

(அவையல் - குத்துதல்; வேய்வை - கணு; போகிய - நீக்கிய; உளர் - அசைத்தல்; அலைத்தல்)

குத்தப்பட்டு உமி நீக்கப்பட்ட மிக்க வழவழப்பான தினையரிசி போன்ற, கணுவோ, சொரசொரப்போ இல்லாத, விரலால் அசைத்தும் பலவாறு அலைத்தும் ஒலியெழுப்பப்படுகின்ற நரம்பாகிய தந்திரிகரம்/மெட்டு.

வலதுகைவிரலால் தெறிக்கப்படும் நரம்பு இடக்கை விரலால் அழுத்தியசைக்கப்படும் நரம்பும் ஒன்றையாயினும் இடக்கைவிரலால் அழுத்தியசைக்கும்போது அவ்விடத்து இசையொலி ஏற்படக் காரணமாக அமையும் கோல் அல்லது தந்திரிகரம் விரலுளர் நரம்பு எனப்பட்டது. தினையரிசி எவ்வாறு குத்தப்படுவதால் உமி நீங்கி வழவழப்பாகின்றதோ அதேபோல் தந்திரிகரம்/விரலுளர் நரம்பு தேய்க்கப்படுவதால் வழவழப்பாகின்றது.

தந்திரிகரம் சிலவிடங்களில் திவவு எனும் பெயராலேயே குறிக்கப்பட்டுள்ளது.

“பண்மொழி நரம்பின் திவவுயாழ் மிழற்றி”

- சிலப்: இந்திரவிழ்: வரி 222

பண்மொழி நரம்பு - கேள்வியாகிய சுர ஒலி (key note)  
இன்னது என்பதைத் தெரிவிக்கும் தந்திரி

திவவு யாழ் - திவவு நிற்குமிடத்தில் ஏற்படும் சுர ஒலி

யாழ் எம்முறையில் இசைகூட்டப்பட்டுள்ளது என்பதை மொழிகின்ற நரம்பினிடத்திலுள்ள திவவு (திவவினால் கட்டப்பட்டுள்ள தந்திரிகம்/மெட்டு) ஏற்படுத்தும் சுர ஒலிபோல் மிழற்றி.



“தொண்டுபடு திவவின் முண்டக நல்யாழ்”

- ஆசிரியமாலை (சிலப்: வேணிற்: அரும்பத உரை)

ஒன்பதாவதாகத் தோன்றுகின்ற வார்க்கட்டினால் கட்டப்பட்ட தந்திரி சுரத்தில் எழுப்பும் “ம” எனும் ஒலி (உழை) யாழின் நெற்றியில் (மேரு) வருமாறு ஆக்கப்பட்ட நல்யாழியாகிய மகரயாழ்.

(தொண்டு - ஒன்பது; படு - தோன்றுகின்ற (மேருவினின்ற) ஒன்பது அலகிடைவெளிகளின் பின் தோன்றுகின்ற என்பது உட்பொருள்); திவவு -- வார்க்கட்டு (அதனால் கட்டியுள்ள தந்திரிகரம்); முண்டகம் - தலை, நெற்றி, மேரு)

‘ச’ விலிருந்து ‘ம’, ச 3 ரி 2 க 4 ம என ஒன்பது அலகிடை வெளிகளின் பின் அமைவது காண்க.

“தொடித்திரிவன்ன தொண்டு படு திவவு”

- மலைபடுகடாம், வரி 21

உடைந்த வளையல் போன்ற வளைந்த மெட்டினைக் கட்டியுள்ள ஒன்பதாவதாகத் தோன்றும் வார்க்கட்டு.

திவவு என்பது ஒரு முனை பருத்தும் மறுமுனை மெலிந்தும் காணப்படும் தோற்கயிறு என்பது முன்பு கண்டோம். அத்திவவு உடைந்த வளையல் போன்றதல்ல என்பது திவவின் மற்ற உவமைகளாலும் உணரப்படும். இங்கு திவவு என்பது அது கட்டியுள்ள தொடித்திரிவன்ன தந்திரிகரத்தை மெட்டைக் குறித்தது. மேற்கூறிய இருவரிகளிலும் ஒன்பதாவது இடத்திலுள்ள திவவு என்றதால் ஒன்பதாவது அலகுத்தானத் தெழும் ஒலியினைக் குறித்தது.

இம் மலைபடுகடாம் பாடலின் தொடித்திரிவன்ன எனத் தொடங்கும் மூன்று வரிகள் (வரி 21, 22, 23) ஒரு யாழின் மத்திமக்கிராம முறை (சகோடயாழ்) நரம்பமைப்பை விளக்குகின்றது இதனை யாழ்க்கருவிகள் எனும் பகுதியில் காண்க.

எனவே இக்கால மத்திமக்கிராம முறை நிரலமைப்புள்ள (சகோடயாழ்/நட்புமுறைக் கோவை) யாழ் (சித்தார் போன்ற கருவி) அக்காலத்துத் தமிழ்நாட்டில் இருந்தது என அறியலாம்.

அக்கால யாழ்க்கருவியில் இக்கால சித்தாரில் உள்ளது போல் வளைந்த தந்திரிகரங்கள் இருந்திருக்கக்கூடும் என்பது இதனால் அறியக்கிடக்கின்றது. அதுவும், இத்தகைய வளைந்த தந்திரிகரங்கள்

‘ப’ முதல் கட்டப்பட்ட (சகோட்யாழ் முறையில் கட்டப்பட்ட) கருவியிலமைந்திருந்தது என்பது குறிப்பிடத்தக்கதாகும்.

இன்று வடநாட்டு யாழ்க்கருவியில் காணப்படும் உறுப்புக்கள் போன்று அக்காலத்துத் தமிழ் நாட்டின் யாழ்க்கருவிகளில் இருந்தன என்பதும், சாரங்கி போன்ற இசைக்கருவிகள் பண்டைத் தமிழ் நூல்களில் குறிப்பிடப்பட்டிருப்பதும், இருவகை இசை முறைகளின் வருமுறை பற்றி சிலப்பதிகாரம் போன்ற நூல்களில் கூறப்பட்டிருப்பதும் (அரங்கேற்றுக் காதை) இத்தொன்மையான இசைமுறைகளும் அவற்றை இயக்குவதற்கேற்ற கருவிகளும் தென்னாட்டில் தோன்றின என்பதற்குச் சான்றுகளாகக் கொள்ளலாம்.

திவவு என்பது தந்திரிகரத்தைக் கோட்டோடு சேர்த்துக் கட்டும் உறுப்பேயல்லாது பண்மொழி நரம்பைக் கட்டும் உறுப்பல்ல என முன்பு விளக்கப்பட்டது.

மேற்கண்ட நூல் வரிகளின் விளக்கத்தின்படி மெட்டு என்பது தந்திரிகரம், நுண்கோல், கோல், விரலுளர் நரம்பு, பன்னரம்பு, திவவு எனும் சொற்களால் குறிக்கப்பட்டுள்ளது காண்க.

இதனடிப்படையில் மெட்டமைக்கப்படாத யாழ்க்கருவி எதுவும் பண்டையிலக்கியங்களில் கூறப்படவில்லை எனத் தெளியலாம்.

#### யாழ்க்கருவிகள்

யாழ்க்கருவிகள் பல பண்டைக் காலத்தே இருந்ததாக நூல்கள் கூறுகின்றன. நடனாதி வாத்ய ரஞ்சனம் எனும் நூலின்படி முப்பத்திரண்டு இசைக் கருவிகளுள் பதின்மூன்று யாழ்க்கருவிகள் உண்டென்றும், பெரும்பாணாற்றுப்படையில் கூறியுள்ள வில்யாழ் பதினான்காவதாகும் என்றும் வரகுணபாண்டியன் (பாணர் கைவழி பக். 61) கூறியுள்ளார். இவற்றுள் பேரியாழ், சீரியாழ், செங்கோட்டி யாழ், சகோட்யாழ், மகரயாழ் முதலியன பழம் இலக்கியங்களில் கூறப்பட்டுள்ளன. பேரியாழ் என்பது பரவையாழ், பெருங்கலம் எனவும் கூறப்பட்டதாகத் தெரிகின்றது. ஆயின் பேரியாழில் நாரதப்பேரியாழ் என்று ஒரு கருவி முக்கோண வடிவில் குறுக்கும் நெடுக்குமாக நரம்புகளமைக்கப்பட்டிருந்ததாகக் கூறப்படுகின்றது. இது தரையில் பரந்த இடத்தில் வைத்து இயக்கப்பட்டதால் பரவையாழ் எனப்பட்டது என்றும் கூறப்படுகின்றது. தவிர, பத்தர், கோடு, திவவு, ஆனி, உந்தி முதலிய உறுப்புக்கள் கொண்ட பேரியாழ் இருவேறு உறுப்பளவுகளோடு ஒன்று சிலப்பதி

காரத்திலும் (உரைப்பாயிரம், பக். 9, உ.வே.சா. உரை) மற்றொன்று பஞ்சமரபிலும் (பக்.11) கூறப்பட்டுள்ளது. ஒன்றைவிட மற்றொன்று அளவில் சிறிதே வேறுபட்டிருக்கக் காண்கிறோம். ஆயினும் தந்திரி மட்டும் பதிமூன்று சாண் (சுமார் 117 அங்குலம்) உள்ள பேரியாழ்க் கருவியையோ அல்லது சுமார் 65 அங்குல நீளமுள்ள தந்திரியுடைய மகரயாழ்க் கருவியையோ (பஞ்சமரபு பக். 11) யாழிசைப் புலவர் எவ்வாறு இயக்கியிருக்கக்கூடும் என்பது கற்பனைக்கப்பாற் பட்டதாய் உள்ளது. பேரியாழ் (பெரிய யாழ்) 'பெரியதாக இருந்ததால் ஊர் ஊராகக் கொண்டு செல்வதற்கு எளிதாக சீரியாழ் ஆகிய கைவழி செய்யப்பட்டது (பாணர் கைவழி பக். 75) எனக் கூறப்படுகிறது. ஆகவே உருவ வேறுபாடு தவிர்த்து யாழின் இசையெழுப்பும் பண்புகள் இரண்டு யாழ்களிலும் ஒன்றே என எண்ண வேண்டியுள்ளது. அதே நூலில் பெரும்பாணரின் கைவழியாகிய பேரியாழ் (பக். 160) என்றும் கூறப்பட்டுள்ளது. எனவே பேரியாழ், சீரியாழ் இரண்டும் அளவு வேறுபாட்டையுடைய ஒரே கருவி என எண்ண வேண்டியுள்ளது. பேரியாழ், சீரியாழ் இரண்டும் வெவ்வேறு யாழ்க்கருவிகள் எனக் கொண்டால் பாணர் கைவழியில் கூறியுள்ளவை முரண் பாடானதாக அமைவது காண்க. உருவ வேறுபாட்டின் காரணமாகப் பேரியாழ், சீரியாழ் எனும் பெயர் கொடுக்கப்பட்டது என்பது அத்துணைச் சிறப்புடையதல்ல. நுணுகி ஆராயும் போது யாழ் எனும் வருமொழி இசைப்பண்பு குறித்த ஒரு நிலைமொழியோடு சேர்ந்தே யாழின் பெயர்கள் ஏற்பட்டுள்ளன என்பது விளங்கும். தவிர தமிழ்நாட்டில் பண்டைக் காலத்தே வழங்கி வந்த இசைமுறைகளையும் அவை யாழ்க்கருவிகளில் எவ்வாறு இயக்கப்பட்டன என்பதையும் நுணுகியறியும் போது யாழ்க்கருவிகளின் பெயர்கள் யாவும் அவற்றின் இயக்கப்படும் இசைத்தன்மையின் காரணமாகக் கொடுக்கப்பட்டவை என்பதும் ஒரே யாழ்க்கருவியில் வெவ்வேறு தன்மை பெற்ற இசைகள் எழுப்பப்படும்போது அவை வெவ்வேறு பெயர்களால் குறிக்கப்பட்டன என்பதும் விளக்கமுறும். குறிப்பிட்ட இசைத் தன்மையுடைய பண்களை இசைக்குமாறு அமைக்கப்பட்டதால் இசைத்தன்மையைக் குறிக்குஞ்சொல் யாழ்க்கருவியின் பெயருமாயிற்று. பேரியாழ், சீரியாழ், செங்கோட்டுயாழ், சகோடயாழ், மகரயாழ் ஆகிய ஐந்து யாழ்கள் தவிர, பாலையாழ், குறிஞ்சியாழ், மருதயாழ், நெய்தல்யாழ் ஆகிய நான்கும் கூட

நால்வகை நிலம் யாழ் மக்கள் உபயோகித்த யாழ்க்கருவிகள் என எண்ணப்படுகின்றது.

“தாரத்துழை தோன்றப் பாலை யாழ் தண்குரல்  
ஒரு முழை தோன்றக் குறிஞ்சியாழ் - நேரே  
இனிகுரலிற் றோன்ற மருதயாழ் துத்தம்  
இனியிற் பிறக்க நெய்தலியாழ்”

எனப் பண்களை வகைப்படுத்திக் காட்டுங்கால் அவற்றின் சுர ஒலி உறவுமுறைகள் யாமென வகைப்படுத்திக் காட்டப்பட்ட பின்பும் யாமென்பது கருவி மட்டுமெனச் சிலர் கொண்டது நமது தீயுழை.

இனி பேரியாழ், சீரியாழ், செங்கோட்டியாழ், சகோடயாழ், மகரயாழ் இவற்றின் பெயர்க்காரணம் காண்போம்.

பெருமை, சிறுமை எனும் உருவ அளவுகளின் காரணத்திற் கல்லாது பெருமை என்பது புகழ், கீர்த்தி, சிறப்பு எனும் பொருளிலும், சீர்மை என்பது அணி, அழகு, நன்மை எனும் பொருளிலும் ஆட்சி பெற்று யாழ் எனும் வருமொழியோடு சேர்த்துக் கூறப்பட்டிருக்க வேண்டும்.

எனரே பெருமை+ யாழ் - பேரியாழ் அல்லது பேரிய (பெயரிய)+ யாழ் - பேரியாழ் என்றும் சீர்மை+ யாழ் - சீரியாழ் அல்லது சீரிய+ யாழ் - சீரியாழ் என்றும் கூறப்பட்டிருக்க வேண்டும்.

(சீர்+ யாழ் - சீரியாழ் - மெய்யீற்றின் முன் மெய் - நன்னூல் சூத்திரம் 206 சீரிய+ யாழ் - சீரியாழ் - யகர முன் யகரம் - நன்னூல் காண்டிகை, சூத். 224.)

எனவே சீரியாழ் எனக் கூறப்பட்டிருக்க வேண்டிய சொல் சிறுமை+ யாழ் என எண்ணப்பட்டு சீரியாழ் என வல்லினம் பெற்று வந்திருக்க வேண்டும். சுவடி கவினின்று எழுதும்பொழுதோ அல்லது அச்சிடும்போதோ இது பிழையாகவும் ஏற்பட்டிருக்கக் கூடும்.

வணர் கோட்டுச் சீரியாழ் என நூல்களில் கூறியதை வளைந்த கோடாகிய தண்டி (வறுவாய்) எனக்கொண்டு சீரியாழ் வளைந்த கோட்டை உடையது எனப்பட்டது. ஆனால் கோடு என்பது கோட்டம், கோடணை என்றவாறு (பிங்கல நிகண்டு, சூத். 1442:

பக். 213; சூடாமணி நிகண்டு, பக். 219; சேந்தன் திவாகரம், பக். 240) சுர ஒலி எனப் பொருள் பெறுவதால் வணர் கோடு என்பது வளைந்த (ஆனால் அணி பெற்ற) சுர வரிசை குறித்ததாகும். கோடு என்பது யாழ்த் தண்டு (தண்டி) எனும் உறுப்பினைக் குறித்ததல்ல.

சீரியாழ் (சீர்மை + யாழ்; சீரிய + யாழ்) அணிபெற்றுத் திகழும் யாழாகிய சுரங்கள் எனப் பொருள்படும். இதே பொருளில் பதநிசரிகம் எனும் நிரல் “கோப்பமைந்த தொல்லேழ் இசை நரம்பு” (சிலம்பு, உரை - அடியார்க்கு நல்லார் மேற்கோள்) என்றும், அரங்கேற்றக்காதையில் சூழல் பற்றி விளக்கும்போது ‘சித்திர வரிசை’ (அணி செய்யப்பட்ட வரிசை) என்றும் கூறப்பட்டது காண்க.

நேர்வரிசையாகிய செங்கோட்டியாழ் (செம்மை + கோடு) முறை நரம்புகள் எனப்படும் சரிகம்பதநி-யின் பின்னர்பாகமாகிய பத்நி முன்னர்ப் பாகமாகவும், முன்னர்ப்பாகமாகிய சரிகம் பின்னர்ப் பாகமாகவும் வைக்கப்பட்டு பதநிசரிகம் என வளைந்த யாழ் வரிசை, கோப்பமைந்த இசை வரிசை/சித்திர வரிசையாகிய இக்காலம் சகோடயாழ்/மத்திமக்கிராம முறை நிரல் எனப்படும் வம்புறுமரபு முறை இசை வரிசையாயிற்று.

பேரியாழானது பிற்காலத்தில் செங்கோட்டு யாழ் எனக் கூறப்பட்டபோது சீரியாழை வளைந்த/திரும்பிய கோடு எனக்கூறாது சகோட்டு யாழ் (சகோடம்) மங்களமான/நன்மை பயக்கும்/இனிமை பயக்கும் வரிசையிலமைந்த யாழாகிய சுரஒலி (சகோடயாழ்) எனக்கூறப்பட்டது. ஆகவே பேரியாழ், சீரியாழ் என்பவை இருவித இசைநிரல் முறை குறித்தே தவிர இசைக்கருவி குறித்ததல்ல.

செங்கோட்டியாழ் என்பது செம்மையான, பெயர் வாய்ந்த, பெருமைமிக்க, நேரான, பேரியாழும், சகோடயாழ் என்பது சீர்மை, அழகு, இனிமை மிக்க, வளைந்த கோடாகிய இசையொலி வரிசையை உடைய சீரியாழும் ஆகிய சுரவரிசைகள் என்க.

விபுலானந்தர் (குமரன் தமிழிசை மலர், அனுபந்தம் 1942 பக். 175-180) வரகுணபாண்டியன் (பாணர் கைவழி பக். 75) இருவரும் “பேரியாழின் பின் சீரியாழ் தோன்றியது இதுவே பின்னர் செங்கோட்டியாழ் எனப்பட்டது” எனக் கூறியுள்ளனர்.

செங்கோட்டியாழ் என்பது கோடு, திவவு, ஒற்று, ஆணி பத்தர், தந்திரிகரம் ஆகிய உறுப்புக்களும் ஏழு நரம்புகளும் உடையது எனவும் சீரியாழ் என்பது வளைந்த கோடும், ஒன்பது நரம்புகளும் கொண்டு செங்கோட்டியாழ் போன்று, ஆனால் திவவு, ஒற்று, தந்திரிகரம் முதலிய உறுப்புக்கள் இல்லாதது எனவும், பேரியாழின் உருவ அமைப்பு மூன்று வெவ்வேறு விதமாகவும் விளக்கப் பட்டுள்ளது. பேரியாழ், சீரியாழ், செங்கோட்டியாழ் ஆகியவை வெவ்வேறு காலங்களில் வெவ்வேறாகப் பெயரிடப்பட்ட ஒரே கருவி, என்று கூறிய கருத்தோடு உறுப்புக்களின் விளக்கம் முரண்படுவது காண்க. ஆகவே இம்மூன்று கருவிகளும் வெவ்வேறாகப் பெயரிடப்பட்ட ஒரே கருவியாக இருக்க முடியாது.

இப்பொருந்தாமையின் காரணம் கோடென்றும் யாமென்றும் கூறியதை கோடாகிய யாழ்த்தண்டு (தண்டி), யாழாகிய கருவி எனப் பொருள் கொண்டதேயாகும். கோடாகிய சுரவரிசை, யாழாகிய சுர ஒலி எனப் பொருள் கொண்டு நோக்கினால் பேரியாழ், சீரியாழ், செங்கோட்டியாழ், சகோடயாழ் முதலியன ஒரே கருவி குறித்தது எனும் கருத்து சீர்பெறும்.

பண்டைக்காலத்தே பேரியாழ் முறையிலும் சீரியாழ் முறையிலும் நரம்புகள் வெவ்வேறு கருவிகளில் அமைத்து இயக்கப்பட இவை வெவ்வேறு வகையான கருவிகள் எனக் கருதப்பட்டிருக்க வேண்டும். பின்னர் மாடகம் எனும் உறுப்பு ஆக்கப்பட்டபின் ஒரே கருவியில் நரம்புகள் இரு வகையாகவும் கட்டப்பட எவ்வகை இசை எழுப்புவதற்காக நரம்புகள் கட்டப் பட்டனவோ அதைப் பொருத்து ஒரே கருவி பேரியாமென்றும், சீரியாமென்றும் கூறப்பட்டிருக்க வேண்டும். அடுத்ததொரு காலகட்டத்தில் இருமுறையிலும் நரம்புகளைக் கட்டக்கூடிய இக்கருவி செங்கோட்டியாழ் (செங்கோட்டியாழ் முறையில் நரம்புகளமைந்த கருவி) எனக் கூறப்பட்டிருக்க வேண்டும். செங்கோட்டியாழ் முறையில் நரம்புகளமைந்த கருவியொன்றில் பதநிசரிசை என்று சகோடயாழ் வரிசையில் நரம்புகளை இயக்கி வம்புறுமரப்புப் பண்களை (இக்காலம் மத்திமக்கிராமம் எனக் கூறப்படும் பண்களை) எழுப்பும்போது மேருவில் உழையாகிய 'ம' அமையுமாதலால் இதுவே மகரயாழ் எனக் கூறப்பட்டிருக்க வேண்டும்.

ஆயின் மகரயாழ் என்பது செங்கோட்டியாழ் நரம்பு வரிசையிலுள்ள கேள்வியாகிய குரல்(ச) இயல்பாய் உழை(ம)யாகி வருவதே தவிர மபதநிசரிக என நரம்புகள் கட்டப்படுவதல்ல. எந்த யாழிலும் செங்கோட்டியாழ் அலகு முறைகளிலேயே நரம்புகள் கட்டப்படும். ஆயின் மகரயாழின் மபதநிசரிக என்பது சகோடயாழ் அலகு அளவுகளிலமையும் நரம்புகள் என அறிக.

எனவே செங்கோட்டியாழ், சகோடயாழ், மகரயாழ் ஆகிய மூன்றும் ஒரே கருவியில் அமைவது காண்க. இதனை மூன்று வெவ்வேறு நரம்பு வரிசை அமைப்புப் பெற்ற இருமுறை இசைகளை இயக்கக்கூடிய ஒரே யாழ்க்கருவி எனக் கூறலாம்.

தற்காலத்து வீணையாகிய மகரயாழின் உயர்வு யாழின் உறுப்புக்களையும் செயல்முறைகளையும் சீர்படுத்தி அவிழ்த்துக் கட்ட வேண்டிய தேவையின்றி நிரந்தரமாகப்பொருத்திய மெட்டுக்களைக் கொண்டே செங்கோட்டியாழ், சகோடயாழ் ஆகிய இருவகைப் பண்களையும் இசைக்க முடியுமாறு ஆக்கியதால் என்க.

வேனிற் காதையில் மாதவி இயக்கிய யாழ் மகரயாழேயாகும். எவ்வாறெனில், மாதவி குரல் முதலாக எடுத்து இளிகுரலாக வாசித்தாள் எனவும் இவ்வியாழில் நரம்புகள் உழைமுதல் கைக்கிளையீறாக அமைந்தது எனக் கூறியதும் காண்க.

யாழில் எவ்வரிசைகளில் நரம்புகளை அமைத்துப்பண்களை இயக்கலாம் என்பது பற்றிக் காண்போம்.

யாழ்க்கருவிகளில் சரிகமபதநி, பதநிசரிகம எனும் இரண்டு முறைகளில் மட்டும் நரம்புகள் கட்டப்படும். இவ்விருமுறை தவிர வேறெந்த முறையிலும் நரம்புகள் என்றும் கட்டப்படலாகாது என்றும் நம் முன்னோர்கள் கூறியுள்ளனர்.

“தொடித்திரிவன்ன தொண்டுபடு திவவிற்  
கடிப்பகை அனைத்தும் கேள்வி போகாக்  
குரலோர்த்துத் தொடுத்த சுகிர்புரி நரம்பு”

- மலைபடுகடாம், வரி 21-23

செங்கோட்டியாழ் என்பது இயற்கையான ஏழிசை வரிசையாகும். இது நேரான செம்மையான சுரவரிசை எனவும் கூறப்படும் என்று முன்பு கூறப்பட்டது. இவ்வரிசையின் சுரஒலிகள் சரிகமபதநி எனும் சுரக்குறியீட்டெழுத்துக்களால் குறிப்பிடப்படும்.

செங்கோட்டியாழ் வரிசையில் கேள்வியாக (key note) அமைவது தகைப்பில் எழும் ஒலியாகிய குரல் ("ச", ஷட்ஜம்). வேறு முறையில் நரம்புகளை மாற்றிக் கட்டிப் பண் இசைக்க வேண்டுமென்றால் அவ்வரிசையின் கேள்வியாகிய சுர ஒலி தகைப்பின் இடத்திற்குக் கிழமை பெற்ற குரலோடு ('ச' வோடு) சிறிதும் வேறுபாடில்லாத, எல்லா வகையிலும் 'ச' வோடு ஒன்றக்கூடிய சுர ஒலியாயிருக்க வேண்டும். "கடிப்பகையனைத்தும் கேள்விபோகா" எனக் கூறப்பட்டது. இவ்வாறு 'ச'வோடு நுண்ணிய அளவு கூட (பகை) வேறுபாடில்லாத சுர ஒலி ஒன்று தகைப்பில் கேள்வியாக அமைய வேண்டுமானால் அச்செங்கோட்டியாழ் வரிசையின் ஒன்பதாவது அலகுத்தான இடைவெளியின் பின் அமைகின்ற திவவினால் கட்டப்பட்ட தந்திரிகரம் குரலோர்த்துத் தொடுக்கப்பட வேண்டும். அதாவது "ம" வினிடத்தில் "ச" அமைய வேண்டும்.

(தொண்டுபடு திவவு - ச 3 ரி 2 க 4 ம - என ஒன்பது அலகின்பின் உள்ளது 'ம' ஆகிய உழை நரம்பு)

இவ்வாறு 'ம'வினிடத்தில் 'ச' அமையும்போது தகைப்பில் (மேருவில்) கேள்வியாக (key note) "ப" அமைவதால் நரம்பு வரிசை பதநிசரிசு ஆவது காண்க. எனவே பதநிசரிசு என நரம்புகளைக் கட்டி அதனில் சகோடயாழ்ப் பண்கள் இசைக்கலாம். இது வம்புறு மரபு முறை நரம்புகள்/மத்திமக்கிராமம் என நூல்கள் விளக்கியுள்ளன.

இதனடிப்படையில் கேள்வியாகிய குரலிற்கும் (ச) தொண்டுபடு திவவாகிய உழைக்கும் (ம) இடையே உள்ள ஒவ்வொரு சுர நரம்பும் எவ்வொலி உறவுகளில் அமைந்துள்ளனவோ அதேமுறையில் கேள்வியாகக் கூடிய மற்றொரு நரம்பிற்கும் அதன் தொண்டுபடு திவவிற்கும் இடையே உள்ள நரம்புகளின் ஒலியுறவுகள் அமைந்து வரவேண்டும். இவ்வாறு அமையுமானால் அந்நரம்பு வரிசை பண்ணாகக் கூடிய நரம்பு வரிசைகளைப் பிறப்பிக்கும் தகுதியுடைத்து என நூல்கள் விளக்கியுள்ளன.

சரிசு எனும் நரம்புகளுக்கிடையே முறையே 324 அலகிடைவெளிகளுள்ளன. அதேபோல் அலகிடைவெளிகள் அமைந்து வரும் நரம்புகள் பதநிச என்பவை மட்டுமே. ஆகவே



சரிகமபதநி, பதநிசரிகம ஆகிய இரு முறைகளில் மட்டுமே யாழில் நரம்புகளைக் கட்டலாம் எனக் கூறப்பட்டது.

இதனையே “கண்ணிய கீழ் மூன்றாகி நண்ணல் வேண்டும் ஈரிரு நரம்பே” (சிலப்: அரும்பத உரை மேற்கோள்) எனும் வரிகளும் விளக்குகின்றன.

கீழாகிய முன்னர்ப்பாகத்தின் (பூர்வாங்கம்) இரண்டாவது (கண்ணிய) நரம்பு மூன்று அலகிடைவெளிகளின் பின்னும் நான்காவது (ஈரிரு) நரம்புகள் நட்பாக (நண்ணிய), ஒரே அளவு அலகிடைவெளிகளின்பின் அமைவது சகோடயாழ் முறை எனப்படும்.

செங்கோட்டியாழ் முறை நரம்புகளில் முன்னர்ப்பாகத்து இரண்டாம் நரம்பு மூன்று அலகிடைவெளிகளின் பின்னும் ஐந்தாம் நரம்புகள் ஒன்றுவதாகவும் (ஒரே அளவு அளவிடைவெளிகளின் பின்னும்) அமையும்.

இவ்விருமுறை நரம்பு வரிசைகளிலும் தகைப்பிலமையும் ஒலி அதன் முந்தைய ஒலியிலிருந்து நான்கு அலகிடைவெளிகள் பின்னும் (நி-ச அல்லது ம-ப) இரண்டாவது சுர ஒலி மூன்றடி அலகிடைவெளிகள் பின்னும் (ச-ரி அல்லது ப-த) அமைவது காண்க. இவ்வாறு அமையக்கூடிய சுரவரிசையினின்றே பண்நிரல்கள் பிறப்பிக்கலாம் என்பதை விவரிக்க இவ்வரிசைகளில் மட்டும் யாழில் நரம்புகளைக் கட்டலாம் எனக் கூறப்பட்டது.

#### யாழ்முரிப்பண்

அக்காலத்து யாழ்க்கருவிகளில் இசைக்கும்போது நரம்புகளை வலித்தல், செய்ய முடியாதவாறு அமைந்திருந்தாலும், அவற்றில் தந்திரிகரமாகிய மெட்டுக்கள் இல்லாததாலும் கமக அசைவுகளைக் கொண்ட திருஞான சம்பந்தர் பாடிய பதிகத்தை திருநீலகண்ட யாழ்ப்பாணர் தம் யாழிலிட்டு வாசிக்க இயலாது யாழை முறிக்க முற்பட்டார் எனக் கதையாகக் கூறப்படுகின்றது என்று முன்னுரையில் குறிப்பிட்டோம். தவிர தமிழிசையில் கமகங்கள் எனும் தன்மையை முதன் முதலாக ஏற்படுத்தியவர் திருஞானசம்பந்தர் என க. தியாகராஜன் அவர்கள் கூறியுள்ளார்.

சிலப்பதிகார காலத்திலும் அதன் பின்னும் தந்திரிகரங்கள் யாழ்க்கருவியில் அமைக்கப்பட்டிருந்தன என்றும் அவை பல்வேறு பெயர் பெற்றிருந்தன என்றும் யாழுறுப்புக்கள் எனும் பகுதியில் கூறப்பட்டது. சிலப்பதிகாரத்திலேயே பதினொரு வகை கமகங்கள் பற்றிக் கூறப்பட்டிருக்கின்றது. அவற்றின் ஐம்பத்தொரு வகை உட்பிரிவுகள் உரையாசிரியர்களால் விளக்கப்பட்டு எண் வகை இசையெழுப்பும் முறைகளுள் ஒன்றான இக்கமக அசைவுகளோடு பண்வகைகள் திறமையாக யாழ்க் கருவியில் இயக்கப்பட்டன எனக் கூறப்பட்டுள்ளது.

சிலப்பதிகார காலத்திலேயே யாழ்க்கருவி இத்துணை மேம்பாட்டுடன் விளங்கியிருக்க திருநீலகண்ட யாழ்ப்பாணர் கமகங்கள் ஏற்படுத்த முடியாத யாழ்க்கருவியை உபயோகித்து வந்தார் என்ற கருத்து ஏற்கக் கூடியதாக இல்லை. பெரியபுராண நிகழ்ச்சிகளின் முன்பின் தொடர்ச்சியைத் துண்டித்து குறிப்பிட்ட ஒரு செய்யுளின் ஒரு வரியினை மட்டும் தனித்தெடுத்து அதனையும் தவறாகப் பொருள் கொண்டதால் ஏற்பட்ட விளைவிது என்பது நூலினை முழுதும் படித்தோர் அறியக்கூடியதாகும்.

யாழ்முரிப்பதிகம் பாடுமுன் சீர்காழித் தலத்திலும் அதன்பின் திருநள்ளாற்றிலும் திருஞானசம்பந்தர் பாடிய பதிகங்களை பண்நீர்மை குறையாது ஞானசம்பந்தரே மகிழ்வுற திருநீலகண்ட யாழ்ப்பாணர் யாழில் இசைத்தார் என்று பெரியபுராணமே கூறுகின்றது.

தருமபுரத்தில் யாழ் முரிப்பதிகத்தை இசைக்க முடியாதவாறு குறையாடு கொண்டிருந்த யாழ்க்கருவியைத் திருநள்ளாறு சென்றவுடனேயே திருத்திக் கமக அசைவுகள் ஏற்படுத்தக் கூடியதாக யாழ்ப்பாணர் செய்துவிட்டார் எனக் கூறமுடியாது. எனவே யாழ்முரிப் பதிக நிகழ்ச்சி நடப்பதற்குமுன் ஞானசம்பந்தர் பாடிய பதிகங்களெல்லாம் கமக அசைவுகளற்றவை எனக் கருத இடமில்லை.

இசையொலி மட்டுமே யாழில் தோன்றும், மிடற்றிசையில் இசையொடு கூடித் தோன்றும் இயலெல்லாம் (எழுத்துக்களும் சொற்களும்) யாழ்க்கருவியில் தோற்றுவித்தல் இயலாது எனும் யாழ்க்கருவியின் வரையறையைத் (imitation) தம் உறவினர்க்கு

விளக்க யாழ்ப்பாணரும் ஞானசம்பந்தரும் சேர்ந்து நடத்திய நாடகமிது என்பது பெரியபுராணப் பாடல்கள் மூலம் அறியலாம்.

திருஞானசம்பந்தர் பாடியதைத் தம் யாழிலிட்டு இசைக்க இயலாத திருநீலகண்ட யாழ்ப்பாணர் அதனைத் தொடேன் என விலக்கி வைக்க முற்பட (உடைப்பதற்கு ஒங்க எனப்பலரால் கூறப்படுகின்றது.) ஞானசம்பந்தர் அவ்வியாழைத் தாம் வாங்கி இறைவன் திருவருளால் ஏற்பட்ட இம் மனிதப் பிறவியின் பெருமையாகிய பேச்சுத்திறன் நம்மால் ஆக்கப்பட்ட இவ்வியாழ்க் கருவியில் காண முடியாது. ஆகவே “இறைவர் திருப்பதிக(த்தின்) இசை இதனில் எய்த வந்தவாறே வாசிப்பீர்” எனத் திருஞானசம்பந்தர் கூறியிருக்க மாட்டார் என்க.

“எடுத்த இயலும் இசையும் தம்முள் முரிபடுவது

முரியெனப்படுமே” எனக் கூறப்பட்டிருப்பதால் இங்கு யாழில் அடங்காதது இயல் எனத் தெளியலாம். முரி என்பது நிலையினின்று நீங்குதல், நிலை கெடுதல் (to leave one's position) எனப் பொருள்படும். யாழ் என்பது சுர ஒலி என்று முதலில் கூறப்பட்டது. ஆகவே அது சுர ஒலியை அதற்குரிய சுர ஒலிக்குறியீட்டெழுத்தால் கூறாது மற்றொரு சுர ஒலிக் குறியீட்டெழுத்தால் கூறுவது யாழ்முரியாகும். இங்கு இயலாகிய சுரஒலிக் குறியீட்டெழுத்தும் இசையாகிய சுர ஒலியும் முரிந்து/தம்முள் நிலைமாறி நிற்பது முரி எனப்பட்டது காண்க.

திருஞானசம்பந்தர் பாடிய இசையைத் திருநீலகண்ட யாழ்ப்பாணர் யாழிலிட முடியாததன் காரணம் கண்டத்திலும் யாழிலும் எழுப்பக்கூடிய இசை ஒன்றாயிருக்க அதன் இயலாகிய சுர எழுத்தை விலக்கி வேறொரு சுர எழுத்தாற் கூறியதே. திருஞானசம்பந்தர் கூறிய எழுத்திற்குரிய ஒலியை திருநீலகண்ட யாழ்ப்பாணர் இசைத்திருப்பின் அது அபசரமாய் ஒலித்திருக்கும் என்பது வெளிப்படை. ஆகவே இவ்வாறு இசைப்பது மிடற்றிசையில் இயலும் கருவியால் இயலாது என்றறிதல் நலம். இதனாலேதான் மிடற்றிசையில் ஒலித்தது போல் யாழில் ஒலிக்க இயலை விடுத்து “இசை இதனில் எய்த வந்தவாறே (இசை ஒலித்தவாறு) வாசிப்பீர்” எனத் திருஞானசம்பந்தர் கூறினார் என்க.

யாழ்முரி எனும் இலக்கணம் வடமொழியில் பாஷாங்கம் எனக் கூறப்பட்டுள்ளது. இப் பாஷாங்கத்தில் பாஷாங்கம், விபாஷாங்கம், அந்தர பாஷாங்கம் எனும் மூன்று வகைகள் உண்டு. பொதுவாக இம்மூன்று வகை முரிகளில் ஏதேனும் ஒன்று நம் நாட்டுப் பண்களில் சிலவற்றில் காணப்படுகின்றன. ஆனால் இம்மூன்று வகை முரிகளும் சுத்தாங்கம் எனப்படும் ஒரு சுர ஒலியானது அதற்குக் கொடுக்கப்பட்ட சுர ஒலிக் குறியீட்டெழுத்தாலேயே கூறப்படுவதும், யாழ் முரிப்பதிகம் பாடிய பண்ணில் காணப்படுவதால், இச்சிறப்புக்கருதி, இப்பண் யாழ் முரிப்பண் எனப்பட்டது.

யாழ்முரிப்பண் என்பது அடாணா எனப்படும் தற்கால இராகம் என கோமதிசங்கரய்யர் ("யாழ்முரிப்பண்", 1977) பல சான்றுகள் கூறி விளக்கியுள்ளார். "அஸ்தானா" எனும் வட சொல்லின் பிராகிருத மாற்றம் "அடாணா" எனப்படும். அஸ்தானா என்பது தன்னிடத்தில் இல்லாதது/நில்லாதது (நிலையினின்றும் நீங்கியது, நிலையினின்றும் கெட்டது) எனும் பொருளுடையது. எனவே முரி என்பதும் அஸ்தானா/அடாணா என்பதும் ஒரே பொருளோடு அமைவது காண்க.

இன்று அடாணா இராகம் பாடப்படும்போது அதன் ஒவ்வொரு சுர ஒலியும் வேறொரு சுர ஒலியின் குறியீட்டெழுத்தால் கூறப்படுவது கேட்கலாம். எனவே முரிந்தது யாழாகிய சுரமே தவிர யாழாகிய கருவியல்ல என அறிக.

#### முடிவுரை

யாழ்க்கருவியின் உறுப்புக்களின் பண்டைப் பெயர்களினின்று யாழ்க்கருவி எவ்வாறு இருந்தது என முடிவு செய்ய வேண்டியுள்ளது. உறுப்புக்களின் விளக்கங்கள் எல்லாவிடத்தும் பொருந்துமாறு சரியாகப் பொருள் கொள்ளப்படாவிடில் ஒருறுப்பு பிறிதொரு உறுப்புப் போல் விளக்க நேரிடுகின்றது.

நூல்களினின்று நமக்குக் கிடைக்கக்கூடிய விளக்கங்களின் அடிப்படையில் கீழ்க்கண்ட சில உண்மைகள் வெளியாகின்றன.

அ 1. வறுவாய் என்பது கோடாகிய தண்டி

2. மருப்பு, மாடகம் என்பவை அக்கோட்டின் மீது இணையாக உயர்த்தியமைக்கப்பட்டுள்ள மெட்டுக்கள் பொருத்தப்படும் உறுப்பின் பகுதிகள்
  3. நரம்பு இருவகைத்து. ஒன்று பண்மொழி நரம்பு எனப்படும் நீண்ட தந்திரி, தந்தி அல்லது கம்பி. மற்றொன்று தந்திரிகம் எனப்படும் சிறுநரம்பாகிய மெட்டு.
  4. பண்மொழி நரம்பு இலக்கியங்களில் குரல், கோல், தந்திரி, துயரி எனவும் கூறப்பட்டுள்ளது.
  5. தந்திரிகம் என்பது கோல், நுண்கோல், பன்னரம்பு, விரலுளர் நரம்பு எனும் பெயர்களாலும் அவற்றைக் கட்டியுள்ள திவவினாலும் குறிப்பிடப்பட்டுள்ளது.
  6. தந்திரிகம் (மெட்டு) பொருத்தப்படாத யாழ்க்கருவி எதுவும் அக்காலத்து இல்லை எனத் தெரிகின்றது.
- ஆ 1. பேரியாழ், சீரியாழ், செங்கோட்டியாழ், சகோடயாழ் முதலியன வெவ்வேறு யாழ்க்கருவிகளல்ல; இருவித இசைமுறைகளின் நரம்பு வரிசையைக் குறிக்கும் பெயர்களாகும்.
2. ஒரே யாழ்க்கருவியில் நரம்புகளை சரிகமபதநி, பதநிசரிகம எனும் இருமுறைகளில் கட்ட முடியும். இவை முறையே பேரியாழ் அல்லது செங்கோட்டியாழ் சீரியாழ் எல்லது சகோடயாழ் முறை என வெவ்வேறு காலங்களில் கூறப்பட்டன.
  3. பேரியாழ்/செங்கோட்டியாழ் முறையில் சரிகமபதநி என இரு ஸ்தாயிகளில் கட்டப்பட்ட யாழ்க்கருவியில் இனி(ப)யைக் குரலாகக் (ச) கொண்டு சீரியாழ்/சகோடயாழ்ப் பண்களை (பதநிசரிகம எனும் வரிசை) இயக்க முடியும். அப்பொழுது செங்கோட்டியாழ் வரிசையில் மேருவில்லைந்த குரல் ('ச'), ('ம') உழையாகும். இக்கருவியில் சகோடயாழ்ப் பண்களை/சீரியாழ்ப் பண்களை இயக்கும் போது அது மகரயாழ் எனப்படும்.

4. ஆகவே ஒரே யாழ்க்கருவி பேரியாழென்றும் சீரியாழென்றும் அல்லது செங்கோட்டியாழ், சகோடயாழ், மகரயாழென்றும் அக்கருவியிலமைந்து வரும் நரம்பு வரிசையைப் பொறுத்து அழைக்கப்படும்.
- இ 1. சிலப்பதிகார காலத்திலேயே யாழ்க்கருவிகளில் தந்திரிகரங்கள் இருந்திருக்கின்றன. இசையெழுப்பும் முறைகளில் கமக அசைவுகளை எழுப்புவதும் சிலப்பதிகாரத்தில் விளக்கப்பட்டுள்ளது.
2. திருநீலகண்டயாழ்ப்பாணர் யாழில் இசைக்க முடியாதது இசையொடு சேர்ந்த சுர ஒலிக்குறியீட்டெழுத்தாகிய இயலே தவிர இசையல்ல.
3. மூன்று வித முரியிலக்கண வகைகளும் பொருந்தியதாக திருஞானசம்பந்தர் உண்டாக்கிய பண் யாழ்முரிப்பண் எனப்பட்டது.
4. யாழ்முரிப்பண் என்பது தற்கால அடாணா எனும் இராகத்திற்கிணையானதாகும்.

# SANSKRIT LYRICS IN SWATI TIRUNAL'S MUSICAL COMPOSITIONS - A STUDY -

R.B.NAYAR

## Introduction

"The evening has steeped itself into night. 'I am' in love and pining for you, O my handsome, lotus-eyed Padmanabha ! And now, it is the second yama of the night and a gentle breeze is caressing me. All this, in absence, is driving me to despair. Please do not be annoyed with me!"

Thus begins Swati Tirunal's well-known Sanskrit pada, one of eleven available, which achieved fame during the last century.

*Pannagendra sayana Sri Padmanabha muda kama*

*Sanna manasa mamava sarasayatalochana*

(Raga Sankarabharanam)

*Manda marutopi mama manasam vivasayati*

*Kunda kudmalaradana kopamasu jahi mayi'*

(Raga Nilambari)

The pada is composed as a ragamalika of eight ragas starting with Sankarabharanam, with lyrics and swara-clusters for each raga and at the end, it has a miscellancy of swaras in all the eight ragas in succession. The ragas are chosen to correspond to the actual time of the night, one for each yama. After a whole night of patient waiting, finally, in the last yama near daybreak, the love-lorn girl's appeal is appropriately in Raga Bhupalam.

*'Modayami Jagadisa mohana kamakelishu*

*Sadaramarthaye natha samaja varagamama'*

The devotee pining for the Lord is a common theme, but when poetic lyrics are made to adorn music, the whole combination becomes an aesthetic experience, whether it be in a Kriti, Padam or any other kind of composition. This is what endows Swati Tirunal's compositions

which, in Sanskrit alone number about 200, with a certain special quality. It is, however, obvious that if the listener is not familiar with the Sanskrit language, the meaning gets beyond his reach, and besides, he misses the subtleties of matching the lyric with the music (dhatu-matu combination). This might also explain why Sanskrit compositions have no general popular appeal.

Sanskrit has hardly been a spoken language and has not been a popular 'singing' medium. Our valuable legacy of Sanskrit compositions, therefore, deserves proper attention and study lest they gradually disappear from the scene.

To make a brief survey of the history of Sanskrit composition in Carnatic music, we should go back to the origin of Indian classical music, which was in the singing of religious hymns as an offering in praise of God and had to be clothed in sweet sounds as distinct from normal speech. This offering was a vehicle to convey an emotion, a plaint, an appeal, a panegyric. The means of prayer, therefore, was a combination of words, emotion and sweet sounds. All vocal music, folk or classical has remained wedded to this three-dimensional principle. The musical phrase can exist without its verbal content but can hardly convey an idea: This is not to discount the importance of instrumental music which has its own emotional value but to underscore the importance of the Dhatu - Matu (musical content lyric) combination of any song.

Major composers of Sanskrit Kriti-s in Carnatic music are but a few; the most prominent amongst them are Muthuswami Dikshitar and Swati Tirunal who lived at about the same period. Jayadeva (13th Century), Seshayyengar, Narayana Tirtha, Maharaja Shahaji, and Sadasiva Brahmedra, all of the 17th Century are composers who used the Sanskrit medium and showed that a language, originally evolved as a vehicle of expression of spiritual thought and a variety of Indian treatises on an impressive range of hardcore subjects could be moulded into a sweet lyrical medium for expressing tender emotions. Commenting on the exclusive use of Sanskrit by Muthuswami Dikshitar,



V.Raghavan, musicologist and scholar states that amongst his two contemporaries Syama Sastri wrote in Sanskrit before changing over to Telugu and Tyagaraja had many songs in pure Sanskrit. The Sanskrit medium established the continuity with the classical past and also lent dignity to the diction and proved an aid to the elevating effect of his compositions.

Muthuswamy Dikshitar's music and his use of Sanskrit have been the subject of detailed study by many scholars, at least during the present century, but it appears that the Sanskrit lyrics of the other major composer in Sanskrit, that is, Swati Tirunal, had not been subjected to a study though references have been made to his facile handling of that language and his liberal use of 'swaraksharas' in his compositions. It is, therefore, intended to study in this article the nature of the lyrical content of Swati Tirunal's Sanskrit compositions in their various aspects, drawing comparisons wherever relevant, with compositions of others, especially Dikshitar. For obvious reasons, this study is not undertaken in any depth, but will highlight certain areas of speciality of the composer. The work of some of the earlier Sanskrit composers will also be discussed briefly. One of them, namely Seshayyengar was indeed, a Margadarshi for Swati Tirunal as also for other eminent composers such as Tyagaraja and Dikshitar.

#### **Margadarshi Seshayyengar and other early Sanskrit Composers:**

A very early musical composition in Sanskrit that has found its way into South India is the famous 'Gita Govindam' of Jayadeva, an Oriya poet of 13th Century. We owe a great deal to him for the introduction of the Sanskrit language as a medium for devotional music. Gitagovindam became intensively popular all over India. In certain Krishna temples of the South, in Guruvayur for example, the singing of these Ashtapadi-s has remained a daily ritual for many centuries. We may assume, therefore, that Seshayyengar who lived around early 17th Century was quite familiar with these compositions and was even influenced by the lyrical Sanskrit in it. Jayadeva's language, sweet and resonant, seems to

overflow with the poet's devotion for Krishna. However, the ecstatic emotion portrayed by Radha's madhura-bhakti for Krishna and the erotic contents of the poem are not present in Margadarsi's compositions.

Narayana Tirtha lived at Varahur in the 17th century. A scholar and musician, and an ardent student of the Bhagavatam, he used to be particularly fond of singing Jayadeva's Gita govindam. His greatest contribution to South Indian music and literature is the 'Krishna Lila Tarangini' ('the river of the lila-s of Sri Krishna') a poem of 12 cantos, beginning with Krishna-avatar and ending with Rukmini Kalyanam. (The story relates to 'Dasamaskandha' of the Bhagavatam). One of the finest Nritya-nataka-s in Sanskrit, it has, besides songs, sloka-s and prose-passages; churnika-s and crisp musical dialogues; and jati-embellishments for the songs. Altogether, quite a path-making work!

Narayana Tirtha's songs were a source of inspiration to Tyagaraja more than a hundred years later. A charana containing his mudra from his Kirtana 'Mangalalaya mamavadeva' is reproduced below:

*'Kalita srikaustubha kamaniyakanta  
Karunarasa bhramilita Vaikuntha  
Paripalita bhuvi bhagyavitarana  
Gurubhakta Narayana Tirtha charana'*

Sadasiva Brahmendra was another composer in Sanskrit. His compositions are marked by dignity and sincerity. The following is a Charana from his popular Kriti in Syamaraga, 'Manasa sancharare'

*'Sri ramani kucha durga vihare  
Sevaka jana mandira mandare'*

A charana from another popular composition 'Pibare Ramarasam' is given below:

*'Janana marana bhaya soka viduran  
Sakala sastra nigamagama saram'*

There seem to be distinct similarities in the lyrical style of Seshayyengar and some later composers. The following excerpts chosen at random from the works of Shahaji Raja of Tanjore, Tyagaraja, Muthuswami Dikshitar and Swati Tirunal are quite revealing.

### Seshayyengar

*Mandara dhara kundaradana  
Sundara vadanaravinda  
Vandita muni charanaravinda kuru  
Vinda dharana vinda sadananda,  
Seete vasumati sanjate  
Ramaniya guna jate  
Rakshita sarva bhute  
Peripahimam*

### Shahaji

*Vrindavanalola ananda  
Kara sushila  
Vandita munijana pala  
Nandadhara suguna jala.  
Hite suramuni gite kali kalushe  
Dhrite suruchira jeevana date  
Kaveraraja sute  
Choladesa mate Mokshadwara nete  
Sakala titya bhoote mama mate*

There are lyrical passages in Tyagaraja and Muthuswami Dikshitar which recall Ayyangar's style of Sanskrit, especially in regard to short phrases. Here is an example from Tyagaraja:

*'Sile nanurakshimpanuja  
Gele paramapavani suguna  
Jale natajana paripalana  
Lole kanaka maya suchele'*

Also, compare Sri Raghuvara (Raga Ghanta) of Margadarsi with Sri Raghuvara (Raga Bhairavi) of Tyagaraja.

Dikshitar has:

*'Sri sarasvati hite  
Siva chidananda sivasahite  
Vasavadi mahite  
Vasanadi rahite'.*

and many similar-sounding examples.

The influence of Ayyangar on Swati Tirunal has been referred to earlier. However, we have an example of a Bhairavi Kriti by Sheshayyengar - 'Devadevanupama' with Pallavi, Anupallavi and five Charana-s. The use of sabdalankara-s in this Kriti is very impressive throughout.

*'Devadevanupama prabhava  
Bhavati tarutid  
Deva Devaki punya nidhe  
Krishna manava rupa pavana gunambudhe'*

A composition by Swati Tirunal also in Bhairavi, includes similar sabdalankara-s which cover all the seven charana-s of the song;

*'Rama rama gunakusuma  
Rama ramaniyaka abhirama  
Rama madanapalaka  
Nirjita parasurama bimbokalaya'*

We have also for comparison Ayyangar's pallavi 'Gopala Pahi' (Raga Dhanyasi) with Swati Tirunal's ('Gopalaka Pahimam' - Raga Bhupalam) Here, the similarity is confined to the opening words. In the rest of the piece, there does not seem to be a single word out of Ayyangar's song. On the other hand, the three Charana-s in this Madhyamakala Kriti is a closely-packed verbal beauty and gives the song a Swati Character:

*'Sarasa rasa suvachana saroja nabha lokanayaka  
Bhuri karuna tanujita manasija  
Bhujagaraja sayana murasasana Gopalaka pahimam anisam'*

However, it is in the Kunttalavarali Kriti

*'Bhogindra sayinam purukusaladayinam  
Purusham saswatam kalaye'*

**Pallavi**

that Swati Tirunal, in his appreciation of Margadarshi's compositions, had adopted a lyrical style identical to that of Ayyangar in Raga Dhanyasi

*'Sriranga sayinam sakala subha dayinam  
Chintayeham sada hrdaye'*

According to Dr.V.S.Sharma, author of the 'Sri Swati Tirunal, His Life and Works' a comprehensive volume on the subject, it was Govinda Marar, who came to be known as Shatkala' who introduced Seshayyengar's Kritis to the Maharaja. Now, Govinda Marar, who hailed from Ramamangalam in North Travancore and was ashtapadi singer of repute with extraordinary musical skills, seems to have been a kind of wandering minstrel who had visited many places in South India including Tyagaraja's house at Tiruvayyar where he sang before the composer and earned his appreciation. According to an authentic account reproduced by T.Lakshmana Pillai, scholar and Tamil composer;

"Tyagaraja expressed his appreciation by asking his disciples to sing "Endaro mahanubhavulu" one of his Pancharatna Kritis. Govinda marar's pilgrimage led him to Pandharpur (on his way to Kasi) where he died. His seven-stringed

Tambura is preserved"

In comparing Margadarsi and Swati Tirunal, we must note that the volume of Swati Tirunal's Sanskrit compositions alone is much higher than that of Margadarsi's; his other Sanskrit works are also considerable. It is safe to conclude that Swati Tirunal has fashioned his Prasa Vyavasta and some of his phrases on Margadarsi's lyrics, but for sheer profusion of words and depth of vocabulary, Swati Tirunal has achieved a different dimension.

#### **Swati Tirunal - Literary and Musical Influences:**

Influence plays a major role in the life of a student. A great deal of knowledge is acquired or borrowed through instruction and influence; but as far as style is concerned, it cannot be borrowed, but can only be followed. The following of style is quite often the result of admiration for a model when the student is young and impressionable. In the case of a young person with a high level of

basic attainments and sharp intellect, his own individuality takes over from the early formative period. Consequently, a new style blossoms which colours all his later works of creativity. This transformation must have happened in Swati Tirunal's case pretty soon after his self chosen 'apprenticeship' under Seshayyengar whom he never met, but learnt to respect. Infact, we have a statement by Irayimman Tampi, court post and kinsman of the Maharaja that by 1835 the routine of singing all the nine Navaratri Kritis of the Maharaja during the puja festival at the Sri Padmanabha Swami temple at Thiruvananthapuram had been established in practice. It follows, therefore, Swati Tirunal had composed these major copositions with their high literary and musical content before he was 22 years old.

Further evidence of the Maharaja attaining full bloom early in life is proved by the fact his Kuchelopakhya, a story consisting of 12 songs and 28 slokas was actually performed in the Harikatha form before Swati Tirunal in February 1838 by Meruswami a prominent member of his musical court; besides by 1839, an important work by the Maharaja, Utsavaprabandham, containing 12 songs and 42 verses in different metres was first sung in his presence by his chief asthana vidwan Palghat Parameswara Bhagavatar. In the Sanskrit literary field, there were many more in Sanskrit prose and poetry including a long poetic work in 1000 slokas, the 'Bhakti Manjari'; his commentaries on Nilakantha Dikshitar's 'Anyapadesasatakam', one on the prasa system for musical compositions, and of course his musical compositions in several languages. All these formed part of a tremendous creative urge of which he was possessed and which he gave expression through music, poetry, prose and dance.

Normally, this kind of achievement at such a young age would seem unlikely, but we have to go into the young composer's background and potential. Travancore history quotes the statement of a British political officer that even as a child the Prince was precocious. As a boy of thirteen, there was hardly an avenue of learning which he did not pursue. This included routine education by various teachers, the study of Indian scriptures, astrology, science and Ayurveda in which

his scholarly father was the main inspiration and the study of all south Indian languages, Marathi, Hindustani, English, Persian and a few others. As for musical proficiency, he had a good musical lineage to draw from and the best available instruction. Swati Tirunal took over as ruler when he was sixteen and died when he was thirty three. It is difficult to say when the Maharaja started to compose songs but it is certain that the motivation came to him even as a young lad, which usually reached others later in life. In his case, the 'moving factor' was, indeed, bhakti which surpassed everything else in life. Bhakti as the motivating factor can work wonders in creativity, especially when it is solidly founded on the three corner stones of born talent, broad-based education and precocious intellect.

This, then, was the foundation of the Swati Tirunal edifice as a musical composer. It was a great deal easier to build the edifice on such a foundation than one which fell short of the factors mentioned. It is easy to see how the young composer applied his mind on basics such as the rhyme and meter to be adopted in musical compositions. At some stage during his creative period Swati Tirunal decided to write a treatise in Sanskrit on the various prasa-s to be adopted-Muhana, Prasa, Antya prasa and Antarukti considered embellishments to musical lyrics. These were currently accepted for common use in South Indian languages but not in Sanskrit. However, says Swati Tirunal on the basis of Seshayyengar's Sanskrit compositions, how rules regarding the use of these embellishments could be formulated for Sanskrit.

In this connection, this writer wishes to draw attention to the valuable effort made by T.S.Parthasarathy in bringing to light several compositions of Seshayyengar and the study of principles of sabdalankara dealt with in Swati Tirunal's work Muhana Prasa Antyaprasa Vyavastha, a subject not discussed in any work in the theory of music. Parthasarathy has also pointed out that the Maharaja has shown his indebtedness to Ayyangar by borrowing phrases from him and even modelling a complete Kṛiti after the fashion of Ayyangar. Some examples of Margadarsi providing inspiration to Tyagaraja have been given in an article by Parthasarathy.

### Representative Poetic Lyrics of Svati Tirunal:

Perhaps all composers face problems in trying to wed lyric to song. The first problem may arise from having to change the lyric to meet the demands of music which can easily be done if the composer is a poet too! The problem gets a little more difficult for a composer in Sanskrit, as the language does not readily lend itself to musical elegance. His success as a composer, therefore, rests on his ability to mould a difficult clay into a finished work of art.

In discussing the sahitya of Svati Tirunal's compositions this writer has gone by the earliest printed record available - the book by Chidambara Vadhyar published in 1916 with 312 songs; 125 of these were published with music notated by Ranganatha Iyer (1917) based on the then existing practice of singing by the descendants of palace singers and the playing of nagaswaram at the Padmanabhaswami temple at Thiruvananthapuram. Dr.Venkita Subramania Iyer's book 'Svati Tirunal and his Music' (1975) has however added some 80 more compositions which his research had unearthed. We shall now consider a few samples from Svati Tirunal's Sanskrit lyrics, firstly, from his Navaratri compositions.

Devi Jagajjanani - Sankarabharanam (to be sung on the First Navaratri night)

The fourth charana to this song generally represents the poetic merit and sonorous quality of all the nine compositions.

*'Arunataradhara parilasadati  
Mriduhasita dyuti patalojjwale!  
Sarana samaagatajana paripalana  
Satatodyuta karunakule! etc.*

All navaratri Kriti-s have rather extensive charana-s some of which reveal excellent examples of Sanskrit poetry. Take for instance, the first charana of the Kalyani Kriti,

'Pahimam Sri Vageswari' in Raga Kalyani scheduled to be sung on the second night of Navaratri.



**Sahitya for Charanam 1**

- 'Sharade kacha paasa vidambita ruchira taraasita neerade ...  
 Nijapati kamalaja nitupama sukha karanavisharade .. (2)  
 Sphutatara dhawalima vilasita mukurasakala  
 pataleerate vinuta narade .... (3)  
 Darunadikara paatakaavali daaranaika  
 nirate subhashini ..... (4)

Any one with a working knowledge of Sanskrit will readily see that as Charana-s go, this is a most unusual one. It is beautifully descriptive of Devi and the composer here tries to make a direct rapport with the Goddess of Vidya addressing her all the time like a child addressing the mother. The flow of words is unstoppable. The movement is either slow and sedate at places or seems to be racing down at a fast pace. The effect is charming and graceful in either case. In many of Swati Tirunal's charana-s there is a lyrical quality one associates with classic poets as revealed in Kalidaasa's Syamaladandakam:

*'Taarakajaala neekasa hasa haravali smera  
 Charu sthanabhoga bhaaranamanmadhya  
 Valli valichheda veechi samudyat  
 Samullaasa sandarsitaakara soundarya ratnaakare...'*

Musically interesting too is the construction of the Charana lines 1 to 9 in the above Kriti in Kalyani. Line 1,2 and 3 move in the chaturasra gati rhythm in the madhyama kala tempo, but lines 5, 6 and 7 get back to the original speed, changing to tisra gati. Such changes in gati are obviously introduced to add variety to the music and to break the probable monotony in a long charanam. In fact, all the nine Navaratri composition's exhibit such interesting features.

It is beyond the scope of this article to undertake a detailed study of the many compositions of the Maharaja. However, given below are a few random examples of poetic beauty.

*'Chancha dali lalitalake tila -  
Kaanchita sasidhara kalaalike*

(Pahi parvata nandini - Arabhi)

Note the sweet-sounding use of soft consonants to describe the curls on Devi's forehead.

Swati Tirunal's composition 'Bhogindra sayinam' now sung in Kuntalavarali is obviously based on a similar lyric in Margadarsi's composition 'Sriranga sayinam'. It is evident that the Maharaja was so impressed with the original lyric in Dhanyasi that he imitated it in a raga of his own choice, but in the hands of a master, the effortless copy seems to have a character, all its own.

To digress a bit, this takes us to another copy, of a Swati Tirunal Kṛiti, composed on Anandavalli, the deity installed at Padmanabhapuram, the ancient capital of Travancore. 'Anandavalli, kuravidam aviratam' is the pallavi in raga Nilambari. Obviously this was the inspiration behind a popular song in Nilambari, 'Sringaralahari' which did the rounds in the thirties of this century. The composer is Lingaraj Urs and the song was rendered by Bidaram Krishnappa (1866-1931) for a record company. Those who recollect this song will find from Balamrutam by Ranganatha Iyer (1917) that it closely follows the notated script for 'Anandavalli'. As in the case of copying famous paintings, a scrutiny of the canvas may reveal that it is a copy! The third Charana of the Swati Kṛiti is typical of his poetry:

*'Saradendu ruchi manjulata vadan muni hrdaya nivasini  
Charu kunda mukulopama vara radane  
Parijata taru pallava charane  
Padmanabha sahaje hara me shubham'*

The last two lines of the third charana of Lingaraj Urs's Sringaralahari are:

*'Tunga jaghana lalite sura sevite  
Lingaraja vadanambuja bhushite'*

'Tunga Jaghana' denotes high (or prominent) hips: the word Tunga might have been chosen to rhyme with 'Linga'!

No account of Swati Tirunal's Sanskrit compositions will be complete without a mention of the structural variety the composer has adopted in his compositions, even as the variety of forms he has handled-Swarajati-s, Varna-s, Pada-s in various languages, Tillana-s Upakhayanam-s and poetical works including the Bhakti manjari of 1000 slokas.

Swati Kriti-s range from short and simple in construction such as

*'Smarahara padaravindam' in raga Syama*

*'Parama purusha Jagadiswara' (raga Vasanta)*

and

*'Vande sada padmanabham' (raga Parasu) etc.*

to Kritis having pallavi-s for 'descriptive' compositions such as the Navaratri Kriti-s, group Kriti-s such as the Ramayana Kirtanam, the Nava Vidha Bhakti ragamalika and so on. Outside these groups many long pallavi-s abound such as:

*'Sri ramana vibho Kalayami bhavanta maye*

*Srita palana lolupa madhava*

*Nagabhutihara naga bhogisaya' (Arabhi)*

or

the Todi Pallavi

*'Mandara dhara sundara tava vasudha-*

*bhara nasana Jagadisvara Jaya Jaya*

*Marajanaka sarasanabha vibho'*

Rhythm-wise interesting pieces such as the word-packed pallavi in Nilambari.

*Vimala kamala dala lasita ruchira nayana  
Yadunandana Jaya Jaya  
Samala mahita giri kulisa madana janaka'*

The first and third lines of this pallavi follows as

'*Takita Takita dhimi*' pattern which adorns also the anupallavi.

In the Kamboji kriti (Tala Misra Chapu) starting 'Pa da sa' which is the Akshara equivalent of the Swara-s pa dha sa, the pallavi takes a lively turn closely following the Jatis shown below the sahitya:

*Ta ka tari kita ta ki ta thom  
Na ti muni jana Su ga ma pa-*

*Ta ka takita ta ka thom tari  
va na charita ka ru na kara*

*taka jham tadhinta tagum tadhinta talangku tari kita  
Smara sun daranga vibha vareesa manojna mukha pa da*

The swarakshara prayoga introduced in this kriti will be discussed later.

We have, then, a brisk piece in Sankarabharanam. The Maharaja's preoccupation with dance, Bharata Natyam (or whatever it was known as during his time) and Mohiniattam is well-known not only from his numerous dance compositions - Varnam-s padam-s and Tillana-s but also evident from the records of gifts made to Dasis and Nattuvans from Tanjavur and other places in South India. Here is a dance-oriented Sanskrit composition:

*'Nrityati Nrityati Sambasivo dhrikita - thom  
Dhrikira-thom dhrikira-thom dhrikira-thom iti'*

This is essentially a piece for tandava-dance with 'sound and fury' of which the second Charana gives an idea.

*'Nandikesvara suvadita damaruka  
Nandaniya dumu dumu rava para sura  
Sundarikara vilolita chamara  
Vrinda esha sisu-somadharo bata' - Nrityati*

Another brisk piece is in Begada, its pallavi being

*'Kanunakara madhava mamava bhasura  
Kanaka suruchira nijavasana'*

The Senjuruti piece 'Kalaye sri' is really a leisurely one.

*'Kalaye sri - Kamala nayana charane  
Bhajana sheela jana manopi sakala ....  
vitarane'*

#### **Sanskrit Pada-s:**

Pada-s as dance-compositions in Sanskrit are rare indeed. According to T.S.Parthasarathy, Swati Tirunal is the first to write pada-s in pure sanskrit. The ragamalika Sanskrit padam 'Pan-nagenndra sayana' has already been mentioned. Let us have a look at a few other samples:

#### **Pallavi: Raga Ritigaula - Tala Jhampa**

*'Alamanagha vilambena hanta! tava vallabha (Pallavi)  
Alaghu madana sayaka doonamakalayamburuha nayana'*

*Sisira kara kiranati seetala talimatale  
Visithila tara nija dhairya vilutta ti parama vivasa'  
(from First Charana)*

#### **Raga Surutti - Tala Rupakam**

*'Rajani jata himakara pada yutame (Pallavi)  
Kṛta paritapa*

*Vikacha kamala bhasuramuki (Anu Pallavi)  
Sumasara kantam  
Tamipa vina ratikeli sarasamayi kantam'*

or

**Raga Yadukula Kamboji - Tala Tripura**

*'Somopama vadane sudati sakhi  
Kimariya ya kamuka kathayadya bale'* (Pallavi)

*Yamanini dayaya ramayati kantam  
Samanya bhuvi lalana charuvadana* (Anu Pallavi)

**Swarakshara prayoga-s in the compositions of Swati Tirunal:**

There are some composers who have resorted to these prayoga-s to adorn their compositions. This calls for extraordinary talent as a musician and unusual skill with the lyric. It would appear Swati Tirunal was quite fond of such prayoga-s. As for technical definition given by Maharaja Visakham Tirunal, nephew and descendent of Swati Tirunal:

"The Maharaja (Swati Tirunal) has most adroitly introduced Swarakshara-s in several of his compositions at the very places where the swara-s symbolised by them stand at the same time, without at all vitiating their meaning. For in the piece 'Sarasasamamukha', the Sa and Ma are just where the Shadja and Madhyama Swaras which they represent should be."

Unless carefully handled by a person equally competent in music and language an attempt at swaraksharas is likely to produce unsatisfactory results!

The composition 'Padasa natimunivara' in Kamboji has been mentioned already while discussing Swati lyrics. We shall now examine this Kriti from the swarakshara angle.

**Raga Kambhoji - Tala Misra Chapu:**

The music, lyric and misra chapu rhythm are interestingly integrated in this composition. (In the examples given below, the

top line shows the Swara and the lower line, the corresponding Sahitya).

### Pallavi

'' paa dhaa saa, '' dha ri sa ni dha Pamagama paa,  
 - - - pa- da- saa- -- na thi mu ni ja nasugama paa  
 ' ' ' ' Nidhpa magariisa saama gaamapa paadha  
 - - - Vanacha ritakaru naaka ra-smara sun-da  
 dhapapadha paadha risasasa Nidhapa ma ga pa dha sa  
 ram-gavi bhava ri-sa ma No-jna mu kha pa da sa-

### Anu Pallavi:

dha dha dha dha dha ni dha pa pa dha pa ma ga ga  
 ya du ti la ka dhriti vi ji ta hi ma na ga  
 maa, '' maa paa, ' ' '  
 maa- --ma- paa -- etc.

Swaraksharas appear in certain Varna-s too. In the Khamas Varna 'Sa vama rusha' there indeed, is a liberal supply! Take for example the second Charana

### Raga Khamas - Tala Adi

Ma ni dha pa ma pa dha pa" dha pa ma ga ma ni  
 Ma ni da pa na vi dhu pa da pa re gha ga vi  
 Dha, ni pa dha ma pa, dha ma, ga, ma, ni  
 Dha vi va da ma ya vi ma pa ma ni etc.

The composition 'Kala-kanhi katham karam' in Nilambari needs special mention as an example of good musical structure. The phraseology is equally interesting. 'How can I forget the sutradhara of kapatanataka' asks the nayika of her sakhi.

*'Kala kanthi Kathamkaram sakhi vismarami  
Kapata nataka sutradharam'*

We are not sure if Krishna has been referred to by many other composers as 'Kapata nataka sutradhara'. In any case, the reference is only appropriate. Given to mischievous pranks in his childhood and later life - stealing butter from neighbouring houses, stealing or hiding the clothes of women bathing in the river, and indeed, stealing the hearts of men and women - Krishna was quite a Sutradhara of a 'Kapata natka.' Sutradhara here alludes to a Master of Ceremonies, a producer/director of the Nataka!

#### **Detachment - Other Wordliness - In Musical Compositions:**

In the background of the colossal number of Tyagaraja's compositions devoted mainly to Rama and to other deities, it is well-known that he diverted his attention to his spiritual doubts and questionings. In 'Evarani nirnayinchiri' (Raga Deva Amrita varshini) he asks his favourite deity Rama: "how shall I determine who thou art and how shall I worship thee? Art thou Siva, Vishnu, Brahma or Parabrahma?" These are the sincere questions of an honest doubter.

Swati Tirunal has not posed such 'open' questions to his God. His philosophical observations mainly concern man's relationship with God. In many of his compositions there is an underlying spiritual content, and a few of these are noted below. There are seven such compositions including:

<i>Karanam vina karyam</i>	(Kambhoji)
<i>Vihara manasa sada</i>	(Subhabhairavi)
<i>Dhanyoyam eva khalu</i>	(Gopikavasantam)

The first two are briefly discussed here:

In the Kriti 'Karanam vina karyam' the composer ponders over the principle of Cause and Effect, a subject philosophers have discussed for many centuries:



Karma is the cause of birth, Learning is the cause of knowledge

Wealth causes arrogance, Woman is the cause of delusion  
Tactlessness that of ruin, Worry the cause of ailment ....  
Like the seed is the cause of the tree, courage is the cause of success.

Summing up a number of such simple but thought-provoking statements the poet-composer concludes:

*'Mama sharmaika karanam kamalaksha tava padau'*

- 'The shelter at thy feet, O Lord, is the sole cause of my well-being.'

The Kṛiti 'Vihara manasa sada deva nityam' (Suddha Bhairavi) must have been quite well-known in the latter half of the 19th-century, as it finds a special place in a book, 'Land of Charity' (i.e. Travancore) by Bishop Mateer, an English Clergyman, published in London, 1871. To quote the Bishop:

"The hymn is an address to the soul as follows:

"O my mind, be thou always fixed upon God. Ah! tell me, art thou not incessantly fixed on self? O my mind, know that this thy body is fragile; be not over-anxious, do not covet earth, delight in the history of Madhava (Vishnu) which is full of joy, holy and divine, on my mind, cherish not rude ignorance; let not dreadful sins have place in thy thought; avoid evil communications. O my mind, be kind to every one. Consider, all things as thou considerest thyself, put away thy sorrows, and with all thy strength, incessantly serve the azure tinted Padmanabha. O my mind be thou always fixed upon God".

Addressing one's own mind is, perhaps, one way of ensuring realisation by oneself of the principle the composer intends to convey. There are indeed, several compositions by Tyagaraja and other composers where the mind is addressed.

The compositions of Dikshitar are generally deity-oriented, addressing deities installed at various places his pilgrimage took him.

‘Kodandaramam anisam bhajami’ (Kokilaravam)

‘Srikrishnam bhajare re (Rupavati)

Viswanatham bhajeham (Natabharanam)

Saravanabhava guru guham (Revagupti)

There are, quite a few of Dikshitar’s Kritis where he goes off his normal practice.

In the Purvi song in the Tiruttani series he affirms. I am a devotee of Tyagaraja, therefore, even if I am of little knowledge, I have known everything (Sarvajna)’

. . . . .

There is a whole song in the rare rage ‘Purna-panchama’ on the Nameless Absolute, the Brahman of the Upanishad.

. . . . .

‘The Asaveri Kirtana on the Moon describes the moon as pure and pleasant like the heart of a good man’

. . . . .

‘In a fine short piece in Isamanohari on Ganesha, he says that God is realised in hearts which are free from defects likes and dislikes and hence are beautiful (rage-dveshadi-rahita-ramaniya-hridaya-viditam)’

. . . . .

‘The Lord sits in the thousand-petalled lotus within, and drinks the nectar of my music’

### Poetic Lyrics of Muthuswami Dikshitar:

As a scholar-devotee and composer Muthuswami Dikshitar is considered second to none. His compositions have a typical musical flow rich in ragabhava and have a majestic trait with their usual madhyama kala embellishments but in this article we are concerned with his musical lyrics. As pointed out earlier, Sanskrit is a difficult task-master to anyone who wishes to compose in that language, but the success Dikshitar has achieved rests on his erudite background and his wide knowledge of classics, which have given his songs a musical identity, though these do not have the widest appeal.

The structure of the lyrics and phraseology of Dikshitar seem somewhat different from those of Swati Tirunal even where they have sung of the same deities and in the same language. Dikshitar is stated to have visited three Kerala temples, on pilgrimage and as was his practice, composed kriti-s on Krishna of Guruvayur, Padmanabha of Trivandrum, and Sasta of Sabarimala the latter, a hill temple in the middle of a forest which must have been difficult to reach some 175 years ago; and for want of any other proof, we may have to assume these songs were composed merely based on his knowledge of temples and their sthalapurana. In connection with Dikshitar's supposed visit to Katmandu, Nepal, V.Raghavan has reasons to believe that the composer sometimes sang of Kshetras which he could not visit; he however, believes that Dikshitar visited the three Kerala temples mentioned above. In Dikshitar's 'Sri Krishnam Bhaja Manasa' (Raga Todi) in praise of Krishna, the lyrics are typically his:

*'Venugana lolam--Kripalavalam - soka moha bhaya haranam  
Pankajasanadi deva mahitam, Sri Guruguha vihitam  
Ramaa sahitam, Pankajadalanayanam, Vatasayanam  
Gurupavana puradhisam, lokesam'*

Besides rhyme and metre, there is not much poetic merit in these words and the epithets seems to make no distinction between

Vishnu and Krishna (Dikshitar has composed several pieces on Krishna and this is only one of them)

Swati Tirunal has composed 14 Kriti-s in praise of Krishna, in all of which the sahitya refers only to Krishna and his attributes. Besides, the lyricism Swati Tirunal has employed in these Kriti-s using eleven different ragas is impressive in their variety. They range from simple kriti-s like: Smarasada manasa (Bilahari) and Parama poorusham hridaya (Lalita panchamam) to the slow, dignified composition such as:

*'Mohanam tava murali ganam modena ...'*

and the one describing Krishna's sports on the banks of river Kalindi:

*'Rasa Vilasa lola lasita bhavaan deva'*

its last charanam appropriately end in in a series of 'Taati Ttingina thom' - jatis to match Krishna's frolicsome dance. The Swati composition in Raga Kuringi on the child Krishna is quite an example of where the composer wraps up his praise of the God-child in sweet-sounding lyric and also wants you, the listener, to have the word-picture of the child he was created.

*'Nandasuta tava jananam  
Indukule jagadisa  
Nandayatu jagadakhilam  
Indira dharesa'*

is the pallavi: Oh son of Nanda, your birth (in Chandra vamsa) is being acclaimed all over the world, Oh Lord of Indira and Bhumi! The infant is plump and bonny. Watch him. He is not yet sure of his feet and he is likely to falter a step or two - Yet, isn't he the lord of all worlds !" This thought, in the composer's words:

*'Mandamandam anugacchati  
Mamsala ghanepi deva'*

*Nandarupa paramahamsa  
nata mahanubhava'*

Besides the pallavi, the Kṛiti consists of five couplets to continue the description of the infant.

Dikshitar in his Kṛiti on Padmanabha of Trivandrum (Pannagasayana - Madhymavati) Swati Tirunal's family deity, has followed the hymnody pattern as far as sahitya is concerned.

*'Pannagasayana Padmanabha  
Paripalayamam Pankajanabha  
Unnata Pandya - Kerala nivasa  
Srinivasa Chidananda vilasa*

.....

*Payasanna priyakara  
Srikara, Parasurama Kshetra prabhakara !*

The third song said to have been composed during his Kerala visit 'Hariharapetram' in Raga Vasanta about the Sasta (Ayyappan) of Sabarimala is also conventional as far as the lyric is concerned.

*'Harihara putram Shastaram sada  
Bhaje ham mayaakaryam tyaje ham  
Muraharadi mohita sūri giri viharam  
Murali bheri vaadyadi priyakaram'*

### Conclusion:

In this article, references have been made to some of the earliest Sanskrit composers; the lyrics in the compositions of Muttuswami Dikshitar and Swati Tirunal have been dealt with in some detail. Of the 'trinity' of composers, it was only Dikshitar who chose to compose fully in Sanskrit. He had a distinguished musical lineage and a thorough grounding in the language. At a time when Telugu was considered the most appropriate language for compositions, Dikshitar's choice of Sanskrit called for originality and courage. If,

Dikshitar was acknowledged as one of the great composers of his time, his compositions have also shown that it is not the easiest thing for a composer in Sanskrit to make them 'really sing for you' and uplift a lay-rasika from his humdrum world to one of musical enchantment or give his care-worn mind touches of ecstasy.

As for Swati Tirunal, it is difficult to say what prompted him to compose in Sanskrit; however, only half of his known output of compositions are in Sanskrit, the remaining 200 or so being in other languages. It is true that proficiency in Sanskrit was inevitable in his background as it was the medium of all education in the classics, and he must have had a special fondness for the language considering his massive output of scholarly works in Sanskrit, the like of which no composer of music seems to have attempted!

Every composer of Carnatic music has sung God's praises, and to most, if not all, of them, devotion or bhakti was the main reason to compose music. But bhakti and musical talent alone does not create good music. Tyagaraja defines the perfect song: 'It expounds the truth of the Upanishads, is distinguished by the correct placement of notes rhythmic turns and phrases, reflects true devotion, is sweet of feelings.' This is, indeed a difficult ideal which seems to lay equal stress on Dhatu and Matu (Music and Sahitya). The lyrics must convey some exalted idea (and should not be commonplace), the phrases must be well-chosen, and the overall effect should be sweet and pleasant! Well, none can dispute this ideal for a good composition.

Here, therefore, we have some method, some yardstick, to assess musical compositions, whether they be in Sanskrit or any other language. Coming from a master of the art, these views can be considered authentic. It must be seen however, that musical taste or appreciation varies from person to person and even from age to age and is not quantifiable. Personal preferences play a great deal in one's choice of a composition or of a composer !

As far as Muthusami Dikshitar and Swati Tirunal are concerned, today we have the advantage of a long perspective in time

- to look at their compositions. The brief discussion in this article of their lyrical work may aid this perspective. The factors that united Dikshitar and Swati Tirunal were their scholarship in Sanskrit, love of music, and, of course their devotion. But they were quite different personalities. The one, a near recluse with all his time devoted to pilgrimages and music; the other, a young ruling prince with the characteristic splendour of a Maharaja, though mellowed by his total surrender to Padmanabha, his family deity; the one, an in-ward looking introvert and the other, during most of his creative years, a thoroughly out-going extrovert with contacts, cultural and otherwise, with hundreds of people every day. Perhaps, it was inevitable that their respective personalities were largely reflected not only in their lyrics but also in their music.

\*       \*       \*

## BOOK REVIEWS

### Krishna and the Gopis

#### TAMIL

*NAUKA CHARITRAMU OF TYAGARAJA: Edited by N. Viswanathan, former Telugu Pandit and N. Srinivasan, Sanskrit Pandit. Saraswati Mahal Library, Thanjavur. pp.230 Rs.30.*

Tyagaraja is believed to have composed three musical plays but only two of them, the 'Prahlada Bhakti Vijayam' and the 'Nauka Charitram' are extant. There is evidence to show that 'Sitarama Vijayam', the third opera, was published in Madras in 1868 by Loka Narayana Sastrulu, a disciple of Walajapet Venkataramana Bhagavatar but, unfortunately, not a single copy of it is traceable.

The first compositions of Tyagaraja to be printed were his operas. The bare text of Nauka Chritram was published in 1873 and reprinted in 1885 and 1895. In 1939, the late Prof. Sambamoorthy rendered yeoman service to Karnatic music by publishing the entire opera with all the 21 songs (with notation) and 47 verses with the text in the Telugu and Tamil scripts and a full translation. He had obtained the notation from K. K. Ramaswamy Bhagavatar, grandson of Venkatarama Bhagavatar. The book was priced at rupee one! A third edition was published in 1984 by the Karnatic Music Book Centre.

Musicologists were aware that a manuscript of the Nauka Charitram was available in the Saraswati Mahal Library although it was a surprise because Tyagaraja resolutely spurned royal patronage and had no connection with the palace. The book under notice has been based on this manuscript copied in the Grantha script by



one Gopala Iyengar. The editors' guess tht the play might have been staged in the Thanjavur palace within a year or two after the demise of Tyagaraja (1847) is far-fetched and lacks conviction.

The Nauka Charitram is in one Act and the story has no basis in the Bhagavatam; but anecdotes about Krishna's excursion with the Gopis in a boat on the river Yamuna are current in some schools of north Indian Vaishnavism. The Bengali Kirtan called the 'Nauka Vilas Pala' is an example. For decades scholars were wondering where Tyagaraja got his theme from. The editors have done a real service to Tyagaraja lore by locating and publishing in full a Marathi Prabandha entitled 'Nauka Nirupana' by Ananda Tanaya dealing with an identical theme. This poet is stated to have lived at Arni in the 17th century and was a Harikatha exponent perhaps in Marathi. The manuscript had been donated to the Saraswati Mahal Library by the Dattatreya Math. Tyagaraja's padyam 'Lokanugraha kariyai' in Sardula Vikriditam closely follows the sloka 'Naukanugraha karana' of Ananda Tanaya.

It is noteworthy that the Marathi original employs rare metres like Vanamayura, Savai, Rathoddhata. Svagata and Chhanda. The credit for editing the manuscript goes to T.R. Bhima Rao, former Marathi Pandit of the Library. Further research is, however, necessary to establish the date of Ananda Tanaya who calls himself 'Ananda Nandana Kavi' in the colophon. Incidentally, there is a Sanskrit work called 'Nauka Charitram' written by the Saurashtra scholar Venkatasuri of Ayyanpettai, who was a disciple of Venkataramana Bhagavata. This work was obviously inspired by Tyagaraja's opera.

The Nauka Charitram narrates in verse and song the story of the Gopis' excursion in the company of the boy Krishna. In a mood of exuberance the gopis make fun of Krishna's inexperience in aquatic sports and with a view to humbling their pride the latter

causes a terrific storm which tosses the boat. Krishna suavely advises them to remove their clothing and plug the holes that had sprung in the boat. When they do so, Krishna is moved by their contrition and saves them. Tyagaraja deftly handles the erotic and slippery srīngara motif and avoids its pitfalls with superb ease.

The present edition contains the full text in the Devanagari and the Tamil scripts, a word for word translation into Tamil and a paraphrase (bhavartha) explaining the esoteric meaning of the passages. This will enable the readers to understand the somewhat pithy padyams of the original. The two pandits deserve all praise for their scholarly presentation.

The edition appears to have been rushed through for release on Tyagaraja's aradhana day in January this year, and a few mistakes in translation have escaped the attention of the editors. These include the meanings of 'eni lochani', 'madupulu', 'kendammi', 'talalu vanchu', 'naluva tanaya' and 'veruvaka'. There is an interesting introduction but statements like Sonti Venkatasubbayya (Guru of Tyagaraja) having been the disciple of Narayana Tirtha need rechecking. According to Subbarama Dikshitar, he was a disciple of Muddu Venkatamakhi, great grandson of Venkatamakhi. Saint Ramakrishnananda, to whom Tyagaraja pays homage in this opera, was not Upanishad Brahman as the latter's name was Ramachandrendra. These minor errors do not, however, detract from the merits of the edition.

T.S. Parthasarathy

*Courtesy: The HINDU*

\* \* \*

## Music and musicians

*SANGEETHA VAHINI (VOLUME 1) Collection of lectures and articles in English and Telugu on Carnatic music by Dr. Vinjamuri Varadaraja Iyengar. Published by V. Vimala Devi and Sharada Vangipuram, 245, Kamalapuri Colony, Hyderabad - 500 873. Rs.50.*

Vinjamuri Varadaraja Iyengar (1915-1991) was a talented musician, musicologist and composer. He was a disciple of Piratla Sankara Sastri and Tiger Varadacharya and was a leading vocalist of South India for 35 years. He was known for his weighty classicism and had as his accompanists most of eminent violinists and mridanga vidwans. He was a dedicated teacher and trained many disciples several of whom became noted performing artistes.

The book under review contains eight articles in English and 27 in Telugu written by him on a variety of subjects like the art of Pallavi singing, lakshana granthas, manodharma sangita and musical instruments. The Telugu section contains the profiles of great musicians like Sarabha Sastri and Govindaswamy Pillai as well as those of composers like Poochi Iyengar and Papanasam Sivan. The articles are illuminating and reveal the author's intimate knowledge of music and musicians and his balanced views on the subjects discussed. The get up is excellent and the price reasonable.

**T.S. Parthasarathy.**

*Courtesy: The HINDU*

\* \* \*

## Historical perspective of rhythm

*RHYTHM IN HISTORICAL COGNITION: By T. V. Kuppuswami and T. K. Venkata Subramanian. Kalinga Publications, 10-A, Pocket-1, Mayur Vihar, Delhi - 110 091. Rs.225.*

An oft-quoted verse from the Yajnavalkya Smriti says that “adepts in playing the Vina, those well-versed in sruti jatis and those who have a knowledge of Tala attain salvation effortlessly.” It is note-worthy that an adept in Tala is bracketed with the Vainika and the musicologist for attaining beauty through music. No wonder that there is more than a dozen publications on Tala alone in Sanskrit and other languages and many still in manuscript form. The Thanjavur Maharaja Serfoji's Sarasvati Mahal Library Society, the Percussive Arts Centre of Bangalore and individual authors like B.M.Sundaram and Mallikarjuna Sarma have been publishing works highlighting the role of rhythm in music.

The present book appears to be a follow up publication to Carnatic Music and the Tamils brought by out Kalinga Publications and revised in these columns. The book traces the Tala system of Karnatic music which had its origin in the Ganavritta and Matravritta syllabic and musical metres of Vedic mantras. Bharata Muni declared that “sound and metre are inseparable.” Later authors from Sarngadeva onwards dealt extensively with the Tala system. The Sangam literature of Tamil Nadu shows that the Tamils had developed a rare sense of rhythm. This aspect is explained in the book in great detail with references from the Silappadhikaram and its commentary.

The book is in four parts followed by an appendix, glossary of technical terms, bibliography and an index. The bibliography is vast and the notes, references and quotations from originals given at the end of chapters exceed two hundreds. These reveal the

prodigious industry of the authors and their anxiety to make the book an authentic and self-contained source of material for the student and the researcher.

The first chapter explains the general background of the concept of Laya and the part played by different percussion instruments. Only instruments that are currently popular on the concert platform have been dealt with.

The next two chapters "Enculturation I - Dance and rhythm" and "Enculturation - II - Laya in Dramaturgy" deal with the indispensability of rhythm in dance as well as in dance dramas. The different compositions used in Bharata Natyam like Varnam, Padam and Tillana are examined in the light of their rhythmic structure. Maratha ruler Shahaji of Thanjavur wrote many compositions in a variety of Talas and rare samples from his works have been furnished in this section.

Chapter III deals with the contribution of Arunagirinatha and Purandara Dasa to the enrichment of the Tala system. Arunagiri was renowned as the "Monarch of Rhythm" and research scholars are still engaged in identifying all the Talas employed by him. The period 1750-1850 considered as the "golden age of music." is taken up for a detailed discussion on the compositions of the Trinity from the rhythmic angle.

The concluding chapter "Retrospection and prospects" takes stock of the main theme of the book and the Appendix stresses the fact that rhythm is an integral part of any musical system. The book is a commendable effort on the part of the authors to create a better understanding of the role of Tala and Laya in music.

And now for a few misprints found in the book. Viswanatha Nayak at pages 26 and 37 should perhaps read as Vijayaraghava Nayak and Sankalpa Sutra at page 37 as Sankalpa Suryodyam. The

editor of "Bharatarnavam" was Vasudeva Sastri and not Vasudevachariar.

**T.S.Parthasarathy**

\* \* \*

### **Maestros of Hindustani music**

*PILLARS OF HINDUSTANI MUSIC: By B.R.Deodhar. Translated into English by Ram Deshmukh. Popular Prakashan Pvt. Ltd., 35-C, Pandit Madan Mohan Malaviya Marg, Popular Press Buildings, Tardeo, Bombay - 400 034. Rs.225.*

In India tradition of one kind or another has been continuous and even a breakaway from an accepted tradition declares that its doctrine is based on earlier practice. The gharana tradition in Hindustani is so deep rooted that P.L. Deshpande, in his foreword, says "gharanas like dens of fanatical sects had been divided into sequestered and militant entities" and no opportunity was lost by one gharana to insult and humiliate another. It goes to the credit of Deodhar that, when he started his School of Music in Bombay, he opened the doors of a dozen gharanas for his pupils and his method of imparting musical knowledge transcended the dogma of the gharana tradition. The best example of this was his disciple the late Kumar Gandharva.

Prof. Deodhar was himself the leading disciple of Vishnu Digambar Paluskr and was noted, as an artiste and musicologist, for his eclectic approach to music. He was for many years on the staff of the Bombay station of All India Radio and this brought him into touch with doyens of diverse schools. He cultivated and nurtured their friendship and absorbed the treasures of their styles. He helped them on many occasions and they in turn permitted

him to write down in notation their priceless cheej-s (compositions) of their respective gharanas. He edited the "Sangit Kala Vihar", a Marathi journal devoted to music and published nearly 80 biographical sketches of musicians out of which twenty-one have been published in the book under notice.

The musicians covered by these profiles were born in the 19th century and dominated the music world in the first half of the present century. The rich material presented here was mostly collected by the author personally from the musicians themselves except in a few cases in which he got it from other sources. The sketches provide intimate details of the personal lives of the stalwarts, their struggles to learn music and their passion for the art. The author has not hesitated to point out their weaknesses, vagaries, their inflated sense of ego and the reckless ways of life of some of them but, at the same time, he has cleared a lot of misconceptions about a few musicians.

But what will be of interest to the present day musicians and musicologists is the graphic description of the different styles of music and their place in Hindustani classical tradition. Dozens of technical terms have been employed and these have been clearly explained in the footnotes.

It would be invidious to mention only a few of these giants but Balakrishnabuwa Ichalkaranjkar, Alladiya Khan, Bhaskarbuva Bakhale, Allauddin Khan, Vishnu Digambar Paluskar, Abdul Karim Khan and Bade Gulam Ali Khan form a galaxy of their own. Bai Kesarbai is the only woman singer included in the book and rightly so.

Nine of the musicians were Muslims and the rest Hindus but communalism never entered the music world in those days. While learning from Muslim teachers, Brahman disciples like Ichalkaranjkar had to live on alms as they could not board with

their Gurus. Alladiya Khan claimed that his ancestors were Adya Gaud Brahmins and he even wore a sacred thread !

Deodhar greatly benefited by his association with the renowned musicologist Vishnua Narayan Bhatkhande but his attempt to learn Western music from Giovanni Scrinzi, an Italian musician of Bombay, was not a success.

The author has packed a plethora of minute details into the sketches which might, at the first look, appear trivial. But these add colour to the characters and make them look natural and human.

**T.S. Parthasarathy**

\* \* \*

## **Handbook for dancers**

### **TAMIL**

*NATANA MANIGALIN KAIYEDU: By S. Balachandra Raju, Tirumagal Nilayam, 55, Venkatanarayana Road, T.Nagar, Madras - 600 017. Rs.16.*

While there is a plethora of books on the theory and practice of Indian classical dance, there is hardly any publication which can be called a concise reference book and guide for students of the art. The author of the present book is an experienced dance teacher, choreographer, composer and Devi Upasaka. He has several books to his credit including one on the nomenclature of Karnatic ragas.

This book is a convenient and informative manual which takes the student of dance step by step through the most important aspects of Indian classical dance, particularly Bharata Natyam. The opening chapter deals with the mythological origin of dance in India



and its styles in different parts of the country. The various Banis of Bharata Natyam are mentioned and each item of the Alarippu-Tillana format explained. Four songs from Tiruppugazh in Khandam, Tisram, Chatusram and Sankirnam have been reproduced to be sung with Alarippu. For the Pushpanjali, a jati sequence in the Kanchipuram style composed by the author has been furnished.

More than a dozen compositions by the author covering all the traditional Bharata Natyam items have been given and these include a Ganesa Stuti, Guru Stuti, Mallari, Todaya Mangalam and songs on the glory of dance.

The author has suggested no less than 40 themes for mini-dance dramas. There is an interesting song in Malayalam for Mohini Attam composed by Mahakavi Vallathol. The notes on the nine rasas, hints to dancers on programming, costumes, stage decor and allied subjects will be found highly useful by young students of dance and even by teachers.

The book is a bargain for its low price.

**T.S. Parthasarathy**

\* \* \*

### **Manodharma Sangetam**

By Dr. Sripada Pinakapani. Translated from the Telugu original by Sundari Janakiraman. Edited by Dr.Karaikudi S. Subramaniam. Brhaddhvani Research and Training Centre for Musics of the World, 5, Second Trust Cross Street, Mandavelipakkam, Madras - 600 028. Rs.110.

Indian music is roughly divided into two genres, Kalpita Sangita or composed music and Manodharma Sangita which is extemporised music. Sarali varisai, janta varisai, alankara, gita, varnam, svarajati, kriti, padam and javali come under Kalpita

Sangita. The kriti is the major Kalpita Sangita genre in Karnatic classical tradition but it can be a combination of both Kalpita Sangita and Manodharma Sangita because it can include Niraval and Kalpana Swaras. Extemporised music includes alapana, niraval and Kalpana Swaras. Ragam-talam-pallavi is the piece de resistance of Karnatic music because it is entirely Manodharma Sangita. Improvisation is a challenge taken up by senior musicians and to be a pallavi vidwan is to be a musician's musician.

The book under notice is the only one published so far on Manodharma Sangita written by the octogenarian Dr.Sripada Pinakapani who is a unique combination of a medical expert and an eminent vocalist and teacher. As a disciple of Dwaram Venkataswamy Naidu and Rangaramanuja Iyengar he has built up a vast repertoire which he has been passing on to musicians, some of whom are in the forefront today.

Pinakapani is a champion of Manodharma Sangita and has worked out a methodology for promoting this creative branch of Karnatic music. As improvisation cannot be "taught", the book is intended to be a guide to those who want to develop Manodharma.

After a brief introduction, the author first deals with Svara Kalpana and takes the student through exercises in simple talas like Rupakam, Misra Chapu, Khanda Chapu and Adi. Well-known kritis like "Isa pahimam" (Kalyani) and "Tulasidala" (Mayamalavagaula) have been taken up as examples and the places where svara kalpana fits in have been indicated. The possible swara combinations for different talas and in two speeds have been furnished.

From page 41 onwards the subject of "Niraval" has been taken up and the method formulated by Pinakapani is explained with illustrations from a dozen kritis by different composers. All kritis do not lend themselves for niraval but composers like

Tyagaraja have provided ample scope for this feature usually in the charanas of kritis. These places have been clearly indicated with the sahitya and notation.

The next chapter deals with notation for music. In the almost defunct gurukula system there was no need for notation but from the middle of the 19th century books with notation came to be published and now there is a plethora of such books. The author argues that the system of notation adopted by his Guru Rangaramanuja Iyengar is not difficult to follow as alleged by some but represents the true method of writing down Karnatic music with all its characteristic gamakas. He explains the system of notation adopted by himself and the symbols used by him to indicate gamakas, kaala pramana and sangatis.

Alapana is perhaps the most difficult form of Manodharma Sangita and can be learnt only by constant listening to eminent performers. But certain guidelines for performing alapana called "sancharis" are found in some books. The author gives the logical method of developing alapana for 25 rakti ragas of Karnatic music.

Dr. Pinakapani has done a real service by packing into the book his five decades of experience in the music field and the volume is a bonanza for students of music. This is the third purposeful publication brought out by Brhaddhvani and reviewed in these columns.

**T.S. Parthasarathy**

\* \* \*

## Prodigy with rich voice

**MALLIKARJUN MANSUR:** *By Sadanand Kanwalli. Prasaraṅga, Karnatak University, Dharwad. Rs.35.*

Mallikarjun Mansur (1910-1992) was one of the most distinguished vocalists in Hindustani music in the post-Independence era. As the Hubli-Dharwad area was formerly part of the Bombay Presidency, the musicians in this region gradually changed over from Karnatic music to the Hindustani style. A galaxy of vocalists like Gangubai Hangal, Basavaraj Rajguru and Bhimsen Joshi (not to speak of his Guru Sawai Gandharva) made north Karnataka famous all over India. Mansur was the doyen of this group and continued to sing with verve even at 82 bagging numerous awards like the Kalidas Samman and the Padma Vibhushan title.

The saga of a rural boy, hailing from an agricultural family in the remote village of Mansur, scaling the pinnacle of musical glory makes fascinating reading. Sadanand Kanwalli is a noted art critic and the recipient of an award from the Karnatak State Samgeet Nritya Akademi. His narration has the stamp of authenticity as he has drawn heavily on "Nanna Rasayatre," a Kannada autobiography by Mansur himself and the "Sangeet Ratna," a felicitation volume brought out by the Karnatak University.

Mallikarjun was a prodigy with an excellent voice and commenced his career as an actor in rural drama groups. His talent was first spotted by Neelakanthabuwā Mirajkar of the Gwalior gharana and he volunteered to teach the youngster. The disciple soon emerged as a singer of great potential and to his good luck he caught the eye of Manji Khan, son of the legendary Alladiya Khan of the Jaipur gharana. Manji Khan groomed Mansur and "admitted him into the sanctum sanctorum of the Jaipur-Atrauli gharana." Mallikarjun's thirst for musical knowledge was insatiable and after Manji Khan's death, he continued to learn from

various teachers till he became a repertory of the noblest traditions of Hindustani music

But Mansur was no showman and he was dogged by penury until the last two decades of his life. His genius was recognised more in Maharashtra than in his home State of Karnataka. He, however, accepted all honours with equanimity and was singularly independent. He was closely associated with the Karnatak University and was the first Director of its postgraduate department of music. It is, therefore, appropriate that the University should sponsor Mansur's biography written by a competent scholar.

Kanwalli writes a lucid style and reveals his intimate knowledge of Hindustani music. The book kindled nostalgic memories in the present writer who, during his long stay at Hubli, knew Mansur personally and was present at the dharna (protest) staged by the maestro against the audition committee of the AIR headed by S.N. Ratanjankar.

**T.S. Parthasarathy**

*Courtesy: The Hindu*

\* \* \*

### **Thesaurus of ragas**

*RAGANIDHI (Four volumes) A Comparative Study of Hindustani and Karnatic Ragas. By B. Subba Rao. Third impression by the Music Academy, 306, T.T.K.Road, Madras - 600 014. 900 pages, Price for the set Rs.155.*

This monumental work on ragas, both Hindustani and Karnatic, was originally compiled by the late B. Subba Rao who was Deputy Director of Agriculture in Madhya Pradesh and was better known as Nagpur Subba Rao. A labour of love by the author, the collection was based on notes kept by him for more than three decades and

was intended as a companion to those who needed ready information on Indian ragas.

The unique compilation covers nearly 800 ragas which are given in the alphabetical order for easy reference. The description includes the names of the Melakarta or That (in the case of Hindustani ragas); their aroha and avaroha, the nature of the swaras employed and the allied ragas in the other style of music. The Vadi and Samvadi swaras have been indicated as also the special features of ragas and their time schedule. A few popular compositions in each raga and the names of composers add to the value of this section.

The author has added useful chapters on the Srutis of Indian music, classification of ragas and the need for a comparative study of the two systems.

The first volume of this massive work was published by the Music Academy in 1956 and the subsequent volumes in 1964, 1965 and 1966. It was an act of supreme sacrifice by the author that he gave away his life's work as a gift to the Music Academy with the only request that it should be published and made available to lovers of Indian music in this country and abroad. The Academy has been fulfilling his desire and has brought out this third impression in 1993.

T.S.Parthasarathy

\* \* \*

## Javalis

*JAVALIS Edited by T.Brinda, grand-daughter of Veena Dhanammal. The Music Academy, 306, T.T.K. Road, Madras - 600 014. Rs.20.*

This is the third impression of a very useful edition of 30 Javalis originally published by the Academy in 1960 and reprinted in 1981. IT is well-known that members of the Veena Dhanammal

family are the custodians of a large repertoire of Padams and Javalis and the pieces given in this collection are their versions.

T.S. Parthasarathy  
*Courtesy: The Hindu*

\* \* \*

### Musicians and composers

*ANOTHER GARLAND (Biographical Dictionary of Carnatic Composers & Musicians - Book II): By N. Rajagopalan. Published by Carnatic Classics, 3, 24th Cross Street, Indira Nagar, Madras - 600 020.*

The lives of musicians, composers and authors of musical treatises are a perennial source of inspiration to later generations. Biographies, in fact, form an integral part of the history of any system of music. The musical works of composers and treatises written by scholars enable us to evaluate their contribution to the art but in the case of great musicians of the past, one has to depend on hearsay evidence.

It was for this reason that writers like Subbarama Dikshitar, Abraham Panditar, Dr. V. Swaminatha Iyer and others thought it necessary to record and publish as many lives of musicians as possible. The Dictionary of South Indian Music and Musicians" by Professor Sambamoorthy includes, inter alia, a large number of lives of musicians and composers. But for these publications, precious information regarding a galaxy of musicians would have been lost to the music world.

The Sangeet Natak Akademi, in 1959 published in Hindi the "Sangitajnon ke samsmaran" by Ustad Vilayat Hussain Khan (Agra gharana) covering the lives of nearly 600 Hindustani musicians. Unfortunately, a similar publication for Carnatic music was not undertaken by the Akademi.

In 1990 N. Rajagopalan, a retired civil servant of Tamil Nadu, created history by publishing "A Garland" which was hailed as a "gargantuan project" by the music world. It was a thesaurus containing the critical accounts of over 700 artistes and it sur-passed all earlier works by its comprehensiveness. The author had learnt music from Vidwans like Papanasam Sivan and has been concentrating on collecting data on music and musicians for several decades. His claim that it was a "yajna" was fully borne out by the first volume.

Another Garland, under notice, is the second volume and is in four parts. The first 80 pages deal with matters of general interest like Tamil Isai, contests and challenges, cradles of music and include a force "Let us skip Tiruvaiyaru". Part II (260 pages) covers the lives of 370 persons who include authors, vocalists, instrumentalists and patrons of music. The profiles are not mere lists of dates and titles received but critical appraisals of the musicians concerned written with an enviable freshness of language. In several places the author rises to great heights of penmanship and his style makes delightful reading. There are numerous cross references which reveal his total grasp of the Carnatic music tradition.

The third part (100 pages) gives juicy titbits about music like great events, unique records, interesting anecdotes, aphorisms and epigrams. The last section contains a glossary, bibliography, a chronological table from 200 A.D. to 1940 and a consolidated index. It is amazing that the author has covered in the two books a total of 1050 lives in 1150 pages single-handed achievement which has few parallels in the history of Indian music. Typeset in Madras and printed in Lucknow, the landmark publication conforms to the highest standards of production.

**T.S.Parthasarthy**

*Courtesy: The Hindu*



ORDER FORM

To

The Editor/Manager

The Journal of the Music Academy

306, T.T.K. Road,

Royspettai,

Madras-600 014 (S. India)

Dear Sir,

Please enter/renew my subscription for Vol. No. LXXV

I send Rs.....(India)/U.S.\$.....

(Foreign) towards the subscription plus.....(India)/

U.S.\$..... (Foreign) towards Postal Registration

charges etc by Sea Mail/Air Mail by PO/MO/Cheque

Name.....

Address.....

Station:

Signature

Date:

**Sangita Sampradaya Pradarini of Subbarama Dikshitar**  
(Tamil script)

Part I	10 00
Part III	10 00
Part IV	15 00
Part V	30 00
<b>Raganidhi by B. Subba Rao (in English)</b>	
Vol. 1	35 00
Vol. 2	35 00
Vol. 3	40 00
Vol. 4	45 00
<b>Four Rare Compositions of Veena Subbanna of Mysore</b> with Notation in Tamil	2 00
<b>Mazhavi Chidambara Bharati's songs with Notation in Tamil</b>	2 00
<b>Prahlada Charitra Kirtanas of Melattur Venkatarma Sastri</b> with Notation in Tamil	2 00
<b>Compositions of Pazhani Subramania Bhagavatar with</b> Notation in Tamil	2 00
<b>Muhanaprasantya-prasa Vyavastha of Swati Tirunal (in Sanskrit)</b>	5 00
<b>Report of the All India Music Conference 1927, Madras</b>	2 00
<b>Index to articles on Music &amp; Dance in Music Academy</b> Souvenirs	2 00
<b>The Art and Science of Carnatic Music by Smt. Vidya Shankar</b>	45 00
<b>Ragas of the Sangita Saramrta (English) by T. V. Subba Rao</b> and Dr. S.R. Janakiraman (New publication released on 1-1-1994)	40 00
<b>Javalis (Tamil script) by T. Brinda</b>	20 00
<b>Abhinaya Sara Samputa &amp; Abhinaya Navanita by Chetlur</b> Narayana Iyengar :—in one volume (in Tamil)	20 00
<b>Chaturdandi Prakasika of Venkatamakhin</b> (Sanskrit text with Supplement)	10 00
<b>"M.S." The queen of song</b>	35 00
<b>D.K. Pattammal</b>	35 00

Discount for Dealers for orders valued below

Rs. 1,000, 25 %.

Rs. 1,000, and above 33-1/3 %.

Postage & Forwarding charges extra

Payment to be made in advance.

Copies can be had at :

The Music Academy, Madras

306, T.T.K. Road, Madras-600 014.