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**THE JOURNAL
OF
THE MUSIC ACADEMY**

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

Vol.LXVIII

1997

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

*"I dwell not in Vaikuntha, nor in the hearts of Yogins nor in
the sun; (but) where my bhaktas sing, there be I, Narada!"*

Edited by

T.S.PARTHASARATHY

The Music Academy, Madras

306, T.T.K. Road, Madras-600 014.

Annual Subscription - Inland Rs.50/- Foreign \$3-00

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OURSELVES

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

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THE 70th MADRAS MUSIC CONFERENCE OFFICIAL REPORT

The Opening Day

15-12-1996

The 70th Annual Conference of the Music Academy, Madras was held at the T.T. Krishnamachari Auditorium in the premises of the Academy, 306, T.T.K Road, from 15th December 1996 to 1st January 1997.

The Conference was inaugurated by Hon'ble Dr. Kalaingar M.Karunanidhi, Chief Minister of Tamil Nadu, at 6.00 P.M. on Sunday the 15th December 1996.

The Inaugural function began with invocation song rendered by Dr. Manjula Sriram and Smt. Revathi Subramanian, Lecturers of the Teachers College of Music, Music Academy.

The President of the Academy, Sri T.T. Vasu welcomed the members of the Academy, members of the Advisory Committee and distinguished guests, vidwans and vidushis and garlanded the chief guest, Dr. Kalaingar Karunanidhi.

Sri Vasu, in his address said :

Respected Dr. Kalaingar Karunanidhi, Chief Minister of Tamil Nadu, Vidwan Dr. N. Ramani, Members of the Academy's Advisory Committee, Vidwans, Vidushis, Distinguished Invitees, Ladies and Gentlemen :

With great pleasure I extend to all of you a hearty welcome to the inauguration of the 70th Annual Conference of this Academy.

இந்த 70வது மாநாட்டைத் துவக்கி வைக்க வேண்டும் என்ற எங்கள் வேண்டுகோளை மனம் உவந்து ஏற்றுக்கொண்டு, இங்கு வருகை தந்திருக்கும் தமிழக முதலமைச்சர் மாண்புமிகு கலைஞர் டாக்டர் கருணாநிதி அவர்களை நான் அன்புடனும் மகிழ்ச்சியுடனும் வரவேற்கிறேன். கலைஞர் அவர்கள் ஏற்கெனவே 1975ம் ஆண்டில்

இந்த சங்கீத வித்வத் சபையின் 49வது மாநாட்டைத் திறந்து வைத்து இசையின் பெருமையைக் குறித்து அரியதொரு சொற்பொழிவை ஆற்றியுள்ளார். தமிழக அரசியல் வரலாற்றில் நான்காவது முறையாக முதலமைச்சர் பொறுப்பேற்றுள்ளதே அவரது நிர்வாகத் திறமைக்கு ஒரு சான்று, அவருடைய கலை ஆர்வத்திற்கு காலத்தால் அழியாச் சின்னமாக விளங்குவது வள்ளுவர் கோட்டமும் பூம்புகாரும் ஆகும்.

தமிழக்குலத்தினரின் உள்ளங்களில் நிரந்தரமான இடத்தைப் பெற்றுள்ள கலைஞர் அவர்கள் ஓர் ஒப்பற்ற அரசியல்வாதியாகவும், நிர்வாகியாகவும், தமிழ்நாட்டின் தனித்தலைவராகவும், விளங்குவதுடன், முத்தமிழ் எனப்பெறும் இயல், இசை, நாடகம் என்ற துறைகளில் இணையற்ற புலமை பெற்று திகழ்பவர். தமிழ் இலக்கியம் என்ற மாபெரும் கடலில் ஆழ்ந்து முத்துக் குளித்து குறளோவியம் போன்ற அமர இலக்கியங்களைப் படைத்தவர். அரசியலை விட இலக்கியமே அவர் விரும்பும் துறை என்று கூறினால் மிகையாகாது.

I extend a hearty welcome to Vidwan Dr. N. Ramani who will shortly be elected as the President of the 70th Conference. Vidwan Ramani is held in such high esteem in the field of Karnatic Music that his choice was widely welcomed by one and all. Ramani hails from Tiruvarur, the holy city hallowed by its association with the Trinity of Karnatic music. By an interesting coincidence, he studied at the Board High School at Tiruvarur where our respected Chief Guest of this evening, Dr.Kalaignar himself had his education earlier. Ramani belongs to a family of flutists and had his initial training under his grandfather, Azhiyur Narayanaswami Iyer, a versatile musician. The musical ambience in the house enabled Ramani to absorb knowledge even when he was a child. His becoming a disciple of the legendary T.R.Mahalingam (Flute Mali), also a close relative, was the turning point in Ramani's career as a flutist and he soon reached the pinnacle of excellence in handling the instrument.

Ramani's first concert at this Academy was in 1956 when he was only 22 and thereafter his recitals have become a regular feature. Vidwans V.V. Subramaniam and Trichy Sankaran, who accompanied him in 1956, have also emerged as top-ranking artistes and will be accompanying Ramani in his concert on the 20th instant. I am sure that our 70th Conference will benefit by his direction and guidance.

In addition to Dr. Ramani, this Academy has selected four eminent artistes to be honoured for their solid contribution to our performing arts, Brahmasri T.S. Balakrishna Sastrigal and Vidwan Thanjavur Sankara Iyer, are to receive the title of 'Sangita Kala Acharya', a gold medal and cash award while Bharata Natyam Guru, Smt. K.J. Sarasa and senior vocalist, Vidwan Madirimangalam Ramachandran will receive a citation and T.T.K. Memorial cash award.

Brahmasri Balakrishna Sastrigal is the doyen among Harikatha exponents today and has been preserving the precious art of Tamilnadu for many decades. He is noted for his powerful style of exposition, deep knowledge of puranic literature and excellent singing of compositions.

Vidwan Thanjavur Sankara Iyer belongs to a family of Tamil Scholars of the Trichy District and passed the 'Sangita Bhushanam' course at the Annamalai University with distinction. Known for his deep knowledge of Karnatic music, he is a noted music composer whose compositions have become popular during his own life time. This is the second time the Academy is honouring this outstanding musician.

Bharata Natyam Guru K. J. Sarasa hails from an ancient family of dance teachers of Karaikal and was trained in dance by the veteran Vazhuvur Ramiah Pillai. She founded her dance school 'Sarasalaya' in 1960 and has been responsible for training many of the front rank Bharata Natyam artistes of today. She is the recipient of several awards including the one from the Sangeet Natak Academi.

Vidwan Madirimangalam Ramachandran is a distinguished alumnus of the Annamalai University where he secured the degree of Sangita Bhushanam in first class. After an active performing career, he joined the All India Radio and retired as the Chief Producer of Music. He is known for his professional competence in music.

I am glad to announce that our Spirit of Youth Festival of Music and Dance as also our Vadya Madhuri Festival for instrumental music have become regular features, thanks to the generous support we are receiving from leading business houses in Madras. In addition,

we celebrated the 50th year of India's independence by honouring all artistes who had rendered patriotic songs in films and on the stage during the freedom struggle period.

Another interesting programme organised by this Academy was 'Pibare Rama Rasam' in which lecture-demonstrations were presented by scholars on Rama as depicted in the works of Tyagaraja, Bhadrachala Ramadasa, Arunachala Kavi and Tulsidas.

While welcoming all of you again, I request Hon'ble Dr.Kalaigarnar to inaugurate this 70th Annual Conference of our Academy.

Thank you.

INAUGURAL ADDRESS

Dr. M. Karunanidhi delivered the inaugural address :

Dr. Karunanidhi traced the history of music from Tamil Sangam period and said music emanated from dance, which was very ancient. However, over the years, music earned a more prominent place than dance.

He said people flock to hear Western music but when compared to the mellifluous music of flute or veena, Western music would pale into insignificance.

He said his father had asked him to learn nagaswaram but he gave it up after a few days as he feared that he might lose his self respect, once he became a Vidwan. If nagaswara Vidwans were treated with respect today, the credit must go to Thiruvavaduthurai Rajarathnam Pillai.

Dr. Karunanidhi lauded the significant role being played by the Music Academy in promoting Carnatic music all these years. The Academy's reputation was such that the award presented by it to musicians and other artistes was regarded as the Nobel prize for music and art. If there was one thing which gave an opportunity to politicians like him to relax or have peace of mind, it was music. N. Ramani, flute

exponent, who had been selected to preside over this year's conference, richly deserved the honour, he said.

The full version of the Tamil speech of Dr. M Karunanidhi appears below:

சங்கீத வித்வ சபையினுடைய 70வது ஆண்டு மாநாட்டில் உங்கள் அனைவரையும் சந்திக்கின்ற நல்ல வாய்ப்பினைப் பெற்ற மைக்காக நான் மிகுந்த மகிழ்ச்சியும் பெருமையும் கொள்கிறேன். வரவேற்புரையில் வாச அவர்கள் குறிப்பிட்டதைப் போல, இந்தச் சபையில் நாற்பதாவது ஆண்டு விழாவில் நான் கலந்து கொண்டு விரைவான உரை ஒன்றை இசை குறித்து ஆற்றியிருக்கிறேன். அதற்குப் பிறகு முப்பதாண்டுகளுக்குப் பிறகுதான் உங்களைச் சந்திக்கின்ற வாய்ப்பைப் பெற்றிருக்கிறேன். இல்லை, இல்லை வாச என்னை அழைக்கின்ற வாய்ப்பைப் பெற்றிருக்கிறேன். இந்த முப்பதாண்டு கால இடைவெளியில் எத்தனையோ ஏற்றுத்தாழ்வுகள் மாற்றங்கள் இருந்தாலும் கூட எனக்கும் வாச அவர்களுக்கும் இடையேயுள்ள நட்புத் துறையிலே எந்த மாற்றமும் ஏற்படவில்லை. ஏமாற்றமும் விளையவில்லை. அந்த அடிப்படையின் காரணமாகத்தான் இந்த நிகழ்ச்சியிலே நான் கலந்து கொள்ள வேண்டுமென்று அவர் கேட்டவுடன் ஒத்துக் கொண்டேன். ஒத்துக் கொள்வதில் சிரமம் இல்லை. காரணம் என்னுடைய இல்லத்திற்கு மிக அருகேயுள்ள இடத்தில் நடந்தே வந்து கலந்து கொள்ளக் கூடிய தூரத்தில் உள்ள ஒரு மண்டபத்தில் இந்த விழா நடைபெறுவதால், இதற்கு ஒப்புதல் அளித்து கலந்து கொள்வதில் வியப்பு ஒன்றுமில்லை.

தஞ்சை மாவட்டத்தைச் சேர்ந்த அனைவருக்கும் பெருமை

இன்று நான் கலந்து கொள்கிறேன் என்பது புதிய செய்தி அல்ல. இதற்கு முன்பே பல நிகழ்ச்சிகளில் நானே என்னுடைய கரங்களால் சில அவைகளில் அந்த அவைகளின் சார்பில் வழங்கப்பட்ட விருதுகளை ரமணியின் கரங்களிலே ஒப்படைத்திருக்கிறேன். அவருடைய கழுத்திலே மாலையாக அணிவித்திருக்கிறேன். அந்த வகையிலே இன்றைக்கு அதன் தொடர்ச்சியாக இந்த நிகழ்ச்சியிலே கலந்து கொள்வதில் நான் மிகுந்த பெருமையும் உவகையும் கொள்கிறேன்.

கிராமப்புறங்களிலும் அறிமுகமான
சென்னை மியூசிக் அகாடமி

இது சங்கீத வித்வ சபை. சுருக்கமாக எளிய முறையிலே சொல்ல வேண்டுமென்றால் இசை மன்றம். சங்கீத வித்வத் சபை என்பது 1928ம் ஆண்டு இடப்பட்ட பெயர். 1928ம் ஆண்டு நான் நான்கு வயது குழந்தையாக இருந்த போது, பிறந்தது இந்த வித்வ சபை. தம்புச் செட்டித் தெருவிலே டாக்டர் கிருஷ்ணா ராவ் அவர்களுடைய சகோதரர் ராமாராவ் அவர்களுடைய இல்லத்திலே தோற்றமெடுத்த, ஒவ்வொரு நாளும், ஒவ்வொரு ஆண்டும் வளர்ந்து, வளர்ந்து இன்றைக்கு தமிழ்நாட்டிலே முலை முடுக்குகளில், கிராமங்களிலே சென்று கேட்டால் கூட சென்னையிலே மியூசிக் அகாடமி எங்கேயிருக்கிறது என்று கேட்டால் தெரியக்கூடிய அளவிற்கு புகழ் வாய்ந்த ஒரு இசை நிறுவனமாக இது விளங்கி வருகிறது. இந்த இசை நிறுவனத்தின் சார்பாக பல மேதைகள் சிறப்பிக்கப்பட்டிருக்கின்றார்கள். மியூசிக் அகாடமியிலே - ஆண்டு மாநாட்டிலே விருது பெறுவது, புகழ் பெறுவது, சிறப்பு பெறுவது என்பது நோபல் பரிசு பெறுவதைப் போல சங்கீத வித்வான்களுக்கு ஆண்டுதோறும் நடைபெறுகின்ற இசை விழாக்கள் பல உண்டு. திருவையாற்றிலே தியாகையருடைய உற்சவம் நடைபெறுகின்றது. நம்முடைய மூப்பனார் அவர்கள்தான் முன்னின்று அதை நடத்திக் கொண்டிருக்கிறார். அதைப் போல அண்ணாமலை செட்டியார் அவர்களால் தொடங்கப் பட்டு, முதலினர் ராஜாஜி அவர்களால், பேராசிரியர் கல்கி அவர்களால் வாழ்த்தப்பெற்று, தந்தை பெரியாரால், பேரறிஞர் அண்ணா அவர்களால் வலுவேற்றப்பட்டு, தொடர்ந்து நடைபெறுகின்ற தமிழிசை விழா அண்ணாமலை மன்றத்திலே ஆண்டுதோறும் நடைபெற்று அது பெரும் இசைவாண்களைச் சிறப்பிக்கின்ற பணியினை ஆற்றி வருகின்றது.

எனவே ஒரு இடம், இரண்டு இடம் என்றில்லாமல் பல இடங்களிலே இத்தனைய இசை நிகழ்ச்சிகள், அண்ணாமலை மன்றத்தில், இங்கே மியூசிக் அகாடமியில், சென்னையிலே ரசிக ரஞ்சனி சபாவில் முத்தமிழ்ப் பேரவை சார்பில் பல கலைஞர்கள், பல இசைவாண்கள் கலந்து கொள்கின்ற அளவிற்கு நடைபெறுவது கண்டு நான் மிகுந்த மகிழ்ச்சி கொள்கிறேன்.

அரசியல்வாதிகள் இளைப்பாறுகிற இடம் இசை மன்றங்கள்

எங்களைப் போன்ற அரசியல்வாதிகளுக்கு, இளைப்பாறு வதற்கு ஒரு இடம் கிடைக்காதா என்று கொடிய வெயிலில் பயணம்

நடத்துகின்றவர்களுக்கு இளைப்பாறுகின்ற நிழலாக இருப்பதுதான் இலக்கியம். இலக்கியத் துறை, அந்த இலக்கியத்துறையிலும், நாமும் சங்கடப்பட்டாமல், நாம் நம்முடைய உழைப்பை நல்காமல், ஓய்வாக உட்கார்ந்து கொண்டு, இசையின் மூலமாக நம்மை நாமே மகிழ வைத்துக் கொள்கிற இடம்தான் இசை நிகழ்ச்சிகள் நடைபெறுகின்ற இடங்களாகும். எனவே அரசியல்வாதிகளுக்கு இளைப்பாற கிடைக்கின்ற இடமாக உள்ள இந்த இசை மன்றங்களில் இது போன்ற நிகழ்ச்சிகளிலே கலந்து கொள்வது எங்களுக்கு உற்சாகம் அளிக்கக் கூடியது; ஊக்கமளிக்கக்கூடியது; அந்த வகையிலே நான் இந்த வாய்ப்பை எனக்குற்ற பெரும் வாய்ப்பாகக் கருதுகிறேன்.

இசை 2000 ஆண்டுகளுக்கு முன்பே போற்றப்பட்ட ஒன்று மக்களுக்கு அறிமுகமான ஒன்று. அதனால் தான் திருவள்ளுவருடைய குறளில் -

“குழலினிது யாழ்இனிது எனபாதம் மக்கள்
மழலைச் சொல் கேளாதார்”

என்ற அந்த கருத்தை காணுகிறோம். குழலும், யாழும் இனிது என்று யார் சொல்வார்கள் என்றால், நம்முடைய குழந்தைகளின் மழலைச் சொல்லைக் கேட்காதவர்கள்தான் குழலும், யாழும் இனிமை யானது என்று சொல்வார்கள் என்று வள்ளுவர் சொல்லியிருக்கிறாரென்றால், அதற்கு என்ன பொருள்? வள்ளுவர் காலத்திற்கு முன்பே குழலும், யாழும் புழக்கத்திலே இருந்தது என்பது தான் பொருள். 2000, 3000 ஆண்டுகளுக்கு முன்பே, சங்கக் காலத்திலேயே இந்தச் சமுதாயத்திற்கு அறிமுகமான இசை, எப்படி காட்டுமிராண்டிகளாக இருந்த சமுதாயத்தில் இந்த இசைப் பண்பாடு தோன்றியது, வளர்ந்தது என்பதெல்லாம் இயற்கையின் நியதி, இயற்கையாகவே இது கிடைத்தது. இயற்கை தந்த கொடை.

காளிதாசன் குறிப்பிட்டதைப் பற்றி இதே மன்றத்தில் நான் ஆற்றிய ஒரு உரையிலே முன்பே குறிப்பிடப்பட்டிருக்கிறேன். மூங்கில் மீது வண்டு துளைக்க - அப்படி துளைக்கப்பட்ட அந்தத் துளையில், காற்று புக வண்டு துளைத்த மூங்கில் துளையில் புகுந்த காற்றின் காரணமாக ஒலி எழும்ப - அதைப் பார்த்த மனிதன், ஒகோ இப்படி மூங்கில் கம்பை எடுத்து, துளை போட்டு, அதற்குள் காற்றைச் செலுத்தினால் ஒலி வரும்போலும் என்று கண்டுபிடித்து உருவானது தான் புல்லாங்குழல். அந்தப் புல்லாங்குழல் மூலமாகத்தான் நம்முடைய ரமணி அவர்கள் புகழ்பெற்று இங்கே வீற்றிருக்கின்றார்கள்.

அந்தக் காலத்திலே மனிதர்கள் காட்டுமிராண்டிச் சமுதாயத்தில் உணவுக்காக விலங்குகளை வேட்டையாடி, அதன் மாமிசத்தை உண்டுவிட்டு, அந்த விலங்குகளின் தோல்களை அங்கேயுள்ள மரங்களிலே காயப் போட— அப்படி அந்த தோல்கள் காய்ந்து கொண்டிருக்கும்போது காற்றில் அந்த மரத்திலே உள்ள ஒரு கொம்பு அசைந்து, அசைந்து அந்த தோலிலே பட்டுப் பட்டு, அதிலே ஒரு நாதம் எழும்ப, அதைப் பார்த்த அந்தக் கால மனிதன் ஒகோ, இப்படி தோலைக் கட்டி அதிலே கொம்பினால் அடித்தால் நாதம் கிளம்பும் போலும் என்று எண்ணியதுதான்— இன்றைக்கு நாம் காணுகின்ற மத்தளம், தவில், முரசு இவைகள் எல்லாம், (கைதட்டல்) இப்படிதான் இயற்கை வழங்கிய கொடையாக இசை நமக்கு கிடைத்தது.

இயல், இசை, கூத்தில், இசை நாட்டியம் இல்லாமல் பிறப்பதில்லை. நா அசைந்தால்தான் இசை. நா அசைந்து நாட்டிய மாட வேண்டும். இசை புறப்பட அதே போல, ஒரு பிடி வசிப்பதாக இருந்தால் கூட அந்த பிடிவக்கான நாதத்தை எழுப்ப அதனுடைய கம்பி அசைய வேண்டும். வீணையிலே நாதம் வர வேண்டுமானால், விரலால் தட்டி விடப்படுகின்ற கம்பி அசைய வேண்டும். எனவே அசைவு இல்லாமல் இசை இல்லை. ச என்று சுரம் பாடப்படும் போது நாக்கு நம்மை அறியாமலே அசைகிறது. ரி எனும்போது நாக்கு அசைகிறது. க எனும்போது நாக்கு அசைகிறது. ம எனும்போது உதடு ஒட்டி பிரிந்து அசைவதால் தான் 'ம' வே பிறக்கிறது. எனவே நாட்டியத்திலேதான் இசை பிறக்கிறது என்பதை நாம் ஒழுங்காக ஒத்துக் கொள்ள வேண்டும்.

இயற்கை, இசையை வழங்கிக் கொண்டிருக்கிறது. இயற்கையின் மறு உருவம்தான் இசை. திருமதி எம்.எஸ். சுப்புலட்சுமி பாடினால், அது தென்றல்! இசை, இயற்கை, இசை; அவர்கள் பாடினால் தென்ற லாக இருக்கின்றது. எஸ்.ஜி. கிட்டப்பா “கோடையிலே இளைப்பாற்றிக் கொள்ள வகை கிடைத்த குளிர் தருவே” என்று ஒங்கி உரத்த குரலிலே பாடினால், அது இடி! அதுவும் இயற்கைதானே வலையப்பட்டியும், அரித்துவாரமங்கலமும் தனித் தவிலிலே மோதிக் கொண்டால், அது பேரிடி, புயல் எல்லாமே (பலத்த கைதட்டல்), செம்மங்குடி பாடினால் அது அளவான மழை, இப்பொழுது பொழிகின்ற மழையல்ல (பலத்த கைதட்டல்). ரமணி புல்லாங்குழல் வாசித்தால், அது குற்றால அருவியின் சாரல். இவ்வளவு சிறப்புகளைச் சொல்கிற இசையைப் பற்றிச் சொல்கிற நீ— இசைவாணனா? என்று கேட்டால் நல்லவேளையாக இல்லை. இருந்தால் இங்கேயும் வந்து குழப்பம்

செய்து கொண்டிருப்பேன். (சிரிப்பு) அதனால் நான் இசைவாணனாக இல்லை. ஆனால் இசைக் குடும்பத்திலே பிறந்தவன்.

என்னுடைய தந்தை பெரிய இசைவாணர். சித்த வைத்தியரும் கூட, புலவரும் கூட, ஆனால் நான் இசைத் துறையிலே இல்லாததற்குக் காரணம், என்னை இசை பயில அதிலும் நாதசுரம் பயில, என்னுடைய உறவினர் வீட்டிலே கொண்டு போய் என்னுடைய தந்தை விட்டார். அப்பொழுது நான் ஆரம்பப் பள்ளிக்கூடத்திலே திருக்குவளையிலே படித்துக் கொண்டிருக்கிறேன். ஒரு சில நாட்கள் அந்தப் பாடம் கற்கச் சென்றேன். கிட்டத்தட்ட நாதசுரத்திலே வாணம் வரை வாசிக்கக்கூடிய அளவிற்கு வந்தேன். ஒருநாள் திடீரென்று இதை வேண்டாமென்று விட்டுவிட்டேன். காரணம், எங்கள் திருக்குவளை கிராமத்தில், தம்புரம் ஆதீனத்திற்குச் சொந்தமான ஒரு மடாலயம் உண்டு. திருக்குவளையிலே உள்ள கோவில், தம்புரம் தேவஸ்தானத்துக்குரியது. அந்தக் கோவிலிலே ஒரு தம்பிரான் சாமியார் உண்டு. தம்புரம் ஆதீனகர்த்தரின் பிரதிநிதியாக அவர் அங்கேயிருந்து காரியங்களை ஆற்றுவதற்கு, அந்த ஊரைச் சேர்ந்த ஒரு காருவார் - ஒரு மேட்டுக்குடியிலே பிறந்தவர் - முதலியார் வகுப்பைச் சேர்ந்தவர் அவர் - இருந்தார். அந்தக் கார்வார், தெருவிலே வந்தால், வண்டியிலே போனால், ஆலயத்திற்குள் நுழைந்தால், இந்த இசைவாணர்கள் யாராக இருந்தால், நாதஸ்வரமோ, தவினோ வாசிப்பவர்களாக இருந்தாலும், தங்கள் மேலே போட்டிருக்கின்ற துண்டை யெடுத்தது, இடுப்பிலே கட்டிக் கொள்ள வேண்டும். இந்தக் காட்சியை ஒருநாள் நான் பார்த்துவிட்டேன். பார்த்தவுடன், ஒகோ, இதிலே நாம் வித்வானாக ஆனால், துண்டு போட முடியாது போலும். (பலத்த தைத்தட்டல்) இன்று நிறைய துண்டுகள் கிடைத்துக் கொண்டிருக்கின்றன. (பலத்த சிரிப்பு)

இரண்டு நாட்கள் என் தந்தை என்னைக் கடிந்தும் கூட அந்த வித்தையைக் கற்றுக்கொள்ள நீ செல்ல வேண்டுமென்று கூறியும் கூட - சுய மரியாதை இல்லாத தொழிலுக்கு நான் செல்ல மாட்டேன். அது சுய மரியாதை இழக்கச் செய்கின்ற வித்தையாக இருக்கின்ற காரணத்தால் நான் அதைக் கற்றுக் கொள்ள மாட்டேன் என்று கூறிவிட்டேன். இன்றைக்கு திடீரென்று நான் முதலமைச்சராக ஆகிவிட்ட காரணத்தால் நான் சொல்வதையெல்லாம் நீங்கள் ஏற்றுக் கொள்வீர்கள் என்ற நம்பிக்கையில் இங்கே சொல்கின்ற விஷயமல்ல இது. நான் எழுதியுள்ள நெஞ்சுக்கு நீதி என்ற புத்தகத்திலே என்னுடைய வாழ்க்கை வரலாற்றில் இதனைக் குறிப்பிட்டிருக்கிறேன்.

சுயமரியாதையை உருவாக்கிய திருவாவடுதுறை ராஜரத்தினம் இந்த இசைவாணர்களுக்கு சுயமரியாதை வரக்கூடிய - அவர்கள் சுயமரியாதையைக் காப்பாற்றிக் கொள்ளக்கூடிய ஓர் தூழ்நிலையை இந்த இசைவாணர்கள் உலகத்தில் உருவாக்கிய ஒரேயொரு பெருமை திருவாவடுதுறை ராஜரத்தினம் அவர்களுக்குத்தான் உண்டு என்பதை நான் (பலத்த கைதட்டல்) இங்கே எடுத்துக் கூற விரும்புகிறேன்.

இப்படி மரியாதைக்குரிய - ஒரு காலத்திலே மன்னர்களால் போற்றப்பட்ட - சங்க காலந்தொட்டு வழங்கி வருகின்ற பெருமைக் குரிய இந்த இசையை இன்றைக்கு நாம் மேலும் மேலும் போற்றி வேண்டும். இசையில் குழலிசை என்றால் அதற்கு மொழிப்பாகுபாடு கிடையாது. ஆனால் பாடல்கள் - சாகித்தியங்கள், இவைகளுக்கு மொழி தேவைப்படுகிறது. நான் அதற்காக இந்த இடத்தில் தமிழிசைப் பிரச்சாரம் செய்ய வந்திருப்பதாக நீங்கள் கருதக்கூடாது. காநாடக இசையைப் போற்றிப் பாராட்டுகின்ற இடம் இந்த இடம் என்பது எனக்குத் தெரியும். அதற்கு நான் விரோதியுமல்ல, பகைவனுமல்ல. காநாடக இசை என்பதே தென்புலத்தில் இருக்கிற தமிழ்நாடு, கேரளம், காநாடகம், ஆந்திரம் ஆகிய பகுதிகளிலே புழங்குகின்ற இசைதான் காநாடக இசை என்றதும் அது ஏதோ பழைய காலத்து மைசூர் இசை என்று யாரும் கருதத் தேவையில்லை. அப்படிக்கருதினால் அந்த இசையைக் கூட இங்கே அவர்கள் தருவார்களோ, தரமாட்டார்களோ என்ற அச்சமும் (பலத்த கைதட்டல்) நமக்கு ஏற்படும்.

காநாடக இசை தென்புலத்திலே உள்ளவர்கள் பயின்ற இசை. அவர்கள் இன்றைக்குப் புகழ்த்தக்க அளவிற்கு பரப்பியுள்ள இசைதான் இந்த இசை. இன்றைக்கும் இந்த இசையை தமிழகத்திலே உள்ளவர்கள், தென்புலத்திலே உள்ளவர்கள், அதற்குரிய இலக்கண சுத்தமாக - அச்சாரம் பிச்சாமல் - தாளம் தவறாமல் - ராகம் கெடாமல் - அவர்கள் பயன்படுத்துகின்ற அந்த அறிவொளிகளாக திகழ்கிறார்கள். இசைச் செல்வங்களாக திகழ்கிறார்கள்.

சில இசைகளை கேட்கிறோம். வெளிநாட்டிலிருந்து எல்லாம் வருகிறது இசை, மைக்கேல் என்கிறார்கள். ஜாக்சன் என்கிறார்கள். ஒரே காட்டுக்கத்தலாக இருக்கிறது. அதைப் பார்க்க இலட்சக்கணக்கிலே மக்கள் கூடுகிறார்கள். அதற்கு பெரிய விளம்பரங்கள் எல்லாம் வருகிறது. ஆனால் அந்தக் காட்டுக்கத்தலுக்கு இடையே மாலியின் புல்லாங்குழல் ஆனாலும் ராஜரத்தினத்தின் நாதஸ்வரம் ஆனாலும் ரமணியின் புல்லாங்குழல் ஆனாலும் இவைகள் எல்லாம்

ஓலிக்கத் தொடங்கினால் அவை இருக்கும் இடம் தெரியாமல் போய் விடக்கூடிய அளவுக்கு சிறப்பு வாய்ந்தவை நம்முடைய இசை என்பதை நினைவூட்டி இசைவாணர்கள் பலரும் தூழ்ந்திருக்கின்ற இந்த மாமன்றத்தில் அருமைச் சகோதரர் ரமணி அவர்களை நானும் வாழ்த்தி என்னுடைய தொடக்க உரையை நிறைவு செய்கிறேன்.

ELECTION OF PRESIDENT

Sangita Kalanidhi Sri R.K. Srikantan proposed Vidwan Dr.N Ramani to be the President of the 70th Conference. The proposal was seconded by Sangita Kalanidhi Sri. K P Sivanandam. The Chief Guest, Dr.M. Karunanidhi garlanded the conference President, Dr. N Ramani.

Vidwan Dr. N Ramani then delivered the following Presidential address

சென்னை சங்கீத வித்வத் சபையின் 70-வது
மகாநாட்டின் தலைவர் புல்லாங்குழல் வித்வான்
டாக்டர். என். ரமணி அவர்களின் தலைமையுரை

தமிழ்நாட்டின் முதலமைச்சர் மாண்புமிகு டாக்டர். கலைஞர் கருணாநிதி அவர்களுக்கும், ஸங்கீத வித்வத் ஸபைத் தலைவர் டி.டி. வாசு அவர்களுக்கும். காரியதரிசிகளுக்கும் கமிட்டி மெம்பர்கள் முதலிய அங்கத்தினருக்கும், இங்கு கூடியிருக்கும் வித்வான்கள், விதுஷிகள், ரஸிகப் பெருமக்கள் ஆகிய அனைவருக்கும் எனது பணிவான வணக்கத்தைத் தெரிவித்துக் கொள்கிறேன்.

ஓவ்வோர் இசைக் கலைஞனுக்கும் சங்கீத வித்வத் ஸபையினால் கௌரவிக்கப்பட வேண்டுமென்று ஆவல் ஏற்படுவது இயற்கையாகும். சென்ற 70 ஆண்டுகளாக இந்த ஸ்தாபனம் இசைக் கலைக்கு ஆற்றி வரும் தொண்டிற்கு உலகிலேயே ஈடு இல்லை என்ற கூறினால் மிகையாகாது. எத்தனையோ மகா வித்வான்களையும், விதுஷிகளையும் வித்வத் சபையார் ஆதரித்து வருவதுடன், ஆண்டு விழாவில் அவர்களுக்குப் பட்டங்கள் முதலியவற்றை வழங்கி கௌரவிப்பது சாலச் சிறந்த பணியாகும். இந்த 70-வது மகாநாட்டின் தலைவனாக என்னைத் தேர்ந்தெடுத்து அகாடாமியார் கௌரவிப்பதை எனது குருநாதர்களுடைய பாதங்களில் வைத்து அவர்களுடைய ஆசியுடன் ஏற்றுக்கொள்கிறேன். வித்வத் சபையாருக்கு எனது மனமாற்றத் நன்றி.

இந்த விழாவிற்கு தமிழக முதலமைச்சர் கலைஞர் அவர்கள் தலைமை வகிப்பது என்னுடைய பெரும் பாக்யமாகவே கருதுகிறேன். இப்பெரியார் ஒரு சிறந்த அரசியல்வாதியாகவும், நிர்வாகியாகவும் இருப்பதுடன் இலக்கியத்திலும், இசை முதலிய அரும் கலைகளிலும் சிறந்து விளங்குவதால் மக்களால் கலைஞர் என்றே அழைக்கப்படுகிறார். அவருடைய குடும்பமே இசை மரபில் வந்ததாகும்.

நாங்கள் இருவரும் பிறந்து வளர்ந்த ஊர் ஒன்றே என்பதை நினைக்கும் பொழுது எனக்கு அளவு கடந்த பெருமை ஏற்படுகிறது. கலைஞர் அவர்கள் முன்னர் முதலமைச்சராக இருந்த காலத்தில்தான் எனக்கு கலைமாமணி பட்டமும், முத்தமிழ் பேரவை விருதும் அவரது கையினால் அளிக்கப்பெற்றன என்பதை நினைக்கும்போது எனக்கு பெருமகிழ்ச்சி உண்டாகிறது.

உலகின் பல பாகங்களிலும் சங்கீதத்தின் வளர்ச்சியில் இசைக் கருவிகள் முக்கியமான இடத்தைப் பெற்று வருகின்றன. இசைக்கு ஆதாரமான சுருதி, ஸ்வரம் முதலியவற்றை பாகுபாடு செய்வதற்கு வீணை முதலிய இசைக் கருவிகளே உபயோகப்படுத்தப்பட்டன.

பாரத நாட்டின் பழம்பெரும் இசைக்கருவிகள், வீணை, வேணு, மிருதங்கம் ஆகியவையாகும். இந்த மூன்று கருவிகளுள் மிகப் பழமையானது புல்லாங்குழல் என்பதற்கு பல சான்றுகள் உள்ளன. மூங்கில் காடுகளில் வண்டுகளால் துளைக்கப்பட்ட துவாரத்தின் வழியாக காற்றுப் புகுந்தபொழுது உண்டான ஒலியைக் கேட்டு ஆதி மனிதன் புல்லாங்குழலைக் கண்டுபிடித்தான் என்று காளிதாசன் கூறுகிறார். இந்தக் கருவி வேணு, முரளி, துணவம் முதலிய பெயர்களாலும் அழைக்கப்படுகிறது. இதில் குறுங்குழல், நெடுங்குழல் என்று பல வகைகள் உள்ளன.

இந்தியாவில் புல்லாங்குழலுக்கு ஏற்பட்டுள்ள பெருமைக்கு அது கிருஷ்ண பகவான் வாசித்து வந்த வாத்யம் என்பதேயாகும்.

கண்ணன் குழலூதியபோது அண்ட சராசரங்களும் மயங்கின என்றும் மாந்தர்களைத் தவிர, விலங்குகளும், மரம், செடி, கொடிகளும், அசைவற்று நின்றன என்றும் பாகவதம் கூறுகிறது. 63 நாயன்மார்களில் ஒருவரான ஆனாயநாயனார் குழல் ஊதியபொழுது பசுக்கள் மயங்கிக் கிடந்தன என்று பெரிய புராணத்திலிருந்து நாம் அறிகிறோம்.

நான் குழல் வாசிப்பதிலேயே ஈடுபட்டிருக்கும் ஒரு குடும்பத்தைச் சேர்ந்தவன், எனது பாட்டனார் ஆழியூர் நாராயணசாமி அய்யர் அக்காலத்தில் குழல் வாசிப்பதில் மகாவித்வானாக விளங்கியவர். சிறுவனாக இருந்த பொழுதே நான் அவரிடம் பயிற்சி பெற்றேன். அதுவே எனக்கு அஸ்திவாரமாக அமைந்தது. பின்னர் எனக்கு குருவாக விளங்கியவர், எனது நெருங்கிய உறவினரான அமரர் டி.ஆர். மகாலிங்கம் ஆவர். இவருடைய வாசிப்பை இங்கு வந்திருக்கும் பல ரசிகப் பெருமக்கள் நேரிலேயே கேட்டிருக்கலாம். குழல் வாசிப்பதில் பாலய மேதையாக விளங்கிய மாலி அவர்களுடைய வாசிப்பு கற்பனைக்கு எட்டாத விவகாரம் நிறைந்தது. சுருதி சுத்தம், லயக் கட்டுப்பாடு, மனோதர்மம் முதலியவற்றால் அவர் இணையற்று விளங்கினார்.

எட்டாவது வயதிலேயே எனக்கு அரங்கேற்றம் ஆகி நான் கச்சேரிகள் செய்ய ஆரம்பித்தேன். திருவாரூரில் கல்வி பயின்று வந்த நான் விடுமுறைக் காலங்களில் சென்னைக்கு வந்து மாலி அவர்களிடம் சிஷ்யனாக அமர்ந்து மேலும் பயிற்சி பெற்றேன். எனக்கு பதினொரு வயது ஆன பொழுது சென்னை ரசிக ரஞ்சனி சபையில் எனது குருவுடன் சேர்ந்து வாசிக்கும் பேரதிர்ஷ்டம் எனக்குத் திடைத்தது. அவருடைய இணையில்லாத பாணியையும் நான் ஓரளவு கற்றுக் கொண்டேன். ஆகவே நான் ஒவ்வொரு முறையும் கச்சேரியை ஆரம்பிக்கும் பொழுது மாணசீகமாக எனது குருநாதர்களை வணங்குவது வழக்கம்.

இவர்களைத் தவிர, வாய்ப்பாட்டு, இசைக்கருவிகள் ஆகிய துறைகளில் ஒளி பெற்று விளங்கிய பல மகாவித்வான்களுடைய சங்கீதத்தை நீண்ட காலம் கேட்டு, அனுபவித்து, அதன் சிறப்பான அம்சங்கள் பலவற்றை அடிப்படையாகக் கொண்டு உருவானது எனது பாணி என்பதைப் பணிவுடன் கூற விரும்புகிறேன்.

இந்த அகாடமியில் முதல் முதலாக கச்சேரி செய்யும் வாய்ப்பு 1956-ல் கிடைத்தது. அப்பொழுது எனக்கு வயது 22, அந்த ஆண்டிலிருந்து வித்வத் சபையார் எனக்குப் பேரதாரவு அளித்து வருவது நான் என்னுடைய முன்னேற்றத்திற்கு முக்கிய காரணமாக அமைந்தது. அதைத் தொடர்ந்து மற்ற பல சபையார் என்னை ஆதரித்து வருகின்றனர். அதன் சிகரமாக இந்த 70வது மகாநாட்டிற்கு தலைமை வகிக்க என்னை தேர்ந்தெடுத்ததற்கு நான் மிகவும் கடமைப்பட்டுள்ளேன். இத்தனை ஆண்டுகளாக நான் அகாடமியில் சோலோ கச்சேரிதான் செய்து கொண்டு வருகிறேன்.

இன்று முக்கியமாக ஒரு விஷயத்தைக் கூற விரும்புகிறேன். நாற்பது ஆண்டுகளுக்கு முன் நான் அகாடமியில் கச்சேரி செய்த பொழுது பக்கவாதியம் வாசித்த வயலின் வித்வான் வி.வி. சுப்ரமணியன் அவர்களும், மிருதங்கம் வாசித்த திருச்சி சங்கரன் அவர்களும் இன்று மகா வித்வான்களாக விளங்கி வருகிறார்கள். இந்த விழாவில் எனது இசை நிகழ்ச்சிக்கு இந்த இரு வித்வான்களும் பக்கவாதியம் வாசிப்பதை நான் மிகவும் பெருமையாகக் கருதுகிறேன்.

சென்ற 50 ஆண்டுகளுக்கு மேலாக இசைக் கலைக்குத் தொண்டு புரிந்து வரும் நான் சில ஆராய்ச்சிகளை நடத்தி புதிய அம்சங்களை சிலவற்றையும் அறிமுகம் செய்திருக்கிறேன். வட இந்தியாவின் பான்ஸிரி என்ற நீண்ட புல்லாங்குழலை முதன்முதலாக காநாடக சங்கீதத்திற்கு அறிமுகம் செய்து அதன்மூலம் புதிய இசை முறையை வழங்கி வருகிறேன்.

இந்துஸ்தானி குழல் வித்வான்களுடன் சேர்ந்து வாசிக்கும் ஜுகல்பந்தி என்ற நிகழ்ச்சியையும் அறிமுகம் செய்தேன். மேலும் ஐரோப்பிய நாட்டுக் குழல் கலைஞர்களுடன் சேர்ந்து வாசித்த அனுபவமும் உண்டு. 1983-ல் Ramani Academy of Flute என்ற ஸ்தாபனத்தை ஆரம்பித்து சுமார் 50க்கும் மேற்பட்ட கலைஞர்களை இந்தியாவிலும், வெளிநாடுகளிலும் உருவாக்கியுள்ளேன். முப்பதுக்கும் மேற்பட்ட முறை வெளிநாடுகளுக்குச் சென்று பல இசை விழாக்களில் கலந்து கொண்டு புல்லாங்குழல் வழியாகக் காநாடக சங்கீதத்தின் பெருமையை மேல் நாடுகளில் பரப்பிய வாய்ப்பு கிடைத்ததற்கு நான் பெருமைப்படுகிறேன்.

காநாடக சங்கீதத்திற்கு தஞ்சை மாவட்டமே தாயகமென்று இசை வல்லுனர்கள் கூறுகிறார்கள். அதிலும் முக்கியமாக புல்லாங்குழல் வாசிக்கும் கலையில் இந்த மாவட்டமே சிறந்து விளங்குகிறது. மகா மேதைகளாக விளங்கிய சரப சாஸ்திரிகள், நாகராஜராவ், கோபாலய்யர், எனது குருநாதர்களாகிய ஆழியூர் நாராயணசாமி அய்யர், டி.ஆர். மகாலிங்கம் முதலிய பல வித்வான்கள் தஞ்சை மாவட்டத்தைச் சேர்ந்தவர்கள் ஆவர். இத்தகைய பெருமை வாய்ந்த ஒரு வாத்யத்தின் மரபையும், புனிதத் தன்மையையும் பாதுகாத்து அதற்குரிய கௌரவத்தையும், பெருமையையும் அளிப்பது சங்கீத உலகத்தின் கடமை என்பதே எனது வேண்டுகோள்.

நான் இந்தத் துறையில் அடைந்திருக்கும் முன்னேற்றத்திற்கு என்னுடன் ஒத்துழைத்து பலவித உதவிகளைப் புரிந்த வித்வான்

அனைவருக்கும் நன்றி கூற கடமைப்பட்டுள்ளேன். பல ஆண்டு களாக என்னுடைய கச்சேரிகளை பத்திரிகைகளில் விமரிசனம் செய்து எனக்கு ஊக்கம் அளித்த சங்கீத விமரிசதர்கள் அனைவருக்கும், அன்று முதல் இன்று வரை என்னை ஆதரித்து வரும் ரசிகப் பெருமக்களுக்கும் எனது மனமார்ந்த நன்றி.

இந்த மகாநாட்டை வெற்றிகரமாக நடத்துவதற்கு எனக்கு உதவி புரியுமாறு வித்வான்கள், விதுஷிகள், ரசிகர்கள் அனைவரையும் பணிவுடன் கேட்டுக் கொள்கிறேன். முப்பதுக்கு மேற்பட்ட முறை வெளிநாடுகளுக்குச் சென்று பல இசை விழாக்களில் கலந்து கொண்டு புல்லாங்குழல் வழியாகக் காநாடக சங்கீதத்தின் பெருமையை மேல் நாடுகளில் பரப்பிய வாய்ப்பு கிடைத்ததற்கு நான் பெருமைப்படு

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கி.நேல்.

VOTE OF THANKS

Ms. Maithreyi Ramadurai, Secretary of the Academy, thanked Dr.M.Karunanidhi for inaugurating the Conference and proposed a vote of thanks.

CONFERENCE SOUVENIR

The Souvenir which was brought out on the occasion contained an account of the Music Academy from its inception, and its activities, with the following article. 3 :

Article	Author
Immortal Royal Composer	T T Vasu
Her Music is Sadhana	T S Parthasarathy
Flute Maestro Par Excellence	T S Parthasarathy

MEETINGS OF THE ADVISORY COMMITTEE

16TH DECEMBER, 1996

The 70th annual conference sessions were inaugurated this morning with Dr. N. Ramani, the President-elect of this year, in the chair. Devotional rendering of Tamil songs on Lord Muruga, (*Mayil, Vel and Cheval*) and a Virutam of Arunagirinatha, were presented by Sathyabhama Mani & Party.

The first paper presentation was on "Mallari", the ritualistic musical offering at the start of the deity in procession at the temple. Sri B Hemanathan, Nagaswaram Vidwan, assisted by B.Sampath Kumar, with Taval accompaniment of Ramu and Saravanan, spoke and demonstrated the old and new form of Mallari compositions; Mallari is a unique composition best suited for the Nagaswaram and has the name derived from the word "Mallar" strong men who carried the deity in procession through all the four quarters, within the temple for whom such inspiring music produced the necessary strength to carry out their strenuous task. The Nagaswaram techniques as applied in this structure, the different varieties of Mallari from the traditional format, like Peria Mallari, Siriya Mallari, Teertha Mallari, Ter Mallari, Taligal Mallari, etc., were explained and demonstrated. The new forms of Mallari such as the Ganapati Mallari, Pancha Tala Mallari, Pancharatna Mallari, Ragamalika Mallari and Akshara Mallari were some examples explained and played. The new idea of employing Mallari compositions in Bharatanatyam recitals was also mentioned.

The Ganapati Mallari was based on the initial lesson in Nagaswaram playing called the Pillayar Paatam. The Pancha Tala Mallari as the name signifies, was based on the five major Tala classifications of Tisra, Misra, Chatusra, Khanda and Sankeerna jatis worked out on the structure of Adi tala. Pancharatna Mallari corresponded to the Raga scheme of the Pancharatna kritis. Gambhira Nata, Valaji and Pantuvarali form the basis of the Rangamalika Mallari and in Akshara Mallari, the swara patterns were elaborated that occurred in each Akshara adapting them to Tisra gati and ending in Sama.

Sri B.M.Sundaram, Member of the Advisory Committee, gave his comments on the paper, stressing the importance of the Mangala Vadya - Nagaswaram. He mentioned that Ter Mallari was that which was played for the deity's procession in the temple car and Pancharatna Mallari did not fall under the "accepted standard pattern" of Mallari.

As part of the morning sessions, a book on Bharatanatyam titled, "From Temple to Theatre" by Anne-Marie Gaston from Canada was released. The first copy was received by Sri M S Venkatraman, Secretary of the Academy. Earlier, Sri. T S Parthasarathy, Secretary, introduced the author and the book.

The second lecture demonstration was by Kshama Rau, disciple of Guru Kelucharan Mohapatra and Ramani Ranjan Jena. "Nrityasilpa" - the sculpture in movement was the topic chosen for his presentation. Smt.Ksahma explained the origin of the Odissi dance form the link provided by the male dancers - Gotipua, around the temple of Konarak and Bhubaneshwar. To explain the literature and music of this art-form, Kshama Rau demonstrated a Pushpanjali, addressed to Lord Jagannatha; the different poses like Alasa, Kesabandha (tying of hair), Kesa Sajjika (decorating the hair), Darpani (viewing the mirror) etc. were demonstrated as seen in the sculptures of the Konarak temple in Orissa, Batu Nritya, addressed to Baukabhairava was presented as demonstration. The joy of visual poetry or Drsyā Kavya was explained with a song from Jayadeva's Gita Govinda, tracing the Sahitya. Bhava and the rasa as evoked through such compositions. "Sakhi he Kesi Mathana mudaaram" - Ashtapadi was demonstrated, bringing out the longing of Radha to join her divine lover.

The Pallavi - a piece of fine co-ordination of music and movements is a major piece in the Odissi dance format. A Pallavi in Aarabhi raga with dance composed by Kelucharan Mohapatra and music composed by Bhubaneshwar Misra was presented by Kshama Rau as the concluding piece.

Sri T.S. Parthasarathy, gave his comments on this presentation and the dancer.

17TH DECEMBER 1996

The morning session began with the rendering of Jayadeva's Ashtapadis by Navasakti Bhajana Mandali, led by Smt. Rukmini Rangachari.

Dr. M.B.Vedavalli, assisted by Smt.Lalita Sampathkumar, presented a paper on features of Jatiswarams.

Jatiswarams play an important role in the early training of vocalists as well as instrumentalists. They occupy a vital place in the Bharatanatyam repertoire to exhibit Nritta or technical aspects of dance. Jatiswarams in major Ragas like Kalyani, Kambhoji, Bilahari, uncommon ragas like Vanaspati, Manavati and Behag (more suited for Veena players) and minor ones like Nilambari, Kannada and Karnataka Kapi are some examples cited by the speaker. These vary in their structure as well as in the treatment of the melodies involved. The speaker traced references to the definitions of Swarajati and Jatiswarams as cited in works like Sangita Sampradaya Pradarsini of Subbarama Dikshitar, Swarajatulu of Tachchoor Singarachari and Nattiyakaruvoolum of K.P.Kittappa and K.P.Sivanandam. The earliest Swarajati in Huseni Raga was by Merattur Veerabhadrayya in the 18th century. On the same lines "Emandayanara" was composed by Merattur Venkatarama Sastri and Adiappaya. Examples of Jatiswarams of Veena Seshanna, Mysore Vasudevachar and Tanjore Quartette were demonstrated.

Advisory Committee member, Sri. K.P. Sivanandam gave his opinion on the paper, stressing the importance of Jatis that are found only in Sampoorana ragas.

Under Nachimuthu Gounder Rukmini Ammal Charitable Trust, in memory of Chellammal Palani Gounder, Sangita Kalanidhi K.P.Sivanandam presented a lecture-demonstration accompanied by Smt. Rita Rajan, on 'Seerkazhi Moovar' with special reference to Muthu Tandavar.

The compositions of Muthu Tandavar have been in vogue for a long time among musicians, with old Varnamettus. This composer lived some 300 years ago and was in the service at the temple of Seerkazhi, having had the grace of the divine from early age "Bhooloka Kailasame",

his very first composition and several others had association with several episodes in his personal life and bore a strong note of devotion to Lord Nataraja at Chidambaram. "Arumarundu", Adinadeppadiyo", "Ithanai Tulaambarama" and "Teruvil Varano", were some of the pieces that were demonstrated.

Sri. S.V.Parthasarathy, advisory committee member, recalled his training in Tamil compositions received from Sri.Ponniah Pillai (father of K.P.Sivanandam) at the Annamalai University and cited "Ayyane" in Saveri in the old Varnamettu. Sri C.S.Krishna Iyer, another member of the advisory committee also gave his comments on this presentation.

Yesterday, in the series of senior musicians concerts, after the morning sessions the first presentation was by Sangita Kalanidhi Sri T.Viswanathan of the Wesleyan University, U.S.A., who gave a flute recital which was preceeded by his short lecture on the technique of flute playing according to teacher Sangita Kalanidhi Sri. Swaminatha Pillai. He was accompanied by Sri V. Tyagarajan on the Violin, Mannargudi A Easwaran on the Mridangam and V Nagarajan on the Kanjira.

Seerkazhi R.Jayaraman in today's senior musicians series presented a recital based on Post Trinity Composers' compositions. He was accompanied by Sikkil Bhaskaran on the Violin and Tanjore R Ramadas on the Mridangam.

18TH DECEMBER, 1996

The morning session commenced with a devotional rendering by Aryanjali group led by Smt. Sumitra Ramachandran. The hymns in Sanskrit in praise of Kollur Sri. Mookambika composed by Brahmasri Vishnumangalam Seetharama Sarma were rendered.

Dr. S.A.K Durga gave a paper - presentation on the "bamboo flutes" prevalent in East Asian Countries. The paper dealt with

Ethnomusicological perspective discussing the Bamboo flutes.

Among musical instruments, the bamboo flute is the widely used wind instrument in many cultures of the world, as a classical and folk instrument which is performed in ensemble and solo.

The bamboo flutes of different nations have a common appearance as the shape of the bamboo cannot be altered but they vary in their length, in their shape of their finger holes and in the number of the same. China, Japan, Korea, Indonesia, Thailand, Philippines, Malaysia, India, Srilanka, Maldives, Australia, New Zealand and South America are places where bamboo material is available in plenty.

The universality of several aspects in music was not only in the musical concepts such as seven swaras, the rhythm varieties of tisra and chaturasra etc. but also in the musical instrument, the bamboo flute as their material, shape and playing techniques such as giving the source of energy through breath, fingering and blowing techniques. Although several similarities exist in bamboo flute universally, the individuality of every bamboo flute of different nations can be very well identified. The Indian bamboo flute is considered superb wind instrument to play the highly developed nuances of Indian classical music of the North and South.

Dr. Durga presented slide projections of various flutes, and recordings of the same which included also the Japanese Shakuhachi flute.

Dr. N. Ramani commented on this paper and highlighted the Shahachi flute which is quite difficult to play. He also mentioned the allied nature of flute playing techniques, all over the world.

Prof. Trichy Sankaran of York University, Canada, member of advisory committee, gave his observations on S. A. K. Durga's paper, stressing the view that such thoughts of fusion of different technicalities of musical traditions could be utilised for posterity.

The second paper was by Sri B.M. Sundaram, member of the advisory committee. The topic was "Silambuchchelvan", highlighting the importance of Silappadhikaram as the major source in Tamil, on

musical informations and references. The date of the author of this treatise, Ilango Adigal and his origin were discussed. The varied informations on musical instruments, dance, artisans, etc., were available in Silappadhikaram. With special reference to the instrument of flute the speaker dealt with details of its form, shape and the measurements as mentioned in this text.

In the commentary of Adiyarku Nallar on Silappadhikaram, more details are mentioned about the different varieties of flute and the modes of playing, the definitions of Aarohana and Avarohana, the metals used for Anaisu, a ring-like portion at one end of the flute and the bell-like portion in Nagaaram were dealt with. He referred to the several requisites of the player of Tnnumai (percussion instrument) as referred in this text.

Adapting to the gati (the rhythmical structure), the definitions of gati and Nadai, seven different gatis called Thooku mentioned in Silappadhikaram were referred to the different Panns, Vadi, Samvadi terms, methodology of Alapana, Neraval and Grahahedam are also found in this text. Speaking of references on Dance, the text says a dancer should be equally well versed in music and be good looking. The different Hastas, the single and joined Hasta mudras are mentioned. The song compositions of different varieties were given as per the text. The unparalleled treasure, Silappadhikaram, gave unique information on music, dance and allied topics, the speaker said.

In today's senior musicians' series, Smt. Shyamala Venkateswaran rendered a vocal recital of Muthiah Bhagavathar's compositions. She was accompanied by T.K. Padmanabha on Violin and Karaikudi K. Jayaraman on Mridangam.

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19th December, 1996

Purandaradasar Bhajan Mandali, directed by Chittoor Appanna Bhagavathar, rendered songs of Purandaradasa at the opening of today's session.

Sri S. V. Parthasarathy, member of the advisory committee, gave a paper on the importance of the seven swaras and the purity of Ragas. He stressed the fact that the contour did not consist of mere pronunciation of the swaras of the concerned Ragas; one and the same swara got different shades purely in relation to the other swaras above and below. One note differential counted a lot in the individuality of the Ragas. He demonstrated his concept with several examples.

Smt. Mani Krishnaswamy, member of the advisory committee, gave her comments on this paper. She said, it was not only the swarasthana or singing the swaras in the original places, but also embellishing them appropriately to bring out the full form of the Raga. She said although the subject of the paper was well known, still, it was vast and deep, allowing constant discussions for perfection, especially in the case of rare ragas.

Smt. Gomathi Viswanathan, another member of the advisory committee, mentioned about the Swarasthana Suddha (purity of swara points) that led to Raga suddha (purity of raga).

Dr. N. Ramani, President of the conference complimented the speaker and stressed the importance of this subject, especially for the students of music and upcoming musicians, to have a thorough knowledge of the do's and don'ts of the Karnatic musical system.

The next lec-dem was presented by Shovana Narayan, exponent of Kathak, on the art-form and its traditions with reference to its form, stance and costume. The word Kathak was derived from the terms Katha (Story) or Kathaka (Story-teller). The dance tradition as such may be 2500 years old. The earliest reference to the Kathaka is in Mahabharata. The speaker quoted references for the stances as found in sculptures of the Mauryan period. Sculptures of dancers and their costumes, particularly one of a Nati in Pataliputra in 3rd century B.C. seen in a tight pyjama, a frock in flair, as though in a circling movement,

were referred to, while speaking of the continuity of the costumes in Kathak dance tradition from early times. The mention of Devadasis of the sun temple in Kalhana's Raja Tarangini, Nrityakanyas, different categories of performers among Devadasis were pointed out. The literature and repertoire derived from early Katha literature of 8th and 9th century B.C., the medium of language used, the different styles of singing based on Dhrupad style (slow) and Taraana style (fast), the rural and urban styles of kathak (having rustic and finesse respectively, although the essence and contents being the same), the different Mandalas, gatis and Bhava, Vachika-oriented and non-Vachika oriented abhinaya were all dealt with briefly. Demonstrations of the five different glances, certain rhythmical phrases, examples of Gat Bhav (deer, elephant and peacock) and a mythological piece from Mahabharata (the game of dice and Draupadi Vastrapaharana) were presented by the speaker. She was accompanied by a live orchestra consisting of Tabla by Shakir, Vocal and Bhol by Priyadarshan and Sitar by Vijay Sharma.

Smt. Lakshmi Viswanathan, member of the Executive Committee, thanked the speaker for giving, in a nutshell, the various aspects of the art-form of Kathak.

Swati Tirunal's compositions were rendered by Palai.C.K. Ramachandran in today's senior musicians' series. He was accompanied by V.L.Kumar on the violin and Madirimangalam S. Swaminathan on the Mridangam.

20th December, 1996

The day being Vaikuntha Ekadesi day, Subhasruti Group led by Smt. Mathangi Ramakrishnan, rendered compositions on "Sriman Narayana", at the opening of the morning session.

Under the Nachimuthu Gounder Rukmani Ammal Charitable Trust in memory of K.Palani Gounder, Dr. V. V. Srivatsa gave a lecture-demonstration on the Nalayira Divya Prabandham with special reference to Nachiar Tirumozhi. He was accompanied vocally by Smt. Malini and

Smt. Hema Prakash (disciples of Smt. R Vedavalli). "Bhakti towards the supreme is the highest even above Chaturvidha Purusharthas - Dharma, Artha, Kama and Moksha - to quote Sri Tirumazhisappiran", said Dr. Srivatsa. The term "Pavai Nonbu" was explained as the worship of the diety Katyayini by unmarried maidens, in the auspicious month of Margazhi. For the hymns of Tiruppavai, the collection of hundred and forty three songs of Nachiar Tirumozhi is like Anubandha. It has fourteen Padikams.

The Supreme love of Andal, its underlying note of Madhurabhakti, the longing of this Nayika, her request to Manmatha to unite her with lord Supreme, the joy of union, the agony of separation, the divine scene of marriage, Andal's thought about the divine conch which is fortunate in enjoying the taste of the lips of her Divine lover, her employing the clouds, as the messenger to carry her message to Arangan, the Sakhis comforting Andal on seeing her plight, Andal elaborating on her Kama Vedana (suffering of love), and the final scene of the Lord's appearance to fulfill the longing of Andal, were covered by the speaker, in a narrative form, with suitable examples of musical renderings at proper places. (Musical renderings tuned by Smt. R. Vedavalli).

Dr. Pappu Venugopala Rao, member of the advisory committee, made his observations on the paper. He said, Prabandhams are of two-fold value, the literary and musical values. The Nalayira Divya Prabandham covers both these aspects of Prabandha classification. All types of Bhakti and particularly Sringara Bhakti, stressing the idea that the only Purusha is Vishnu and the rest is all feminine.

Sangita Kalanidhi Sri B. Rajam Iyer, member of the advisory committee, remarked on the valuable musical substance and strength of the Nalayira Divya Prabandham compositions.

Dr. N Ramani, President of the conference thanked the Speaker.

The second lecture-demonstration was delivered by Smt. Vidya Sankar, member of the advisory committee, on the Gamakas in Vocal

and Veena technique, stressing the idea of vocalisation of the instrument as the main thought behind producing the Gamakas, leading to the presentation of a raga in its full form and shape.

The speaker said that the word gamaka is derived from the root word in Sanskrit - Gam (*gach*)-meaning "to go"; The terms gamaka and gamana, hence mean a path. Therefore the word gamaka, leads to a derivation of the path from one note to another. Many kinds of gamakas (jump, slide, leap etc.) were mentioned.

Examples of excerpts from different varnams were played and explained with their respective Gamaka phrases. Kampitam (shaking), Jaaru in ascending and descending orders were suitably demonstrated.

The importance of akaara sadhakam in vocal music helps in realising the exact places of the notes of each Gamaka and hence the point of instrumentalists getting trained also in vocal and bring the necessary embellishments in the prayoga, was stressed upon. Excerpts from Kritis of Sri Syama Sastri and Sri Tyagaraja were played to denote how the Gamakas match the meaning of the lyric and bring out the emotional content in full.

The fingering techniques of veena playing, especially in madhyama kala and tana, were explained; while applying the gamakas, certain propriety in application is necessary along with keeping of the raga bhava in mind.

Sangita Kalanidhi Dr. T. Viswanathan, advisory committee member, mentioned about the importance of the aspect of rhythm in Gamakas which lead to the finding of the raga

Sangita Kalanidhi Sri Doraiswami Iyengar, gave his expert views on this lecture. He said that Veena was the ideal instrument to express the intricacies of Karnatic music and Gamakas are the most essential to bring out the fullness of the raga bhava. The success in the crucial technique of rendering Gamakas arises outright proportion and the right fingering technique. He referred to the technique of Veena Dhanammal who used Gamakas only at the necessary places. He also referred to the Karaikudi brothers.

Dr. N Ramani, made the concluding remarks saying that Veena was Gamaka pradhanya instrument.

In today's senior musicians' series Brahmasri T. S. Balakrishna Sastrigal rendered Harikatha on Sri Krishnavataram.

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21st December, 1996.

Shreyas devotional group led by Smt. Vaidehi Krishnan rendered Alwar pasuram, with special reference to compositions on Sri Narasimha.

Under Smt. Chellammal Natarajan Endowment, the first lecture was delivered by Dr. Subhashini Parathasarathy on highlighting the contribution of Tamil composers of 18th century to Karnatic music, focussing on Ghanam Krishna Iyer. the meaning of the title Ghanam, as a particular style of singing, his life and time, his musical versatility, his varied signatures, his knowledge of Hindustani music, his meetings with King Amarasimha, Pratapasimha of Tiruvidaimarudur, Kachiranga Durai and Kalyanarangar of Udayarpalayam, padam compositions sung at certain moments of his life, nayika-nayaka bhava, some changes introduced in the words of the padams by the well-known Tamil scholar K Chidambaranatha Mudaliyar to reduce the erotic nature of the lyrics of the padams were all explained by the speaker. Demonstration of well-known padams like Velavare, Niddirayil, Tiruvotriyur Tyagarajan and certain others were presented. Sri R K Shriram Kumar (Violin) and Sri Arun Prakash (Mridangam) accompanied the Speaker.

Vidwan Sri S.Rajam, member of the advisory committee, complimented the speaker and said that Raga Bhava was important in padam singing and for the sake of this technique, the lyrics of the padam compositions were some-times elongated or suppressed suitable to that juncture. Also, he pointed out the new words found in the padam rendering of the speaker.

A Book release was part of the morning sessions. Sri N. Rajagopalan's publication "The Fragrant Garland" was released by the Secretary of the Academy, Sri. T. S. Parthasarathy and the first copy was received by the President of the Academy Sri. T. T. Vasu. Earlier Sri Parthasarathy introduced the author and his book to the members of the audience.

The second lecture was a comparative study of Thumri of the Hindustani le and Javali of the Karnatic system. Dr. Sriram Parasuram, Director of Sampradaya, presented this paper with suitable demonstrations in the course of his lecture.

The basis of the lecture was to compare the similarities of these two forms with reference to their lyrical content (erotic), treatment of the Ragas (which conformed more to the emotional aspect rather than the grammar of their usage for interpretative aspect), importance of mood or rasa in both, folkloristic influence in their musical material from similar sources, were dealt with copious examples for both.

Earlier, after tracing briefly the origin and history of Javali and Thumri, Dr. Sriram said that Ghana, Rakti and Melakarta ragas are found in Javalis such as Poorvi Kalyani, Nata Kuranji, Mayamalavagowla and Bhairavi.

Taking Khamaj and Khamas from both systems, the speaker presented few Javalis and Thumris in those ragas and referred to Sangita Kalanidhi Smt. T Balasaraswati for using of Javalis in interpretative dance and drawing much inspiration from their Raga Bhava. The speaker also mentioned about Sangita Kalanidhi Sri. T. Viswanathan's unique way of singing Javalis with improvisations.

Sri T S Parthasarathy, complimented the speaker and Dr. N Ramani in his concluding remarks, recalled the speciality of Javali singing by the Late Ramanathapuram Krishnan who imbibed them from the Dhanammal musical heritage.

In today's senior musicians' concert series, Dr. Ritha Rajan gave a recital on the compositions of the Tanjore Quartette, accompanied by V. L. Kumar on Violin and Sri Govindarajan on the Mridangam.

22nd December, 1996

The morning sessions commenced with a presentation of Marathi Bhajans by the Saraswat Mahila Samaj.

Under the Brinda Varadarajan Endowment, the opening lecture was presented by Sri. S R Janakiraman, musician and musicologist; an exposition based on the Talas - Rupakam, Tisra Ekam, Misra Ekam, Tripata, Chapu and Jhampa.

The Speaker said that melody and rhythm were inseparable. Neither should dominate to the detriment of the other. The history of the evolution of the talas from the classical 108 talas to Suladi Sapta talas in the 15th and 16th century was traced. He pointed out the insignificance of one, two, four in the spheres of raga and tala.

The three, five and seven time reckoning could be traced in the Tevara hymns. He sang excerpts of "Ponnarmeniane", "aikunta" and "Thillai Vazh Andanar".

The speaker pointed out certain lapses that could be found in the random list of 108 talas. The numerals suggesting the concepts of jaatis and gatis were mentioned. The sapta talas had the laghu with the variable units of duration which was not so in the earlier talas.

He took a few kritis of Dikshitar in Rupaka tala suggesting the modifications of the rhythmical construction by singing Panchamaatanga mukha (Malahari, Sri Guruguha [Padi], Tyagaraja Yoga Vaibhavam and Manasa Guruguha [Ananda Bhairavi], Jambupate [Yamuna] and namaste Paradevate [Devarani], the latter two being in Tisra Eka. The Speaker stressed that almost as a rule, Tyagaraja's kritis in Rupaka Tala could be sung in Chitra Tana marga reckoning the tala with drutam and laghu. He also pointed out that Jhampa tala should not be confused as Khanda Chapu in a different way and he quoted examples Meevalla and Neevaada Ne Gana.

Prof. Trichy Sankaran gave his observations on paper. He said that the subject of talas was a vast one like the ocean; tracing the development of talas briefly, he mentioned that tala was open and nadai

was inset and add the existence of Chapu tala since the time of the folk traditions and probably the word Saarbu, came to be known as Chapu. Whether the patterns of rhythmical structures created the tala patterns and vice versa is a matter to analyse.

Sri T. S. Balakrishana Sastrigal, complimented the Speaker.

Dr. T. Viswanathan, stressed the importance of an analysis of the technicalities of the mridangam player with respect to the different schemes. He raised an element of doubt through his query to the reference of the speaker that the Misra Tala mentioned in the Sangita Sampradaya Pradarsini of Subbarama Dikshita was employed by Sri Muthuswami Dikshita.

Dr. N. Ramani, President of the Conference while thanking the speaker, stressed the importance of keeping the tala in mind apart from its prayoga in a performance.

The Second lecture by Pulavar M. K. Ramanan was on the greatness of the language of the Thiruppugazh compositions. He was accompanied by Smt. T. V. Sundaravalli in vocal rendering of Tiruppugazh.

The unique specialities of the Tiruppugazh compositions and the composer, his date and life, his outstanding skill for Tamil Language, the varied chandams or meters used in Tiruppugazh compositions with particular reference to the employment of Sanskritic, Hindustani and colloquial (Tamil) terms as found in these, were explained by the speaker with suitable demonstrations.

Sri T. S. Parthasarathy thanked the Speaker for highlighting the language and literary aspects of Tiruppugazh songs.

As part of the morning session, Smt. Maithreyi Ramadurai, announced about the release of the cassette of selections from Arunachala Kavi's Rama Natakam, which was part of Academy's workshop Project -- "Pibare Rama Rasam". Sri T.T. Vasu, President of the Academy, requested the Conference president Dr.N. Ramani, to release the cassette.

The first copy was presented to Dr. N. Ramani, Sri M.S. Pattabhiraman, convenor, Library Committee, Sangita Kalanidhi B. Rajam Iyer (who has rendered the compositions along with the students of the Teachers' College of Music) were given copies of the cassette.

In today's senior Musicians' series Sangita Kalanidhi Sri B. Rajam Iyer rendered Tiruppavai Pasurams accompanied by Tirupparkadal S. Veeraraghavan on Violin and Mannargudi A. Easwaran on Mridangam.

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23rd DECEMBER 1996

Smt Meenambal Subramaniam led her group Gana Smriti, in rendering of devotional hymns of Kamakshi Amman Viruttam.

"Laya Raga Sagamam" was the topic of the opening lecture-demonstration presented by Smt. Sukanya Ramgopal, Bhagyalakshni (Morsing) and Sri B. Rajesekhar (Talam).

A brief introduction was given to the importance of laya aspect of music and the place of ghatam as an accompanying instrument on the concert platform. Quoting reference from Valmiki Ramayana and Krishna Ganam for the origin of the instrument, the speaker expressed the basic idea of the paper as exposition of a technique through the instrument to bring out the form and shape of a Raga continuously by using individual ghatams represent the different swaras. A Pallavi in Mohanam to Adi Tala was demonstrated in Vilamba, Madhyama Kala and Tani Avartana sequences, accompanied by morsing respectively for each swara section.

Vellore Sri Ramabhadran, member of advisory committee, thanked and complimented the speaker for her involvement and hard work that was evident through this exposition.

Under Alamelu Narayana Sarma Endowment, the second lecture was presented by Kalyanapuram Sri Aravamudan on the origin and

development of Harikatha as a total form of art having three -fold branches of performing arts, viz., dance, music and drama.

Tracing the history of the Harikatha format the speaker referred to the “Keertankaars” and the Marathi influence on the art-form. Reciting the divine story (Hari-Katha), and seeking spiritual values through devotion to Supreme, the Nine type of Bhakti, the importance of sravana or listening were briefly touched upon.

“Dasa Bodh” which explained the requisites of a Harikatha exponent who should be well-versed, in all branches of arts, the mention of Shahji II and Serfoji II, who were patrons of fine arts at Tanjore, the place of origin of Hari-Katha Tradition, were referred, apart from several texts like keertenamala, Keertana Kaumudi etc. that give ample information on HariKatha as a form of performing art.

The Tamil, Sanskrit and Telugu influences on Harikatha tradition, the well-known Harikatha exponents like Tanjore Krishna Bhagavatar, (who brought prominence to this tradition), Panchapagesa Bhagavatar, Mangudi Chidambara Bhagavatar, Srirangachari, his son Embar Vijayaghavachariar (who gave a new and embellished form for Harikatha,) Tiruvaiyaru Annasami Bhagavatar, some of the women exponents like Gayanapatu Keertanapatu Saraswati Bai and Banni Bai and Kanakambujam of Tirugokarnam, were mentioned.

The methodology of Panchapadi, rendering of Saaki, Dindi and Ovi, employment of different meters like Aswadhaati etc. were explained with excerpts of musical rendering of Harikatha by stalwarts like Sri Embar Vijayaraghavachariar were illustrated briefly.

The decline in the interest in the art of Harikatha and the need to receive it as a form that has all the technicalities of music, dance and drama, resembling very much the art of monoacting were also stressed by the speaker.

Sri T.S. Parthasarathy, while giving his remarks on the paper, mentioned that the Nirupanas in Marathi available at Saraswathi Mahal

library represented Harikatha expositions.

Sri B.M. Sundram, advisory committee member, raised a query on the authenticity of the information provided by the Speaker about Serfoji II of Tanjore as a patron of arts.

Smt R. Vedavalli, advisory committee member, requested the music loving public and organisations to find a way to support and foster the art of harikatha.

Dr. N. Ramani, president of the conference thanked the Speaker.

In today's senior musician's series, Mysore Sadasivaa Rao's composition were rendered by Vairamangalam S. Laksahminarayan, accompanied by Smt. Dwaram Mangathayaru on Violin and Sri R. Ramesh on Mridangam.

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24th DECEMBER 1996

Dasanjali group led by M.O. Srinivasan, rendered Bhajans of Saint Tulsidas. Students of Hindu Higher Secondary School of Indira Nagar took part in this rendering.

Dr. V. Raghavan Shastyaabpurti Endowment lecture was delivered by one of his students, Dr. M. Narasimhachari, University of Madras. The topic chosen was reference to musical instruments as traced from Vedic and classical Sanskrit Literature.

Dr. Narasimhachari said that the term sangita from ancient times meant the combination of songs, instruments and dance (Geeta, Vaadya and Nritya). Knowledge of one aspect without the other two was considered incomplete. Reference from poets like Amara, Vararuchi and Kalidasa were given.

Several musical instruments like Vaana (hundred stringed lyre), Veena, Tunava, Sanskrit, Bheri, Dundudhi, Tala Vamsa, Gangara etc.,

referred in the Vedic period covering the Rig, Yajus, Sama and Atharva Vedas, including their Brahmana and Sutra literature, with explanations of each instrument and the instruments played at several occasion of sacrifices and ritualistic activities were mentioned at length by the speaker.

Upanishadic references, references from epics like the Ramayana and the Mahabharata were cited. Muraja, Panava, Venu, Veena, Sankha, Dundudhi, Bheri, Mridanga, Madduka and few other were explained with the accounts of the situation in the epics, where in the employment of these instruments are mentioned.

Dr. V. V. Srivatsa, pointed out that even in the early literature there is mention of difference between Vamsi and Venu, Adding further about Agamic reference, he mentioned Bheri Vaadana(Playing of Bheri instrument) at Dhwaja Aarohana at the temple.

Dr. Pappu Venugopala Rao, recalled the contribution of Dr. V. Raghavan to the field of musical research and stressed on the aspect of vocal training (intonation and stress) which have been derived through oral tradition from the Vedic period to the present day.

Dr.S.S.Janaki said in her observation that Veda was book of knowledge giving vast details on music and allied subjects. Only a knowledge of Sanskrit will lead to Samskriti-perfection on finer points of cultural heritage. She pointed out the reference from Meghasandesa of Kalidasa, where a verse in praise of the Yaksha being played on the Veena and sung, showing that Samskrita and Sahitya combine to form a fusion of all branches of arts.

Dr.N. Ramani, President of conference, thanked the Speaker for his in-depth analysis of the subject given to him.

Under Rama Narayana Sarma endowment, the second lecture-demonstration was presented by Vidwan Sri S.Rajam, on the compositions of post Trinity Composers, focussing on Sahitya Karta Sri Koteswara Iyer. In the demonstration part, Sri Rajam was assisted vocally

by Kumari Bhavana Viswanathan, Kumari Radha Subramaniam, Smt. Vijayalakshmi Subramaniam and Sri T. Venkataraman.

Tracing briefly the life and attainments of Sri Koteeswara Iyer (1869 - 1938), his musical accomplishments and his contribution to the musical repertoire, the speaker brought out the various ideas of the sahitya, their lyrical content, the specialities of the ragas used, the usage of Sanskrit and refitted Tamil words (Chentamizh), the employment of Prasas, were explained by the Speaker.

“Velaiya, Kaliteera (both sung by Bhavana) Kripai Paaraiya (Radha). Kanakavelu, one of the ghana raga pancharatna Kritis, sung by Venkataraman, Kaarunya and Eesan Kanaka Sabhesan (Vijayalakshmi Subramaniam) were rendered.

Sri S.V.Parthasarathy, a student of Koteeswara Iyer, recalled his association with the composer and made a mention of Kritis “Vaarana Mukhava”, “Appane Kapali” and “Kanakaanga”. He referred to Sri S.Rajam, the speaker of the subject, as one who was popularising the kiritis of Sri Koteeswara Iyer, the earlier person to do so.

Dr. N. Ramani thanked Sri S.Rajam on behalf of the Academy.

In today’s senior musician series, Manakkal Sri S. Rangarajan rendered compositions of Ramanathapuram Srinivasa Iyengar accompanied by Sri M. S. Anantharaman on Violin and Dandamudi Sri Ram Mohan Rao on Mridangam.

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25th DECEMBER 1996

Saroja Sundaram Group rendered compositions of Tirumurai Isai at the commencement of their morning sessions.

The opening paper on Mela Raga Malika, was presented by Smt. Sulochana Pattabiraman an advisory committee member. She was assisted vocally by Shymala Venkateswaran, Geetha Sundaresan,

T.V.Sundarvalli, Prema Rangarajan and Sudha Raja.

The early life and musical attainments of the composer, his association with several religious mutts, his earning the title “Maha” on singing the raga Chakaravakam, were traced initially.

The salient features of the magnum opus were highlighted in the paper in detail; Indu, Netra, Rudra and Aditya chakras were rendered.

Sri. C.V.Narasimhan, Chairman of the morning sessions committee, pointed out the speciality of blend of lakshana and Lakshya in Mela Ragamalika Composition and also the chitta swara section at the end and beginning of each Raga. He said each of the chakra was a complete unit bringing out the fulness of the raga bhava.

Sri S.R.Janakiraman, in his observation, referred to the Mela Raga Malika as Jeeva Prabandha. He also pointed out the importance of Varahur Gurswamy Sastrigal’s commentary on the Mela Raga Malika which explained the Sanskrit lyric as revealing the different episodes of Siva Lila, the high quality of the language of the sahitya and perfect confluence of Dhatu and Maatu.

Smt. Vidya Sankar, mentioned the appropriateness in the choice of subject presented by the speaker, especially on the day of Ardra.

The second lecture-demonstration was by Dr.V.S.Sarma, on the contribution of the Travancore Royal Family to performing Arts. Dr. Sarma, Dean of fine Arts, Mahatma Gandhi College, Kottayam, was assisted by Smt.B.Arundhati in vocal rendering.

After briefly tracing the geographical details of Kerala state and the different Kerala royal families, the speaker mentioned the rulers of Travancore beginning from Sri Marthanda Varma (Maharaja Anusham Trinual) who unified several small kingdoms; The construction of Padmanabha Swamy Temple was completed by him; he surrendered

all his acquisitions before the lord and as Padmanabha Dasa he ruled the state. His patronage for fine arts and the building of Nritta Mandapa were referred.

Music Department of University of Madras rendered compositions from the musical opera Nadanar Carittirasm, led by Dr. N. Ramanathan, Head of the Department of Music University of Madras.

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26th DECEMBER, 1996

The morning session opened with the group rendering of Meera Bhajans led by Smt. Kamala Sitaraman and Shyamala Balasubramaniam.

The first paper was on Mudras in Musical compositions' by Smt. S.R. Jayasitalakshmi, Lecturer in Music, Queen Mary's College.

Dealing with the subject at length, the speaker referred to the origin of mudras to the colophons found in the vedas and other ancient lore. After giving the purport of the term of Mudra. its varied forms figuring in different types of musical compositions like, Vaggeyakara, Moorthi, Raga, Prabandha, with their respective classifications were dealt in detail. Navavidha Bhakti in compositions were quoted with illustrations (Smarane Sukhamu, Tava Dasoham -(Tyagaraja) Padame Tunai Papanasam Sivan). The significance of Raga mudras emphasising soochita mudra (eg mohanaarama, Suddha dhanyena (from Subrahmanyena Rakshitoham) were also mentioned. Ragas with specific meanings used in suitable context in the kritis like Chamaram (in Siddhi Vinayakam), Neetimati (from Maha Vaidyanatha Sivan and Koteeswara Iyer) were cited.

Dr. M.B. Vedavalli, while making her observations on the paper, mentioned that mudras in musical compositions assumed all importance and could be apprehended when sung vocally.

Smt. R. Vedavalli, member of the advisory committee, rendered a lecture-demonstration on aberrations in Trinity's compositions. She had the vocal support of Smt. Malini and Kumari Sumitra.

The Speaker pointed out that the interpolations could be attributed to different circumstances, voice culture, listening, learning and teaching. Copious examples were illustrated with reference to the kritis in ragas, Chittaranjani, Lalita, Kharaharapriya, Roopavati, Hamsanadam, Abheri, Dileepakam, Soolini, Brindavana Saranga, Shadvidhamargini and Hamir kalyani.

Sri C. V. Narasimhan, Chairman of the morning sessions committee, said that as much as the patanthara was important, the response and acceptance of the audience were equally important.

Sri S. R. Janakiraman recalled that the facts about all the ragas mentioned by the Speaker as having been established and published in the journals of the Academy during the years 1930-1945. He highlighted the fact that the problem of Suddha Dhaivata and chatusruti Dhaivata in certain ragas have been in existence since quite sometime past.

Dr. N. Ramani thanked the speaker and referred to the several variations that had set in, in the compositions of the Trinity.

In today's senior musicians 'series, Smt Neela Ramgopal rendered Dasakuta compositions accompanied by Sri Dwaram Satyanarayana Rao on the violin and E.M. Panchapagesan on the Mridangam

27th DECEMBER 1996

Devotional rendering of Kaliamardanam and Rasakreeda from Narayaneeyam was offered by Smt. Sowmini Ramakrishnan and group at the opening of the morning sessions. The music for this rendering had been composed by late Srinivasa Rao. "Presentation of Ragas in

vocal and instrumental music” was the first paper presented in the session, by Sri G.S. Raghuvveeran, a performing violinist, from Kerala. He was assisted by Trichy S.Ganesan on vocal rendering. While mentioning the specific nature of raga swarootpa in our music system, the speaker analysed the various points of swarasthanas, gamakas, stresses and soft touches, form and shape of raga, the nuances of voice and instrumental techniques; raga rendering without repetition of sangatis with illustrations; Some of the examples were own compositions of the speaker. In violin technique, he referred to that of Dwaram Sri Venkataswamy Naidu.

Sri S. Rajam who gave his observations on the paper, referred to the technique of Dwaram Sri Venkataswamy Naidu and mentioned that in the olden days the instrument of violin was referred as “pidi Vadyam”. He made a mention of the compositions of the speaker, particularly those having the words and essence of Tirukkural. Sri Rajam also pointed out the old sampradaya format of Ahiri raga rendering in the temples of Kerala.

Sri T.V. Gopalakrishnan, Musician and Associate professor of Music at BITS, Pilani, gave an exposition on compositions of Hindustani musical system, in the second session of the conference.

Highlighting, the salient features of Dhrupad (Classical), the speaker referred to the Talas Ragas and different languages used, the variety of subjects dealt in the Dhrupad composition, literary references, composers of Dhrupad, with illustrations. Swami Haridas was mentioned as the originator of the Hindustani musical system; Tansen disciple of Haridas, Baiju Bawra and others were referred to.

Khyal as a composition sung in different tempos, allowing the freedom of employing one sahitya in the vilambit and another in the Drut also of different composers were explained and illustrated. Details and examples of Tarana in comparison to Tillana, Tumri mentioned as modern version of Lasya sanget, reference of lasya sangeet by Abhinavagupta as performed by dancers known as Dombika who were also mentioned by kalidasa in his Malavikagnimitra, as dancing to this

type of music, were explained. The local dialect, the emotive aspect, melody, the interpretative aspect of Tumri were dealt, with examples of vocal rendering by the speaker and Kumari Sridevi. Examples of chaturang with its important features were mentioned. A chaturang composition of Ravi Sankar was illustrated. A Tumri in Bhairavi of Gulam Ali Khan was sung by the speaker.

T.S. Parthasarathy while making his observations said there was only one system of music throughout up till the 13th century. Further he referred to Sri Bhatkhande who was the first to come down to South to do research in music in both systems on a comparative basis.

Today's senior musicians' series Seetha Rajan with Balabrindam group presented compositions from the Prahlada Bakthi vijayam of saint Tyagaraja.

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28th DECEMBER 1996

Gananjali devotional group, directed by Smt. Indira Ramanathan rendered Nama Ramayanam. The group comprised students from Sishya, D. A. V., P.S. Senior secondary, Chettinad Vidyasharam and vidya mandir schools.

Under Bodhaka Award (T.S. Sabhesa Iyer Endowment). Sri V. Subramaniam, member of the Advisory committee, presented a lecture with demonstration on the compositions Maharaja Sri Swati Tirunal on Lord siva; he was assisted by Smt. Nagalakshmi Lakshmanan, Smt. Savita Karthikeyan, Smt. Meenakshi Genesh, Smt. Gayatri Viraraghavan and kumari Vilasini. Sri R.K. Shriamur (violin) and J. Vaidyanathan (Mridangam) accompanied group rendering. The speaker mentioned some of the very well known kritis on this deity of the composer like Kanteswara (Tiruvananthapuram), Mahadeva (Vaikom) deities at ettumanoor and sucheendram and one on Visveswara (Hindustani piece in Sindh Bhairavi) Sri S. Rajam, advisory committee

member explained the Bodhaka Award, instituted by G.N.Dandapani in memory of his teacher Sri T.S. Sabhesa Iyer for transferring of sampradya, through oral tradition and complimented the speaker for training students under this scheme.

The second lecture-demonstration was by Violinist Sri V. V. Subramaniam; The topic chosen was, "Some hidden truths in the sahitya of Sri Muthuswami Dikshita." The speaker highlighted the physiological and philosophical content hidden in the sahitya of Sri Muthuswami Dikshita with particular reference to the kriti vatapi Ganapatim. He quoted scriptural references and pointed out that the five elements or the panchabhoota had their interactions with each other. He referred to Bhoomi Kumaram (planet mars) as mentioned by Dikshita in his kriti on Angaraka, while referring to the latest information on a cell being found in the planet mars, which could be considered as the next source of energy for living beings. *Panchabhoota kirana vali*, another composition of Dikshita, which mentions about the kiranas or rays, was cited briefly by the speaker.

Sri M.S.Venkataraman, convenor of morning sessions, thanked the Speaker.

In today's senior musicians' series P.S.Narayanaswamy rendered Sri Patnam Subramania Iyer's compositions, accompanied by V.V.Ravi on the violin, Karaikudi R.Mani on the mridangam and V.Suresh on Ghatam.

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29th DECEMBER 1996

Ganamalika group led by Champakalakshmi Krishnan rendered compositions of Narayana Teertha. The group was accompanied by Smt. Neela Jayakumar on Violin and Sri Jayakumar on Mridangam.

Under Nachimuthu Gounder Rukmani Charitable Trust in

memory of P. Nachimuthu Gounder (Endowed by Dr. N. Mahalingam) Dharmapuram Sri Swaminathan delivered a lecture on Moovar Thevaram. In the course of his lecture, the speaker stressed the importance of Oduvars as the chief link in the oral tradition to the present day. He defined the word Tevaram as worshipping the divine through music (Te-Aaram and Te-Varam (song)). He analysed three compositions, one each of Sambandar, Appar (Tirunavukkarasar) and Sundarar. He pointed that only out of thousands and thousands of these compositions of these saints, only a few hundreds were available.

Sambandar's composition (tirupennagadam - Ponnar Trivadikku) which is known as Triviruttam, reference to Pei Adayai (Tiruvekaattupandikam), Sotrunai VEDIYAN of Navukkarassar (Gandharappadikam - similar to Kedara Gowla), Sundaramurthi's (Pottralam Koduthadu - Tirukkolakkavu) and the Nattaragappan composition (similar to Pantuvarali) on Tirukkurugavur, were sung and explained with reference to their respective ragas; while rendering the songs, brief episode and allusions from the lives of the saint were cited.

Sri B.M. Sundaram, advisory committee member, recalled the comment of late Sri K. Ponnaiya, about authentic raga swaropaa of Hari Kambhoji as found only in the rendering of Oduvars in the temples (Tiruthandakam - Hari Kambhoji).

Sri Pappu Venugopala Rao highlighted the idea of Sugana, Niruguna Upasana as contained in the composition of Tevaram.

The second lecture-demonstration was on Raga Lakshana giving emphasis and importance to Rakti raga - Huseni, Reetigowla and Saurasthram, presented by Smt. Gomathi Vishwanathan, musicologist and musician. Smt. Usha Lakshmi Krishnamurthi rendered the vocal support for the demonstrative part.

With an introduction on the importance of the ragas in Karnatic Music, the speaker traced, briefly the evolution of the three ragas; The Lakshanas of these three as widely prevalent now was explained. Compositions of different composers in the above ragas were

demonstrated. Smt Sulochana Pattabhiraman while complementing the Speaker stressed the importance of Naya and Rakti Ragas, peculiar to Karnatic music like Devagandhari, Ananda Bhairavi, Nata Kurinji and several others.

Smt. Padma Moorthi mentioned about the various composers of Karnataka who have used these three ragas in several of their compositions. She made a reference to certain musical treatises (Venkatamakhin -- Uma Tilaka Prabandham) and added although the raga name Huseni is considered to be urdu or Parsi origin, it finds a place only in South India Music.

In today's senior musicians series T.R. Subramaniam rendered special Pallavi, accompanied by T.Rukmini on Violin, J.Vaidyanathan on Mirdangam and Mannargudi Raghavan on Kanjeera.

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30th DECEMBER 1996

Compositions of Namakkal Kavignar Sri Ramalingam Pillai were rendered by Sarada Samiti led by Smt. Raji Vaidyanathan at the morning sessions. Smt. Padma Subramaniam, member of this group had tuned compositions.

Rhythm from World music - A perspective, was the topic of the first lecture-demonstration by Prof. Trichy Sankaran. He referred to the heart beat as the origin of rhythmical sense of human race. While defining rhythm, he said that rhythm is a combination of Talam, Layam and Kalam, which are inter-related to each other, as understood according to the Indian interpretation. Time keeping (every Pulse of the beat) and marking (the into nation points, the duration aspect) are the specific feature of western interpretation of rhythm. Further he classified the characteristic of pulse, beat and meter(measure).

The speaker while mentioning the diversity in the nature of rhythm, dealt with the concept of rhythm with reference to other countries like Arabia, Africa, Indonesia and others in relation to their structure of rhythm, the techniques, theoretical and performing practices, the various other spiritual, philosophical, socio-cultural aspects. Excerpts from African Music were played to denote the complexities of rhythm brought out by group instruments, unlike in south Indian Music where the single instrument of Mridangam fulfills this aspect.

While dealing with the concept of rhythm in Indian thought, specific feature of its cyclic phenomenon, the time intervals, beginning beat - Sama (Known as down beat in the western system) and the Graha element in relation to Sama, the disciplines of Karnatic Music system, and the complex drumming styles were explained. The rational proportion in dealing with tempo, the prastara - elaborating of the rhythmical factors with logical and mathematical process of permutations and combinations of various nuances of rhythm were referred to Prof. Sankaran exhibited certain patterns of playing according to Palani Subramanian Pillai's school and said that Mridangam is the only instrument having both melodic and beat oriented only. He also referred to the rhythmical structure in Hindustani system with explanations on Tali (beat), Kali (empty beat) and Sama.

Sri Vellore Ramabhadran, advisory committee member, complimented the speaker and referred to the extensive nature of the analysis of Universal Rhythm in comparison.

The next lecture-demonstration was by Smt. Lakshmi Knight on the importance of Music and dance according to Balasarasvathi's School of Dance. She was accompanied by Sangita Kala Acharya Smt. T. Mukti for rendering of Padmas, Sangita Kalanidhi Sri T. Viswanathan on the Flute, Smt. Savitri Satyamurthi on the violin and Jagadish Janardhanan on the Mridangam. By highlighting through Padams (Ososi, Bala Vinave, Payyada) and a Slokam, through demonstration, Smt. Lakshmi chose the basic idea of topic.

Sri C.V. Narasimhan, Chairman of the morning sessions committee recalled the immortality of Bala Tradation and complimented Smt. Lakshmi Knight. Dr. N. Ramani, President of the conference, thanked the participants of the presentation.

* * * * *

31st DECEMBER 1996

Kumari Vasumathi and group rendered devotional hymns of Ganashtakam and Siva Bhujangam, as taught by Smt. Alamelu Santhanam. The tunes for these had been composed by Smt. Kalyani Ramaswamy. Serthala Sri Sivakumar (Violin) and Smt. N.S. Rajam (Mridangam) accompanied the group.

First presentation was by Sankutala Narasimham, musicologist and journalist, on new interpretation of South India ragas. The techniques of handling the notes as the basic of ragas swaropaa, with reference to both the Hindustani and Karnatic systems of music, giving emphasis to ragas like, Keeravani (illustrations on both systems - Kaligiyunte etc. and Khyal composition of Ustab Hafiz Khan's father in praise of Lord Krishna) and Shanmukhapriya, were explained and illustrated by the speaker at length. These ragas remain basically the same in shape and form but different only in the application of the Swarasthana, to form the differential Gamakas that serve to identify two systems. She explained how complex combinations desh-jonepuri, Darbari and Adana and Multani, gave the form of Shanmukhapriya. The speaker explained the stress on Madhayamas employed in both systems. Shades of different moods and rasa anubhava can be portrayed by the employment of the above techniques in Karnatic and Hindustani

system.

While answering queries, the speaker explained that in Hindustani also the scale was different from the raga. And to the request of Sri C.S.Krishna Iyer, advisory committee member, Smt.Sakuntala, explained and illustrated the Sargam singing in the Hindustani system and referred it as the 20th century phenomenon; She added that great stalwarts like Abdul Karim Khan employed this techquine as influenced by the south Indian Kalpana Swara singing patterns.

Dr.Padma Moorthi, complimented the speaker and the competence with which the subject was handled. Dr.N.Ramani thanked the speaker.

Sri. K.S. Mahadevan, well-known journalist, presented a paper on Tamil composers like Anai Ayya, T.Lakshmana Pillai (Edu Kopamo), Mayuram Viswanatha Sastri (Sivanukku Ilaya), Kotteswara Iyer (Mohanakara), Muthiah Bhagavatar (Endan Annaiye), Suddhananda Bharathi (Mansa Siva Pujai), Perisami Thooran (Tanjam Endru), Subramania Bharathi (Suttum Vizhi) and Kalidaikurichi Sankara Narayana Iyer (Karunai Kodaikkan Paar) were mentioned and one composition of each of them was demonstrated.

Sri B.M. Sundaram, advisory committee members while making his observation on paper, mentioned that only 26 of the composition of Anai Ayya are available now with us and said that the music for the composition Suddhananda Bharathi's Mansa Siva Pujai was by Sangita Kalanidhi Sri T.M. Tyagarajan.

In today's senior musicians' concert series, Suguna Purushothaman rendered Special Pallavai in Sarabhanandana tala accompanied by Meera Sivaramkrishnan on the violin and Tanjore R.Kumar on the Mridangam.

1st JANUARY 1997

Devotional rendering of Annamacharya's compositions by the students of Music College of the Music Academy, as trained and directed by Prof. B.Rajam Iyer, was made.

The first explanatory demonstration was delivered by the President elect of the conference, Dr.N.Ramani, on the trends in the technique of flute playing.

He complimented the speaker and highlighted the similarity of the words Kuzhal and Kural and highlighted some pasurams relevant to flute and its melody.

After the lecture, the summing up of morning sessions took place. Sri M.S.Venkataraman convenor of morning sessions, welcomed the gathering and mentioned the different lectures under special endowments and release of three publications during this conference.

Sri C.V.Narasimhan, chairman of the morning sessions committee, gave his observations on this year's presentations. He pointed out that The Music Academy occupied a unique place because of its scholarly, research - oriented contribution of great reputation. Keeping that in mind, the Academy should organise the future events of the morning sessions with longer durations.

Sri N.Ramani, President-elect of the conference, highlighted some of the important lecture-demonstrations of this year's sessions and thanked all the participants. He made a request to the experts committee to pave way for more research oriented and analytical material into the morning sessions rather than mere presentations.

Sri C.V. Narasimhan released the book "Raga Lakshana" prepared and edited by Sri S.R.Janakiraman, musician and musicologist. The First copy was received by Sangitha Kalanidhi Sri B. Rajam Iyer,

Principal of Music College of The Music Academy and a copy was presented to the author of the book, Sri S.R. Janakiraman.

Sri T.S. Parthasarathy gave his remarks on the presentations of the morning sessions.

Sri Purushotama Naidu, past member of the executive committee made a request to the Academy authorities to make available copies of all the volumes of the journal prior to 1984 which had been edited by Dr. V. Raghavan, past Secretary of the Music Academy.

THE SADAS

The Sadas (Convocation) of the 70th Annual Conference was held at the T.T.K. Krishnamachari Auditorium at 5.00 p.m. on Wednesday the 1st January 1997, with Sri. T.N.Seshan (former Chief Election Commissioner of India) in the Chair.

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

The function began with invocation by Y. Yadhavan, Sindhu K.Das and P.Gayathri, Students of the Teachers' College of Music, The Music Academy.

The Sadas was convoked by Sri T.T.Vasu. Welcoming Sri T.N.Seshan and others present, Sri T.T.Vasu, President of the Academy said:

Sri T.N.Seshan, Vidwan N. Ramani, Brahmasri T.S. Balakrishna Sastrigal, Vidwan Thanjavur Sankara Iyer, Vidwan Madirimangalam Ramachandran, Guru K.J. Sarasa, Members of the Executive and Advisory Committees, distinguished invitees, ladies and gentlemen:

This Sadas is our annual convocation and I extend to all of you a hearty welcome and wish you a happy and prosperous New Year

which commences from today.

Our 70th Annual Conference, which concluded this morning, lasted for 18 days. There was an unprecedented spurt of activity in Chennai in the music and dance fields during December when compared to the previous years. A large number of new sabhas and similar cultural institutions had made their appearance. There was a liberal flow of sponsorship from business houses which enabled even medium-sized institutions to organise festivals on a large scale.

The afternoon concerts of Junior and sub senior artistes were as usual free to the public; 251 artistes took part in 82 concerts of which 58 were Vocal, 3 Veena, 5 Flute, 1 Chitra Veena, 1 Mandolin, 1 Saxophone, 2 Violin, 1 Nagaswaram, 6 Bharatanatyam (including Kalakshetra troupe), 1 Harikatha, 2 Hindustani vocal and 1 Hindustani instrumental.

We had arranged for special lecture demonstrations in the mornings followed by exclusive recitals of the compositions of selected Vaggeyakaras by leading Vidwans and Vidushis. The composers covered by these recitals included Swati Tirunal, Muthayya Bhagavathar, the Tanjore Quartette, Mysore Sadasiva Rao, Poochi Iyengar, Dasa Kuta Composers, Jayadeva and Patnam Subrahmanya Iyer. A large number of hitherto unknown kritis and also rare kritis of these composers came to light through these recitals and this feature was greatly appreciated by the music-loving public.

On December 20, which was the Vaikunta Ekadasi Day, there was harikatha performance entitled 'Krishnavataram' by Brahmasri T.S. Balakrishna Sastrigal who will shortly be receiving the title of 'Sangita Kala Acharya'. A flute recital by Sangita Kalanidhi T. Viswanathan, a special Pallavi by Vidwan T.R. Subramanyam, a Pallavi in the rare Sarabhanandana Talā by Vidushi Suguna Purushothaman and Nandanar Charithram by the staff and students of the Department of Music, University of Madras, were among the other highlights.

A rich fare was provided during our morning sessions by

Vidwans, Vidushis and Scholars in 32 lecture demonstrations which covered a wide spectrum of subjects on music and dance. The endowment lectures were of an uniformly good standard as great care had been taken by us to select competent scholars for the purpose.

Conference President Vidwan Ramani attended the morning sessions regularly and gave illuminating comments on the lectures. He himself presented an interesting paper with demonstration this morning on 'Trends in the technique of flute playing'. Several members of our Advisory Committee felicitated the speakers and also summed up and added their own comments on the papers presented.

The Sadas this evening is presided over by Sri T.N. Seshan who was till recently the Chief Election Commissioner of India. It will be presumptuous on my part to introduce Sri Seshan to an audience like this. Few civil servants would have had such a distinguished record of service in so many branches of administration as Sri Seshan. He has an enviable experience of governance in this country from the grass-root level to project management, complex and sensitive assignments, personnel management, and creative contribution. He reached the zenith of his career when he became Cabinet Secretary in 1989 and a Member of the Planning Commission in 1990.

His posting as the Chief Election Commissioner of India opened a new chapter in his official career and he became a legend in the annals of that Commission. It was a challenge to his courage and determination, but he soon put the Election Commission at the centre stage of the constitutional and democratic system of the country.

Sri Seshan is an ardent believer in Hindu religion and culture, a lover of music and dance and an affable aesthete. The crowning event in his life was his receiving the Magsaysay Award recently for 'excellence in administration'.

I am grateful to him for agreeing to preside over the Sadas this evening.

In addition to the usual awards for musicians who participated in our concerts and prizes for winners in competitions, we have selected

a veteran Harikatha exponent and a noted musician and composer for receiving the title of 'Sangita Kala Acharya' and also a leading vocalist and a doyen among dance teachers for receiving the T.T.K. Memorial Award. Young musicians and dancers, who distinguished themselves in our 'Spirit of Youth' Festival held in October, will also be given the usual awards today.

I am glad to announce that we have received a number of liberal endowments the proceeds from which are to be given as awards to deserving artistes. Sri B. Anantaswami has created an endowment of Rupees one lakh, the interest from which is to be given as awards in the name of the late Sangita Kalanidhi Ariyakudi Ramanuja Iyengar. The family members of the late H. Natarajan have created an endowment for giving an award of Rs. 5,000/- every year in his name to eminent artistes selected by us. Sri. P. Obul Reddy has created a handsome endowment for giving away every year an award to the best singer of Kalpana Swaras in our concerts.

I am happy to inform you that Sangita Kalanidhi T.N. Krishnan has graciously gifted to us the recording of his concert at the Academy on December 21, 1996. This will be released as a cassette and the royalty will accrue to the Academy. I thank him for his fine gesture.

The Sri Maruthi Bhaktha Samajam Trust, Nanganallur, represented by its Chairman and Managing Trustee, Sri V.P. Rahavendra, has created an endowment in the name of Harikatha Kesari V.S. Venkataramana Rao for conducting a seven-day Harikatha Festival every year by this Academy.

The birth centenary of E. Krishna Iyer, who was one of the earliest Secretaries of this Academy, falls during 1997. Krishna Iyer, who was himself a Bharata Natyam exponent, carried on a crusade for dispelling the social prejudice against Bharata Natyam and securing for the art respectability and a new status. To mark his centenary, we are working out a plan to have a week-long dance festival by senior dancers during August, 1997.

The family members of the late Madhuram Narayanan have

donated Rs.10,000/- and the family members of the late Papa Venkataramayya Rs.5,000/- to be utilised by us for giving awards to deserving musicians. Sangita Kalanidhi Dr. M. Balamurali Krishna, who gave a concert here on December 30, has donated the entire collections to our indigent musicians' fund.

A large number of sponsors and advertisers have also come to our aid by underwriting most of our concerts and taking space in our souvenir. Their names have been published in our programme book. Sri Thota Tharani was responsible for the artistic decor on our stage.

The heavy strain imposed on our Secretaries, office-bearers, staff and others during this unusually long conference and music festival was cheerfully borne by them and I am grateful to all of them.

I once again extend to all of you a warm welcome and request Sri T.N. Seshan to preside over the Sadas and conduct the proceedings.

Sri. T.N.Seshan, who presided over the Sadas, then delivered his address in which he praised the yeoman service being rendered by the Academy in nurturing and promoting traditional classical music and dance. He said that when everything in the country had been damaged, music alone brought glory to India and this classical music should be protected and nurtured. He said in recent times, there had been an explosion of art and cultural activities in Chennai during December. It had reached a stage when it had become difficult to get audiences even for top artistes. He said the music season instead of being restricted to December could be spread round the year. If this was done not only could the listeners enjoy good music, the artistes would also be benefited. He appealed to the Academy to devise means by which the season could be expanded.

Violin Vidwan Sangita Kalanidhi Sri. T.N. Krishnan, Vidvan Sri Tiruchy Sankaran and Sri T.S.Parthasarathy offered felicitations to all the awardees.

Dr. N.Ramani, Brahmasri T.S.Balakrishna Sastrigal and Smt.K.J. Sarasa who received awards said, (on behalf of the recipients of the awards) deemed it a privilege for the honour bestowed on

them, and thanked the Academy.

Sri. T.N. Krishnan and Sri Tiruchy Sankaran described Dr.N.Ramani as an outstanding flautist, who had introduced many innovations in flute, without compromising on Sastriya Sampradaya.

Sangita Kalanidhi Dr.N.Ramani paid glowing tributes to his guru, the late flute maestro T.R.Mahalingam, He said he would dedicate the award to his guru and presented an oil painting of T.R.Mahalingam (Mali) to the Music Academy.

Academy Secretaries, Sri. M.S. Venkataraman and Sri N.Ramakrishnan, 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.

Sri T.N.Seshan presented various endowment awards, prizes and distributed certificates to musicians.

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

Academy Secretary, Sri. T.S.Parthasarathy, presented Vidvan Dr.N.Ramani, President of the Conference.

CONFERENCE PRESIDENT



Vidvan Dr. N. Ramani

Born in 1934 in Tiruvarur in a family with a rich musical tradition; grandson of Azhiyur Narayanaswami Iyer, a versatile musician whose forte was the flute; had his initial training under his grandfather; presented his arangetram when he was eight years old; was spotted by the flute maestro T.R.Mahalingam (Mali) who accepted him as his disciple; played with his Guru when only eleven years old; gave his first flute recital over All India Radio in 1945; at the Music Academy in 1956 when he was 22; soon reached the zenith in his profession and became an artiste of international fame; has made 30 concert tours abroad and is the recipient of numerous titles and awards; introduced the long flute into Karnatic music; started the Ramani's Academy of flute and has trained more than 50 worthy disciples.

The President of the Sadas, Sri. T.N.Seshan conferred the title "Sangita Kalanidhi" on Vidvan Dr.N.Ramani and presented him with the Birudu Patra, medallion of the title, citation and a cash award of

Rs.10,000/- being the interest from an endowment made by Sri.C.V.Narasimhan, in the name of his guru Sangita Kalandhi Musiri Subrahmanya Iyer, to be awarded to the President of each year's Conference of the Music Academy.

The Academy had selected two senior vidwans, who had rendered distinguished services in the field of music, for the conferment of the title "Sangita Kala Acharya".

The Academy had also selected two senior experts who had rendered distinguished services in the field of music for the award of "Certificate of Merit and T.T.K. Memorial Award".

Sri K.Vaitheeswaran, Academy Vice-President presented Brahmasri T.S. Balakrishna Sastrigal.

SANGITA KALA ACHARYA



Brahmasri T.S. Balakrishna Sastrigal

Born in 1918 in Tiruvidaimarudur as the son of Sambamurti Ghanapatigal, Vedic scholar; grew up in an atmosphere of music, religious studies and puranic lore; had music training under Tiger Varadachari

and Mudicondan Sabhapati Iyer; had English education and served the State Bank of India with great distinction; took up Harikatha in his spare time and soon became a star performer; noted for his erudition, memory power, excellent singing and sense of humour; has specialized in expounding the Maha Bharata and Tyagaraja Ramayana; has presented musical discourses in English in U.S.A. in 1983.

Sri T.N.Seshan conferred the title of "Sangita Kala Acharya" on Brahmasri T.S.Balakrishna Sastrigal and presented him with the Birudu Patra, medallion of the title, citation and a cash award of Rs.5,000/-.

Sri M.S. Pattabhi Raman, Academy Vice-President presented Vidvan Sri Thanjavur Sankara Iyer.

SANGITA KALA ACHARYA



Vidvan Thanjavur V.Sankara Iyer.

Born in 1924 in a family of Tamil scholars of the Tiruchi District; his redilection for music made him learn from stalwarts like Sattur Krishna Iyengar and Tiger Varadachari; joined the Annamalai University

and completed the Sangita Bhushanam course with distinction; acquired a sound knowledge of music theory and the art of composing; is noted for his sweet style of singing and his original way of handling ragas; is a composer of extraordinary merit particularly in rare ragas: a sampradaya Vidwan who believes in maintaining the purity of tradition; recipient of many honours and titles including 'Sangita Ratnakara' awarded to Cleveland, Ohio.

Sri T.N.Seshan conferred the title of "Sangita Kala Acharya" on Vidwan Sri Thanjavur Sankara Iyer and presented him with the Birudu Patra, medallion of the title, citation and a cash award of Rs. 5,000/-.

Sri U. Ramesh Rao, Academy Vice-President presented Vidwan Sri Madirimangalam Ramachandran.

T.T.K. MEMORIAL AWARD



Vidwan Madirimangalam Ramachandran

Born in Semponnarkoil in the Thanjavur District renowned for its Nagaswaram maestros; had his initial lessons from Vidwan Arumugam Pillai; after completing high school education, joined the Annamalai University and passed the Sangita Bhushanam course with a first class; had the benefit of studying under giants like Ponniah Pillai, Sabhesa

Iyer and T.K.Rangachari; also imbibed the best from the styles of Maharajapuram Viswanatha Iyer and Madurai Mani Iyer; a strict follower of sampradaya with a rich imagination and grasp of Laya; noted for the emotional richness and smooth tempo of his music; had a long stint in many capacities in the All India Radio and retired as Chief Producer of Music; has trained many successful performers of the present.

Sri T.N.Seshan presented to Vidvan Madirimangalam, Sri Ramachandran, the "T.T.K. Award" with citation and a cash award of Rs.2,500/-

Smt. Mano Bhaktavatsalam, Academy Vice-President presented Guru Smt. K.J. Sarasa.

T.T.K. MEMORIAL AWARD



Guru K.J. Sarasa.

Born at Karaikal in 1937 as the daughter of Jagadeesan and Valliammal; started learning Bharata Natyam from the age of seven from the doyen Vazhuvur Ramayya Pillai and underwent gurukulavasam for fifteen years; learnt vocal music from gurus like Ramnad Krishnan and Valliyur Gurumurti; founded her dance school 'Sarasalaya' in 1960 and has trained hundreds of students including some from countries

abroad like Malaysia and Singapore; has the distinction of being the first lady nattuvar; many of her disciples are star performers in the field today; has choreographed excellent dance dramas; recipient of many honours including the Sangeet Natak Akademi award in 1992; a teacher who has made an all round contribution to the advancement of Bharata Natyam.

Sri T.N.Seshan presented to Guru K.J. Sarasa the "TTK Award with citation and a cash award of Rs.2,500/-.

THE MUSIC ACADEMY - MUSIC COMPETITIONS - 1996

Competition	Endowed by	Winner (s)
1. Vocal (Gents) Sangita Kalanidhi GNB Memorial Prize	Smt. Rajeswari Ranganathan	V.G.Guha S.Saketharaman
2. Vocal - (Ladies) T.R.Venkatarama Sastry Memorial Prize	Sri T.V.Rajagopalan	Srividya Ganesan Madhurima Vinukonda
3. Veena Dhanammal Memorial Prize	Late V.Sudarshanam Iyengar	R.Akilandeswari K. Padma
4. Violin-Kasturi Ranga Iyengar Prize for Violin	The Hindu	A.G.Venkatasubramanian N.Balaji Harini Nagarajan
5. Pallavi Singing - Dr.Sankaranarayana Iyer Memorial Prize	Dr.E.S.Sankaranarayana Iyer's children and grand children	S.Saketharaman G.Vidya
6. Padams	B.V.S.S.Mani	S. Nagalakshmi

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7.	Tamil Songs - Amaras Kalki Prize	Sri T.Sadasivam	R.S.Venkatraman R.Sucharithra & S.K.Suresh	Tie
8.	Tulsidas & Meera Bhajans Smt. Rajalakshmi S.Jagannarayanan prize Sri Ramachandra Memorial Committe prize	Sri S.Jagannarayanan & Sri U.Ramesh Rao	<u>Tulasidas</u> Gurucharan <u>Mira Bhajans</u> R.Swetha	
9.	Purandaradasa Padas Prize	Sri V.S.S.K Brahmananda (Jaffna)	A Sivaraman M.Maya K.Sree Sudha	
10.	Modern Compositions - L.Muthia Bhagavatar Memorial Prize	—————	Madhumita Dandapani	
11.	Sanskrit Compositions Dr.V.Raghavan Memorial Prize	Smt Priamvada Sankar	R.Swetha	
12.	Divya Prabandham, Lingappa Naidu Garu's Kirthanas and Thevaram Sri Vijayaragavalu Naidu Memorial Prize	Sri Vijayaragavalu Memorial & Charitable Trust, Sirkali	G.Anuradha S.K.Suresh S.Archana R.Swetha	

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13.	Syama Sastri Kritis	Sri V.S.S.K.Brahmananda (Jaffna) &Uttaram Thamba Sachidananda's Endowment	R.Anga Veenat Rajalakshmi Ganesan Nisha Rajagopalan	
14.	Tamil Devotional Songs	Sri V.Natarajan	S.Archana S.K.Suresh R.Swetha	
15.	Varnams - T.Chowdiah Memorial Prize	Sri V.Sethuramiah & Sri.R.K. Venkatarama Sastry	Sindhu K.Das V.G.Guha K.Sriram R.S.Venkatraman S.M.Vilasini	
16.	Mridangam - S.A.Venkatarama Iyer Prize	Dr.(Smt)S.A.K.Durga	G.Vijaya Ganesh R.Radhakrishnan S.Manikandan T.Ashok N.Anand	Seniors Juniors

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<p>17. Sri Thambirajan Sashtiabdapoorthi Prize & Shield for School Children for the best rendering of compositions of well known composers</p>	<p>Smt.Meenakshi Sankar & - Smt. Kanaka Cadambi</p>	<p>Girls: Balabrindam (Shield) Nisha Rajagopalan Veena Rajalakshmi Ganesan S.Ranjani Sowmya Rangaraj</p>
<p>18. Annamacharya's Kritis Bulusu Parameswari Prize</p>	<p>Sri B.V.S.S.Mani</p>	<p>Boys: B.Bharath Ram M.Balamurali Krishna J.V.Deepak</p> <p>Sindhu K.Das Harikrishna R K.Hemalatha R.Swet</p>
<p>19. Tirupugazh - M.Ganesa Iyer Prize</p>	<p>Endowed by Dr.M.G. Varadarajan & Parthasarathy Mudaliar Memorial Trust</p>	<p>S.Archana A.Gayathiri Devi Shweta Ravishankar K. Bhavya</p>

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20.	Tevaram - Mangalammal Prize	Dr.M.G.Varadarajan & Shanmugasundaram Educational Trust	R.Sucharitha Madhumita Dhandapani S.K.Suresh R.Madhuram
21.	Subramania Bharathi Songs	Endowed by Bharath Film Distributors Sri M.Saravanan	K.Gayatri S.Saketha Raman K.K.A.Deepa Rekha K.G.Ranjith R.Palanivel
22	Ramalinga Swamigal Songs Prize	M.G.Varadarajan	Saranya Krishnan M.Anupama S.K.Suresh
23.	Maharaja Swati Tirunal Compositions - Murthy Memorial Prize	R.K.Murthy Memorial Committee	Amritha Murali A.Dilip Simha A.Gayathiri Devi
24.	Muthuswamy Dikshitar Kritis	Bikshandarkoil Rajagopal Pillai & Indira Ramadurai	R.Amaga M.Balamuralikrishna V.G.Guha

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THE MUSIC ACADEMY AWARDS 1997	<p>25. Papanasam Sivan Songs - Alarmelu Viswanathan Memorial Prize & Gowri Mahadevan Memorial Prize</p>	<p>Endowed by K.V.Bala- subramanian & Kumari Lakshmi Viswanathan & T.Mahadevan</p>	<p>Nisha Rajagopalan Gayathiri Devi R.S.Venkatraman A.Sivaraman G.Anuragha Veena Rajalakshmi Ganesan K.Gayatri</p>
	<p>26. G.N.B.Songs - Prize</p>	<p>Dr.Sinnathambi of New Zealand</p>	<p>Nisha Rajagopalan Sindhu K.Das S.M.Vilasini</p>
	<p>27. Narayana Thirta's Tharangam</p>	<p>Endowed by Narayana Thirtha Educational Charitable Trust</p>	<p>K.Gayathri Gayatri Devi</p>
	<p>28. T.Lakshmana Pillai Musical compositions endowment for a Prize in rendering of T. Laksman Pillai's compositions</p>	<p>Endowed by R. Mahadevan Nair Brig R.B. Nair Smt.Rajeswari Menon R.Indusekar</p>	<p>Sreesudha</p>
	<p>29. Mayuram T.R.Viswanatha Sastri Memorial Endowment for general Proficiency in songs .</p>	<p>Endowed by TEE AR VEE</p>	<p>A.Sivaraman</p>

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30.	Tyagaraja Kritis - Vedagiri Prize S.Swaminathan(formerly of the Hindu) Prize	Endowed by Smt.Lakshmi Vedagiri Endowed by Sri.S.Balachandar	R.Anaga Divya Rajagopal K.Sriram Vilasini & Nirupama Sivaraman
31.	D.Rangaswamy Iyer Endowment for Elocution in Musicology	Dr.S.R.Janakiraman	G.Vidya Vishaka Santhanam
32.	Neelakanta Sivan Songs	Endowed by Smt.P.L.Saraswathi Ram	Saranya Krishnan G.Anuradha
33.	Bhadrachala Ramadas	Endowed by Tadepally Lokanadha Sarma	Madhumita Dandapani Gayathiri Dhevi K.Sreesudha
34.	E.S.Sankaranarayana Iyer' Songs		M.Balamurali Krishna M.Saketha Ramani Amritha Murali

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1.	Sangita Kalanidhi Musiri Subramania Iyer -Memorial award	Sri C.V.Narasimhan	Dr.N.Ramani
2.	Sangitha Kala Acharya award	The Music Academy	Brahmasri T.S.Bala Krishna Sastrigal
3.	Sangitha Kala Acharya Award Smt Meenakshi &Asthana Vidwan Enjikollai Chidambaram Sri Ganapadigal Memorial Award	Smt.Leela & Enjikollai Sri Krishna	Vidwan Thanjavur Sankara Iyer
<u>T.T.K.AWARD CERTIFICATE OF MERIT</u>			
1.	T.T.K. Award Certificate of Merit in memory of M.Seshadri Iyengar	Sri M.S.Pattabhiraman	Vidwan Madirimagalam Ramachandran
2.	T.T.K.award Certificate of Merit	T.T.K.Trust	Guru Smt.K.J.Sarasa

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CONCERT

Name of the Award/Prize	Endowed by/Donor	Prize Winner
1. Smt. Yogam Nagaswamy Award to a Senior Vocalist(gent or lady)	Smt Yogam Nagaswamy	Smt Sudha Raghunathan
2. Outstanding Lady Vocalist (Senior)	Sri P.Obul Reddy	Smt Charumathi Ramachandran
3. Lady Vocalist-December Series in the name of P.Obul Reddy (Senior)	Sri P.Obul Reddy	Bombay Sisters: C.Saroja, C.Lalitha
4. Best Senior and Sub-Senior Vocalist rendering Kalpana Svaras	Sri P.Obul Reddy	Hyderabad Bros: D.Sesha-Chary, D.Raghava Chary Smt. Raji Gopalakrishna

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5.	Sangita Kalanidhi Ramanuja Iyengar Awards Senior & Sub-Senior	Sri B.Anantaswami	T.N.Seshagopalan S.Sowmya S.Nithyasree Mahadevan T.M.Krishna
6.	Raja Sir Annamalai Chettiar Smt C.T.Unnamalai Achi Memorial Award for one or more talented musicians (Senior)		R.Vedavalli
7.	Best Lady Vocalist - Concert in the name of Srirangam Gopalaratnam Memorial Prize	Renuka Devi	Bombay S.Jayshri
8.	Sangita Kalanidhi Musiri Subrahmania Iyer Memorial prize to one senior and one sub-senior vocalist (gent and lady)	Sangita Kalanidhi Mani Krishnaswami	Madurai R.Sundar Geetha Rajashekar

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9.	P.R.Chari Memorial Prize for the best Pallavi Singing (gent or lady)	Smt.Janakam Chari	Not awarded
10.	Sri Vinjamuri Varadaraja Iyengar Memorial Award to a Senior Artiste for the best Pallavi Singing (Gold Medal)	Sri V.Govindarajan	Smt.Suguna Purushothaman
11.	G.Ramakrishna Iyer Award for a Sub-Senior Vocalist (gent or lady)	Smt Indira Sivasailam	Papanasam Ashok Ramani
12.	Pappu Kamakshiamma Award to a sub-senior Vocalist	Sri V.Pappu	Vijayalakshmi Subramaniam.

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| 13. | a. Nyapathi Rangamannar Award to a Sub-Senior Vocalist (gent) | N.V.V.J.Swamy | Sanjay Subrahmanyam |
| | b. K.S.Ramaswsamy Shashtya-bdapurti Award to a Sub-Senior Vocalist (gent) | Smt.Akilandeswari
Smt.Chitra | |
| | c. Smt.Pankajam Rajam Award to a Sub-Senior Vocalist (gent) | Smt Pankajam Rajam | |
| 14. | Sangita Kalanidhi Dr.S.Pinakapani Award for the best Raga Alapana to a Sub Senior Vocalist (gent or lady) | Sangita Kalanidhi Nedunuri Krishnamurthy | Shyamala Venkateswaran |
| 15. | Sangita Kalanidhis T.S.Sabesa Iyer & Thanjavur K.Ponniah Pillai Award for singing of Slokam or Virutham to a Senior or Sub-Senior Vocalist (gent or lady) | Sangita Kala Acharya C.S.Krishna Iyer | Neela Ramgopal |

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16.	The Carnatic Music Association of North America Endowment Prize to a Carnatic Vocalist under the age of 25 (gent or lady)	The Carnatic Music Assn. of North America INC	C.B.Ramanarayan
17.	Chidambaram Sri V.V.Swarna Venkatesa Dikshitar's prize to a Junior Vocalist (gent)	Sri V.V.Swarna Venkatesa Dikshitar	Sriram Gangadharan
18.	a. Smt D.K.Pattammal Award to a junior voclist (Lady) b. Sri T.V.Subba Rao Memorial Award to a junior vocalist (Lady)	D.K.P.Ladies Felicitation committee Smt T.V.Manjula	Lakshmi Rangarajan
19.	Palghat Rama Bhagavatar Award for deserving Carnatic Musician fot the best exposition of any raga (gent or lady)	Sons & family member of Palghat Rama Bhagavatar(represented) by Sri M.R.Venkataraman)	K.N.Shasikiran
20.	T.S.Rajagopala Iyer Prize to a musician for Raga Alapana	Smt Kamakshi Ramachandran and Smt Rajalakshmi Swaminathan	T.R.Subramaniam

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21.	Padmashree Rajam Ramaswamy Award for the best rendering of Sanskrit Compositions in Concerts or Tamil Compositions in concerts	Padmashree Rajam Ramaswamy	Omanakutty
22.	Sarada Krishna Iyer Memorial Award to an artiste in mid-year series or annual concerts	Justice V.R.Krishna Iyer	P.Unnikrishnan
23.	Dr.S.Ramanathan Memorial Award for the best Raga rendering in concerts	a) Smt Savithri Sathyamurthy b) Disciples of Dr. S. Ramanathan	Shankar Srinivas
24.	Maharajapuram Viswanatha Iyer Memorial Prize for the best rendering of Tyagaraja Kritis in concerts	Smt Padmini Diwakar	Sita Rajan(Bala Brundam)

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| 25. | Sri N.Sivaswamy Endowment Prize to Vocal Artiste for the best rendering of Rama Nataka Kritis of Arunachala Kavirayar | Sri S.Vaidyanathan | Students of Teacher's College of Music |
| 26. | Award in Memory of H.Natarajan (5,000/-) | Geeta Rajashekar | Dept. of Music/Madras University |

VIOLIN

- | | | | |
|----|---|---------------------------------|------------------------------|
| 1. | Ariyakudi Ramanuja Iyengar award for Senior musician | B.Anantaswamy | T.Rukmini
R.K.Sriramkumar |
| 2. | Sangita Kalanidhi Papa K.S.Venkatramayya Prize - Senior Violinist | Sri V.Thiagarajan & V.Nagarajan | Smt. Usha Rajagopalan |
| 3. | Naum Lichenberg Prize to one or more violinists in concerts(Senior) | Dr.Johanna Spector | |

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4.	a. Abhiramasundari Prize to a sub senior violinist in concerts	Late Violinist Abhiramasundari	M.Narmada
	b. Lalgudi Sri Jayaraman Prize to a Sub-senior Violinist	Sri T.N.S.Mani & Sri T.N.Swaminathan	H.K. Venkatram
5.	a. Lalgudi V.R.Gopala Iyer Award to a sub-senior violinist in concerts	Lalgudi Jayaraman	Embar S.Kannan
	b. Smt.Sivakamuammal to a Prize Sub-Senior Violinist in concerts	Smt.Sivakamuammal	
6.	a. Semmangudi Naryanaswami Iyer memorial award to a Junior Violinist	Sri V.Panchapakesan	S.Varadarajan
	b. C.S.Iyer Endowment prize to a Junior Violinist(gent or lady)	Dr.S.Chandrasekaran & other family members of late C.S.Iyer	

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7.	N.V. Raghavan Memorial Award to a Junior Violinist (gent or lady)	Smt Indira Ramaswamy	
8.	Tirukodikaval Sri R.Krishna Iyer prize to a promising Junior Violinist	Sri R.Subramaniam	V.V.S.Murari
9.	Sangita Kalanidhi T.V.Subba Rao	Smt Sudha Vyas	
10.	V.Lakshminarayanan Memorial award to a Junior violinist	Sri L.Subramanian	
11.	Outstanding young violinists December series in the name of Sri P. Obul Reddy (one or more young Violinist)	Sri P.Obul Reddy	Banglore Babu Raghuram
12.	Dr.T.S.Tirumurthi & Smt T.N.Sundari to a young aspiring violinist (only scholarship)	Sri T.T.Srinivasamurthi	T.A.Jayanthi

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MRIDANGAM

	Name of the Award/Prize	Endowed by/Donor	Prize Winner
1.	Thanjavur Sri Vaidyanatha Iyer Memorial Award to one Mridangam Vidwan in Senior Concert during the Music Festival	Umayalpuram Sri K. Sivaraman	Tiruvarur Bakthavathsalam
	Ariyakudi Ramanuja Iyengar Award for Sr.Artist (Mridangam)	B.Anantaswami	
2.	Palani Subramania Pillai Memorial prize sub-senior Mridangist	Sri Mahalingam Kollappan of South Africa,disciple of Sri A.V.Raghuprasad	Arun Prakash
3.	Dr.Henry Cowell Award for the best Junior Mridangist	Dr.Henry Cowell	Anoor Ananthakrishna Sarma
4.	Coimbatore Ramaswamy Pillai award to a Junior Mridangist	Mridanga Vidwan Coimbatore Sri Ramaswamy Pillai	
5.	Sangita Vidwan Sri Vaikom Krishna Iyengar Award	Sri Sivaramakrishnan	K.R.Ganesh

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VEENA

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|----|--|---|-----------------|
| 1. | a. Veennai Shanmugavadivu Memorial to a Senior Veena Artiste | M.S.S.Ladies' Felicitation Committee | Smt E.Gaayathri |
| | b.Chellapally Rangarao Award to a Senior Veena Artiste | Sri Chitti Babu | |
| 2. | Vissa Satyavathamma Award to a Sub-senior Veena Artiste | Sri Vissa Krishnamurthy and brothers | D.Balakrishna |
| 3. | Lakshmi Sundaram Award to a Junior Veena Artiste | Smt Janaki Loganathan | Chitra Lingam |
| 4. | D.Padmavathi Ammal Endowment to a Senior Veena Artiste | Sri D.Varadarajan on behalf of G.V.D.Sons, Coimbatore | Not awarded |

GOTTUVADYAM (MANDOLIN)

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|----|---|-----------------------|------------|
| 1. | Budalur Krishnamurthy Sastrigal Prize to a Gottuvadayam Artiste | Mrs.Gayatri Kassebaum | V.P.Rajesh |
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FLUTE

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|----|--|----------------------------|---------------|
| 1. | M.D.Ramanathan Award to a Senior Flute Artiste | Dr.Fredric Liberman | R.Thyagarajan |
| 2. | Nyayapathi Sriranganayakamma Award to a Junior Flutist | Prof.N.V.V.J.Swamy (U.S.A) | T.Venugopal |
| 3. | Flute Mail Award to a flutist (Silver Flute) | Dr.S.Jagadeesan | K.R.Ganapathy |

UPAVADYAM

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|----|--|--------------------|--------------------|
| 1. | Prof.B.Ramamurthy Prize to a Senior Artiste Kanjira/Ghatam/Moresing/Konnakol | Dr.M.G.Varadarajan | Latha Ramachandran |
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NAGASVARAM

- | | | | |
|----|---|---------------------|------------|
| 1. | Smt Kamala Krishna Iyer Prize for an eminent and deserving Nagaswaram Artiste | Sri S.Muthukrishnan | Hemanathan |
|----|---|---------------------|------------|

LECTURE DEMONSTRATION

1.	a. Award for the best paper, talk etc. at the Morning Session	Sri A.C.Rangarajan	Smt. Sakunthala Narasimhan
	b. S. Ramaswamy Shashtyabdapurti Felicitation Committee Prize	Sri S. Ramaswamy Shashtyadpurti Felicitation Committee	Sriram Parasuram
2.	Suryakanthamma Memorial Award for the best demonstration	Sangita Kalanidhi Dr. Balamuralikrishna	Sukanya Ramgopal

DEVOTIONAL SONGS

1.	Malathi Madhavan-alias Malathi Lakshmi Endowment for devotional music during conference morning session)	M.R. Madhavan	Sowmini Ramakrishnan Subasruti (Matangi Ramakrishnan) Gnananjali (Smt. Indira Ramanathan)
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SPIRIT OF YOUTH FESTIVAL - VOCAL

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|----|--|---|--|
| 1. | Ambujam Krishna Award to Junior Artistes | Sri Suresh Krishna & Smt Suresh Krishna | G.Madhavan - Vocal
Baby Sreeram - Vocal
S.Ramakrishna-Violin
T.A.Jayanthi-Violin
B.Jayanth-Mridangam |
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SPIRIT OF YOUTH FESTIVAL - DANCE

- | | | | |
|----|--|--|-------------------------------------|
| 1. | The Music Academy Endowment for Dr.M.G.R.Award to young and talented daneuse | Sarvaraya Sugars Ltd.
T.S.Parthasarathy Award | Ganga Tampi
Lavanya Chandrasekar |
| 2. | Sri P.Obul Reddy Endowment Award to the Guru of the best dancer in the Spirit of Youth Programme | Sri P.Obul Reddy | Kalakshetra |

“NANNU BROVU LALITA” BY SYAMA SASTRI,**Amy Ruth Catlin**

“Nannu brovu lalita” is one of approximately 45 compositions by the poet-composer Syama Sastri (1762-1827) still performed today. It is one of the less frequently performed compositions of the 45, but it has been selected for analysis because of the unusual issue of two very early commercial recordings of the piece. Also because its raga, Lalita, contains a dhaivatam which is controversial in ways similar to the dhaivatam of Abheri.

Lalita Raga

The name Lalita refers to a particular form of the goddess whose chief qualities are delicacy and grace. Its Sanskrit meanings include artless, innocent, soft, gentle, quivering, tremulous, playful, wanton, and amorous. Lalita is also the name of a type of vine or creeper, as well as one of Krishna’s gopi-s (Monier Williams).

In one verse inspired by the raga Lalita of Hindustani music, many spring flowers are described, and a woman expects her lover to arrive in the early morning:

Lalita is of a delicate frame, of golden complexion; she wears ornaments and robes made of gold; coming out of her chamber in a spring morning she waits, full of the expectation of her lover (Gangoly 1932:124).

The customary symbolism for the raga involves “unsatiated love and the sorrow of separation at daybreak” (Gangoly 1932:101), and many treatises do classify Lalita under the first *prahara* of the day (6 a.m. - 9 a.m.). These types of associations were not cultivated in the Karnataka raga Lalita, however.

The name Lalita has enjoyed a continuous history of the treatise literature beginning with Matanga’s *Brhaddesi*, variously ascribed raga (Sambamogthy 1969:152-180 passim; Gangoly 1932:181-191 passim; T.V.Subba Rao 1962:88). As early as the 15th century, Lalita and Vasanta raga have been closely associated in classification systems.

The 1440 *Pancama Sara Samhita* called Lalita a member of the Vasanta “family,” as did Damodara Misra ca. 1625 (Gangoly 1932:191). In 1550, Ramamatya classified Lalita under Malavagaula mela (Venkatarama Iyer 1957:120), although he did not mention Vasanta, and stated that it should be sung in the first prahara of the morning (Ramaswami Aiyar 1932:63). Malavagaula was also the classification for Lalita in the 17th century *Ragatala Cintamani* (Sambamoorthy 1969:174), the 18th century *Sangita Saramrita* of Tulaja (T.V.SubbaRao 1962:88), and the 1906 *Sangita Sampradaya Pradarsini* of S.Diksaitar (1961:174). Others ascribe the raga to Gaula, Malavagaula, or Bhairava, all earlier names for raga-s belonging to the 15th melakarta, today called Mayamalavagaula. Thus, there is little doubt that the raga Lalita comes from a long tradition of raga-s and raga-s from the 15th mela, whose 2nd and 6th degrees are lowered, and 3rd and 7th degrees raised.

Today, however, considerable controversy surrounds the subject of mela for both Lalita and Vasanta raga-s, and in untangling their respective properties. During the Music Academy Experts’ Committee Meeting of 1931, tempers flared in the discussion of the distinctions between the two. The President, Tiger Varadachariar, at one point implored the experts to cool their arguments. “I would appeal to all not to impart heat into the debate, because music is intended for human happiness but not as a subject for quarrels” (Raga Lakshana Discussion 1932:53). Later it was proposed that a vote be taken on Lalita’s proper mela, but Tiger again protested: “This is not a municipality or local board for votes being taken” (Raga Lakshana Discussion 1932:55). Apparently there was no reaching a consensus, however, for later it was decided that the vidwan-s would vote on the subject, separately from the votes of others present at the meeting. A majority voted in favour of placing both Lalita and Vasants in mela 15, as had been the case in the treatises, but with the stipulation that chatussruti dhaivatam be listed as bahula prayoga (permitted often). This decision was printed in the Summary of the Ragalakshana Discussions (1952:11) as follows:

VASANTA: Ar: Sa ga ma dha ni sa

Av: Sa ni dha ma ga ri sa

It is a Bhashanga Raga and is a janya of the 15th mela. Chatussruti Dhaivata largely occurs.

LALITA: It is an upanga raga. It is a janya of the 15th mela.

Ar: Sa ri ga ma dha ni sa

Av: Sa ni dha ma ga ri sa.pa

Evidently still dissatisfied with their conclusions, subsequent meetings were called in 1939 concerning Lalita and Vasanta. This time, the decision of the group again supported the conclusions reached in 1931. During the course of the discussion, however, the following different opinions concerning the dhaivatam of the two ragam-s were expressed by the various members present.

1. Vasanta and Lalita both belong to mela 15, but with Vasanta also including chatussruti dhaivatam.
2. Vasanta belongs under mela 15, but in practice it is sung in mela 17.
3. Lalita belongs to mela 17.
4. Vasanta was originally in mela 15, but the "difficulty" of singing suddha dhaivatam and kakali nishadam in the same ragam caused the dhaivatam to become chatussruti.
5. Vasanta uses trisruti dhaivatam.
6. Vasanta belongs to mela 15, but Lalita belongs to mela 17.
7. Lalita uses "tivra chatussruti dhaivatam" (a sharpened natural 6th degree).
8. Vasanta uses a dhaivatam which is higher than suddha dhaivatam, and is sung in conjunction with the suddha

dhaivatam in that ragam.

9. Vasanta uses chatussruti dhaivatam with suddha dhaivatam as an occasional bhashanga note.
10. Lalita's dhaivatam has a longer duration than Vasanta's.

It is clear from these attempts to verbalize and classify the dhaivatam-s that more than one manner of rendering the note is "traditional." Also, it appears that a mela number is hardly sufficient to describe actual performance accurately. T.V.Subba Rao addressed the problem, stating that "As for the dhaivata-s, the classification of the raga-s (Lalita and Vasanta) under mela 15 is no clue. The character of the dhaivata has to be gathered only in lakshya (practice)" (1962:89). He further described the dhaivatam of Lalitha as "clearly higher than Malavagaula, and lesser than Kamboji dhaivatam" (1962:90), which could also be called a trisruti dhaivatam.

Nevertheless, the conclusion reached by the Experts' Committee in 1939 was that Vasanta belonged to mela 15, but with frequent occurrence of chatussruti dhaivatam as a bhashanga note, and that Lalita belonged to mela 15 also. Their contours were differentiated, Vasanta omitting ri and pa in ascent and descent, and Lalita omitting only pa in ascent and descent (Raga Lakshana Discussion 1939:46-51).

In response to these decisions, Mudikondan Venkatarama Iyer published an article in Tamil in the Journal of the Music Academy in 1957 (120-122). He cited the consistency of treatises which assigned Lalita to mela 15, urging musicians to return to this manner of rendering the raga. "Now in the twentieth century, for some reason, the prayoga (usage) of chatussruti dhaivatam has crept in. Lalita has started merging with Vasanta and is slowly disappearing" (op.cit.).

Mudikondan pointed the frequency with which Vasanta is performed as a reason for this change, causing Lalita to be "eclipsed" by Vasanta. Therefore, musicians have adopted Vasanta's features

unconsciously when singing Lalita, and the two ragam-s have become confused.

Mudikondan also cited the samvadi argument, i.e., the tendency to sound the chatussruti dhaivatam in Lalita because it is the samvadi note for antara gandhara in the ragam. This theory is similar to Jairazbhoy's notion of transilience, in which the two disjunct tetrachords of Lalita ragam should require the symmetry which chatussruti dhaivatam provides. Furthermore, since the fifth degree is omitted in the ragam, the duplication of the sa-ga major third is even more strongly needed between ma and dha. Thus, it appears that practice has militated against theory in the case of Lalita raga, causing it to change in order to fulfill the desire on the part of musicians to balance the tetrachords symmetrically.

Yet, despite Mudikondan's plea to return to mela 15, writers have continued to attribute Lalita raga to mela 17 (Sambamoorthy 1967b:127 and 1971:4; K.Ramachandran 1971:99; Vidya 1948:40, B.Subba Rao 1965:81). Thus, the tendency which was found in the case of Abheri and "nagumomu" to adhere to treatises in modern writings while disregarding current practice is reversed. Instead, modern writers have consistently defined the raga according to present-day usage in spite of all earlier writings, former performance practice, and the recommendations of the Music Academy.

One plausible explanation for this reversal is that fewer compositions in Lalita have adhered to the older form of the raga. In the case of Abheri, one composition in that raga has remained under mela 20 ("vinabheri"), and likewise, a composition by Syama Sastri ("ninnu vina"). However, there is only one major composition in Lalita raga which has remained consistently in mela 15 - Dikshitar's "hiranmayim." Tyagaraja's compositions are ascribed variously to Vasanta and Lalita, and are sung in mela 17 ("sitammamayamma" and "yetla dorikitivo"). Thus, there have been no compositions which have served to retain the older form of the raga Lalita as there are in the case of Abheri.

"Nannu brovu Lalita" - Historical Background

According to accounts related in modern works, "nannu brovu

lalita" was composed at the request of an unidentified person who heard Syama Sastri offering prayers at the Brihadamba temple in Pudukkottai. The stranger asked Syama Sastri to travel in pilgrimage to the Minakshi temple in Madurai, and there to sing some kriti-s in her honour. The unknown man was taken to be a disguised messenger from God, and Syama Sastri vowed to fulfill the promise. When he returned to his home in Tanjore from Pudukkottai, however the vow was forgotten until the stranger again appeared to him, this time in a dream, asking about the kriti-s. The composer awoke and began the set of nine compositions, "Navaratnamalika" (Skt: nine + gem = dream dream, asking about the Kriti-s. The composer awoke and began the set of nine compositions "Navaratnamalika" (Skt: nine = Gem= garland), each addressed to a different form of the goddess. (At Navaratri time, an idol of the goddess is dressed in each of the nine forms.) He then sang them as a set before the goddess at the temple in Madurai. Special honours were conferred upon him by the temple officials when they discovered him doing so, and the descendants of Syama Sastri were received with honours by the Minakshi temple authorities as late as 1960 (Sambamoorthy 1962:83-84).

The Text

The text implores the Mother Goddess to show favour to the devotee, who is identified by the signature "Syama Krishna" in the last verse of the caranam. There are four verses known for the caranam, but normally the final mudra caranam only is sung. The Goddess is called by many of the 1,000 traditional names applied to her, such as "Minakshi" (fish-eyed, referring to the shape of the outline of the eye) and "Uma" (sunrise). As in Tyagaraja's and Dikshitar's prose-like poetry, the lines are of uneven lengths, with alliteration common on the second syllable of each line (dvitiyakshara prasa) as well as assonance patterns throughout.

Transmission of Syama Sastri's Materials

Syama Sastri is believed to have composed at least 300 compositions, but due primarily to two factors, only 45 have remained in the active repertoire. These factors are 1) the difficulty of his compositions, particularly in terms of rhythm; and 2) a small and less

active group of disciples and their subsequent disciples. Tyagaraja taught many students, and Dikshitar's family and descendants preserved his compositions and disseminated them; Syama Sastri, however, was less fortunate in this regard (Sambamoorthy 1962:84-85). Whereas Tyagaraja had at least twenty-four serious disciples, Syama Sastri had five at the most; his son Subbaraya Sastri; the singer Porambur Krishnayya; "Sangita Swami" who later became a sanyasi; and the nagaswaram player Dasari whom Tyagaraja is supposed to have almost embraced once upon hearing him play one of the Saint's kriti-s in a procession (Sambamoorthy 1962:116-117).

Notations

Only two published notations of "nannu brovu lalita" have as yet appeared in print. Both were prepared by students in the direct line of transmission from Syama Sastri. One notation is by Mrs. S. Vidya (Vidya Shankar), who studied with Syama Sastri II, the son of Annaswamy Sastri, the adopted son, nephew and disciple of Subbaraya Sastri, whose father was the composer. Her publication appeared in 1948, with svara-s in Devanagari script, augmented by gamaka signs above the notes, and texts in Tamil script.

The other notation also appeared in 1948 and was prepared by R. Rangaramanuja Ayyangar, probably the most prolific author of notations in the South. Although he writes that he studied with Vina Dhanammal, her relatives remember him only as attending Dhanam's Friday evening house concerts, where he transcribed her performances in a notebook (Viswanathan interview: April 25, 1980). Dhanammal was the granddaughter of Tanjore Kamakshi, who had learned Syama Sastri's works from his son, Subbaraya Sastri. Kamakshi's daughter, Sundarammal, similarly learned from either Subbaraya Sastri or his adopted son, Annaswami Sastri. Rangaramanuja Ayyangar's notations are entirely in Tamil (1948:282-286).

Vidya's notation gives the piece in mela 17, Lalita raga, while Rangaramanuja Ayyangar's version is given in Vasanta but in mela 21. Vidya's calls the tala "chapu tala," with divisions of 4 + 3 beats. This tala, for which Syama Sastri is well known, is also called "viloma chapu," (viloma: reversed), because it reverses the normal misra chapu tala of 3

+ 4 beats. Rangaramanuja Ayyangar's tala is called "misra ekam," or 7 beats (misra) with only one overall unit (ekam: one) or one principal beat per cycle. Vidya said that her guru, the composer's great grandson Syama Sastri II, taught her the kriti using chatussruti dhaivatam, but that he was ambivalent about which dhaivatam was correct (interview 1977). She said that the composer had certainly sung the kriti using chatussruti dhaivatam, which should be sung even higher than normally "tivra chatussruti dhaivatam". The version of the piece using suddha dhaivatam had appeared during her guru's lifetime, she thought, creating confusion in many people's minds and inhibiting her from performing it any more. For this reason she declined to make a tape of the song, although she had demonstrated the song at the Experts' Committee Meeting in 1939 (Madras Music Conference 1939:47) where her guru was present. He had made a statement earlier in the meeting saying that chatussruti dhaivatam was correct in Lalita raga (Madras Music Conference 1938:46).

The two notations differ distinctly in their structure, partially as a result of a "defective" line, P2, which contains too many syllables to fit into four cycles of talam when the final words "bhakta kalpa latika" are added. This feature probably accounts for the lack of popularity of the piece, for it can cause difficulties in performance (Viswanathan interview: April 1980).

Vidya's version begins with sangati-s on the first and second lines which can be diagrammed easily using the methods developed in the preceding chapters. The first and second lines are consistently four cycles along, until 2nd appears with an additional cycle to complete the line of text. This is also the way the Dhanam family performed the line (Viswanathan interview: April 1980).

S. Vidya Notation: Structure of the Pallavi Section

P: 1a b c b' a' (four cycles each)
 2a b (four cycles each)
 2c (five cycles)

The pallavi section as notated by RRA follows a completely different format, in which the length of line two is extended to 7 cycles, partially as a result of the addition of words from line 1. After two

does not correspond with the performance recorded by Dhanammal to be discussed later.

RRA Notation: Structure of the Pallavi.

p: 1a b (4 cycles each)
 2a b (7 cycles each)
 2c (cycles)

The anupallavi section differs between the two authors in the number of sangiti-s included. In both cases, the single line of the section is allotted eight cycles of tala.

Notations: Structure of Anupallavi Section
The caranam in Vidya's version includes sangiti-s for the third line. She uses the first verse of the caranam text. Curiously, the last line contains four cycles plus three beats, which causes the recurrence of the pallavi theme to fall in the middle of the cycle. RRA's caranam is notated with the fourth verse in the text, in which the composer's mudra is given, but the other three verses of the caranam text are written on the following page without svvara notation.

Notation: structure of camera section

Sv: C: 1 2 3a 3b (four cycles each)
 4 (four cycles plus three beats)

RV C: 1 2 3 4 (four cycles each)

Not only do the two notations differ in structure, but there is also significant variance in melodic contour, text underlay, sruthi values, and melodic detail. These differences were far more prevalent than in the compositions by Tyagaraja and Dikshitar which have been examined in the previous chapters. Dhanam's family have found that many of the compositions played by her do not tally with the notations published by RRA, as in this case (Viswanathan interview: April 1980).

Performances

Two performances of the composition will be discussed. The first was recorded by Vina Dhanammal in 1931, without accompaniment and issued later by Columbia Records (GE913). Dhanammal (1867-1938) was one of the great musicians of the early twentieth century. She learned from her mother Sundarammal (ca. 1830-1910), the daughter of the famous Tanjore dancer and musician Kamakshi (ca. 1810-1890). Kamakshi was a student of Subbaraya Sastri, the composer's son (Vidya interview 1977), although Sambamoorthy wrote that Kamakshi was Annaswami's disciple (1962:114). According to her descendants, Sundarammal was a disciple of Annaswami Sastri (1803-1862), Subbaraya Sastri's adopted son and disciple (Shankaran letter: 1979). Unless Sundarammal studied with both the father and son, Subba Rao and Sambamoorthy are incorrect in stating that Sundarammal was a disciple of Syama Sastri's son Subbaraya Sastri (T.V.Subba Rao 1952:196, Sambamoorthy 1962:109), although Subba Rao claims was learned through a line of female Devadasi musicians.

The differences in the versions also illustrates the different stylistic traits of male and female Devadasi singers. Males performed pallavi and kalpana svaram, raga-tala-malikai, and other improvisatory techniques associated with the pallavi genre, whereas females stayed closer to the kriti and other composed song forms without competing in the pallavi-linked virtuosic techniques (Rangaramanuja Ayyangar 1977:40). The descendants of Dhanammal recount an anecdote which further supports this theory of the division of style between the male and female groups. Krishnappa and Dhanam were friendly associates, and once Krishnappa came from Mysore to learn some pieces from Dhanam in Madras. After several days of trying, she urged him to give up, as he was not able to capture the delicacy of her style. He protested, saying that he would practice with the notations he had prepared during their sessions. "Just what do you think you are going to do with those notations?" she asked him sarcastically, for of course the essence of style can never be captured with pen and ink (Viswanathan interview: April 1980).

Conclusion

The composition “nannu brovu lalita” in Lalita (or Vasanta) raga by Sastri is present in at least four distinct versions as found in notations and recordings from the present century. Whereas the notations gave mela 17 or 21 for the kriti, one in Lalita and one in Vasanta, both recordings were done in mela 15 Lalita. The raga also apparently existed in as many as six versions as explained in the many descriptions offered in the Experts’ Committee Meetings of 1931 and 1939, differing principally in the intonation and manner of executing the 6th degree. Thus, considerable variability is found in the realm of raga for this kriti, even more than that found in the two other kriti-s studied here. It appears that the ambivalent requirements for symmetry in the raga contributes to the unstable nature of the 6th degree. Most compositions in the raga are rendered in mela 17. Modern publications have therefore largely acquiesced to the present practice of performing the raga in the more symmetrically balanced mela 17, while some writers have made pleas for the return to the original version in mela 15.

As in the other kriti-s studied, variability is also manifested in the performance of the composition in terms of structure tempo, and the elements of style. Two highly contrasting performances in terms of style were found. The vina rendition by Dhanammal, a woman, was extremely lyrical and peaceful, while the vocal rendition by S. Ramanathan, a man, was energetic and vigorous. It can be posited that Dhanam’s style represents the female style of the period prior to the rise of women concert performers in Madras which began in the 1930’s.

The presence of two early commercial recordings of the kriti resulted in the prominence of the composition in at least one modern singer’s repertoire, S. Ramanathan. There is no evidence to show that published notations have the same power to transmit a kriti.

The melodic contours and text/tune relationship displayed more

variability in the other kriti-s studied here. This can be explained by the irregular manner in which one of the notations was apparently obtained, as well as the unfavourable circumstances surrounding the recording of one of the renditions. These “core” elements were still relatively stable, however, if one discards the notation by Rangaramanuja Ayyangar.

THE MELA CONCEPT OF RAMAMATYA

(A HISTORICAL INQUIRY INTO THE SOUTH INDIAN RAGA SYSTEM)

Selina Thielemann

The structure of the South Indian *raga* system has been the subject of numerous treatises on Carnatic music, and it is included in almost every relevant publication on this topic. There is, however, no comprehensive study which shows the historical development and changes the concept of *raga* has undergone in South India during the past five centuries, and most of the existing studies limit themselves to the mere listing of different systems and their structures. The purpose of this essay is to suggest, with reference to one basic Sanskrit treatise on South Indian music, namely, Ramamatya's *Svaramelakalanidhi*, that the origin of the modern *melakarta* scale system used in present-day Carnatic music can be traced at least as far back as the 16th century treatise *Samgitaratnakara* of Sarngadeva.

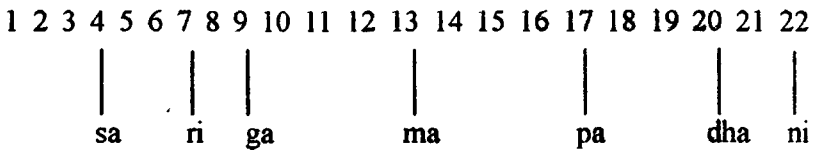
The *Svaramelakalanidhi* of Ramamatya (hereafter cited as RS), written in 1550, is one of the standard Sanskrit works on Carnatic music, hence it is the earliest known treatise which refers specifically to South Indian music. Ramamatya, the author, grandson of the commentator of the *Samgitaratnakara*, Kallinatha, and son of the musician-composer Timmatya, was associated with the royal court of Vijayanagara. Apparently he was a minister (*amatya*) of Ramaraja of Vijayanagara; it is not certain, however, whether Ramamatya was a real minister or whether he was just so called by way of courtesy. Unclear is also the role of Ramaraja himself: according to a number of inscriptions, ranging from 1542 to 1568, the official sovereign of Vijayanagara was a king called Sadasiva - a fact which is even recognized by Ramamatya (RS. 1. 11) - while in practice the rule lay doubtlessly in the hands of Sadasiva's minister Ramaraja. It was the same Ramaraja who, on behalf of his brother Venkatadri, requested Ramamatya to write a new treatise on music, and, as a result, *Svaramelakalanidhi* came into existence.

RS comprises five chapters, the first of which deals in detail with Ramaraja and his role in Vijayanagara. The remaining four chapters refer to Music namely to *svara*, *vina*, *mela* and *raga* respectively. The treatise had been written out of the immediate context of conflicting views regarding musical practice and theory, as reflected in Venkatadri's request to Ramaraja: "The science of music has, both in theory and practice, degenerated into conflicting views. Let Ramamantri [Ramamatya] reconcile, by your word of command, all (the conflicting views) and write a (new) science" (RS.1.24), and confirmed in Ramaraja's requisition to Ramamatya: "In the science of music, conflicting views have indeed arisen. Bring to a focus all their salient features and write an interesting treatise on music, embodying therein its theory and practice" (RS.1.28). In writing his *Svaramelakalanidhi*, Ramamatya looked for guidance to Sarngadeva, and indeed he draws heavily on the *Samgitaratnakara*. The main difference between *Svaramelakalanidhi* and *Samgitaratnakara* (henceforth SSR), however, is the fact that Ramamatya makes the principle of *laksya* (practice) the central principle of his treatise: "Inasmuch as the same Sarngadeva clearly stated the principles of the *gana* music, I shall also follow suit, make the principle of *laksya* the chief thing in my book and proceed to describe its characteristics." (RS.2.16-17). The concrete result of this intention is a revision of the theoretical principles of music laid down in treatises existing at the time of Ramamatya according to contemporary music practice, i.e. contemporary South Indian music practice.

The first and basic difference between SSR and RS regards the *suddha-vikrta svaras*. The Indian scale is based on a division of the octave into 22 *srutis* (microtones; not quarter-tones as stated by Sastri 1937:XII); and it comprises seven *suddha svaras* ('pure' notes) and a number of *vikrta svaras* (altered notes). Both Ramamatya and Sarngadeva allocate the *suddha svaras* in the same way, but differences arise with respect to the *vikrta svaras* of which SSR names twelve whereas RS reduces them in theory to seven and in practice even to five. This innovation is indeed significant, because it provides the basis for the nowadays generally used *svarasthana* scale which divides the octave into 12 parts.

The basic scale (*grama*) is an ascending heptatonic octave scale containing the *suddha svaras* *sadja*(sa), *rsabha*(ri), *gandhara*(ga), *madhyama*(ma), *pancama*(pa), *dhaivata*(dha) and *nisadha*(ni). Ramama.ya's scale system is based on the *sadja-grama* in which the *suddha svaras* occur in the following order (according to SSR and RS):

sruti:



This scale is still considered to be the 'natural' scale in modern South Indian music practice (cf. Widdess 1983:913 and Kuckertz 1970:93); nevertheless it is the original scale described in SSR.

As regards the *vikrta svaras*, RS differs from SSR: while the latter describes as many as twelve, the former reduces their number to seven. SSR indicates the *vikrta svaras* as follows:

<i>Srutis</i>	<i>vikrta svaras</i>	<i>(suddha svaras)</i>
1	<i>kaisiki ni</i>	
2	<i>kakali ni</i>	
3	<i>cyuta sa</i>	
4	<i>acyuta sa</i>	(sa)
5		
6		
7	<i>vikrta ri</i>	(ri)
8		
9		(ga)
10	<i>sadharana ga</i>	

11	<i>antara ga</i>	
12	<i>cyuta ma</i>	
13	<i>acyuta ma</i>	(<i>ma</i>)
14		
15		
16	<i>vikrta pa</i> <i>kaisiki pa</i>	
17		(<i>pa</i>)
18		
19		
20	<i>vikrta dha</i>	(<i>dha</i>)
21		
22		(<i>ni</i>)

As can be seen, four *vikrta svaras* are identical with *suddha svaras*, namely *acyuta sa* (*suddha sa*), *vikrta ri* (*suddha ri*), *acyuta ma* (*suddha ma*) and *vikrta dha* (*suddha dha*); furthermore, *vikrta* is the same as *kaisiki*. Referring to actual music practice, which does not make a difference between these *vikrta svaras* and their *suddha* equivalents, Ramamatya omits them from his system (RS.2.33-44). He recognizes the remaining seven *vikrta svaras* for which he introduces a special nomenclature as follows:
srutis vikrta svaras vikrta svaras(after RS.2.49-57)

1	<i>kaisikini satsruti dha</i>
2	<i>kakalini (kakalini)</i>
10	<i>sadharana ga satsruti ri</i>
11	<i>antara ga (antara ga)</i>
13	<i>cyuta ma cyutamadhyama ga</i>
16	<i>cyuta pa cyutapancama ma</i>

In addition, RS uses the names *pancasruti ri* for *suddha ga* and *pancasruti dha* for *suddha ni*. Summarized, Ramamatya's scale

system is based on the following 14 *svaras*

<i>sruti</i>	<i>svara</i>
1	<i>kaisikini/sat/sruti dha</i>
2	<i>kakali ni</i>
3	<i>cyuta sa/cyutasadja ni</i>
4	<i>suddha sa</i>
7	<i>suddha ri</i>
9	<i>suddha ga/pancasruti ri</i>
10	<i>sadharana ga/satsruti ri</i>
11	<i>antara ga</i>
12	<i>cyuta ma/cyutamadhyama ga</i>
13	<i>suddha ma</i>
16	<i>cyuta pa/cyutapancama ma</i>
17	<i>suddha pa</i>
20	<i>suddha dha</i>
22	<i>suddha ni/pancasruti dha</i>

One question arises immediately from this ordering of *svaras*: in what way and where the theoretically unequal distances between the *svaras* treated in actual practice? Furthermore, it will be useful to look in more detail at the respective functions of *antara ga/kakali ni* and *cyutamadhyama ga/cyutasadja ni*. The next paragraphs shall deal with the question as to how Ramamatya's concept of the scale may have provided the basis for the division of the octave into twelve almost equal parts which became relevant at the end of the 18th century when the system of the 72 *melakartas* was generally recognized. In this system, the basic unit for measuring the tone distances is no more the 22 *srutis*, but the 12 *svarasthanas* (Kuckertz 1970:92 and footnote 41).

The *svara* scale consists of seven notes two of which are fixed (sa and pa), three have two varieties (ga, ma and ni) and two have three varieties (ri and dha), which make a total of 16 *svaras*. According to the *Samgita-sampradaya-pradarsini* (hereafter SSP) of Subbarama Diksitar, a special nomenclature was used for these 16 *svaras*, Venkatamakhin (*Caturdandiprakasika*, henceforth CDP; quoted in Sastri 1937:XIII) introduced tone syllables for each *svara*.

<i>sruti</i>	SSP	CDP
4	<i>sadja</i>	sa
7	<i>suddha-rsabha</i>	ra
9	<i>pancasruti-rsabha</i>	ri
10	<i>satsruti-rsabha</i>	ru
9	<i>suddha-gandhara</i>	ga
10	<i>sadharana-gandhara</i>	gi
11	<i>antara-gandhara</i>	gu
13	<i>suddha-madhyama</i>	ma
16	<i>prati-madhyama</i>	mi
17	<i>pancama</i>	pa
20	<i>suddha-dhaivata</i>	dha
22	<i>pancasruti-dhaivata</i>	dhi
1	<i>satsruti-dhaivata</i>	dhu
22	<i>suddha-nisada</i>	na
1	<i>kaisiki-nisada</i>	ni
2	<i>kakali-nisada</i>	nu

This scale is almost identical with the one used in current South

Indian music practice (cf. Sastri 1937: XVII-II and Kuckertz 1970:93); the only difference regards *pancasruti-rsabha* and *pancasuti-dhaivata* which occur as *catuhsruti-rsabha* and *catushruti-dhaivata* respectively.

According to Kuckertz (1970:93, table), *sadharana-gandhara* and *antara-gandhara* of SSP have changed their order to *antara-gandhara* and *sadharana-gandhara* respectively in modern performance practice. This, however, seems to be rather a printing mistake, for the comparison with Sastri (1937:XVII-III) shows clearly *sadharana-gandhara first*, followed by *antara-gandhara*.

According to Widdess (1979:125), the nomenclature of Venkatamakhin (CDP; see above, table) is attributed to Govinda Diksitar (seventeenth century A.D), a statement which is open to question for Widdess does not indicate the source. Though the *svara* scale divided the octave into twelve parts, there is, at least in theory, no reason to assume that these divisions were *equal* ones. Comparison with Ramamatya's *suddha-vikrta svaras* leads to the conclusion that the *svaras* of CDP must have been associated with the *srutis* as shown above in the table, i.e. instead of equal semitones we find distances of 3 2 1 2 3 1 3 2 1 1 2 *srutis* (starting with *sadja*). The ambiguous term 'semitones' used by Widdess (1979:125, table III) is therefore misleading, though not necessarily wrong. However, it seems unlikely that such an inconvenient scale, consisting of unequal 'semitones', would have been of practical use. At this point, the discrepancy between theory and actual music practice becomes obvious; and the key to the problem is found in *Svaramelakalanidhi*.

RS.3.18-44 deals with 'the characteristics of the various kinds of *rudra vina*, in particular, with the type of *vina* called *suddha mela vina*₂. The four upper wires of the *suddha mela vina*, which produce the *svaras*, are called *anumandra sadja*, *anumandra pancama*, *mandra sadja* and *mandra madhyama* respectively (RS.3.21-23). On these four wires, six frets are placed. The following table shows the *svaras* produced by the six frets on the four upper (also called *svara*, i.e. 'speaking') wires:

wire	fret	<i>svara</i>
(1) <i>anumandra sa</i>	1	<i>suddha ri</i>
	2	<i>suddha ga</i>
	3	<i>sudharana ga</i>
	4	<i>cyutamadhyama ga</i>
	5	<i>suddha ma</i>
	6	<i>cyutapancama ma</i>
(2) <i>anumandra pa</i>	1	<i>suddha dha</i>

According to RS.3.11-17, three types of *vina* are distinguished, namely, *suddha mela vina*, *madhya mela vina* and *acyutarajendra mela vina* which differ from each other in the *svaras* produced by the wires.

	R	<i>suddh "ni"</i>
	3	<i>kaisiki "ni"</i>
	4	<i>cyutasadja "ni"</i>
	5	<i>suddha "sa"</i>
	6	<i>suddha "ri"</i>
(3) <i>mandra sa</i>		as above (<i>anumandra sa</i>)
(4) <i>mandra ma</i>	1	<i>cyutapancama ma</i>
	2	<i>suddha pa</i>
	3	<i>suddha dha</i>
	4	<i>suddha ni</i>
	5	<i>kaisiki ni</i>
	6	<i>cyutasadja ni</i>

Now, considering these *svaras* in terms of *srutis*, the resulting picture would appear as follows:

wire	<i>srutis</i>
(1) and (3)	(4) 7 9 10 12 13 16
(2)	(17) 20 22 1 3 4 7
4	(13) 16 17 20 22 1 3

i.e., the distances between the *svaras* make

(1)and(3)	3 2 1 2 1 3
(2)	3 2 1 2 1 3
(4)	3 1 3 2 1 2 <i>srutis</i>

If, however, all of the above-mentioned *svaras* are produced by the *same* six frets on the four wires as described by Ramamatya, a problem arises with regard to the fourth(*mandra ma*) wire. The distances between the *svaras* said to be produced on this wire are different from those of the other three wires. To equate them, the *mandra ma* wire would have to produce *srutis* no.(13), 16, 18, 19, 21, 22 and 3 respectively.

The only solution to this problem is to suggest that the distances between the *svaras* were not measured in *srutis* (and were therefore unequal), but that, in actual music practice, there were *equal* distances between the *svaras*. Assuming that the basic distance was that of a semitone (1), we arrive at the following solution:

(1) and (3)	1 1 1 1, 1 - 1
(2)	1 1 1 1, 1 - 1
(4)	1 1 1 1 1 1,

One problem remains yet to be solved: the treatment of *antara ga/kakali ni* and *cyutamadhyama ga/cyutasadja ni* Ramamatya provides the solution (in RS.3.64-72):

While all the hitherto-discussed *svaras* have been fourteen in number, the theory of twelve *svaras* will now be explained, without any confusion. First, the question as to why a couple of frets was not fixed to produce *kakali ni* and *antara ga*, the resulting sound is a disagreeable beat; and hence the absence of the two frets to produce those two *svaras*. How then can they be otherwise produced? The learned musicians are of opinion that *kakali ni* can be produced, in a way, even by the *cyutamadyama ga* fret. In fact, all the *ragas*, in which *kakali ni* and *antara ga* play any part, may likewise be sung. Some practical musicians consider *cyutamadyama ga* and *cyutasadja ni* as the representatives respectively of *antara ga* and *kakali ni*, on account of the very small difference in sound between them. Thus, as Sarngadeva expressed himself agreeably that *kakali ni* and *antara ga* are of occasional use. This is the view of the practical musicians regarding the characteristics of *suddha mela vina*.

To summarize: no practical difference was made between *antara ga/kakali ni* and *cyutamadyama ga/cyutasadja ni*. We may assume, therefore, that in practice the respective European equivalents E/B and E₊/B₊ were identical. In this case, the distances between the *svaras* produced by the frets of the *vina* can be considered as equal semitones, moreover as the fretting of the *vina* confirms that they were indeed equal. The discrepancy between theory and practice, of course, remains, but Ramamatya certainly *could* not disprove the entire theory laid down by Sangadeva. By applying it to the musical practice, however, Ramamatya provided the basis for South Indian music theory during the following centuries and thus for the modern scale system of Carnatic music.

Based on the foregoing observations regarding the structure of the scale, the next paragraphs shall concentrate on the *mela* system itself as well as on the way in which the *ragas* are classified. Ramamatya's system comprises twenty *melas*. Of these, the first 15 *melas* omit *antara ga* and *kakali ni*, whereas the remaining five *melas* include both these *svaras*. The *melas* do not follow any systematic

order, Ramamatya listed those *melas* which were commonly used in contemporary music practice. It was only about one century later that Venkatamakhin (CDP) provided the basis for the system of 72 *melakartas* (literally 'group-makers'). By the end of the 18th century, this system was fully developed and generally recognized (Kuckertz 1970:92). The system of the 72 *melakartas* is based on the division of the octave into 12 equal parts (*svarasthana*)₃. The tonic (sa) and the fifth (pa) are fixed, the remaining five notes have either two or three varieties. The system is sub-divided into two groups of 36 *melas* each: the first group (*melas* 1 to 36) uses *suddha-madhyama*(F), and the second group (*melas* 37 to 72) uses *prati-madhyama*(F#). These groups are further sub-divided into 12 *cakras* (literally 'circles') or groups of 6 *melas* each. The modern nomenclature is based on a treatise attributed to Govindacarya, the *Samgraha-cudamani* (presumably late 18th century).

Between Ramamatya's *mela* system and the system of the 72 *melakartas* which is still in use today, there is a historical difference of about two-and-a-half centuries. As mentioned earlier, Ramamatya did not systematize his *melas*. However, all scales have their equivalents in the modern *melakarta* system—provided that *cyutamadhyama ga* and *cyutasadja ni* (E₊ and B₋) can be equated with E and B, i.e. *antara ga* and *kakali ni* respectively. This assumption is confirmed in RS.4.63-70: *cyutamadhyama ga* and *cyutasadja ni* are deemed to represent *antara ga* and *kakali ni* respectively; thus, only 15 *melas* remain, and *melas* 16-20 are implied in the first 15 *melas*. The complete *mela* system runs as follows:

Ramamatya	modern equivalent
(1) Mukhari	(1) Kanakangi
(2) Malavagaula	(15) Mayamalavagaula

According to Ramachandran (1938:3-4), a division of the octave into 12 almost equal parts has existed in the old Tamil music described in the Cilappatikaram and its commentaries. As the same division exists also in contemporary Carnatic music and in the *melakarta* system,

Kuckertz (1970:92, footnote 41) suggests that the *melakarta* system is a theoretical construction of specifically South Indian origin. Additional evidence for this suggestion is provided by the fact that Ramamatya, in his chapter on the fretting of the *vina* (RS.3.18-44), was the first to lay down in a theoretical treatise the equality of the distances between the notes of the scale.

- | | |
|----------------------|--------------------------|
| (3) Sriraga | (22) Kharaharapriya |
| (4) Saranganata | (29) Dhirasankarabharana |
| (5) Hindola | (27) Sarasangi |
| (6) Suddharamakriya | (51) Kamavardhani |
| (7) Desaksi | (35) Sulini |
| (8) Kannadagaula | (34) Vagadhisvari |
| (9) Suddhanati | (36) Calanata |
| (10) Ahari | (21) Kiravani |
| (11) Nadaramakriya | (9) Dhenuka |
| (12) Suddhavarali | (39) Jhalavarali |
| (13) Ritigaula | (4) Vanaspati |
| (14) Vasantabhairavi | (14) Vakulabharana |
| (15) Kedaragaula | =(4) Saranganata |
| (16) Hejujji | (15) Mayamalavagaula |
| (17) Samavarali | (3) Ganamurti |
| (18) Revagupti | (7) Senapati |
| (19) Samanta | (36) Calanata |
| (20) Kambhoji | (29) Dhirasankarabharana |

According to RS.4.63-70, *mela* 16 (Hejujji) is implied in *mela* 14 (Vasantabhairavi), *mela* 17 (Samavarali) in *mela* 9 (Suddhavarali), *mela*

18 (Revagupti) in Bauli *mela*, *mela* 19 (Samanta) in *mela* 8 (Kannadagaula), and *mela* 20 (Kambhoji) in *mela* 4 (Saranganata), if *cyutamadhyama ga* and *cyutasadja ni* represent *antara ga* and *kakali ni* respectively. It can be seen at first glance that, apart from Kambhoji which is indeed implied in Saranganata, none of *melas* 16-19 is represented by the *melas* to which Ramamatya ascribes them. We do not know, however, whether it is Ramamatya to be blamed for this inaccuracy, or whether this occurs as a result of modifications which the manuscript underwent in the hands of copyists. Comparison of *melas* 16-20 with *melas* 1-15 shows that Hejjuji is implied in Malavagaula and Samanta in Suddhanati. *Melas* 17 and 18 (Samavarali and Revagupti respectively) do not have equivalents among *melas* 1-15, for Samavarali is *not* identical with Suddharali, and Bauli is not a *mela*. The only equivalents to Samavarali and Revagupti, therefore, are the modern *melas* Ganamurti (3) and Senapati (7) respectively.

Another discrepancy not to be overlooked is the fact that Ramamatya's *melas* 4 (Saranganata) and 15 (Kedaragaula) are identical; thus reducing the number of 20 different *melas* to 19. Here, again, it is open to question whether this is a 'mistake' of Ramamatya or the copyists. Venkatamakhin, who criticized Ramamatya at various points using even rough language, did not miss his chance to blame Ramamatya for giving the same characteristics to both the Saranganata and Kedaragaula *melas*. It should be kept in mind, however, that, apart from the *svaras*, the equivalent *ragas* Saranganata and Kedaragaula differ both in the proper time of singing and in their main notes *graha* (initial note), *amsa* (dominating note, also called *vadin*) and *nyasa* (final note).

The question of proper time and main notes leads straight to the final aspect to be considered in some detail: Ramamatya's *raga* system derived from the 20 *melas*. Ramamatya defines 64 *Janya* (derived) *ragas* on the basis of his *mela* system. The main aspects of his classification are (1) the conception of a *raga* as an ascending 'parent' scale, (2) indication of *graha*, *amsa* and *nyasa* as the distinctive features of a *raga*, (3) association of the *ragas* with particular times of the day and (4) division of the *ragas* into superior, middling and inferior.

As for the conception of the *raga* as an ascending and descending scale, Ramamatya was indeed the first to indicate such a concept which did not gain the theoretical expression in treatises of the pre-Muslim period (Widdess 1981:159). The *raga* scale is described in RS in both ascent (*arohana*) and descent (*arohana*), and it is of three types: heptatonic (*sampurna*, i.e. 'complete'), hexatonic (*sadava*) or pentatonic (*audava*). A concept not mentioned by Ramamatya, however, is the distinction between *krama* (regular) and *vakra* (crooked) scales which characterizes the modern South Indian *janya ragas* derived from the *melakarta* system.

RS.5.17 defines clearly the main features of *ragas* "All the *desi ragas* are those of *sadjagrama* and have each its *graha*, *amsa*, *nyasa*, *mandra*, and so forth. Further, they fall into three divisions - *audava*, *sadava*, and *sampurna*". Ramamatya continues (RS.5.18-20), that be it noted that this passage attempts for the first time a definition of the term *desi raga* as a *raga* of *sadjagrama* with *graha*, *amsa* etc. The information given by this explanation is, however, limited, for Ramamatya does not clearly distinguish *desi ragas* from other *ragas* (e.g. *marga ragas*). Furthermore, he does not make reference to the *madhyamagrama ragas* (which is not surprising, since the *madhyamagrama* was no more in use at the time of RS); there is no doubt, however, that the *madhyamagrama ragas* were also *desi ragas*.

"whether these *desi ragas* are used, as such, in all the (three) kinds of *ragas* or not, I shall now in conformity with the theory and practice of music, state a few of the characteristics of the twenty superior *ragas* which are free from any mixture, of the fifteen middling ones, as well as of the inferior ones". According to RS.5.6-9 and 15-16, 'middling', *ragas* are "of little use or, if at all, used to sing fragmentary portions of songs', whereas 'inferior' *ragas* are "mixed *ragas* which intervene between the superior and the middling ones", and they are "plentiful but calculated only to dazzle...the masses. They are further unsuitable for compositions like *thaya*, *alapa* and *prabandha*". The concept of superior, middling and inferior *ragas* is not more in use in the present-day South Indian *raga* system, hence this idea is probably peculiar to Ramamatya. The second concept which

apparently did not survive in South India is the idea of *ragas* being associated with particular times of the day, which is still popular in contemporary North Indian music practice. It is interesting to note, however, that such a conception has existed at least in 16th century South Indian music theory. Ramamatya's primary relevance for the evolution of the South Indian *raga* system, however, is doubtlessly to be seen in his usage of a number of 'parent scales' (*melas*) to derive the *ragas* on a theoretical basis, and in his definition of the *raga* as an ascending and descending scale.

In conclusion, it will be convenient to summarize the factors indicating the historical significance of Ramamatya's *Svaramelakalanidhi* for the development of which South Indian music took between the late 16th century and present time. The first important point is that Ramamatya makes the contemporary music practice the main principle of his treatise, though it is based theoretically on SSR. RS is the first specifically *South Indian* treatise on music, because it is based on actual music practice and no more exclusively on the theory which had been exploited by North and South Indian scholars. Secondly, in the context of music practice, Ramamatya was the first to state clearly (though not literally) that the *practical* division of the octave was that of twelve almost equal semitones; thus providing the basis for the *svrasthana* scale which distinguishes the South Indian scale system theoretically from the North Indian one. Thirdly, the *mela* concept of Ramamatya can be seen as the origin of the system of the 72 *melakartas*, for it represents the first attempt to classify and systematize *ragas*. Finally, Ramamatya's concept of the *raga* as an ascending and descending scale has gained significance even beyond South Indian music theory; it is the basic characteristic of *raga* scales in both present-day South and North Indian music. It is, therefore, certainly not an exaggeration to consider the *Svaramelakalanidhi* as one of the key treatises on Indian music in general and on Carnatic music in particular; and thus it is of equal significance to the *Samgitaratmakara* of Sarngadeva.

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MORE LIGHT ON SWATI TIRUNAL

K.Chidambara Vadhyar

Sri Padmanabha Dasa Vanchi Pala, Sri Rama Varma, Swathi Thirunal, Kulasekhara Perumal, Maharajah, who ruled Travancore from April 1829 to December 1846 was born on the 16th April 1813. There being no Prince at the time of his birth, the people called him Garbhasriman (Sceptred even in the womb).

Under the care of his father, a distinguished Sanskrit scholar, and of the then British Resident, this Prince was given an education worthy of his royal position. Even at the early age of thirteen, he was a master of the Sanskrit language, besides possessing a fair knowledge of English, Persian, Telugu, Mahratti, Canarese and Hindustani.

Notwithstanding the very onerous duties that he had to discharge as ruler when he attained majority in 1829, he applied himself strenuously to improve his learning and knowledge of the fine arts. He soon acquired a high proficiency in music-both theoretical and practical.

His love of music was so great that, to the galaxy of musical luminaries already in his court, he attracted other brilliant musicians from outside.

Tanjore Rangiengar Bhagavatar, an expert singer of Hindustani music, Tanjore Chintamani, a good player on Sarangi, Cholapuram Raghunatha Rao, a finefingered player on Veena and a good many others were added to the circle of His Highness's Court-musicians. The first named songster was given a pay of Rs.35 per mensem and the second, Rs.21. One Kannayya Bhagavathar, a direct pupil of His Highness's contemporary, the great Thyagayya of Tanjore, lived many years in Travancore. Thyagayya was 70 years old in 1829 when our Maharajah was installed on the gadi and had thus already established his reputation as a great musician and composer; and his pupils had

spread his songs through out the South. Tyagayya's compositions exercised much influence in shaping the system of Carnatic music, as it then prevailed in Trivandrum Court, though "it will be wrong to say that the pupils of Tyagayya founded any school of musicians in Travancore."

One Ananta Padmanabha Goswamy, generally known as Meruswamy, who was a famous musician in the service of the Rajas Sarbhojee and Sivajee of Tanjore and one well versed in Hindustani system of music, was another musical celebrity added to his court in the beginning of 1836; in February of that year a monthly salary of 110 Rupees per mensem was sanctioned for him; and five others, who, helped him with accompaniments in his musical performances, were granted a pay of Rs. 171/2 each. There were also two Hindustani musicians of note-Suliman Sahib and Halawati; the former of whom, an accomplished player in Sarvat, was entertained in July 1834 on a monthly pay of Rs.35, and the latter, a vocalist, entered the court service in September 1840 on a pay of Rs.171/2.

A member of the Kilimanur royal family well known as the Vidvan Koil Thampuran, who was a great scholar and poet and Iravi Varman Thampi, a consummate Sanskrit scholar, an able composer and author, were two of the brightest gems that adorned the Maharajah's Court, among the sons of the soil.

In short, the very atmosphere in which His Highness lived was one of poetry and music. In such an atmosphere it was inevitable that he should become a notable Sanskrit poet and musical composer. His musical compositions which, for their beauty, sweetness, light and depth of feeling, can never be forgotten, comprise all kinds of songs, viz. Keerthanams, Varnams, Padams and Tillanas as well as Dhruvapads, Tappas, and Khyals. Many ragas are illustrated in them and very aptly applied. "In point of language they include Sanskrit, Manipravalam (Malayalam-Sanskrit) Hindi and Telugu. One great peculiarity of his compositions is the copious use of Svaraksharas in them. The Maharajah has most adroitly introduced the seven letters-Sa, Ri, Ga, Ma, Pa, Dha, Ni-in several of his compositions at the very

places where the svaras symbolised by them, stand, at the same time, without vitiating at all the meaning.”

The peculiar charm of his compositions lies in that he has not only clothed his thoughts in the aptest words and expressions and with uniform strength and harmony of numbers but also adapted them to the aptest ragas or modes. He has thus secured a place among the composers of renown. In all his compositions, his sentiments are lofty and his mastery of the Sanskrit language is admirable. There occur many passages of rare beauty and vigour. “His longer piece are,” says Mr. T. Lakshmana Pillai, the talented music composer of Trivandrum “highly complex and would put to the test the vocal powers of even an advanced musician.”

Keertanams or hymns are songs sung in praise of God. “If you praise God and do not sing, you utter no hymn. If you sing and praise not God, you utter no hymn.” This is exactly what is meant by a Keertanam. Keertanams are, therefore, wholly devotional or Sacred Songs. The Maharajah’s Keertanams are mostly in praise of his family deity, Sri Padmanabha, whose servants the Maharajahs of Travancore acknowledge themselves to be. In most of his songs, if not all, the word Padmanabha or one of its synonyms occurs as a distinguishing mark of the Keertanams the most important are (a) Navarathrikeertanams and (b) Navaratnamala. The former as the name imports, are nine hymns to be sung, one on each of the nine days of in the Srimad Bhagavatam. Two other group are (c) the Ghanaragakeertanams one in each of the 8 Ghanaragas, and d) the Madhyamakalakeertanams numbering 35. Every one of these 35 hymns has deservedly won wide popularity in other districts and contains Swaraksharas. They are all thrilling songs.

Among the Keertanams, two form epitomes of the Ramayanam and one of the Bhagavatam; one consists, unlike the ordinary Keerthanams, of ten feet; each foot is in a different raga and describes one of the ten Avataras; hence this is known as a Ragamala or garland of tunes. The most popular Ragamala, is in eight different ragas. It is a love-song and it expresses exactly the feelings and emotions that a love-sick lady would feel in each of the eight divisions of the night;

the first raga of this song is in Sankarabharanam, the raga usually sung at night-fall, and the last is in Bhupala, the raga sung at the hour before dawn.

Hence composition of Tappas evidences a high degree of proficiency in music.

Prabandhams. Meru Goswamy of Tanjore, above referred to, had such a sweet voice that he was given the surname of Kokilakantha (the Cuckoo-voiced). He was held in such high esteem that a likeness .paof his in canvas was ordered to be hung in the Maharajah's dining-hall.

He it was that introduced into his court the kind of devotional music performance, now popularly known as Harikatha Kalakshepam all over India, but originally confined to the Maharashtra country.

His Highness's contribution to this class of musical compositions used in Harikatha performances consists of two works (narratives) in Sanskrit-Kuchelopakhyanam (the story of Kuchela) and Ajamilopakhyanam (the story of Ajamila). The former contains 28 verses and 12 songs; and the latter, 23 verses and 9 songs. They were composed on the lines of certain well-known Marathi works. Some of the ragas herein used are purely Hindustani; there are also in them a few Abhangas, Dindees and Chhands verses peculiar to Marathi literature.

Soon after Kuchelopakhyanam was composed, the great Meruswamy performed Harikatha in the royal presence using this composition; it was in February 1838. The Maharajah was so well pleased with his performance that he presented him with a pair of gold bangles, a gold necklace and a pair of shawls besides a sum of Rs. 500.

There is another narrative written by him, which, like these two, is a complete work in itself. Utsavprabandham, as the name signifies, is a work in Manipravalam giving an account of the ten days' festival celebrated twice annually in Sri Padmanabhaswamy's temple. An entry makes mention of presents given to Parameswara

Bhagavathar and others who sang this Prabandham before His Highness.

Varnams are longer compositions than Keerthanams. The word "Varnam" means a letter. It is probably because the swara letters are most evident in these compositions, they are known by this name. They are not necessarily devotional. Of the 21 Varnams composed by the Maharajah, six are devotional and the rest are amorous. Varnams are divided into two classes, Tana Varnams and Chauka Varnams; in the former, the language portion is very limited, consisting of the Pallavi only, their main feature being the elaboration of a particular raga, while in the latter, the language covers the whole piece. Out of the 21 Varnams, 19 are of the latter class. Each of these Varnams consists of a Pallavi and Anupallavi, followed by a very long portion couched in language suited to the elaboration of the particular raga. This is followed by another portion generally known as Charanam. This portion consists again of small pallavi and 5 feet, each succeeding foot being longer than the previous one and at the end of each foot this second pallavi is repeated. The song closes with the complement of this pallavi. In each of the nineteen Varnams composed by the Maharajah, about 50 per cent of the letters used in the language form also the svaraksharams. None but an expert scholar-in literature as well as in music can accomplish this feat and the maharajah stands unrivalled in this kind of composition. Of these 19 songs one is in Telugu, one is in Manipavalam and all the other 17 are in Sanskrit.

Padmas, closely allied to music is dancing. The art of dancing practised in Hindu temples of the Pandya and Chola kingdoms by the devadasee thereof had attain such high renown that His Highness's innate love of music caused him to attempt to improvement of dancing also in his own temples. Here too, he requested the help of experts from tanjore. One Vadivelu of violin fame and his brother were brought in june 1830; both of them were pupils of Dikshivar of Tanjore, another well known musician and contemporary of the Maharajah. They were not only able dance masters but also excellent musicians and composers of Tillana songs and Varnams. The pay given to vadivelu was also as high as Rs.100. They had the good fortune to receive large money presents very often.

A brief comparison of the compositions of Tyagyya and those of the Maharajah will be interesting. Of the Keertahanams of the former, over 90 per cent are in Telugu language; while out of the 312 songs of the latter, more than two-thirds are in Sanskrit. This circumstance makes the interest of the Maharajah's compositions more than provincial and they are popular all over India.

As regards the ragams used by the two composers, certain important ragas have been illustrated by both. But while the Maharajan has many songs in different ragas peculiar to Hinduatani Music, Tyagyya has not used them all. Even some of the important and well known ragas, such as, gopikavasantam do not find a place in Tyagyya's works. On the other hand, Tyagyya had used about 90 ragas which are not commonly sung and which do not find a place in the Maharajah's compositions.

When Tyagyya died in 1847 he was 80 years old. It was during this long life that he composed about 650 songs. The Maharajah lived only 34 years and during that brief time he composed over 312 songs besides writing several important works in Sanskrit. While Tyagyya composed only Keerthanams, the Maharajah's compositions, as has been mentioned already, comprise all kinds of songs-Keerthanams, Padams, varnams and Trillans. Again, the Maharajah and Tyagyya, have each his own family-deity, the former chiefly worshipping Sri Padmanbha and the latter, Sri Rama.

MUSIC AND DANCE IN KALIDASA

K.V.Ramachandran

MUSIC

When the Hindus colonised countries like Java, Siam and Cambodia, they carried many of their art traditions and customs overseas; and these afford invaluable sidelight into the social history of our remote past, which I have utilised here and there, getting my data from freinds like Dr.J.Kunst.

In his description of Narada's descent, Magha has the following verse:

रणद्विराघट्टनेया नभस्वतः पृथग्विभिन्नश्रुतिमण्डलैः स्वरैः ।
स्फुटोभवद्ग्रामविशेषमूर्च्छनामत्रेक्षमाणं महतीं मुहुर्महुः ॥

When thus Magha described Narada's harp, the Mahati, breaking into the soprano music of the Gandhara Grama at the touch of breeze, he did not indulge in poetic exaggeration, but described with cold precision, the Aeolian harp-an instrument in common use in ancient India, China and Greece. In this harp, wires of varying thicknesses were stretched over bridges at varying tensions, within a box frame oblong or triangular according to their thickness and tension, generated a variety of high fluty tones of a mysterious timbre and beauty known as 'harmonics', which modified themselves in a variety of shades, according to the force of the draught, producing an ethereal and elusive melody. Kalidasa refers to the Aeolian harp in his description of Narada; there the gust of wind that awoke the trembling strings of the harp, detached also the celestial flowers on its scroll, at sight of which Indumati closed her eyes in eternal sleep, even as she lay on the lap of Aja. Ancient musical theory grouped Ragas into three Gramas according to their pitch level: the Ragas of the Shadja Grama had the range of the deep bass and baritone; those of the Madhyama Grama that of the heroic tenor; and those of the Gandhara Grama that of the lyric soprano. This high pitched Ga Grama was probably assigned on the stage to the Gods and heavenly beings, the Kinnaras and Gandharvas, and characters

like Narada and Urvashi—a circumstance that would explain the association of the Grama with heaven, in later musical literature. The Aeolian harp was perhaps tuned to the Ga Grama even as the drums and flutes were, by human hands, but played upon by the invisible hands of Wind when installed in a breezy niche of the place or temple.

Then there was the Aeolian flute referred to thus by Kalidasa:

यः पूरयन्कोचकरन्ध्रभागन्दरीमुखोत्थेन समीरणेन ।
उद्गास्यतामिच्छति किन्नराणां तानप्रदायित्वमिवोपगन्तुम् ॥

“As though desirous of accompanying the soprano music of the Kinnaras, Himalaya blowing from a cave mouth filled the holes of the dry bamboo”. According to the commentator this meant that either the bamboo provided the characteristic Amsa Svara or phrase (Tana) or that the bamboo accompanied the singing of the Kinnaras; I prefer the latter interpretation, which suggests a fitful kind of accompaniment, now anticipating, now following—a felicitous touch as the playing was dependent on wayward gusts of wind. Nor should we lose sight of the subtle suggestion as to how much more beautiful the harmonics of the Kinnaras’ high-pitched vocal singing were.

स कीचकंमार्स्तपूर्णरन्ध्रैः कूजद्विरापादितवंशकृत्यम् ।
शुश्राव कुञ्जेषु यशः स्वमुञ्चैरुद्गीयमानं वनदेवताभिः ॥

“Dilipa heard the sylvan deities intone his fame from within the bowers at a high pitch, to the warbling accompaniment of the Aeolian flutes, (when he entered the forest).”

“As the Kinnari women sing Hara’s victory melodiously, the Aeolian bamboos resonate delicious music; and if friend Cloud, you resound in the caves like a Muraja, then Siva’s concert would be complete”.

In all these verses the Kichaka-dry bamboo-is said to play the role of the flute with this difference, that while the flute was played by the human breath, the bamboo was played by the breeze. Instead of taking the passages to mean that the wind whistled through the bamboo, even as it rustled through the leaves, I prefer to take the bamboo as the Aeolian flute-a wind instrument, fashioned by human hands, but played upon by the breeze. According to Dr.Kunst, it consisted of a length of bamboo usually placed high on a tree, having holes bored between its various knots. The wind playing through the holes, produced a very melodious sound that could be heard from a great distance. Dr.Kunst adds that this was illustrated in the 9th century sculptures of Barabudur adorning the Kalpaka trees; and alluded to in the 11th century poem 'Arjuna Vivaha' where it accompanies the blandishments of the celestial damsels when Arjuna is in meditation. The Aeolian flute has survived in Java to this day and is known as Sundari. It may be recalled that the magic harp Ghoshavati tempts a Gandharva to Udayana's service (in the guise of an elephant) and when Udayana loses the harp to a bamboo, the Aeolian harp and bamboo make a symphony of string and wind in high air, leading eventually to the discovery of the harp. What could be more appropriate than the elusive beauty of the 'harmonics' fashioned into a gossamer mantle for fairy spirits floating down the air in graceful undulations, in the first act of Vikramorvasiya? Not only has Kalidasa given us fairies, but also a fairy music in which to clothe and present them on the stage, made up of misty tone-colours that melt and dissolve in the air. Kalidasa has, therefore, made music itself more musical in introducing heavenly beings. Tones of such extraordinary delicacy, shaded by more delicate over-tones are yet to be met with in the bamboo chime accompanying the Balinese shadow play, retaining at least in part the magic of the Aeolian tones.

Then came the Tympani-the drums that articulated a whole series of sounds-the pianissimo patter of raindrops on water, the melodious bubbling as water enters a narrow pot, the lapping sound of wavelets and the deep rumble of clouds. The name Pushkaram meant, air, water, cloud as well as a drum; and the early drums, were all pot drums. The term Marjana frequently used by Kalidasa, referred to the tuning of the drums according to the Grama. The Mayuri which to the peacocks

sounded even as the rumble of clouds, had according to one commentator the right surface as Sa, the left as Ga and the top as Ma, with Ma as the chief note, which in the love context of Malavika's dance, was most appropriate there. From the definition it is inferable that the drums had three surfaces. The Panchamukha, which I equate with the Bhandavadya which Bharata prescribes for the Angaharas of Siva, had its five surfaces tuned to the five notes of the Raga Nata, so that on his drum as on the Dhakka, there was an interplay of two impulses—the melodic represented by the notes and the rhythmic by the syllables modelled on air-water-cloud effects. The sound of drums had as unique a fascination for Kalidasa as that of clouds and they seem to him to be interchangeable.

Kalidasa describes another kind of water-music in canto 16 of Raghuvamsa. The Goddess of Ayodhya laments:

आस्फालितं यत्प्रमदाकराग्रैर्मृदङ्गधीरध्वनिमन्वगच्छत् ।
वन्यैरिदानीं महिषैस्तदम्भः शृङ्गाहतं क्रोशति दीघिकाणाम् ॥

“When formerly struck by the palms of sportive women, the pleasure ponds emitted deep resonant drum tones, now emit a melancholy sound when struck by wild buffaloes.”

And when Kusa re-establishes Ayodhya as his capital and re-initiates the water sports:

तीरस्थलीवह्निभिरुत्कलापैः प्रस्निग्धकेकरभिनन्द्यमानम् ।
श्रोत्रेषु संसूचन्ति रक्तमासां गीतानुगं वारिमृदङ्गवाद्यम् ॥

“The enchanting sound fills the ears; the sound of women singing and the water-mridanga accompanying, which the peacocks on the banks hail with their outspread plumage”.

Here is an extract from Dr.Kunst: “Chiblon is the rhythmic beating with the hand in different ways, either with the crooked or

flat of hand on and in the water, producing in this way a surprisingly good ensemble effect. The Chiblon has also given its name to a certain way of drum playing; thus the Chiblon afterwards became the name of one of the drum forms themselves."

The name Pushkara denoted the aquatic birds also; and to them were assigned the role of the Ghana vadya—the interpunctuating bells and jingles of the girdle and anklet. Travellers were said to mistake the sounds of the infatuated swans for the jingling golden girdle of their beloved; and in the cold season, it was said, the swan's music resided in the anklets of women. And in the pretty fable of the Rishi Mandakarni, Kalidasa following Valmiki combines all these various musical sounds—Aeolian flute, harp, wavelets, birds—in a convincing symphony in the pleasure pond named Panchapsaras, where continual strains of instrumental music and drum notes blended with the tinkling sound of ornaments, though there was no human agency at the place. And in a dramatic moment in the Sakuntala, Kalidasa makes the cuckoo the mouthpiece of the sylvan Jeities, when Kanva seeks their permission for the heroine's departure. Kalidasa is partial to this feathered warbler, through whose blithe notes Spring mocks woman's sweet words and whose measured notes at the season's beginning resemble the Mugdha's shy words. The background of nature in Kalidasa would provide material for a separate thesis. Then there were the songs that awakened the sleepers:

उषसि स गजयूथकणतालैः पटुपटहृद्वनिभिर्विनीतमिद्रः ।
अस्मत्त मधुराणि तत्र शृण्वन्विहगत्रिकूजितबन्दिमङ्गलानि ॥

In the forest Dasaratha was awakened by the drum-like flapping of the elephant's ears and the warbling of the birds. The Kalinga prince was awakened every morning by the deep baritone of the sea. But the Kinnaras awaken Siva on his nuptial morning by a Raga called Kaisika. The ragas named Kaisikas were among the most beautiful and were specially set apart for the Ramayana, the musical exponents being known as Kaisikacharyas. The raga Mangalakaisika was possibly one of the

ancient Kaisikas. But I am disposed to think that the Kaisika that awoke Siva early in the morning was of the type of Bauli. At the birth of Skanda, the celestial dancers interpret certain songs, which the lutes followed in the beautiful Mandra register, may I suggest that the Ragas in question were of the Shadja Grama group with predominant Mandra Sanchara like Kuranji and Navaroz? Nor does Kalidasa forget the folksongs of the field-women, watching the Sali, corn under shadow of sugarcanes recounting the deeds of Raghu from his youth; nor the continuous fanfare of the instruments and drums during coronations; nor the victorious conch privileged to share Aja's lips with Indumati.

In early sculpture the bow-shaped harp and the lute shaped like the Sarode are the most common. The lute on lap is a favourite idea of Kalidasa: thus Indumati lay like a stringless lute on Aja's lap; Agnivama's lap was never empty-it had either a lute or a sweetheart; and his lute player though hurt in the thigh, continued to play as though unhurt. The term 'Ankyalingyordhvaka' in the verse referred to above has been taken by the lexicons to refer to three kinds of drums; but may I hazard the view that it was a lute of the Sarode type installed on the thigh and held upwards and the playing hand held as though embracing it and its scroll reaching up to the shoulder region? The Yaksha's wife was so overwrought, that she was hardly able to tune the Murchana and when she did, found it hopelessly out of tune; this was also perhaps a kind of Sarode in which the substrings constituted the Murchana and had to be tuned afresh to suit the raga. Songs with Kakali are said to awaken Cupid and lovers even if asleep; the Kakali of Kambhoji does it even now. Prof. Ranade reads a pun in the raga name Sarang in the Nati's song; if it was a Sarang, it could well have been Gauda Sarang. If Kalidasa meant a similar pun, he must have been familiar with Lalit which concludes the second canto of Ritusamhara. Among the raga names of the songs of Vikramorvasiya mentioned by the commentator, Gunakari is our Suddha Saveri employing Suddha Dha and Suddha Ri as in the gita of Purandara; and Patamanjari is a raga resembling our Ritigaula.

Then there was a convention that divided ragas into masculine and feminine groups. Thus Madhyamavati was forceful, energetic;

Sri dainty, feminine and graceful; Kedaragaula manly; Surati feminine; Kedara masculine; Kuranji feminine, etc. The Hindustani ragas also divide themselves into these basic types-masculine and feminine. For raudra, veera and adbhuta rasas, the manly ragas were considered appropriate; and for sringara, hasya and karuna rasas, the feminine ragas. For the entrance songs and exit songs of the male and female characters also these ragas would be found appropriate. Then there were ragas relating to the morning, midday, evening and night; and also those appropriate for the various seasons, spring, summer, etc. With all this rich material we could inform the drama with a new musical life in terms of the character, hour, season and rasa; and recapture the languid dawn in a Bauli; make bright morning music with Bilahari; project a starry night in the solemn nocturne of Malkaus; serenade a golden evening with Gaulipantu; and recapture fun and frolic with Hindolavasanta; and vernal splendour and the nuances of sringara with Vasanta. In the Sanskrit drama we have a type of play that lends itself to musical treatment; and in our music, whether Hindustani or Carnatic, we have an art that could give the verse a new expression, atmosphere and life or if so intended, to merely follow the inflections of the poetic text and translate it into a new medium. But for such a consummation-the marriage of poetry with music-the foremost impediment is our ignorance of that music brought about by concepts like the Melakarta and the superstitions-theoretical and practical-we labour under today. We should visualise and understand our Ragas as living entities with anatomies and souls of their own before we restore them to the drama. Till such a time, we have to put up with the anaemic and impoverished thing that passes for music and leave Kalidasa alone.

If on voices the ragas became impassioned with human emotion, on instruments they developed a new impersonal ethos that varied with the timbre and idiom of each instrument and voiced unearthly sorrows. If voice music was lyric poetry, vadya a music was a kind of dramatic poetry that was set apart for the great divisions of the play-the Sandhis-in an art practice as old as Bharata by which a few select ragas adumbrated the mood of a whole act through poignant instrumentation, that stirred the listener to the depths of his being. It was some of these that the Pallava king Mahendravarman tried to

perpetuate in the Swara notation of Kudumiyamalai. If a mutilated inscription could be relied upon, he probably staged Vikramorvasiya and was so impressed by the Sandhi instrumentation of Rudracharya that he had them etched on stone. To attempt to identify some of those ragas would be beyond the scope of this talk; but without doing so, may I point out, how expressive the departure of Sakuntala would be if Suddha Saveri (Gunakari) was played by instruments, giving vent to a cosmic pathos through swaras, even as the Greek chorus attempted to do through words. Tranquillity, solemnity, majesty, tenderness, joy, beauty and every mood of nature could be recaptured on instruments and made to background the interplay of human emotions. How appropriate would Vasanta be for the prelude and Mangalakaisika for the beatific reunion of Sakuntala, on instruments? But all these are mere dreams of beauty and difficult of realisation under present day conditions.

DANCE

If there is an unconscious obtrusion of the sensuous and voluptuous in Kalidasa's delineations of women, it is the result of a spiritual-aesthetic intention, that had to express itself through the medium of the body, even as sense has to seek expression in sound. An ardent woman-worshipper, Kalidasa, never tires of posing women singly or in groups and in all their beauty and grace and in the exquisite attitudes and movements of Dance, not as creatures of the earth, but as the manifestations of a divine power. While Kalidasa's heroes are all human beings-Pururavas, Agnimitra, Dushyanta-his heroines are mostly celestial beings-Urvasi, Sakuntala, Indumati. The human heroes long for superhuman partners and having obtained them, invariably lose them as though they were too good for them and do not regain them till after long travail or not at all. Though Malavika was a human princess, her beauty and gifts were, Kalidasa suggests, superhuman. If Lasya emanated from the limbs of Parvati, new poetic graces came into play, when Malavika repeated a prosaic dance lesson for her teacher, who felt abashed that his gifted pupil had reversed the role of the teacher and the taught. What an idyll the poet fashions round Malavika's shapely foot, from the point of view of the decorator and the decoration and the silent watcher, the king, at a touch of which the Asoka tree that had

resisted the blandishments of Spring, thrilled into flowers. The queen with her auspicious decorations accompanied by the Parivrajika, appears to the king as though she were the three Vedas incarnate accompanied by Atmavidya. Sankuntala's beauty was neither of the earth nor of the human kind:

**मानुषीषु कथं वा स्यादस्य रूपस्य सम्भवः ।
न प्रभातरलं ज्योतिः उदेति वसुधातलात् ॥**

“How could any woman give birth to such a superb form? The tremulous beam of the lightning does not arise from the earth's surface”. Again, when Sakuntala is afraid that the king may not reciprocate her love, the king exclaims,

**न भेत वा प्रार्थयिता न वा श्रियम्
श्रिया दुरापः कथमीप्सितो भवेत् ।**

“He who seeks may or may not find Sree; but could Sree seeking, fail to find?” The words Prarthana, Prarthayita, Aradhayita etc., deliberately employed by the poet are ensouled with an ecstasy and adoration that break into the spiritual overtones of an erotic mysticism, culminating in the penitent ritual of prostration. Inferring from his name, one may deduce that though his devotion was shared by Siva and Vishnu, Kalidasa's intimate personal devotion was claimed by Sakti, the principle and embodiment of all beauty and mercy, reflected in his women characters, more seraphic than human and who therefore represented a higher and more refined type than man. Neither the courtly elegances of a sophisticated society nor the literary convention that exalted separation in love, would explain this personal creed of the poet. And the marriage finds fulfilment in the heroic and semi-divine children on whom Kalidasa loves to pause, little Bharata pouting at the lioness, little Ayus bending the victorious bow, the six-year-old Sudarsana dangling his little foot from a throne much too large for him, the boy Vasumitra smashing the Huns and the little girls of Alaka at the usual sand-games,

to gain whose hands the very gods lay in ambush; (**हमरप्रायिता**
कथा) something of the divinity of the child Krishna and
 Skanda cling to these children and bits of heaven do seem to lie about
 them.

Urvasi and Malavika were dancers and Sakuntala born of a dancer. In Vikramorvasiya, the poet portrays the origin of dance in heaven under the guidance of the sage Bharata and the descent of the art to the earth through Urvasi. Though we do not see the dances of Urvasi, we are allowed to see distorted reflections of them in the fourth act when the king addresses swan and stream, reproducing in his pathetic hallucination, the postures and movements of Urvasi's dance, the Nandyavarta, Ardhamattalli etc., which could all be reconstructed. But it is in Malavikagnimitra that dance provides the motif for bringing together the hero and heroine under the pretext of a contest between two rival teachers, when Malavika delivers a covert love message, singing and interpreting through dance, a little masterpiece of a song and in a costume that more revealed than hid the shapeliness of her beauty and the lovely attitude of dance called Ayata, one hand on hip and the other relaxed creeperwise and chest raised gracefully.

दुर्लभः प्रियस्तस्मिन् भव हृदय निराशं
 अहह अपाङ्गको मे स्फुरति किमपि वामकः ।
 एष म चिरदृष्टः कथं पुनर्दृष्टव्यो
 नाथ मां पराधीनां त्वयि गणय सत्पुष्पाम् ॥

“Your lover is difficult to obtain; so, oh heart! give up all hopes of him. Lo! my left eye throbs for some reason! This lover was seen by you long ago, But how to see him again? Lord! consider me a helpless dependant, drawn towards you by love”.

The poignant longing of a woman separated from her lover, clothes itself in the first foot of the song in a variety of shades of despondency; and then brightens into moods of pleased surprise and joy-tinted hope in the second foot; and is followed by pensive recollection and doubt; and ends with the despair of the pathetic appeal. Malavika exteriorises this inner agitation by a traced in pain and a variety

of glances tender and pathetic, pupils languid, lids weary and drooping, punctuated by sighs and tears, followed by slow play of eyebrows and the flicker of a smile and opening eyes of wonder and sweet breath encouraged by the throbbing eye, passing on to the distant eyes of reverie and vacant ones of perplexity, ending in the unmitigated despair of the final appeal, gliding from one exquisite posture to another, feet stepping gently, wrists curling and uncurling like flowers as she gestures, all which complex ensemble of movements was called Abhinaya. When Malavika has finished and sets about departing, she is stopped by the clown; and as she stops in the attitude of dance, Ayata, eyes downcast, toe playing on ground, in semi or three-fourth profile, she presents an exquisite half vision of herself, which the king finds irresistibly beautiful, even as the digit of the moon is more captivating than the full moon.

Another subtle suggestion is that the king who is as intensely agitated as Malavika, covers it up in the presence of the queen, who half suspects his infatuation, by pretending to be a disinterested connoisseur of the sculpturesque in dance, as though the direct love message did not touch him. To relieve the immobility of the statuesque posture of Malavika, the clown cracks a joke at which Malavika's lips part in a fleeting smile, for the exclusive delight of the king. In her comment on the dance, the Parivrajika hit off all great art when she said that Malavika replaced her own personality with that of Sarmishta as though she was possessed by her and was therefore able to infect the audience with her feelings. She also employs two technical terms, Sakha and Soochi. Sakha was a school of dance that employed certain stylised whole arm movements, as in the traditions of Indonesia. The Soochi was the expressive foreshadowing of unuttered thoughts by an expert dancer, through mere posture and expression, a suggestive fragment that hinted at the whole, a single mango blossom lurking in a corner of the landscape holding the promise of a whole season. The Parivrajika's statement, is just the definition of Soochi. If the same technique is employed in recollecting or narrating events that had happened previously in an allusive manner or the whole episode portrayed through Abhinaya, it was called Ankura. Kalidasa is fond of word-play on these dance terms-Soochi, Ankura and Sakha-which we meet again in Sakuntalam, when Sakuntala pauses to beckon Anasuya- and bends

down with a lovely turn and Soochi hands darting down as though to extract the thorn from a Soochi foot and stretches herself with a toss of arms as though to disentangle her garment from imaginary branches—the whole movement is a delicious bit of Soochi abhinaya eloquent of the state of her feelings to her lover, the king, through the whole arm movements of Sakha. This very Soochi becomes Ankura when the King recapitulates it:

भाङ्गकरेण चरणः क्षत इत्यकाण्डे
तन्वी स्थिता कतिचिदेव पदानि गत्वा ।
गसीद्विवृत्तवदना च विमोचयन्ती
शाखासु बल्कलमसक्तमपि द्रुमाणाम् ॥

Kalidasa was thus not only a great poet, but also a great master of Dance and his plays are a floreation of the triple arts of Music, Dance and Poetry in dramatic form.

In understanding his mastery of the dance medium, we are fortunate in having the notes of Raghavabhata—a scholar well versed in the intricacies of dance; the notes though all too few, are exceedingly valuable for staging the great play. According to Raghavabhata 'Prayoga' meant the fourfold abhinaya known as Angika, Vachika, Aharya and Sattvika, the interaction of which was Natya through which the poem was made visible. Of these the abhinaya of speech and delivery—Vachika—involving the rise and fall of voice, high-pitched and tremulous or deep and low with appropriate inflections to suit the characters and a variety of rhythmic pauses, has survived in Bali and Java to a great extent, though forgotten here. How tellingly the toss of the curtain seconds Anasuya's impetuous words in Act IV that the king had let Sakuntla down shamefully (Pravisya apatikshepena). But for data about the curtain, parasol, costume, masks and makeup, we have to resort to the oversea traditions mostly. Sattvika abhinaya referred to certain emotional tensions manifested through change of hue, change of tone, impediment in speech, tears, horripilation, etc., utilised for portraying frustrated love either actually or through angikabhinaya. For the present we shall visualise certain actions of the play through the resources of Angikabhinaya, under the guidance of Raghavabhata.

It is worth remembering that dance constitutes a spiritual world of its own, governed by laws of its own in contrast to the world of actuality; and is therefore able to retrieve idealistic plays like Kalidasa's from theatricality on the one hand and stage realism on the other. The illusion that dance creates is dependent on the aesthetic factors-rhythm and an elaborate dance language and the imaginative response of the audience who could follow both; and not because the representation was based on and resembled the actual. In the restricted floorspace of the stage, the dancer had to establish a palace or court or forest or fire sanctuary; and this he did by a convention called *Kakshyavibhaga* suggested in the first instance by the words or verse, supplemented by appropriate actions and glances and deviations on the ground through dance. For example the progress of Dushyanta's pursuit of the deer are suggested by the charioteer's verse 'Krishnasare' and the King's 'Grivabhangabhiramam' accompanied by their eyeing the deer a great way off; then the car movement is impeded by the uneven ground suggested again by the Suta's word *Ayushman*, *Udghatini* *Bhumiriti* etc., indicated by tightening of reins and slowing of movement through dance, when the deer escapes again, followed by the glances of the hunters, then follow quicker movements suggested again by the verse 'Mukteshu rasmishu' of the Suta and 'Yadaloke Sukshmam' of the king, in a mad pursuit till finally is produced the illusion of arriving at a point within shot of the prey, when the king aims an arrow in the *Alidha* posture and appropriate arm movement. The deer would be represented not by an actual deer but by a dancer wearing a deer mask, furtively peering and frisking and gambolling in fright, in terms of the *Harinapluta* movement. A pair of *Katakamuka* hands crossed at wrist, relaxed or taut would indicate speed or slow motion of chariot; and if horse and chariot were not among the stage properties, they could well be portrayed by appropriate dance movements. A reference to the scene would reveal the minute data for *abhinaya* provided by the poet for the transition from the chase to the precincts of the *Asrama*-the last indicated by verse "Nivarah *Sukagarbhakotara*'-all of which deserve the most careful study. The *Oordhvajanu* movement would suggest a hill or flight of stairs; by gazing into the air, could be suggested a *Vimana* or celestial being according to

context. For these conventions also, the oversea traditions have plenty to teach us.

**Contexts in Sakuntalam for which Raghavabhatta has given
Natya directions.**

Act I.(i) *Vrikshasechanam roopayati*-portrays watering of plants: Do the *Nalinipadmakosa* hands, take them to the shoulder region, do the *avadhuta* head, bending body gracefully a little, bring down the hands and release. That is, do a pair of *Sukatunda* hands, keep them crossed at wrist, fingers and palms facing down; lower them, body bending to suit and by a turn of the wrists, make them into a pair of upfacing *Padmakosa* hands; take them across breast to shoulder region, lowering head to side, and flexing body, bring the hands to knee region when releasing.

(ii) *Bhramarabadham roopayati*-portrays annoyance by bee: by the *vidhuta* head and tremulous lips and quickly moving *Pataka* facing outward. That is, the head is turned quickly across in fright, lips quivering, and the *Pataka* gesture facing outward moving quickly hither and thither protecting the face and impeding the bee.

(iii) *Sringaralajjam roopayati*-portrays bashful love confusion: by the *Paravritta* head and *Lajjita* glance i.e., face averted and turned back, eyelids lowered and pupils looking down and, I would add, an eyebrow raised. (This access of modesty occurs when Anasuya exclaims 'So we do have a protector').

Act III. (i) The King's love distraction: by *Lolita* head, *Dola* hands and *Soonya* glance i.e., by an agitated restless movement of head aimlessly shifting position, eyes vacantly staring, shoulders drooping, arms relaxed and dangling, the fingers of *Pataka* relaxed and loose. Another suggestion is the chin resting on back-hand of a pair of interlocked *Karkataka* hands, for the melancholy reverie.

(ii) The king attempts to raise the face of Sakuntala which she evades. The king's action in portrayed by means of the *Tripataka* gesture upfacing, brought under the chin, especially the fore-finger and its neighbour. and Sakuntala's by averting head and face and folding lower lip in mouth.

Act IV. Decoration of Sakuntala: The ringfinger of *Tripataka* is employed to portray tears when kept near eye, to mark *tilaka* on forehead; and *Sandamsa* and *Bhramara* hands for decorating with garland and ear ornaments; and *Katakamukha* and *Hamsasya* for lac painting.

ACT IV. (i) A little doe clings to Sakuntala's garment, impeding her movement. This was to be portrayed by the *Oorodvritta* movement: the foot with heel raised is planted behind the other foot, the body turning with flexion; this is only a semi-turn. When Sakuntala turns back to see, it is in terms of the *Apakranta* movement in which the feet cross each other as she pirouettes in a full turn and lifts foot and releases herself from position.

(ii) *Arala* and *Hamsasya* hands for plucking and gathering flowers.

Act VII, Sanumati ascends by the *Bahyabhramari* and descends by the *Gangavatarana*. The first is a gyrating movement; there are three views as to how the second could be rendered: one was the curling of the leg behind like a scorpion's sting and *Tripataka* hands held down, breast protruding and head lowered; the other was the *Vishmukranta Karana* and *Tripataka* held over the uplifted foot to denote Ganga flowing; the third was the acrobatic *Karana Gangavatarana* in the Chidambaram sculpture.

It is possible that in depicting aerial movements, devices of magical illusion were restored to, also invisible pedestals, or steps, dim lighting etc.

But the most consummate application of Kalidasa's knowledge of dance is in Act I in portraying the blossoming of love in Sakuntala attended by the interplay of all her natural and spontaneous graces-*Bhava Hava* etc.,-which dance had converted into its own special resource in *Sattvabhinaya*; and excess of these graces constituted Abhinaya empty. Needless to state that all modern attempts at *Abhinaya* belong to the latter kind. It was with this *Sattvabhinaya* that Agnivarna was able to contest with and score over the dance-

masters. Centuries of rough and indiscriminate usage has emptied these beautiful terms of their rich and varied content and made them hackneyed and stale; and they are to-day thought of either as a vague amorous or amatory gesture or an indefinite label for an indefinite inventory and schedule of woman's charms. In reality they were the ripples and eddies awakened by the love emotion in the depths of a girl's consciousness, revealing themselves through ripples and eddies of eyebrows and eyes, and subtle changes of facial expression and movement, in a natural and spontaneous manner. As Kalidasa said elsewhere 'Strinamadyam pranayavachanam vibhramo hi priyeshu', these were the primary expressions of a woman's soul. It was these that were thematically worked into a *Lasya* sequence to form a panorama of graces; it was these that Bharata seized as the supreme resources of *Abhinaya* and like a master jeweller fashioned the peerless crown for the dance art called *Sattvabhinaya* inlaying it as though with the glowing fire of the ruby, the shifting lustre of the diamond, the pearl's mellow sheen and the sapphire's sombre mystrey. But not all the gems which Ujjain dispossessed the sea of, could match one of these natural graces of women.

Let us remember that Sakuntala was a woman of extraordinary beauty; and therefore every little action of hers from a frown or knitted brow to a finger lifter in warning and contrary shake of head, would be pervaded by her beauty. Sakuntala is presented to us first as an innocent maiden-*Mugdha*-on the verge of youth, giving herself up to vague romantic yearnings and delicious reveries, as she gazes at the Vanajyotsna clinging to the Sahakara, every fibre of her body tingling at the magic of touch of Spring-it is the picture of a wistful, preoccupied, girlish beauty we see first. From this she is rudely disturbed by the pursuing bee and the emotion of fear throws her beauty into an entirely new focus, lips quivering, eyelids lowered, face averted and hands hastily impeding, picturing the grace *Chakitam* which forms the theme of the verse '*Chalapangan*'. This is the second vision of her beauty. Then when the king intervenes, she is speechless with bashfulness and if she should could talk at all, it could only have been some sweet incoherence; this is a composite picture in which up to a point her childlike artlessness is presented under an urge of modesty, suddenly giving way to an adult

bashfulness-*Vihrita*-which remodels her posture and expression into one of sculpturesque immobility; but this very reticence adumbrates her inner love, whose arrival is quite near. Then as the king and the girls seat themselves and Sakuntala asks herself 'How is it that at the sight of this person, I feel an emotion scarcely consistent with a grove devoted to piety?', we have the bodily manifestation of *Bhava*-just a faint suggestion of the intangible emotional disturbance, not clear, just arisen, like the sky brightening as the moon is about to rise; indicated by a puzzled facial expression of pleasure, with just a touch of a fleeting doubt. Under the influence of this newborn emotion-*Bhava*-her beauty appears to us in quite a new irradiation and setting. Then when Anasuya is curious as to who the stranger was and Sakuntala tells herself 'This Anasuya speaks your very thoughts, Oh Mind! be not uneasy', there is a slight revelation of the love emotion like the silver rim of the emerging moon and indicated by slow graceful modulations of eyebrows and furtive glances and turns of head and neck and mild horripillation; this *Hava* presents Sakuntala's beauty in a yet newer facet. And when Anasuya says 'We have indeed found a protector' the love emotion of Sakuntala is fully manifested by quicker rippling movements of the eyelashes and a variety of love glances and play of head and neck, it is the grace *Hela* which contradicts her child nature and finds consummation in the *Sringaralajja*, bashful confusion of love, to portray which Raghavabhata gave us a few tips. As these natural graces are called into play on the lineaments of Sakuntala aglow with love, she develops a new sheen (*kanti*) and lustre (*dipti*) and her natural movements develop new poetic graces, all without any conscious effort on her part and marvellously transfused by proximity to lover, articulating the soul's most intimate message, through the body's most exquisite language, for the lover's sole delight. And when she pretends to be angry and knits her brow and lifts a warning finger at Anasuya and would fain go away, yet tarries, it is an exquisite endearment in the guise of a slight, comprehended by the grace *Bibvoka* under the twin urges of *Vibhrama* and beauty-consciousness and revealing new facets of *Vilasa* as she steps and turns and moves. When she directs her ears to what Dushyanta says, in intense absorption and surrender, it was still another grace, *Mottayitam*; it was a continuation of this mood that earned her a dreamy

ecstasy and Durvasa's curse. And the affected, agitated repulsion of a caress at the end of Act III was yet another delicate grace. *Kuttamitam* (sweet reluctance) with an added touch of flurry. All these lead to the consummate pretence of removing the thorn followed by a meaningful turn and sidelong glance, referred to as *Soochi* earlier. And in the king's retrospect of Sakuntala, (*Ankura*), he recalls her soft glances, leisurely movements, feigned angers, delicious evasions, fine reticences and fugitive smiles and like a miser at his hoard, lingers lovingly over every vision of her that his memory conjures up, with the interplay of all her airs and graces and unconscious glows and sheens and nuances of facial expression, the mere recollection of which throws him into an ecstatic absorption.

The supreme merit of Kalidasa is that he has caught and fixed for ever, these fleeting and intangible graces as evanescent as a ripple, and fugitive as twilight tints as a great love-budded and blossomed on the lineaments of Sakuntala; and has made us watch their interplay in flurry and shyness and agitation as her love unfolds and blossoms, against a background of peerless feminine beauty. In *Sakuntalam* Kalidasa has immortalised the feminine graces; and if he had not been the master of dance that he was, he could not have spoken in the intimate accents of the soul's own language.

From these we pass on to the emotional prostration of Sakuntala relieved by the timely arrival of the king. In passing I would refer to an extra passage quoted by the *Sahitya Darpana* as an example of love banter Sringarahasya (or Narma) not found in other texts of the play:

स शृङ्गारहास्येन यथा शाकुन्तले राजानं प्रति शकुन्तलाः-
 असन्तुष्टः (मधुकरः) पुनः किं करिष्यति । राजा-इदं । (कमलं)
 इति व्यवसितः (कृतनिश्चयः) शकुन्तलावक्त्रं ढौकते । (प्रविशति)

When the king likened himself to a bee and attempted to raise the face of Sakuntala, we saw that she repelled it. This would make us think that she was seriously angry and would have avoided the king if she could. But the passage quoted above is one of delicious playfulness.

Sankutala wants to know what the disappointed bee did; and the bee i.e. Sakuntala's face. It was at this point presumably that Anasuya and Priyamvada gave timely warning to the lovers about the approach of Gautami.

We may now glance back to the Nati's song about the youth-intoxicated maidens with Sirisha blossoms on their ears, at the beginning of the play. Kalidasa was probably alluding to the *Lasya* sequence. I had mentioned, in which the feminine grace *Hava* had been thematically worked in, in addition to the Sirisha flowers on ears. Installed at the beginning of the play, it was perhaps meant to indicate the importance of the beauty factors-Women, Music, Dance and the atmosphere of love, the so-called *Kaisiki Vritti* pervading this great play.

In discussing the dance-lore of Kalidasa, may be mentioned verse 38 of *Megha Sandesa* in which he refers to the tired temple-dancers of Mahakala's shrine gracefully waving chamaras whose gemset handles scintillated and whose girdles jingled as they stepped in dance. In these ritual temple-dances the various *Upacharas* had been worked in. Similar dances were being rehearsed in most of our temples within living memory. These were also known as Desi dances and had motives like the sword, lamp, garland, vina, fan, parasol, etc. Indonesia yet remembers whole groups of these.

Before concluding may I refer to the doctrine of reminiscence which Kalidasa is never tired of proclaiming, especially in the verse 'ramyani' even as Wordsworth said:

Oft over my brain does that strong fancy roll
Which makes the present (while the flash doth last)
Seem a mere semblance of some unknown past.....
We lived ere yet this robe of flesh we wore.

Out of his spiritual intuition Kalidasa has flashed a beam from the realms of the sub-conscious to illumine those of the super-real. A poet of the senses that he is said to be, he has so intensified and refined the sensibilities of the senses, that we could now perceive and

comprehend the ultimate through these finite media; and like his Pururavas and Dushyanta enter heaven with this very body, unlike Yayati and Trisanku who tumbled down for want of such a guide. For has he not pierced the veil with his flashes of music and poetry and dance, bringing within reach of mortal eyes and ears and minds, a beauty that is immortal? And when he sees the lovely form of Krishna in a dusky cloud bejewelled with rainbow and Vishnu's spanning foot in an oblique streak of it and his illimitable form in the vast expanse of the ocean, he speaks not a local language but an universal one, at least to those familiar with the symbols of his faith.

**THE 72 MELA-RAGA-MALIKA
OF
MAHA VAIDYANATHA SIVAN**

Sulochana Pattabhiraman

The name of Vaidyanatha Iyer, popularly known as Maha Vaidyanatha Sivan, is one to be conjured within the sphere of Carnatic music. His music, it is said, was celestial like in quality and has occupied a permanent niche in the realms of immortality. He was born in the year 1844 AD to Doraiswami Iyer, a reputed musician in the village of Vaiyacheri in Thanjavur District. His mother belonged to the musical lineage of the famous composers and vidvans, Anai and Ayya, who were brothers. He lived in Thiruvaiyar and was an ardent devotee of Lord Siva. He used to perform frequently bhajanas in the Pranatarihara Temple at Tiruvaiyar. Maha Vaidyanatha Iyer and his brother Ramaswami Iyer received their musical training from their father. They were highly talented and Doraiswami Iyer, anxious to give them sound training in music, placed them under the tutelage of Manambuchavadi Venkatasubbier, a musician of great renown, who was the disciple and cousin of the Bard of Tiruvaiyar, Sri Tyagaraja. Vaidyanatha Iyer, who was blessed with a divine voice that had a range of three octaves, was identified as a singular child prodigy, when at the tender age of seven he could sing Ragalapanas and pallavi. He was well versed in treatises on Indian Music such as the Sangraha Chudamani of Govinda and the Sangita Ratnakara of Saranga Deva. His association with great stalwarts helped him to widen his horizons and carve a special slot for himself. He was a very handsome man with an impeccable character and immense respect for elders and scholars. He was among the first to appreciate merit in others. Being deeply religious and living in Tiruvaiyar, he visited the Pranatarihara temple every evening to perform pooja to his beloved deity Lord Siva and his consort, Dharamasamvardhani. He was an engaging conversationalist, who had the gift of punning and playing with words. When he was a mere child of ten years, he sang before a distinguished audience in the royal palace at Pudukottai. His performance at the Meenakshi Sundareswarar Temple evoked much appreciation and he was the recipient of many honours. Rulers of

Ramanathapuram, Ettaiyapuram, Mysore and the head of the Kallidaikuruchi Mutt (a branch of the Thiruvaduthurai Mutt) recognising his prodigious talent and musical skills, honoured him and rewarded him with their affection and gifts. When he sang brilliantly the 16th Melakarta Chakravakam, till then an unknown raga, in an august assembly of distinguished musicians, Subramania Desikar, the head of the Mutt, deeply moved by his genius, conferred the title of "Maha" on him. Since then he was known as Maha Vaidyanatha Iyer or Maha Vaidyanatha Sivan.

On one occasion Sakharam Saheb, son-in-law of Maharaja Shivaji of Tanjore, requested Iyer to set to music the 72 Melakartha ragamalika in Marathi, known as the Bahattara ragamalika composed by Lavani Venkata Rao, a court poet. The brilliance of the music set by Iyer dazzled famous palace musicians like Adimurti Iyer and won much acclaim. The composition in Marathi was in the form of a "Narastuti" and Iyer felt he should compose an identical composition in Sanskrit in praise of his Pranatartihara and Dharmasamvardhani. This offering of Iyer's to the Supreme Being was an outpouring from the depths of his soul. Thus the unmatched 72 Mela Ragamalika came into existence to capture the hearts of the lay and the cognoscenti. It is an incomparable masterpiece in the history of Carnatic Music. Students who master this melaragamalika will get thoroughly familiar with the four additional solfa notes added Venkatamakhi to the already existing twelve. The added swaras are suddha gandharam, shatshruti rishabham, suddha nishadam and shatsruti dhavatam. This is the only composition in carnatic music which has all the sixteen swaras incorporated in its structure.

Iyer was a great Sanskrit scholar and this composition is replete with melodic excellence, prosodical beauty and exquisite lyrical merit. In this composition the vivadi dosha has been skillfully avoided by skipping the swaras. A few years ago, T.S. Parthasarathy, Secretary of the Music Academy, had a full-fledged Tamil commentary written by Varahur Guruswami Sastrigal and this was included in the Academy's publication of the ragamalika with notation, as also the original Marathi version by Lavani Venkata Rao.

The 72 Melakarta scheme is the solid foundation on which South Indian music firmly rests today. It may be argued that it is an artificial dry process that has been formed by mere permutation and combination. But it cannot be gainsaid that every musical note has its own charm, exact number of vibrations and ratios. This system is extremely comprehensive and methodical, including in its fold all the modes used in ancient as well as modern systems of music in different parts of the world. It is a complete and exhaustive scheme evolved by simple and natural combinations. That the mere substitution of the prati madhyamam in the place of the suddha madhyamam to create another set of melakartas is melodically effective, has been justified to a large degree in the superb composition of Maha Vaidyanatha Iyer. The reason why the Madhyamam was chosen in preference to the notes r,g,d or ni is because the Madhyamam is the fulcrum amongst the saptaswaras. It is the central pivotal note with two tetrachords. one lower that is s,r,g and another higher with p,d, and ni. It is in a position to influence and change the swarupa of the raga when the suddha Madhyamam, becomes the pratimadhyamam. Again, in a sruti instrument when the notes shadjam and panchama are sounded, the panchama gets overshadowed by the shadja. When the Madhyama sruti is tuned, however, it is the suddha madhyamam that plays an assertive role. It becomes the tonic note and the shadja becomes the fourth note of panchama below it. Venkatamakhi formulated this scheme, but he himself admitted that only 19 of these 72 melakartas were popular in his time. He called these 19 as the "prakprasadha" melakartas or already existing melakartas. The remaining 53 were classified under "Kalpyamana" meaning melas that were in the process of being conceived and "Kalpayishyamana" - those to be created in the future. Master composers like Tyagaraja, Dikshitar and Maha Vaidyanatha Sivan and others have visualised the beauty of these melakartas and have composed songs in these ragas with stunning brilliance that they have passed into realm of practical possibilities and are very much alive in the contemporary scenario of Carnatic music. As far as Melakartas are concerned, it is Govinda, the author of the Sangraha Chudamani, who holds a pride of place. In his scheme, the 22 srutis are all intelligently distributed over the sapta swaras. His melas are all sampurna-sampurna and they superseded the earlier confusing

asampurna mela paddhati. Manambuchavadi Venkata Subbier was in possession of the Sangraha Chudamani mentioned as Sangita Sastra Samkshepa in the original manuscript. It was later copied by Maha Vaidyanatha Iyer and Patnam Subramania Iyer for their own use.

The scheme of the 72 Melas opened the floodgates for numerous janya ragas, not thought of till that time. The vivadi melas are 40 in number and they include the ragas in the 1st Chakra Indu, 6th Chakra Ritu, 7th Chakra Rishi and the 12th Chakra Aditya totalling 24 ragas. The other 14 are the Pa and Sa melas, that is the first and sixth melas of the remaining 8 Chakras. The present Sampurna melas are the logical successors of the ancient murchanas of Tamil Music. Mela means an arrangement of notes in a particular sequence in the increasing order of the pitch. Before the modern vinas came into existence, the earlier vinas were of the Eka rage mela vina type. They did not have fixed frets but movable frets. The modern vina designed by Govinda Dikshita with fixed frets is called Sarasvati Vina and is ideal for a student to get handsome working knowledge of the 72 Melakartas. After Govinda Dikshita's time no one altered the fretting principles of this vina. A mela is a scale sounded on the svara sthanas without any palpable oscillation. The Mela's identity is revealed even when only the arohanan is played.

To sum up briefly.

1) All the melakarthis have the sapta swaras and the octave sa in both the arohana and avarohana. The shadja and panchama are constant all the Melas.

2) Melas 1 to 36 sport the suddha madhyama and the melas 37 to 72 take prati madhyama. The purva part of the format takes the suddha madhyama and the utara part the prati madhyama.

3) Melas 1 to 18 and their corresponding prati madhyama melas 37 to 54 have the suddha rashabha.

4) Melas 19 to 30 and their prati Madhyama counterparts take chatursruti rishabha.

5) Melas 31 to 36 and the prati madhyama melas 67 to 72 use the shatshruti rishabha.

6) Melas 1 to 6 and the prati madhyama melas 37 to 42 take the suddha gandhara.

7) The suddha madhyama melas having the sadharana gandhara are 7 to 12 and 19 to 24 and the prati madhyama melas 43 to 48 and 55 to 60.

8) The antara gandhara suddha madhyama melas are 13 to 18 and 25 to 36 while in the utara section they are melas 49 to 54 and 67 to 72.

9) With in each chakra, whether in the first or second group, the 1st, 2nd and 3rd melekartas have the suddhadhaivata, the 4th and the 5th have the chatursruti dhaivata and the 6th have the shatsruti dhaivata.

10) In the suddha madhyama and prati madhyama groups, the first melakarta takes the suddha nishada and the 3rd, 5th and 6th Kakali nishada.

Thus the rishabha, gandhara, variations and the dhaivata nishada ones are symmetrical. While the rishabha gandhara variations belong to the different chakras, the nishada variations belong to each individual melakarta.

The music of South India owes a debt of gratitude to the remarkable work of Govinda who thought to use the scheme in which all the melas are sampurna. To incorporate all the Melakartas in a single composition is, in effect, more than Herculean and Carnatic Music is grateful to Maha Vaidyanatha Sivan's unqualified creative genius.

INDIAN CLASSICAL DANCE

T.S. Parthasarathy

The Hindu mind has a tendency to trace every art and science to a divine origin. The divine source is claimed not only to express the spiritual aspirations of man such as poetry, philosophy and music but also to pragmatical matters as dance. Hence even the Natya Sastra is attributed to a divine origin and is stated to have been authored by Brahma himself. He distilled the essence from the four vedas and compounded them into the graceful art of dancing which he named as 'Natya veda'.

Early vedic rites were performed amidst pleasant aesthetic surroundings and dancing constituted an integral part of the ceremony. It is no wonder that in later centuries dance became a part of worship in temples and in course of time the concept of Nataraja, the god of dance, took shape, culminating in a huge temple coming into existence at Chidambaram. Acknowledged as one of the grandest of sculptures in the world, the Nataraja idol not only represents the Cosmic Dance of Siva but portrays the five esthetic aspects of the God viz. Creation, preservation, destruction, illusion and salvation.

In the course of time, dancing became an important part of temple worship and dedicated dancers called Devadasis were employed in temples to perform ritual dances during important festivals. The largest number of such dancers had been employed by Raja Raja Chola at the Big Temple at Thanjavur and the names of all the 400 women are found in inscriptions of the eleventh century. Dancing came to be recognized as the fifteenth of the sixteen upacharas or forms of worship to God.

Before every festival the temple flag will be hoisted and dances known as Navasandhi Kavuttuvam will be performed around the flag staff to propitiate the deities of the different directions. Devadasis also had other duties to perform like carrying the kumbha arati or a pot with a light on top.

Dancing was always considered as a spiritual offering before God and it was a common practice for saints like Mira Bai of Rajasthan to sing and dance before idols in temples. Many of the mudras of Bharata Natyam have a resemblance to postures in Yoga and the mudras used in Siva temples during worship. It is this spiritual significance that distinguishes Indian classical dance from dancing in other countries which is done for pleasure or for entertainment.

Before every dance recital in India an invocatory item is performed to propitiate the concerned deity and obeisance is offered even to the ground on which the dancer stamps her feet. The Indian dancer performs with utter humility with due respect to the various themes from mythology she depicts on the stage.

BHARATA NATYAM

The solo dance tradition of south India, known as Bharata Natyam all over the world, is perhaps the oldest among contemporary dance forms of India. Its antiquity rests not merely on the name 'Bharata' but on overwhelming literary, sculptural and historical evidence. It can be traced back to the Natya Sastra (second century A.D.) which describes a dance in which a solo actor presents, through the four types of mime, a particular dominant state.

In south India, the Tolkappiyam (first century B.C.), a compendium of the life of the early Tamils, describes the modes of dancing of the period and the courtesans who practised the art.

The treasurehouse of source material for Bharata Natyam is, however, the Silappadhikaram (second century A.D.), a long narrative in Tamil verse, in which a dancing courtesan is the main heroine. The author, therefore, gives first hand details of the dance of Madhavi, the heroine. Her dance was, obviously, the precursor of the present day Bharata Natyam.

Origin

The origin of Bharata Natyam may be traced to legends in Tamil literature of the pre-Christian era. Mythology plays an important part in such legends and the dancing girls of Tamilnadu traced their

descent from the heavenly nymph Urvashi. Dancing was an institution indulged in by all classes people. Early Tamil writings describe separately ritual dancing and war dances. Ritual dancing was associated with the worship of different deities of the Hindu pantheon. The style of dancing differed in the different regions like the pastoral, hilly areas and coastal belts.

Growth

The first golden age of Bharata Nāṭyam commenced from the 10th century when the Chola rulers of Thanjavur gave the art unbounded support. They maintained a large number of dancers in temples who performed ritual dances during festivals and secular dances in royal courts. The rulers also had dance movements sculpted on the walls of temples for the benefit of posterity.

After an interregnum due to an invasion, the art had its renaissance from the 15th century. Thanjavur was ruled first by the Nayak dynasty and later by Maratha rulers who also patronized Bharata Nāṭyam liberally. New ideas flowed in to make the art a highly sophisticated one.

The art underwent a sea change after the advent of four brothers known as the 'Tanjore Quartette' who are believed to have shaped the present repertoire. They also composed a large number of dance compositions which are current even today.

Bharata Nāṭyam reached its pinnacle of glory and popularity in the second half of the present century. The present times may be called the periclean age of the art which represents India's timeless wisdom and civilization.

KUCHIPUDI

About 500 years ago a new dance form was created and kept alive for generations by the Brahmin families of Kuchipudi. Originally it was known as the Bhagavata Mala Nataka as the dance-dramas in this style were based on mythological and religious themes. But later it acquired a secular character.

The earliest historical reference to the Kuchipudi performers is found in a record dated 1502 during the reign of Vira Narasimha Raya of the Vijayanagar empire. The rulers of Vijayanagar were great patrons of this art. Many of the literary works written for the Kuchipudi performances are addressed to them and in particular to Krishna Deva Raya.

Till recently women were forbidden to take part in the dance dramas but now that the ban has been lifted, they are playing a pivotal role in its revival.

Kuchipudi dancers are known as Bhagavatus since they present themes from the Bhagavata Purana. They are rightly known for their authentic presentation of traditional dances. Siddhendra Yogi is considered to be the founder of the Kuchipudi dance dramas. He is stated to be a disciple of Narayana Tirtha and even now the Balagopala Tarangam of the latter is a popular item in Kuchipudi.

Origin

According to one version, Siddhendra Yogi came into contact with the followers of Narahari Tirtha of the Madhva sampradaya and became a sannyasin. He composed the dance drama 'Parijatapaharana' and came to Kuchelapuram (Kuchipudi) where he trained Brahmin boys to enact the play through dance. The story has its basis in the Bhagavatam. It revolves round the Parijata tree in Indra's garden a flower from which is offered to Rukmini by Krishna. Narada starts a quarrel between Satyabhama and Krishna about the tree but it ends amicably. Obviously such dramas were being enacted in the interior villages of Andhra Pradesh even before it was codified as the Kuchipudi style.

For want of patronage Kuchipudi suffered a set back some time ago but it was revived by the missionary zeal of a number of dancers of this style. Vedantam Lakshminaarayana Sastri, Vedantam Satyanarayana Sarma and others breathed a new life into the art while keeping its true spirit intact. A number of women dancers like Yamini Krishnamurti also gave the lead for the promotion of Kuchipudi in a big way.

But the largest single contribution to the art was made by Vempati Chinna Stayam who placed the art on the dance map of not only India but of the world. Finding that the old repertoire was limited and repetitive, he boldly introduced new items and had new plays written by a competent poet. He also made changes in the costumes of dancers, stage decor and lighting to bring Kuchipudi on a par with modern dances.

With these changes, the art continues to grow and has already been identified as a classical dance form based on the Abhinaya Darpana of Nandikesvara.

ODISSI

If Bharata Natyam can claim to be the oldest among the contemporary classical dance forms of India on the overwhelming literary, sculptural and historical evidence available, Odissi may well claim equal antiquity on the basis of archaeological testimony. The Natya Sastra speaks of four regional varieties and in this context it particularly mentions the eastern southern style known as the Odra Magadhi which can be identified as the earliest precursor of the present Odissi.

Odissi is fortunate in having a number of treatises containing information about the technique of Odissi, often illustrated with sketches showing the body positions and movements. Sangita Muktavali, Natya Manorama, Sangita Narayana and Abhinaya Chandrika are among them.

The Jagannath temple in Puri was the focal point of all cultural activity in Orissa and in the 12th century, Chodaganga Deva founded the Ganga dynasty which patronized the arts in a big way. Ruler Prataparudra encouraged the dancers to enact the love songs of Krishna. Female dancers called Maharis were dedicated to Lord Jagannath. There was also the system of training boys to dance and they were also called Gotipuas. The Gita Govinda of Jayadeva, the renowned Oriya Sanskrit poet, continues to be backbone of Odissi and later poets like Banamali Das and Upendra Bhanja wrote excellent songs for the dance.

Origin

The colossal and magnificent temple at Konarak has a staggering variety of dance sculpture which are three-dimensional. The Parasuraemsvar temple (8th century) has a number of sculptures in the Tandava style. By the time of the Konarak temple, the style of Odissi appears to have become set and a very distinctive method of body manipulation is apparent. The characteristic poses of Odissi are clear and the sculptors appear to be familiar with the Natya Sastra.

Growth

Despite this past glory, it was only in the early fifties that Odissi received serious notice outside Orissa for the first time. The credit goes to Indrani Rehman, a renowned Bharata Natyam dancer, for bringing Odissi to the national and international dance scene. When the art was languishing in its native soil, she took the initiative to study it and create an awareness of it in India and abroad. Priyambada Mohanty was another dancer whose recitals helped Odissi to gain recognition of a classical dance art. Since then, a galaxy of Gurus and nearly 40 dancers, many of them non-Oriyas, and some of them from abroad, extended the horizons of Odissi, enriched its repertoire and placed it on the dance map of the world.

On the performing side the art has grown lavishly with new subjects being choreographed and enacted. The guru-sishya lineage sustains the living tradition and new patterns are added imperceptively with the passage of time.

KATHAKALI

Although many early forms of dance like koottu, tullal and attam went into the making of the present Kathakali, its emergence as an independent, and highly formalistic dance drama form took place only in the 17th century. Two rulers of Kerala are credited with having evolved it in its current form. The first of these rulers was the Zamorin of Calicut, a devotee of Krishna, who wrote plays known as Krishnattam which were really recreations of the lyrics of the Gita Govinda of Jayadeva. The episodes were serialized and were presented on eight consecutive nights.

The second was the Raja of Kottaarakara whose request to the Zamorin to send his troupe to Travancore was turned down by the latter. The disappointed Raja wrote the Ramanattam, a series of eight plays about Rama. These are considered to be the precursor of contemporary Kathakali. The Krishnattam made profuse use of Sanskrit while the Ramanattam favoured Malayalam. The efforts of the Raja were supplemented by other writers, especially Irayimman Tampi, who wrote plays for Kathakali. But the most important writer was Maharaja Swati Tirunal. The tradition continued and many famous Malayalam writers have been writing plays for the newly evolved art form.

Origin

Kerala is a mosaic of varied cultures and a storehouse of myriad forms of theatrical art. Kerala was deeply influenced by the Gita Govinda and other Vaishnavite works. The first of the sophisticated stylised and scholastic dance dramas of the region was the Chakkiyar koottu performed by a particular community. The Kudiattam is a dance drama closest to the ancient traditions of the Sanskrit stage. The Attams of South India, such as the Tiraiattam and Kaliattam, also contributed to the shaping of Kathakali. The Chakkiyar koottu is mentioned in early Tamil works especially the Silappadhikaram.

Many innovations took place and most of these were later absorbed into the Kathakali.

Growth

Kathakali had its heyday when some aristocratic families of Kerala patronized it by organizing troupes of their own. But it lost its glamour with the influx of Western civilization. It was in the 1940s that poet Vallathol and Mukunda Raja made efforts to revive the glorious art by founding the Kerala Kalamandalam and employing the best available exponents of the dance to teach students. Kalamandalam Krishnan Nayar, trained by this institution, became a legend in his own time and his appearances ran into thousands.

Not many changes have been made in the present day Kathakali because the old tradition insists that the body should be subjugated to the spirit and the human should be transformed into the divine. In Kathakali, all that is Kerala is portrayed but search is on to keep the art in touch with the profundity of human existence.

MOHINI ATTAM

History

Although there are several theories about the origin and evolution of Mohini Attam, there is no doubt that a distinct kind of dance with this name existed atleast from the beginning of the 18th century. The dance is mentioned in a work called 'Vyavaharamala' written in 1709. Mohini Attam is stated to have evolved from the Dasi Attam of Tamil Nadu which is perhaps older than what is now known as Bharata Natyam. But Mohini Attam is found only in Kerala.

From literary evidence it is clear that Swati Tirunal (1813-1847) in collaboration with his illustrious courtiers Irayimman Tampi and Kilimanoor Koil Tampuran, evolved the Mohini Attam from the Dasi Attam of their time. They also composed many pieces for the new forms of dance like svarajatis, varnams and scores of padams. But there is no literature worth the name to describe even the rudiments of the art.

Interest in Mohini Attam was revived in this century thanks to the efforts of poet Vallathol and Mukunda raja and today artistes are able to present a reasonably consistent recital although for a short time.

Origin

Kerala had several types of kootu-s and there are references in inscriptions dating from 932 A.D. to Nangayars, women who performed dance. In a Malayalam commentary on the Vyavaharamala (1709 A.D) there is a reference as to how the remuneration paid to exponents of Mohini attam and other arts was to be divided among the artistes. Later, the poet Kunchan Nambiar referred to Mohini Attam by

name in his Ottam Thullal called 'Ghoshayatra' It is presumed that the art must have been in existence from much earlier times to deserve mention in these two sources. This is supported by the fact that ruler Balaramavarma (1724-1798) in his 'Balarama Bharatam' refers to 'Mohini Attam'.

Growth

After the founding of Kerala Kala Mandalam by poet Vallathol in this century, the repertoire of Mohini Attam has been expanded. The present repertoire includes chollukettus, svarajatis, varanams and padams in Malayalam and sometimes in Telugu. An attractive type of costume has been evolved with a suitable coiffure and typical ornaments of Kerala. Mohini Attam has been made seductive and full of rasam has come to and stay as one of the classical dance forms of India

KATHAK

History

Kathak is the most popular form of classical dance in North India. Strangely enough, the term 'Kathaka' occurs in the Adi Parva of the Mahabhaarata to mean a narrator or story-teller but it also meant a chief actor. Originally nurtured in the holy precincts of Hindu temples, Kathak journeyed through the courts of the Moghuls and the Nawabs and acquired an exclusive character. Two main schools of the art (gharanas), the Jaipur and the Lucknow, flowered in course of time and later assumed multifaceted forms. A third gharana of Banaras came to be known as the Janaki Prasad gharana.

Since the rise of the Moghul empire and the establishment of a state religion which did not believe in dance as a form of worship, there was a shift in the emphasis. Ganesha Vandana had to give way to Salami. The Lucknow gharana developed during the reigns of Asaf-ud-Daula (1775-1796) and Wajid Ali Shah (1847-1856), Nawabs of Oudh. No other Nawab achieved such a legendary fame as Wajid Ali who was not only a connoisseur but also a musician and a dancer in his own right. The flowering of this gharana is ascribed to two dancers,

Kalka Prasad and Bindadin. Their descendants, Acchan Mahaaraj, Lacchu Maharaj and Shambhu Maharaj, continued the tradition and blazed a trail.

The Jaipur gharana was free from Moslem influence and developed on its own lines. Raja Mansingh and his brother Madho Singh of Amber were patrons of music and dance. The stalwarts of the Jaipur gharana were Naarayan prasad, Jailal, Hanuman Prasad, Sunderlal and their descendants.

Origin

Judging from some paintings, the beginnings of this style may be traced back to the dance illustrated in Jain paintings and manuscripts. In Rajasthani paintings from the 16th to the 18th centuries this style is depicted in several ways. Usually Krishna is shown dancing surrounded by Gopis in a variety of poses. It is noteworthy that the costumes worn by the dancers and the musical instruments depicted in these paintings approximate to those used in modern Kathak.

Growth

After a period of neglect during the Raj, attempts were made to revive the dance drama form in Kathak by pioneers like Madame Menaka half a century ago. Later the Shri Ram Bharatiya Kala Kandra and Kathak Centre of Delhi infused new life into the art and Birju Maharaj alone choreographed nearly 20 dance dramas for the two institutions. Many changes were no doubt made to suit modern conditions but the basic idiom of Kathak was not sacrificed.

MANIPURI

HISTORY

Manipur, a jewel of natural beauty, lies amidst the hills of the north-eastern borders of India. There is no coherent history of the early inhabitants of Manipur but there is adequate evidence to prove

that a rich culture flourished there even in the pre-Aryan days. The Manipuri dance is the manifestation of a deeply ritualistic tradition. The people call themselves Meiteis and had their own dances called lai Haroba and Kambha Thoibi.

During the 18th century, a ruler of Manipur named Garib Nivas formally embraced vaishnavism under the influence of goswami Santidas Adhikari of the Chaitanya sect of Bengal. During the time of ruler Bhagya Chandra (18th century) Vaishnavism became the state religion. Along with the new religion came Radha-Krishna worship and the singing of Kirtans and the cholams of Vaishnavite faith. There was confluence of the old forms and themes and the new varieties of Raasa dance and bhangis. The new style came to be called the Meitei Jagoi.

Ruler Bhagya Chandra wrote a Sanskrit treatise for Manipuri called 'Govinda Sangita Lila Vilasah' in which departures from the Natya Sastra like the division of Tandava into chalanam and gunthanam and Lasya into simitanga and sphuritanga are described. Padavali songs in Brajabuli, old Bengali, Sanskrit and Braja Bhasha were sung and the poets were Chandidas, Vidyapati, Jnandas and others. Songs in the Manipuri language are slowly replacing these songs now.

Origin

In the Manipuri tradition, although obeisance is first made to Adi Bharata, the dance traces its origin to Chitraaratha, the king of the Gandharvas, Garga Muni and Narada. Most of the classifications follow the 'Nartana Vaartika' of Chitraratha while some other sections follow the 'Rasa Prakasa' of Garga Muni, stated to be the Acharya of Lord Krishna. Dance was given by Vishnu to Brahma in the presence of Lakshmi. Brahma created the Natya Veda and taught it to Gandharva Raja, Chitraratha, Bharata and Garga.

Chitraratha taught the art to Arjuna who, in his feminine role as Bruhannala, taught it to Uttaraa, daughter of the king of Virata and later to the girls of Dvaraka. Bharata taught it to his hundred sons and Lord Siva seeing it in the courts of Gods, got inspired and danced with vigour. Tandu and Uma were subsequently taught the Tandave and Lasya styles respectively.

Growth

Manipur is a land-locked state not connected by rail and is situated on the eastern-most part of India bordering on Myanmar(Burma). As a result, the Manipuri dance is not so well-known as it richly deserves to be. All credit to the Jhaveri sisters of Mumbai for popularizing Manipuri in the other regions of India.

Thanks to the Sangeet Natak Akademi, New Delhi, and local bodies in Imphal, the art has grown considerably and has adopted modern techniques to make the style more attractive in urban areas.

As early as in 1926 poet Rabindranath Tagore was so fascinated on Manipuri dance that he introduced it as a course at Shantiniketan. He even composed a dance drama with Lasya movements based on Manipuri.

Later, centres for Manipuri dance were established at Ahmedabad, Calcutta and Shillong. In the last few years, the Manipur State Kala Akademi has been organising annual solo dance festivals and this has created an awareness of the possibility of solo dances in the Manipuri style. The wonderful legacy of Manipur till continue to be enriched by such experiments.

GHANAM KRISHNA IYER Subhashini Parthasarathy

Professor Sambamoorthy, in his "Dictionary of South Indian Music and Musicians" defines Ghanam as a branch of Manodharma Sangita. In the Ghanam style of singing, a raga is expounded in the manner of tanam but the tempo of singing is very fast. One of the important features of the Ghana margam is that the 'humkara' syllables are produced in all their majesty from the 'muladhara' and both in the arohana and avarohana, there will be several sangatis. All this will be done with the body remaining upright without any twists and turns. It is generally believed that the Ghana margam bears a striking similarity to "Ullalla pattu" in Tamil music.

Ghanam Krishna Iyer was a contemporary of saint Tyagaraja and for his music he used Tamil as a medium. His music contained every thing that was considered important and exclusive in South Indian Music and it was regarded as the high water mark of musical proficiency. Krishna Iyer was the grand uncle of Dr. U.V.Swaminatha Iyer, the great savant of Sangham Tamil. But for the in-depth documentation by Swaminatha Iyer of Ghanam Krishna Iyer's life and compositions, we would have known little about life and compositions of this great composer.

Krishna Iyer was born in Tirukundram in Udayarpalayam Taluk of the then Tiruchirapalli District. He was the fifth son of Ramaswamy Iyer, who was also a composer of Kirtanas in Tamil. He had his early training in music under his father and later under Ariyalur Champakamannar. During the reign of Serfoji Maharaja, a great patron of fine arts, Ghanam Krishna Iyer and two of his brothers moved over to Thanjavur. While he was the court musician of Thanjavur, he also had training under Pachimiriam Adiyappa who was also the guru of Syama Sastri and Pallavi Gopalayyar. Even while he was having his training under Adiyappa, he came in contact with Bobbili Kesavayya, an Andhra musician, who was an expert in the Ghanam style. To master the style, it is believed, that one needed the strength of an elephant and the voice of a lion. Undoubtedly Krishna Iyer

possessed a strong body as well as a strong voice which made him a powerful singer. Just like his master Bobbili Kesavayya, Krishna Iyer studied the lakshya and lakshana aspects of Ghana margam and he not only equalled his guru in singing ghanam but in some aspects surpassed him.

At his maiden performance of the Ghana margam style of singing, Krishna Iyer elaborated on 'Punnagavarali' and in the pallavi of that song he expressed his gratitude for the help rendered by his master and all the others who helped him. The Sangatis and Kalpana Svaras rendered by him brought out the intricacies of sangita lakshana leaving the king, his master Kesavayya and others Vidwans spellbound. They were simply amazed at his performance and the king bestowed on him the title 'Ghanam'. Krishna Iyer was also a very good performer being a talented composer and played the dual role to perfection.

It is on record that Krishna Iyer composed 78 songs which include Kirtanas, Padams, Chindu and Kalitturai. But however the texts of only 57 songs are available. His very first Kirtana was in praise of Soundararaja Perumal, the presiding deity of his birth place and his last number was 'Tillai Appa' in Pantuvarali which is on Tillai Nataraja. It is said that after having had darshan of Lord Nataraja in his dream, Krishna Iyer woke up in a trance and composed Tillai Appa.

On an invitation from Ramabhadrha Moopnar - Iyer went to Kapistalam where he had initially practised Ghana margam. Ramabhadrha Moopnar was a great admirer of Krishna Iyer and he assisted him during the practice session by ensuring that none disturbed him. Ramabhadrha Moopnar presented Krishna Iyer with a golden chain and a pair of diamond ear-rings. Krishna Iyer did not forget this generous benefactor who had stood by him. He composed several padams on Ramadhadrha Moopnar, the famous among them being 'Anname' in Todi and "Made avar seida vanchanai" in Bhairavi. The Bhairavi padam has been composed on 'Ellakki Ramapattira' as the son of great Muttaiya. When Krishna Iyer was residing at Kapistalam, Raja Amarasimha was holding a court at Tiruvidaimarudur which was 13 miles away from Kapistalam. Tiruvidaimarudur was the seat of Tamil

devotional music and Raja Amarasimha invited Krishna Iyer to his court. This particular meeting which is said to have occurred between 1798 and 1803 has two versions.

1. That Amarasimha had known Krishna Iyer before and therefore Krishna Iyer immediately responded to the invitation.

2. The other is that after being denied entry into the royal court, Krishna Iyer gatecrashed and waited for Amarasimha to retire to bed. While Amarasimha was asleep, Krishna Iyer, even without a tambura for support, sang the famous Tamil padam 'Nithirayil Soppanathil' in Pantuvarali.

Amarasimha treated Krishna Iyer with great respect. The latter did not want to forego his daily darshna of the presiding deity Mahalingamurti. He decided to camp at Tinuvidaimarudur. It must be said to the credit of Amarasimha that because of his patronage the Ghana margam came to thrive in Tamil Nadu. Pratapa Simha, who succeeded his father Amarasimha, proved to be the illustrious son of an illustrious father. He was a scholar in Sanskrit, Marathi and music. He continued to support Krishna Iyer and the popular Todi padam 'Ella Arumaigalum' was sung in praise of Pratapa Simha. Krishna Iyer also learnt Hindustani music from Ramadas, who was a Hindustani Musician in the court of Amarasimha. It is said that Ramadas was attracted by the style of singing of Krishna Iyer and had learnt a few kirtanas from him in return. Krishna Iyer was an out and out court musician and as a consequence therefore, we find that his padams are cast in nara stuti i.e. in praise of mortals, mainly his benefactors, apart from padams and kirtanas on deities.

The major events in the life of Krishna Iyer took place in and around Kumbakonam. The three families who were his well wishers lived in Kapistalam, Tiruvidaimarudur and Udayarapalayam. Slowly Kumbakonam emerged as a center for performing arts and Krishna Iyer used to visit Kumbakonam and compose songs on the deities in the several temples in Kumbakonam. He also used to enjoy discussing music with fellow musicians.

Accepting the invitation of Kachiranga Durai, Zamindar of Udayarapalayam, Krishna Iyer left for Udayarapalayam in spite of heavy opposition from his friends and colleagues. He accepted the invitation of Kachiranga Durai who was himself a composer of padams in Telugu and there is a belief that Kachiranga Durai is none other than Yuvaranga described by Subbarama Dikshitar as the ruler of Udayarapalayam during the time of Tulaja II. Almost till his last days, Krishna Iyer spent his time in Udayarapalayam. The attachment between him and Kachiranga was so remarkable that the latter did not spend even a day without meeting Iyer. It should be said in favour of Krishna Iyer that he was generous and was kind to fellow musicians and at his behest musicians from other places were invited to Udayarapalayam. Though they were surprised at Krishna Iyer's insistence to stay at Udayarapalayam in preference to other great courts of South India, Krishna Iyer alone knew and understood the true affection and generosity of Kachiranga. U.V. Swaminatha Iyer mentions that 'Pachiland' padam in Todi and a chindu in Sahana 'Kachirangarajanadi' were sung in praise of Kachiranga. Krishna Iyer had also sung in praise of Kachikalayana Ranga, son of Kachiranga. Iyer had such an influence with his patrons, that if in a composition he pointed out that a certain temple was in need of renovation, immediate action used to be taken.

Krishna Iyer moved from one place to another on horse back and he has composed songs on the deities at Kumbakonam, Udayarapalayam, Srimushnam, Chidambaram, Madurai, Swamimalai, Tiruppunturuti, Mannargudi and others. He has composed 'Rangamayamana' in Kambhoji and 'Sorgavasal Ekadasiyil' on Lord Ranganatha of Srirangam. The Bhairavi piece 'Munne vandu nindru' was sung in praise of Saranatha Perumal of Tirucherai. Though 'Jagajjanani Sukapani' was composed by Krishna Iyer in Bhairavi, the same was popularised by Dandapani Desikar who had adopted it for his film in the raga Ratipatipriya. Krishna Iyer has sung 11 pieces in Atana, nine in Bhairavi and nine in Todi. Apart from one Triputa and six Rupakam, the other songs are in Adi; Ragas like Pantuvarali, Khamas, Sahana, Sankarabharanam, Ananda Bhairavi, Begada, Bhairavi, Brindavanasaranga, Dhanyasi, Darbar, Huseni,

Kalyani, Kamboji, Mukhri, Pharaz, Surati, Saurashtram, Desya Todi and Vasanta were handled by Krishna Iyer in his compositions. Being inspired by 'Epapamu' in Athana sung by the disciples of Tyagaraja, Krishna Iyer immediately composed 'Summa Summa' with a similar dhatu. Similarly, 'Engal Janakiyai' in Kamboji is modelled after Tyagaraja's "Ma-janaki". When he visited Tiruvottriyur at Madras he composed the Athanapadam "Tiruvottriyur Tyagarajan". T.K. Chidambaranatha Mudaliar, the great Tamil Scholar, edited and published about 40 Tamil padams some decades ago. In the above padam, 'Tiruvottriyur Tyagarajan' TKC has changed a few words as he felt that the original words were not decent enough to be sung in public.

The mudra used by Krishna Iyer are Muthuvelar, Vadivelar, Kumarar, Pazhanisar, Murugesar and Kandar, the reasons being that his Isthadevata was Lord Subrahmanya. The Bhairavi padam "Velavare" is well-known. The padams of Krishna Iyer are couched in sweet Tamil expressing lofty sentiments with suggestive phrases.

To some extent, Krishna Iyer has covered a wide spectrum of musical discipline, some of his padams dealing with nayaka nayaki bhava and some being religious and social in their tone and purport. C.R. Srinivasa Iyengar has spoken highly of Krishna Iyer's padams and has placed them on a high pedestal equal to the compositions of Kshetrajna.

RAGAM, TANAM, PALLAVI

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M. 3. Vedavalli

The terms Ragam, Tanam, Pallavi are familiar to every one in the music field. The unique feature of this item which has necessitated our ancestors to include it as one of the compulsory items and the tradition of which is continued even now by some of the musicians is the main reason for its popularity.

About 100 years ago pallavi exposition or the exposition of Ragam, Tanam, Pallavi was considered an important item in a concert (It is only in this item that all the aspects of manodharma sangita are covered). Therefore a major portion of the concert was taken up only for pallavi exposition by musicians.

But now pallavi exposition is losing its significance. It has become casual taking about 10 to 15 minutes or sometimes it is even dispensed with.

The reasons for this are many:

1. The concerts held now are mostly of short duration, and, therefore, sufficient time is not available for pallavi exposition.
2. Secondly, a change in the taste of the audience especially of younger generation to listen to newer compositions of lighter nature.
3. Thirdly, lack of knowledge among the young students in the intrinsic merits of the exposition of Ragam, Tanam and Pallavi.

Now it is our responsibility to revive the art which we have inherited and to preserve it for posterity.

Though the origin of all aspects of Manodharma sangita may be traced to the ancient period, it is during the modern period in the history of music that the exposition of pallavi was systematised.

Pachimiram Adiyappiah belonging to the latter half of 18th century, who was the guru of Syama Sastri is said to have perfected RTP and during the subsequent period, many musicians specialised in the various spheres Viz. Todi Sitaramayya, Sankarabharanma Narasayya, Ghanam Krishnayyar, Ghanam Sinayya, Pallavi Gopalayyar, Pallavi Doreswamy Iyer and so on.

Definition of Ragalapana

Ragalapana or Raga vistara is singing the various phrases admissible in the raga, extempore bringing out the varied facets of the raga. It has no tala. Herein the phrases in all the speeds like vilamba, madhya and druta with all their intermediary degrees of speed may be sung.

The length and depth of the alapana depends upon the knowledge and creative ability of the performer. As there is no restriction regarding the duration of the svaras, a musician has vast scope to sing elaborately.

Syllables to be used in Ragalapana

Panchamarabu, a Tamil work written by Arivanar, belonging to not later than 12th century, is the earliest work to refer to the word Alatti and the syllables to be used therein. It says that Alatti or Alapana should be started with the sound "m" using the consonants "t" and "n" which occur in Tenna and Tena. It may be sung with short vowels as *a i u ye* as we sing for tana or long vowels *a i u e* etc., as we sing for alapana.

Coming to the modern period, Subbarama Dikshitar in his Sangita Sampradaya Pradarsini says that in alapana the syllables Tanam, Tanamta should be used. According to Prof.P.Sambamoorthy the syllables *Tadarinam tom* may be used and musical phrases like *ra ra ra, la la la, ya nya* etc., should be avoided.

It is said that Mahavaidyanatha Iyer the reputed musician of the latter half of 19th century, used to begin his alapana with the name of the lord "Sankara". In the ragalapana mostly the syllables "Anamta" were used by him. The "m" kara when sung by him resembled the nada

emanating from conch. Thus the vowel used by him in alapana is "a", the consonant were "t", "n" and "m". The vowel "a" is the most resonant and deepest of all the other vowels.

In the book "Isai ulagil Mahavaidyanatha Sivam" written by Pallavi Subbayya Bhagavatar, the disciple of Maha Vaidayanatha Iyer, it is said that the syllables *ya ra la* and *o* should not be used.

Procedure

Many of the works starting with Sangita Sudha have described different stages in the exposition of Ragalapana viz. Akahiptika, four stages of Ragavardhani and sthayi.

Akariptika is the introductory section wherein the raga is manifested. The first time stages of Ragalapana emphasises the mandra, madhya and tara sthayis and murchana prastharas extending over all the time octaves were to be sung.

Sthayi is of two types. 1. Arohana sthayi 2. Avarohana sthayi.

In the Arohana sthayi, the sthayi swaras are to be in arohana krama and in the avarohana sthayi, the sthayi swaras should be in avarohana krama.

The total duration of the different stages of Raga alapana mentioned by Prof. P. Sambamoorthy is about 45 mts.

Akshiptika	5 minutes
Ragavardhani stage I	10 minutes
Ragavardhani stage II	10 minutes
Ragavardhani stage III	7 minutes
Ragavardhani stage IV	5 minutes
Sthayi	8 minutes

He has said that sometimes the two Ragavardhanis are combined and sung as one.

But now alapana is sung only in two stages. The first stage covers mandra sthayi and madhya sthayi with occasional flights in tara sthayi and the second stage emphasises tarasthayi and then madhyama kala phrases covering all the three sthayis are sung. The alapana is rendered within 10 minutes.

K. V. Srinivasa Iyenger in his "Ganabhaskaram" has said that the alapana of a raga should gradually proceed upwards. Only then ranjakatva will increase gradually. He says that some of the musicians start the alapana on the tara shadja, proceed on to tara panchama and suddenly come down to madhya shadja like a rock rolling down from a mountain.

Tana or Madhyama Kala

In tana also phrases of various combinations are used. But herein there is laya. The most important characteristic feature of Tana is medium tempo. Therefore phrases used may be hrasva or dirgha with two or three matras at the most. Of course in the begining of each phase dirgha swara with four matras such as p,,,pmp,-ddp,-pmp,etc. are used. This is followed by phrases of different patterns like Tisra, chaturasra, khanda, misra and sankirna and combinations of 3+5, or 5+3, 4+4, 3+3 and so on. Sometimes phrases in druta kala are also sung along with madhyama kala phrases.

Syllables used in Tana

"Sangita Kanumudi" says that word "ananta" which signifies the name of Iswara should be used repeatedly.

N. Chennakesavaiah in his book "Ragalapana Paddhati tana mattu Pallavi" says that, in the word tana "takara" represents sankara, "akara" represents Brahma, "nakara" represents Vishnu. The trimurthys merge as a bijamantra and by reciting the mantra one can obtain the blessings of Devatas and attain Purusharthas.

Subbarama Dikshitar says that madhyama kala is singing "tananta" tananna and tanamma step by step in madhyama kala and when nyasa is made vilamba kala should be used. According to Prof. P. Sambamoorthy the syllables to be used are "Ananta" tananna" and

“tananna”. Therefore even in tana exposition the syllables “t”, “n”, “m” were used. Now most of the musicians use the word ananta tananta and tornta.

PALLAVI

Regarding the etymology of the word “Pallavi” there are many views.

Most of the scholars are of the view that the syllables pa, lla, vi stand for pada, laya and vinyasa. In the word pallavi the second syllables “lla” is a conjunct consonant. But it is referred to as equivalent to “laya” in which the syllable “la” is a single consonant. Similarly the interpretation given by Sri. N. Chennakasavayya is padagarbha laya and vinyasa. Even here the second syllable “la” is used; originally the pallavi of a kriti formed the theme for pallavi exposition. Hence the name pallavi came to be used. Even this does not hold good. Many of the themes taken up for pallavi exposition were not taken from the pallavi of a kriti.

Tachchur Singaracharlu has given the sahitya of 153 pallavis which are commonly sung. But many of them are not the pallavi of kritis. The meaning given by N. Chennakesavayya is that the word might have been derived from the word “pallava” which means tender shoot. The pallavi exposition begins as a tender shoot of a plant with simple melody and blossoms forth with a magnificent tree endowed with melodic richness and complex rhythmic articulations. This definition is very apt.

Whatever may be the interpretation given by various scholars, pada, padagarbha, laya and vinyasa are all important in pallavi exposition.

Padagarbha

Padagarbha which is called as “arudi” in Tamil is the point which divides the pallavi into two parts. At this point the sahitya of the theme of a pallavi coincides with the beat of the tala. The portion which comes before the padagarbha is prathamanga and that which comes after the padagarbha is dvitiyanga. The fact that prathamanga and dvitiyanga are almost equal applies only to some of the tala like Triputa,

Rupaka, Mathya, Jhampa, etc., of tisra and chaturasra jati. In pallavis in Misra and Sankirna jati prathamanga is longer. In pallavis in dhruva tala with three laghus and one druta and ata tala with two laghus and two drutas, arudi does not occur at the mid-point.

In some pallavis set in the above talas there are two arudis.

But in pallavis is Simhanandana tala and other rare talas like lakshmisha tala we do not find Arudi at all.

With the emergence of the concept of padagarbha as an important anga, pallavis without arudi have become obsolete.

Stages in Pallvi exposition

1. Enunciation 2. Niraval 3. Trikala 4. Tisra nadai 5. Kalpana svara 6. Ragamalika kalpana svara

The theme of the pallavi has to be rendered indicating clearly the eduppu, distribution of syllables and padagarbha.

Niraval

In Niraval, variation should be started after pada garbha. The sahitya syllables should be sung in their original places as that of the theme. In the begining variation should be made for the last quarter of the avarta. It should be gradually increased and at the end of each phase the theme has to be repeated.

Niraval is done in three stages.

1. The tempo is which the pallavi is set with phrases in madhyama kala and druta kala

2. Somakala

3. Madhyama Kala

Trikala

At present only trikala is done for pallavi. Just as we sing for varna the eduppu is kept constant and three kalas are sung. In this

method of singing, the padagarbha will not fall on the total of akshara kala. Tisra nadai singing the pallavi in tisra nadai.

Another paddhati which was followed by our ancients was anuloma and pratiloma.

Anuloma is increasing the speed of music to second and third kala keeping the speed of the tala constant. Pratiloma is increasing the speed of the tala to second and third kala keeping the speed of music constant.

In singing anuloma and pratiloma, the padagarbha has to be given importance. Therefore the eduppu of the pallavi has to be reduced to half and one-fourth in the second and third degrees of speed.

This method has been illustrated in the book "Ragalapana paddhati tana mattu pallavi" of Sri Chennakesavayya and South Indian music book IV of Prof.P.Sambamoorthy. Now this paddhati has become out of vogue.

Some musicians sing the pallavi in one kalai and next in lower degree of speed and still lower degree of speed and call it as anuloma. But this may be called as viloma.

Kalpana Svara

Kalpanasvara is done for $1/4, 1/2, 1, 1 1/2$ etc avartas, First is vilambakala and next in madhyama kala.

This is followed by kalpana svara in tisra nadai, kuraippu, sarva taghu pattern, makuta svara and raga malika kalpanasvara.

But when the time allotted for the pallavi is less, many of the above stages are omitted.

Thus pallavi exposition which took a major portion of the concert has now become a minor item.

Traditional Musical Instruments of Kerala

R.B.Nayar

Every region or State of India has its own musical instruments, their evolution largely dependent on the culture of the people, their religious commitments and their social milieu. An attempt has been made in this article to indentify the traditional musical instruments of Kerala and to describe them.

The origin of musical instruments in India and elsewhere in the world can be traced to the origin of music itself or even of language. Music, in its earliest form, that is tribal or folk music, had its own instrumental accompaniment. Bharata's Natya Sastra, our earliest known treatise on Music and Dance refers generally to various kinds of musical instruments of his time, some two thousand years ago, dividing them broadly into various types defining their characteristics and methods of use. It is obvious that Bharata was referring to the instruments that in many centuries before his time had already acquired a functional identity. The Natya Sastra lays down that all musical instruments should belong to one or the other of the following four types; Tatam (String), Avanaddham (percussion), Ghanam (heavy i.e., metal) and Sushiram (wind). He goes on to explain:

“Tatam tantikritam, jneyam

Avanaddham tu pushkaram

Ghanam taaleshu vijneya

Sushiram vamsa uchyate”

(Tatam is a stringed instrument; Avanaddham is an instrument with ends closed-by leather; Ghanam is of (heavy) metal for marking taala and Sushiram is based on wind escaping through a hole)

What we call musical instruments may not have had a 'musical' origin. For example, the Conch (Sankha) which is part of a

musical ensemble in Kerala, Karnataka and Orissa was, also a martial and heraldic instrument and was used for puja in Hindu temples. Drums of various kinds which play an important part in all music were also used in martial roles, for heraldic purposes and for vocal proclamations.

As the use of instrumental music developed, various classifications of instruments have been attempted by scholars and musicologists in India and abroad, but none of these shows any fundamental difference from Bharata's system of classification. Western scholars of the 19th century divided musical instruments into four broad categories, namely, Idiophones (bells, rods etc.) membranophones (drums) chordophones (strings) and aerophones (wind instruments). There is little difference in this system from the two-millennia-old system of Bharata. The classification of instruments as seen in the Sangam works in Tamil of the 2nd to 6th centuries AD is also the same, under different names, with one interesting exception that one more class of instruments has been added, namely the human voice!

Musical Instruments of Kerala

We have no idea of the musical instruments used in Kerala at the beginning of the Christian era but these must have had a close relationship with those used in the Tamil areas of that time as we could well imagine that the geographic and linguistic boundaries between the two areas were thin and vaguely marked. Many centuries later, when Malayalam had developed into an independent language, we have *Ummuneeli Sandesam*, a poem of some 250 stanzas composed after the fashion of Kalidasa's *Meghadutam*, and which describes an orchestra of musical instruments being played at *Syananduram* (Thiruvananthapuram), the capital of the ruler *Adityavarma Sangramadhira*.

“Shaundee, Venu, Sthani, Sabarika, Pankitham, Raavanankai Sarangam, Nanthuni, Niramaezhum thanni, Veena, Pinakam.”

Some of these instruments are readily identifiable, while we have no descriptive information on others:

Shaundee - Something like the present day, bi-facial percussion instrument chenda, but slightly tapered at one end.

Venu - A flute, a wind instrument; Venu is still the Sanskrit name for such an instrument.

Sthani - A hemispherical percussion instrument

Sabarika - Obsolete, also known as Chavuri.

Pankitham - Obsolete, also known as Itumuti.

Ravanankai - Obsolete, also known as Veeranam.

Sarangam - A stringed instrument, apparently similar to the Sarangi.

Nanthuni - A stringed instrument, still used as an accompaniment to folk music.

Niramezhum thanni - A version, of the Jalatarangam of the present day.

Veena - Obviously, a stringed instrument, a version of the present day Veena.

It is seen from the foregoing list that even as early as the 14th Century, Kerala had an impressive variety of musical instrument, quite probably many more than the poet included in his Vaadya Vrinda. It is hardly likely that one comes across in literature a catalogue of such instruments, providing us with a ready and authentic source of such information. As chance would have it, we are lucky to have another list from the works of Kunchan Nambiar, a famed Malayalam poet of the 18th Century. Nambiar, in his Thullal Katha Syamantakam, describes a grand procession and the instruments used in musical accompaniment:

Tappu, Maddalam, Idakka, Utukku, Thithiveena, Mukhaveena, Murasu, Chengala, Thimila, Mridangam, Chenda, Katunthuti, Kantajaalam, Dindimum, Maddu, Jhallarjaram.

There are seventeen instruments here, almost all of them being different from the 14th Century list. Some more instruments neither included in the 14th Century or 18th Century Thullal Katha but found spread over the other works of Kunchan Nambiar are given below:

Ambili valayam (crescent shaped), Aanakam, Idi-thalam, Katunthuti, Kaalam (Kahalam), Kitupiti, Kurunkuzhal, Kritthi, Ghatti vaadyam, Chembara, Jharjara Vaadyam.

There is, thus a total of 40 known instruments.

Instruments in current use

We may now examine the musical instruments which are known to have been used in Kerala for many hundreds of years and are still in use today. These will be grouped under Avanaddha Vadya (Percussion Group), Sushira Vadya (Wind instruments), Tantri Vadya (Stringed Instruments) and Ghana Vadya (Metal Instrument). Prime importance is attached to percussion instruments in Kerala.

Percussion instruments such as the Drum or its various versions seem to have caught the fancy of our earliest musicians all over the country. The generic name Avanaddha applies to closed instruments, more often a hollow cylinder with its ends closed usually by leather. Such instruments have played an all important role in Kerala Music. The typical percussion instruments of Kerala are the Chenda, Edakka and the Maddalam. Of these, the Chenda is, perhaps, the most important, being an essential and most vital element of the Kathakali orchestra. Besides, the instrument is used daily in temples as part of ritual worship, and, of course, for all religious festivals. The role of the Chenda as part of a large group of instruments will be mentioned later in this article.

Chenda

No musical instrument could have existed in complete isolation in any one region of the country, as a similar version of the same instrument is likely to have been used in neighbouring areas. An example is the Chenda of Southern Karnataka, quite similar to the Chende being used as a major accompaniment in the Yakshagana dance.

To have a look at the constructional details of the Chenda: It is built around a cylindrical piece of hollow jackwood, 75 cm long and 25 cm in diameter. Leather is stretched across circular rings of tough bamboo at either side, these rings being held taught by leather strips. Both ends of the Chenda are playable, but only one end, which carries several layers of refined leather is usually played on. This end is known as the Itamthala or the left face which produces a sharp and high-pitched tone. The right end is referred to as Valam - Thala.

In playing the instrument, the drummer suspends it from his neck or from around a shoulder more or less vertically, with the Itamthala at the top. The drumming is done either by a pair of slender, curved sticks or with the palm of one hand and with the stick held in the other hand. Functionally, there are two types of Chenda - the Uruttu Chenda used for playing skilful variations and the Veekku Chenda for beating the basic rhythm.

Initial training for the Chenda is done not by using the Chenda itself but on a stone surface or hard wooden block using thick drumsticks about 1.5 inches in dia. The student must learn to play the instruments both with his bare hands and with sticks. A reasonable degree of mastery of the instrument comes only by long and arduous practice. It is a far cry from the ability to play for 'temple melam-s' to being able to perform on the Kathakali stage where the Chenda player is well-informed on the play being enacted, and fully in tune with the lyrics of the play, the actor's *angikabhinaya*, the music and, indeed, the actor's *manodharma* which often comes into play during phases in the play known as *Cholliaattam*. In fact, only the best Chenda players can aspire to become players on the Kathakali stage.

Edakka

In the past, the instrument was not strictly confined to Kerala as could be seen from centuries - old sculptures, particularly in Karnataka. However, it is in Kerala that the instrument is still widely used and developed to a high degree of sensitivity. The Edakka is a light weight percussion instrument about 18 inches long and about 12 inches in diameter at either end. While heavier instruments such as the Chenda and the Maddalam have layers of animal skin including the tough outer layers, Edakka uses a thin layer which is stretched a circular metal ring placed against the drum mouth on either side. The mouth itself has two thin mid-ribs of coconut palm across it and they add a pleasing buzz to the sound of the Edakka. It must be noted that the heads are held tight against the wooden shell only by cotton laces connecting them. The parchments are not permanently fixed to the wood. This construction enables the drummer to slide the body of the instrument against the membranes to some extent. The cotton threads connecting the drum faces are wound over by another lacing at the middle narrow part of the body. This is also connected to the shoulderstrap from which the instrument hangs.

The player now employs a well practised manipulation of the drum while beating it with a stick held in one hand, and inserting the other hand under the threads. Here, he squeezes the centrally wound lacing, moves the body of the Edakka ever so slightly and applies small changing tensions on the shoulder straps. All these are done so delicately, dexterously and quickly that one does not notice them. Nevertheless, such a technique enables the drummer to create varieties of sound qualities while accompanying (his own) vocal music.

The rather peculiar construction of the instrument enables it to emit a gentle sound and as explained above, the player is able to produce a soft cadence somewhat like the Gumki employed by Mridangam players to produce a gamaka effect. Besides, the singer and the percussionist being one, the artiste is able to produce an integrated effect of voice and percussive sound. It is for this reason the Edakka is preferred for the singing of Jayadeva's Ashtapadi and other devotional songs in the essentially quiet atmosphere obtaining

in the inner precincts (srikovil) of Kerala temples. The Edakka is thus quite unlike other percussion instruments used in South Indian temples such as the Chenda and Thavil which can, indeed, pierce the still-ness of the quite outdoors.

Timila

This instrument is somewhat like the Edakka but longer. It has also its two faces constructed on circular wooden rings with leather stretched on them. The leather faces on the left and right are held taut by strings with a circular band held around the waist of the instrument. The Timila player has the instrument slung over one shoulder so that it occupies a vertical position. It is played with both hands of the player on one of the faces.

Maddalam, Mridangam

Perhaps, next in importance to the Chenda and Idakka amongst musical instruments of Kerala, are the Maddalam and the Mridangam. Both are bi-facial percussion instruments and belong to the large family of the two-headed drum of India such as the Dholak, the Khol of Bengal and the Pakhawaj, once considered the "King of drums" in North Indian Music and now more or less replaced by the Tabla.

References to the Maddalam occur in Tamil texts of the early centuries of the Christian era where the instruments of Yazh, a stringed instrument, the Kuzhal, a wind instrument and the Maddalam (percussion) are mentioned. In Hindu mythology we find Nandi playing the Maddalam accompanying Lord Siva's dance!

The Maddalam as used in Kerala is of two kinds: Thoppi Maddalam and Suddha Maddalam or Veera Maddalam. Both are bi-facial drums, somewhat larger than the Mridangam. The Thoppi Maddalam is the earliest type, originally used for Krishnatnam devotional drama-s and for Kathakali. Suddha Maddalam is the later version with a refined and clearer tone. Unlike the Mridangam, a thick strap attached to either end of the Maddalam is slung around the waist of the player so that it rests horizontally. The tone is quite different from that of the Mridangam in that it is much louder and of a higher pitch.

The instrument played with both hands, is by convention used to introduce a Kathakali drama. The Maddalam, together with the Chengala (Metal gong) and Kaimani (a pair of bronze cymbals) is, according to custom, played for a short while before the play starts.

The Mridangam (now a well-known accompaniment in Karnatic music) has also been in use in Kerala for a long time. References to it in literature are at least 200 years old as seen already. The name Mridanga is itself as old Bharata's Natya Sastra, which mentioned Maardangikas as players of percussion instruments. (Natyasastra, chapter 28-2). The instrument has a wooden shell about sixty centimeters long and has its left and right faces (referred to as the Toppi and Valantalai) are constructed differently to produce distinctive tonal effects.

Mizhavu

The instrument is a large copper pot with a piece of leather stretched tightly across its mouth. Mizhavu is played with both hands. Being the only instrument used with Koodiyattam and Chakyar Koothu recitals, the origin of the instrument should date back at least to the early centuries of the Christian era when these forms of entertainment came into vogue.

Kitupiti

We have this name mentioned by the 18th Century poet, Kunchan Nambiar. It is a single-face percussion instrument with the percussion end constructed somewhat like the Maddalam. It is played with sticks and used mainly for processions within temple precincts.

Ghana or Heavy (Metal) type of instrument

Chengala

Metal plates of various shapes and sizes are commonly used as musical instruments, especially in tribal and folk music and for devotional singing-the use of the Chengala, a circular plate of bell metal as part of the Katakali orchestra being an exception. The metal disc is beaten with a stick held either in the same hand as the Chengala or held in the

other hand. The jagte plate used by the Dasa mendicants of Karnataka or the Semakalam plate used in Tamil Nadu are examples of similar instruments used in neighbouring areas of the country.

The Chengala is used in Kerala both for temple rituals and as part of the Kathakali orchestra. In Kathakali, this instrument is wielded by the lead or maestro singer who fills in the roles of conductor and stage-manager. With the Chengala in hand, the maestro not only controls the taala in the performance but also guides other activities of the actors. The important place of the Chengala in a Kathakali play led to a convention that not only every instrument played on stage should be tuned to the sruti of the Chengala but also that the singer should sing to the same high sruti. As a result, he finds it tough going during a long Kathakali performance and the strain is likely to make him go off sruti sometimes, thus telling on the quality of his performance. For modern performances of Kathakali, the Chengala sruti is not insisted upon.

The Ilathalam or Elathaalam

This is another Ghana vaadya used in Kerala. Made of bronze, it consists of two similar metal plates of about six inch diameter. Strings passing through holes in the centre of each plate are held in either hand. The 'clang' of the instrument is a distinctive sound which goes to complement the percussion effects on the Kathakali stage. Here, it is held by the Number 2 singer who marks the taala and accompanies the Chengala of the Number 1 singer. Ilathaalam is also referred to as the Kaimani. A smaller version of the Ilathaalam is also in vogue and is known as the Kuzhithaalam.

It must be noted that Ghana Vaadya-s are essentially rhythm keepers whether used in Kathakali or elsewhere. The gamaka-s of melodic music cannot be produced by these instruments.

However, players who have spent many decades playing the instrument can produce special sound effects. An expert can play this instrument in three different ways. Clapping rim against rim, rim against a surface and flat surfaces of each piece. In playing for the Panchavadyam orchestra, clapping the rim against the surface will give prolonged 'melody'.

Wind Instrument

Wind instrument or Sushira Vaadyas have had, in this country strong socio-religious associations and functions. The traditional use of wind instrument in Kerala has been restricted to the Kombu (Horn), Kuzhal (Pipe), Shankha (Conch) Venu (Flute).

The Kombu

Animal horn is one of the earliest 'trumpets' we know of. Horns of oxen and buffaloes have been used from very ancient times and find references in the Mahabharata as Govishanika, which obviously is a cow's horn. The Kombu used in Kerala is a G-shaped trumpet made of brass or copper and is usually constructed of three peices or segments with the blowing end provided with a mouth-pieces. It is to be noted that the c-shaped instrument expands from a narrow section at the mouth-peice end to a much bigger diameter at the other end. In Kerala, the Kombu is used at religious processions and, more commonly as an instrument in the Panchavadya ensemble.

Kuzhal

The Kuzhal is tubular instrument, somewhat like the Nagaswaram but shorter. The musical quality of this instrument is not quite as good as the Nagaswaram and its use is confined to accompanying percussion instruments in a procession, and not in its own right as a ganavaadya.

The Shankha

The blowing of the Shankha has been indeed a traditional accompaniment to Hindu Worship. In Kerala, it is also used in the Panchavaadyam orchestra.

The Shankha has been used in this country from ancient times for heraldic and religious purposes. Being particularly suitable for outdoor use, it is no wonder that our epics and later literature that deals with the lives and struggles of royal dynasties contains profuse references to it. The Shankha was sounded to announce a war being declared or for announcing victories and to celebrate happy occasions.

The most common musical use of the instrument is for the Panchavaadyam orchestra.

The Venu

The Venu or the flute is again, a very ancient Indian instrument as evident from the numerous references to it in ancient Indian literature, including, of course, to the legendary use of the instrument by Lord Krishna. The word Venu comes from bamboo, the reed which is invariably used for the conventional flutes in India. A similar etymology exists with Vamsi, Bansi and Bansuri which are all derived from Vamsa, that is bamboo. The word Pullan Kuzhal is Tamil and Pullankuzhal in Malayalam apparently means a tube made out of a reed.

The use of the Venu in South India must be many centuries old as evidenced by reference to Venu in the 14th century poem mentioned earlier in this article. Currently however the Venu or the flute is not seen outside the venue of Carnatic Music performances.

Tatam or Striged Instruments

Sarangam (Sarangi) Nanthuni and Veena are the stringed instruments said to have been in use according to 14th century poem.

Nanthuni

Sarangi and Veena do not need any description as these are well-known all over India. The ancient Nanthuni, a typically Kerala instrument, still used in folk music, is of simple construction based on a flat piece of wood approximately 4 feet long and three inches wide with two or three wires stretched across the length. The wires can be tightened or loosened by means of wooden screws fixed to one of the instrument. Nanthuni is played by means of a plectrum. It has been used traditionally as accompaniment to the singing of songs at temples dedicated to Bhagavati.

Villu or Villadi Vadyam

This is a stringed instrument whose use is restricted to outdoor performances in villages. Villu means bow and Adi is to strike. The

instrument is a struck bow. The Villu is a long bow two to three metres long, with the bow-string of leather or made of hemp. For sound amplification, the bow is kept on an inverted earthen pot. Sets of small bells attached to the bow-string single as the string is struck. The instrument is used to accompany a musical story teller who is often the performer on the bow too. Stories presented are either mythological or those which involve social themes. the singer sits with the instrument in front and beats the rhythm on the bow-string with two heavy sticks. Together with the single of bells, the tala beats on the Villu can be quite exciting and indeed, hold the attention of village audiences.

Impressive percussion ensembles

Having enumerated and briefly discussed the various musical instruments of Kerala, it would be relevant to see how some of the major instruments are used in groups which have been mentioned in this article. Rhythmic variations played by these instruments within the confines of Tala, Jati and Gati are remarkable for their accuracy and co-ordinated effort. Percussion orchestras can broadly be divided into two kinds: The Chenda Melam, a group based on the Chenda; and the Panchavaadyam group based on a variety of instruments which excludes the Chenda.

Chenda Melam

This is played in temple premises for routine as well as ceremonial purposes. A typical Chenda group has a "lead" Chenda played by the lead player accompanied by four others with a complement of 3 Ilathalam (Metal Cymbals), 1 Kombu (Horn), and 1 Kuzhal (Pipe). The deliberations of the Chenda Melam consist of playing Tala variations in different speeds. It is customary for the group to play the Taalas Panchari (Roopakam), Champa (Jhampa) in five speeds, whereas, the Chempada (Adi) and Atanta (Ata) are played in four speeds.

Taayampaka

This is a Chenda-based melam which plays elaborate laya-vinyasa on the instrument. The Taayampaka team consists of a lead

Chenda player and four others. Of the latter, two players play on the Idamthala or the left face and the other two on the differently constructed valam-tala or the right face. Two or three Ilathaalam-s are also included in the group, to mark time. A typical Taayampaka Vinyasam would be in five stages, as follows lasting for over one hour of continuous play.

The Adi Tala, which is the basic tala used for Taayampaka is first played with gradual increases in speed (Kaala) for about 30 minutes. Gati variations-Tisram, Khandam and Misram - are played within the main Tala for about 15 minutes. Then follows the high speed rendering of the earlier stages, lasting for lasting for about 25 minutes.

Panchavaadyam

A typical Panchavaadyam group consists of 7 Timila-s, 4 Maddalam-s 9 Ilathaalam-s, 7 Kombu-s, and 1 Edakka. These are the five main instruments, but one each of Shankha and Kuzhal is often included. A notable exception is the Chenda which forms the main instrument in Chendamelam. It is of interest to know that Panchavaadyam plays only one taala, the Triputa taala of 7 matras. The routing is somewhat as follows: The shankha is blown first heralding the beginning of the Panchavaadyam. The Edakkas with their gentle tone follows playing a few Taala aavarta-s. The Timila-s now start playing an, after they play a few aavarta-s, the Maddalam-s join the group. The Elathaalam keeps rhythmic company throughout.

The orchestra now plays the Triputa taala in five gati-s, each gati-being played in speeds gradually increasing from variations to the theme being introduced as and when necessary.

The great percussion festival

The importance Kerala has attached to musical instruments, especially of the percussion type, is manifested in the ceremonial playing of large orchestras in various part of the state, mainly in the connection with temple festivals. The dedication of the artistes to their art is usually matched with out-door audiences alike who are totally involved in the rhythmic cadences of the instruments.

Particular mention must here be made of the great ceremonial percussion orchestra-s being traditionally played every year at the Pooram festival at Thrissur, in Central Kerala, the Chenda based orchestra, with its Kombu, Kuzhal and Ilathaalam is redoubtable one with 170 artists. The remarkable thing about these instrument groups is that they play intricate Taala and gati variations on their respective instruments for long periods of time without an actual conductor, a unique feature which might seem incredible to rasika-s who have not acatually witnessed the spectacle and to which there is hardly any parallel in world music.

At Thrissur, village groups compete in healthy rivalry to produce best orchestra effects. With two groups of fifteen gaily caparisoned elephants lined in rows facing each other as traditional witnesses to the great religious cum social event, the feast of percussion sounds produces an emotionally charge atmosphere.

NARAYANA TIRTHA

B.Natarajan

Few compositions have had such an impact on the tradition of South Indian classical music and dance (Kuchipudi style even more than the Bharata Natyam tradition) as Narayana Tirtha's Sri Krishna Leela Tarangini, acclaimed universally as the only work of comparable status among the several of genre of Jayadeva's Gita Govindam. The Tarangini has been composed by Narayana Tirtha (1675-1745) in chaste Sanskrit and set to melodious music (including *solkattus* meant for dance, Narayana Tirtha being his own choreographer) is in the form of *yaksha gana* (dance drama) on Lord Krishna, the stealer of butter, hearts and clothes- based on the gripping story from his birth to his wedding with Rukmini- as related in the *Dasamaskandham* of Srimad Bhagavatam. The composition comprises 155 *gitams* (songs) in 39 *ragas*, short *daruvus*, 348 *slokas*, *gadyams*, and *vachanas* (link passages in prose) and is divided into twelve *Tarangams* 'waves' making up the 'River of the sport of Lord Krishna' (The word "Tarangan is to be used for the twelve cantos into which the entire work, *Tarangini* has been divided; but by sheer repetition and age-long practice, it has become common to use the word 'Tarangam' to mean the individual *gitams*. The common practice, on this score, needs correction).

The author's mastery over music, philosophy and Sanskrit is equally brought into powerful play and invests *Tarangini* with its distinctive flavour. It relates, with rare felicity, the *Bhagavannama Sankirtana* tradition-repeated adoration of the Lord in Song and dance - of which the Tirtha is a distinguished exponent. While Jayadeva's Gita Govindam is a *srngara mahakavya*, the ascetic in the Tirtha elevates the Bhagavatam theme to lofty philosophical heights (focussing at every stage the Advaita philosophy) and to the level of

Brahmananda as propounded in the Upanishads without the least suggestion of frank, undisguised eroticism.

With Narayana Tirtha, the story element is much less important. All his *gitams* only portray the outpourings of the devotees to the Supreme Being in total surrender, a confession of their mistakes, their self-conceit and their ignorance (*maya*). The Lord makes it clear that He is the imperishable, all-pervasive, Supreme Being. While the devotees' pride is decimated, the Lord confers grace at once on the transgressor- Gopis, Radha, Brahma, Kaliya, Indra, to mention only a few of them. The Lord allows Himself to be tied by the bonds of His devotees - His mother Yasoda, too, in Gokulam.

Referring to "Bhagavannama Mahatmyam" in a moving *Gitam*, Narayana Tirtha points out that the utterance of three names Rama, Krishna, Govinda constitutes the most holy confluence of Prayag; it has no relation to direction, location or time; while the dip in the Prayag Sangam of the Ganga, the Yamuna and the Sarasvati cleanses only the body, the dip in Nama Sankirtana removes the impurities in the mind, uproots *maya and samsara* and leads to liberation.

In handling the *Gopivastrapaharana* episode, Tirtha makes Krishna teach Advaita to the Gopis. The clothes they had given up are only *maya or ahamkara*; Krishna has no *avarnam* (cover, protection) to give them and in fact 'avaranam' does not exist at all.

Since Radha is infatuated with the thought that she is the "most beloved" of Krishna, the Lord tames her pride. Radha recognises Krishna only as the *Paramatman*, and her later address to the Gopis is pure Advaita.

Narayana Tirtha's treatment of the *Rasa krida* theme brings out the message of merging in the non-dual *sat-cit ananda Brahman*. In the Gitam *Advayam akhanditam* Krishna expounds to the Gopis the Vedanta truths embodied in the *Chandogya* Upanishad.

The Radha Kalyanam portrayed in the twelfth Tarangam is packed with Upanishadic thought. In describing the wedding, Tirtha brings out the pattern of marriage customs and rituals followed by Andhra Brahmana families. Rukmini's patrika lekhanam - in which she makes it clear to Krishna that 'Gopala alone is my God' and that she would marry no one else' is couched in matchless phrases of elegance and beauty and wrapped up in rapturous Advaita.

By blending exquisite melody, Advaita, Bhakti and Moksha as the ultimate goal, Narayana Tirtha set up a pattern for many *Vaggeyakaras* who came on the scene after him, Tyagaraja himself being the most outstanding of them all. Along with Jayadeva's Gita Govindam and Kshetrajna's Padams, Narayana Tirtha's Tarangini gitams have been an integral part of the Kuchipudi dance tradition, sanctified by time and unswerving adherence to tradition. No wonder, Narayana Tirtha's *Tarangini* acquired a well-merited *niche* in the Kuchipudi repertoire during the last three centuries. In Ongole (Addanki area), Vijayawada, Godavari district, *Sri Krishna Leela Tarangini* and Narayana Tirtha command the utmost reverence. The descendants of some of the sixty families of Addanki, who had learnt the Tarangam pieces from Narayana Tirtha's own lips, claim to have preserved the pattern to this day; it appears to be a reasonable claim (though time might have brought some marginal changes) and the number of such families has dwindled now to a mere handful.

In the final phase of his life, Narayana Tirtha spent a few years at Varahur where he dedicated the full text of *Sri Krishna Leela Tarangini* at the shrine of Lord Venkatesa; the Lord gave him immediate relief from his colic.

Narayana Tirtha's interaction with Melattur, the home of Bhagavata Mela, which he had visited in the final phase of his life, is unmistakably clear.

The Period of Narayana Tirtha

The appellation "Narayana Tirtha" has been applied to quite a few sanyasins in the last four centuries. There has been considerable confusion in sifting the relevant literature. Narayana Tirtha, the author of *Sri Krishna Tarangini*, is the subject of this discussion.

An important question that has defied a satisfactory and definite answer throughout the twentieth century and perhaps even earlier is the precise period in which Saint Narayana Tirtha, the author of *Sri Krishna Leela Tarangini* lived.

In my recent researches embodied in two volumes published; in 1988 and 1990 (under the auspices of Mudgala Trust, Madras-28) an earnest effort has been made to find an acceptable and reasonably accurate answer to these questions. A widely respected musicologist has described these two volumes as a landmark publication of the century. "Strangely enough, there have been far too many areas of disagreements among scholars. For the best part of the 20th century nearly seventeen well-known scholars and musicologists had applied their minds to the question of the period of Narayana Tirtha — the year and place of his birth, his early life, his initiation very early in life to the sanyasa state, his itinerary in the North and South of India, the circumstances in which he came over to Tamil Nadu, the dedication of his work *Sri Krishna Leela Tarangini* the last phase of his life and the attainment of samadhi. But firm and acceptable conclusions eluded these scholars; for the material at their disposal was inadequate.

The Hindu concept of self-effacement was carried by many of our great savants to more than its logical conclusion — near total absence of reliable data on which to reconstruct the history of their lives! Narayana Tirtha belongs to this distinguished band of saint-philosophers in respect of whom we have to build up reasonably accurate data from

scattered sources and cross references which my recent studies in 1987 and 1989 brought out. What makes this question of the period of Narayana Tirtha relevant to the history of Carnatic Music and our dance tradition is the profound homage to Narayana Tirtha which Tyagaraja makes in his *Prahlada Bhakti Vijayam*. Narayana Tirtha is the *parameshthi* guru of Tyagaraja. The influence of Narayana Tirtha on Tyagaraja can be seen in many of the phrases (with the same ring as Narayana Tirtha's) which Tyagaraja has used in his conversations. Many Advaita sanyasins have enriched the *Namasiddhanta* tradition in South India - between the 17th and 19th centuries — Bodhendra Sarasvati, Sadasiva Brahmendra, Narayana Tirtha, Upanishad Brahman and Tyagaraja himself— not to speak of the equally valuable contribution of *grahastas* like Sridhara Venkatesa Ayyaval and Sadguru Swamigal of Marudanallur. The *Namasiddhanta* tradition clearly structured by early 19th century by Sadguru Svamigal is now the bed-rock of the Bhajana tradition at Govindapuram, Marudanallur, Varahur, apart from other centres which continue to cherish this tradition. Narayana Tirtha therefore holds an honoured place in the evolution and preservation of the *Namasiddhanta* doctrine in South India, apart from the rich musical and dance tradition which he has left behind.

Under the Nayak rule at Thanjavur from 1532 to 1675 AD, and particularly in the period of Achyutappa Nayak (1561-1614 AD) the latter had actively encouraged a substantial number of Telugu Brahmana families to migrate from Andhra Desa, particularly Kuchipudi, and settled them in Melattur and other colonies around Thanjavur. A presumption was made that Narayana Tirtha's ancestors had settled in Melattur area and that Narayana Tirtha was born and got married (in his *purva asrama*) in Thanjavur district (Tamil Nadu) In his dictionary published in 1971, the late Professor P. Sambamurthy expressed the view that Narayana Tirtha was a smartha Telugu Brahmana who belonged to Tanjore district and hailed (in his *purva asrama*) from one of the Pandit families which came from the Andhra area and settled down in the Southern districts during the period of Vijayanagar empire. He had linked even the *apat-sanyasa* episode in the Tirtha's life to the

Vennar river (in Thanjavur district). In the light of the data now thrown up by recent researches, Professor Sambamurthy's theory cannot be sustained.

Some of the Andhra scholars held the view that the period of Narayana Tirtha was 1580-1680 AD. It was also wrongly maintained by some of the Andhra scholars that Tirtha was born at Kuchimanchi Agraharam in Kona Seema (East Godavari district) in Andhra. (The family tradition says that the saint could have stayed at Kuchimanchi round about 1700 AD on his way back from the North to South India, but he was not born at Kuchimanchi). Some scholars assumed wrongly that Narayana Tirtha was the "spiritual guru" of Bodhendra Swamigal, 59th pontiff of Sri Kanchi Kamakoti Pitham(1638-1692 AD) - yet another theory which cannot be maintained. I had the benefit of a valuable discussion with His Holiness, the Mahasvami of Kanchi (68th pontiff) on this theory; and he confirmed that there could be no question of Narayana Tirtha being the 'spiritual guru of Bodhendra Sarasvati'. Bodhendra is a much older contemporary of Narayana Tirtha and they could not have met at all since Bodhendra attained samadhi at Govindapuram in 1692 AD; and on his way back from Varanasi and Puri, Narayana Tirtha could have reached Tamil Nadu only after 1701 AD (as my remarks later in this article will show).

In view of the conflicting data from external sources which made it difficult to fix definitely the period of Narayana Tirtha, it was found safe and reasonable to lean on the family data made available by Acharya Sivasankara (Sastri) Swami, a great poet, scholar and scion of the eighth generation of the Narayana Tirtha family, on the basis of the intimate knowledge of the life and work of Narayana Tirtha, handed down traditionally by successive generations of the family. Swami Sivasankara Sastri who stayed in Tirthasramu, Vetapalam and passed away around 1977 AD, has indicated that till seventy years ago, *Sri Krishna Leela Tarangini* was being staged in the Telugu country as a full-fledged *Yakshagana*, in which the essence of the Upanishads and

the Advaita doctrine has been embodied. Named Govinda Sastri at birth, the young Telugu Brahmana was born to Nilakanta Sastri and Parvati Amma at Kaza Village, in Guntur district of Andhra Pradesh — with the surname *Tallavajjhala*; he belonged to the *Bharadvaja Gotra* and Krishna *Yajus -sakha* group and *Apastamba Sutra*. Trained by Vasudeva Sastri, Govinda acquired considerable proficiency in *Purva Mimamsa* too and soon became a *Sangita Vidyavidhi* and a *shat-darsana paraga* (Master of the six systems of Indian Philosophy). The original surname of *Tallavajjhala* group was *Pisapativaruru* (not supported by any recorded evidence). Married very early in life to Utchamma, from a Telugu Brahmana family of Vedadri (on the Northern bank of Krishna) opposite to the village Ginjupalli (in the neighbourhood of Kaza, south of the Krishna river) confronted by a flash-flood while swimming across the Krishna, young Govinda took to *apat-sanyasa*; and when the floods abated and he swam across to Vedadri, he renounced the *grihasthasrama* and was formally initiated into the sanyasa asrama by Sivarama Tirtha at Kanchipuram. The family tree (*Vamsa-vrksha*) of the eight generations of this *Tallavajjhala* family at Kaza right up to Sivasankara Sastri confirms the presumption that Narayana Tirtha's period should be 1675-1745 AD. According to Sastri, the family tradition had prescribed *Sri Krishna Leela Tarangini* as a book to be mastered by everyone in the *Tallavajjhala* line and everyone should be able to recite at least three *Tarangams*.

The *Tallavajjhala* tradition confirms that Narayana Tirtha's *samadhi* is at Tiruppunturutti (in Tanjore district of Tamil Nadu). It was being looked after by the saint's family for many years; but because of the distance from Andhra desa, difficult communications and other factors, they could not continue the arrangement of looking after the saint's *samadhi* at Tiruppunturutti. There is no reason to discredit this family tradition.

Narayana Kavi of Varahur, the author of *Sri Krishna Sikyotsava Prabandham* who lived in the early part of the century (1868-1935 AD) has borne unambiguous testimony in his

book to the *samadhi* of Narayana Tirtha being at Tiruppunturutti (on the southern bank of the Kudamurutti river), near the huge mango tree where the saint spent the last phase of his life in deep meditation.

Sloka 93 says- Narayana Tirtha attained *samadhi* in the village dedicated to Sri Pushpa Vatisvarar.

Kavera Kanya pariputa parsve
 Sri Pushpavatisvara vasadhanya
 arame Sri Narayana Tirthanama
 Yatih prapede hi Vikuntha lokam

This book published in 1941 carries a valuable introduction from His Holiness Sri Mahāsvamīgal of Kanchi (68th Pontiff) and in our discussions His Holiness has confirmed that Narayana Tirtha attained *Samadhi* at Tiruppunturutti. The Varahur exponents of the Narayana Tirtha Cult would have been fully acquainted with the facts at the time Narayana Kavi wrote his *Sri Krishna Sikyotsava Prabhandam*. There can be no reason at this point of time to question the validity of this proposition on Tiruppunturutti being the site of Tirtha's *samadhi*. The theory held out by some that the Saint would have found lasting peace in a *samadhi* at Varahur itself or had gone back from Varahur to Andhra cannot be sustained for want of evidence. So the Tiruppunturutti *samadhi* theory is upheld by the available evidence.

Horoscopic details recently obtained from Andhra Pradesh confirm that Narayana Tirtha was born in 1675 AD. And according to Kurukanti Sitarama Sastri's *Tanjore Naik Rulers*, Narayana Tirtha attained *samadhi* in 1745 AD (*Sukla Paksha* the waxing moon fortnight-*Ashtami* in the Tamil month of *Masi*) on a Thursday. Every year Tiruppunturutti observes the aradhana on this day. This conclusion fits in very well with the rest of the evidence now available.

Sivarama Tirtha, Narayana Tirtha's guru had his base in Kanchipuram in 1675 -1700 AD. In the eighth Tarangam of *Sri Krishna Leela Tarangini* the name of the preceptor finds clear mention:

"Sivarama Tirtha padambuja bhramarena"

(I am the be hovering round and worshipping at the lotus feet of my preceptor, Sivarama Tirtha). He refers to his guru pointedly in his other works too: *Vivarana Dipika* and the *Subodhini* (Sankara bhasya).

The evidence which I have been able to obtain in the last few years points to the conclusion that after Sivarama Tirtha initiated Govinda Sastri into sanyasa (known as Narayana Tirtha in the sanyasa asrama), both of them moved up from Kanchi to Prayag and Kasi (Varanasi) - round about 1690 AD and Narayana Tirtha should have stayed on at Kasi till 1701 AD.

Now I have the clinching evidence which my recent researches have brought to light.

Narayana Tirtha wrote the commentary *Nyaya Chandrika* on *Bhasaparichcheda* of Viswanatha. From the Adyar Library it was found that a title *Karikavali* (also of Viswanatha) appears under the above work *Nyaya Chandrika*. In our introduction to the edition of the latter work, the Editor Dhundiraja of the Kasi Sanskrit series observes that 'Chandrika' was completed by Vikrama year 1758, corresponding to 1701 AD. It follows that this work was completed during Narayana Tirtha's stay in varanasi; therefore Narayana Tirtha could have left Varanasi for the South only around 1701 AD. It is clear that when Narayana Tirtha entered Tamil Nadu after 1701 AD, he came into this region as a sanyasi, all by himself, and not with others

of his *Tallavajhala* clan. Some stray branches of the clan could have moved in later into Cheranmahadevi and Melattur.

Since the *Adhyasalakshana* of Ratnaprabha authored by Govindananda is interpreted by Narayana Tirtha in his *Subodhini*, Narayana Tirtha must be of a later date than Ramanandacharya. Since Ramananda cites instances from *Parimala*, he must be of a later age than the author of *Parimala*, whose period is the 16th century AD. Ramananda is the author of *Ratna Prabha* published in 1588 AD and Ramananda's period is the late 16th and early 17th century AD.

From Varanasi, Narayana Tirtha should have moved to the deep south of India *via* Puri and Andhra desa, reaching the Kaveri delta area in Tamil Nadu sometime after 1701 AD. Narayana Tirtha should have spent (apart from the holy centers of Andhra, including Addanki and Singarayakonda and Tirupati) the period 1701-1745 AD at Govindapuram, Tiruvisainallur, Melattur, Nadukaveri *en route* to Varahur.

We have reliable testimony from a leading family of the twin-villages, Kandamangalam and Varahur, that Narayana Tirtha lived at Varahur round about 1720 AD. This information establishes conclusively the view I have expressed in my two volumes (1988 and 1990) that the period of Narayana Tirtha, the author of *Sri Krishna Leela Tarangini*, is 1675- 1745 AD. It marks a major and definitive break-through in our endeavour to determine the "period of Narayana Tirtha" the author of *Sri Krishna Leela Tarangini*.

BOOK REVIEWS

Mystic Singers of India

Singer Saints of India-A study and an Anthology: Rajinder Singh Verma: Sterling Paperbacks. L-16, Green Park Extension, New Delhi-110016. Rs. 125.

India is essentially a land of religious and spiritual realisation and in no other country is spirituality so marked a national character. Perfected men have appeared in our midst from time to time and have presented to the common man, both by example and precept, the great ideal of liberation. We shall have no cause to complain of our present Kali Age when we remember that it has brought forth saint singers like Tulsidas, Kabir, Surdas, Tukaram, Namdev and Tyagaraja not to speak of the saints of the other religious creeds in India.

The book under notice is a unique anthology of the English translations of selected hymns of 43 foremost saints of India. The hymns of each saint are preceded by brief life sketches highlighting their spiritual attainments and the universal appeal of their songs. References to particular deities have been kept to the minimum to make the selection beneficial to the followers of different sects.

The saints selected are from different parts of India, from Kashmir to Tamil Nadu and from Gujarat to Assam. They include several women saints like Andal, Lal Ded, Mahadevi Akka and Mira Bai.

All credit to the author for having located the translations of so many songs in Tamil, Telugu, Kannada, Punjabi, Bengali, Marathi and other languages. Rajinder Singh is a professor of English noted for his flair for writing verse and has rewritten all the translations in excellent diction of uniform quality.

The first part of the book contains write-ups of the different faiths followed by the saint singers concerned. Bhakti is, naturally, the common thread that binds them together and the author has dealt with 17 cults like Vaishnavism, Saivism, the Sakta cult, Sufism and the sikh religion. A wealth of information has been compressed into these pages.

Part II comprises pen-portraits of the saints followed by anthologies of their lyrics. The author has taken enormous pains to collect the lives of all the 43 saints and has furnished a fine glossary and a bibliography.

As a north Indian writer, Singh appears to have had difficulties with some south Indian subjects. The Alwars of Tamil Nadu have not dealt with the Radha-Krishna love cult and there is no mention of Radha in their works. Instead, they have mentioned a character called Nappinnai who plays a similar role.

Saint Nammalwar did not compile the 4,000 divine compositions (Nalayiram). The compiler was Nathamuni (ninth century A.D.)

The greatest confusion in the book is however, regarding Jayadeva. Ruler Lakshmana Sena, stated to have been a patron of the author of the Gita Govindam, was not the last Hindu king of Nepal but of Bengal with his capital at Gaur. Jayadeva did not wander a lot in search of truth but lived peacefully at Puri Jagannath.

The reference is obviously to another Jayadeva. Strangely enough, two poems attributed to a Jayadeva, one in Apabhramsa and the other in Sanskrit have been included in the Guru Granth Shaib by Guru Arjun, the fifth Guru. The hymns included in the present book are the verses from the Adi Granth. Verses from the Gita Govindam may be irrelevant in a compilation like this.

These minor flaws do not detract from the value of reading this precious anthology which will benefit not only to scholars in India but also Indologists the world over. The get up is elegant.

T.S. Parthasarathy

Bharata Natya Dancers

BHARATA NATTIYA KALAI: (Tamil) Kalaimamani Saraswathy; Thirumagal Nilayam, 55, Venkatanarayana Road, Madras-600017. Rs. 125.

With the popularity of Bharata Natyam increasing day by day and hundreds of school going girls learning the art, a necessity has arisen for simple manuals on the theory and practice of Bharata Natyam. Gorgeously produced luxury editions with attractive photographs are beyond the reach of the average student. It was therefore, thoughtful of Kalaimamani Saraswathy to have designed the present book in simple Tamil with an abundance of photographs, pen drawings and charts to explain the essentials of South Indian dance to students and teachers. Saraswathy is a senior dancer, teacher and choreographer and knows exactly what a dence student will look for in a book like this. After a general introduction, the book commences with the four kinds of Abhinaya: Angika, Vachika, Aharya and Sativka. Agnika includes posture of the head, eye movements, neck movements and Sthanas. These are illustrated by fine pen drawings.

The eight types of Nayikas or heroines play an important role in Bharata Natyam and they have been explained in a tabular form with their descriptions and characteristics. Dealing with types of Nayakas or heroes, the author has drawn interesting parallels from epics and puranas.

The very aim of Natya is to produce 'rasa' (roughly translated as sentiment') and the author's treatment of the ten rasas, including Vatsalya is exhaustive. Upamana (comparison or analogy) is important in Abhinaya as objects have to be explained with the help of similar entities and this section of the book is very instructive.

The qualifications of a teacher as well as a dancer are explained in great detail. Also the seven kinds of Tandava. Adavus are fundamental dance units in nritta and they have to be learnt from a

teacher. However, the author has reproduced 96 colour photographs of Adavus demonstrated by dancer Priya Sundaresan.

Hastas or representative gesture with the hands are the very backbone of Bharata Nataya and they are two types-Asamyuta or single hand gestures and samyuta or double hand gestures. The author has explained 32 single hand gestures and 24 two hand gestures with actual photographs. More than 50 Hastas depict gods, goddesses, the navagrahas and the ten incarnations of Vishnu.

The book is thus the most comprehensive guide to dancers published so far in Tamil and is a bargain for the price.

T.S. Parthasarathy

Nightingale of Mithila

The Sweetest Love Songs of Vidyapati:

Rendered into English verse by Narayan Jha; Published by Narayan Prakashan, C/o Sri Krishnakant Jha, Head Post Office, Lal Bagh, Darbhanga 846004; Rs. 100.

A legendary fame and few hundred of evergreen sonnets in the Maithili dialect have made Vidyapati as memorable as Jayadeva and Lilasuka. The secret in part is the popularity of the theme - the transcendental love between Krishna and Radha - and its integral place in the Vaishnava philosophy of North India. But many poets in Sanskrit have yielded to the temptation of dealing with morbid interest in the slippery blisses of Sringara. Unkind critics have not hesitated to call Vidyapati a sensuous poet but in reality he has avoided the pitfalls with superb ease and has filled the same sringara with divine escatsy. His Padavali forms a class apart from the usual variety of erotic poetry.

Mahakavi Vidyapati Thakur (15th century) known as the 'Nightingale of Mithila', was a native of Visapi in Bihar. Like Ottakuttar, who was court poet of three generations of Chola Kings, Vidyapati flourished during the reigns of four generations of Rajas of Tirhut. He received many favours from Raja Siva Singh and his queen Lachchima

Devi in particular and immortalised them in his songs. Although the author of more than a dozen works in Sanskrit and the Avahatta dialect, Vidyapati's chief glory lies in his matchless sonnets in Maithili dealing allegorically with the relationship of the soul with God in the form of Radha-Krishna love. This element exercised such a potent influence on Sri Chaitanya and his followers that the Padavali became one of the bibles of the sect. A close imitator of the Gita Govindam, Vidyapati was known as 'Abhinava Jayadeva'. In the field of music also his songs have played an important role. A major portion of the Ragatarangini of Lochana Kavi is devoted to a discussion of their musical set-up.

Among the savants who were attracted by the poetry of Vidyapati and translated his songs into English were Sri Aurobindo and Ananda Coomaraswamy. Sri Aurobindo's translation of 41 songs was published by the Sri Aurobindo Ashram, Pondicherry, more than 40 years ago. Coomaraswamy's translation was published first in 1994. The Indira Gandhi National Centre for Arts, brought out a deluxe edition with the original in Bengali and Devanagari scripts.

The present translation into English verse of 31 songs of Vidyapati, with the Maithili original by Prof. Narayan Jha is a welcome addition to literature on Vidyapati for the reason that the author's mother tongue is Maithili and he has several volumes to his credit in that language. He is a professor of English and an ardent lover of Vidyapati's poetry. He has selected typical sonnets of poetry and has given his translation side by side with the original in Devanagari script, foot notes and a glossary. With his command over the nuances of both the languages Prof. Jha has kept intact the sweetness of Vidyapati's language while conforming to the rules of English prosody.

T.S. Parthasarathy

Concepts of Indian Music

INDIAN MUSIC: B.C.Deva; Published by the Indian Council for Cultural Relations, New Delhi. and New Age International publishers Limited (Wiley Eastern limited). Rs. 200.

The late Dr. B. Chaitanya Deva (1922-1981) was one of the most knowledgeable and versatile musicologists of recent times. Luck did not favour him and his efforts did not get the recognition they deserved.

Although South Indian by birth Deva was trained in Hindustani vocal music by giants like Vinayaka Rao Patwardhan, Keshav Bua Ingale and Amanali Khan. He was the recipient of the first Doctorate in musicology offered by the Gandharva Maha Vidyalaya besides a Ph.D. from the Poona University for his work in the psycho acoustics of music and speech.

The present work was first published in 1974, and so great was the demand for copies that a second edition and three reprints had to be brought out in quick succession. I.C.C.R. has done well in sponsoring the third reprint published in 1995.

In the opening chapter the author appropriately commences with a discussion of "Raga" which he describes as a 'incipient music idea'. i.e., the outstanding features of Indian music is its raga system in which the ideal with both Hindustani and Karnatic concept of Ragas, the time theory and other salient features figure.

Svara, Murchana and Mela are dealt with in the next chapter. The Mela concept reached its culmination in the 72 Melakarta scheme of Venkatamakhī of Thanjavur. The author has given the western equivalents of Indian svaras and how, by permutation and combination, 484 scales and 34848 subsidiary melas can be obtained. Hindustani music, however, has not been able to accept this scheme.

After a brief chapter on the Talas of Indian Music, Deva takes up for a detailed examination musical forms like Prabandha, Kriti,

Dhrupad, Khayal and Thumri. Some well-known composers of these forms from Tansen to Tyagaraja have been referred to and their pen drawings reproduced.

Later, the author deals with devotional music which forms the largest chunk in Indian Music. Deva was a specialist on the musical instruments of India and has authored an equally popular book on the subject. The longest chapter in the present book is on musical instruments.

'In Retrospect' deals with modern Indian musicology with reference to V.N. Bhatkhande, Paluskar, Chinna-swami Mudaliar and Subbarama Dikshitar. There is also a valuable glossary.

As the book was written in 1974 some of the facts mentioned there have been superseded by later research. The name of Annamacharys's father was Narayana Suri and not Kummaranarayana, and Annamacharyas's Sanskrit work was 'Sankirtana Lakshanam' and not 'Adhyatma Kirtana'. Syama Sastri was not a Telugu Vadama but a Tamil Brahmin.

These and a few other minor flaws do not detract from the value of an eminently readable and definitive work on Indian Music of both the styles. Elegantly printed, the book carries 80 drawings by Rangaswamy Sarangan.

T.S. Parthasarathy

Survey of Indian Classical Music

EUPHONY- *Indian Classical Music: L. Subramaniam and Viji Subramaniam; Affiliated East-West Pvt. Ltd. 62-A, Ormes Road, Kilpauk, Madras 600 010. Distributors: Rupa & Co., 15, Bankim Chatterjee Street, Calcutta 700073. Rs. 295.*

The earliest work in English dealing mostly with Carnatic music was *The Music and Musical Instruments of South India and the Deccan* by Captain C.R. Day of the Oxfordshire Light Infantry published in 1891. The author uses only the staff notation in his book. This was two years before A.M. Chinnaswami Mudaliyar's *Oriental Music in European Notation* was published in 1893.

Mudaliyar, who was a Master of Arts of the Madras University, spent all his savings for publishing his work. His erudition is amazing and it was his book that later made many western savants alive to the beauties of Indian Music. Although he was aware of the drawbacks of using the staff notation for writing Indian music, Mudaliyar was convinced that a notation could be evolved which would be accepted by all the nations of the world.

Sir E. Clements (I.C.S) was another author who, in 1920, published his *The Ragas of Tanjore* with a long introduction and 52 Carnatic compositions in staff notation.

In 1993, Dr. Raja Ramanna published his *Structure of Music in Raga and Western System* (Bharatiya Vidya Bhavan) which is a landmark publication and a bonanza for musicologists, both Indian and foreign. The author has used mostly the staff notation in this book.

L. Subramaniam, the author of the book under notice, belongs to a family of distinguished violinists and is one among the 'Violin trio' of Madras, the other two being L. Vaidyanathan and L. Shankar. Now settled in the U.S., Subramaniam holds a Master's degree in Western classical music and drawing the best from both the systems, he has secured a name for himself in the field of East-West orchestral

fusion.

The present book has been written perhaps with an eye on the western reader as staff notation has been used in many places but it deals with Indian classical music as a whole with more accent on Carnatic music. Hindustani music has been dealt with in a separate chapter and the two styles compared in the next chapter.

The subject has been developed in a systematic manner commencing with a brief history of Indian music from ancient times. The somewhat inadequate notation system in India is dealt with and compared with the European staff notation.

Indian music is a melodic system and the raga concept is its most outstanding contribution to world music. The third chapter deals with the evolution of raga from its earlier grama, jati and murcchana beginnings. The author feels that there is no other system in the world which compares with Venkatamakhi's concept of 72 parent scales and innumerable derivative ragas. In an unusually long chapter on the '*Rhythmic Concept*' the author discusses the well-known and methodical tala system of Carnatic music and has furnished a chart showing the beats of the 35 talas.

The chapter on 'Musical Forms' describes the different forms from Abhyasa Gana to the highly involved *ragam, tanam and pallavi*. This is followed by a chapter of the musical instruments of Carnatic music.

The chapter on Hindustani music starts with the presumption that there was a common music throughout the length and breadth of India till about the 12th century and the two distinct systems Hindustani and Carnatic are mentioned in the *Sangita Sudhakaara* of Haripala (1309-1312). Unfortunately the sloka mentioning this bifurcation for the first time is not from Haripala's work but from a pamphlet of the same name written in this century by *Kashinath Sasiri Appa Tulasi* of Hyderabad. This confusion has been created by earlier writers as well.

Secondly, the statement that "Amir Khusru was the first Turk to infuse elements of his native music into the existing system in India" is not tenable. Although Khusru's father was a Turk, his mother was an Indian originally from Hindu stock. Khusru was born in the Eta district of U.P. and Braja Bhasha was his mother-tongue. He later became a polyglot, savant and music composer. His knowledge of Persian as well as other Middle East tunes must have been only through Indian sources as he had no opportunity of visiting those countries at any time in his life.

Later, the author traces the growth of Hindustani music with special reference to *Dhrupad*, evolved during the reign of Raja Mansingh Tomar of Gwalior as well as other forms like *Dhamar*, *Tappa*, *Thumri* and *Ghazal*. The tala system of North Indian music and musical instruments used have also been dealt with lucidly.

The biographies of about 30 composers furnished in the next chapter represent a random selection. Largely copied from earlier writings, the accounts contain some glaring errors. Manali, where Dikshitar lived for some time, is near Madras and not 20 miles from Tiruvarur. Manikakavachakar was not one of the Tevaram composers (Sambandhar, Appaar and Sundaramurti) and his work is called *Tiruvachakam*.

Earlier also there are discrepancies. Ramamatya was not the first to conceive the Mela system, but Vidyaranya. Similarly, Swati Tirunal was not the first composer of *Tillanas* but *Virabhadrayya*.

As the book is bound to be used widely by students and teachers in India and abroad, the publishers will do well to issue an errata. The book is elegantly printed and contains a useful glossary of terms.

A melancholy interest attaches to this publication as Viji Subramaniam, the co-author, passed away at a young age before the book was printed.

T.S. Parthasarathy

Monarch of Telugu Padams

MUVVA GOPALA PADAVALI- Amours of the Divine Cowherd with Jingling Bells; English translation and notes on aesthetics by Dr.B.Rajanikanta Rao; Rajani Publications, "Vibhavari" S.F. 1 iB Venus Apartments, Tikkle Road, Vijayawada-520010. Rs. 250

Subbarama Dikshitar in his *Sangita Sampradaya Pradarsini* (1904) enumerates more than a dozen composers of Telugu padams including Govindasamayya, Ghanam Sinayya, Merattur Venkatarama Sastri, Sarangapani and others. But he is emphatic that for felicity of expression in the *Kaisiki Riti*, depiction of the Nayaka-Nayaki bhava and musical excellence, Kshetrajna has not been surpassed so far, nor can he ever be.

Kshetrajna is an unusual name for a person and this composer is the only one who bears that name. According to chapter 13 of the Bhagavad Gita, the term meant God Himself but strangely enough, it also means a libertine.

In Telugu he is invariably referred to as Kshetrayya or one who visited various kshetras. He was an inveterate pilgrim and has sung in praise of more than 20 shrines in Tamil Nadu and Andhra regions.

The term *padam* was, from olden days, being used to denote any musical composition. Kalidasa and Jayadeva have used it in this sense and the compositions of the *Dasa Kuta* tradition are known as *Dasara padagalu*. There are numerous *padams* in Tamil like those of Muthu Tandavar and Ghanam Krishna Iyer.

But from the 17th century it became a distinct genre of musical form with a Nayaka-Nayika motif to be sung in slow tempo in rakti ragas that lend themselves to a depiction of 'sringara'. Kshetrajna was a wandering mistrel, visited several royal courts and received lavish patronage for composing *padams* by the hundred. He spent many years in the Tamil area and in the courts of Tirumala Nayak of Madurai

and Vijayaraghava Nayak of Thanjavur (1633-1673). Out of the 4500 padams mentioned in his padam *Vedukato naduchukonna* (Devagandhari), known as the *Meruva padam*, no less than 3000 were composed in the courts of these two patrons. The controversy regarding Kshetrajna's place of birth and later life is beyond the scope of this review which deals only with Rajanikanta Rao's translation.

Dr. Balantrapu Rajanikanta Rao hails from a family of poets and is a scholar, playwright, musician composer and a well-known broadcaster.

Winner of the Sahitya Akademi award for his research work 'Andhra Vaggeyakara Charitramu,' Rajani's monograph 'Kshetrayya' published by the Sahitya Akademi in 1981, was a pioneering work on the subject.

This is the first time that 160 padams of Kshetrajna are published with the text in Telugu script, translation in Roman script and a full transliteration in English.

Rao has tackled a formidable and uneviable task because Kshetrajna was a scholar, poet and Alankarika who had thoroughly studied the Rasa Manjari of Bhanudatta Misra, the Amaru Satakam and allied literature and has presented a mind-boggling variety of Nayakas and Nayikas in the quaint Telugu idiom of the 17th century.

In many places the real meaning eludes the translator. All credit to Rajanikanta Rao for producing an eminently readable English translation which is as faithful to the original as possible. Prose being inadequate to bring out the import of many lyrics, Rao has attempted, with varying degrees of success, a kind of blank verse in English.

There have been several editions of Kshetrajna padams in the past, one of them marked for private circulation only because of the amatory nature of the lyrics, but publishers have been fighting shy of bringing out a translation. B. V. S. S Mani of the Swadharna Swaaraajya Sangha of Madras has earned the gratitude of the music world by sponsoring this publication which is a bonanza for lovers of Kshetrajna padams who do not know the Telugu script.

Rajanikanta Rao has made a thorough job of the editing work by providing notes on aesthetics before the translation of each padam. He has generally followed the material presented under the title *Sringara Rasamanjari* at the end of the publication *Kshetranya Padamulu* in Telugu edited by Prof. Vissa Appa Rao and published by the Andhra Gana Kala Parishat in 1950.

The other features in this well-printed book include a long paper on Kshetraajna presented by the author at the Music Academy in 1981 and interesting forewords by Prof. M.V. Rama Sarma, Dr. B. Gopal Reddy and Mr. A.S. Raman.

TAMIL

ADI SANGITA RATNAVALI: *K.V. Srinivasa Iyengar; M. Adi & Company, Copies can be had from Karnatic Music Book Centre, 14, Sriperumal Street, Royapettah, Madras-600 014. Rs. 90.*

K.V. Srinivasa Iyengar is perhaps best known to musicians and music students as the author of *Sangita Ratnavali* which has been a popular text book for over 80 years. He also wrote the *Gana Bhaskaramu*, an important work on the theory of music and dance, which contains many compositions in notation. These are but two of his numerous works on music.

For an author who died in 1929, we know pitifully little about his life. He was the youngest brother of Tiger Varadachari and Vina Krishnamachari and was known as Appadurai. These brothers were born at Kolattur in Sriperumbudur Taluk and each one was a genius in his own field. Among them, Srinivasa Iyengar achieved everlasting fame by publishing several standard works on music in the Tamil script that form the asset of countless pupils, amateurs and professionals.

Srinivasa Iyengar played an active role in the establishment of the Music Academy at Madras. On January 8, 1926, The Hindu carried a report of the setting up of an 'Academy Council' and Iyengar was one of its leading members.

Among his several works in Tamil and Telugu, the Tyagaraja Hridayam, containing the text, meaning, notation and valuable notes of about 300 Kritis of the saint, stands supreme. He had undergone Veda adhyayana in his younger years and his knowledge of the Divya Prabandham and allied literature stood him in good stead while writing the notes.

The fifth edition of the book under notice, the *Sangita Ratnavali*, is a bonanza for music students and teachers as it contains a total of 125 compositions comprising Gitas, Svarajatis, Chitta Tanas, Varnams and Kritis. All the compositions are in notation and the Svarajatis, Varnams and Kritis have a full Tamil translation and notes on Raga lakshanas. This is perhaps the only book which contains 16 Gitas and 33 Varnams.

Of the 66 Kritis printed, 50 are those of Tyagaraja and the rest by Patnam Subrahmanya Iyer. These include popular songs as well as rare Kritis. The 23 page introduction contains useful notes on *svaras*, *gamakas*, *ragas*, the melakarta scheme and the tala system of Karnatic music. The appendix furnishes the arohana and avarohana of 151 ragas. The music world will welcome the reprinting of Adi & Co's books by the Karnatic Music Book Centre.

T.S. Parthasarathy

Worship of Nadabrahman

SONIC THEOLOGY - Hindusim and sacred sound: Guy. Beck; Motilal Banarsidas publishers Private Ltd., 120, Royapettah High Road, Chennai-600 004. Rs. 195.

The origin of Indian music is traced to the Sama Veda and music itself is described as Gandharva Veda, one of the Upa Vedas. From time immemorial, God has been conceived as Nada Brahman (embodiment of nada) and the practice of music as Nada vidya or Nada upasana (worship of God through sound)

In the very first verse of his *Sangita Ratnakara* Sarngadeva (13th century) pays homage to Lord Sankara as *Nada tanu* or "one whose body is sound". An interesting description of how Nada is caused in the human body is furnished by Sarngadeva. "The Atma or soul, desiring to speak or sing, stirs the mind; the mind strikes the fire abiding in the body; the fire strikes the wind; the wind rising along the upward path, manifests sound in the navel, heart, throat, head and the mouth. Nada is thus produced by the combination of prana and anala." This description may appear somewhat fanciful but singers like Thyagaraja have given full expression to it in their songs.

Western scholars are often puzzled that unlike religious traditions that emphasise silence, the Hindu world is permeated by sound. Drums bells, gongs conches and pipes play a central role in Hindu worship not to speak of an array of vocalisations and incantations. In this study, the author gives a theoretical exposition of the major textual sources of Hindu sacred sound, the Vedas, Upanishads, Mimamsa and the Tantra treatises. The Vedic *Vak* or 'spoken word' led to the Sabda-Brahman of the Upanishads, and later to the Nada Brahman of Yoga and finally to Nada upasana in Indian classical music.

Guy L. Beck, spent nearly five years in India learning Hindustani music from Pandit Sainen Banerjee of Calcutta who was also a noted musicologist. It was this Guru who insisted that Nada Brahman was the zenith of Hindu religious and aesthetic experience and the highest stage of musical perfection. Beck was finally encouraged to undertake a project in what he calls "sonic theology" as a doctoral thesis which forms the basis for the present book.

Though there are several works which deal with the concept of Nada Brahman, this book is the most exhaustive one. He naturally starts with the Vedic sound as a basic source as the Rig Veda is believed to be impregnated with sacred speech or *Vak*. The rishis are said to have visualised the mystic form of *Vak* which "is subtle, eternal or imperishable and incomprehensible by ordinary sense organs."

The sacred syllable OM' (pranava) is believed to be the offspring of Brahma, the creator, No holy text shall be chanted without Om. The Pranava Upanishad describes in great detail the etymology, pronunciation and the use of Om.

During the time of the Upanishads, the mythological notion of Vak was transformed into an ontological reality in itself known as Sabda Brahman. In the section "Sabda Brahman in the Upanishads" the author has quoted extensively from the Upanishads notions to show that Upanishadic of sound were the forerunners of the many esoteric notions prevalent in the Yoga and Tantric schools.

The second chapter dealing with "Indian Philosophies of Languages" refers to the two principal schools, the Mimamsa and the philosophy of grammar (Bhartruhari) which made the most significant contributions to the philosophy of languages. The interesting point in this long chapter is the fact that although Sankara took great pains to refute the Sphotavada doctrine, he was, nonetheless, influenced by it as gathered from Padmapada's commentary on his master's teachings.

The next chapter discusses Nada Yoga or sacred sound as Nada Brahman and the author has pointed out that although the Yoga tradition falls within the six orthodox systems of Indian philosophy, it differs in several ways from the Vedic tradition. The esteem accorded to Nada or Nada Brahman in the Yoga tradition can be seen in the Yogasikha Upanishad which says: "There is no mantra higher than Nada: there is no God higher than one's own Atman; there is no worship higher than investigation of the Nada."

Part II of the book deals with the treatment of sound in the Tantras. Sakta-Tantra treats the sacred sound as the Goddess. The predominant form of Sakta-Tantra in India is the Sri Vidya which is also the most sophisticated one regarding sacred sound. The author's statement that the Saundarya Lahari is, perhaps, wrongly ascribed to Sankara is controversial. His quotation from Bhaskara Raya (from Tamil Nadu) that "Goddess Tripurasundari is Nada Rupa (in the form of sound) is, however, quite relevant.

Saivism treats the sacred sound as the energy of Siva while Vaishnavism treats it as the energy of Vishnu. The author has quoted extensively from the relevant Agamas. Commentators on the Bhagavata Purana, a later work, have also commented on the important role of the sacred sound in Hindu theology. Sri Vaishnavas attach great importance to the syllable "Om" as it forms part of the Ashtakshara mantra.

The book makes heavy reading which is inevitable because the concept of sound is an abstruse one and it has different connotations in every school. But it must be said to the author's credit that he has studied the entire literature available on the subject.

T.S. Parthasarathy

Art of Bharata Natyam

BHARATAKALAI (Kotpadu): (Tamil) Padma Subrahmanyam; Vanathi Pathippagam, 13, Deenadayalu Steet, T. Nagar, Chennai-600 017. Rs. 135

Many students and teachers of Bharata Natyam try to delve into the Natyasastra of Bharata Muni under the impression that it is an exclusive treatise on dance and the basic text for Bharata Natyam in the present form. On the contrary, Bharata's classic is a compendium which deals comprehensively with dramaturgy, including poetics, and everything connected with the stage, make-up, acting, music etc. and is intended as a guide alike to the poet and the player.

In fact, the present day Bharata Natyam is primarily the 'Ekaharya lasyanga' described in the Natyasastra, a dance form in which a single dancer takes up different roles. All emotion is conveyed by one person who effectively uses his or her skills in abhinaya to present two, three or even a multitude of characters like the hero, heroine, messenger and the sakhi. The Natyasastra, however, forms the bedrock of all later treatises like the Abhinaya Darpana which is the handbook for most of the contemporary exponents of Bharata Natyam.

How old is this dance form, which was also known as Sadir and

Chinamelam, and how correct is it to call it Bharata Natyam? In their monograph on Bharata's Natyasastra, P.S.R. Appa Rao and P.Sri Rama Sastry write: A confusion has been created in the minds of the public by the word Bharata Natyam to mean one of the classical dance forms from Tanjore. It is neither Natya nor its form has been originated by Sage Bharata, but only a form of dance about 160 years old."

But there is, however, no need to rush to the conclusion that there was no term like 'Bharata Natyam'. Purandara Dasa has used it in his pada 'Adidanu Ranga'. In the Tamil padam 'Madananukku' (Athana), Ghanam Krishna Iyer (1790-1854) refers to a courtesan as an "expert in Bharata Natyam." Iyer was a contemporary of the Tanjore Quartette and the dance form referred to by him as Bharata Natyam is the Tanjore Sadir.

Poet Subrahmanya Bharati also refers to Bharata Natyam. Padma's suggestion to call it 'Bharata Nrityam' has not been received well by the dancing community.

There are numerous books on Bharata Natyam in English, some of them are very expensive, but only a handful in Tamil. Two precious treatises on Abhinaya-the Abhinaya Navanitam and the Abhinaya Sara Samputam by Chetlur Narayana Iyengar-were published around the year 1886 and were reprinted by the Music Academy in 1961. The most scholarly work on Bharatasastram in Tamil is the 'Svabodha Bharata Navanitam' by Mangudi Durairaja Iyer published in 1957.

There can be no two opinions regarding Padma's competence to write a book on Bharata's art. An outstanding dancer and a life long student of the Natyasastra, she secured in 1979 a Ph.D. for her doctoral thesis 'Karanas in Indian dance and sculpture'. Her attempts to incorporate the frozen dance postures of sculptures into pulsating movements in her choreography were received with bouquets as well as brickbats. But undaunted, she has evolved her own technique of body movement and Kinetics. Her earlier book in English Bharatha's Arts-then and Now, was an eye-opener. In the book under notice the performing techniques of Bharata Natyam is studied in detail under

the headings Nritya, Nritya and Abhinaya. The author stresses the fact that in Nritya all the limbs of body from head to feet are employed and corrects the impression that Nritya has no bhava or rasa. She has also pointed out that the term 'natya Nataka' is incorrect as both Natya and Nataka mean only drama.

The chapter on Angika Abhinaya is naturally the longest and occupies 50 pages. Postures of the head, hands (single and double), chest, sides waist feet and neck as also eye movement have been explained with drawings. Twelve sthanas (stances like Sama, mandala, Vaishnava and others, have been shown in full page drawings. The next chapter describes the various dance forms of India like Sadir, Mohini Attam, Odissi, Kathak, Manipuri, Kathakali and kuchipudi and their essential features.

'Adavu' a most important component of Bharata Natyam forms the subject of next chapter and the author has pointed out that although the terms 'Adavu' and 'Karana' are synonymous, many of the karanas of Bharata have become obsolete and the present Adavus are based on the description found in the 'Sangita Saramruta' of ruler Tulaja of Tanjore (1729-1735). She has pointed out that the use of the whole leg has disappeared and only the tapping of the feet survived. A large number of Adavus have been described and their practice explained. This is an illuminating chapter and 112 photographs of the author, originally published in Marg Publications book (1979), have been reproduced for the benefit of students.

Later chapters deal with Tala, musical notation, Aharya Abhinaya (costumes), dance compositions, Bhava, Rasa and folk dances of India and Western dance. The book is a self-contained manual of Bharata Natyam, with rare photographs, made available at an affordable price.

T.S.Parthasarathy

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