



THE JOURNAL
of
THE MUSIC ACADEMY MADRAS

Devoted to the Advancement of the Science and Art of Music

Vol. 80

2009

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।

मद्भक्तः यत्र गायन्ति तत्र तिष्ठामि नारद ॥

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

Narada Bhakti Sutra

EDITOR

Pappu Venugopala Rao

THE MUSIC ACADEMY MADRAS

Now No. 168 (Old No. 306), T.T.K. Road, Chennai 600 014

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N. Murali

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OUR CONTRIBUTORS

Dr. Achuthsankar S Nair heads the Centre for Bioinformatics, University of Kerala. He is an electrical engineer who had his education from University of Kerala, IIT-Bombay and University of Cambridge, UK. He had served as Director of C-DIT, Govt of Kerala and also as Visiting Professor in University of Korea. He has published research articles on Carnatic music and local history of Trivandrum. Dr Nair is also a student of Carnatic vocal music under Sri Payyannoor Mahendran since 2006. He is the executive producer of the famous web site www.swathithirunal.in.

Dr. Arimalam S. Padmanabhan working as a Fellow in the Central Institute of Classical Tamil, Chennai, is a veteran Musicologist, Musician, Music composer and an Orator as well. His specialization of research is on Music in Traditional Tamil Theatre with special reference to the Plays of Sankaradas Swamigal. His research is centered on the ancient Tamil Classics such as Tolkappiyam, Sangam Literature etc. He has authored 5 research books and about 75 articles on music, theatre, folk art forms, dance and Classical Tamil. He has composed music for two short films, several dramas and large number of songs and a recipient of Kalaimamani from the Tamilnadu Government.

Professor S.R. Janakiraman Professor SRJ, as he is affectionately known in music circles, is a veteran musician and a brilliant musicologist renowned for his powerfully authoritative and profoundly inspiring lecture-demonstrations. He received training under several great masters such as Tiger Varadachari, Budalur Krishnamurti Sastri, T K Ramasvami Ayyangar and Kalpagam Swaminathan at Kalakshetra, and Musiri Subramanya Ayyar, Tiruppambaram Swaminatha Pillai, Mayavaram V V Krishna Ayyar and T Brinda at the Tamilnadu Government Music College. He was trained in musicology by Professors P Sambamoorthy, Balakrishna Ayya and P K Rajagopala Ayyar. Author of several books, he is a Sangita Kala Acarya.

Mr. Kanniks Kannikeswaran is a musician, composer, music educator based in Cincinnati Ohio. He has been an Adjunct Faculty at the Composition / Musicology / Theory Division of the College Conservatory of Music since 1994. His presentation titled 'The nōṭṭu-svara-sāhityas of Muttusvāmi Dīkṣitar' won him an award at the 2007 conference of the Music Academy, Chennai. Kannikeswaran is the first to record the entire set of nōṭṭu-svara-sāhityas with Indian voices and western orchestration.

Dr. V. Premalatha Assistant Professor in the Department of Performing Arts, Sri Venkateswara University, Tirupati. Study of Music manuscripts has been her main area of interest. She was the recipient of the National Fellowship in Arts - Music (Junior) awarded by the Sangeet Natak Akademi (2003-05). She has presented research papers at various

seminars and Conferences and some have been published in leading journals. She is now handling a Major Research Project funded by the UGC, surveying and documenting the Music manuscripts of the Oriental Research institute, S V University, Tirupati.

Dr. N. Ramanathan, A musicologist, who has guided many doctoral dissertations on music and after retirement from the University of Madras, is presently associated with The Chennai Mathematical Institute and the Kalakshetra. He is on the Advisory Committee of The Music Academy and a member of the Editorial Board of its Journal.

Dr. Ritha Rajan A performer of Karnatic music and a scholar. She has retired as the Professor and Head of the Department of Music, Queen Mary's College, Chennai and is an Advisory Committee member of The Music Academy

Dr. S. Sankaranarayanan has a Doctoral Degree in Ancient Indian History and Epigraphy. He was Director and Professor of the Oriental Research Institute of the Sri Venkateswara University, Tirupati and served as the Head of the Department of Indian Culture of the same University. He is at present the Honorary Director of The Adyar Library and Research Centre, Chennai. He received the 'Award of Certificate of Honour to Eminent Sanskritist' by the President of India, in 1994.

Dr. T. S. Sathyavathi Professor in Sanskrit at Vidya Vardhaka Sangha First Grade College For Women, Basaveshwarnagar, Bangalore, is a scholar, composer and performing musician. She has been guiding many research scholars and is a recipient of many titles and awards.

Dr. Swapna Sundari received training in Kuchipudi under the renowned masters Pasumarthi Sctharamaiah and Vempati Chinna Satyam. Her gurus in Bharata Natyam include K. N. Dakshinamurthy, Adyar K. Lakshmanan and B. Kalyana Sundaram. She received specialized training in abhinaya from the veteran performer and teacher, Kalanidhi Narayanan. Swapna's painstaking research into the temple dance traditions indigenous to the region of Andhra Pradesh has resulted in the unearthing and reconstruction of a nearly defunct dance genre, Vilāsini Nāṭyam.

Dr. Vijay Krishnan a Professor of Linguistics at The English and Foreign Languages University, Hyderabad, India, is a vaiṇika who trained under the late Shirmati Karpagavalli Gopalakrishnan, disciple of the Late Ranga Ramanuja Ayyangar of the 'Kṛtīmaṇimālai' fame. He has subjected his musical insights to a thorough linguistic scrutiny in his book "The Grammar of Carnatic Music" (Mouton de Gruyter, 2007) and subsequent presentations. Apart from being a theoretician on the cognitive aspects of music, he is a performer who has performed widely in India (including the Music Academy, Madras), Europe and the US.

EDITOR'S NOTE

I have the great privilege of continuing with the same Editorial Board as of 2008. This has been a very positive component because it gave me the consistency, continuity and commitment at the same level as of last year. We had a perfect understanding of our roles which helped me to bring out the journal with many more academic articles.

This year we have included five articles from the lecture demonstrations presented during the December 2008 morning sessions: 'Some Ēka-Kṛti-Rāga-s of Tyāgarāja' by Professor S.R. Janakiraman, 'Music in Mānasōllāsa' by Professor T.S. Satyavati, 'Music and Language as Innate Systems' by Professor K.G. Vijaykrishnan, 'De-mystifying Svāti Tirunal' by Professor Achyut Sankar Nair. We have included an article on 'The music of dramas of Svāmi Śāṅkaradāsa' (in Tamiz) by Dr. Arimalam Padmanabhan. Apart from these five, you will also find the summary of the discussions on the 'Comparative study of the Lakṣaṇa-s of some Rāga-s' pertaining to December 2008 conference organised by The Music Academy in which a panel of experts, namely, Sri Chingelput Ranganathan Tmt. Suguna Purshothaman, Tmt. Ritha Rajan, Tmt. R.S. Jayalakshmi, and Sri N. Ramanathan participated. A year ago, Prof. Kannikeswaran from Cincinnati, USA, presented a lecture demonstration at The Academy on the 'nōṭṭu-svara-sāhityas of Muttusvāmi Dikṣitar' That article is included in this journal.

We requested famous dancer-scholar Dr. Swapna Sundari for an article on 'Vilāsini Nāṭyam - Tradition & Transition' and have included it. Another very great scholar Professor Sankaranarayanan, Director of The Adyar Library has been kind enough to share with us a well researched article on 'The Marāṭha king Sāhaji and his Gaurī - Śāṅkara Pallaki Sēvā Prabhandha' One more article is on 'Tālakalābdhi of Acyutarāya: Discovery of a new work on tāla' by Dr.V. Premalatha a promising young scholar.

We published some 'Rare musical compositions of Tyāgarāja' in the Journal of 2008. This year we have hitherto unpublished 'Compositions of Muttusvāmi Dīkṣitar from the Manuscripts of the Tanjāvūr Quartet with notations' contributed by Prof. Ritha Rajan. There are also the usual preliminary pages covering the Inaugural function, the Sadas and the day to day details of the conference of 2008. There are a few Book Reviews and New Arrivals included at the end.

With as many as ten research articles covering a wide variety of topics, I am sure the Journal lives up to the expectations of the scholars and connoisseurs. I am grateful to all our contributors. As the readers might have observed in the last year journal, we are incorporating diacritical marks in all the articles this year also.

We have uploaded to the Academy website, *www.musicacademymadras.in* the database of all articles of the Music Academy Journals right from 1930. This has been possible due to the single handed efforts of Dr. V. Premalatha. The Executive Committee of The Music Academy has decided to gradually and selectively upload the Academy Journals to the website. This year we are making a beginning. Most of the old numbers of Academy Journals are available for sale.

Sri N. Murali, The President has been a constant source of encouragement and inspiration.

Our endeavor has been and will be to publish research oriented academic articles covering wide range of topics with no errors to the extent possible. Readers are encouraged to send their feed back or comments by email to *editormajournal@gmail.com*

Pappu Venugopala Rao
Editor

82nd ANNUAL CONFERENCE AND CONCERTS

Monday, 15th December 2008

Welcome address by Sri. N. Murali, President

Honourable Vice President of India Sri. M. Hamid Ansari, His Excellency Governor of Tamil Nadu Sri. Surjit Singh Barnala, Sri. Thangam Thennarasu, Minister-in-waiting, Vidvan Sri. A.K.C. Natarajan, other awardees of the year, Sangita Kalanidhis, Vidvans and Vidushis, members of The Music Academy, distinguished invitees, ladies and gentlemen,

On behalf of the Music Academy Madras, I have great pleasure in extending a very warm welcome to every one of you to this inauguration of the 82nd Annual Conference and Concerts.

I extend a very special welcome to our Hon'ble Vice President Sri. M. Hamid Ansari. We are indeed overwhelmed and touched by his wonderful quality of honouring his commitment made, whatever may be the inconvenience he has to endure. For, following a change of schedule, Parliament is now in session and as Chairman of the Rajya Sabha, he has presided over its morning session today and has taken the flight to be here with us. He is flying back straight after this function. It is a fine example of always keeping one's word and is eminently worthy of emulation by those holding high public offices. I do not find words to adequately express our collective appreciation and gratitude to him for this unforgettable gesture. It is also a reflection of his deep interest in culture and fine arts.

Our Hon'ble Vice President Sri. M. Hamid Ansari has had an illustrious career in the Indian Foreign Service, having served as an Ambassador to U.A.E., Iran and Saudi Arabia, Chief of Protocol, Government of India, High Commissioner to Australia and Afghanistan and India's Permanent Representative to the United Nations. His deep interest in academia and education has seen him, as Visiting Professor, Centre for West Asian and African Studies, Jawaharlal Nehru University, New Delhi, Vice-Chancellor of Aligarh Muslim University and Professor for Third World Studies, Jamia Millia Islamia,

New Delhi among other positions. He was the Chairman of the Fifth National Commission for Minorities from March 2006 to July 2007 before he took office as Vice-President of India and ex-officio Chairman of Rajya Sabha from August 11, 2007. He is a person of erudition and is a prolific and scholarly writer.

I would also like to refer to a special connection which makes our Vice President's visit one of historical and memorable significance. It was his maternal grand uncle Dr. M.A. Ansari, the great freedom fighter who was the President of the 42nd All India Congress Session held in Madras in December 1927. In tandem with this session, an All India Music Conference was held with the crème-de-la-crème of Carnatic Music performing and papers on music being presented by experts. One of the resolutions passed at this Music Conference was for a Music Academy to be set up in Madras. Pursuant to that resolution, this Music Academy was born in 1928.

I would like to extend a very special welcome and thank our Governor His Excellency Sri. Surjit Singh Barnala for his spontaneous acceptance of our invitation to preside over this function.

Our Governor has had a long and glorious innings in public life having been Minister at the Centre and the Chief Minister of Punjab. He is a leader who combines a fervent concern for regional aspirations with a broad national vision. As a political leader he has embodied the values of peace, democracy and secularism. He has endeared himself to everyone through his qualities of humanism and self effacing humility. In his leisure time he gives expression to his fine creativity through painting which is his passion. His interest in music is also well known. I thank him immensely for agreeing to preside over this function.

The special significance of the presence of the two high dignitaries at this function lies in the fact that the year 2008 marks the auspicious 80th year of the founding of The Music Academy and there cannot be a better way of celebrating this occasion.

I extend a special welcome to the Minister-in-waiting, Sri. Thangam Thennarasu who is the Minister of Education, Government of Tamil Nadu.

This Margazhi music festival which is unique to Chennai is one of the largest in the world and The Music Academy has always been at the forefront.

The new season will begin today, taking off from last year's highly successful one, though it will be on a rather sobering note. For, it takes place in the wake of the deadliest and most audacious terror attack on India. Our hearts go out to the innocent victims of the brutal carnage and the brave persons who sacrificed their lives in the line of duty and all their families.

The forthcoming music season can, perhaps, provide a degree of solace and create an uplifting and transcendental experience in the aftermath of the horrendous events. It could also help turn one's thoughts away from the continuing global economic and financial meltdown that has had an adverse impact on India too. In these troubled times, Chennai's famed music festival, could at least help strike soothing notes of hope, peace, goodwill and harmony.

Against this background it is heartening to find such an overwhelming response from rasikas even within a few hours of the Academy's counters opening for season ticket sales. It is also a matter of great reassurance and satisfaction to us that quality classical musical fare in an excellent ambience will always find appreciative audiences in large numbers.

As members and rasikas are aware, the on-going infrastructure upgrading and modernization programme during the last three years has created a vastly enhanced ambience. All this has been possible through the great and spontaneous generosity of the wonderful donors in the cause of this great institution. We have earlier handsomely acknowledged every single donor for making this endeavour possible.

Significant improvements to infrastructure have been made since last year's annual festival. As promised, the balcony seats have been replaced with modern and comfortable ones with greater space and legroom, involving some civil work also. Around 150 seats had to be sacrificed in the interests of comfort and safety. A new modern, energy saving and efficient air-conditioning system has also been installed.

Painting of this heritage building, long overdue, has been completed through the generous sponsorship of Nippon Paints and with the hoardings

already gone, the Academy's building is now back to its full grandeur. In all this, our fine architect Sri. P.T. Krishnan's role has been invaluable.

In connection with the Academy's 80th year of its founding, the Academy conferred a Special Lifetime Achievement Award on the violin maestro Vidvan Sri. Lalgudi G. Jayaraman at a very well attended function in March 2008 presided over by His Excellency Sri. Gopalkrishna Gandhi, Governor of West Bengal.

The Music Academy's archives of music recordings and books are a veritable treasure trove. A long time dream that is now materializing is the project for digitizing its music recordings. The Academy has in its possession its own recordings as well as those donated by well wishers of about 6000 hours. Sri. R.T. Chari, our esteemed Committee member, a passionate connoisseur of Carnatic music and heritage, has a collection of about 6000 hours of Carnatic music. He is in the process of handing over all this to 'The Music Academy-Tag Digital Listening Archives' which has been set up at his own cost. It will initially have 10 touch screen kiosks linked up to a central server which houses all the music. At the touch of a screen connoisseurs can listen to any individual musician or a composition or a concert or excerpts of concerts. This facility was inaugurated at a special function just a couple of days ago. The Music Academy is indeed grateful to Sri. R.T. Chari and his brother Sri. R.V. Gopalan representing Tag Corporation and Ramu endowments for this wonderful generosity.

The Academy's Journal, a highly valuable publication, will sport a new look and will be released at this function by our Governor. The new Editor of the Journal is Dr. Pappu Venugopala Rao, one of our Secretaries and a renowned musicologist and scholar. He is ably assisted by a reconstituted and enthusiastic Editorial Board.

During the season, The Music Academy confers special honours on outstanding individuals who have contributed immensely to preserve and enrich the fine tradition of classical fine arts. This year we have chosen a stalwart, clarionet maestro Vidvan Sri. A.K.C. Natarajan for presiding over the Conference and receiving the prestigious title of Sangita Kalanidhi.

Vidvan Sri. A.K.C. Natarajan comes from a family that has been devoted to wind instruments. He was taught the nuances of playing the clarionet by his father Sri. A.K. Chinnikrishna Naidu who was an accomplished performer on the instrument. From the age of ten he also learnt vocal music from Alathur Venkatesa Iyer and Nagaswaram from Iluppur Natesa Pillai. His preference was for the clarionet in which he gave his first public performance in 1946. He joined All India Radio in 1949 and resigned his job in 1952 to become a full fledged clarionet artiste. His performance that year in Madras was praised by none other than the great Ariyakkudi Ramanuja Iyengar. The nagaswaram maestro Sri. T.N. Rajarathinam Pillai also encouraged him and gave him the title of Clarionet Everest.

Sri. A.K.C. Natarajan worked hard for the clarionet to be accepted as a Carnatic instrument by the layman and connoisseur. His profound vidwat and musical abilities combined to bring the vocal and nagaswaram banis to the instrument. His raga alapanas, his swara renditions and his special manner of presenting kritis are unique and ensured a wide fan following.

The Music Academy in recognising his pioneering efforts that have certainly enriched Carnatic Music takes special pride and pleasure in the choice of Vidvan Sri. A.K.C. Natarajan for its highest award.

Three years ago, THE HINDU instituted an annual award of Rs.1 lakh in the memory of the immortal queen of melody Sri. mathi M.S. Subbulakshmi to be given to the Sangita Kalanidhi elect at the inaugural function. The Honourable Vice-President of India will be kindly giving away the "Sangita Kalanidhi M.S. Subbulakshmi Award" to Vidvan Sri. A.K.C. Natarajan later today.

The Sangita Kala Acharya Award goes to Mridanga Vidvan Mavelikkara Sri. K. Velukutty Nair and to Bharatanatyam Guru Smt. Sarada Hoffman. Both have contributed significantly to their respective fields.

The two recipients of the TTK Memorial Award are Violin Vidvan Sri. Annavarapu Ramaswamy and vocalist, Vidvan Sri. Palai C.K. Ramachandran. Their meritorious contribution to Carnatic music is being recognized by The Music Academy.

This year the The Music Academy has also introduced a Musicologist Award. It will be given to Dr. S.A.K. Durga, the renowned music scholar and ethnomusicologist.

These five awardees will also get "The TT Vasu Memorial Award" which is a significant cash award that was instituted by the family of late T.T. Vasu last year.

We are presenting in this year's programme over 80 performances which include our stalwarts as well as young and promising artistes who are all set to give their best. The morning conference sessions have been formulated thoughtfully by our Experts' Advisory Committee whose new Convenor is our Secretary Dr. Pappu Venugopala Rao.

Our Sadas on January 1, 2009, will be presided over by Sri. S.Ramadorai, CEO and Managing Director of Tata Consultancy Services.

The third edition of our weeklong Dance Festival is being held between January 3 and January 9, 2009.

The year 2008 is the year of the birth centenary of so many stalwarts of the past who have contributed immensely to and enriched our fine tradition of classical fine arts – Sri. Semmangudi Srinivasa Iyer, Sri. R.K. Venkatarama Sastry, Sri. Palani M.Subramania Pillai, Sri. Kunnakkudi Venkatrama Iyer, Sri. M.M. Dandapani Desigar, Sri. Periyasamy Thooran and Dr. V. Raghavan. Dr. Raghavan had also distinguished himself as the Secretary of this Academy for several years. We salute them all.

On behalf of our entire team, I wish you all a very enjoyable music season and a dance festival and a New Year that is free from sorrow, strife and violence.



**Inauguration of the Annual Music Festival
82nd ANNUAL CONFERENCE AND CONCERTS
The Music Academy, Madras**

Monday, 15th December 2008

Hon'ble Sri. M. Hamid Ansari
Vice President of India

It is a privilege for me to be present here today among such a distinguished and discerning audience at the inauguration of the Annual Conference and Concerts of The Music Academy. The month of December in Chennai is the month of melody. Various cultural organizations compete to showcase the brightest and the best, the upcoming and the emergent, and of everything else that lies in between, of the ocean of Carnatic musical talent. This not only makes the city the cultural pole star of the country but has sustained and enriched the varied and vibrant musical traditions of India.

The Music Academy has a glorious history and tradition of over eight decades. It not only covers the theory and practice of music but has undertaken important steps in spreading awareness about various aspects of classical music through its lecture demonstrations and academic discussions.

The Annual Award that the Academy confers on eminent musicians is a just recognition of their talent and hard work. I heartily congratulate Sri. A.K.C. Natarajan, who has been conferred this year's Sangita Kalanidhi Award for his significant achievements, especially for the determination with which he pioneered the use of a western instrument, the clarinet, in Carnatic music.

The city of Chennai, and the Music Academy, needs to be complimented for promoting music over the decades.

To my mind, music does for the soul what yoga does for the body and mathematics for the mind. Music transcends the barriers of culture, class, ethnicity and other divisions as it carries within it the seeds of all that is pure, exalting and, indeed, divine. Since all traditional belief systems hold the priority of the soul, the centrality of music is beyond dispute.

There is one other point about music that is noteworthy in the Indian context. It transcends barriers of caste and creed and is a unifying thread. All sections of our very diverse population have contributed to it, and all enjoy it in equal measure.

The creativity and spirituality associated with music is well known. Less appreciated is the linkage between music and technological innovation. This manifests itself in the development of musical instruments. The modern age and the technological revolution have given new instrumentalities to understand music, create music and reproduce it. It has made the task of popularizing music across physical and ethereal media much simpler.

Yet, as all the artists and rasikas in this audience realize, there is never any substitute for hearing music in person in a concert. The immediacy and spontaneity of a concert can never be replicated by technology.

I once again thank Sri. N. Murali for inviting me to inaugurate the Annual Conference and Concerts of The Music Academy.

I also take this opportunity to wish all connoisseurs of music and the artists who would perform during this season many hours of musical bliss.



PRESIDENTIAL ADDRESS BY

His Excellency **Sri. Surjit Singh Barnala,**

Governor of Tamil Nadu

at the inauguration of the 82nd Annual

Conference and Concerts

The Music Academy, Madras

His Excellency Sri. Surjit Singh Barnala, Governor of Tamil Nadu at the Inauguration of the Annual Conference and Concerts at Music Academy, Chennai, released the Journal of the Music Academy. In his speech, he commended the services rendered by The Music Academy for the promotion of classical music and dance. He congratulated The Music Academy for its dedicated service in spreading our rich art and tradition and conveyed his warm felicitations to Sri. N. Murali, President and the Executive Committee of The Music Academy, artists, musicologists, scholars and all the rasikas.



**சென்னை சங்கீத வித்வத் சபையின் 82வது ஆண்டு
மஹாநாட்டின் தலைவர் வித்வான் A.K.C. நடராஜன்
அவர்களின் தலைமை உரை (15.12.2008)**

மனிதன் தொடங்கி அனைத்து உயிரினங்களும் இசைக்கு மயங்குபவை. இசையால் வசமாகாத இதயம் எது? அந்த இசையை தனதாக்கிக் கொண்டு இசைபட வாழ்ந்தவர்கள், வாழ்பவர்கள் பலர்.

இசைமழையில் நனைய பல நூற்றாண்டுகள் தவம் மேற்கொண்டிருக்க வேண்டும். அத்துறையில் கால் பதித்து, விழுந்துவிட்டு, வெற்றிக்காணல் என்பது ஒவ்வொரு இசைப்பிரியரின் உள்ளார்ந்த வேட்கை. அதேபோல் துன்பக்கடலை தாண்டும் போது தோணியாக இருப்பது இசை. உலக சங்கீதக் கடலின் நங்கூரமாக விளங்குது சென்னை, மியூசிக் அகாடமி. அச்சபையின் சாரலில் முழுவதும் நனைந்து, முளைத்து, எழுந்து, இங்கு குழுமியிருக்கும் அனைத்து இசைக்கலைஞர்களுக்கும், இசைரசிகர்களுக்கும் என் சிரம் தாழ்ந்த வணக்கங்கள். இசை என்னும் இமயமலையில் ஒரு புள்ளி அளவு உங்கள் முன் நிற்கின்றேன். தமிழுக்கு சங்கம் அமைந்தது போல, காவியத்திற்கு காளிதாஸன் அமைந்தது போல, சித்திரங்களுக்கு ரவிவர்மா திகழ்ந்தது போல, சங்கீதத்திற்காகவே தோன்றிய சங்கீத வித்வத் சபை, மியூசிக் அகாடமி, அச்சபையால் கௌரவப்படுத்தப்படுவதை நான் செய்த பெரும் பாக்யமாக கருதுகிறேன்.

இத்துடன் என் இசைப் பயணத்தின் மைல் கற்களை உங்களுடன் பகிர்ந்து கொள்கிறேன். 1965-ஆம் ஆண்டு எனது குருநாதர் ஆலத்தூர் ஸ்ரீ வெங்கடேச ஐயர் அவர்களுக்கு சங்கீத வித்வத் சபையிலிருந்து ஒரு கடிதம் வந்தது. அதில், தங்களுடைய சீடர்களில், மிகச் சிறப்பாக தேர்ச்சிப் பெற்ற சீடர் ஒருவரை தாங்கள் எங்கள் சபைக்கு தெரிவித்தால், அவருக்கு இசை நிகழ்ச்சி ஒன்று அமைத்து தருகிறோம் என்றும் எனவே தேர்ச்சிப் பெற்ற ஒருவரை தெரிவிக்கவும் எனவும் அக்கடிதத்தில் குறிப்பிட்டிருந்தது.

அச்சமயம் நான் குருநாதரிடம் பாடத்திற்கு சென்றிருந்தேன். அவர்கள் என்னிடம் அந்தக் கடிதத்தை காண்பித்து நீசென்று வாசிக்கிறாயா? என்று கேட்டார்கள். கேட்டவுடன், வித்வத் சபையின் உள்ளே சென்று வாசிக்க வாய்ப்பு வருமோ? என்ற எண்ணத்திலிருந்து எனக்கு, இது இன்ப அதிர்ச்சி என்றாலும், குருநாதரின் பரிபூரண ஆசிர்வாதம் தேவை என்று தோன்றியது. ஆகையால், தங்களின் ஆசிர்வாதம் கிடைத்தால் நான் சென்று வாசித்து வருகிறேன் என்று சொன்னேன். அவர்களும் இசைந்தார்கள். “என் சீடன் A.K.C. நடராஜன் என்பவன் நன்கு பாடாந்தரசுத்தமாக கிளாரினட் வாசிப்பவன். சபைக்கு அவனை நான் அனுப்பி வைக்கிறேன்” என்று எழுதினார். சபையினரும் அதற்கு ஒப்புக்கொண்டு பகல் 1.30க்கு நிகழ்ச்சி அமைத்து, கடிதம் வந்துது.

அந்த வருடம் 1956ம் ஆண்டு நாதஸ்வர மேதை திரிவீழிமழலை ஸ்ரீ சுப்ரமண்யபிள்ளை அவர்கள் சங்கீத கலாநிதி பெருகிறார்கள்.

25.12.1956ம் ஆண்டு அன்று இரவு 9.15 மணிக்கு என் மாணசீக குரு திருவாவடுதுறை ஸ்ரீ T.N. ராஜரத்தினம் பிள்ளை அவர்கள் அகாடமியில் வாசிக்கிறார்கள். ஆனால், துரதிர்ஷ்டவசமாக என் மாணசீக குரு ஸ்ரீ T.N.R. அவர்கள் 12.12.1956ல் இறைவனடி சேர்ந்து விட்டார்கள். இது நாதஸ்வர உலகிற்கு ஈடுசெய்ய முடியாத பேரிழப்பாகும். அவரது இழப்பு யாவராலும் ஈடு செய்ய முடியாதது. ஆனால் அவர்கள் வாசிக்க வேண்டிய தேதியில், யாரை வாசிக்கவைப்பது என்ற குழப்பம் எழுந்தது. அது சமயம், நாதஸ்வர மாமேதைகள் எல்லோரும் இருந்தார்கள், இருந்தாலும், என் மாணசீக குரு நாதரின் (T.N.R.) ஆசிகளும், அருளும் பரிபூரணமாக எனக்கு கிடைத்திருந்தாலும், அவர்களிடத்தில் ஒரு தந்தையிடம் இருப்பது போல் மிக நெருக்கமாக நான் பழகிவந்ததாலும், சங்கீத வித்வத் சபையில் நிறைவுமனமுள்ள பெரியவர்கள் என்னிடம் தொடர்பு கொண்டு, பெரியவர் வாசிக்க வேண்டிய தேதியில் நீ வாசிக்கின்றாயா? எனக் கேட்டார்கள். எனது பெரும் பாக்யமாக கருதி, திருவாவடுதுறையாரை மனதில் பிரார்த்தித்து, “அவர்கள் தெய்வமாகி, அவர்கள் அருள் எனக்கு கிடைத்து, நீ போய் வாசி” என்று ஆக்கிரமிட்டமாதிரி தோன்றியது. நானும் வாசிப்பதாக கூறிவிட்டேன்.

அதன் படி, இரவு 9.15 மணிக்கு தொடங்கி, இரவு 10.30 மணி வரையில் வாசித்தேன். அந்த நிகழ்ச்சி ஆல் இந்தியா ரேடியோவில் (AIR) நேரடியாக ஒலிபரப்பாயிற்று. அன்று முதல் என் வாழ்க்கையில் திருப்பம் ஏற்பட்டு, அகில உலகத்திலும், என் இசை வாழ்க்கை பயணம், வெற்றியை நோக்கி போகத் தொடங்கியது. அதற்கு இந்த சங்கீத வித்வத் சபை தான் காரணமாக அமைந்தது என்பதை மிகப் பெருமையுடன் இச்சபையில் தெரிவித்துக் கொள்கிறேன். பிறகு சங்கீத வித்வத் சபை மியூசிக் அகாடமியின் தலைவர் ஸ்ரீ N. முரளி அவர்களிடமிருந்து தொலைபேசி அழைப்பு வந்தது. இந்த ஆண்டு தங்களுக்கு சங்கீத கலாநிதி விருது வழங்குவதாக ஏகமனதாக சபையில் தீர்மானம் செய்து தங்களுக்கு அளிக்க இருக்கின்றோம் என்று தெரிவித்தார்கள்.

அப்போது தொடங்கிய தொலைபேசி அழைப்பு ஒலி இன்றும் நிற்கவில்லை. தொடர்ந்து சங்கீத வாய்ப்பாட்டு வித்வான்கள், வயலின் வித்வான்கள், என்பால் அன்பு கொண்ட ரசிகப் பெருமக்கள் என்று பலரும் வாழ்த்துக்கள் சொல்லி வருவது எனது 60 ஆண்டு கால இசைச் சேவைக்காக என எண்ணும் பொழுது என்னை மிகவும் மகிழ்ச்சி அடைய செய்துவிட்டது. இரண்டு ஆண்டுகளுக்கு முன், நள்ளிரவில் காரில் வந்து கொண்டிருந்த போது, பெரிய விபத்து ஏற்பட்டது. உயிர் பிழைப்பேனா? என்ற கேள்வி பிறந்தது. எல்லாம் வல்ல சமயபுரத்து அம்பாள் கருணையினால் எல்லாவற்றிற்கும் மேல் ஒரு சக்தி என்னை காப்பாற்றி, மறு பிறவி எடுக்க வைத்தது. அதற்கு காரணம் இப்போது புரிந்தது. 60 ஆண்டு காலமாக நான் இசைத்தொண்டு ஏதோ ஓரளவு செய்துள்ளமையால் மீண்டும் பிறவி வாய்த்தது. சங்கீத கலாநிதி விருது வாங்காமல்

இந்த நடராஜன் மறையக் கூடாது என்பது அந்தத் தில்லை நடராஜன் ஆடலரசனின் ஆணையும், சமயபுரத்து அம்பாள் அருளும் போல் உள்ளது.

எனக்கு கிடைத்த இந்த விருதை, என் மாணசீக குரு, சென்னை ஸ்ரீ பலராமன் அவர்கள் (கிளாரினட் மாமேதை), நாதஸ்வர சக்ரவர்த்தி மாமேதை திருவாவடுதுறை ஸ்ரீ T.N. ராஜரத்தினம் பிள்ளை அவர்கள், என் தந்தையார் திருச்சி ஸ்ரீ A.K. சின்ன கிருஷ்ண நாயுடு அவர்கள், என் குருநாதர் ஆலத்தூர் ஸ்ரீ வெங்கடேச ஐயர் அவர்கள், இலுப்பூர் ஸ்ரீ நடேசப் பிள்ளை அவர்கள் மற்றும் மறைந்த சங்கீத மாமேதைகளுடைய பாதார விந்தங்களில் சமர்ப்பிக்கின்றேன்.

என்பால், அன்புள்ளம் கொண்ட ரசிகப் பெருமக்கள் அனைவரும் வாழ்த்துக்கள் கூறியதை நான் என்றென்றும் மறக்கமுடியாது. அவர்களுக்கு என் மனமார்ந்த நன்றியை தெரிவித்துக் கொள்கிறேன். கடமையைச் செய், பலனை எதிர்பார்க்காதே என்ற கீதையின் வரிகள் என் நெஞ்சில் நிழலாடுகின்றன. சீர் பெறும் முறையில் கடமையைச் செய்தால், சிறப்பாக இருக்கலாம் என்பது நிச்சயம்.

இந்த சங்கீத வித்வத்சபையின் மாபெரும் சங்கீத கலாநிதி விருது எனக்கு கிடைத்தது என் அன்பிற்கு பாத்திரமான சங்கீத வித்வான்களுக்கு கிடைத்த மாதிரி, அவர்களில் ஒருவனாக இருந்து, இந்த விருதைப் பெறுகின்றேன்.

எனக்கு இந்த வாய்ப்பை தந்து கௌரவப்படுத்திய தலைவர், உப தலைவர்கள், காரியதரிசிகள், பொருளாளர்கள் மற்றும் நிர்வாக குழுவினர்கள், சபையின் பொறுப்பாளர்கள், அங்கத்தினர்கள் அனைவருக்கும் என் உளமார்ந்த நன்றிகலந்த நமஸ்காரங்களை மனப்பூர்வமாக தெரிவித்துக் கொள்கிறேன்.

எனது தலைமை உரையில், என்னையும் அறியாமல் ஏதேனும் தவறுகள் இருந்தால், மன்னித்துவிடும்படி பணிவன்புடன் கேட்டுக் கொள்கிறேன்.

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WELCOME ADDRESS OF Sri. N. Murali, President

The Music Academy, Madras

at the **SADAS**, January 1, 2009

Sri. S. Ramadorai, Sangita Kalanidhi awardee Vidvan Sri. A.K.C. Natarajan, Other awardees of this year, Sangita Kalanidhis, Vidvans and Vidushis, members of The Music Academy and other rasikas, ladies and gentlemen,

It gives me great pleasure to welcome you all to the Sadas and to wish you a bright, happy and peaceful 2009.

It is our special honour and pleasure to have Sri. S. Ramadorai, Chief Executive Officer and Managing Director of Tata Consultancy Services (TCS) preside over the Sadas this evening. Sri. Ramadorai has been associated with TCS for the past 36 years taking over as CEO in 1996 and has been largely instrumental in building TCS to a \$5.7 billion global software and services company. It is currently the largest IT services company in Asia. Sri. Ramadorai has now firmly set his sights on ensuring that TCS is among the global top ten software companies by the year 2010.

TCS is well known for its values of integrity, leading change, excellence, respect for the individual and fostering an environment of learning and sharing.

Sri. Ramadorai was awarded Entrepreneur Manager of the year in November 2006 by Ernst and Young and was recognized in the same year as the 6th most influential IT leader in the world by Computer Business Review. In recognition of Sri. Ramadorai's commitment, dedication and contribution to the IT industry he was awarded the Padma Bhushan in January 2006. Sri. Ramadorai is a person of humility and is unassuming. He is keenly interested in music.

I thank Sri. Ramadorai for spontaneously agreeing to preside over the Sadas of our 82nd Conference and Concerts in the auspicious 80th year of the founding of The Music Academy.

The special significance of the head of India's largest I.T. Company which is part of the glorious heritage and tradition of the highly respected Tata Group, presiding over the Sadas of an institution equally steeped in heritage and hoary tradition lies in the convergence of values of excellence, core classical values and a fine blend of traditional values and modernity. It also signifies the role and value of IT in music – whether it is through recording, preservation and dissemination of music in digital format or the use of internet to make music accessible to thousands of music lovers and connoisseurs who are separated by distance from live concerts.

Today, the curtain comes down on a remarkable festival that provided a veritable feast of soulful music spread over eighteen days. The response from members and rasikas has been overwhelming and has been largely responsible for the resounding success of the festival as also, indeed, the splendid cooperation and performance of all the artistes at the concerts and the musicologists and scholars at the discussions and Lec-Dems and the generous support of our sponsors and advertisers. The involvement and exemplary teamwork displayed by all our colleagues on the Committee needs to be highlighted and commended. I must in particular express my appreciation for the efforts of the members of the Programme Committee and its Convenor Sri. K. V. Krishna Prasad. The Academy counts itself extremely fortunate in getting the help of so many committed and tireless volunteers to whom it expresses its deep appreciation.

I must here refer to the large turnout of members for concert after concert as also the extraordinary interest of rasikas both from within and outside India. It was also touching to see yet again, rasikas queuing up before the break of dawn for daily tickets. Even the LCD projection at the mini-hall was fully sold out on some days. A time has, perhaps, come for us to think of creative and technological solutions to meet this resurgent demand for high quality classical music fare.

Coming to today's function, I offer my warmest felicitations and congratulations to this year's recipient of the prestigious Sangita Kalanidhi award, the clarinet maestro Vidvan Sri. A.K.C. Natarajan about whom I spoke in detail at the inaugural function.

I must also express my appreciation for his qualities of unpretentiousness, simplicity and spontaneity while presiding over the interesting and multi-faceted conference sessions. At these sessions eminent musicologists and musicians including younger musicians presented high quality lecture-demonstrations, followed by highly interactive participation by members of the discerning audience. The new convenor of the conference sessions, and one of our Secretaries, Dr. Pappu Venugopala Rao, deserves kudos for the way the morning sessions were conducted. The active participation and involvement of our Experts Advisory Committee members was also commendable.

I offer my warm felicitations to the other major award winners – “Sangita Kala Acharya” awardees Vidvan Sri. Mavelikkara K. Velukutty Nair and Bharatanatyam Guru Smt. Sarada Hoffman, recipients of “TTK Award” Vidvan Sri. Annavarapu Ramaswamy and Vidvan Sri. Palai C.K. Ramachandran and Dr. S.A.K. Durga who is receiving our first Musicologist award. I also congratulate the artistes who would be receiving later this evening various awards for performances during the season.

As members and rasikas have been noticing and feeling, the on-going infrastructure upgrading and modernization programme has created a vastly enhanced ambience. All this has been possible through the large-hearted and spontaneous generosity of the wonderful donors who have been individually acknowledged earlier. Some of the unfinished work like modernization of the stage is planned to be taken up after the season.

The financial and economic meltdown has created a ripple effect adversely affecting several countries of the world. But, fortunately, The Music Academy, is facing the ripple effect of an altogether different kind – the generous and benign variety of ripple effect of donors supporting the institution in a big way over the last two years.

To mark the 80th year of the Academy's founding, a classy and high quality commemorative book is planned to be published. Sri. R. Srinivasan one of our Vice-Presidents, who had only last year given us the wonderful gift of the Bose acoustics system, has once again come forward spontaneously even during the current festival, with the sponsorship of the publication of this book which we hope will be a collector's item.

‘The Music Academy-Tag Digital Listening Archives’ set up for the Academy at his own cost by Sri. R.T. Chari, one of our Committee members and inaugurated just before the season, attracted keen interest from connoisseurs even as the festival was in progress. Apart from scores of people, trying out and getting a feel of what is in store for them, some collectors of prized music recordings have offered to share their collections with us. I would appeal to more and more collectors to come forward to offer their recordings through our Listening Archives, for the benefit of musicians, discerning rasikas and students of music. I must hasten to add that there would be no commercial or pecuniary exploitation involved. After a proper study, the Executive Committee would, in due course, be able to formulate norms for the membership and use of this wonderful digital Archives Listening facility.

For our great institution the New Year has begun exceptionally well. A fine example of the tremendous outpouring of generosity and goodwill towards it was seen even at this morning’s breakfast. Through the good offices of our Vice-President, Sri. R.Srinivasan, the Kalpathi family represented by Sri. Aghoram, Sri. Suresh and Sri. Ganesh have, on this New Year’s Day, handed over to us a very handsome donation towards the renovation of our auditorium. I take this opportunity to express all our appreciation and grateful thanks to them for this wonderful generosity.

Before I end, let me invite you to stay back after this function to listen to a special and innovative 1-1/2 hour concert — “PANCHA VADHYAM” conceptualised and led by mridangam maestro Guru Sri. Kaaraikudi Mani.

Finally, I would encourage you all to attend our Dance Festival that would be held from January 3rd to January 9th, 2009.

Thank you so much.



SADAS – 1st JANUARY 2009 EXCERPTS FROM THE SPEECH OF

Sri. S Ramadorai

CEO & MD, Tata Consultancy Services

Sri. S Ramadorai, CEO & MD, Tata Consultancy Services who presided over the Sadas of The Music Academy, in his address mentioned that music has the power to build communities, inspire and encourage collaboration. Any art form needs a supportive ecosystem to thrive just like a seed needs the right kind of soil to grow. In the present times of global economic challenges, of difficulties and distress, music is perhaps the one real remedy that calms our minds and gives us the courage and wisdom to rise and swim against the current.

He mentioned that over the years ‘technologisation’ of music has taken place. Podcasts, blogs, wiki enabled databases of lyrics, tutorials on Skype, Facebook communities, online transliteration tools, notation typesetters and Twitter feeds are freely available. Technologies such as 3G, LTE /802.16M, my space, Facebook are revolutionizing music. This has created a host of online communities of music lovers, discussing, sharing and learning music. Technology allows musicians to connect directly with listeners. Efforts are also being made to notate music by developing automated systems and the fact that Carnatic music is so orderly and scientific helps. Without technology, music communities would have faced a danger of becoming isolated into pockets.

Sri. Ramadorai thanked the President and the members of the Executive Committee of The Music Academy and said that it was a great honour for him to be amongst the giants of music and to preside over the Sadas. He mentioned that a performance at The Music Academy is like getting a label from the best. He congratulated the Awardees and stressed that the December music season is an emphatic and grand display of the fact the Carnatic music is alive and well.



PROCEEDINGS OF THE CONFERENCE 2008

Day 1 – Dec 16 2008

The morning conference sessions of the Music Academy commenced with the Sangita Kalanidhi elect and president of the Conference clarinet maestro A.K.C. Natarajan in the chair.

The session commenced with an invocation song 'raghuvīra raṇadhīra' (Husēni rāga) sung by Srividya. Following the practice initiated last year, mornings session of each day is dedicated to a stalwart musician of yester years in the field of Carnatic music who were not recognized by the Music Academy during their life time. The first day session was accordingly dedicated to Kunnakkudi Venkatarama Iyer whose centenary is being celebrated this year. Dr. S.A.K. Durga, member of The Experts Committee recalled Venkatarama Iyer's yeomen services to the field of Carnatic Music as a legendary vocalist.

Prof. S.R. Janakiraman presented the first lecture-demonstration of the conference on 'Some Ēka Kṛti Rāga-s of Tyāgarāja.' He chose, in all seven ragas in which Tyāgarāja composed only one kṛti each. The rāga-s and compositions chosen were: Vijayavasantam ('nī cittamu nā bhāgyamayya,' Ādi-tāla), Dundubhi ('līlagānu,' Ādi), Kaikavaśī ('vācāmagōcaramē,' Ādi), Supradīpam ('varaśikhivāhana,' Ādi), Dīpakam ('kalalanērcina,' Ādi), Vāridhi' ('daya jūcuṭakidi,' Ādi), Vardhani ('manasā mana sāmartyamēmi,' Rūpakam).

S.R. Janakiraman briefly dealt with each of the rāgas, their characteristics, ārōhaṇa, avarōhaṇa, and the mēlakartā they belong to; the treatises which mention them; and any particular special features they display. He demonstrated the songs in his inimitable style. He emphasised the fact that there are no other compositions in these rāgas by any other composer and the only way to understand them is through the single composition of Tyagaraja in each. While treating the composition in Dundubhi he brushed aside the views of some that the rāga can be Divyamaṇi. He admitted the presence of a weak dhaivata in Kaikavaśī, found in some schools. Vidwan AKC Natarajan, however, expressed

DANCE FESTIVAL

The Dance Festival of The Music Academy, Madras, was held at the TTK Auditorium from 3rd January to 9th January, 2009. The Dance Festival was inaugurated by Mr. Roland Herrmann, Consul General of the Consulate General of the Federal Republic of Germany, Chennai.

doubts about the existence of dhaivatam in Kaikavaśi. Janakiraman was assisted by Aswin and Rohan from Toronto.

Day 2 – Dec 17 2008

The invocatory song ‘pāhi jagajjanani’ (Hamsānandī rāga) was rendered by Ms. Dikshita. The second day’s session was dedicated to M.M. Daṇḍapāṇi Dēśikar, this being his centenary year. Vidushi R. Vedavalli spoke about Dēśikar’s compositions, his multi-faceted personality and love for Tamil isai. There were two lecture demonstrations in the session.

The first one was by Dr. Achyutsankar Nair on “Demystifying Svāti Tirunāl.” The speaker began with establishing the name of Svāti Tirunāl. He gave conclusive evidence about the many facets of his life.

The speaker, with the help of a power point presentation, gave some hitherto unknown historic evidence on Svāti Tirunāl (his name and fame), interestingly, based on the media of 1830s and 1840s in England and Australia. In the controversy which originated in 1980s, it was argued that the name ‘Svāti’ was first used in printed documents in early 1900 only. To refute this, half a dozen documents are presented, the earliest being a small book by John Caldecott, ‘Description of an Observatory Established at Trivandrum by His Highness the Rajah of Travancore,’ published in Madras in 1837.

B.M. Sundaram questioned the speaker on why the king did not compose in Tamil which was the mother tongue of so many of the court musicians. Nair reiterated that the king did not compose in Malayalam either except for some padams.

V. Sriram supplemented with one more reference to Svāti Tirunāl from ‘Southern India, Its History, People, Commerce and Industrial Resources’ by Somerset Playne (1915) where it is clearly stated that the ruler Svāti Tirunāl (sic) ascended the throne in 1829 at the age of sixteen and that his brother succeeded him in 1847.

Finally the existence of Svāti Tirunāl has been established beyond any shadow of doubt but the questions about how many of the compositions attributed to him are actually his, of them how many were set to music by him and such other are still left open to debate.

The second lecture demonstration was on Daṇḍapāṇi Dēśikar’s compositions by P. Muthu Kumarawamy, a disciple who was very close to Desikar during his life time.

The presentation was structured as a walk through Dēśikar’s life, interspersed with some of his own compositions and also songs of others that he tuned. He was assisted by two disciples.

Muthu Kumaraswamy began with Sambandar’s Tēvāram ‘aṅgamum vēdamum’ composed in praise of Lord Gaṇapatiśar, presiding deity at Tiruchengattankudi, Dēśikar’s birth place. Dēśikar began his concert at the Tiruvayyāru Tyāgaraja Ārādhana with ‘ānai mugattōnē,’ (Dēvamanōhari) and it caused a furore! This song was presented with beautiful ciṭṭasvarams at the end of both anupallavi and caraṇam.

Deśigar was very much devoted to Madurai Mīnākṣi Amman and composed nine songs on Her. Muthu Kumaraswamy presented some of the songs. This was followed by demonstration of some more compositions, ‘ēzhu icai āgiya’ a very beautiful song on Sarasvati with the names of seven notes in Tamil. The composition ‘nāvukkarsar’ in Hēnavati on Tirunāvukkarsar whom Desikar considered as an inspiration, was presented.

Desigar composed 52 songs, published in 1964 as ‘Icāit Tamizh Pā Mālai.’ Some of the rare rāgas he used were, Rēvagupti, Sarasāṅgi, Viśārada, Ūrmikā and Kōkilam.

Day 3 – Dec 18 2008

The third day’s morning session was dedicated to the memory of Śrīraṅgam Gōpālaratnam. The invocation song ‘sarsvatī jāyē’ (Kalyāṇī rāga) was rendered by Ms. K. Jyotsna, disciple of Sangita Kala Acharya, Smt. Seetha Rajan.

Dr. T.S. Sathyavathi from Bengaluru spoke on the ‘Relevance of Mānasōllāsa to present day music.’ Mānasōllāsa’ is a book written by Sōmēśvara, a Chalukya king of the 12th Century. This is a book of 100 chapters divided into five parts (viṃśati-s) consisting of 20 chapters each and the five viṃśati-s are: Rājyaparākṛana; Prāptarājya Śainyīkaraṇa; Upabhōga; Vinōda and Krīḍā.

Two chapters under the IV part are 'Gīta Vinoda' and 'Vādyā Vinōda' which deal with music. Classical music is defined as both entertaining and elevating. It is both āpāta-madhuram (instantly sweet) and ālōcanāmṛtam (thought-provoking).

A detailed article by the author is published elsewhere in this journal.

The lecture was complimented by Prof. S.R. Janakiraman and T.R. Subramaniam. Suguna Purushotaman wanted to know difference between the two Ādi tālas mentioned in the book.

V. Sriram enquired about the availability of the manuscript and the speaker said it was already published in three volumes. A.K.C. Natarjan, commended the speaker.

Day 4 – Dec 19 2008

The fourth day's Morning Session was dedicated to the memory of Nācciyār-kōyil Rāghava Piḷḷai, a tavil vidvān. Meera Srinivasan and Sasvati Prabhu, disciples of Sri. Lalgudi Jayaraman, rendered the invocation. There were two lecture-demonstrations at in the session.

The first one was on 'Sūlādi – A Structural Analysis' by T. Sachidevi from Bangalore. Sachidevi defined the word 'Sūlādi' as a group of gīta-s with a jati at the tail end of the composition. The four components of the Sūlādi are: Udgrāha; Dhruva; Antara and Ābhōga.

Śārngadēva explains the structure of this kind of composition in his 'Sangītaratnākara.' 'Sangītasārāmṛta' of Tulaja also gives an explicit and detailed definition of Sālaga-sūḍa Prabhanda-s.

Though Sūlādi-s are basically contributions of Haridāsas in Kannaḍa, Tāḷḷapāka Annamācārya also composed a Rāgatālamālikā.

Sachidevi attempted to trace the etymology of the word 'Sūlādi' and finally defined it as a samūha or a group of gīta-s. The three components, udgrāha, dhruva and ābhōga, are respectively sung in vilamba, madhya and druta tempos.

Sachidevi demonstrated one Sūlādi in all its three components and tempos. Sūlādi-s are generally thematic compositions with a spiritual aspect and Purandaradāsa, gave examples and a structure to Sūlādi in Kannada. This

structure is adhered to by earlier Haridāsas, but later composers have Sūlādi-s with different structures. She attempted to define Carnatic music as one which evolved from Karnataka. This gave raise to a debate. Prof. S.R. Janakiraman complimented the speaker and quoted Annamācārya's 'Sūlādi.'

The second lecture-demonstration of the day was about the bhakti and philosophy of Purandaradāsa, Vyāsarāya and Kanakadāsa by Sudha Raghunathan. Sudha Raghunathan started her lecture with a prayer by Purandaradāsa and offered the lec-dem as a dedication to her guru M.L. Vasantakumārī from whom she learnt the Dāsara Padagaḷu.

The Haridāsa movement was not only a bhakti but a reform movement, she said. Their compositions reflected five components of Ādhyātma anubhāva – the spiritual experience from self-experience to realising the ultimate reality.

She gave biographical details of all the three composers and dealt with some of the lyrical content of all the three composers, their approach to bhakti, their outlook of life, their attitude towards materialism and their expression of devotion and philosophy. She demonstrated a few songs of each of these composers.

Some of the songs presented were 'mānava janma' (part) in Pūrvakalyāṇi, 'jagadōddhāraṇa' in Hindustāni Kāpi, 'tugidali raṅgana' in Nīlāmbari, 'mella mella nē' in Mohanam, 'rāgi tandīrō,' 'tambūri mīṭidava.'

She enlisted the schools of philosophies of the three Ācāryas – Śāṅkara, Rāmānuja and Madhva – and illustrated how these were reflected in the Haridāsa compositions.

Their approach was to make these compositions easy for congregational singing and lucid for lay-men to understand. She also listed some of the lady Dāsas. She sang some of the compositions of Vyāsarāya, particular mention may be made of the famous 'kr̥ṣṇa nī bēganē bāro.' Sudha Raghunathan then dealt with Kanakadāsa and his compositions with the demonstration of 'bārō kr̥ṣṇayya.'

Finally she attempted to make a comparison of the three composers and their approach with respect to their bhakti and expression of music. In a way,

she said they were are not comparable because they have had more similarities than the few subtle differences. She concluded the programme with the famous song, ‘indina dina śubha dina...’ (today is the auspicious day, auspicious star and the week is auspicious)

Day 5 – Dec 20 2008

The morning session on December 20 commenced with the rendering of the song ‘vandē vāsudēvam’ (Śrī-rāga) by Sri Chandrasekhar and Sri Sankar Venkataraman. The session was dedicated to the memory of Palakkāḍu Rāma Bhāgavata. Dr. S.A.K. Durga spoke about him. There were two lecture-demonstrations in the session.

The first lecture demonstration was by Dr. Shubha Choudhri, from the Archives and Research Centre for Ethnomusicology of the American Institute of Indian Studies, New Delhi. She spoke on ‘Creating and Maintaining Music Archives.’ She said that capturing and recording audio video, documentation of the photographs and other materials help us in understanding the evolution and preserve music for posterity. She emphasised that the contextual information is also equally important of any music concert like — how, when, where, for whom and why.

A collection is different from Archives, Dr. Choudhri said. Archives is a structured and organised collection, catalogued and documented properly. While there may be digitisation with new technological skills, it is important to keep the originals under safe conditions of temperature and humidity.

‘Tiruvārūr-sthalam as interpreted in Rukmiṇi Dēvī’s choreography in the ‘Rūpamu Jūci Varṇam’, was the subject handled by S. Jayachandran. It was packed with discourse, a power point presentation and dance demonstration all put together. Jayachandran spoke of the significance of Tiruvārūr as a famous Śaivite pilgrim centre with sthalapurāṇa, the iconographic details of Sōmaskanda-mūrti and the esoterics of the temple. He dealt with the choreography of Rukmiṇi Dēvī line by line of the Cauka-varṇam ‘rūpamujūci’ in Tōḍī rāga, Ādi-tālam. The various components of the varṇam and the secrets embedded in each line of the text have been fully exploited by Rukmiṇi Dēvī in choreography. The pallavi of the varṇam states “I came to see your form out of love – why should you be so angry?”

In Tiruvārūr it is protocol that the Lord conceals His body. It is covered with flowers and this is popularly known as ‘Tiruvārūr rahasyam’. The speaker then went on to anupallavi and caraṇam giving the nuances of Rukmiṇi Dēvī’s choreography, based on various philosophical texts and esoteric secrets. Dancing for each line of the songs was explained and demonstrated.

The analysis provided a deeper insight of the various concepts of Tyāgarāja Svāmi at Tiruvārūr and more than that it established the necessity to understand the Āgamic and ritualistic information before attempting choreography of any particular composition like this.

Day 6 – Dec 21 2008

The session on December 21 was dedicated to the memory of S. Balachander, the great vīṇā exponent. Sangita Kalanidhi R. Vedavalli spoke about him. The song ‘śrī vīṇē namastē’ (Kalyāṇī rāga) rendered by Ms. Maitrēyi, appropriately preceded the dedication speech.

There was only one lecture-demonstration in that session and it was on “Multifacets of Khaṇḍam and Triśram with a special reference to Guru Sri. Palani Subramania Piḷḷai’s style” by Prof. Tiruchi Sankaran, disciple of the legendary mridangam maestro Sri. Pazani Subramaṇia Piḷḷai.

Sankaran spoke about the art of accompaniment. He was nostalgic about his guru and played the mridangam in different permutations and combinations as taught by him. He talked about the many varieties of triśram, caturaśram, khaṇḍam etc. and of the evolution of the Tāla concept itself. He tried to emphasise the subtle differences between gati and naḍai. A couple of audio recordings of his guru served as illustrations for the points he made.

Day 7 – Dec 22 2008

The morning session of December 22 commenced with the song ‘nīyē carṇam’ of Mahakavi Bhāratīyār rendered by Bharat Sundar. The session was dedicated to Sūlamaṅgalam Vaidyanātha Bhāgavata (1866-1952) an erudite scholar, musician and playwright about whom Dr. SAK Durga spoke.

There were two lectures in the morning. The first one was by a young and dynamic scholar Vikram Sampath from Bangalore on ‘Mysore as seat of Music.’ Vikram had recently published a book entitled ‘Splendours of Royal Mysore, the Untold Story of the Wodeyars.’

He classified the Wodeyars period of rule into three eras — 1399-1750, 1799-1868 and 1881-1950 — early, middle and modern respectively. He said that Mysore has been a culturally dynamic and musically vibrant kingdom and substantiated his point with several examples. He began with Cikka Dēvarāya (1673-1704) who composed Gīta Gōpāla, with seven caranams known as Saptapadī, on the lines of Jayadēva's Aṣṭapadī in different rāga-s and tāla-s.

Shifting his focus to the modern period he attributed the evolution of Mysore Vīṇā bāṇi to Vīṇā Śēṣaṇṇā, the great-grandson of Paccimiriyaṃ Ādiappayya. He showed how the Mysore Vīṇā bāṇi got established during this period with the contribution of stalwarts like VīṇāŚēṣaṇṇā, Śāmaṇṇa, Vēṅkaṭagiriappa and others. He elaborated on Śēṣaṇṇā's life and gave details of how the Mysore Vīṇā is structurally different. He talked of the reforms and mōdernisations that took place during the period of Nālvaḍi Kṛṣṇarājēndra (1884-1940).

He elaborated on Mysore Vāsudēvāchāriar's contribution. The last ruler Jayacāmarāja (1919-1974) and his sister Vijayā Dēvī qualified in Western Classical Music. Jayacāmarāja was a Śrī-vidyā upāsaka and most of his compositions were on Dēvī.

The second lecture of the session was on 'Comparing the language and music faculties in humans' by Prof. K.G. Vijayakrishnan from Central Institute of English and Foreign Languages, Hyderabad. He began with the statement that two major substantives that all systems of music share with language are rhythm and pitch. He showed the similarities in accentual shifts in pronouncing the words in speech and music. Rhythm and meter in poetry relate to musical phrases in compositions. He demonstrated this with clips of Hamsadhvani and Sahāna.

Prof. Vijayakrishnan concluded with some interesting inferences, one of them being that knowledge of pitch of any one system does help transfer to another system categorically.

Full article by Prof. Vijayakrishnan can be seen elsewhere in this Journal.

Day 8 Dec 23 2008

The session commenced with the song 'bhāratī maddiśaṇā' (Dēvamanōhari rāga) rendered by Ms. Mangala Ravi and Ms. Ramya Narasimhan. The discussions

of December 23 were dedicated to Sāttūr Subramaṇiam about whom Prof. S.R. Janakiraman spoke briefly. There were two lecture demonstrations during the day and the first one was by Smt. Ganga Ramachandran on 'Contribution of Eṅṅappāḍam Vēṅkaṭarāma Bhāgavata (1880-1961) - rare ragas.'

Ganga Ramachandran started her presentation with a brief biographical sketch of Eṅṅappāḍam Vēṅkaṭarāma Bhāgavata, who composed about 146 kṛti-s of which about 108 are on Lord Kṛṣṇa with his mudrā Vēṅkaṭaramaṇa. He also composed nirūpaṇa songs for Harikathā-s without any mudrā. He was honoured by The Music Academy in 1959 with a Certificate of Merit. She spoke of eight rare rāga-s and tāla-s employed by him and listed them; Sumukhi, Rāsabaḷi, Muralīnādam, Vṛṇḍāvanakutūhalam, Prakāśinī, Śrīdharī, Priyadarśinī and Rasavarāli and also mentioned some tāla-s like Nuti, Prīti and Dēvaraṅjanam.

Chitraveena N. Ravikiran, next, presented a lecture demonstration on 'Ūttukkāḍu Vēṅkaṭa Kavi,' whom he described as one of the most brilliant composers. He started his presentation with questions about his existence and the authenticity of authorship of all the compositions attributed to him. He listed the kṣētra kṛti-s composed by him on different pilgrim centres to substantiate his style and lyrical structure. He said that a sannidhi, a memorial, exists at Ūttukkāḍu. His composition 'Guru Ennapuṇyam' in Rītīgaula establishes a human guru to him while the Suratṭi composition reiterates the guru factor. Ūttukkāḍu's mention of Purandara Dāsa and Tulasidāsa establishes his time as later than 1623.

Ravikiran brought to the attention of the audience the article of T.V. Subbarao in 1956 issue of the Journal of The Music academy, in support of Ūttukkāḍu Kavi. He was one composer who wrote about Rādhā, he said. He also talked of his Saṃskṛta compositions and Navāvaraṇa kṛti-s to establish his mastery over the languages. Ravikiran talked of a secondary signature in some of his compositions.

Day 9 Dec 24 2008

The morning proceedings on December 24 were dedicated to Karukurichi P. Arunachalam. B.M. Sundaram spoke of his contribution to music. The session commenced with an invocatory song 'śōbhillu saptasvara' (Jaganmōhini rāga) rendered by Smt. Gowri Gokul.

There were two lecture demonstrations during the session; the first was by Pt. Suhas Vyas on 'Bandishes of Pt. C.R. Vyas', which was more a performance of the compositions of Pt.C.R.Vyas. Suhas talked of his father Pt. C.R. Vyas and his compositions, the spiritual nature of them and presented a few of them. His signature was Gunijan and they are rich in sur, taal and laya, he said. He demonstrated brilliantly bandishes in Naṭa Bhairava, Yaman, Bilāskhānī Tōḍī, Rāmakaḷī and concluded with a beautiful bandish in rāga Basanta Kēdāra.

The second lecture demonstration was by Sri. Sriram Parasuram on 'Hindustani ragas and their adaptation into Karnatic Music.' He chose five pairs of ragas, Bēgaḍā (Bihāgaḍā), Rāmakaḷī (Rāmakaḷī), Dvijāvanti (Jayajayavanti), Bilahari (Bilāval) and the Kānaḍā family rāga-s. He emphasised the process of transformation was complete in some cases as in the case of Bēgaḍā. He drew the attention of the audience to the two niṣāda-s of Bēgaḍā which are its hallmark and the employment of gamaka-s in them. He gave examples of many compositions and demonstrated some, shifting from one style to the other with great facility and ease.

Day 10 Dec 25 2008

The morning sessions were dedicated to the memory of Harikathā Pitāmaha Adibaṭṭa Nārāyaṇa Dāsa. Pappu Venugopala Rao spoke about his contribution to harikathā and music. An invocatory song 'durgādēvī' (Dharmavati rāga) by Ms. Smitha preceded the dedication speech.

Sangita Kala Nidhi Nedunuri Krishnamurthi, assisted by disciples, the Malladi Brothers gave a lecture demonstration on 'Annamācārya's compositions and the music he composed for them.' Dr. Pappu gave a brief introduction to Annamācārya and his compositions.

Nedunuri began his lecture with a sublime note of how he was influenced by Lord Vēṅkaṭēśvara and Annamācārya every time in deciding any rāga for any composition. When he was working in Tirupati as Principal of Sri Venkateswara Music College, he came across these compositions and was approached to set some songs to tune. He was initially reluctant, being an ardent devotee of the trinity and their music. But when he first set to music 'emokō cigurutadharamuna' in rāga Tilaṅga there was no looking back. He completed composing tunes of 108

of Annamācārya's songs and is still engaged in composing for more. Nedunuri was assisted by Malladi Brothers in the presentation.

Day 11 Dec 26 2008

The morning session on December 26 commenced with the rendering of the song 'praṇamāmyaham' (Rañjani rāga) by Km.Aarti and Km.Archana. The session was dedicated to Paramēśvara Bhāgavata. It had one lecture demonstration by Rajasri Ramakrishna, the presentation of Bodhaka Award to Kalyani Sarma and a brief performance by her students. Rajasri Ramakrishna presented a lecture demonstration on 'An analytical study of abhyasagana in Sangita Sarvaarthasara Sangrahamu.'

She introduced the work Sangita Sarvaartha Saara Sangrahamu, of Vina Ramanuja as first published in 1859 with subsequent editions up to 1917. She listed the contents and said that the unique feature of the work was exercises in swaravali, datu, janta and alamkaras all with sahitya in either Telugu or Sanskrit for the benefit of students of music. She gave examples of the lessons and demonstrated them and compared them with similar works like Prathamabhyasa Pustakamu of Subbarama Dikshitar (1905), the Gayaka Siddhanjanam of the Tachur Brothers (1905), the Sangita Swara Prasthara Sagarahamu of Nathamuni Pandita (1914) and the Thenmattam Brothers' Sagitananda Ratnakara (1917).

Day 12 Dec 27 2008

Sangita Kalanidhi T.K. Govinda Rao presented a lecture demonstration on 'Periyasāmi Tūran's compositions,' on December 27. The morning sessions were dedicated to the memory of Periyasāmi Tūran to mark his birth centenary. The invocation song too was that of Śrī Tūran, 'gaṇanāthanē' (Sāraṅga rāga), rendered by Km. Aishwarya Balasubramanian and Km.Vaishnavi, students of Sri Govinda Rao. Govinda Rao set about a hundred of Tūran's compositions to music. Tūran was a devotee of Murugan and composed many songs in His praise.

Interspersing with some nostalgic moments T.K. Govinda Rao presented a few compositions, including the rare 'piccai eḍukka vanda', a rāgamālikā in nine rāga-s in the form of srōtōvāha-yati in which the musical lines grow in duration step by step.

The second lecture of the day was on 'Konnakkōl' by Tiruchi R. Tayumanavan who had accompanied legends of yester years like Ariyakkuḍi Rāmanuja Ayyaṅgār, Semmaṅguḍi Śrīnivāsa Ayyar, Ālattūr Brothers, M M Daṇḍapāṇi Dēśikar and many others. He talked briefly about his introduction in to the art of Konnakkōl and then proceeded with demonstrations beginning with basic patterns and moved on to more complicated. He talked about the 'colkaṭṭu' used by the Vidvān-s of those days while rendering Konnakkōl. He showed how it was used in tani-avartanam along with other percussion instruments. On the request of R. Vedavalli he demonstrated konnakkōl along with other accompaniments, while his own disciple sang 'vātāpi-gaṇapatim bhajē' in Hamsadhvani rāga.

Day 13 Dec 28, 2008

The day's proceedings on December 28 commenced with a song 'svararāgasudhārasa' (Śaṅkarābharaṇa rāga) rendered by Km. Bhavadharini, a disciple of Saṅgītakalānidhi Smt. D.K. Pattammal. The session was dedicated to Ālattūr Vēṅkatēś Ayyar. Sangita Kala Acarya Chengalpattu Ranganathan spoke about his Guru and his contribution to the field of music. Incidentally, Sangita Kalanidhi designate A.K.C. Natarajan was one of the senior students of Alathur.

AKC Natarajan and Dr. B.M. Sundaram presented a lecture demonstration on 'Nāgasvaram and Clarinet – A Comparative Analysis.' After a brief introduction by Natarajan, Sundaram talked about the origin and evolution of nāgasvaram. He attempted to set at rest the discrepancy in the name Nāgasvaram by quoting from many earlier works including a composition of Muttusvāmi Dīkṣitar in Śrīrāga. He said that Nāgasvaram was a maṅgala vādyā with a great scope for rāga-ālāpana.

AKC Natarajan talked about the evolution of the role of clarinet from Sadr performance to Tēvāram recitation, All India Radio and finally to Music concert platform. Popular dancers of yester year included a clarinet artist in their orchestra. He recalled his first appearance and performance at The Music Academy. Then he demonstrated how gamakas are played on the clarinet, choosing the rāga-s Tōḍī and Varāli.

Day 14 Dec 29, 2008

The morning session began with an invocation song, 'saṅgītaśāstra-jñānamu' (Mukhāri rāga) rendered by K. Gayathri, disciple of Smt. Suguna Purushottaman. The day's proceedings were dedicated to Madurai Sōmasundaram. Dr. B.M. Sundaram spoke about his contribution to music. There were three presentations on the drama music in Andhra, Tamil Nadu and Karnataka.

The first speaker, Meegada Ramalinga Sastry, started with a verse that asks people to come and pay homage to the Telugu mother. He stated that out of the 500 or more Padya-nāṭaka-s available in Telugu, only five are presented regularly. These are Satya-Hariścandra, Gayōpākhyāna, Śrīkrṣṇārjuna-yuddham, Pāṇḍava-udyōga-vijayam and Cintāmaṇi. He sang verses from Hariścandra first. Then followed several dramatic verses from Śrī-krṣṇa-rāyabāram when Krṣṇa visits the Kaurava-s for the last time before the war and tries to negotiate (for five villages) for the Pāṇḍava-s. Lastly, at the request of Prof. T.R. Subrahmanyam, he also sang 'adigō-dvāraka,' which is a verse describing Krṣṇa's capital city.

Arimalam Padmanabhan spoke on music in the plays of Śaṅkaradāsa Svāmigaḷ (1867-1923), the man who pioneered the concept of the Boys drama companies in Madras. He began by singing 'kāyāda kānagattē,' the song for 'Vaḷḷit-tirumaṇam' which was composed by Svāmigaḷ over 110 years ago and which is still sung in theatres all over Tamil Nadu.

A full article in tamil by Arimalam Padmanabham can be seen elsewhere in the Journal.

Day 15 Dec 30, 2008

The morning session of December 30 commenced with a prayer song 'vidulaku mrokkēda' (Māyāmālavagaḷa rāga) by Km. Dharini and Km. Lakshmi Madhav, students of Sulochana Pattabhiraman. The morning session was dedicated to Viṅā vidvān, the late Ciṭṭi Bābu and a brief note about the musician was presented by Prof. T.R. Subramanian.

The main presentation of the morning session was a lecture-demonstration on 'Different Schools and Styles in Dhruvada Singing' by Prof. Ritwik Sanyal of Banaras Hindu University. Tracing the origin of the Dhruvada form to the Prabandha system and to the Dhruva-pada of Mān Singh Tōmar, the author

mentioned that it denoted, not just the song but, the entire style which included the Ālāpa, Jōḍa, Jhālā and the Dhrupada song. Referring to his own tutelage under Zia Mouinuddin Dāgar and the link to the Bīna tradition, he sang an ālāpa in Raga Bhairava and explained the different stages of development of ālāpa, namely, akāra, ḍagar and āndōlita.

Among the various schools of Dhrupada, the prominent ones, apart from Dāgara, are those of Bīhāra or Darbhaṅgā (rhythm dominated), Bētiyā and Viṣṇupura. The other compositional types like Dhamāra and Sādarā, that go with the Dhrupada style were also explained. After a brief reference to the Havēlī or temple tradition of Dhrupada the speaker dwelt a bit on the early years of 20th century when Dhrupada almost went out of vogue and on the revival of the tradition in 1970s.

Day 16 Dec 31, 2008

The last session of the lecture-demonstration was on December 31. The prayer was rendered by Sri Shyam Prakash, a disciple of Dr. S.A.K. Durga. The session was dedicated to Sri Hulugūru Kṛṣṇaācāryulu, a musician scholar. The note on his contribution was presented by Dr. M.B. Vedavalli.

‘A comparative analysis of four ragas Rudrapriya, Karnāṭaka Kāpi, Darbār and Kānaḍā’ was a group presentation by Chingleput Ranganathan, Suguna Purushothaman, N.Ramanathan, Ritha Rajan and R.S.Jayalakshmi.

A detailed summary is published elsewhere in this Journal.

Day 17 Jan 1 2009

Open House

At the Open House convened by Pappu Venugopala Rao, N. Ramanathan, T.R. Subramaniam, V. Subrahmanyam, S.R. Janakiraman, A.K.C. Natarajan, T.K. Govinda Rao, M.B. Vedavalli, B.M. Sundaram, Kalpakam Swaminathan, Suguna Purushottaman and S.A.K Durga took part. Some other musicians and rasika-s too presented their observations and suggestions.

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DE-MYSTIFYING SVĀTI TIRUNĀḶ

Achuthsankar S Nair

Svāti TirunāḶ is today Kerala’s most proud icons of musical tradition, as much as Bhāratīyār is to Tamiz poetry. In a short span of 33 years, he is believed to have composed over 300 compositions and also some literary works. His administrative reforms ushered in modernity. At the same time, he led a very religious life. He attracted artists, scholars, scientists and rare talents like a magnet. Historians of Travancore rate his period as golden period of modern Travancore. However, a blot on his name and fame was created in the controversy that arose in 1980s. There were two aspects to which the controversy boiled down to, which in plain English were: (i) Was there a person called Svāti TirunāḶ at all? (ii) Compositions attributed to him are either his courtiers’ or only the sāhithya is his, music was set by Muttayya Bhāgavatar and Semmaṅguḍi Śrīnivāsa Ayyar under the patronage of the Travancore Govt in 1940s. We respond to the first aspect in part-I of the article and the second in part-II.

Part-I: Svāti TirunāḶ: The Person, The Ruler, The Modernist

What are the sources of history that can tell us about the life of Svāti TirunāḶ? Where can I confirm that there was a king by this name? Though hundreds of documents in Kerala government archives can be cited, this article however chooses to discuss only a few in English. While presenting these documents on the name and fame of Svāti TirunāḶ, we also try to recapture the great personality that Svāti TirunāḶ was, touching not only his love for music, but also for science and modernity. Let us first of all observe that Svāti TirunāḶ has an arguably authentic biographer in P Shungunny Menon. I am referring to the lengthy chapter on Svāti TirunāḶ in ‘The History of Travancore’, published in Madras in 1878 [1]. Shungunny Menon was just one year younger to Svāti TirunāḶ and outlived him by decades. He had served Svāti TirunāḶ as a senior officer in Travancore Government and his office was less than 250 meters from the palace complex inside the fort where Svāti stayed. The name ‘Svāti’ appears in it. However, we will soon see that this is not the first one to do so.

An English reference that is widely quoted about Svāti Tirunāḷ's childhood are the extracts from the British officer, Colonel James Welsh's Military Reminiscences [2]. James Welsh visited Trivandrum in 1819 and also 1825, and met Svāti on both occasions. By the time Welsh visited Travancore, the last attempt to overthrow British domination, Velu Thampi's futile revolt, had been quelled and the British were, for all practical purposes, the sovereigns of the state, with the Travancore royalty becoming a mere front-office for them. This, coupled with his military background, suggests that there was little reason for Welsh to paint an exaggerated picture about Travancore royalty. In addition, Welsh's 1819 report has sufficient pointers to his attitudes about the natives. These are typical of a 19th century *Sahib's* attitude towards 'heathen' culture devil worshippers. In the extract that we are about to give also, the concluding, extra-ordinary praise goes side by side with frank critical remarks (on Svāti's English). Considering all the above circumstances, we can read the 1825 extracts from Welsh's book as a fair and faithful statement (the bracketed comments being that of the author):

"TREVANDERAM 1825: The elder boy, now thirteen [Svāti], seemed greatly improved in mind though rather diminutive in person. He read a chapter of Malcolm's Central India; the Governor-general's Persian Letter, on the capture of Rangoon; a passage in Sanskrit; another in Malayalam, and seemed equally clever at each. He then took up a book of Mathematics, and selecting the forty-seventh proposition of Euclid, sketched the figure on a country slate; what astonished me most, was his telling us in English that geometry was derived from the Sanskrit, which was 'jaw meter' to measure the earth, and that many of our mathematical terms were also derived from the same source, such as hexagon, heptagon, octagon, decagon, dodecagon etc. His remarks were generally apposite, but their language inelegant and ungrammatical. This is much to be lamented, because with so many studies on hand he can never read enough of English to correct his idiom; and the master, a very clever Tanjore Brahmin [Subba Rao who later became the Dewan] could not speak it much better himself. His Persian was pure and elegant; but of other languages I am too ignorant to offer an opinion. This promising boy is now, I conclude sovereign of the finest country in India; for he was to succeed to the musnud the moment he had attained his sixteenth year. The younger brother gave us various specimens of his acquirements; somewhat inferior, of course to those of the rising sun of the country, but still very fair."

Welsh's account gives us a revealing picture of Svāti Tirunāḷ, the teenager student (of age to be in 8th standard, by today's school system), who surprised

the British visitor with his knowledge of mathematics, specifically Euclid's geometry, and then astonished him with his knowledge of the etymology of the terms in Euclidean geometry. For a boy of 12 years of age, he seems to be a polyglot, widely read, and above all, he seems to be an exceptional student of mathematics. The references to the breadth of his studies goes well with the hearsay about his general scholarship.

We now move on to the origins of the Maharaja's Free School which later became the University College in Trivandrum. In 1834, Svāti Tirunāḷ visited the Christian Seminary in Nagercoil where he met John Roberts. A slightly exaggerated report on the English schools in Travancore appeared in The Gardner's Magazine of 1841 [3]. It has an important pointer to the training received by Svāti Tirunāḷ:

This prince was only twenty-eight years of age, and had not reigned more than ten years, yet, during that short period, he had caused himself to be distinguished by his accomplishments as well as by his' liberality. They would, no doubt, be interested in learning that this prince was educated by his prime minister— a rare tutor for a sovereign. The prime minister was a Brahmin, from Tanjore, and, what was also remarkable, he had been educated by a man of science and a missionary, Elias Swartz [Schwartz?], the well-known author of the "Flora Botanica." but this distinguished prince, not satisfied with advancing the interests of elementary education, had established an observatory, and placed in it an English gentleman, a member of the Royal Society of London,...The Rajah had also established a magnetical and meteorological observatory, having being led to do so by becoming acquainted with a report on meteorology, published by the British Association.

In 1832, at Alleppy [now Ālappuzhā], he met the British Commercial Agent and amateur astronomer **John Caldecott**, whom he invited to Trivandrum to establish an observatory, which materialized in 1837. Here is an extract of a book by **Caldecott, published in Madras in 1837 and in London in 1839** (available in British Library, London) published during the life time of Svāti Tirunāḷ himself [4]. **We find here the first printed reference to the name "Svāti Tirunāḷ", as early as in 1838, during his own life time, demolishing once and for all, the theory that the name was invented after 1887** (We also have reference to the name "Svāti" in Australian news papers in 1847 and in his biography published in Madras 1878). The marble tablet referred to below is intact in the observatory building in Trivandrum, which is presently under the control of the University of Kerala, where the author works:

—“HIS HIGHNESS THE RAJAH OF TRAVANCORE, already celebrated for the munificence with which he promotes the education and mental improvement of his subjects, resolved in the latter part of last year on the establishment, at his capital, Trevandrum, of an Observatory of a superior kind; with the double view of affording his aid to the advancement of astronomical science, and of introducing by its means correct ideas of the principles of this science among the rising generation under his government; and having confided to me the superintendence of the institution as Astronomer, I take this early opportunity of introducing it to the notice of the public...

On the north and south faces, and let into a panel, formed in the parapet wall, are to be placed marble tablets, bearing an inscription, as follows:-

THE TRIVANDRUM OBSERVATORY, FOUNDED BY HIS HIGHNESS

Sree Padmanabha Dassa Vunchee Baula Rama Vurma Koola Shakhur
Kireeta Putee Swatee Rama Rajah Bahadoor Munnei Sooltan Shemshair Jung.

A.D. 1837.

There is some evidence on Svāti's deep involvement with the observatory, in the form of a letter written to Caldecott to negate some rumors about closure of the observatory, while Caldecott was on official business in England. This letter is available in the archives of the Royal Society, London. We produce below excerpts of text.

From His Highness The Rajah of Travancore To Mr. Caldecott

Palace, 4th January 1843

My Dear Sir,

I am extremely sorry to learn from one of your private notes to my brother that you received an intimation from the resident to the effect that I frequently evinced to him much regret at the expenses incurred on account of the observatory establishment and that in consequence I am inclined to abolish that institution altogether, adding likewise that you made up your mind even to resign your situation, if the Resident's communication on the subject be not unfounded. Here I must not omit to say, in diametrical opposition to what the Resident has been pleased to intimate to you as my sentiments that neither such mean idea has ever entered into my head, nor have I, either directly or indirectly communicated anything upon this point to the above purport, but on the contrary, whenever Kristna Rao, who, you know, is a vulgar minded man and a total stranger to any learning at all, endeavored to persuade me that there is no utility by the continuance of the observatory establishment, I used to check him and at the same time express to him my sense of the high advantage derived from this establishment in a scientific point of view, as I am fully sensible that by reason of my patronizing it, my name, however, undeserving of any celebrity*

is favorably noticed even in distant regions, among the scientific personages of the present day. I hope that from the above statement, you will fully understand my sincere wish to continue the observatory permanently, and as I am always resolved to assist and promote the establishment as far as it lies in my power. I request you will cast off any suspicions upon this score which I am afraid are purposely excited to create misunderstanding between us and firmly rely upon my foregoing assurances.

We now turn to Svāti Tirunāl's own association with scientific and literary societies. He was a Honorary Fellow of the Royal Asiatic Society. This society was founded in 1823 by the eminent Sanskrit scholar Henry Colebrooke and a group of like minded individuals. Svāti Tirunāl seems to have been proposed as Honorary Member by the Vice-president of the Society Sir Alexander Johnston, as seen in the proceedings of the society. He is listed as honorary fellow in the Journal of Royal Asiatic Society of Great Britain and Ireland, Vol. 17, 1843 [5]. It is also seen from The Asiatic Journal and Monthly Register for British and Foreign India, China, and Australia, published by Parbury, Allen, and Co., 1835, p 237 [6], that Svāti Tirunāl was a patron of the Madras Literary Society.

In Trivandrum, there were no news papers then, but Svāti Tirunāl himself had established a press and started a 'Pañcāṅgam' (Malayalam Almanac) to be printed every year. It came out in 1847 with a reference to the demise of Svāti Tirunāl. It had many *carama ślōkas* in it, one of it from the same pen that wrote the lullaby for him, that of Irayimman Tampi. This sloka in Saṃskṛta refers to Svāti by the very same name (*Svāti Janena...*). It also contains slokas by his Sanskrit teacher and astrologer. The news of Svāti's demise was not an event confined to Travancore or India. It got reported in England and Australia. In the proceedings of the 24th anniversary meeting of the Asiatic Society held on 8th May 1847, the first item was an obituary on Svāti Tirunāl [7].

His Highness the RAJA OF TRAVANCORE, who died at his palace of Trivandram on the 27th of December last, an Honorary Member of this Society, was eminently distinguished among the princes of India as an enlightened patron of learning and science. To an extensive acquaintance with the languages and literature of Southern India, he added the knowledge of Sanskrit, Persian, and English. His early appreciation of the value of literary pursuits, and his freedom from the prejudices which might have operated unfavourably to the extension of researches in science conducted on European principles, may probably be traced to his early education under an enlightened Brahman, who had been a pupil of the

celebrated Schwartz. His Highness ascended the musnud on attaining the age of 16, the period of majority according to the Hindu law, in 1829. A hospital, schools, and a printing establishment were among the early evidences of the liberal principles of his rule ; but the most noble proof of his desire to extend the practical benefits of true science was the erection of an Observatory at his capital, and the appointment of an able English Astronomer to the superintendence of this fine institution. ... The early death of this enlightened and princely patron of true science is a subject of just regret; and much anxiety will be felt until it shall be ascertained that the Observatory and the other institutions which he so munificently established, will not be suffered to fall into decay.

Here is another obituary from Allen's Indian Mail[8]:

The death of the Rajah of Travancore has excited far more, both attention and regret, than usually follows the decease of native princes. Both intellectually and morally he was indeed far beyond his country and equals in rank; in both respects he might have taken a high place among the most enlightened of European Sovereigns, had his destiny been so cast.

Again

You will be grieved to learn about the demise of His Highness the Rajah of Travancore. Among the native princes of India, he was distinguished for his superior intelligence and extensive acquirements in oriental literature. He is not unknown to fame in the European world, for most of you must be aware that the deceased Rajah maintained an observatory at considerable expense, and that Mr. Caldecott was for a length of time, his highness's astronomer. The ephemeris emanating from the Travancore observatory was a valuable contribution to astronomical science The Rajah also supported an English school on a scale of liberality that perhaps has few precedents in other native states. He was a steady and staunch advocate of education, friend and patron of men of letters his loss will doubtless be greatly deplored by Travancoreans as a national calamity... Ram Row, the deceased prince will be succeeded by his brother Varthanda, the Eliah Raja...The new sovereign is half European in his pursuits and tastes. He has credit for considerable intelligence.

In the end of the above report, the name of Svāti is mentioned as “Ram Row” instead of Rama Vurmah, but then, we see his brother’s name too is mutilated as *Varthanada*, in place of *Mārtāṇḍa Varmah*. Let us see yet another report where his name along with title appears as such. This is from an Australian News Paper (As a native prince in India, the British media had some natural interest in reporting the demise of Svāti. This Australian report make us suspect that his fame was spread throughout the commonwealth). The Maitland Mercury & Hunter River General Advertiser of Wednesday 21 July 1847 [9] also carried a news item titled “The Death of the Raja of Travancore” Here is an excerpt: “*At the*

Palace, Trevandrum, on the 27th December, 1846, Highness Shree Palmanabha Dausa Vunchee Baula Rama Vurma Koola Shakhura Kireeda Padee Swandee Rama Rajah ..., Maharaja of Travancore, A prince eminent as an oriental scholar and poet, being master of Canarese, Gentoo, Mahratta, Hindostanee, Persian, Sanskrit and Oorda language as well as English

This part of the article has cited many references that have hitherto not been cited by biographers or researchers of Svāti TirunāḶ. In fact, there are many other evidences which throw light on the life and times of Svāti TirunāḶ. But less than 10% of the sea of documents at the Government archives at Trivandrum, Madras, New Delhi and also in India Office Records at London and Indian archives in Cambridge University have been researched well. In addition, books and news media have not been comprehensively researched too. There remains a sea of data to be mined with great amount of effort and care. Critical studies on such vast data will help us to reveal the personality of Svāti TirunāḶ more and more accurately. It is hoped that this article will trigger the same.

PART – II Svāti TirunāḶ: The Composer

This part of the article discusses two sets of questions. (i) *Are there evidences that Svāti TirunāḶ was a composer? Was he merely a poet? Were his sāhithya-s set to tune by courtiers? Were some of the compositions attributed to him wrongly?* (ii) *Are the compositions attributed to Svāti TirunāḶ which are popular today in concerts, set to tune by Muttayya Bhāgavatar and Semmaṅguḍi Srīnivāsa Ayyar?*

As far as the first set of questions are concerned, we provide some direct and indirect pointers about Svāti’s musical ability, we leave it to the reader to conclude on whether he was a mere poet or *uttama vāggēyakāra*. On misattributions, as was stated previously, there are issues for research in case of some of the courtier’s compositions being attributed to Svāti TirunāḶ *and also vice-versa* (this depends on the readers conclusion on the previous point). The settlement of the confusing attributions is unlikely to happen easily in most cases as Svāti’s court had many great composers (Irayimman Tampi, Ṣaṭkāla Gōvinda Mārār, Ponnayya, Vaḍivēlu, Pālakkāḍ Paramēśvara Bhāgavatar) and some of them had common *mudrā-s* and sometimes chose to write on the same

local deity of Trivandrum. As scholarly friends, they could have sought and also given consultations. We have only printed documents on musical compositions dating from 1854 (easily available ones are even later). The resolution will have to be based on these printed documents and presenting case by case evidences. Anyone who studies history seriously can understand the difficulty in answering such questions perfectly, *either in affirmative and also otherwise*. However, the burden of painful proof cannot be left with defenders in either case.

About the second question, we have a clear answer: *definitely not*, for about 125 compositions, and *possibly not* for many more, and *definitely yes* for some. The major focus of such a discussion is the notations available in ‘Bālāmṛtam’, published by S. Raṅganātha Ayyar in 1918 [18]. Selections from the 1918 notations are compared in this article with the notations published by Muttayya Bhāgavata and Semmaṅguḍi Srīnivāsa Ayyar in 1940s.

To answer the question as to whether Svāti Tirunāl was a musically talented person, what evidences are there? As the period of his life coincides with that of the trinity, we know that we have no direct evidences – no recordings, no person who can testify today. In such a case, as for every other composer, we are constrained to fall back to *writings about the person's life, carefully weeding out biases if any, and analyzing multiple sources for consistency*. It is very painful to say this, but even the status of great Purandara Dāsa as a musician, if questioned, can only be established like this. As long as a question does not arise, we accept a version that seems logical and generally tenable.

1. Govt. records of his times contain references about expenses of buying Mṛdaṅgam for the young Rājā to play [12]. Similarly, there is also expense mentioned about buying Svarabat for the young Svāti [12]. Svarabat is an instrument that Svāti is believed to have played, in addition to Vīṇā. Svarabat was popular in Travancore till the end of 19th century after which it seems to have gone into oblivion.
2. *Svarākṣara*, a specialty very often found in Svāti's compositions is a very strong element to be considered in this discussion. Pālakkāḍ Paramēśvara Bhāgavata who was almost of the same age as Svāti Tirunāl, and survived him almost by 50 years, is perhaps the best

person who could testify to this ability. We find T. Lakṣmaṅaṅ Piḷḷai, a composer himself whose life time overlapped with that of Paramēśvara Bhāgavata, mentioning about Svāti's Svarākṣara ability [11]: “*We cannot here help alluding incidentally to His Highness's merits on the side of poetry. His Highness religious sentiments are generally high, and his mastery of the language most admirable. The story is told how when his most devoted and highly talented musician Parameswara Bagavathar once sang to His Highness an air in Swaras most elaborately woven, His Highness followed it up almost instantaneously with words to suit them, having initial letters corresponding to the Swaras. No wonder the Bagavathar was struck dumb with admiration at His Highness readiness of invention and marvellous command of the language*” The question is, is this “readiness of invention” possible for a mere poet? Couple of years prior to Lakṣmaṅaṅ Piḷḷai's article, Chidambara Vādāra answers this question in the preface to his 1916 publication [13]: “*In the 19 Chowka varnams Composed by the Mahārājāha, about 50% of the letters used in the language form also the swaraksharas. None, but an expert scholar – in literature as well as music – can accomplish this feat; and the Maharaja stands unrivalled in this kind of composition*”. Among these beautiful Cauka varṇams, referred to by Vādāra, only one, ‘Dāni Sāmajendra’ in Tōḍi (which takes off with a svarākṣara and then returns with waves of it again in the Caraṇa) is popular outside Kerala (it was a favourite of Musiri Subrahmaṅya Ayyar). 18 other gems, most of which are widely available in print in full notation from 1916 onwards, seem to be destined to be gems shining only on one side of the Western Ghats.

3. We see Lakṣmaṅaṅ Piḷḷai [11] mentioning specifically about Subbarāo accompanying the rajah on the mṛdaṅgam: *It is worth mention that Subba Rao, Dewan of H. H. Swati Tirunal Maharajah, was himself musician versed in Swarabat and drum. He is reputed as His Highness's the Guru in the Swarabat. It is said that he was a master of the drum, in which he would accompany His Highness. He used to have frequent musical entertainment at his own residence in which the celebrated Vadivelu took part.*

4. There is an indirect reference to Svāti's musical accomplishments by Svāti's biographer, Shungunny Menon, who served Svāti Tirunāl and was a senior officer in Travancore Government and whose office was less than 250 meters from Kuthira Malikai where Svāti stayed. While writing about Uthradam Thirunal Marthanda Varma in "The History of Travancore (1878)" [1], he says: *the only difference between the two [Svāti and his brother] was in poetical talents and musical accomplishments, in which His Highness Marthanda Vurmah Maha Rajah was inferior to his lamented brother*" Menon describes the scholastic achievements of Svāti Tirunāl thus: *The Maharajah was a remarkable Sanskrit author... in addition to numerous songs and hymns in praise of the Almighty and the creation of the universe. He also composed similar songs in Telugu, Hindustani, Mahratta and other languages and these are even to the present day well known throughout India.* We also see that Menon quotes a specimen of Mahārājā's saṃskṛta composition as translated by Rev Mateer in the book "Land of Charity" [14]. It happens to be the Varṇa in Śuddha-Sāvēri, Jagadīśa Srījanē. Mateer cites this as *a poem composed and published by His highness the late Rajah Vunchee Pala Rama Vurmah who died in 1846. ...the sentences skillfully constructed and the whole adapted to be sung in the most popular and melodious Hindu tunes.*
5. Later in this article we make a reference to C.R Day's famous book on "The Music and Musical Instruments of Southern India and Deccan" published from London in 1891 [15], as it gives the notation for a Svāti composition "Sarasa samamukha". For the present, what is noteworthy is that it lists in chapter VIII "Famous Indian Musicians of the South". The list starts, not surprisingly, with "Tiagya Raja". Soon to follow are "Siama Sastri" and "Diksitalu", and we find at least 7 names which can be reckoned as Travancoreans. "The late Maharaja Kolasekhara of Travancore" is one. This should be read along with the later reference we make about C.R Day. "Nathiya Vadivelu – A singer of repute and composer of Varnams, swarajotas. He is believed to have introduced the use of European Violin into southern India" also appears prominently. Pālakkāḍu Paramēśvara Bhāgavatar and his son feature in the list.

6. C R Day seems to have communicated to the then Mahārājā of Travancore, Viśākhā Tirunāl (who is the son of Svāti's sister) in around 1885 through Poona Gayan Samaj regarding Svāti Tirunāl, the details of which appear in the Samaj's Souvenir [16]. CR Day has asked "Was the air "Sarasa Samamukha" by Maharaja Kulasekhara? If so at what date? It appears to be popular all over South India" and the Maharaja replied "The note Sarasa Samamukha was composed by Vanchi Bala Rama Varma Kulasekhara Perumal Maharaja, who reigned between 1829-30 and 1846-47. The exact date of this particular composition is difficult to ascertain as every year His Highness produced lots of them.." All serious students of this paper will find it beneficial to read the full text of this Q & A.
7. All later biographers and also musicians who published sahitya/ notation of compositions of Svāti (in the foreward to their publications dating from 1892-1922) do make comments about Svāti's musical accomplishment. Of these, comments of Reṅganātha Ayyar and Cidamabara Vādyār which are fully available in "New Light on Svāti Tirunāl" are worthy of thorough study. One of the books brought to light in this article is "Sangeethagunadarsham" published in 1892. We will hear more about the book later. For the moment, we just quote from the preface wherein the author T Appāsvāmi Piḷḷai describes the selection of songs: *with a copious selection of valued Krithies by the great masters of music such as those of His Highness Svāti Tirunāl, one of the late renowned Maharajas of Travancore in part-II*" It may be noted that the book also contains Tyāgarāja, Dīkṣitar, Śyāma Śāstrī, Subbarāya Śāstrikaḷ, Vīṇā Kuppayyar, Paṭṭaṇam Subrahmaṇya Ayyar and padams of Kṣētrayya and the author chose to use the phrase *by the great masters of music such as those of His Highness Svāti Tirunāl.*

Let us now have a brief discussion about the possible biases and influences or possibility of informed judgments of the authors of the above statements. These are aimed at enabling the reader to do a critical re-analysis of the facts and opinions that we have presented so far. Of the quoted persons, an investigation into their life and profession will reveal that all except C R Day had the advantage of making informed opinions about musical abilities of Svāti Tirunāl. Shungunny

Menon & Viśākham Tirunāl Mahārājā had the opportunity to make first hand observations about Svāti Tirunāl. As an insider of the court of Svāti Tirunāl and of later kings, Menon could definitely have had his biases. But we do find that he was never shy of criticizing the royalty in his book. He does explicitly refer to Bāla Rāma Varma, Svāti's predecessor as a weakling. Also it is noteworthy that Menon also declined the offer to be Prime minister of Travancore. Viśākham Tirunāl writing about his uncle could naturally be discounted for the family pride. We must however remember here that Viśākham Tirunāl wrote what he did in a private communication. If he wanted to go public, he had a press under his control. T Appāsvāmi Piḷḷai was a palace musician and his citing Svāti ahead of Tyāgarāja as great master of music may be understood in this context. As understood from the prefaces and forewards, Vādyār and Ayyar seems to have been driven by friends and well-wishers than the Travancore palace. They even cite the popular demand for resurrection of Svāti Kṛtis in the Sṛīmūlam Prajā Sabhā (The text of the legislative proceedings of 1914-16 needs to be researched to identify the exact demands), the then legislative house. T Lakṣmaṇa Piḷḷai, though a Govt. servant (holding a post equivalent of a Finance Secretary) is definitely a character of great independence. Since we have quoted Lakṣmaṇan Piḷḷai quite frequently in this article, it may not be inappropriate to give some more information about him to see his comments in correct perspective. That he was a composer of merit adds to the weight of his opinions. We see that he was an ardent admirer of the Tanjore quartette too. Lakshmanan Pillai writes about Vaḍivēlu with great admiration. Lakṣmaṇan Piḷḷai attributes the great Kāmbhōji Aṭa-tāla Varṇa to Ponnayya (most Kerala text books of the present attribute it to Vaḍivēlu!).

There can be this grand-conspiracy theory that all the above gentlemen, over the years, having a hidden agenda to write praises of Svāti Tirunāl so that he becomes accepted as a composer in future. I would only request that the proposers be kind enough to bear the burden of proof. When the proof is delivered we have a competitor for the *Da Vinci Code*!

I find it difficult to refer to the 'Kalpiccuṇḍākkiya Kṛti' interpretation without a touch of humour. Many Malayalam Books refer to Svāti Tirunāl

compositions as "Kalpiccuṇḍākkiya Kṛti" which when literally translated is "made under orders" Well, if we do accept this literal translation, then we will also have to accept certain other translations, to be consistent. And the conclusions would be as follows: 1. All former Travancore kings must be alive today, because they never passed away, they only left the land (Malayalam records say – 'Nāḍu Nīṅgi' which is literally only 'left the land'). 2. All Travancore kings could have never taken any meals, because they can only instruct others to eat (Malayalam phrase 'Mahārājāvu Kalpiccu Amṛtētu Kaziccu' is literally only 'Maharaja ordered the meal to be eaten' – they order, some one else eats!). 3. All Travancore kings could have never moved out of palaces, because they can only instruct others to move (Malayalam phrase "Mahārājāvu Kalpiccu Ezunnaḷḷi" is literally only "Mahārāja ordered to proceed"). Cidamabara Vādyār's book has the long preface in Malayalam and also English. Comparing the two is a quick way of resolving the meaning of 'Kalpiccuṇḍākkiya Kṛti'

In this part of the article, so far we have dealt with the questions of musical abilities of Svāti Tirunāl. Let us now leave the composer and focus on the compositions. As a king, Svāti Tirunāl did not have the fortune of a direct shishya parampara, hence the music of many of his compositions were lost. Some survived through oral tradition, some had to be reset. The balance sheet of the controversy of 1980s was that it left an impression that all Svāti Compositions were merely sāhitya set to tune in 30s and 40s by Muttayya Bhāgavatar and Semmaṅguḍi Śrīnivāsa Ayyar. We now present some facts for cerebration.

We begin with T Lakṣmaṇan Piḷḷai's quote which refers to the merit of some Svāti compositions, in 1918 [11]: *His Highness' smaller compositions are charmingly simple, simpler than most other compositions and hence adapted even for beginners in music. His larger pieces, such as his Varnams, are on the contrary, highly complex and would put to test the vocal powers of an advanced musician. His Highness is equally at home in both these kinds of compositions. In some devotional pieces, His Highness finds his most congenial sphere, the charm of the melody being nearly allied to the Sopana method and attaining the highest perfection in the line. The style combines the excellences of Aryan and Dravidian music while avoiding the defects of both. A native and pristine simplicity like that attaching to the poems of Chaucer, which is simply inimitable, characterizes these compositions. We insurance the piece 'Dhanyoya' in the charming tune of Gopikavasantam. One is inclined to think that His Highness' Varnams and Kirtanams are only subsidiary*

composition, when compared with such pieces. In them one can release the garb which Hindu music assumes out in the rural parts of Travancore, "beneath waving palms and land-locked lagoons" Here is a charm and simplicity that is peculiar to Travancore and that is quite in happy harmony with the simplicity of life and habits of its peace-loving people. Sing to the countryman the most finished compositions of Tiagayya and he may rarely nod, but whistle or sing even the portion of the Maharajah's simpler compositions like the ones noted above, and you will see that his countenance is visibly lighted up with joy. Such is the charm of simplicity.

His Highness compositions are periodically sung by all these musicians on occasions of festivals and minor ceremonies and also daily in the interval of meals of the reigning sovereigns. The custom happily continues to the present day. While we were afraid that His Highness' larger compositions were forgotten through neglect, and most of the adept musicians that could sing them were one by one sinking into the grave, without the chances of the compositions being handed down to the next generation, it is gratifying to find that under the patronage of His Highness the Maharajah's Government, successful attempts are being made to resuscitate them and give them a permanent form for transmission to posterity. The yeoman service rendered by the late well-known Chinnaswami Mudaliar towards the cause of Hindu music by transcribing in English notation many of the compositions of Tiagayya, cannot but be remembered with gratitude for ages to come. It would be well if some one would do the same in respect of the Maharajah's compositions.

Elsewhere in the article, T Lakṣmaṇan Piḷḷai refers to Coimbatore Rāghava Ayyar (1825-1875) as follows: "With his death lost one veteran musician who could sing to perfection compositions of Svāti Tirunāḷ!"

The composition 'Sārasa samamukha' in Khamas has a special role in any discussion about Svāti. It can be traced back in notational form to 19th century and reference to it is available at regular intervals up to the notation published in 1942 by Muttayya Bhāgavatar. The earliest reference to the notation of this composition is from C.R Day's book published in London in 1891 [15]:



There are two more compositions of Svāti Tirunāḷ in Day's book, in Mōhanam and Bilahari. These are yet to be identified. We will shortly analyse the staff notation above and compare it with today's musical structure of Sārasa Samamukha. Sangīta-Guṇadarśam – T Appāsvāmi Piḷḷai (1892), Svāti Tirunāḷ Kṛtis – K Cidamabara Vādyār (1916) and Bālāmṛtam – Raṅganātha Ayyar (1918) contain this compositions, last one, with notation. In the Teluṅgu work "Sangīta Sarvārtha Sāra Saṅgrahamu" of 1859, the sahithya of this Kṛti is given with title 'Malayālapu Kulaśēkhara Mahārājugāri Kṛti' 'Gāyaka Pārijātam' of 1877 in addition to some other Saṃskṛta/Teluṅgu works listed by Dr R P Raja in [17] contain this kṛti.

Pāpanāśam Śivan's personal reminiscences 'Enadu ninaivuk kaḍal' contains reference to 'Sārasamukha' Between 1899 and 1910, Śivan lived with his mother in Thiruvananthapuram, where he was inspired by the composer Nīlakaṅṭha Śivan. He Studied in Fort High School – about 50 meters from the spot where Svāti was born. Pāpanāśam says: "My primary Guru was 'Svarakkudukkai' Nūraṇi Mahādēva Bhāgavatar. He was the son of Nūraṇi Paramēśvara Bhāgavatar" This Nūraṇi Paramēśvara Bhāgavatar was the close companion of Svāti Tirunāḷ who composed the Nāṭa varṇa 'Sarasijanābha' Pāpanāśam Śivan continues: 'During the months of Aippasi and Paṅguni, an Utsavam used to take place in the temple of Padmanābhaswami in Trivandrum. During this festival, the idols of Padmanābha, Narasimha and Kṛṣṇa were taken around the corridors of the temple, to the accompaniment of the āsthāna vidvāns singing the kṛtis of Svāti Tirunāḷ. Mahādēva Bhāgavatar was a key figure in these proceedings. I vividly recall an occasion where he started the fast paced kṛti in Khamās, 'sārasasama... In the third stanza, 'prakaṭa pāla the musicians started svara prastāra. Each musician sang in turn and the resulting music was inspiring. Though 63 years have lapsed since, the scene and the music are etched in my mind"

T Lakṣmaṇan Piḷḷai too makes a reference to this Kṛti [11]: It is not necessary here to enumerate His Highness' compositions in full, which consisted of all varieties such as Kirtanams, Varnams, Padams and Tillanas. But we may give some representative specimens and thus try to create real and interest in such of the readers as are not familiar with them to study the compositions at leisure. We begin with a Kriathanam in Kamas Raga. A Kirtanam is a simple composition consisting of a Pallavi burden, an Anupallavi or auxiliary to the burden, and one or more Charnams, a Charnam being generally equal in metrical extent and in Tala or time to the Pallavi and Anupallavi put together. Kirtanams are mostly

intended for devotional subjects. They are made to all Talas except Ata Tala. Kritanams have to be distinguished from Krities in that the latter, though composed of the same parts, have only one charanam and hence are simpler. The song in Kamas Raga beginning with 'Sarasasama mukha' is popular not only in Travancore, but also beyond the Ghauts. This, however, is not His Highness' ablest production and, as it happens to some poets, the ablest pieces are not always the most popular.

Let us now examine the available notations of Svāti compositions, before 1940s. There are some printed books in Malayalam containing Svāti Tirunāl compositions, freely available in Kerala, all dating back to pre-1920s (in fact I have multiple copies of many of them). Except the first two, remaining ones are easily available in traditional families in Trivandrum:

- 1 Svāti Tirunāl Krithis – Govt Publication (1853): 83 compositions without notations
- 2 Article in Keralīe Suguna Bōdhini – C S Padmanābha Piḷḷai (-1884-) : 2 compositions in notation
- 3 Saṅgīta Guṇadarśam – T Appāsvāmi Piḷḷai (1892) 59 compositions, 1 in notation, 5 with ciṭṭasvaras
- 4 Saṅgīta Bālabōdham Kiṭṭu & Rāmasvāmi Bhāgavatar (1896): 5 compositions without notations
- 5 Svāti Tirunāl Kṛtis – K Cidamabara Vādyār (1916): 312 compositions; varṇas partly notated, ciṭṭasvaras available for some kṛtis
- 6 Saṅgīta Tatvadīpikā – S. Veṅkiṭa Subbayyar (1917): 2 Varṇams in notation
- 7 Bālāmṛtam – Raṅganātha Ayyar (1918): 125 compositions notated
- 8 Saṅgīta Rājaraṅgam Raṅganātha Ayyar (1922): 13 compositions notated

Even though the third one is freely available in Kerala, to the best of my knowledge, it has not yet been discussed in any articles. It contains 33 compositions, 20 padams, 5 svarajatis and 1 varṇam of Svāti Tirunāl in notation. No.3 is a book written for the Government schools and contains 5 compositions without notations. It is interesting to note that while the carnatic music notation system was quite well established in Tamil Nadu during the times of the trinity

itself, in Kerala it seems to have been established only in early 20th century. (There is a reference to the notation system in Travancore in Poona Gayan Samaj's 1887 publication which states "Music is never taught in Travancore under any system of notation. It is taught more like the Vedas, by oral instruction" The 1892 work 'Saṅgītaguṇadarśam' is possibly the first printed Malayalam work attempting a notation of musical compositions. Elsewhere, we see very crude form of svāra notations without even dot marks indicating upper and lower octaves and also the tāla āṅgas being left to the imagination of the readers. Only Bālāmṛtam comes up with a proper notation in 1918. The evolution of carnatic music notation system in Kerala is a matter to be researched, and it has a bearing on fact that Svāti songs were not notated earlier.

We now enter into a comparison of available musical notations of Svāti compositions. Our bench mark is Bālāmṛtam, since it is the earliest work that contains 125 compositions of Svāti Tirunāl in full notation. Let it be noted that Raṅganāthayyar was the son of Bhattaraka Śāstrikaḷ who was a member of the court of Svāti Tirunāl, being a member of team of musicians led by Harikathā exponent Mēru Svāmi. Mērusvāmi was a Marāṭha Brāhmaṇa who was a spiritual Guru of Svāti Tirunāl. Also Raṅganāthayyar acknowledges the advice from Chathu Bhāgavatar, another member of Svāti's court. This is why we make the book our bench mark for comparing notations.

We present below a comparison of notations of some selected Svāti compositions, we confine to Pallavi alone, due to space limitations.

1. Sārasasamamukha – Khamās – Ādi
1891 CR Day (Staff Notation) – Translated into Carnatic Notation for Comparison
Sa, , , Sa Ni Ni Dha Dha Pa Pa Ma Ma Ga Ga, , Ma Pa Ma , , Ga Ma Pa Ni Dha Ni Dha Pa Dha
1919 Raṅganātha Ayyar: Bālāmṛtam
Sa, , , Sa Ni Ni Dha Dha Pa Pa Ma Ma Ga Ma,,,MaGa MaNiDhaNi Pa Dha Pa Ri
1942 Muttayya Bhāgavatar
Sa, , , Sa Ni Ni Dha Dha Pa Pa Ma Ga Ri Ga Ma,,,MaGa MaNiDhaNi Pa Dha Pa Ri

The staff notation (possibly scored by the European master of the Maharajah's Police Band) seems to have been an amateurish attempt at capturing Caranatic music. After the first few phrases it goes haywire. We also see Day mentioning that Khamās is no different from Garuḍadhvani !

2. Sēvē Śrīkāntam –Mōhanakalyāṇi
1919: Bālāmṛtam
, , Ri Sa Ni Dha Pa Saa , , Sa Ni Dhaa Ri , , , , , Ga Pa Pa Ma Gaa
2000: T K Govinda Rao
, , Ga Ri Ri Sa Saa , , Ni Dha Saa , , Ri , , , , , Ga Pa Pa Ma Gaa

There is a belief in Kerala that Svāti Tirunāl invented the rāga Mōhanakalyāṇi or at least was the first to compose in it. While the former cannot be ascertained, the latter has not been disproved.

3. Smarajanaka śubhacarita - Behāg
1919: Bālāmṛtam
, , Sa Sa Ma Ga Ma Pa Pa Ni Nij Saa , Sa Ni Dha Pa
1924: Saṅgītarasārṇavam
::: :: Sa Sa Maa Gaa Maa Paa Paa Saa Nii Paa Ma Ma i Ga Ri Sa Saa
1947: Semmaṅguḍi Śrīnivāsaiyyar
::: = :: Sa Sa Maa Gaa Maa Paa Paa Ni Dhaa Saa , Saa Ni Ri Sa Ni

Behāg was among Svāti Tirunāl's favourite rāgas. *Smarajanaka* is undoubtedly the most famous one. This Kṛti is notated in Tamiz in the book Saṅgītarasārṇavam in 1924 (Madras) by K V Śrīnivāsa Ayyaṅgār.

4. Nṛtyati nṛtyati - Śaṅkarābharaṇam
1919: Bālāmṛtam
Saa Sa Sa Ni Dha Dha Pa Pa Ma Ma Ga Ga Ri sa Sa Ma Ga Ma Pa Ma Pa Dha Ni
1942 Muttayya Bhāgavatar
Saa Sa Sa Ni Dha Dha Pa Pa Ma Ma Ga Ga Ri sa Sa Ma Ga Ma Pa Ma Pa Dha Ni

As may be noted from the table, Muttayya Bhāgavatar has faithfully reproduced Raṅganāthayyar's notation verbatim.

5. Śri ramaṇa vibhō – Ārabhi Ādi
1919: Bālāmṛtam
Ri ,,,,,,, Sa Ri Ma Ga Ri Sa Ri Sa Sa Sa Dha Ri Sa Ri ,
1943: Muttayya Bhāgavatar
Ri ,,,,,,, Sa Ri Ma Ga Ri Sa Ri Sa Sa Sa Dha Ri Sa Ri ,

There are many many more investigations that are possible to be done in Bālāmṛtam. For want of space, it is not attempted here. 121 of the 125 compositions notated in Bālāmṛtam very unambiguously resemble their present musical forms.

Earlier in this article we mentioned about the popular demand for resurrection of Svāti Kṛtis in the Śrīemūlam Prajā Sabhā in 1914-16, the then legislative assembly. We raised this point to highlight that it was not the wish of the Travancore royalty alone to popularize Svāti Kṛtis. A very interesting fact in this context that about 7 years prior to the establishment of the Sri Svāti Tirunāl Music Academy in 1939, Trivandrum city could boast of a 'Svāti Tirunāl Saṅgīta Vidyālayam' run by one Narasimhan Tampi who along with his wife ran the school which had 200 students enrolled in it at one time. The school was ran in a house near the premises of the present Central Jail in Pūjappura, Trivandrum. Narasimhan Tampi has written a very lengthy auto-biography which is unpublished but available with his daughter, Indirā Bāi Taṅkacci, a famous dancer. Tampi laments how the pristine purity of Svāti compositions have been lost due to it being handled by Tamil musicians who are practicing sangathis alien to the tradition. He also laments that he did not get enthusiastic support from the Travancore palace. He also writes about Muttayya Bhāgavatar visiting the school and listening to their style of singing Svāti Kṛtis and engaging his wife to notate all the padams. My great grand mother's daughter worked as a teacher in this school. The history of this school, which for some time existed alongside the academy, is worth researching.

Closing Remarks: Even if Svāti Tirunāḷ is credited with compositions about which there is no controversy regarding authorship or retuning (all compositions in Bālāmṛtam, is an instance), Svāti Tirunāḷ still deserves his humble place in the map of Carnatic Music. There are over 300 compositions attributed to him. Even by the most generous discounting, it cannot be reduced by more than 40 or 50. The plea of this author is to leave the controversy to settle at this point and let Svāti Tirunāḷ be Svāti Tirunāḷ, nothing less and nothing more.

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சங்கரதாஸ் சுவாமிகளின் நாடகங்களில் இசை

- அரிமளம் க. பத்மநாபன்

'காயாத கானகத்தே', 'ஏனோ என்னை எழுப்பலானாய்', 'ஞானப் பழத்தைப் பிழிந்து' ஆகிய பாடல்களைக் கேட்காத செவிகள் தமிழ்நாட்டில் இருக்க இயலாது. இறவா வரம் பெற்ற இப்பாடல்களைப் படைத்தவர் தவத்திரு சங்கரதாஸ் சுவாமிகள் ஆவார். பத்தொன்பதாம் நூற்றாண்டின் இறுதியில் நவீனமயமாக்கப்பட்ட தமிழ்நாடகமேடைக்குப் புத்துயிரளித்துத் தமிழ்நாடகவரலாற்றில் ஒரு திருப்பு முனையை ஏற்படுத்தியவர் இப்பெருமகனார். தூத்துக்குடிக்கு அருகில் உள்ள காட்டுநாயக்கன்பட்டி என்னும் சிற்றூரில் கி.பி. 1867 ஆம் ஆண்டு செப்டம்பர் திங்கள் ஏழாம் நாள் பிறந்தார். இவரது தந்தையார் தாமோதரத் தேவர், தாயார் பேச்சியம்மாள். சிறு வயதில் இராமாயணப் புலவர் எனப் பெயர் பெற்ற தம் தந்தையாரிடமும், பின்னர் வண்ணச்சரபம் தண்டபாணி சுவாமிகளிடமும் தமிழ் பயின்று, பெறும் புலமை பெற்றார். பதினாறாம் வயதிலேயே வெண்பா, கலித்துறை, இசைப்பாடல்கள் எனப் படைக்கத் தொடங்கினார். குறிப்பாக, சந்தங்கள் பாடுவதில் நிகர்நிறுவினார். சந்தமார் சங்கரதாஸ் எனப் பின்னாளில் பெரும்புகழ் பெற்றார். தமிழ்ச் சந்த மரபில், ஞானசம்பந்தர், அருணகிரிநாதர், தண்டபாணி சுவாமிகள் வழி வந்தவர் சங்கரதாஸ். இதற்குச் சான்றாக அவர் இயற்றியுள்ள பழநி தண்டபாணிப் பதிகம் என்னும் சிறு நூல் திகழ்கின்றது.

1891 ஆம் ஆண்டில், தம் 24ஆம் வயதில், தமிழ் நாடக உலகில் அடியெடுத்து வைத்தார். தொடக்கத்தில் நாடகக் கம்பெனியில் நடிகராகச் சேர்ந்து பின் நாடக ஆசிரியராக உயர்ந்தார். சில காலம் நாடகத் தொழிலின் மீது வெறுப்புற்றுக் காவியுடுத்தி, தலயாத்திரை மேற்கொண்டார். அது முதல் சுவாமிகள் என்றே அழைக்கப்பெற்று இன்று வரை அவ்வாறே போற்றப்படுகிறார். தமிழ் நாடக உலகில் சாமி, சுவாமிகள் என்றாலே அது சங்கரதாஸ் ஒருவரையே குறிக்கும். நாடகக் கலைஞர்கள் அவருடைய நாடகங்களை சாமி நாடகம் என்றே சொல்வது வழக்கம். தலயாத்திரையின் இறுதியில் புதுக்கோட்டைக்கு வந்து, அப்பொழுது அங்கு வாழ்ந்து வந்த மிருதங்க மாமேதையும், புதுக்கோட்டை தட்சிணாமூர்த்தி பிள்ளையின் குருவழாகிய மாண்புமிகு பிள்ளையைச் சந்தித்தார். சுவாமிகளின் சந்தப் புலமையைக் கண்டு வியந்த பிள்ளையவர்கள் அவரை மகன்மை (சுவீகாரம்) கொண்டார். சுவாமிகள் இசைப் புலமையையும், தாள நுணுக்கங்களையும் பிள்ளையவர்களிடம் கற்றறிந்தார். சுவாமிகளின் ஏராளமான பாடல்களில் காணப்படும் தாளப் பின்னல்களும், லய நுணுக்கங்களும் நடை மாற்றங்களும் அவருடைய அசாதாரண லய ஞானத்தைப் பறைசாற்றக் கூடியவை.

பிள்ளையவர்களின் அறிவுரையின் பயனாகவே சுவாமிகள் மீண்டும் நாடகப் பணிக்குத் திரும்பினார். அதன் பயனாகத் தமிழ் நாடக வரலாற்றில் ஒரு பெரும் மாற்றம் ஏற்பட்டது.

1922 ஆம் ஆண்டு வரை தமிழ் நாடக மேடையில், பல்வேறு சாதனைகள் புரிந்தார். 50க்கும் மேற்பட்ட நாடகங்களை இயற்றி மேடை ஏற்றினார். அவற்றில் வள்ளித் திருமணம், சத்தியவான் சாவித்திரி, பவளக்கொடி, நல்லத்தங்காள், அரிச்சந்திர மயானகாண்டம், இரணியன் நாடகம் அல்லது பிரகலாதன் சரித்திரம், கோவலன் சரித்திரம், ஞானசௌந்தரி, அல்லி சரித்திரம், அபிமன்யு சுந்தரி போன்ற நாடகங்கள் தமிழ் நாட்டின் பல மாவட்டங்களிலும் இன்றளவும் நிகழ்த்தப்பட்டு வருகின்றன. இவையாவும் முழுமையான இசை நாடகங்களாகும்.

கட்டுப்பாடின்றி வரைமுறையின்றியும் சீர்குலைந்திருந்த தமிழ் நாடக மேடையை வரைமுறைப்படுத்தி, நடிகர்களிடையே முறையான பயிற்சியின் மூலம் கட்டுப்பாட்டினை ஏற்படுத்தினார் சுவாமிகள். முறையாக இசையமைக்கப்பட்ட பாடல்கள், வசனத்துடன் கூடிய நாடகப் பிரதிகளை உருவாக்கினார். தாம் சொந்தமாக நடத்திய நாடக சபைகள் மூலமும் பிற நாடகக் கம்பெனிகளில் ஆசிரியராகப் பணிபுரிந்ததன் வாயிலாகவும் நூற்றுக்கணக்கான இசைநாடகக் கலைஞர்களையும் நாடக ஆசிரியர்களையும் உருவாக்கினார். எஸ்.ஜி. கிட்டப்பா சகோதரர்கள், மதுரை மாறியப்ப சுவாமிகள், பாஸ்கரதாஸ், பி.எஸ். வேலுநாயர், சுந்தரராவ், கே.எஸ். அனந்தநாராயண ஐயர், சி. கண்ணையா, சாமண்ணா ஐயர், மகாதேவ ஐயர், ஜி.எஸ். முனுசாமி நாயுடு, நடேச பத்தர், சூரிய நாராயண பாகவதர், விஸ்வநாததாஸ், அவ்வை தி.க. சண்முகம் சகோதரர்கள், பாலாம்பாள், பாலாமணி, வி.பி. ஜானகி முதலானவர்கள் சுவாமிகளின் குறிப்பிடத்தக்க மாணவர்களாவர். 1918 ஆம் ஆண்டு மதுரையில் தாம் தொடங்கிய ஸ்ரீ தத்துவ மீனலோசனி வித்வ சபா என்ற பாலர் நாடக சபை மூலம் பாய்ஸ் கம்பெனி எனும் புதிய சகாப்தத்தை ஏற்படுத்தினார். இதன் காரணமாகவே 'ஸ்பெஷல் நாடகம்' எனும் புதிய நாடக மரபும் உருவாயிற்று. இந்நாடக மரபில் வந்த கலைஞர்களே தமிழ்த் திரைப்படங்களின் தொடக்க காலத்திலிருந்து கால் நூற்றாண்டுக்கும் மேல் முக்கியப் பங்கேற்றார்கள். எம்.கே.ஆர். தியாகராஜபாகவதர், பி.டி. சின்னப்பா, டி.ஆர். ஜீவரத்தினம் தொடங்கி, எம்.ஜி., டி.ஆர். மகாலிங்கம், கே.பி. சுந்தரம்பாள், சிவாஜிகணேசன், எம்.என் நம்பியார், எம்.ஆர். ராதா முதலானோர் இம்மரபைச் சேர்ந்தவர்களே ஆவர். மேலும், திரைப்பட இசையமைப்பாளர் ஜி. இராமநாதன், சாகீர்த்தியகர்த்தாக்கள், உடுமலை நாராயண கவி, தஞ்சை இராமையா தாஸ் உள்ளிட்ட பலரும் பாய்ஸ் கம்பெனி பரம்பரையினரே ஆவர்.

சுவாமிகள், இலக்கண, இலக்கியங்கள், கர்நாடக இசை, திருமுறை இசை, இந்துஸ்தானி இசை, நாட்டுப்புற இசை, காவடிச்சிந்து, மேற்கத்திய இசை ஆகியனவற்றில் ஆழ்ந்த ஞானம் உடையவராய் விளங்கினார். தம் படைப்புகளில் இக்கலை வடிவங்களையெல்லாம் மிகப் பொருத்தமாக ஆங்காங்கே பயன்படுத்தியுள்ளார். தம் அரிய நாடகப்பணிகளின் மூலம் தமிழ்நாடகத் தலைமையாசிரியர், நாடகத் தந்தை, நாடக மறுமலர்ச்சியாளர், நாடக இமயம் முதலான பல பட்டங்களையும் போற்றுவதற்களையும் பெற்றுத் தமிழ் வரலாற்றில் நீங்கா இடம் பெற்றார். 1922 ஆம் ஆண்டு நவம்பர் திங்கள் 13 ஆம் நாள் புதுச்சேரியில் புகழூடல் எய்தினார். இன்றளவும்

புதுச்சேரி கருவடிக்குப்பத்தில் அமைந்துள்ள சுவாமிகளின் சமாதியில் அன்னாருடைய நினைவைப் போற்றும் வகையில் புதுச்சேரி அரசின் சார்பிலும், பல்வேறு கலை இலக்கிய அமைப்புகள், சுவாமிகள் வழிவந்த பல நாடக நடிகர் சங்கங்கள் சார்பிலும் ஒவ்வொரு ஆண்டும் நவம்பர் 13 ஆம் நாள் குருபுஜை மிகவும் சிறப்பாக நிகழ்த்தப்பட்டு வருகிறது.

சுவாமிகளின் நாடகங்களில் இசை

முன்னரே குறிப்பிட்டபடி சுவாமிகளின் நாடகங்கள் யாவும் முழுமையான இசை நாடகங்களாகும். அவை இரவு முழுவதும் நிகழ்த்தப்படுபவை. "ஒரு கதையில் வரலாற்றைத் தீரை, உடை, நடை, பாவனையாலும், இனிய கீதங்களாலும், இடத்திற்குத் தகுந்தபடி வசனத்துடன் இயற்கையாக நடத்தப்படுவதே நாடகம்" என்று தம் நாடகங்களின் முன்னுரைகளில் கூறுகிறார் சுவாமிகள். இக்கருத்தியலுக்கேற்ப சுவாமிகளின் நாடகங்கள் ஒவ்வொன்றிலும் ஏறக்குறைய எழுபதுக்கும் மேற்பட்ட பாடல்கள் இடம் பெற்றிருக்கும். சுவாமிகளின் நாடகங்களுக்கு உயிர்நாடியாக விளங்குவது இசையேயாகும். இதன் காரணமாகவே நாடக ஆய்வாளர் பலரும் அவரின் நாடகங்களை இசையே அரங்காக உருப்பெற்றவை என்ற கூறுவர். பழந்தமிழ்க் கூத்து மரபு என்பது ஆடல், பாடல்களுடன் ஒரு கதையைப் பல மணிநேரம் நிகழ்த்துதலேயாம். இம்மரபின் தொடர்ச்சியை வடதமிழ்நாட்டின் சில பகுதிகளில் இன்றவும் நிகழ்த்தப் பெற்றுவரும் தெருக்கூத்துக்களின் காணமுடியும். சுவாமிகளின் தம் புதிய நாடக ஆக்க முறைமைக்குத் தெருக்கூத்தையே அடிப்படையாகக் கொண்டார். நாடகத்திற்கான கதை, முழுமையும் பாடல் வடிவிலான அமைப்பு, கதைமாந்தர்கள் மறைவிலிருந்து கொண்டு பாடத் தொடங்கிப் பின் தம்மைத் தாமே அறிமுகம் செய்து கொண்டு மேடையில் தோன்றுவது, பின்பாட்டு, இசைவசனத்தொடர் முதலானவை சுவாமிகள் தெருக்கூத்திலிருந்து பெற்ற வடிவங்களாகும்.

சுவாமிகள் தம் நாடகத்திற்கான இசையையும் பாடல்களையும் அமைக்கப் பின் வரும் மூன்று அளவுகோல்களைக் கொண்டார் எனலாம்.

1. இரவு முழுவதும் நிகழ்த்தப் பெறுபவை என்பதைக் கருத்திற் கொண்டு அமைக்கப்பட்டவை.
2. காட்சி அமைப்புகளையும் கதை மாந்தர்களின் தன்மைகளையும் கொண்டு அமைக்கப்பட்டவை.
3. கலைஞர்கள், பாமரர்கள், பண்டிதர்கள் எனச் சமூகத்தின் அனைத்துத் தரப்பினரும் விரும்பிச் சுவைக்கும் வண்ணம் அமைக்கப்பட்டவை.

அக்காலத்தில் தமிழ் மக்களிடையே மிகவும் செல்வாக்குப் பெற்று விளங்கிய இராம நாடகக் கீர்த்தனை, நந்தனார் சரித்திரக் கீர்த்தனை, கதாகாலட்சேபம், கர்நாடக இசையரங்குகள், அண்ணாமலைரெட்டியாரின் காவடிச் சிந்துப் பாடல்கள், நாட்டுப்புற இசை வடிவங்கள், பாரசீகநாடகங்கள், ஆங்கில நாடகங்கள் எனப் பல்வேறு கலை வடிவங்களிலிருந்து சுவாமிகள் பெற்ற

தாக்கங்கள் யாவும் அவர் தம் நாடகங்களில் இசை வடிவங்களாக உருப்பெற்றன என்றால் அது மிகையில்கலை. பொதுவாக, இரவு பத்து மணிக்குத் தொடங்கும் நாடகம், விடியற் காலை ஐந்து மணியளவில் நிறைவுபெறும். நாடகம் தொடங்கு முன்னர் அனைத்து நடிகர்களும் கருவியிசைக் கலைஞர்களும் வினாயகர், கலைவாணி, மீனாட்சி, முருகன் என இறைப்பாடல்களைக் குழப்பாடல்களாகப் பாடுவார்கள். நாடகத் தலைப்பிற்கேற்பவும், துதிப்பாடல்கள் மாறிமாறியமையும். ஹரிகதா என்னும் கதாகாலட்சேபத்தின் தொடக்கத்தில் பாடப்படும் 'பஞ்சபதி' போன்று இவை அமைந்திருக்கும்.

எடுத்துக்காட்டுகள்:

1. தும்பிக்கைத் தேவன் துணை	மோகனம்	ரூபகம்
2. கல்விக்குரிய கலைவாணி	மாயாமாளவகௌளை	ஆதி
3. கருப்புக்காமல் கண்பாரய்யா	சங்கராபரணம்	மிசர் சாபு
4. மீனாலோசனி தாயே	குறிஞ்சி	ஆதி

இப்பாடல்கள் யாவும் கீர்த்தனை வடிவிலமைந்தவை. ஆனால், இப்பாடல்கள் ஹரிகதையில் பஞ்சபதி போன்றும், பஜனை பத்தியில் தோடய மங்களம் போன்றும் துரித கதியில் பாடப்படும். இம்மரபு இன்றுவரை பின்பற்றப்பட்டு வருகின்றன. சில கலைஞர்களால் இராகங்கள் மாற்றிப் பாடப்படுவதும் உண்டு. இப்பாடல்களைத் தொடர்ந்து பபூன் என்னும் விதூஷகன் நுழைவுப் பாடலுடன் (Entrance Song) மேடையில் தோன்றி நிகழ்த்தப்படவிருக்கும் நாடகம் பற்றியும், பங்குபெறும் கலைஞர்கள் பற்றியும் பேசி மேலும் பாடல்களைப் பாடுவார். இதே போன்று ஒவ்வொரு பாத்திரம் ஏற்று நடிக்கும் கலைஞரும் தன் திறமையை வெளிப்படுத்தும் வண்ணம் நுழைவுப் பாடலைப் பாடிக்கொண்டு மேடையில் தோன்றுவார்கள். ராஜபார்ட் அல்லது ராஜநடிகர், இரண்டாம் ராஜபார்ட், ஸ்திரீபார்ட் அல்லது ராஜ நடிகை, இரண்டாம் ராஜ நடிகை ஆகிய பாத்திரங்களை ஏற்று நடிக்கும் கலைஞர்கள் நுழைவுப் பாடலைப் பாடும் பொழுது அதில் இராக ஆலாபனை, நிரவல், கற்பனாஸ்வரம் ஆகியவையும் இடம் பெறும். மேலும் ஒவ்வொருவர் பாடும்பொழுதும் ஆர்மோனியக் கலைஞர் பின்பாட்டுப் பாடுவார். அது ஓர் இசை வளம் நிறைந்த போட்டியாக அமைந்திருக்கும். அத்துடன் ஒரு நல்ல செவ்விசை அரங்கு (Classic Music Concert) நிகழ்ச்சியைக் கேட்ட மன மகிழ்ச்சியைத் தரும். இத்தகைய நுழைவுப் பாடல்கள் மூலம் பட்டி தொட்டிகளில்லாமல் பாமரமக்களிடமும் எவரணி, ஜய ஜய கோகுலபாலா, ஸரஸ் ஸாம தான போன்ற கீர்த்திகள் மிகவும் பிரபலமடைந்தன என்றால் அது மிகையில்கலை. எஸ்.ஜி.கிட்டப்பா, எம்.கே. தியாகராஜ பாகவதர், பி.யு. சின்னப்பா, டி.ஆர். மகாலிங்கம், எஸ்.வி. சுப்பையா பாகவதர், கே.பி. சுந்தராமப்பாள், எம்.எம். மாரியப்பா போன்றவர்கள் அக்காலத்துப் புகழ்பெற்ற ராஜபார்ட் கலைஞர்களாவர்.

எஸ்.ஜி. காசி அய்யர், ஸ்ரீதர் ராவ், காதர்பாட்சா முதலானோர் தலைசிறந்த ஆர்மோனியக் கலைஞர்களாக விளங்கியவர்களாவர். நாடகம் முழுவதுமே உரையாடல்களின்றிப் பாடல்கள் மூலமே பாத்திரங்கள் கருத்துப் பரிமாற்றம் செய்து கொள்வார்கள். மிகக் குறைவான வசனங்களும் கூடப் பாடல்களின் பொருளை விளக்குவதாகவே அமைந்து இருக்கும். தமிழ்ச் சூழலில் உரைநடை செல்வாக்குப் பெறத் தொடங்கியதும், சுவாமிகள் இறுதியாக எழுதிய சில நாடகங்களில் உரையாடல் களையும் இடம் பெறச் செய்தார். சுவாமிகளின் நாடகங்களை இசையின்புத்திரகாகவும், இனிய பாடல்களுக்காகவுமே அனைத்துத் தரப்பு மக்களும் கண்டுள்ளித்தனர். எனவே, சுவாமிகளின் நாடகங்களில் இசை வெள்ளமெனப் பாய்ந்து அனைவருக்கும் இன்பம் பயக்கும்.

இசைக் கலைஞர்களின் பங்கு

சுவாமிகளின் நாடகங்கள் இசையையே ஆதாரமாகக் கொண்டு நிகழ்வதால் இவற்றில் நடிக்கும் கலைஞர்கள் அனைவருமே இசைக் கலைஞர்களாவர். குறிப்பாக முக்கியப் பாத்திரங்களை ஏற்கும் நடிக் நடிகையர் தேர்ந்த இசைப் பயிற்சியும் இசைப் புலமையும் பெற்றிருப்பர். எனவே, இந்நாடகக் கலைஞர்கள், நடிகர்கள் எனத் தனித்தனியாக வகைப்படுத்த இயலாது. எப்பெஷல் நாடக மரபில் பழன் வேடம் ஏற்று நடிக்கும் நடிகர் உட்பட பெரும்பாலும் அனைத்துக் கலைஞர்களும் நாடகத்தில் இடம் பெற்றுள்ள பாடல்கள் அனைத்தையும் பாடக் கூடியவர்களாகவும், தேவைப்படும் பொழுது எந்தப் பாத்திரத்தையும் ஏற்று நடிக்கக் கூடியவர்களாகவும் இருப்பார்கள். பொதுவாக சுவாமிகளின் நாடகங்களில் கதைத் தலைவன், அவனுடைய தோழன், கதைத் தலைவி, அவளுடைய தோழி, பிற பாத்திரங்கள் என்ற முறையில் பாத்திரப் படைப்பு அமைந்திருக்கும். எந்நாடகத்திலும் பழன் என்றோ விதூஷகன் என்றோ ஒரு பாத்திரம் கிடையாது. ஆனால், தோழன், தோழி பாத்திரம் ஏற்று நடிப்பவர்களை பழன், காமிக் என்று அழைப்பர். பெரும்பாலும் இக்கலைஞர்கள் நன்றாகப் பாடும் திறமையையும் பேசும் திறமையையும் பெற்றிருப்பார்கள். ஒரு கலைஞரே முற்பகுதியில் ஒரு வேடத்தையும், பிற்பகுதியில் இன்னொரு வேடத்தையும் ஏற்று நடிப்பார். இதற்கு நாடகத்தில் இடம் பெற்றுள்ள பாடலமைப்பே காரணமாகும். எடுத்துக்காட்டாக, பவளக்கொடிநாடகத்தில் முதற்பகுதியில் அல்லியாக வேடம் ஏற்பவரே பிற்பகுதியில் பவளக்கொடியாக வேடம் ஏற்பார். இரண்டுநாயகியரைக் கொண்ட இந்நாடகத்தில் இருவருக்குமே இசை வளம் மிக்கப் பாடல்கள் நிறைந்துள்ளன. எனவே, இப்பாத்திரங்களை முன்னரே குறிப்பிட்டபடி திறமை மிகுந்த ராஜ நடிகையே ஏற்பார். இதே போன்று, கோவலன் நாடகத்தில் முன் மாதவி பின் கண்ணகி என்று ஒரே நடிகை வேடமேற்பார். பாடத் தெரியாத நடிகர் எவரும் சுவாமிகளின் நாடகங்களில் பங்கேற்க இயலாது.

நடிகர்கள் தவிர, இசைக்கருவியாளர்களின் பங்கும் மகத்தானது. ஆர்மோனியக் கலைஞரை, 'ஆர்மோனியம் பின்பாட்டு' என்றே குறிப்பிடுவது வழக்கம். நாடகத்தில் பங்கேற்கும் அனைத்துக் கலைஞர்களின் பாட்டுக்கும் இவர் ஆர்மோனியம் வாசித்துக் கொண்டே பின்பாட்டுப்

பாட வேண்டும். நடிகர் இராக ஆலாபனை, நிரவல், கற்பனைச் சுரம் என்று விரிவாகப் பாடினால் அதற்குப் பொருத்தமாக இவரும் அவ்வாறே பாட வேண்டும். இக்கலைஞர் நாடகம் முழுமையையும், பாடல்களுடன் நன்கறிந்தவராக இருத்தல் வேண்டும். மேலும், இந்நாடகக் கலைஞர்கள் 4 முதல் 6 கட்டை சுருதியில் பாடுவார்கள். இவர் அதற்கேற்ப அவரவர் சுருதியிலும் பாட வேண்டும். சுவாமிகளின் நாடக நிகழ்விற்கு அச்சாணியாக விளங்குபவர் ஆர்மோனியக் கலைஞர் எனக் கூறலாம். பெரும்பாலும், ஆர்மோனியக் கலைஞர்கள் நாடக ஆசிரியர்களாகவும் விளங்குவர். தற்காலத்தில் மின்னணுவியல் துறை வளர்ச்சியின் பயனாய் புதிய வரவான மின்னணு இசைப் பெட்டியும் (Key - Board) பயன்படுத்தப்பட்டு வருகின்றது.

ஆர்மோனியக் கலைஞர் தவிர, மிருதங்கம் - டோலக், பிற தாளக் கருவிகள் வாசிப்போரும் கூட தொடக்கத்தில் பாடப்படும் இறை வணக்கப் பாடல்களைப் பாடுபவர்கள். அத்துடன் நாடகத்தில் குழும் பாடல்கள் இடம்பெறும் பொழுதெல்லாம் அவர்களும் சேர்ந்து பாடுவார்கள். சுவாமிகள் தொடங்கிய பாலர் சபை மரபில் (பாய்ஸ் கம்பெனி) குழுவில் உள்ள அனைவரும் கூட்டாகப் பாடும் பயிற்சிக்கட்டாயமாக்கப்பட்டிருந்ததால் சுவாமிகளின் நாடகங்களில் அனைத்துக் கலைஞர்களையுமே இசைக் கலைஞர்களாகக் கருதலாம்.

இடம் பெறும் பாடல்வகைகள்

சுவாமிகளின் நாடகங்களில் பல்வேறு இசை வடிவங்களும் பயன்படுத்தப்படுவதால் அதற்கேற்ப பல்வகைப் பாடல்களும் இடம் பெறுகின்றன. அவற்றைப் பின் வருமாறு வகைப்படுத்தலாம்.

இசை வகை

1. தமிழ்த் திருமுறை இசை
2. கர்நாடக இசை
3. நாட்டுப்புற இசை
4. இந்துஸ்தானி இசை
5. மேற்கத்திய இசை

பாடல் வகை

- ஆசிரியப்பா, வெண்பா, கலிப்பா, வஞ்சிப்பா, கொச்சகம், கழிநெடிலடி, விருத்தங்கள், வண்ணங்கள், சந்தங்கள் கிருதி, கீர்த்தனை, தில்லானா, ஜாவளி, தரு, தீபதை, உருப்படி
- காவடிச்சிந்து, நொண்டிச்சிந்து, கும்மிச்சிந்து, தென்பாங்கு (தெம்மாங்கு), தெருக்கூத்து இசை
- பஜன், கஜல், பார்சிநாடக வர்ணமெட்டுகள்
- இங்க்லிஷ் நோட்

சுவாமிகளின் நாடகப் பாடல்களில் மிகவும் புகழ்பெற்றுச் செல்வாக்குடன் விளங்கியவை தருக்கப் பாடல்கள் (தர்க்கம்) எனப்படும். நாடகக் கதை மாந்தர்களின் கருத்துப் பரிமாற்றங்கள் யாவும் பாடல் வடிவில் அமைந்திருப்பதால் அவை இவ்வாறு பெயர் பெற்றன. ஒவ்வொரு நாடகத்திலும் இவ்வகைப் பாடல்களே அதிக எண்ணிக்கையில் இருக்கும். மேற்கூட்டிய பாடல்வகைகளெல்லாவற்றையும் இத்தருக்கப் பாடல்களிலேயே காணமுடியும்.

சுவாமிகள் தம் நாடகப் பாடல்களிற்கான இசையமைப்பிற்கு இரண்டு விதமான உத்திகளைப் பயன்படுத்தியுள்ளார். ஒன்று, அவர் காலத்தில் இசையரங்குகளில் புகழ்பெற்று விளங்கியபாடல்களின் வர்ணமெட்டுகள், மற்றொன்று, தாமே இயற்றி இசையமைத்து மக்களிடையே பெரும் செல்வாக்குப் பெற்று விளங்கிய பாடல்களின் வர்ணமெட்டுகள் என வகைப்படுத்தலாம். சுவாமிகளின் சம கலத்தவரான மகாகவி பாரதியும் இதே போன்று பல வர்ணமெட்டுகளுக்குப் பாடல்களை எழுதியுள்ளதை இங்கு ஒப்பு நோக்கிக் கொள்ள வேண்டும். சுவாமிகளின் சமகாலப் புலவர்களைத் தொடர்ந்து, பின் வந்த புலவர்களும் அதே பழக்கத்தைப் பின்பற்றினர். அவ்வாறு இயற்றப்பட்ட பாடல்கள் பெரும்பாலும் சுவாமிகளின் வர்ணமெட்டுக்களில் அமைந்தவையே. குறிப்பாக, எத்தனை நேரமாக (குன்யாசி), பவளமெங்கே விளைகிறது, (சிந்துபைரவி), சத்யவான் மீதுனக்காசை ஏன் (பீம்பள்ளம்), கழுத்தில் விழுந்த மாலை (இந்துஸ்தான் காப்பி), தேங்காயுடைந்து போச்சே (முகாரி), அடைக்கலமே அடைக்கலமே (ஆரபி), மார்க்கத்தில் கண்ட கனி (அடாணா), நீயே சகாயமென (சகானா) என வரிசைப்படுத்தலாம். எஸ்.ஜி. கிட்டப்பா மூலம் பிரபலமான காமி சத்யபாமா கதவை தீரவாய் என்னும் பாடல், இந்த வனப் பெருமை என்ன சொல்லுவேன் (சத்தியவான் சாவித்திரி) என்ற பாடலின் வர்ணமெட்டில் அமைந்ததாகும். அக்காலத்தில் மிகவும் பிரசித்தி பெற்று விளங்கிய சென்னிகுளம் அண்ணாமலை ரெட்டியார் இயற்றிய காவடிச் சிந்துப் பாடல்கள் அனைத்தின் வர்ணமெட்டுகளிலும் பல பாடல்களை இயற்றி, தம் நாடகங்களில் ஞான சௌந்தரி தவிர மற்ற அனைத்திலும் பயன்படுத்தியுள்ளார். பெரும்பாலும் அவற்றைத் தர்க்கப் பாடல்களாக அமைத்திருப்பது மிகவும் சிறப்பானதாகும். அக்காலத்தில் அண்ணாமலை ரெட்டியாரின் பாடல்களின் வர்ண மெட்டுக்குப் பாடலெழுதாத புலவரேயில்லை. ஆனால் அதே போன்று எழுதி வெற்றி பெற்றவர் சுவாமிகளைத் தவிர யாருமில்லை என்பது உண்மை. வெறும் புகழ்ச்சியில்லை. அவ்வாறமைந்த சுவாமிகளின் காவடிச்சிந்துகளே மற்ற புலவர்களுக்கு வர்ணமெட்டுகளாக அமைந்தன என்பதும் தமிழ் நாடக உலகின் வரலாற்றுச் செய்தியாகும். சுவாமிகள் தமிழ் வரலாற்றில் வர்ணமெட்டு சகாப்தத்தை முதன் முதலில் உருவாக்கியவர் எனக் கூறலாம்.

ஏராளமான வர்ணமெட்டுக்களில் பல்வேறு வகையான பாடல்களை இயற்றிய சுவாமிகளின் நூற்றுக்கணக்கான பாடல்கள் பிற்கால நாடக ஆசிரியர்களுக்கும், பாடலாசிரியர்களுக்கும் வர்ணமெட்டுகளாக அமைந்தன என்பது வரலாறு. இந்திய சதந்திரப் போராட்டத்தில் சுவாமிகள் நேரடியாகப் பங்குபெறவில்லையெனினும், அக்கால நாடக மேடைகளிலும் காங்கிரஸ் மேடைகளிலும் பாடப்பட்ட பல பாடல்கள் சுவாமிகளின் வர்ணமெட்டுகளில் அமைந்தவையாகும். எடுத்துக் காட்டாக, விஸ்வநாத தாஸ் மூலம் மிகவும் பிரபலமடைந்த 'கதர்க் கப்பல் கொடி தோணுதே' என்ற பாடல் பரஸ் (பரசு) இராகத்தில் அமைந்தது. சத்தியவான் சாவித்திரி நாடகத்தில், அம்மணி நீ சொல்லக் கேளாய் என்ற பாடலின் வர்ணமெட்டில் அமைந்ததே இப்பாடல். சுவாமிகளின் நாடகங்கள் மூலம் பிரபலமான பல இராகங்களுள் பரஸும் ஒன்று. இந்த இராகத்தில் பல பாடல் களை சுவாமிகள் இயற்றியிருக்கிறார்.

(எ.கா.) அறிவில்லாச் சிறு குறத்தி வள்ளித் திருமணம்
மாபாவிடோர் குடி வாழும் கோவலன் சரித்திரம்

இருபதாம் நூற்றாண்டின் முற்பகுதியே (1901 1950) தமிழ் நாட்டின் வர்ண மெட்டுக் காலம் என்றே குறிப்பிடலாம். பாரதிதாசன் உள்ளிட்ட எந்தப் புலவரும் சுவாமிகளின் வர்ணமெட்டுகளின் தாக்கத்திலிருந்து தப்ப இயலவில்லை. தொடக்க காலத் தமிழ்த் திரைப்படப் பாடல்கள் பலவும் வர்ணமெட்டுகளின் அடிப்படையிலேயே அமைந்தன.

(எ.கா.) எத்வ குண போதன் எப்போ வருவாரோ
காதல் கனி ரசமே நாந தனுமனிஸம்

சுவாமிகளின் பிரசித்தி பெற்ற நாடகங்களே தொடக்க காலத்திரைப்படங்களாக வெளிவந்தன. பெரும்பாலும், சுவாமிகளின் நாடகப் பரம்பரையினரே அத்திரைப்படங்களிலும் பங்கேற்றனர்.

(எ.கா) வள்ளித் திருமணம், பவளக் கொடி, சத்தியவான் சாவித்திரி, அல்லி அர்ஜுனா, கண்ணகி (கோவலன் சரித்திரம்), ஞான சௌந்தரி.

சுவாமிகளின் மறைவுக்குப்பின் அவருடைய நாடகங்கள் ஓடியன் கம்பெனிக் கலைஞர்களால் நடிகப்பட்டு இசைத்தட்டு (கிராமபோன்)களாக ஓடியன் கம்பெனியால் வெளியிடப்பட்டுள்ளன. இக்காலத் திரைப்படப் பாடல்களைப் போன்று அக்காலத்தில் சுவாமிகளின் நாடகப் பாடல்கள் கிராமபோன் மூலம் பட்டி தொட்டிகளிலும் மிகவும் பிரபலமாய் விளங்கின. பல்வேறு நாடகக் கலைஞர்களும் இசைக் கலைஞர்களும் அவற்றை இசைத்தட்டுகளில் பாடியதன் மூலம் அவை பிரபலமாகி பிற்காலத்தில் தலை சிறந்த வர்ணமெட்டுகளாகத் திகழ்ந்தன.

சுவாமிகள் கையாண்ட பிரபலமான வர்ணமெட்டுகள் சிலவற்றைக் காண்போம்:

வள்ளித் திருமணம்	ஞானதேசிகா	ஆரகிம்பவே	தோடி	தியாகராஜர்
	சொல்லுமென்	காண வேண்டும்	சுரடி	அருணாசலக்
	வார்த்தை கேளம்மா	லக்ஷம் கண்கள்		கவிராயர்
பாபாவிஜயம்	பதிபோற்றும்	நகுமோமு	ஆபேரி	தியாகராஜர்
	மனோரம்மயயிலே	நெனரும்சி நானு	மாளவி	
	கோபம்கள்ளலாகுமோடி	தாரீந் தெனுஸு	சுத்தஸாவோரி	
		கொம்படி		
பிரபுலிங்கலீலை	வேலாசமயமீதே	ஏலாந்தயாரது	அடாணா	தியாகராஜர்
பவளக்கொடி	வண்டு கடித்ததாலே	ஹிமாத்தருஸுதே	கல்யாணி	சியாமாஸாஸ்திரி
	என்னவிதம்	பவனுத நாஹ்ருத	மோகனம்	தியாகராஜர்
	சொன்னானும் கேளேன்			
ஞானசௌந்தரி	இந்தமாதிரி அன்பு	வீடலாவையிலாய்	கௌசிகம்	தேவாரம்

சுலோசனா சதி	நானோது காதல் மொழி	சரண கமலாயத்தை	ஆனந்த பைரவி	அருணகிரிநாதர் தீருப்புகழ்
சத்தியவான் சாவித்திரி	கற்பு மங்கைமார்கள் பெருமை	ஐயே ஒரு சேதி கேளும்	நொண்டிச் சிந்து	நந்தன் சரித்திரம் கோபாலகிருஷ்ண பாரதியார்
கோவலன் சரித்திரம்	வஞ்சகம் கொண்டேண்டி வாசன்	சென்னிகுள நகர் வாசன்	காவடிச் சிந்து	அண்ணாமலை ரெட்டியார்
சத்தியவான் சாவித்திரி	திவ்ய புருஷர் நீர் யார்?	ஆங்கில நாடகப் பாடல்	இங்கிலிஷ் நோட	மேற்கத்திய இசை
வள்ளித் திருமணம்	தீம் தீம் தனை ததர தானி தீர்தீர் தீம்	தில்லானா	தோடி	கர்நாடக இசை
பவளக்கொடி	பவளமெங்கே விளைகிறது	கபரதரஹான்	சிந்துபைரவி	இந்துஸ்தானி இசை - பார்சி மெட்டு

சுவாமிகள் நாடகப் பாடல்கள் மூலம் பாமர மக்களிடமும் பல இராகங்களும் வர்ணமெட்டுக்களும் மிகவும் பிரபலமாயின. பாமரர்களும் இராகங்கள் பெயர்களை மட்டுமின்றி அவற்றை அடையாளம் காணவும் (to identify) அறிந்திருந்தனர். அவ்வாறு பிரபலமான சில இராகங்கள் வருமாறு.

பைரவி, தன்யாசி, கமாஸ், செஞ்சுருட்டி, யதுகுலகாம்போஜி, காம்போதி, கல்யாணி, தோடி, பிலகரி, மோகனம், ஆரபி, சுத்தசாவேரி, பேகட, பூர்விகல்யாணி, பரஸ், சகானா, காப்பி, பீம்பள்ளாஸ், அடாணா, முகாரி, பெஹாக் (பியாக்), ஜோன்புரி, சிந்துபைரவி.

சுவாமிகளின் நாடகங்களில் மிகவும் பிரபலமான சில பாடல்கள் வருமாறு

வள்ளித் திருமணம்	பருவ காலத்தை வீணாய் மார்க்கத்தில் கண்ட கனி	பிலஹரி அடாணா
கோவலன் சரித்திரம்	கழுத்தில் விழுந்த மாலை நீயே சகாயமென	இந்துஸ்தானி காப்பி சஹானா
பவளக்கொடி	மனமிக்க மெலிவாகி பவளமெங்கே விளைகிறது எத்தனை நேரமாக இப்படி	காவடிச்சிந்து சிந்துபைரவி தன்யாசி
இலங்கா தகனம்	நீ போய் உரைப்பாய் அனுமானே	இராகமாலிகை
பழனி தண்டபாணிப் பதீகம்	ஞானப் பழத்தை பிழிந்து	இராகமாலிகை

சுவாமிகள் தம் சம கால நாடக ஆசிரியர்களான ஏகை சிவசண்முகம் பிள்ளை, முத்துசாமி கவிராயர், பம்மல் சம்பந்த முதலியார் ஆகியோரின் நாடகங்களுக்கும் சில பாடல்களை எழுதிக் கொடுத்திருக்கிறார். தனிப் பாடல்கள் பலவும் எழுதியிருக்கிறார். இறவா வரம் பெற்ற ஏராளமான பாடல்களையும் இனிய தமிழில் உன்னதமான நாடகங்களையும் படைத்த சங்கரதாஸ் சுவாமிகளைத் தமிழுலகம் தமிழ் நாடகத் தலைமையாசிரியர், நாடகத் தந்தை, நாடக இமயம் என்றெல்லாம் புகழ்ந்து போற்றுவதில் வியப்பில்லை. இன்றைக்கும் சுவாமிகளின் நாடகங்களை மட்டுமே நிகழ்த்தி, அதன் மூலம் கிடைக்கும் வருவாயில் வாழ்க்கை நடத்தி வரும் 3000 கலைஞர்கள் குடும்பத்தினர் தமிழகத்தில் வாழ்ந்து வருகின்றனர். சங்கீத உலகின் முடிசூடா மன்னர்களாக விளங்கிய அரியக்குடி ராமானுஜ ஐயங்கார், மகாராஜபுரம் விஸ்வநாத ஐயர், டி.என். இராஜரத்தினம் பிள்ளை போன்றோரெல்லாம் சுவாமிகளின் நாடகங்களைக் கண்டு களித்து இசை இன்பத்தையும் துய்த்தவர்கள். அக்காலக் கர்நாடக இசையரங்குகளிலும் சுவாமிகளின் நாடக இசை பெரும் செல்வாக்கைச் செலுத்தியிருந்தது. குறிப்பாக, சிந்துபைரவி, பெஹாக் போன்ற இராகங்கள், இங்கிலிஷ் நோட, இந்துஸ்தானி மெட்டுகள் ஆகியன இசையரங்குகளில் இடம் பெற்றதற்கு சுவாமிகளின் நாடகங்களே பெரிதும் காரணமாய் விளங்கின. தமிழில் நாடகமும் இசையும் இருக்கின்ற வரை சுவாமிகளின் புகழும் அவர் தம் படைப்புகளும் நிலை பெற்று வாழ்ந்து கொண்டிருக்கும் என்பதில் ஐயமில்லை.

துணை நூல்கள்

அரிமளம் சு. பத்மநாபன், தவத்திரு சங்கரதாஸ் சுவாமிகளின் நாடகங்களில் இசைக்கூறுகள்

சங்கரதாஸ் சுவாமிகளின் சந்தங்கள் ஓர் ஆய்வு

சங்கரதாஸ் சுவாமிகள் நாடகக் களஞ்சியம்

(16 நாடகங்களின் தொகுப்பு - 1200 பக்கங்கள்)

SOME ĒKA-KṚTI-RĀGA-S OF TYĀGARĀJA

S.R. Janakiraman

- Ragas – 1. Vijayavasantam
2. Dundubhi
3. Kaikavaśi
4. Supradīpam
5. Dīpakam
6. Gānavāridhi
7. Vardhani

It is a fact too well known that *Tyāgarāja* has covered a wide gamut of *Rāga-s* of different categories. He himself mentions in one of his *kṛtis* the phrase “*vinta rāgālu*”. He has covered a wide range of *Rāgas*, the total number being around 210. Not only *Tyāgarāja* has taken care of all the major and minor *rāga-s* of times immemorial but also the fact remains that he is perhaps the first and the foremost to compose in a good many *Rāgas* for the first time. They are the musical gifts to musical fraternity to survive for eternity. We can almost give an overwhelming statement that most of the *rāga-s* are to be found in the *Saṅgrahacūdāmaṇī* of *Gōvinda* written in Sanskrit to be dated roughly to the latter half of the eighteenth and the former half of the nineteenth century A.D. It throws a great surprise to us that some of the *rāga-s* are not to be found in this acknowledged text referred to above. Further, some of the *rāga-s* are only those which survive today only through *Tyāgarāja*'s compositions. As far as my knowledge goes, there is no other second composition of any composer in such *rāga-s*. A few have just been listed above and they are treated presently in my demonstration.

1. Vijayavasantam

This *rāga* is not mentioned either in *Saṅgrahacūdāmaṇī* or *Saṅgīta-sāra-saṅgrahamu*. Only Pudukkōṭṭai Narasimha Bhāgavata's *Tyāgarāja Svāmi Kīrtanalu* (1908:270) and K.V. Śrīnivāsa Ayyaṅgār's *Gānabhāskaramu* (anu-B:27) mention *Vijayavasantam* under *Viśvambhari*, the 54th *Mela* with the *ārōhaṇa-avarōhaṇa* ‘SMPDNS-ŚNPMGS’ Raṅgarāmānuja Ayyaṅgār

also mentions this *rāga* in his History of South Indian (Carnatic) Music (Appx– IV:cix) under 54th *Mela* with the same *ārōhaṇa-avarōhaṇa*.

Kṛti – nī cittamu nā bhāgyamayya – Ādi-tālam.

K.V.Śrīnivāsa Ayyaṅgār's *Śrī Tyāgarājasvāmi Kīrtanalu* (248) gives the text of the song under the *rāga* name Vijayavasantam but in the table of contents (p.85) the name occurs as Jīvantini.

2. Dundubhi

This *rāga* is also not found in *Saṅgrahacūdāmaṇī* or *Saṅgīta-sāra-saṅgrahamu*. It is mentioned by Narasimha Bhāgavata (1908:267) under 48th *Mela Divyamaṇi*. *Rāga* name has been handed down through the *Umaiyaḷpuram Śiṣya paramparā* of *Tyāgarāja*. It is yet to be known where *Tyāgarāja* got the clue to this *rāga* from. But T.S.Parthasarathy in his book *Śrī Tyāgarājasvāmi Kīrtanaika!* (307) as also K.V. Śrīnivāsa Ayyaṅgār in his (*Ādi*) *Śrī Tyāgarājasvāmi Kīrtanalu* (242, TOC-85) mention the name of the *rāga* of the *kṛti* ‘*līlagānu jūcē*’ as *Divyamaṇi*. I may have humbly to say it is wrong. Raṅgarāmānuja Ayyaṅgār's book (1972 Appx IV:cii) and *Gānabhāskaramu* (anu-B:12) mention this *rāga* a little differently as *Dundubhipriya* with the *ārōhaṇa-avarōhaṇa* ‘SRGMPDNS-ŚNPMGRS’

Kṛti līlagānu Ādi-tālam

3. Kaikavaśi

This *rāga* finds mention in *Saṅgrahacūdāmaṇī* (145), *Saṅgīta-sāra-saṅgrahamu* (84), Narasimha Bhāgavata's *Tyāgarāja Svāmi Kīrtanalu* (271), as also K.V.Śrīnivāsa Ayyaṅgār's *Śrī Tyāgarājasvāmi Kīrtanalu* (248), but is not found in *Saṅgīta-sāra-saṅgrahamu*. In *Gānabhāskaramu* (it is seen in anu-B:6),. This is placed under the 60th *Mela, Nītimati*. Raṅgarāmānuja Ayyaṅgār (1972AppxIV:cix) also mentions this *rāga* with the *ārōhaṇa-avarōhaṇa* ‘SRGMPDNS- ŚNPMGRS’

Kṛti – vācāmagōcaramē – Ādi-tālam

K.V. Śrīnivāsa Ayyaṅgār's *Śrī Tyāgarājasvāmi Kīrtanalu* (248) gives the text of the song under the *rāga* name Kaikavaśi but in the table of contents (p.85) the name occurs as Nītimati.

4. Supradīpam

This *rāga* is found in all the texts, namely, *Saṅgrahacūdāmaṇī* (100), *Saṅgīta-sāra-saṅgrahamu* (33), *Gānabhāskaramu* (anu-B:33), Narasimha Bhāgavata's *Tyāgarāja Svāmi Kīrtanalu* (93), Raṅgarāmānuja Ayyaṅgār's book (1972AppxIV:lv) and also K.V. Śrinivāsa Ayyaṅgār's *Śrī Tyāgarājasvāmi Kīrtanalu* (297, TOC:66). It is placed under the 17th *Mela*, *Sūryakāntam*, with the mūrchanā 'SRMPDNS-ŚNDPMGMRS'. It may be interesting to note that *Supradīpam* figures as the name of the 17th *Mela* in the earlier *Kanakāmbari* nomenclature given for the 72 *Mēla-s*, which, later on got transformed as *Sūryakāntam* in *Saṅgrahacūdāmaṇī* with *Supradīpam* as *janya* thereunder as noted above. Incidentally in the Later-*Kanakāmbari* nomenclature, the name of the 17th *Mela* is *Chāyāvati*.

Kṛti – *varaśikhivāhana – Ādi-tālam*

5. Dīpakam

This *rāga* is found in both *Saṅgrahacūdāmaṇī* (139) and *Saṅgīta-sāra-saṅgrahamu* (81), as also *Gānabhāskaramu* (anu-B:12), Raṅgarāmānuja Ayyaṅgār's book (1972AppxIV:cv) and K.V.Śrinivāsa Ayyaṅgār's *Śrī Tyāgarājasvāmi Kīrtanalu* (245, TOC:85) under the 51st *Mela*, *Kāmavardhini* or the erstwhile *Rāmākriya*, with the ārohaṇa-avarōhaṇa 'SGMPDPS-SNDNPMGRS'. Even *Rāmāmātya*'s *Svaramēlakalānidhi* of the 16th century (1550 AD) mentions *Dīpakam* as a *Janya* of *Śuddharāmākriya mēla*. It is a surprise that this *rāga* is not mentioned either in the *Caturdaṇḍīprakāśikā* (1625 AD) or the *Saṅgītasārāmṛta* of King *Tulaja* (1735 AD). It is found in Narasimha Bhāgavata's book wrongly under *mela* 45, p.267

Kṛti – *kaḷaḷanērcina – Ādi-tālam*

6. Gānavāridhi

This *rāga* is mentioned in *Saṅgīta-sāra-saṅgrahamu* (41), *Saṅgrahacūdāmaṇī* (132), *Gānabhāskaramu* (anu-B:7), Raṅgarāmānuja Ayyaṅgār's book (1972AppxIV:lxxxvii) and K.V.Śrinivāsa Ayyaṅgār's *Tyāgarājasvāmi Kīrtanalu* (227, TOC:84), under the 35th *Mēla*, *Śūlini* with the ārohaṇa-avarōhaṇa 'SMRGMPDNS-ŚDNPMRS'. This *rāga* is mentioned in Narasimha Bhāgavata's book. as 'Gānavārdhi' p.255]

Kṛti – *daya jūcuṭakidi – Ādi-tālam*

7. Vardhani

This *rāga* is found in both *Saṅgrahacūdāmaṇī* (11) and *Saṅgīta-sāra-saṅgrahamu* (31), as also Raṅgarāmānuja Ayyaṅgār's book (1972AppxIV:xlvi), K.V.Śrinivāsa Ayyaṅgār's *Tyāgarājasvāmi Kīrtanalu* (27, TOC:62), and Narasimha Bhāgavata's book (61) under the 11th *Mela* *Kōkilapriya*. It is found in *Gānabhāskaramu*. . anu-B:26.

It could be either the *janya* of *Kōkilapriya* or *Gaurimanōhari*. *Tyāgarāja* has adopted the ārohaṇa-avarōhaṇa 'SGMPDNS-ŚNDPMGS', a clear *Sādhava rāga*, omitting the *Rṣabha*.

Kṛti – *manasā mana sāmāthyamēmi – Rūpaka-tālam*

The above treatment of the subject hovers over the limited range of 18th, 19th Centuries and early half of the 20th Century AD.

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THE WESTERN AIRS OF MUTTUSVĀMI DĪKṢITAR

Kanniks Kannikeswaran

Introduction

The focus of our study here is on the genre of *nōṭṭu svāra sāhityas* that came into being when Muttusvāmi Dīkṣitar wrote lyrics in Saṃskṛta to colonial tunes that entered India during the late 18th century and the early 19th century. These compositions are entirely western in terms of melodic content and approach, yet they are totally Indian from the standpoint of the Saṃskṛta *śīṭra* literature based lyrics that constitute their body.

These compositions were referred to first as the *nōṭṭu svaras* by the composer's nephew Subbarāma Dīkṣitar in his 1905 work *prathamābhyāsa pustakamu* henceforth referred to as PAP. The phrase *nōṭṭu svaras* is an interesting one adapted from the English word note and the Indian word *svāras* where the word 'Note' refers to a notated western melody or a western air. While creating the *nōṭṭu svāra sāhityas* the composer does not don the traditional role of a *vāggēyakāra*, given that he has superposed lyrics on existing melodies.

The *nōṭṭu svāra sāhityas* in themselves are short compositions, much like the *gītas* without distinct sections. Further, all of the *nōṭṭu svāra sāhityas* are in the major scale that corresponds to the scalar structure of the *rāga śaṅkarābharaṇam*. Table I lists the similarity and differences between the *nōṭṭu svāra sāhityas* and the *kṛtis* of Muttusvāmi Dīkṣitar.

Table I - *kṛtis* and *nōṭṭu svāra sāhityas* of Dīkṣitar - a comparative look

Attribute	Kṛti	nōṭṭu svāra sāhityas
Melodic Foundation	<i>rāga</i> Based	Not based <i>on ragas</i>
Composer's role	Authored both the lyrics and the underlying melody	Composer wrote lyrics on top of European melodies
Structure	<i>pallavi</i> , <i>anupallavi</i> (and in some cases), <i>caraṇam</i> structure.	Mostly <i>ēka dhātu</i> ; no particular structure is evident.

Melodic sophistication	Characterized by <i>gamakas</i>	No ornamentation
Lyrical Content	<i>Stōtra</i> lyrics in praise of temples and deities	<i>Stōtra</i> lyrics in praise of temples and deities
Number of compositions	433	39
Language	Samskrta (with a few exceptions)	Samskrta
Meter	Prosodic lyrics not set to a meter	Lyrics follow the meter of the original tune.

There are a handful where Tyāgarāja has written lyrics to tunes in the western idiom. There are also other sporadic instances where the same has been tried by other composers (Marr 1994)¹ There are later composers who have composed 'English notes'². However, with 39 *nōṭṭu svāra sāhityas* Dīkṣitar is the only composer to have indulged significantly in this non traditional compositional form.

Dīkṣitar (1775-1835) was born in Tiruvarur, near Thanjavur and he lived much of his life in Tamilnadu during the rule of the East India Company. Dīkṣitar traveled widely and is often referred to as the eternal pilgrim. His sojourn covered Tiruvarur, Manali near Chennai, Kashi in North India, Kanchi, Thanjavur, Madurai and Ettaiyapuram in Tamilnadu. The British had a presence at all of the locales listed above probably with the exception of Tiruvarur.

About 472 compositions are attributed to Dīkṣitar, of which 39 fall under the category of *nōṭṭu svāra sāhityas*.³ Dīkṣitar's musical legacy was passed on by his brother Bālasvāmi Dīkṣitar (1786-1859) to his adopted son Subbārāma Dīkṣitar (1839-1906) who wrote the colossal work *saṅgīta sampradāya pradarsini* (henceforth referred to as the SSP) in 1904 wherein he published 229 of the *kṛtis* of Dīkṣitar. Soon after, he also published the PAP that contains the text and the musical solfege notation of 33 of the 39 *nōṭṭu svāra sāhityas* known today.

1 A list of such compositions is discussed in John Marr's preface to 'European Airs of Muthuswami Dīkṣitar'

2 Harikesanallur Muthaiya Bhagavatar's notes 'G mg rgP RG S' and Tiruppazhanam Pancapakasa Sastri's 'S G P pmgm R' stand out as examples.

3 This count is based on the listing of Dīkṣitar's compositions in T. K. Govinda Rao's compendium.

Cataloging the *nōṭṭu svāras sāhityas*

We look at the three primary sources (Marr 1994) and three secondary sources as we attempt to ascertain the total number of *nōṭṭu svāra sāhityas*. The first source is a manuscript dated April 1833 (Sambamurthy 1963) presented to a British Revenue Officer Brown; it contains 'Sanskrit words' for 'English tunes' without their musical notation. The European titles of nine of the twenty songs are listed. It is evident that twelve of the twenty *sāhityas* mentioned here are written by Dīkṣitar as seen from his signature *guruguha* used in the text⁴ although the names of the *sāhityakartās* are not mentioned in the manuscript.

The second source of reference is the work titled 'Oriental Music in European Notation' authored and published by A.M. Chinnaśwamy Mudaliar in the year 1893. It has six of the *nōṭṭu svāra sāhityas* in the staff notation. The third source of reference is the PAP of Subbārāma Dīkṣitar published in the year 1905 featuring 33 *nōṭṭu svāras sāhityas* with their musical notation. The following are Subbārāma Dīkṣitar's words.

These are called *jātisvārams*. *gamakams* do not occur specifically in these *nōṭṭu svārams*. All these *svārams* are (in) those of *saṅkarābharāṇa rāgam*, They will be in *tisra gati*, or *catusra gati*. These *svāra sāhityams* are not only easy to sing and play on the *vinā*, but are also charming and very useful to beginners practising the first exercises.

The first of the secondary sources in '*nōṭṭu svāra sāhityas*' of Muttusvāmi Dīkṣitar by Dr. V. Raghavan published in 1977 This work features the musical notation and *sāhityas* of all the 33 composition featured in the PAP. In addition, it presents the notation and *sāhityas* of *rājīva lōcanam* and *santatam gōvindarajam* (that are presents in Vina Sundaram Iyer's compendium of the compositions of Dīkṣitar) and features *gurumūrte* as a *nōṭṭu svāra sāhityas*. In addition it presents the lyrics of *subrahmanyam*, *śauri vidhi vinutē* and *cintaya citta* which are listed in the first primary source. This book also contains a preface which discusses the source of the lyrics and the notation, the nature of the text and its similarity with the *kṛtis* of Dīkṣitar.

4 This is also evident from the fact that most of these are included in Subbārāma Dīkṣitar's work PAP.

The second source is a book titled 'The European Airs of Muthuswamy Dīkṣitar' published by Shankaramurthy of Bangalore with a foreword written by J.A. Marr. The compositions presented with the musical notation in English are the same as the one covered in Raghavan's work. The foreword written by J.A. Marr creates a context for the work and reproduces from the Brown manuscript, the names of the original melodies wherever known.

The third source is a more recent publication of the complete set of compositions of *Muddusvāmi* Dīkṣitar edited by T.K. Govinda Rao. This contains the notation and text of 37 of the 39 *nōṭṭu svāra sāhityas* in addition to *gurumūrte* which is listed as a *kṛti*. The musical notation of *gurumūrte* is consistent with that found in the SSP. Thus, this source also includes the notation for *subrahmaṇyam* and *śauri vidhi vinutē* (that are not seen in the two secondary sources mentioned above).

Interestingly, the *nōṭṭu svāra sāhityas* is listed as a *kṛti*, in an appendix to Subbarāma Dīkṣitar's SSP (Primary Source 2). It is listed as a miscellaneous composition along with five *nōṭṭu svāra sāhityas* in Mudaliar's work (Primary Source 3). Raghavan and Shankaramurthy list *gurumūrte* as a *nōṭṭu svāras sāhitya* although with a melodic contour different from the one in the SSP.⁵ Thus including *gurumūrte* and *cintaya citta* (an incomplete composition) we have a total of 39 *nōṭṭu svāra sāhityas*.

Melodic content of the *nōṭṭu svāra sāhityas*

The *nōṭṭu svāra sāhityas* seem to throw some light on some of the popular colonial melodies of the early 19th century. An analysis of the melodic and metric contour of the *nōṭṭu svāra sāhityas* reveals that some of these melodies are reels⁶ and jigs⁷ from the Irish folk music repertoire while some others are country dances, waltzes and marches, all in the major scale corresponding to the *mūrchanā* of the 29th *rāgāṅga dhiraśaṅkarābharāṇa*, some with occasional accidentals (sharps and flats).

5 Each of the lines following the first line of the composition gets treated as a *carāṇa* in Raghavan's book. Thus there are four *carāṇa* with similar *dhātus* much like the composition *gatamōha* by Tyāgarāja.

6 The reel is a fast paced dance in the *catusra gati* popular in Ireland and Scotland. Smooth in rhythm, adaptations of the Scottish reel were popular in English ball-rooms at the end of the 18th century.

7 A fast paced dance item in the *trisra gati* that is popular in the Irish folk repertoire.

jagadīśa guruguha is a good example of a reel, *mucukunda varada* is an example of a jig, while *sōmaskandam* is an excellent illustration of a waltz. There are marches such as *cintayē'ham sadā* and country dances such as the galopade *kamalāsana vandita*.

Let us now look at the *nōṭṭu svāra sāhityas* in terms of melodic sources. While the names of some of the original sources of melody are mentioned in the earliest source of information on the *nōṭṭu svāra sāhityas* i.e. the Brown manuscript of 1833 this paper provides additional pieces of information and throws light on the diverse range of western melodic sources that Dīkṣitar drew from.

It is to be reiterated that the original melodies hail from the folk and popular traditions of Europe and not from the classical tradition (Kannikeswaran 2007). *śakti sahita ganapatim* for instance is based on the tune of *la bastringue* (a phrase that translates roughly as 'a noisy ruckus'), an original French tune that is still heard today.

A comparison of the melodies of the *nōṭṭu svāra sāhityas* as they were notated in the PAP with the original sources reveals that the tunes have undergone some modification. It is not known whether the modification happened in the hands of Dīkṣitar or if it happened later on.

Chinnaswamy Mudaliar states in a footnote to his work (circa 1894) that his transcription was based on what was prevalent at the time of writing and that the melody of the *nōṭṭu svāra sāhityas* may have deviated from the original given the at least sixty year time difference between the time the Saṁskṛta lyrics were written by Dīkṣitar and the time he (Mudaliar) transcribed them in the staff notation⁸ For instance, *varaśiva bālam* is based on the original 'Castilian maid' whose rhythmic gait is *trisra* while the Subbarāma Dīkṣitar's notation presents it in *catusra jāti ēka tālam*. Castilian Maid is a folk tune of anonymous origin that was transcribed by Benjamin Carr (1768-1831) in his book 'Carr's Musical miscellany in occasional numbers' published between 1812 and 1825. Carr was a British composer and publisher who migrated to the USA in 1792.

8 It is to be noted that the PAP was published about a decade after Mudaliar's publication. Subbarāma Dīkṣitar (1839-1906), the adopted son of Balasvāmi Dīkṣitar (1786-1859) was born after the passing of Muttusvāmi Dīkṣitar. His exposure to the composer's music was through his father and the other disciples of his father and uncle in the Eṭṭayapuram Royal Court. (Rangaramanuja Iyengar 1974)

Castilian Maid: gm gm | DPG | PMR | MGS | S gm gm | (in 3/8s)

varaśiva bālam gm gm | DP | GP | MR | MG | SS | (in *catursra gati*)

Here is an illustration of a change in melody that might have been instituted by the composer himself. *jagadīśa guruguha* is based on Lord Mc Donald's reel, a popular reel played even in today's Celtic music repertoire has a two part structure. The original reel transcribed in the *svara* notation runs thus.

Line A psgs | rsgs | psgs | rsgs | psgs | rsgs | pdpm | gs S |

Line B p.,d | psgs | psgs | mrR | PD | psgs | rgm, gr | gsS |

In *jagadīśa guruguha*, Lines A and B are switched and an additional word is inserted at the pickup to the first beat of the song as illustrated below. There is also an insertion of an additional note at the end of the second line with the lyric 'śrī'

g m	P. d	p g s g	p s s g	mr R	
<i>jaga</i>	<i>dī śa</i>	<i>guruguha</i>	<i>harividhi</i>	<i>vinutam</i>	
PD	p g s g	rgm, gr	g s S		
<i>dēha</i>	<i>trayavilak</i>	<i>śaṇamā naṇda</i>	<i>lakṣaṇam</i>		
p s g s	r s g s	p s g s	r s g s		
<i>nityam śuddham</i>	<i>bhuktam muktam</i>	<i>satya nir vi</i>	<i>kalpa nishpra</i>		
pdpm	grS	S			
<i>pañcamānan</i>	<i>damajam</i>	<i>śrī</i>			

The *nōṭṭu svāra sāhitya dāśarathē* is written on top of the melody 'Fanny Power's Planxty' written by Turlough O' Carolan (1670-1738). O' Carolan was a wandering minstrel or bard (and a renowned harpist) held in honor in Ireland who traveled the country on horseback composing poetry and music (planxties) in honor of his patrons.

kamalāsana vandita is based on the tune of a gallopade. The Oxford Companion to Music describes the gallopade as a 'quick, lively round dance, in two-in-a-measure time with the characteristic of a change of step, or hop at the end of every half phrase of music' Elsewhere, it is described as 'a popular country

dance tune in England and in America'.⁹ Said to have been born in Hungary in 1815 the dance itself was considered to be more of a marathon as the dancers would race around the ball room¹⁰.

Probably the best known of the original melodies is that of the British national anthem 'God Save The King' which transformed to *santatam pāhimam* in the hands of Dīkṣitar. The very same tune prevails in the United States as 'My Country 'tis of thee' and in Germany as 'Heil dir im Siegerkranz', and in many other countries often as a patriotic song. Interestingly there is also a *marāṭhi* version of this song that was performed by one hundred *marāṭhi* students during the coronation durbar of King George in Bombay in a variety entertainment program orchestrated and presented by the renowned Hindustani musician Vishnu Digambar Paluskar (Bakhle, 2005).

There is also a case of a new melody, or a melodic variation on a colonial tune within the realm of the *nōṭṭu svāra sāhityas*. *śyāmaḷē mīnākṣi* is a simple composition whose tune is conceived of as a variation of 'Twinkle Twinkle Little Star' consistent with its harmonic structure. A set of 12 variations on this tune had been written earlier by Wolfgang Amadeus Mozart in the 1700s.¹¹

Thus we see that the *nōṭṭu svāra sāhityas* are not just a homogenous collection of 'English Notes' and that there is diversity not only in their melodic content but also in the original sources and the manner in which they are conceived.

An analysis of the lyrical content of the *nōṭṭu svāra sāhityas*

Dīkṣitar's *kṛtis* in general contain a set of epithets of the deity being addressed in the form of a long sentence punctuated with a single verb such as *bhāvayāmi*, *āśrayāmi*, *māmava* at some point within the *kṛti*. The verb formation is consistent with the *vibhakti* or the case ending in which the nouns are set. The same pattern of lyrical construction is seen in the *nōṭṭu svāra sāhityas* as well. With rare exceptions, all of Dīkṣitar's *kṛtis* contain his signature i.e. the *guruguha mudra*. It is however seen missing in the text of eight of the *nōṭṭu svāra sāhityas* in the

⁹ The author has seen it performed at the Independence Mall in Philadelphia.

¹⁰ As narrated by Sara Johnson.

¹¹ The tune for 'Ah! Vous dirai-je, Maman' appeared first in France and it is said to have existed even prior to its publication in 1761. Leopold Mozart and his son Wolfgang Amadeus Mozart wrote several variations on this tune in the 1700s. The English poem 'Twinkle Twinkle Little Star' was written to this tune in the early 1800s.

PAP. However, later versions contain the *guruguha mudrā*¹². in all but three of the compositions¹³

Presented below are the lyrics of on the popular tune 'Rakes of Mallow' in circulation in the Irish, Scottish and Appalachian repertoires today (Kannikeswaran 1997).

*vandē mīnākṣi tvām sarasija vaktrē aparṇē durgē natasura
br̥ndē śaktē guruguha pālini jalaruhacaraṇē
sundara pāṇḍyanandē māyē sūrijanādhārē
sundararāja sahōdari gauri śubhakari satatamaham*

Here are the lyrics of *kamalāsana vandita* based on the tune of the gallopade.

*kamalāsana vandita pādābjē kamanīyakarōdaya sāmrajyē
kamalānagarē sakalākarē kamalanayana dhṛta jagadādhārē
kamalē vimalē guruguha janani kamalāpati nuta hādayē māyē
kamala śaśi vijaya vadanē mēyē
kamalēndrāni vāgdēvi śri gaurī pūjita hṛdayānandē
kamalākṣi pāhi kāmākṣi kāmēśvara vara sati kalyāṇī*

It is clear from even a cursory look at the lyrics of these two compositions that the composer uses the *guruguha mudrā* in the *nōṭṭu svāra sāhityas* in the same manner as he does in his *kṛtis*. Further, even with the lack of a formal *pallavi-anupallavi* structure, the lyrics of many of these compositions exhibit 'second consonant concordance' or *dvitīyākṣaraprāsam*. The two compositions above can be considered representative of the set of *nōṭṭu svāra sāhityas* which in general have the following generic characteristics that are integral features of his *kṛtis* as well:

- The usage of stylistic features of *stōtra* lyrics and the usage of the *guruguha mudrā*
- The occurrence of *śabdālankāram* such as *dvitīyākṣaraprāsam* (in most cases) and *yati*¹⁴
- Rich allusion to Indian religious and *vēdānti* and temple traditions.

¹² Refer to Raghavan's preface in his publications of the *nōṭṭu svāra sāhityas*.

¹³ These three are *dāśurathe*, *he māyē*, and *pahimā janaki*.

¹⁴ First letter concordance

It is thus clear that the alien tunes do not stand in the way of Dīkṣitar's lyrical flow that characterizes his melodically sophisticated *kṛtis*.

The similarity in lyrics between the *nōṭṭu svāra sāhityas* and some of the *kṛtis* of Dīkṣitar is striking (Raghavan 1977). *dāśarathē* for instance contains the lines *kōmaḷa pādābja kōdanḍa rāma śyāmaḷa vighraha sampūrṇa kāma* which are very similar to the lines *kōmaḷa kara pallava pada kōdanḍa rāma - ghana śyāmala vighrahābja nayana sampūrṇa kāma* in the composition *māmava paṭṭābhiraṃa*. Likewise, in *mucukunda varada* Dīkṣitar refers to *Tyāgarāja* as *Guruguha gurō* and he use the phrase *śri guruguha gurum* in his *kṛti Tyāgarāja yōga*. The phrase *hē māyē mām bādhitum kāhitvam kāhi tvam yāhi yāhi in hē māyē* is virtually the same as the line *māyē tvam yāhi mām bādhitum kāhi* in the *tarāṅgiṇi rāga kṛti*. There are many such similarities.

The pluralism exhibited in the *nōṭṭu svāra sāhityas* is also similar to what is seen in the *kṛtis* of Dīkṣitar. The *nōṭṭu svāra sāhityas* are in praise of deities such a *gaṇēśa*, *skanda*, *āṅjanēya*, *śiva*, *dēvi*, *viṣṇu lakṣmi*, *bhairava*, *sarasvati* and *rāma*. It is to be noted that 10 of the *nōṭṭu svāra sāhityas* are in praise of *dēvi* and 8 in praise of *śiva*. The temple towns that are clearly addressed in the *nōṭṭu svāra sāhityas* Kanchi (with 10 compositions), Madurai (2), Chidambaram¹⁵(1), Tiruvarur (2). The others do not have specific references to *stalas*.

Circumstances surrounding the creation of the *nōṭṭu svāra sāhityas*

The *nōṭṭu svāra sāhityas* are based on melodies that are an assortment of jigs, reels, marches, country dances and waltzes. Almost one in ten compositions of Dīkṣitar is based on a foreign tune¹⁶. What then was Dīkṣitar's exposure to colonial music?

The Dīkṣitar family resided in Manali near Madras under the patronage of Dubash Muttukrishna Mudaliar. It is said that the later patron Venkatakrishna Mudaliar who had business connections with the East India Company would

¹⁵ *Santatam govindarajam* has only one reference to *govindaraja* and has no mention of *natarāja* or *cidambaram*. We are therefore not including it as a Chidambaram specific composition.

¹⁶ The SSP and the PAP list a total of 220 *kṛtis* and 34 *nōṭṭu svāra sāhityas* yielding a ratio of 1:8. T.K. Govinda Rao's book attributes 472 compositions to Dīkṣitar of which 39 are *nōṭṭu svāra sāhityas* yielding a ratio of about 1:12. These ratios are to be taken with a note of caution. The *nōṭṭu svāra sāhityas* and the *kṛtis* cannot be weighed on the same scale given that the melodic value and comprehensive mosaic painted by latter is of a much higher order than the former. Subbārāma Dīkṣitar makes it very clear that the *nōṭṭu svāra sāhityas* are meant for beginners and those practicing the first exercises in *karnaṭic* music.

often take Muttusvāmi Dīkṣitar and his brother Bālasvāmi Dīkṣitar with him during his trips to Fort St. George (Venkatarama Iyer, 1968). It is here that the Dīkṣitar family got acquainted with colonial music. It was also at this phase in Dīkṣitar's life that Bālasvāmi Dīkṣitar learned to play the fiddle and later began playing *karnāṭic* music on the fiddle. He is thus credited with introducing the fiddle to the world of *karnāṭic* music.

It should also be noted that there was a British presence at Banaras, Kanchipuram, Thanjavur and Ettaiyapuram where Dīkṣitar spent significant portions of his life. Even Madurai felt the presence of the British (Lewandowski 1977). Further, Thanjavur during Dīkṣitar's days was ruled by Serfōji II who was a great patron of the arts who maintained in his court a European band that played western marches and dances as well as tunes adapted from the Indian classical repertoire. (Booth 1997). Further the *devadāsi* repertoire of the Thanjavur are included the *kōlāṭṭam* dance genre with simple English officials by the performance of songs like the British national anthem. (Kersenboom-Story, 1981).

So when did Dīkṣitar create the *nōṭṭu svāra sāhityas*? To answer this question let us take a second look at the earliest primary source of information on this music i.e. the manuscript dated 1833 that states that Indian lyrics written to western tunes were being presented to the British Revenue Officer Mr. Brown (Raghavan 1977). This manuscript is available at the Madras Government Oriental MSS library and it states thus. "The following are Sanskrit words arranged to favourite English tunes"

Two facts stand out from an examination of this manuscript. 1. Only twelve of the thirty nine compositions of Dīkṣitar in this genre are featured in this manuscript. 2. There are compositions by other composers listed as well in the manuscript. Based on this manuscript, it is only possible to assert that the twelve of the Dīkṣitar *nōṭṭu svāra sāhitya* compositions had definitely come into being and were in circulation during or prior to 1833 and that the manuscript was a generic compilation of such compositions written by an assortment of composers (mostly Dīkṣitar) during that period.

It has been suggested that the *nōṭṭu svāra sāhitya* might have been written by Dīkṣitar during the time that his family stayed at Manali (Durga 1996) as

precursors to his later compositions. But this conjecture is at odds with the generally accepted belief that Dīkṣitar began composing only after his return from Banaras which in turn was chronologically later than his family's stay at Manali. We could thus postulate that the *nōṭṭu svāra sāhityas* were written no earlier than the early 1800s.

Now, given our observation that the lyrics of the *nōṭṭu svāra sāhityas* bear a remarkable similarity to the lyrics of his heavier *kṛtis*, one also only infer that the *nōṭṭu svāra sāhityas* were written at various points in time during the composer's active composing career (circa 1802-1835) and at the various pilgrimage sites that he visited or perhaps even at Ettaiyapuram where he spent his last year¹⁷ Also given the large number of *nōṭṭu svāra sāhityas* dedicated to deities enshrined at Kanchipuram¹⁸ one could infer that a sizable number of *nōṭṭu svāra sāhityas* were written possibly during the composers sojourn there in the early 1800s soon after his return from Tiruttani. The fact that there is a total absence of *nōṭṭu svāra sāhityas* dedicated to deities in the Thanjavur area is significant. Most of the *rāgāṅga rāga kṛtis* written by Dīkṣitar during his stay at Thanjavur are in praise of deities enshrined in Thanjavur (Raghavan 1980). The total absence of *nōṭṭu svāra sāhityas* in praise of *bṛhad t̥svāra* or *bṛhadambā* could only lead us to infer that none of these compositions were written in Thanjavur.

What was the inspiration behind Dīkṣitar's creation of a relatively large number of compositions in this genre? It is known that the British considered various means to popularize their music amongst the Indian population, one of which was to form military bands amongst the native regiments of the East India Company (Booth, 1997)¹⁹ T.L. Venkatarama Iyer's biography of Dīkṣitar maintains that the composer wrote *sāhityas* to western tunes at the request of Revenue Officer Brown who wished to popularize colonial melodies amongst the natives. However, given that only 12 of the total corpus of 39 *nōṭṭu svāra sāhityas* are

17 "While at Manali, Muttusvāmi picked up many of the melodies played on the Band, and later in life, acting on the suggestion of a Col. Browne who was in the service of the East India Company and who wanted to familiarize English tunes to the Indian public, Dīkṣitar gave them a *Sanskrit sāhitya*. Some fifty of such songs have come down to us" (Venkatarama Iyer).

18 10 of the 39 *nōṭṭu svāra sāhityas* are in praise of deities enshrined in Kanchipuram.

19 There was a perception on the part of the British that European music was "not in much repute among the natives of India" There were voices within the East India Company that suggested that measures needed to be taken to improve the appreciation of European music among the Indian population. (Booth, 1997).

featured in the Brown manuscript dated two years prior to the composer's death, it is obvious that the scope of the composer's work in this genre is larger than what we know was presented to the British.

And as established above, if the *nōṭṭu svāra sāhityas* were written at various points in his life and at the various shrines that he visited, the factor that drove him to create music in an alien paradigm could only have been a creative urge that was significantly greater than commission from a British Officer especially given that Dīkṣitar was a composer that deliberately chose to decline Royal patronage unlike his father or brother²⁰. Regardless of the reason of their origin, the *nōṭṭu svāra sāhityas* are a fascinating creation, given the social norms of the era and the orthodoxy of the musical tradition and the fact that they were created by one of the foremost composers of Indian classical music in the same integrative lyrical idiom as is *kṛti* masterpieces.

Current status of the *nōṭṭu svāra sāhityas*

With rare exceptions, the *nōṭṭu svāra sāhityas* have not found a popular place in a *kaccēri* given that they are not based on the framework of *rāgas* and *tālas* that constitute the foundation of *karnāṭic* Music²¹. Five of the *nōṭṭu svāra sāhityas* of Dīkṣitar are featured in a modern day textbook *gānāmṛutha bōdhini* and hence these five are familiar to those who have used this text in their formal training in *karnāṭic* music²². (Panchapakesa Iyer 1953)

Some of the *nōṭṭu svāra sāhityas* have survived in temples where their tunes are still played by the temple bands, when the deity is taken dancing in procession around the temple. The *karnāṭic* Band, a legacy of the British period was first formed in Thanjavur in the early 1800s in Serfōji's court. Featuring an ensemble of clarinets, tubas, bass and side drums, this non-military European style ensemble adapted itself to playing *karnāṭic* music (Booth 1997). Similar bands in the city of Madras have been in integral part of temple festivities in the 1900s particularly in North Madras close to Fort St. George from where the British ruled. I have personally heard the tunes of some of Dīkṣitar's *nōṭṭu svāra*

20 There are anecdotes in Dīkṣitar's life story that testify to unwillingness to seek support from Royalty.

21 "On scientific assessment, they have no real place in the scheme of classical Indian music because *rāga* and *tāla* form the warp and woof in the fabric of that music and these songs bear no relation to them". (Venkatarama Iyer, 1968)

22 *nōṭṭu svāra sāhityas* are not to be confused with the *English note* written by Harikesanallur Muthaia Bhagavatar and rendered popular by Madurai Mani Iyer in the 1900s.

sāhityas and other marching tunes being performed by these bands in the 1960s and was impressed to see the continuation of this tradition even in the 2000s. It is thus a quixotic turn of events that alien tunes played on alien instruments now form part of the temple music repertoire in Chennai, the modern day capital of *kaccēri* music while the same tunes, although hallowed by the *stōtra sāhityas* of Dīkṣitar still do not find a logical space in the *kaccēri* repertoire.

Significance of the *nōṭṭu svāra sāhityas*

V. Raghavan, in his preface to his compendium of *nōṭṭu svāra sāhityas*, salutes Dīkṣitar thus.

Genius produces masterpieces and occasionally also relaxes and indulges in some playful creations. Someone in a different plane, asks and the great one, without lifting a brow comes down genially and obliges. It is in this light that - we should view the pieces which were composed by the great master Muttusvāmi Dīkṣitar.

In the 21st century where there is more access to melodies from all over the world, we see that there is more to be gleaned from the 19th century *nōṭṭu svāra sāhityas*. Dīkṣitar lived during a turbulent yet culturally fascinating era. The *marāṭha* court in Thanjavur was home to a polyglot culture. While the rulers spoke *marāṭhi*, the musicians in the area composed primarily in the official language Telugu and additionally in Sanskrit and Tamil.

Dīkṣitar's music synthesizes his version of the *kṛti* conforming to the grammar of the 19th century *kṛti* idiom, incorporating elements from the North Indian musical tradition along with lyrical embellishment consistent with the vernacular prosody of the South. His lyrical expression captures his vision of a pan Indian cultural landscape united by his pluralistic vision rooted in the ancient *smārta* tradition that he augments with meticulous descriptions of temple traditions in the manner of the Tamil Saints of the first millennium.

It was during the lifetimes of Dīkṣitar that the Indian Royalty was beginning to expand their cultural horizons by including western musicians in their courts. Serfōji II is even credited with writing scores in the western notation for the Thanjavur Royal Military Band. (Subramanian, 2008).

In such a cultural milieu, Dīkṣitar's work steps beyond the conventional *kṛti* form. His creative endeavors straddle popular melodies that were brought in by the colonizers who were engaged in warfare with the French on the Indian soil during the composer's lifetime. All of the colonial tunes that were touched by Dīkṣitar transformed into prayers in the same mold as his brilliant pluralistic visualization of an all encompassing reality in the ancient Indian *vēdanta* tradition. In creating a significant number of compositions in this new genre, Dīkṣitar makes a bold statement as he weaves in the alien melodies into his corpus of work, probably anticipating a prolonged period of colonization and a globalized multi-cultural world.

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About the author. Kanniks Kannikeswaran is a musician /composer / music educator based in Cincinnati Ohio. He has been an Adjunct Faculty at the Composition / Musicology / Theory Division of the College Conservatory of Music since 1994. His presentation titled 'The nōṭṭu svāra sāhityas of Muttusvāmi Dīkṣitar' won him awards at the 2007 conference of the Music Academy, Chennai. Kannikeswaran is the first to record the entire set of nōṭṭu svāra sāhityas with Indian voices and western orchestration. His musical presentations based on the theme of Dikshitar's nōṭṭusvāra sāhityas were performed in the presence of India's former president Dr. Abdul Kalam at Lexington KY and at Seattle WA. Kannikeswaran's work 'The Sound of Seasons' was performed by the Cincinnati Chamber Orchestra. His work 'Shanti - A Journey of Peace' made history by building a diverse community around music, featuring the first of its kind 90 member Indian community choir in collaboration with western choirs.

TĀLAKALĀBDHI OF ACYUTARĀYA: DISCOVERY OF A NEW WORK ON TĀLA

V. Premalatha

Technical descriptions of music occur in works devoted not only to music (gīta) but to Nāṭya and Saṅgīta also. Works on nāṭya, saṅgīta and gīta (music) have been published during the last hundred years and still there are many works unpublished and unnoticed, found in the form of palmleaf and paper manuscripts. Bharata's Nāṭyasāstra and the Dattilam of Dattila are said to be the earliest treatises written in Samskr̥ta. After these, there have been many works on Saṅgīta, dealing with gīta, vādyā, tāla and nṛtta/nṛtya.

From the sixteenth century onwards, one can notice works written exclusively on Tāla. The Tāladaśapṛānapradīpikā of Pōluri Gōvinda Kavi, Tāladīpikā of Gōpa Tippa Bhūpāla, the Tālacandrikā of Virupākṣa are some of them. Besides these, there exist many manuscripts titled, Tālalakṣaṇam, Tālavaiṣayah, Tālaprakaraṇam and the like, the contents of which are not yet known. Meanwhile, M. Rāmakṛṣṇa Kavi in his Bhartakōśa, mentions a Samskr̥ta work called Tālakalābdhi written by the Vijayanagar ruler, Acyutarāya. This is considered to be the first work written on the concept of Tāladaśapṛāṇa-s in detail. Kavi has given many extracts from Acyuta's work in Bhartakōśa, which have been the sole reference for scholars. Unfortunately, he has not given manuscript details for the extracts and hence the work, Tālakalābdhi, still remains undiscovered.

In the course of her research, this author has identified two palm leaf manuscripts from the Libraries of Chennai and Tirupati, which seem to be the Tālakalābdhi of Acyutarāya. This paper is an investigation into the manuscripts and attempts to establish their relation to the the Tālakalābdhi of Acyutarāya.

Tālakalābdhi - a brief note

Tālakalābdhi is referred to as a Samskr̥ta work written exclusively on Tāla attributed to King Acyutarāya, the successor of Kṛṣṇadēvarāya of the Vijayanagar Empire. This work is accompanied by a Telugu commentary. Information about this musicological work is available only in the Bharatakōśa written by

M Rāmakṛṣṇa Kavi¹. According to Kavi, this work is also known to be called by the names Tālakalāvārdhi and Tālamahōdadhi. The following is the note given by Kavi in the introduction to Bharatakōśa²:

"Acyutarāya, the brother of Kṛṣṇadēvarāya, was a king of Vijayanagar. After the death of the latter in 1530, Acyuta wrote Tālakalāvārdhi, a very good critical work on Tāla-s. He discusses every theory till then current quoting Saṅgītacandrōdaya, Maṇidarpaṇa, Vidyāvinōda, Caturasabhāvilāsa, Tālakalāvilāsa, Nṛttacuḍāmaṇi, Kātyāyana, Saṅgītārṇava, Raṅgarāja's Bharatabhāṣya. All these works are now extinct. While others mention these works, Acyuta actually quotes from these books; their existence therefore can be vouchsafed. In the middle of the work, it is said that one Sōmabhaṭṭa wrote this work. The work is accompanied by a Telugu Commentary. Whether Sōmabhaṭṭa wrote the original work in Acyuta's name or only its Telugu commentary cannot be determined. Acyuta lived till 1543 A.D. It is a small work of great interest to scholars of research"

Modern scholars on Tālakalābdhi

References to Tālakalābdhi are also found in the writings of scholars belonging to the twentieth century. The following is a summary of them

V Rāghavan in his essays on Saṅgīta literature and C P Desai in his book Saṅgīta-aiṣayaka-samskr̥ta-grantha, refer mainly to the rare works quoted in Tālakalābdhi but not to Tālakalābdhi as such. These rare works are said to be found quoted in a work called Nāṭyasarvasvadīpikā preserved in the Bhandarkar Oriental Research Institute, Poona.

R Sathyanarayana in his critical notes on the Tāla section of the Nartananirṇaya, 3 states that Acyutarāya offers the first detailed treatment of the ten pṛāṇa-s of tāla.

T V Mahalingam in his book, "Administration and Social Life Under Vijayanagar", and C Pāṇḍuraṅga Bhaṭṭa in his "Contribution of Karnataka to Sanskrit", quoting Mahalingam, mention that Sōmanātha, a contemporary of Acyutarāya has commented on the Tāla work of Acyutarāya, called "Tālamahōdadhi"

1 published by the Tirumala Tirupati Devasthanams, Tirupati. 1951/1998
2 page: xxii
3 vol. I, page 264

In the third chapter of the Mahābharatacūḍamaṇi, there is a description of the lakṣaṇa-s of 'nāṭṭuvan'. While delineating the essential qualities of a 'nāṭṭuvan', the tāladaśaprāṇa-s are also enlisted. The editor has cited the verse, "kālō mārṅa kriyāṅgani..." from the Tālakalāvārdhi of Acyuta.

Kavi, in one of his articles titled "Hindu music under a Sultan" in the Journal of the Andhra Historical Research Society, Rajahmundry, Vol-11, 1938, states that Tālārṇava is a work quoted in Tālābdhi [kalābdhi].

Thus one can notice that Acyuta's work has been known to many modern scholars but only Rāmakṛṣṇa Kavi has probably furnished the exact contents.

Related Manuscripts

While surveying the music manuscripts in the Government Oriental Manuscripts Library, Chennai during 2003-05⁴, this author identified a palmleaf manuscript numbered, D12992 titled Tālalakṣaṇam with Telugu Commentary (Āndhra-ṭīkā sahitam) of Kōhala. This is a Samskr̥ta work with a Telugu commentary. The manuscript is worn-out and moth eaten at many places. A restored copy (paper transcript) of this manuscript exists under the number R7979. All the extracts given in Bharatakōśa under the name "Acyuta" and "Acyutarāya" can be located in this manuscript⁵. It also contains the paraphrases/quotations from a few rare works like Caturasabhāvilāsa, Tālakalāvilāsa, Cūḍamaṇi and others that are listed in Bharatakōśa. The name of the author, "Acyutarāya" also occurs at a few places⁶. But unfortunately, the title of the work does not appear in the entire manuscript.

Presently, while surveying the music manuscripts of the Oriental Research Institute, Sri Venkateswara University, Tirupati⁷ another palm-leaf manuscript numbered R452 and titled, Tālalakṣaṇam – Kōhalīya tīkā, has been found to contain the same text as the Chennai manuscript, namely, D12992/R7979. But this manuscript ends with the beginning portion on prastāra. The following colophon appears at the end of the section in folio 23a.

4 vide National Culture Fellowship project report submitted to the Sangeet Natak Akademi, New Delhi

5 See Annexure -1

6 See Annexure -2

7 Presently engaged in a UGC-Major Research Project on the 'Manuscripts of the ORI, SV University, Tirupati'

"iti mari tāladaśa prāṇālu – ī tālādhyāyam sampūrṇamga vyākhyāna pūrvamgā śrī rāmacandrūni arpitamgā vrāsenu. Ālavelli annappa vrāsinaḍu. Pūrvaprati sampradāyamcunnaru."

Description of the manuscript material

D12992 is a palm-leaf manuscript written in Telugu script. As mentioned earlier, the restored copy R7979 has been taken up for study. This copy has been made in the year 1948 and it consists of 193 pages. The main text (mūla) in saṃskṛta is written in Dēvanāgarī script and the Telugu commentary (ṭīkā) in Telugu script. The corresponding page numbers of the original manuscript is noted at the relevant places in the paper transcript.

R452 is also a palm-leaf written in Telugu script. The fly-leaf in the beginning lists the works that are quoted in Tālakalābdhi. The work ends in folio 23a and the codex contains the following other works/portions as mentioned in the margins of the respective folios: suladi 101 tāla prakaraṇam (f.24), maddalakāri lakṣaṇam (f.38), dōlu lakṣaṇam (f.41) bhārataśāstra pravartakulu (f.45), vīraṇa [?] lakṣaṇam (f.46a), sabhā lakṣaṇam (f. 48), saptasvara alaṅkāram (f. 49a), akṣarakāla saptatāla nirṇayam (f. 61), ādibharatam (f. 63), tālādhyāyamu dharuvulu - miśritam (f.60) and patākahasta. (f.62)

Contents of the Work

The whole work is dedicated to a critical analysis of the tāladaśaprāṇa-s, namely, Kāla, Mārṅa, Kriyā, Aṅga, Graha, Jāti, Kalā, Laya, Yati and Prastāra. The manuscripts are generally good and are devoid of common scribal errors. The commentary seems to be more analytical, since it is in this section that the views of different authors are cited, referred to and sometimes refuted also. One can notice phrases like, "ī matam mañcidi kādu" ("the view expressed in this 'school' [work] is not proper"), being used in the commentary. Thus the work gives a very detailed treatment of the concept of tāladaśaprāṇa-s.

The work begins with the definition of the term, "tāla" and then gets into the description of the daśaprāṇa-s. The manuscript from Chennai, R7979 seems to be complete since it covers the whole of the prastāra also, whereas the Tirupati manuscript, R452 stops at the beginning of the prastāra.

Another important aspect to be noted in the present manuscripts is that there is no division of chapters and the text runs continuously. After one or two verses, the commentary is given in Telugu which also includes the phrases from the mūla here and there.

Authenticity of the work

The ancient works on the theory and practice of music are generally found in the form of manuscripts in various libraries and research institutes all over the world. Catalogues of different kinds have been published and there are many works which have not been included in the printed catalogues. The present author has prepared a consolidated catalogue of music manuscripts from various sources, which is under publication. It is surprising to note that in the Catalogue of Music Manuscripts, there does not exist, a single manuscript with the title Tālakalābdhi of Acyutarāya.

On the other hand, from the scholarly references made by the modern writers on music literature, mentioned earlier, it can be inferred that there really exists a work called Tālakalābdhi, written by Acyutarāya. However, there are a few problems regarding the authenticity of the name of the work and its authorship. Both the manuscripts which are taken for this study presently bear the title, “Tālalakṣaṇam” and are accompanied by a Telugu commentary. Both deal with the tāladaśaprāṇa-s exclusively. When their contents are studied, there does not appear any colophon or any other indication regarding the title of the work, though the titles of various other works which have been quoted as paraphrases are found in many places in the manuscripts. For example, the Tālakalāvilāsa (p.51), Raṅgarāja-bharata-vyākhyā, Nṛttacūdāmaṇi, (p.35) and so on in R7979. Under these circumstances, it is quite curious how the title, Tālakalābdhi was assigned to this work. Perhaps, there was some other source (another manuscript) that was available to Rāmakṛṣṇa Kavi, based on which he assigned the title to the work.

Regarding the authorship of this work, both the manuscripts attribute the work to Kōhala. The name “Kōhala” appears only in the beginning of the work (maṅgalācaraṇa) and nowhere else. The following are the beginning lines of the work.

“kalyāṇaguṇasampannam karṇāntāyatalōcanam |
kausalyātanayam rāmam kalayē kamalāpatim ||

iha khalu sakalabharata paṇḍita maṅdalākhaṇḍala sakala bharatapraravataka
śikhāmaṇiḥ kōhalācārya nāmakāḥ paramakāruṇikāḥ kaścidvipaścit
sakalalōkōpakārāya taurya trikōpakārāya tauraṅjakam tadāśrayatvēna
daśaprāṇa samētam tālasvarūpam saprapaṅcam pratipādayitu[m]
kāmaścikīrṣitasya nirvighna pari samāptayē sarvēśvara namaskārātmaka
maṅgalācaraṇa pūrvakam cikīrṣitam pratijānītē – viṣṇumiti”

On the other hand, the name Acyuta appears both in the mūla and the commentary⁸ only from the section on prastāra and not before that. It is quite strange why the name of the author has not been incorporated in the beginning portions of the work. Therefore attributing this work to Kōhala, an ancient authority on music, dance and drama, could have been an attempt at enhancing the status of the work. Kōhala does not appear to have been the real author.

Further, Rāmakṛṣṇa Kavi mentions that Sōmabhaṭṭa, probably, Sōmanārya, the author of Nātyacūdāmaṇi, has commented upon the Tālakalābdhi of Acyutarāya. Kavi cites a colophon statement from the beginning of the section on prastāra of Tālakalābdhi to confirm this. However, this citation cannot be located in the present manuscripts.

Conclusion

According to Ramanathan (2004), the concept of tāladaśaprāṇa seems to have arrived only in the 16th century and is seen described in texts like Saṅgītasūryōdaya of Lakṣmīnārāyaṇa, Saṅgītadarpaṇa of Dāmōdara, Rasakaumudī of Śrīkaṅṭha, Saṅgītapārijāta of Ahōbala and Saṅgītamakaranda of Nārada. Among the above mentioned texts, except Saṅgītasūryōdaya, all other works seem to have been composed after the period of Acyutarāya. The work Tāla-daśa-prāṇa-pradīpikā of Pōluri Gōvinda Kavi also belongs to a period later than that of Acyutarāya (early 17th century). At this juncture, a work exclusively on the tāladaśaprāṇa-s, in detail, is highly significant.

⁸ Annexure- 2 of this paper lists the references made to Acyutarāya in R7979

Only two manuscripts have been discovered so far and there are a large number of manuscripts dealing with tala, lying in different manuscript libraries all over the world. A thorough survey and study of these would throw more light on the Tālakalābdhi of Acyutarāya and will be a good contribution to the music world.

[I am grateful to Miss. V Siresha, Project fellow, working for my UGC-Major Research Project at the Department of Performing Arts, S V University, Tirupati, for her kind contribution regarding the findings of the Tirupati manuscript].

ANNEXURE-1

References to the contents of the work in Bharatakōśa and to the corresponding pages in the Manuscripts

Topic	Bharatakosa (page no.)	R7979 (Page no.)	R452 (Page no.)
Tāla – Introduction, etymology	247-48	7-12	5,5a
Tāladaśaprāṇa	248	13-14	7a
Kāla	132	15	8
Mārga	485-86	15-22	9-9a
Kriyā	155	23	12,12a
Aṅga	6	34	13-14
Graha	187	39-44	15,15a
Jāti	226,227	..., 58-60	16,17
Kalā	121	69-73	18a-20
Laya	566	97	20a-21
Yati	512	106	21a
Prastāra	400-403	109 – 193	-

ANNEXURE -2

References to the Author in the mūla and ṭikā in R7979

Pg. No in R7979	Mūla	Commentary
116-17	a(ta)nnaṣtamuttaram tasya prōktam acyutabhūbhujā	asya - ā adiginavārika uttaram pratyuttaram. acyutabhūbhujā- acyutarāyala cātānu
131-32	tālandarśayitum mēruh prōcyatē acyutabhūbhujā	" acyutabhūbhujā " - acyutarāyalacātānu ,.... p.132- anudruta prastāramunandu drutamēruvu acyutarāyala cāta ceppambaducunnandanuṭi
159	nirūpyatē virāmasyōddiṣṭam acyutabhūbhujā	" acyutabhūbhujā " - acyutarāyalacātānu
173	tālanvivicya kathayēdityāha nrapavallabbah	"nrapavallabbah" - rājasrēṣṭumdaina acyutarāyulu
174	atha mātrāmēruṣayam kathyatē acyutabhūbhujā	" acyutabhūbhujā " – acyutarāyalacāta
176-77	tālanvinirdiśēdatra lakṣyalakṣānavēdinā	"lakṣyalakṣānavēdinā"- lakṣyalakṣṇīleriṅgina acyutarāyala cāta
182-83	ēvammakaparikrānta mērau tālodayam bruvē	"bruvē" - ceppenani acyutarāyalu a.. ccunnādu.

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RĀGA-S: RUDRAPRIYĀ, KARṆĀṬAKA-KĀPI, DARBĀR AND KĀNADĀ – A COMPARATIVE ANALYSIS

N. Ramanathan*

The four rāga-s Rudrapriyā, Karṇāṭaka-kāpi, Darbār and Kānadā were taken up for discussion by a panel of experts organised by The Music Academy. Sri Chingelput Ranganathan, Tmt. Suguna Purshothaman, Tmt. Ritha Rajan, Tmt. R.S. Jayalakshmi, and Sri N. Ramanathan comprised the panel and Ramanathan coordinated the discussion. A summary of the discussion is presented below.

The idea behind the choice of these four rāga-s was that they had quite a number of common, overlapping and related features and consequently, a song composed in one rāga is seen to be rendered in one of the other rāga-s. Again each rāga has more than two or more images. Although the four are classified under the 22nd mēla, they are quite apart from many other rāga-s of the same mēla. Further the discussion had to touch upon several other related rāga-s, namely, Pūrṇaśadjam, Hindustāni-kāpi, Pīlu, Nāyaki, Sahānā, Aṭhānā, Kannaḍa and Phalamañjari.

Rudrapriyā:

In the discussion by the experts held in The Madras Music Academy on 29-12-1983 S.V. Parthasārathi (Editor-JMA 1984:35) has discussed the characteristics of Rudrapriyā but the details are not available. Again no discussion comparing the above set of rāga-s has been held earlier.

This rāga seems to have been handled only in the sampradāya of Muttusvāmi Dīkṣitar. In Saṅgīta-sampradāya-pradarśini (SSP), Subbarāma Dīkṣitar has described this rāga (1904:ssp:656-666) as a derivative of the 22nd rāgāṅgarāga Śrīrāga and it is a bhāśāṅgarāga. He has also furnished notation for five songs set in this rāga.

1	rudrakōpajāta	rūpaka tāla	Muttusvāmi Dīkṣitar
2	vallīdēvasēnāpati	rūpaka tāla	Bālasvāmi Dīkṣitar

* With inputs from the members of the panel

3	nīvē rasikaśikhamaṇī (daru)	ādi	Bālasvāmi Dīkṣitar
4	amba paradēvatē	maṭya-cāpu	Kṛṣṇasvāmi Ayyā
5	murugāvunai	rūpaka	Vēṅkaṭēśvara Eṭṭappa Mahārājā

In the Anubandha-B of the SSP notations of two more songs are found (1904:SSPanu-B:2-3).

1	gaṇanāyakam	caturaśra ēkam	Muttusvāmi Dīkṣitar
2	tyāgēśam bhaja rē	ādi	Muttusvāmi Dīkṣitar

The melodic images of the rāga that are visible in the above two songs are quite different from those visible in the five songs listed earlier. Moreover even within these two songs there are great differences.

In addition there are notations of two more songs attributed to Muttusvāmi Dīkṣitar presented in the book 'Śrī Dīkṣita Kīrtanamālai' (1979(xv):26 & 1956(ix):33) of A. Sundaram Ayyar and the text alone of one song 'parāśaktim' in 'Śrī Muttusvāmi Dīkṣitar Kīrtanaikaḷ' (1989:301) of A. Sundaram Ayyar.

1	śivakāyārōhaṇēśāya	rūpaka	Muttusvāmi Dīkṣitar
2	śrī tyāgarājasya	miśra-cāpu	Muttusvāmi Dīkṣitar
3	parāśaktim	ādi	Muttusvāmi Dīkṣitar

An examination of these questions brings up certain issues.

1. The tune of the kīrtana 'gaṇanāyakam' looks identical with that of the song 'śrīmānini' of Tyāgarāja set in the rāga Pūrṇaśadja. The svara 'dha' is absent in this song. Thus the Rudrapriyā rāga which is the melodic basis for the song 'gaṇanāyakam', although assigned the āroha-avarōha 'sā ri ga ma pa dha ni ni sā - sa nī pa ma gā rī sā,' seems to have some connection with the rāga Pūrṇaśadja having the āroha-avarōha 'sa ri ga ma pa ni sa - sa ni pa ma ga ri sa' It is possible that the song 'gaṇanāyakam' although set in Rudrapriyā rāga might have lost its original melodic setting and might have come to be rendered in tune of 'śrīmānini', which could have been the reason for Subbarāma dīkṣitar to have shifted the song to Anubandha-B section and not included it along with the others under Rudrapriyā rāga section. K V Śrīnivāsa Ayyaṅgār mentions the rāga of 'śrīmānini' as Pūrṇaśadja

(19???:96) and that of 'lāvaṇyarāma' as Rudrapriyā (19???:97). Sambamurti (1964:408) presents 's r g m n , s -s n p m g , r s' as the āroha-avarōha of Pūrṇaśadja. In the absence of a very authentic notated source for Tyāgarāja's songs or an oral tradition, it is difficult to say what melodic forms these two songs must originally have had and what form the rāga 'Pūrṇaśadja' must have had earlier.

Both Rudrapriyā and Pūrṇaśadja do not appear to have existed earlier than 18th century as they are found mentioned for the first time only in the Rāgalakṣaṇam of Muddu Vēṅkaṭamakhī and Saṅgrahacūḍamaṇi of Gōvinda respectively (Hema Ramanathan 2004:1158 & 1084). The form of Pūrṇaśadja described by Gōvinda incorporates 'dha' also.

2. Towards the end of the section devoted to Rudrapriyā rāga Subbarāma Dīkṣitar says, 'In this rāga, when the phrase 'ma ga mā' occurs then it is the antara-gāndhāra that is sounded. This Rudrapriyā is also known as Hindustāni Kāpi'
3. In the kīrtana 'rudrakōpa and 'śrī tyāgarājasya', in the melodic movements occurring in descent, the phrases are mostly 'n p m g r' and 'n p g , r' which resemble Hindustani Kāpi. There are many other phrases too that suggest Hindustāni-kāpi. For instance, in the ascent from pūrvaṅga to uttarāṅga, the prayōga is mostly 'r , m p', although 'r g m p d n' is also seen. Hindustāni-kāpi, at least in its modern form, does not admit the movement 'r g m p d n'

Again in 'rudrakōpa' of Muttusvāmi Dīkṣitar and in the later composition 'amba paradēvatē', the phrase 'm p n s' is seen to occur once. 'm p n s' is a feature of Hindustāni-kāpi but with kākali-ni.

It is however possible that in the earlier days Hindustāni-kāpi did not have kākalī-ni and later its usage came, fashioned after rāga Dēśa, where kākalī-ni occurs in the ascending movements and kaiśiki-ni in the descending.

4. Of the 5 compositions, the earlier ones like 'rudrakōpa' have many glide phrases with ni and ga. e.g. 'g g n ,', 'n n g ,', 'n \g ,', 'n/G'

And in the svara part for the kīrtana 'nīvē rasikaśikhāmaṇi', 'n s r n ,', and 'g n , d n , m g ,', are seen.

Such glides with ga and ni are characteristic of the Hindustāni-kāpi raga.

5. Among the songs in the SSP, the later and recent ones have a section that resembles Hindustāni-kāpi, e.g. the anupallavi-s of the kīrtana-s ‘murugā unai nambinēn’ and ‘amba paradēvatē’ It is likely that the rāga image changed during the period between the composing of the two songs.

It is quite possible that when a Hindustāni-kāpi different from the earlier Kāpi arrived, to distinguish the two Kāpi-s, the Hindustāni-kāpi was christened Rudrapriyā in the Dīkṣitar school. But this theory becomes weak when we observe that the songs in Rudrapriyā notated in SSP are never shown as using the antara-gāndhāra and kākali-ni. Again in the initial days we do not know what image Hindustāni-kāpi must have had. And again most of the sañcāra-s in today’s Hindustāni-kāpi of our music resemble those of the rāga ‘Pṭlu’ of the Hindustāni system {cf. The audio release of the rāga played by Ravi Shankar (Sitāra) and Yehudi Menuhim (Violin)}.

(Karnāṭaka) Kāpi:

This rāga is only referred to as Kāpi and not Karnāṭaka-kāpi. To distinguish it from the Hindustāni-kāpi it has been referred to later as Karnāṭaka-kāpi, as has been done in the case of Behāga and Hindustāni Behāga. In the SSP (1904:ssp:608-609) although the ārōha-avarōha of Kāpi is mentioned as ‘sā ri ga₁ ma pa dha ni₁ sa - sa ni₁ dha pa ma ga₁ ga rī sa’, Subbarāma Dīkṣitar adds that while rendering the phrases ‘s n₂ p m p’, ‘d s n₂ p m p’, ‘p m g₂ m r’, ‘m p g₂ m r s’ some musicians sing antara-ga and kākalī-ni as indicated above. Some musicians render only antara-ga and not kākalī-ni. However in the songs notated in SSP there are no markings found to indicate the use of antara-ga or kākalī-ni.

There are 9 kīrtana-s composed by Tyāgarāja in this rāga. This rāga is mentioned by K.V.Śrīnivāsa Ayyaṅgār as the janya of 22nd mēla with the occurrence of kākalī-ni. Use of antara-ga is not mentioned. He adds that the song ‘anyāyamu sēyakurā’ listed under this rāga is sung in Darbār by some.

The kīrtana ‘nityarūpa’ too is known to have been sung by Rāmanāthapuram Kṛṣṇan in Darbār rāga (Ritha Rajan). The book Śrī Kṛti Maṇimālai gives two versions of this song, one in rāga Kāpi (Raṅgarāmānuja 1965:618) and the other in rāga Darbār (Raṅgarāmānuja 1965:597). Two other songs ‘nāradagurusvāmi’

and ‘ēdi nī bāhubala’ are known to have melodic versions in both Kāpi and Darbār (Ritha Rajan).

In the drama Naukācaritramu by Tyāgarāja, the tenth daru ‘cūtāmu rārē’ has been in rāga Kāpi (Śāmbamūrti 1962:32). But when sung according to the notation, the shades of Darbār rāga are seen.

There is also a song ‘akhilāṅdēśvari’ of Śyāma Śāstrī in the rāga Karnāṭaka-kāpi. In this song notated in the notebook preserved in the family, in the descending melodic movements ‘ga’ does not occur and the movement is normally ‘p m r m r’. In the songs of Tyāgarāja notated by K.V. Śrīnivāsa Ayyaṅgār and Raṅgarāmānuja Ayyaṅgār, in their books, the different movements are seen, namely, ‘p m g r s’, ‘p m r g, r’ and ‘p m g m r’. In the songs notated in SSP, ‘p m g g r s’, ‘d p g g r’, ‘p m r r s’ and ‘p m g m r s’ are seen. But invariably ‘ma’ and ‘ga ma’ occur as anusvara-s even if they do not figure as full fledged svāra-s. It could be presumed that in the songs of Śyāmā Śāstrī and Tyāgarāja these anusvara-s figured since the notations for them are not as detailed as those of Subbarāma Dīkṣitar.

The difference between Rudrapriyā and Karnāṭaka-kāpi seems to lie in the pūrvāṅga part where the latter rāga is characterised by ‘g m r s’, not seen in the former. And in this aspect the Hindustāni-Kāpi rāga is closer to Rudrapriyā than to Karnāṭaka-kāpi. Kāpi rāga does not have any resemblance to the Hindustāni-kāpi of both the early and later versions with less or more use of anya svāra-s respectively.

In the uttarāṅga, in descent, usages like ‘s n p,’ and ‘d n p’ are shared by both Rudrapriyā and Karnāṭaka-kāpi. While Karnāṭaka-kāpi takes ‘p d n s’ ‘d r s’ ‘d s’ and ‘p d s’, (the latter two in the songs in SSP), Rudrapriyā does not omit ‘ni’ in ascending movements.

Historically, the rāga Kāpi is seen to be mentioned in the textual sources, only from late 17th century or so, i.e., from the period of King Śāhaji of Tañjāvūr (Hema Ramanathan 2004:662-665).

From a modern perspective the two kīrtana-s of Tyāgarāja in the Umaiyaḷpuram paramparā, ‘anyāyamu sēyakurā’ and ‘ēdi nī bāhubala’, and the

daru from Naukā-caritramu display a melodic image that looks like a mixture of the rāga-s Kānaḍā and Darbār. It has no resemblance to Hindustāni-kāpi. While we see more phrases of Kānaḍā in Dīkṣitar's version of Kāpi, Tyagaraja's version leans towards Darbār. The usage 's n p m g m r s' is met with only in the songs of Dīkṣitar's tradition. In the kīrtana-s of Tyāgarāja, the usage is invariably 's n s d , p m p , g , m r s'

For those compositions of Muttusvāmi Dīkṣitar notated only in 'Śrī Dīkṣita Kīrtanamālai' and set in the rāga Kānaḍā, we find a note that the other name for the rāga is Kāpi.

Though Subbarāma Dīkṣitar calls this rāga bhāṣāṅga and presents phrases that take g_2 and n_2 , the phrases do not seem to reflect the rāgachāya of Kāpi at all. In fact they sound very different and alien. Even in the notations of songs there is no indication of any svara. In common parlance this rāga is referred to as 'Upāṅga Kāpi'

Darbār:

In the songs in Darbār rāga notated in SSP (1904:ssp:668-682), the well known phrase 'ga ggā ri sa' is not explicitly seen. It is presented as 'g g m r' with 'gm' coming in the second speed. This is very clear in the context of the song 'tyāgarājādanyam' Regarding the phrase 'ni nnī dha pa' which is also not seen, Subbarāma Dīkṣitar says that after the second 'ni' the melody ascends to 'sa' before descending to 'dha'

In the song 'hālāsyānātham' presented in Śrī Dīkṣita Kīrtanamālai (1955(viii):32), the ciṭṭasvara passage commences with the phrases 'g , g g , r s n n n , d p'

Phrases 'g m r ,' and 'n s r p g ,' seen in 'tyāgarājādanyam' suggest similar phrases of Kānaḍā.

Phrases 'd p r s', 'd , m p / r , g , m p d p d m', 'p , r , r m m p , d' and 'd p d p r s' are today seen in the rāga Nāyaki than in Darbār.

's , p m d , d' occurring in the song 'tyāgarājādanyam', too can be seen as a part of the rāga Sahāna today.

There are many samvādī phrases in this kīrtanam, which are very much used in present day Darbār and other rāga-s like Aṭhāṅā and Kānaḍā too, as for instance, 's , r n s – p , n m p'

In the compositions of later composers notated in SSP, one observes a slow change to modern Darbār with the simultaneous occurrence of 'g , r s' phrases along with 'g m r s' and further, with more 'g g r s' and 'g , g , r s' and more madhyamakāla phrases, as seen in the kīrtana 'pāhimām bālakumāra' of Kṛṣṇasāmi Ayya.

There are many kīrtana-s in this rāga which have been composed by Tyāgarāja. In the songs notated in the book Śrī Tyāgarāja Hṛdayam by K.V. Śrīnivāsa Ayyaṅgār, the phrases are presented as 'g , g g , r s' without the anusvara 'ma' There is a kīrtana 'mīna nayana' by Subbarāya Śāstrī set in this rāga. In the notation given in notebook with the composer's descendants, the phrase 'g , g g , r s' is absent and instead the phrases 'r m r m s r , s', 'r m r s' and 'p m r , r s' It is quite possible that the phrase 'g , r s' and 'g , g g , r s' is being interpreted as 'r m r s' and 'r , m r , m r s' This manner of notating is seen to be practised by later musicians too.

The phrase 'g , g g , r s' when rendered in medium or fast speed will definitely yield the notation 'r , m r , m r s' But when the phrase is rendered in slow speed, as seen in the kīrtana 'tyāgarājādanyam', the phrase 'g , g g , r s' will get transformed to 'g , g m r s' which is reflected in the notation by Subbarāma Dīkṣitar. This is how the phrase 'g , g g , r s' ought to be interpreted. However it seems to be interpreted as 'm r - r , , g - r s' as can be observed in the opening phrase of the Darbār varṇam in Ādi tāla or in the kīrtana-s of Tyāgarāja rendered today. It is however not certain how these songs might have originally sounded.

In present times, the usage 'g m r s' is seen to occur in rāga-s like Kānaḍā, Sahāna, Nāyakī and Aṭhāṅā which are all dēśī rāga-s, in other words, rāga-s that have come from the North. In the Hindustāni system, Darbāri-kānaḍā is an important rāga and belongs to the family of Kānaḍā rāga-s. This family of rāga-s is characterised by the phrase 'n p g , m r s' In the same way Sahānā, Nāyakī and Aṭh(d)āṅā too belong to the Kānaḍā family of rāga-s. Thus 'g m r s' seems to have been a part of Darbār in Karnāṭaka music too.

It is this 'g m r s' that Darbār shares with Karnāṭaka-kāpi too.

One important difference between the songs of SSP tradition and the songs of Tyāgarāja is that in the latter we do not come across the phrase 'r g m p' and it is invariably 'r , m p' or 'r , p m p ,', at least as known from the notation of K.V. Śrīnivāsa Ayyaṅgār.

Rāga Darbār too has a textual history starting only from the work of Śāhaji.

Kānaḍā:

In SSP (1904:ssp:643) the name of the rāga is merely given with a remark that it is 'aprasiddham', not well known. However Sundaramayyar gives notations of three songs – 'bālāmbikāyāḥ param' (Āditāla) (1958(xi):29), 'viśvēśvarō rakṣatu' (Āditāla) (1959(xii):26) and 'vīra hanumatē' (Rūpaka tāla) (1963(iv):28) and text alone of one more 'śrī mahārājñī' (Khaṇḍa-ēka tāla) (1989:305). The last song 'śrī mahārājñī' is known to have been sung in Karnāṭaka-kāpi by artist Pattamaḍai Kṛṣṇan (Ritha Rajan).

Regarding this rāga K.V.Śrīnivāsa Ayyaṅgār (1924a:397-8) makes a notable remark – "This is a vakra-sampūrṇa rāga, janya of 22nd mēla. According to some, it is janya of 28th mēla. Some call this rāga as Kannaḍa. Since there is another rāga by this name, it is a practice to refer to it as 'Kānaḍā' Catuḥśruti-dhaivata and sādharmaṅga-gāndhāra are rāgacchāyā svāra-s. The rāga acquires its pleasing quality due to the elongated dhaivata in the āroha and elongated gāndhāra in the avarōha. In some contexts, kākalī-niṣāda and antara-gāndhāra occur as rāgacchāyā svāra-s. Because of it being a dēśya-rāga it does not follow a single pattern. The various prayōga-s in this rāga have to be understood through practice. āroha: g r s r g m p m d , n s avarōha: s n s d p m g , m r s."

As mentioned by K.V. Śrīnivāsa Ayyaṅgār, it is plausible that Kānaḍā and Kannaḍa could have had connections. If we ignore for a moment the differences in the mēla, we would notice resemblances in many sañcāra-s. Mudikonḍān Vēṅkaṭarāmayyar's notes on the rāga Kānaḍā found in his comments to the edited text of Mahābhāratacūḍāmaṇi, Chapter-4 (1955:131-2) also seem to endorse the remarks of K.V. Śrīnivāsa Ayyaṅgār. According to him –

"Prior to roughly 50 years, this rāga was regarded a janya of Śāṅkarābharaṇa in the tamiz works on music. Tyāgayyar has composed a kīrtana 'śrī nārada' in this rāga. So this rāga has certainly been in existence for 200 years or so. It is also certain that this rāga has been earlier a janya of Dhīra-śāṅkarābharaṇa. Because the gāndhāra had an elongated character, its pitch level appears to have become flattened and consequently it manipulated the existing kākalī-niṣāda to be its samvādi svāra and transformed it to kaiśiki-niṣāda. Further because of the arrival of Harikathā of Maharashtra in Tañjāvūr and influenced by the Darbārī-kānaḍā sung by the kīrtankāra-s, the Kānaḍā gradually acquired sādharmaṅga-gāndhāra and kaiśiki-niṣāda as the principal svāra-s.

Because of these developments, the rāga had to be referred to as the janya of Kharaharapriyā mēla.

It is also said that the rāga Karnāṭa mentioned in early texts has got transformed into Kānaḍā."

It is clear that the migration of the rāga Kānaḍā from 29th to 22nd mēla must have taken place before the time of Tyāgarāja. Further an unchanged form of Kannaḍa rāga too seems to have continued since kīrtana-s by Tyāgarāja in Kānaḍā as well as in Kannaḍa are known. Even A.M. Cinnasvāmi Mudaliyār (1893) lists songs in the two rāga-s separately as they are known today. SSP however classifies Kannaḍa under 28th mēla. The mention of Kānaḍā as an 'aprasiddha' and at the same time the absence of any songs from that school is also an important fact. Thus there seems to have been a conscious decision taken by the Dīkṣitar school to keep Kānaḍā away and a conscious decision by Tyāgarāja to use Kānaḍā, although it is not clear if in the songs of Tyāgarāja both Darbār and Kānaḍā had 'g m r s' prayōga.

In view of Kannaḍa also having survived in its original form, the theory that Kānaḍā developed out of it, might appear implausible. However there are instances of a few rāga-s that have survived in two forms. The kīrtana 'śrī nārasimha māṃ pāhi' of Tyāgarāja is sung in the Vālājāpetṭai tradition in rāga Phalamañjari (mēla 22) with the āroha-avarōha – 's g m d s - s n d p m g , m r s' as given in 'Rare and unpublished kīrtana-s of Tyāgarāja' (Subba Rao 1951:145) and popularised by artist Vōlēṭi Vēṅkaṭēśvarulu. And in the Tillaisthānam

tradition, in a rāga with an almost identical form but under 29th mela and with the name slightly changed as Phalarañjani, we find for the same kīrtana being rendered.

Similarly the kīrtana 'bṛhannāyaki' set in the rāga Āndhāli classified under mēla 28 used to be sung by artist T.Bṛndā using sādharmaṅga-gāndhāra and not antara-ga.

Coincidentally both these rāga-s Phalamañjari and Āndhāli are characterised by the phrase 'g m r s'

And just as 'g₁ m r s' and 'g₁ m r ,' are vital and important to rāga-s like Kāpi, Darbār, Kānaḍā and Aṭhāṇā, the corresponding phrase 'g₂ m r s' in mēla 28/29, is crucial in rāga-s like Bēgaḍā, Mālavī and Umābharaṅgam.

There is also this likelihood of Hindustani Darbāri-kānaḍā giving rise to a new rāga Kānaḍā but different from Darbār, except for the differing dhaivata variety between Hindustāni-kānaḍā and the Karṇāṭaka-kānaḍā.

Conclusion

All the four rāga-s Rudrapriyā, Karṇāṭaka-kāpi, Darbār and Kānaḍā seem to have historically arrived in the music scene only in the period of the Marāṭha rulers in Tañjāvūr. They are not mentioned in the Caturdaṇḍī music tradition either under the reign of Tañjāvūr Nāyak rulers or in the earlier Dāsa tradition. Even Pūrṇaṣadja is an arrival in the same Marāṭha period.

Among these four rāga-s, Rudrapriyā is visible only through the presentation of the songs 'rudrakōpa' and 'amba paradēvatē' Even if the establishing of Hindustāni-kāpi is offered as the explanation for the exit of Rudrapriyā, there is nothing melodically substantial in the above two songs to link them to Hindustāni-kāpi.

Songs in Kāpi (Karṇāṭaka-kāpi) too have mostly migrated to Kānaḍā in the case of those from Dīkṣitar tradition and to Hindustāni-kāpi in the case of those of Tyāgarāja.

The remaining two rāga-s, Darbār and Kānaḍā have acquired totally individual characters in a way that they do not overlap or tread on each other's

toes. The melodic preference of the present age is also such that simpler and less complex basic structures of rāga are felt comfortable. Thus it is not surprising that the greatly overlapping forms of Kāpi, Darbār and Kānaḍā had undergone metamorphosis and surfaced as distinct personalities. The 'g m r s' of Kāpi and Darbār became a sole propriety of Kānaḍā, with Kāpi making an exit and Darbār assuming a more rigid form with regard to its 'g g r s' phrase keeping the anusvara 'ma' away. Rudrapriyā, which was exclusive to Dīkṣitar school did not develop further with the name itself having been appropriated by the Pūrṇaṣadja of the Tyāgarāja school.

There are various reasons that can be offered to explain the transformations that rāga-s undergo melodically through a period of time. And it also takes time to realise or become conscious of the fact that the form of a rāga has changed. This can transpire only through serious reflection, contemplation and discussion by scholar-musicians. Thus among the numerous instances of transformation of rāga-s or group of rāga-s in the last 250 years, Rudrapriyā, Kāpi, Darbār and Kānaḍa offer a fascinating piece of study.

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THE MARĀṬHA KING SĀHAJI AND HIS GAURĪ – ŚAṆKARA PALLAKI SĒVĀ PRABHANDHA — AN APPRAISAL

S. Sankaranarayan

Preliminary

The present essay is a short appreciative note on the Marāṭha king Sāhaji and his musical opera Gaurī-Śaṅkara Pallaki Sevā Prabandha. In this opera, the author spells his own name, about twenty and more times as Sāha. Hence this form of his name, with the honorific suffix – ji is adopted in this essay throughout. Derived from the Sanskrit root sah 'to conquer' the word Sāha could be a good personal name signifying 'the conqueror'. In the Maratha royal families in Tañjāvūr and in Maharastra there had also been princes named Sāhu (ultimately to be derived from the root-sah). They were more or less contemporaries of Sāhaji.

However Sāhaji's contemporary authors like Śrīdhara Vēṅkatēśa (in his panegyric Śāhēndravilāsa) and Tryambakarāya Makhin (in his Dharmākūta, a sort of Vālmiki Rāmāyaṇa Digest) spell their patron king's name as Śāha. Maybe that spelling of the king's name was quite popular one, among the people. Obviously taking this as standard one, he historians in general spell the king's name as Sāhaji.

(i) Sāhaji

Vēṅkōji alias Ēkōji founded the Marāṭha rule in Tañjāvūr in A.D. 1676 putting an end to the Nāyak rule there. He was succeeded by his eldest son (through Dipāmbikā) Sāhaji. The latter's earliest record is dated in Śaka 1606 (wrong for Śaka 1607 expired), Krodhana (A.D. 1685)¹. But Louis de Mello speaks of Sāhaji's father Ekoji's war with the Kaḷlas and Maravas in A.D. 1686.² In his Śāhēndravilāsakāvya, Śrīdhara Vēṅkatēśa seems to tell us that the intelligent king Ēkōji made Sāhaji the ruler of the kingdom and retired.³ Tryambaka Makhin, in his Dharmākūta gives us to understood that on his own. Sāhaji took

1 Annual Report on (South) Indian Epigraphy (A.R. Ep.) 1924-25, No. 341.

2 Indian Antiquary (Ind. Ant.) Vol.; XXXIII, p. 189, v. 10

3 Śāhēndravilāsa of Śrīdhara Vēṅkatēśa; Tanjore Sarasvati-Mahāl Series no. 54 (1952), canto II, verse 98. (Text p. 37)

up the state administration from his father,⁴ (i.e. at least in part). These show that even after Sāhaji's accession Ēkōji as taking an active part in the affairs of the kingdom and that the son had a good training under his able father. If we were to believe the Marāthi inscription, Sāhaji died in Nandana, A.D. 1712 at the age of forty. Then it would follow that at the time of his accession he was only about thirteen years old.

During the period of Sāhaji's reign the Marāthas suffered repeated losses. His principality of Bangalore was sold to Mysore. As the Deccani Sultans were finally vanquished by Aurangzeb, and as Chatrapati Śivāji was no more and the Mughal generals had almost paralysed the Marāthas power in the west, Sāhaji found no other alternative but to shift his allegiance from the Marāthas of Satāra to the Mughal (A.D. 1697). Again his aggressive policy towards Rāni Maṅgammāl of Tiruchirāppalli and Madurai landed him in a war which ended in his defeat. Sāhaji had to purchase a costly peace. However Sāhaji's army did conquer the whole of Paṭṭukkōṭṭai region extending as far south as the Pāmbanār.⁵ Again it compelled the Mughal troops to raise their siege of Gingee for a while and thereby helped, to some extent, Sāhaji's cousin Rājā Rām to escape from the fort there.

Though Sāhaji could not achieve much by his foreign policy, he carried on the internal administration successfully and efficiently. Though as a boy he came to power, he not only had his father's talented ministers but he also respected their valuable advice. We have already seen that to begin with he had some training in this direction under his father. Hence he continued to had old orders and old servants. The agricultural yield was good and the king was obeyed by his servants and subjects in spite of a high rate of land-tax. He built choultries, set up civil and criminal courts and established hospitals in which he appointed able foreign physicians from Arabia. Thus Sāhaji was a brilliant administrator and was ahead of his time in certain respects. No wonder he was viewed as the crest jewel or the best among the great intellectuals (cf. his description as sarvajña-cūḍāmaṇā by Vēṅkaṭakṛṣṇa Kavi in his Uttaracampū).⁶ The internal peace and

4 Dharmakūtam of Tryambakāyā Makhin, Vol. I (Vani Vilas Press, Srirangam 1816) p. 7, verse 23.

5 A.R. Ep., op.cit., pt. II para. 44

6 Ind. Ant., op. cit., p. 180.

the efficient administration did help Sāhaji to carry on his cultural activities without least disturbance, as we shall see presently.

(ii) Patron of Letters and Music

After the death of the Chatrapati Śivāji, the Marāthas houses of Tañjāvūr, Gingee and Satārā were often engaged in mutual petty quarrels out of jealousy and they preferred to remain in isolation. Consequently the Marāthas rājās of Tañjāvūr severed almost all their connections with their home land viz., the Mahārāshṭra country. This did spoil the good opportunity of building up a Marāthas empire in the South as envisaged by Śivāji the Great. However, it was, in a way a blessing in disguise. For, on account of this policy of isolation, king Sāhaji readily and totally identified himself with the country he was ruling and with its ancient culture and music. This fact is probably vouched for, to some extent, by Sāhaji himself when he calls himself as Choḷarājendra in the present prabandha (v.18).

Sāhaji patronised many Saṃskṛta writers and poets of his time. He colonised forty-six such scholars, hailing from different places, at Tiruviśanallūr (near Kumbakoṇam) and donated to them that village after renaming it as Sāharājapuram or Sāhajirājapuram.⁷ The list of poets and writers patronised by him includes the famous Rāmabhadra Dīkṣita, Śrīdhara Vēṅkaṭeśa and others. Sāhaji also took upon himself the burden of popularising the works of some of these writers.⁸ He himself was so good a writer and his patronage to the men of letters was so great that his contemporaries often described him as Abhinava-Bhoja or the Neo-Bhoja (The ancient Paramāra king Bhoja (c. A.D. 1000-55) was famous as a poet and his patronage to poets and scholars was proverbial) and as one even surpassing Bhoja in liberality.⁹ Sāhaji also appointed committees of scholars of repute to investigate the theories of the different schools of philosophy and record their findings and conclusions.¹⁰

Sāhaji interest in drama and music was also equally immense. Many dramas were newly written by the poets of his court and they were enacted in his palace

7 Ibid., pp. 128, 132-33 and 181.

8 Ibid., p. 193.

9 Ibid., pp. 136 and 181.

10 Ibid., p. 179.

or in the temples under the control of the palace.¹¹ Further there are about ten manuscripts in the Saraswathy Mahal Library, Tañjāvūr which bear witness of his deep interest in Carnatic Music. They contain the results of the intensive researches in music conducted by his court musicians appointed for the purpose. Furthermore, one manuscript in fact contains Sāhaji's own observation and conclusion on the subject.¹²

King Sāhaji was deeply devoted to the deity Tyāgarāja of Tiruvārūr (Tañjāvūr Dt.). He must have realised that the knowledge of music, however profound, would be of no value and it would rather lead on astray, unless it is properly used as an instrument for devotion to the Lord (cf. the conviction saṅgīta-jñānamu bhakti-vinā sanmārgamu galadē of Saint Tyāgarāja of the subsequent age). As such there are manuscripts in the above mentioned Library containing about 500 different types of kṛtis in Telugu and 100 in Marāṭhi, all composed by Sāhaji in praise of god Tyāgarāja. Besides, Sāhaji had also written a good number of Yakṣagānas and Prabandhas in Telugu, with various themes of Indian epics and mythology,¹³ and also some Sanskrit and Telugu songs in praise of the deities in the shrines at different holy places in his kingdom. Luckily for Carnatic music, the successors of Sāhaji followed the same liberal cultural policy and patronised music. Thus king Sāhaji may be rightly viewed as one of the most important personalities ushering in the Golden Age of Carnatic music that culminated in the age of the Trinity viz., Śrī Śyāma Śāstri, Śrī Muttusvāmi Dīkṣita and Śrī Tyāgarāja, all of whom were contemporaries (1762-1847)

It is worthy of note that Sāhaji was a vāggēyakāra and also a great devotee of the god Tyāgarāja of Tiruvārūr, that his upāsana of that deity therefore naturally turned out to be a nādopāsana or worship by music and that all the three great vāggēyakāras mentioned above were born in Tiruvārūr itself. Is it a mere coincidence? Or else, can a devotee be justified in concluding that being very much pleased with the nādopāsana of Sāhaji and his successors, the Lord Tyāgarāja soon blessed the Marāṭha kingdom of Tañjāvūr with the three great nādopāsakas all born in Tiruvārūr, near the Tyāgarāja temple itself? Is it not

11 Ibid., p. 130.

12 Journal of Music Academy (Madras), Vol. XIX, pp. 180-81.

13 Music Academy, 48th Conference, (Proceedings), Madras, 1974, pp. 22-23.

true that one has to reap as and where one has sown? Indeed the Lord Himself declares: "In whatever way men approach Me, even so do I reward them" – ye yathā māṃ prapadyantē tāmstathaiva bhajāmyaham.¹⁴

(iii) The Gaurī-Śāṅkara Pallaki Sēvā Prabandha

Engaged actively in nādopāsana, Sāhaji composed many songs and prabandhas as we have already noted. One such prabandha the author has named as Gaurī Śāṅkara Pallaki Sēvā Prabandham, meaning 'a prabandha intended to be sung (and also enacted) by devotees at the time of palanquin-worship of goddess Gaurī and god Śāṅkara'. The work contains twenty-two songs (popularly known as darus) interwoven by eighteen verses, two gītas, a cūṛṇikā and a few prose passages.

The musicologists of ancient India like Someśvara used the word prabandha to denote a sort of musical composition set to one or the other type of metre, and mainly intended to be sung without giving much importance to the rhythm (tāla) (cf. lakṣaṇēna prabandhānam yatra lakṣyaṃ pratiyate padāntare svaranyāsair giyante vṛttajātayah / na tāla-niyamas tāsāṃ chandasas tatra mukhyatā.....).¹⁵ Ancient musicologists such as Śārṅgadēva and Pārśvadēva take prabandha, vastu and rūpaka as synonyms and dwell at length on the four dhātus and the six aṅgas which the prabandhas are expected to contain (cf. saṃjñā-trayaṃ nibandhasya prabandho vastu rūpakam¹⁶ and catūrbhir dhātubhiḥ ṣaḍbhiḥ aṅgair yasmāt prabandhyate / tasmāt prabandhaḥ kathito gītalakṣaṇa-kovidaiḥ //)¹⁷ But these musicologists concur in classifying prabandhas into two types- the one known as aniryukta 'having no restriction' in metre and tāla; and the other named niryukta having such restriction'.¹⁸ However Someśvara affirms that these lakṣaṇas are expected only in the Saṃskṛta prabandhas and not in prabandhas written in other languages (cf. anyeṣāṅca prabandhānam bhāṣayāṃ niyamō nahi /)¹⁹ The Cālukyan king's only stipulation is that the prabandhas must be composed and sung out of deep devotion to the gods like

14 The Bhagavadgītā., IV, 11

15 The Mānasollāsa., Gaekwad Oriental Series, No. 138, Ch. XVI, vv. 199-200.

16 The Saṅgītaratnākara., Adyar Library series, No. 43, Ch. IV, v.6.

17 Pārśvadēva, quoted by Kallinātha in his commentary on the Saṅgītaratnākara, op.cit. p. 210.

18 The Saṅgītaratnākara., pp. 212 and 215.

19 op.cit., v. 202.

Viṣṇu, Śaṅkara etc., or the goddesses like Gaurī and so on and that they should not be sung out of greed for money.²⁰ It is significant that Sāhaji has named the present Telugu prabandha as Gaurī Śaṅkara Pallaki Sevā Prabandhamu; that his another similar Telugu composition goes by the name Viṣṇu Pallaki Sevā Prabandhamu; that both these prabandhas are saturated with the king's intense devotion and that there is not a sentence or a word even to show that Sāhaji was interested in material gains by composing and singing these prabandhas. Of course, it is not impossible that Sāhaji has used the term prabandha in its simple sense i.e. 'a literary work or composition' But since we know that Sāhaji was a musicologist of great stature, it is more probable that he had in his mind the technical sense of the term while writing this work.

In India there have been many kings like Harṣavardhana, Bhoja etc., who were not only patrons of letters but were also themselves versatile creative geniuses with literary masterpieces to their credit. In the annals of South Indian history too we meet with the glowing examples of the Cālukyan king Bhūlōkamalla Someśvara III (A.D. 1126-38) who was the reputed author of the famous encyclopaedic work Mānasōllāsa also called *Abhilaṣitārthacintāmaṇi*²¹ and whom we have already had occasion to refer to; and the Vijayanagar emperor Kṛṣṇadēvarāya (A.D. 1509-29), the author of the Telugu poem *Āmuktamālyada* and of the Sanskrit drama *Jāmbavatīkalyāṇa*.²²

In Tañjāvūr itself, the last two rulers of the Nāyaka dynasty belonged to this class. Raghunātha Nāyaka (A.D. 1614-40) was the author of many works in Sanskrit and Telugu, including the *Saṅgītasudhā* written in collaboration with his minister Gōvinda Dīkṣita. His son Vijayarāghava Nāyaka (A.D. 1640-74)²³ wrote the Telugu drama *Raghunāthābhīyudayam*. Hence it is not at all strange that king Sāhaji was a musicologist and composed prabandhas also. In fact Someśvara includes a good knowledge of music and the capacity to compose

20 Ibid., vv. 203-208.

21 Doubts have been entertained in some quarters regarding Someśvara's authorship of this work (see *The Early Hist. of the Deccan*, Oxford, 1960, p. 453). But Sārṅgadēva and other musicologists take it as a work of Someśvara only (see e.g. *Saṅgītaratnākara*, op.cit., p. 217). Kallinātha seems to attribute to Someśvara another work also, named *Ratnāvali on music* (Ibid., p. 218).

22 *Ind. Ant.* op.cit., p. 136.

23 The dates of these two Nāyaka kings are after R. Sewell's *Historical Inscriptions of Southern India* (Madras, 1934), p. 394.

prabandhas in the list of desirable qualifications of an intelligent cultured prince. He goes to the extent of declaring that a king must be capable of giving a good music performance also.²⁴

But the uniqueness in the case of the royal composer Sāhaji is this. The king's mother tongue was Marāṭhi. We know that many of Sāhaji's court poets were brilliant writers in Sanskrit and that he had himself composed some good Sanskrit songs. Sāhaji's father was originally a feudatory of the Sultan of Bījāpur where the court language was Arabic or Hindustani. The language of the people of the country Sāhaji ruled was, of course, Tamil. Still Sāhaji chose Telugu to compose the majority of his songs. In Tañjāvūr the Marāṭhas succeeded the Nāyakas, who had been the feudatories of the once glorious Vijayanagar empire and whose court language therefore was mainly Telugu. Moreover, some of the most distinguished writers of Sāhaji's court, in whose favour Sāharājapuram was granted, were Telugus. Hence it is true that by Sāhaji's time, the court language in Tañjāvūr was a mixture of the above mentioned five languages, as evidenced by Sāhaji's own short work *Pañcabhāṣāvilāsa-nāṭaka* in which he has employed these five languages viz., Tamil, Telugu, Marāṭhi, Saṃskṛta and Hindustāni. Yet, Sāhaji seems to have felt more at home in Telugu than in any other language in composing his songs. Again Sāhaji's compositions betray his preference to the Telugu words of the Dravidian origin to those of the Saṃskṛta origin. It may also be noted that at times Sāhaji has employed words of Arabic origin too, like *vajīru* (from the Arabic word *vazier* 'a minister') (v.2) as well as Tamil names like *atti* (daru 20) and *Ayyaṅār* (daru 21).²⁵

Coming to the subject matter of the present work it may be observed that its theme is very simple. The hero of the work viz., Lord Śiva, the Creator-cum-Ruler-cum-Destroyer of the Universe, is portrayed just as an intelligent, busy and conscientious ruler who is fully absorbed in the state affairs and hence cannot but be indifferent at times even to the pleasures of his harem. But the moment the Lord comes to know, through His Consort Gaurī's companions, of the agony of the separation from Him being undergone by His mistress and the

24 op.cit., ch.xvi vv. 114 ff.

25 Cf. the compound *velāyudha-dharam* employed by Muttsuvāmi Dīkṣitar with the Tamil 'vel' in his otherwise Saṃskṛta song *Bālasubrahmanyam bhaje*'ham.

latter's deep love and devotion to Him, He sets aside all other affairs, dispenses with all the gods nearby,²⁶ hurriedly goes to Gaurī and makes her happy.

(iv) Śiva Śaṅkara as Madanāntaka

Now naturally the modern intellectual will raise a question: Is it not ridiculous on the part of Sāhaji to have chosen such a theme for his work and thereby reduce the God and Goddess to the level of ordinary men and women of flesh whose only goal in life is to enjoy sensual pleasures? The answer is 'No' By composing the present prabandha, Sāhaji in fact intends to impress upon us that any devotee, if he is sincere in his prayer, can attract in no time the Grace of the Lord of the Universe towards himself. At the same time Sāhaji spares no effort to bring home to us the fact that the love of Śiva towards Gaurī should not be viewed merely as the love of an ordinary kāmuka towards his kāmīnī but only as the extraordinary divine love and attraction the Lord of the universe entertains towards His sincere devotee intensely pining for union or reunion with the Lord. For, though Sāhaji describes many extraordinary aspects of Śiva here and there, he dwells in about eight or nine places, on the Madanāntaka (the destroyer of the lord of sensual pleasure) aspect of the God and all these references are very significant and worthy of examination.

(1) The very first reference to the Lord in the work (v.2) is as One who has already burnt the minister, warrior (vazier) with flower bow (i.e. Manmatha) to ashes and has smeared his ashes on His body. Indeed this vazier cannot hope to be safe and to overpower the Master who could make use of His third eye also. (2) Similarly when Pārvatī's companions first saw the Lord, what strikes them first and foremost is the fact that the Lord is the destroyer of Madana (daru.1, anupallavi). (3) Again they are reminded of this Madanāntaka aspect of Śiva by Nandi's address to the Lord (cf. Śambara-ari-hara, d.2, caraṇa 2, meaning, 'the Destroyer of Madana who had conquered the demon Śambara'). This aspect of Śiva must have naturally made the companions diffident regarding the success of their mission especially when they happen to see the third eye on the forehead of the Lord by which He had burnt down Manmatha (d.3, anupallavi). (4-5) Can a women venture to satisfy that Madanāntaka in the bedroom? Sāhaji seems to suggest indirectly this question through the mouth of Pārvatī's companions

26 Cf. the Kumārasambhava. Canto VII. 94.

(d. 13, anupallavi; v. 14). (6) One of these companions reminds us that Pārvatī herself is quite aware that she is expecting the arrival of her Lord, who was the very Madanahara and not a kāmuka (d. 14, anupallavi). (7) Gaurī is shown to be very proud of this Madanāntaka aspect of her Lord. Hence here first tribute to Him is that He is the Madanāri, besides being Purāri (d. 16, caraṇa 1). Indeed her Lord is the One who has destroyed all the enemies, both internal and external. (8-9) Even the two maṅgaḷa-darus, one in the middle and one at the end describe the Lord as Madana-saṃhāraka (d.17, caraṇa 1; d. 22, caraṇa 2). All these suggest that Sāhaji spares no pains to show that Śiva is attracted towards Pārvatī neither by lust nor by her beauty, but only by her unsurpassed devotion towards Him. May be, the author had in his mind the following verse of the poet Puṣpadanta:

*sva-lāvanyāśamsā-dhṛta-dhanuṣam ahnāya tṛṇavat
puraḥ pluṣtam dr̥ṣṭvā pura-mathana puṣpāyudham api /
yadi strainam dēvi yama-nirata dehārdha-ghaṭanāt
avaiti tvām addhā bata varada mugdhā yuvatayaḥ //27*

In daru 17, beginning 'nīvē daiva-Śikhāmaṇi,' by praising Śiva through the mouth of Pārvatī herself, Sāhaji drives home to us the fact that this Madanāntaka aspect, along with a few others, makes the Lord the most supreme of all the gods and that He should not be viewed as an ordinary individual given to kāma. Here too one may recall the following later half of another verse of Puṣpadanta :

*sa paśyann īśa tvām itarasura-sādhāraṇam abhūt
smaraḥ smartavyātmā na hi vaśiṣu pathyaḥ paribhavaḥ / 28*

No doubt following Kālidāsa's Kumārasambhava²⁹ Sāhaji says that Manmatha has started serving the God and Goddess in their bedroom by showering his flower-arrows on them (d.19, caraṇa 5). But that does not go against his ultimate purpose. Indeed through the introductory, intermediary and concluding passages and through the purportful repetitions (upakrama-parāmarśa-upasaṃhāraih kriyā-samabhihāreṇa ca) we have examined earlier, Sāhaji has admirably succeeded in

27 Śivamahimnastōtra, v. 23

28 Ibid., v. 15

29 Kumārasambhava, Canto VII. 93

his prabandha in convincing us of the fact that the Kāmāri Śiva has been attracted by Pārvatī's devotion and penance alone. This fact has been well expressed more than once by Kālidāsa himself (cf. *tapasā vvat-pravaṅkīrtaḥ*³⁰ and *adya-prabhṛty avanatāṅgi tavāsmi dāsaḥ krātas tapobhir iti vādini candramaulau*³¹). In fact by composing this prabandha Sāhaji suggests how to dedicate the human kāma (urge for sensual pleasure) to God and make it divine. In this way the prabandha emulates the examples of Śrāmad Bhāgavata of the sage Vyāsa and the famous Aṣṭapadī (Gītagovinda Mahākāvya) of the poet Jayadeva, both having the main theme of unique love of Gopis and Rādhā for Lord Śrī Kṛṣṇa. By studying them seriously and by meditating deeply on their real spirit many have got rid of their kāma and becomes sages. Similarly by creating their unique and so-called erotic sculptures and dedicating them to Gods in the Khajurāho temples, the Candella artists (10th-11th centuries) had showed us the way how to make the human kāma a divine one. Hence these sculptures and kāvyas are not just art and literary pieces. They are in fact, practical, religious and spiritually elevating guides for us. Intelligent men and women would meditate upon their true spirit and beauty and would elevate themselves to divinity.

But one thing is certain. Sāhaji may convince only those who can, with reason, discriminate the good and the bad. On the other hand, to the undiscerning and unimaginative so-called rationalist of today who would condemn all that is religious and godly as superstitions, not the present prabandha alone, but also almost all materpieces of literature, art and architecture of the ancient and medieval world would indeed be closed books only

(v) Praise of Śiva and Pārvati

Sāhaji's praise of Śiva in this prabandha may be summarised as follows: Besides being Kāmāntaka, Śiva is Kālāntaka (d.8,16,17), Purāntaka or Tripurāntaka (d. 16, 21), Andhakāntaka, Gajāntaka (d. 16), Dakṣa-yajñāntaka (gīta 1) and the destroyer of Rāvaṇa's pride (v. 2). He is Candraśekhara, Nāgabhuṣaṇa, Śūlapāṇi (v. 2; d. 1 etc), Gaṅgādhara (v. 7; d. 22), Mṛgadhara (d. 5) and Vyōmakēśa (v. 12; d. 21). He is the father of Gaṇeśa and Guha (v. 1). He is Pārvatīpati, Kailāsapati

30 Ibid., Canto IV. 42

31 Ibid., Canto V. 86

or Gīrīśa (v. 11; d. 18), Bhūtapati (d. 16) and Jaṅgamayya or Paśupati (d. 18). He has the Mēru for bow (v. 2; d. 21; cūrṇikā), Viṣṇu for arrow (cūrṇikā), ocean for quiver (d. 17), tiger-skin for garments (d.1), Nandī for vehicle and bodyguard (d. 2, 15, 19) and Gaṇeśa, Bhairava, Bhadrakālī and Ayyanār for night watchmen (d. 21). He seems to be fond of wearing the flower of ātti³² (bauhimia tomentosa or the holy mountain ebony) on his head (d. 20). He is Phālalōcana or Virūpākṣa (d. 2, 3, 8) and is worshipped and honoured by Brahmā, Viṣṇu, Indra and other Dikpālas, Garuḍa and other (d. 2, 3, 9, 12) including Manmatha (d. 19). He is Sōmāskanda (d. 5, 16) and the Supreme Dancer or Natarāja (v. 16). He is the Sustainer and Destroyer of even the ancient Gods like Brahmā, Viṣṇu etc. (d. 16, v. 2). Like the legendary medicinal shrub Sañjīvakaraṅgī. He also brought back to life the child of the Śaiva devotee Śiruttoṅḍar (d. 16).³³ For the welfare of the Universe He swallowed the poison Kālakūṭa and took the incarnation of Śarabha (d. 16). The fire is His eye and the Ether is His body (v. 2). He is the very Cid-Ānanda or Sat-Cid-Ānanda i.e. the Existence, Awareness and Bliss (Cūrṇikā; d. 16). He is Vīthivīṭaṅka and Tyāgeśa (v. 10, 18; d. 19, 22) and the family god of Sāhaji (d. 6, 10, 12, 13, 16) whose songs He is very fond of (d. 3, 20).

It may be observed that for these description mainly of the Saguna aspect of Śiva, Sāhaji has drawn profusely from the Skāndapurāṇa. The story of Śiruttoṅḍar, one of the sixty-three nāyanārs (Śaiva saints) is found in the Tamil Tiruttoṅḍar Purāṇam also called Periya Purāṇam. The ideas that the Ether is His body and that He is Sat, Cid and Ānanda are originally Upaniṣadic and deal with the nirguṇa aspect of God. The description of Tyāgeśa Śiva as the family god of Sāhaji is interesting in as much as it indicates that the Marāṭha of Tañjāvūr had already severed all his connections with his home land viz., Maharashtra (see above) and that consequently he had also forsaken the Goddess Bhavāntī of Tulajāpūr, the earlier family deity of the Bhosles and had chosen Tyāgeśa as his family god. Maybe Sāhaji was very much captivated by the great antiquity and

32 Cf. Śaṁbhu-magil-ātti, meaning 'ātti', liked by Śaṁbhu i.e. Śiva (see the Tamil Lexicon, s.v. ātti) and the Tamil verse commencing with Āttīśūdi attributed to Auvaiyār. In the earlier editions of the prabandha, the word in the fourth line of d. 20 has been read wrongly as ātti. I am glad to note that in the present edition it has been properly corrected as ātti.

33 In d. 16, line 12, the expression Ciruta-tapasi is very suggestive of the name Śiruttoṅḍar of one of the 63 Śaiva devotees of the Periyapurāṇam. He is said to have gone to the extent of killing and offering as food his only son to Lord Śiva, in disguise of a mendicant and got back his son through His grace. Hence it is not improbable that the intended reading of the line in question is ciruta tapasi-bāla pālanu vilasilu sañjīva-karaṅgi nṛve.

fame of the Tyāgēśa temple at Tiruvārūr and by the charm of the very name of the god viz., Tyāgēśa 'the Lord of liberality or sacrifice'. Does not an Upaniṣad affirm that the Eternal Bliss can be attained through Tyāga alone, i.e. Tyāgēśa alone. (cf. tyāgēnaikē amṛtatvam ānaśuḥ).

It is well to bear in mind another point also. Following Kālidāsa's Kumārasambhava,³⁴ Sāhaji describes Śiva as being honoured by the gods, Brahmā and Viṣṇu (d. 2, 3, 10). It may be remembered that Sāhaji was a staunch devotee of the god Tyāgēśa- Śiva. He starts his Viṣṇu Pallaki Sēvā Prabandham too with Śivastuti (d. 1, 3) and thus shows that at heart he was a staunch Śaiva by conviction. Yet, in the last mentioned work he describes Viṣṇu not only a friend of Tyāgēśa (cf. Tyāgamitra, Tyāgēsamitra and Tyāgēśa- sakhā in d. 9, 13, 20, 26, 28) but also as Tyāgēśa-vinuta i.e. one being venerated by Tyāgēśa (d. 30), as Tyāgēśarūpa i.e. one being identical with Tyāgēśa (cūrṇikā) and as Tyāga- śauri and Tyāga-Murāri meaning 'Viṣṇu identical with Tyāga i.e. Tyāgēśa, (d. 6, 10, 12, 18, 22, 27, 29, 31, 32). This shows the catholicity of Sāhaji. Here too Sāhaji follows scrupulously the tradition laid down by great writers like Kālidāsa who has reminded us that Brahmā, Viṣṇu and Śiva are only the three manifestations of the One Supreme Being and hence they are not really different from one another and that each of them is elder and superior to the other two (ekaiva mūrtir bibhidē tridhā sā sāmānyam eṣāṃ prathamāvaratvam).³⁵ The same idea has been expressed also by Śrīdharaśvāmin in his most celebrated commentary on the Śrīmad-Bhāgavata (cf. madhavomādhavau..... vande parasparātmānu paraspara-nuti-priyau).³⁶

Similarly some the description of Pārvatī by Sāhaji are noteworthy. The reference to her as the animator of Manmatha (d. 17, 22) reminds us of the adjectives kandarpa-janakāpāṅga-vīkṣaṇā³⁷; haranētrāgnisandagdha-kāma-saṅjīvanauśadhiḥ,³⁸ kandarpasūtīkāpāṅgi.³⁹ generally used by writers in describing the goddess. The description of her as Saṅgītarasikā or the one fond of

or having discriminating taste of music is also met with in the Śyāmalādaṇḍaka (cf. jaya Saṅgīta-rasikē) attributed to Kālidāsa. (cf. also the same in one of the Kamalāmbā-Navāvaraṇa-kīrtanas of Dīkṣitar commencing kamalāmbikē). But the description of the goddess as a sister of Viṣṇu-Kṛṣṇa—a description so common in Śrī Śyāma Śāstri's songs (cf. Śyāmakṛṣṇa-sodarī; also cf. madhuripu-sahodarī in the first Āvaranākīrtana of Dīkṣitar commencing kamalāmbā samrakṣatu mām) is significantly absent in Sāhaji's present work. On the other hand it is interesting to note that in his Viṣṇu Pallaki Sēvā Prabandha Sāhaji describes goddess Lakṣmi as a younger sister of God Tyāgēśa-Śiva (d. 23, 25, 38).

(vi) Identity Mark (Mudrā)

In most of the darus in the present prabandha Sāhaji has used his own name Sāha as his mudrā or identity mark. But in some of the darus (d. 4, 7, 8, 9, 12, 13, 18 and 21) we find no mudrā at all, probably because the carāṇas of those darus containing the mudrā are lost or not recorded. Sāhaji is known to have other mudrā as well and they are worth consideration. We have already seen that king was a staunch devotee of Tyāgēśa-Śiva whom he chose to be his family god. Hence he had also adopted as his mudrā the names of that god viz., Tyāga (Tyagēśa), Tyāgēśa and Tyāgarāja in other songs including certain darus in his Viṣṇu Pallaki Sēvā Prabandha. The Vijayanagar kings had already used Śrī-Virūpākṣa and Śrī-Vēṅkaṭēśa, the names of the deities whom they worshipped as their sign manuals in their land-grants.⁴⁰ Kṣētrajñī (1605-1680 A.D.) was an ardent devotee of the deity Gōpāla of his village Mūvvpuri. Appropriately enough he marked his compositions with the mudrā: Mūvva-Gōpāla. Tāllapākkam Annamācārya (1408-1503) dedicated his compositions to Lord Vēṅkaṭēśa of Tirumala Tirupati and he stamped his compositions with the mudrā: Vēṅkaṭānāyaka or Vēṅkaṭēśa etc., It is not unlikely that all these examples were instrumental in making Sāhaji adopt Tyāga etc. as his mudrā. Thus in Sāhaji also we have the example of a practice following which the royal composer Svāti Tirunāl and Muttusvāmi Dīkshitar employed Padmanābha and Guruguha as their respective mudrās.

In two places in the present prabandha Sāhaji has affixed his mudrā in an interesting manner and they are worthy of study. In one place (viz., d.3, last carāṇa)

40 See e.g. Epigraphia Indica, Vol. IV, pp. 22 and 278

34 Kumārasambhava, canto VII, 43.

35 Ibid, 44.

36 Śrīdhara's Commentary on the Śrīmad-Bhāgavata, Introd., v. 3

37 Lalitātrīsatī, nāma 13

38 Lalitāsaahasranāma, nāma 84.

39 Mūkakavi's Āryāśataka, v. 11

the companions of Pārvatī are depicted as having felt helpless in attracting the Lord's attention towards themselves as they find Him fully engrossed in hearing the songs composed daily by Sāhaji. That is perhaps why the same companions are shown in the second place (d. 20; v. 7) advising their mistress to sing Sāhaji's compositions to please her Lord. The devotee Sāhaji is perhaps sure that, when along with Pārvatī, the Lord can afford to forget Brahmā, Viṣṇu etc., but not the devotion-laden kṛtis of his nādōpāsaka Sāhaji. With the confidence Sāhaji seems to have been engaging himself daily in composing song after song, the number of which slowly swelled to several hundreds.

(vii) Two Scenes

In the present prabandha Sāhaji has introduced two interesting scenes. The first one is where the companions of Pārvatī see the Lord in his durbār being honoured by Viṣṇu, Brahmā, Indra and other gods who prostrate before Him, one by one, as Nandin cries out their names (d. 1, 2; v. 4). The setting cannot but remind us of the one described by Kālidāsa on the eve of Śiva's departure for His marriage with Gaurī in Kaiḷāsa.⁴¹ Here in this scene the companions of Pārvatī first assume that they cannot approach the supreme Lord directly. Hence to begin with they beseech the ornaments of Śiva viz., the Gaṅgā, the Deer, the Snake and the Moon for help in conveying their request to the Lord, since they are intimately associated with the body of the Lord. While approaching them the companions take note of only the good aspects in each of them. But when they find no help forthcoming, they notice their bad side alone and return with contempt. Finally the companions approach the Lord directly and they succeed in their mission (v. 7 ff; d. 4ff).

By the above scene Sāhaji seems to intend to convey these facts: Man usually disparages what he vainly desires. Truly, for the unsuccessful fox the grapes are always sour. Secondly, no doubt those in the company of great personalities are expected to possess good qualities like compassion and helpful nature (d. 5, caraṇa 2). But unfortunately there are individuals like the Gaṅgā, Moon etc., who are impervious to those qualities even though they are always with the Lord, the Ocean of Compassion. Thirdly, even persons who, like the Moon, and the Gaṅgā, have committed hideous sins can take refuge in God, provided they

41 Kumārasambhava, Canto VII, 43-45.

approach Him in all humility and devotion. Fourthly, every sincere devotee does have the right to approach God directly and the Lord will certainly listen to his prayers; hence there is no need for any intermediary.

The second scene is this : The Lord has come in front of the abode of Gaurī and the latter comes out in a hurry to receive the Lord while Nandi cries Heccarika (cry of caution) informing her that many gods like Indra are prostrating before her (Gīta 2; d. 15; v. 16.) Truly, in his mind Sāhaji had here that verse of Śrī Śaṅkarācārya, the second half of which runs as: praṇamrēṣv - ētēṣu (=dēvēṣu) prasabham upayātasya bhavanaṃ bhavasyābhyutthāne tava parijanōktir vijayatē/⁴² 'Glory to the words (of caution) of Thy Servants (to avoid the crowns of the bowing gods) while the gods prostrate before Thee when all of a sudden Thou startest to receive Bhava (Śiva) who has come to Thy abode.'

(viii) On Gaurī of the Prabandha

Before concluding one more point requires consideration. Śaṅkara, the hero of the present prabandha, is no doubt the deity Tyāgarāja Vīthiviṭaṅka of Tiruvārūr, as the internal evidences in the work itself show (v. 10, 18; d. 19, 22). Regarding the heroine viz., Gaurī, it is usually believed that she is represented by the goddess Kamalāmbā enshrined in the Tyāgarāja temple at Tiruvārūr, in whose praise Śrī Muttusvāmi Dīkṣitar has composed his famous Kamalāmbā-Navāvaraṇa-Kīrtanas. But it may be pointed out that Kamalāmbā, as depicted in those songs, would represent rather the Supreme Mother Goddess Ādi Parāśakti Rājarājeśvari, the Mother of the great gods including Śiva, Viṣṇu and Brahmā (cf. Śrīkaṅṭha-viṣṇu-viriñcyādi-janayitryāḥ in the fifth āvaraṇa-kīrtana commencing Śrī-kamalāmbāyāḥ param na hi re). Hence the description of Gaurī in this Prabandha may not suit well to this goddess Kamalāmbā. On the other hand there is another goddess enshrined in the same Tiruvārūr temple called Nīlotpalāmbā and in praise of his goddess also Dīkṣitar has composed another set of vibhakti-kīrtanas. In one of these kīrtanas commencing nīlotpalāmbām Dīkṣitar describes this deity as one who is dearest and closest to the heart of her consort Vīthiviṭaṅka Tyāgēśa (vīthiviṭaṅka-tyāgēśāntaraṅgām). This description suits well to the heroine of the present Prabandha also viz., Gaurī. Of course,

42 The Saundaryalaharī, 29.

neither Kamalāmbā nor Nīlotpalāmbā which is even now believed to be used by Tyāgēśa, seems to favour our view.

*gaurī-śaṅkarayōḥ sēvā-prabandhō racitaḥ purā /
sāha bhūpena bhaktyādya śrī-gauryā samyag uddhṛtaḥ //
upōdghātaś ca tasyāyaṃ kṛtō nārāyaṇēna hi /
śrīmat-śaṅkara-pūrvēṇa bhavatād viduṣāṃ mudē //*

This is the updated version of the author's introduction to the Pallaki Sevā Prabandha of king Sāhaji (Mysore, 1977)



MUSIC IN MĀNASŌLLĀSA

T.S. Sathyavalli

Art historiography is still in its infant stage in our country. Several invaluable works are either lost beyond recovery or, are unutilized for building up an unbroken history and development of Indian music. Chapters on Gīta and Vādyā of Abhilaṣītārthacintāmaṇi (Abh.c.) or Rājamānasōllāsa written by Cālukya Sōmēśvara III (S.) in 12thc A.D with its unusually rich information is a great help in this direction.

Sōmēśvara's contribution to Indian music is unique and extra-ordinary. Besides treating music for the first time as totally independent of the scenic art, the 'gītavinōda' and 'vādyavinōda' provide a new insight into the multi-faceted identity of the art. Music according to Sōmēśvara is for both education and entertainment. This is but one example of a number of novel ideas, the work is bristling with.

The portion dealing with music in the work were first published as a part of the third and final volume of the same from Gaekwad Oriental Series, Baroda bearing no. 138. A Kannada translation of the entire work was later published in the year 1998 from the Karnatak University, Dharwad.

The work is in five sections prakaraṇa, each comprising twenty chapters (adhyāya) and hence, rightly named as vimśati. Further sub divisions are made in some chapters according to convenience. A quick glance at the prakaraṇas will provide an estimate of the scope of this voluminous work of about 8000 verses.

- I Rājyaprāpti-karaṇa-vimśati - in 308 verses alerts the king against the vices to be avoided.
- II Prāptarājya-sthairyī-karaṇa-vimśati has 1300 verses: It deals with the seven constituents of the state.
- III Upabhōga-vimśati - comprising 1820 verses describes in detail a variety of pleasures enjoyed by a luxurious king.

IV Vinōda-vimśati is the largest section with 3219 verses. It deliberates at length on different amusements and pastimes. Gīta, vādyā and nṛitya occupy a substantial portion of this section.

V Krīdā-vimśati - consisting of 1375 verses goes on to list out a number of sports in which the king may find relaxation.

Author

Vikramāditya the VI was the most powerful and illustrious among the rulers of the Cālukya dynasty. The 60 years of his rule had realized all round progress and prosperity. His son Sōmēśvara, 1127-1139 A.D., seems to be the last successful ruler of this dynasty. Sōmēśvara was adorned with an adorable title 'Sarvajña' accorded to him in full honor of his learning. An inscription found at Davangagere, Karnakata bears testimony to this. He is also ascribed the authorship of other works - 'Vikramāñkābhyudayam' and 'Saṅgītaratnāvalī'

Sōmēśvara is so popular a name among not only musicologists but also great composers like Tyāgarāja. In his grand composition 'saṅgīta kōvidulaku mrokkeda' the saint composer remembers Sōmēśvara as varasōmēśvara-śārngadēva-nandī-pramakhulagu among 20 promulgators of music.

Chapters on Music

'GītaVinōda' and 'Vādyavinōda', Chapters 16 and 17 together form the largest portion in the Vinōdavimśati which describes twenty delightful diversions that a king is privileged to enjoy. Verses 1 to 567 are devoted to the exposition of music in general and another 381 verses go to describe the musical instruments.

Sabhāpati

The very opening verse in the section lays down in unambiguous terms, the conditions to be fulfilled by a king to qualify himself to the please of listening to music -

nirujaḥ svasthacittaśca krtakāryō mahādhanah |

trpto hr̥ṣṭamanā gītē vinōdam kartumarhati | (4,16, 1cd-2ab)

Physically fit and mentally tranquil, contented and happy, affluent and most importantly, one having discharged his duties alone shall be eligible to appreciate music. While intellectual excellences - besides physical composure such as

knowledge of all lore, absence of bias, oratory, discernment, sensitivity are emphasized in a list of twenty three virtues that are essential for the Sabhāpati, the prime listener, the audience are expected to be no less in qualification.

tūryatritayatattvajñā.....kāvyānāṭakavēdinaḥ | (4,16, 5cd-7cd)

Vāggēyara

Three levels of vāggēyakāras are defined thus,

adhamō mātukāraḥ syānmadhuamō dhātukāraḥ |

dhātumātukrīyāka(ā)rī pravaraḥ parikīrtitaḥ || (4,16,15)

Sōmēśvara defines a vāggēyakāra as one who is not only capable of composing the lyric and melody but also as one who can himself sing and illustrate.

Gamaka

As against the definition 'svarasya kampō gamakah śrotṛcitta-sukhāvah' given by Śārngadēva, Sōmēśvara's 'rāgaḥ pravardhatē śrutyā rajyatē mānasam sadā |' (4, 16, 123ab) a rāga develops through śruti and always entertains the mind - makes one think about the deeper implications and application of gamaka in the delineation of a rāga. It is gamaka which 'conducts the rāga', being true to its etymology 'gamayati its gamakah.' It may be noted that notes of the same frequency in two rāga-s are sung differently by a skillful manipulation of the intermediary śruti-s

The seven Gamaka-s described by Sōmēśvara, 1) Pūrīta 2) Kampita 3) Līna 4) Āndōlita 5) Tiripa 6) Āhata and 7) Tribhinna, are common to both voice as well as instruments.

Rāga

Sōmēśvara gives the lakṣaṇa of only such rāga-s which were in vogue during his time.

vinōdē nōpayujyantē tasmāllakṣma na lakṣyatē |

vinōdē yē prayujyantē tēṣāṃ lakṣaṇamucyatē || (4, 16, 132)

Out of 51 rāga-s described about 25 bear the name of regions from which they originated. They are - gauḍa, mālavakauśika, harṣapuri, mallāra, sauṣṭrī,

andhālī, baṅgāla, kaṛṇāṭabaṅgāla, saurāṣṭrī, kāmbhōji, gurjarī, kaṛṇāṭavarāṭī, drāviḍavarāṭī, pāurākhyā, tōḍī, dullītōḍī, kāmōḍa, kāmōḍasimhālī, deśāṅkā, saindhavī, ḍombakṛtī, vēlavālī, nāṭī, cuṅghī, khambhāri.

People are with varied taste. Just as Nāṭya is an art form that entertains all classes of people music also does. Sōmēśvara enlists various styles and varieties of gīta-s such as Sama, Vyakta, Madhura, Vikṛṣṭa, Sōtsāha, Karuṇa, Parihāsādhyā, adhyātmasaṅgata, maṅgala, śṭōtra, viṣamaṇṛya, and kramasamanvita- that meet individual expectations.

Prabandha

The greatest contribution of Mānasōllāsa is the lakṣaṇa-s and illustrations of prabandha musical compositions. Examples of prosodic metres such as ślōka, rukmavati, mālinī, vāṇinī, maṇḍākrāntā etc... gadya, tripadī, catuspaḍī, ṣaṭpaḍī, kanda and such other literary compositions are given along with purely musical compositions Vastu, Vicitra, Caccari, Cakravāla, Paddhaḍī, Tribhaṅgika, Čaturaṅgaka, Mukṭāvalī, Svarārtha and so on. A couple of illustrations may be cited here for better appreciation.

Jayamālikā –

jaya bhujā pariḥadhṛtagōvardhana-dharādharā

jaya kalpānta kālakēsari karālākāra kāliya pralayakārin

jayamadhuḥvadhūvadana vidhūntuda

jaya gōpījana-nayana-nīlotpalaśītakiraṇa..... (4, 16, 308-309)

The word 'jaya' is found at the beginning of every pada. It is sung in Jayatāla- described by him as a seven-beat-tāla and rendered in a rāga of one's choice.

Māṭṛkā

A song with each of the svara - alphabets (vowels) maṭṛkāṣara at the beginning of the pāḍa is described similarly by Mataṅga and Sōmēśvara also. The very interesting illustration in praise of Sōmēśvara himself is as follows -

asau śaraṇyah śaraṇāgatānām |

ākāramāhātmayaparastakāmaḥ ||

iṣṭārthadāyī satataṁ prajānām |

tīśānakalpaḥ kalikārajētā ||

audāryavān bibhṛapōḍa rāgām |

aṅkē vipaṅcīmiva pakṣmalakṣmīm |

ahkēnacinnūnamasan pṛthivyām |

kṛtāvātārah kilākaraṇēna ||

sōmēśverakṣmāpatirabhṛagaṅgā- |

taraṅga saṁspardhiya śāścakāsti || (4, 16, 310 - 314)

Vādyā

The exhaustive information about the manufacturing of musical instruments tata, suṣira, ghana, and avanaddha which appears for the first time in Abhilaṣitārthacintāmaṇi is of immense use to those in the field for, it is not a mere description of the instrument ready for playing but a meticulous explanation of the different steps involved in the making of one.

Besides giving the guṇa-s and dōṣa-s of singers and vāggēyakāra-s, the work never fails to instruct the instrumentalists – drummers and others – in the techniques of playing, avoiding blemishes. Description of hand postures while producing different sounds on the instrument are vivid and picturesque. The position in which an instrument should be held while playing is also stated. Appropriate occasions when the singing of compositions and the playing of specific instruments became a part of the proceedings, are carefully recorded. Accordingly, 'Tripadī' is sung while pounding rice and also in love in union and separation; 'Ṣaṭpaḍī' while expounding a kathana kāvya; maṅgala gīta during festivals; 'çaryā' is sung by ascetics; while 'ōvi' is sung by women in the country of Maharashtra; 'caccari' is used on the occasion of vernal festival called hōlāka; 'rāhaḍī' and also 'vīraśrī' in praise of heroic exploits and 'danti' by the cowherds in arguments.

Sōmēśvara is regarded with gratitude for providing graphic descriptions and useful illustrations- all his own - for nearly a hundred compositions. He is aware of the inadequacy of mere classicism or grammatical perfection in the absence of aesthetics, when he specifies the best variety of compositions as 'nirantara rasōdāram' and 'nānābhāvasamanvitaṁ' (4, 16, 95ab)

Conclusion

Music in Abhilaṣītārthacintāmaṇi cannot be considered as non-classical or light, exciting and non-elevating. The royal ambience by itself breathes sophistication and refinement in taste. While the volume and treatment have upheld the dignity of the subject, the numerous illustrations, all composed in praise of Lord Viṣṇu have enhanced the nobility of the art Sōmēśvara underscores the elevating factor in music in preference to the exciting in the verse -

nirantararasōdāraṃ nānābhāva vibhavitam [samanvitam] |

śravyaṃ hr̥dyamanudvēganuttamaṃ gītamucyatē || (4, 16, 95)

As Mataṅga says -

'vibadhānām vinōdāya prababdhāḥ kathitaṃ mayā |' (BṛD 6, 491)

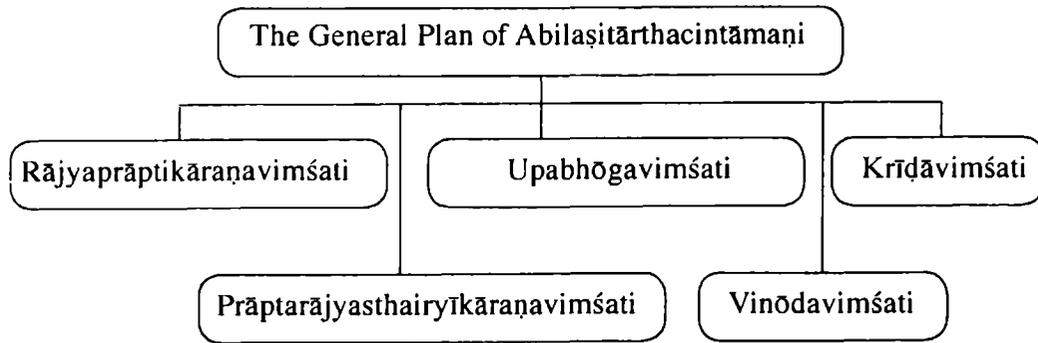
It is 'prauḍha vinōda' and not 'bālavinōda' even here.

Music as visualised in Mānasōllāsa transcends all differences in its form. It is moral, universal, spiritual, independent and creative and the fruit of which, as declared by the author himself is exultation caused by the expansion of consciousness -

gītavādyaravaccētōvikāśō harṣa ucyatē

Equally gratifying is the study of this monumental work.

Appendix -1



Vinōda Vimśaṭi

- | | |
|------------------|---------------------|
| 1. Śāstravinōda | 11. Pāravatavinōda |
| 2. Śāstravinōda | 12. Sārameyavinōda |
| 3. Gajavinōda | 13. Śyenavinōda |
| 4. Vājīvinōda | 14. Matsyavinōda |
| 5. Aṅkavinōda | 15. Mṛgayāvinōda |
| 6. Mallavinōda | 16. Gītavinōda |
| 7. Kukkuṭavinōda | 17. Vādyavinōda |
| 8. Lāvakinōda | 18. Nṛtyavinōda |
| 9. Meṣavinōda | 19. Kathāvinōda |
| 10. Mahiṣavinōda | 20. Camatkāravinōda |

Name of Rāga-s

- | | |
|--------------------|---------------------|
| 1. Śrī | 16. Gurjarī |
| 2. Gauḍa | 17. Deśi |
| 3. Sōma | 18. Sourāṣṭrī |
| 4. Mālavakaiśika | 19. Kāmbhōji |
| 5. Harṣapuri | 20. Punnāṭaka |
| 6. Hindōlaka | 21. Nāgadhvani |
| 7. Deśīhindōlaka | 22. Gurjara |
| 8. Mai(Bhai)ravi | 23. Kauśiki |
| 9. Mallāra | 24. Śuddhavarāṭi |
| 10. Mallārī | 25. Karnāṭavarāṭi |
| 11. Sāvērī | 26. Drāviḍavarāṭi |
| 12. Āndhālī | 27. Śuddhanāṭi |
| 13. Baṅgāla | 28. Paurākhyā |
| 14. Devāla | 29. Travāṇi (Mēgha) |
| 15. Karnāṭabaṅgāla | 30. Āhīrī |

31. Chayānāṭi	42. Kāmōda
32. Toḍi	43. Simhalīkāmōda
33. Turuṣkītoḍi	44. Deśāṅka
34. Dullītoḍi	45. Nandāsi
35. Vallānā	46. Lalitā
36. Bahurī	47. Kolāhala
37. Velāvalī	48. Saindhavī
38. Chāyāvelāvalī	49. Ḍombakṛti
39. Cuṅghī	50. Rāmakṛti
40. Raktahamsa	51. Tuṇḍakṛti
41. Khambārī	

Prabandhas - Comparative Chart

	Somēśvara	Mataṅga	Śārṅgadēva
1. Kanda	✓	✓	ali
2. Vṛtta	✓	✓	ali
3. Gadya	✓	✓	ali
4. Daṇḍaka	✓	✓	v
5. Varṇaka	✓	✓	ali
6. Āryā	✓	✓	ali
7. Gāthā	✓	✓	ali
8. Dvipathaka	✓	✓	ali
9. Paddhaḍī	✓	✓	v
10. Aḍillā	✓	✓	—
11. Čatuṣpadī	✓	✓	v
12. Dodhaka	✓	✓	—
13. Toṭaka	✓	✓	ali
14. Vastu	✓	✓	v
15. Krauñcapada	✓	✓	ali
16. Hamsapada	✓	✓	—
17. Śukasārika	✓	✓	—

	Somēśvara	Mataṅga	Śārṅgadēva
18. Aśvalīlā	✓	✓	ali
19. Gajalīlā	✓	✓	ali
20. Śarabhalīlā	✓	✓	—
21. Vicitra	✓	✓	—
22. Tribhaṅgi	✓	✓	v
23. Caturāṅga	✓	✓	—
24. Ankaçārīni	✓	✓	ali
25. Simhavikrānta	✓	✓	—
26. Kalahamsa	✓	✓	ali
27. Ghaṭa	✓	✓	ali
28. Cakravāla	✓	✓	ali
29. Tripadi	✓	✓	v
30. Bandhakarāṇa	✓	✓	sūḍa
31. Pāṭakarāna	✓	✓	sūḍa
32. Kaivāṭa	✓	✓	ali
33. Dvipadī	✓	✓	ali
34. Vartani	✓	✓	sūḍa
35. Ēlā varieties	✓	✓	sūḍa
36. Jhōmbaḍa	✓	✓	sūḍa
37. Dhvanikuṭṭani	✓	✓	ali
38. Ḍhēnki	✓	✓	sūḍa
39. Ēkatālikā	✓	✓	sūḍa
40. Māṭṛka	✓	✓	ali
41. Svarārtha	✓	✓	ali
42. Karaṇa	✓	✓	sūḍa
43. Varṇasvara	✓	✓	ali
44. Muktvāvali	✓	✓	—
45. Praṭāpavardhana	✓	✓	—
46. Caccari	—	—	v
47. Jayamālikā	—	—	—

Musical Instruments

Tata	Vitata	Ghana	Suśira
Vīṇā(Ekatantrī)	Mṛdaṅga	Kāmsyatāla	Vamśa
Ālavaṇi	Huḍukkā	Jayaghaṇṭa	Muhurikā
Kinnari (dvitumbika or laghu)	paṭaha	paṭṭavādyā	pāvī
Kinnari (Tritumbika or bṛhat,	Dhakkā	Kaṇḍa	Murali
	Maṇḍiḍhakkā	Śukṭivādyā	Kāhalā
	Ruñjā		Tittiri
	Sellukā		Śrīṅga
	Ḍamaruka		
	Karaṭa		
	Dakkali		
	Ghaṭa		
	Ḍamara		
	Bhēri		
	Dundubhi		
	Nissāṇa		
	Ṭammakī		

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VILĀSINI NĀṬYAM- TRADITION & TRANSITION

Swapnasundari

In post-Independence India, discussions about *Telugu* people's performing traditions have generally pertained to those which are presently being fostered within the modern state of *Andhra Pradesh*. History reveals that some dance traditions which had long existed in the *Telugu* heartland, spread to other regions and were sustained there.

Various dynasties including those of *Telugu* origin and those who embraced the *Telugu* language ruled over large regions of southern & south-eastern India. Under their patronage substantial literature was written and many forms of music and dance prospered. *Vilāsini Nāṭyam* is the performing-tradition of hereditary female dancer-singers of *Telugu* origin whose art was nurtured in the temples, courts and public performance-spaces in southern and south-eastern India. This tradition is understood better against a historical back-drop.

Role of dance in traditional society

According to religion and philosophy Indian dance and music are not just artistic skills but also powerful tools to evoke the spirituality that lies within the artist and audience. Therefore these became an integral part of worship-rituals. Ritual music and dance was customarily rendered by dedicated groups of temple-musicians and consecrated female dancers.

Based on the manner in which women joined temple-service, they were divided into categories and their duties assigned. *Telugu* temple-court dancers were drawn from the categories of *Rudra-gaṇikā* (one who was trained and employed directly by the temple) and *Alaṅkāra* (a well-trained professional who was given in donation). The *Rudra-gaṇikā* played an integral role in the religious, ceremonial and socio-religious activities of the temple. The *Alaṅkāra* group joined the royal courts as *Rājanartaki-s*. Women from *Bhakta*, *Datta*, *Vikṛta*, *Bhṛtya* and *Bhṛta* categories collected flowers for sacred offering, decorated the temple precincts and fanned the idol during processions etc .

By the 7th AD temples were teeming with dancers and musicians. As revenues increased through donations *Nāṭya Maṇḍapam-s* were built for dance

and music which were also represented in carvings and frescoes on the temple walls. The 10th & 12th centuries in particular saw a proliferation of temple-dancers in the country.

The dancing-girl girl was called *Nitya-Sumaṅgali* –one who could never be widowed, being the ever-auspicious wife of the Infinite divinity. Hence her presence was essential on occasions such as weddings and births. She performed the important work of preparing the *Maṅgala-Sūtra* of the bride-to-be. To secure an ever-lasting married status for the would-be couple, the *Maṅgala-Sūtra* was symbolically placed on the *Nitya-Sumaṅgali*'s neck before the groom tied it around that of his bride.

The *Telugu* temple-dancer was also entitled to light the funeral pyres of her natural parents and that of her adopted mother. After her death, the temple honoured her by covering her mortal remains with *Parivastram*, a silken cloth which had previously been draped around the main deity during worship.

A 10thc. temple inscription in *Andhra* refers to a hereditary dancer as a *Vilāsini*. Literature refers to her as *Vidyā-Vilāsini*, *Guḍi-Ceyti Āṭa-Veladi* etc. Her performing tradition has been described as *Bharatam Karnāṭakam. Tsaduru*, etc. She had different names elsewhere, such as *Dēvadāsi* in *Tamil Nadu* and *Mahari* in *Orissa*. In common parlance the temple-dancer was called *Guḍi-Sāni* or *Bhōgam-Sāni*, terms derived from the Sanskrit *Svāmini/ Bhōgini*. Her troupe was called a *Mēlam*. Commonly her dancing was called *Sāni-Āṭa*, corresponding with the *Tamil* word *Dāsi-Āṭam* denoting temple-dance.

Until the dedication of women to temples was banned, *Sāni/Bhōgam* artists sang and danced in rituals as specified in the *Āgama-s* in daily worship (*Nithya Seva*) and special worship (*Naimitya Sēvā* – rendered on occasions like *Brahmōtsavam* - annual temple festival & *Kalyāṅōtsavam* -annual marriage celebration of the principal deities of the temple).

Ritual songs and dances like *Mēylukolupu*, *Bhēyri Pūjā* & *Bhēyri Tadanam*, *Dēvatāhvānam*, *Baliharaṅam (Aṣṭa-Digbandhana)*, *Pallakī-Sēva*, *Kumbhārati*, *Heccarika*, *Kautam*, *Puspāñjali* and items like *Pallavi*, *Varṅam*, *Padam*, *Jāvali* and *Ādhyātma Rāmāyaṅa Kīrtanam* were performed by the *Guḍi-Sāni-s*

Today all these feature in *Vilāsini Nāṭyam*, whose most important achievement is the revival of *Āgamic* dances, their realignment with live worship inside the temple and their annual performance, since 1996.

Kaccēyri Āṭa

rājasthānē , sabhāsthānē, dēvagāarē yathā kramam,

bāhyamabhyantaram nāṭyam, śubhadam śāstra-sammataṁ.....

The dance which is performed in the royal courts and in gatherings of learned people, both within and outside the temple, is deemed auspicious and classical...

Dance and music gained an important position in royal assemblies. Monarchs realized the significant role that the temple played in uniting people and maintaining social harmony. As with many ancient societies across the world, in the Indian society too, the king began to play a central role in the administrative affairs of the temple and came to be regarded as a living manifestation of God. Thus he had a right to the privileges bestowed upon the divinity.

Alaṅkāra dāsis from the vocational singer-dancer community were formally appointed as *Rājanartakis* (court dancers). Gradually there was a dilution of lines which divided *Guḍi-Sānis* and *Rājanartakis*. However, the temple-dancer could occasionally perform in the royal court but the court-dancer could not like-wise perform in religious rituals since she was not consecrated to the temple.

The *Rājanartaki*'s duty was to enrich the cultural activity of the court through regular performances. Such a concert is called *Kēlikā* in formal parlance and *Tsaduru* in the colloquial (pronounced in the *Tamil* as *Sadir*). *Tsaduru/ Kēlika* was usually based upon court-poetry which exalted the patron-king. Compositions like *Varṅams*, *Tillānās* and *Padams*, danced both in the temple and the court, were interpreted according to context.

In *Vilāsini Nāṭyam*, *Kēlika/Tsaduru* is represented through *Kaccēyri Āṭa* comprising *Pallavi* (an item common to the temple and court) *Jati-svaram*, *Salā-daruvu*, *Śabdham*, *Svarajati*, *Varṅam*, *Padam*, *Jāvali*, *Ślōkam* and *Tillānā*.

Telugu Rāja-nartakis & *Guḍi-Sānis* were members drawn from the same vocational group. They served the temple and the royal court with equal

dedication and viewed the two roles simply as different callings. Accordingly, *Vilāsini Nāṭyam* treats these two traditions at par.

Abhinaya in Vilāsini Nāṭyam

The *Telugu* temple-court dancers, particularly those of North-coastal *Andhra* pursued *Abhinaya* as an independent artistic discipline. They engaged teachers to groom them in *Telugu, Samskr̥ta* & vocal music. They studied dance and *Abhinaya* from senior artists of their own vocational group.

yēṣu–yēṣu prayogēṣu prēkṣakānām rucirbhavēt

samyagjñātēṅgitā kāmam bhaṅgyā tāmstān pradarsayēt

Whatever is seen to be causing enjoyment to the audience, the dancer should add more such aspects in her performance by her observation of their response and taste...

- *Nṛttaratnāvalī* 7,19

Telugu temple-court dancers placed great importance on **manōdharmā** (spontaneous improvisation). *Vilāsini nāṭyam* stresses this aspect.

Temple-court dancers of northern & north-coastal *Andhra* render *Padams* and *Jāvalis* in *mṛdu-madhya-laya* (a gentle, medium pace) which they consider ideal.

In contrast, those of the southern *Andhra* school perform these in *vilambita* or *cauka kālam*.

In the northern and north-coastal *Andhra* school *Abhinaya* is performed entirely in a seated position and expansive movements of the body are eschewed. In the southern *Andhra* school *Abhinaya* is performed in a standing posture but exaggerated body movements are similarly avoided

Vilāsini Nāṭyam which represents both these traditions has a repertoire of over a hundred *Padams* and *Jāvalis* of *Telugu* hereditary dancers. The works of *Kṣētrayya, Sāraṅgapāṇi, Dasu Śrīrāmulu* and their less-known contemporaries are included.

Samskr̥ta poetry finds exquisite treatment in the *Abhinaya* of these dancers,

particularly of north-coastal *Andhra*. They sing the *ślōka*, quote synonyms from *Amara-Kōṣa*, translate the *Samskr̥ta* phrases into *Telugu* and give expression to each word and phrase, so that everyone can savour the beauty of *Samskr̥ta* poetry.

Vilāsini Nāṭyam retains this characteristic treatment along with a corpus of *ślōkas* from *Puspabāna Vilāsam, Śrī-kṛṣṇa-karṇāmṛtam* and other works which were popular amongst the *Telugu* temple-court dancers. Well-crafted *Abhinaya* methodology can be considered the jewel in the crown of *Vilāsini Nāṭyam*.

Nṛtta (dance technique)

Vilāsini Nāṭyam's dance technique has been taught by some of the last living descendants of the *Telugu* temple-court dancers. Analysis shows that it is based on the principles of *Bharata*'s *Nāṭya-śāstra*, as manifest in the regional adaptation described in *Jāyapa Sēnāpati*'s *Nṛtta-ratnāvalī* which pertains to dance in *Dakṣiṇapatha* during the reign of the *Kākatīya* dynasty

The mighty *Kākatīya* empire was also a major seat of fine arts. Emperor *Gaṇapati Dēva* (c1198-1262) ruled from his capital *Warangal* over his expansive kingdom including *Aska* in *Ganjam* (a district of modern day *Orissa*) and *Kanchi* (*Kancheepuram* in the modern day *Tamil Nadu*). The importance given to dance in this court is demonstrated in *Nṛtta-ratnāvalī*. *Jāyapa Sēnāpati*, who wrote this work was the brother-in-law and commander-in-chief of emperor *Gaṇapati Dēva*'s military forces.

Thereby the *Nṛtta* of *Vilāsini Nāṭyam* which correlates to the techniques specified in *Nṛtta-ratnāvalī* has a recorded history dating back to 12th c AD, if not earlier. It is a collation of 150 dance-movements taught by hereditary female dancers of the northern and southern *Andhra* schools. Its movements are divided into categories defining the type of action involved. The practice session is called *Aḍavu- Sāmu* (dance-unit drill).

The categories are; *Tatṭaḍugu* (striking the feet) *Teyyaḍugu* (leg-extension) *Dzāraḍugu* (gliding movements), *Dzarupaḍugu* (pushing movements) *Vālaḍugu* (arching movements), *Katteraḍugu* (cross-foot movements), *Guppaḍugu* (movements employing toe-jumps) *Maṇḍi-Aḍugu* (movements done by

lowering the body to floor-level), *Vayyaram* (varieties of gaits), *Ubuku* (dipping movements), *Usi* (movements performed to the off-beat), *caukam* (moving by brushing the foot against the floor) *Tirika & Paṇḍrayattu* (concluding movements).

The correlation

Jāyapa's definition of *Ardha-maṇḍali* (basic half- squat stance) is "to lower the body groundwards bending 4" 8" or 12" as per the wish of the patron-king or the custom of the country. To bend more than this is to distort the beauty of the dance"

The *Ardha-maṇḍali* employed by the *Telugu* temple-court dancers and consequently in *Vilāsini Nāṭyam* is determined by the height and build of each dancer and the demand of the dance movement.

In *Dālamu* the dancer is "to move the upper torso gently, as a soft emergence of a movement" This was most effectively performed by the *Telugu* temple-court dancers who employed *Urō-aṅganam* (forward, upward, sideward and downward movement of the chest and shoulders, according to time-measure) described by *Jāyapa* and now seen in *Vilāsini Nāṭyam* items like *Pallavi*, *Tillānā* etc

Dhara-hara (lifting the shoulder and breast in a combined movement) of *Nṛtta-ratnāvalī* is frequently used by the *Telugu* temple-court dancers and in seen in *Vilāsini Nāṭyam*.

Remarkably, terms like *Oyyāram* and *Oyyarika* (stately grace & attractiveness manifest in beautiful and increasingly complex gaits) used by *Jāyapa* in the 12thc are still employed in the *Telugu* temple-court dance tradition in which *Vayyāra* pertains to stylized gaits.

Telugu temple-court dancers perform *Samōddhṛtam* (moving rapidly and easily on feet kept flat in normal standing position) during *Paṇḍrayattu* (quickening concluding movement) which features in *Vilāsini Nāṭyam*. *Sarika* (placing one foot before the other) *Svastika* (crossed leg-position) *Sphurika* (moving rapidly on the toes with heels kept raised), *Nikuṭṭakam* (placing one foot with raised heel in front of the other which is kept flat), *Khutṭa* (striking

the toes of the foot repeatedly), *Ardha-skhalitam* (sliding one foot side-wards), *Sama-skhalitam* (sliding feet side-ward /backward), *Prṣṭōkṣēpam* (placing the left leg obliquely stretched behind the right leg), *Latākṣēpam* (sliding forward the stretched leg from the previous position) and *Kucumbini* (placing the one foot with its heel raised, behind the other with a jump) all figure in *Vilāsini Nāṭyam* technique.

This technique includes *Bhramarīs* (executing spins and turns) as described in *Nṛtta-ratnāvalī*. Commonly used are *Aṅga-bhramarī* (keeping flat feet on the ground, the dancer revolves her upper torso in a circular manner), *Antarbhramarī* (taking a circle in the direction of the right shoulder), *Bāhya-bhramarī* (taking a circle in the direction of the left shoulder), *Citra-bhramarī* (the foot with heel raised, is used to execute footsteps while dancer is taking a circle in the direction of the left shoulder) and *Tiryag-bhramarī* (the left leg is stretched back obliquely and the right foot with its heel raised is placed in front of it). The dancer takes a circle without breaking this position).

Several *Bhaumi-cārīs* (where both feet maintain contact with the ground) and *Ākāśikī-cārīs* (where one or both feet leave contact with the ground briefly) from those described in *Nṛtta-ratnāvalī* find representation in *Vilāsini Nāṭyam*.

For convenience, the artistic material contributed by teachers and informants of *Telugu* temple-court dance tradition has been divided into two recognizable schools within *Vilāsini Nāṭyam*– The southern and the northern *Andhra* schools, including the coastal areas. These differ slightly from each other in technique and presentation.

Training of Telugu temple-court dancers

Jāyapa Sēnāni mentions that dancer's training should begin when she is around 6 years of age (*Gaurī*) and resume just after she attains puberty (*Rōhiṇī*).

Telugu hereditary dancer-singers have followed this practice. A girl of their community began her training in dance and vocal music around the age of six after which she was offered for service as a *Guḍi-Sāni*. If the aspirant obtained provisional appointment, she was trained more specifically for her future role.

Only if she was found competent her appointment as a temple-dancer was confirmed and she was consecrated.

There is an interesting definition of a *Bhōgini* in *Nṛtta-ratnāvalī* (7,160).

nartaki gāyanī syāccēt bhogini pātramanyathā

One who dances and sings is a Bhōgini, the rest are called Pātra .

It is possible that the term *Bhōgam-vāru* (the *Bhōgam* people) to denote vocational singer-dancers was derived from this definition.

Though the *sāstras* mandate that the dancer should also be an accomplished singer, not every dancer is endowed with the capacity to sing. The *Telugu* temple-court dancers underwent compulsory training in vocal music which was considered a necessary feature of their performing tradition. This enabled even those who were not naturally gifted singers to chant the verses and songs competently.

Extension of Telugu cultural traditions

Political developments in southern India saw the arts of *Telugu* people extended to areas like *Vidyānagaram* and *Cōlamanḍalam*. The *Deccan* was repeatedly attacked (c1308,1318 & 1323) by Muslim invaders and the *Kākatīya* capital *Warangal* was captured in the final assault. After *Kākatīya* emperor *Pratāpa Rudra* died in c1323 two brothers called *Harihara* and *Bukka* who were closely connected with this empire left the region and travelled west. They founded a new city under the advice of their spiritual guide *Vidyāranya* in whose honour the brothers called it *Vidyānagaram*. Later this came to be called *Vijayanagaram* (located in the post-Independence state of *Karnataka*). It can be inferred that its founder-rulers *Harihara*- I (1336 to 1343 AD) and *Bukka*- I (1343 to 1379 AD) emulated cultural features that had prevailed under the *Kākatīyas*. Thus established, *Telugu* cultural expressions flourished in *Vidyānagaram* through the successive lines of *Sāluva*, *Tuluva* and *Āravīti* dynasties. It prospered during the reign of Emperor *Kṛṣṇadēva Rāya* (c1509 -1530) who ruled *Vijayanagaram* from the capital *Hampi*.

Though not directly related to *Harihara* and *Bukka*, this erudite and powerful monarch made such significant contributions that his name is etched

in *Telugu* cultural history. His work *Amukta-mālyada* is enshrined in *Telugu* literature as a classic. *Kṛṣṇadēva Rāya* consolidated the supremacy of his empire. His campaign in *Kalinga* began in c1515. He conquered substantial regions on the eastern coast of India by defeating the *Gajapati* kings of *Orissa* in battle and recovered the *Telugu*-speaking regions of *Simhācalam*, *Koṇḍavīḍu*, *Koṇḍapalli*, *Addhānki*, *Bellamkoṇḍa* and *Nāgarjunakoṇḍa* from them. *Kṛṣṇadēva Rāya* also married the daughter of the defeated *Gajapati* king and consolidated the alliance between *Telugu* and *Orissan* kingdoms. Migration from *Telugu* hinterland to the regions that now came under the control of the *Vijayanagaram* empire gained further momentum.

Telugu culture also flourished in the state presently called *Karnataka* when *Kṛṣṇadēva Rāya* annexed *Śrīraṅgapaṭṇam* and appointed *Varappa Gauḍa* and *Kempa Gauḍa* to rule the region. On the basis of inscriptions in the various temples that the *Kempa Gauḍas* built, some cultural historians opine that they were of *Telugu* stock. *Pedda Kempa Gauḍa* (c1513 -1569) or *Kempa Rāya* built *Bengaluru* (capital of the present-day *Karnataka*), its famous *Sōmēśvara* temple (*Ulsoor*) and *Basavēśvara* temple (*Basavanagudi*). The *Telugu Yakṣagānam* "*Gaṅgā-Gaurī Vilāsam*" is his work.

Though presently unavailable in complete form, the work *Cikkadēva Rāya Vilāsamu* further establishes that *Telugu Yakṣagānams* were performed in the royal courts of *Mysore* which was ruled by *Cikkadēva Rāya* (c1672-1704). The name of his son, *Kaṅṭhīrava Rāju* (c1704-1713) is a famous one in the *Telugu* dance-literature which emerged outside the *Andhra* heartland. This king who was born deaf and dumb, composed *Yakṣagānams* and several *Padams* in *Telugu*.

Earlier in c1512 *Kṛṣṇadēva Rāya* extended his rule to the *Tamil* country of *Cōlamanḍalam* which was annexed to his already vast empire. Feudatory kings called *Nāyakas* ruled these distant provinces and were under the direct control of the *Vijayanagara* empire, paying tribute to it. The *Telugu Nāyaka* dynasty of *Tanjavur* (c1535 to 1673) is the most illustrious line of such feudatory kings. The *Vijayanagaram* emperor put an independent line of *Telugu Nāyakas* in charge of another province-Madura. This *Nāyaka* line ruled from c1539 to

1736. The Tañjāvūr and Madura *Nāyakas* employed their mother-tongue *Telugu* as the court-language. As happens in history, these feudatory kings emulated the courtly style of their mentors i.e., the *Vijayanagara* emperors. Tañjāvūr and Madura became major *Telugu* cultural hubs in the heart of *Tamil* land.

When the *Vijayanagara* empire was defeated in 1565 AD by the confederate Sultanate of the *Deccan*, there began another migration of numerous *Telugu* scholars, musicians, poets and other performing artistes from families which had previously enjoyed its patronage. They sought refuge in the southern principalities over which the *Telugu Nāyakas* now assumed independent control.

Acyutappa Nāyaka (1560-1600 A.D) gave shelter to such migrant families by granting them accommodation near the *Unnatapurīśvara* temple. Consequently this place came to be known as *Acyutapuram*, *Acyutapuri* and *Acyutābdhi*. With *Acyutappa Nāyaka's* largesse, *Telugu* culture developed further. Musical compositions by *Telugu* settlers of this area often carry a salutation to this king. *Acyutapuri* has been called *Melaṭṭūru* since early 18th century. The *Yakṣagānam* tradition here was established by *Telugu* migrants.

The *Yakṣagānam*s and other *Telugu* works composed here and by the rulers of *Tañjāvūr* are only some examples of *Telugu* cultural expressions which traveled far from their locus and prospered in extended regions. In the *Tañjāvūr* region *Telugu* culture was further strengthened by the *Marāṭhā* Kings (1675-1855) who succeeded the *Nāyakas* and held rule till the extinction of this principality.

South Indian music and dance owes a great deal to the galaxy of singers, composers, dancers and musicologists in this region who were either descended of the *Telugu* migrant-settlers or brought from *Andhra* hinterland to serve in the royal courts.

Everyone knows of the famous *Telugu* musical personages *Gōvinda Dīkṣitulu*, *Vēñkaṭamakhī*, *Bharatam Kāśināthayya*, *Girirāja Kavi*, *Melaṭṭūru Vīrabhadrayya*, *Rāmasvāmi Dīkṣitulu*, *Mātrbhūtayya*, *Melaṭṭūru Vēñkaṭarāma Śāstrī*, *Soṅṭi Vēñkaṭasubbaya*, *Soṅṭi Vēñkaṭaramaṇayya*, *Paccimiriyaṃ Ādiappayya*, *Śyāma Śāstrī*, *Tyāgarāja* and *Muddusvāmi Dīkṣitulu* and *Subbarāma Dīkṣitulu*. People like *Liṅganamakhī Kāmēsvara Kavi*, *Vaṅgala*

Sīnaya, *Tiruveṅgalācārya* and *Tirumala Kavi* were patronized by the *Madura Nāyakas*

Artistic traditions were flourishing in the *Telugu* heartland even as they were taking root in *Vijayanagaram* and *Cōlamanḍalam*

Music & dance in Telugu heartland

The numerous and varied *San̄kīrtanams* of the prolific composer *Tāḷḷapāka Annamācārya* contain valuable information about the dance and music of the *Telugu* people. The celebrated composer *Bhadrācala Rāmadāsu's* *kīrtanalu* are hummed in every household even today. The compositions of the itinerant *Nārāyaṇa Tīrtha* and *Kṣētrayya* have been a staple in the repertoire of hereditary dancing families and still remain popular. Another prolific composer *Sāraṅgapāṇi's* songs have been danced by *Telugu* temple-court dancers, particularly in the Southern *Andhra* region. *Pada-Vaṛṇa Pitāmaha Kārvēṭinagaram Gōvindasāmayya's* complex *Varṇams* have been a staple in the repertoire of *Telugu* temple-court dancers. His brother *Kūvanasāmayya* was also a composer of note. The acclaimed *Ādhyātma Rāmāyaṇa Kīrtanalu* of *Munipalle Subrahmanya Kavi* of *Kālahasti* feature in the repertoire of *Telugu* temple-court dancers as do the *Kṛtis*, *Svarajatis*, *Padams* and *Jāvalis* composed by *Dāsu Śrīrāmulu*.

Treatises galore

After *Jāyapa's* *Nṛtta-ratnāvali*, a treatise called *Saṅgīta-cintāmaṇi* was composed in the 15thc by Kondaveedu monarch *Peda Kōmaṭi Vēma Bhūpati*. *Rāmāmatya's* *Svara-mēla-kalānidhi* and *Pōlūri Gōvinda Kavi's* *Rāga-Tāla-cintāmaṇi* and *Tāla-daśa-prāṇa-pradīpikā* are well known. *King Velugōṭi Sarvajña Kumāra Yacēndra Bhūpāla*, ruler of *Vēñkaṭagiri* in his dance-treatise *Sabhā-Raṅjani* presented some details about the sophisticated *Bharatam* of the *Telugu* hereditary dancers which was prevalent during his time. There are many such examples.

Some renowned temple and court dancers of yore

Prominent references to *Telugu* hereditary singer-dancers are found in historical and literary sources in *Andhra* hinterland and all the extended areas where *Telugu* culture impacted.

Mācaldēvi, a court-dancer of *Dakṣiṇapatha* (Deccan) was associated with *Kākatīya* emperor *Pratāparudra* (c1291-1323). Another vocational dancer *Lakuma Dēvi* inspired the composition of *Vasanta-Rājīyam* by King *Kōmāragiri* (c1386-1402) *Telugu* court-dancers *Muddu Candrarēkhā*, *Bhāgīrathi*, *Lōka-nāyaki*, *Ratnagiri*, *Kīravāṇi*, *Śaśirēkhā*, *Rūpavati*, *Chandralēkhā*, *Campakavalli*, *Mūrti*, and *Kōmalavalli*, occupied a prominent place in the courts of Tanjavur *Nayakas*. A hereditary dancer *Vidyāvati* served the court of Madura *Nāyaka Muddalagiri*.

Telugu Raja-dasis of Tañjāvūr such as *Rāmabhadrāmbā* and *Maduravāṇi* rose to fame as singer-poetesses in *Raghunātha Nāyaka's* court. The works of *Paśupulēti Raṅgājamma* (author of *Mannārudāsa Vilāsamu*) and *Muddu Palani* (composer of *Rādhi-kā-Sāntvanam*) have enriched the Southern school of *Telugu* literature. Another noteworthy poetess was *Tirumalāmba* (composer of *Varadāmbikā Parinayamu*), said to be a favourite of *Acyuta Rāya* (c1530-1542) brother of *Kṛṣṇadēva Rāya*.

After the fall of the *Vijayanagara* Empire in c1565 AD and its final overthrow in c1652, some of its tributary kingdoms came into the control of the *Muslim* rulers. *Telugu* kings from the *Kṣatriya*, *Vēlama*, *Kamma*, *Redḍi* and other clans were subsequently appointed to rule the tributary kingdoms. *Zamīndāris* and princely states called *Samsthānams* in *Telugu*, came into existence.

Descendants of the erstwhile *Telugu* court-dancers were re-engaged in these *Samsthānams* where their art received sustenance. Such staff dancers were respected and bestowed titles. Some *Samsthānams* which supported *Telugu* hereditary dancers were; *Bobbili*, *Vijayanagaram* (not the erstwhile *Vidyānagaram* but one located on the eastern coast), *Pīṭhāpuram*, *Gaḍvāla*, *Mādugula*, *Kāsimkōṭa*, *Tuni*, *Nuzivīḍu*, *Tcallapaḷli*, *Kapilēśvarapuramu*, *Muktyāla*, *Vēnkaṭagiri*, *Kārvēṭi Nagaram*, *Yadagiri*, *Uyyūru*, *Mailāvaram*, *Parlākimiḍi* and *Jayapuram* (the last two are now located in *Orissa*).

The decline of the performing tradition

During the British colonial rule and before India's Independence, large tracts of South-eastern and Southern India which are now called *Orissa*, *Andhra Pradesh*, *Tamil Nadu* & *Karnataka* were governed under the common identity

of *The Madras Presidency* The *Telugu* speaking plateau region which the Muslims called *Telengana*, the Northern *Circars* (coastal districts) and parts of *Rayalaseema* (the land under the *Rayalu* of *Vijayanagaram*) were under the independent rule of the *Nizam* of *Hyderabad*. Subsequently, the *Nizam* ceded away the *Northern Circars* (c1768) and *Rayalaseema* (c1800) to the British.

Throughout this period the performing tradition of the *Telugu* temple-court dancers was in wide practice in all these areas. It began to decline towards the last part of the British colonial rule. *Telugu* temple-court dancers in the heartland were negatively impacted by the developments that were taking place further south.

The term *Nautch* (a corruption of the word *Nātya* (*nāca*= *nācanā* in *hindi*) was coined by the British rulers and the European travelers to describe what they saw in the temples and the royal assemblies all over the country. Ceremonial functions held by the British in the *Madras Presidency* often featured such *Nautch* performances as did private banquets given by British officers as well as those given by Indian princes who maintained cordial relations with the British. Exploitation of the vocational community of singer-dancers which had already begun, now became rampant. All this affected the reputation and social acceptability of temple-dancer-singers who, until this stage had preserved much of India's music and dance as did their counter parts in the royal courts.

Simultaneously, increasing malpractices under the guise of religious activity strengthened the arguments of *Telugu* social reformers against the *Bhōgam-Sānis*. Women who did not contribute to malpractices resented being equated with common dancing girls who were leading morally degraded lives at this time.

Due to growing social pressure, temple-dancers were outlawed vide the *Anti-Dēvadāsi* dedication Act passed by the *Madras High Court* in 1947. The intention was to prevent further abuse of women belonging to the professional artistic community but the law also brought a loss of economic security and denied artistic identity to the already beleaguered hereditary dancers.

Some erstwhile temple-court dancers had earlier managed to find sustenance in the *Telugu Samsthānams* which were spread over this entire

region but by now the number of dis-enfranchised artists was far too large to be absorbed in these. Consequently women who could not obtain such positions became impoverished.

After privy-purses were abolished, the larger *Samsthānams* and the *Zamindāris* had to prune down their establishments further. Even the few hereditary singer-dancers engaged here had no secure future. Out of despair at their worsening plight the vocational artistic community turned away from the art.

Some other significant developments caused the decline of the *Telugu* temple-court dance tradition. To distance themselves from common dancing girls, hereditary female artists formed a guild under the title of *Kalāvāntulu* (specialists of the fine arts). But by the 1940s, their male offsprings began to exercise considerable influence over them. These men were against the womenfolk continuing in the profession of singing and dancing in the prevalent hostile social atmosphere. Through their society *Kalāvāntula Saṅgham* they obtained written consent from the women never to return to dancing in temples or outside. The odd attempt at resuming dance was foiled by the *Saṅgham* and severely dealt with. For the past five decades, women-performers amongst the *Kalāvāntulu* have remained under these strictures.

Interestingly, some *Kalāvāntulu* men became professional concert-musicians of repute. Some of them joined the film industry and successful musicians, actors, directors and producers. Some entered sought-after professions like law, medicine, engineering, administrative service etc.

There were many *Kalāvāntulu* women who wanted to lead their lives like women of other communities. Some married outside the *Kalāvāntulu* social group and following the prevalent trend, distanced themselves from the art-form.

From the 1940's some *Kalāvāntulu* girls who were trained in singing and dancing stepped out but not on to the concert-stage as professional dancers. They joined *Telugu* theatre or the field of cinema. Some rose to fame as actresses in *Telugu*, *Tamil* and *Hindi* films. Later some entered the field of politics.

As a natural response to the humiliation faced by their predecessors, *Kalāvāntulu* who have succeeded elsewhere have scrupulously created and maintained a distance from their community. They have not shown concern towards their artistic heritage nor evincéd interest in the ongoing effort to redeem their performing tradition.

Fortunately some aged artists like *Maddula Lakṣminārāyaṇa*, *Śāride Anasūyā*, *Poṭṭigāri Raṅganāyakamma*, *Gōlukonḍa Bharatamma* and others came forward courageously to teach their art. Septuagenarians *Yāmini Pūrṇatilaka* of *Drākṣāramam*, *Jaganmōhini* of *Śrīkūrmam* and *Naṅgigaḍḍa Kṛṣṇavēṇī* imparted valuable information. Some preferred to stay away from teaching but contributed many details about their training and earlier performing careers. Some refused to be filmed or photographed, preferring to remain anonymous due to continuing restrictions by their families. But all shared the enthusiasm to see their art restored as *Vilāsini Nāṭyam*.

From the early 1990's the mission of reclaiming this performing tradition and recasting it into a format suited to present-day stage concerts started. This challenging mission gained force when some aged hereditary artists boldly stepped out of the community's fold to teach the art to people from other backgrounds such as the author of this article.

Many original features of this tradition were restored to *Vilāsini Nāṭyam* by collating the artistic material directly learnt from the hereditary dancers with recorded data. It was then recast into a format suited to the present context. The task of highlighting its characteristic technique, reclaiming its vast repertoire and developing an effective teaching methodology was also addressed.

An important part of the mission has been that of explaining this art-form to modern audiences by juxtaposing it against the ethnographic perspective.

To establish a strong identity for this performing tradition the name *Vilāsini Nāṭyam* was coined by the late *Telugu* scholar, poet and cultural-historian Dr. Ārudra on the basis of historical data mentioned earlier. He proposed three names to a panel comprising a many well-known cultural personalities and a dozen and half direct descendants of hereditary dancing families. *Vilāsini Nāṭyam* was accepted by the majority and Dr. Ārudra announced this name at a public function in Chennai in 1995.

As more traditional artists came forward to teach, learning, documentation and recovery of artistic material continued.

Substantial impetus was provided by the 400 year old temple of Śrī Raṅganātha Svāmi at Rang Bagh, Hyderabad, which for the first time since India's independence, took the laudable initiative of reinstating ritual dance to regular worship.

Presently *Vilāsini Nāṭyam* repertoire comprises these *Agamic* (ritual) dances *Kaccēri Āṭa* (concert-style) dances and *Āṭa Bhāgavatam* (dance-opera).

Connoisseurs of fine-arts arranged concerts of *Vilāsini Nāṭyam* at par with other 'classical' dance styles. Audiences have responded enthusiastically. The print and television media has provided extensive coverage. These factors have contributed to the progress of *Vilāsini Nāṭyam* which, in just fifteen years since its rejuvenation, has drawn serious attention. Controversies raised by detractors and the apathy of official cultural organizations notwithstanding, *Vilāsini Nāṭyam* has been progressing well in the intended direction. Its present-day exponents do not belong to hereditary dancing families but have absorbed the subtleties of this style and are performing it effectively at important cultural events across the country. In a significant development *Sangeet Natak Akademi* has recently termed *Vilāsini Nāṭyam* as a major tradition of dance and awarded the *Yuva Puraskar* to an exponent of this style.

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MUSIC AND LANGUAGE AS INNATE SYSTEMS

K.G. Vijayakrishnan

“Throughout most of the world and for most of human history, music making was as natural an activity as breathing and walking and everyone participated.” Levitin (2006). We, the peoples of modern, industrialized societies need to be reminded of this fact. Music making and dancing were part of communal living, the assumption being that anyone who can speak and move their limbs reasonably well is capable of singing and dancing. The underlying assumption which I wish to reinforce in this paper is that both language and music are innate to humans. Humans are pre-wired to acquire both systems with the *same facility*. It is then predicted that they should learn both systems with equal facility, *provided the levels of motivation and exposure are the same*. Unfortunately, as we all know, neither the level of exposure nor the motivation to learn is as high for music as it is for language and the end result is that while all normal humans learn to speak and comprehend language, very few humans succeed in learning music and still fewer manage to master any system of music.

The two primitives that language and music share are rhythm and pitch manipulation. Rhythm is signaled by the recurrence of prominence at determined intervals. For instance, in the English word ‘**examination**’, the syllables in bold face are more prominent than the other syllables. In the sentence “**Ram took his examination calmly.**”, the syllables in bold face are prominent and the rhythm of the sentence is determined by the intervals at which the prominent syllables occur. It can be observed that whereas we tend to give a gap between ‘Ram’ and ‘took’, we almost elide the ‘his e’ of ‘his examination’ and rush through the syllable ‘mi’ so that the prominent syllables will tend to occur more or less at regular intervals signaling the rhythm of spoken English. Thus rhythm is signaled by prominence in language. Rhythm in poetry is a superimposition of the rhythm of every day spoken language on a selected metre (a rhythmic pattern of prominent and non-prominent syllables). For instance, the iambic metre is a pattern of non-prominent syllable followed by a prominent syllable, a common

metre selected by English poets. Take the line from Wordsworth below:

“[And **dead**] [still **wa**][ter **lay**] [upon] [my **mind**]” The Prelude: Book II:
Line 177/171

Prominence in the disyllables ‘water’ and ‘upon’ is on the first and second syllables respectively. It will be noticed that this fact is respected when the words are used in the iambic pattern. The monosyllable ‘dead’ occurs as the second syllable, the seat of prominence, the most prominent syllable in the phrase ‘still water’ being the first syllable of ‘water’ (noun phrases in English normally have prominence on the noun and not the adjective) correctly fills the prominent position of the metrical foot and so on. Thus we see that metre in poetry cannot go against the grain of the patterns of word/phrase level prominence in every day speech in language.

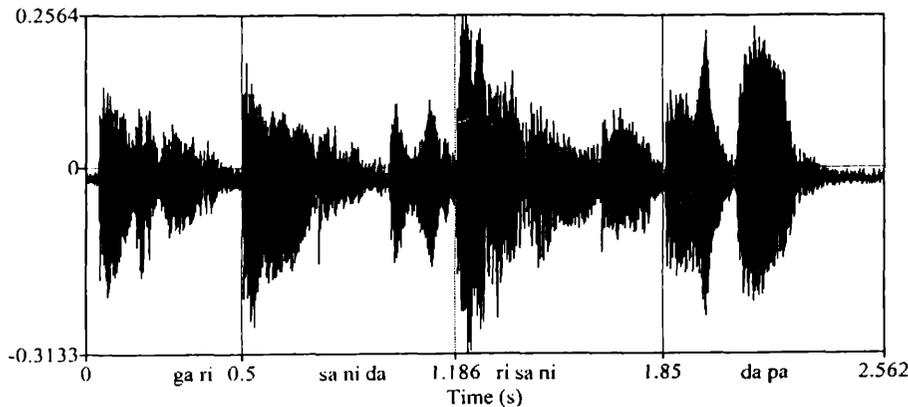
Rhythm in music also behaves in a similar fashion. In Carnatic music, one finds at least two kinds of prominence, namely prominence within the musical phrase and prominence in the rhythmic phrase. For example, the sequence of notes in the rāga Sahānā ‘ni sa ri ga ma’ will always be structured as [ni sa] [ri ga ma] and never for instance, as [ni] [*sa ri ga ma]. The rāga Sahānā requires that a phrase beginning with the note ‘sa’ cannot end in the note ‘ma’ and that the notes ‘ni’ and ‘ri’ are equally prominent in the sequence (see Vijayakrishnan (2007) for a detailed discussion). Turning to the rhythmic phrase, ‘ta diṅ gi ṅa tom’, we find that it has to be structured as {ta diṅ} {gi ṅa tom} with the first syllables of both phrases equally prominent. In the rāga Sahānā, if one were to use the five syllabled rhythmic phrases three times as an ending, it will be ungrammatical to start on the note ‘sa’ as in a) below. One must start on the note ‘ni’ as in b) respecting the rules of musical prominence.

- a) * {[sa ri]} {[ga ma pa]}
- b) {[ni sa]} {[ri ga ma]}

As in language, in Carnatic music too, patterns of prominence sanctioned for a rāga (comparable to patterns of prominence in every day speech) must be respected by the prominence in rhythmic patterns (comparable to poetic metre).

In music too, rhythm is signaled by prominence. However, prominence can be brought about by one of several factors like greater loudness, change in pitch or greater duration. Take the musical representation in the rāga Kalyāṇi below set to a four mora to a beat rhythm:

//{{[Ga Ri] [Sa ni - da] {[Ri Sa] [ni /da pa]}}{[Sa ni]- [da pa ma]}}



Notice that musical prominence (enclosed in square brackets) on the first rhythmic phrase (enclosed in curly brackets) is clearly reflected in greater amplitude on ‘Ga’ and ‘Sa’ and the initial note of the next phrase ‘Ri’. However, the expected prominence on the next musically prominent note ‘ni’ is reduced because of the beat (tactus) on the following note. Thus we see that, in Carnatic music, prominence is a complex interaction between musical and rhythmic prominence and the beat of the rhythmic cycle.

Turning to pitch, as Levitin observes

“The direct mapping of pitch is so important...if I put electrodes in your auditory cortex and play a pure tone at 440 Hz, there are neurons in your auditory cortex that will fire precisely that frequency causing the electrode to emit electrical activity at 440 Hz – for pitch...what goes into the ear comes out of the brain.” (Levitin 2006 p 29)

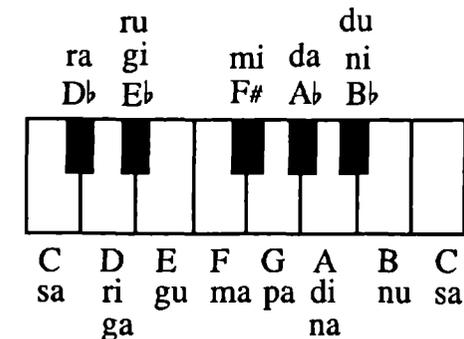
Not only is the perception of pitch frequency specific, we humans are wired to recognize a frequency ratio of 2:1- the octave. Even monkeys and cats seem to perceive octave equivalence. Therefore, we are biologically conditioned to recognize the boundaries of the octave and register precise frequencies in the

audible range. That however, is not the end of the miraculous characteristics of human auditory perception. All natural sounds (including vowels and musical notes) have harmonics i.e., vibrations at higher frequencies that help us recognize voice quality, timbre of instruments etc. The magical thing about human auditory perception is that even if the fundamental frequency is suppressed (artificially) and only the harmonics are played, humans have the ability to restore the fundamental automatically and perceive the pitch of the note. In other words, there is a mechanism in the brain that deduces the fundamental from the neural firings at the frequencies of the harmonics.

If our auditory perception is so accurate and fine tuned, the questions to ask are the following:

- a) Why is it that people differ in their ability to detect small changes in frequency?
- b) Why is it that most cultures do not use distances much smaller than a semi-tone as the basis for their music? And
- c) Why is it that most people can’t detect changes smaller than about one tenth of a semi-tone?

Before we take up these questions for discussion, let us begin by looking at the sequence of notes that make up the octave.



Although the frequency of the octave is precisely twice that of the fundamental with a large number of frequencies in between, no system of music is known to select more than twelve *stable* pitch boundaries within the octave. The crucial word here is ‘stable’. Music systems are known to exploit frequencies other than the designated twelve stable pitches. For instance, a

tremolo rendering of a note exploits the frequencies below and above the designated one for the note, a glide is a slow progression through a series of frequencies between designated ones and the 'gamakam' in Carnatic music is a systematic exploitation of pitch curves / waves / spikes between different pitch ranges (more of this in a while).

Let us now return to the questions raised above keeping in mind the upper limit of twelve stable, pitch boundaries signaling the twelve notes of the octave. The first point which needs to be noted is that, although no system of music is known to exceed the twelve stable pitch boundaries, music systems do not seem to select precisely the same pitch boundaries to signal the notes. Take Western music, for instance, it is well-known that there was a major revamping of pitch boundaries after the Baroque period when the system switched from an even tempered scale to a chromatic scale. Any one trying to play Carnatic music on a keyboard will realize that certain notes sound 'strange' when played on the keyboard. And if we listen to a system of music that we are not familiar with, we realize that many of the notes sound 'strange' Therefore, notwithstanding the elaborate mathematic claims in musicological circles (a very long tradition indeed starting from Pythagoras or even earlier), *the twelve notes are not mathematically but culturally determined* and the mathematics may be restricted to just the octave and the fifth (being biologically given).

Given this background information on the pitch faculty in humans, let us take up the first question above for a full discussion.

"Why is it that people differ in their ability to detect small changes in frequency?"

We must admit that although humans may perceive pitch accurately, their production is far from accurate (specially in untrained people). That perception is fairly accurate is borne out by a simple experiment requesting people not trained in music to recall any piece of music which is produced at a constant pitch, e.g., film music. One would see that people tend to reproduce the piece of music at roughly the pitch at which it is rendered in the original recording. Therefore the claim that human pitch perception is frequency-specific is borne out. Yet what about production? If we ask a person to repeat a sentence after us,

the person while repeating it will, most probably, accurately repeat the words (depending on his/her competence in the language), may use the same tune i.e., the pattern of rise and fall in pitch But, without doubt, we can say that the person will *not reproduce the exact frequencies* he / she heard. A person doing that (with differing degrees of success) will however be offending the speaker as he/she may take it that the person is mimicking him/her. It is the pattern of pitch rise and fall that is important in language and not the precise frequencies.

This point requires a little elaboration. Language may use pitch in two different ways. While all languages use pitch to convey sentential meaning, not all languages use pitch to signal lexical meaning differences known as 'tone languages' However, more than half the world's languages are tone languages Just as languages like English use minor differences in the sound to bring out meaning differences e.g., 'pit' and 'bit', tone languages use pitch differences to signal meaning differences in words. For example, in the language Mizo spoken in the north east of India, while /lei/ said at a steady high pitch means 'slanting', /lei/ said with a rising pitch means 'to buy' and the same sound sequence pronounced with a low pitch means 'a bridge' Note that the word meaning 'slanting' will be said at different pitches by different people given their speaking pitch range and at different pitches even by the same person depending on where the word occurs in a sentence. We generally tend to start our sentences at a medium to high pitch (within the speaking range) but as we near the end of the sentence, as we run out of air in the lungs, our pitches tend to drop. But no matter where the word occurs in the sentence, listeners will make out the word meaning 'slanting' and always differentiate it from the other two words unambiguously because, language does not use *precise pitch information* to encode lexical meaning. It uses contextual 'relative' pitch value for this purpose. Similarly, all languages use pitch differences to convey sentential meaning. For example, the sentence "You are going to Delhi." said with a fall in pitch on 'Delhi' implies a statement but a rise on that word would convey an interrogative meaning. Yet the 'fall' and 'rise' do not have precisely determinable pitch values. It is the relative pitch *movement* which conveys the meaning of a 'rise' or 'fall' Thus, language does not require *precise pitch production* to signal different semantic interpretations.

Having elaborated this point with respect to language, let me extend it to music. The fact that different musical systems have non-overlapping tone boundaries to indicate the twelve notes of the octave clearly shows that, even in music, as in language, pitch is not absolute (the Western system being an exception rather than the rule). Even within systems, note boundaries are not frequency specific but allow a small range of (intra and inter-user) variation. Therefore the answer to the first question is that since people do not have to bother about small differences in frequencies per se but perceive only patterns of pitch movements, it is no wonder that people, specially untrained people, find it difficult to perceive small changes in pitch.

Turning now to the second question, “Why is it that most cultures do not use distances much smaller than a semi-tone as the basis for their music?”, we once again need to take a fresh look at language. If we examine a cross section of languages we find the following types of contrasts selected by languages. Taking the bilabial plosive (stop) as a prototypical segment, it is possible for humans to articulate different types of plosive consonants using the lips, to cite a few [p], [p^h], [b], [b^h], [p^ʔ], [p^ʰ], [p^w], [b^ʰ], [b^w], [ɸ], [ɸ]. These are basically [p/b] like with minor variations like aspiration (additional puff of air), a ‘j’ or ‘w’ co-articulation, sounds produced with inward air movement etc. Yet, no language is known to select more than four contrasts from this set (to the best of my knowledge). The question then is “why only four of the eleven possibilities?” Further, if a language selects a more ‘complex’ sound (down the list), there are severe restrictions on which combinations it can select. Leaving aside this second issue, the simple answer that I wish to provide is that the more sounds you select from a set the more effortful it is to produce/perceive the distinctions. The simple principle that language adopts is to select sounds such that the ‘conceptual’ distance between contrasts be maintained such that both production/perception is facilitated. If more than eleven, different sounds can be produced using the lips and languages do not select more than four from this list of possibilities, the reason lies in the language faculty not considering it desirable to invest more energy in production/perception at just one place of articulation, namely the lips.

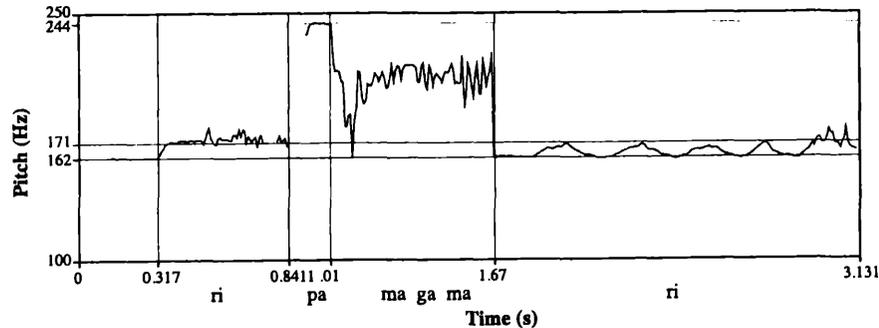
Similarly, though a large number of frequencies exist between the fundamental and the octave (which is always double the frequency of the fundamental), no music system exceeds twelve stable note boundaries. We do not need to look far for an explanation for this upper limit. Leaving aside the fundamental and the eighth and the fifth (which are biologically given), the conceptual space between the fundamental and the fifth and fifth and the eighth have to be ‘filled’ in as symmetrical a manner as possible. Every note selected in the lower part of the octave requires a selection in the upper part of the octave and we come to the magical number ten (twice five) with three pairs in the lower half (greater space) and two pairs in the higher half. Thus, we see that using the notion of ‘conceptual space’ current in descriptions of language, we can answer the second question fairly satisfactorily.

We now turn to the third question: “Why is it that most people can’t detect changes smaller than about one tenth of a semi-tone? In fact, the answer to this questions is already embedded in the explanations for the first two questions. Neither in language nor in music, is there any felt need to pay attention to pitch per se. Pitch needs to be perceived as a *dynamic movement* in context. This is the reason why most people find it difficult to perceive changes in pitch smaller than one-tenth of a semitone.

We now have a full-fledged answer to our questions: Music systems, generally, do not select more than twelve stable pitch boundaries because of the requirement of perceptual distance between ‘notes’ and the principle of ‘symmetry’ or ‘pattern congruity’ that is desirable in both languages and music systems. However, both in language and music systems, pattern congruity can be set aside in the selection of items in isolated systems. For example, while Mizo selects /p, b/ and /t,d/, it selects only /k/ and leaves out /g/. Similarly, in music systems, scales/raagas may select fewer notes from the lower part of the octave than the upper part of the octave or vice versa e.g., /sa ri ga ma/ and /pa, ni/ ‘Mandāri’ or /sa ga/ and /pa da ni/ ‘Valaji’

One might then ask how one reconciles the claim made here that the octave universally has only twelve stable tone boundaries with the claim in Indian music theory with its claim of twenty two (sometimes twenty four or even more) srutis

in an octave? The crucial word is 'stable' Indian musical system, in fact, does not select twenty two (or more) *stable* pitch boundaries. It is easily established that the microtonic variants of Indian music theory are pitch movements. These pitch movements do not even correspond to any determinable precise boundaries. For example, the pitch graph given below reveals that the so-called Gaula R̥ṣabham has a pitch movement precisely between the boundaries of sa and the Śuddha R̥ṣabham.



And a little introspection will tell us that the Bēgaḍā madhyamam must have a huge pitch range between the gāndhāram and the pañcamam. Thus we see that both language and music exploit *pitch movement*, disregarding precise pitch values. However, we must admit that, perhaps, the kind of pitch movements that Carnatic music *systematically* exploits is not encountered often across musical systems.

One final issue that I wish to raise is whether language and music share a common organizing principle in the brain (shared neural networks) or the neural paths of language and music are non-overlapping. I must begin by pointing out that there is evidence for both positions (as in many things pertaining to the human brain). There are cases of people who lose one of the faculties while the other remains in tact after a brain lesion arguing for the functional independence of the two systems (Levitin). There are also cases of people who lose a partial faculty in both language and music as a result of a brain lesion e.g., rhythm in language and music or recognition of pitch movements in language and music (Nicholsan, Baun, Kilgour, Munhall and Cuddy (2003). I will conclude this paper by summarizing the findings of a recent research project done under my supervision where it is shown that the knowledge of pitch values in one

domain does indeed transfer to another domain, at least categorially. Ramadoss (2006) shows that speakers of tone languages (which use pitch differences to signal meaning differences as in Mizo above) and people trained in music are significantly better than speakers of a non-tonal language (which does not use pitch to signal differences in meaning) without any musical training at recognizing 'tone' categories and 'notes' (in a three note sequence) in language and music respectively. She showed that musically trained speakers of a non-tone language were better at perceiving distinct tones in a tone language than their musically non-trained counterparts and, similarly, speakers of tone languages were better at perceiving different note sequences than speakers of non-tone languages without any musical training. Interestingly, there was no significant difference across the three groups when it came to intra-tonal differences (i.e., minor variation within the same 'tone'). In other words, in the context of language, all three groups failed to perceive 'minor' variation in pitch when the variation could be analyzed as variable realization of the same tone (a clear analogy would be to the segment 'p' in English which is pronounced [p^h] in the word 'pin', as [p] in spin and as [p̚] in 'cup' where the 'p' is not released and these three variants would be analyzed as intra-segment variation). It was not the case that the three groups were unable to perceive minor differences in pitch as all of them performed equally well in the perception of a small difference of 5 Hertz when produced as pure sounds, in isolation. Therefore none of them was 'tone-deaf', but perception of pitch *categories* in language and music can be transferred from one domain to the other.

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Type	Language	Number of bilabial contrastive segment(s)
Type 1	Old Tamil	p
Type 2	Modern Tamil/English	p, b
Type 3	Ao	p, p ^h
Type 4	Mizo	p, p ^h , b
Type 5		



MUTTUSVĀMI DĪKṢITAR'S COMPOSITIONS FROM THE MANUSCRIPTS OF THE TANJĀVŪR QUARTET

Ritha Rajan

The following three compositions were found with text and notation, written in Tamiz, in the manuscripts of the Tanjāvūr Quartet and could be accessed, thanks to their descendant, Sangītakalānidhi, late Sri. K.P. Sivānandam Pillai, who attributed their authorship to Muttusvāmi Dīkṣitar.

1. 'jaya gaurimanōhari'
2. 'śaraṇu kāmākṣi'
3. 'śrī kāmākṣi'

Compositions

All the three compositions are very short simple pieces, in praise of Goddess Śrī Kāmākṣi and bear the signature 'guruguha' of Muttusvāmi Dīkṣitar. Such short compositions by Dīkṣitar are not new to us. There are the nōṭṭu svāra sāhitya-s (miscellaneous songs / European airs / quasi European airs, as A.M.Cinnasvāmi Mudaliār describes them) like 'syāmaḷē mīnākṣi' and 'śakti sahita gaṇapatim', which run to just a few lines, four or eight. However two of the songs given here, namely 'śaraṇu kāmākṣi' and 'śrī kāmākṣi' have six and five lines respectively. Some lines of the song 'śrī kāmākṣi' are missing in the manuscripts.

Rāga

Unlike the nōṭṭu svāra sāhitya, these three simple compositions are set in South Indian classical rāga-s and the rāga-s are merely referred to as śrīrāga janyam for 'jaya gauri manōhari' and as māyāmāḷavagaṇa janyam for 'śaraṇu kāmākṣi' and 'śrī kāmākṣi'. One can easily identify the rāga of 'śaraṇu kāmākṣi' as mēgha rañjani, by the very clear rāga structure and also supported by the word 'mēgha....' figuring in the text of the song. The raga for 'śrī kāmākṣi' is perhaps pādī, as many of the same musical phrases are also seen in Dīkṣitar's kiṛtana 'śrī

guruṇā pālītō'smi' in the rāga pādī. Also, the rāga structure, though very brief, goes on par with what is described in Saṅgīta-sampradāya-pradarśini. The rāga of 'jaya gauri manōhari' is yet to be traced.

Form

Although the notations are very simple and inadequate, it is possible to satisfactorily interpret the music by making certain slight alterations. Thus, what is presented here is an attempt at carefully restoring the compositions. During the process, the typical musical pattern in such song types is recognized. It is a familiar pattern normally seen in three stages. It starts as a brief musical statement, unfurls the rāga in the next stage and finally winds up.

The song 'jaya gauri manōhari' is given as tōḍayam. It is set in tiśram. Tōḍayam is sung in the bhajana as invocation. Tōḍaya maṅgalam as a commencing item in dance is seen in the book 'Dance pieces in Marāthi by Serfōji Rāja', published by Saraswati Mahāl Library, Tanjāvūr. Thus the song 'jaya gauri manōhari' may be a tōḍayam of either bhajana or dance type.

The song 'śaraṇu kāmākṣi' is mentioned as gītām in brackets. and the tāla is given as miśram. When rendered, it has the musical movement of a usual tripuṭa tāla gītām. Though it is mentioned as gītām, the song 'śaraṇu kāmākṣi' should be regarded as the form 'śaraṇu'. In the bhajana and drama, the form 'śaraṇu' comes after the tōḍayam. In the 'śaraṇu' songs, the word 'śaraṇu' occurs at regular intervals.

There is no mention of the song type for 'śrī kāmākṣi'. Perhaps the repeated ending 'namōstute' suggests a similarity between the third song of the bhajana paddhati. 'murahara nagadhara' which has the repeated ending 'namō namō'. May be that could have become 'namō'stutē'.

It is possible that all the three songs formed a part of a series for a 'nirūpaṇam' or drama on Kāmākṣi, for which Muttusvāmi Dīkṣitar might have composed them. It seems likely since the manuscript has come from the 'Tanjāvūr nālvar sampradāyam' or the Tanjāvūr quartets' tradition.

1. jaya gaurīmanōharī –śrīrāga janyam – tōḍayam - tiśram

In a song by Muttusvāmi Dīkṣitar the occurrence of raga name gaurimanohari is strange. Or is it a coincidence? It is quite possible that as in the case of the song set in śaila dēśākṣi rāga, wherein the words are 'śrī śūlinīm', this song could have been in vēlvaḷī which was originally a janya of śrīrāga mēla as seen in Śāhaji's Rāgalakṣaṇamu. But this is unlikely since melodically the rāga is not vēlvaḷī.

jaya gaurīmanōhari jaya gānaghyari [gānavihārī]
jaya kāmā-janaka-sōdari jaya kāmākṣi sundari
jaya karuṇā rasa lahari jaya kanaka-ratnāmbari
jaya kāmēśa-priyakari jaya guruguha śāmbhava-kari

p m g r s ṇ r s , | ṇ s g r g m p m p |
ja ya gau ri ma nō ha ri | ja ya gā na vi hā rī |
|
p m p g r n ś r ś n p m | m g g g r s s ṇ r s |
ja ya kā ma ja na ka sō da ri | ja ya kā mā kṣi su nda ri |
|
p n p m p , p m g m g r | ṇ s ṇ g r m g p m n p , |
ja ya ka ru ṇā ra sa la ha ri | ja ya ka na ka ra tnā mba ri |
|
s n p n p m p m g r r s | ṇ s g m p n ś n p m g r |
ja ya kā mē śa pri ya ka ri | ja ya gu ru gu ha sa . mbha va ka ri |

2. śaraṇu kāmākṣi - māyāmālavagauḷa janyam- miśram (gītām)

[*the rāga is mēgharaṅjani, janya of māyāmālavagauḷa]

śaraṇu kāmākṣi śiva śākṣi saraṇu śaraṇu karuṇā kaṭākṣi
śaraṇu bhava guruguha kaṭākṣi śaraṇu megambhirasyarci
[mēgha gambhīrākṣi]
śaraṇu bhārati kāmākṣi śaraṇu viśālākṣi śabarākṣi

ṇ	s	r		g		m		n	m		g	g		r	s			
śa	ra	ṇu		kā		mā		kṣi	śi		va	sā			kṣi			
m	g	r		g	r	s	s		ṇ	g		m	g		r	s		
śa	ra	ṇu		śa	ra	ṇu	ka		ru	ṇā		ka	ṭā			kṣi		
m	g	r		g	g	r	s		ṇ	s	r		g		m			
śa	ra	ṇu		bha	va	gu	ru		gu	ha	ka		ṭā		kṣi			
m	g	m		n		n	n		ś	ś		n		ś				
śa	ra	ṇu		mē		gha	ga		mbhī	rā				kṣi				
ḡ	ṛ	ś		n		ś	ṛ			ḡ	m		ḡ	ṛ		ś		
śa	ra	ṇu		bhā		ra	tī			ka	ma		lā		kṣi			
n	ś	ṛ		n	ś		n		g	m	g		r	r		s	ṇ	
śa	ra	ṇu		vi	śā		lā			kṣi	śa		ba	rā			kṣi	

3. śrī kāmākṣi namōstutē - māyāmālavagauḷa janyam - ādi

śrī kāmākṣi namō'stutē

śivakāmākṣi namō'stutē

murahara-sōdari mukta kaḷēbari

karuṇā ramaṇi namō'stutē

guruguha-pālita guṇatraya hita [seems incomplete]

r	r	s	ṇ	s	,		r	m	m		p					
śrī	kā	mā	kṣi				na	mō	stu		tē					
p	m	r	r	s	ṇ	s		r	m	p	d		p	n	ś	
śi	va	kā	mā	kṣi			na	mō	stu		tē					
ś	n	p		d	d		p	m		r	m	p				
na	mō						stu			tē						
d	d	d	d	d	d	p		m	p	d		d	p	p	m	
mu	ra	ha	ra	sō	da	ri		mu	ka	ka		lē	ba	ri		
r	m	p	d	p	p	n		ś								
ka	ru	ṇā	ra	ma	ṇī											

ś	n	p		d	d		p	m		r	m	p						
na	mō						stu			tē								
r	m	p	d	p			n	ś		ś	n	p	d		d	p	m	
gu	ru	gu	ha	pā			li	ta		gu	ṇa	tra		ya	hi	ta		

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BOOK REVIEWS AND NEW ARRIVALS

INDIAN CLASSICAL MUSIC AND GHARANA TRADITION: R C Mehta

Readworthy Publications, New Delhi, 2008.

This book is a collection of revised versions of papers presented at various seminars and articles. It includes bibliographical references and some of the essays which are commissioned for special occasions.

Prof. Mehta is a distinguished musicologist known internationally and also a vocalist of Kirana gharana. He had retired as Professor and Head of the Department of Music, M.S. University of Baroda. He was also awarded Padmabhushan in 2009 by the Government of India.

There are twelve essays and two Appendices, the first showing the lineage of pupils of the great Gurus and the second Agra gharana-Repertoire of Ragas on Cīja based on recorded music of master musicians. There is an exhaustive list of 234 ragas and 968 Cīja-s sung by the master musicians and their disciples in the Agra gharana.

Prof. Mehta has published the material which are of great importance for the music world. As Ashok Vajpeyi has remarked in the foreword of this book "It is through the efforts of a major music critic like Prof. Mehta that many of us have been able to understand the history, tradition and changes, the structure and the aesthetics the philosophical underpinnings and vital dynamics of our music"

The first three papers speak about the history of Hindusthani music and the changes that have taken place in 19th and 20th Centuries. The "Impact of Indian thought and philosophy on Indian classical Music" analyses the Raga concept, Rasa theory, Musical forms, Guru-Sishya concept and their evaluation in the perspective of philosophy religion and culture and evolution of classical music of India which can be traced back to 2000 years back to the present form. The second essay is titled as "A search for excellence" in Indian classical Music is thought provoking as to how to find excellence. The author speaks of tonal quality which makes the music excellent and cites the voice of Faiyaz Khan

of Agra Gharana. The imitation of the guru is the first step for a student and teacher an identify develops to the singer. He also emphasizes that *Sadhana* alone will not help but *Chintana* is also necessary for an Indian Music performer, Prof Mehta mentions objectively that "the prejudices created by unquestioned acceptance of the intrinsic quantum of traditional paraphernalia undermine the creative process and act as psychological barriers shutting out our aesthetic eyes to the welcoming of new original peaks of excellence which no age is deprived of "(34 p). He also writes that a detailed analysis of music performance of top ranking musicians of past and present is a prime necessity for understanding the excellence in our Music.

The third essay "Indian Music – the coming decades" speaks of how the modern technology and globalization have influenced the music of the West more such as creative work in electronic studio and electronically produced sound which has become familiar to the listeners of the West. However Indian art music appears to be independent. Indian art music has undergone many changes in the past and present within the boundaries of Indian Music culture He gives a few suggestions that can be adopted to spread Indian Music.

The following three articles "Hindusthani Classical Music of Modern India", "Agra Gharana – Tradition and Style" and "Imitation and Idealization – An approach to Gharana Traditon in Hindusthani Classical music" speak exhaustively and analytically on these areas and would no doubt help every reader to understand comprehensively about Hindusthani Music Tradition and Gharana. These three form the title of the Book "Indian Classical Music and Gharana Tradition" . All the three essays will be highly useful for a scholar who is not familiar with Hindusthani Music Tradition.

The other essays in the book are State of Archival Music – with particular reference to Indian Classical Music, Music in the life of Hazrat Inayat Khan, Value of Cīja-s in Hindusthani Classical Music, meaning in Language and Music, Melodic Tensions, the influence of Music which deal generally with the different areas which have to be studied to understand the state of Indian Music and other socio-cultural influences. With reference to Indian classical music which has a hoary tradition of performing articles and scholarly works by

eminent scholars, preservation is highly necessary. The author speaks about the importance of Archives and the existing archival centres to preserve classical music. The article “Music in the life of Hazrat Inayat Khan” is an interesting essay on the contribution of Inayat Khan’s Sufi message and Inayat Khan as a poet, performer composer and philosopher. Hazrat Inayat Khan wrote many music books and among them Inayat Geet Ratnavali contains many different forms with notation. The article on “Value of Cīja in Hindustani Classical Music” is explained in detail. What is a Cīja? It is defined as follows: “A Cīja would mean a composition of words set to music (mostly to a raga) its main purpose being a vehicle of exposition of the music theme of music, which may be raga, or thumri a raga-anga or many be a ragamala” (p.144). The articles that follow “Meaning in language and music” and Melodic Tensions” are analytical and they make the reader think about these factors. The last article “the influence of Music” speaks about the impact of music” discusses about the aesthetics in Music and psychology.

Besides these informative essays, the book contains two Appendices and Index with the foreword from Ashok Vajpeyi, well known critic and poet.

This work is an exhaustive work critically analyzing various aspects of Hindustani and written in a lucid style which would be no doubt useful for scholars and students of Indian Classical Music.

– S.A.K. Durga



MUSIC IN VALMIKI RAMAYANA: Subhadra Desai; Shubhi Publications, 232 City Centre, II Floor, MG Road, Gurgaon 122002. Rs. 1795.

The Ramayana is an unfathomable epic of eternal character. The life and culture of this country revolve round this great epic. While the Ramayana is intended to elevate human beings, the Mahabharata tells us how to live in society and the Bhagavata Purana helps us to attain spiritual elevation. These three works are like three concentric circles that one travels through phases in one's life.

The Ramayana is the first work of poetry outside the Vedic literature. To the scholars it is poetry unparalleled, for the artists it is a drama unsurpassed with a variety of emotions, to the refined it is a work of righteousness (Dharma), for seekers it is the royal path to liberation and in a nutshell it is history, geography, ethnology, astronomy, music and the art of warfare. It is an amalgamation of everything that the human race wants for all time to come. There are many versions of the Ramayana in all Indian languages. However, the original Valmiki Ramayana retains its glory forever. Different artists from different fields find Ramayana as a source of inspiration and relevant to them.

Inherent music

This book is one such scholarly exercise focused on music in the Valmiki Ramayana in five chapters scientifically dealing with the subject of music. The first chapter deals with the traditional tenets of Indian music. The ancient literature and the metrical form of the Ramayana establish the fact that there is an inherent music in the Valmiki Ramayana. Valmiki initiated Lava and Kusa into Ramayana singing and asked them to render the Ramayana composed by him in Margi style.

The author quotes more than 120 verses from the chapters of the Ramayana which have references to music or dance. The book carries some very ancient paintings of the Ramayana from different periods like the Bikaner, Kangra and Mughal schools. The next chapter deals with the Vedic hymns, Vedic chanting in the Ramayana and the technical terms of music used in the epic like Margi, Karana, Murchana, Sthana, Jati, Laya and Tala.

Objective

The third chapter deals with classification of musical instruments in the Ramayana according to the traditional categorisation. The fourth is a key chapter, wherein the author deals with the backdrop of music in society in the Ramayana era and etymologically classifies musicians and dancers in the Ramayana. The last chapter dealing with the nature of music is a very natural topic in a book like this. The crowning and interesting component of this work is the four appendices where some interesting topics such as the influence of Ramayana on the music and culture of the subcontinent, selected reference to music in the Ramayana, definition of some technical terminologies of music and references are given.

The bibliography also reads as an enchanting and enlightening component of this wonderful book. Wherever there are Sanskrit verses, the author has very scrupulously given the English transliteration with diacritical marks and translation.

This is a book that needs to be there in every library. The highlight of this book is the objectivity of the author in dealing with the topic without being swayed away by any sentiments or religious fervor. The quality of the content, production and pictures add immensely to the value of the book.

– *Pappu Venugopala Rao*

Courtesy The Hindu



NEW MANSIONS FOR MUSIC PERFORMANCE, PEDAGOGY AND CRITICISM Lakshmi Subramanian, Social Science Press, 69, Jorbagh, New Delhi-110 003

Very often when we enjoy a legacy, we do not bother to reflect how it has all come about.

Take the instance of the Madras Music Season; this phenomenon has gained international recognition and represents a ‘giant leap’ for Carnatic music.

It is a cumulative impact of many developments, evolving over a period, notably from the mid 19th century. Several players, concerned activists, performers, promoters, institutions, affinity groups, votaries, connoisseurs, scholars and critics have been involved in the initiatives and sustained efforts.

Various accounts relating to the recent history in the field are available, but telling part of the story, focusing on some particular element or aspect.

The narration has to be more integrated.

The author of this book, who is a Professor in the Department of History and Culture, Jamia Milia Islamia, New Delhi, states in the preface, that the focus in her work is on the ‘practitioner, different from the entrapment in the world of textual representation’ However, the discussions in the series of essays do cover many principal actors who constituted ‘the changing world of performance’, and the interactions that have taken place, to present the picture regarding ‘music and its troubled engagement with modernity’, in a holistic manner.

Copious references have been cited to provide information, point to the visible and invisible factors and explain the sequences in the transition, the roles of different actors, the attitudes, assumptions and contradictions, the complexities, the positive and negative sides etc., without being assertive, opinionated or dismissive in approach. These include well known sources like the publications and discussions of the Music Academy, features published in *Sruti*, the reviews by Kalki in ‘Aadal- Paadal’, *Karnamrita Sagaram* (Abraham Pandithar), views expressed by connoisseurs and experts like CS Iyer, Rangaramanuja Iyengar and a host of others, Indian and foreign and also not much known, like the ‘Articles on Carnatic Music’ by PS Iyer (1937), ‘Karnata

Sangeetam', a journal in Tamil, published from Coimbatore during the forties, The Kasi (Varadhachariar) Diaries, archival material from the Roja Muthiah Research Library, Madras. In addition, several books by Indian and foreign authors, are cited in some chronological order, in the Chapter on the History of Music (A Bibliographical Essay).

This indicates the writer's deep and persevering involvement with the subject, wider perspective, painstaking effort and flair for cognitive analysis.

The discussions relate to the backdrop to the process of redefining the classical music tradition, the new custodians of music and their search for new meanings in their experience of listening to music ('it was in the pursuit of pure sound that the aesthetics for performance and guidelines of the katcheri format were articulated'), the development of the format ('a living laboratory or enchanted space'), the concert repertoire, Ariyakudi's role, the emergence of the music critic, questions of aura and authenticity, the limits to criticism ('lack of a creative conversation between the critic and the singer'), the Tamil Isai issue, changing conditions and their likely repercussion on the art form, problems in music education, plight of the music teacher, music as a theme in writing etc.

The Post Script contains a very succinct summing up, ending in an optimistic note:

"It was fortunate that successive generations of individuated and exceptionally talented musicians were able to improvise, expand and elaborate an idiom that did not just remain a formula"

With such wealth of information, the study is a very valuable contribution to understand the dynamics of transition relating to Carnatic music practice.

(The pictures of Muthuswami Dikshitar and Syama Sastri on page 25, are in a reversed position, making them 'southpaws'.)

— *'Manna' Srinivasan*



NEW ARRIVALS

ISAI ULAGÁ ILAVARASAR G.N.B: Lalitha Ram, Vikatan Publishers, Chennai, 2006, 167 pp (Tamil) Price Rs. 65.00

The book contains sixteen titles and not divided into sixteen Chapters. It is an essay bringing out the biography and musical career of GNB exhaustively as a short story with a number of anecdotes and photographs. It is a book written for a serious reader as well as for a raskia of G.N.B. highlighting all the excellent features of his music. The titles G.N.B Bani, Vaggeyakavar, Isai Ulaga Ilavasaras are well written with a deep insight. G.N.B's articles in Anandavikatan Deepavali Malar are appended at the end which adds value to the book. As an academic work, a complete list of reference works, Discography, Videos referred and interview lists are given which would be helpful to research scholars.

NATYA NADAKANGALIL PADALUM AADALUM: Dr S Karpagam, Guhan Padippagam, Vaduvur, Tamilnadu, 224 pp Price Rs. 125.00

The book is first of its kind to deal with Tamil dance- dramas exhaustively bringing out the role of music, dance and dramatic elements in the dance- dramas. The author has given in five Chapters the origin and growth by Nattyanatakam or dance dramas, types of dance dramas, music in dance dramas theatre and dance parts in dance dramas and lastly how to write dance dramas, their grammar and how to produce them besides Introduction and Conclusion and Bibliography. Dr Karpagam's Ph.D thesis is "Music and Dance in dance- dramas" in tamil as "Nattiya Nadakangalil, Padalum Aadalum" in Tamil University Thanjavur which has been brought out as a book. The book gives enormous information on dance dramas in Tamilnadu and other regions in South India, evaluation of dance dramas from historical sources and the methods for producing dance dramas which would help research scholars and producers of dance-dramas. A valuable addition to Dance-drama literature.

— *S.A.K. Durga*

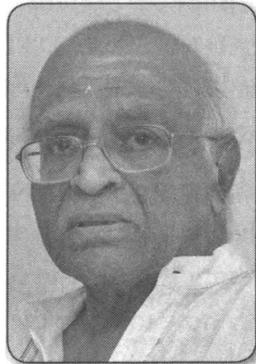


OBITUARY

The Music Academy reports with a deep sense of sorrow, the passing away of the following music personalities during the year 2009.



Sangita Kalanidhi Smt. D.K. Pattammal



Sangita Kalanidhi Shri Palghat R Raghu



Sangita Kalanidhi Shri B. Rajam Iyer

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