



The Journal
of
The Music Academy Madras

Devoted to the Advancement of the Science and Art of Music

Vol. 86

2015

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्भक्तैः 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

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THE MUSIC ACADEMY MADRAS

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OUR CONTRIBUTORS

SEETHA RAJAN

A versatile musician and an A Top Grade artiste of the All India Radio, 'Sangita Kala Acharya' Smt. Seetha Rajan, in her early years came under the tutelage of a dedicated Guru the Late Sri Kittamani Iyer. Relocation to Secunderabad enabled her to learn Hindustani music from a veteran musician Sri Bhim Shankar Rao. A National Talent Scholarship award led to advanced music training under 'Sangita Pitāmaha' Semmangudi Srinivasier. Later, a Senior Research Fellowship (Govt. of India) was awarded for the work "An attempt at analysing and restructuring the curriculum for students of Carnatic Music (Vocal)" Her concerts and Lecture Demonstrations stand well appreciated. A member of the advisory committee of the Music Academy, Smt. Seetha Rajan has been a faculty of both the Music Academy and Kalakshetra. Some major achievements are the creation of Bala Brundam Sangita Gurukulam, a compact institution of high calibre and the bringing out of 'BŌDHANA', a well appreciated guide for learners of Classical Music. A significant contribution is Mathrubrundam, a non-profit institution founded to empower mothers to start afresh in Classical music and whose response is tremendous and satisfying.

Dr. S.A.K. DURGA

A Karnatak and Hindustani music performer, Dr. S.A.K.Durga is a Musicologist and Ethnomusicologist and the Founder Director of the Centre for Ethnomusicology, based in Chennai. She learnt music from her mother, Lalitha Bai initially, and later from Tirukkodikaval Venkatrama Iyer and Madurai Mani Iyer. She had her advanced training from Sangita Kalanidhi-s, Prof. T.Viswanathan and Dr. M.Balamuralikrishna. She learnt Hindustani classical Music from Ustad Mohammed Munnawar.

She completed her doctorate in Ethnomusicology at the Wesleyen University, USA and later carried out a comparative study of Gregorian and Vedic Chants and Tēvāram hymns as a part of her Post-Doctoral research work at the Yale University. She is a member of the Advisory Committee of the Music Academy.

Dr. YASHODA THAKORE

Dr.Yashoda Thakore earned a Doctoral degree for a thesis on 'The interrelationship between Yoga and Indian Classical Dance with special emphasis on Kuchipudi,' from the University of Hyderabad. Under the expert tutelage of Guru Smt Sobha Naidu and renowned Dance Gurus Dr. Vempati Chinna Satyam and his disciple Bala Kondala Rao,

Yashoda has blossomed into a versatile scholar, teacher, choreographer and performer. She is the co-author of the translation of *Nṛtta Ratnāvali*, a 13th Century Sanskrit text to English with Dr. Pappu Venugopala Rao. She performs Kuchipudi and is fond of the dance of the devadasi repertoire.

Dr. ARATI N RAO

Arati N Rao passed the Vidwath examination in Veena conducted by the Government of Karnataka. She holds an M.Music degree from the University of Madras and a Ph.D. (Music) degree from the University of Mysore where her topic of dissertation was 'Vijayanagara as a Seat of Music' She has presented papers in conferences and published papers in peer reviewed journals. Her current research focuses on the study of *Sulādi*, *Ṭhāya-s* and *Ālāpa-s* based on manuscript notations found in the Thanjavur TMSSM Library.

JYOTSNA VIVEK (KRISHNAMURTHI)

Jyotsna, an 'A' grade artiste of the All India Radio has undergone prolonged training in Bala Brundam Sangita Gurukulam from a young age under the rigorous tutelage of her Guru 'Sangita Kala Acharya' Smt. Seetha Rajan. A recipient of the CCRT scholarship as also the scholarship for young artistes, Ministry of Culture, several prizes have come her way as also some prestigious Tambura prizes in Chennai and out station music competitions. A well-appreciated performer, subsequent to completion of post-graduation in music and with a Junior Research Fellowship award from UGC, she is currently pursuing her PhD in the Music Academy Research Centre, Chennai. Jyotsna is worthily evolving as a Musician, Scholar and Teacher along the direction envisaged and so mentored by her Guru.

EDITOR'S NOTE

On behalf of the editorial board, the Music Academy President Sri.N.Murali, I extend a hearty welcome to the readers of the Music Academy Journal, Vol.86, 2015.

The Music Academy Journal up to 2002 is uploaded on the website, www.musicacademymadras.in. The website also carries an article keyword index.

Apart from the details of the 88th Annual Conference and Concerts, the journal carries five articles by eminent and upcoming scholars. Sangita Kala Acharya Vidūṣi Seetha Rajan wrote a very interesting article incorporating her experience as a teacher, about a different approach to music education. Dr. S.A.K. Durga, internationally known Ethnomusicologist and expert Committee member wrote an article on influence of Indian culture on Music and Theatre of South East Asia. A very interesting article dealing with *sulādi* notations found in Thanjavur manuscripts with *Rāṅganāyaka mudrā* was written by Dr. Arati Rao. Dr. Yashoda Thakore with her experience as one who has translated *Nṛtta Ratnāvali* into English wrote a very focussed essay on the treatise, *Nṛtta Ratnāvali* of Jayasēnāpati. Jyotsna Vivek (Krishnamurthi), Research Scholar from Music Academy Research Centre wrote a critical essay on 'Pallavi Svara Kalpavalli'

We have lost some very eminent musicians during the year; two Sangita Kalanidhi-s Vidvān-s Sri Nedunuri Krishnamurthy and Sri N.Ramani and a versatile musician composer Vidūṣi Suguna Purushottaman and many other musicians. The Music Academy reports the demise with a deep sense of sorrow.

Two of our research scholars, Smt. Sumithra Vasudev and Smt. Kavitha Devarajan have been very helpful in bringing out this journal. The Editorial board acknowledges their services.

The Editorial board is grateful to Sri. N.Murali, President of Music Academy and the members of the Executive Committee for their spontaneous support. I express my gratitude to the contributors of articles and book reviewers.

I am sure the readers will find this year's journal interesting. We are thankful to Compuprint for printing the Journal beautifully and on time as ever.

15th December, 2015

Pappu Venugopala Rao

88th Annual Conference and Concerts**Monday, 15th December, 2014****Welcome Address By Shri N. Murali, President**

Dr. K.Radhakrishnan, Chairman, Indian Space Research Organisation (ISRO), Sangita Kalanidhi designate Shri T.V. Gopalakrishnan, Sangita Kalanidhis Shri Umayalpuram K.Sivaraman and Smt. Sudha Ragunathan, my colleagues Shri V.Srikanth and Shri Krishna Prasad, other awardees of this year, Sangita Kalanidhis, Vidvans and Vidushis, my colleagues on the Committee, Members of the Music Academy, distinguished invitees, ladies and gentlemen,

I extend a very warm welcome to every one of you to this Inaugural function. It is my immense pleasure and honour to extend a very special welcome to our Chief Guest, Dr. K.Radhakrishnan. His inaugurating this year's Annual Festival is a matter of great joy and pride for all of us.

Dr. Radhakrishnan has several accomplishments to his credit and is a man of many facets. He is a graduate in Electrical Engineering from Kerala University, a postgraduate in Management from the Indian Institute of Management, Bangalore and obtained his Ph.D. from I.I.T., Kharagpur.

Starting his career as Avionics Engineer in Vikram Sarabhai Space Centre in 1971, Dr. Radhakrishnan has had a distinguished career of forty-three years in space engineering, space applications and programme management.

In the last four years, he has spearheaded "Team ISRO", executing 33 space missions, an unprecedented accomplishment in its history. In this quest, India's space capabilities for satellite navigation, strategic communications, microwave radar imaging and tropical climate studies have been established, in addition to ensuring continuity and capacity for operational space services. Apart from the ability to execute a wide range of satellite launch missions reliably, signified through the launch of nine successful PSLV missions during 2010-2013, the concerted efforts towards a reliable GSLV with Indian Cryogenic Engine and stage resulted in a spectacular success on January 5, 2014. Under his dynamic leadership, India's first planetary exploration – the Mars Orbiter mission was conceived, planned and executed with a great deal of innovative ideas. It is a matter of great pride and joy for all of India that "Time Magazine" has recently listed Mangalyan, the super smart spacecraft developed by ISRO among the 25 top inventions of 2014. It says and I quote, "Nobody gets Mars right on the first try. The US did not, Russia did not, the Europeans did not. But on September 24, India did. That is when the Mangalyan (Mars craft in Hindi) went into orbit around the Red Planet, a technological feat no other Asia nation has yet achieved. Building the craft cost India just \$.74 million, less than the budget for the film "Gravity" It goes on to say "it portends great things for the country's space programme and for science in general"

Before taking over as ISRO's Director, Dr. Radhakrishnan had been the director of ISRO's Vikram Sarabhai Space Centre of Launch Vehicle Development in ISRO and earlier he had been Director of National Remote Sensing Centre and founding Director of Indian National Centre of Ocean Information Systems.

Dr. Radhakrishnan is the recipient of several accolades including the Allan D. Emil Memorial Award (2014) of International Astronautical Federation; "Distinguished Alumnus Award of IIT, Kharagpur (2010) and IIM Bangalore (2010), Vikram Sarabhai Award of Indian Science Congress (2010), Social Services Award of the International Academy of Astronautics, to name a few. In 2014, he has been awarded "Padma Bhushan" for his outstanding contribution to science and Engineering in India.

And above all, what makes his participation as the Chief Guest this evening so special is the fact that he is a trained Carnatic Musician, who has been a disciple of the doyen, Sangita Kalanidhi Shri R.K.Srikantan for three decades. He has performed regularly in Kerala, including recently at the Annual November Chembai Music Festival in Guruvayur. His concert a few days ago at the Indiranagar Sangeethan Sabha for the Bengaluru Sangeeth Utsav, attracted a lot of media attention, including the ubiquitous TV channels which telecast snatches of his kutcheri. It may be of interest to note that Dr. Radhakrishnan was initially trained in Kerala Natanam and Kathakali. Dr. Radhakrishnan states, in a recent interview to a newspaper, that music works as a tonic for stress. He attributes his memory power to music; and says it is nada yoga to him.

So, ladies and gentlemen, I am sure you will agree with me, that there could not have been a worthier or more appropriate person to Inaugurate our 88th Annual Conference and Concerts than Dr. K.Radhakrishnan.

The Margazhi Music festival in Chennai, has evolved over the decades into an amazing and unique phenomenon that is now arguably the largest classical music and dance festival in the world. The Music Academy, with its hoary history and tradition of over eighty five years, can be truly regarded as the pioneer of this great festival.

As happily experienced by members and rasikas, the phased upgradation and improvements programme of the last eight years has brought about greatly improved facilities and enhanced ambience resulting in a pleasant and comfortable listening experience. This has been the case with the Main Auditorium as well as the Mini-Auditorium. Some aspects like a more efficient stage lighting system and LED lighting in the auditorium with a state-of-the-art dimmer system, have been completed recently. The improvement and upgradation of the library and of the remaining stage light fittings would be taken up after the season. I would like to re-iterate our grateful acknowledgement to all those enlightened and large hearted donors whose support we have acknowledged individually earlier.

I also wish to reiterate how fortunate the Academy is to be the recipient of the continued expertise and experience of our wonderful architect Shri P.T.Krishnan in all its upgradation efforts, probono and as testimony to his passion and sensitivity for heritage conservation.

I have had occasions to refer to the heartening resurgence in academic activities and initiatives over the last few years. I am delighted to announce that a major project that commenced in 2010, namely, the translation of Sangita Sampradaya Pradarshini (SSP) into English has reached a very satisfactory completion. Four volumes have been released earlier and the last part in the form of "Anubandha" is being brought out later at this Inaugural function. All credit for this project should go to the dedicated editorial team of eminent musicians and musicologists under the distinguished Editorship of Dr. Pappu Venugopala Rao, our scholar Secretary.

One of the noteworthy academic events was the Seminar for research scholars held in October 2014 in collaboration with the department of Music, University of Madras and Queen Mary's College where totally seventeen scholars presented research papers, including six outstanding presentations by scholars from the Music Academy Research Centre, all of which have been uploaded on to our website under the separate heading of "Web Journal"

The Music Academy-Tag Digital Listening and Viewing Archives set up and maintained through the generous sponsorship of Shri R.T. Chari, our esteemed Vice President, continues to be enriched and enlarged. There are now around 10,000 hours of digitised music. During the year the young writer and music historian, Shri Vikram Sampath has donated to our Archives his digitised music recordings from old gramophone records as part of the exchange programme where Shri R.T.Chari gave his personal collection of 1000 hours of music to the former. Just last week, an ardent music connoisseur living in USA, Shri L.Raghavan has donated his valuable digitised collection of over 3000 hours to our Archives as a first instalment. The Archives will also soon digitise the English notations donated by the flute maestro Shri T.S.Sankaran of 500 songs in addition to its own collection of notations of another 500 songs. We gratefully acknowledge all this valuable gift of music.

During the year, some generous endowments have been received. These are from Prof. Mysore V.Subramanya, towards Veena Seshanna Memorial Veena competition and Swaramurthy V.N.Rao Memorial Vocal competition, Shri Deepak Doraiswamy, based in USA, towards "Rajalakshmi Music Awards" for the best students of the Advanced School of Carnatic Music; Smt. Gayathri and Shri Rajan Srikanth creating "Rajammal Vijayaraghavan fund" with handsome amount for financially supporting indigent Carnatic musicians; from Smt. Meenakshi Ganesh and Smt. Jayashree Shankar Iyer for an endowment in the memory of their father, "Sangita Kala Acharya Shri V.Subrahmaniam" towards a prize for the outstanding senior concert during our Annual festival. We gratefully acknowledge their generosity.

It has been decades-old tradition for The Music Academy to confer special honours during every music season on outstanding artistes who have contributed enormously to the preservation and enrichment of our wonderful heritage of classical fine arts.

This year the Academy is honoured and delighted to have chosen the multifaceted, doyen of Indian music, Shri T.V.Gopalakrishnan for its coveted Sangita Kalanidhi award.

Shri Gopalakrishnan comes from a family with a long musical tradition. He began training at an early age in vocal music under his father and on the mridangam under his uncle. He later trained for over three decades under the legendary, Sangita Kalanidhi Chembai Vaidyanatha Bhagavathar. He also trained in Hindustani Music under Pt. Krishnanand and gave his maiden performance in that idiom at The Music Academy in 1969.

As a mridangam vidvan par excellence he has accompanied all leading musicians for over five decades. He has thus carved a unique niche for himself in the field, being proficient as a vocalist in both Carnatic and Hindustani styles and also a percussionist.

His commitment to and passion for the art has seen him train innumerable students who span a wide variety of musical genres – vocalists, instrumentalists and percussionists in Carnatic and Hindustani styles, film music composers and singers and Western music exponents.

He is an expert in voice-culture and has helped many performers to tackle their voice problems. He propagates his extensive knowledge and methods through “Academy of Indian Music and Arts” which he founded.

Shri T.V.Gopalakrishnan has been a busy performer throughout his life, giving concerts in India and abroad, that included solo and collaborative performances. He is the recipient of numerous awards and titles, including the Padma Bhushan in 2012 from the President of India.

The Sangita Kala Acharya award goes to veteran musicians Vidushi Smt. Alamelu Mani and Vidvan Shri Mangad K.Natesan. The Music Academy is very happy to honour them for their distinctive contribution to Carnatic music.

The recipients of the TTK Memorial award are veteran vocalist Shri Malladi Suri Babu and a leading exponent of South Indian style of bhajanai, Shri Udaiyalur Kalyanaraman. The Academy takes pleasure in recognising their wonderful contribution to our tradition and our congratulations to them.

The Musicologist Award goes to musician, scholar and musicologist Dr. Padma Murthy and our congratulations to her.

The “Natya Kala Acharya” Award for Dance instituted three years ago and given at the Dance Festival, goes to Kum. Leela Samson, a renowned Bharatanatyam exponent, choreographer and teacher who richly deserves this award.

This year’s music programme as the previous ones, will feature over 80 concerts by established artistes as well as young and talented artistes all of whom like to give of their best on this famed stage that has showcased successive generations of great artistes.

The morning academic sessions that have assumed higher quality standards, greater variety and depth over the recent years, look to live up to their enhanced reputation this year as well.

His Excellency, Dr. K.Rosaiah, the Governor of Tamil Nadu has kindly agreed to be the Chief Guest and preside over the Sadas on January 1, 2015 and confer the awards.

The ninth edition of our greatly acclaimed Dance Festival is being held between January 3 and January 9, 2014. Mr. Masanori Nakano, Consul General of Japan in Chennai has kindly consented to inaugurate the festival.

It is only natural that we count on the unflinching support and participation of our members and other rasikas as always, to make this year’s festival a resounding success too. Further, the generous support of our sponsors and advertisers has made an enormous contribution to the success of our annual festival. The active involvement and team spirit of our colleagues on the Executive Committee ably assisted by the dedicated and hardworking volunteers and staff of the Academy, have contributed in no small measure to its success.

I would also like to record our deep appreciation of the support and participation through wonderful performances and presentations of all the artistes, musicologists and scholars have been responsible for the high quality of our festival.

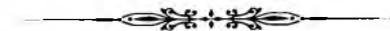
The year 2014 has witnessed the loss of some stalwarts and leading musicians – Sangita Kalanidhis Shri R.K.Srikantan and Shri Nedunuri Krishnamurthi (the latter a week ago), Vidvan Sri Ivaturi Vijeswara Rao, Vidushi Smt. Jayalakshmi of the famous Radha-Jayalakshmi duo, our TTK Awardees Vidushi Smt. T.R.Balamani and Vidvan Dr. Prapancham Sitaram and last but not the most poignant of them all, the one and only Shri Mandolin U.Shrinivas who was taken away from our midst suddenly at a very young age of forty-five.

Shri Mandolin Shrinivas started performing in our Annual Festival as a fourteen year old in 1983 and has performed consecutively without interruption for thirty years. The Executive Committee of the Academy has decided to dedicate the whole day’s programme on December 23rd, to his memory. For, that is the date that Shri Mandolin U.Shrinivas made his very own here for over 20 years. His father Shri U.Satyanarayana, has instituted, through his family trust, “Shrinivas Institute of World Music”, the “Maestro Mandolin U.Shrinivas Award”, annually for the season’s Best Senior Solo Instrumentalist chosen by the Academy starting from this season. I gratefully acknowledge this gesture.

We salute and pay our heartfelt tribute to all the above musicians for their tremendous contribution to Carnatic music. We are indeed thankful and proud of their long association and support to The Music Academy.

Let me conclude by wishing you all an enjoyable and fulfilling Music Season and Dance Festival and a very joyous New Year.

Thank you.



Inauguration of the Annual Music Festival
88th ANNUAL CONFERENCE AND CONCERTS
The Music Academy, Madras
Monday, 15th December 2014

by **Dr. K. Radhakrishnan**, Chairman, ISRO

Esteemed President of The Music Academy Shri N. Murali; Distinguished Members of the Executive Committee, the Sangita Kalanidhi – elect Shri T.V. Gopalakrishnan; Sangita Kalanidhi Shri Umayalpuram Sivaraman, Sangita Kalanidhi Smt Sudha Raghunathan; the illustrious array of Sangita Kalanidhis, Sangita Kala Acharyas, eminent Musicians, erudite connoisseurs and members of the media,

Being an ardent lover and student of karnatic music, I am singularly fascinated to be amongst you, and to inaugurate the 88th Annual Music Conference and Concerts of the Madras Music Academy. I am grateful to Shri Murali and members of the Executive Committee for giving me this great opportunity.

The seminal contributions made by the Academy over the last nine decades for enrichment of the body of knowledge in Karnatic music has elevated itself to the Universal Academy of Karnatic Music. I offer my salutations to those great souls and legendary musicians, musicologists and performing artists who made this possible.

This Academy is the dream destination of every karnatic musician-to listen, to learn, to perform and to be recognised. I take this opportunity to offer my special compliments to all the artists who have been invited to present their scholarly and scintillating music scheduled over the fortnight.

Today, a multi-faceted musician, percussionist and our beloved Guru Shri T.V. Gopalakrishnan is here with us to preside over this Conference and to be conferred with the coveted Sangita Kalanidhi title. A mellifluous voice that traverse through the contours of both karnatic music and hindusthani music as well as impeccable proficiency in percussion are the key strengths of Shri T.V. Gopalakrishnan. Blessed with a rich musical lineage from his father Thrippoonithura Viswanatha Bhagavathar, he imbibed legacies of Chembai Vaidyanatha Bhagavathar and later nurtured an array of renowned disciples. It has been my good fortune to have interacted with him on a few occasions during the last two years and be bestowed with the responsibility to present the Sangita Kalanidhi M.S. Subbalakshmi Award to him. I offer my compliments and respects to him.

We have a few more luminaries Shri Mangad Natesan, Smt Alamelu Mani, Malladi Suri Babu gaaru, Smt Lalgudi Rajalakshmi, Dr. Padma Murthy, and Dr. Leela Samson who are being recognised by the Academy for their outstanding contributions in various domains of

music and dance, especially mentoring thousands of artists, directly and indirectly. Udaiyalur Shri Kalyanaraman who is being recognised by the Academy is an endorsement of the divine dimension of karnatic music. Let me offer my compliments to all these great personalities.

My association with music and dance:

- a) Born and brought up in one of the cultural centres of Kerala-
- b) Ammannoor Gurukulam of Koodiyattam-followers of Bharatha's Natyasastram
- c) Unnayi Warriar – Kathakali school
- d) Temple festival of Koodalmanikkam-18 Panchari Melam; played in 5 tempos starting with 96 beats and ending with 6 beats of Roopakam.
- e) Opportunity to be trained by 7 Gurus in dance and kathakali; 7 gurus in Music including Sangita Kalanidhi RKS and Sangita Kala Acharya Dr Nookala
- f) I continue to be a student - Spiritual heritage of Thyagaraja was a turning point in my appreciation of karnatic music.

Our musical heritage is traced to Saama Veda that teaches the musical method of chanting verses. *Saaman* refers to melodies or music. (*recalls Thyagaraja's composition Naada thanumanisam Sankaram where he pays obeisance to Siva whose body is Naada, who is embodiment of Saama veda and the seven svaras emanated from his five faces*). It is believed that Siva, the original cosmic dancer together with his consort Parvathi evolved thandava and lasya forms of dance.

Bhagavad Gita states: "*Naaham vasami vaikunte na yogi hridaye ravou; madbhaktha yatra gaayanthi thathra thishtami naarada*. Naarada is the first Bhagavatha musician and the Lord delights in beautiful music that Naarada sings in praise of Him.

Bharata's Natyasastra is a great treatise on dance and music. Its chapter on Vakyavidhanam dwells on *sapta swara, threeni sthaanani, chathwaro varna dwividha kaaku, shadalamkara, shadaangani*.

It identifies: (i) *madhyamam* and *panchamam* for *hasyam* and *sringaram*; (ii) *shadjam* and *rishabham* for *veeram*, *roudrum* and *atbhutham*; (iii) *gandharam* for *karunam*; as well as (iv) *dhaivatham* for *bheebhatsam*.

Further, it specifies three *layas*: (a) *madhyalayam* for *hasyam* and *sringaram*; (b) *vilambithalayam* for *karunam*; as well as (c) *druthalayam* for *raudram*, *adbhutham* and *bhayanakam*.

This forms the bedrock of Vachikabhinayam in *Koodiyattam*, an ancient classical art form prevalent in Central Kerala. These guidelines are pertinent for our karnatic music and dance compositions too even in contemporary setting.

I have been enamoured by a number of compositions

- a) Vidulaku mrokkeda-heritage
- b) Jagadananda karaka-tricky composition -swara phrases; rhythmic complexities, phase difference; text
- c) Nada thanumanisam..... – Nada yoga
- d) Deekshitar – Scholarly – Navagrahas
- e) Syama Sastri – relation to goddess
- f) Viriboni eternal
- g) Swathithirunal Bhavayami-nectar of Ramayana

Some suggestions

Experimentations and innovations are continuing process in the form and content of karnatic music. But combinatorial formulations of ragas & rhythms should not override the intrinsic beauty and appeal of music. To quote Shri R. Srinivasan “Rules should not crib the art”

Melakartha framework of Venkatamukhi is still a subject to be reviewed and researched. We have a unique way of defining 16 swaras with just 12 in reality. This approach and dwelling on 72 melakartha scales have always intrigued many including me.

Speed has become the essence of the day and rightly so. We are reaching the planet Mars in 300 days. World is becoming like a treadmill where you need to run faster to remain stationary. T20 cricket might have captured striking attention, yet Test cricket is still the true choice for the connoisseurs. The same is true for karnatic music. Vilambithalayam should be protected, preserved and promoted for the posterity. We recall MDR in this context. The Kathakali music of Kerala emphasises on mood and it is heartening to see several compositions in vilambalayam.

Technology is enabling farther reach for learning music. However, its limitations in delivering the qualitative aspects of music should be well-appreciated.



Presidential Address
by Vidvān Sri. T.V. Gopalakrishnan
at the 88th ANNUAL CONFERENCE AND CONCERTS
at the Music Academy Madras (15-12-2014)

Sarvebhyo Gurubhyo Namaha!!!

It is with utmost humility and modest pride that I stand before this august presence of all that is the finest in Indian fine arts and culture, to share with you my thoughts on this memorable moment in my life.

The Music Academy to me has been a citadel to showcase the greats – the hoary past and the heritage handed down through the centuries. Nearing its own century of its unique existence in propagating the pristine glory among the present and future generations, lending a most needed platform for the young and talented, to recognize and honour singular achievements of individual artists and their own traditions, the Academy has been the trendsetter in the world of music from the global point of view.

Indian heritage and fine arts have endured the impact of myriad cultures, customs and faiths, over the centuries, and have withstood the test of time and soared high in the horizon of universal cultural ethos. Music has been woven into the fabric of our lives since time immemorial. Indian music is art nearest to life. That is why Irish poet William Butler Yeats, has aptly described Indian music “not an art but life itself.

From the Vedic times, Indian culture differed from all the other world cultures in the realm of transference of knowledge. In no other country has knowledge been transferred through a compact socio-academic tradition – the guru-sishya parampara.

Art, once “A way of life for all”, is now cultivated by an elite few.

It is well known that the young minds have enormous learning capacity and are willing to focus only when their interest can be sustained. Learning serious art forms are made pedagogic and technical with all the preliminary exercises etc standing in the way of the enthusiastic but not so focused adolescents of present generation.

Music as well as other classical forms should be taught in schools and colleges from primary levels. The motive being to inculcate a sense of orientation for our own cultural background and at least be able to relate, enjoy and understand the different deep rooted systems of music & dance which was integrated to our society from ancient times.

Rather than sticking to, and blindly following the traditional pattern & methodology of teaching (which was originally formed to cater to serious students of music who wanted to take up music and arts as their life), we have to look into modernizing music education, a way that uses

modern technologies like computers, and multimedia in order to enhance teaching and learning. Music has to be taught in schools without diluting the enthusiasm and vitality that the children bring to their musical experiences. More emphasis needs to be laid on the art of performing music.

I have been motivated in my life for all these years of existence by the sheer joy of being in music – be it listening, learning, practising, teaching or performing. The end result of all this is that my goal appears to be my awareness of the divine presence to give a gift of a smile, in the form of a belated applause, or all pervasive silence of awe!!

I am blessed with the three musical heritages of my ancestry. My great great grand father Muthuswamy bhagavathar ,great grand father Ramaswamy bhagavathar, grand father Gopalakrishna bhagavthar (a violinist who accompanied Palakkad anantharama bhagavathar onwards to Ariyakkudi, Semmangudi, G.N.Balasubramianiam etc.).

My grandmother Thaiyalambal was the grand daughter of Haripad Raghava Bhagavathar later known as Coimbatore Raghava iyer. She was the sole believer in my musical potential from my sixth year.

My Guru Parampara of Chembai tradition namely Chakrathanam Subbaiyer, (Guru of Shatkala Govindamarar and contemporary of Saint Tyagaraja), his grandson Chembai Anantha Bhagavathar and my unforgettable Guru Chembai Vaidyanatha Bhagavthar, who became nationally known when he was barely 20 years old on being honoured by Sivananda in Rishikesh with the Title Sangeet Samrat.

I accompanied my Guru in 1940 when i was just eight years. My tutelage continued till he passed away in 1974. He was a mentor when I sang, when i played Mrdangam and when I wanted to learn Hindustani classical vocal – he attended my first few classes to convince himself about my capacity. He stood by me always because he realised my genuine passion for music. I repeat, I stand here really humbled by what these great Gurus did for the cause of music, before the era of awards and honours on the public arena.

Music is a performing art in all the senses of the word! Performance is different from just singing or playing an instrument right! Professional performance has many more dimensions than mere rendering. Superlative success in the art of performance depends on the twin sustaining contacts like the mono rail – the rail line below being the virtuosity and the power line above being the infinite focussed Sadhana!

Musical sensitivity – to the words, the flow and rhythmic binding – the care in enunciation of each vowel constant combination, especially where the poetry can make or mar the musical flow.

Music creativity is not limited to singing neraval or Kalpanaswaras or alapana. Creativity finds ample spaces for beautifications, embellishment of aesthetic levels in rendition by way of making modulations, adaptations and additions of tonal colours, textures and voice control.

Today this classical music is greatly and seemingly threatened by the impact of the cinema, multimedia, modern music and the general influence of digitalization of fine arts – To me, the positive side is brighter than the negatives – ultimately it is a matter of creating mass awareness and those who are very good at it score!

The latter half and first part of the centuries namely 18th, 19th, 20th and 21st stand witness to this. In a nutshell, this unobtrusive but natural renaissance and re-alignment confirm the dictum that any classical art wherein creativity is an integral part will always have a non conformist segment which will slowly integrate itself into the main stream along with the more positives than the negatives.

The emergence of the gramophone created a bevy of stalwarts with naturally good resonant voices and those with phenomenal instrumental mastery. My Guru Chembai sang in more than 70 gramophone records (78 RPMs). He also sang in around 6 LPs.

The advent of Rakhti and Bhava especially in Tamil composition emerged with the emotive rendering of Musiri Subramania Iyer, M.M.Dandapani Desikar, Madurai Mani Iyer to name a few apart from the legendary nightingale M.S. Amma. The contribution of the legend Rajarathinam Pillai, Flute Mahalingam, Palghat Mani Iyer and Palani Subramania Pillai – in the realm of instrumental virtuosity is immeasurable.

The latter half of 20th century was significant with the emergence of the next generation maestros along with the great maestros of yester years. The new dimension given to the vocal art of performance perfected and popularized by the multifaceted genius Dr.Balamuralikrishna on the one hand and the all time great Bhimsen Joshi on the other (through his classical music and Sant Vani), were soul stirring offerings from the heart of a bhakta.

The contribution to popularize Bhakti Sangitam within the boundaries of Classicism and the contributions of other saints like Poojya Swami Haridas Giri or Swami Sachithananda, have added a wider audience perception to this great performing art.

It is an undeniable fact that the world of cinema has had a great veneration for our classical music and allied arts. Right from the eminence of Papanasam Sivan (in the roles of composer, music director, singer and Actor), M.M. Dandapani Desikar, M.K.T. Thyagaraja Bhagavathar and others, it has been a continuing sojourn. Even today when something classical is called for, we see our young singers stepping in. Two other examples are Hariharan and Shankar Mahadevan who are holding sway with impeccable background of Carnatic Music. The masses in Kerala and the global Indians abroad revel in the mellifluousness of Yesudas and the younger generations of voice oriented musical excellence.

It gives me great joy to realize that I have been surrounded by a large number of eminent disciples in the world of films, modern music and theatre who have learnt the intricacies and aesthetical beauties of our vocal, instrumental and percussion music. (This list includes many eminent artists from abroad as well.)

In my musical career, I have always been forward-looking and concerned about the future of my coming generations.

My next to next generation has perfected their performances and covet success with the digital world giving them a large helping hand. Fortunately or unfortunately, that is the way it is going to be in the future years to come. In the sports world, even those who have global fame like Federer or Sachin, still have their gurus (super coaches) guiding them in their performances. A real guru can never be replaced by any gadget!

At this juncture, I would like to highlight the worrisome plight of the musician fraternity who learn from music colleges, institutions, etc and come out into the open about whom not much is known. I say this from a long span of musical career that there are not many job opportunities, performing avenues or any money to make or give! We have to visualize a plan where there is more awareness for the learning and appreciation for classical fine arts. I firmly believe and re-iterate that in school (right from primary level) and colleges, music should be a part of general education as they can serve the twin purpose of holistically developing the young minds on the one hand, and providing livelihood to musicians on other.

I started an Academy with completely non commercial ideals and ideas to create a forum – a place where all the musicians can consider it a home away from home where they can hone their attributes using libraries, musical collections and many other ideals like modernizing music education. Today it is only 30 years old and has not yet crossed its first threshold of having a place of its own!

But I am proud that many have passed through the portals of our AIMA to make bright careers encompassing all the genres of music and a variety of instruments.

It is time that someone like me make a daring suggestion to this august monolith institution, the Music Academy, that it should spread its wings, nationally and globally. It is true that the Academy has achieved a global stature by its annual conferences, genuine musical education & research works.

Today Carnatic music does not have a visible stature in the various state or national capitals with a global outlook. The Academy can utilize its unique organizational prowess to have similar conferences in the state capitals or even in international capitals like London, et al.

I am really very fortunate to have this unique honour to be bestowed on me on this New Year's day. Of course the real recipients of this globally prestigious award are my ancestors, my parents, my gurus in various disciplines of music and all the upasakas who lived in music and for music without being visible in the eyes of the great rasikas.

I am extremely happy that Sri. K.Radhakrishnan presides over this function today. A great scientist, scholar and a performing musician too, he is the star of India today with the success of Mangalayan to Mars. I offer my pranams & congratulations to him on behalf of all the rasikas.

I once again thank Sri. N. Murali whom I consider my thalaivan. Under his dynamic guidance, the academy today is resplendent in all its glory – be it the state-of-the-art acoustics or other meticulous organizational parameters, I thank all the secretaries and members of the committee. I also thank the eminent scholar Dr. Pappu Venugopal Rao who will be my friend, guide and philosopher for the coming days of sitting through the presentations and lec-dems.

In conclusion, I modestly say that I am still very fascinated and thrilled by great music – whether it is my guru Chembai's Agre Pasyami, Mozart's Four seasons, MDR's paripalaya, Mali's Chinna Nade or Illayaraja's Rasave - it goes on and on. The most significant moments in life are when I am in Music – mine or others – it doesn't matter! I feel the presence of the DIVINE wherever I perceive music from the 'soul'!



**Welcome Address
of Sri N. Murali, President,
The Music Academy, Madras
At the Sadas, 1st January, 2015**

His Excellency the Governor of Tamil Nadu, Dr. K. Rosaiah, Sangita Kalanidhi awardee Shri. T.V.Gopalakrishnan, other distinguished awardees of the year, Sangita Kalanidhi Dr. M.Balamurali Krishna, Sangita Kala Acharya Smt. Suguna Varadachari, Sangita Kalanidhis, Vidvans and Vidushis, my colleagues on the Executive Committee, esteemed members of The Music Academy, rasikas, distinguished invitees, ladies and gentlemen,

I extend a very cordial welcome to every one of you to the Sadas and offer my hearty New Year greetings.

I extend a very special welcome to His Excellency the Governor of Tamil Nadu, Dr. K. Rosaiah who has graciously and spontaneously agreed to be the Chief Guest and preside over this function.

We are indeed delighted and honoured by his presence.

A protégé of the former leader and Swatantra Party veteran Professor N.G.Ranga, Dr. Rosaiah has had a long political innings stretching over half a century. He served in the cabinets headed by Dr. M.Chenna Reddy, Shri T.Anjiah, Shri K.Vijayabhaskar Reddy, Shri N.Janardhana Reddy and Dr. Y.S.Rajasekhara Reddy in different spells between 1979 and 2009.

He handled virtually every important portfolio and presented the State Budget for a record 16 times.

Dr. Rosaiah had also served a stint as Lok Sabha M.P. from the Narapet constituency in 1998.

He took over the reins of Chief Minister of Andhra Pradesh from September 3, 2009 to November 24, 2010, having assumed that office under unusual and difficult circumstances after the incumbent Dr.Y.S.Rajasekhar Reddy died in a helicopter crash.

He retired from active politics and assumed the present office of the Governor of Tamil Nadu on 30th August 2011. On assuming office, he said it was his good fortune to be the Governor of a big state like Tamil Nadu and be an adviser and well-wisher while discharging his constitutional duties.

It is only fitting that as head of this state, he is presiding over the Sadas of our 88th Annual Conference and Concerts, which is an important and integral part of one of the biggest classical music and dance festivals in the world. I sincerely thank him for so kindly agreeing to do so.

Today, we bid adieu to another resoundingly successful music season. During the past couple of weeks we were all treated to an exhilarating musical feast. Like the previous festivals, this festival too owes its success in large measure to the spontaneous support and participation of our members and rasikas. Our sponsors have extended generous support as always. In the matter of sponsorship, the Music Academy standing as it does in its unique position of pre-eminence, is extremely fortunate to receive the generous and sustained support in full measure of its regular sponsors, even as some media reports suggest that sponsorships from corporates have dwindled appreciably this year to sabhas that run the Margazhi festival. This year, we have made an innovation in giving sponsors the benefit of technology through LED Digital display boards in place of the uneven sized cloth and flex banners hung all over the place. Just as in a successful concert, excellent team work of all our colleagues on the Executive Committee aided by the dedicated and tireless work of our volunteers, scouts and staff has played a big role in the overall success of the season.

I express our heartfelt appreciation to all the musicians, artistes, musicologists and scholars for creating an enriching and fulsome experience. I would also like to specially acknowledge the excellent work of the Convenor of the Programme Committee, Shri K.V.Krishna Prasad and its other members and of the scholarly convenor of the Morning Academy Sessions, Dr. Pappu Venugopala Rao and his colleagues on the Core Committee.

I offer my warmest felicitations to this year's recipient of the coveted Sangita Kalanidhi award, the multifaceted, renowned veteran musician, Vidvan Shri T.V.Gopalakrishnan about whom I had the opportunity to speak in some detail on the opening day. I must express my appreciation on the guru like manner in which Shri T.V.Gopalakrishnan presided over the morning sessions, bringing to bear his rich and diverse experience gained over six decades.

I offer my sincere congratulations to the other major award winners – Sangita Kala Acharya awardees Shri Mangad K.Natesan and Smt. Alamelu Mani, recipients of the TTK Award, Shri Malladi Suribabu and Udaiyalur Shri Kalyanaraman and the recipient of the Musicologist award, Dr. Padma Murthy.

I also offer my congratulations to the artistes and musicologists winning prizes for their performances and presentations in the festival.

In conclusion, let me wish you all once again a very happy New Year and I earnestly request your valuable presence at our Dance Festival that starts the day after tomorrow.

Thank you very much.



Address of Chief Guest**His Excellency Dr. K. Rosaiah, Governor of Tamil Nadu****At The Sadas, 1st January 2015****The Music Academy, Madras**

Good Evening,

I extend my heartiest greetings and best wishes to all of you. I wish you a Very happy and a prosperous New Year.

It is a pleasure to participate in the Sadas – Concluding Day Festival organized by the Music Academy, present the Sangita Kalanidhi Award to Vidvan Shri T.V.Gopalakrishnan, Sangita Kala Acharya Award to Vidvan Shri Mangad K.Natesan and Vidushi Smt.Alamelu Mani, TTK Memorial Award to Vidvan Malladi Thiru. Suri Babu, Vidvan Udaiyalur Shri Kalyanaraman and Musicologist Award to Dr.Padma Murthy, the doyens of Karnatic Music World and to address this distinguished gathering and Rasikas here this evening.

Started with a humble beginning in August 1928, right from its inception, The Music Academy has been rendering dedicated service for the advancement of the science and art of Indian music and for fostering and encouraging the study of the theory and practice of music. Today it is a matter of great pride that The Music Academy stands as the nation's cultural icon. Be it in establishing the South Indian Classical music and dance on a stable footing or in conducting the December Music Festival, the initiatives taken by the Former & Present Presidents and by the Members of the Music Academy are laudable. The patronage given by Music Academy for the Classical Performing Arts & Karnatic Music deserves a special mention.

Music is divine. It is the rhythm of life. The speciality of Karnatic music is that it takes one nearer to God. It is Universal and transcends the barriers of language, religion and region. In Chennai one can see the air suffused with music in December. One can hear the melody of music reverberating in one's ears. The role played by Music Academy in promotion of Music and Dance deserve commendation.

Dr.Rukmini Devi Arundale in the 51st Annual Conference of the Music Academy said, "For me music is beyond sound and words. Just as the voice or an instrument is the vehicle of music, so is a musician a vehicle through whom this divine influence pours. The musician and the audience are equally important. The quality and attitude of both have to be on such a level that the Highest can express itself."

Karnatic Music especially, with its deep philosophical roots goes a long way in helping mankind rise to higher feelings and emotions. Wherever this art is performed, there is bound to be peace, a peace that will transcend geographical boundaries. The Sage of Kanchi's Maithreem

Bhajata, as rendered by that peerless and saintly singer Dr.MS Subbulakshmi needs no translation, for its import is understood just by listening to it. That is the power of the art.

Music is the essence of civilization. It is melody. It refines oneself. The great strength of the Indian music is its purity and divinity.

Karnatic Music is a highly evolved and structured system of music with its grammar, raga, melodic dimension, lyrics and rhythm combining to create a divine experience.

It is nice and a welcome one to see many learning music. It is important that we need more and more Art & Music Colleges. The schools should give importance to music classes. Learning singing through professionals helps one to learn properly and it lays a strong foundation.

It is heartening to note that many youngsters are taking to Karnatic music as a career and doing very well. It is interesting to see many IT professionals and those in other fields like medicine are also good musicians. I am happy that they are juggling both the careers successfully.

Learning an art – music, dance or painting, is necessary. This should be developed right from the childhood. When we see the history of great artists this will be evident. Today's recipient of Sangita Kalanidhi Award, Shri T.V.Gopalakrishnan, whose first vocal performance was at the age of six in the presence of the then Viceroy of India, it is his devotion and regular practice that has made him a singer in two different styles and a percussionist. It is befitting to present him with the Sangita Kalanidhi Award.

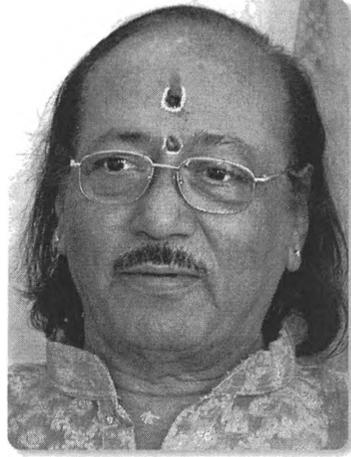
The recipient of Sangita Kala Acharya Award Shri Mangad K.Natesan is known for his rich and powerful voice. His commitment to teach and nurture music in children in his village is highly appreciable. The recipient of Sangita Kala Acharya Award Smt. Alamelu Mani, deserves commendation for her initiatives to propagate Karnatic Music in Mumbai. I congratulate Shri Malladi Suribabu, Sri Kalyanaraman, recipients of TTK Memorial Award, Dr.Padma Murthy recipient of Musicologist Award for her work on music Therapy.

I convey my warm felicitations to Thiru.N.Murali, President, Office Bearers and Members of the Music Academy and to all the rasikas.

My Greetings to you all. Jai Hind.



Awardees 2015
Sangita Kalanidhi Award



Shri. T.V. Gopalakrishnan

Born on June 11, 1932 at Tripunithura to T.G. Viswanatha Bhagavatar and Meenakshi Ammal, Gopalakrishnan comes from a family with a musical tradition that goes back to over 200 years. He began training in vocal music under his father and on the mridangam under his uncle Narayanaswami Iyer at an early age. His first vocal performance was at the age of six in the presence of the then Viceroy of India, Lord Linlithgow. He later trained for over three decades under Sangita Kalanidhi Chembai Vaidyanatha Bhagavatar. He trained in Hindustani Music under Pt Krishnanand and gave his maiden performance in that idiom at the Music Academy in 1969.

Gopalakrishnan emerged over the decades as a truly multi-faceted personality – being a singer in two distinct styles and a percussionist. He therefore carved a niche for himself that is quite unique in the field. The passion that he has for the art has seen him train numerous students who straddle a wide variety of musical genres – singers, instrumentalists and percussionists in Carnatic and Hindustani styles, film music composers and singers, and Western music exponents. He is also an expert on voice culture and propagates his methods through his own Academy of Indian Music and Arts.

He has remained a busy performer throughout his life, giving concerts in India and abroad. These have included solo and collaborative performances. He is the recipient of numerous awards and titles, including the Padma Bhushan in 2012 from the President of India.

The Music Academy, Madras is proud to confer on him the title of Sangita Kalanidhi.



Sangita Kala Acharya Award

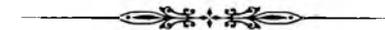


Mangad K. Natesan

Born on September 13, 1933 at Mangad, in Kollam District of present day Kerala to G. Kumaran and Janamma, Natesan learnt music from his father and P.N. Lakshmikutty Amma. He later joined the Swati Tirunal College of Music for the Ganabhushanam course and came under the tutelage of stalwarts such as Sangita Kalanidhis Semmangudi R. Srinivasa Iyer and K.S. Narayanaswami besides others such as Sangita Kala Acharya C.S. Krishna Iyer, K.R. Kumaraswamy and Madurai Keshava Bhagavatar. He qualified from the college in 1958 and began teaching music in his village.

He also pursued a career as a performing artiste where his rich and powerful voice soon won him recognition. He became an A Grade artiste at the All India Radio. In 1975, he joined AIR Trichur as a staff artiste from which post he retired in 1991. His Sangeetha Patham, a tutorial programme for Carnatic Music over the radio was very popular in Kerala.

Natesan has trained numerous students over the years and continues to perform this service today. In recognition of his contributions, the Music Academy, Madras confers on him the title of Sangita Kala Acharya.



Sangita Kala Acharya Award



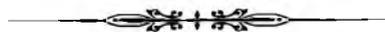
Alamelu Mani

Born on October 4, 1934 at Bombay to G. Varadan and Parvathi, Alamelu received training in Carnatic music from her husband H.A.S. Mani who was the first Principal of the Music School run by the Shanmukhananda Sabha in Bombay. She later trained under Sangita Kalanidhi T. Brinda and Sangita Kala Acharyas Thanjavur V. Sankara Iyer and T. Mukta.

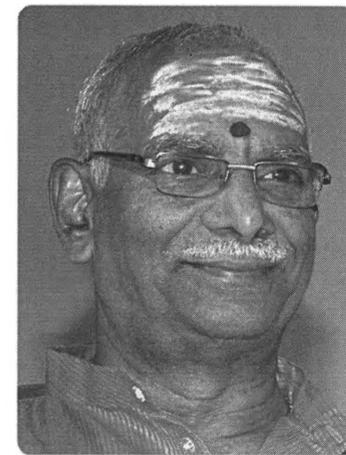
Since 1963, she has been the Principal of the South Indian School of Music, Mumbai, which was founded in 1947 by her husband. She has trained a number of students at this school and many of them have taken to performing careers. Her efforts to propagate Carnatic Music in the Mumbai region are highly commendable.

Alamelu has been an A Grade artiste of the All India Radio, Mumbai, since 1968. She continues to perform concerts for the radio and has also released a number of albums. Her talents have been recognised by a number of organisations that have conferred awards and titles on her.

In recognition of her work, The Music Academy, Madras confers on her the title of Sangita Kala Acharya.



TTK Memorial Award



Malladi Suribabu

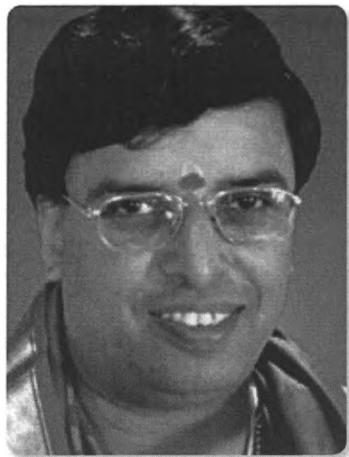
Born on May 1, 1945 at Dubacherla, West Godavari District to Anasuya and Malladi Sri Rama Murthy, Suri Babu had his initial training in music from his father who was a Carnatic musician and Harikatha exponent. He later came under the guidance of Voleti Venkateswaralu who taught him a wide range of compositions.

He began accompanying his Guru in a number of the latter's concerts and came to be recognised as a torchbearer of his tradition. He also learnt padams, javalis and compositions of the Carnatic Trinity from Sangita Kalanidhi Dr Sripada Pinakapani.

An 'A Top' grade artiste for All India Radio and Doordarshan, he has been performing regularly in these mediums and also on concert platforms. He has set to music the works of composers of the past and has also published books of songs with notation. The Music Academy, Madras, confers its TTK Award for 2014 on him.



TTK Memorial Award



Udaiyalur Shri Kalyanaraman

Born on July 10, 1961 at Mayiladuthurai to A. Krishnamurthy and Radhai, Kalyanaraman underwent a conventional education, qualifying with M.A. and B Ed degrees. He simultaneously trained on the South Indian style of bhajanai under Tiruvidaimarudur Venkatarama Bhagavata.

He has kept alive the tradition of bhajanai or congregational singing of God's name, which has been accepted as the root cause for the popularity of Carnatic music over the centuries. His performance career has taken him to several locations in India and abroad. Kalyanaraman has released numerous CDs featuring his renditions, which have proved immensely popular. His work has been recognised by the Government of India, which has appointed him in 2013 as a Member of the Governing Body of the South Zone Cultural Centre, Thanjavur. He has instituted the Bhagavatha Seva Trust, which supports aged Bhagavata and bhajan artistes by way of pensions and annuities.

The Music Academy, Madras, confers its TTK Award for 2014 on him.



Musicologist Award



Dr Padma Murthy

Born on July 24, 1932 at Mysore to T.S. Rajagopala Iyengar and Jayalakshmi, Padma Murthy had her training in music initially under Sangita Kalanidhi Mysore K. Vasudevachar. Her debut performance was at the age of eight. She later learnt from T. Puttaswamiah, Sangita Kala Acharya Thitte Krishna Iyengar, M.S. Selvapillai Iyengar and Sangita Kalanidhis D.K. Jayaraman and R.K. Srikantan. She also trained in Hindustani music under Nagamma and on the veena under R.S. Keshavamurthy.

Between 1973 and 1978, Padma did in-depth research on the Psychology of Music and Music Therapy at the National Institute of Mental Health and Neuro Sciences, in which she was guided on the musical aspects by Sangita Kalanidhis Rallapalli Ananthakrishna Sarma and Mysore V. Doreswamy Iyengar. She then served as the Professor and Chairperson, Department of Performing Arts, Bangalore University. Later, she served as Dean and Visiting Professor at the Sri Padmavathi Mahila University, Tirupati. Her work on music therapy has brought her international repute. The Music Academy takes pride in conferring on her the Musicologist Award for 2014.



Natya Kala Acharya Award – 2015



Kum. Leela Samson

Born on May 6, 1951 at Coonoor to Ida Mary and Benjamin Abraham Samson, Leela is an eminent personality in Indian arts. Holding a Bachelor of Arts Degree from the University of Delhi, she trained in Bharatanatyam under Rukmini Devi Arundale at Kalakshetra and gave her debut performance on May 7, 1970. She then emerged as a torchbearer of the Kalakshetra school of Bharatanatyam and over the years evolved a style of her own.

Since then, Leela has become well known as a performer, choreographer, writer, teacher and administrator in the world of Indian classical dance. Between 1975 and 1990, she was the Head of the Bharatanatyam Department of the Shriram Bharatiya Kala Kendra, New Delhi. She has performed at several prestigious locations in India and abroad. Leela has done choreography for numerous dance pieces and productions. In 1995 she launched a group called Spanda, through which she presents new works to rediscover and reinterpret traditional vocabulary and establish a relationship between dance, music and stagecraft.

Two documentary films, Sanchari and The Flowering Tree have been made on Leela Samson.

She has written two books, one on Rukmini Devi and the other, Rhythm in Joy, on dance. Leela is the recipient the Padma Shri in 1990 and the Sangeet Natak Akademi Award in 2000.

The Government of India has utilised the administrative skills of Leela by appointing her the Director, Kalakshetra from 2005 to 2012 and Chairperson of the Sangeet Natak Akademi from 2010 to 2014. She is presently Chairperson of the Central Board of Film Certification.

The Music Academy, Madras takes pride in conferring on her the title of Natya Kala Acharya for 2015.



Report on The Music Academy Madras Dance Festival

January 2015

Twenty six programmes were featured over seven days from 3rd January to 9th January 2015 at the 9th Dance Festival of the Music Academy, Madras. Along with seventeen solo and one duo Bharatanatyam recitals, there were one solo each in Kuchipudi and Kathak. In Odissi there were a solo, a duo and a group performances. There were three group productions in Bharatanatyam, Kuchipudi and Mohini Attam respectively.

This year also the festival saw more than one musician from the concert circuit participating in the dance festival rendering accompaniment to dance performances. Bombay Jayashri Ramnath sang padams for Alarmel Valli, Kamakoti Gayatri sang for Leela Samson, Kuldip Pai for the Kuchipudi ensemble of Jaikishore Mosalikanti and K.P.Nandini sang and played the violin for a number of artists.

Mr.Masanori Nakano, Consul General of Japan, Chennai inaugurated the festival on 3rd January 2015. Guru Leela Samson received the Natya Kala Acharya Award on the occasion. Sri N.Murali, President, Music Academy gave the welcome address. A brochure giving details of the individual programmes with photos and biographical notes on the participating dancers and dance institutions was released.

Morning Sessions at the Music Academy

16 December 2014

The first day session began with devotional music by the senior students of ASCM, Music Academy.

A Philatelic & Numismatic Tribute to Music

The day began with an interesting lecture by Srirama Rao who spoke of Philately and Numismatics relating to music. Philately is the art of collecting and studying postal stamps and Numismatics, the art of collecting and studying coins. The speaker gave a very informative presentation, where he began with the history of the postage stamp, its origin and the stamps issued in India. He then went on to list and explain all the stamps which have been issued relating to music till date in a chronological manner starting with the first set of six stamps in 1952 featuring saints like Kabīr, Tulsidās, Mīrābāi etc. He mentioned the stamps featuring various legends and artists in the field of music, dance, folk music and dance and cinema. He made special mention of stamps created in honour of the Bharat Ratna awardees M.S. Subbulakshmi, Ustad Bismillah Khan, Pt. Ravishankar and Pt. Bhimsen Joshi. Next, the various coins relating to music were described. A very interesting revelation was the gramophone / CD / DVD coins which could actually play music. The speaker used a powerpoint presentation to aid his talk.

Sriram Rao concluded by saying that there have been 120 stamps featuring musicians, dancers, and art forms so far in India. His collection of stamps and coins were exhibited for public viewing in the TAG Digital Archives. There were a few questions regarding the rates of the stamps and the coins of the Vijayanagar Empire. The session concluded with compliments of T.V.Gopalakrishnan.

Śehnāi – Origin, Evolution and its Role in Hindustāni Music

The second session of the day was a presentation by Ustad Ali Abbas Khan, the son-in-law and disciple of the late Ustad Bismillah Khan. He began with a demonstration of the *rāga lalit*, a morning *rāga* after which he outlined a few aspects about the instrument. The speaker expressed that the *śehnāi* was a very difficult instrument to play and it was always played as a group ensemble of around ten musicians, supporting each other. The various parts of the *śehnāi* and the materials used in each part were described; the cup or *pyāla* made of brass, a long wooden cylinder with seven holes, a long pipe attached to this wooden cylinder which was made of silver or brass and finally the reed made of bamboo. The speaker stated that the bamboo reed was particularly difficult to attain and since each reed could be used only for around 45 minutes of playing after which it had to be discarded, many such reeds had to be hand-carved from bamboo found in the forest. The use of the different parts of the body, stomach, chest, throat and mouth in producing tonal variations in the *śehnāi* were highlighted. The breath control, use of tongue, use of fingers

required to produce different notes and tones was also touched upon. The artist concluded with the rendition of a song in *rāg madhva sārāṅg*.

In the question session, Dr. M.B.Vedavalli enquired as to the pitch of the instrument. Prof. Trichy Sankaran clarified as to the origin of this instrument, whether it was of Turkish origin, to which the Ustad replied that it was of Greek origin. The session concluded with compliments of T.V.Gopalakrishnan.

17 December 2014

The junior batch of ASCM, Music Academy rendered devotional music beginning the day's session.

Pallavi Svarakalpavalli

The first lecture of the day was by Smt. Jyotsna Vivek on the book *Pallavi svara kalpavalli*. The speaker commenced with a brief introduction about the author Tiruvorriyūr Tyāgaiyar, son of Vīṇa Kuppier who had written two books, *Pallavi Svara Kalpavalli* and *Saṅkīrtana Ratnāvali*; the former containing compositions of both the father and the son and the latter containing only the compositions of Tiruvorriyūr Tyāgaiyar. She also presented details such as the language in which the original was written, the language of the translation and its author; the year of publication and so on.

She proceeded to give an overview of the contents of the book and outlined the differences between the original work in Telugu and its Tamil translation. The notational system used by the composer was also discussed. Here, the use of the semicolon in notation was pointed out as a significant aspect and she mentioned that this was probably the first work to use semicolon in musical notation.

Next was presented a detailed account of the contents of each of the chapters in the *Pallavi svara kalpavalli*. The first chapter '*svarāvali gīta prakaraṇamu*' contained the basic exercises; *saraḷi* and *jaṅta varisai-s*, *alāṅkāra-s* and *pillāri gīta-s*. Discussing the second chapter '*varṇa prakaraṇamu*', the speaker mentioned that it contained *varṇa-s* of both Vīṇa Kuppier and Tiruvorriyūr Tyāgaiyar. Details of the number of *varṇa-s*, the *rāga-s* and *tāla-s* in which they were composed, the differences in some of the *varṇa-s* which were found in Saṅgīta Sampradāya Pradarśini and Prathamābhyāsa pustakamu of Subbarāma Dīkṣitar were mentioned. A *svarasāhitya rāgamālika* of Tiruvorriyūr Tyāgaiyar was also discussed. Next Jyotsna spoke of the '*kṛti prakaraṇamu*' which contained compositions of Vīṇa Kuppier and presented with details of the deity on which composed, the structure of the compositions etc.

While discussing the '*pallavi prakaraṇamu*', which contained pre-composed *kalpana svara-s* or *ciṭṭa svara-s* for 5 *pallavi-s*, Jyotsna mentioned that the term *manōdharma* was seen in the explanation in the beginning of this chapter. The speaker at this point also enumerated the pattern of *ciṭṭa svara-s* and demonstrated a few of the pre composed *svara-s* as given in the book.

In the last chapter *rāga prakaraṇamu*, the speaker mentioned that the lakṣaṇa of few *rāga-s* which were classified under nine *mēla-s* were given in this chapter with details of *ārōhaṇa* – *avarōhaṇa* and the variety of *svara-s* taken. She also mentioned that in some cases, alternate *ārōhaṇa-avarōhaṇa* were also given and discussed a few salient points in this chapter.

The speaker concluded her presentation mentioning the salient aspects of the book Pallavi svara kalpavalli, stating that this book was a very useful and comprehensive one for music covering a wide range of subjects from the basic *svarāvali-s* to the advanced aspect of *manōdharmā*.

There were a few questions raised by the experts committee regarding the *rāga lakṣaṇa-s* discussed. Vasanth kumar raised a question about the *varṇa* of Vīṇa kuppier given in SSP and the session concluded with compliments of T.V.Gopalakrishnan.

Music and Choreography in Bharatanāṭyam

The second presentation of the day was by Prof. C.V. Chandrasekhar on *Mārgam* of *Bharatanāṭyam*. The speaker commenced the lecture with the inter relationship of the two art forms; Music and Dance. He stressed the need to understand that both these forms supplemented or complimented each other and could not be separated. He explained this with an example of how a musician had to act from within to present any composition effectively; the body language etc. – how it varied according to the different contexts in the composition were explained by him. Similarly, he stressed the need for every dancer to understand the importance and the role of music in his or her dancing.

The lecture focussed on certain observations from the experience of the speaker in both the art forms. He went through the different items in a performance according to the accepted *mārgam* of *Bharatanāṭyam*, beginning with a *kīrtana* in praise of Lord Ganesa, followed by an *allārīppu*, *jatisvara* and then the *varṇa* being the main piece. A few items were demonstrated by the speaker's daughter-disciple Smt. Manjari.

The speaker reinforced the need to understand the meaning of the composition while rendering vowel extensions in the *varṇa*. He spoke about musicians taking liberty with the *sāhitya* and also changing certain parts of the composition, which he said was unwarranted.

The speaker outlined the other forms that were featured in the dance recitals like *svarajati*, *kīrtana*, *padam* and *jāvali*. Portions of the *yadukulakāmbhōji padam* were demonstrated by the speaker. In *kīrtana-s*, Prof. Chandrasekhar mentioned the differences in the method of singing for music concerts from those of singing for dance. He also asserted the need and importance of changing *saṅgati-s* according to the emotions. While singing *jāvali* the need to understand the contexts of extending pauses was highlighted by the speaker. The session concluded with comments and compliments of T.V.Gopalakrishnan.

18 December 2014

Bhavya Hari and Ratnaprabha rendered the prayer song beginning the morning session.

Saṅkīrtana Ratnāvalī

The presentation began with a rendition of the *kṛti* 'tyāgarājasvāmī' in *kharaharapriya*, composed by Tiruvoṛṇiyūr Tyāgaiyar in praise of Saint Tyāgarāja. Gayatri Girish then went on to give biographical details of Tiruvoṛṇiyūr Tyāgaiyar and the details of the two books authored by him; Pallavi svara kalpavalli and Saṅkīrtana ratnāvalī. The contents of Pallavi svara kalpavalli were outlined briefly after which the speaker described the contents of the book Saṅkīrtana ratnāvalī. This book, entirely in telugu script contained the compositions of Tiruvoṛṇiyūr Tyāgaiyar alone whereas the other book authored by him contained the compositions of his father Vīṇa Kuppier and a few of his own. The meaning of Saṅkīrtana Ratnāvalī was explained and the contents described; the book had 5 *varṇa-s* of Tiruvoṛṇiyūr Tyāgaiyar, followed by three benedictory *kṛti-s* on Gaṇēśa, Sarasvati and Saint Tyāgarāja. Next in the book, there were 108 *kṛti-s* or *aṣṭōttara śata kṛti-s* composed by the author in praise of Lord Vēṅugōpāla, finally ending with 3 songs given as an epilogue. Gayathri Girish described the structure of Tiruvoṛṇiyūr Tyāgaiyar's *varṇa-s* and then gave details of the different *rāga-s* and *tāla-s* that the composer had used in the 108 *kṛti-s*; the rare and *apūrva rāga-s* that he used, the *ciṭṭasvara* embellishment added to certain songs etc. were all mentioned. Some similarities of *rāga* usage were drawn between the Trinity and Tiruvoṛṇiyūr Tyāgaiyar. The notational style used by the author-composer was also mentioned. Other telugu works belonging to the same time period were listed. The speaker also demonstrated a few compositions.

After a few comments and questions from expert committee members and audience, the session concluded with remarks of T.V.Gopalakrishnan.

Oḍissi Saṅgīt

The second session of the day was on *Oḍissi Saṅgīt* by Sri Ramahari Dass. The speaker began by explaining that *oḍissi* music was a means of *sēva saṅgīt*, to worship Lord Jagannāth. The different temples in Orissa and the various texts written in the Orissa region were all listed. The different types of *sēva* to Lord Jagannāth in the form of music and dance were explained; *māhari* ladies who used to dance and sing, *mādeli* – the maddala players, *bāhār* and *bhitār gauni*; the singers who sang inside and outside the temple premises and the *vīṇākār*; the *vīṇā* players. The speaker mentioned the *pañca nāyaka-s* of *Oḍissi Saṅgīt* who were guru-s and forerunners of this art form; Singhari Shyama Sundar Kar, Pt. Markandeya Mohapatra, Pt. Nursingha Natha Khunha, Pt. Kashinatha Pujapunda and Saṅgīt Sudhakar Balakrishna Das. The characteristics distinct to *oḍissi saṅgīt* were explained; the *lay* or tempo was neither fast nor slow, predominance of the *āṇḍōlit gamaka*, the different *gamak-s* or embellishments used were all described. The different classification of compositions in *oḍissi saṅgīt* was dealt with, following which the speaker dealt

with improvisation in this art form. The three types of *oḍissi saṅgīt*; *rāgāṅga* where *rāga* was the dominant factor, *bhāvāṅga* where the lyric or *bhāva* was more important and finally the *nāṭyāṅga* where *laya* was important were explained and demonstrated with examples. The speaker concluded with the different forms of *bhakti saṅgīt*, of which Jayadēva's *aṣṭapadi* was an important part. A rendition of an *aṣṭapadi* in *rāg dhanaśrī* marked the end of the presentation.

There were a few questions from members of the audience; the *rāga* scheme used in *Oḍissi Saṅgīt*, the original tunes of *aṣṭapadi* and the *tāla-s* used in this art form. The session concluded with compliments of T.V.Gopalakrishnan.

19 December 2014

The day began with a prayer song by Kripalakshmi.

Violin Techniques in Western & Carnatic Music

The first presentation of the day was by sisters M. Lalitha and M. Nandini on the violin techniques used in Western and Carnatic music. The subject being dealt with formed part of the doctoral thesis of Dr. Lalitha. First the speaker discussed the difference between the two systems of music with respect to the instrument – violin; wherein western music had specific compositions composed to bring out the tonal quality of the instrument, whereas Carnatic music being a vocal based system, the violin had to imitate the voice and there was no separate music composed for the instrument.

The techniques pertaining to Western music were elaborated first; the right hand techniques namely: legato, staccato, marcate, detache, tremolo, pizzicato cato etc. and the left hand techniques; glissando, vibrato, double stop, triple stop etc. were all explained. The speaker played a few video clips of western musicians to demonstrate some of these techniques. The use of these techniques, their representation in notation form was all explained in a detailed manner.

Next, the techniques of violin playing in Carnatic music were dealt with; the basic difference in posture and method of holding the violin was also explained. The manner of holding the bow, different types of bowing – *svara vil*, *sāhitya vil* and *tāna vil* formed part of the right hand techniques. The left hand techniques were explained and the speaker mentioned that unlike in Western music, there were no technical terms to denote the different techniques used in Carnatic Music. Finally the similarities in technique between the two systems were highlighted. Dr. Lalitha concluded by stating that the capability of the violin was brought out in Western music, but in Carnatic Music, the violin donned the role of an interpreter imitating the voice.

B.M. Sundaram posed a question as to difference between vibrato and tremolo in Western music and M.B.Vedavalli enquired the usage of tremolo in Carnatic music. The session concluded with compliments of T.V.Gopalakrishnan.

Rendering Vṛttam

The second lecture of the day was by Sri Udayalur Kalyanaram on the method of rendering *vṛttam* in *bhajana sampradāya*. The speaker explained the format followed in *bhajana sampradāya*, where first a *ślōka* was rendered in a *vṛttam* format, followed by a *kīrtana* and concluding with a *bhajana*, all in the same *rāga*. He emphasized that the *ślōka* rendered before the *kīrtana* should bear the same meaning or theme as the song. The lyric and *bhāva* of the meaning conveyed was more important than the music. He stated that there were only certain *rāga-s* to be utilized for *vṛttam* singing in *bhajana sampradāya*. Sri Kalyanaraman explained and demonstrated how and where pauses were to be employed, where *saṅgati-s* could be rendered, the choice of the *rāga* and how to present the *vṛttam* conveying the meaning of the *ślōka* in a neat and direct manner. The speaker also mentioned that there was a portion in *bhajana sampradāya* where songs on various Gods were presented with *dhyāna ślōka-s* preceding each song and the rules of *rāga* did not apply to this part of the rendition and it was left to the discretion of the artist. Sri Kalyanaraman demonstrated a number of *vṛttam-s* to be sung in different contexts.

R. Vedavalli posed a question as to the *rāga-s* being used in traditional *bhajana sampradāya*, P.S. Narayanaswamy offered compliments to the artist. The session concluded with concluding comments and compliments by T.V. Gopalakrishnan.

20 December 2014

Sudha R.S. Iyer rendered the prayer song beginning the session for the day.

Seamless kōrvai-s – elegance in numbers

The first presentation of the day was by Chitravina Ravikiran on seamless *kōrvai-s*. The speaker introduced the topic talking of India's contribution to the field of mathematics and the sophisticated approach to mathematical patterns in Carnatic music. After the introduction, the speaker went onto *kōrvai-s* used in Carnatic music. He mentioned a few types of *kōrvai-s*, which he said were man made. He explained different levels of these *kōrvai-s* beginning on *sama eḍuppu*, with *kārvai-s* in between, in different *gati-s* etc.

The speaker then explained seamless or natural *kōrvai-s* which were essentially *kōrvai-s* that had no *kārvai-s* added to fit mathematical calculations. He defined these as patterns (of usually 2 or more parts) from *samam* to *samam*/landing point of that song which do not have remainder indivisible by 3 or landings indivisible by 3. He explained various *kōrvai-s* demonstrating with examples for different *tāla-s* and *eḍuppu-s*. The speaker was assisted by two of his disciples. He gave examples of what he called dovetailing patterns, boomerang patterns and keyless *kōrvai-s* and explored various possibilities for *kōrvai-s* which he has created. He concluded by saying that anyone can create these *kōrvai-s* but aesthetics must be the most important aspect.

The session concluded with compliments and comments from the experts committee members and audience and remarks of T.V.Gopalakrishnan.

Adhyātma Rāmāyaṇa Saṅkīrtana-s – Music set by Sri Voleti

The second lecture was on the *ādhyātma rāmāyaṇa saṅkīrtana-s* set to tune by Voleti Venkatesvarulu. The speaker Suri Babu commenced the lecture by talking about his Guru Voleti. He mentioned that there were a number of compositions tuned by Voleti out of which, there were 104 compositions belonging to *Adyātma Rāmāyaṇa saṅkīrtana-s*, set to tune in 58 *rāga-s*. The general structure of all the compositions was in the *pallavi*, *anupallavi* and multiple *carāṇa-s* format. *Madhyamakāla* in the *sāhitya* of the *carāṇa* was a feature in these compositions that brought out the underlying story in the context.

The practical demonstration was done by Malladi Brothers Sriramprasad and Ravi Kumar. They rendered compositions in *rāga-s saurāṣṭra*, *kāṇaḍa*, *mōhana* and *ānandabhairavi*. The speaker said that some rare *rāga-s* like *ghaṇṭa*, *maṅgaḷa kaisiki*, *māruva* and *rēvagupti* were also used by Voleti. The speaker concluded by stating that it was very difficult to compose tunes in a very traditional manner for such compositions which were packed with lyrics. The stunning work of his Guru Voleti Venkatesvarulu was re-inforced. The session concluded with remarks of T.V.Gopalakrishnan.

21 December 2014

The day began with a prayer song by Bhuvanaja.

Towards a Truer Version of the Jugalbandhi Performance Format

The first session of the day was a lecture demonstration by Sriram Parasuram on the trend of *jugalbandhi* today. The speaker began with a demonstration of *saurāṣṭram* in Carnatic music and *bhāṭiyār* in Hindustani music and highlighted the similarities between the two *rāga-s*. Dr. Sriram questioned whether the performance of *jugalbandhi* today did justice to both systems of music and expressed that both Carnatic and Hindustani were not represented in their full form. He stated that the *gamaka-s* in Carnatic music, the *rakti rāga-s* and most importantly the *kṛti* which is a very important part of the genre did not find place in a *jugalbandhi*. He expressed that most often the same set of *rāga-s* like *mōhanam*, *hindōlam* etc. were chosen to be presented in *jugalbandhi-s* and did not truly project the two systems as separate distinct entities. The speaker went on demonstrate many pairs of *rāga-s* like *kēdāram-sāvani*, *aṣṭāṇa-aḍāna kāṇaḍa*, *vasanta bhairavi*- *basant mukhāri*, *ramapriyā* – *rāmkalyān*, *lalita-lalit* etc. Dr. Sriram explored the different possibilities of choosing *rāga-s*, those which are very similar in form, those which bear slight resemblance to each other, and even exact opposites like *hindōlam* and *hindōl*. The need to use different *tāla-s* was also mentioned. He also expressed that other compositional forms, like the *jāvaḷi* and *ṭhumri*, *tillāna* and *tarāna*, *bhajan-s*, *abhaṅg-s*, *tēvāram*, *tiruppugaz* all needed to find a place in the *jugalbandhi* format today.

The session concluded with comments by Dr. Pappu Venugopala Rao and compliments by T.V. Gopalakrishnan.

Bhatkande's Diary of His Visit to South India

The second session of the day was by Dr. Rajashri on the diary maintained by Pt. Bhatkande during his visit to South India. The speaker began by listing the various sources for the presentation, and stated that the original diary was published in Marāṭhi language and this was later translated to Hindi in 1886 by Amarēś Candra Caube. Next, the biographical details of Pt. Bhatkande and his contribution were outlined. The various books written by Bhatkande were listed. Dr. Rajashri then went on to talk about Bhatkande's visit to South India in 1904. She mentioned that the diary had a day to day account of what all the author did when he visited South India; right from the various places that he visited, the musicians he met, the questions that he poses to them and the answers received, the concerts that he listened to, his thoughts and opinions on every day's happening with clear details of date, place etc. recorded. She said that Bhatkande very clearly mentions that the purpose of his visit to South India was not to sight see, but to meet musicians, collect manuscripts and understand South Indian music in order to bridge the gap between ancient texts and modern music. A few salient points in the meetings with musicians like Subbarāma Dīkṣitar, Poochi Śrīnivāsa Iyengar, Tiruvoṭṭiyūr Tyāgaiyar etc. were highlighted. Dr. Rajashri concluded by stressing the significance and importance of this book, and the thought and idea behind Pt. Bhatkande maintaining such a diary was to bridge the gap between the two systems of music.

The session concluded with comments and compliments by Pappu Venugopala Rao and T.V.Gopalakrishnan.

22 December 2014

The day began with a prayer song by Harini Krishnan.

Mukta – Brinda – Padam-s and Jāvaḷi-s

The first session of the day was on the *padam-s* and *jāvaḷi-s* of Brinda Mukta, to mark the centenary of Sangita Kala Acharya T.Mukta. Smt. Alamelu Mani commenced her lecture with details of the lineage of Brinda and Mukta. The characteristic feature seen in their rendition of *padam-s* and *jāvaḷi-s* in *cauka kāla*, rendition with *rāga bhāva*, the *vallinam mellinam* and the *poḍi gamaka* within the framework of the *tāla* and the inbuilt *laya* in phrases were all aspects that were discussed. There was a demonstration of two *padam-s* in *tōḍi* and *kāmbhōji* in the beginning of the session.

The speaker went a little into history and spoke about the period in which *padam-s* and *jāvaḷi-s* were sung. The tone of these compositions, the underlying emotion in these compositions in general was explained by the speaker. The great doyen Vina Dhanammal was responsible for popularising *padam-s* and *jāvaḷi-s* and the compositions that were popularised by them in the concerts were listed out. The speaker demonstrated a few *padam-s* and *jāvaḷi-s* as learnt directly from Brindamma.

Dr. Pappu Venugopala Rao summed up stating that this presentation was a befitting tribute to the Brinda Mukta duo. He also added that in the *padam* 'paiyada', the *sāhitya* in the *pallavi*, 'aiyaiyo' was correct according to the rules of prosody and not the word 'ammammā' as sung by the speaker. N. Ravikiran highlighted the amount of stamina required to present even one line of a *padam*. The session concluded with compliments of T.V.Gopalakrishnan.

Sitār – Origin, Evolution and its Role in Hindustāni Music

The second presentation of the day was by Pandit Janardan Mitta who began his lecture outlining history of the origin of the instrument. He stated that the origin of the *sitār* had many theories, being attributed to Amir Khusrau who was a court musician in the period of Allaudin Khilji. Another theory was that the *ēktara*, *dōtara*, and the *tridaṇḍi vīṇa* (*sehtār*) evolved in to the *surbahār*, which later evolved into the *sitār*. He stated that there was another theory that the *sitār* was believed to have been an amalgamation of the *sehtār* and the *vīṇa*.

The *sitār* was explained in detail and there was an occasional comparison of *sitār* with the *vīṇa*. The making of the *sitār*, placement of strings and the various parts of the *sitār*, playing techniques, sitting posture etc. were explained. The different styles of tuning of the strings by Pt. Ravi Shankar and Ustad Vilayat Khan were also discussed. The various *gat-s*; *masit khāni gat* and *rāza khāni gat* were explained with a few demonstrations.

This was followed by a brief mention about the four *gharānā-s*: *Sēnia Malhār gharānā*, *Imdād khāni gharānā*, *Sēnia Jaipur gharānā* and *Jaffar khāni gharānā*. The lecture concluded with a composition in *sindubhairavi*.

Dr Pappu Venugopala Rao complimented the speaker, added that the classification of instruments as given in the *nātyaśāstra* was *taṭa* (string), *ghana* (solid), *avanaddha* (percussion) and *suśīra* (wind) and stated that in spite of the vast number of instruments that have been invented till present day, there was not a fifth variety in the classification of instruments. The session concluded with compliments of T.V.Gopalakrishnan.

23 December 2014

The day began with tributes to the late maestro Mandolin Srinivas by members of the Music Academy and Sangita Kalanidhi designate T.V. Gopalakrishnan.

Santūr – Origin, Evolution and Its Role in Hindustani Music

The first session of the day was by Vidvān Abhay Sopori, hailing from an illustrious family of musicians, who spoke about the *santūr*. He began by stating that the *santūr* was a very ancient instrument and evolved from the *śatatantri*, an instrument with 100 strings mentioned in many early texts. He mentioned that *santūr* was a *śaivaite* instrument used in *sūfi* music and was very much an instrument of Indian origin and not Persian as many believe it to be. Abhay stressed the fact that *santūr* was a classical instrument and not of folk origin. He belonged to the *sopori*

bāj of playing and explained the various parts of the instrument. He then presented an *ālāp* in the *rāg āhiri tōḍi* followed by a *tarāna* and *bandish*. The various techniques involved in playing the instrument were explained and demonstrated. The artist concluded with a composition in *rāg paramēśvari*. The session concluded with remarks and compliments of Pappu Venugopala Rao and T.V. Gopalakrishnan.

Compositions Of Tiruvarur Rāmasvāmi Pillai

The second lecture of the day was on the compositions of Tiruvārūr Rāmasvāmi Pillai. B.M. Sundaram began by giving biographical details of Tiruvārūr Rāmasvāmi Pillai. He mentioned that the *vāggēyakāra*, a devotee of the goddess, was adept in different languages, and composed a total of 52 compositions out of which only 10 were available today. Smt. R. Vedavalli then demonstrated two *varṇa-s* of this composer in *bhairavi* and *saurāṣṭram* and highlighted a few special features occurring in the *varṇa*. The *ciṭṭasvara sāhitya* composed by the *vāggēyakāra* was discussed and the presence of *svarākṣara* was also mentioned. A few compositions were demonstrated by R. Vedavalli, assisted by her disciple Sumithra. The *mudra* of this composer was discussed; B.M.Sundaram stated that Tiruvārūr Rāmasvāmi Pillai used 'kumāra' and 'vedapurīśa'. He also mentioned that the composition 'śrī kāmākṣi' in *vasantā* was wrongly attributed to Subbarāya Śāstri and was actually a composition of Tiruvārūr Rāmasvāmi Pillai. There was also mention of a *caturbhāṣā rāgamālika* composed by the composer in four languages; tamil, kannāḍa, Sanskrit and telugu, out of which the tune was available only for the first stanza, which was demonstrated by Vedavalli. B.M. Sundaram concluded by saying that the compositions of such less-popular *vāggēyakāra-s* should be unearthed and brought to light.

The session concluded with remarks and compliments by Pappu Venugopala Rao and T.V.Gopalakrishnan.

24 December 2014

Hamsa Nagarajan rendered the prayer beginning the day's session.

Flute Playing Techniques – Past and Present

The morning began with a lecture demonstration by Shashank on different flute playing techniques. He commenced by listing out the names of famous yesteryear flautists. He played the recordings of a few musicians like Palladam Sanjeeva Rao, Mali, Dindigul S.P. Natarajan, N. Ramani and T.Vishwa and briefly highlighted their contribution to the instrument. Next the different techniques that existed before and the changes brought in today were discussed and illustrated viz. parallel fingering of the past, the l-shaped fingering introduced by Mali, transpose fingering introduced by Shashank, the technique of producing *prati madhyama* on the flute which was quite difficult, the different methods of opening and closing of the holes, the use of breath control to traverse smoothly between notes, the claw hold to produce an echo effect and the dual octave technique where notes were produced simultaneously in two octaves like the violin.

The session concluded with remarks of Dr. Pappu Venugopala Rao on the classification of instruments in *Nāṭyaśāstra*. Dr. Ritha Rajan posed a question as to the greek flute piccolo, after which session ended with compliments of T.V.Gopalakrishnan.

72 Mēḷakartha Rāga-s Composition

The second session was a demonstration of a composition by Svaraveenapani in the 72 mēḷakartha rāga-s. The Hyderabad brothers Raghavachari and Seshachari assisted in the demonstration and mentioned that the composition was in Sanskrit language in praise of different Goddesses. The brothers demonstrated two cakra-s after which an audio recording of the entire composition was played. Each rāga was of a one line – one āvarta duration and composed in ādi tāla. At the end of the session, Svaraveenapani explained the purpose of creating such a composition.

The session concluded with comments and compliments of Ritha Rajan, M.B.Vedavalli and T.V.Gopalakrishnan.

25 December 2014

The day began with prayer by Hiranmayi.

Ciṭṭa Svāra And Kalpana Svāra

The first session of the day was by Dr. SAK Durga. She began by defining the term ‘*ciṭṭa*’ as that which is pre-composed and stated that all *svāra* passages right from the *sarālī jaṅṭa varisai-s* to the *muktāyī svāra* portion in *varṇa*; were all *ciṭṭa svāra-s* in the sense that they were all pre-composed. She stated that the *ciṭṭa svāra* portion in the songs arose from the *kalpana* or creativity of the composer but since it was pre-composed, it was also *ciṭṭa svāra*. She raised the question as to whether Tyāgarāja, Dīkṣitar and Śyāmā Śāstri had composed *ciṭṭa svāra* for their *kṛti-s*. The speaker said that Tyāgarāja’s compositions were bhakti oriented and the *ciṭṭa svāra* passages found today in his compositions were not composed by him but added by musicians later. She mentioned that Mutusvāmi Dīkṣitar had not composed *ciṭṭasvāra*, but there were a few compositions with *sollukāṭṭu svāra*. While discussing Śyāmā Śāstri, SAK Durga mentioned that the composer might not have composed the *svāra* portion in the *svārasāhitya-s* that are rendered in his compositions and possibly composed only the *sāhitya* to be sung separately. She stated that the *ciṭṭasvāra* portion in the compositions of the trinity was only a later addition and needed further research. The speaker was of the opinion that the concept of singing *ciṭṭasvāra* for songs came much later and was the result of concert-oriented music and various musicians have appended *ciṭṭasvāra* for many compositions and the musician’s style can be gleaned from the *ciṭṭasvāra* portion. A few *ciṭṭasvāra* passages were demonstrated.

Coming to *kalpana svāra*, Dr. SAK Durga mentioned that though this realm of *manōdharmasāṅgīta* was a free flowing form, there were some unwritten rules as to the manner of presenting

kalpana svāra. She mentioned that the *makuṭam* portion or *tīrmānam* presented at the end of the final *kalpana svāra* was pre-composed or preset. She concluded by saying that *ciṭṭa svāra* and *kalpana svāra* are complimentary to one another.

The session concluded with a few comments and questions from the experts committee members; Trichy Sankaran stated that the *tīrmānam* was not always a compulsory element in *kalpana svāra*. B.M.Sundaram supplemented the speaker by giving details of musicians who composed *ciṭṭasvāra* for certain compositions of Tyāgarāja. Ritha Rajan posed a question regarding the *svārasāhitya* of Śyāmā Śāstri, and questioned the statement that Śyāmā Śāstri did not compose the *svāra* portion, as he had composed *svārajati-s* and stated that the practice of singing *svārasāhitya* in Śyāmā Śāstri’s compositions existed from early times and it has come down through oral tradition. SAK Durga mentioned that this needed more research to make concluding statements. Sumathi Krishnan and Vasanth kumar posed a few questions after which the session concluded with compliments of T.V.Gopalakrishnan.

Niraval in Kṛti and Niraval in Pallavi

The second session of the day was by Vidvan Neyveli Santhanagopalan about *niraval*. The speaker began by explaining that *niraval* was a form of *manōdharmasāṅgīta* that had all elements of *rāga*, *tāla* and *sāhitya*. He spoke of the importance of choosing a proper line for *niraval* singing; the line should be meaningful, the syllables should be well spaced and the line by itself should have scope for *niraval* singing. He demonstrated *niraval* for a few lines and stated that *niraval* could also be sung for the *pallavi* line in a composition. He advised students to start with simple themes for *niraval* where the syllables fall on the beat. While speaking about *niraval* for *pallavi*, he expressed that one should be adept at *tānam* singing to excel in singing *madhyamakāla niraval*. He demonstrated a couple of *pallavi-s*. The speaker raised a question as to whether *niraval* could be sung in different *naḍai-s* just as was done for *kalpana svāram*.

The session concluded with a few questions and comments from the experts’ committee members; Trichy Sankaran stated that the 4 *kaḷai* and 8 *kaḷai pallavi* has gone into oblivion and *niraval* singing for the same should be revived. He also answered the speaker’s question by saying that *niraval* singing need not be diluted with *naḍai-s* and should be melody based only. Suguna Varadachari posed a question as to the difference in *niraval* singing between a *kṛti* and *pallavi* and stated that the *arudi* in *pallavi* had to compulsorily fall on the beat unlike that in a *kṛti*. T.V.Gopalakrishnan offered his comments thereby concluding the session.

26 December 2015

Sandhya rendered the prayer song marking the beginning of the day’s session.

A Different Approach to Music Education

The first presentation of the day was by Smt. Seetha Rajan about music education. The speaker began by stating the need for a change in the approach to learning music without tampering

the content or diluting quality. She stressed that the appropriate packaging can make this art interesting and enjoyable to the young learners. Seetha Rajan has thus created a new system for teaching and learning music called Bōdhana, the contents and method of which were outlined during the course of her presentation. She mentioned that this method is for vocal music learners and for children with normal musical abilities.

Traditionally *māyāmālavagaula* has been used for initial lessons, which the speaker felt, posed some problems with solid understanding of *svrasthāna-s* in the beginning stage and was more suited for an instrument like *vīṇa*. She thus deliberated on a change in the approach to basic learning and after much research arrived on the *rāga mōhanam*, an *auḍava rāga* with natural harmonics due to the presence of maximum number of consonant intervals. Seetha Rajan explained the reasons for choosing this *rāga*; all the five *svara-s* are of *tīvra* or sharp variety and the intervals between the *svara-s* are big and clear for the learner. She stressed that five *svara-s* are enough for a beginner and they find the sharp notes easier than singing *kōmala* notes.

Moving on to the curriculum of bōdhana, Seetha Rajan mentioned that the sharp or *tīvra* varieties of notes were introduced first before the flat or *kōmala* notes. The choice of *rāga-s* through the course of the curriculum were mentioned which introduced all the 12 *svrasthāna-s* of the gamut one after the other using only pentatonic scales.

This was followed by demonstration of exercises to strengthen *svrasthāna* and *laya śuddha*. Seetha Rajan was assisted by her disciples; Aarti, Shreyaswini, Rashmi and Manushree. Apart from these exercises, the learners are taught small *nāmavaḷi-s* and simple songs to sustain interest. Seetha Rajan has also composed *jatisvara-s* and *varṇa-s* in these *rāga-s*, a couple of which were demonstrated.

Seetha Rajan also spoke of the importance of proper enunciation of syllables and mentioned that learning songs and *ślōka-s* in different languages helped. She also mentioned the importance of choosing the correct pitch and practicing with the *śruti* box at all times. She concluded her lecture with a message that the need of the hour is the emergence of competent and committed teachers.

In the questions session, Pappu Venugopala Rao asked how akin her method was to that of Akella Mallikarjuna Sharma. to which the speaker answered that, his methods stressed on *laya* and concentrated more on *śuddha svara-s*, whereas in the Bōdhana method, *śuddha svara-s* are important in the beginning and *gamaka-s* are introduced which are an integral aspect to our music. B.M.Sundaram clarified as to why the terms *kōmala* and *tīvra* were used, to which the speaker said that for ease of understanding at a beginner's level simple terms were used. The session concluded with compliments of T.V.Gopalakrishnan.

Qawwālī Saṅgīt

The second lecture of the day was by Irfan Zuberi who spoke about *Qawwālī Saṅgīt*. The speaker introduced the subject by saying he would be tracing the growth of the genre from its

birth to its presence in hindi films, which it has entered today. *Qawwālī* comes through a lineage, which begins with Allah. The spiritual lineage of various saints is emphasized through this genre. From Prophet Mohammed it came down to Hazrat Ali and then down to the founding saints of various orders.

The speaker stated that *qawwālī* is performed in the shrine and not performed for the people but for the saint buried in the shrine. It is not only about performance but there are states of mysticism which are induced which may not be suitable for many. During the performance, there is an etiquette to be followed. He then spoke about the order of events in performing the *qawwālī*. He mentioned that *qawwālī* is a group performance where there is a lead singer and a chorus. The harmonium, *tablā* and *ḍhōlak* are used for accompaniment. It is based on the *rāga* system and the regular driving rhythm is the *dādra* (6 beats) and *kaharwa* (8 beats). The text is a main poem to which other separate phrases which are meaningfully connected to the main text can be inserted.

He spoke about the structure of the *qawwālī*, which consists of the *naghmā* or the melodic prelude, followed by the *ālapi* or melodic passages, then the *rubāi* which is the introductory verse, followed by the first line of the poem which is in *madhya laya*. The second line sees an increase in tempo, the fourth line has a doubling of tempo, following which is *bōl bāṅṅ* and *takra* which is rhythmic and incessant repetition and finally the *girah* or the inserted verses.

Next he spoke of the genre in films and mentioned that *Zeenat* was the first movie to use *qawwālī* in the 1940's. He spoke of the differences in the genre when introduced in films and mentioned that while traditional form is very open ended, *qawwālī* in films is closed and can be only one song due to time limitations. It is sung much more in the *ghazal* style rather than open throated singing. He demonstrated how each part transforms in the movies. He expressed that the new genre that is coming up is the techno *qawwālī* and traditional practitioners were not happy with film songs being called *sūfi* music. There are also synthesized sounds and beats used with even english phrases sung for the *girah*. The speaker thus concluded by saying the *qawwālī* has travelled from the shrines to films.

Pappu Venugopala Rao clarified as to the etymology of the word *qawwālī*. Irfan replied saying that '*Qol*' which literally meant the utterance of the prophet, which is repeated or recited by *qawwāls* and so the genre came to be known as *qawwālī*. Another question was regarding the state of the *qawwālī* today. The speaker mentioned that it is very alive in all shrines but there is considerable decline in repertoire. B.M.Sundaram asked about the difference between *ghazal* and *qawwālī*, which was explained as mainly the hand clapping. The session concluded with compliments of T.V.Gopalakrishnan.

27 December 2014

The day began with prayer by Shruti Bhat.

Various Eḍuppu-s in Svāra Kalpana

The first session of the day was by Smt. Suguna Purushottaman. She was assisted by her disciple K.Gayatri. Suguna Purushottaman began by explaining how a simple structure of three fives could be incorporated in various *tāla-s* like *ādi*, *rūpaka*, *miśra cāpu* etc. for different *eḍuppu-s* and similarly combinations of six, seven, nine etc. could be sung. The different interesting *eḍuppu-s* that could be taken up for rendition of *kalpana svāra* in *kṛti-s* were mentioned and demonstrated; for example where the *rāga mudra* or *vāggēyakāra mudra* occurs in the song. She also expressed that meaningful text which brings out the crux of the song could be taken up for *svāra* singing. Few *pallavi-s* with interesting *eḍuppu-s* were also demonstrated. The various places or *eḍuppu-s* within the *pallavi* line where *kalpana svāra* could be sung was also demonstrated.

The session concluded with comments and compliments of Pappu Venugopala Rao, Seetha Rajan and P.S.Narayanaswamy, ending with remarks of T.V.Gopalakrishnan.

Panel Discussion – Saṅgati-s in Trinity's compositions

The second session of the day was a panel discussion on *saṅgati-s* by P.S.Narayanaswamy, Suguna Varadachari, R.S.Jayalakshmi, Ritha Rajan, Kanyakumari & Charumathi Ramachandran. P.S. Narayanaswamy, the moderator began by outlining what was to be discussed in the ensuing session. He mentioned that the panel would be dealing with *saṅgati-s* in the compositions of the Trinity alone, whether the composers composed *saṅgati-s* themselves or it was a later addition and what can be learnt from *saṅgati-s* today.

Suguna Varadachari, the next speaker began by saying that the songs of Tyāgarāja had more *saṅgati-s* whereas those of Dikṣitar and Śyāmā Śāstri did not have as much, so the structure of the song needed to be conducive to adding *saṅgati-s*. She expressed that *saṅgati-s* were a later addition and the evidence for that was that there were different schools singing a different set of *saṅgati-s*. She also expressed how the *rāga svarūpa* could be understood from the *saṅgati-s*.

Next, Kanyakumari spoke about *saṅgati-s* in instrumental music. She said that since lyrical aspect did not have much importance in instrumental music, there was greater liberty to add *saṅgati-s*.

R.S.Jayalakshmi discussed the various ways that *saṅgati-s* were developed from the original base and demonstrated the same; *saṅgati-s* increasing in size and range, based on pattern, *niraval* type *saṅgati-s* where the base tune itself was changed, and some where *saṅgati-s* occurred in one part of the line.

Charumathi Ramachandran defined the term *saṅgati* and then listed the number of *saṅgati-s* in different compositions of the trinity.

Ritha Rajan mentioned that there were different versions for the same song bearing different *saṅgati-s* and it was possible to identify the school based on the structure of *saṅgati-s*.

After each speaker conveyed their opinion, there was some discussion and questions raised between the members of the panel after which the general conclusion was that *saṅgati-s* in Trinity's compositions were later additions and not composed by the composer.

Pappu Venugopala Rao raised a question as to the different *saṅgati-s* in Tyāgarāja's compositions in different schools and which was the 'correct' *saṅgati*. To which Ritha Rajan replied that there are a few songs having the same set of *saṅgati-s* and tune in all the schools, but some songs had varied *pāṭhāntara-s*. There were a few comments and questions by Seetha Rajan, M.B.Vedavalli, S.A.K.Durga after which the session concluded with concluding remarks of T.V.Gopalakrishnan.

28 December 2014

Lavanya.B and Sweta.D rendered the prayer song beginning the morning session.

Thumri and Ṭappa styles in Hindustāni Classical Music

The first session of the day was by Shruti Jauhari about *Thumri* and *Ṭappā* styles in Hindustāni Music. She began by outlining the history of Hindustāni music and the Persian influences that changed the form to what it is today. She mentioned that while the *khayāl* form adhered to *rāga* structure, the *thumri* allowed for variations from the *rāga* structure and the aspect of beauty or *saundarya* was given more importance.

Thumri began as a dance oriented form which evolved into a musical form with importance for the rhythmic aspect, known as the '*bōl bāñ ki thumri*' Shruti spoke of the period of Wajad Ali Shah which saw the evolution of the '*bōl bāñ ki thumri*' which gave more importance to lyric. She stressed the fact that the element of *bhakti* also existed though the genre gave more importance to *śṛṅgāra rasa*. She mentioned prominent musicians of the genre belonging to different *gharānā-s* and styles. Shruti then went on to explain the *ṭappā*, a Punjabi folk form which was created by Shauri Miya. She demonstrated a few *thumri-s* and *ṭappā-s* during the course of her presentation.

In the question session, Sudha Raghunathan, B.M. Sundaram and Pantula Rama posed a few questions and the session concluded with remarks of T.V.Gopalakrishnan.

Performance Aspects of our Music

The second lecture demonstration was by Sangita Kalanidhi designate T.V.Gopalakrishnan who highlighted the significant aspects that were required to make musicianship. The speaker stressed the important areas that both vocalists and instrumentalists need to attend to including tonal presentation both in vocal and instrument, performance aspects, the repertoire of a musician, time management etc. The presentation was supported by a power point and demonstration by the speaker himself or with the help of audio clips of yester year musicians.

Regarding the aspect of voice, the speaker delved with voice as seen in early childhood, the factors leading to the changes and the important milestones that went into moulding into a good voice. The points highlighted were the physical determinants like the posture, breathing, fitness of the person etc., importance of focussing on *śruti* aspects and the voice change seen both in boys and girls, where the change was visible more in the case of boys. He stressed the importance of the need for the transition to be very gradual. He stressed the importance of the use of all the muscles around the vocal chords that was required to be exercised. Non-use of certain muscles resulted in lethargy in voice production. Voice management insights, precision aspects, correct pitching, anchoring, phonation aspects, speed phrasings, breathing techniques and their application in practice and performance and their importance in singing were highlighted by the speaker. The speaker demonstrated practically some of the above aspects. Audio clips of yester year musicians and how the concept of *akāra* was used in their singing was something that was highlighted.

There was a demonstration on the *mridāṅgam* the different types of tones seen in the instrument, the tanjavur *mridāṅgam*, madras *mridāṅgam* having more tonal depth and the speaker's own personalised making of the instrument.

Pappu Venugopala Rao complimented the speaker for his presentation and added that it was the generosity of the speaker to have shared his 70 years of experience in the different aspects of music.

29 December 2014

The day began with a prayer song by Nisanth Thiagarajan.

K.S.Narayanaswamy – The Man and His Music

The first session of the day was on the music of K.S.Narayanswamy, to mark his centenary year. The speaker Rama Varma began by saying that there were lot of great musicians from the Kerala state, known and unknown like Palghat Mani Iyer, Chembai Vaidyanatha Bhagavatar, C.S.Krishna Iyer, K.V.Narayanaswamy etc. The speaker gave biographical details of K.S.Narayanaswamy; musical training, education etc. Rama Varma mentioned that this artiste was known for his pure and pristine music and was labelled more as a teacher than a performer. The speaker said that he would share a few of his experiences that he shared with his guru K.S.Narayanswamy. He spoke of the personality of K.S.Narayanswamy and his artistic achievements. Then a few musical aspects were discussed; difference between *śankarābharaṇam* and *kalyāṇi*, *kēdāragaula niṣāda* and *kāmbhōji dhaivata*, playing *vivādi svāra-s*, playing of *janṭa svāra-s* etc. Finally an audio excerpt of a lecture demonstration by K.S. Narayanaswamy was played.

The session ended with comments and compliments of Vedavalli, Trichur Ramachandran and T.V.Gopalakrishnan.

Sarod – Origin, Evolution & Role In Hindustāni Music

The second session of the day was on the instrument sarod by Pt. Falguni Mitra and Abir Hussain. Falguni Mitra began by tracing the history of the instrument to the afghan *rabāb*, *kashmīri rabāb* and *sur siṅgār*. Photos and recordings of the *rabāb* were displayed. Abir Hussain then described the different parts of the *sarod*; the air chamber, steel plate, the different strings and pegs, tuning of the main strings, *chikāri* strings and sympathetic strings.

Next Falguni Mitra discussed the contribution of musicians in three different *gharāna-s*; Ustad Allaudin Khan and Ali Akbar Khan of *Maihar gharāna*, Ustad Hafiz Ali Khan and Ustad Amjad Ali Khan of *Gwalior gharāna*, and Radhika Mohan Maitra and Buddhadev Das Gupta of *Sājahanpūr gharāna*. The contribution towards the instrument and the playing style evolved by them and the characteristics of the *gharāna* were all outlined. Abir Hussain then demonstrated the different techniques of playing the instrument.

The session concluded with compliments of M.B.Vedavalli and T.V.Gopalakrishnan.

30 December 2014

The day began with prayer by Shakti Ravitharan.

Kerala Composers Other Than Svāti Tirunāl

The first session was a demonstration by Mangadu Natesan and his disciples. They presented compositions of some lesser known composers of Kerala. The compositions presented were *Pāhi nikhila janani (Nāṭṭai)* and *Centār Sāyaka rūpa (Behāg padam)* of Irāyamma Tampi, *Pāhi Mōhana (Kamās)* of Kuṭṭikunnu Taṅgacci, *Mōhana muralīdhārī (Mōhanam)* of C.S.Krishna Iyer, *Kamalanābha karuṇaceika (Tōḍi)* of K.C.Keshava Pillai and *Bhajanam cēvin kṛṣṇa pādām* of Kuṭṭamath Unnikrishna Kurup. Before rendering each song, a brief explanation about the composer was given. The disciples who sang were K.Muralidhar Unni, V.R.Dileep Kumar, M.S. Parameshwaran, Sudhir, Ranjith Warriar, Abhiram Unni, Ratheesh, Binny and Smitha Vinod. The session concluded with compliments of P.S.Narayanaswamy, M.Chandrasekhar and T.V.Gopalakrishnan.

Repertoire of Brinda Mukta Other Than Padam-s And Jāvaḷi-s

The second session of the day was by Aruna Sairam on the repertoire of Brinda Mukta other than *padam-s* and *jāvaḷi-s*. This lecture marked the centenary year of Sangita Kala Acharya T.Mukta. She began by stating that the duo Brinda and Mukta were known as the musician's musician. The family tree of the musicians was explained with an aid of a powerpoint presentation. Aruna Sairam related the family tree to each of the trinity, their *siṣya parampara-s* and how Brinda-Mukta gained the repertoire of the compositions of Tyāgarāja, Dikṣitar and Śyāmā Śāstri. A few recordings of the duo were played and a few compositions were demonstrated. Other composers featuring in their repertoire like Ānai Aiya, Tiruvārūr Rāmasvāmi Piḷḷai, Viṅga Kuppiar etc. were mentioned.

Finally a chart showing the links between Brinda - Mukta and various composers was displayed illustrating the connection between these great musicians with so many great *vāggēyakāra-s*. The speaker concluded with a rendition of a few songs. The session concluded with comments and compliments of Pappu Venugopala Rao, R.Vedavalli and T.V.Gopalakrishnan.

31 December 2014

The session began with devotional music by Nadhananda Sangeetha Vidyalaya, the runners of the devotional music competition held by Music Academy.

Post Trinity Composers of Karnataka

The first presentation of the day was by Smt. Padma Murthy on the post-trinity composers of Karnāṭakā. She began by highlighting the seats of Carnatic music in Karnataka according to the region; North Karnataka, South Karnataka and Old Mysore state. She spoke of the patronage of the kings of Mysore palace and mentioned names of various composers who flourished as court musicians. She also mentioned composers who visited the court like Tanjāvūr Cinnaiya, Pallavi Gōpāla Iyer, Vīṇa Kuppier etc. She mentioned the contribution of the king Jayacāmarāja Wodeyār.

She outlined the composers belonging to Mysore and gave biographical details, musical forms composed and the *rāga-s* and *tāla-s* handled. The composers dealt with were Liṅgarāja Urs, Tanjāvūr Cinnaiyā, Surupurala Ānanda Dāsu, Paṭṭābhirāmayā, Vīṇa Subbaṅṅā, Mysore Vāsudēvācār, Mysore Sadāśiva Rao, Mysore Karigiri Rao, Gaṇapati Sacchidānanda swami, Muthiah Bhāgavata, Jayacāmarāja wodeyār and Vīṇa Sēṣaṅṅā. A few compositions from each composer were demonstrated. She also circulated a list of 300 composers belonging to Karnataka to the audience.

M.B.Vedavalli and B.M.Sundaram raised a few questions after which the session concluded with remarks of T.V.Gopalakrishnan.

‘Bāhattara Melarāgamālikā’ (72 Mēlakartā Rāgamālikā) composed by Lavani Venkata Rao in Marāṭhi

The second presentation of the day was by Smt. Bombay Jayashree on the *Bāhattara* (72) *Mēlarāgamālikā* composed by Lavani Venkata Rao in Marāṭhi. The speaker began with an introduction about the Marāṭhā rule in Tanjavur and the cultural influences that were seen mutually. She went on to talk about *lāvāni*, the method of performance and the various types of *lāvāni*. She mentioned that Venkata Rao was rightly prefixed with the term *lāvāni*, showing his passion and skill in performing this form. He is also credited with establishing a school for *lāvāni* in Tanjavur. The speaker then mentioned that Venkata Rao was a disciple of Mānambuccāvaḍi Venkaṭa Subbaiyar. The *bāhattara rāgamālikā* was composed by him in marāṭhi under the order of Sakharam Saheb, the son-in-law of Shivaji II. The speaker said that only the lyric was composed

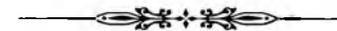
by Venkata Rao and is in praise of the patron and incorporates the name of each of the 72 *mēlakarta-s*. The music was composed by Maha Vaidyanatha Sivan who later composed the lyric for the same tune in Sanskrit and based on this information the marāṭhi piece was demonstrated on the lines of the now popular *mēlarāgamālikā* of Sivan, following the same notation.

In the question session, B.M.Sundaram said that he had authentic proof that the music of the Bāhattara rāgamālikā was composed by Venkata Rao himself but due to paucity of time, this point was not verified. The session ended with concluding remarks of T.V.Gopalakrishnan.

1 January 2015

The day began with devotional music by Usha Bharadwaj and group (Carnatic Music forum), who were the winners in the competition held by Music Academy.

Open House



A Different Approach to Music Education

Seetha Rajan

Music is a fine art to be imbibed through aural perception and nourished by careful mentoring. Earlier, the gurukula system was conducive for disciplined and pressure-free absorption of the art in a gradual manner. In India, the *guru-śiṣya* relationship is something very unique to the concept of learning. To quote Sri Narayana Menon, “It is a communion of minds whereby the essence of a tradition is passed on from one generation to another; first the transference of information to the recipient, then the gradual transformation of that information into knowledge and finally, the knowledge maturing into wisdom”¹.

In today’s scenario, with the change in requirements, perceptions and even ideologies, it has become difficult to emulate the module of learning music as in the past. But nevertheless, the treasure that we have received from our elders has to be somehow passed on to the younger generation. There is a need to impress upon young minds that music could be a very valuable component in their growth and existence. Initiation into this fine art is certain to add a mellowing influence to the cerebral development in children. However, getting the young minds attracted to music and sustaining their attention for a long period is a challenge. This calls for a thoughtful approach that would appeal to learners without compromising on the content or spirit.

Having been the beneficiary of a traditional semi-gurukula atmosphere, as well as an academic orientation with a reasonably modern outlook, I am now propagating a modified approach to teaching and learning music. I have named it the ‘*Bōdhana*’ system. Here, I have clearly kept in mind the three basic aspects which are a must for good music, namely, *śruti śuddha*, *laya śuddha* and *vāk śuddha*. At this juncture, I would like to emphasise that this method is for vocal music learners only and the syllabus prescribed is confined to foundational aspects.

Traditionally, Carnatic Music education commences with *svara* exercises - *svarāvalī*, *janṭa varisai*, *dāṭu varisai*, *sapta tāla alānkāra-s* etc. in *rāga Māyāmālavagauḷa*, a system believed to have been formulated by ‘*Saṅgīta Pitāmaha*’ Purandara Dāsa. Following these *svara* exercises in *Māyāmālavagauḷa*, a few *gītam-s* and a couple of *jatisvaram-s* / *svarajati-s* are taught in different *rāga-s* before proceeding to the *varṇam* stage. All this is covered probably in a year’s time, or even a shorter duration in some cases. Many students somehow manage to sing the material, but do not get a good grip over the *svarasthāna-s* or comprehend the melodic structure of each *rāga* they learn. The ground-preparation a student gets by the above mode of learning does not seem adequate for a clear understanding of the *rāga-s* to proceed further with *varṇam-s* or *kṛti-s*. It is here that the link seems weak.

While starting music lessons with *Māyāmālavagauḷa*, I have come across students experiencing difficulty in singing adjacent notes - *ṣaḍja* & *ṛṣabha* or *pañcama* & *dhaivata* for

1 Aspects of Indian Music, Sumati Mutat kar, 1987: p.105 - The Guru- Shishya Relationship in the learning of music in India

instance, in their exact positions. They sing *ṛṣabha* almost in the position of *ṣaḍja* and *dhaivata* almost in *pañcama*. The reason obviously is that the intervals in-between these *svara* pairs are rather narrow. If correction is not effected at the start, the defects may get more pronounced as the students move on to higher levels. *Rāga Māyāmālavagauḷa* is probably more suited for an instrument like the *vīṇa*.

My apprehensions regarding the suitability of *Māyāmālavagauḷa* as the introductory *rāga* were reinforced when I came across an opinion strongly expressed by Prof. V. V. Sadagopan, way back in 1965. In his article on Purandara Dāsa, he has clearly stated – “The character of *mālavagauḷa* scale was not meant for raw beginners whose sensibility for minute differences of tone had not developed”². Similar opinion seems to have existed in the minds of several other thinkers and teachers of vocal music. Even my Guru Semmangudi Srinivasa Aiyar was of the opinion that there is a need for reframing the content and approach with regard to the basic lessons for Carnatic music. Having mooted the idea, he encouraged me to develop this thought, of course with a note of caution that I try it out in practice before arriving at any decisive format.

In my quest, I did come across some innovative teachers who have devised and applied their own training methods and material. However, there have been different opinions on the *rāga* to be used for teaching the basic exercises. The scale of *Kharaharapriya* or *Śaṅkarābharanam* was suggested by some practitioners. Also, it is known that the use of *Harikāmbhōji* has been in vogue for initial lessons on the flute. In Hindustani music, the *rāga* first introduced is *Yaman* (*Kalyāṇi*). After considering all these options, I arrived at *Mōhanam* as a viable option for introducing music to a novice.

In the ‘*Bōdhana*’ method, a learner gets introduced to music with *svara-s* of *rāga Mōhanam*, an *auḍava* scale, i.e. a *rāga* with just five notes. This appealed to me as a natural scale due to the presence of maximum number of consonant pairs of notes, the *śruti* interval being same in all the pairs of notes, S-P, P-Ṛ, R-D and D-Ġ. These are the initial *svarasthāna-s* arrived at by application of the cycle of fifths. A sensitive listener can even perceive *antara gāndhāra* and *catuśruti ṛṣabha* as overtones on a well-tuned tambura. The presence of five consonant notes, with such harmonious intra-relationship can explain why *Mōhanam* is considered a universal scale and is found in many musical systems. This scale is used profusely in Oriental systems of music especially Chinese music.

The choice of *rāga Mōhanam* is also due to the presence of clear and wide intervals between the notes of the scale. Apart from *ṣaḍja* and *pañcama*, the other three notes taken namely *ṛṣabha*, *gāndhāra* and *dhaivata* are all of the sharp i.e. *tīvra* variety, which makes the *rāga* bright and appealing. A beginner is seen to find these *tīvra svara-s* much easier to comprehend than *kōmala svara-s*. I am using the terms *tīvra* and *kōmala* for ease of understanding. The terminology of *śuddha*, *catuśruti* etc. that we use today, can be taught at a later stage.

2 Indian Music Journal, No.4 1965: p.15 - Purandara Dāsa

Traditional *gītam*-s like *Varavīṇa* and *Ānalēkara* are also included. Familiar *ślōka*-s, select songs from hymns of *Tiruppugazh*, *Tēvāram*, *Saṅkīrtana*-s of Annamācārya, *Dēvaranāma*-s of Purandara Dāsa, compositions of Sadāśiva Brahmēndra, Subramaṇya Bhārati etc. are set to simple tunes in the different *rāga*-s being taught. Gradually, songs in progressive levels of complexity and variety are included. The compositions selected in different *tāla*-s include *cāpu* and *canda tāla*-s. It is left to the discretion of individual teachers to add more such material by other composers and in different languages.

The students are slowly encouraged to identify the *svara*-s for phrases sung in *akāra* mode as well as the *sāhitya* phrases they sing in the songs. This enables a student to understand *dhātu-mātu sambandha* and paves the way for learning advanced level compositions like *varṇam*-s and *kṛti*-s.

In addition to these songs, I have also composed *jatisvaram*-s and *varṇam*-s in each *rāga* to enable the students to have a feel of the complete melodic picture of the *rāga*, with its full range including *janṭa*, *dātu* and special *prayōga*-s characteristic of the *rāga*. Various *laya* patterns with and without *kārvai*-s, all without affecting the melodic feel of the *rāga*, are incorporated into the *jatisvaram*-s and *varṇam*-s. The *jatisvaram* in *rāga Gambhīranāṭa* is given as a sample.

Rāga: Gambhīranāṭa Tāla: Ādi Composer Seetha Rajan

Pallavi

P P M | G | M G ||
S S G | S S M | G G M ||

Caraṇam 1

P N P M G - M | P M G S - | G M G ||
S N S S G G - | M M P | M G M ||

Caraṇam 2

P N P M G M P | P M G - P | M G S ||
S G G S S M M G | S P P M | G S G M ||

Caraṇam 3

N Ś P N Ś N P | M P - M | N P M G ||
S G S M G S N | S G - G M | M P P N ||

Caraṇam 4

G M P P M G S | G G M G | S N S ||
S N P N S G M | P P M G | S G M ||
P M G M P N P | N Ś Ġ Ġ | M Ġ Ś ||
M Ġ Ś Ś N P | M G S | N S G M ||

Caraṇam 5

Ś Ġ Ś Ś - N Ś | Ġ M P | M M Ġ Ś ||
M Ġ Ś N P N | P - M P | M M G S ||
G S M G S - P M G | S N P M | G S Ś N ||
P M G S Ġ Ś N P | M G S - M | G P M N ||

As we progress, complex *laya* patterns are introduced in a gradual manner. Some of the *jatisvaram*-s include passages in *madhyamakāla* and sometimes there is a change of *gati*-s. Here is a sample of a *jatisvaram* with *madhyamakāla* passages.

Rāga: Hindolaṃ Tāla: Ādi Composer Seetha Rajan

Pallavi

M G S N S Ḍ N | S M G | M , - DNSG ||
Caraṇam 5 | |

N , - DNSĠŚN DMND | M GM | DNDMGSMG ||

S - DNSGSN DM ḌN | SGSS - SMG | G - MNDD.N ||

Ś . M Ġ M Ġ Ś N D N Ś Ġ N Ś - M . | Ġ . Ġ Ś N - Ġ . Ś | Ś N D N , ||

Ġ . Ś . Ś N D - Ś . N . N D M D | Ś . N . N D | M - N . D . D M G ||

In the following *jatisvaram*, the last *caraṇa svara* is set to *tiśra gati* whereas the other parts are in *catuśra gati*.

Rāga: Śuddha Sāvēri Tāla: Ādi Composer Seetha Rajan

Pallavi

Ś D P M P , | M R S | R M P D ||

Caranam 4 (Tisra Gati)

D Ś D P M - P R M | P D P M R | M R S ||
 R M R S ḍ - S R S | R M R M | P M P D P ||
 D Ś Ṛ Ṙ Ś D P M R S | ḍ SR M R | S R M P D Ś ||
 Ṛ Ṙ Ṛ Ś Ṛ D Ś , - D Ś D | P D M P , - | M R - D P - Ṙ Ṛ ||

Coming to the *laya* aspect, exercises specifically meant to stabilise *sarvalaghu*, maintaining *tāla aṅga*-s properly, the ability to smoothly move from one speed to another - lower or higher, understanding fractional points within a *mātra*, handling *kārvai*-s with precision and maintaining different *gati*-s are all incorporated in the syllabus. A learner gets introduced to these aspects in a very gradual manner. The typical exercises given for *sarvalaghu śuddha* for stabilizing the fractional points at quarter, half and three fourths positions are included. This is again done with *kārvai*-s. Once a student reaches a certain level, all these aspects can be incorporated while practicing *varnam*-s.

Similar exercises are given in different *gati*-s for shifting the *eḍuppu* to different fractional points with or without *kārvai*-s. The practical application of this is seen in the melodies in *khaṇḍa gati* with different *eḍuppu*-s. Excerpts from the Ādi Śāṅkara's *Acyutaṣṭakam* set in *rāga Hindōlam* and *Durgā āpaduddhārāṣṭakam* in *rāga Amṛtavarsini* are given below.

Rāga: Hindōlam Tāla: Khaṇḍa Gati Composer Ādi Śāṅkarar

M M M | G S G M | G D M | G M G S ||
 ac yu tam kē śa vam rā ma nā rā ya ṇam
 S G S | ḍ Ṙ S | S G S | M G M , ||
 kṛṣ ṇa dā mō da ram vā su dē vam ha rim

Rāga: Amṛtavarsini Tāla: Khaṇḍa Gati

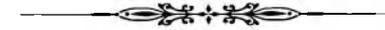
Ś ||
 na
 Ś N P | P M G | M G S | S S , - Ṙ ||
 mas tē śa raṇ yē śi vē sā nu kam pē - na
 S G M | P P M | P - P Ś | N N ||
 mas tē ja gad vyā pi kē viś va rū pē

of *a-kāra*, *i-kāra*, *u-kāra*, *ē-kāra*, *ō-kāra*, *ṁ-kāra* and *n-kāra* are all emphasized, since most students face a problem with clear enunciation of syllables owing to the use of English language and unfamiliarity with even their mother tongue. The *ślōka*-s and songs in various southern languages, all help in aiding correct intonation, pronunciation and pleasant rendition. Familiarizing the students with South Indian languages and of course Sanskrit would be helpful.

Bearing in mind the fact that the ability to grasp could be different in each student, it is left to the discretion of the teachers to proceed with the lessons in the given order, or decide to take up a difficult one at a later stage. Once a student has practiced all the *svara* exercises in a *rāga* thoroughly, and has understood the *svarasthāna*-s well, he/she may be encouraged to freely create his own patterns with just beats of four notes. This would kindle the creative urge and pave the way for developing confidence to handle *manōdharmā saṅgīta* later.

To improve pitch perfection, use of a *śruti* instrument is mandatory for practice sessions. Another crucial factor is the choice of the correct pitch for every voice, as prolonged practice in an unsuitable pitch could prove detrimental. Guidance from an experienced teacher is vital in this regard.

This way a good grounding for the subject is sure to be laid. This of course takes time, patience and commitment on the part of both teacher and the taught. But the whole exercise is well worth it if a strong foundation is to be laid for proceeding further, not only for classical Carnatic music but for other genres as well. I conclude with a note that the need of the hour is the emergence of competent and committed instructors.



Another important aspect of musical training for a vocalist is proper intonation and enunciation. *Akāra śuddha* is emphasized with importance given to free, natural and open-throated production of sound. The correct enunciation of *svara* and *sāhitya* syllables, and proper and pleasant intonations

Indian culture – its influence on the Music and Theatre of South East Asia

S.A.K. Durga

The tonal system and the musical instruments of South East Asia reveal a high influence of Indian cultural behavior in their music. In a broad sense it can be said that the main tonal system of the South East Asia is pentatonic though diatonic scales are also used. The pentatonic scale known as “Mullai tīmpaṇi” is the scale of ancient Tamil music which belongs to Saṅgam age of Tamil Nadu. It is the Rāgam Mōhanam of South Indian classical music similar to Rāg Bhūp of North Indian Classical Music. The South East Asian pentatonic scale is the same Indian ancient scale of Mōhanam which is known as Bhūp in Hindustani music. In the diatonic scale of South East Asian music, the scale of Sāma vēda of Indian origin is found in their melodies. The time theory of Rāga-s in Indian music both North and South as Sūryāmśa and Candrāmśa Rāga-s, day time and night time rāga-s mentioned in the musical treatise of Parśvadeva in his Sanskrit work Saṅgīta Samayasāra (10th century) are still followed in Indonesia. Ancient Tamil music system of Tamil Nadu also speaks of Pagal paṇ and Erai paṇ as rāga-s meant to be sung in the day time and night time which are followed in the South East Asian modes. The rhythm patterns are found in the compositions of South East Asian music, three or four combinations of these which are used in Indian music. The music is melodic and the use of the tonal system as Mode instead of scale resembles the Indian music system. It is interesting to find the Rāga concept is widespread in the South East Asian music and similarities are found with the Rāga-s of Indian music and the modes of South East Asian music.

In the use of musical instruments, gongs of different types, Rebāb of bowed variety, Lutes and Zithers which are of vīṇa-s of different types in India, different variety of Bamboo flutes, Jew’s harp which is *Chang Mor* of India and *serunai* which is an oboe type of instrument such as Śahṇai and Nāgasvaram of India are found in almost all the countries in South East Asia and melodic orchestral music seems to be the characteristic of South East Asian Music culture. Many of the instruments that are used in South East Asian countries seem to be an offshoot of the ancient Indian instruments but this option is expressed only with the theory of diffusion. A belief in such a wide spread relation of instruments, is held by adherence of the theory of diffusion which claims that every basic instrument type was invented only once and then spread throughout the world in various forms.

Malaysia

Most of the Malaysian traditional music is associated with drama and dance or with ceremonial and ritual acts involving Hindu beliefs. In India no doubt traditional music is associated with drama and dance as we find the evidence from Nāṭyaśāstra and Silappadikāram. Nāṭyaśāstra

is a treatise on dramaturgy written by Bharata in Sanskrit (2nd century A.D.). Indian music is also associated with ceremonial and rituals involving Hindu, Buddha and Jain religions.

A popular drum of Malaysia is *Gendang*. It is a double headed barrel drum which resembles the South Indian drum Mṛdaṅgam. They are tuned by rattan braces. The Mṛdaṅgam of South India has leather braces and the pitch varies on his left thigh or a wooden stand and beats it with his hands. This style of sitting posture and the playing mode reminds us of South Indian drummers who play Mṛdaṅgam.

Among the wind instruments, the Malaysian *Serunai* is played more or less like the Nāgasvaram of South India. The instrument is particularly characterized by the construction of the reed. Two double layers of the dried palm leaf are attached, which is similar to the Narukku known as Sīvali used to play the Nāgasvaram. There are usually seven finger holes and one thumb hole in that instrument which is similar to Indian oboe.

Among the idiophones the Kēsi is the pair of small cymbals with a central boss and flat rim which looks like Jāra of South India and Mañjira of North India.

The royal courts of *Kedah, Perak, Selangor* and *Trengganu* have their own *noubat* band a mark of the king’s sovereignty and part of Royal regalia. In the North India the *Noubat* or *Nakkara Khana* did play the same role in the Royal court.

As we find in Indian culture, the dance and theatrical arts as part of people’s life – style dance and theatrical arts are very popular among Malaysian people too. There are ritualistic dances and court-dances of solo and group varieties in Malaysia as in Indian tradition of dances of different regions.

Ma Yong is the theatre genre which includes stylized dances, solo and group singing with dramatic representation. This is akin to the dance – drama tradition of India such as Kuḍiyāṭṭam and Rāsālīla. It is more of a ritualistic performance. Similar to Indian tradition the dance – dramas are performed during rituals. By the middle of the 20th century, a revival was made and ritualistic dance and drama were performed in public but with many changes in theatrical presentation which has happened in India also. In this theatre, the entrance of the actors will be made with a musical accompaniment and a song is sung which is similar to the Patra Pravēśa Daru or the entrance songs in Indian Musical Theatres.

The Malaysians have thirty popular tunes which resembles the Indian folk tunes. They have a specific time unit which is repeated resembling the Indian Tāla pattern. They sing with a highly ornamented mellismatic style in theatre where we find a similarity in Indian drama songs which are highly ornamented than concert songs, and the style is called Nāṭya Saṅgīt in Indian Music Tradition.

Another noteworthy feature is the use of heterophonic chorus and heterophony accompaniments in Malaysian music culture. This is very much like the trait of Indian musical

culture where the Indian people are used to appreciate the heterophonic character in music. A good example for heterophony is the violin accompaniment in a vocal concert in Indian music and *sāraṅgi* accompaniment in Hindustani music.

The Martial dance, *silat medon* a stylized imitation of fighting and *bergayang ata-ata*, a dance involving self-defence, reflect the Indian cultural influences especially of Kerala and Tamil Nadu Martial dance culture.

The leather puppet theatre and the shadow puppet theatre which resembles Tōlu Bommalāṭṭa of Andhra Pradesh and Nizhalāṭṭam of Tamil Nadu and Kerala and Chāyanāṭak of Orissa are popular in the Northern states of Malaysia. *Wayang Kulit* in Malaysia is found in three different forms and their stories are based on the two great epics of India, Rāmāyaṇa and Mahābhārata which are in their local dialect. In India also most of the traditional provincial theatres use Rāmāyaṇa and Mahābhārata for their story which are written in their provincial dialects. A very close cultural link between India and Malaysia is seen in the theatrical forms. The *dalang* or the Puppeteer plays the role of Sūtradhāra of the Indian traditional theatre. Similar to Indian theatre, music and dance play a vital role in Malaysian theatre.

Philippines

Kudyapi is a two stringed lute which is claimed by many to be of Indian origin. The Indian instrument was called Kacchapi vīṇa. Most instruments in the South Philippines are made of bamboo either of blown, plucked or struck. The transverse flute very much resembles Indian Bansuri. The Jew's harp *Kuling* is yet another popular instrument of Southern Philippines. Though the technique of playing is the same as the Jew's harp of India and Indonesia, the instrument is made out of Bamboo. Its Bamboo filament is vibrated by plucking in contrast to the Indian type which uses the attached string. The Indian Jew's harp known as Mohrsing or *Mor-chang* is made out of metal. Some of the *Morchang* made out of Bamboo are used by tribal and Folc in their music in India.

The common instruments in both North and South are transverse flutes, trumpet, bamboo zither with several strings, zither with parallel strings, bamboo mouth organ, and the cylindrical drum. Common vocal forms are responsorial singing, solo songs, and epics. A study in the distribution of these South East Asian singing styles and instruments would show how they are related to each other to the other South East Asian traditions and possibly to the different periods of time. Both the Northern and the Southern traditions use instruments made of bamboo, shell, wood, skin and other materials found in the tropics. The closeness with nature is also evident in music performed in the open air. These features are seen in India and in other South East Asian musical cultures. Ostinatos are played with melodies in many instrumental ensembles and in performing musical forms which is a feature found also in Indian music performances. The flute is associated with men and zither with women. It is interesting to find that in North India there is no Bansuri artist of the female sex and the Indian women mostly prefer to play stringed instruments.

Thailand

During the past six hundred years, Thai music has absorbed instruments and musical ideas from neighbouring cultures into its indigenous musical culture. The influences of Indian cultures are also seen in Thai traditional musical instruments.

Three main Thai ensembles are

1. The *Pi-phat* consisting of xylophones, metallophones sets of gong kettles, hand cymbals, gong drum and the *pi*, a double read wind instrument.
2. *Khruang Sai*-composed of various stringed instruments, the rhythmic percussion and a bamboo flute.
3. *Mahori* consisting of a melodic and rhythmic percussion, stringed instruments and the flute.

These ensembles are melodic ensembles as one finds in Vādyā Br̥ṇḍa where mixture of string, wind, percussion instruments is performed in a group, popularized by the All India Radio.

Of the seven available pitches, five are used at any one time to form the principal scale. Therefore Thai style of music is basically pentatonic, in another style called *Mon (Mown)*, the other two pitches are used more freely as passing tones. Their pentatonic scale is the scale of the Rāg Durga and diatonic scale resembles Khamāj.

Thailand was formerly known as Slam and its music system is related to India and other South East Asia. The traditional music was always under the patronage of the royal courts. Music has always been held in high regard and good musicians have always been respected and given titles by the king. This custom of honoring musicians with titles very much resembles the Indian culture. When India was a land of Mahārāja-s, the kings patronized music and gave titles to musicians and dancers and actors to honor them and after independence Government of India honor artists in various fields.

Among the percussion group, there are melodic percussion types like xylophones (nandi) and gong chimes (gong circles and kettle gongs) and rhythmic percussion which are *ching* – small hand cymbals. *Taphon* – barrel shaped drum, long cylindrical drum and vase shaped single headed drum which we found in the different regions in India – Madhya Pradesh, Maharashtra, Kerala and Himachal Pradesh.

Among the wind instruments, the bamboo flute is an important instrument. Among the stringed instruments *Jakhe* and the *Krajappi* are popular instruments. The former is a zither with three strings plucked with ivory plectrum. *Krajappi* is a plucked lute with a resonance box shaped somewhat like a tortoise shell (from which the instrument gets its name) with a long narrow neck and its four strings are played with a plectrum. This *Krajappi* is also claimed to have its ancestor in an instrument of Indian origin known as Kacchapi vīṇa or Kurma vīṇa.

The main melodies of traditional compositions are of two types. Those of older compositions are simpler and based on motif. The new ones are more lyrical. The melodies are generally diatonic within the basically pentatonic framework. That style which is related to Indian rāga form is basically modal. The other style is referred as mown style which although generally confined to five pitches of the pentatonic scale at basic structural points, uses the other two pitches of the octave to much greater extent in the melody. Shifting of the tonic is more frequent in Thai style. In comparison with the music of India, the pentatonic and diatonic scales that are found in South East Asian countries come within the large frame of Rāga-s of India. Modal shift of tonic was used to Indian music from 2nd century A.D as one finds in the Indian musical treatise which were written in 2nd century A.D. (Silappadikāram, and Nāṭyaśāstra).

The music has great variety and often more than one mode occurs in one composition. Sometimes the mode is transferred to another pitch level and performed. This is done in South Indian Music when singing is Madhyama Śruti by shifting the pitch sa to ma (C to E). Use of more than one mode in a composition is called Rāgamālika in South Indian Music and Rāgamāla in North Indian Music. North India takes the shade of more than one rāga.

Thai compositions were called *Ryang* have motivic main melodies generally through composed music and such section is usually repeated. Some *Ryang* compositions are short which will take up to 10 minutes. These compositions are instrumental compositions. It resembles the strophic compositions such as Mallāri which is an instrumental composition played in Nāgasvaram, the oboe type of instrument of South India.

Indonesia

Of all the highly diversified people that inhabit more than 3,000 islands in the republic of Indonesia, the peoples of Java and Bali have attained the richest development the generic term *gamelon* includes a great variety of ensemble differing in size, function and musical style. There are two styles of playing; One, the soft style, a subtle, mystical and seemingly timeless flow of sound associated with singing and the other strong style a virile and powerfully resonant battery of sound.

The players are seated cross legged on mats which resembles the seating mode of Indian musicians. Indian influence and Brahmanical Hinduism entered Java in the first and the second centuries A.D.

The *gamelon* may be either small or as big as having 75 players. Though *gamelon* is an instrumental ensemble, singing is included recently as an important part of central Java *gamelon* compositions. A female soloist (*pesinten*) a male unison chorus (*gerong*) or a mixed chorus (*gerong beḍayan*) are used and subtle handclap beats are heard in sections in some of the performances. Since *gamelon* is a melodic orchestra, it resembles the Vādyā Brṇḍa of India which includes many instruments and melodic in character.

The Kacchapi zither is used in Java which is claimed as an offshoot of Kacchapi vīṇa of India. There are several different kinds of Javanese zithers called Kacchapi which are said to have the origin from Indian vīṇa-s of different types which travelled to Java and Bali.

Throughout Indonesia there is an endless variety of *gamelon*. In addition to many different kinds of ensembles there are variety of musical forms. Most of the forms in Indonesia music however are the tales of the hero panji and the local versions of the Hindu Rāmāyaṇa and Mahābhārata. These stories have been preserved primarily throughout the oral traditions of the theatre and solo songs as well as in orchestral and dance pieces. The *Wyang kulit*, or the shadow puppet theatre is a popular form of theatre. The puppeteer or *dalang* recites entire dialogues to the accompaniment of an instrumental ensemble.

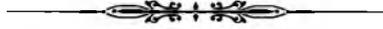
The most general Javanese term for composition is *Gendhing* (*gending*). There are two basic scales in Java, the five tone *slendro* and the seven tone *pelog*. Both *slendro* and *pelog* are composed of non-equidistant intervals based on the theory of Indian music which is the concept of just intonation. The *slendro* scale has three modes called *patetnem*, *patet barang*, *patet majira*. Each *patet*, like rāga-s of Indian music is fixed to be best suited to the given mood, function and time of the day attempts have been made to like South East Asian tonal systems with those of India by comparing Indian rāga with specific South East Asian scales, particularly those used in Hindu oriented theatrical religious pieces. The existence of certain beliefs concerning the mood of each scale also implies such a relation. In addition, South East Asian music use special ornaments on specific notes in each scale much like those of gamaka-s of Indian music.

In Bali, a number of musical instruments depicted in the bas-reliefs of early Hindu-Javanese monuments have survived. Today Balinese Hinduism is practiced as a way of life by a communal society which the formal royal patronage of the artist has been largely replaced by that of the village community. Temple festivals and rites of passage demand the fullest participation by musician and dancers. In the context of religious worship, the music, dance and theatre flourish, which is similar to Hindu concept.

The time theory of the modes are strictly followed at certain times of the day and night and specific time periods especially in the presentation of puppet plays and dance-dramas been on or the literature of the Mahābhārata and Rāmāyaṇa.

Among the South East Asian instruments, we find the stringed instrument *Kudyapi* of Philippines as a common instrument in Thai, Malaysia and Indonesia. Its ancestor is claimed to be the Kacchapi vīṇa of Indian chordophone variety. It has many more South East Asian and South East Asian relatives such as the three stringed crocodile zither of the *mone* in Burma, the more abstractly shaped Thailand *chakay* zither the multi stringed Sudanese Kacchapi zither with movable bridges and the Borneo *kacchapi*, *kasapi* or *sapeh* which is a plucked lute with one to three strings.

Music is obviously as much a part of culture as hoe or a potsherd. More than some aspects of culture, however, it has the ability to be emotionally moving and aesthetically pleasing. It is true that every style of music is intercultural. With reference to the theatre, the intercultural concepts can be very well noticed in the Rāmāyaṇa theatres of South East Asia.



Nṛtta Ratnāvali – Lucidity in the Abstract

Dr. Yashoda Thakore

After the Satavahanas it was the Kakatiyas who consolidated Telugu speaking areas politically, geographically, socially and culturally under one large glorious reign. The fourth verse in the Thousand Pillar Mantapa inscription, 1162 says that the Kakatiya kingdom spanned from the Bay of Bengal in the East, Srisailam in the South, Malyavanta Mountains in the North and Kalyan in the West. The kingdom later stretched up to Kanchi, far South. The Kakatiyas first made their presence felt in the 10th Century as military generals of the Rashtrakuta Kings. Later the Western Chalukyas whom they served as loyal subordinates appointed them as chiefs of Hanumakonda Province. Kalachuri Bijjala defeated the Chalukyas in 1156-57. This was when Kakatiya Prola, the second asserted himself as an independent ruler with the help of his son Rudradeva.

The personality in focus for the present subject is Ganapati Deva of the 12th Century. He conquered Pinnachoda of the island Divi in 1203 in Coastal Andhra, diplomatically gave it back and married his daughters Naramamba and Peramamba. Ganapati Deva expanded his empire upto Kanchi and took with him the well-behaved young Jaayana, the brother of his wives. Ganapati Deva educated Jaayana and later appointed him as the commander of the elephant forces. Jaayana, now referred to as Jaaya Senapati grew into a person of acumen, knowledge, letters and the arts. He wrote the Gīta Ratnāvali, Vādy Ratnāvali and Nṛtta Ratnāvali of which only Nṛtta Ratnāvali is available today.

Jaayana's Nṛtta Ratnāvali emphasises on *Nṛtta* or abstract dance(also referred to as Pure Dance)-the meditated movement of the body to mnemonic or sol-fa syllables. Since there is no literary content, stress is on the human body. So appreciative is he of *Nṛtta* that he says Shiva, who is otherwise formless has taken a form only to experience *Nṛtta!*

The text is divided into eight chapters. The first four are a faithful commentary on Bharata's elaboration of the *Āngika Abhinaya* or expression through the body. He terms the movements mentioned by Bharata as *Mārgi* after the direction shown by him. The former four chapters reflect Jaayana's remarkable understanding of Bharata. He mentions the views of later authors like Sankuka, Kōhala, Parśvadēva and others and takes pains to explain why the concepts/movements suggested by later authors are but an extension of Bharata's vision. He even dispels doubts like the total number of hand gestures being sixty-seven whereas Bharata's verse mentions only four by identifying the ones with common names. Nevertheless, there are precious few variations from Bharata in *Nṛtta Ratnāvali*. The number of *Nṛttahastas* given by Bharata is Thirty and Jaayana, twenty nine. The description of *Kaṭakāmukha* and *śukatunda hastas* are different in the two texts.

Āngika Abhinaya described in the Nāṭyaśāstra has been studied and practiced by many a dancer. When the same *Āngika Abhinaya* is emulated according to Jaayana's understanding of

Bharata, the movement acquires a distinct grace. The dancer experiences elation while executing the movements. It does seem Jaaya was aware of this for he says, "If Bharata were to take birth again in the next *Kṛtayuga*, he would wonder at Jaaya's ability to understand Him!"

The latter four chapters elaborate the movements of the body and dances that he terms *Deśi* meaning Provincial. The Telugu speaking region is endowed with various ancient traditional dances not always documented in the treatises. Most dance forms are basically divided into two major categories based on their approach, repertoire and presentation. While the solo forms of dance belong to one, group and dance dramas constitute the other. Jaayana scores credit for codifying and presenting the regional forms of dance in these areas through this treatise. He describes provincial dances like *Perani*, *Prenkhana*, *Rāsaka*, *Danḍarāsaka*, *śivapriya*, *Cintu*, *Kanduka*, *Bhāṇḍika*, *Ghaṭisri*, *Cāraṇa*, *Bahurūpa* and *Kollāṭa*.

The *Deśi* chapters are a graphic description of the dance prevalent during the Kākātīya reign. Foot movements, movements of the shank and hip moving in tandem, twirls, leaps, the graceful moves, rhythmic patterns, instrumentation and even training systems in the *Deśi* style are discussed. The movements of the foot are a study in themselves! These moves, when executed are a delight to both the dancer and the spectator. Seemingly simple concepts like *Oyyāram* or grace and *Bhāva* or emotion are laid emphasis on. Method of practice of the same is subtly communicated. Jaayana answers the oft asked question by an Indian classical dancer, "How much do we bend our knees?" with clarity. The danseuse must reduce her height by bending at the knees and groin by four, eight or twelve *angulas* as measured by the first section of her forefinger.

Many of the *deśi* concepts Jaayana mentions are also specified by Saraṅgadeva in his *SaṅgītaRatnākara* (having been written less than ten years prior to *NṛttaRatnāvalī*). Another theoretician who influenced Jāyana is Pārśvadēva. We find many similarities in their works, particularly in the area of *lāsyāṅgas*. While Bharata and Saraṅgadeva give only ten *lāsyāṅgas*, Pārśvadēva adds ten more and Jāyana gives forty six. There are other theoreticians like Nārada and many other anonymous ones whom Jaayana fleetingly refers to.

He goes on to specify the age and qualities, both physical and spiritual, required of the girl to learn dance. The ritual to be performed before beginning the training, state of mind, auspicious time, place of practice, costume for practice (in accordance with the physique)... every detail is taken care of. He even guides the dancer to focus and get into the right mood to execute perfect *abhinaya* or expression in the performance! Qualities required of the musicians, audience, the main dancer and the president of the gathering are detailed. He even says the patron must bid the danseuse farewell with gifts after the performance saying, "You are tired. Go home and rest."

Jaaya Senapati's *Nṛtta Ratnāvalī* strikes a fine balance between individual and institutionalized training. Much as the discipline and rigmarole in an institution is appreciated, the awareness that each human is different from the other and that a movement manifests itself differently on each body is not forgotten. Jaayana realized the intrinsic connection between the physical and

psychic and the importance of it. He understood the sanctity of the human body and the powerful communication achieved through the same before he embarked on a detailed description of the body movements in this 13th century text, *Nṛtta Ratnāvalī*.

Dr. Pappu Venugopala Rao and I are infinitely grateful to the Kakatiya Heritage Trust for entrusting us with the task of transliterating and translating the text and to IGNCA, Government of India for commissioning us to bring out a critical edition of the same. Identifying a few stances and group dance moments mentioned in the *Nṛtta Ratnāvalī* in the sculptures of Ramappa temple, Warangal was a wonderful experience. But to find that even the Chousat Yogini temple sculptures of Odisha strike poses mentioned in the *Nṛtta Ratnāvalī* was a thrill. It speaks of the expanse of the text...

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Discovery of Suḷādi notations with 'Raṅganāyaka' Mudrā in Thanjavur Manuscripts

Dr. Arati N Rao

Introduction

Suḷādi-s are classical songs with the words being devotional in nature¹. These have several stanzas, each set to a different tāla and having the 'mudrā' or nom-de-plume of the composer. The last stanza (called 'jate') is the smallest and thematically summarizes the composition. Many Suḷādi-s in Kannaḍa language have been composed by several Vaiṣṇava Haridāsa saints starting from the 15th century AD by Śrīpādarāya, Vyāsātīrtha, Purandara Dāsa and other Haridāsa-s. Tāla-s used in Suḷādi became popular as the 'sūḷādi' tāla-s² and exist even today in Karṇāṭaka music; however the Suḷādi composition itself is not in vogue.

Prior research on Suḷādi-s by R. Sathyanarayana and T. Sachidevi has shown that these evolved from the sālagasūḍa prabandha-s³, that were a set of seven prabandha-s sung in an order. In the Suḷādi, the prabandha-s appear to have assimilated into one song, with each prabandha turning into a stanza. The importance given to Suḷādi-s in South Indian music in the 17th and 18th centuries can be from references in Rāgalakṣaṇamu by Śahaji (1684-1712 AD) and Saṅgītasārāmṛta by Tulaja (1729-1735 AD) giving the examples of Haridāsa Suḷādi-s to illustrate rāga features. Tulaja also uses the example of a Purandara Dāsa Suḷādi as an example for sālagasūḍa prabandha⁴.

While several books with Kannaḍa Suḷādi lyrics have been published, the authentic notations of these Haridāsa Suḷādi-s are available only in manuscript form. The known sources of original Suḷādi notations are manuscripts in the Thanjavur Sarasvati Mahal Library (TMSSML) and Kuvempu Institute of Kannada Studies (KIKS), Mysuru. Notations of three Suḷādi-s are also found in Saṅgītasampradāyapradarsīni of Subbarāma Dīkṣitar (1904 AD).

During the data collection for her PhD on the topic 'Vijayanagara as a Seat of Music', this author came across two manuscripts B 11575 and B11577, the paper copies of the palm leaf manuscripts entitled 'Gītādi' from the Thanjavur Maharaja Serfoji's Sarasvati Mahal Library

- 1 In the Thanjavur manuscripts B 11575 and B11577 referred to in this paper, the word 'Sūḷādi' has been used for these songs. 'Caturdaṇḍiprakāśikā of Venkaṭamakṣin refers to 'Sūḷādi' Tāla-s. Rāgatalacintāmaṇi of Polluri Govinda Kavi refers to the same Tāla-s as 'Sūḷādi' Tāla-s. However, Purandara Dāsa in his composition 'Vasudēvana Nāmāvaliya' refers to 'Suḷādi'-s composed by him. This term 'Suḷādi' which is popular in Kannaḍa Haridāsa tradition is used consistently in this paper to refer to the musical compositions being studied.
- 2 The earliest musicological references to the term 'Sūḷādi Tāla-s' are in Venkaṭamakṣin's Caturdaṇḍiprakāśikā written in 1650 A.D. (CDP, 3, 111) and Polūri Gōvindakavi's Rāgatalacintāmaṇi written in 1620 – 1700 A.D. (RTC, 5, 143).
- 3 See R. Sathyanarayana, "Suladis and Ugabhogas", www.musicresearch.in, Critical comments on Caturdaṇḍiprakāśikā, Volume 2, ed. R. Sathyanarayana. New Delhi: IGNC, 2006 and T. Sachidevi & ST. Sharada, "Suḷādi," Gānakalāmañjari Vol II, (Directorate of Kannada and Culture, Govt. of Karnataka, 1998), 90.
- 4 Vide Saṅgītasārāmṛta by Tulajendra, Madras Music Academy, 1942, Prabandha Prakaraṇam, 150-153.

(TMSSML). These manuscripts together contain the notations of twenty-four Kannaḍa Suḷādi-s in Dēvanāgarī script, apart from notations of other compositions like thāya-s and prabandha-s. On studying the notations of the Suḷādi-s, it was seen that some of the Suḷādi examples quoted in the musicological works Rāgalakṣaṇamu by Śahaji and Saṅgītasārāmṛta by Tulaja are found in these two manuscripts. These manuscripts have been unnoticed by Suḷādi researchers so far and the Suḷādi notations in them are unpublished⁵.

Of the Suḷādi-s, nineteen had the 'mudrā' or nom-de-plume of known composers Bēlūru Vaikuṇṭha Dāsa, Vyāsātīrtha, Purandara Dāsa and his sons, who lived in the period of the Vijayanagara Empire (1336 AD to 1565 AD). The remaining five Suḷādi-s had the mudrā 'raṅganāyaka'. Enquiries with an expert on Haridāsa literature did not yield any information on the identity of the composer of the Raṅganāyaka mudrā Suḷādi-s⁶. From the lyrics of these Suḷādi-s, it appears that the word 'raṅganāyaka' refers to a deity in whose praise the Suḷādi-s have been composed⁷.

This paper attempts to ascertain the time period of the Raṅganāyaka mudrā Suḷādi-s based on information available in the lyrics and presents the highlights of the musical features of the compositions. It does not cover the thematic and literary aspects of these Suḷādi-s.

The list of Suḷādi notations that were found in the two manuscripts is as follows:

Sl No.	Starting Words	Rāga	No. of Stanzas	Tāla sequence
1	Kaṇḍenayya Nisarga Janakana	Gauḍīpantu	7	-Rr-tae
2	Śrīnivāsana Kāṇade	Māruva Dhanyāśī	7	-Rrjtae
3	Manasijanayyana mūrtiyanōḍi	Kannaḍa	6	-mdṭae
4	Nōḍide Nauvananendu Ninda Narahariya Mūrtiya	Rītigaula	6	mRrjtae
5	Indirāramaṇa Pādapaṅkaja	Sālaṅganāṭa	7	aRrjtae

Note: in the above table, the following symbols have been used to denote the Tāla-s:

unkown tāla 'R': Ragaṇa Maṭhya, 'r' Rūpaka, 'm' Maṭhya, 't': Tripuṭa, 'j': Jhampa, 'e': Ēka, 'd': Dhruva Rūpaka, a - Aṭa

- 5 This has also been ascertained during personal interviews of the author with Dr. R. Sathyanarayana and Dr. T. Sachidevi and also by referring to various research publications.
- 6 Dr. T. N. Nagarathna, a senior researcher of Haridāsa literature and editor of several critical editions of Haridāsa compositions of the Kuvempu Institute of Kannada Studies, Mysuru was consulted.
- 7 The deity here is probably 'Raṅganāṭha' of the Śrīraṅgam temple since it is geographically close to Thanjavur.

Time period of the Raṅganāyaka mudrā Suḷādi-s:

There are two sets of information available in the lyrics of these Suḷādi-s that give pointers to the time period of the compositions. These are:

1. In the Suḷādi 'Kaṇḍenayya Nisarga Janakana' (set to the rāga Gauḍipantu), the words 'Sādhujīvana Pāda Pādave...' occur in the stanza set to Ragaṇa Maṭhya. These lyrics with their svara arrangement have been quoted as Suḷādi examples of phrases in Gaulipantu rāga by Śahaji (1684-1712 AD) and Tulaja (1729-1735 AD) and in their works 'Rāgalakṣaṇamu' and 'Saṅgītasārāmṛta' respectively⁸. It is reasonable to assume that the compositions probably pre-dated Śahaji, or at least were contemporaneous to his time period.
2. In the Suḷādi 'Indirāramaṇa Pādapaṅkaja' (set to Sālaṅgaṇāṭa), in the first stanza, the word 'Ānanda Tīrtha' (which is a synonym for Madhvācārya, the founder of the Dvaita school of philosophy) appears, indicating that the composer probably belonged to the Mādhva (Dvaita) faith. In the fourth stanza (set to Jhampe tāla), the words 'Vijayīndranembaninna' (meaning 'thymself, of the name Vijayīndra') occur. In the fifth stanza, the words 'Śrī Vijayīndra Salahaiyama muni kula agragaṇya' (meaning - 'Śrī Vijayīndra, protect me, the one who is foremost among sages') appear. In the sixth stanza, the phrase 'Ādya puruṣa Raṅganāyaka tā padapadya subhēdava Vijayīndra Guru Pārāyaṇa' is seen. The 'Vijayīndra' in these references appears to be to the pontiff of the Mādhva monastery in Kumbhakonam, Śrī Vijayīndra Tīrtha (1514 AD - 1595 AD). From the references, it appears that the composer was probably a devotee of the saint Vijayīndra Tīrtha. It would be likely that he was contemporaneous to or succeeded the saint.

Thus, we can place the compositions in the time period between the late sixteenth century to the late seventeenth century. These compositions therefore belong to the post-Vijayanagara period.

Abbreviations:

The following abbreviations have been used for musicological treatises in this paper:

- SR – Saṅgītaratnākara by Śārngadēva (13th Century)
- SS – Saṅgītaśirōmaṇi (1428 AD)
- SD – Saṅgītaḍmōdara by Śubhaṅkara (1500 AD)
- SSU – Saṅgītasūryōdaya by Bhaṇḍāru Lakṣmīnārāyaṇa (1509-1529 AD)
- NN – Nartananirṇaya by Paṇḍarīkaviṭṭhala (1562-1576 AD)
- CDP – Caturdaṇḍīprakāśikā by Venkaṭamakhin (1650 AD)
- RTC – Rāgatālacintāmaṇi by Pollūri Govinda Kavi (1620-1700 AD)

8 Vide Rāgalakṣaṇasaṅgraha by Hema Ramanathan, 449 – 450.

Details of the manuscripts:

These manuscripts are the paper copies of the palm leaf manuscripts entitled 'Gītādi'. Though the original palm leaf manuscripts are Telugu script, the paper copies are in Dēvanāgarī. In a couple of instances, in between the compositions, instructions appear in Telugu language in Dēvanāgarī script. The manuscript B 11575 has 317 pages and the manuscript B 11577 has 293 pages. In the last five pages of this manuscript, there is an index of rāga-s giving the page numbers of the compositions in the particular rāga in the manuscript. There are many scribal errors in the manuscripts. The Kannaḍa lyrics are unclear at many instances. Tāla āvarta markings seem to be erroneous and in some instances, the tāla and rāga names are missing.

Conventions seen in Suḷādi notations in the manuscripts.

In the twenty-four Suḷādi notations in the manuscript, the following conventions are seen:

At the beginning of every Suḷādi notation, before the commencement of the song, the rāga name (in some cases accompanied by the mēla name) has been mentioned. Every Suḷādi is set to a single rāga.

In some instances, the word 'suḷādi' also appears at the beginning of the notation along with the rāga name.

At the beginning of each stanza of the notation, before the commencement of the stanza, the tāla name has been mentioned e.g. Tripuṭa, Rūpakam etc. Every stanza of the Suḷādi is set to a specific tāla.

The last section in the stanza which contains the nom-de-plume (aṅkita / mudrā) of the composer is marked by the word 'mudrā' in most cases.

In some instances, a segment in a stanza being the refrain is indicated by the starting word of that particular segment, for instance in the Suḷādi 'Dēhajīmaṅvāyitu', the refrain is indicated by the syllables 'De' or 'Deha' occurring after other segments.

The word 'antari' appears inside the stanzas in some Suḷādi-s.

For the last stanza, in some cases, the word 'jate' is seen just before the beginning of the stanza. In other cases, it is not seen, but the size of the stanza seems to indicate that it is a jate.

Musical features of the Raṅganāyaka mudrā Suḷādi-s

Tāla Features

In the Raṅganāyaka mudrā Suḷādi-s, the tāla-s used are Ragaṇa Maṭhya, Maṭhya, Rūpaka, Tripuṭa, Jhampe, Aṭa, Ēka and Dhruva Rūpaka. In the musicological texts Caturdaṇḍīprakāśikā

(CDP, 3, 111cd-112) and Rāgatālacintāmaṇi (RTC, 5, 143-144), the following 'sūlādi tāla-s' are mentioned – Dhruva, Maṭhya, Rūpaka, Jhampa, Tripuṭa, Aṭha, and Ēka. Of these seven sūlādi tāla-s, Dhruva tāla is missing in the Raṅganāyaka mudrā Suḷādi notations. Ragaṇa Maṭhya, Ādi and Dhruva Rūpaka which are not in the set of sūlādi tāla-s are found in the Raṅganāyaka mudrā Suḷādi notations. Ādi tāla which is present in other non- Raṅganāyaka mudrā Suḷādi-s in the same manuscripts is not seen in the Raṅganāyaka mudrā Suḷādi-s. In the Raṅganāyaka mudrā Suḷādi 'Śrīnivāsana Kāṇade', the word 'jōmbeḍa' occurs in the place of the tāla name⁹. It is probably a corrupt version of 'jhōmpaṭa'

It would be interesting to examine the following tāla-s used in the Suḷādi-s which are not part of the 'sūlādi tāla' set:

Ragaṇa Maṭhya: This tāla has the structure of guru-laghu-guru. According to Veṅkaṭamkahin, apart from sūlādi tāla-s, this tāla can also be used in gītā-s (CDP, 3, 111-112). In the Suḷādi notations of the manuscripts, we see several Suḷādi-s (both Raṅganāyaka mudrā Suḷādi-s) as well as those by other composers) using this tāla.

Jhōmpaṭa tāla: Examining the possibility that 'Jōmbeḍa' probably refers to the Jhōmpaṭa tāla, the following musicological references can be considered:

As per the definition of the dhruva, the first of the sālagasūḍa prabandha-s in Saṅgītaratnākara, we see that the 'jayanta' variety of this prabandha is set to Ādi tāla (SR, 4, 321) and that this tāla has the structure of one laghu and is called Rāsa in popular parlance (SR, 5, 262). It is possible that this usage of Ādi tāla continued in Suḷādi-s. Interestingly Veṅkaṭamkahin, while describing alaṅkāra-s, mentions that since Ēka tāla (which comprises one druta) offers no aesthetic pleasure, Ādi tāla (which comprises one laghu) is substituted in its place for Ēkatālālaṅkāra in his times (CDP, 3, 109). He also includes Jhōmpaṭa tāla alaṅkāra in the set of alaṅkāra-s, giving the structure of Jhōmpaṭa as druta-druta-laghu which is the inverted form of present-day Ādi tāla (CDP, 3, 85-86).

Another musicological reference to be considered in this context is from Tulaja. Giving the lines of the first stanza from the Suḷādi 'Hasugalakareva Dhvani', says that it is set to the Ādi tāla alias Rāsa, but also gives the structure of the dvitīya tāla i.e. druta-druta-laghu, which was probably what was in vogue for this Suḷādi stanza at his time.

According to the notation of the Suḷādi 'Hasugalakareva Dhvani' in Saṅgītasampradāyapradarśini, the first stanza is set to the Ādi tāla.

These references seem to indicate that though probably the earlier names of Ēka and Ādi were in use in Suḷādi-s, in the times of Tulaja, in practical usage, the earlier duration of one laghu for Ādi tāla had become redundant. Ādi tāla now had double the span of a laghu in one cycle. This

9 See Appendix for the manuscript notation of this Suḷādi.

corresponded to the span of Jhōmpaṭa / Dvīṭya. It is to be noted that none of the Raṅganāyaka mudra Suḷādi-s have the label 'Ādi' in the tāla-s mentioned for every stanza.

Dhruva Rūpaka: The third stanza of the Suḷādi 'Manasijanayyana mūrtiyanōḍi' is set to Dhruva Rūpaka. *This is the only instance of a stanza being set to Dhruva Rūpaka in any of the Suḷādi-s in the two TMSSML manuscripts B11575 and B11577.* Since the tāla āvarta markings seem to have scribal errors, the distribution of akṣara-s across the tāla cycles is not clear from the notation in the manuscript. If we consider the notated examples of gītā-s in Dhruva Rūpaka tāla in Saṅgītasampradāyapradarśini¹⁰, we see the following structure: the first āvarta has 10 akṣara-s, followed by several āvarta-s of 6 akṣara-s each and there is a tail of two akṣara-s at the end. This is probably the structure of the tāla in the Dhruva Rūpaka stanza of the Suḷādi 'Manasijanayyana mūrtiyanōḍi'

Going by the structure of the tāla from Saṅgītasampradāyapradarśini, it seems that the 6 akṣara structure which is more prevalent in the gītā than the 10 akṣara structure (which is only seen in the beginning), bears more similarity to the Rūpaka tāla. There seems to be little resemblance between Dhruva tāla and Dhruva Rūpaka tāla. It is also noteworthy that in the other Suḷādi-s in the same TMSSML manuscripts B11575 and B11577 (which have been composed by the Vijayanagara period composers Vyāsarāya, Bēlūru Vaikuṅṭha Dāsa, Purandara Dāsa and his sons), Dhruva Rūpaka does not occur anywhere, whereas Dhruva tāla is present in these Suḷādi-s.

Structural features:

First stanzas:

The first stanza of a Suḷādi corresponds to the (first) Dhruva sālagasūḍa prabandha. Some examples of features that are as per the musicological descriptions of this prabandha are seen in the first stanzas of the Raṅganāyaka mudrā Suḷādi-s. These features are also present in some instances in other Vijayanagara Haridāsa Suḷādi notations in the manuscripts. They are as follows:

The dhātu of the first two segments of the stanza being identical. *This feature is seen in the texts Saṅgītaratnākara (SR, 4, 315-317), Saṅgītaśirōmaṇi (SS, 12, 742), Saṅgītaḍmōḍara¹¹, Nartananirṇaya (NN, 3, Prabandhādhikaraṇam, 262-265) and Saṅgītasārāmṛta¹².*

The dhātu of the mudrā segment in the stanza and an earlier segment being identical. *This feature is as per Saṅgītasūryōdaya (SSU, 5, 528) and also Saṅgītasampradāyapradarśini¹³.*

10 Vide Saṅgītasampradāyapradarśini by Subbarāma Dīkṣitar, Vidyavilasini Press, 1904, Pūrvavarāli Gītamū 25 – 26, Sēnāgrāni Gītamū 53-54, Bhūpālamū Gītamū, 112.

11 Vide Saṅgītaḍmōḍara ed. Gaurinath Sastri and Govindagopal Mukhopadhyaya, Calcutta: Sanskrit College, 1960, Dvīṭyastavaka, Dhruvakalākṣaṇam, 19.

12 Vide Saṅgītasārāmṛta by Tulajendra ed. S. Subrahmayya Sastri, Madras Music Academy, 1942, 145.

13 Saṅgītasampradāyapradarśini of Subbarāma Dīkṣitar (Kannāḍa Translation), Volume-1 ed. S. K. Ramachandra Rao, Anandram Udupa. Bengaluru: Ananya, 2005, 98-101.

The first segment being the refrain and repeated after the first few segments and also the last segment of a stanza. *This is as per the musicological texts: Saṅgītaratnākara (SR, 4, 315-317), Saṅgītaśirōmaṇi (SS, 12, 741), Saṅgītaḍāmodara¹⁴, Nartananirṇaya (NN, 3, Prabandhādhikaraṇam, 262-265) and Saṅgītasūryōdaya (SSU, 5, 525), Caturdaṇḍīprakāśikā (CDP, 8, 12-15) and Saṅgītasārāmr̥ta¹⁵*

The examples for the above features in the Raṅganāyaka mudrā Suḷādi-s can be seen below:

In all Suḷādi-s except in the Suḷādi 'Kaṇḍenayya', the dhātu-s of the first two segments in the first stanza are identical.

The example for this is seen in the first stanza of the Suḷādi 'Manasijanayyana Mūrtiya Nōḍi' set to Kannaḍa rāga:

Segment	ma ga ri sa ri ni sa ni ni da pa ma pa sa sa , ma ga ma ni da pa ma pa ma ga pa ma ma ga ri , sa sa
First	ma na si ja i ya na mu u r ti ya no o ḍi ma ga ma ne va a ra ta ga la ni i i i i i ḍi
Second	a nu di na va a na na da a sa ra ku u ḍi va na jā a kṣa na bhaka ti ya ne e e e e e ḍi

In the Suḷādi 'Manasijanayyana Mūrtiya Nōḍi', the first stanza has five segments. The last (fifth) segment has the mudrā and has a dhātu identical to the third segment as can be seen below:

Segment	ma ga ma pa sa da da da ni da pa ma pa da sa , sa , ri sa ni, da pa ma pa da ni da, ni pa ma ga ri sa gga, ma ma
Third	ma na da li dhyā na va mā a ḍi i a a gha na su u ra va a ri ni i ḍi ya a lo o la a di i
Fifth	gha na ma hi m m ra ṅ ga nā a a ya a ka ne na a va ni ma na si i ja si lu u ku ve na a u va a

This feature is also seen in the Suḷādi 'Nōḍidenauvana'. In the other three Suḷādi-s, the dhātu repetition in the mudrā segment is not clear.

In the case of the first stanza of the Suḷādi 'Manasijanayyana Mūrtiya Nōḍi', the first segment is the refrain and is repeated after the third and fifth segments. In the other Raṅganāyaka mudrā Suḷādi-s, the refrain is not specified. *It is however, to be noted that if the refrain is not explicitly given in the notation, it cannot be concluded that there is no refrain in the stanza.*

Non-first stanzas:

In all the Suḷādi-s in the TMSSML manuscripts B11575 and B11577, all stanzas except the first have either three or four segments.

In the Raṅganāyaka mudrā Suḷādi-s, there are some features seen in the non-first stanzas that are as per musicological texts, in a manner similar to the other Haridāsa Suḷādi notations in the manuscripts.

14 Vide Saṅgītaḍāmodara ed. Gaurinath Sastri and Govindagopal Mukhopadhyaya Calcutta: Sanskrit College, 1960, Dvitiyastavaka, Dhruvakalakṣaṇam, 16.

15 Vide Saṅgītasārāmr̥ta by Tulajendra ed. S. Subrahmayya Sastri, Madras Music Academy, 1942, 145.

The mudrā segment and an earlier segment (the first segment) have identical dhātu-s. *This feature is as per the description of sālagasūḍa gītā in Saṅgītasampradāyapradarśini¹⁶.*

The second segment is the refrain. *This feature is as per the texts Saṅgītaratnākara (SR, 4, 332-333), Saṅgītaśirōmaṇi (SS, 12, 761-762), Nartananirṇaya (NN, 3, Prabandhādhikaraṇam, 276-279), Saṅgītasūryōdaya (SSU, 5, 552-554) Caturdaṇḍīprakāśikā (CDP, 8, 28-31) and Saṅgītasārāmr̥ta¹⁷.*

The examples for the above features in the Raṅganāyaka mudrā Suḷādi-s can be seen below:

In the Suḷādi 'Indirāramaṇapādapaṅkaja', in the second stanza, the first and third segments have identical dhātu-s.

Segment	ni sa ri ma ma pa da da pa , ma pa ma ga ri da pa ma ma ga ri sa ri ma ga ri ssa ri pa ma ga ri sa ni da pa
First	a ri a ri i tu nin na m ma ha a ma hi me ya nu a ne m be na i yam m m sim ha a a a sa na da li
Third	śi ri ra ma a na ra ṅ ga a nā a ya ka ka ru na a pa tu ra a a ne i i ne sim ha a a a sa na da li

In the second stanza of the above Suḷādi 'Indirāramaṇapādapaṅkaja', the second segment is specified as the refrain.

Special Features:

There are some features seen in the Raṅganāyaka mudrā Suḷādi-s for which the correspondence to lakṣaṇa (musicological texts) is not clear:

Presence of the word 'antari' - In the Suḷādi 'Śrīnivāsana Kāṇade', in the second, fourth and fifth stanzas, there are three segments each, the dhātu-s of the first and third segments being identical. The second segment is specified as the refrain in each of these three stanzas. The presence of the word 'antari' is seen in these stanzas as follows¹⁸:

In the second stanza (set to Ragaṇa Maṭhya tāla) and the fourth stanza (set to the Jhampya āla), the word 'antari' occurs in the end after segment 3.

In the fifth stanza set to tāla Tripuṭa, 'antari' occurs before and after segment 2 and then again after segment 3.

In order to analyze the significance of antari in the above-mentioned Suḷādi stanzas, the role of 'antari' in gītā-s in Saṅgītasampradāyapradarśini can be examined. It is seen that 'antari' occurs in 107 gītā-s in this text. In these gītā-s, the first section (on which the song commences) is not named. Antari occurs before the second section named 'jāvaḍa' and again after the jāvaḍa,

16 Vide Saṅgītasampradāyapradarśini of Subbarāma Dikṣitar (Kannaḍa Translation), Volume-1 ed. S. K. Ramachandra Rao, Anandram Udupa. Bengaluru: Ananya, 2005, 98-101.

17 Vide Saṅgītasārāmr̥ta by Tulajendra ed. S. Subrahmayya Sastri. Madras Music Academy, 1942, 146.

18 See Appendix for the manuscript notation of this Suḷādi.

at the end of the song. In some instances, antari is seen before the 'mudra' segment which occurs at the end of jāvaḍa and also after the mudra segment. In other words, Antari is the refrain which repeats in the song and the song comes to an end with the last rendering of the antari.

If we compare each of the above-mentioned Suḷādi stanzas to a gītā with 'antari' in Saṅgītasampradāyapradarśini, we see that the second segment of the Suḷādi stanza (which is the refrain) is the antari. The rendering of this segment at the end of the stanza is specified by the word 'antari' at the end of segment 3 of the stanza. The word 'antari' occurring before segment 2 indicates that it is a refrain and its occurrence after segment 2 indicates that it is to be repeated.

Presence of ālāpa: In the Suḷādi-s 'Kaṇḍenayya', 'Śrīnivāsana Kāṇade' and 'Indirāmaṇapādapaṅkaja', some instances of ālāpa are seen. An example of this is as follows:

In the Suḷādi 'Indirāmaṇapādapaṅkaja', in the fourth stanza set to the tāla Jhampya - there are three segments, the second being the refrain and the dhātu-s of the first and third being identical. The second segment contains ālāpa as follows:

sa sa ri sa da da pa sa sa, sa ssa sa, ri ma ga ri sa sa, pa ma ma pa, ma ga ri sa sa ri sa
vi di ta vā a a gi ni kā ya gu ru rā a a a ya ā i ya i i ya i ya a a a a
sa ma ma pa da pa pa, ma ga ri sa sa ma ga ri
a a a a a a a a a a a a a a a

Here, a brief explanation of 'ālāpa' is called for. Śārṅgadēva defines 'ālāpa' as 'gamakālapti' i.e. ālapti with gamaka without any akṣara-s (syllables) (SR, 4, 360). This ālāpa is synonymous with 'prayōga'. This definition has been given by Śārṅgadēva after mentioning 'ālāpa' in the different varieties of Ēkatālī sālagasūḍa prabandha. While explaining 'prayōga' in the context of Ēlā prabandha, Kallinātha too explains that prayōga is gamakālapti without akṣara-s (Kallinātha's commentary on SR, 4, 34). Since these descriptions have been given in the context of prabandha-s, we can see that ālāpa here refers to gamakālapti without syllables, and is bound by tāla. In his commentary on Śārṅgadēva's definition of rāgālāpa (SR, 2, 24), Kallinātha says that rāgālāpa is different from ālapti. Since the ālāpa in the prabandha context refers to ālapti, it is thus different from rāgālāpa without tāla.

Ālāpa, therefore in the Suḷādi context, means musical phrases bound by tāla that have no syllables.

Presence of 'jati': Among the five Raṅganāyaka mudrā Suḷādi-s, only in the Suḷādi 'Śrīnivāsana Kāṇade', the word 'jati' is seen at the end, but is not followed by any lyrics or svāra-s¹⁹. In the other Raṅganāyaka mudrā Suḷādi-s, the word 'jati' or 'jate' is not mentioned at all.

19 See Appendix for the manuscript notation of this Suḷādi.

In some other non-Raṅganāyaka mudrā Suḷādi notations in the same manuscripts, the word 'jati' occurs just before the last stanza of the Suḷādi. The last stanza is the briefest of all the stanzas in this case. In other cases in non-Raṅganāyaka mudrā Suḷādi notations, the 'jati' stanza and the word 'jati/jate' are missing. However, in the lyrics of the same Suḷādi-s available in printed sources, the last stanza is labeled as 'jate'

In the Suḷādi 'Śrīnivāsana Kāṇade', it is not clear whether the section just prior to the word 'jati' is the jati / jate stanza. In other Raṅganāyaka mudrā Suḷādi-s, since the word 'jati / jate' is not seen, it is not clear if this means that the jate stanza is not present at all or, the last stanza should be considered jate.

Rāga Features:

The Raṅganāyaka mudrā Suḷādi-s are set to the following rāga-s:

Gaudīpantu: This is a rāga which makes an appearance for the first time in the musicological text Rāgalakṣaṇamu of Śahaji as a janya of Mālavagaula²⁰. As mentioned earlier, a melodic line from the Raṅganāyaka mudrā Suḷādi 'Kaṇḍenayya Nisarga Janakana' has been used by Śahaji and Tulaja to illustrate phrases of this rāga.

In the notation of the Suḷādi in the manuscript, the rāga seems to drop ga and da in ascent, and have all the seven svāra-s in descent – this is as per the musicological descriptions of the rāga by Śahaji and Tulaja. Some of the sañcāra-s seen are as follows:

ga ri sa ni sa ri ga ma ri ri pa ma ga ga ri sa ni sa,

sa ri ga ri ma ga ma ri ma ga ri sa sa sa ni ri ma pa da pa, da ni da pa, ma

pa da, pa ma ga ri da, pa ma ga ga ri ma , pa, da da pa sa ni da ni da pa da pa ma pa da, pa ma ga ri ri ma pa ni, sa, san i pa, da ma pa ma ga ga ri

Māruva Dhanvāsi: The manuscript notation for the Suḷādi 'Śrīnivāsana Kāṇade' mentions the word 'Gaula mēlam' after the rāga name. That is puzzling, implying that the rāga probably Māruva and not Māruva Dhanyāsi. Māruva Dhanyāsi is first seen in the text 'Saṅgrahacūḍamaṇi' of Govinda (1750 – 1800 AD) as a janya of the mēla Kharaharapriyā whereas Māruva appears in musicological texts much earlier than that as 'Māravikā' in Sadrāgacandrōdaya and Māru in Rāgamañjarī and Rāgamāla of Paṇḍarīkaviṭṭhala (late 16th Century AD). Māravikā / Māru belongs to Mālavagauḍa / Gauḍi mēla as per Sadrāgacandrōdaya and Rāgamañjarī. Rāgalakṣaṇamu by Śahaji and Saṅgītasārāmṛta too state that this rāga is a janya of 15th mēla²¹.

In Śahaji's Rāgalakṣaṇamu, there is a description of Māruva with an example of a Suḷādi prayōga as follows:

20 Vide 'Rāgalakṣaṇasaṅgraha', Hema Ramanathan, 449 – 450.

21 ibid, 864 - 870.

pa ni, sa, ni pa da, da da ma pa da sa ni da da pa ma pa pa ga, ri ri sa ni da da pa
--

a cyu ta a na ta gō ō ō vi n na mu ku n da a a mu ra a a a ri ya a
--

In the notation of the Suḷādi 'Śrīnivāsana Kāṇade' in the manuscript, the first line in the Ragaṇa Maṭhya (second) stanza is as follows:

da ni, sa, ni da, pa, da pa ma pa da ni ni da da pa pa da pa ma ga, ri sa a ni da da pa pa
--

a cyu ta a na ta gō ō ō vi nda mu ku n n n da a a a mu ra a a a ri i
--

There is a possibility that the above has many scribal errors and is a corrupted version of the example quoted in Rāgalakṣaṇamu. Another possibility is that the example quoted in Rāgalakṣaṇamu, is a completely different Suḷādi – but this seems unlikely as the structural similarity between the two is striking. We notice that in the Sahaji's example there is absence of 'da ni sa' while 'pa ni sa' is seen. In the Thanjavur manuscript, 'pa ni sa' is not there but 'da ni sa' is seen. In Saṅgītasampradāyapradarśini, in the gītā, 'da ni sa' is seen whereas in the kīrtana 'Māruva', only 'pa ni sa' is seen. In the same text, in the kīrtana 'Ēmammāna', both 'da ni sa' and 'pa ni sa' are present.

Some of the sañcāra-s which are seen in the notation in the manuscript for this Suḷādi are as follows:

ni , sa ri pa ni, da da pa ma pa ni, sa, ga, ri sa ri ni, da da
 pa nni, ssa ma ma ma pa ma ma ga ga ri ssa ssa ssa,
 pa da pa, da ni da, ma da ma, ma pa ma ma ga, ri ri ga,
 pa da pa da ma, pa pa ni, sa ri sa,

Kannada: This rāga is first seen in the musicological texts Rāgalakṣaṇamu of Śahaji as well as Saṅgītasārāmṛta of Tulaja as a janya of Kāmbhōji mēla, is sampūrṇa, can take a straight as well as devious course²². Some unusual sañcāra-s that are seen in the notation of the Suḷādi 'Manasijanayyana mūrtiyanōḍi' are:

ni da pa ma pa sa sa,
 ma ga ma pa sa da da da ni da pa ma pa da sa ,
 pa ma pa da sa, ni da ni da pa ma pa ma pa da ma pa
 pa ma pa da ni sa ni da ni da pa ma ma ga ma da pa ma pa

It is noteworthy that the sañcāra-s mentioned in Rāgalakṣaṇamu and Saṅgītasārāmṛta such as 'sa ri ga ma pa ma pa da ni sa ni ri sa', 'ri sa ni sa da, pa ma ma' and 'da, pa ma da, ni sa ni' are not seen in the notation of this Suḷādi.

22 Vide 'Rāgalakṣaṇasaṅgraha', Hema Ramanathan, 658 - 659.

Rūtigaula: This rāga makes an appearance in the musicological work 'Svaramēlakalānidhi' of Rāmāmātya as sampūrṇa and a janya of Mukhāri mēla. Saṅgītasudhā of Gōvindadīkṣita says that it belongs to Śrīrāga mēla whereas Venkatamakhin asserts that it belongs to Bhairavī mēla²³.

Some unusual sañcāra-s seen in the notation of the Suḷādi 'Nōḍide nauvana' are:

ga ga ma ga ga da da pa ma
 ma ga ri ni sa ga ga pa ma ga da da pa ma
 sa ga ga pa ma ga da pa ma ga ri
 ni sa ga ga ma ga ga da pa ma ga ri
 ga ga ma ni da ma pa ma ga ri sa
 ga da pa ma , ma ga ri ga ma,

In the above phrases, there is a possibility of scribal errors, especially 'ga ga da pa ma' could actually be 'ga ma da pa ma'

Sālaṅganāta: There is a rāga 'Sāraṅganāṭi' which is described in Svaramēlakalānidhi as sampūrṇa and janya of the Sāraṅganāṭa mēla. (corresponding the 29th mēla in Caturdaṇḍīprakāśikā). Other texts such as Rāgatālacintāmaṇi, Sadrāgacandrōdaya, Rāgamāla, Rāgavibōdha and Saṅgītapārijāta too mention this rāga as a janya of 29th mēla. Rāgatattvavibōdha says that it lacks gāndhāra and gives svara phrases for this rāga, but 'sa ni da pa' is not seen in any of the phrases²⁴.

On the other hand, Saṅgītasudhā, Caturdaṇḍīprakāśikā, Rāgalakṣaṇamu and Saṅgītasārāmṛta describe this rāga as sampūrṇa and a janya of the 15th mēla. Śahaji and Tulaja say that it omits 'ga' and 'ni' in ascent. In the svara phrases given by these two authors, 'sa ni da pa' is seen in one instance²⁵.

In the Suḷādi notation of 'Indirāramaṇa Pādapaṅkaja', we see the following instances of 'sa ni da pa' sañcāra:

pa pa ma ga ri sa ni da da pa
 sa sa ri ma ga ri ssa ri pa ma ga ri sa ni da pa
 sa sa ri ri sa da pa pa pa sa ni da pa
 ri sa da da sa da pa pa pa, sa ni da pa ri sa ni sa, sa,

23 ibid, 1147 - 1155.

24 ibid, 1253 - 1257.

25 ibid, 1183 - 1189.

It appears from the above phrases that the Sāraṅgaṇāṭa seen here probably belongs to the 15th mēla.

Conclusion:

Five Kannaḍa Suḷādi-s containing the mudrā 'Raṅgaṇāyaka', which were hitherto unknown, have been found in the TMSSML manuscripts B11575 and B11577. From the internal references in the lyrics, these can be placed in the time period between the late sixteenth century to the late seventeenth century. As Suḷādi notations are scarce, the notations of these compositions present important evidence in the study of the evolution of the Suḷādi form in the sixteenth and seventeenth centuries. The innovative usage of Dhruva Rūpaka and omission of Dhruva tāla indicates that perhaps the former was coming into vogue. The rāga-s Gauḍīpantu, Kannaḍa and Sāraṅgaṇāṭa appear to be gaining currency around the same time period. It appears that Māruva has been used as opposed to Māruva Dhanyāsi as indicated in the notation. Rītīgaula is an ancient rāga that has also been used in one of the Raṅgaṇāyaka mudrā Suḷādi-s. The study of the sañcāra-s of these rāga-s in the notation would give information about their features in the sixteenth and seventeenth centuries.

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निहारि सा। सा। नि। सारि। सनिधय। सनिस। -। मागारिहा
 दुहाए। ५। -। इइ। इइनेन। अअग। आनिईइइ।
 गानि। सारि। रिहा। धयपमपप। निधसल। निधपमधय। अ
 इथाइएएए। दुअअनिग। आतरआ। सनममूतआ। अ
 गारि। रिहा। गामपमगारिहा। सनिरिधयध। धनिधपममा।
 अअअअइ। आअअअनिन। अअवनइइ। रममगमनआ।
 गसल। नि। धयपमपा ॥ ३
 अअअ। अ। मकअअअ

In the above stanza, the demarcation of segments and dhātu repetition is not clearly seen. There could be a possibility of scribal error or the stanza not conforming to the dhātu repetition patterns of non-first stanza-s as mentioned in the paper.

The fourth stanza is set to 'Jhampya' (Jhampe) tāla. The notation for this stanza in the TMSSML manuscript is as follows:

सम्य ॥ पमग। रिहागमा। धयध।
 ॥ " वारि। जेओदला। एएनु।
 निध। धयम। गारि। गमा। सा। निधपमा। सलस। वगारिसनि
 कअ। अअअ। अअ। रण। वा। २- उवा। तअल। अअरेनउ
 रसा ॥ मद्र ॥ पमग। रिहागमा। धयध। निध। धयमगारि। गमा।
 ०वा ॥ प्रअण। नअयका। रमग। नय। अअअअअ। वका ॥
 अमृतरि ॥ ~ ~ ~ ॥
 " " ॥

- In the above stanza, three segments are seen:
- i. Starting with 'Vārijōdalā' and ending in 'Kāraṇa'
 - ii. Starting with 'Bāruvā' and ending in 'Arenauvā'
 - iii. Starting with 'Prāṇa' and ending in 'Nāyaka'

The segments i) and iii) have identical dhātu-s. The segment iii) is also marked as 'mudra' and contains the mudrā of the composer. The word 'antari' occurs after segment iii) indicating that the refrain is to be sung there.

The fifth stanza is set to Tripuṭa tāla. The notation for this stanza is as below:

त्रिपुट ॥ धयध। मपगग। रिहा। गमप ॥
 ॥ समदि। रअनिम्। मद्रू। निम्दि ॥
 नि। सलसल। गारि। सनिहा। धयम। पधनिल। धयम। पधनि
 क। रनअ। आर। द्विरे। अअअ। अअअअ। अअअ। अअअ
 सा। धयल। धनियप। ममग। रिहारिग ॥ अमृतरि ॥ मुद्र ॥ ध
 अं। अअ। अअअअ। अअअ। अअअ ॥ ॥ ॥ म
 पध। मपगग। रिहा। गमप। मगरिहा। सानि। धयधय ॥
 मदि। रअके। ममि। खण। नअअअ। आअ। अअयक ॥
 मगरिहा। सानि। धयधय। अमृतरि ॥ मसानि। धयधसं। रिहा
 रअनिइ। इय। नउउठव ॥ ॥ इमदि। रअअअ। अमृतरि
 अंकरि ॥ ~ ~ ~ ॥
 " " ॥

- In the above stanza, three segments are seen:
- i. Starting with 'Samdira' and ending in 'Nauva'
 - ii. Starting with 'Indira' and ending in 'Aaa' before the segment marked 'mudra'
 - iii. Starting with 'Mandira' and ending in 'Nayaka'

The segments i) and iii) have identical dhātu-s. The segment iii) is also marked as 'mudra' and contains the mudrā of the composer. The word 'antari' occurs before and after segment ii) - this indicates that segment ii) is the refrain. It also occurs after segment iii) indicating that the refrain is to be sung there.

The sixth stanza is set to Aṭātāla. The notation for this is as below:

अटतालम् ॥ पधपा। धनिधा। मधमा।
 ॥ विइइ। रअअ। अअअ।

मपमम। ग। रिरेगा। स्वमहसरि। नि। पधपधम। पापानिस
 उउउउ। शी। गउआ। नअअअ। रे। नउउउ। उउ। द्वाअ
 रि। स्वाधप। धपध। म। म। नि। का। धधनि। धधम। पधपधम।
 आ। आ। रि। इइर। याता। अं। ध्वा। धधम। रिइइ। सउउउन्ना
 हसा। ग। मा। माअ। पधपध। म। पधपध। ममग। हाग। ग।
 आ। आ। आ। अअ। इउअअ। रा। गेअगेओ। डिइरा। जिधि। डू।
 मा। पममग। रिरेगा। गरिलनि। निस्वरि। रिस्सा ॥ मुइ ॥
 दे। एएए। नउउ। ऊउउ। काअअ। अउआ।
 पधप। धनिधा।
 शिइइ। रम। म्ममवगा। नउउअअअअ। आ। अअ
 ॥ ॥ धधधध।

अअ। याआ। आआ। काअअ। अग। ॥ ५
 निनिधनि। धपधप। मपम। गरिल्ल

In the above stanza, the division into segments is not very clear. The mudrā segment appears to have the same dhātu as that of the commencing segment, (though this is not explicit) as the beginning phrase of this segment is the same as that of the beginning phrase at the commencement of the stanza (pa da pa, da ni da,).

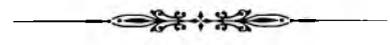
The seventh stanza is set to 'Ēkatālī' (Ēkatāla). The notation for this stanza is as below:

॥ धधधध।
 . मकतालि ॥ मअरा।
 निनिधनि। धपधप। मपम। गरिल्ल। गमा। पानि। ममा।
 दिइवर्ण। रिइइग। निंनओ। आदिइ। सनु। हरि। यङ्गा।
 निधपम। धपमग। रिस्सनिस्स। स्वस्वग। रिस्सनिस्स।
 देनअअ। अउअअ। अअअगि। मुरआ। अअरिये।
 मुइ ॥ धधधध। निनिधनि। धपधप। मपम। गरिल्ल। स
 ॥ शीइरम। गनअअ। अअअअ। आचक। हरिइ। य
 मा। निधपम। धपमग। रिस्सनिस्स। स्वस्वग। रिस्सनिस्स।
 च्छं। उनअअ। अअअअ। अअअगि। मुरआ। अअरिये।
 इजति ॥ ॥ ॥

In the above stanza, there appear to be three segments:

- i. Starting with 'Marādi' and ending in 'Ādisalu'
- ii. Starting with 'Hariyaṅku' and ending in 'Murāriya'
- iii. Starting with 'Śrīraṅga' and ending in 'Nāyaka'

It seems that segment ii) is the refrain and is repeated at the end of segment iii). Segment i) and segment iii) also seem to have the same dhātu. However, there appears to be a scribal error and some svara-s in segment iii) seem to be missing. The segment iii) has been marked as 'mudra'.



Pallavi Svara Kalpavalli

Smt. Jyotsna Vivek (Krishnamurthi)

Introduction

Carnatic Classical Music is a rich part of our heritage from ancient times. Today we find that this art is thriving and flourishing in an impactful and meaningful way. This is due to the presence of various *vāggēyakāra-s*, *lakṣaṇakāra-s*, musicians and teachers who have flourished through the centuries. There have been several dedicated and multi-faceted personalities who have contributed immensely to the growth of this art. Many of these personalities are yet unknown and need to be brought to light. One such personality and his valuable work are being highlighted through this paper.

The art of recording music in notational form is a recent development in the history of Carnatic music. There are many publications which have come out in the late 19th and early 20th century which serve as earliest sources of notation. A study of these works would serve as an important link to understand the structure of compositions based on the earliest and most authentic source.

Pallavi svara kalpavalli is a book by Tiruvoṛṇiyūr Tyāgaiyar, the son of Vīṇa Kuppaiyar, who was one of the foremost disciples of Saint Tyāgarāja. The father-son duo were both illustrious *vāggēyakāra-s* in the post-trinity period, who have composed many *varṇa-s* and *kīrtana-s*. Tiruvoṛṇiyūr Tyāgaiyar has authored two books; Pallavi svara kalpavalli and Saṅkīrtana ratnāvali; the former containing compositions of his father and a few of his own compositions among many other subjects in music, while the latter contains only the compositions of Tiruvoṛṇiyūr Tyāgaiyar. An interesting book, Pallavi svara kalpavalli was printed and published by Vasuratnakara press in Chennai in 1900. This book is in Telugu and was translated into Tamil script by Vidvān Tērezundūr V. Ranganathan in 1971 with assistance from the Sangit Natak Academy. However, dissimilarities exist between the Telugu original and the Tamil translation. This article brings out the contents of Pallavi svara kalpavalli and its significance and relevance in musical history.

Contents of Pallavi Svara Kalpavalli

Pallavi svara kalpavalli contains 5 chapters: 'svarāvali gīta prakaraṇamu', 'varṇa prakaraṇamu', 'kṛti prakaraṇamu', 'pallavi prakaraṇamu' and 'rāga prakaraṇamu'. In addition, there is a 'rāgamālika kīrtanam' given at the very end of the book; a composition of Nārāyaṇa Tīrtha 'jaya jaya gōkula bāla' set in the *rāga-s bhairavi*, *aṭhāṇā*, *kāmbhōji*, *kalyāṇi* and *surati*. In the tamil translation, it is mentioned that this has been set to tune by Tiruvoṛṇiyūr Tyāgaiyar, but there is no such reference in the telugu original. This *kīrtana* has been given in Saṅgīta Sampradāya Pradarṣini of Subbarāma Dikṣitar as a *tarāṅga* of Nārāyaṇa Tīrtha, but there is no mention of Tiruvoṛṇiyūr Tyāgaiyar.

The tamil translation brought out by V. Ranganathan is of a different format. It does not follow the chapters as given in the original, but is divided into three parts, each section containing a few *varṇa-s* and *kṛti-s*. The order of compositions is very different in the translation compared to the original. It does not contain the basic exercises and the entire *rāga prakaraṇamu* has been left out in the tamil translation. V. Ranganathan has provided meaning for all the compositions in tamil. The *surati varṇa* of Tiruvoṛṇiyūr Tyāgaiyar 'entoprēmātō' has been given in the tamil translation though this *varṇa* is found only in Saṅkīrtana ratnāvali and not in Pallavi svara kalpavalli. The only addition in the translation, which is not present in the telugu original is the *kēdāragauḷa kṛti* 'vēṇugāṇalōluni' of Śrī Tyāgarāja, which is said to have been composed while the saint visited his disciple at Tiruvoṛṇiyūr.

Notational style of the author

The practice of documenting music in the form of notation has evolved over the years. Therefore, early publications that present notation of compositions are very significant in terms of the manner of presenting notation, the symbols used, the style of writing notation etc.

Tiruvoṛṇiyūr Tyāgaiyar has given a key in the beginning of the book with 4 symbols and their connotation in the book:

Comma (,) – indicating extension by 1 *akṣara*

Semicolon (;) – indicating extension by 2 *akṣara-s*

Dot above *svara* – indicating beginning of a *tāla aṅga*

Line above *svara-s* – indicating higher speed or 'nāluva kāla'

The use of semicolon in this book is very interesting as other publications belonging to the same period like Saṅgīta Sampradāya Pradarṣini, books of Taccūru brothers etc., do not use this symbol. The semi colon has become an important symbol that is used today in musical notation. It is possible that Tiruvoṛṇiyūr Tyāgaiyar was the first author to introduce this symbol in our musical notation. This requires further research to ascertain.

Regarding *tāla* marking, usually the end of an *aṅga* is denoted by a single line and the end of an *āvarta* by a double line. However, Tiruvoṛṇiyūr Tyāgaiyar marks the beginning of a *tāla aṅga*, with a dot above the *svara*, i.e. the dot above a *svara* denotes the *tāla*, where the beat or the *aṅga* begins.

s r g m | p d | n s || is given as 'ś r g m ṇ d ṇ s'

This is similar to the plucking of *tāla* strings while playing the *vīṇa* and the author belonging to a *vīṇa parampara*, could have been inspired by this.

There are no dots above or below *svara-s* to denote *sthāyi*. In the tamil translation, dots have been added to indicate *sthāyi* but it is found that in certain places the *sthāyi* does not seem justified.

There are other symbols used which are common to the books of this period; for example a double line indicates the end of a section in the song. The author has given hyphens to mark the splitting of phrases. In the *sāhitya*, vowel extensions are given in the form of vowels as against dots that are used today. This feature is also seen in the notations of that period.

In the *svara* portion of the notation, *svara-s* which appear after *dirgha svara-s* are given as conjunct consonants. (p,p is given as pāppa). This method of presenting notation with a conjunct consonant is seen in Saṅgīta Sampradāya Pradarśini, which was published around the same time. However, Tiruvorriyūr Tyāgaiyar does not take the conjunct syllable into consideration for the count of *akṣara-s*, but it has been given in addition to a *kārvai* in the form of a comma or semicolon. Technically, this increases the number of *akṣara-s* by one, if the conjunct consonant was also considered. To illustrate this point further;

Notation today	p ; p	4 counts
Pallavi svara kalpavalli	ప;ప్ప (pa:ppa)	4 counts
Saṅgīta Sampradāya Pradarśini	పాప్ప (pāppa)	4 counts

Chapter 1 – Svarāvali Gīta Prakaraṇamu

This chapter contains the basic *svarāvali-s*; *sarali*, *janṭa varisai-s* and *alaṅkāra-s* followed by a few *pillāri gīta-s*. Before the exercises commence, there is a heading mentioning that the exercises should be sung in *māyāmālavagaṅga rāga* and *ādi tāla*. The first *varisai* as we sing today is given in three speeds, followed by 12 *sarali-s*. There are a few *varisai-s* which are different from what is sung today, for example; srgm-srgm-srgm-pdms and srgm-srsr-srgm-pdms. The last four *varisai-s* are what is sung today as ‘*madhya sthāyi varisai*’ (srgmPgmP;P; gmpndpdm gmpgmgs...).

Next there are 12 *janṭa varisai-s* given, the last four having a combination of *krama* and *janṭa* patterns. Coming to the *alaṅkāra-s*, other than the *sapta tāla alaṅkāra*, there are two extra *alaṅkāra-s* given; a variety of *alaṅkāra* in *ēka tāla* given in *triśra jāti* and the last *alaṅkāra* has been given in *ādi tāla* (s r s r | s r | g m ||).

The five traditional *pillāri gīta-s* (*śrī gaṇanātha*, *ānalēkara* etc.) are given, followed by 12 *gīta-s*. Out of these the first few are in *ghana rāga-s* - *nāṭa*, *gauḷa*, *ārabhi*, *śrī*, *rītigauḷa*, *baḷi*, *sāraṅganāṭa*, *mālavaśri*, *nārāyaṅgaḷa*, followed by 3 *gīta-s* in *kalyāṇi*, *śaṅkarābharaṇa* and *yadukulakāmbhōji*. In all the *gīta-s*, details of the *rāga* and *tāla* are mentioned, while the name of the author is not specified. As mentioned earlier, the tamil translation does not contain any of the above exercises and the book begins with the *pillāri gīta-s*.

Chapter 2 – Varṇa Prakaraṇamu

This chapter contains the *varṇa-s* of Vīṇa Kuppaiyar and Tiruvorriyūr Tyāgaiyar and also a *svarasāhitya rāgamālikā* of the author. There are 14 *varṇa-s* of Vīṇa Kuppaiyar; 5 in *ādi tāla* and 9 in *aṭa tāla* (*śaṅkarābharaṇa*, *kāmbhōji*, *bilahari*, *sāraṅga*, *bēgaḍa*, *nāṭa*, *gauḷa*, *baḷi*, *rītigauḷa*, *nārāyaṅgaḷa*, *mōhana*, *ānandabhairavi*, *dhanyāsi* and *tōḍi*). Six of these *varṇa-s* are seen in Saṅgīta Sampradāya Pradarśini (SSP) and Prathamābhyāsa pustakamu (PAP) of Subbarāma Dikṣitar. There are a few changes seen in some of the *varṇa-s*. For example, in the *rītigauḷa varṇa* (*vanajākṣi ninnē*) as given in Pallavi svara kalpavalli, the phrase ‘Pddm’ occurs in many places throughout the *varṇa*. In SSP, the phrase ‘ddm’ has been changed to ‘dpm’ in all places in the *varṇa*, and this is how it is being rendered today.

In the *śaṅkarābharaṇa varṇa* ‘*sāmi ninnē kōri*’, Pallavi svara kalpavalli presents three additional lines to be sung after the *carāṇa*, leading to the *pallavi*. This section is known as *anubandham* today and the last line bears the same *dhātu* as that of the 2nd line of the *anupallavi*. This *anubandham* portion is seen in two other *varṇa-s* of Vīṇa Kuppier. But PAP, which gives the *śaṅkarābharaṇa varṇa* does not include these lines. It is interesting note that there are differences in these books though they belong to the same period.

Next in the *varṇa prakaraṇamu*, is a *rāgamālikā* of Tiruvorriyūr Tyāgaiyar followed by the *varṇa-s* of the author. This *rāgamālikā* is in *ādi tāla* and has 16 stanzas, each of 2 *āvarta* duration. Each stanza follows a particular theme, the first ten on each of the *daśāvātāra-s* and the remaining on *vibhīṣaṇa śaraṅāgati*, *dhruva caritra*, *gajēndra mōkṣa* etc., the last stanza being a *maṅgalam*. In the entire composition, for every *svara akṣara* there is a corresponding *sāhitya* syllable. The following table gives details of the *rāga* and theme for each stanza.

S.No	Rāga	Theme of stanza
1.	Nāṭa	Viṣṇu stuti
2.	Gauḷa	Matsyāvatāram
3.	Ārabhi	Kūrmāvatāram
4.	Varāḷi	Varāhāvatāram
5.	Śrī	Nṛsimhāvatāram
6.	Rītigauḷa	Vāmanāvatāram
7.	Nārāyaṅgaḷa	Paraśurāmāvatāram
8.	Śrīraṅjani	Rāmāvatāram
9.	Kedāram	Kṛṣṇāvatāram
10.	Bēgaḍa	Buddha avatāram

11.	<i>Aṭhāṇā</i>	<i>Kali avatāram</i>
12.	<i>Vasantā</i>	<i>Vibhīṣaṇa śaraṇāgati</i>
13.	<i>Ānandabhairavi</i>	<i>Kṛṣṇarāja līlā</i>
14.	<i>Sahānā</i>	<i>Gajendra mōkṣam, Dhruva caritram</i>
15.	<i>Yadukulakāmbhōji</i>	<i>Rāma dhyānam</i>
16.	<i>Surāṭi</i>	<i>Maṅgaḷam</i>

The tamil translation gives the lyric of the entire *rāgamālika* before the notation, with the above subheadings descriptive of each stanza. In the notation, the *ārōhaṇa* and *avarōhaṇa* of each *rāga* and the *mēla* number are also given. The telugu notation gives only the *rāga* and *tāla* name. The shift from one *rāga* to another is very smooth and shows the virtuosity of the composer.

Next the *varṇa*-s of Tiruvorriyūr Tyāgaiyar are given; 5 in *ādi tāla* and 5 in *aṭa tāla* (*kēdāragauḷa, sahanā, durbār, madhyamāvati, kānaḍa, pantuvarāḷi, nāṭakuriṇṇi, sāvēri, mukhāri, yadukulakāmbhōji*). It is very significant that the author has penned down his own compositions in this book as it serves as the direct and authentic source.

Chapter 3 – Kṛti Prakaraṇamu

This chapter contains 55 *kṛti*-s of Vīṇa Kuppaiyar; 36 on Vēṇugōpālasvāmi, 5 *kṛti*-s in *Vēṅkaṭeśvara pañcaratnam*, 5 *kṛti*-s in *Kālahastīśa pañcaratnam*, 1 on Mysore Cāmuṇḍēśvari, 7 on Tripurasundari of Tiruvorriyūr and lastly a *maṅgaḷam*. There are different types of structures seen in the compositions; some simple *divyanāma kṛti*-s, simple *kṛti*-s with multiple *carāṇa*-s, *kṛti*-s beginning after 1 ½ *aḱṣara*-s and *kṛti*-s having *ciṭṭa svāra*, apparent *madhyamakāla* etc. There is a change seen in the *tāla* of the *kṛti* '*iṭuvanṇi samayāna*' (*sāraṅga*) where the telugu original gives it in '*jampe*' *tāla* while in the tamil translation, the notation is presented in a *khaṇḍa cāpu* format. This alters the structure of the *kṛti*, where a single line which is given in one *āvarta* in *jampa tāla* is sung in two *āvarta*-s in *khaṇḍa cāpu*. Such a change in the *tāla* from *jampa* to *khaṇḍa cāpu* is seen in many compositions.

Chapter 4 – Pallavi Prakaraṇamu

This chapter contains pre-composed *kalpana svāra*-s for 5 *pallavi*-s.

Mahima teliya taramā - Śaṅkarābharaṇa - Rūpaka

Tripurasundari - Kalyāṇi - Tripuṭa

Gānalōla - Tōḍi - Ādi

Prēmato - Kāmbhōji - Jampa

Ēkamaina - Bhairavi - Aṭa

Each of these *pallavi*-s have different *eḍuppu*-s. The *bhairavi pallavi* in *aṭa tāla* has an *eḍuppu* similar to that in an *aṭa tāla varṇa*.

In this chapter, Tiruvorriyūr Tyāgaiyar emphasises that in order to attain proficiency in music, one should have good *svāra* and *laya jñāna* and the ability to sing *svāra* by oneself. He mentions that he has given '*ciṭṭa svāra*-s' for a few *pallavi*-s in progressing order of *āvarta*-s with *tāla* markings to enable the aspect of *manōdharma*. He further adds that these *ciṭṭa svāra*-s are to be practiced everyday on vocal and instrument while reckoning *tāla*.

The usage of the term *manōdharma* in the context of *kalpana svāra* singing is significant and this is probably one of the first books to mention this term. This of course, needs further research and study.

At the end of the chapter, he mentions that he has given the *svāra*-s in '*sama of tāla*' (i.e. all *svāra*-s begin on *sama eḍuppu*) so that it can be taught to all types of students. And after practising these *svāra*-s well, depending on the capability of each student, these can be used in *aṭṭa* and *anāgata* also.

Through the above comments, the author clarifies that these pre-composed *kalpana svāra*-s or '*ciṭṭa svāra*-s' are meant for a student of music and hence the nature of the *svāra*-s given are also simple.

Pattern of Ciṭṭa svāra / Kalpana svāra

For each *pallavi*, there are *svāra*-s given beginning with quarter or half *āvarta* duration, slowly increasing in size. All the *svāra*-s begin on *sama eḍuppu* and it is seen that the beginning note of *svāra*-s are in ascending order starting from *mandra sthāyi pañcama* upto *tāra sthāyi madhyama*. The *svāra*-s are very simple and there are a few patterns, *janṭa* and *dāṭu prayōga*-s seen, but as the author has mentioned that these are meant for a beginner in *manōdharma saṅgīta*, the nature of the *svāra*-s are very simple without any mathematical patterns. Hyphens are given to signify the split / cut in the *svāra*-s which indicate the patterns. The manner in which all the *svāra*-s are ended is also similar with no change in the *nyāsa svāra* leading to the *pallavi* restraint. The number of *dīrgha kārva*-s used is very minimal, in most cases it does not extend beyond two or three *kārva*-s. The *pōkku* or flow of the *svāra*-s is very much in sync with the *tāla* beats, in a *sarvalaghu* format. The final *svāra* of 8 *āvarta* or 16 *āvarta* duration is very much to the beat and there are no *maḱuṭam*-s or *muktāyi* endings.

As an illustration, the format of '*ciṭṭa svāra*' for the *pallavi* '*gānalōla karuṇāla vāla*' in *tōḍi rāga, ādi tāla* (3 *taḷli eḍuppu*) is explained. The '*aas*' of the *pallavi* is as follows:

* g , m g , r s , , ḍ ṇ , l s , ; s , ṇ , l g , ; g , g , l
gā na lō la . ka ru ṇā . . la vā .

r s ṇ *

la .

“*auḍava sampūrṇamu. ārōhaṇamandu kaiṣiki niṣādamu, avarōhaṇamandu śuddha dhaivata sādihāraṇa gāndhāramulunū rāgacchāyā svaramulu gamaka orike rāgamu.*”

The variety of the *svara* is mentioned with short forms for the terms *śuddha* (*śu*), *sādihāraṇa* (*sā*), *kaiṣiki* (*kai*) etc. above each *svara* in the *ārōhaṇa avarōhaṇa*.

The term ‘*gamaka orike rāgamu*’ is seen for almost all the *rāga-s* listed. Ten *rāga-s* are mentioned as ‘*ghana rāga-s*’ and a few *rāga-s* like *śuddha sāvēri* are termed ‘*śuddha svara rāga*’ The use of the terms *rāgacchāyā svara-s*, *gamaka orike rāgamu* in the time of Tiruvoṛṇiyūr Tyāgaiyar reveals to us that these terms existed in the early 1900-s and were not coined recently.

Aspects in *Rāga Prakaraṇamu*

There are a few interesting aspects seen in this chapter. The *rāga-s tōḍi*, *śaṅkarābharaṇa* and *kalyāṇi* are given as *janya-s* under the *mēla-s hanumatōḍi*, *dhīra śaṅkarābharaṇa* and *mēcakalyāṇi* respectively. He thereby makes a distinction between the *rāga* and the *mēla*.

In certain cases he presents an alternate *ārōhaṇa avarōhaṇa* for the *rāga*, where applicable. For example in the *rāga saurāṣṭra*, which is given as a *janya* under *māyāmālavagauḷa*, the first *ārōhaṇa avarōhaṇa* is given with *śuddha dhaivata* and *kākali niṣāda* as follows:

$$s \ r^{\text{śu}} \ g^{\text{an}} \ m^{\text{śu}} \ p \ d^{\text{śu}} \ n^{\text{ka}} \ s - s \ n \ d \ p \ m \ g \ m \ R \ s$$

Subsequently, he gives another *ārōhaṇa avarōhaṇa* with *catuśruti dhaivata* and *kaiṣiki niṣāda*.

$$s \ r \ g \ m \ p \ m \ D^{\text{ca}} \ n \ s - s \ n \ d^{\text{ca}} \ n^{\text{kai}} \ d \ p \ m \ R \ s$$

He then goes on to explain, ‘*sampūrṇa rāgamu. avarōhaṇamandu catuśruti dhaivata kaiṣiki niṣāda śuddha ṛṣabha rāgacchāyā svaramu. gamaka orike rāgamu*’

In the case of *bhairavi*, two *ārōhaṇa-s*; one with *śuddha dhaivata* and one with *catuśruti dhaivata* are presented. As regards *bilahari*, Tiruvoṛṇiyūr Tyāgaiyar offers two sets of *ārōhaṇa avarōhaṇa*; the first one as *auḍava sampūrṇa* as is sung today with *kākali niṣāda* and another with *kākali niṣāda* in the *ārōhaṇa* and *kaiṣiki niṣāda* in the *avarōhaṇa*.

$$s \ r \ g \ p \ d \ s - s \ n^{\text{ka}} \ d \ p \ m \ g \ r \ s$$

$$s \ r \ g \ p \ d \ n^{\text{ka}} \ s - s \ n \ d \ p \ d \ n^{\text{kai}} \ d \ p \ m \ g \ r \ s$$

In the *bilahari varṇa* of Vīṇa Kuppier, the phrase ‘*pdns*’ is seen, but it has been modified to today’s *bilahari* format which does not have *niṣāda* in the *ārōhaṇa*. This affirms the *lakṣaṇa* of *bilahari* as handled by Vīṇa Kuppier with *kākali niṣāda* in the *ārōhaṇa*. It is noteworthy that Tiruvoṛṇiyūr Tyāgaiyar was aware of the different versions that existed in his time and has chosen to record all of them where necessary.

In the explanation of some *rāga-s* he highlights the behaviour of *svara-s*. For example, he explains the nature of *niṣāda* and *gāndhāra* in *rāga darbāru*:

‘*niṣādamu dhaivata-ṣaḍja sambandhamugānu, gāndharamu ṛṣabha-madhyama sambandhamugānu palukucunnadi*’ meaning that *niṣāda* should be rendered as a link between *dhaivata* and *ṣaḍja* and *gāndhāra* as a link between *ṛṣabha* and *madhyama* which explains the behaviour of these notes in true form. He has recorded the *ārōhaṇa avarōhaṇa* of each *rāga* and also explained the behaviour of the *svara-s* or the *gamaka* of the *svara* in written form. This is indeed significant as it enables easy comprehension in regard to the rendition of *svara-s*.

A peculiar point is the classification of the *rāga-s nāṭa*, *varāḷi* and *pantuvarāḷi* under the *mēla calanāṭa*. By the time of Tiruvoṛṇiyūr Tyāgaiyar, the 72 *mēlakarta* system was well-established and it is quite surprising to see that he has chosen to classify *rāga-s* only under 9 *mēla-s*. More interestingly, in the *lakṣaṇa* of *varāḷi*, there are two *ārōhaṇa-s* given – one *krama ārōhaṇa* with *śuddha ṛṣabha* and *śuddha gāndhāra* and another a *vakra ārōhaṇa* with *catuśruti ṛṣabha* and *sādihāraṇa gāndhāra*.

$$s \ r^{\text{śu}} \ g^{\text{śu}} \ m^{\text{pa}} \ p \ d^{\text{śu}} \ n^{\text{ka}} \ s - s \ n \ d \ p \ m \ g \ r \ s$$

$$s \ g^{\text{śa}} \ r^{\text{ca}} \ g \ m \ p \ d \ n \ s$$

In the explanation, it is mentioned that *sādihāraṇa gāndhāra* and *catuśruti ṛṣabha* in the *ārōhaṇa* and *śuddha gāndhāra* in the *avarōhaṇa* are *rāgacchāyā svara-s*. *Catuśruti ṛṣabha* has existed in *varāḷi* earlier in our music and few yesteryear musicians have accepted the presence of *catuśruti ṛṣabha* and employed it in the phrase ‘*grg*’, but later *varāḷi* underwent a change to being one with exclusive *śuddha ṛṣabha*.

Another observation that surfaces is that the *rāga vasantā* is given as a *janya* of *māyāmālavagauḷa* with *śuddha dhaivata*. There is no mention of the *catuśruti dhaivata* at all and Tiruvoṛṇiyūr Tyāgaiyar has not given any alternate *ārōhaṇa avarōhaṇa*, as he does for many other *rāga-s*. There has always been confusion between the *rāga-s vasantā* and *lalitā* with regard to the *dhaivata*. This explanation by the author could raise a question whether in Tyāgarāja’s *parampara*, *vasantā* was rendered with *śuddha dhaivata* alone.

Conclusion

Pallavi *svara kalpavalli* is a work of value that covers a wide range of subjects; from basic exercises, *varṇa-s*, *kṛti-s* to *manōdharmā sāngīta* and *rāga lakṣaṇa-s*. This publication which comprises of the compositions of Vīṇa Kuppaiyar and his son Tiruvoṛṇiyūr Tyāgaiyar, serves as an important primary source. Noticeable aspects in this book are the usage of terms *rāgacchāyā*, *gamaka orike rāgamu* etc. while describing the *rāga lakṣaṇa-s* and the use of semi colon in notation writing.

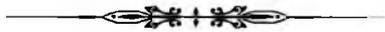
The term '*manōdharma*' being used in the context of *kalpana svāra* is noteworthy and the pre-composed *svāra-s* or *ciṭṭa svāra-s* are very useful for a student of music entering the world of *manōdharma* as it throws open a rich creative spectrum for various patterns and to comprehend *kalpana svāra*.

The *rāga lakṣaṇa-s* given, reveal the structure of the *rāga-s* as it is existed in Tiruvorriyūr Tyāgaiyar's time. The manner in which the *rāga-s* are described indicate the importance given to the concept of *ārōhaṇa-avarōhaṇa*. The dual *ārōhaṇa avarōhaṇa* for certain *rāga-s* proves that there was some differences of opinion regarding the *lakṣaṇa* during his time, though it is evident from his explanation as to which version he followed.

A study of similar books can provide much information in a holistic manner that will help bridge the gap between *lakṣya* and *lakṣaṇa*. This paper has attempted to bring out the contents of Pallavi *svāra kalpavalli* and highlight a few significant points. A detailed study of the same and comparison with other books of the same period would provide interesting and valuable insight. Indeed this is a very useful book, covering aspects from *svārāvali* to *manōdharma* and more importantly reveals the virtuosity of Tiruvorriyūr Tyāgaiyar, not just a composer but also a teacher, musician and scholar.

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Book Review

Fragrance of Padams (100 Padams)

Pada Parimalam : Dr. Pappu Venugopala Rao

Pappu Academic and Cultural Trust

No. 27, 4e – Ceedeeyes, Chennaiattinam, Ammapet, Kottamedu Post,
Thiruporur 603108, Rs. 999/-

Dr. Pappu Venugopala Rao

Dr. Pappu Venugopala Rao is one of the great scholars of our times, who traverses the world of music, dance and literature (both Sanskrit and Telugu) with equal ease and scholarship.

His book "Fragrance of Padams" is an organized presentation of very valuable information that inures to the benefit of dancers, connoisseurs, scholars and the rasikas.

The author has given an analysis of 100 Telugu padams with not only their word-to-word meaning and paraphrase in English, but has also provided the lyrics of these padams in both Telugu and Tamil. Dr. Pappu Venugopala Rao has included in this collection, padams from eminent composers like Kshetrāya, Sarangapani, Dasu Sreeramulu, Annamāya, Sabhapatāya, Ghanam Seenāya, Shahji and Parimala Ranga and a few padams whose composers remain anonymous. The author has also provided interesting and relevant information about each of the composers.

Dr. Pappu Venugopala Rao has provided an indepth analysis of padams. The word "padam", as a composition, is deconstructed and its origin and evolution is traced in detail with references and quotes from other treatises.

The section on *Sattvikabhīnaya* is particularly useful to the students of abhinaya. The author has not only defined *Sattvikabhīnaya*, but has also provided a description of this and has further detailed the 8 Sattvika bhavas.

The next emphasis is on Rasa with a description of Vibhava, Anubhava and Sanchari Bhava. The 33 Sanchari Bhavas are described in detail as codified in the Natyasastra.

The following section deals with the Nayikas and the Nayakas.

The Nayika classification is according to;

1. The status of the heroine
2. Her situation and emotional states

The author correctly advises the dancer to use his or her discretion and complete understanding while classifying the Nayikas in a padam. He states, "Very often these Nayikas

are erroneously branded. For example there are artistes who consider Sathyabhama as forever Svadhinapatika or Kalahamtarita. It is important to understand that this classification is based on the then situations and do not hold good for a Nayika permanently. Tara, a Sviya turns into Parakiya according to situation. But she is one of the 5 revered women in the scriptures.

These classifications have also been tabled in a very neat and precise manner. This gives a snapshot understanding of the classification.

The author has divided the book into 6 sections;

1. 20 padams which are explained with their Sanchari Bhavas
2. 24 padams where the Nayika is a Sviya
3. 21 padams where the Nayika is a Parakiya
4. 17 padams where the heroine is a Samanya
5. 10 Nayaka padams
6. 8 padams supported with a DVD rendition.

In the end the padams are give in a Telegu and Tamil script.

Dr. Pappu Venugopala Rao states that he was inspired to write the section on padams after having read 2 books that were published earlier where the authors have given Sanchari Bhavas for each word in the padam.

As a prelude to this section, the author has given a note on how to read and interpret the book. Obviously a lot of painstaking research has gone into interpreting every padam.

In the beginning of each padam, the name of the composer, the Ragam, Talam, a brief description of the heroine, the Rasa and Sanchari Bhavas are given.

The 1st 20 padams have the Sanchari Bhavas written above each word.

The meaning of each word is mentioned under the word. A paraphrase is given at the end of each line

For example, if the author is analyzing a padam, he provides us with the name of the composer, ragam, talam and the type of Nayika, nayaka, Rasa and the different applicable sanchari bhavas.

For example- if he takes the padam "Etuvanti Vade? Vadu"; he advises us that the composer is Kshetravya, the Ragam is Nilambari, Taalam- Triputa, the Nayika is a money minded Samanya, the Nayaka is a Daksina, the Rasa is Ayogya Vipralambha Sringara, the Sanchari Bhavas are Sanka, Dainya, Vitaraka, Avega, Harsa, Nija, Dhriti, Visada, Autsukya and Moha.

The 1st line is

Sanka - Vitaraka Dhrti Harsa Visada - Dainya

Etuvanti vade ? vadu - oyamma - vadennadu nividhini radu

What kind of person is he? – O lady - he never came to this street.

To read this

The word Etuvanti has the Sanchari Bhava - Sanka

Sanka or doubt : It comes at a time when you lose confidence in yourself or trust in others. Sanka is normally found in inferior characters.

This is expressed through looking in different directions, choking voice, covering face, paleness, dry lips, discoloration, breaking voice.

The above can be used to express Etuvanti. Similarly references are available in the book for each word allowing a dance practitioner to understand the various interpretations for any given word which can, in turn, assist the dancer layer her analysis and interpretation of the padam.

The addition of the DVD rendition is a special feature as it gives a clearer understanding for the students of dance. What would be an infinitely invaluable addition is an audio rendition of the script to give clarity on pronunciation and the way the words are separated, especially if the composition is in an unfamiliar language.

The Glossary of terms contains invaluable information for students who are interested in doing research.

The script written in Telugu and Tamizh makes the book complete in every aspect. This is definitely a valuable resource tool for all dance practitioners and a valuable addition to one's library.

Priyadarshini Govind



Book Review

Nuances of Hindustani Classical Music:

Raags, Taals, Moods, Rasas, Genres & Gharanas: Hema Hirlekar;

Unicorn Books, F-2/16, Ansari Road, Daryaganj, New Delhi -110002, Rs 395

This book is a comprehensive and helpful guide for music lovers who are interested in the techniques and nuances of Hindustani classical music.

The deeming of the first chapter by the author as “slow unveiling – *vilambit*” is indeed apt. It is relevant and appropriate because the book discusses the nuances and essence of Hindustani classical music in a progressive and phased manner as seen in the *vilambit* segment of a *rāga* delineation that is defined by its unhurried presentation in a systematic approach. This chapter emphasises the proper methodology and suitable approach of an artiste in the rendition of the *vilambit*. Through a comparative study of the Hindustani and the western music systems, the author highlights the essential components that form the basis of Hindustani music. The various technical terms are introduced through interesting incidents and anecdotes.

The second chapter deals with *rāga vistār*. This is a useful chapter as it incorporates the grammar of the Hindustani music system that includes the *rāga-rāgiṇi*, *thāt*, *jāti*, *rāgāṅg* classification and the essential elements imperative for bringing out the emotional content in a *rāga*. This chapter goes on to emphasise the importance of artistic abilities that are needed to bring out the emotional content in a *rāga* appropriately as well as enable the listener to remain intuitively connected to the rendition in the same emotional plane.

The next chapter deals with the aesthetics of the *rāga*. The author draws attention to emotional aspects that are brought out through specific *rāga-s*. Further, this is an interesting chapter of an educative nature as it brings out the perspectives of various scholars, musicologists and musicians, right from Bharata’s time. In this chapter, stress is also laid on the significance of the time in which a particular *rāga* is rendered and the emotion that it evokes.

A brief chapter subsequently follows. In this chapter, the unravelling of the *rāga* and the structural form of *rāga* delineation with respect to both vocal and instrumental music are discussed. The various genres of Hindustani art music are explained. Musical forms that form a part of contemporary concert music are also dealt with.

The forms *dhrupad* and *khayāl* are dealt extensively as separate sub-chapters encompassing the evolution of the forms, structure, the various *gharāna-s* for each of these forms and the accompaniments and their role in music concerts. The information on other musical forms in Hindustani music such as *thumri*, *tappa* and the other genres and sub genres of Indian art music such as *hori*, *kajri*, *bhajans* and *ghazals* etc, to name a few, find their place in this chapter and are discussed under the title ‘light classical music’

An exclusive chapter is accorded for instrumental art music to cover various categories of instruments used by accompaniments in concerts. Details about the basic construction of instruments, method or approach to playing/performing and the role of instruments in concert music and the *gharāna-s* are elucidated in this chapter.

The book Nuances of Hindustani classical music is written in simple and easy-to-understand language. Any uninitiated music lover with no formal music ground, but keen to know about Hindustani music will stand to benefit much as the contents in the book is organized in a systematic manner. In turn, this approach of the author enables an interested reader to comprehend the modalities and methods that are needed for a student to learn Hindustani classical music. The final chapter ‘How to enjoy classical music’ is of significance because it throws light on the various stages of effective listening, understanding and enjoying Hindustani music. The printed form of this book has the advantage of a CD attached that explains the various nuances in a practical manner. Overall, this book is a useful addition to both individual and organized library collections.

This review is based on the online edition of the book (edition 2014)- NUANCES OF HINDUSTANI CLASSICAL MUSIC: Raags, Taals, Moods, Rasas, Genres & Gharanas: Hema Hirlekar.

Kavitha Devarajan

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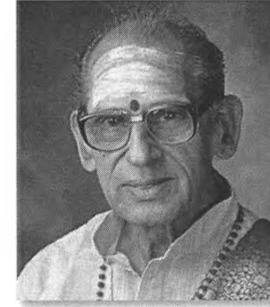
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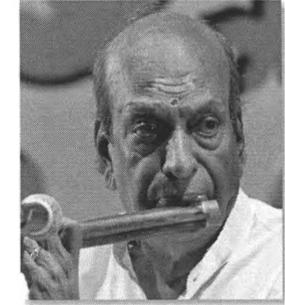


Obituary

The Music Academy, Madras, reports with a deep sense of sorrow, the passing away of the following distinguished musicians during the year 2015.



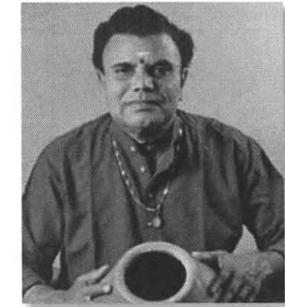
**Sangita Kalanidhi
Sri. Nedunuri Krishnamurthy**



**Sangita Kalanidhi Dr. N. Ramani
(Flute)**



**Vaggeyakara awardee
Smt. Suguna Purushothaman**



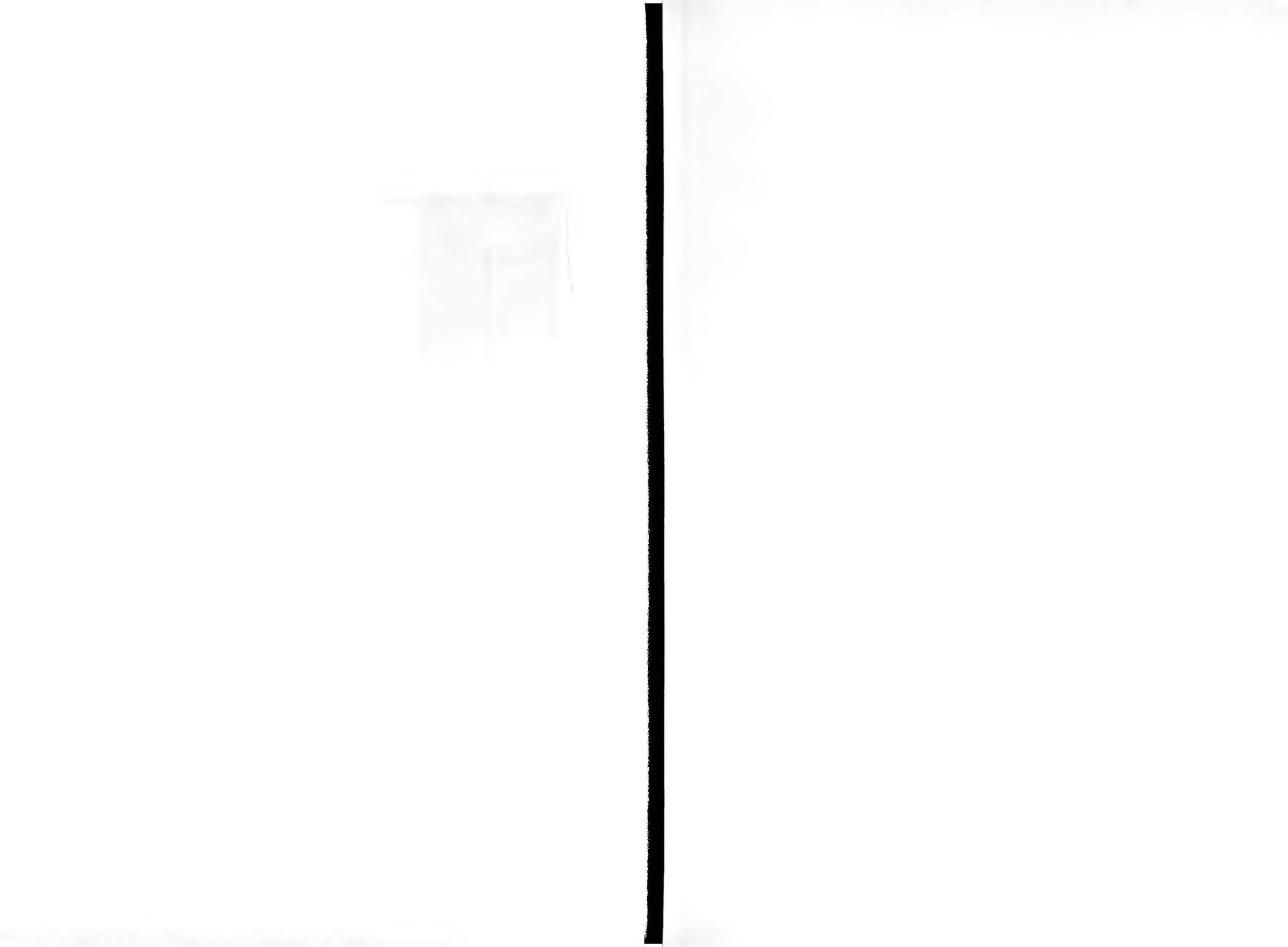
**Vidvan Sri. E.M. Subramaniam
(Ghatam Vidvan)**



Vidvan Sri. T.S. Sankaran (Flute)



Vidvan Sri. R. Pitchumani Iyer (Veena)



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