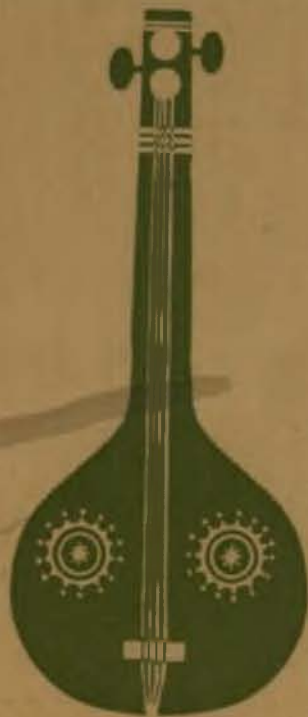


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The Music Academy

Madras

ORIGIN

1927 was a significant year in the history of the regeneration of the country. In the same year in which the Congress, in its momentous Madras Session, declared complete Independence as the goal of the national movement, seeds were also sown for the growth of those cultural forces which would sustain and render effective and meaningful the attainment of national freedom. The session of the Indian National Congress in December 1927 included an All-India Music Conference at the conclusion of which a resolution was passed urging the formation of a permanent institution to promote the cause of music. In pursuance of that resolution, the Music Academy, Madras, was founded by the Executive of the Reception Committee and formally inaugurated by Sir C. P. Ramaswami Iyer in the autumn of 1928. Ever since, the Academy has been ceaselessly endeavouring for the advancement of the science and art of music.

EXECUTIVE

Dr. U. Rama Rao was the founder-President of the Academy. Sri K. V. Krishna-swami, Iyer, whose name was a guarantee for purity and efficiency in public work, succeeded him. Under his drive, a band of selfless workers ceaselessly laboured and took the Academy from success to success. The work of the Academy is varied and in its activities, it has always aimed at soundness, stability and standard. Sangita Kalanidhi T. L. Venkatarama Iyer was the third President and Sri T. S. Rajam, the fourth. The present President is Sri K. R. Sundaram Iyer, who was Treasurer of the Academy for a long time and Vice-President and Member of the Academy's Trust Board.

TRUST BOARD

The Academy has a Trust Board to deal with the financial and other allied administrative matters, including the auditorium. Sri G. Narasimhan was the convener of the Board. The present convener is Sri S. Ramaswami.

CONFERENCES

The Academy places the work of organizing periodical conferences in the forefront of its programme. As a body devoted to the higher learning and practice of the art, it brings together all the leading artistes and persons learned in the *Sastras* and in the *Sampradayas* who constitute the Experts' Committee of the Academy, and seeks to effect a reconciliation between the theory and practice without in the least repressing the natural development of an ever-growing art. The measure of success that the Academy has already achieved has received appreciation all over India and in foreign countries. The Academy notes with satisfaction that its work is emulated by other organizations which have begun to hold conferences on similar lines. Besides several questions relating to the science and art of music, these Conferences and Experts' Committee discussions of the Academy in the last fifty sessions have covered, besides a wide variety of subjects, the entire range of the Ragas. *A Summary of the Raga Lakshanas* as clarified in these discussions was issued on the occasion of the Silver Jubilee of the Academy.

PERFORMANCES

The performances arranged by the Academy on classical lines have exerted a chastening influence on the public taste. A choice selection of the different styles, compositions and languages, proper rendering of their *Sahitya* as well as *Sangita*, limitation of accompaniments in number and functions to their true character as auxiliaries, adoption of the *tambura* as the sole drone instrument, due regard for *raga bhava* and for *gita, vadya* and *notya*, and finally the publication of an educative programme with full details, are some of the features introduced in the concerts of the Academy. North Indian Music, vocal and instrumental music, dance and *Kalakshepam*, all come within its purview. The programmes are drawn with attention to the avoidance of repetition of the same song during a concert season, giving incentive to musicians to enlarge their *repertoire* and bring into vogue many a forgotten master-piece. On the occasion of the Tyagaraja Centenary Celebration, this principle was so carefully followed that not only was a large number of less known and rare pieces of the Saint sung, but an idea was gained of the extent and nature of the Tyagaraja *repertoire* of the musicians, young and old. A similar arrangement was made in 1975 when the Bi-centenary of the birth of Sri Muttuswami Dikshitar was celebrated, to have as many Dikshitar Kritis rendered in the concerts as possible. This proved a great success and brought out many an unheard of masterpiece of the great Composer.

It should be specially noted that the Academy was the first institution to introduce in music programmes the rendering of classical Tamil compositions in the pre-*pallavi* part of the concert.

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In the last few years, a special prize is being given to the artist giving the best performance in the evening series during the Conference festival. The prize has been endowed by Smt. Yogam Nagaswami. A prize has also been instituted for the best violinist figuring in the senior concerts, endowed by Smt. Indira Rangaswami in the name of her late father, Sri N. V. Raghavan, Accountant-General, who was closely connected with the Academy.

HINDUSTANI MUSIC

The Academy has always followed the policy of promoting greater mutual knowledge and appreciation between the two systems of Indian music, the Northern and the Southern. Though at considerable cost, the Academy regularly arranges for Hindustani vocal concerts and instrumental recitals during its Conference Series. It invites also North Indian musicologists to take part in the Conference-discussions. The Academy provides for recitals of North Indian dance-forms also in the Conference programme. The Academy attaches special importance to this aspect of its work and is gratified at the fact that this line of their work has been recognised by the Central Sangeet Natak Akademi, Delhi, which is assisting this work.

LECTURES AND DEMONSTRATIONS

Lectures are delivered by experts in theory on different topics of interest and intricacy and demonstrations are held to illumine the difficult aspects of practice. New instruments and inventions are introduced to the public. Opportunities are also afforded to composers to bring their new compositions to light. These aspects of the Conference have of late been receiving increasing attention.

COMPARATIVE MUSIC

Year after year the Academy's Conferences have been attended by well-known musicians, composers and musicologists from North India, Asian and European countries, Canada and the United States. Besides talks and demonstrations, actual performances of Western music have also been sometimes arranged for, by the Academy. The Academy has developed among musicians and musicologists of East and West, a growing desire to come together and understand each other's music better. It is one of the aims of the Academy to organize under its auspices a department of Comparative Music. Western musicians have endowed prizes in the Academy and a recent, noteworthy gesture is the assignment to the Academy's Experts' Committee work, of the royalties of a book of hers on Indian Music by Dr. E te Nijenhuis of the University of Utrecht, Holland.

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ENCOURAGEMENT TO RISING TALENT

The Academy has been steadily pursuing its plan for recognizing and bringing to light new and undiscovered talent in the sphere of music. Many young musicians of promise have been introduced to the public. In the annual Conferences, two series of performances are exclusively devoted to rising artistes. The public are admitted free to these concerts. The start so obtained by them has been of benefit in their career and some of them have already established themselves as musicians of repute. The Academy is ever ready to help any deserving musicians to gain publicity. There are also special prizes to encourage junior talent, two for vocal in the names of Sri T. V. Subba Rao and Sri K. R. Sundaram Iyer, two for violin in the names of Semmangudi Narayanaswami Iyer and Naum Lichtenbreg and another for Mridangam in the name of Dr. Henry Cowell. There are also special awards in the name of Veenai Shanmukhavadvu, mother of Smt. M. S. Subbulakshmi, to be given to a young Vina player and in the name of Smt. D. K. Pattammal to be given to a deserving lady musician. Many members of the Academy, lovers and patrons of music have come forward recently to endow and award more prizes to rising artistes. A list of endowments is published elsewhere.

MONTHLY PERFORMANCE & MID-YEAR SERIES

As the days available during the annual conference are not adequate to provide performing opportunities to the large number of younger musicians who apply, the Academy has recently started a regular monthly programme and also three extra series of ten performances each in April, August, September and October. The Academy hopes that these four series as well as the monthly programmes will become as well established as the Conference festival and become attractive to the artists and the public. Prizes have also been instituted for the best sub-senior and junior artistes figuring in the mid-year performances; these prizes have been endowed by Justice V. R. Krishna Iyer and Prof. N. V. V. J. Swamy of Oklahoma.

KATHA-KALAKSHEPAM

The *Kalakshepam* or *Harikatha* had always been an integral part of our music. Two of our Conference Presidents in the past were distinguished *Harikatha*-performers. *Kalakshepam* forms a regular feature of our annual music festival. Recently, noticing the decline in the number of outstanding artistes in this art, the Academy decided to organise a school for training promising youngsters in the art. To prepare the ground for the same and to take stock of the situation, and also as a service to the cause of devotion, the Academy has been arranging for the performance of a *Harikatha* every Sunday morning, keeping it open to the public. This feature has already become popular. A scholarship was awarded to a young *Harikatha* performer. From 1976 onwards a prize is offered to the most deserving *Harikatha* artiste performing in

the series during the year. The prize has been endowed in the name of the late Sri V. T. Krishnamachariar by his son Sri V. K. Rangaswami.

BHARATA NATYA

Very early the Academy set its hand to the task of dispelling the cloud of prejudice that hung over the ancient art of Bharata Natya. By refining the performance and issuing an enlightening programme it brought the classic Indian dance within intelligent appreciation and thus rescued it from the danger of extinction. It now holds a place as an important branch of Sangita. It was largely due to those intimately connected with the executive and academic work of the Academy that the art attained its present wide vogue all over the country. Under the patronage and in the permises of the Academy, Srimati T. Balasarasvati has been conducting a school for classical Bharata Natya ; she and Dr. V. Raghavan also brought out through the Southern Languages Book Trust, a book on Bharata Natya. The school has been receiving support from the S. N. Akademi and from its friends in U. S., Mr. Jon Higgins, Mrs. L. Scripps, Mr. Tom Buckner and others.

SCHOLARSHIPS

With a view to encourage rising talent on the practical side, the Academy had also been, for some time, awarding scholarships to deserving juniors in the arts of music and dance. 1975 being the Birth Bi-centenary of the great composer Sri Muttuswami Dikshitar, the Academy awarded during the year special scholarships for young musicians to enlarge their Dikshitar-*repertoire*. The scholarships were awarded to Smt. R. Vedavalli, Sri K. Venkataraman, Smt. Charumathi, and Smt. Bala Meera Chandra (Harikatha). They learnt Dikshitar Kritis with Smt. D. K. Pattammal, B. Rajam Iyer and Kallidaikurichi Mahadeva Iyer. These Dikshitar-scholarships were given in the name of the late Sangita Kalanidhi T. L. Venkatarama Iyer whose services to the cause of Dikshitar music are well known.

THE TEACHERS' COLLEGE OF MUSIC

To achieve its avowed object of improving in all possible ways the theory and practice of Karnatic music, the Academy felt the necessity of establishing a College of Music. As it involved financial help, the Academy at the beginning, contented itself with propagating this idea in colleges and institutions which had Government aid. Representations were made by the Academy to the Government and the Director of Public Instruction to introduce the subject of Music in the Bachelor of Arts course in the Queen Mary's College, Madras, and the attempts were successful.

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In 1931 the Academy thought that it should not any longer be satisfied with the introduction of music in the curricula of studies in the colleges run by the Government and wanted to take the initiative of running a Teachers' College of Music to train teachers, who would maintain the purity and standard in the art, and teach theory and practice of Indian Music on sound and correct lines, thereby providing for the right type of tuition to be given to the youth of our country. The Academy opened the Teachers' College of Music and it had the unique fortune of having eminent Vidvans like Sangita Kalanidhi Tiger Varadachariar, Sangita Kalanidhi Gayakasikhamani Dr. L. Muthia Bhagavatar and Sangita Kalanidhi Mudikondan C. Venkatarama Iyer and K. C. Thyagarajan as its principals. Some of them had to take up appointments in the Universities of Madras, Annamalai and Travancore. At present Sri Sandhyavandanam Srinivasa Rao is the Principal and Vidushi R. Vedavalli assists in Vocal teaching.

In 1937 the College was granted recognition by the Director of Public Instruction, Madras. Its course of studies and syllabus are framed in consultation with the Department of Education. Experts supervise the selection of candidates for admission. The final qualifying examination is held and certificates awarded to successful students by the Government. Dr. Raja Sir Annamalai Chettiar of Chettinad had created an endowment out of which a prize in his name is awarded to the successful candidate, who secures the highest number of marks in the annual Government Examination in practical and Smt. Brinda Varadarajan, who was on the College staff for some time has endowed a prize, in her mother's name, for one standing first in Theory. Scholarships have also been instituted in the College out of a fund collected on the occasion of the *shashiyabdapurti* of Sri K. V. Krishnaswami Aiyar and on the occasion of the year of the Golden Jubilee Sri G. T. Sastri, a former secretary of the Academy, has made an endowment for an additional scholarship in the name of Sri. K. V. Krishnaswami Iyer.

With a view to give training in Pedagogy to the students of the Teachers' College of Music a Model School is conducted and is used as a practising School for the students of the College. Smt. Lakshmi Subrahmaniam is in charge of the Model School. In recent years the Model School has been developed further. There are three sections viz, preparatory, lower and higher. Here the students are trained and prepared for the Government examinations in music of both Lower and Higher Grades.

From time to time for the benefit of the students, public lectures, demonstrations, music performances and excursions to places of musical importance and interest are also arranged under the auspices of the College Students' Association.

It is a matter of sincere gratification that the students who have passed out of the College have secured employment as teachers of music in various educational institutions in the Southern States and a few of them have gained a position among performing artistes.

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Sri P. Ramachandrayya is in charge of the Theory and Pedagogy class. The Academy has equipped the College with the necessary items of sound apparatus, sonometer etc. The syllabus and lectures on the physics of music were formulated and organised by the late Prof. Vissa Appa Rao who was himself for sometime taking these classes in the Academy's College.

The thanks of the College and the Academy are due to the Ford Foundation New Delhi, for a grant of Rs. 7500/- for library and teaching equipment for the College.

An earnest endeavour is being made to extend the scope of the Teachers' College of Music. The Academy is ambitious of raising the College of music into a Residential College. The programme cannot be achieved without the co-operation and support of the public and increased grant from the Government. A small separate accommodation for the College has now been provided for.

The following is an extract from an Inspection Report of the Government of Madras of this institution :

"This is the only institution of the kind for training pupils run by an Aided Management in the City. The instruction given is very effective and efficient. All the pupils under training seem to be endowed with the gift for music."

SPECIAL ADVANCED CLASS & GURUKULAM

Special classes for advanced students are organised from time to time for the purpose of teaching rare compositions, Pallavi-singing etc. according to the availability of such students. Smt. T. Jayammal had held evening classes for teaching Padas. Sangita Kalanidhi Sri Mudikondan Venkatarama Iyer conducted such classes for some years. Smt. T. Mukta taught Padas and Javalis under the Fellowship scheme of Sangeet Natak Akademi to Smt. R. Vedavalli and Sri Mudikondan Venkatarama Iyer under the same scheme, Pallavi to Sri B. Krishnamurti.

The Academy has also resolved to organise under its auspices a Gurukulam to train performing musicians. Sangita Kalanidhi Semnanguji Srinivasa Iyer will be in charge of this Gurukulam and some leading vidvans and vidushis will be associated as additional Gurus. Scholarships will be awarded to two selected candidates.

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THE VINA CLASS

In implementation of an old decision to teach Vina under its auspices, the Academy has recently started a Vina Class where, after the veteran Vina Vidvan Devakottai Narayana Iyengar, Smt. Ranganayaki Rajagopalan is teaching. Two classes which are in two sections, senior and junior, are being held in the evenings. The Vina Class is established in the name of Sangita Kalandhi T. V. Subba Rao.

THE JOURNAL

Thanks to the sustained work of Dr. V. Raghavan, the Academy has been able to maintain and conduct a high class journal devoted to the advancement of the science and art of music. Forty-six volumes have been issued up to date. The only journal of its kind in all India, it has earned the appreciation of music savants all over the world and valuable use is being made of its original articles by writers and music teachers and students. Its circulation now extends to foreign countries. Detailed official reports of the Academy's Conferences and authoritative editions in notation of rare compositions form a regular feature of the journal.

The Oriental Literary Digest, Poona, wrote about the Academy's Journal: "A Journal of all-India character solely devoted to music has been a serious and long standing desideratum. The Journal of the Music Academy, Madras will therefore be welcomed by all thoughtful lovers of Indian Music and culture with no small amount of gratification."

S. V. Bhattacharya, Benaras Hindu University, said of the Journal: "A glance at the Index for the ten years' articles in your magazine reveals to me the interest in music taken by the South Indians. *There is no such Journal in the North*".

The Visvabharati Quarterly, Santiniketan, wrote: "The present issue of this Journal, like its predecessors, maintains a uniformly high level of musical research. The contributions exhibit variety and present music as a rich cultural pattern characteristic of the genius of our country. Those who are to study Indian music seriously, specially its Southern School, would be happy to discover that each article in this Journal embodies some aspect of faithful research in the domain of music. *The Journal should inspire the lovers and patrons of Hindustani music to start a similar magazine from the North*".

Dr. Sudhibhushan Bhattacharya, Linguist and Ethno-musicologist, Calcutta, writes in a letter to the Editor (7-3-73):

"I am feeling immensely delighted to find my article on the "Folk base of the Rhythmic Structures of Raga Music" published in the much esteemed *Journal of the Music Academy*, Madras, Vol. XLII, 1971,

a copy of which together with some offprints of the article have been so kindly sent to me by you. I have read with much pleasure and profit the entire portion of the Journal, and I consider that your journal is *the best of all the journals on musicology published in India*, and truly represents Indian music in its totality. The catholicity of view and the eagerness to cover as much field in Indian music as possible, that have been expressed by you in the journal, speak highly of your genuine scholarship and progressive outlook. I consider myself proud to be associated with your journal".

PUBLICATION

The Academy has published valuable works on music and dance. Sangita Sudha (Sanskrit) of Govinda Dikshita; Abhinaya Sara Samputa (Tamil, 2nd edn.) and Abhinaya Navanita, (Tamil, 2nd edn.); Chaturdandi Prakasika of Venkatamakhin Part I, Sanskrit Text, and Part II, Tamil Translation; Sangita Sara Sangrahamu (Telugu); Sangita Saramita (Sanskrit with English Introduction), Songs of Pallavi Doraiswami Iyer, Mysore Sadasiva Rao, Patnam Subrahmanya Iyer, Ramnad Srinivasa Iyengar and others; and the Hastamuktavali of Subhankara (in the Journal) have been published so far. The Sangita Samaya Sara of Parsvadeva (Sanskrit) has been taken up for a revised critical edition. An edition of Javalis has also been brought out. The most important undertaking of the Academy is the preparation and publication, with the full help of Central Sangeet Natak Akademi of the Tamil Script edition of the Sangita Sampradaya Pradarsini, the fourth volume of which has been published during the year. Among works recently published are the Raganidhi, a thesaurus of Ragas of the North and South, Mazhavai Chidambara Bharati's Songs and Melattur Venkatarama Sastri's Pahlada Charitra Kirtanas. A volume of unpublished songs of Mysore Sadasiva Rao, of Garbhapuri Kirtanas, of the compositions of Pallavi Seshayyar, of the compositions of Vina Subbanna, as also a collection of the songs of Pazhani Subrahmanya Bhagavata were issued in the last few years. The latest is a volume of the 'Nottu Svara Sahityas' of Sri Muttuswami Dikshitar, with notation.

SPECIAL RESEARCH PROJECT

Recently the Government of India entrusted to the Academy a special research project on Indian music instruments aided by the Unesco and the work of survey of instruments all over India by Vidvan S. Krishnaswami under this project was completed in 1974. The Academy has taken up with the Government of India and Unesco the publication of the material collected and the setting up of a gallery of the photographs of instruments surveyed.

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CELEBRATIONS

The Academy is alive to the importance of celebrations in memory of great composers as valuable means to stimulate new interest in their compositions. The Tyagaraja Bi-centenary celebration in 1967 was a great success. The Dikshitar Bi-centenary was celebrated on a befitting scale in 1975. Last year's Conference includes the celebration of the 150th anniversary of Sri Syama Sastri.

EXHIBITION

One of the special attractions of the 13th Conference of the Academy held in 1939 in the University Senate House was an Exhibition in which music instruments, music works in paper and palm-leaf manuscripts, songs preserved in copper plates, souvenirs connected with famous musicians etc. were displayed. A report of the Exhibition with a catalogue of the exhibits were also published. Recently an exhibition of Music instruments from all-over the world in photo and drawing and also another of Kashmiri music were held. On the occasion of the celebration of the Bi-centenary of Tyagaraja, a special exhibition of manuscripts, publications and photographs relating to Tyagaraja was arranged. A Dikshitar-exhibition was organised in the Forty-inth Conference in 1975 dedicated to Dikshitar's Birth Bi-centenary.

COMPETITIONS

For the purpose of encouraging the study and practice of music on correct lines the Academy holds periodical competitions and awards medals to those that stand first and second. These competitions are general as well as special. The response to competitions is most enthusiastic. From the point of view of the general public they are very popular. Endowments for new competitions come in every year. Competitors come from remote parts of the country. A list of the 20 competitions held each year is published in another page.

ENCOURAGEMENT OF ORIGINAL COMPOSITIONS

The Academy holds Kirti Competitions to stimulate production of original compositions and provides opportunities during the Experts' Committee Meetings for special recitals of new compositions.

LIBRARY

The Academy maintains a library which is gradually enlarged by the acquisition of rare books and manuscripts. It is proposed to prepare correct copies of all important unpublished music manuscripts in the various libraries of the country and preserve them with a view to their future publication. The recent Ford Foundation grant has helped in the enrichment of the Library and in the tape recording of the

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proceedings of the Experts' Committee Sessions. The Academy has acquired the valuable music library of rare old texts and manuscripts of the late Prof. P. Sambamoorthy, as also the collection of the late Sri K. C. Tyagarajan who was the Principal of the Academy's College till recently. The library is being regularly used by the students of the Teachers' College of Music of the Academy, members of the Academy, music students and research scholars, including some from outside places.

BUREAU OF INFORMATION

The Academy acts as a Central Bureau of information. It gives advice on various technical matters referred to it. It makes representations to the authorities for the advancement of common purposes in the cause of music education. Very often requests for information on music, technical questions, available literature of books or songs, are made by students and institutions, of music in distant parts of India and by foreign musicologists and these are complied with by the Academy.

CO-OPERATION WITH OTHER BODIES

Members of the Academy's Executive have been connected with the A. I. R. and the Central Sangeet Natak Akademi, Delhi and extend their co-operation to these and other official, quasi-official and non-official agencies. The Academy has also co-operated with the cultural sections of the Embassies of different countries in Madras, in presenting concerts and dances from their countries.

AFFILIATION

To co-ordinate the activities of the several public institutions having the same objects in view, the Academy has constituted a Council of Affiliated Institutions to which representatives from affiliated Institutions are admitted. The Academy has several music institutions affiliated to it.

GRANTS & AID TO INDIGENT MUSICIANS

The Academy, besides arranging for its own publications, celebrations etc. believes in such work being carried on widely by different agencies as the scope for such work is infinite. It feels that all such work by others or members of the Academy in their individual capacity should be encouraged. Accordingly, the Academy has also been giving financial aid to authors and institutions engaged in such activities.

A noteworthy development in the work of the Academy during 1973 is the institution of a scheme to give financial aid to indigent musicians who have done service to the cause of music. Three musicians are now receiving this aid. Two more Vidvans were given this aid in 1975 in honour of Sri Mutruswami Dikshitar, for the special propagation of Dikshitar's songs which they were doing.

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BUILDING : THE ACADEMIC BLOCK

In addition to repairs and improvements to the auditorium, the Academy has taken on hand further construction work. The compound wall has now been completed. Shortly work is to begin on the Academic Block where provision is to be made for a small hall for Conference and concerts, and other halls and rooms for College, Library, Museum etc. The Academy is grateful to the Ministry of Education, Govt of India, for their grant of one lakh of Rupees for the building of the Academic Block.

AN APPEAL

For the effective execution of the extended programme of work, the Academy requires funds. The Academy has, thanks to the co-operation and help of a large circle of friends and patrons, been able to put up an up-to-date Auditorium in its own grounds and we had the pleasure of having this new building, of which the Foundation Stone was laid by the Hon'ble Sri Jawaharlal Nehru, Prime Minister of India, opened by H. H. Maharaja Sri Jayachamaraja Wadiyar Bahadur, Governor of Mysore and Chairman, at the time, of the Central Sangeet Natak Akademi, on the eve of the 36th Conference of the Academy. If the Academy has been able to realise this its most cherished ambition, it owes it to the initiative and sustained interest of its Vice-President, Sri T. T. Krishnamachari. The Academy has named the new auditorium after the late Sri T. T. Krishnamachari. Thanks to the generosity of Sri G. D. Birla, the Hall has been air-conditioned. Some more items of equipment and furnishing and addition of aesthetic features yet remain to be done. The Academy requires also a hostel for the students and visiting musicians. It is hoped that the friends and generous patrons of the Academy, as well as international Foundations and organisations interested in the development of fine arts, will come forward to help the Academy.



THE ŚĀRĪRALAKṢANA IN THE SAMĪĀTARATNĀKARA

Prof. G. H. Tarlekar, M.A., Ph.D., Dhulia.

In the third chapter of Samgitaratnakara called Prakirṇaka (The Miscellaneous), various topics like the Vaggeyakara, the Gandharva, the Svaradi etc. are dealt with by Śārāgadeva. Among these topics, the Śārira is treated, after giving the differentiation of voices along with their merits and demerits. The Śārira is defined as follows :

रागाभिन्वयशक्तत्वमनभ्यास्तेऽपि यद्वचने ।
सञ्चारमिति प्रोक्तं शरीरेण सहोद्भवात् ॥ (३-८२)

"The capacity of voice to manifest the melody-type, even without constant practice is called Śārira. It is so called as it is born along with the body." The Śārira is defined in the same manner by authors of musical works like Someśvara, Paśvadeva, Somarajadeva, Mokṣadeva and Dāmodara. Someśvara¹ further describes : 'Just as the fragrance is (natural) to Campaka flowers, lustre to pearls (and) sweetness to sugarcane, the charm is (natural) to Śārira'. The Śārira is thus the musician's natural talent.

Kallinātha, while commenting on this stanza states that this śakti (i. e. the power) is the peculiar mental impression which is of the nature of the seed of the manifestation of the melody-type. Without this power the melody-type would not be manifested or if manifested, it would turn out to be ridiculous. When this natural power is there and the repeated practice is resorted to, the manifestation of melody-type would be effected excellently. If this power is absent, the manifestation of melody-type would not take place by mere constant practice. That is why it is said to be coming into existence along with the body. It is not something which is adventitious and hence can be achieved by mere practice. All the authors who have treated Śārira unanimously say that this musical talent is natural from birth.

This means that the true musicians like other artists are born and not made. Kallinātha has used the wording which reminds us of Mammata's wording. While giving the cause of poetry, Mammata says that the śakti (the poetic power) is a particular type of mental impression which is of the nature of the seed of poetry. There would be no poetry without it and if poetry is composed in the absence of this power, it would be an object of ridicule. Many writers on Sanskrit poetics hold the view that the natural poetic power is the sole equipment for the making of genuine poets. Proficiency and practice make the poetry excellent as they bring about the polish. This statement can be applied to music also. The musician has to be born with the natural talent and gift of voice. Without them the efforts of singing would be boring.

1. Bharatakośa, P. 659.

The elements of music are the sonorous moving forms. Indian music is based mainly on melody. Its formative elements are melody and rhythm. The notes are used in continuity and a close unit is composed by the notes and the microtonal graces. The timbre (tone-colour) becomes very important. As such in the classical and even the light classical type of Indian music the voice training is to be achieved with great efforts. The appreciation of Indian music necessarily expects the voice quality of the vocalist. The Hindustani music has different styles of presenting the Rāga. The styles differ according to the prominence of Ālāpa or Tana and like. The voice which is trained particularly for Ālāpa style may not suit the complicated Tana patterns or *vice versa*.

The performing artist of Indian music is reproductive and productive at the same time. The composer's qualities and skills are combined in him with those of the interpreter. The artist is bound by tradition but at the same time he is an individualist. Within the frame-work of the Raga-pattern he introduces improvisations on the spur of the moment. The command over voice and the thorough understanding of Tāla and Laya make the Indian musician a great artist. This is possible when the natural talent is equipped with cultivated skill.

After defining Śārtra, Śārngadeva has given the merits and the demerits of it :

तारानुष्मनिमाधुर्यरक्तिगाम्भीर्यमाधुर्वैः ।

घनतास्निग्धताकान्तिप्राचुर्यादिगुणैर्यत्तम् ॥

तत् सुशारीरमित्युक्तं लक्ष्यलक्षणकोधिवैः ।

अनुस्वानविहीनत्वं रुक्षत्वं त्यक्करकिता ॥

निःसारता विस्वरता काकित्यं स्थानविद्युतिः ।

काश्यं काकश्यमित्याद्यैः कुशारीरं तु दूषणैः ॥ ३. ८३-५

The merits of the Śārira are : the voice remaining natural in the high register also (tāra), its resonant quality (anudhvani), sweetness (madhurya), charm (rakti), depth (gāmbhīrya), softness (mārdava), massiveness (ghanata), tenderness (śnigdhata), brilliance (kānti), thickness (pracurya) etc. The other qualities of voice like remaining uniform in all the three registers, remaining continuous like the stream of oil etc. are also to be understood by the word *Adi*. The Śārira possessing all these merits is called the good one. This *Suśārira* is secured by imparting instruction in lores, practising penance, or by steadfast devotion to Lord Śiva. This natural power which is necessary for the musician is the result of great merit.

The defects of Śārira are : the voice devoid of resonance, its unpleasantness, absence of charm, absence of strength, being out of tune, harshness, deviation from the proper register, thinness, roughness etc. These defects make the Śārira a bad one

(Kuśārira). Sīṃhabhūpala,² while commenting on Śārīra gives its four-fold nature as stated in the Saṅgītasamayāsāra. Kaḍāla, Madhura, Peśāla and Bahubhaṅgika form the four-fold Śārīra. When the voice remains inflexible in the three registers it is Kaḍāla ; when it is sweet in low and middle registers it is Madhura ; when it manifests the melody in the high register it is Peśāla ; when the merits of the Śārīra are mixed it is Bahubhaṅgika. The Bahubhaṅgika again is of four kinds - the mixture of Kaḍāla and Madhura, Madhura and Saubāla, Kaḍāla and Saubāla and the mixture of all the three. Mokṣadeva³ has given the Śārīra as of five types - Karāla, Madhura, Mīśra, Peśāla and Bahubhaṅgika.

The concept of Śārīra occurs in relation to the gifted vocalist's born capacity. In the case of Vainika also Suśārīratva is given among his qualities'. Even in his case natural talent is essential. The proper distinction between notes, and the thorough understanding of the notes and the microtonal graces, are not possible unless the instrumentalist is a gifted one. Not only in the case of the instrumental music but also in the case of the proper appreciation of the Indian music these qualities are essential.

A few Sanskrit rhetoricians have pointed out the two-fold nature of poetic power, natural and cultivated. The natural, of course, is superior. Daṇḍin⁴ says that even though the poetic power, consequent upon the mental impressions of good deeds in past life, is absent, if one worships the Goddess of Speech by learning and efforts, she favours such a worshipper. "Even for a person with meagre poetic power it is possible to sport in the assemblies of learned ones, when proper efforts are made." This is applicable in the case of a musician also. The qualities of voice mentioned above may be in small measure there, still by constant hard practice and proper guidance of a good teacher, it is possible to acquire mastery over the art of music. Such a person may sometimes be a successful musician too. The least he can achieve is the power to appreciate music by understanding the niceties and subtleties.

The Indian musician cannot be a great artist only by having a natural sweet voice. He has to undergo the course of voice-culture according to Indian tradition. The microtonal graces are the essence of melody-types. When the musician acquires the mastery over his voice, he is able to sing the notes with correct pitch and total quality. He can present the microtonal graces efficiently and thus can manifest the melody-type perfectly. The musician has to strive very hard to possess full command over the correct pitch-relations between the notes. He has to forget himself in this Svarasādhana. Even in the absence of the natural sweetness of voice a few musicians have risen to eminence because of their proper hard efforts. Still it goes without saying that the presence of inborn talent should be there to be a great musician.

2. Saṅgītaratnākara (Adyar Ed.), Vol. II. P. 152.

3. Bharatakośa, P. 951.

4. Saṅgītaratnākara (Adyar Ed.), Vol. III. P. 318.

5. Kāvya-darśa - I. 104-105.

MUSIC AND DANCE: SOME REFLECTIONS

K. CHANDRASEKHARAN

We are in times when every day there is a music performance or a dance recital drawing our attention. The dailies announce them in separate columns in order to give them prominence. All these bear witness to the growing interest of the public in our classical arts. The Radio and the Television also spare not a day without providing music or dance in its programme. Apart from some of the established academies and sabhas, new groups and little clubs are being formed with limited membership and with an objective of selective audience. No doubt, if these are true indications of our general cultural efflorescence, we are certainly reaching the cherishable aim of a nation in a stage of great revival.

Still, a strange feeling of dissatisfaction lurks in a few of us amidst this ineluctable plenty. We miss something which is difficult to describe, though it is none-the-less keenly felt. We know that whenever a music concert or Bharata Natya programme is arranged, the atmosphere is early surcharged with expectations of an enjoyable time. The rasika, particularly of the informed type, looks forward to the best quality in order to elevate him for at least a few minutes to a different world of experience. Except on rare occasions, the pedestrian on the stage damps the spirit by not only the stereotype performance but by the attempt to explore some of the Mela Karta ragas and the songs in them. However laudable may be such an enthusiasm in the artiste for showing his knowledge or skill in selecting *vivadisvara* ragas, the Rasika invariably fails to be enthused equally in listening to them. May be the rendering brings out the capacity of the performer to demonstrate his wider equipment, though from the aspect of a concert it could be avoided for the main reason that it adds little to enrich the listener's store of soothing experience. Added to it sometimes the artsite tries to popularise songs of present-day composers which scarcely answer the requisite desiderata of a Kirtana. Words get often piled up as stacks of bricks with the woeful inorganic blending of sahitya with melody. The impatience of novices in the field of music-composing and the pressure they bring to bear upon even seasoned performers to publicise their songs are alone responsible for the travesty in the name of modern kirtana composition. One other matter cannot be ignored. The words of a sahitya in a kirtana, it should be remembered, will have to be the result of a great amount of consideration for keeping in tact the concept of the *dhatu* and the *matu* in perfect unison. If without understanding them and with no desire to render the song with *Bhava* an attempt is made, naturally the listener's fulfilment is affected, though he may be unable to explain exactly his disadvantage. For display of one's powers of acquisitiveness an

alapana of a *melakarta* raga can be useful ; but for enjoyment at a concert it is most unsuited. In their craze for applause for newness, some of the young artistes resort to such resources ; we know that for the pure flight of imagination and soul-fillingness any of the *Rakti* ragas will amply repay an attempt at vividness and exploration of fresh possibilities.

Another long-standing complaint against many of the singers is their indifference to mouthing the *sahitya* clearly and correctly. Further, without entering into the mood that is evokable from the song, the performers hardly dwell on the *Bhava*. If only they are able to study the piece with an eye to its inner content, they could unmistakably lead the audience to where the composer himself sought his relief and liberation. Perhaps it may sound very rash to suggest that accompaniments should be reduced if music, especially vocal, has to be enjoyed for its own sake. The accompaniments are becoming a menace when instead of a violin and a mridanga, percussion instruments of all variety crowd the dais around the musician. People forget that a great composer like Tyagaraja pointedly mentioned the mridanga alone in order to render the concert really bearing the touches of *soukhya* (*comfort*). Beyond that, he was not even favouring the violin. But since it has come to stay now for a century and more, we need not grudge its aid. It is expected to stimulate the vocalist in his imagination, though it is increasingly becoming a speculation whether the violinist possesses the merit to offer suggestions in the way he merely repeats the same phrases and curves of the vocalist without adding anything by way of freshness. It is all one round of mechanical repetition from beginning to end with no scope anywhere for upliftment within the reach of our aesthetic perception. The basis of all our arts is devotion, and the spiritualizing function of melody has been our unforfeitable treasure or asset from times of yore. Instead of drawing out our inner urges for moments of inexplicable satisfaction and peace of the soul, music in the way concerts are presented today serve more the titillation of the nerves, particularly when there happens almost a clamour of sounds on the dais as the vocalist's voice gets drowned in the combination of all the instruments to make it all look something uproariously demanding of the listeners' reaction in a deafening clap.

It may look very untoward and unedifying, if I were to say about our women singers of today, that they have lost a great source of rich reward for the soul by imitating male singers in everything from start to finish. Their voices, easily attunable to the *sruti*, could induce the listeners even at the outset to breathe of a change for the better. The *Visranti* which envelops their natural softness in the exercise of the throat has been lost more and more in their assiduous efforts to compete in all the gymnastics of *swara prastara* and *laya vinyasa* with their male counterparts. Dhanammal of fragrant memory or any of her daughters sang or rendered the songs with such swaying effect that lastingly their pleasingness exceeded all expectations. Really if one contemplates on why there need be such an imitativeness of men by women, it will dawn upon them that unwittingly it would result in the music world becoming exclusively male as at best the consequence of all display of skill or knowledge would only end in an exaggerated sameness. The *rasika* ultimately is robbed of the avenues for complementing or supplementing his musical

experience which a woman's distinctness of rendering alone could provide. It was indeed so some decades back when the Thayees and Rajayees were drawing sensitive hearts to their gifted renderings.

Let us now turn to the dance which is perhaps the mainstay of almost all sabhas for gaining popularity. Every baby and girl in her teens vie with one another for a few hours of strutting before the stage lights, finely robed in costumes designed for the occasion. The sight of sparkling ornaments while the body gyrates in ever so many curves and jumps to the accompaniment of music is enough to the gaze of the common folk. The more educated younger artistes who have secured foreign fame are confident of introducing reforms to the old pattern. To the added benefit of choreography with the help of modern contrivance, the dance-setting and general presentation score more than real substance in the art. The modernists are more pre-occupied with the essentials for audience-education than with their own. Sometimes a speaker behind the curtain interrupts every item in the programme with explanation for the modernisations carried on in the field by the genius of the particular artiste. The rasika is nowhere in the picture. He is relegated to the corner if he had not left already the scene of so much grandeur. On the whole it is with a feeling of tiresomeness he returns bereft of a heart which craved for more of expressive *bhavas* and *mudras* than the comments and exegetical prefaces to every item.

When shall we get liberated from the constriction of new-fangled ideas and innovations? The Muses alone should take human shapes and rid the world of the spurious, and reinstate the true and the tasteful. Sage Bharata felt that dance should radiate wholesomeness in hearts and save the vast humanity from the vulgar or the unplesant. *Lokopadesa Jananam Natyametat Bhavishyati* (Let the world gain from the message of this art) was Bharata's exhortation. May we seriously reflect upon his words!



CONCERT - THE ROLE OF THE LISTENER

M. S. RAMASWAMI

And I know not, if save in this, such gifts be allowed to man
 That at three sounds he frame, not a fourth sound, but a star ;
 Consider it well : each tone of our scale in itself is nought.
 It is everywhere in the world, loud, soft and all is said ;
 Give it to me to use ! I mix it with two in my thought.
 And there you have heard and seen, consider and the head.

— *Abt Vogler, Robert Browning*

The apt listener, the rasika, plays an important part in a successful concert. The musical ideas generated by the performer is sustained and invigorated by the sympathetic vibrations of the rasika, and tones and melodies are created which are not the sole creation of the performer. This might seem astonishing, but it is verified by practical experience and even scientific evidence.

Western concert auditoriums are so arranged as to ensure maximum receptivity and rapport with the performing musicians. In our own country, great Vidwans gave concerts to spell bound audiences, thirty or forty years back. The concerts of the masters were few and far between, and those who came to hear were eager listeners. They came with respect and awe and sat with rapt attention in the stillness of the night, as the concerts were night concerts in marriages or temples, after the din and bustle of human activity had subsided. How unreceptive audience make even the best singer inspid is also proof of the vital contribution made by the listener. I have seen the piteous spectacle of a top performing artiste vegetating in despair and totally ignored amidst the noise occasioned by the arrival and departure of high dignitaries for the marriage reception. The All India Radio realizing the difficulties of top artistes in performing before a lifeless mike in a closed and padded room have their recordings taken before a select gathering of invited rasikas in Isai Arangas, or concert auditoriums.

Listeners fall into various types. Those who have an undisguised contempt for music, the atheists and Jappesans of music are not in the real sense listeners, because they never care to listen. Such a person "who is not moved by the concord of sweet sounds". has been rightly condemned in Shakespearean language as being "fit for strategems and spoils". "The motions of his spirit are dull as night and dark as Erebus. Let no such man be trusted".

Next in order come those who sit through music performances in deference to some near relation or friend. For some reason, the golden shaft has not touched their hearts. I still remember a self-revealing comment of a gentleman several years back (the average musical intelligence has increased now) that the Vidwan was singing only one raga in the concert, the raga of "tha da ri na." All swaras sound alike to them. They can distinguish only the loud and low tunes. The scientific theory of sound propagation and reception given below may throw some light on their liability to respond to musical impulses.

To the third category belong the greater part of the listening public who are fascinated and thrilled by the songs they hear. Music has a synthetic impact on them. They are invigorated by Arabhi and Mohana, exalted by Atana, deeply moved by Ananda Bhairavi and thrown into despair by Ahiri. Their appreciation of music is unalloyed. The minor deficiencies of the performer are lost upon them. They are not troubled by the analytical faculty of dissecting the swaras which goes with a deeper knowledge of music. In fact, it is an odd contradiction that a greater knowledge of the art of music leads to lesser satisfaction. In trying to find the skill of the artiste or critically examine the swaras, the spell of the art is broken. They are equally attracted by good and great music. I mean by good music, the lighter krithis, thillanas, and javalis, which have great aesthetic and rhythmic appeal. These pieces however good cannot aspire to the first place in the dais. That is reserved for great music, music that pulls the heart's strings, music that opens up vistas of beauty and splendour, music that effects a catharsis of baser emotions and ennobles the living spirit. We find great music in the pristine Kalyani of "Nambikettavarillavo" (Purandaradas). The passage "Ambujanabhana ahilalokesana, Aprameyanada Adi Purushana" lifts our soul in beatific contemplation of the Supreme. We find great music in the pancha ratna kritis of Tyagaraja, the Mukhari masterpiece of "Kshinami", in the deep pathos of the Ahiri pieces, "Adaya Sri" and "Sallare" and the Kharaharpriya classic "Cakkani Raja". We find great music in the highly chistled gem of Sankarabharana, "Akshayalinga Vibho", in the majestic grandeur of 'Rangapura' (Brindavana Saranga) and the serene and deeply intuitive 'Maye' (Sudhatharangini). There is a tug of the heart's strings in "bridaya vibhata" "Tumburu sangeeta" in the charana of "Akshaya linga vibho." Who can resist the irresistible appeal of "Akilandeswari Raksha Mam". We find great music in the deeply moving Ananda Bhairavi of Shyama Sastri. The "Saranagatakakshaki" (Marivere) thrills when sung with full throated ease. The emotional appeal of Ritigowla has found its acme of perfection in "Janani ninu vina" of Subbaraya Sastri.

Several passages in the songs of the Trinity crowd upon my memory, but this is a digression from the main theme.

In dealing with types of listeners, it is not inappropriate to refer to the pseudo-rasikas and iconoclasts. They are the Beau Tibbises of musical criticism. Standing in a lofty pedestal of their own creation, these image-breakers take delight in pulling down established reputations of performers and composers. For them, the greater the image that is broken the greater the sensation and controversy to the delectation of the Press thriving on sensation.

The informed listener, the rasika, plays a significant part in a concert : He is not a passive spectator. As the concert progresses the musical ideas of the performer and the listening rasika who duplicates them in his brain hold communion in ethereal space, the performer drawing sustenance from the sympathetic vibrations of the listener, to build up the great edifice of musical imagery. Musical ideas themselves seem to flourish and expand by commerce with sympathetic minds. The rich texture of our ghana ragas, Todi, Kalyani, Bhairavi, Sankarabharanam and Kambodhi have been woven by generations of

musicians and rasikas. Dr. Balamurali Krishna, the President of this year's Conference, once said that there is no basic distinction between ghana ragas and rare ragas. It is only because that the former are often sung and listened to, they have developed. If rare ragas are handled more often and listened to, they will cease to be rare ragas. This is true in a sense ; but gifted vaggeyakaras and competent musicians must formulate and develop the form and content of the ragas to catch the imagination of the listeners. It should not be forgotten that songs and ragas are sung more often because they have greater appeal to the listeners.

The importance of the listeners's role which I have stressed is supported by vidence of scientific research.

Raul Husson (French Scientist) has put forward a new theory of singing, the electro-physiological theory. Husson has shown that the human voice is an electro-physiological speaker. The chords are excited by electrical impulses coming to the throat straight from the brain.

"The most amazing thing is that when a singer is not singing, but listening to a piece of music or following the tune in his mood his chords are vibrating all the same and with the frequency of actual singing. These vibrations can be picked up by electronic instruments. So you can record what a singer sings in his mind."

These go to show that the sympathetic vibrations of the listening rasika harmonise with those of the singer.

Another interesting discovery has also been made which probably explains the synthetic character of a musical piece, which defies all analysis in swaras. This is what the poet wants to express in the captioned lines. When several swaras are played, by a sort of musical synergy, something else is created apart from the swaras. Scientists have discovered that these are *tones created by the ear*.

"The Paduan violinist Tartini first noticed that when two strings are bowed strongly, he could hear third sounds lower than the two actually sounded. It was later on noted by other singers also. It was called the combination tone. How did it come about? Helmholtz gave the correct answer. Musical instruments do not produce them ; they are created by the healthy ear itself.

However strange it may seem when we are listening to music, we embellish it against our will. The ear and the brain are not only sound analysers, but they *are also musical instruments*. This subconscious creativity is fairly extensive".*

* Excerpts taken from "Physics of Sound" by Gleb Antilov, Mir Publishers, Moscow.

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TODI IN TEXTUAL TRADITION

Dr. S. SEETA

Todi raga is a favourite medium of creative expression for both the composer and the performer owing to its salient features such as the wide scope it affords for a detailed melodic picturisation and employment of *gamakas* of a varied nature, the liberty and freedom that the artist enjoys in weaving musical phrases with the deletion of the most important *vādi* notes namely 'sa' and 'pa' within the compass of three octaves. Each note having an uniqueness of its own, the rāga creates a transcending atmosphere, evokes an aesthetic joy, *ānanda*, a profound experience that is beyond expression. No wonder, all the vāgeyakāras have composed different kinds of musical compositions in this rāga. More than thirty kritis of Saint Tyāgarāja, each representing a distinct facet, are available in this rāga.

It is interesting to note that Todi raga has had a remarkable history also behind and this fact is amply supported by the existence of a strong textual tradition. In certain cases, *sanchāras* are also provided for illustrating the svara-movements in the rāga. And these again give an idea of the rāga in its earlier form. The name of the rāga is quite old and is found in the early treatises on music. The concept of Todi rāga may itself be dated to the grāma mūrchanā jāti system. If *sa-grāma* with its śruti values corresponds roughly to our Kharaharapriya scale, then its rishabha mūrchanā, *abhirudgatā*, represents Todi rāga. Also the Vilarippālai of the ancient Tamil music corresponds to the Todi.

Sārṅgadeva, the famous theorist of the 13th century A. D., gives the lakshana of the rāga in the following śloka :

विकारिमध्यमोद्भूतः पाद्वो गवदुर्बलः ।
शशांशमध्यमस्तारो मध्यमग्रहसंयुतः ॥
मध्यमांशग्रहन्त्यासा सतारा कम्पपञ्चमा ।
समेतरस्वरा मन्द्रगान्धारा द्वयकारिणी ॥

— *Sāṅgitaratnākara* II, 69, 74-77

Shāḍava rāga is the janaka or parent of Todi. This Shāḍava rāga is again derived from the Vikrita madhyamā or the Vikari madhyamā jāti and is utilised in the *pūrvarāga*. It takes kakali ni and antara svara, with ma as grahṇ, amśa and nyasa svaras and depicts Spṅgāra and Vira rasas. While describing the mode of playing *ālāpa* of Todi in Flute, Sārṅgadeva states that with ma as the *sthāyi* note, and shaking pañchama and followed by the fourth in vilambita laya and third note in faster tempo, the playing of the first *svasthāna* of Todi is done by making a halt on ma. The second *svasthāna* starting from the *sthāyi* note, ranges between the two pañchama svaras with *sanchāra* going as far as the

sthāyi svara. The third and the fourth *svasthānas* include the ascent upto the sixth and the final descent to the *graha svara*. (*Sangītaratnākara*, *Vadayaḍhyaya*. VI - 367. Śls. 686 - 690).

The *Sangītasamayāsāra* mentions Todi as one of the 12 *Sampūrṇa rāgāṅga rāgas* taking *sama svaras* i. e., even and straight movement of *svaras*, with *ma* as *graha*, *amśa* and *nyāsa svaras* (111. 17. 13-14). It is a very popular *rāga* and used for evoking the emotion of joy. *Sa* and *ga* denote the *tāra* and *mandra svaras* respectively, while *pa* is sung with *gamaka*.

मङ्ग पाडवरागस्य सम्पूर्णं च समस्वरम् ।
षड्जतारा गमन्त्रा च न्यासांशप्रदमद्यमा ॥
तोडो नाम प्रसिद्धोऽपरागो हर्षे नियुज्यते ॥

The *Saṅgītasudhā* gives a similar *lakṣhaṇa* for the *rāga* (240. 11. 321). That the note *ma* is cited as *graha*, *amśa* and *nyāsa* represents probably the tradition of Todi being derived from *Shadja rāga* in which *ma* is an important note. By the time of *Kallinātha*, *sa* became the *graha svara* for all the *rāgas* derived from both the *grāmas*. The *Bharata Bhāṣya* refers to Todi as a *vibhāshā* among the *Shadja grama rāgas* (234. 64), while the *Aumāpatam* identifies it as a *rāgāṅga rāga*. In the above text the *rāga* is spelt as 'Tuḍḍi' and 'Tuḍḍi' and the one line illustrative *sañchāra* reveals the regular descent of the seven *svaras* of the *rāga* (12. 18. 174).

समिद्ध मगरिसा मसा (तुण्डी) तोडो निगयते ॥

According to the *Saṅgītamakaranda*, both Todi and Turushka Todi are feminine *rāgas* and are utilised for portraying *Śringāra*, *Karuṇa* and *Hāsyā rasas* (18. 57). The divergence between the North and South Indian Music which might have appeared some time before or during the period of *Śarāṅgadeva*, came to be prominently felt in particular in the music of post-Ratnākara period, which witnessed a more powerful exchange of musical ideas between India and Persia. Consequently, *rāgas* partaking of alien musical characteristics emerged and these were named suitably after the source of their origin as *Turushka Todi*, *Turushka Gowda* and so on. It is interesting to refer to *Somanātha's* statement that as many as twelve *rāgas* of his times could be traced to Persian origin and *Somanātha* gives the names of their equivalent also. Todi and *Turushka Todi* figure in this list (III. 99. 56-57). Incidentally it may be noted that the *Saṅgīta Sampradāya - Pradarśini* makes an important reference that Todi migrated from the North, (*auttara deśīya rāga*) and is an evening *rāga*. The *Rāgavibodha* ranks Todi as the 4th in its list of 23 *melas* and it takes *Sadhāraṇa gāndhāra* and *Kaiśiki nishāda* in addition to the other *suddha svaras*. The *Gāndhāra* is cited as the *graha* and *amśasvara* and the illustrative *Sañchāra* points to the frequent and significant usage of *ga* and *dha* in the *prayogas* and bears remarkable resemblance to the modern usage. (*R. V.* III 94. 35 ; V. 145).

तोडीमेले साधारणकेशिकितौ न शुद्धसरिभषाः ।

तोडीप्रमुखा रागा मेलत्प्रादुर्भवन्त्यस्मात् ॥

The above description of Todi rāga in the *Rāgavibodha* conforms exactly to our present Todi with ga and dha being handled in a characteristic *Kampita gamaka* and which has been crystallised in the *Saṅgrāhachūdāmaṇi* text. While the *kampana* of panchama is referred to in the *Rāsakaumudī* following the earlier tradition, the shaking of both pa and dhaivata has been mentioned in the text of the *Shadrāgachandrodaya*. Strangely enough, the *ālāpa prayoga* for Todi in the *Saṅgitarāja* reveals phrases without dha and ni. The description of Todi available in the *Saṅgitāpārijāta* is again in close conformity to the modern *lakshana* of the rāga. Herein, it takes komal ri and komal dha with ga as *amśa* and pa as *nyāsa svara* in *āroha* and *avaroha* (S. P. 49. 18).

पञ्चमपूर्वा तोडी स्वात् यवोक्तौ कोमलौ रिषौ ।

स्यासः स्वाद्विवस्वस्वर्षा गान्धारोत्तरेण शोभिता ।

मेनारोहे तु पन्यासा पञ्चमेतोमयोत्थि ।

The *svara sanchāra* cited in the text points to the regular movement of *svaras* with a particular emphasis placed on ga and dhaivata *svaras*. The texts of the *Anūpa-saṅgita Ratnākara*, *Rāgatattvavibodha*, *Hṛdayaprākāśa*, and *Rāgamañjari*, following the *Pārijāta* and *Rāgavibodha*, accept Komal ga and Komal ni besides the other *śuddha svaras*. However, it is surprising to note Todi being listed in the group of *aśhama* ragas in the *Svaramelakalānidhi*. Though quite popular, Todi and Turushka Todi, according to the author, do not illumine and hence are unsuitable for compositions like *śhāya*, *ālāpa* and *prabandhas* (*Svaramelakalānidhi* 26. 57). Todi is cited as a *janya* of Samavarali mela and is said to take kakali ni in addition to the other *śuddha svaras*.

The *Bṛhaddeśī* and the *Saṅgitaśārāmṛita* make no mention of Todi. The name Todi as such is not mentioned in the *Chaturdandiprakāśikā*. However, the scale of Bhūpāla, taking the identical notes of Todi mela, is ranked as the 8th mela in the scheme of 72 melakartas by the author. The *Saṅgrāhachūdāmaṇi* honours it as the Hanuma Todi mela (8th) in its Kanakangi Ratnangi list.

We come across varieties of Todi raga also in of the treatises referred to above and these are viz. Turushka Todi, Chaya Todi, Marga Todi and lastly Todi Varati. Of these, Turushka Todi described as being dear to the Turkish people is mentioned in the *Saṅgitaratnākara* as a rāga with ga as *alpa svara*, ni and dha occurring frequently in *prayogas*. A *sampūrṇa upāṅga rāga*, it is not listed among the *prasiddha rāgas* in the *Saṅgitasamayāsāra*. Two varieties of Turushka Todi are however referred to by Somanātha, one as a *janya* of Karṇāṭa mela and another as a *janya* of Mukhā ri mela. The latter takes all the *śuddha svaras* with ga as *graha*, *amśa* and *nyāsa svara*. Another important feature is that the *svaras* of the rāga are sung with *ganika*. Turushka Todi,

as a *janya* of Karṇāta mela is popular in Iraq or Persia and is rendered with *gamaka*. Ma is mentioned as *graha*, *amśa* and *nyāsa svāra* and midnight is mentioned as the best time for singing it. Ahobala refers to Chaya Todi as taking the notes of Todi raga with the omission of pa. An early morning raga, by name Marga Todi, taking the svaras of Todi excepting pa, is rendered with sa as *nyāsa*, ma as *amśa* and with the *murchanas* starting from dha. The difference between Marga Todi and Todi lies in the emphasis placed on the *amśa* note *ma* in the former and on *ga* in the latter. According to Saṅgadeva and Parśvadeva, Chaya Todi, an *upāṅga* of Todi omits ri and pa. Another interesting raga grouped under Varāṭi mela, by Srinivāsa and Ahobala takes in addition to the notes of Todi i.e., *komal ri* and *komal dha*, the *tivra-tara-mādhya* of Varāṭi mela. If *kakali ni* is introduced in this Todi varāṭi raga it will correspond to our Subhapantuvarāli mela (45th), the South Indian equivalent of the Todi of Hindustani music.

The absence of any reference to these above varieties of Todi raga in the text of *Saṅgrahachūḍāmaṇi* is to be noted. Of special interest to the researcher is the absence of compositions of the musical Trinity in the above ragas. The *lakṣhaṇa* of Todi raga as immortalised in the compositions of the Trinity and other Vaggeyakaras was given a standard textual definition in the pages of *Rāgavibodha*, *Saṅgitapārijāta* and *Saṅgrahachūḍāmaṇi*.

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RAGAS ADOPTED BY ANNAMACHARYA

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The genus-species system (*Janaka-Janya*) is said to have been propounded by Vidyaranya in his *Sangita Sara*. Just half a century after Vidyaranya, the immortal bard of the holy Seven Hills, Sri Annamacharya, flourished (1424-1503 A. D.). It, therefore, stands to reason to suppose that all the 15 Melas and the 50 Janya Ragas described by Vidyaranya are to be found in Annamacharya's compositions. These compositions include some rare Ragas which are evidently additions to the old stock. Almost all the Ragas of Annamacharya are to be found in the work of Ramamatya, the *Svaramela-kalanidhi*, written in 1550 A. D.

A fairly exhaustive list of ragas (a few omissions are quite possible) as adopted by Annamacharya for his Sankirtanas has been attempted :

I 1. Abali, 2. Ahiri, 3. Ahiri Nata (volumes 18 and 8) 4. Amara Sindhu (volume 10), 5. Andoli, Andola (volumes 18, 10), 6. Arabhi 7. Bouli, 8. Bouli Ramakriya, 9. Bilahari (volume 10), 10. Balahamsa, 11. Bhallati (volumes 10, 11), 12. Bhupala, 13. Chaya Naata, 14. Desakshi, 15. Desalam, Disalam, 16. Devagandhara, Devagandhari, 17. Devakriya, 18. Dhanyasi, Dhannasi, 19. Dravida Bhairavi (volume 18), 20. Bhairavi, 21. Goula, 22. Gurjari, 23. Gita Nata, 24. Gambhira Nata (volume 18), 25. Gumma Kambhoji (Volume 18), 26. Gundakriya, 27. Hijujji, Hejjuji, 28. Hindola, 29. Hindola Vasanta, 30. Kambhoji 31. Kannada Bangala, 32. Kannada Goula, 33. Kedara Goula, 34. Kokila Panchama (volume 18) 35. Konda Malahari, 36. Kuntalavarali, 37. Lalita, 38. Madhyamadi, 39. Malahari, 40. Malavasri, 41. Malavi, 42. Malava Goula, Malavi Goula, 43. Mangala Kousika, 44. Mangala Bouli, 45. Mecha Bouli, 46. Magharanji, 47. Mukharl, 48. Mukhari Panthu, 49. Nada Ramakriya, Nada Namakriya, 50. Nagavarali, 51. Nagagandhari, 52. Narayani, Narani, 53. Natta Narayana, 54. Narayana Desakshi, 55. Neelambari, 56. Padi, 57. Purvi, 58. Purva Goula (volume 18) 59. Phalamanjari, Phala Vanjaram (volume 11), 60. Pratapa Nata (volumes 7, 18), 61. Naata, 62. Ramakriya, Suddha Ramakriya, 63. Raya Goula, 64. Revagupti, Regupti, 65. Salanga, Salanga Nata, 66. Samanta, 67. Sama Varali, 68. Sama Raga, 69. Saveri (volume 12) 70. Soka Varali, 71. Sourashtra, Sourashtri, 72. Sourashtra Gurjari, 73. Sindhukriya, 74. Sindhu Ramakriya, 75. Sri Raga, 76. Suddha Desi, 77. Suddha Vasanta, 78. Telugu Kambhoji, 79. Todi, Tondi, 80. Varali, 81. Vasanta Varali (volumes 8, 18) 82. Vasanta, 83. Velavali (volume 18) 84. Manohari (volume 18) 85. Kuranji (volumes 10, 18) 86. Bangalam (volumes 10, 18), 87. Kousi (volume 10), 88. Sankarabharanam, 89. Pisalam. (The volume numbers given within brackets are only instances of indication of the occurrence of the ragas).

II (a) Among the aforesaid list, such of those ragas that are reckoned as Prak-prasiddha ragas and most of the earlier melas as Sri raga, Sankarabharana, Todi, Bhairavi, Kambhoji, Mukhari, Nata, Varali, Ramakriya, Malavagoula etc. have been employed by Annamacharya quite in profusion.

(b) The pre-eminent Janya rakti ragas like Bouli, Padi, Sourashtra, Malavi, Malavasri, Gundakriya, Kadaragoula, Saveri, Dhanyasi, Devagandhari etc. are also found in plenty in the Sankirtanas of Annamacharya.

(c) No clue has been available at all so far as to the possible identity of the following ragas used by Annamacharya for his compositions:

1. Abali, 2. Ahiri Nata, 3. Amarasindhu, 4. Bhallati, 5. Desalam, 6. Gumma Kambhoji, 7. Kokila Panchama, 8. Konda Malahari, 9. Mangala Bouli, 10. Mukhari Panthu, 11. Pratapa Naata, 12. Rayagoula, 13. Sokavarali, 14. Sindhukriya, 15. Gitanata, 16. Telugu Kambhoji, 17. Kousi.

(d) However, a few ragas like Ahiri Nata, Kokila Panchama, Pratapa Nata Sokavarali, Sindhukriya etc. though not found in the subsequent treatises written after Annamacharya's times, say even till the former part of the 19th century are, referred to in the *Ganabhaskaram* of late K. V. Srinivasa Iyengar, the youngest brother of the late Mahavidwan, Sangeeta Kalanidhi Tiger Varadachariar

In the *Ganabhaskaram* a formidable list of nearly a thousand ragas has been given with their Arohana and Avarohana indicating their janaka ragas too. The ragas referred to in the *Ganabhaskaram* could not be expected to have retained their forms since the days of Annamacharya. These are most probably later interpolations with, of course, the retention of their old names and this is not anything impossible.

The conflict of views between the theory and practice of music, as also the difference in views between different schools of music with regard to the prevailing characteristics of the ragas, has been the most striking and unchanging phenomenon. Such being the case one could hardly expect the original forms of the rare ragas as contemplated by Annamacharya having been transmitted today in original.

III There is no denying the fact that the original mould of the Prasiddha Rakti ragas like Malavagoula, Sankarabharana, Kambhoji, Bhairavi, Todi, Sri raga, Mukhari, Madhyamadi, Naata, Varali, Ramakriya, Neelambari, Sourashtra etc. could ever have changed. What was Malava Goula to Annamacharya and his contemporary Puranadara Dasa is the same today also. But even here, we are confronted with one difficulty. Excepting for a few stray cases of Kirtanas having probably been passed on from generation to generation in their original cast even in these Prasiddha ragas no authentic oral tradition of the rendering of his numberless songs in these Prasiddha ragas has been available and it

is beyond all probability and possibility to aspire for that unattainable. There is no option left to the vidwans of excepting to evolve their own tunes and musical settings for the kirtanas in these Prasiddha Rakti ragas too as originally assigned by the saint composer. Wherever these Prasiddha Rakti ragas have been intended by the composer it shall be the bounden duty of the vidwans not to change the names of the ragas as against the original intention. The original settings have of course been lost.

IV A sincere and devout approach with a proper perspective could however be made in the matter of reviving some of the Ragas employed by Annamacharya for his kirtanas. A few points of reference may not be out of place in this connection. Devagandhari or Devagandhara of the days of Annamacharya need not necessarily be the same as that immortalised in "Ksheera sagara sayana" and "Karuna samudra" of Tyagaraja. The Devagandhari of early century is easily the present-day Karnataka Devagandhari, or Abheri, the latter differently rendered with the Catussruti Dhaivata. The Devagandhari of Tyagaraja's times and thereafter is referred to as the Desiya Devagandhari by Subbarama Dikshitar in the *Sangeeta Sampradaya Pradarsini*. All that has been narrated above is textual treatment. The raga as set forth by Tyagaraja in his Kritis could be traced to the ancient Tamil Pans - a bha:hangha alloy of Arabhi. So to be true to the tuning tradition Annamacharya could have adopted Devagandhari only in the strain as it exists today. It may be mentioned in passing here that the pada of Kshetragna - "Veduka to nadechuchunne" is sung only in Devagandhari in the present version of the raga.

The Dhannasi or Dhanyasi of Annamacharya could quite possibly be the audava - audava type now known as Suddha Dhanyasi or Udayaravicandrika rightly or wrongly called. The Audava sampoorna Dhanyasi seems to be of later origin.

b) As regards the Raga Bouli Ramakriya rather frequently met with Annamacharya's songs it could be assessed that it was an aulava sampoorna raga with Bouli Arohana and Ramakriya Avarohana. This is analogous to the modern Mohana Kalyani. Meca Bouli is a simple structure in Arohana and Avarohana and is the Suddha-madhyama counterpart of Bouli Ramakriya. But Meca Bouli has superseded Bouli Ramakriya and it survives even today as a janya of Mayamalavagoula with s. r. g. p. d. s. as Arohana and Avarohana being krama sampoorna.

c) The Dravida Bhairavi, Dravida Gurjari, Sourashtra Gurjari and Telugu Kamboji mentioned by Annamacharya are parallel in conception to the Ragas of provincial origin mentioned by Sarngadeva in his *Sangita Ratnakara*. (1203 - 1247 A. D.)

V There are some minor Ragas oft noticed in the kirtanas of Annamacharya. Malavi, Malasri, Hindola, Hindolavasanta are some examples. In whatever form they might have existed - God only knows - during the days of Annamacharya we have got the lead in Tyagaraja's kritis for the form of these Ragas. Malavasri is now known to us as a rishabha varjya janya raga of Kharaharapriya as immortalised in the kriti "Evarunaru brova" of Tyagaraja. Malavi is a Ubhaya vakra janya of Harikamboji as seen in

"Nenaruncinanu" of Tyagaraja. With regard to Hindola and Hindola Vasanta their lakshanas have well been asserted in the kritis of Tyagaraja and Dikshitar though there is a difference with regard to the Dhaivata in the said two Ragas. Manohari is another raga found in the kirtana plates of Annamacharya mentioned rather rarely here and there. As at present it has dual lakshanas in accordance with the treatment of this raga by Tyagaraja as sung in his "Paritapamu". Manohari is a nishada varjya janya of Kharaharapriya with the scale s. r. g. m. p. d. s. - s. d. p. m. g. r. s. S. g. r. g. m. is also seen. But Muttuswamy Dikshitar has given the raga mudra Manohari for his "Kanjadalayatakshi". This version of the raga - rendering goes by the name of Kamalamanoohari established in "Nee muddumomu" of Tyagaraja. Now the point to be noted here is that the Manohari found in the Kirtanas of Annamacharya could accordingly be given a dual treatment. It is not possible to ascertain the exact form of Manohari as contemplated by Annamacharya.

It is noteworthy that Annamacharya has handled Bouli, Bhupala and Revagupti as three independent ragas distinct from one another in as much as a number of Sankirtanas of the composer are found in these three ragas.

Some very rare ragas employed by Annamacharya do deserve to be revived, with the very useful information placed at our disposal by Subbarama Dikshitar in his *Sangita Sampradaya Pradarsini*. Such ragas are 1. Samavarali, 2. Hejjujji, 3. Saranga Nata, 4. Mangala Kousika, 5. Megharanji, 6. Kannada Bangala, 7. Gurjari, 8. Gundakriya, 9. Purvi, 10. Purva Goula, 11. Chaya Nata, 12. Velavali, 13. Narayani, 14. Narayana Desakshi, 15. Desakshi, 16. Nata Narayani, 17. Suddha Desi, 18. Samanta etc.

Now Subbarama Dikshitar has not only given the lakshanas of these ragas but also given his own Sanchari for each, which goes a long way towards the building up of their correct forms. It is needless to say that for most of these Ragas we have the Kritis of Muttuswamy Dikshitar whose voluminous contribution consists not only in adopting the ragas of his times but also in reviving the music of the past. Dikshitar handled most of the Ragas that had a sound historical tradition but had slowly been fading into insignificance. With this aid it shall be our bounden duty to reconstruct in our own way the music of those songs of Annamacharya set in those Ragas and it is not any matter to be slighted. In most of the volumes containing the Kirtanas of Annamacharya edited so far we come across the above - mentioned Ragas frequently.

A word in passing by way of conclusion is a necessity in the present context. "Survival of the fittest" is an inevitable theory and an everlasting law of nature. "Survival of the useful" in the theory of music and "Survival of the beautiful" in the realm of practical music have been the guiding factors in the dynamic growth of the art and science of music. Ragas very closely allied to each other with only subtle points of difference and distinction are many in our music. When one of them by virtue of its independent and individual intrinsic merit has dominated, the rest allied to it with only minute differences in

shade and colour fades away. It is a regrettable phenomenon and it should be averted. But no doubt, if one takes absolute care to preserve both, it is quite possible though only within certain limits. Saveri and Saranga Nata look alike almost in the matter of scale formation. Saveri gets its identity with the subtle and graced rendering of Rishabha and Dhaivata and avoiding the dirgha Nishada to a possible extent. In the Raga Saranga Nata, on the contrary, ri. m. d. and n. are all of plain nature and the raga too rendered in a slow tempo as against Saveri which admits of different tempos. Gowri, Gowla, Padi and Gundakriya - these four ragas are slightly akin to one another though in Padi and Gowla, Dhaivata is deleted altogether and Gandhara too in Padi. When Gowla became very prominent for known or unknown reasons, the other three receded to the background, if not complete oblivion. With this note of caution and the judicious rendering of the notes of the closely allied ragas, sincere attempts must be made to revive them, rather than innovate newer and newer ragas of comparatively mediocre nature. As a matter of fact a good many of the Ragas adopted by Annamacharya considered very rare and minor ones are brimful of feelings and emotions, which after all is the hall - mark of Raga.





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VAINIKA SIKHAMANI MYSORE VEENA SESHANNA

Dr. V. DORESWAMY IYENGAR

(A Tribute on the occasion of Seshanna's 125th Birth - anniversary)

It was a Sivaratri night during the early Eighteen-sixtees. Distinguished Vidwans had assembled in the Royal Court of Mummadi Krishnaraja Wodeyar. The Maharaja used to sit through the whole night listening to music. An interesting feature of that session was that one musician would start a Pallavi and then each would take it up by turns and develop it. On that particular night a Vidwan from outside Mysore started a Pallavi which was probably a bit tricky. None among the Vidwans came forward to take



it up. It looked as if he had thrown a challenge which could not be met by the others. Non-plussed at the sad plight of his own Vidwans, the Maharaja cast an anxious look at Chikkaramappa, a leading Vainika of his Court. A young lad of 7 sitting by his side was impatient to sing that Pallavi. Chikkaramappa submitted to the Maharaja: "Your Highness, it is an ordinary Pallavi. If permitted, my son will sing it". The boy easily sang the Pallavi as though he had known it for months. The Maharaja's joy knew no bounds. He embraced the boy, showered him with presents and prophesied a great future for the boy.

This boy was none other than Seshanna who later became a celebrated Vainika.

Seshanna was born in 1852 in a Madhwa Brahmin family whose pedigree is traceable to Adiappaiah, the composer of the immortal Varna 'Viriboni' in Bhairavi. His father, Chikkaramappa was a leading Vainika

and his mother came from a family of distinguished musicians. Seshanna had his initial training in Veena under his father when he was yet a child. The responsibility of bringing him up fell on Venkamma, his elder sister. She arranged to continue his advanced training under Dodda Seshanna, another eminent Vainika and a disciple of Chikkaramappa. In addition he learnt Vocal music from Mysore Sadasiva Rao. He practised for 12 to 14 hours a day. Venkamma was his mentor who keenly observed him while he practised and most unhesitatingly pointed out his mistakes. Devoted practice combined with gift helped him attain mastery over the instrument in a short time.

One fine day he gave his first performance in his Guru's house in the presence of Vidwans. The Guru felt proud of his disciple and blessed him with a pair of shawls.

Thereafter Seshanna started giving performances all over the country and won the appreciation of Vidwans and connoisseurs alike. By the time he was 25 years of age he had become a celebrity. Maharajas and Sangita Sabhas vied with one another to honour him. Chamaraja Wodeyar, the Maharaja of Mysore, appointed him as the leading Vidwan in his court. Nalvadi Krishnaraja Wodeyar conferred on him the title "Vainika Sikhamani".

There are people even today who recall how he cast a hypnotic spell on the listeners by his melodic and rhythmic patterns. Ragas like Todi, Kalyani, Kamas, Kedaram, Junjhooti and Behag played by him are still haunting their memories, they say.

Seshanna was also a composer in his own right. He has composed 11 Swarajatis, 9 Varnas, 16 Kritis and 17 Tillanas. The compositions are in Telugu and Kannada. There are 2 Ragamalika Varnas in which he has used rare Ragas like Malavasri, Abherini, Kokila, Gummakamboji and Chittamohini. He has composed Tillanas in Hindusthani ragas like Darbāri Kanada and Poorvi. Some of his Varnas are set to unusual Talas like Sankirna Mathya, Khanda Mathya, Misra Triputa and Khanda Dhruva. A study and practice of his compositions can give us an idea of his Veena technique and his fine aesthetic sense. One can also see that he was a pastmaster in the use of Datu Swaras. His genius is most pronounced in his Tillanas which he dedicated to his royal patrons. Who has not heard his Junjooti Tillana and charmed with it!

I had seen Seshanna when I was a boy of 6. His personality is still vivid in my memory. He was a fair-complexioned man, with spiritual eyes and a prominent nose. The impression one got when one saw his face was that he was a Nadayogi. He played on other instruments also like Violin, Sarabath, Piano and Jalatarang.

My Guru Venkatagiriappa always kept thinking of Veena Seshanna. He used to say that he was a humble, simple, childlike man. He would recall how he went into ecstasies while playing on Veena and how he wanted to share the joy with others. He was sensitive to good music. It did not matter to him whether he produced it or others. He never refused to play for anyone who visited his house during any part of the day or night.

THE MUSIC ACADEMY, MADRAS - FIFTY-SECOND CONFERENCE, 1978

Playing Veena was a spiritual Sadhana for him. Fame and fortune came in search of him. He felt he was too small for a great instrument like Veena. "I play not according to the capacity of the Veena but according to my own capacity" he used to say.

He left behind him a host of disciples prominent among them being Venkatagiriappa, Lakshminaranappa, Sermadevi Subramanya Sastry, Tirumala Rajamma, Srirangam Ramaswamy Iyengar, V. Narayana Iyer, Bheema Rao, A. S. Chandrashekhariah (Grandson) and V. N. Rao (Grandson).

During the last one month of his 75 years of glorious life he fell ill. A good astrologer that he was, he had almost guessed the time of his end which came in July 1926. He had no regrets whatsoever to depart from this world. But he was sad at heart to part from his Veena.

சென்னை, 1978

Written in Tamil by Vidwan B. Rajan Iyer, and S. Raghavadas under the supervision of Sangha Kalanidhi T. I. Venkateswara Iyer and Mr. Subramanian G. Venkateswara Iyer, and Dr. V. Raghavan



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சிதம்பரம் வைத்தியநாத நாயனக்காரர்

தஞ்சாவூர் B. M. சுந்தரம்

நாகஸ்வர உலகம் எண்ணிறந்த பல்லவி மேதைகளைத் தோற்றுவித்துள்ளது. அவர்களுள், சிதம்பரம் வைத்தியநாத பிள்ளை முக்கியமான ஒருவராவார்.

கொள்ளிடம் புகைவண்டி நிலையத்துக்குக் கிழக்கே சுமார் மூன்று மைல் தொலைவில் ஆச்சாளபுரம் என்று ஒரு கிராமமிருக்கிறது. திருநல்வூர்ப் பெருமணம் என்று தேவாரப் பாக்களில் பேசப்படும் இக்கிராமத்தில் வாழ்ந்துவந்த தருமலிங்கத் தவில்காரர்-சௌந்திரத்தம்மாள் தம்பதியருக்குக் குமாரனாய் 1884ஆம் ஆண்டில் உதித்தவர், சிதம்பரம் வைத்தியநாதபிள்ளை.

இளமையிலேயே இசையின்பாலிருந்த மோகத்தால், வைத்தியநாதன், தரங்கம்பாடியைச் சேர்ந்தவரும், தன் கிராமத்திலேயே வசித்து வந்தவருமான கோட்டை சுப்பு நாயனக்காரர் (கோட்டை என்பது தரங்கம்பாடிக் கோட்டையைக் குறிப்பதாகும்) என்பவரிடம் நாகஸ்வரப் பயிற்சியைத் துவக்கினார். மூன்றாண்டுகள் கழிந்த போது, தருமலிங்கம் பிள்ளை சிதம்பரத்திற்குக் குடியேறினார். அந்தச் சமயம், தில்லை கோவிந்தராஜர் ஆலய ஆஸ்தான நாகஸ்வரவித்வானாகயிருந்தவர், சுறைநாடு நடேசபிள்ளை என்பார். இவர் ஸாஷித்தியத்தோடும், ஸாஷித்தியமின்றியும் சுமார் 150 அபூர்வமான வர்ணங்களை இயற்றியவர். வைத்தியநாதன், இவரிடம் தனது நாகஸ்வரப் பயிற்சியைத் தொடர்ந்தார். பன்னிரண்டு ஆண்டுகளுக்குப் பின், குருவோடு தானும் சேர்ந்து வாசித்துவரலான வைத்தியநாதன், ஒரு சமயம் தில்லைத் தீக்ஷிதர்களின் வற்புறுத்தல் காரணமாகக் குரு அருகிலிருக்கும் போது, வைத்தியநாதன் பைரவி ராகத்தை ஆலாபனம் செய்யலானார். நடேச பிள்ளை இது குறித்துக் கோபமுற்றார். அப்போது முதல், தனியாக நாகஸ்வரம் வாசிக்க முற்பட்ட வைத்தியநாத பிள்ளை, முதன் முதலாகச் சிதம்பரம் இளமையாக்கினார் ஆலய நவராத்திரி விழாவில் வாசித்தார். அப்போது, இந்த ஒன்பது நாட்களுக்கும் அவருக்கு அளிக்கப்பட்ட ஸன்மானத்துகை முப்பத்தி ஐந்தே ரூபாய்கள் தாம். சில நாட்களுக்குப்பின் குருவின் கோபம் தணிந்து, சீடன் வைத்தியநாதனை அரைத்து, "சிறப்பாக வாசிக்கும் நீ, இனித் தனி மேளமாக வாசித்து புகழ் பெறுவாய்" என ஆசீர்வதித்தார் நடேசபிள்ளை.

வைத்தியநாத பிள்ளை, தன் 19வது வயதில் திருமணம் செய்து கொண்டார். சிவபாக்கியம் எனும் பெயர் பெற்ற அந்த அம்மையார், ஓராண்டுக் காலத்துக்குள் இறந்து போகவே, வைத்தியநாத பிள்ளை நாகூரைச் சேர்ந்த திருநாகவல்லி என்பாரை மீண்டும் மணந்தார்.

இயல்பாகவே சற்று முன்கோபக்காரராகிய வைத்தியநாதபிள்ளை, ஒருசமயம் திருவையாறு ஸ்ரீ தியாகப்பிரம்ம உத்ஸவத்திற்கு வந்திருந்தபோது, இவரைப்பற்றி அதிகம் அறிந்திராத பெங்களூர் நாகரத்தினம்மாள் ஸாதாரணமாக ஏதோ சொல்லவும், இவர் மிகுந்த கோபத்தோடு புறப்பட்டுவிட்டார். நல்ல வேளையாக இவருடைய நெருங்கிய நண்பரும், ஹரிகதை விற்பன்னருமான எம்பார் ஸ்ரீ ரங்காச்சாரியார் அருகிலிருந்தபடியால், அவர் தலையிட்டு இருவரிடமும் ஸுமுகம் ஏற்படச் செய்தார்.

'பல்லவி' வாசிப்பதில் வைத்தியநாத பிள்ளைக்கு அதிகக் கியாதி ஏற்பட்டது. ஒரு சமயம், மார்கழி மாதத் திருவிழாவில் 'சிறப்பு மேளம்' வாசிக்கச் சிதம்பரத்துக்கு வந்திருந்த திருவிழிமிழலை சகோதரர்கள், புதுமையாகவும் நிரடாகவும் பல்லவியொன்றைத் தயார் செய்து கொண்டு வந்து வாசித்தார்கள். இந்தச் 'சவாலே'க் கண்டு, அங்கே குழுமியிருந்த தீக்ஷிதர்கள் 'இந்தச் சவாலுக்கு நீ என்ன செய்வாய்?' என்ற பொருள் பொதிந்த பார்வை யொன்றை வைத்தியநாத பிள்ளை மீது விடுத்தனர். 'கம்பஸ் வீட்டுக் கட்டுத் தறிக்கும் பாட வருமாம்' என்று சொல்லித் தன் பிரதம டேன் தங்கவேலுவை, வைத்தியநாதபிள்ளை பார்த்தார், வில்லைக் கண்டு ராமனைப் பார்த்த கௌசிக முனிபோல. உடனே, தங்கவேலுவும் அந்தப் பல்லவியை மேலும் சிறப்பாக வாசித்து முடிக்கவே, குழந்திருந்த அனைவரும், "வைத்தியநாதன் வீட்டு வைக்கோலுக்கும் பல்லவி பாடத் தோரியும்" என்று கூறிப் போற்றினர். வேறொரு சமயம், மாயூரத்தில், செம்பொன்னூர் கோயில் ராமஸ்வாமி பிள்ளையுடன் வாசிக்க நேர்ந்த போது, அவர் மிகத்தூரிதமான காலத்தில் வாசித்த திரிபுடதாள மல்லாரியை, வைத்தியநாதபிள்ளை, மிகவும் செளக்கமான காலத்தில் அதை வாசித்து, அனைவரையும் பிரமிக்கச் செய்தார். அந்தக் கச்சேரியில், இவருக்குத் தவில் வாசித்தவர் பழனி முத்தையா பிள்ளை.

வைத்தியநாத பிள்ளை வாசிக்கும் 'பல்லவி'கள் மிகச் சிறியதாய் இருப்பவை. தன் குருநாதர் நடேசபிள்ளை, தனக்கு வெறும் வர்ணங்களாகக் கற்பித்து வந்த காலத்தில், மற்ற கலைஞர்களிடம் பயிற்சி பெறும் சீடர்கள், கர்த்தகர்கள் வாசிக்குமளவுக்கு வந்து விட்டதைக் கண்டு, தனக்கு வர்ணங்களையே, தன் குரு கற்பித்து வருகிறாரெயின் வருந்துவாராம். "அப்போது நான் அவ்விதம் வருந்தியது எவ்வளவு மடைமை என்பதை இப்போது உணருகிறேன். அந்த வர்ணங்களின் எத்துக்கடைகள், இன்று நான் 'பல்லவி'களாக அமைத்து வாசிக்க, எவ்வாறு உதவுகின்றன" என்று வைத்தியநாதபிள்ளை கூறுவதுண்டு. வைத்தியநாத பிள்ளை வாசிக்கும் 'பல்லவி' எளிதாயிருப்பதாயும், புரிந்து கொண்டு உடனே வாசிக்கும் விதம் இருப்பதாயும், இதர நாகஸ்வரக் கலைஞர்கள் எண்ணினாலும், அவர்கள் அவ்வாறு வாசிக்க முடியாமல் திணறிப் போவதே வழக்கம். அதற்கு முக்கிய காரணம், பிள்ளையின் 'இரண்டுங் கெட்டான்' காலப்பிரமாணமே. அவ்விதக் காலப்பிரமாணத்தில் வாசித்தால் தான், அப் பல்லவி கேட்கத்தக்கதாய் அமையும். எந்த விதவாணையும் இடறிவிழ்ச்செய்யும் பல்லவி வாசிக்கும், வைத்தியநாதபிள்ளை, வேறொரு நாகஸ்வரக் கலைஞர் வாசிக்கும் நிரடான பல்லவி ஹை உடனுக்குடன் வாசிப்பதற்கு உறுதுண்பாக நின்றவர், அவரது பிரதம சீடரும், சதம்பரம் (வழிபூர்) சுந்தர நட்டுவணின் மூத்த குமாரருமான தங்கவேலு ஆவார்.

பல்கலைக் கழகங்களில் பல்வேறு ராகம், கீர்த்தனை வாசிப்பதிலும் வைத்தியநாதபிள்ளை திறமை மிக்கவர். “எங்கள் வைத்தியநாதனின் உசேனி இங்கே தொங்குகிறது” என்று இவ்வைத் தீக்ஷிதர்கள் சுறுவதை இன்றும் கேட்கலாம். இவருடைய ‘உசேனி’ ராக ஆலாபனை யைக் கேட்டால், வெளியூரிலிருந்து வரும் நாகஸ்வரக்காரர்கள் அதிகம். நடராஜர் ஆலய மார்கழிமாதத் திருவிழாவின் போது, எட்டாம் நாளில், பிகாடனர் வீதிவலம் வருகையில், நாதநாமக்கிரியா ராகத்திலமைந்த ‘ஓடகூரு’ (உடற்கூறு என்பதன் மருஉ இது) என்ற பாடல் வகையை வைத்தியநாத பிள்ளை வாசிப்பதைக் கேட்கும் பொருட்டுச், சுற்று வட்டாரத்துக் கிராமங்களில் வாழும் சைவப்பிள்ளைமார், வண்டி கட்டி வந்து கொண்டு, மாட்டை வீரட்டிய வண்ணம் சம்பரம் வந்து சேருவார்கள்.

மேளம் துவங்குகின்ற கட்டத்தில் இவருக்குச் சுருதி சேர்வதில் சற்றுத் தட்டுப்பாடு ஏழுமென்றாலும், கொஞ்ச நேரத்தில் சுருதியேசடிழைந்து வாசிப்பு பளிச்சிட்டுவிடும்.

திருச்செந்தூர் ஆலயத்தில் அணிவிக்கப் பெற்ற தோடாவே, வைத்தியநாதபிள்ளை முதன் முதலாகப் பெற்ற வெகுமதியாகும். திருவாங்கூர் அரண்மனையில் தோடாவும், சென்னை, மயிலை கேசவப் பெருமாள் ஆலயத்தில் தங்கச்சங்கிலியும், நாட்டரசன் கோட்டை யில் தங்கக் கைச்சங்கிலியும், தருமபுரம் முதலிய ஆதினங்களில் சாதராக்களும், வானமாமலை ஜீயர் மடத்தில் நார்ப்பு சுவரன் தங்க நாகஸ்வரமும், இவர் பெற்ற ஸன்மானங்களிற் சில.

வைத்தியநாத பிள்ளைக்கு இரண்டே புதல்வியர். மூத்தபெண் சிவகாம சுந்தரி அம்மாள், கீரணார் சின்னத்தம்பி நாயனக்காரரின் மனைவி. அடுத்தவர், கனகவல்லி, ஆச்சாள் புரம் கிருஷ்ண மூர்த்திபிள்ளையின் மனைவி. வைத்தியநாத பிள்ளைக்கு இரு தமக்கையர்-மங்களத்தம்மாள், ஞானம்பாள் - உண்டு.

அம்மாப்பேட்டைப் பக்கிரிப்பிள்ளை, திருச்செங்காட்டங்குடி ருத்ராபதி பிள்ளை, பழனி முதலையாபிள்ளை, நீடாமங்கலம் மீனாட்சி சுந்தரம் பிள்ளை, பந்தநல்லூர் ரத்தினம் பிள்ளை, திருக்கடையூர் சின்னையா பிள்ளை, சுரந்தை ரத்தினம் பிள்ளை, சிதம்பரம் மகாதேவ பிள்ளை, காவாலக்குடி சோமுப் பிள்ளை, மன்னார்குடி நடேச பிள்ளை முதலிய பல வித்வான்கள், வைத்தியநாத பிள்ளைக்குத் தவில் வாசித்துள்ளனர். ஆயினும், அவருக்குத் திருக்கடையூர் சின்னையா பிள்ளையின் தவில் வாசிப்புத்தான் பொருத்தமாயிருந்தது. திருக்கடையூரரின் காலப்பிரமாண சுத்தம் அப்படி. “அடையப்பா! காலத்தை அமர்த்திச் சின்னையாவிடம் கொடுத்து விட்டால் போதும். நமது செளகரியத்தை உத்தேசித்து, நாமே அந்தக் காலத்தைச் சற்று தள்ளினாலோ, இழுத்தாலோ கூடச் சின்னையா நங்கூரம் போட்டாற்போல இம்மி நகர மாட்டான்” என்று வைத்தியநாத பிள்ளை அடிக்கடி கூறுவார்.

பல கச்சேரிகளில் கஞ்சிராவும் சிறப்பாக வாசித்த வைத்தியநாத பிள்ளையின் சீடர் களில், சிதம்பரம் தங்கவேலு பிள்ளை (இவர் தற்காலம் இல்லை), சிதம்பரம் ராதா கிருஷ்ண பிள்ளை, சிதம்பரம் கோவிந்த ஸ்வாமி பிள்ளை (வேதாரணியம் வேத மூர்த்திப் பிள்ளையின் மாமனார்) முதலியோரை முக்கியமாகப் குறிப்பிடலாம்.

எந்நேரமும் தீக்ஷிதர்கள் புடைநூல் காணப்பட்ட வைத்தியநாத பிள்ளைக்கு முக்கிய நண்பர்களாக விளங்கியவர்கள் சிதம்பரம் சுந்தர நட்டுவனரும், எம்பார் ஸ்ரீரங்காச்சாரி

“WANTED : A RĀGA MACHINE !”

P. K. DORAISWAMY, I.A.S.

1. “How many Ragas lie concealed in just 7 Swaras !” – thus begins a popular Tamil film song. This is also sometimes posed as a question by persons getting newly interested in Karnatic Music. The word ‘Raga’ also means ‘desire’. Just as a single mind can contain limitless desires, cannot a single octave contain a limitless number of Ragas ? The glory of our music lies in the fact that the common concept of a ‘tune’ has been aesthetically refined and intellectualised into the concept of a ‘Raga’. The Raga being the quintessence of our music, there is a view that we have a cultural responsibility towards posterity to transmit an enriched musical legacy. It is, therefore, very legitimate to raise the question - how new Ragas can be created ?

2. The well-known description of Raga that it is something which pleases (“Ranjayati iti Ragah”) is too vague and subjective to be of any use. Tastes differ and people like Dr. Johnson who defined music as ‘the least intolerable noise’ will perhaps never be pleased. A more operational description would, therefore, be necessary. To summarise what is well-known, Venkatamakhi’s scheme lays down the following ground-rules which an Arohana-Avarohana should follow :

- (a) It should contain at least five notes out of the 12 in the octave.
- (b) One of the notes should necessarily be Pa or Ma (in addition, of course, to Sa).
- (c) Two varieties of the same Vikrita Swara should not occur consecutively.

3. Basically, there are two approaches to the creation of Ragas. One is to try and enlarge the scope for the formation of new Ragas by breaking some of these ground-rules and the other is the creation of Ragas within the framework of the above ground-rules.

4. Breaking some of the ground-rules referred to above throws up some very interesting possibilities. Some of us have heard Ragas like ‘Mahati’ and ‘Sumukham’ created by Balamuralikrishna with only 4 notes breaking Rule (a) above. Rule (b) which is considered even more basic was broken not by any modern youngster craving for publicity and novelty, but by the late Muthiah Bhagavathar in a remarkable composition in the Raga ‘Niroshtha’ which takes ‘Sa ri ga da ni sa’ of the 29th Mela. He has avoided not only the swaras ‘Pa and Ma’ but also the consonants ‘Pa and Ma’ with the result that the composition can be sung without the lips touching each other. Venkatamakhi himself bypassed Rule (c) by his ingenious system of dual names for the Vikrita Swaras. Whereas strict adherence to Rule (c) produced only 32 melas, bypassing it produced 40 more ! Hindusthani musicians have gone even further by creating beautiful Ragas like ‘Lalit’ in which the two Ma’s occur together. It, therefore, appears that the scheme is capable of producing new Ragas sometimes even when one violates the rules for its operation !

5. Let us now examine whether each and every Arohana-Avarohana conforming to all the three ground-rules of the scheme would necessarily lead to the creation of a new Raga. The Melakarta scheme, though ingenious and neat, is also an aesthetic trap which has led some people to believe that it is some sort of a 'Slot Machine' dispensing new Ragas every time a new combination of swaras is put into it! Two approaches are possible here. The first one is to analyse the various Arohana-Avarohana patterns of the existing well-known Ragas and see whether we can discern a formula for constructing productive Arohana-Avarohana Murchanas. The other is to adopt a 'computer approach'. That is to say, we construct all possible combinations of notes in the form of Arohana-Avarohana eliminating trivial modifications of recognised Arohana-Avarohana and see whether the remaining combinations can be expounded into aesthetically viable and distinct Ragas.

6. An analysis of the Arohana-Avarohanas of the existing well-known Ragas fails to reveal any magic formula for encapsulating a Raga in the form of an Arohana-Avarohana. The position is straightforward only in the case of Melakarta Ragas which have krama sampurna scales both in the ascent and descent. In the case of asampurna vakra Ragas, there is an endless variety in the Arohana-Avarohanas. In some cases, the Arohana-Avarohanas do not contain foreign notes which lend a distinctive character to the Ragas. In many cases, special varja prayogas which are permissible in the elaboration of the Raga cannot be perceived by looking at the Arohana-Avarohana. Then, there are ragas like Sindhubhairavi and Maand for which it is practically impossible to attempt an Arohana-Avarohana as these Ragas take most of the notes in the octave. We have also a peculiar group of Ragas like Saindhavi, Kuranji and Navroj where the Raga has to be defined not only in terms of the notes but also in terms of Sthayi. Then we have Ragas like Nadatarangini whose Arohana is 'Sa pa ma ri ga ri sa'. That is to say, the Arohana starts with Sa and comes back to Sa! It is evident from the above examples that construction of an Arohana-Avarohana may not be useful as a starting point for the creation of a Raga. In fact, it could be argued that intuitive perception of the Raga swarupa must precede any attempt to construct an Arohana-Avarohana. It is true that many of our well-known Ragas did exist as distinct and viable musical entities long before the theoretical basis of our music was systematised. It is also true that some Ragas like Kadanakutuhalam have been created purely by a process of experimentation with the scale. It is also possible that an odd scale created through experimentation may lead to an insight into the swarupa of new musical forms. However, by and large, where intuitive perception precedes the creation of a scale, the resultant Raga is more amenable to elaboration, whereas Ragas resulting from experimental scales have to be kept alive mainly through skilful compositions. Would it then be correct to lay down a rigid rule that no musical entity represented by an Arohana-Avarohana should be recognised as a Raga unless it lends itself to elaborate alapana? This question in fact goes to the heart of the matter. Ideally speaking, this would be a very acceptable definition of a Raga. But the adoption of such a rigorous criterion should not mean de-throning such beautiful Ragas as Punnagavarali, Nadanamakriya and Tarangini. On the whole, would the system gain or lose by the adoption of such a rigid criterion, has to be considered. It is possible to argue that if Raga is the quintessence of our music, Rasa is the quintessence of a Raga and any

Raga which can evoke a distinct Rasa, whether through alapana or through compositions, deserves to be recognised as a full-fledged Raga. Many people would agree that this view represents a happy compromise which preserves both the spirit of the Indian musical system as well as some beautiful melodies which have existed for centuries in folk music. It is possible that a highly gifted musician might say that the capacity to evoke a distinct Rasa depends not only on the scale but on the creativity of the musician and, therefore, any scale which could be skilfully exploited and presented by a gifted musician should be recognised as a new Raga. While, logically speaking, this argument cannot be repudiated, our experience with all the existing major Ragas shows that this is not so. How else can one explain the impact created by a Raga like Kalyani irrespective of who sings it? Is it really possible, however gifted a musician might be, to go on creating new Ragas of the calibre of Kalyani, Todi or Sankarabharanam? Will it be possible for listeners without any formal training in music to recognise such Ragas as spontaneously as they do in the case of well-known Ragas?

7. Without appearing to be dogmatic, one cannot help feeling that future additions to the Raga system are more likely to be in the group of minor Ragas not amenable to elaborate alapana and which would require to be kept alive in 'incubator compositions'. This does not, of course, mean that these are not likely to be beautiful or pleasing.

8. If it is true that the Law of Diminishing Returns has set in the field of creating new Ragas, what should be one's reaction to the situation? The Indian mind is always tempted to relate everything to the Infinite. Whether it is religion, music or philosophy, we always bring in the concept of the Infinite somehow or the other. It might hurt our cultural pride to accept that the system of major Ragas may, after all, be finite, though large. There is no need to be apologetic, defensive or desperate about this and look around for a 'Raga machine', as the system, as it is, is rich enough to survive indefinitely and also to provide sufficient scope for *intensive* creativity. At the same time, one need not take the view that there is no need at all to attempt any innovation in the field of creating new Ragas. The only danger to be guarded against in innovation is the danger of ultimately equating Raga with a mere scale or a tune which would put our musical clock back by several centuries and lead to the loss of 'classicality' in our music. It is this 'transmission loss' in our musical culture that we should avoid in trying to pass on an enriched musical legacy to posterity.

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M. Balamurali Krishna

Balamurali Krishna was born to Mr. Pattabhiramayya and Mrs. Suryakantamma on the Ekadasi in July 1930. Unfortunately on the next Ekadasi, his mother journeyed to the other world.

Balamurali Krishna had his training under "Gayaka Sarva Bhouma", the late Parupalli Ramakrishniah Pantulu of Vijayawada, A. P., a distinguished musician, and a great grand direct disciple of Saint Tyagaraja.

Being a child prodigy, Balamurali was intuitively singing at the age of five, and before his ninth year he started giving concerts. His first concert was on the AIR, Madras, in 1939. He got the opportunity to present himself during the annual Aradhana celebrations of Saint Tyagaraja at Tiruvayyaru when he was only twelve years old. Apart from singing he exhibited the skill of playing on the Violin and Mridangam. He has been a pioneer in introducing the Viola in Carnatic music. He has had the privilege of accompanying the stalwarts of the recent past like Ariyakudi Ramanuja Ayyangar, G. N. Balasubramaniam and Chittor Subramanyam Pillai. Once Ariyakudi was in search of a Violin accompanist to give a performance at Machalipatnam. Balamurali who was only 13 years old was selected to accompany this great musician. Ariyakudi not knowing the boy's ability, asked him not to change his own way of playing but Balamurali assured him that he would keep pace with his rendering. Ariyakudi at the end had to raise his eyebrows and this was how Balamurali was introduced to him.

Balamurali has worked in All India Radio, Madras, Vijayawada and Hyderabad as Producer of music and brought out many rare and neglected Ragas, and also as Principal of the Government College of Music and Dance, Vijayawada. However he realised that his official duties permitted him very little time for doing research; he resigned his post and ever since 1965, has been concentrating on original work in music.

As a performing artiste Balamurali Krishna has visited Singapore, Malaysia and Sri Lanka. He has acquired experience in the film field also and has assisted as play-back singer in a number of Tamil, Telugu, Kannada and Malayalam films. He has also acted on the stage and in films.

Balamurali was inspired by Sri Vimalananda Swamiji of Kuttalum Mutt to compose songs in order to develop a creative bent of mind. It was at that time that he got the idea of composing songs in 72 Janaka ragas. Within a period of two years he completed the work and published a book entitled 'Janakaraga Kriti Manjari'. In his forward to the book he has remarked that he does not belong to the class of people who are contented with the knowledge of a few popular Ragas without venturing to sing obsolete ones and says that every Raga should be sung. Balamurali has composed a number of Kritis, Varnas and Tillanas in Sanskrit, Telugu and Tamil. One of the best compositions of Balamurali is perhaps the one on his mother 'Ninnu korina korikalimma'.

THE MUSIC ACADEMY, MADRAS - FIFTY-SECOND CONFERENCE, 1978

Besides he has invented many new Ragas, among them, Ragas like Mahati, Sumukham (containing only four notes) Sarvashri, Omkari (containing only three notes), -call for special mention. Ragas like Hamsavinodini, Revati, Rohini, Pratimadhyamavati, Janasammodini, Manorama, Vallabi etc. are his personal creations. A number of compositions in the rare Ragas have now become popular because of his efforts.

The following publications and records of his songs have come out : 1. Janaka raga kriti manjari (Telugu and Tamil) 2. Murali Ravali (in Tamil) 3. Tillanas of Balamurali (in Telugu). Balamurali Krishna has sung for as many as eight long playing records, twelve EP records and more than 50 SP records.

Dr. Balamurali Krishna has received several titles from various official and non-official organisations in the country, including 'Padmasri' of Government of India, Doctorate of the Andhra University, and the S. N. Akademi Award (1975).

Dr. Balamuralikrishna has freely taught music to numerous students. He has also started an Institution called 'Murali Ravali' through which he is giving free training to many students in vocal music, in the playing of instruments like violin, viola, veena, mridangam, kanjira and in dance.

Balamurali's music is enjoyable in all the three aspects, alapa, lyric and swaraprastara and his sonorous, melodious voice makes it all the more pleasant. While rendering a Kriti he gives utmost importance to each word and sentiment and completes it in an unhurried fashion. Swaraprastara is Balamurali's speciality, the permutations and combinations at times being intricate.

With all the good aspects of an ideal singer, Balamurali is considered a controversial musician. He never wants to tread the beaten track in the name of tradition. Some people, generally old-timers, do not wish to go to his concerts because he introduces his own compositions, that too, in rare Ragas. It is a pity that such people fail to understand that good music is always good, no matter whether it is popular or rare.





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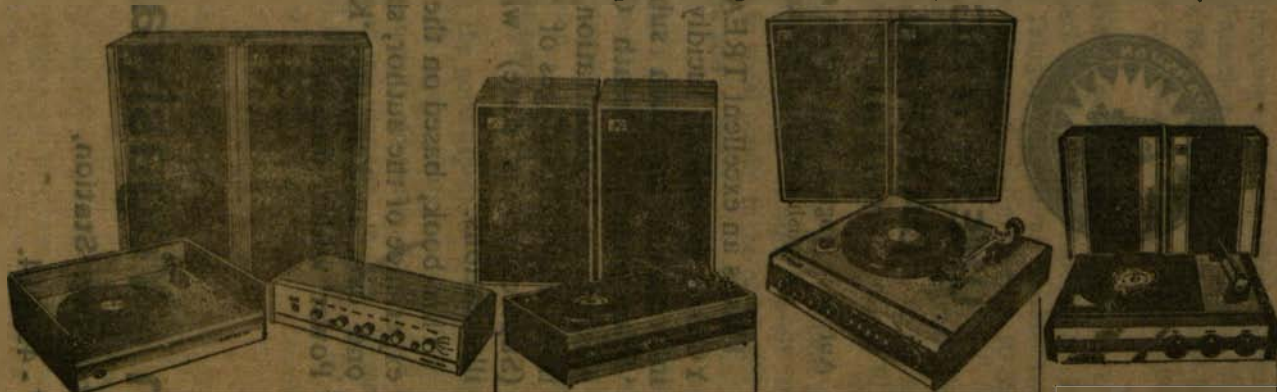
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கர்னாடக உலகில் பத்தொன்பதாம் நூற்றாண்டின் இறுதியில் சுடர் விட்டுப் பிரகாசித்த வித்வான்களுள் முக்யத்துவம் வாய்ந்தவர் கல்விடைக்குறிப்பி ப்ரும்மபுரீ வேதாந்த பாகவதர்.

இவர் ப்ரும்மபுரீ முத்து சாஸ்திரிகளுக்கும் பிச்சு அம்மாளுக்கும் 1878ம் வருஷம் கல்விடைக்குறிச்சியில் புதல்வனாய்ப் பிறந்தார். இவருடைய முன்னோர்கள், திருவாடுதுறை ஸன்னிதானம் பண்டார ஸன்னதி அவர்களுக்கு குருஸ்தானத்தை வகித்தனர். இந்த மடத்தில் பண்டார ஸன்னதிகளைத் தேர்ந்தெடுத்து, அவர்களுக்கு சாஸ்திரம் முதலியவைகளைக் கற்பித்து, சதுஸ் சாஸ்திர பாண்டித்யங்களைக் கற்பித்து பட்டத்திற்குக் கொண்டு வரவேண்டிய மஹத்தான பொறுப்பை வகித்தனர். ஆகையால் பாகவதர் அவர்களின் முன்னோர்களுக்குத் திருவாடுதுறை ஆதீனத்தில் நல்ல செலவாக்கு இருந்தது. பாகவதர் அவர்களின் தகப்பனர் முத்து சாஸ்திரிகள் சதுஸ் சாஸ்திர பாண்டிதர். அவருடைய முன்னோர்கள் எல்லோரும் புரீ வித்தா உபாஸகர்கள். பாகவதர் அவர்களும் புரீ வித்யா உபாஸகர். ஒரு ஸமயம் திருவாடுதுறையில் பாகவதர் அவர்கள் இருக்கும் பொழுது விளையாட்டாக ஏதோ பாடிக்கொண்டிருந்தார். அந்த சமயம் பண்டார ஸன்னதிகள் அதைக் கேட்டு இவருக்கு ஸங்கீதத்தில் நல்ல ஞானம் இருப்பதை அறிந்து, பாகவதர் தகப்பனாரும் தன்னுடைய குருஷமாகிய புரீ முத்து சாஸ்திரிகள் அவர்களிடம் சொல்லி, பாகவதர் அவர்களை மெலட்டுர் புரீ ராமஸ்வாமி அய்யர் அவர்களிடம் ஸங்கீதம் கற்றுக் கொள்வதற்கு ஏற்பாடு செய்தார். இவருடன் திருமருகல் நடேசன் என்பவரையும் சேர்ந்து படிக்கும்படி ஏற்பாடு செய்தார். புரீ நடேசன் என்பவர் திருவாடுதுறை புரீ ராஜரத்னம் பிள்ளையின் மாமாவும், ஸ்வீகார தகப்பனாரும் ஆவர். பாகவதர் அவர்கள் புரீ ராமஸ்வாமி அய்யர் அவர்களிடம் முறையாக ஸங்கீதம் பயின்று இளம் வயதிலேயே அநேக கச்சேரிகளும், ஹரிகதா காலகேசுபங்களும் செய்யத் தொடங்கி விட்டார். தன்னுடைய 17வது வயதில் கல்விடைக்குறிச்சியில் ஹரிகதா காலகேசுபம் செய்தார். கதா நிருபணங்களை தஞ்சாவூர் பட்டி. கிருஷ்ண பாகவதர் அவர்களிடமும், திருப்பயணம் பஞ்சாபகேச சாஸ்திரிகள் அவர்களிடமும் தெளிவாகக் கேட்டுத் தெரிந்து கொண்டார்.



இவ்வாறு ஸங்கீதத்திலும் கதாகாலகேசுபத் துறையிலும் தெளிந்த ஞானம் வந்து, தனக்கென கம்பீரமான ஒரு பாணியை வகுத்துக் கொண்டு, பல இடங்களில் கச்சேரியும், கதையும் செய்து பேரும் புகழும் அடைந்தார். அநேக ஜனங்கள் இவருடைய ஸங்கீத தேர்ச்சியையும் கச்சேரி செய்யும் வழியையும், ஹரிகதா காலகேசுபங்களையும் ஆமோதித்து ஸந்தோஷமடைந்தார்கள். ஒரு ஸமயம், பாகவதர் அவர்களும், ப்ரும்மபுரீ கோனேரி ராஜ

புரம் வைத்யநாத அய்யர் அவர்களும் சேர்ந்து சிதம்பர நடராஜாவின் ஸன்னதியில் நந்தன் சரித்திர கதையை கதாகாலக்ஷேபமாக செய்திருக்கிறார்கள். இது போல் ஸ்ரீ சரப சாஸ்திரிகள் அவர்கள் புல்லாங்குழலும், பாகவதர் அவர்கள் பாட்டும் சேர்ந்து அநேக கச்சேரிகள் நடத்தியிருக்கிறார்கள். அந்தக் காலத்தில் புல்லாங்குழலின் சுருதி 4 கட்டையாகும். சிதம்பரத்தில் வெகு பிரபலமாக இருந்த ஸ்ரீ தண்டபாணி தீக்ஷிதர் என்பவரின் ஏற்பாட்டின் பேரில் இந்த வைபவங்கள் நடைபெற்றது ஸ்ரீ தீக்ஷிதர் அவர்கள் மஹா வித்வான் அவருடைய ஸாஹித்யத்தை அடிப்படையாகக் கொண்டு அநேக கீர்த்தனைகளைச் செய்து கச்சேரிகளில் பாடி பிரபலப்படுத்தி வந்தார். கர்னாடக ஸங்கீதத்தில் உச்ச நிலையையும் மீறாத மத்தையும் உடைய பல்லவி என்னும் அம்சத்துக்கு மிகவும் ப்ராதான்யம் அளித்து கச்சேரிகளில் தவறாது ராகம் தானம் பல்லவி பாடிவந்தார். இதைக் குறித்து "ஸங்கீத தத்வ ப்ரதர்சினி என்ற பல்லவி பாரிஜாதம்" என்ற பஸ்தகத்தை பிரசுரித்திருக்கிறார். இந்த புஸ்தகத்தில் பல்லவி, நிரவல், ஸ்வரம் பாடும் முறை, சவுக்கம், மத்யமகாலம், முதலிய நுணுக்கங்களை தெளிவாக விவரித்திருக்கிறார். இவருடைய ஸகோதரர்கள் இருவரும் ஸங்கீத வித்வான்கள். அவர்களில், கல்விடைக்குறிச்சி ஸ்ரீ சுப்பையா பாகவதர் அவர்கள், ஸ்ரீ ராமலிங்க பாகவதர் அவர்கள், இருவரும் இவருடன் அநேக கச்சேரிகளில் உடன் பாடியிருக்கிறார்கள். இவருடைய ஹரிகதைகளில் பலமுறை புதுக்கோட்டை ஸ்ரீ தக்ஷிணமூர்த்தி பிள்ளை அவர்களும் நிறைய மிருதங்கம் வாசித்து சிறப்பித்திருக்கிறார்.

மற்றொரு சிறப்பான அம்சம் இவருடைய கற்பனைத்திறனும் வித்வத்தும் ஆகவே அநேக ஸாஹித்யங்களை பிரஸித்த ராகங்களில் செய்திருக்கிறார். அவைகளில், கல்யாணி, காமம்போஜி, சங்கராபரணம், பைரவி தோடி, மோஹனம், பலஹம்ஸ, நாகஸ்வராவளி, கௌரீமேஹிரி ராகங்களிலும், இரா ராகங்களிலும், 100 உருப்படிக்கு மேல் செய்திருக்கிறார். பெரும்பாலும் சுப்பிரமணியர், அம்பாள், சிவபரமாய் பார்க்கப்பட்ட க்ருதிகள். பூரவிகல்யாணி ராகத்தில் ஒரு வர்ணமும் இப்பற்றி இருக்கிறது. ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதர் அவர்கள் செய்திருக்கிற உருப்படிகள நிறைய பிரசாரம் செய்ததோடு ஸ்ரீ லலி-தோபாக்யானம் எனப்படும் ப்ருமமாண்ட புராணத்திற்கு ஸ்ரீ தீக்ஷிதர் அவர்களின் க்ருதிகளை பொருத்தமான கட்டத்தில் அமைத்து அத்துடன் ஸ்ரீ லலிதாம்பா சோபனத்தையும் திண்டி, ஸாகி, ஹோவி, ஆபா, அபங்கம், பஞ்சசாமரம், சின்ன அபங்கம், பெரிய அபங்கம், சந்தா, லாவணி, பதம், முதலிய கதா நிருபணங்களால் அலங்கரித்து, அந்தக் கதையை திருவாரூரில் ஸ்ரீ த்யாகராஜா ஸன்னதியில் அரங்கேற்றி இருக்கிறார். ஸ்ரீ சுப்பராம தீக்ஷிதர் அவர்களிடமும், அவர் மைத்தன், ஸ்ரீ அம்சி தீக்ஷிதர் அவர்களிடமும், ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதர் அவர்களுடைய க்ருதிகளைப் பத்திபுடன் கேட்டுத் தெரிந்து செவ்வையாய் பாடம் செய்து நாடெங்கும் பிரசாரம் செய்து வந்தார். ஸ்ரீ வேதாந்த பாகவதர் அவர்கள் ஆசார சீலர், நல்லொழுக்கமும் பகவத் பக்தியும் நிரம்பியவர். தன்சடக்கம் உள்ளவர், ஆகவே இவர் க்ருதிகளில் பக்தி அதிகமாக ஏற்படக் காரணமாக இருந்தது இவரும் இவருடைய மைத்துனர் ஸ்ரீ அனந்த கிருஷ்ண அய்யர் அவர்களும் சேர்ந்து முதன் முதலில் ஸ்ரீ கமலாம்பா நவாவரணம் கீர்த்தனங்கள் அச்சிட்டார்கள். இவருடைய ஸங்கீத ஸேவையை பாராட்டி ஸங்கீத வித்வதஸஸையினர் இவருக்கு 1940ம் வருஷம் 'ஸங்கீத கலாநிதி' என்ற பட்டத்தை அளித்தார்கள். அந்த வருஷமே இவர் ஸன்யாசம் வாங்கிக் கொண்டு வித்தி அடைந்தார்.

ஸ்ரீ வேதாந்த பாகவதர் அவர்களிடம் அநேகர் ஸங்கீதம் குருகுலவாஸ முறையில் கற்றுக்கொண்டார்கள். நானும் குருகுலவாஸ ரீதியில் இவரிடம் 18 வருஷங்கள் சங்கீதம் புயின்றதை எனது பாக்யமெனக் கருதுகிறேன்.

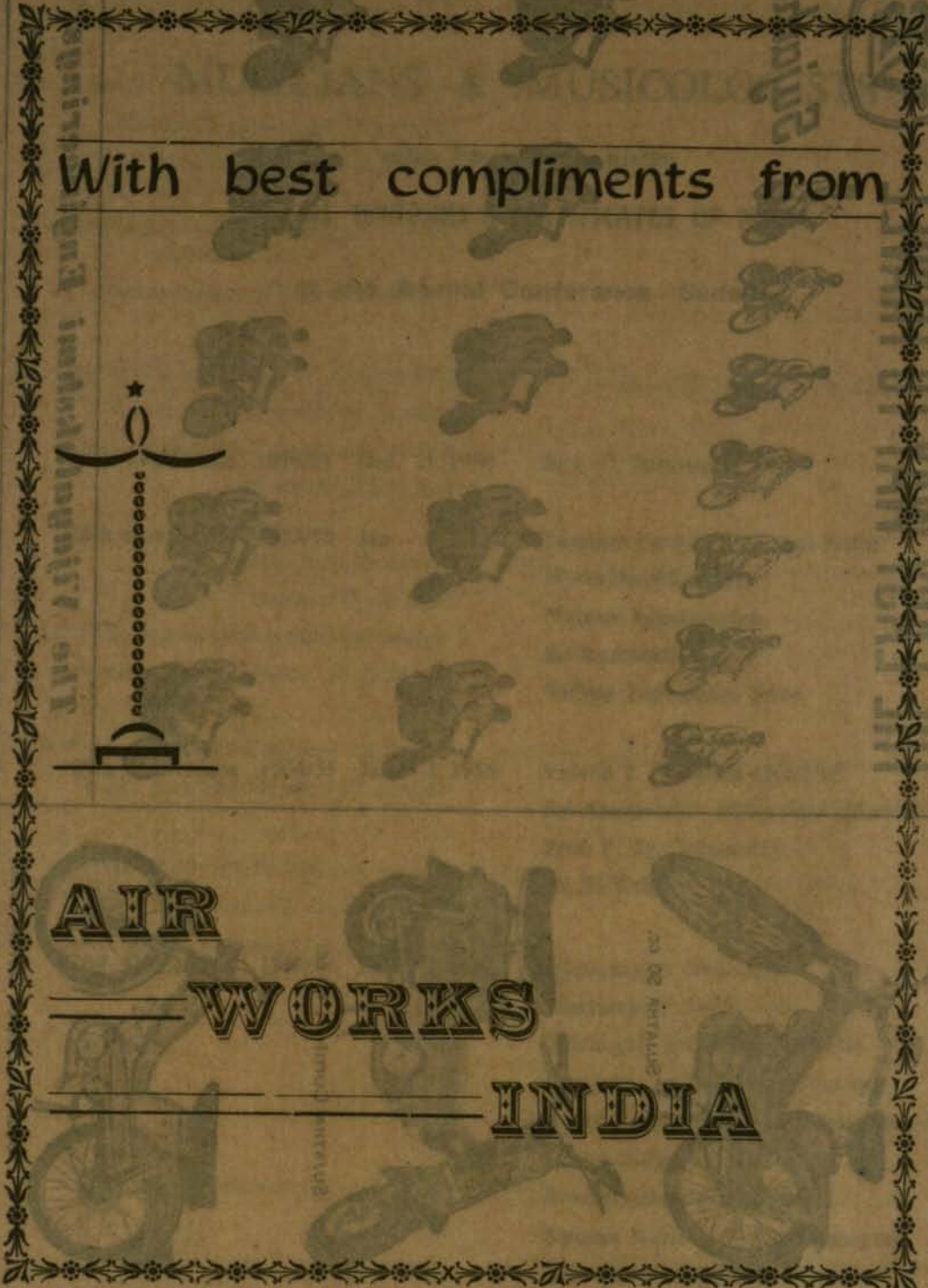
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SPECIAL HONOURS & CERTIFICATES OF MERIT

at the Annual Conference - Sadas

- | | |
|--------------------------------------|---|
| 24th Conference 1950/51 Dec. 31 1950 | Smt. C. Saraswathi Bai |
| 26th Conference 1952/53 Jan. 1 1953 | Tandava Pandita Bharatam Nallur
Narayanaswami Iyer
Vidvan Jalatarangam
Sri Ramaniah Chetty
Vidvan Papanasam Sivan |
| 28th Conference 1954/55 Jan. 1 1955 | Vidvan T. K. Sessa Aiyangar
Sri Annaswami Bhagavatar (Harikatha)
Prof. P. Sambamoorthy
Sri E. Krishna Iyer |
| 30th Conference 1956/57 Jan. 1 1957 | Jalatarangam Vidvan
Anayampatti Subba Iyer
Mridangam and Ghatam Vidvan
Umayalpuram Kothandarama Iyer
Violin Vidvan Madras C. Balakrishna Iyer
Gottu Vadyam Boodalur
Krishnamurthi Sastrigal
Bharata Natyam Vidushi Mylapore
Smt Gowri Ammal |

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- | | | | |
|------------------|---------|-------------|--|
| 31st. Conference | 1957/58 | Jan. 1 1958 | Vidvan Sri R. Anantakrishna Sarma
Vidvan M. Ramalinga Bhagavatar
Vidvan Mridangam Sakkottai
Rangu Iyengar
Vidvan Nagasvaram P. N. Angappa Pillai,
Tiruchi
Vidushi Veenai Shanmukhavadi |
| 32nd Conference | 1958/59 | Jan. 1 1959 | Ennappadam Venkatarama Bhagavatar
Tanjore Mridangam Ramadoss Rao
Vidvan Tinniyam Venkatarama Iyer
Prof. Vissa Appa Rao |
| 33rd Conference | 1959/60 | Jan. 3 1960 | Vidvan Palghat Subba Iyer
Prof. R. Srinivasan
Vidvan Sermadevi Subramanya Sastrigal
Pandit S. N. Ratnajankar, Lucknow |
| 34th Conference | 1960/61 | Jan. 3 1961 | Vidvan P. Veeriah Chowdhury Hyderabad
Vidvan Vidyala Narasimhulu Naidu |
| 35th Conference | 1961/62 | Jan. 4 1962 | Vidvan Varahur Muthuswami Iyer
Chilakalapudi Venkateswara Sarma
Vidvan Mridangam Mani Iyer |
| 36th Conference | 1962/63 | Jan. 1 1963 | Nil |
| 37th Conference | 1963/64 | Jan. 1 1964 | Nil |
| 38th Conference | 1964/65 | Jan. 3 1965 | T. N. C. Venkatanarayanacharyalu |
| 39th Conference | 1965/66 | Jan. 1 1966 | Vidvan Erode Viswanatha Iyer
Vidvan Ghatam Vilvadi Iyer |

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- 40th Conference 1966/67 Jan. 1 1967 B. Subba Rao, Mysore
- 41st. Conference 1967/68 Jan. 1 1968 Umayalpuram S. Rajagopala Iyer
- 42nd Conference 1968/69 Jan. 1 1969 Dr. V. Raghavan
- 43rd Conference 1969/70 Jan. 1 1970 Embar Vijayaraghavachariar (Harikatha)
- 44th Conference 1970/71 Jan. 1 1971 Vidvan Mridangam Karaikudi Muthu Iyer
Vidvan Maruthuvakudi
Rajagopala Iyer (Gopu)
- 45th Conference 1971/72 Jan. 2 1972 Vidvan Nori Nagabhushanam
Pantulu, Hyderabad
Vidvan Veenai A. Sundaram Iyer
Vidvan Mridangam Tiruvarur Kunju
(Rajagopala Iyer)
- 46th Conference 1972/73 Jan. 3 1973 V. V. Narasimbachariar, Kakinada
Vidvan Turaiyur Rajagopala Sarma
Vidvan M. K. Kalyanakrishna Baghavatar,
Trivandrum
Vidvan C. S. Murugabhōopathy
- 47th Conference 1973/74 Jan. 1 1974 Vidvan Titte Krishna Aiyangar, Mysore
Vidvan Pandanallur Nattuvar
M. Muthiah Pillai
Sri Sandhyavandanam Srinivasa Rao
- 48th Conference 1974/75 Jan. 1 1975 Smt. Banni Bai (Harikatha)
Dr. T. S. Ramakrishnan
Vidvan Mridanga Kolanka Venkataraju

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49th Conference 1975/76 Jan. 1 1976

Dikshitar Bi Centenary : Special
Souvenirs presented for contribution to
the propagation of Dikshitar Kritanas :
Sangita Kalanidhi Smt. D. K. Pattammal,
Sri B. Rajam Iyer, Sri Kallidaikuruchi
M. Ramalinga Bhagavatar,
Sri Kallidaikuruchi
K. H. Mahadeva Iyer,
Dr. S. Ramanathan

50th Conference 1976/77 Jan. 2 1977

Tiruvenkadu Nagasvara Vidvan
Subramania Pillai
Valangaiman Thavil
Vidvan A. Shanmughasundaram Pillai
Vidvan K. C. Tyagarajan
Vidvan R. K. Venkatarama Sastri
Vidvan K. R. Kumaraswami Ayyar
Sri R. Rangaramanuja Aiyangar

51st. Conference 1977/78 Jan. 1 1978

Vidvan Ramachandra Iyer
Vidvan Aripirala Satyanarayanamurti
Vidvan Sethuramiah



and therefore a judicious interplay of tradition and invention are necessary to develop good music. It is well known that the evolution of our Carnatic music is only the samadaya of the recent past. One cannot sing or play as it was sung or played some years ago. The evolution of our Carnatic music is a dynamic factor. Through tradition and change are opposite factors, the change is more powerful and influences tradition to change with the age.

Presidential Address at the 52nd Annual Conference of the Music Academy, Madras

The basic concept of music may be said to be "Vandana". Vandana is a word which has many shades of meaning and developing. Perhaps this may be the reason to picture Lord Venkateswara of Tirumala in the evolution and development in music. The word tradition - a tree with many branches.

on 21-12-1978
By
Dr. Balamurali Krishna

Hon'ble Chief Minister of Tamil Nadu Thiru M. G. Ramachandran, Respected President of the Music Academy Sri. K. R. Sundaram Iyer, Ladies and Gentlemen!

I deem it a great honour to have been considered worthy by the Experts' Committee to be chosen as President of this, the 52nd Conference of the Music Academy. I am deeply conscious of the awe-inspiring line up of great exponents of Carnatic music on whom this unique honour has been conferred in yester years. I myself have been undoubtedly, along with several of you, a reverent and keen listener to the eloquent words of sagacity and wisdom that have marked the Presidential addresses of my worthy predecessors. Most of them had been conferred this great honour in the twilight of their long and illustrious career. This had enabled them to recount the glories of the golden age of Carnatic music, which, in the opinion of many, is fading, and to extoll the glories of ancient systems of learning and tradition in musical performance. I have the dubious honour of being a relatively young recipient of the honour even though I am in a position to look back over forty years of my career as a performing artist and to share with you the lessons that I feel worthy of learning from this long experience. I feel particularly pleased to look ahead to the future and to share with you some of my reflections on where Carnatic music is heading in the next few years. In this exercise, I am undoubtedly fettered by the deep roots in tradition that my long years of association with Carnatic music has bound me with but at the same time my somewhat inquisitive and exploratory mind prevents my getting bogged down in the quagmire of the 'old is gold' syndrome. May I therefore crave the indulgence of all of you in this, my essay into the unravelled and unexplored vistas of Carnatic music.

No doubt, tradition is the basis of all human achievements. But the music should not become a museum piece by rigidly adhering to tradition alone. Tradition is the very substance from which one creates and progresses, but traditionalism is a barrier placed on progress in the name of what is obsolete. Change is however inevitable whether one likes it or not. Without invention there cannot be progress

and therefore a judicious interplay of tradition and invention are necessary to develop good music. It is well known that the existing tradition of our Carnatic music is only the sampradaya of the recent past. One cannot sing or play as it was sung or played some 100 years ago or even fifty years back. Thus the concept of tradition is a dynamic factor. Though tradition and change are opposite factors, the change is more powerful and influences tradition to change with the ages.

The basic concept of music may be said to be "Vamsabhivruddhi". 'Vamsa' is bamboo which has many branches and ever evolving and developing. Perhaps this may be the reason to picturise Lord Sri Krishna with Vamsa the flute, to signify that evolution and development in music is a continuous process. The word tradition itself may be humorously defined as Tree + addition = Tradition - a tree with many additional branches.

Today in the field of music, there are principally three groups:

1. Performers of the present day.
2. Performers who call themselves traditionalists.
3. Musicologists.

Musicologists are concerned mainly with finding out theories and collecting valuable information about the history of music. The performers who call themselves traditionalists believe only in the music of the past generation. They face a critical dilemma - an inability to cope up with the present day tendencies in music and incapacity to go back to the past generation. Present day performers are exposed to the criticisms of the traditionalists but supported more by the public. It would give great pleasure for the present day artists if the traditionalists change their attitude and come forward to appreciate anything that is good in the performers of today. Anything outside the beaten track should not be frowned upon by traditionalists as not conforming to sampradaya and hide-bound tradition. Were the great past masters of Carnatic music late Sri Ariyakkudi Ramanuja Iyengar and late Sri Maharajapuram Viswanatha Iyer etc., singing alike? Which tradition were they following? The tradition is only the style of Carnatic music. Each artist is presenting the music in his or her own style and this individuality establishes a style for every performer. The creative musician nurtures the growth of music in all dimensions by adding new elements to the art. The great art comes mostly from non-conformists.

The general audience for classical music has greatly increased which is a welcome change but this has brought with it a number of problems and responsibilities for the performing artists. The integrity of the art should be well guarded by the artist. The performers are called upon to sing or play in a number of different situations with different types of audience in addition to regular concerts. This environment tempts the young artists to develop their own style of performing

before reaching the stage of musical maturity. The creation and innovation of the artists should never be at the cost of abandoning our great musical tradition; they should be within the framework of the style of Carnatic music. The young musician should not, as it often happens, copy either his own teacher or any other famous artist. The individuality should be developed which is in essence a re-integrating process. This is the invaluable advice given by my esteemed Guru Late "Gayakasaravabhouma" Sri Parupalli Ramakrishnayya Pantulu. From what one learns from his Guru, one should with his own intelligence and hardwork make a synthesis into something new. He must either consummate a tradition or initiate another, either do what has already been done in a better way or do something entirely new. There is no short cut for achieving greatness or fame in any art, and it is a very slow and difficult process which demands first of all proper training, intelligence and above all a long and sustained endeavour.

Nowadays, the general musical knowledge of the public has very much improved and very few listeners can be hoodwinked by the musician performing mere acrobatics. Where there were 100 Vidwans trained in Gurukula tradition, there are 500 to-day who have successfully come out from conservatories. Most of the young artists of today are performing in an above average level and so to attain name and fame, one is compelled to improve one's technical brilliance and the art of presentation to a great extent to face the modern situation. The artists are also more subject to praise as well as criticism owing to the popularity of the listening public. There is a tendency now in Rasikas to support and boost a particular artist to the highest pedestal and condemn the rest of the artists by criticising them very adversely. This unhealthy attitude of the Rasikas should be completely erased by the artists alone by discouraging this attitude of their Rasikas. The artists themselves should learn to respect and appreciate their colleagues. The criticisms are necessary but should always be for constructive purposes.

The merits of the time-honoured Gurukula system can never be challenged but since the times are changing, it finds difficult to meet the demands of the public and so music conservatories have a great responsibility to train the students of music in a proper way. The syllabus, methods of teaching, examination and evaluation systems of the present day need modification. After the successful completion of the course in a conservatory, the person should decide whether he prefers to become a performing artist or a musicologist. According to his preference, he should specialise at least for five years under an able Guru to understand the techniques of presentation and interpretation of music which is something more than merely learning the technicalities of music if he wants to be a performing artist; and if one likes to be a musicologist, he can pursue his studies further and do research under able guidance in a conservatory.

New experiments may be conducted in Carnatic music by musicologists as well as by musicians provided the experiments neither change nor affect the nature

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of Carnatic music. Innumerable new ragas, the 'Jawab-Sawal' which is a dialogue between the artist and the accompanists, the violin and the mridangam in Swarakalpana. I took some initiative in this line ; it is followed today by both South Indian and North Indian artists in their performances. Pallavis in complicated talas and last but not least the orchestral music in Carnatic music, can be experimented successfully. Here I wish to express my sincere thanks to our Hon'ble Chief Minister of Tamil Nadu Sri. M. G Ramachandran, for having instituted awards for talent promotion in musicians for creating new ragas and new musical forms and I also wish that the awards should be given wherever the talent is found. Performers of classical type of Carnatic music may try to compose melodies for film music based on the ragas of Carnatic music which will be a praiseworthy change and the films which are the most effective mass-media can introduce tunes based on Carnatic music in the songs and thereby improve the taste of the public by training their ears to appreciate classical music.

The music Sabhas, Press, Radio and T. V. play a major role in maintaining the standard of music. The Sabhas should encourage the deserving young artists but not by degrading the art by getting monetary help from them. Biased reviews with destructive criticism from the Press, and sub-standard musical broadcasts from the Radio and T. V. should be averted. The listeners should attend in large numbers to the performances of budding artists to encourage them. Nowadays tape-recording of the performances of the artists when they perform in Sabhas and broadcast from AIR or T. V. has become a fashion. I believe that many people are commercialising these recordings. Those who want to commercialise or get profit out of that, should give a certain percentage of the profit to the artists also.

A few suggestions have been made for improving one's talent but apart from all human efforts, the grace of the Almighty is the vital factor for any achievement. I conclude by praying to Sadguru Sri Tyagaraja for the welfare of all musicians and Rasikas, and I dedicate this distinguished honour you have done me to my Guru parampara, to Sri Sadguru Tyagaraja, Manambuchavadi Sri Venkaatsubbiah, Sri Dakshinamoorthy Sastri, and my revered Guru Parupalli Sri Ramakrishnyya Pantulu.

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The Music Academy, Madras

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THE MUSIC ACADEMY, MADRAS

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Sangita Kalanidhi G.N.B.
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2. Vocal Music, Ladies
T. R. Venkatarama Sastri Prize
Awarded by Sri T. V. Rajagopalan
3. Violin
Kasturi Ranga Aiyangar
Memorial Prize
Awarded by late Sri K. Srinivasan
4. Veena
Dhanam Memorial Prize
Endowed by late Sri M. Sudarasanam Iyengar
5. Modern Compositions
L. Muthaiah Bhagavatar
Memorial Prize
Awarded by the Executive Committee of the Music Academy
6. Tamil Songs
The 'Amarar Kalki'
Tambura Prize
Endowed by Sri T. Sadasivam
7. Maharaja Svati Tirunal
Compositions
Murthi Memorial Prize
Endowed by the R. K. Murthi Memorial Committee
8. Purandaradas Padas
Endowed by V. S. S. K. Tobacconist, Jaffna
9. Kshetragna Padas
Awarded by the Executive Committee of the Academy
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Dr. Sankaranarayana Iyer
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Endowed by Dr. S. S. Krishnan
11. Sanskrit Compositions
Dr. V. Raghavan Prize
Awarded by Smt. Priyamvada Sankar

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| 12. Divya Prabandham, Tiruppavai & Tevaram
Sri Vijayaraghavalu Naidu
Memorial Prize | Awarded by Vijayaraghavalu
Memorial religious and charitable
Trust, Sirkali c/o V. Ramachandran,
Bheemanna Mudali St Madras |
| 13. K. R. Sundaram Iyer
Shashtyabdapurti Prize
for the best sub-senior
musician | Awarded by Sri K. R. Sundaram Iyer
Shashtyabdapoorti Trust |
| 14. V. R. Sambasiva Iyer
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for the best sub-senior Violinist | Awarded by Sri S. Natarajan |
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Musician | Awarded by the Executive Committee of the
Music Academy |
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Aiyar Memorial Prize
for the best junior Violinist | Awarded by Sri V. Panchapagesan |
| 17. Dr. Henry Cowell Prize
for the best junior
Mridangist | Endowed by Dr. Henry Cowell, U.S. |
| 18. Naum Lichtenberg Prize
for the best junior Violinist | Endowed by Dr. Johanna Spector, New York |
| 19. Veenai Shanmukavadivu
Memorial Prize for a
young Veena player | Endowed by M.S.S. Ladies Felicitation
Committee |
| 20. D. K. Pattammal Prize
for a young lady Vocalist | Endowed by the D.K.P.
Ladies Felicitation Committee |
| 21. Chellapally Ranga Rao Prize
for a deserving Veena Player | Endowed by Sri Chittibabu |
| 22. Smt. Yogam Nagaswamy Prize
for a Senior Vocalist | Endowed by Smt. Yogam Nagaswamy |

THE MUSIC ACADEMY, MADRAS - FIFTY-SECOND CONFERENCE, 1978

23. Smt. Sarada Krishna Iyer Prize for a Musician in the concerts during the year Endowed by Justice Sri V. R. Krishna Iyer
24. Bhikshandarkoil Rajagopala Pillai Prize for Dikshitar Kritis Endowed by Smt. Sarada Natarajan
25. Additional Dikshitar Kritis Prize Awarded by Bharati Society, New York
26. V. T. Krishnamachari Prize for Harikatha Endowed by Sri V. K. Rangaswamy
27. N. V. Raghavan Prize for a Senior Violinist Endowed by Smt. Indira Rangaswamy
28. Nyayapathi Sriranganayakamma Prize for deserving Junior Artist Endowed by Prof. N. V. V. J. Swamy, U.S.A.
29. Prize for the best Paper, Talk etc. at Experts Committee Endowed by A. C. Rangarajan
30. Prize for a Violinist Endowed by late Violinist Abhiramasundari
31. Rajalakshmi Jagannarayanan Prize for songs of Tulasidas Endowed by S. Jagannarayanan
32. Vedagiri Prize for Tyagaraja Kritis Endowed by Smt. Lakshmi Vedagiri
33. Sri U. Ramachandra Rao Memorial Prize for Mira Bai Songs Endowed by Sri U. Ramesh Rao
34. Vidwan Semmangudi Narayanaswamy Iyer Memorial Prize—(II Prize) Endowed by Sangita Kalanidhi Semmangudi Srinivasa Iyer
35. G. V. Narayanaswami Iyer Prize—(II Prize) Endowed by Sangita Kalanidhi G. N. Balasubramanian
36. Sri K. V. K. Iyer Memorial Studentship in the Academy's Teacher's College Endowed by Sri G. T. Sastri

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| 37. Raja Sir Annamalai Chettiar
Prize in the Academy's College
for Practical | Endowed by Raja Sir Annamalai Chettiar |
| 38. R. N. Sharma Memorial Prize
in the Academy's College
for Theory | Endowed by T. Alamelu Ammal |
| 39. Sri Lalgudi V. R. Gopala Iyer
Prize for a Junior Violinist | Endowed by Sri Lalgudi G. Jayaraman |
| 40. Smt. Natarajan prize
for Tamil Devotional Songs | Endowed by Sri V. Natarajan |
| 41. Smt. Pankajam Rajam's
endowment for a prize
to a Junior Vidwan | Endowed by Smt. Pankajam Rajam |
| 42. Sri Uttaram Thamba
Sachitanand's endowment
for Syama Sastri Compositions | Sri Uttaram Thamba Sachitananda |
| 43. Sangita Kalanidhi Musiri
Subrahmanya Iyer endowment
for Gurukulam scholarship | Awarded by Sri C. V. Narasimhan, I.C.S. |

Prize in a competition of
Papanasam Sivan's Songs

Endowed by Smt. Alamelu Viswanathan

THE MUSIC ACADEMY, MADRAS

52nd Conference

Experts' Committee Meetings, 1978-79

at the premises of the Music Academy, Royapettah, Madras-14,
from 22nd December, 1978 to 1st January, 1979. Daily at 8 a.m.

President : Vidvan M. Balamurali Krishna

AGENDA OF THE CONFERENCE (D. V.)

I The President's Special Demonstration :

His own creations

II Special Features :

- (1) 125th Birth Anniversary of Veena Seshanna--Talk and Recital of Compositions of Veena Seshanna — Vidvan Doreswami Aiyangar of Mysore
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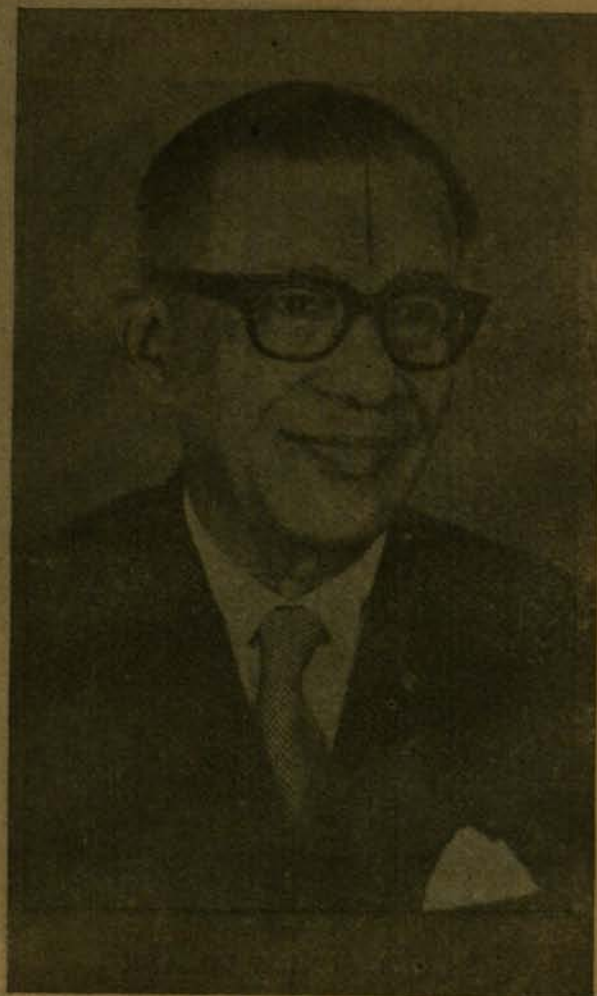
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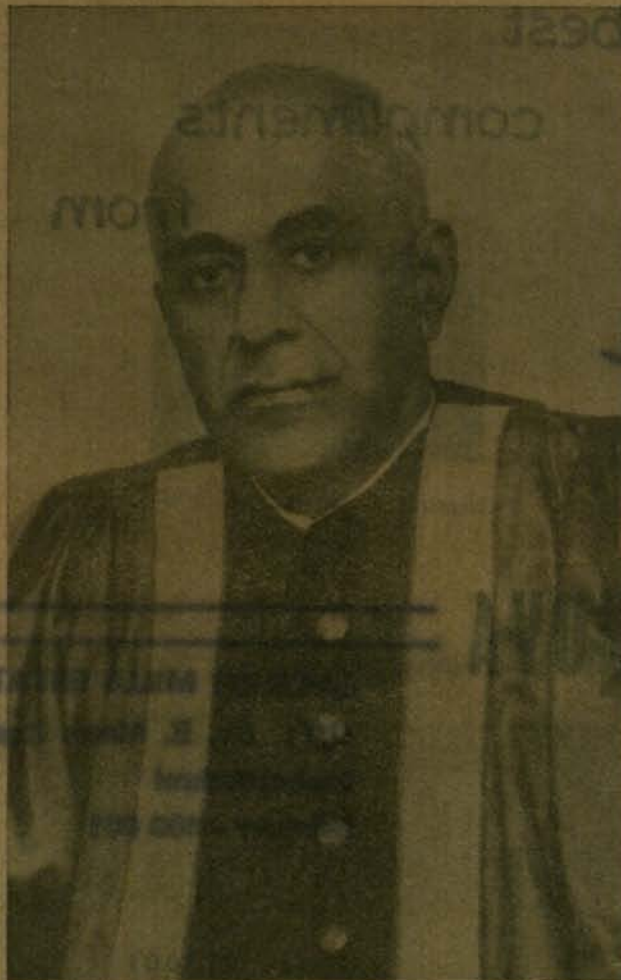


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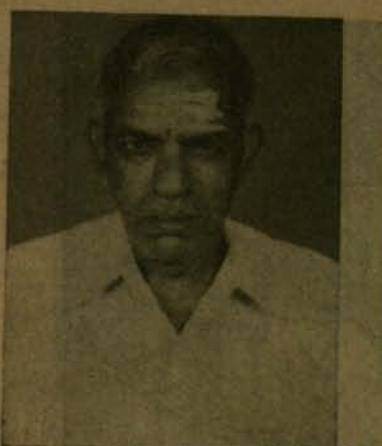


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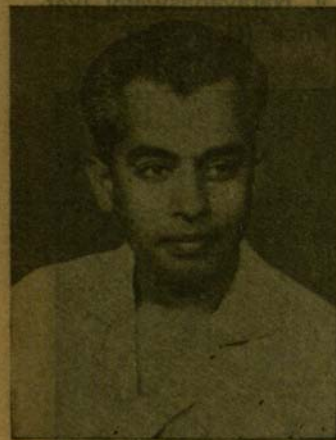
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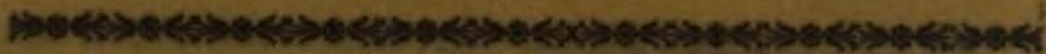


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AT THE T. T. KRISHNAMACHARI AUDITORIUM

THURSDAY 21-12-78 வியாழக்கிழமை 4-00 p.m.

Sri T. S. Rajarathinam Pillai Nagaswaram நாகஸ்வரம் ஸ்ரீ டி. எஸ். ராஜரத்னம் பிள்ளை
and Party கோஷ்டியினர்

வாதாபி கணபதிம் Vatapi Ganapatim	ஹம்ஸத்வனி Hansadhvani	ஆதி Adi	திக்ஷிதர் Dikshithar
யோசன Yochana	தர்பார் Durbar	ஆதி Adi	தியாகராஜர் Tyagaraja
நட்சி நட்சி Nadachi nadachi	கரஹரபரியா Kharaharapriya	ஆதி Adi	தியாகராஜர் Tyagaraja
ஏதாவுனரா Etha vunara	கல்யாணி Kalyani	ஆதி Adi	தியாகராஜர் Tyagaraja
வல்லீ நாயக Valli nayaka	ஷண்முகபரியா Shanmukhapriya	ஆதி Adi	முத்தையா பாகவதர் Muttaiya Bhagavatar

தோடி — பல்லவி — ராகமாலிகை
Todi — Pallavi — Ragamalikai

இதரவகைகள் — Miscellaneous

ஆடிய பாதம் — செஞ்சுருட்டி
Adiya padam — Chenchurutti

தாமரை பூத்த — தேஷ்
Thamarai pootta — Desh

திருப்புகழ் — Thiruppugazh

மங்களம் — Mangalam

THE MUSIC ACADEMY, MADRAS - FIFTY-SECOND CONFERENCE, 1978

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AT THE T. T. KRISHNAMACHARI AUDITORIUM

THURSDAY 21-12-78 வியாழக்கிழமை 5 to 7-30 p.m.

Sri K. V. Narayanaswamy	Vocal	பாட்டு	ஸ்ரீ கே. வி. நாராயணஸ்வாமி
,, V. V. Subramaniam	Violin	பிடி	,, வி. பி. சுப்ரமணியம்
,, Palghat R. Raghu	Mridangam	மிருதங்கம்	,, பாலக்காடு ஆர். ரகு

வரணம்
Varnam

ராமச்சந்திர பாஹி
Ramachandra Pahi

பூர்ண சந்திரிகா
Poorna Chandrika

ரூபகம்
Rupakam

ஸ்வாதி திருநாள்
Sivati Tirunal

ஸ்ரீபதே
Sripate

நாகஸ்வராளி
Nagaswarali

ஆதி
Adi

தியாகராஜர்
Tyagaraja

நின்னு வினா
Ninnu Vina

பூர்வி கல்யாணி
Poorvi Kalyani

தேசாதி
மி. கதி
Desadi
M. Gati

ச்யாமா சாஸ்திரி
Syama Sastri

தியாகராஜ யோக
Theagaraja yoga

ஆனந்த பைரவி
Ananda Bhairavi

மிசர ஏகம்
Misra Ekam

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Dikshitar

புள்ளும் சிலம்பின
Pillum Silambina

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மி. சாபு
M. Chapu

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Saveri

ஆதி
Adi

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Anupama

அடாணா
Athana

கண்டசாபு
Khandachapu

தியாகராஜர்
Tyagaraja

ஸாரமைன
Saramaina

பேஹாக
Behag

ரூபகம்
Rupakam

ஸ்வாதி திருநாள்
Swati Tirunal

ராகம் — தானம் — பல்லவி — காம்போதி
Ragam — Tanam — Pallavi — Kambhoji

இதரவகைகள் — Miscellaneous
மங்களம் — Mangalam

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Music Trinity Commemoration Sabha, Tiruvarur

AT THE T. T. KRISHNAMACHARI AUDITORIUM

THURSDAY 21-12-78 வியாழக்கிழமை 8-00 to 10-30 p.m.

Smt. Mani Krishnaswamy Vocal பாட்டு ஸ்ரீமதி மணி கிருஷ்ணஸ்வாமி
 Sri Sikkil R. Bhaskaran Violin பிடிவல் ஸ்ரீ சிக்கில் பாஸ்கரன்
 ,, M. N. Kandaswami Mridangam மிருதங்கம் ,, எம். என். கந்தசாமி

வர்ணம் Varnam	தர்பார் Darbar	Adi	
பக்துனி Bhaktuni	பேகட Begada	Adi	தியாகராஜர் Tyagaraja
சங்கரி நின்னே Sankari ninne	காமவர்த்தினி Kamavardhini	மி. சாபு M. Chapu	மைஸூர் வாஸு தேவாசாரியார் Mysore Vasudevachariar
மரவகவே Maravakave	சாமா Sama	மி. ஏகம் M. Ekam	பட்டணம் சுப்ரமணிய அய்யர் Patnam Subramanya Iyar
பஜ வினதா Bhaja Vinata	வஸந்தா Vasanta	ஆதி Adi	மீசு கிருஷ்ணய்யர் Misu Krishna Aiyar
அம்மராவம்மா Ammaravamma	கல்யாணி Kalyani	க. சாபு Khanda Chapu	தியாகராஜர் Tyagaraja
கொலுவை யுன்னடே Koluvai yunnade	தேவ கந்தாரி Deva Gandhari	ஆதி Adi	தியாகராஜர் Tyagaraja

ராகம் — தானம் — பல்லவி — பைரவி — ஆதி
 Ragam — Tanam — Pallavi — Bhairavi — Adi

இதரவகைகள் — Miscellaneous

மங்களம் — Mangalam

THE MUSIC ACADEMY, MADRAS - FIFTY-SECOND CONFERENCE, 1978

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THURSDAY, 17-12-1978 8:00 to 10:30 P.M.

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AT THE T. T. KRISHNAMACHARI AUDITORIUM

FRIDAY 22—12—78 வெள்ளிக்கிழமை 1-00 to 2-30 p.m.

Smt. Gayatri Chandrashekar	Vocal	பாட்டு	ஸ்ரீமதி காயத்ரி சந்திரசேகர்
Sri Bangalore M. S. Govindasamy	Violin	பிடி	ஸ்ரீ எம். எஸ். கோவிந்தசாமி
„ K. Mani	Mridangam	மிருதங்கம்	„ கே. மணி
வனஜாக்ஷி (வார்ணம்)	வராளி	சதுரஸ்ர அட	ராமனாதபுரம்
			ஸ்ரீனிவாஸயங்கார்
Vanajakshi (Varnam)	Varali	Chaturasra Ata	Ramnad Srinivasa Iyengar
குமாரஸ்வாமினம்	அஸாவேரி		தீக்ஷிதர்
Kumaraswaminam	Asaveri	Adi	Dikshitar
சசாநாதி சிவாகார	ஸஹானா	ரூபகம்	தீக்ஷிதர்
Isanadi Sivakara	Sahana	Rupakam	Dikshitar
ஏஹி த்ரிஜகடீச	ஸாரங்க	மி. சாபு	தியாகராஜர்
Ehi trijagadisa	Saranga	Misra Chapu	Tyagaraja
க்ஷீணமை	முகாரி		தியாகராஜர்
Ksheenamai	Mukhari	Adi	Tyagaraja
நீபை மோஹ	புனாகுவராளி	மி. சாபு	பல்லவி சேஷ்யயர்
Neepai Moha	Punnagavarali	Misra Chapu	Pallavi Seshayyar

FRIDAY 22—12—78 வெள்ளிக்கிழமை 2-30 to 4-30 p.m.

Vairamangalam			வைரமங்கலம்
Sri S. Lakshminarayanan	Vocal	பாட்டு	ஸ்ரீ எஸ். லக்ஷ்மி நாராயணன்
„ K. Shivakumar	Violin	பிடி	„ கே. சிவகுமார்
„ S. M. Sivaprakasam	Mridangam	மிருதங்கம்	„ எஸ். எம். சிவபிரகாசம்
ஸ்ரீ மஹாகணபதிம் பஜே	அடானா	ஆதி	மைஸூர் மஹாராஜா
Sri Mahaganapatim Bhaje	Atana	Adi	Mysore Maharaja
நாத ஸுதா ரஸம்பிலனா	ஆரபி	ரூபகம்	தியாகராஜர்
Nada sudharasambilanu	Arabhi	Rupakam	Tyagaraja
நீ தய ராதா	பூர்வி கல்யாணி	ஆதி	Dr. பாலமுரளி கிருஷ்ணா
Nee daya rada	Poorvi Kalyani	Adi	Dr. Balamuralikrishna
பாஹி மாம்	மோஹனம்	ரூபகம்	தீக்ஷிதர்
Pahi mam	Mohanam	Rupakam	Dikshitar
ஸந்ததமு	வலசி		G. N. பாலசுப்ரமணியம்
Santatamu	Valachi	Adi	G. N. Balasubramaniam
நிஜ தாஸ வரதா	கல்யாணி	ஆதி	பட்டணம் சுப்ரமணிய அய்யர்
Nija dasa varada	Kalyani	Adi	Patnam Subramania Iyer

ராகம் — தானம் — பல்லவி — பைரவி

Ragam — Tanam — Pallavi — Bhairavi

நீரஜாக்ஷி காமாக்ஷி (Neerajakshi Kamakshi)

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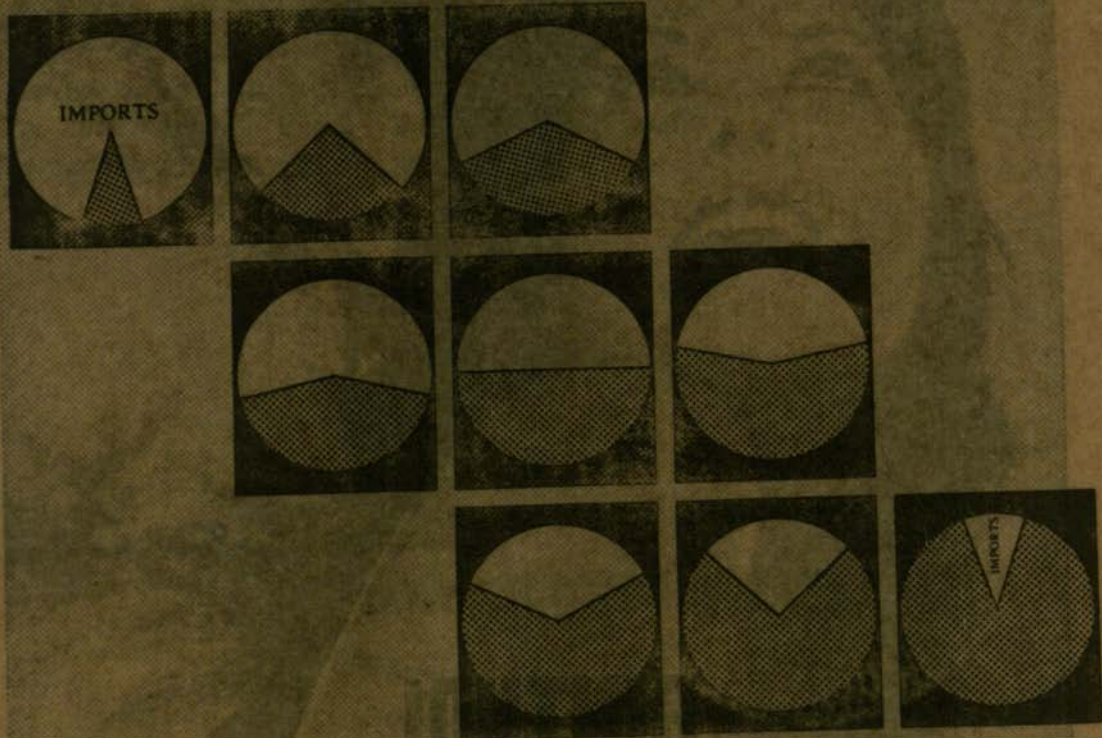
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வெகு துரிதமான முறையில் ஒரு இன்றியமையாத அங்கமாகி
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பொறுப்புகளான, பள்ளிக்கூடச் சம்பளம், மின்சாரக் கட்டணம்
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AT THE T. T. KRISHNAMACHARI AUDITORIUM

FRIDAY 22-12-1978 வெள்ளிக்கிழமை 5-00 to 7-30 p.m.

Smt. T. Brinda	Vocal	பாட்டு	ஸ்ரீமதி T. பருந்தா
Sri T. Kesavulu Coimbatore	Violin	பிடில்	ஸ்ரீ T. கேசவலு கோயம்பத்தூர்
Sri N. Ramaswamy	Mridangam	மிருதங்கம்	ஸ்ரீ N. ராமஸ்வாமி
வர்ணம் Varnam	நாயகி Nayaki	க. திருபுட K. Tripudā	
இலலோ Ilalo	அடாண Atana	ஆதிங்கா Adiṅka	த்யாகராஜர் Tyagaraja
மனஸா எடுலோ Manasa Etulo	மலயமாருதம் Malayamarutam	ரூபகம் Rupakam	த்யாகராஜர் Tyagaraja
ஸ்ரீராஜகோபால Sri Rajagopala	ஸாவேரி Saveri	ஆதி Adi	திக்ஷிதர் Dikshitar
தனமீத நே Tanamida ne	பூஷாவளி Bhushavali	ஆதி Adi	த்யாகராஜர் Tyagaraja
ராம இகா நன்னு Rama ika nannu	ஸஹானா Sahana	ரூபகம் Rupakam	பட்டணம் சுப்ரமணிய அய்யர் Patnam Subramanya Iyer
ராம நீ ஸமான் Rama ni samana	கரஹரபரியா Kharaharapriya	ரூபகம் Rupakam	த்யாகராஜர் Tyagaraja
		பதம் - ஜாவளி Padams - Javalis	

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FRIDAY 22-12-78 வெள்ளிக்கிழமை 8-00 to 10-30 p.m.

Thiruppamburam

Sri N. Sivasubramanya Pillai

„ Neti Sreerama Sarma

„ Kamalakara Rao

Vocal

Violin

Mridangam

பாட்டு

பிடிவ

மிருதங்கம்

திருப்பாம்புரம்

ஸ்ரீ சிவசுப்ரமணிய பிள்ளை

„ நேடி ஸ்ரீராம சர்மா

„ கமலாகர ராவ்

சாமி எந்தனி

Samī entani

அம்ப பரதேவதே . .

Amba paradevate

அனந்த பாலகிருஷ்ணம்

Aqanta Balakrishnam

உச்சிஷ்ட கணபதிள

Uccishta Ganapatau

ஸ்ரீசுக்ரபகவந்தம்

Sri Sukra Bhagavantam

கஜவதன

Gajav adana

ஸ்ரீமாந்ருபுதம்

Srimatrub hootam

ஸ்ரீ மாத: சிவ

Sri Matah Siva

காரு வெல்புலு

Karu velpulu

அலிகிதே (பதம்)

Aligite (Padam)

சுரடி

Surati

ருத்ரப்ரியா

Rudrapriya

சமனோஹரி

Isamanohari

ராமக்ரியா

Ramakriya

பரஸ்

Paras

தோடி

Todi

கன்னடா

Kannada

பேகடா

Begada

கல்யாணி

Kalyani

உசேனி

Useni

ரூபகம்

Rupakam

கண்ட சாபு

Khanda Chapu

ஆடி

Adi

ஆடி

Adi

அடா

Ata

ஆடி

Adi

மிஸ்ர சாபு

Misra Chapu

ஆடி

Adi

ஆடி

Adi

மி. சாபு

Misra Chapu

சுப்பராம திஷிதர்

Subbarama Dikshitar

கிருஷ்ணசாமி அய்யா

Krishnasamy Ayya

திஷிதர்

Dikshitar

திஷிதர்

Dikshitar

திஷிதர்

Dikshitar

குமார எட்டேந்தர

Kumara Ettendra

திஷிதர்

Dikshitar

திஷிதர்

Dikshitar

த்யாகராஜர்

Tyagaraja

கேத்ரஞர்

Kshetragnar

ராகம் — தானம் — பல்லவி

Ragam — Tanam — Pallavi

இதரவகைகள் — Miscellaneous

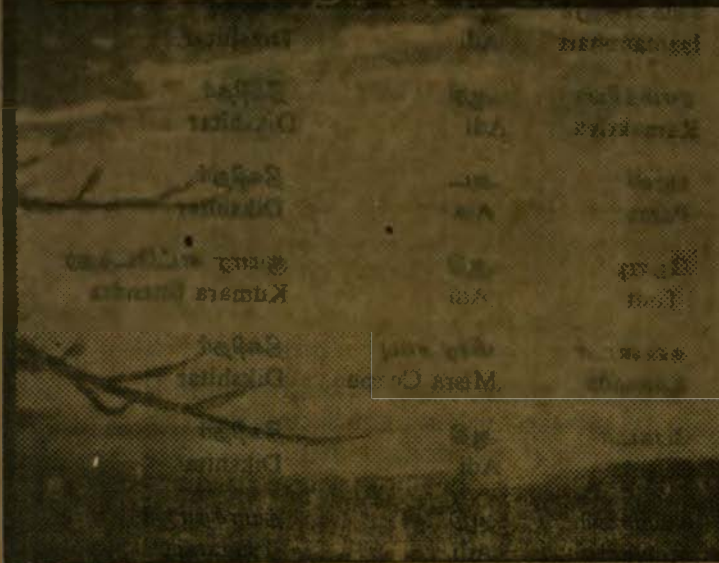
மங்களம் — Mangalam

AT THE T. KRISHNAMACHARI AUDITORIUM

FRIDAY, 22-11-78 8.00 to 10.30 p.m.

The programme is
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AT THE T. T. KRISHNAMACHARI AUDITORIUM

SATURDAY 23-12-78 சனிக்கிழமை 1-00 to 2-30 p.m.

Smt. B. V. Seetha	Vocal	பாட்டு	ஸ்ரீமதி பி. வி. சீதா
Kudantai Sri Balasundaram	Violin	பிடில்	குடந்தை ஸ்ரீ பாலசுந்தரம்
,, R. Ramesh	Mridangam	மிருதங்கம்	,, ஆர். ரமேஷ்
வர்ணம்	நாடகுறிஞ்சி	ஆதி	
Varnam	Natakurinji	Adi	
வாடேரா தெய்வமு	பந்துவராளி	ஆதி	தியாகராஜர்
Vadera daivamu	Pantuvarali	Adi	Tyagaraja
ஸ்ரீனிவாஸ தவ சரணம்	கரஹரப்பியா	திசீர் ஏகம்	பாபநாசம் சிவன்
Srinivasa tava charanam	Kharaharapriya	Tisra Ekam	Papanasam Sivan
எங்கு நான்	தன்ஜாவந்தி	கண்ட சாபு	பெரியசாமி தூரன்
Engu nan	Dvijavanti	Khanda Chapu	Periasamy Thooran
மா ஜானகி	காம்போஜி	ஆதி	தியாகராஜர்
Ma Janaki	Kambhoji	Adi	Tyagaraja
க்லோகம்	ராகமாலிகை		
Sloka	Ragamalika		
எதிரு நன்னு	நாதநாமகரியா	ஆதி	பத்ராசல ராமதாஸர்
Etiruga nannu	Nadanamakriya	Adi	Bhadrachala Ramadas
குனி குணியலு	ராகமாலிகை		பிரஸன்ன தீர்த்தர்
Kuni Kuniyalu	Ragamalika	Adi	Prasanna Teerthar

SATURDAY 23-12-78 சனிக்கிழமை 2-30 to 4-30 p.m.

Sri Prapancham Sita Ram	Flute	புல்லாங்குழல்	ஸ்ரீ ப்ரபஞ்சம் ஸீதாராம்
,, V. V. Ravi	Violin	பிடில்	,, V. V. ரவி
Tanjore Sri R. Ramadoss	Mridangam	மிருதங்கம்	தஞ்சாவூர் ஸ்ரீ ராமதாஸ்
வர்ணம்	நாட	ஆதி	பாலமுரளி க்ருஷ்ணா
Varnam	Nata	Adi	Balamurali Krishna
ஸ்ரீ மஹாகணபதி	கௌளை	மி. சாபு	திசீதர்
Sri Mahaganapatim	Gowla	M. Chapu	Dikshitar
ஸாமஜவரகமன	ஹிந்தோளம்	ஆதி	த்யாகராஜர்
Samajavaragamana	Hindolam	Adi	Tyagaraja
ஞான மொஸக ராதா	பூர்விகல்யாணி	ரூபகம்	த்யாகராஜர்
Gnana mosaga rada	Poorvikalyani	Rupakam	Tyagaraja
மரிவேரெ	ஆனந்த பைரவி	மி. சாபு	சியாமா சாஸ்திரி
Marivere	Anandabhairavi	M. Chapu	Syama Sastri
எவரி மாட	காம்போஜி	ஆதி	த்யாகராஜர்
Eviri mata	Kambhoji	Adi	Tyagaraja
இந்திராரமண	கானடா	ஆதி	அன்னமாசார்யா
Indiraramana	Kanada	Adi	Annamacharya
ரகுவம்ச	கதனகுதாஹலம்	ஆதி	பட்டணம் சுப்ரமணிய அய்யர்
Raghuvamsa	Kadanakutoohalam	Adi	Patnam Subramanya Iyar
கலியுகதொஹரி	ஜென்ஜொடி	ஆதி	புரந்தரதாஸர்
Kaliyugadolu Hari	Jhenjhoti	Adi	Purandara Dasa

AT THE T. KRISHNAMACHARI AUDITORIUM

SATURDAY 23-12-78 1-00 to 2-30 p.m.

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THE MUSIC ACADEMY, MADRAS - FIFTY-SECOND CONFERENCE, 1978

AT THE T. T. KRISHNAMACHARI AUDITORIUM

SATURDAY 23-12-1978 சனிக்கிழமை 5-00 to 7-30 p.m.

Sri M. D. Ramanathan Chalakkudi	Vocal	பாட்டு	ஸ்ரீ M. D. ராமநாதன் சாலக்குடி
Sri N. S. Narayanaswamy	Violin	பிடி	ஸ்ரீ நாராயணஸ்வாமி
T. V. Gopalakrishnan	Mridangam	மீருதங்கம்	,, T. V. கோபால கிருஷ்ணன்

(வர்ணம்) வனஜாஷா (Varnam) Vanajaksha	ரீதிகௌள	அட	வீணை குப்பய்யர்
	Ritigoula	Adi	Veena Kuppayyar

திவாகர தனுஜம் Divakaratanujam	யதுகுலகாம்போஜி	ஆதி	திஷிதர்
	Yadukulakambhoji	Adi	Dikshitar

வனஜாஸன Vanajasana	ஸ்ரீ	ரூபகம்	ஸூப்பராய சாஸ்திரி
	Sri	Rupakam	Subbaraya Sastri

மங்களசரணே Mangalacharane	ஹிந்தோளம்	ஆதி	வரத தாஸர்
	Hindolam	Adi	Varada Dasar

கோரினவர Korinavara	ராமப்ரியா	ரூபகம்	பட்டணம் சுப்ரமணிய அய்யர்
	Rampriya	Rupakam	Patnam Subramanya Iyer

பதவி நீ ஸத்பக்தி Padavi ni sabbhakti	ஸாலகபைரவி	ஆதி	த்யாகராஜர்
	Salagabhairavi	Adi	Tyagaraja

எமி ஜேனிதே Emi jesite	தோடி	சாபு	த்யாகராஜர்
	Todi	Chapu	Tyagaraja

ராகம் — தானம் — பல்லவி — சங்கராபரணம்

Ragam — Tanam — Pallavi — Sankarabharanam

—: கார்ப்பு 10' 1978 1978 கார்ப்பு 10' 1978 1978 —

THE MUSIC ACADEMY, MADRAS - FIFTY-SECOND CONFERENCE, 1978

AT THE T. KRISHNAMACHARI AUDITORIUM

SAURDAY 23-12-1978



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AT THE T. T. KRISHNAMACHARI AUDITORIUM

SATURDAY 23-12-78 சனிக்கிழமை 8-00 to 10-30 p.m.

Sri Balamurali Krishna	Vocal	பாட்டு	ஸ்ரீ பாலமுரளி கிருஷ்ணா
Annarapu Sri Ramaswamy	Violin	பிடில்	அன்னவரபு ஸ்ரீ ராமஸ்வாமி
Umayalpuram Sri K. Sivaraman	Mridangam	மிருதங்கம்	உமையாள்புரம் ஸ்ரீ. சிவராமன்
ஸாதிம்செனே	ஆரபி	ஆதி	தியாகராஜர்
Sadbinchene	Arabi	Adi	Tyagaraja
தத்வமெருக தரமா	கருடத்வனி	ரூபகம்	தியாகராஜர்
Tatvameruga tarama	Garudadhvani	Rupakam	Tyagaraja
பாவமே	காபி	ஆதி	பாலமுரளி கிருஷ்ணா
Bhavame	Kapi	Adi	Balamurali Krishna
நீரஜாக்ஷி	ஹிந்தோளம்	ரூபகம்	திக்ஷிதர்
Neerajakshi	Hindolam	Rupakam	Dikshitar
கதிபேத ப்ரியா (தில்லானா)	ராகமாலிகை		பாலமுரளி கிருஷ்ணா
Gathibheda Priya (Tillana)	Ragamalikai		Balamurali Krishna

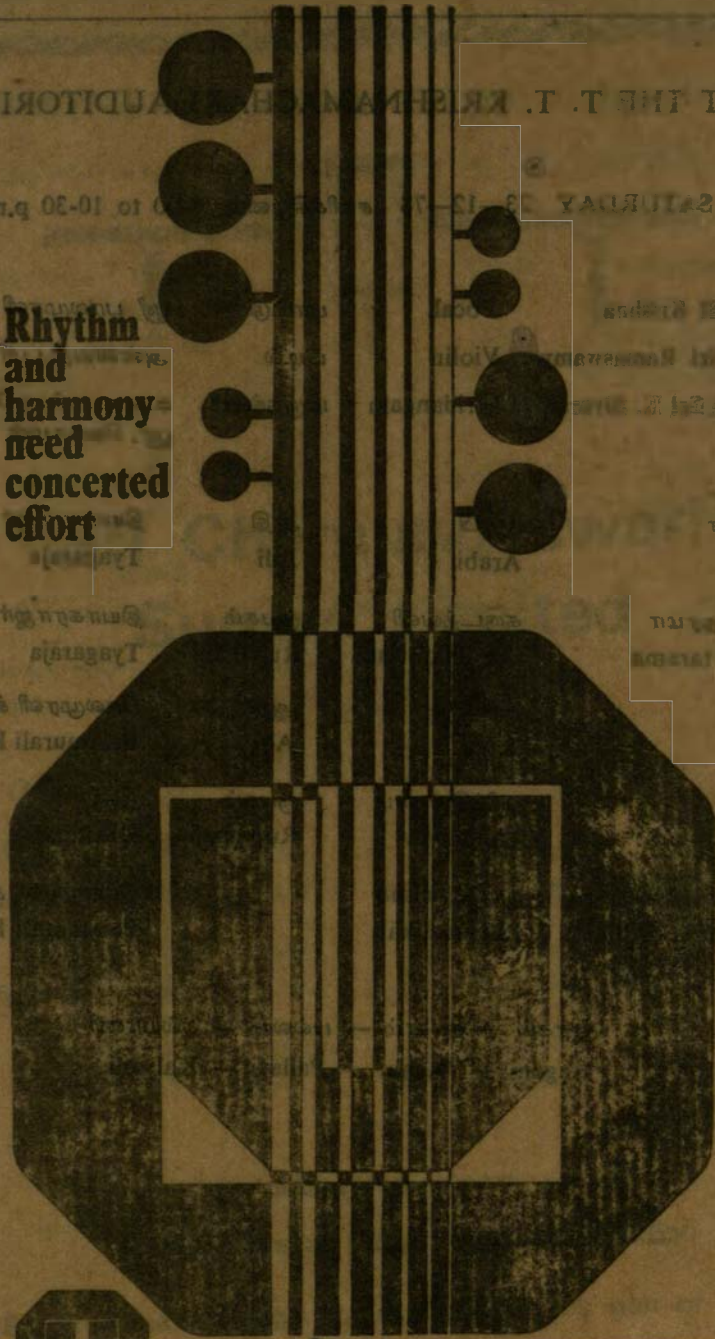
ராகம் — தானம் — பல்லவி — கல்யாணி
Ragam — Taram — Pallavi — Kalyani

THE MUSIC ACADEMY, MADRAS - FIFTY SECOND CONFERENCE

AT THE T. T. KRISHNAMACHARI AUDITORIUM

SATURDAY 12-13-57 10 to 10-30 p.m.

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SUNDAY 24-12-1978 ஞாயிற்றுக்கிழமை 12-45 p.m.

Sri C. K. Ramachandran	Vocal	பாட்டு	C. K. ஸ்ரீ ராமசுந்தரன்
Smt. V. Vasantha Kannan	Violin	பிடில்	ஸ்ரீமதி V. வஸந்தா கண்ணன்
Poovalur Sri V. Srinivasan	Mridangam	மிருதங்கம்	பூவாளர் V. ஸ்ரீ நிவாஸன்
ஆடமோடி கலதே	சாருகேசி	ஆதி	த்யாகராஜர்
Adamodi galade	Charukesi	Adi	Tyagaraja
வஸந்தா கண்ணன்	Vasanta	K. Ekam	Dikshitar
Hariharpuram	Vasanta	K. Ekam	Dikshitar
பரிபாலய	பந்துவராளி	ஆதி	ஸ்வாதி திருநாள்
Paripalaya	Pantuvarali	Adi	Swati Tirunal
சோபில்லு	ஐகன் மோஹினி	ரூபகம்	த்யாகராஜர்
Sobhillu	Jaganmohini	Rupakam	Tyagaraja
பங்கஜ லோசன	கல்யாணி	சாபு	ஸ்வாதி திருநாள்
Pankajalochana	Kalyani	Chapu	Swati Tirunal
சரவணபவ	ஷண்முகபிரியா	ஆதி	பாபநாசம் சிவன்
Saravanabhava	Shanmukapriya	Adi	Papanasam Sivan
அரவிந்த பத மலர்	காபி	ஆதி	அம்புஜம் கிருஷ்ண
Aravinda pada malar	Kapi	Adi	Ambujam Krishna
கனகமய	ஹுஸேனி	ரூபகம்	ஸ்வாதி திருநாள்
Kanakamaya	Huseni	Rupakam	Swathi Tirunal

SUNDAY 24-12-78 ஞாயிற்றுக்கிழமை 2-15 to 4-15 p.m.

Sri Neyyattinkara Vasudevan	Vocal	பாட்டு	நெய்யாத்தின்கரா ஸ்ரீ வாஸுதேவன்
„ Mysore N. Nagaraj	Violin	பிடில்	மைஸூர் ஸ்ரீ N. நாகராஜ
„ Velukutty Nair	Mridangam	மிருதங்கம்	வேலுகுட்டி ஸ்ரீ K. நாயர்
ஸ்ரீ மஹா கணபதிம்	அடானா	ஆதி	மைஸூர் மஹாராஜா
Sri Mahaganapatim	Atana	Adi	Mysore Maharaja
ஸ்ரீ வரலக்ஷ்மி	ஸ்ரீ	ரூபகம்	திக்ஷிதர்
Sri Varalakshmi	Sri	Rupakam	Dikshitar
நெநெந்து வெத குதுரா	கர்நாடக பெஹாக்	ஆதி	த்யாகராஜர்
Nanendu vedakutura	Karnataka Behag	Adi	Tyagaraja
பாஹி பாஹி பாவனாங்கி	பூர்விகல்யாணி	ஆதி (திசீரநடை)	K. C. கேசவபிள்ளை
Pahi Pahi Pavanangi	Poorvi Kalyani	Adi (Iisram)	K. C. Kesava Pillai
ஜய ஜய பத்மநாப	மணிரங்கு	ஆதி	ஸ்வாதி திருநாள்
Jaya Jaya Padmanabha	Manirangu	Adi	Swati Tirunal
கிருபாயா பாலய	சாருகேசி	சாபு	ஸ்வாதி திருநாள்
Kripaya palaya	Charukesi	Chapu	Swathi Tirunal
ஸுகி எவரோ	காண்டா	ஆதி	த்யாகராஜர்
Sukhi evoro	Kanada	Adi	Tyagaraja
வரநாரத	விஜயஸ்ரீ	ஆதி	த்யாகராஜர்
Varanarada	Vijayasree	Adi	Tyagaraja
நன்னு பாலிம்ப	மோஹனம்	ஆதி	த்யாகராஜர்
Nannu palimpa	Mahanam	Adi	Tyagaraja
ராகமாலிகை - சலோகம்	ராகமாலிகை - சலோகம்	ஆதி	ராகமாலிகை - சலோகம்
Ragamalika - Slokam	Ragamalika - Slokam	Adi	Ragamalika - Slokam
ஜவலி	ஸுரதி	ஆதி	ஜவலி
Jawali	Surati	Adi	Jawali

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of

TATA ENTERPRISES

AT THE T. T. KRISHNAMACHARI AUDITORIUM

SUNDAY 24-12-78 ஞாயிற்றுக்கிழமை 5-00 to 7-30 p.m.

ஸ்ரீமதி M. S. சுப்புலக்ஷ்மி	—	பாட்டு
ஸ்ரீ கண்டதேவி அழகிரிஸ்வாமி	—	விடல்
ஸ்ரீ T. K. மூர்த்தி	—	மிருதங்கம்
ஸ்ரீ V. நாகராஜன்	—	கஞ்சிரா
Smt. M. S. Subbulakshmi	—	Vocal
Sri Kandadevi Alagiriswamy	—	Violin
Sri T. K. Murthy	—	Mridangam
Sri V. Nagarajan	—	Kanjira

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SUNDAY 24-12-78 ஞாயிற்றுக்கிழமை 8-00 to 10-30 p.m.

Sri N. Ramani Flute புல்லாங்குழல் ஸ்ரீ N. ரமணி
Tirupparkkadal Sri Veeraraghavan Violin பிடில் திருப்பாற்கடல் வீரராகவன்
Tanjore Sri Upendran Mridangam மிருதங்கம் தஞ்சாவூர் ஸ்ரீ உபேந்தரன்

வர்ணம் Varnam	வராளி Varali	ஆதி Adi	திருவொற்றியூர் த்யாகய்யர் Tiruvotriyur Thyagaiyar
ஸ்ரீ சங்கர Sri Sankara	நாகஸ்வராவளி Nagaswaravali	ரூபகம் Rupakam	மஹா வைத்யநாத அய்யர் Maha Vaidyanatha Iyer
கானமாலிஞ்சி Ganamalinchi	கல்யாண வஸந்தம் Kalyana Vasantam	ஆதி Adi	பாலமுரளி க்ருஷ்ண Balanurali Krishna
பஜரே பஜ Bhajare Bhaja	கன்னட Kannada	மி. சாபு M. Chapu	த்யாகராஜர் Tyagaraja
பாலகோபால Balagopala	பைரவி Bhairavi	ஆதி Adi	திஷிதர் Dikshitar
கனகசைல Kanakasaila	புனாகவராளி Pannagavarali	ஆதி Adi	சியாமா சாஸ்திரி Syama Sastri

ராகம் — தானம் — பல்லவி — மோஹனம்
Ragam — Tanam — Pallavi — Mohanam

இதரவகைகள் — Miscellaneous
மங்களம் — Mangalam

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AT THE T. T. KRISHNAMACHARI AUDITORIUM

MONDAY 25-12-78 திங்கட்கிழமை 1-00 to 2-30 p.m.

ஸ்ரீமதி காயத்ரி ராஜபூர்
ஸ்ரீ தஞ்சாவூர் S. ஸுப்ரமணியன்

Smt. Gayatri Rajapur
Thanjavur Sri S. Subramanian

— கோட்டுவாத்யம்
மிருதங்கம்

Gottuvadyam
Mridangam

MONDAY 25-12-1978 திங்கட்கிழமை 2-30 to 4-30 p.m.

ஸ்ரீ P. K. ரகுநாத பாகவதர்

Sri P. K. Raghunatha Bhagavatar

— ஸங்கீத உபன்யாஸம்
வள்ளி கல்யாணம்

— Harikatha
Vallikalyanam

THE MUSIC ACADEMY, MADRAS - FIFTY-SECOND CONFERENCE, 1978

FOOTNOTES
ON HARMONY



Bata

I. T. KRISHNAMACHARI AUDITORIUM

FRIDAY 25-12-78 திங்கட்கிழமை 5-00 to 7-30 p.m.

	Bharatanatyam	பரதநாட்டியம்	ஸ்ரீமதி கமலா ஸவாமிமலை
am	Nattuvangam	நட்டுவாங்கம்	ஸ்ரீ K. ராஜரத்னம்
i	Vocal	பாட்டு	ஸ்ரீமதி S. ராஜேசுவரி
	Mridangam	ம்ருதங்கம்	ஸ்ரீ கோபி
	Flute	புல்லாங்குழல்	„ வெங்கட்ராமம்
ao	Veena	விணை	„ ராமராவ்
ma	Violin	வயலின்	„ ஸீதாராம சர்மா
ankar	Special effects	விசேஷ அமைப்பு	„ கௌரீ சங்கர்
mi	Tambura	தம்பூரா	„ குருசாமி

களம்
Talam

R.

ஆரபி கண்ட சாபு
 Arabhi K. Chapu

சாதி

மோஹனம் ஸர்வலகு
 Mohanam Sarvalaghu

uttuvam

ரஞ்சனி
 Ranjani
 சூர் ராகமாலிகை
 Chatur Ragamalika

சாருகேசி ஆதி லால்குடி ஜயராமன்
 Charukesi Adi Lalgudi Jayaraman

இடைவேளை — Intermission

த்யாகராஜர்
 Tyagaraja

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