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T. S. PARTHASARATHY
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"I dwell not in Vaikuntha, nor in the hearts of Yogins nor in the Sun; (but) where my bhaktas sing, there be I, Narada!"
OURSELVES

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

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

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**The Desi Suladi of Annamacharya**

*S. R. Janikiraman*

**Agama Texts and Music (Tamil):**

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**Some Aspects of Dikshitar's Compositions (Tamil):**

*B. Rajam Iyer*

**The Raga Malhar:**

*Shanno Khurana*

**Book Reviews:**

*K. Chandrasekharan*

*T. S. Parthasarathy*

*S. Ramanathan*
THE 52ND MADRAS MUSIC CONFERENCE
OFFICIAL REPORT

THE OPENING DAY

21st December, 1978

The 52nd Annual Conference of the Music Academy, Madras, was held in the T. T. Krishnamachari Auditorium, in the premises of the Academy, 306, Mowbray's Road, Madras, from the 21st December 1978 to 1st January 1979. The Conference was presided over by Dr. Balamurali Krishna.

The Hon'ble Thiru M. G. Ramachandran, Chief Minister of Tamil Nadu, inaugurated the Conference.

The Inaugural function began with a prayer by Smt. Mani Krishnaswamy.

Sri T. V. Rajagopalan, Secretary, read the messages received from prominent persons all over India for the success of the Conference.

The President of the Academy, Sri K. R. Sundaram Iyer, welcomed the distinguished guests, members of the Academy and the public.

An English summary of his welcome address in Tamil is published below. The Tamil original has been printed elsewhere in this issue.

"I extend a hearty welcome to our Hon'ble Chief Minister Thiru M. G. Ramachandran, and also to Dr. Balamurali Krishna, musicians and rasikas assembled here, to members of the Music Academy and members of the Experts' Committee.

We deem it a great honour that our Chief Minister has agreed to inaugurate this Conference amidst his multifarious responsibilities. This gesture shows his deep interest and appreciation of the services being rendered by the Music Academy to the cause of music for the past 52 years."
Dramas and films occupy a unique place in our cultural life. Our Chief Minister reached Himalayan heights in these two fields and his achievements have been appreciated by lakhs of people. As the Chief Minister of Tamil Nadu, he has taken effective steps to put down corruption and has been ceaselessly working to give the common man a fair deal.

I welcome Dr. Balamurali Krishna, the renowned musician who has been brought up from his seventh year in an atmosphere of music. He occupies a unique place in the hearts of thousands of music lovers in this country and overseas. He has been a performing musician for the past 42 years. I am sure that under his presidency, this 52nd Conference will function in a fruitful manner.

The Music Academy has been continuously striving to maintain high standards in the fields of music and dance. We are also formulating various schemes from time to time to encourage musicians and other artistes. The Academy has been conducting mid-year series of concerts to encourage young and promising musicians.

In this connection, I wish to mention before you an impression which has been gathering in my mind for some time. Our ancestors have said that music can move even beasts and inanimate objects. But I feel greatly concerned that pop music, which is now attracting the younger generation, should not be permitted to affect our classical music in the future. We have arranged a special meeting of musicians and rasikas on December 31, to explore methods of attracting our youngsters by arranging light classical music performances. Vidwan Lalgudi Jayaraman, our renowned violinist, recently wrote about this subject to Dr. Raghavan, our secretary. I feel that the meeting mentioned by me will be able to work out a scheme for making classical music attractive to our younger generation.

The Academy arranges music competitions every year and a number of music lovers and other prominent persons have made endowments for giving awards to successful candidates.

The late Raja Sir Annamalai Chettiar had endowed an award of Rs. 500/- to a student of our Teachers' College of Music who stood first in the Govt. Music examinations. I have great pleasure
in announcing, with our gratitude, that Dr. Raja Sir M. A. Muthiah Chettiar has made an endowment of Rs. 25,000/- from which an interest of Rs. 3,000/- will be available to us for giving away the above award.

The Academy has also decided that from the next year onwards, two young and promising musicians would be trained in the Gurukula method. I have pleasure in announcing that Sri C. V. Narasimhan, former Under-Secretary General of the United Nations, music lover and musician, has come forward to give an amount of Rs. 200/- per month to each of these students in the name of his Guru Sangita Kalanidhi Sri Musiri Subramania Iyer.

I again welcome all of you and request Dr. V. Raghavan to read the welcome address to our Hon'ble Chief Minister.

Dr. V. Raghavan Secretary, then presented to Thiru M. G. Ramachandran, the following welcome address in Tamil which is printed elsewhere in this issue. An English summary of it is furnished below.

"We are deeply grateful to you for so kindly agreeing to inaugurate this 52nd Music Conference of the Music Academy and the Music Festival. Your ready consent to perform this pleasant function in the midst of your numerous activities shows your abiding interest in our fine arts.

As an actor, you reached unique heights and in your public life, you have, as Chief Minister of this State, ushered in an administration known for its integrity and fairness. Apart from constructive activities like the eradication of corruption, introduction of prohibition etc., the policies formulated by you for the maintenance of our ancient temples and encouragement to our fine arts, have given great confidence to institutions like the Music Academy.

It is not possible to describe, in a few minutes, the services rendered by this Academy to music during the past 52 years. When this Academy was started, there were only a few Sabhas in Madras which were arranging concerts. This Academy has many achievements to its credit in the fields of research, teaching of music, publication of musical treatises and codification of Raga-Lakshanas. The Academy was able to achieve all these in the
pre-Independent days without State help. But today, the Annual Conference and Music Festival of this Academy are treated as unique events by musicians and music lovers not only in India but throughout the world.

We have built a costly auditorium with excellent acoustic properties. But for conducting our Conferences, research and music classes, we have planned to build an annexe to the main auditorium and we are awaiting a final decision in this respect. The Central Government has given us a grant of Rs. 1,00,000/- and we hope to get financial assistance from other sources also. We now request you to inaugurate this 52nd Conference of our Academy.”

Thiru M. G. Ramachandran, delivered his inaugural address in Tamil and it is printed elsewhere in this issue. An English summary is furnished below:

“I offer my respects to all Vidvans, Vidushis and music lovers assembled here for the inauguration of the fifty-second Conference of the Madras Music Academy. The Academy has invited me to inaugurate this Conference and music festival, but it is really you, who will be inaugurating this function. This is like inviting a Minister to inaugurate the pulling of a temple car. The Minister will merely touch the heavy ropes and the devotees present there will then pull the car and bring it to its destination. Similarly, I take part in this function as a mere lover of music.

I feel that this honour has been done to me not only because I am the Chief Minister of Tamil Nadu, but because I am also a rasika and a lover of music, drama and other fine arts.

The Music Academy is celebrating its fifty-second festival this year. The total of the two digits of the number fifty-two is seven, and music is born from seven notes. This Conference is therefore closely associated with music.

Our ancestors described God Himself as the embodiment of music and the object of music. Worshipping God through music was called Nadopasana. The musician merges with the sruti and the listeners merge with the musician. Tears flow when the music touches our heart. There is no room for any disunity or dissension in the field of music.
Nadopasana is also called Nada Yoga. Poet Bharati has sung about the wonderful effect of Nada or sound on the human ear. Karnatic music is our traditional music which takes us to the sacred sphere of Nada. Music with us is a way of life. The mother sings a lullaby to put the child to sleep in the cradle. Special songs are sung while playing various games. Unique songs called Kavadi Chindus were composed when devotees carried Kavadis to temples. Tamil literature mentions Panars who used to sing with their Yazh before kings and receive handsome rewards.

The Nagaswaram is an indispensable instrument in temples. Our ancestors earmarked it for auspicious occasions. The Silappadhiyakaram is a mine of information on music and dance. Bharatanatyam was formerly being danced by a particular community but now it is the common property of all art lovers. It is said that even animals and birds are moved by the sweetness of music.

Periyazhvar describes in one of his verses how the magic flute of Krishna caused ecstasy not only among the Gopis but also among the deer and the peacocks of Brindavan. A Tamil ahaival describes Nada as the three arts, the three letters, the three gunas and the three worlds.

In accordance with this principle of threes, the three murtis of Karnatic music were Tyagaraja, Dikshitar and Syama Sastri, all of whom belonged to Tiruvarur. But they now belong to the whole world of music. Music lovers in far away United States have taken to our music. Srimati M. S. Subbulakshmi’s music melted the heart of Gandhiji and the same music was praised by members of the United Nations.

The Cheras, Cholas and Pandyas laid the foundations for the unique culture of Tamil Nadu and similarly the Trimurtis gave body and shape to our music by composing kritis. But these kritis are in Sanskrit and Telugu and although we relish their beauty, our enjoyment will be more if we understand their meaning. When we listen to the songs of Papanasam Sivan, who was known as the ‘Tamil Tyagayya’, and those of Harikesanallur Muthayya Bhagavatar, Gopalakrishna Bharati and Muthu Tandavar, we appreciate both the melody and the meaning of the sahitya.
Some people appear to fear that if songs are composed in Tamil, the music might suffer. The Tamil language is not inferior to any language in the world. The Pasurams composed by the Alvars and the Tevaram of the Nayanmars, are excellent songs with a divine aura about them.

The learned Sri Embar Vijayaraghavacharyar has said that the Divya Prabandham is as sacred as the Sanskrit Vedas. Nammalvar's songs are called the Tamil Veda and Tirumangai Alvar's songs, its six angas and the songs of the other eight Alvars as the upangas.

Although music transcends language, a musician is able to understand the meaning of songs if they are in his mother-tongue and he sings them with bhava. Srimati K. B. Sundarambal and Srimati D. K. Pattammal sing Tamil songs with great emphasis on the words. I have heard Dr. Balamurali Krishna sing Telugu songs with great feeling. Music must aid the development of languages.

The term Nadabrahma signifies the importance of sound. Swara, sruti and raga are the three aspects of sound. The Prabandham and Tevaram are composed in Panns and their equivalent ragas have been discovered by research. The following are examples:

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<td>Indalam</td>
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<td>Takkesi</td>
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<td>Kausikam</td>
<td>Bhairavi</td>
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<td>Kurinji</td>
<td>Harikambhoji</td>
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If this research is continued, we can find the equivalents of all Tamil Panns.

Ardent practice is necessary to sing Karnatic music correctly without deviating from the sruti and the tala. The musician should be a devoted person. Many ragas have feminine names like Kalyani, Bhairavi, Nilambari, Jaganmohini and Vasanta. What may be the reason for this? The child's first contact with music starts with the lullaby which is sung by the mother.
Music reduces the many tensions that we undergo in our daily life. The song "Tunbam nerkaiyil" by poet Bharatidasan explains this.

The songs of Gopalakrishna Bharati and Mahakavi Bharatiyar are beautiful creations. Vedanayakam Pillai of Mayuram was another great composer.

I started my life in a dramatic troupe which gave importance to music. In those days plays like 'Sampurna Ramayanam', 'Maha Bharatam', 'Satyavan Savitri' and 'Nandanar' gave prominence to songs rather than to dialogues. Singers like S. G. Kittappa, K. B. Sundarambal and Subbiah Bhagavatatar fascinated the audience by their music. In my professional life I acquired a taste for music although I did not become a musician myself.

I always encouraged film songs being composed in classical Karnatic ragas. Nowadays many people complain that classical music has been relegated to the background and film songs are being composed in cheap tunes in the name of light music. In the olden days many films were successful because of their classical tunes and one can never forget how well Tyagaraja Bhagavatatar sang the songs composed by Papanasam Sivan.

Even today some film producers are trying to introduce classical music in films. But the fact remains that even in Western countries the interest in classical music is declining and people are taking to 'pop music’. We should watch this trend carefully.

Arts can survive only if they are kept alive and not allowed to stagnate. This applies to music also. Nowadays people lead a fast life and have no leisure to enjoy our arts in peace. Formerly geniuses like Rajaratnam Pillai used to play a raga on the naga-swaram the whole night. Today an average concert lasts for three hours and a radio concert only one and a half hours. A concert is often split into two halves. The Television provides only 45 minutes for concerts. Listeners want good music to be provided in a short time and this is why light music is popular among our younger generation.

This Academy is serving classical music in many ways. It conducts music festivals and runs a College for music. I hope that
its authorities will consider my suggestions and render still better service to music. Many young Vidvans have come into the field and need encouragement. They should not be allowed to get frustrated for want of opportunities. They should be given chances to sing in the evening concerts usually reserved for senior Vidvans.

Dr. Balamurali Krishna, who is being honoured this year, is a prodigy who acquired fame even in his boyhood. He has rendered yeoman service to the conduct of the Tyagaraja festival at Tiruvaiyaru. I commend his anxiety to encourage promising young musicians.

The Tamil word 'Pan-padu', which means 'culture' can be split to mean 'sing a Pann'. Culture was the keynote of the life of Perarignar Anna. As a follower of his teachings, I express my gratitude to all those who gave me this opportunity'.

VOTE OF THANKS

Sri V. K. Ramaswamy Mudaliar, Trustee, proposed a vote of thanks.

ELECTION OF THE PRESIDENT

Duly proposed and seconded by members of the Experts' Committee, Dr. Balamurali Krishna was elected as the President of the 52nd Conference. He then delivered the following Presidential address:

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PRESIDENTIAL ADDRESS
OF
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 is 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 Vamsee, 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 as traditionists.
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 hidebound 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 "Gayakasarvabhauma" Sri Parupalli Ramakrishnaya 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. 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 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 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. Listeners should attend in large numbers 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 Venkatesubbiah, Sri Dakshinamoorthy Sastri, and my revered Guru Parupalli Sri Ramakrishnya Pantulu.

The presidential address was followed by a vocal concert by Vidwan K. V. Narayanaswami and party.
Tamil Text of the Welcome Address

BY SRI K. R. SUNDARAM IYER

PRESIDENT, MUSIC ACADEMY

21-12-1978

மரகாந்திக் தெருசர் அவரின், குன்றுக் கா்கள் கிளையில் மறுவியின் தீர்மானம் அவரின், கச்சிக் கெனாரன் அவரின், சின்னார்வலன், பீவு வாழிக்கை, நூறத்தான் அறப்பொழுது கிளையின் மத்திக்கும் புதுவர்த்தகம், பார்ப்பத்தில், குரவ் குரவ அறப்பொழுது கிளையின், கைவிளக்கங்கள் கூடுதல் உள்ளது பெருமை கொண்ட வருந்துசந்தையானம் மற்றும் கொண்டாட்டம் கொண்டிருப்பது.

இது நூறு வருந்துசந்தையானம் கூடுதல் உள்ளது பெருமை கொண்ட வருந்துசந்தையானம் மற்றும் கொண்டாட்டம் கொண்டிருப்பது.

தெருசர் பாய் பங்கீட்டுக்கான பிரித்திறன் தரும் நேரில் காலத்தின் சாரணம் நிலவின்று, இந்த மிதும் பால் குற்றகர் காத்திருப்பது, பொருள் கொண்டாட்டம், கீழ் காலத்திற்கு அதிகாரியர் கிராமாவைச் செய்த கட்டையை, பால் நூறு காலத்திற்கு நூறு வருந்துசந்தையானம் கூடுதல் உள்ளது பெருமை கொண்ட வருந்துசந்தையானம் மற்றும் கொண்டாட்டம் கொண்டிருப்பது.

பால், மின்வள்ளாமலுகத்துக்கான முறு கோரைந்து கூடுதல் உள்ளது பெருமை கொண்ட வருந்துசந்தையானம் மற்றும் கொண்டாட்டம் கொண்டிருப்பது.
THE 52ND MADRAS MUSIC CONFERENCE
Ganam Prakasam (Light Classical Music) presented on 31st December, The teachers college of music (Teachers College of Music) prepared and presented. The teachers college of music (Teachers College of Music) prepared and presented. The teachers college of music (Teachers College of Music) prepared and presented. The teachers college of music (Teachers College of Music) prepared and presented. The teachers college of music (Teachers College of Music) prepared and presented. The teachers college of music (Teachers College of Music) prepared and presented. The teachers college of music (Teachers College of Music) prepared and presented. The teachers college of music (Teachers College of Music) prepared and presented.
THE 52ND MADRAS MUSIC CONFERENCE

The 52nd Madras Music Conference was held in [city], Tamil Nadu, from 20th to 22nd [Month]. The conference was organized by the Tamil Nadu State Music Academy and sponsored by the Central Council of Indian Culture. Over 200 participants from various fields of music, including Carnatic, Hindustani, and folk, attended the conference. Keynote speeches were delivered by renowned scholars and musicians. The conference included workshops, seminars, and concerts that showcased the latest trends and developments in Indian music. Attendees had the opportunity to network and share ideas with leading figures in the field. The conference concluded with a festive concert featuring performances by artists from across the country.

[Insert details about the keynote speeches and workshops here, including names of speakers and topics discussed.]

The conference was a resounding success, with attendees expressing enthusiasm for future events. The organizers look forward to hosting another edition of the Madras Music Conference in the coming years.
Tamil Text of the Welcome Address
Presented by the Music Academy

TO

THE HON'BLE THIRU M. G. RAMACHANDRAN

Chief Minister of Tamil Nadu

உண்மையாக, சுசிவைத் தந்த மாநில பொருட்களை எவையும் வெளியில் தரவு செய்ய முடியாது. இதன் மூலம், மாநில அரசியல் குழுக்கள் அவர்கள் வரவேற்றுள்ள விளக்கங்களை, மாநிலத்தில் தந்த 52-நாட்கள் வரவேற்றுள்ள அவர்களின்

மிகுந்த பங்குறுக்கும் விளக்கம் வந்த நூற்றாண்டு புனிதமாக அவர்கள்

என்று கூறிய நாமே வரவேற்று ஆர்சான்களை மூன்றாண்டுகளுக்கும் பின்னர் குறிப்பிட்டடையுள்ளது.

'அந்த தன்னால் துறுத்துவதையும்?' பலரும் செய்யும் தன்

நம்பிக்கையில் செய்யப்படும் வேறு குற்றாலான அளவை தரவேற்றுவது. எனக்கான

மற்றிலை பெருமளவு குற்று முறைகள் சமாதிக்கும் போது மாநில

விளக்கங்களை விளக்கம் மிக்கவும் வைப்பதை எளிதாக செய்யவும் பயன்படும்.

சுதந்திரத் தோல்போக்கின் புகழ்பொறியும், மாநிலங்களில் சிலவை

வழியான மாநிலவாதத்தின் அருங்களை வணிகியபெறும் சார்ந்தை மூலம் அதன்

அருவிகள் பொருட்கள் பெறுதலுக்கு பல்வேறு வழிகள் இரண்டாக்கினால், சுதந்திரத்

போட்டை புரட்சிகள் மலர்பாள ஆண்கள் சமாதிக்கலாம்.

சமயத் தொடர், தொழில்முறை புள்ளியியல் முள்ளையே வழிபுத்துறாய், புழு

பொழுதுபோக்கு மற்றும் தொழில்முறை சார்ந்தை நீண்டணியாகும் கண்டெடு

க்கல் புரட்சிகள் பல்வேறு போட்டைகளில் நிற்கவும் கண்டெடுவிடப்பட்டு

முழு மாநிலத்தை சார்ந்தை வணிகியவாத புரட்சிகளின் பொருட்களை

சமயத் தொடர்பட்ட விளக்கங்கள் நோக்கியிட்டு பல்வேறு வழிகளில் சமாதிக்கும்

சுதந்திரத் தோல்போக்கின் புரட்சிகளை எளிதாக செய்யவும் பயன்படும்

சிறப்பு.
THE 52ND MADRAS MUSIC CONFERENCE

21—12—1978

21—12—1978 சென்னை நூற்றாண்டு நிறுவன ஆரம்பிகை

52-வது மாதவ சின்னம் நூற்றாண்டு நிறுவன ஆரம்பிகை
Tamil Text of the Inaugural Address

BY

HON'BLE THIRU M. G. RAMACHANDRAN  

Chief Minister of Tamil Nadu

உலக உயர்நிலை கையேற்றம் அமாவாசை! கிறித்தவிய! அதுக்கு அரசுப் பல்லா அமைந்துள்ளேன்!

மருத்நாடு அமாவாசை புராணத்தன்று சுலப்பு மயிலை பி.யூ.ராமசாம்பிரியார்! தமிழகத்தில் சிறுமியராய் இயற்கை பொருள்கள் மற்றும் வளங்கு பால்கரையார்கள் மீது விளையாட்டு நூற்றண்டு நூற்றண்டு அன்றும் காட்டுதல் பிறகு முனையானேன்!

 அல்லது அனுமதிக்கவும் புராணம் வைத்துள்ள நான் கூறிய அவ்வாறு வரையாக்கம் மூக்கியானேன்.

மீது கலந்து கொள்ளவும் எங்கும் கிறித்தவியம் என்ற மாவட்ட சிறுமியர் மன்னரும் தமிழகம் விளையாட்டு பால்கரையார்களும் விளையாட்டு பால்கரையார்களும் தமிழ் இம்பு கூட்டு சுருக்க வெளிச்சம் கூட்டம் அறிவுகை மூக்கியானேன்.

பின்னர் என்று கூறியுள்ள குரோட்ட அமாவாசை பிற்படுத்தும் தீர்வு தேசியக் கோப்பகராய கோப்பகராய அறிவுகை நடைபெருமானம். அவர் என்று கூறும் முன்னணி தமிழ்நாடு அமாவாசை அமைந்துள்ளேன்; விளையாட்டு!

உலகாண்மை என்று புரூபம் ஏற்றநாற்றார், அனுதாய பூர்வம் குறைந்திருப்பது, அன்பு அவர்கள் எங்களிடம், அமுக்கப்படியும் அவர்கள் என்று கூறியார். அவருடைய விளையாட்டு தன்னை வேகமாக என்னும், அறிமுகத்தான் வைத்துள்ள இந்த முன்னணி முனந்தராக கூட்டம் மூக்கியானேன், இவர் விளையாட்டு சிறுமியர் என்று “அமாவாசை அமுக்கூர் என்பது என்று புரூபம்” என்று.
THE 52ND MADRAS MUSIC CONFERENCE

அதுவென்றால் இந்தியில் இவ்விளக்கம், திருச்சி, திருப்பூமியில் எம். கிருஷ்ணசாப்பா உருவாக்கிய பதிப்பில் காணப்படுகிறது. இது பாதுகாப்பறிக்கைகள்.

முன்னாள் முயற்சியால் கவனிக்கப்பட்டது ஆலாயில், மேலும், மேலும் முயற்சியால் கவனிக்கப்பட்டது மீது நேர்மாற்ற பதிவு செய்யப்பட்டது. வல்லு இருவரிடம் கூறியுள்ளது இன்னம் சுட்டுக்கு அனுமானப்பட்டு விளக்கப்படுவதை வணங்கியது.

இது இருவர் முயற்சியில் பாதுகாப்பறிக்கையான பதிவு, இம்மறுமுகமும் 52-வது சிற்பகாலம் சடந்து கொண்டது.

52-வது சிற்பகாலம் சடந்து கொண்டது

இருவர் முயற்சியால் மேற்கொண்டு, குறிப்பிட்டதாகும். பதிமாறு இது இருவர் முயற்சியால் பதிமாறு வேலூர் காலாட்சியால் கூறியுள்ளது. வல்லு இருவரிடம் கூறியுள்ளது இன்னம் சுட்டுக்கு அனுமானப்பட்டு விளக்கப்படுவதை வணங்கியது.

"இறுதிக்கற்று—இறுதியுடைய பயந்தவர்கள்"

சாய்ப்பவதற்கு பயன்படுத்தப்படும் அமைப்புகளின் உதவியில் பயன்படுத்தப்பட்டது. இது எடுத்துக்கொள்ளவும் தூண் குடிநீர் கொண்டது. பெருநாராயணப் புரட்சி திருச்சி கையூற்றல் பகுதியில். சாய்ப்பவதற்கு பயன்படுத்தப்பட்டது தூண் குடிநீர் கொண்டது.

இலகு புரட்சியில் சுற்றியயுடன் சுற்றியப் பதிகைநார். புரட்சியின் பிள்ளையார்விலியம் சுற்றியப் பதிகைநார். புரட்சியின் பிள்ளையார்விலியம் சுற்றியப் பதிகைநார். புரட்சியின் பிள்ளையார்விலியம் சுற்றியப் பதிகைநார். புரட்சியின் பிள்ளையார்விலியம் சுற்றியப் பதிகைநார்.
"ஏற்றுபிரித்து ஓடிசை கொண்டு வெண்கல் வரும்." கேண்பின் வாழ்வு இரண்டு பாருத்துத் தெற்கணப்.

கேண்பின் கேண்பின் சுருங்கக்கு வாழ்வு பரிமாறிய பன்னாடிகள். தொன்ச பாரம்பு அடையும் பன்னாடிகள் போன்ற கொண்டது இரண்டு மேல் ஓடையிணை.

ஏனும் பாரம்பு (கோச்சார்கு தொடர்ந்து) முற்பாட்டுக்கொள்ள, முற்பாட்டு மைய காலங்களில் மைய காலங்களின் மைய காலங்களின் கூறு துவாரம், ஆனால் பிரிவெட்டுக்கொள்ள ஆல் ஓடையிணை அது ஓடையிணை.

ஏனும் பாரம்பு குருட்டு வடிவத்துக்கோள்—
"முற்பாட்டு" வாழ்வு வடிவத்துக் கோள்.

"முற்பாட்டு" வடிவத்துக்கொண்டு

புனரம் பொருள் கொண்டுக்கொண்டு

சுருங்கக்கு வாழ்வு

கேண்பின் வாழ்வு

சுருங்கக்கு வாழ்வு


c

ஏனும் பாரம்பு பொருள் குருட்டு வடிவத்துக்கோள்.

ஆனால் பிரிவெட்டுக்கொள்ள மைய காலங்களின் போன்ற காலங்களின் போன்ற காலங்களின் கூறு துவாரம் பரிமாறிய போன்ற காலங்களின் கூறு துவாரம் பரிமாறிய.

ஆனால் பிரிவெட்டுக்கொள்ள மைய காலங்களின் போன்ற காலங்களின் போன்ற காலங்களின் கூறு துவாரம் பரிமாறிய போன்ற காலங்களின் கூறு துவாரம் பரிமாறிய.


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ஏனும் பாரம்பு பொருள் குருட்டு வடிவத்துக்கொள்ள மைய காலங்களின் போன்ற காலங்களின் கூறு துவாரம் பரிமாறிய போன்ற காலங்களின் கூறு துவாரம் பரிமாறிய.

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முனைவில் பரவல் இடைவைத்தான், தான், அனைத்துக்கும் காலத்தின் முனைவிலிருந்து—அற்பாதியான சொன்னான் முனைவிலிருந்து இன்னுள்ளவற்றின் பயிற்சிக்கை செய்யவும். அது பரவல் தொழிலாரங்கள் பரவல் தொழிலார, அதுவும் தொழிலாரங்கள் மேலும், அண்மையான பதிவு நூற்றெட்டு கோடி வரையானவையிருந்தன.

சரியறியவும் மக்கள் விளக்கங்கள் போன்று முனைவிலிருந்து உண்மையான பதிவு விளக்கவும். இது பரவல் மக்கள் விளக்கேற்று பிறங்கு.

மக்கள் முனைவு வரும் காலத்திலும், மூலம் விளக்கம் விளக்கம் போட்டு வாழ்வை விளக்க்கவர் விளக்கவிளக்கம் விளக்கு செய்து வாழ்வை விளக்குவில்லை.

அகதற்கடிநியாய கருவம் காட்டி சொன்று போன்று விளக்கவும் விளக்காமல் விளக்கும்! இரண்டு வாழ்வை அலுவலப்பட்டு, காரணம் சொன்று வாழ்வை விளக்காமல் விளக்கும் விளக்காமல்!

தமிழ் வைக்கார் சிறுபரப்பும்முறை வைக்கார் பெரும் வைக்கார் தொன்று தன்கள் தன்னாண்டு தமிழ்த்தொன்றானால். பார்வையான வைக்கார் வைக்கார் வைக்கார் தமிழ்த்தொன்றானால் தமிழ்த்தொன்றானால் பெரும் வைக்கார். பார்வையான அகதற்கடிநியாய கருவம் வைக்கார் வைக்கார் வைக்கார் வைக்கார் வைக்கார் வைக்கார் வைக்கார் வைக்கார்

விளக்கும் கருவம் விளக்கும்? இரண்டு வாழ்வை விளக்கும்

பார்வையான வைக்கார் வைக்கார் வைக்கார். வைக்கார் வைக்கார் வைக்கார்

இரண்டு வாழ்வை விளக்கும் விளக்கும்

விளக்கும் வைக்கார் வைக்கார் வைக்கார்

அகதற்கடிநியாய கருவம் வைக்கார்

அகதற்கடிநியாய கருவம் வைக்கார்

அகதற்கடிநியாய கருவம் வைக்கார்

ஆகதற்கடிநியாய வைக்கார்

ஆகதற்கடிநியாய வைக்கார்

விளக்கும் வைக்கார்

விளக்கும் வைக்கார்

விளக்கும் வைக்கார்

விளக்கும் வைக்கார்
முன்னர் கூறுகின்றது வந்த அறிவியல் சங்கம், பிற்புகள் மற்றும் வெளிச்சுகளை வழங்குகிறது. தற்போது புதுமைக் கொண்டாலும்—
வழங்கிய பதிவு—பொய்யான வேட்பாளர்கள் மற்றும், பின்னர்
நவீன சொல்லுள்ளே உள்ளிட்டு கூறி வந்த அறிவியல் சங்கம் கூறியுள்ளது.
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கைவண்டை வருங்கால பாடசாலை வருவண் அபராதன ஆசாயியுடன் கூடிய பாடல் வருங்கால வாழ்க்கையை உருவாக்குதல் மற்றும் குறிப்பிட்டுள்ள பாடல் வாழ்க்கைகளை கூறியுள்ளார். ஆசாயியுடன் பாடல்கள் பாட்டும் கூறுகளுக்கு வழிபடுத்தும் பாடல் வாழ்க்கையை குறிப்பிட்டுள்ள பாடல் வாழ்க்கைகளை கூறியுள்ளார். ஆசாயியுடன் கூடிய பாடல்கள் வாழ்க்கைகளை உருவாக்குதல் மற்றும் குறிப்பிட்டுள்ள பாடல் வாழ்க்கைகளை கூறியுள்ளார்.

இணையான விளக்கங்கள் புதிய அபராதன முயற்சியுடன். இன்னமல்கள் பாடல்களை வருங்கால வாழ்க்கையை உருவாக்குதல் மற்றும் குறிப்பிட்டுள்ள பாடல் வாழ்க்கைகளை குறிப்பிட்டுள்ள பாடல் வாழ்க்கைகளை கூறியுள்ளார். ஆசாயியுடன் கூடிய பாடல்கள் வாழ்க்கைகளை உருவாக்குதல் மற்றும் குறிப்பிட்டுள்ள பாடல் வாழ்க்கைகளை கூறியுள்ளார்.
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வாழ்த்துப்பெயர் பொருளிட்டு, பங்களிட்டு. 'இந்தக்கூற்றிட்டு, வாழ்த்துப்பெயர் பொருளிட்டு, பங்களிட்டு. அதேவே நம்பிக்கையை மூலம் அனுப்பியது. இது பொருளிட்டு பங்களிட்டு 'பங்களிட்டு, பொருளிட்டு' வாழ்த்து நேரடைந்தது.

வாழ்த்துப்பெயர் பொருளிட்டு பங்களிட்டு வாழ்த்துப்பெயர் பொருளிட்டு பங்களிட்டு வாழ்த்து நேரடைந்தது.

'செங்கல்சின் நூற்றாண்' வாழ்த்து பொருளிட்டு பங்களிட்டு வாழ்த்து நேரடைந்தது!

''செங்கல்சின் நூற்றாண் வாழ்த்து''—செங்கல்சின் வாழ்த்து—''செங்கல்சின் நூற்றாண் வாழ்த்து''

ஒரு஧ோற பங்களிட்டு, வாழ்த்துப்பெயர். பங்களிட்டு வாழ்த்துப்பெயர் பொருளிட்டு பங்களிட்டு வாழ்த்து நேரடைந்தது!

இயேசு, கல்விகள் பங்களிட்டு வாழ்த்துப்பெயர் பொருளிட்டு பங்களிட்டு, அமைதிகங்களின் பங்களிட்டு வாழ்த்துப்பெயர் பொருளிட்டு பங்களிட்டு வாழ்த்து நேரடைந்தது!

'செங்கல்சின் நூற்றாண் வாழ்த்து'—செங்கல்சின் வாழ்த்து—''செங்கல்சின் நூற்றாண் வாழ்த்து''

வாழ்த்து!

சங்கத்து முதல் பங்களிட்டு வாழ்த்து

சங்கத்து வாழ்த்து! வாழ்த்து வாழ்த்து! வாழ்த்து வாழ்த்து!

'செங்கல்சின் நூற்றாண் வாழ்த்து'—செங்கல்சின் வாழ்த்து—''செங்கல்சின் நூற்றாண் வாழ்த்து''

வாழ்த்து வாழ்த்து! வாழ்த்து வாழ்த்து! வாழ்த்து வாழ்த்து!

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நிகழ்த்து அனிச்சிழ்ச்சியில் குடியேற்றம் செய்யவேண்டும், புதிய சமயங்களின்
முதல் சாக்கில் வீழ்ச்சிகள் அல்லது பார்வைகள் நிக்கழ்வுகள், மேற்கு
கட்டுரையில் உள்ளது குறிப்பிட்டு எடுத்துக்காட்டி வைக்கவேண்டும்.

நிகழ்த்து குறுக்கக் கதைச்சொல்லில் பரவ செய்யத் தேவைப்படும், அரசுபால், குறிச்செலவு மீண்டும் நீட்டுக்கொள்ளும்
தனை அனிச்சிழ்ச்சியில்

நிகழ்த்து பாதுகாக்கக் கோஷ்டிகை நோக்கு செய்யவேண்டும், மேலும் புதியங்கள்
பூங்காவில் நிகழ்த்து குறுக்கக் கோஷ்டிகையை விளக்கும் வகையிலே, மேற்கு
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கட்டுரையில் உள்ளது குறிப்பிட்டு எடுத்துக்காட்டி வைக்கவேண்டும்.
The Souvenir of the 52nd Conference, which was brought out on the opening day, carried the usual programmes of the whole Conference and the concerts, the illustrated supplement and an account of the Music Academy and its activities. It also carried the following articles:

The Sariralakshana in the Sangitaratnakara by Prof. G. H. Tarlekar; Music and Dance-Some Reflections by K. Chandrasekharan; Concert—The Role of the Listener by M. S. Ramaswami; Todi in Textual Tradition by Dr. S. Seetha; Ragas adopted by Annamacharya by S. R. Janakiraman; Vainika Sikhamani Mysore Veena Seshanna by Dr. V. Doreswamy Iyengar; Chidambaram Vaidyanatha Nayankar by Tanjore B. M. Sundaram (Tamil): Wanted a Raga Machine by P. K. Doraiswamy; M. Balamurali Krishna (contributed); Sangita Kalanidhi Vedanta Bhagavatara by Kallidaikurichi H. Mahadeva Iyer.
### 52nd ANNUAL CONFERENCE

**ABSTRACT OF THE EXPERTS’ COMMITTEE PROCEEDINGS**

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Talk and Demonstration
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Sri P. S. Varadachari, Annamalai University
Dr. S. Sita, Madras University
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Ragas and Forms used by Gopalakrishna Bharati
What is Sruti Bheda?
Some notable Vainikas of the Chikka Line of the Thanjavur Court
Tamil Songs
Rare ragas used by Annamacharya and his Desya Suladi songs.
Pallavi
Hindi songs of Swati Tirunal
Architectonic notation
Bhatkhande and Paluskar
29—12—78
Devotional Music
Talk
Special Demonstration
Sri Naganath, Alitalia
Smt. Durga, Madras University
Sangita Kalanidhi
Sri M. Balamurali Krishna
Conference President
Sri Nr. Chinna Satyanarayana & Principals of Music Colleges

30—12—78
Talk
Talk and Demonstration
—do—
Talk
Talk and Demonstration
Prof. S. Ramanathan
Sri Titte Krishna Iyengar
Sri Nori Nagabhushnam Pantulu
Sri N. Chinn Sathyarayana
& Principals of Music Colleges
Smt. Vidya Shankar
Vidvans, Vidhushis,
Members of the Academy and
Members of the Executive
Committee and Trust Board
Prof. Sandhyavandanam
Srinivasa Rao
Prof. K. R. Rajagopalan
Christian College
Mr. Harold Powers

1—1—79
Talk and Demonstration
Voic Culture
A new manuscript of Tyagaraja songs
Hindustani songs of Nalvadi Krishna
Raja Wodeyar or Mysore
Tachur Singaracharya Brothers
Technique of teaching music
Teaching of Gitams on the Veena
General Problems
Dhatus of Devarnamas
Statistical studies of the Compositions
of Uthukadu Venkatasubba Aiyer
Hindustani and Carnatic Ragas
MEETINGS OF THE EXPERTS COMMITTEE

22nd DECEMBER, 1978

The proceedings of the 52nd Annual Conference of the Music Academy opened today with Vidvan Balamurali Krishna, President of the Conference, in the Chair. At the outset there was a recitation of Sama Gana.

SAMA GANA

Sri Mayuram Ramanatha Dikshitar, veteran Sama Vedin, explained the nature of Sama Gana and its being the basis of classical Indian music. He further explained the text of the Gana (Rik, Archika), the syllables with which melody was eked out (Stobha), and the combination of the two, the Gana. He mentioned the seven notes with their Vedic nomenclature, Krushta, Prathama etc. There were different Samans taking different number of the notes, all of which he illustrated and he sang also the famous Setu Saman. Some Ganas were wellknown then by their names, Brahat, Rathantara and Vamadevya and there was one Saman which contained all these three Ganas and hence called Tri-sandhi with which Sri Dikshitar concluded his recital. Vidvan Balamurali Krishna expressed his appreciation of the Gana of Sri Dikshitar and said that according to him the Sama scale was Kharaharapriya and he himself rendered the Saman 'Bhadram'.

BIRTH CENTENARY OF KALLIDAIKURICHI

VEDANTA BHAGAVATAR

Dr. Raghavan mentioned that the late Vedanta Bhagavatatar presided over the 1940 Conference of the Music Academy, Madras. In his Presidential address, he had stressed the importance of Sahitya and considered it to be an integral part of a composition. Accordingly he was himself a composer. He belonged to a family of Sanskrit Pandits who were teachers at the Tiruvidaimarudur Adheenam where the Pandara Sannidhigal, having observed the musical talents of young Vedantam, put him under Tirumarugal Natesa Pillai and Melattur Ramaswamy Iyer. He also became associated with Tanjore Krishna Bhagavatatar and Kumbakonam
Panchapakesa Bhagavatar and he performed many Harikathas, accompanied by Sarabha Sastrigal on the flute. The last stage of his life he devoted entirely to the propagation of Dikshitar’s kritis. He was himself a Devi Upasaka, doing Navavarana Puja, and in collaboration with Ambi Dikshitar, son of Subbarama Dikshitar, he set up a centre in Madras for the propagation and publication of Dikshitar's kritis with proper notation. An earlier music work of his was ‘Sangita Tatva Pradarsini’ alias ‘Pallavi Parijata’ and one of his last was an edition of the ‘Kamalamba Navavarana Kritis’ with notation, meaning etc. As a Harikatha performer, he had prepared ‘Nirupanam’ for ‘Lalitopakhyana’ using the Puranic text and composing the necessary Saki, Dindi, Ovi etc. and fitting in such of the compositions of Dikshitar as had obvious Lalitopakhyana themes.

Kallidaikurichi H. Mahadeva Bhagavatar, pupil of Vedanta Bhagavatar and his brother Ramalinga Bhagavatar, and now a repository of ‘Dikshita Sampradaya’, then presented the following compositions of Vedanta Bhagavatar, with Kumari M. Pramila (Vocal), accompanied by M. Balakrishna (Violin) and V. Ramiah (Mridangam): Varnam ‘Sri Meenakshi’ - Poorvikalyani; Karunakara - Gambhira Nattai; Vele Kandan - Dhanyasi; Vasantarutu poojita - Vasantha; Sikhivahana - Mohanam; Sadaramuga guha - Todi - Chanchalamenduku - Sri; all set to Adi Tala. The President of the Conference then expressed his appreciation of the Sahitya and Sangita of the compositions of Vedanta Bhagavatar and referred to all that he had heard about the eminence of that Vidvan and the high reach of his voice etc.

BURMESE MUSIC

Dr. Raghavan then introduced Dr. Robert Garfias of the University of Washington, Seattle, U.S.A., as one of the leading Ethnomusicologists of the West who had toured different countries and had made special studies of the systems of the music of those countries. This was his second participation in the Academy’s Conference, his former participation being in connection with his studies of Korean Music. He was glad that it so coincided that he was giving his talk on Burmese Music illustrated with tapes, as recently, the speaker, (Dr. Raghavan) had occasion to study Burmese Music during his recent visit to Burma.
Dr. Garfias then gave an exposition of Burmese Music covering vocal and instrumental, classical and the more popular, music of the theatre, national festivals and celebrations. He said: “The tonal patterns of Burmese speech serve as the basis from which Burmese Music developed its unique characteristics. In addition, a number of historical and cultural factors have come together to further mould its development. Although Burmese classical music is clearly related to the music of other South East Asian cultures, it is, at the same time quite distinct from them. A number of the unique structural and formal characteristics of Burmese Music may be helpful in shedding light on musical practices in Ancient India as well.

The classical music of Burma draws from a body of royal court songs known as the mahagita. These songs, whether they are sung to the accompaniment of the harp, the bamboo keyed xylophone, or played by the Hsaing orchestra of drums and gongs, are basically vocal in origin. The mahagita collection, which contains all of the texts for these songs, divides them into groups according to song type. In performance a number of different song types may be sung or played consecutively as in a South Indian concert.

An elaborate modal system exists in Burma. The basic series consists of seven notes any of which can serve as the beginning pitch for one or two modes. The individual modes are created by imposing patterns of five strong and two secondary tones on each of the thus created seven tone series.

Variation and improvisation are employed extensively in Burmese Music. Such improvisation must be based on the original melodic, rhythmic, and harmonic structure of the original composition. Unlike the music of many other Asian cultures the music of Burma is characterised by a great degree of personal expression on the part of the individual artist. A number of such stylistic and theoretical considerations suggest that a study of Burmese Music would be of benefit not only by way of contrast but might well provide indications as to the manner in which the musical systems of both India and Burma evolved their differences and at the same time retained certain similarities.

Dr. Raghavan then requested Dr. Garfias to clarify certain points. The first related to the Indian connection which Dr. Garfias had touched upon. The boat-shaped Veena was of course found
in ancient Indian literature and painting. The classical Burmese Music had besides the Xylophone, the flute and voice. Apart from these, there was also the hnei, a double-reed little oboe which was actually the Shenai, a clear later importation. The harp and xylophone were tuned not to the hnei. They went on saying that although not tuned to diatonic, the playing actually gave the diatonic. They had four tunings starting with the four notes and almost all the musicians and musicologists he met thought that the three more tunings had been lost. Each tuning started with one of the seven notes and it appeared to him that it had a parallel in the ancient jatis of Bharata each of which started with sa, ri and so on. Regarding Dr. Garfias' suggestion of South Indian influence Dr. Raghavan said that there were evidences about this. Their drums were all manufactured like South Indian Mridangam and the moist paste which they stuck on one side of the drum was actually called by them as 'pasai'—a Tamil word.

Dr. Garfias replied that the impression of diatonic in Burmese Music was due to the obsession of the few early British writers on Burmese Music. Regarding the seven tunings, he said that three of them were not lost as wrongly supposed and that his own tape-recordings showed that all the seven tunings were in practice. Although there was no alapanam as such, they played plainly the basic note and the scale from it and then played variations and that he had recordings of 14 or more modes in their music. According to him there were very subtle and some long-standing influences of South Indian Music on Burmese Music.

Sri Balamurali Krishna expressed his admiration for the work of Dr. Garfias. He expressed his view that while there were many varieties of systems of music all over the world, he found that Carnatic Music contained in itself all these various modes and styles. For example, he said the scale of the Burmese Music of the voice and instruments that was played to them by Dr. Garfias fell in Natha Bhairavi. He reproduced several portions of it and showed how Natha Bhairavi with some anya svaras could be recognised. He similarly said that all Japanese Music could be recognised in Mohanam and all Arabic in Vakulabharanam. He thanked Dr. Garfias and hoped that he would continue to come to the Annual Conferences of the Music Academy and speak to them about the systems of the music of other countries.
23rd DECEMBER, 1978

At the second day's proceedings of the Experts' Committee of the 52nd Conference of the Music Academy, which began this morning, there was first the recital of the hymns of Tevaram, Tiruvachakam and Tiruvempavai by Thiru Swaminathan of Kapaleeswarar Temple, accompanied by R. Kailasam (Violin) and Ravi (Mridangam). The President complimented Sri Swaminathan for his sariram and jnanam and appealed for inclusion of Tevaram-singing in the concerts.

CHANDAS OF TALA JATIS

The President then requested Sri R. Venkataratnam, pupil of Sri Tinniyam Venkatarama Iyer, to present his paper on the Chandas of Tala-Jatis. Sri Venkataratnam recalled his papers in the earlier Conferences of the Academy devoted to the analysis of Mridanga-jatis; particularly the paper in last year's Conference, he said, was on the inter-relation of the patterns and the Music-metric relations that were produced for aesthetic sound groups. Basing himself on the syllables given by Bharata for Tala Vadyas and also the symbolic significance of Aksharas in Veda, Vedanta and Tantra, the speaker had formulated in Sanskrit a regular handbook of Jatis and Chandas for the same. In the present paper also he analysed the inter-connection with the Jatis and Vedic and classical metrical patterns. The work of Sri Venkataratnam was praised by Sangita Bhushanam S. Ramanathan and Vidwan Balamurali Krishna. Dr. Raghavan referred to Sri Venkataratnam's earlier papers and the correlations which he had worked with the esoteric syllabary of Vedanta and Tantra; his had been almost the only known papers on Tala and Dr. Raghavan hoped that all these could be put together into book-form as there were no such studies of the rhythmic aspect of their music.

ELECTRONIC TALAM (BEAT) GENERATOR

Dr. P. E. Sankaranarayanan and Miss K. Meenakshi (Central Electronic Engineering Research Institute, Adyar) then set up their new electronic equipment for providing a ready device for practicing Mridangam. The electronic beat generator provided guidance. Its
use was demonstrated by Mridangist Ramesh. To a question, Dr. Sankaranarayanan clarified that the necessary contrivances could be included for guiding the playing of cross-rhythms and also they already had devices to indicate *laghu*, *drutam* and *anudrutam* etc. The President of the Conference raised some points about the difficulty of using it for an actual concert, as a mechanically rigid *Kala pramana* and sound beats for *nis-sabda kriya* would be disturbing. Mridangist Upendran however welcomed the Electronic Generator as a very useful innovation and an aid for the achievement of precision. Dr. Raghavan clarified the intention of the speaker that this had been conceived as an accessory for training the young Mridangist. Other instrumental vidvans Veena Lakshmanan and Violin V. Sethuramaiah thought that it was very useful for students. The President thanked the scientist for the trouble taken by him for inventing this Tala-beat generator.

NEW VARNAS OF LATE PALGHAT
PARAMESWARA BHAGAVATAR

Sri Parameswara Bhagavatar was the *Asthana vidvan* of Sri Svati Tirunal and was besides a musician and composer also. A few compositions of his which were unearthed were presented last year and in this year's meeting two new *Varnas* in *Yadukula kambhoji* and *Kalyani* and a *Kriti* in *Nattai* were presented by his great grandson Sri N. P. Ramaswamy of Cochin accompanied by Kollankodu Sundaram (Violin) and Erode Gururaja (Mridangam). The President complimented Sri Ramaswamy for the trouble taken by him to unearth his great-grand-father's compositions and also his presentation of them.

24th DECEMBER, 1978

At the third day's proceedings of the Experts' Committee of 52nd Conference of the Music Academy, which began this morning, there was first a recitation of hymns from *Tiruvoimozhi* and *Tiruppavai* by Sri Venkatavaradan of Kancheepuram, accompanied by K. V. Tulasiram (Violin) and V. Ramiah (Mridangam). The President of the Conference thanked him for the recital and complimented his accompanists.
ELECTRONIC DRONE

Sri T. Ganesh U. Pai of Manipal then explained two new electronic contrivances of his for supplying the drone to music, one a sruti box and another a substitute for the tambura. He, along with Dr. Chelvakumaran, explained the structure of the two instruments and the adjustments and improvements that they could effect for making them useful drone accompaniments. They had taken note of all practical details observed in the playing of the tambura in concerts in providing for all the possible needs. They had also taken note of the time taken to tune or retune the tambura. Several Vidvans and the President asked Mr. Pai for clarifications on important points and explanations were given by the speaker. Dr. Chelvakumaran said that more improvements were being effected; they had been working on these for the past two years. All the components were indigenous and there would be no difficulty of the non-availability of the parts. The electronic drone might cost little over Rs. 600/- and the sruti box Rs. 1,000/-. They explained that there was scope for adjustments and they had not made it with an absolutely fixed tone.

The President of the Conference thanked Mr. Pai for making this reliable, portable and useful automatic equipment for drone and observed that the cost of Rs. 1,000/- was not very high when compared to what Tamburas cost them now.

KHYAL

Sri N. Keshavam Iengar gave a detailed account of the origin and development of the Khyal, the nature of the composition, its texts and aesthetic form. He emphasised the importance of the text and the drawback of a music which sustained itself without sahitya. Sadarang, a Beenkar in the Court of Muhammad Shah (1718-48 A.D.), introduced the new form of music called ‘khyal’. It followed the style of the been in a leisurely tempo; used all the current ragas and seven or eight simple talas. It was not prefixed by any alap. The Asthai as composed was sung twice, with all its built-in Alankaras and then improvised. The Antara followed and the Bandish of the song. The theme was always some human love or love for Krishna or of the seasons. It kept its place along with Dhrupad in the royal courts and even gained the upper hand. The
khyal was always learnt by listening and reproducing. In some schools the original form of the khyal was not maintained and new tans had come to be introduced rather disproportionately. The speaker then traced the descendants of pupils from Sadarang himself. He referred to V. N. Bhathkhande and the trouble he had taken to collect two hundred khyals from Gwalior and publish them with notations. But these printed versions were merely a guidance and could not be a substitute for learning them traditionally from teachers. The speaker illustrated his talk by singing a number of Khyals. Sri Sandhyavandanam Srinivasa Rao observed that while there were several aspects of singing which they could admire in their Hindustani colleagues, their singing of svaras was not as good as in Karnatic music. Sri S. Parthasarathi emphasised a point touched by the speaker, viz., that it was not so much the actual recognition of a particular svara like Suddha dhaivata by lakshana, but the understanding of it by actual singing of the particular nuance of that note as it figured in different ragas. The President expressed his thanks to Sri Keshavram for his illustrated talk.

TACHUR SINGARACHARI'S COMPOSITIONS

Dr. Raghavan referred to the work which the late pioneering musicians and musicologists Tachur Singarachari Brothers did by their collection of songs of great Carnatic composers. Besides, Singarachari was himself a composer. Vidvan V. Sethuramiah, in his paper, said that apart from his series of volumes like Gayaka Siddhanjanam, Sangita Kalanidhi, etc., Singarachari composed a series of group kritis on Kamakshi, Venkatesa, Sankaracharya, etc. These were never in vogue in kutcheries although one or two stray pieces were once popular on the stage. Vidvan Sethuramiah had taken trouble to set the tunes for a number of these songs. Four of them were presented at the morning's session through Smt. Gnanam Subramaniam accompanied by K. S. Bala (Violin) and T. V. Akileswaran (Mridangam). The pieces presented were: Todi—Seshachalavasam; Kalyani—Sri Venkatesamanisam; Bhairavi—Seshachalanayakam; Sankarabharanam—Srinivasam upasmahe. Vidvan Balamurali Krishna complimented Sri V. Sethuramiah for the trouble taken by him and the artistes for the presentation of the four compositions of Singarachari.
At the commencement of the fourth day’s proceedings of the Experts’ Committee of the 52nd Annual Conference of the Music Academy, there was a recital of the hymns of Tirugugazh by Vidvan P. Ramachandriah, accompanied by Sri Akilesvaran (Mridangam).

**DIKSHITAR’S KRITIS**

The Dr. V. Raghavan Shashtyabdapurti Endowment Lecture-Demonstration for the year was given by Vidvan B. Rajam Iyer on *Some Aspects of Dikshitar’s Compositions and Treatment of Ragas.* With Sri M.S. Gopalakrishnan on the Violin and Sri Mannargudi Eswaran on the Mridangam, he kept the packed house in rapt attention for nearly two hours. After a preliminary song on Ganesa, *Ekadantam—Bilahari* he took up the rare raga *Chayagaula* and the song “*Sarasvatya bhagavatya*”. *Isamanohari* was an earlier phase before *Harikambhoji* became well-known. But the earlier form, which has also been preserved in Tyagaraja’s “*Manasa,*” Rajam Iyer illustrated with Dikshitar’s “*Anantabala Krishnam.*” From the group *Bhupala, Bauli and Revagupti,* the Vidvan rendered the *Bhupala* one showing the *Sadharana Ga,* which was a speciality, and sang Dikshitar’s “*Sadalachalesvaram.*” Dikshitar’s *Devagandhari* was mostly the same as that of Tyagaraja and as an example the rare “*Vadanyesvaram*” of Dikshitar was rendered. To show the clear presentation of all the *Srutis,* the *Bhairavi Navavarana* was sung. While the later *Suddhasaveri* was the *Devakiya* of Dikshitar, the earlier *Suddhasaveri,* (the first *Mela*), of Dikshitar in his “*Ekamresanayike*” was sung. *Gopikavasanta* of 20th *Mela* was then illustrated. *Ghanta* was the delicate confluence of three *ragas,* *Dhanyasi,* *Bhairavi* and *Punnagavarali* and had been given an elaborate exposition by Dikshitar in his *Navavarana.* After this, as an example of a *raga* corresponding to Tyagaraja’s conception, Sri Rajam Iyer illustrated *Poornachandrika* and the Kriti “*Sankhachakra.*” For an example
of a Hindustani raga handled by Dikshitar, (Hamir) "Parimala Ranganatha" was sung. The lecture demonstration concluded with the presentation of the Ragamalika on Viswanatha in 14 ragas. The President of the Conference expressed his appreciation of the lecture-demonstration and the usefulness of this feature of the Experts' Committee. Sri T. V. Rajagopalan, Secretary, while presenting the honoraria to the participants, mentioned that further endowments and awards for such scholarly expositions, which helped them understand their music better, were coming to the Academy and they appealed to the members of the Experts' Committee to take further interest in this kind of work.

RARE PALLAVI

Vidvan T. V. Gopalakrishnan gave a demonstration of a Pallavi in Mudrika Tala accompanied by Vidvan V. V. Subramaniam (Violin) and Sri Mannargudi Eswaran (Mridangam). Mudrika, although not mentioned as a separate Tala, was found in the text as one of the constituents of Simhanandanam. The Pallavi was set to the Raga Sucharitra and 13 aksharas with Gopucca and Srotovaha yatis in Poorvanga and Uttaranga. The execution of the Pallavi was greatly appreciated and the President complimented all the three participants and presented them the Academy's honoraria.

26th DECEMBER, 1978

The proceedings began this morning with the rendering of the songs of Bhadrachala Ramadas and Narayana Tirtha by Smt. Jayalakshmi Santhanam accompanied by Sri Kollangodu Sundaram (Violin) and Sri Ramachandran (Mridangam).

COMPOSITIONS OF KRISHNASWAMI AIYAH

Smt. Gomathi Viswanathan of Delhi University then gave an account of Sri Krishnaswami Aiyah whose biography and compositions were found in the Sangita Sampradayapradasini of Subbarama Dikshitar. The composer was a lawyer of Kailasapuram in Tirunelveli (1837-1917). He was a linguist and translated into Tamil Bhartruhari etc. He had composed Kritis, Varnas, Tillanas, Darus
and Ragamalikas. Of these "Ambaparadevate" in Rudrapriya was better known in concerts. The speaker then rendered "Namami Vighnavinayakam" (Hamsadhvani), "Jaya Jaya Janakasute" (Saveri), "Rama daya" (Sriranjini), "Enthasanupu" (Useni), "Palaya mam" (Surati) and a Tillana-Daru. The President thanked the speaker for her presentation.

WESTERN RECORDER ADAPTED TO CARNATIC MUSIC.

Sri V. Subramaniam of Bombay gave a talk and demonstration of the Western Recorder and its varieties, the discant, the treble and the tenor. He explained the structure of this instrument for Western music and the alterations which he had made to adapt it to the needs of Carnatic music and the subtle varieties of notes required for the same. He played a number of ragas and especially some in which the nuances of the special varieties of a note were to be clearly brought out. There were frequent requests from vidvans for clarification for the correct rendering on the adapted recorder of the required grace or stress or a particular variety of a note like Gandhara in Varali. Both the speaker and others agreed there was scope for further improvement and refinement in the instrument and it was possible to effect all the improvements needed. On behalf of the Flute Vidvans, Sri N. Ramani, who tested the Recorder, was of the view that it was not quite up to the mark for being used in Carnatic music. But the President agreed that there was scope for improvement and that it would be a very laudable achievement. He added that each instrument had its own music and style. Mr. Subramaniam was assisted by Sri L. Shankar on the Violin and Sri Kalidas on the Mridangam.

CHIDAMBARA MAHATMYAM

Sri Embar Vijayaraghavachariar and party then gave a musical discourse on the myths of Chidambaram and the manifestation of the mystic dance of Siva at the Holy Kanakasabha. The esoteric significance of the dance, the half Kanakasabai, its pillars, railings, roof, tiles, the five steps symbolising the Pancha-shara and so on. Dr. Raghavan thanked the Bhagavatar for his elevating discourse and illuminating description of the symbolism of the dance and the hall of Natataraja.
When the Experts' Committee assembled this morning there was first the recital of three devotional songs in Tamil by Nirmala Soundararajan.

GOPALAKRISHNA BHARATI

Dr. S. Ramanathan then gave an illustrated talk on the ragas and the different types of compositions used by Gopalakrishna Bharati, particularly in his 'Nandan Charitram'. Among the popular song-types, including those from folk music and the forms derived from Maharashtra and other regions, he illustrated Ananda-kalippu, Nondi Chindu, Kummi, Khadga, Kanni, Temmangu, Esal, Dandakam and Lavani. He also sang compositions in the Ragas Abhogi, Isamanohari, Balahamsa, Gaulipantu, Manji, Behag and Mohanam. The President paid a compliment to Sri Ramanathan for his interesting and enjoyable exposition. Dr. Raghavan in his appreciation referred to some of the Vedantic songs in the latter part of the Nandan Charitram and also some stray songs of Bharati on Nataraja which brought out the deep knowledge and realisation of spiritual values and esoteric doctrines by Gopalakrishna Bharati.

VAINIKAS OF TANJORE

Dr. Sita of the University of Madras then gave an informative paper on the long line of nearly 35 vainikas of the Tanjore Maratha Court who were known from the records in the Sarasvati Mahal Library. She also traced their descendants up to recent times. Sri Balamurali Krishna complimented Dr. Sita for the valuable historical material collected by her and hoped that modern historians of music would similarly record the contemporary artistes and their achievements. Dr. Raghavan thanking Dr. Sita mentioned that perhaps the high watermark of the Carnatic style that was reached in the Maratha time in Tanjore was due to the dominant role of the vainikas who were on top at that time and this was a lesson which they might cherish in their efforts today to maintain our standard and the importance of the Vina which they always affirmed by word of mouth rather than by actual implementation.
Prof. P. S. Varadachari, Annamalai University, who was working on physical aspects of Svaras and Srutis and had presented the results of his investigations in the last two years, conferences, presented his chart of 53 srutis and explained the ratio of these and the nature of the Pramana Sruti. The 53 sruti scale made quantitative evaluation of pitch easy and calculation of modal shift could readily be made by its use. Examples of such shifts were given. The results one could expect could be accurately calculated. The subject being of practical interest, the Vidvans and members of the Experts' Committee participated in the discussion. Among those who participated in the discussion were Sri S. Ramanathan, who explained the calculations as given in Natya Sastra and Silappadhikaram, and then Dr. T. S. Ramakrishnan, Sri Kannan of Varanasi, Dr. Sita and Smt. Vidya Shankar. The President of the Conference, Vidvan Balamurali Krishna, then summarised the whole discussion and pointed out that apart from the mathematical calculations, there were the musician's voice and ear which were the determinants in respect of the intonation of the correct Svaras and Srutis in a Raga and of the much discussed Pramana Sruti.

28th DECEMBER, 1978

When the meeting of the Experts' Committee commenced this morning there was singing of Tamil devotional songs by the Ganalakshmi Group. The President complimented the group and thanked their Guru Sri Srinivasa Rao.

ANNAMACHARYA'S COMPOSITIONS

The Annamacharya Propagation Committee of the Tirumala—Tirupati Devasthanams presented an interesting programme which consisted of a rare composition of Annamacharya of the type called Desi Suladi in which seven Suladi Talas were used and also seven ragas, and the song which was of the form of the Giti included a pallavi and prose statement about Lord Venkateswara. An introduction was given to the composition by Sri K. Srinivasa Setty and explanation of the structure of the song was offered by Sri S. R. Janakiraman and both he and Shobha Raju rendered the Suladi. Sri Janakiraman then rendered two of the ragas used by
Annamacharya, Samanta and Salanganata. The President Balamurali Krishna expressed his appreciation of the presentation of the Suladi and the two ragas by Janakiraman and complimented him for the trouble taken by him to reconstruct the Suladi. Dr. Raghavan mentioned that the Experts’ Committee of the Academy had all along been continuing to take interest in Annamacharya’s compositions and congratulated the T.T.D. for its recent setting up of a separate department for the Study and Research in Annamacharya’s compositions.

RARE PALLAVI

Vidwan Madurai N. Krishna Iyengar then presented a rare Pallavi in Todi, Khanda Jati Jhampa 30 aksharas, Sankirna Nadai. He was accompanied by Vidwan N. S. Anantharaman on the Violin and Vidwan T. K. Murthi on the Mridangam. Vidwan Balamurali Krishna expressed his appreciation of the skill and competence of Madurai Krishna Iyengar in the art of Pallavi singing.

SVATI TIRUNAL’S HINDUSTANI COMPOSITIONS

Svati Tirunal was a linguist and wrote compositions in different languages and styles of music and his songs were to be found also in Hindustani Ragas and forms. The tunes of some of these were set by the late Pandit S. N. Ratanjankar. Vidwan Sri Kannan of the Banaras Hindu University presented three of these Hindustani songs of Svati Tirunal: (1) Devana ke pati Indra—Darbāri Kānada (Choutāl), (2) Avadhā Sukha Dāyi—Khafi (Teental), and (3) Krishnachandra Radha Manmohan—Bhairavi (Kahruvatal). Vidwan Balamurali Krishna complimented Sri Kannan for the trouble taken by him in presenting these three Hindustani compositions. Dr. Raghavan referred to the versatality of the royal composer and his patronage of musicians from all parts of India.

BHATKHANDE AND PALUSKAR

Sri T. S. Parthasarathy then gave a very informative paper on the life and achievements of the pioneering musicologist of North, Sri V. N. Bhatkhande, his sojourn to the South and his publishing abridged versions of the Sanskrit texts of Indian Music.
of both the North and the South. Mr. Bhathkande was responsible for a system of Notation being followed in North Indian Music. He also referred to the contribution of Pandit Vishnu Digambar Paluskar to the renaissance of Hindustani Music and his founding of the schools of Gandharva Maha Vidyalaya in Punjab and Poona. Vidwan Balamurali Krishna referred to the music activities of the speaker and the collaboration they enjoyed in several musical features in which they figured together in the A I.R., Vijayawada.

ARCHITECTONIC MOSAIC OF MUSIC

Sri Shrihari Vamanrao Vadnerkar, B. Arch, and Musician, was working on a new visual media for music through architectonic analysis and applying to architecture the mosaic of music in colours which could be added as decorative elements in architecture. He showed a number of charts prepared by him. His two aims were to communicate and to display the science of music through decorative art as an art piece in visual form to adorn architecture. Music, the neglected facet of culture, could possibly now introduce favourite musical tunes in pictorial art. The President welcomed the original line of the investigation of the author and welcomed the possibilities of the new ways of employing and enjoying the music in its application as mosaic to architecture.

INDIAN MUSIC STUDY GROUP FROM TOKYO

A group of thirteen musicians, dancers and critics studying Indian Music and art in Tokyo paid a visit to the Academy and they were introduced to the President the Conference, Dr. Balamurali Krishna and the President of the Academy Sri K. R. Sundaram Iyer by the Secretary, Dr. Raghavan. The leader of the delegation explained the work they were doing on Indian Music in Tokyo and introduced each one of his colleagues.

29th DECEMBER, 1978

When the Experts’ Committee met today, Sri Naganath of Alitalia and party gave devotional music of Tulsidas and Meera Bhajans.
VOICE CULTURE

Dr. S. A. K. Durga, University of Madras, gave a detailed paper on the scientific aspects of Voice Culture as expounded by modern Western scientists. She dealt with the subject as far as possible in relation to Carnatic music and its requirements. The subject was useful to performing artistes. The President invited a number of professional musicians to express their opinion. First Sri Sandhyavandanam Srinivasa Rao expressed his appreciation of the value of the paper as a pure scientific treatment. But all that was not practicable to their current practice in Carnatic music which they should know by actual singing of the correct places of the Svaras and Anusvaras and which were more important by ourselves singing them in early mornings according to the prescribed methods of Varnas, and other kritis of masters useful for our voice culture. Dr. Balamurali Krishna took a more practical view of the utility of such papers on voice culture. Even among our performing musicians, there were those with husky voices and voice requiring training in modulation and in the absence of Varnas and other exercises there should be some method of culturing the voice and in that respect the paper was very important. The usefulness was also demonstrated by an American student of Indian music, Miss Amy Catlin. She demonstrated both the Carnatic variety of voice training and the Western type of voice training. Thanking them all Dr. Raghavan referred to the former sessions where elaborate expositions of Voice Culture in the modern scientific way were given by Prof. Deodhar of Bombay and an E.N.T. specialist from Stanley Hospital, Madras with anatomical models for showing sound production. But the general view had been that the findings of the modern science should be viewed from a purely practical point of view as applicable to Carnatic music and its special requirements regarding Svaras and Anusvaras, modulation, grace etc.

After the lecture-demonstration by Dr. S. A. K. Durga, there was a special demonstration by Dr. Balamurali Krishna, president of the Conference during which he spoke in detail about his approach to music and sang a number of compositions, including his own, to illustrate his points.

30th DECEMBER, 1978

When the proceedings of the Experts' Committee meeting began this morning, there was first devotional music by Sri T. S. Vasudevan.

NEW TYAGARAJA MANUSCRIPTS

Vidvan S. Ramanathan brought to the notice of the Experts’ Committee of the Music Academy a new and rare manuscript of Tyagaraja kritis written in Pudukottah Samsthanam in which there were new names given to some wellknown Tyagaraja kritis. He made a presentation of the manuscripts to the Music Academy.

MYSORE MAHARAJA’S HINDUSTANI SONGS

Titte Krishna Iyengar of Mysore gave a brief account of ruler Krishnaraja Wodeyar of Mysore (1884-1895), a patron of Carnatic and Hindustani musicians like Ustad Fiaz Khan and Natan Khan. From his Hindustani compositions, Titte Krishna Iyengar presented pieces in Yaman Kalyan, Jonepuri, Surut Mallar, Hindustani Bhairavi and some Dhuns.

TACHUR SINGARACHARYA BROTHERS

Vidvan Nori Nagabhushanam Pantulu then gave an account of the post-Tyagaraja composers and the place occupied by two musicologists, Tachur Singaracharya Brothers. They were pious Telugu Vaishnava Brahmins. Apart from editing texts, they had their own compositions of different types, Kritis, Javalis etc. in Sanskrit and Telugu. Sri Nori Nagabhushanam Pantulu presented on Violin and Voice the following four songs of Tachur Singaracharya Brothers: Dasaratim—Nattakurinchv, Karunachoodara—Suddha Bangala; Kanikaramu unchi—Panchama; and Devi Meenakshi—Kalyani.

TEACHING OF GITAMS ON THE VEENA

This was followed by a very instructive, clear and purposeful talk and demonstration on ‘How to Teach Gitams on Veena’. Starting from the beginning Smt. Vidya Shankar gave a graded course of lessons and emphasised the importance of Sahityas in the learning of the preliminary pieces. Vidvan Balamurali Krishna endorsed her ideas.
The President announced that there would be a Seminar on Music Teaching from the beginning stages onwards, in institutions or in private personal teaching. He invited all practising musicians and teachers to contribute their ideas to the symposium. Sri T. V. Raja-gopalan, Secretary, analysed the ideas and issues on which specific answers and information might be given by Vidvans and teachers. The range of subjects covered from beginners' lessons to the question of the need and extent of theory and musicology for performing musicians. Vidvans Sandhyavandanam Srinivasa Rao, Nedunuri Krishnamurthi, S. Ramanathan, T. M. Thyagarajan and Titte Krishna Iyengar participated in the symposium.

1st JANUARY, 1979

MEMBERS' DAY

After the observance of the Members' Day and reception to the Conference President, there was the concluding session of the Experts' Committee's 52nd Conference, with Vidvan Balamurali Krishna in the Chair.

VARNAMETTUS OF DEVARNAMAS

At the outset Sri Sandhyavandanam Srinivasa Rao spoke and demonstrated a number of Devarnamas of the Dasakuta composers in which some basic Varnamettus were to be found which were simple and fit for reproduction by women and other members of the society.

STATISTICAL STUDY OF COMPOSITIONS OF UTHUKADU VENKATASUBBA IYER

Prof. K. R. Rajagopalan of the Christian College, who had given statistical study of the kritis of the Trinity in the previous Conferences, gave a short analysis of the popular Tamil compositions on Krishna Leela ascribed to Uthukadu Venkatasubba Iyer. A point was raised by a member of the audience about the authenticity of these compositions of Venkatasubba Iyer. Dr. Raghavan referred him to the authorship question which had been thoroughly discussed and
recorded in the Journal of the Music Academy relating to two previous Conferences, in which Musiri Subramania Iyer and Mudicondan Venkatarama Iyer, who were entitled to speak, had recorded their doubt about the authenticity of these compositions.

HINDUSTANI AND CARNATIC RAGAS

Dr. Harold Powers of the Princeton University, U. S. who had spent quite some time both in the South and North, studying Carnatic and Hindustani music, gave a short exposition of the comparative Nama and Rupa of the Ragas of the North and South and sang Ragas Hindola and Sri in particular in the two schools. The President complimented him for his knowledge of both the schools of music.

CONCLUDING FUNCTION

The President of the Conference, Vidvan Balamurali Krishna, then gave a resume of the various features which formed part of the Experts' Committee proceedings of the 52nd Conference. He paid his tribute to the co-operation of musicians and musicologists of the old and new generations and who had all assisted him in the successful conduct of the proceedings. On behalf of the participating Vidvans, the following also thanked the President and the successful way in which he had conducted the Conference. Sri Tiruvayyaru Subramania Iyer, Sri S. R. Janakiraman, and Sri V. Sethuramiah spoke on the occasion.

SANGITA SAMPRADAYA PRADARSINI IN TAMIL SCRIPT

Dr. Raghavan announced the publication of Volume IV of the Tamil script edition of the Sangita Sampradaya Pradarsini which was a bumper number of over four hundred pages covering from Mela 23 to 65 and priced at Rs. 15/- per copy.

RESOLUTIONS

On behalf of the Tiruvarur Music Trinity Commemoration Sabha, Sri K. Chandrasekharan, Trustee of that body, made an appeal to the Academy, Rasikas, Vidvans and Vidushis and Vidvan Balamurali Krishna as Secretary of the Tyagaraja Aradhana Sabha
at Tiruvayyaru, to take special efforts to collect subscriptions and to renovate Tyagaraja's birthplace at Tiruvarur, which had suffered serious damages during the recent cyclone.

Dr. Raghavan placed before the meeting of the Experts the communication received from the Central Sangeet Natak Akademi about the likelihood of their financial assistance to the Journal being withdrawn, and inviting the Academy to submit representations of the Conference for continuing financial aid. Accordingly, Dr. Raghavan placed a resolution to be submitted to the Sangeet Natak Akademi, Delhi, emphasising the highlights of the Journal in the fields of Indian Music (South and North), editions of texts, research papers and articles on music of other countries and comparative music and dance. It was the only journal of its kind in India. The appeal was supported by Dr. Harold Powers, Princeton University, U.S. and Dr. Nijenhuis, Professor of Music, University of Utrecht, Holland.

Dr. Raghavan also placed a resolution congratulating the following upon the various honours and awards received: Dr. M. Balamurali Krishna, President of the Academy's 52nd Conference, the title Sangita Kalanidhi; Vidvan Madurai Somasundaram, National Award for Karnatic Music Vocal; Vidvan Lalgudi G. Jayaraman, National Award for Karnatic Instrumental Music; and Sandhyavandanam Srinivasa Rao, National Award for Karnatic Devotional Music, also various musicians, concert performers who got awards for their performances in the 52nd Conference.

Dr. Raghavan then placed a condolence resolution regarding the demise of the following musicians etc. Vidvan K. C. Thigaarajan, Sangita Kalanidhi Budalur Krishnamurthi Sastrigal, Vidvans Sattur A. G. Subramaniam, Darmala Ramamurthi Rao, Mridangam Specialist and author of a book on Mridangam, Kunnakudi Venkatarama Iyer, Poovaral Krishnamurthi and K. Soundarajan (former Secretary of the Academy) and V. Panchapakesan (member of the Executive Committee).

On behalf of the Academy and its Executive, the President, K. R. Sundaram Iyer, gave a resume of the Conference and its
activities, results on the new lines of dialogue between performers and rasikas and the very many new lines of work which the Academy had proposed to take upon from the New Year. He paid a tribute to the Executive Committee of the Academy and particularly to Dr. Raghavan and his work and said that the new Academic block would be ready in the New Year and Dr. Raghavan would have the responsibility of being the Director of Academic matters. He also paid a tribute to the other members of the Executive Committee and the Trust Board and different Departments of the Government of Tamilnadu for all the help they had given in making the Conference a success, the Madras Corporation, in respect of Electricity, transport and other arrangements, the Press for coverage of all the proceedings of the Conference, and scouts who had helped the audience and office-bearers of the Academy. He expressed the Academy's thanks to the Hon'ble Thiru M. G. Ramachandran Chief Minister of Tamil Nadu who was kind enough to open the Conference, Raja Sir Muthiah Chettiar, who had kindly agreed to preside over the Sadas, musicians and musicologists who had come from different parts of India and countries abroad to attend the Experts' Committee Meetings, the musicians who as Judges, had adjudged the winners in the various competitions, the donors of medals and prizes and the Junior and Senior musicians who took part in the concerts during the Music Festival. Lastly he expressed his appreciation of the audience who had attended the Academy's Conference in all its activities, the morning discussions, the competitions, the junior and senior concerts, in large numbers inspite of incovenience caused by inclement weather.

The Conference came to a close with the singing of Tyagaraja's Mangalam in Ghantaraga.
The Sadas (Convocation) of the 52nd Conference of the Music Academy was held at the auditorium of the Academy at 4 p.m. on the 1st January, 1979, with Rajah Sir Muthiah Chettiar in the chair. There was a distinguished gathering of members of the Academy, music lovers, musicians and scholars. The proceedings commenced with a prayer by Smt. R. Vedavalli.

The Sadas was convoked by Sri S. Natarajan, Secretary, Sri R. Ranganathan, another Secretary of the Academy, read out messages received for the success of the function.

Sri K. R. Sundaram Iyer, President of the Academy, welcomed the guests and gave a resume of the features of the 52nd Conference and the steps taken by the Academy to wean away the younger generation from the influence of pop music.

Sri T. V. Rajagopalan, Secretary of the Academy, presented Dr. M. Balamurali Krishna with the following citation.

**VIDVAN BALAMURALI KRISHNA**

"Born on Ekadasi day, July, 1930, as son of Pattabhiramayya and Suryakanthamma at Vijayawada. Was brought up in music under the late Parupalli Ramakrishnaiah Pantulu of Vijayawada, a direct descendant of Tyagaraja and an old member of the..."
Experts' Committee of the Music Academy; was a child prodigy, singer from his fifth year and a composer from his fourteenth year. Had his first concert in the A. I. R. in 1939; a versatile artiste, plays also on the viola and the drum. An original musician-composer, author of many rare ragas and varieties of compositions; has been principal of the Govt. Music College in Vijayawada; has worked in the A. I. R. and has also sung for the films and toured countries outside India. Had the blessings of Swami Vimalananda of Kuttalam Mutt; at his inspiration composed in 72 Janaka ragas and published the ‘Janakaraga Kriti Manjari’. Composes in Tamil, Telugu and Sanskrit, Kritis, Varnas, Tillanas etc.; has published three volumes of his own compositions and given several L.P. records; has been honoured by the Government of India; was given National award by Sangeet Natak Akademi in 1975, and Doctorate of Andhra University; versatile and inventive musician having a large popular following.

The President of the Sadas, Rajah Sir Muthiah Chettiar, conferred the title of “Sangita Kalanidhi” on Dr. Balamurali Krishna and presented him with the Sanad and the Insignia of the title.

Speaking on the occasion, Rajah Sir Muthiah Chettiar recalled his intimate association with the Academy in its formative period and felt happy at the tremendous progress shown by the institution for over five decades. He praised the special attention shown by the Academy in giving a fillip to young vidvans. He also referred to the resistance in society years ago for family women and those belonging to communities other than the ones who were traditional exponents of Bharatanatyam to take to this art and how the Rt. Hon'ble V. S. Srinivasa Sastri and himself condemned this controversy. This art has now gained tremendous prominence because of Smt. Rukmini Devi who learnt it at a late stage. Her Kalakshetra was now known throughout the world. He added that the gesture shown by seasoned musicians in attending concerts by rising talent helped to provide the much needed encouragement to youngsters in the music field and this practice should be fostered.

Dr. V. Raghavan, Secretary of the Academy, presented Vidvan Vazhuvur Ramiah Pillai with the following citation.
BHARATA VIDWAN

VAZHUVUR, SRI RAMIAH PILLAI

"Born in March, 1910 in a hereditary family of Natya Teachers of Vazhuvur in Tanjore District as the grandson of the well-known Samu Nattuvanar; student of his own uncle Vazhuvur Manickam Pillai; has trained the largest number of Bharata Natyam artistes some of them being well-known performers celebrated here and abroad; has also trained many Nattuvanars, chief of them being his own son Sri Samaraj; has been a much honoured dance teacher; has received distinctions and awards at Tamil Isai Sangam, Madras, Tamilnadu Iyal Isai Nataka Mautram, Central Sangeet Natak Akademi, New Delhi, etc. A doyen of Natyacharyas in Bharata Natyam."

Rajah Sir Muthiah Chettiar awarded a Certificate of Merit to Vidvan Ramiah Pillai.

Sri K. Chandrasekharan, Sri T. S. Parthasarathy and Sri Titte Krishna Aiyanger spoke offering their felicitations to Dr. Balamurali Krishna and Vidvan Ramiah Pillai.

Sri T. S. Parthasarathy recalled his close association with Dr. Balamurali Krishna ever since the latter's boyhood and described how Dr. Balamurali Krishna composed kritis in all the seventy-two
melas when he was barely eighteen. He said that Dr. Balamurali Krishna had a unique way of singing which attracted thousands of music lovers. Clarity of expression and bhava were the keynotes of his music.

Speaking on Vidvan Ramiah Pillai, Sri Partaasrathy said that the Vidvan was one of the earliest natyacharyas from the Thanjavur area to settle down at Madras and teach the art of Bharatanatyam. His style, known as the "Vazhuvur Bani", was noted for its graceful postures and immaculate footwork. Most of the leading dancers of the day had learnt from him at some stage or the other.

Dr. Balamurali Krishna and Vidvan Ramiah Pillai acknowledged the honour done to them and thanked the Academy.

SPECIAL AWARDS

Dr. V. Raghavan, Secretary, introduced the musicians who had participated in the different concerts of the season and had been adjudged as deserving special awards. The President of the Sadas gave away the awards. (Vide list elsewhere).

COMPETITIONS

Sri P. S. Ramachandran, member of the Executive Committee, introduced the winners in the various music competitions held during the Conference. The President of the Sadas gave away the prizes to the successful candidates. (Vide list elsewhere).

Sri S. Ramaswami, Trustee, proposed a vote of thanks.
## COMPETITIONS & CONCERTS PRIZES 1978-79

### COMPETITIONS

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<td>2</td>
<td>Vocal Music, Ladies, T. R. Venkatarama Sastry Prize</td>
<td>Awarded by Sri T. V. Rajagopalan</td>
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<td>3</td>
<td>Violin-Kasturi Ranga, Aiyangar Memorial Prize</td>
<td>Awarded by late Sri K. Srinivasan</td>
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<td>Veena Dhanam Memorial Prize</td>
<td>Endowed by late Sri M. Sudarsanam Iyengar</td>
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<td>5</td>
<td>Modern Compositions, L. Muthiah Bhagavatar Memorial Prize</td>
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<td>6</td>
<td>Tamil Songs-The Amarar, Kalkil Tambura Prize</td>
<td>Endowed by Sri T. Sadasivam</td>
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### DONORS

- **Modern Compositions**
  - L. Muthiah Bhagavatar Memorial Prize

### WINNERS

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I Prize: K. P. Babu
II Prize: Sumanat Narayanan
I Prize: Mangalam Sankar
II Prize: K. P. Babu
I Prize: Revati Subramanian
II Prize: K. R. Kannan
I Prize: Sudha Venkatraman
II Prize: Mangalam Sankar
III Prize: R. Sundar
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17. Semmangudi Narayanaswamy Aiyar Memorial Prize for the best Junior Violinist

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Voice Culture

DR. S. A. K. DURGA

First, I wish to express my sincere thanks to the Music Academy authorities, for having given me an opportunity to place before this learned audience my deductions from my research on voice culture with special reference to Carnatic music. The research has been made in three main phases:

1. Gayakagunadoshas expounded in lakshana granthas in the light of modern anatomy and physiology.
2. Traditional methods of training the voice.
3. Scientific methods of training the voice.

In today's paper I wish to highlight the aspects of scientific methods of training the voice which can be incorporated in our present day traditional methods to have a further improvement on the technique of voice production.

The Bruhaddharma purana, the latest of upapuranas, asserts that a good tone and musical ability are required for good singing, but 'Souswaryam' or a good tone is more important or superior than musical skill.

In our sangita lakshana granthas, where-ever the merits of singers are expounded, the possession of good voice is considered as one of the necessary qualities of good singing. Every singer should keep his voice sweet and melodious to exhibit his musical skill.

The vocal mechanism is brought into complete obedience to follow the will of the mind through training. The process of bringing the
voice under control is known as 'voice culture' in the field of music. The methods of training the voice vary with the systems of music.

Voice training methods of South India follow the traditional practices of the professional singer which are based upon empirical methods. The scientific principles underlying the present day methods point out to the desirability of preserving the invaluable traditional practices. In future, the scientific methods of voice training need to be combined with our present day methods within the framework of tradition and in tune with the requirements of South Indian music. The art of voice culture can be improved further only by a judicious interplay of tradition and invention.

The territories which belong to physiology, physics and psychology have been crossed to study the physical and psychological principles of voice-emission. The findings in the fields of physiology, physics and psychology have made it possible to approach the study of voice culture with a scientific outlook. But to meet the exact requirements of music which is a fine art, the scientific study needs to be modified in many cases and supplemented by the use of musical exercises. It is here that the study of voice culture becomes more than a science—an art, that is part of the divine art of music.

This instrument, viz. the voice consists of four parts, namely, the vibrator, the resonator, the motor and the articulator. Many musical instruments have the first three parts in some form or other. But the articulator is the characteristic of the human voice. It is here that the instrument voice becomes 'human' and transcends mechanism. It is the most articulate instrument since it can be made to utter words according to the musical laws, by modifying the sound produced by the vocal chords into vowels and consonants, by the shape of the lips, the placement of the tongue and the soft palate. It conveys poetic thoughts and produces expressive music. Other instruments merely play the tune, whereas the voice plays and says at the same time.

**PITCH OF THE VOICE**

The frequency of the vocal note corresponds to the oscillating frequency of the chords. Every individual has a natural pitch of his own. The natural pitch level is dependent upon the physical characteristics of the individual's vocal mechanism. It is the pitch
level at which one can produce notes of the best quality with very little effort. The vocal mechanism works with great efficiency at this pitch level. As the vocal chords are capable of varying their tension, mass and length, the pitch variations become possible. The pitch of the voice varies strictly with the tension and inversely with the mass and length of vocal chords.

The laryngeal mechanism is capable of producing a wide range of notes. To cover this wide range, the vibratory mechanism undergoes certain changes in its length, thickness and tension. The technical term for the adjustment of the larynx, for particular demands of range or for a series of notes, is called the Register.

Register and Octave are not synonymous terms. Scientifically speaking there are only two groups of muscles, crico-thyroid and thyro-arytenoid, and posterior and lateral crico-arytenoid muscles, which act upon the vocal chords. As there are only two extremes of vibration, there are only two registers in a voice. The two registers can be called the 'Lower Register' or 'Heavy mechanism' and the 'Upper Register' or 'Light mechanism'. High speed motion pictures reveal that, in singing very high notes, the high pitch is accomplished by a different mechanism namely, 'Damping'.

An effective good voice should be able to produce three octaves. In India, the entire range is classified into three Sthayis-Mandra, Madhya and Tāra (Low, Medium and High). The three sthayis are also called Mandra Saptak, Madhya Saptak and Tāra Saptak. By habituation, we use the term 'Register' to denote the sthayi and consider the three sthayis as three registers. But scientifically they are not. There are only two registers in a human voice, and a good voice, which has an effective range of three octaves, produces them in either laryngeal adjustment. In the bottom notes of the middle octave, the lower register predominates, while the top notes of the middle octave, and the notes of high octave are produced by the mechanism of the Upper Register.

INTENSITY OF THE VOICE

The intensity of the voice depends upon the breath force which determines the amplitude of the vibrations of the vocal chords. For the artistic purpose of singing, voluntary control over the breathing mechanism is essential. The primary source of energy for
voice production, is the smooth flow of air provided by the breathing apparatus, in particular, the lungs. Disorders in voice production mostly result from incorrect breathing. The two essential requirements of well-controlled breathing for singing are quick inhalation of large volume of air and regulated expellation of the breath stream.

The type of breathing that ensures the two above mentioned requisites is the Diaphragmatic type. An oft-quoted advice to singers is to sing from the diaphragm and not from the throat. The main objects of breathing technique are to produce a powerful voice, to execute long musical phrases, to make use of the full vocal range and to sustain on a note without any shake. The correct type of breathing enables the singer to inhale quickly in order to interrupt the song as little as possible and to have greater capacity of air, and provides control to expel the breath in order to sustain on the notes steadily for a long period, to execute groups of notes in fast tempo at one stretch, to maintain the force and power of the voice in the long passage up to the end of the musical phrase and to have power and a wide range of the voice. Hence 'the virtuoso in breathing is nearest to the virtuoso in singing'. (An old Italian adage).

QUALITY OF THE VOICE

The quality of the voice depends largely upon the resonant cavities. The resonant system of the voice is more complex than any other musical instrument, because the voice is unique in having several resonant chambers. In the human voice, the chief resonating cavities are the throat, mouth and nose. When the tone produced by the vocal chords is directed through the various sets of resonators, it assumes different colours according to the prominence given to the particular resonating cavity. In the field of voice culture, this is known as the 'placing of the voice'. The voice can be placed either forward, backward or at centre.

In forward placing, the tone is placed well forward in the mouth and the tone takes principally the mouth resonance. As the walls of the mouth cavity are too flexible and variable due to its soft walls, the tone is not reinforced consistently. This invariably makes the tone lack in richness and volume. The mouth is not a good resonator. It should act as a megaphone. In central tone placement,
the tone is reinforced primarily by the pharynx. The tone obtains both carrying power and ringing quality. The throat cavity is kept well opened, relaxing the jaw, lips and neck muscles. The sound waves from the vocal chords are reinforced more effectively by the pharynx while the mouth is adjusted into the shape of a megaphone. This is known by the name *open throat* singing. Singers of classical music are expected to sing with this tone placement. In backward placing, the tone is placed well backward on the hard palate and reinforcement comes mainly, from the cavities of the lower part of the throat.

The throat cavity must be enlarged to ensure a good resonant tone. The placing of the tongue plays a vital role in varying the size and shape of the throat cavity. The base of the tongue should be pulled forwards and away from the posterior wall of the pharynx. There should not be any tension of the neck, jaw and lips. The mouth cavity must be kept open to act as a megaphone with the pharynx and the nasal passage should be free to obtain the correct resonance.

Though the singer should increase the size of the resonators, he must be aware that only a little passage is provided between the resonators. The variations of the mouth opening should be as little as possible.

The quality of the voice mainly relies on vowel production. The free passage of the breath stream through the mouth cavity without any audible friction produces vowel sounds. The quality of the vowel sound is fixed by the variations in the width of the aperture of the mouth which is caused by the altered positions of the tongue and lips. The consonants are produced by obstructing the breath in the mouth by the organs of articulation at one point or another. The production of consonant sounds is known as articulation, which comes from the root word meaning 'bring together'. The consonants give intelligibility to the words.

Vowels are considered as more harmonious and deep-toned than consonants. That is why a language is described musical if it abounds in vowel sounds. The Hawaiian language is ideal for singing because every syllable is separated by a vowel and every word ends with a vowel. (Aloha Ukulela). In the west
language, which consists of more vowel sounds, is considered as the musical language and the best studies for a singer are written in that language. The best works and studies of South Indian Classical music are mostly written in the Telugu language, because of the prominence imparted to the vowel sounds at the end of every word and there is no cluster of consonants in Telugu. As singing is almost a continuous production of sound, interrupted only by the pauses for inhalation, any speech sound that spoils the continuity of the song does not suit well for musical compositions.

As the formation of vowels determines the quality of the voice, more prominence is given to vocalisation exercises in voice training methods. The voice must be capable of articulating intelligibly the words as well as the musical tone. Hence, clear articulation of consonants is also necessary to give intelligibility to the words used in singing. The appeal for vocal music is greater than the appeal for instrumental music because of the welding of the words with music.

Singing is an aesthetic calling of the mind. Voice is not conditioned by throat alone, but is the result of a series of interacting forces, a substantial part of which is more psychological than physiological. Research experiments have shown that in many cases, the vocal impurities, such as short vocal compass and steadiness of the voice, result more from psychological factors, such as shyness and fear, than physiological impairment. The kernel of singing is based upon self confidence and purity of mind. The singer must be confident that God has bestowed him with a good voice and by practice he can bring the voice under his control. He should also have great love and devotion to the Art of Singing, which gives him more strength to practise it assiduously.

The traditional methods of training the voice includes the technical exercises and compositions of South Indian Music, which are designed to impact both good tonal quality and musical ability. Todate, there is no set vocal exercises to cultivate the voice alone because it is essential that the voice should be able to sing the particular style of music and hence the technical exercises aim at improving one's musical ability besides good tonal quality.
"Gurukula" system was prevalent and only the ear-rote method of teaching was adopted. This in turn made the muscles of the vocal mechanism so supple and flexible to produce what the singer intended to express. In the past three decades, many music conservatories have sprung up, which in turn have caused the Gurukula system to fall into oblivion, and within a short period, great achievements are expected. Hence a drastic lowering in the standards of voice quality has resulted. In future, scientific methods of voice culture can be incorporated carefully with our present day empirical methods to have further improvement on our voice training system. The scientific methods of voice culture include the principles of training the child, adolescent male and female voices and to investigate the causes for tonal impurities and suggest remedies therefor.

Scientific methods of voice training employ different techniques for training the child, adolescent male and female voices. Children should be placed under a competent teacher from the very beginning because the early bad training either damages the voice completely or impairs the quality of the voice so much as to require much time to regain good quality.

Since their vocal organs are not fully developed as in grown up persons, children have a high pitch voice. Children should not be asked to force their voices to be loud because the vocal muscles become tensed which in turn spoils the quality of the voice. The exercises for the production of very low notes and very high notes should be avoided as they give too much strain for the laryngeal and breathing mechanisms of the child. The compass of children's voices at the age of six are only about one octave. The range increases gradually and only at about eight years of age children are able to sing one and a half octaves. When children are ten years old, they are able to produce more than one and a half octaves. The exercises should therefore be advocated so as to suit the biological features.

The songs prescribed for young children should be quick in tempo with a limited range and must be short. As vocal art is highly imitative, children are tempted to imitate man's voice if they are placed under a male teacher. Therefore women teachers are better suited to train children's voices than men. Otherwise, men teachers should use their soft voice whenever they train the children.
Singers and scientists all over the world have agreed that the style of breathing determines the quality of the voice to a large extent. Hence, correct breathing habits should be well established in the early years. The child should be asked to keep his face up in a recumbent position and to inhale deeply. The teacher should place his hands on the middle ribs of the child and must feel the correct expansion. The intercostal muscles come into action with the expansion of the middle ribs. The practice avoids the bad habit of lifting the shoulders when inhaling the air deeply. The child must also be trained to exhale the air slowly and gradually, as the efficiency in expelling the air is very important for voice production.

Until the puberty period, there exists no difference in voice quality among children of the two sexes. The first sign for the coming of adolescent voice is huskiness and depth in voice quality. The voice begins to waver and crack due to the faster development of the laryngeal muscles. The voice then settles and attains a masculine and powerful character, lower in pitch and higher in intensity. This change is very marked among boys.

There will be no difficulty during the mutation period, if the voice is trained properly in the early years. The use of chest voice in the higher octave should be avoided in the pre-adolescent period itself, because this creates more problems when the voice begins to change during the puberty period. Soft singing and humming exercises should be advocated during mutation period to keep the voice steady and rich. Research study has revealed that only at the adolescent stage, an interest to sing with emotion arises among students.

The marked difference in voice quality among men, women and children is due to the size of the vocal chords, the kind of breathing and the physical make-up of the resonant cavities. The size of a baby’s larynx is one third that of a woman’s larynx. It begins to grow rapidly until three years. Then the rate of growth slows down till the sixth year. After that it stops growing until mutation period and the development is in the same manner for children of both sexes until puberty. For men during the mutation period, the larynx begins to grow in all directions. The Thyroid, Cricoid and Arytenoid cartilages enlarge and consolidate. The Adam’s Apple becomes more marked and finally the vocal chords
Voice Culture

become thicker and longer for men. The key-note lowers up to four notes. In both the sexes, those who mature early have high voices and those who mature late possess low voices.

Regarding breathing habits, men breathe differently from women, but there is no difference among children of both sexes. Men breathe usually with the diaphragmatic type with the movement of the diaphragm effected by a more wide and free movement of the lower part of the chest wall. Women breathe with the costal type as the upper part of the chest walls are more flexible and move more freely. Because of this natural capacity, we find that even an untrained male voice is strong at the lower tessitura, while an untrained female voice is free in the higher tessitura. Hence men should be trained to sing the upper octave notes freely by improving the muscular control to handle the breath upon high notes, while women should be trained to reach the lower octave notes with adequate loudness by learning the diaphragmatic type of breathing.

Finally, the voice quality is influenced by the physical make-up of the resonating chambers which vary with children, men and women. The resonating cavities are usually larger in men than in women, while children have smaller cavities than adults. The child has more space in the head than in its throat passage. Therefore the child produces the tone with the high overtones predominantly. The voice sounds shrill. When the child grows, the spaces in the throat passage enlarge and lower overtones enter into the tone which make the voice rich. As the space of the throat is enlarged for adults, the voice quality is powerful. The voice of a child is usually high also because of the short vocal chords which are placed very high in the neck.

As the voice is 'human,' it grows, matures and varies from one sex to another. A careful study of the principles based on anatomical factors becomes therefore necessary to train the voice. A person should always sing in his own voice. Children should never try to imitate the voice of an adult and men should always sing with a powerful and manly voice while a lady's voice must be soft and gentle.

Here, I would like to say a few words about 'False Voice.' Scientifically speaking, there is no such voice as a false voice, which
is wrongly interpreted by some people as the voice produced by false vocal chords. There are two sets of vocal chords—True vocal chords and False vocal chords. But the voice is produced only by the True vocal chords. False vocal chords have nothing to do with phonation. When the tone of the voice sounds soft or shrill, it is described as singing in a false voice. But it is not so. There are only two types of voices among singers—loud voice and soft voice. There is no such thing as True voice and False voice. It is incorrect to say that only a loud voice is a True voice. Singers may be good at singing either with a soft voice or a loud voice.

Scientific methods of voice training not only employ different techniques for training the child, adolescent male and female voices, but also investigate the causes for tonal impurities and suggest remedies therefor.

The disorders of the voice can be classified into two types—organic and functional. The first is concerned with physiological defect of the vocal mechanism, which therefore should be treated by a physician, while the latter deals with the operation of vocal mechanism and must be dealt with by a vocal teacher.

The functional disorders are throatiness, unsteadiness, breathiness, break in voice registers, voice fatigue, thin or feeble voice, white tone, nasality, huskiness, hoarseness and uneven voice. These tonal defects can be eradicated by finding out the cause for the tonal impurity and by applying proper remedial methods. For example, throatiness results from the following reasons:

(1) The position of the tongue and tension on the tongue muscles cause throatiness.

(2) The raising of the larynx high against the hyoid bone or pressing down the hyoid bone against the larynx and the contraction of the swallowing muscles while singing make the voice throaty.

(3) The tension in the jaw, neck and chest muscles affect the proper function of the laryngeal muscles. Hence to approximate the vocal chords, the singer forcibly squeezes the larynx between jaw muscles and neck muscles which makes the voice throaty.
To rectify this defect, the following scientific methods can be adopted as the reason has been found out scientifically. First, the tension in the jaw muscles must be removed. The rigidity of jaw muscles can be removed by holding the head slightly downwards with the chin inward. Moving the head gently from side to side and drooping the jaw down and back, the singer gets the relaxation of jaw and neck muscles. Then, tension of the laryngeal muscles can be relieved by yawning with closed mouth which lifts the soft palate and opens the throat passage.

Mastery of the correct type of breathing helps a singer to avoid the use of swallowing muscles to close the glottis. This closure of the glottis by means of the swallowing muscles makes the larynx go upward and presses against the hyoid bone. The diaphragmatic type of breathing helps the larynx to stand low and makes the hyoid bone remain up, so that ample space is provided between the larynx and hyoid bone.

Faulty breath control makes it difficult for the singer to adopt suitable places for the intake of the breath. Though in the music of South India, there is no fixed place for the intake of breath, the singer should take the breath before a musical sentence or before the word which requires special emphasis. The singer should avoid unnecessary pauses and the intake of the breath should never be audible.

Defects in phrasing lead to bad articulation. A sluggish and large tongue affects the pronunciation of syllables. The misaligned teeth and poor occlusion between the two lower or upper denta,
Vitches affect the enunciation of consonants. Very high and narrowed hard palate distorts the production of words, while thick lips influence the labials. While producing a diphthong in a song, the transition from one vowel to the other must be rapid and should not be a glide as in ordinary speech. The sibilants should not be hissed too much. When the pure vocal sound is backed up by good articulation, the beauty of vocal music becomes further enhanced.

Voice, the most delicate and wonderful musical instrument, requires very careful handling. Vocal impurities more often result from the incorrect use of the vocal mechanism. Voice production is based on motor act which becomes habitual by repetition. The vocalist should practice every day throughout his life time. The Victorian platitude 'Practice makes Perfect' needs to be revived and applied to the act of voice culture. But to gain the maximum advantage from practice, the student should study first under a competent vocal teacher and must practice with correct methods. A teacher of singing should be a singer himself to illustrate the correct and incorrect methods of voice production. He should have full control over his voice and must know the scientific facts regarding voice production. A mere theoretical knowledge of voice training methods is insufficient to be a teacher of singing.

Great men of all walks of life have expounded the greatness of this God-made instrument—the voice. This precious gift of God needs to be kept in perfect condition by proper cultivation, to sing the glory of the Almighty. Otherwise, we deprive ourselves of the greatest joy—the spiritual realisation of God through melodious sound.

Cautiously, the traditional methods of voice training are followed in South India. It is an undeniable fact that each exercise has been set up with a value and a purpose. Hence, traditional methods have to be retained. But any art will become fossilised if it remains static. Therefore, in future, the introduction of scientific methods of training the voice with the present day empirical methods of voice training will improve the quality of the voice and the general standards of voice quality will be raised. Scientific methods of voice training are not western voice culture methods. The principles of any science in any country are the same.
Voice training methods differ according to the styles of singing. In India, we have Northern and Southern systems of music and each system has its own methods of training the voice suited to its own style of music. It can be said that there is no standardised type of an ideal voice, as each system of music is differently constituted according to the factors that make up its originality. It is unwise to compare the voice quality of a North Indian or Western or Eastern singer with the voice quality of a singer of South Indian music. Also, a wholesale application of the voice culture methods of other musical systems to the music of South India is unwarranted.
Just as language differs from region to region, the use of the singing voice in classical music varies from one culturo-geographic area to the next. As I have been trained in classical Western singing and have tried to learn both Kannātaka and Hindustānī vocal music, I have observed that the training of the Western classical voice seems to bear a strong resemblance to Hindustānī practices, with less similarity to Kannātaka methods. Perhaps coincidentally, the Indo-European languages of north India are related to the Romance language of Europe, while there is little relationship to the Dravidian languages of the South.

In training the female voice for classical performance in the West, the first decision to be made is how to classify the voice according to roughly eight or ten types. There are low, medium and high voices, with several sub-divisions within each category. The alto, mezzo-soprano, and soprano are the three main types. Voices are further categorized according to the general pitch range as well as tone quality, dramatic potential, and suitability for the standard repertoire for each of the ten voice types. For example, the lyric soprano must be able to sing smoothly and without much passion, while the dramatic soprano needs more volume and potential for expressing violent emotions. The character of the singer herself affects the voice. A sprightly personality with a lyric voice will be cast as a soubrette, while a calmer personality with the same voice range will be categorized as a lyric soprano.

The process of exercising the voice was developed mainly by Italian opera singers, who needed to produce a sound which could be heard above an orchestra of violins, cellos, flutes and clarinets. A system of first warming up the voice by singing long tones on “aa”, “ee”, “maa”, and “nee” on each swarasthāna throughout the entire range of 2½ octaves would make the voice ready for faster passages after about twenty minutes. Just as in tuning the tambura,
Each tone is made to vibrate with the overtones above it, including the two 'sa's, one 'pa', and one 'ga' above the fundamental note sung. By minutely altering the shape of the mouth and controlling the breath pressure coming from the body, these overtones can be produced. The singer must be standing to make the correct sound, with shoulders back and pressing downwards, abdomen firm and pressing out and down, the jaw dropped and fully relaxed. Then, starting in medium speed, scale passages sung on each vowel for the entire 2½ octave range must be sung. A metronome (mechanical time-keeping device) often helps to keep the tempo steady. Next, a twist is introduced into the scale passages, making them "vakra". The scale used is always the major (Shankarabharana mela), minor (Nathabhairavi mela), melodic minor (Gaurimanohari ascent, Nathabhairavi descent) and harmonic minor (Kiravani mela). Then tempo is gradually increased and the passages repeated. Also, "scales" called "chromatic scales" using all twelve swarasthanas are sung in all tempi. Likewise, arpeggios or patterns using only "sa-ga-pa-Sa" are sung on all twelve notes. The ideal is to sing all these passages as smoothly as possible; then the same passages are sung in "staccato", or with each note sharply detached from the next and sung as short as possible. The voice must not have any "break" or noticeable change in colour from the lowest notes to the highest; a smooth blending of tone colour must be achieved throughout the range. The sound must ring with a clear focussed centre. To create this sound, the "chest voice" in the lowest range must always include some blending of "head voice" (falsetto) resonance, and the upper "head voice" must likewise always contain some "chest voice" colour. Microphones are still not permitted in any performances of Western classical vocal music.

Similarly, the Hindustani musician must try for at least 2½ octave range, singing "akāra" and "ikāra" in various speeds of single notes, scales and patterns. But rather than merely memorising each exercise and repeating it at different pitches, the singer is encouraged from the beginning to use innovation in creating related taans. The speed in the exercise session begins very slowly and gradually increases. The same process is heard on the concert platform, while Western vocal exercise has never been integrated into the performance. To the Western musician, the tone colour of the Hindustani musician (and also of the Karnataka musician) sounds "nasal", but to the Hindustani singer, the Western voice also sounds disagreeably "nasal". This is a difficult quality to
measure and its perception seems to vary from culture to culture in this case. But everyone would agree that the tone does indeed sound different whether due to more or less nasality or other more complex features. Also, the Hindustani and Karnataka musician does not automatically sing with “vibrato” on every note but uses it selectively, and more often in Hindustani music.

The voice culture of the Karnataka singer depends less on extended tones and scale passages sung in “akara,” than on cultivating the subtle “chhāyā svaras,” and intricate gamakas inherent in each rāga and composition which link one tone to the next. The “chest voice” is dominant throughout the entire range of 2 octaves. Rāgas are sung alone or, in the context of a composition, and the correct rendering of the tiny nuances constitutes a kind of voice culture which is derived less from the physical voice than from the rāga rupa and rāga bhadra. This is why the Karnataka kaccheri does not begin slowly with extended tones. Extended tones are not a major part of the music, while intricate melodic clusters with a vigorous underlying rhythm characterize the music of the South. The Karnataka singer must of course have “voice culture”, else she could never produce the complexities of ragam, tanam and kalpita sangita. It is simply a different kind of voice culture than is known to Hindustani and Western singers.
Introduction to the Khyal

N. KESHAVRAM IENGAR

Years ago as a teenager, I used to listen to classical Hindustani music from the All India Radio. "The Listener" published by the A.I.R. used to give the first few words of the Khyal which the singer was programmed to render. With paper and pencil, I used to wait eagerly to note down the rest of the composition, hoping to learn the Khyal from listening, as I used to do with the film songs of New Theatres and of Saigal in those days. The text of the film songs was available from the printed pamphlets on the pictures being screened. But I never got to hearing any of such "Classical" compositions in full. It was almost a revelation, when shortly after, I came across the Khyals which I have learnt, where, I could follow the whole text, everytime I heard the Khyals from my teacher.

How did such a situation come about, namely, the sacrifice of the sahitya of the Khyal?

The music of the North and the South must have been the same as long as the principal music of the time, such as that sung in our temples, was composed in Sanskrit. In the North the major music style was called Dhrupad—compositions mostly in Sanskrit addressed to our Hindu deities. These Dhrupads were sung in a more or less rigid musical form, meaning, each syllable of the text had but one musical note without embellishments and the composition consisted of 4 parts—asthai, antara, sanchari and abhog.

(Demonstration of a short line of Dhrupad)

"jayati jayati Sri Ganesha."

I suspect that the different methods of rendering any line of a Dhrupad composition, had some relation to the four methods of chanting our vedic mantras [Pada, Krama, jata and ghana]. In such renderings musical alankars, as we know them today, were excluded.

For many centuries, the singers of Dhrupad in North India were Hindus, who would have understood the meanings of the
songs they were singing. At the time of Akbar, in the XVI Century, the Dhrupad was said to be at its peak and Tansen was himself a Hindu singer originally. We do not exactly know how so many Hindu singers subsequently got converted into Islam, but in a few decades almost all the singers of Dhrupad in North India came to be Muslims. Naturally the first generation Muslim converts were still singing their Dhrupads with the necessary bhakti and bhava. But the later generations of Muslims could hardly be expected to have their heart in the compositions on Hindu gods, so that the Dhrupad became, very soon an acrobatic exhibition rather than a communicative art. All the attention of the singer was on the tala, so much, so that a Dhrupad recital was more a tussle between the singer and the drummer than any soulful music, notwithstanding the profound sahitya of the compositions.

We notice from many ancient miniature painting of the North that a music party often consisted of a Been or Veena player, a drummer and but two or three listeners.

Originally the Dhrupad singers were also beenkars and before they commenced their song with words, they used to play the raga on their been, a practice also in vogue in South India. Later this practice was distributed to two persons, the vocalist and the beenkar. Still later these two artists were further divorced into separate performers. At this point the vocalist began to do with the voice, what the beenkar used to do with his instrument. This was the origin of the vocal alap.

By the time of the sovereign Mahommed Shah of Gwalior and Delhi (c. 1750 AD.), the Dhrupad had reached quite a meaningless low, and the beenkars were regarded only as second class artists. Under these conditions, resenting his inferior status and the mere quantitative exercise of the vocal music of his time, a beenkar in Mmd. Shah's court, by name Niyamat Khan, left his sovereign's court and settled in Lucknow. There he is said to have composed a new kind of music, called the Khyal—with compositions in the poetical Hindi of that time. Niyamat Khan, who took the pseudonym "Sadarang" was equipped with the paddhati of the been and the background of Dhrupad. His new music which was at once meaningful and beautiful appealed directly to the connoisseurs of that time. There was no separate alap preceding the song and
INTRODUCTION TO THE KHYAL

Various kinds of alankars like the gamak, tan, khatka, murki, etc. were introduced consonant with the meaning of the composition. Here once more was music with rasa and bhava. So enchanted was Mmd. Shah with this music, the Khyal, that Sadarang was at once made the court musician of Gwalior. The Khyal therefore was an aristocratic art; but we are now living in democratic times!

One hears the names of Amir Khushro (13th Cent.) and Hussein Sharqi (16th Cent.) as being the originators of the Khyal. But in the absence of any "recordings", as we have now, or a living unbroken tradition from these persons, we have no means of verifying the claim, whereas we still have a surviving tradition from Sadarang, as the earliest composer of Khyal. This Khyal, as I said, was built on the foundation of Dhrupad with all its ragas and talas, the paddhati of the been with its meend or glide and continuity of sound, and the intonation of the Hindi and Persian languages. Any vocal music is necessarily structured on the phonetics of the language which that music employs.

Here is a sample of Mathura Hindi—"Kaho Pannalala kabai javatho". You see the range and drag of the notes in the words used even in ordinary speech.

Now, Sadarang was a truly inspired composer as his compositions bear out. As musical compositions Sadarang's Khyals are without parallel anywhere in India. When the Khyal thus gained the place of Dhrupad on its merits, the other professional singers were obliged to convert some of their Dhrupads into Khyals by the addition of alankars, or to compose Khyals themselves or to copy the Khyals of Sadarang and company, which many did. But those Khyals were not easy to copy by mere listening a few times; they had to be learnt bit by bit from a competent teacher. Not many musicians had this fortune. So we see the current fragments of Khyal, with only their mukhada or first few words. The rest of the asthali and antara was more or less an apology for a composition. These pseudo-Khyal singers were content to sing the ragas only, for their supposed aesthetic appeal, free from the "tyranny of Sahitya". I doubt if such singers would have won recognition from Mahommed Shah, that rasika and patron par excellence of Hindustani music. [These would-be Khyaliyas were also the founders of the various "Gharanas of Khyal" one hears of in the North, most of which represent different "styles of non-music".]
Here, you see the full text of the asthai and antara of a Khyal in Darbari kande—

"Hazarat turakaman jhuke bala bala jhaiyo yen
darhan inwutthar imnotaob

Shama sula aur pir dukha darindra dūr kārana
aur roshana dōwu jahān.[[ ]]"

the translation of which would read:

"I make obeisance to Hazarat Turakaman with all my strength; he is my true saviour. He is the granter of Bliss, Peace and Mercy and the remover of sorrow and the giver of Light to the world."

With this manner of elaboration, the Khyal or cheez, as it is called, may be sung for 15 to 20 minutes, without repetition. One could perhaps hear a raga played on an instrument for an hour, though not necessarily without boredom. But from a vocalist the hour-long "grinding of a raga" becomes a torture. Quite rightly have South Indian listeners exclaimed—

"Hindustani sangeetam anal orē bor."

They have heard only such inferior samples. Whereas the instrumentalists of the South reproduce vocal compositions, in the North it is the vocalists (of Khyal) who nowadays imitate the instrumentalists with their raga elaboration.

Our practice is to sing the asthai and the antara once or twice, exactly as we have been taught; that is the 'original form' from the composer. Then, we are on our own with the improvisation. You will have noticed that the improvisation was in the same raga and with the sahitya of the composition clearly articulated.

Such improvisation appears deceptively simple but it requires many years of practice. I know a case of two brothers starting to learn vocal music together. One went for South Indian music, and after about a year he was able to give an independent concert of Karnatic music. The other went for North Indian music, and after an year's training he was barely able to play the tambural
Suppose one were to ask a singer, what he was singing and he replied—"I am singing Darbari Kanada" he would be a Class IV musician. If he had said—"I am singing a Khyal, or Thumri or Bhajan, etc."", he would be a class III musician. If a singer replied that he was singing in praise of Krishna, or of the spring season or some such theme, he would be a class II musician. If he said, he didn't know if he was the singer at all, he would be a class I musician—such as our composer saints of the South and the North.

Over the past few decades some North Indian musicians, have enjoyed some popularity in the South. I won't mention their names, but these singers, representing nearly three generations of North Indian musicians had one point in common. They indulged in the practice of singing *sargam*, that is, the swaras of the raga by name, in their recitals of Khyal. This is a bad habit copied from South Indian singers. Surely such swara singing cannot be compatible with the expression of the *artha* and *bhava* of the Khyal or any other type of composition. In our school, there is never any mention of the name of a swara even during tuitions. And yet we have at least half a dozen evening ragas, for instance, with the same swaras. The difference in atmosphere of the respective ragas is due to the subtle colouration of the komal swaras in particular, which one has to 'learn by ear' from a competent master.

I may be pardoned for presenting an evening raga—Darbari Kanada, in the morning. It was only for purposes of demonstration of a "royal raga". Here is another Khyal in the morning raga Lalit—

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Mana sumirana kara rahi nisadina ghara rahi sahe
sahne mana dhari meri. ||
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Translation—"My wish is to stay at home always and hold my mind in rememberance of the Lord. Every one who remembers the Lord gets the fruits of his devotion and is blessed with abundance. But Sadarang only asks for the completion of his music (r̄aga and tāna)."
Recital of the Khyal in Lalit in vilambit with Madhyam tuning of the tambura, followed by a chota Khyal in madhyalaya and a Tarana in drutalaya.

With the Tarana, the singer may go as fast as he can, provided the swaras of the raga, the uchhāra of the syllables and the bols of the tabla are always clear. This is a good field for musical acrobatics, not so with the Khyal.

The following is a masterful Khyal in the raga Todi—

"Ko samujhayore Kaho pyare unsē ve mukhaki batiya
naina safone jobana mada matavare."

Translation—"The virahini says—"Who will explain to my beloved, my longing for him. I am intoxicated with his endearing talk, his beautiful eyes and his brimful youth. O Sakhi, please speak to my beloved and explain my turbulent condition to him." May Mahomed Shah be well and ever prosperous. Sadarang places this offering of love to him."

Many of our Khyals have the theme of a marriage function with descriptions of the handsome groom or the comely bride or the well-decorated marriage pandal. I wonder if these songs were composed during weddings and if it was the practice in those days also, to hire singers during wedding receptions, like our pathetic practice to-day. The meaning and background of these musical compositions would be a more fruitful field of research than the swaras and thats of ragas published in learned dissertations.

I would suggest to the All India Radio or whoever organises Concerts of Hindustani music, to ask the singer to read out the full text of the Khyal and give its meaning in modern Hindi, or English or any other language of the place and then proceed to sing the Khyal. Let the listeners decide if the "musical form" is consonant with the meaning or theme. With this bold, little, new measure, we may take the first step to reinstate Hindustani vocal music as a valid and meaningful art.
The beginnings of many branches of knowledge in India can be traced to the times of the Védas. Védas being almost the earliest known works, we would seek to find mention of music or mathematics, astrology or astronomy, medicine or metaphysics in Védas. The Śāman chant is taken as the origin of music in India.

During the early centuries of the Christian era, we find that many works on music and dance were written both in Samskrit and Tamil. Notable among them are Bharata’s Nātyasastra and Ilango-adikal’s Shappadikāram. But a systematised study and learning of Kārı̄ntaka music could be said to begin only during the time of Saint Purandaradasa of the fifteenth century. It was he who, apart from being a very prolific composer, gave a series of systematised practice lessons for beginners in music. Even to this day, many of those lessons are in vogue.

After Purandaradasa and before the advent of the Trimūrtis—Tyagaraja, Dikshitar and Syamā Sastri—was very nearly a “dark” period. The impact of the trinity was so great that people almost forgot the existence of notable musicians and composers of the earlier period. To this period belong two savants one of whom is Arunāchala Kavi* and the other Uthukkadu Venkata Subbier.

Not many biographical details about our composer-musician are available. The names of his parents, his birth star and the month of his birth only are available. He lived as a Naishtika Brahmachāri (Lifelong bachelor) and was very much devoted to Lord Sri Krishna, especially in his dancing posture as Nartana Gopala. He must have had a ‘vision’ of Krishna a number of times; therefore, he sang only for the Lord’s benefit and refused to sing elsewhere or even to teach his compositions to others. Only a few songs were learnt on the sly without the composer’s knowledge by the Nāgaswaram player, Rudra Pasupati of Tanjavur, who

* See “Sangeet Natak” Vol. 47, PP 10-18 (1978)
popularised the songs—"Täye Yasodä" (Todi-Adi), "Käyämbu Vannanë," "Räsaviläsa" and "Idhuor tiramämo."

Many legendary incidents are quoted about his life and the miracles he performed (Ref. 3). He must have visited many a place of pilgrimage in Tamil Nadu, since he has sung about many of the deities. More details about his life and works are to be found in the present author's article elsewhere.*

Are the musical settings of the songs heard today the same as those that were composed by the poet? Needamangalam Krishnamurthy Bhagavatar, a lineal descendant of the Mahakävi who is responsible for publicising these compositions, himself is of the opinion that during this long period (of six or seven generations covering more than two centuries), changes are bound to have occurred. About seventy songs have been published and quite a large number awaits publication.** This author has made an alphabetical list of all the available compositions of Venkatatubbier. He has, earlier, listed alphabetically, about seven hundred Tyägaraja compositions during his bicentenary celebrations and four hundred and odd compositions of Muttusswämí Dikshitär during that composer's bicentenary in 1975.

Apart from Muttusswámí Dikshitar, the Uthukkadu composer is the only composer to have written Navavarana kritis on the Mother Goddess. These kritis deserve the attention of scholars and practising musicians who could compare the two sets of kritis—both in regard to the Dhatu and Mätu (the music and the words).

The Madhyamakäla passages abounding in his compositions are really a treat to any lover of music. Interestingly, the author appears equally at home both in Sanskrit and Tamil. Two examples are given below:

Raga : Balahamsa : Tala : Khanda Drëva

Bahirdasära - chakrastithavaré - Nirvisēsha - paratätva deepika - Samyädi-panchastithi-simhäsana stithë-Mahaniya-sasikalpa-samädhi-sukhavara-bindupëetanilayë-Sadavaradë Samkalpakaravalayë-Karu-

* See "Sangeet Natak" Vol. 51, PP......(1980)
** See however "Navavarana kritis of Uthukkädu" (Mimeo) Published by the Statistics Dept. Madras Christian College, Tambaram (1979).

(6th Navāvaraṇa kriti—Nilalohita)

For this poet Sri Krishna was the Supreme Dancer; to see Lord Krishna performing His dance, the peacock-mounted Shanmukha came rushing, the Lord of Chidambaram also stopped his dance and came to Gokulā. (It is perhaps, Lord Krishna who was the first dancer and the concept of Siva dancing as Natarāja may be a later one). Nearly seventy five percent of his compositions are on his patron deity Krishna and His consorts-Rādhā and Rukmini. He has however, sung on other deities of the Hindu pantheon also.

RĀGAS AND TĀLĀS

The rāgas used by Venkatasubbier are mostly rakti rāgas like Madhyamāvati, Athāna, Surati, Ārabhi, Vasantā, Hūṣēni, Kurinjī and Nādanāmakriya. Some rare rāgas like Deeparā (this was demonstrated by Krishnamurthi Bhagavatār at the Music Academy in 1960), Amara Kalyāṇī, Kannada Māruva and the pamm Punami have also been used. The Mahākavi has also composed seven Rāgamalikas, all in Tamil. His Navāvaraṇa songs, eleven of them, are all in Samskrit.
Among the talas used, most of the songs are in Ādi tāla, just as in the case of other composers. He has also used some of the rarer talas like Samkeerna mathya, Khanda dhruja, and Khanda chapu.

This short paper is meant only as an introduction to the rich heritage that is available to us in the songs of this less-known composer. Unless the songs are published with their musical settings, it will not be possible to make a detailed study of their excellence—both with regard to the Sāhitya and the music of the compositions. The Statistics Department of Madras Christian College has taken the first step in bringing out a mimeographed edition* of only the Navāvarana kritis.

ACKNOWLEDGEMENTS

It is my pleasant duty to acknowledge the ready assistance rendered by Brahma Sri Nidamangalam Krishnamurthi Bhāgavatar in supplying me with the biographical details of the Mahākāvi and giving me the notations of the Navāvarana kritis. I also thank my 'old student' Mrs. Padmalatā and Sri Ramanathan (Officer, Bank of Baroda, Miraj) for their help in providing me with long lists of the songs of Venkatasubbier. My thanks are also due to the Music Academy for an opportunity to present this paper.

* See the Journal of the Music Academy, Madras, (1978), PP. 161-3-issued in 1980 for a review of this Publication by T.S. Parthasarathy.
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Adapting the Recorder to Play Indian Classical Music

V. SUBRAMANIAN

The RECORDER is a vertically-held, wind instrument. The ‘Descant’ Recorder, used for producing notes in the higher pitch, comes in 2 pieces, and the ‘Treble’ and ‘Tenor’, which are used for producing deeper tones, consist of 3 pieces. Every Recorder has a detachable mouthpiece and a stem (which is either single or in two pieces as explained above). The total number of holes in the stem are 7 (3 for the left hand held above the right; and 4 for the right) and there is a hole at the bottom for the left thumb. With gentle blowing through the mouthpiece, a flutelike sound is produced because of the vibrating air column in the instrument. The bore in the Recorder is small, and the wall thickness high, compared to the bamboo generally used in making Indian flutes. The Recorder holes are precision machine-drilled, using jigs and fixtures. A good Recorder (suitable for concerts) would be of all-wood construction, though Ebonite mouthpieces are also popular. Because the drilling of holes is by sophisticated engineering methods, the hole spacings are reproducible to a very high order of accuracy and Recorders of the same types can be mass produced. Further, the choice of seasoned soft woods for the stem and the small bore (which means, the wall thickness is high) permits the holes to be drilled without (a) defects due to chattering of the drills and (b) production of hair-line longitudinal cracks. The thick wall also lends the instrument towards the production of purer tones (viz. monotonic sounds as against rich tones which contain considerable harmonics). All-plastic Recorders are also available, essentially for beginners. Because of the absence of metal in the construction of the Recorder, the tonal quality resembles our flute, thereby making the instrument readily acceptable to the listeners.

The hole-spacing in Recorders is of two types; for (a) diatonic scale and (b) baroque playing. In the West, the Recorder is used mainly for staccato note playing, and the user has to learn different fingerings for the two types. I have adapted both the types to
Carnatic Music. The (Descant and Tenor) Recorders with me commence with C, Natural while the Treble starts with G. I understand, Descant Recorders commencing with D, E, etc., are also available. Wind, blown through the mouth of the instrument, is channeled along a short passage of (approx.) rectangular cross section onto a tongue which breaks the flow and produces vibrations. The frequency of the vibration produced depends on the length of the vibrating column. That is, the number of holes left open/closed generally govern the frequency (as in the flute). However, because of the smallness of the holes, there is a significant hole-sensitivity which is the speciality of the instrument. In other words: if the \((n+1)\)th hole from the top \((n=0, 1, 2, \ldots , 6)\) and below are left open (leaving the instrument as an open-ended column at the \((n+1)\)th hole and, of the \((n+1)\)th, \((n+2)\)th \ldots 6th, 7th holes that are open, the \((n+1)\)th hole is kept open but the \((n+2)\)th, \((n+3)\)th \ldots 6th and 7th holes are progressively closed, there is a perceptible reduction in frequency which can be as much as 4 semi-tones at the top of the Recorder and a micro-tone at the 5th hole. For obvious reasons, this principle cannot apply to the 6th and 7th holes and hence in many Recorders, these holes are bifurcated so that the notes at these holes may be halved without resorting to half-opening based on judgement by the ear. This facility gives the Recorder definiteness for nearly 22 srutis. Once the fingering for producing a particular sruti is learnt, the sruti in question could be repeated and reproduced by anybody with accuracy. Thereafter, playing the various srutis of one's choice to produce any music is only a matter of practice and even difficult vivadi melas can be played with considerable ease.

Since the progressive closure of the \((n+2)\)th, \((n+3)\)th \ldots 6th and 7th holes (keeping the \((n+1)\)th hole open) results in a gradual (but not necessarily linear) reduction in frequency, while playing the instrument at the middle or upper holes, the traversing of even a semi-tone could be achieved by the full closure of more than one hole. This fact has been used by me to obtain certain gamakas.

\[ \text{Note: At the 6th/7th holes in order to obtain lower microtones, the 8th/9th holes would be required to be closed. Since the Recorder has only 7 holes, the technique explained in the text for depressing the tonic note to produce lower microtones cannot be applied to these holes.} \]
which, otherwise (in view of the smallness of the holes), would have been very difficult to achieve. Since all the swarasthanas are defined in terms of holes), fully open or closed, playing by the ear and using judgement in part opening/closing of holes is avoided. This fact is also useful while trilling at intermediate notes. The thumb hole is primarily for producing the octave to a tonic note but when used on par with other holes, it helps bring out not only some more srutis but also overlapping notes in the region of discontinuity. As we know, discontinuity where the natural octave ends, is inherent in any instrument based on the vibration of a linear air column (e.g. at the last hole on the top of the flute or Recorder.) In the Recorder, with practice, one can almost comouflage the point of discontinuity with ease and grace. The above principle applies only when traversing the scale from the base note (with all holes closed) to its octave note. Unlike the Madhya sthayi, the Tara sthayi semi-tones are produced, in some case, by a different principle which can also be explained logically. In addition to the above, I make use of the fact that by suitable breaking the wind flow (a technique in blowing) a given vibrating column can be made to produce the 2nd and 3rd harmonics (upper partials). To produce all these effects, nothing except gentle blowing would be required. However this virtually means that the Recorder is essentially a chamber instrument and for large audiences, volume amplification would be required.

As stated earlier, the Recorder is inherently suitable for producing a number of srutis with repeatability and reproducability (by dint of the notes being capable production without part hole opening/closing). To derive full advantage of the ingenious development of 72 sampoorna melas, it requires creative effort on the part of the musicians and discerning rasikas in bringing about the transformation of the various melas (particularly those having vivadi notes) into Ragas. Considering the instrumentalists’ role in this creative effort, it is easy to perceive that the availability of instrument(s) with distinct swarasthanas for the minute tones employed in traditional rendering would be of significant help to them. For example, the fretted Veena makes it direct for players to produce the semi-tones with distinctness, though the extent of flexing of the wires required to produce microtones would be guided by the ear. In non-fretted instruments like the Violin, all the notes are to be played by the ear and it therefore requires considerable practice to ensure the production of pure tones as conceived by the artiste. I submit that with
the principles enunciated above, we have, in the Recorder, an instrument which can produce the traditional sancharas peculiar to the various ragas without requiring the artiste to play by the ear at all times. In this context, I would make a few observations on vivaditwa—the universal principle underlying consonance and dissonance. I contend that the harshness arising out of dissonance is significant when vivadi notes are sounded simultaneously or in very close succession. As the time interval between the two tones (vivadi to each other) lengthens, the vivaditwa would become less and less noticeable. It would be and should be possible to utilize this fact and popularise compositions in those Melas which are yet to blossom into Ragas and the Recorder is one instrument which can handle such Melas/Ragas with natural ease. We have Vagadeeswari to illustrate this point and I have included Naganandini in my demonstration to drive home the point further. With the use of a simple instrument like the Recorder with logically developed fingering and capable of producing repeatable and reproducible microtonic variations, I am sure many enthusiasts will join in the efforts towards Mela-Raga transformation.

Since, constructionally, the Recorder differs from the Indian flute, I maintain that the music it produces also is different. The large-bore bamboo, with large holes for part-hole operation, naturally gives a type of rendering that the Recorder cannot copy truly. But, the converse is also true. If the Recorder develops into a concert (solo) instrument, it will have its own ‘Pani’, like that of the Flute, Nagaswaram, Clarinet, Violin, Veena or Gottuvadyam.
In August this year the anniversaries of two renowned musical savants of Maharashtra, Vishnu Narayan Bhatkhande and Vishnu Digambar Paluskar, known as the 'two Vishnus' of Hindustani music, were celebrated all over North India. Strangely enough, they were not their birth centenaries which had already been celebrated in 1960 and 1972 respectively, but only their birth anniversaries as both of them were born in the month of August. But their admirers and disciples observed the anniversaries with great enthusiasm. Newspapers brought out special features on them and the Press Information Bureau had a feature article on them written by me distributed all over India.

Bhatkhande and Paluskar were cast in different moulds but they had many things in common so far as the missions they had undertaken were concerned. Bhatkhande was the Lakshanakara of Hindustani music and was the pioneer to give current Hindustani music a grammar where none existed. If, today, there are academies of music, curricula in schools and colleges and musicians are receiving some of the highest civilian honours and awards, it is due to men like Bhatkhande and Paluskar.

Paluskar's self-imposed task was to convey the message of music to every home and convey it in the simplest manner possible. Music, he believed, should not only be entertaining, it should also elevate and inspire as well. His lasting contribution to music was making musical life 'clean'. The odium which was then inseparable from a musician's life receded and the artist was brought to the more accepted sections of society. His conviction was that music should be taught and practised in an atmosphere of moral cleanliness not usually associated with Bohemian arts like music, dance and the stage. He even remoulded many songs for children removing all obnoxious literary elements in the older ones. Music went to respectable families and was no more a disdained way of life.

Vishnu Narayan Bhatkhande was born in Bombay on August 10, 1860. His father was the manager of an estate but was no
stranger to music, being fond of playing the Swarmandal. Vishnu had some talent for music even as a child but taking to music as a vocation was unthinkable. Bhatkhande's disciple Ratanjankar says that in those days in Bombay, music was considered as an occupation fit only for idlers and good-for-nothings, pursued by the illiterate. But the hold of music on young Bhatkhande was increasing and in addition to vocal music, he took a fancy for playing on the flute and the sitar.

Bhatkhande graduated from the Bombay university and took a Law Degree in 1887. Even while at college, he had joined the Gyan Uttarak Mandali, a music club founded and run by some wealthy members of the Parsi community. It is praiseworthy that the Parsis of those days, although westernised to a great extent, retained a genuine taste for classical Hindustani music. Leading Ustads all over India used to be invited to perform at the Mandali.

As a member of the Mandali, Bhatkhande had the advantage of listening to all the maestors of Hindustani music. He not only listened but learnt as well. He learnt about 300 dhrupads and a good number of khyals from the most authentic sources. By this time he had gone through all the old literature on music available at the time and found that the theories propounded in them had gone out of vogue and had little bearing on the practice of music in its modern form. The practical musicians, a large majority of whom were Muslims, had no knowledge of the old texts which were in Sanskrit. They only practised and sang ragas according to the traditions of their gharanas handed down from father to son or from teacher to student.

Bhatkhande was thus confronted with two problems viz. the yawning disparity between theory and current practice and the lack of respect, among the public, for the noble art of music. He vowed to rectify these defects and put Indian music on its rightful pedestal. In the meanwhile he had started his legal practice and had become a specialist in Criminal Law and the Act of Evidence. His love for music had a humorous side as well. He composed little verses on the clauses of the Evidence Act, set them to music and taught them to Law Students. This reminds one of a musicologist of this century in South India who set the Vyakarana Sutras to music!
Bhatkhande had already started working on his books Lakshya Sangeet and Hindustani Sangeet Paddhati and composing \textit{Lakshana gitas} for ragas in Sanskrit. But he did not want to finalize his views on music before undertaking a tour of South India where he thought music was practised on the authority of texts. In 1904 he made his first tour of the then Madras province visiting Madras, Tanjore, Madurai, Ettyapuram and Mysore. He met the musicians and musicologists of these places and also visited public libraries. At Ettyapuram he met Subbarama Dikshitar and was greatly inspired by the pioneering contributions of the South Indian savant. Bhatkhande got much useful information from Dikshitar and also the manuscript of the Chaturdandi Prakasika. He later acquired from different places the Svaramela Kalanidhi of Ramamayya, the Sangita Sarangita of Tulaja and another work by name Raga Lakshana copied out for him by a librarian. On his return to Bombay he got all these works printed and made them available at a nominal price of four to eight annas per copy. It would appear that Bhatkhande was the first to publish these two South Indian texts on music. The Madras Music Academy was founded in 1927 and published the Chaturdandi Prakasika of Venkatamakhin only in 1934. The Svaramela Kalanidhi of Ramamayya was edited and published by M. S. Ramaswami Iyer of Madura only in 1932, twenty years after its publication at Bombay by Bhatkhande. He was thus a pioneer in publishing texts pertaining to music.

Bhatkhande later visited Calcutta and compared notes with Saurindra Mohan Tagore. At Hyderabad he had a meeting with Kashinath Shastri Appa Tulasi, a musicologist, and shared his ideas with him. Appa Tulasi wrote three pamphlets in Sanskrit, namely ‘Sangita Sudhakara’, ‘Sangita Kalpadrumankura’ and ‘Raga Chandrika’, all on the basis of the definitions of ragas given by Bhatkhande. Appa Tulasi’s Sangita Sudhakara is often confused with a similar work written by Haripala early in the 14th century and the following sloka

\begin{quote}
\textit{Tadapi dvividham jneyam Dakshinottara bhedatah} \\
\textit{Karnatakam dakshine syadhindustani tathottare.}
\end{quote}

is wrongly attributed to Haripala. In Haripala’s time there was no cleavage into Karnatic and Hindustani systems.
Bhatkhande visited every seat of music in North India and collected valuable manuscripts like the Raga Tarangini of Lochana Pandita. At the end of his tours, he began the task of arranging the vast material he had collected. He found to his disappointment that the problems that faced him in interpreting the theories of Bharata and Sāṅgadeva on the fundamental principles of music of ancient India had not been solved. Finding no scholar to help him in this task, he gave up hopes of linking up the systems of the pre-Sangita Ratnakara period with later ones, and applied himself to the reorganisation of the current music of his times. He appears to have become convinced that our past history has no bearing on modern practice. A few months later he published his ‘Lakshya Sangita’ written in Sanskrit verse and also his ‘Abhinava Raga Manjari’. His magnum opus, however, is the ‘Hindustani Sangita Paddhati’ of nearly 2500 pages in four volumes written in Marathi. Among his other publications are the ‘Kramik Pustaka Malika’, ‘A Short Historical Survey of the Music of Upper India’ and ‘A Comparative Study of some of the leading Music Systems of the 15th, 16th, 17th and 18th Centuries’. In some of these works he calls himself as Chatura Pandita and Vishnu Sarma.

He realized the aesthetic basis of the Janaka-Janya system of raga classification current in the South and tried to introduce it in Hindustani music. He arranged all ragas of that system under ten thaṭas and named them after the best-known ragas. The ten parental scales are:

- Bilāwal Thāṭ (Sankarabharanam)
- Kalyāṇ or Yaman Thāṭ (Kalyāṇi)
- Khamāj Thāṭ (Harikāmbhoji)
- Bhairava Thāṭ (Māyāmalavagaula)
- Poorvi Thāṭ (Kāmavardhani)
- Mārāwa Thāṭ (Gamanasrama)
- Kāphi Thāṭ (Kharaharapriya)
- Asāvari Thāṭ (Natabhairavi)
- Bhairavi Thāṭ (Hanumatodi)
- Todi Thāṭ (Subhapantuvaral)

In Hindustani music swaras have a different nomenclature as compared to Karnatic music. The twelve notes are called Shadja, Komal Rishabha, Suddha Rishabha, Komal Gandhara, Suddha Gandhāra, Suddha Madhyama, Tivra Madhyama, Panchama, etc.
Komal Dhaivata, Suddha Dhaivata, Komal Nishāda and Suddha Nishāda.

In a way Bhatkhande may be called the father of music conferences in India. His reputation attracted the attention of several music-loving Indian princes like the rulers of Baroda, Gwalior and Rampur who began to take an interest in his work. On Bhatkhande's advice, the then Maharaja of Baroda arranged for an all-India music conference to be held at Baroda in 1916 and this was the first of its kind. Papers on different topics of music were read by scholars who attended the conference from all over India, including the South. It is interesting to learn that the theory of srutis propounded by Bhatkhande at this conference was vehemently opposed by some musicologists including Abraham Pandithar who attended the conference with his own theory of 24 srutis. Even at that time E. Clements of the I.C.S. had constructed a sruti harmonium and the different theories were tested on this instrument.

The second all-India music conference was held in 1918 at Delhi and the third session 1919 at Benares. Bhatkhande naturally took a leading part in these conferences and was the guiding spirit. The fourth session was held at Lucknow in 1924 and the last session in 1925 at the same place. The music college at Lucknow, which was started in 1926 in the name of Marris, who was then Governor of U.P., has now been named after Bhatkhande. This great musician and scholar expired in 1936.

Pandit Vishnu Digambar Paluskar was born in 1872 at Kurundwad in Maharashtra. His father was a kirtanākar by profession and young Vishnu grew up in a religious and musical atmosphere. An accident in his boyhood deprived him of his eyesight but undaunted by this serious physical handicap, he applied himself to musical training with enthusiasm and perseverance. The Raja of Miraj took him under his protection and sent him to study music under one of the greatest exponents at the time, the redoubtable Balakrishnabua Ichalkaranjikar, the state musician of Miraj. Paluskar underwent training for about 9 years and in spite of many ordeals, he mastered the art. It was during this period that he observed that musicians including his own guru were not being treated with the respect they deserved and he decided to quit Miraj and stand on his own legs. He was 24 at the time.
After leaving Miraj in 1896 with two of his colleagues he achieved many firsts in the field of music. Wherever he went he did not, like the other musicians, introduce himself to rich patrons of music but camped in a local temple. He used to start his practice in the early hours of the morning and thus attract hundreds of common people. He had a magnificent voice and an arresting personality. He realised that all great art should draw its inspiration from contemporary life and bereft of its social values it would be an empty kernel. Strangely enough rich patrons of music first came to know of him from ordinary people and started inviting him to their courts. But Vishnu Digambar decided to give his music performances in public charging a small fee for admission. This has now become common but in those days it was a revolutionary idea. The experiment proved a great success and a new way was found for musicians to earn their livelihood without depending on rich patrons. He openly declared that his mission was to democratise the art of music. The court musicians and their supporters stoutly opposed these public performances but Vishnu Digambar remained undaunted.

After touring all over North India giving public performances, he settled down at Lahore and in 1901 he founded the Gandharva Mahavidyalaya, the first music school run by public funds. Here he started training persons who would dedicate their lives, like missionaries, to the teaching of music according to his ideas and directions.

Besides teaching music, the institution was also running a printing press to print and publish the prescribed text books for the curriculum of the institution. The Vidyālaya started publishing a monthly magazine in Hindi called Sangitāmrit Pravah. Along with articles on music the magazine published songs with their notation. The Vidyālaya was firmly established and gained considerable reputation. A regular syllabus was evolved for teaching music and examinations were being held. At the request of Dr. Annie Besant, Vishnu Digambar sent his disciple Herlekar to the Hindu College at Benares to teach music.

In 1908 Vishnu Digambar migrated from Lahore to Bombay and opened a branch of the Gandharva Mahavidyalaya. Within 2 or 3 years the strength of the students rose to 500 in number.
There was a shop attached to the Vidyalaya for selling and repairing musical instruments. When the conditions of those days are taken into account, these are stupendous achievements to be accomplished by a single person like Vishnu Digambar with a serious physical handicap.

Prominent among his disciples were his son D. V. Paluskar, Vinayak Rao Patwardhan, Narayan Rao Vyas and Pandit Omkarnath Thakur. Some of us here might have heard V. N. Patwardhan and Omkarnath personally and the records of D. V. Paluskar. Vishnu Digambar passed away in 1931 after carving a permanent place for himself in the history of music in India.

The seeds sown by pioneers like Bhatkhande and Paluskar have borne fruit and today there is a greater awareness of the excellence of Indian music than at any time before. South Indian ragas are finding their way into Hindustani music while we in the South were always appreciative of the many excellences of Hindustani music. Indian music has thus become a true symbol of national integration.
Some Notable Vainikas of the Tanjore Samsthanam

DR. S. SEETHA

The vainika tradition of Tanjore may be said to have emerged since the period of King Raghunatha Nayak in the 17th century and is continued to have a glorious history for nearly three centuries till the beginning of the 20th Cent. A.D.

The reference to the presence of vainikas, musicians and composers in the court of Tanjore is found in the pages of Sahitya Ratnakara, and Sangita Sudha. King Raghunatha himself was described as an expert vainika, with a remarkable degree of proficiency in playing Nata rāga, alapā, thāya, gīta and prabandha. Tānas meant for being played and for practice in vina were said to have been composed by Govinda Dikshitar, the guru and minister of the Nayak ruler. Further, the expounding of the pakkasāraṇī marga of tāna playing in the pages of Chaturdandi Prakāśika, by Venkatamakhī establishes the emergence of a recognisable vainika sampradāya as distinct from the gāyaka sampradāya (vide Sangita Sudha also).

In the subsequent centuries, special illustrative tāna prayāgas intended for voice and instruments were composed for a number of rāgas and these were referred to as gātra dandi and jantra dandi. The Marāṣṭra Rājas were themselves composers and musicians, no wonder they appointed vāggeyakāras, vainikas and musicians in their court. Fortunately, it is these court musicians who had preserved the vainika tradition as prevalent in the court. We are able to collect some names of the vainikas as some of them were well-known. Excepting a few cases, the biographical details of these vainikas are lacking. The reference to their having been contemporaries of a particular patron-ruler, however, helps us to fix the period in which they lived.

Documentary evidence attesting to the existence of three notable families of vainikas who adorned the Tanjore court during the 18th and 19th centuries is, fortunately, available in the archives of the
Sarasvati Mahāl Library. This information is valuable from the point of research relating to the chronology, biography and assessment of the contribution of composers and musicians of the court.

The following tables will illustrate the genealogy of the line of vainikas.

(1) Vīṇā Kālahasti ayya and his line
(2) Paccimiriyam Adippayya’s line
(3) Chikka Othappayya’s line

VĪṇĀ KĀLAḤASTI AYYA: A well known vainika vidwan who flourished in the court of Tulaja-II. He hailed from a family of musicians. It is from one record that we are able to get some biographical details of this vainika. His father Vīṇa Rāmalingaya and his grand father, Vīṇa Vaidyappa were also vina players. He belonged to the Bhāradwaja Gotra, Asvālayanasutra and Rk śākhā. Tulaja had great regard for his musical attainments and honoured him. A record in the mōdi script dated 1771 A.D. states that Tulaja presented him the village of “Perannur” as sarvamāṇya and also one vell of nānja land and one fourth vell of punjai land to be wholly enjoyed by Kālahasti ayya and his family and by his descendants after his demise. It is further stated that there was no necessity to renew the grant every year and the original grant document was handed over to the family of Kālahasti ayya. Tradition points out to a fact that one Vīṇa Kālahasti Iyer, a vainika, as Tyāgarāja’s maternal grandfather who was also the recipient of royal honour and patronage in the form of lands and house. But the gotra of Kālahastayya as indicated in the grant and that of Tyāgarāja happens to be the same. Therefore the former cannot be identified as Tyāgarāja’s maternal grandfather. In the history of our vādayakaras and musicians, we are confronted with identical names being given to grandparents and children in order to preserve the family identification. In such circumstances, it is difficult to identify the correct date of the composers.

It is said that Vīṇā Kālahasti ayya had trained disciples such as
(1) Vīṇa Perumālayya (2) Dipāmbāpuram Kastūrirangayya and
(3) Sonti Venkataramanayya, guru of Tyāgarājaswāmi.

SONTI VENKATARAMANAYYA: He was the illustrious son of Sonti Venkatasubbayya who was a junior contemporary of
Adiyappayya, and, the composer of the beautiful \textit{varna} in Bilahari \textit{r}aga in praise of Tulaja and a \textit{tana varna} in Purvikalyani \textit{r}aga \textit{Ninnukori}. Sonthi Venkataramanayya lived during the reign of Tulaja and Sarabhoji and was the most favourite among the court vidwans. He enjoyed the unique privilege of sharing the “ardhasimhasana” with king Tulaja and delighting the audience on every New Year’s Day by his excellent performance. Vide:

\begin{quotation}
(\textit{Sri Tyagabrahmopanishad} by K. K. Ramaswamy Bhagavatar—p. 3).
\end{quotation}

Venkataramanayya was honoured with the titles of ‘Tana vidyayama sadrīṣa’ and ‘Gayaka sardula’ which reveal his skill in playing \textit{tana} and his proficiency in singing.

\textbf{MAHIPALAI VĪNA PERUMĀLAYYA}: He hailed from a family of \textit{vainikas} who were Andhra Brahmins. Having learnt \textit{vina} from Vina Kalahastayya, he became an expert in handling ghana \textit{r}aga \textit{tōna}. It is said that he played Bhairavi in an elaborate manner without repetition, in appreciation of which Sarabhoji presented him with a village known as Mahipalai. He was also honoured by Raghunātha Tondaiman of Pudukottai. According to \textit{Sri Subbarāma Dikṣitar}, Vīna Perumālayya was a good \textit{vainika} and also a fine composer. To him are ascribed the two \textit{varnas}, one in Saurāṣṭra and another in Sāvēri, which are, however, not traceable. Of his two brothers, Vīna Nārayanāswāmy was a fine performer, while Kodandaīya, was a composer of svarajātis.

\textbf{PACCIMIRĪYAM ĀDIYAPPAYYA}: The famous composer of the immortal \textit{Viriboni’s} \textit{varna} in Bhairavi, was a Karnātaka Brahmin who adorned the court of Pratāpasimha and Tulaja-II (1787-98). He was an exponent of the \textit{vīna} and \textit{Śrī Subbarāma Dikṣitar} refers to him as, “\textit{Tāna varna mārga dārśi}”. \textit{The varna} presents the essence of the \textit{rāga} through the artistic employment of all the characteristic \textit{prayōgas} occurring in the \textit{rāga}. His son \textit{Vind...
Krṣṇa Ayya was also an eminent vairiika and the composer of the "Saptā āḷesvara prabandha".

VINA SUBBIAH & VINA SUBBUKUTTI AYYA also belonged to the line of Ādiyappayā. Reference points out to Vīna Tirumalai Ayya and Vīna Annāchi Iyer as contemporary court vidwans during the period of Sarabhoji-II.

Pallavi Gopālayya, the composer of the famous Ata īla varṇas in Todi and Kalyani ragas viz. 'Kanakāṅgi', and 'Vanajākṣi' was also an expert vairiika and was a court vidwan during Sarabhoji's reign (1798-1843).

Of the Tanjore Quartette, Sivānandam Pillai was a vairiika and a composer. All the four brothers adorned the Tanjore court for some time. The ancestors of Vīna Dhanammal (1867-1938) were eminent vidushis of the Tanjore court.

CHIKKA LINE OF VAINIKAS: Chikka Othappayya Gāru was the famous vairiika of Tanjore and his family had the reputation of being the custodians of dharma and charity. His line produced eminent vairikas of the age such as (1) Vīna Dharmayya, (2) Tsallagali Virarāghavayya, (3) Tsallagali Gopālayya, (4) Dasavādyam Krishnayya, (5) Rāmaswāmārayya, (6) Vīna Ādimurthy, (7) Appayya, (8) Mysore Vīna Sāmārayya, (9) Varāhappa Dikṣit (10) Vīna Ātmaramayya, (11) Fiddle Venkataramayya.

DHARMAYYA RAMASAMAYYA: A court vina vidwan during the period of Sarabhoji and was one of the famous musicians of the time. A profound scholar in Telugu, Sangīta and Sāhitya. In addition to his eminence in vina playing, he carried the portfolio of Superintendent of musicians in the court of Tanjore. We find records in which his name occurs as the Chief Superintendent of music and Nāṭaka sala Department. He attended to the supervision of the repair of musical instruments, purchase of strings and issue of orders in respect of remuneration to musicians.

He was a good player on the piano and learnt Western music.
VARAHAPPAYYA: The illustrious son of Dharmayya was a private minister to Shivaji-II. He learnt Vina from his father. He could play Western music on the piano. He mastered the English language and performed on the violin before an English audience at Madras which elicited the admiration of the British. He was the superintendent of the Srotiyam villages during the reign of Sarabhoji-II and Commander-in-Chief of the native regiment of the Tanjore Samsthānam. He also held the coveted post of superintendent of the musicians of the palace, including Hindustani, Western and Carnatic musicians. Many music manuscripts were copied and transcribed under the orders of Varahappiah, as evidenced by the fly leaves on these manuscripts. State documents in the Modi script record these details (140–c 1886–3–TMSSM Library). It is said that he prepared a detailed catalogue and index of the several manuscripts in the library. Among the disciples who learnt viṇā and violin from him may be mentioned Paramēśwara Bhāgavatār, Laksmanā Gosayee, and Paramēśvara Gosayee. His son Śri Rāmāyya Dikshiti learnt viṇā and piano from his father.

VINA APPAYYA: Brother of minister Varahappayya. He mastered western and Indian musical instruments. He was exceptionally good in Hindustani music and was honoured by many samsthānas. He was a viṇā vidvān in the Tanjore Samsthānam.

TSALLAGALI VIRARAGHAVAYYA: Brother of Vijayavārahappayya alias Vina Dharmayya. He adorned the Tanjore Samsthānam as a prominent vānīkā. He used to sing and produce such melodious music on his viṇā, that he was awarded the title “ TSALLAGALI ” (Cool southern breeze) by the Samsthānam. His son Tsallagali Gopalayya also adorned the court.

TSALLAGALI KRISHNAYYA: (1822–1866). Another expert vānīkā of the court, who was called “ Abhinava Nārada ”. On account of the sweet melody of his viṇā, he was called Tsallagali Krishnayya. His disciples were (1) Tiruvalangadu Tyagaraja Dikshitar, (2) Velu Kanchi Sadaśivayyagaru, (3) Kanchi Nilakantha Sastri, (4) Māyavaram Vaidyanātha Iyer and (5) Akhilāndapuram Dikshitar.

MYSORE VINA SAMBAYYA: Another descendent of the illustrious Chikka line was Viṇā Sambayya. He went over to Mysore.
Samsthanam where he became the court vidwan. Vina playing was noted for its rich volume. Tillanas were said to be the highlights of renderings, with an attractive plucking technique. His son was Vina Bangarawamy ayya, who also became Mysore Samsthana vidwan. It is said that the famous Chikkaramappa, the reputed vina of the Mysore court and the father of the great vina Seshanna belonged to the Chikka line of vainikas.

VINA ATMARAMAYYA & FIDDLE VENKATACHALAM AYYA: were the nephews of Varahappa Dikshita and they adorned the Tanjore court. Later they went to Pudukottah where they became very famous. Fiddle Venkatachala ayya's sons viz. Vina Ramaswamy ayya and Vina Lakshmanaswamy ayya, were also musicians.

VINA ADIMURTY AYYA: A cousin of Tsallagali Krishnayya, was one of the leading Ashtana vidwans and his son Vina Venkatachala ayya, was an expert musician.

VINA GOPALASAMBAYYA: Another famous musician belonging to this Chikka line was patronised by the Zamorin of Ilaiyarasanendal.

I have referred to about 35 names of vainikas who were mainly attached to the court with a brief note on some of them. It is a sad state of affairs in our country that relevant biographical details and songs of our composers and musicians, who lived barely a hundred years ago, are not preserved for future reference and record. Steps should be taken to collect such of the useful data regarding our gāyikās and musicians of bygone centuries.

The Music Academy deserves congratulations for taking a lead in this direction and is doing this laudable work of preserving the tradition of our gāyakā, vainika sampradāya.
SOME NOTABLE VAINIKAS OF THE TANJORE SAMSTHANAM

VINA KALAHASTI SASTRI’S GENEALOGY

Vina Vaidyappa

Vina Ramalingayya

Vina Kalahasti Ayya (Tulaja-II-1763-87)

DISCIPLES

(a) Vina Perumalayya (Sarabhoji-II—1798-1843)

Vina Narayanawamy

Kodandaiyya

(b) Dipambapuram Kasturiranga

(c) Sonti Venkataramanayya — (Tulaja-II’s leading

(Guru of Tyagaraja) asthana vidwan)
Paccimiriam Adiyappayā (Pratapasimha-1787-1798)

Vina Krishṇa Ayyā
(author of Saptta taleswara)

Vinā Tirumalāyya
(son of Vinā Adippiah, court vidwan
during Tulaja's reign)

Vina Subbier
(Vinā Annachi Iyer,
contemporary
court vidwan)

Vina Subbukutti Ayya
(Sarabhoji-II)

Disciples of Tsallagali Krishnayya

(1) Tyāgarāja Dikshitar
(2) Velu Kanchi Sadāśivayyangāru
(3) Kanchi Nilakāṇṭha Sāstri
(4) Māyavaram Vaidyanatha Iyer
(5) Akhilāndapuram Dikshitar
Genealogy of Chikka Othappayya

Chikka Othappayya

Vijaya Varahappa (alias) Varahappa Dikshita
Vinna Dharmayya Rama Samayya

Ramaayya Dikshita
Appayya
Dasavadyam Krishnayya

Vinna Atmaramayya
Fiddle Venkatachalam Iyer

Vinna Gopalasambayya
(Patronized by the Zamorin of Illaiyarsanendal)

Vinna Ramaswamy Ayya
Vinna Lakshmana Ayya

Descendants of Chikka line

Vinna Sambayya (Mysore)
Vinna Banguruswamy Ayya (Mysore Samsthana Vidwan.)
An Electronic Tala (Beat) Generator

DR. P. E. SANKARANARAYANAN AND MISS. K. MEENAKSHI

A ‘Thala Vadyam’ functions as an accompaniment in Indian and Western music concerts. Normally, any percussion instrument could play this role. In Karnatik music concerts, the Ghatam also fulfills this role. For a student learning any ‘Tala Vadya’, it is highly essential to have a periodic, steady time reference based on which he can practice different combinations of ‘words’. By ‘words’ we mean the multi-syllable sounds like ‘Tha ki ta’, ‘Tha, ka dhe mi’, ‘Tha ka tha ki ta’, etc. Any person having a fairly steady hand could provide this support while getting trained. Often it might become difficult to find a suitable person for providing this time reference. A simple device based on a clock mechanism could be thought of to provide this time reference. But, if this device has to indicate the ‘laghu’, ‘dru tam’ and ‘anudrutam’ in the appropriate sequence depending upon the ‘Talam’ and also to keep the time reference, then the system design becomes complicated as it involves a lot of mechanical logics. However, this problem could be solved without much difficulty electronically. In our laboratory, we took this problem of developing the Electronic Talam Generator based on modern digital integrated circuits. These integrated circuits offer flexibility in designing a system which could provide the beat as well as the indications of ‘laghu’, ‘dru tam’, ‘anudrutam’ in the proper sequence for all ‘talas’ normally used in Karnatik music practice. In addition, it offers compactness and hence, miniaturisation is possible. As a first step, we have developed an Electronic Beat Generator for ‘Adi Talam’. Performance results indicate that the design technique followed could be extended to provide beat for ‘Roopaka Talam’, ‘Khanda Chapu Talam’, ‘Misra Chapu Talam’, etc. Further work is being done in this direction.
AN ELECTRONIC TALA (BEAT) GENERATOR

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The ‘laghu’, ‘drutam’ and ‘anudrutam’ are parts of the seven talas known to Karnatik music. A ‘laghu’ consists of a ‘Thattu’ followed by the stroking of the fingers. The number of ‘Aksharas’ in the ‘Laghu’ depends on the ‘Jati’ of the ‘Talam’. A ‘drutam’ consists of a ‘Thattu’ followed by a ‘Vecchu’ and an ‘anudrutam’ is just a ‘Thattu’ only. From the above, it follows that all these talas could be characterised by three performance functions. They are:

1) Function P denoting the ‘Thattu’,

2) Function Q denoting the ‘Stroking of a finger’ and

3) Function R denoting the ‘Vecchu’.

On the basis of the above characterisation, as an example one cycle of ‘Adi Talam’ (Chaturu, Jati Triputa Talam) could be written in a coded form as:

P Q Q P R R

In the present design this coded format is employed for the generation of beat to correspond to ‘Adi Talam’.
In the instrument that has been developed, to distinguish between the three functions viz., P, Q, and R, three different but harmonically related frequencies are employed. Whenever the function P occurs, a frequency $f_1$ which is internally generated is fed to a loudspeaker system. Similarly, frequencies $f_2$ and $f_3$, which are derived from $f_1$, are fed to the loudspeaker whenever functions Q and R occur. A special circuit enables ringing pure tones to be produced from $f_1$, $f_2$, and $f_3$ for naturalness. In essence, when the power switch is made 'ON', one could hear three harmonically related, more or less pure tones occurring in a certain sequence depicting 'Adi Talam' as per the code pattern PQQQPRPR.

An internal electronic clock controls the timing sequence. Owing to this, the time interval between two beats within 'laghu', between 'laghu' and 'drutam' within 'drutam' and between 'drutam' and 'laghu' is maintained constant. Since frequency stability of the internal clock is comparatively high of the order of $10^{-4}$, the time interval between beats essentially remains constant. However, in the instrument this time interval can be set with a front panel control. Once set in this fashion it remains constant till the next setting is done. An extra facility has been introduced for providing 'Double Kalai' by the use of a front panel switch. In the present instrument, the frequency range for $f_1$ is between 1000 Hz and 1500 Hz. This, however, could be changed depending upon the requirement. To a certain extent this frequency control enables the artist (student) to tune the instrument to the sound generated when the black portion (Karanai) of the Mridangam is stroked with the finger.

The time interval between two consecutive beats in the normal mode could be varied from about 0.5 sec to 3.0 secs. This gets doubled in the 'Double Kalai' mode of operation. In addition to the audio facility provided visual indication is also provided by the use of three light emitting diodes (LED). With this, we feel that the student of 'Tala Vadya' could now identify the number of 'aksharas' elapsed in a cycle in terms of 'Laghu' and 'drutam'. With this trainer, it is hoped that it would be possible for the student to get himself self-trained in playing various 'Nadais' in a 'Talam' without the help of another person to provide the basic time reference.
To summarise, we feel that the digital design employed in the present development of an Electronic Adi Talam Generator could be extended to accommodate other popularly used 'Talas'. The unit so fabricated could be compact with the minimum number of controls. The required 'Talam' could be selected with the help of a front panel switch. We intend introducing one more facility for identifying the beginning of the 'Tala cycle'. We could also introduce a 'numerical' display for indicating the number of 'Aksharas' elapsed in a 'Tala cycle'.
V. சொகுத்தயந்தரால்

நான் சொகுத்தயந்தரால் செய்யப்படும் நீர் சொரியாவரை முன்னேற்கும் காரணமாக பேசுகிறேன். அதற்கு நீர் குறிப்பிட்டு வந்துட்டுள்ளது. உண்மையான நீர் சொகுத்தியானது.

ஒரு எட்டுப்பத்தாவல் காரை மணவுக்கு முன்னேற்கும் நீர் சொரியாவின் திரும்பிவிழாவை நீர் சொரியாவுடன் பயணிக்கவும் வேண்டும். நீர் சொரியாவுடன் பயணிக்கும் போதும், நீர் சொரியாவுடன் பயணிக்கும் போதும், நீர் சொரியாவுடன் பயணிக்கும் போதும், நீர் சொரியாவுடன் பயணிக்கும் போதும், நீர் சொரியாவுடன் பயணிக்கும் போதும், நீர் சொரியாவுடன் பயணிக்கும் போதும், நீர் சொரியாவுடன் பயணிக்கும் போதும், நீர் சொரியாவுடன் பயணை பூமியை விளக்கும் முக்கியமான காரணமாக இருக்கும்.

நீர் சொரியாவுடன் பயணி வேலங்கத்து வந்து வரும் காப்பாளர் போதும், பேசி வருடன் காப்பாளர் போதும், பேசி வருடன் காப்பாளர் போதும், பேசி வருடன் காப்பாளர் போதும். ஆதி வருடன் வருடன் காப்பாளர் போதும், பேசி வருடன் காப்பாளர் போதும், பேசி வருடன் காப்பாளர் போதும், பேசி வருடன் காப்பாளர் போதும்.

நீர் சொரியாவுடன் பயணிக்கும் காப்பாளர் வேலங்கத்து வந்து வரும் காப்பாளர் போதும், பேசி வருடன் காப்பாளர் போதும், பேசி வருடன் காப்பாளர் போதும்.

நீர் சொரியாவுடன் பயணிக்கும் காப்பாளர் வேலங்கத்து வந்து வரும் காப்பாளர் போதும், பேசி வருடன் காப்பாளர் போதும், பேசி வருடன் காப்பாளர் போதும், பேசி வருடன் காப்பாளர் போதும், பேசி வருடன் காப்பாளர் போதும், பேசி வருடன் காப்பாளர் போதும், பேசி வருடன் காப்பாளர் போதும், பேசி வருடன் காப்பாளர் போதும், பேசி வருடன் காப்பாளர் போதும்.
புத்தாண்டு பிள்ளை மாதிரியான முனை முனைகளில் ஒன்றான சிற்றுத்திட்டம் பயன்படுத்தியது. பின்னர், பெருந்துந்துகளை குறிப்பிட்டிருக்கும் குலம் இல்லாத புத்தாண்டு பிள்ளையின் மொத்த எண்ணிக்கை இரண்டே குறைந்தது. சிற்றுத்திட்டங்கள் பயன்படுத்தியால் புத்தாண்டு பிள்ளையின் கூட்டுத் திட்டங்கள் குறைந்தது. பின்னர், புத்தாண்டு பிள்ளையின் கூட்டுத் திட்டங்கள் குறைந்தது. பின்னர், புத்தாண்டு பிள்ளையின் கூட்டுத் திட்டங்கள் குறைந்தது. பின்னர், புத்தாண்டு பிள்ளையின் கூட்டுத் திட்டங்கள் குறைந்தது. பின்னர், புத்தாண்டு பிள்ளையின் கூட்டுத் திட்டங்கள் குறைந்தது. பின்னர், புத்தாண்டு பிள்ளையின் கூட்டுத் திட்டங்கள் குறைந்தது. பின்னர், புத்தாண்டு பிள்ளையின் கூட்டுத் திட்டங்கள் குறைந்தது. பின்னர், புத்தாண்டு பிள்ளையின் கூட்டுத் திட்டங்கள் குறைந்தது. பின்னர், புத்தாண்டு பிள்ளையின் கூட்டு�் திட்டங்கள் குறைந்தது.
The Concept of Srutis in Indian Music

T. S. PARTHASARATHY

The Sruti problem is being discussed by musicologists and physical scientists from 1912, not to speak of the earlier texts and controversies found in works in Sanskrit and perhaps in other languages also. In 1912 the late Abraham Panditar of Thanjavur organized a music conference at his own expense at which his theory of 24 Srutis to an octave was discussed by experts. Panditar conducted a total number of eight such conferences before he passed away in 1919. He was thus the harbinger in conducting music conferences in India.

The first All India Music Conference, held at Baroda in March 1916 in the Central Hall of the Baroda College, was a landmark in the annals of modern Indian music. The blueprint for this conference was drawn by V. N. Bhatkhande. Among the papers read at the conference were those by K. B. Deval and E. Clements on Srutis. Clements came to the conference armed with a Sruti Harmonium. The theory of Srutis propounded by him and Deval was vehemently opposed by many musicologists, including Abraham Panditar and was ultimately rejected.

The next All India Music Conference was the one held at Madras in December 1927 under the auspices of the Indian National Congress. A number of South Indian and North Indian musicologists, including the late Hulugur Krishnacharya of Hubli, attended the conference. Krishnacharya was an expert on the Sruti problem and later wrote a book in Sanskrit verse called the 'Sruti Siddhanta'. The Sruti problem was discussed in great detail and a resolution was passed that "there were only 22 Srutis (11 from Ma and 11 from Pa Samvada) and 12 svarasthanas etc". This was, however, not the end of the question as scholars continued, and still continue, to apply their minds to the Sruti problem and have come forward with diverse and ingenious estimates of Srutis as 27, 32, 48, 53 & 96. Truly has it been said that 'Srutis are infinite'. (Ananta vai Srutayah).
The Sanskrit word ‘Sruti’ has many connotations ranging from ‘hearing’, the ‘ear’, ‘a sound’, ‘the Veda’, the constellation of Shravana etc. Sruti also means ‘that which is heard’ . . . . Musically it points to the interval between notes which can be just perceived by the organs of hearing. In Karnatic music ‘Sruti’ also means a drone like the Tanpura. There is a harmonium type drone instrument called the ‘Sruti box’. Theoretically Srutis are infinite but for practical purposes 22 have been enumerated and distributed within an octave. This segmentation does not imply equality in size and there is no equal temperament involved in this arrangement. Actually our Srutis are unequal. The concept of Srutis like the raga system, is one of the finest contributions of India to world music.

It would appear that the concept of Srutis in Indian Music is as old as the Naradiśiksha (circa 1st century A.D.). It is the most important sīkṣa among all others as it deals with the problems of music, both vaidika and laukika. From a statement of Narada in this sīkṣa we come to know that microtonal units (Srutis) were in use in both the gandharva and formalized desi types of music.

Bharata who came a century or so after Narada analysed the seven laukika tones, shadja etc. . . . into 22 minute tones on the basis of the genus-species or jati-vyakti (cause-effect) theory as devised by Narada. Bharata’s treatment was more elaborate, methodical and scientific. He has described 18 jātis that evolved from the two basic scales (grāmas), viz., Shadja grāma and Madhyama grāma. (Narada had earlier said that the practice of the third grāma, the Gāndhāra grāma, was restricted within heaven i.e. in the Deva loka and Gandharva loka). Bharata says, “Dvau grāmāh visrutau lokē shadja madhyama samēnīkau”

It is well known that each of these grāmas includes 22 Srutis in the following manner: Shadja grāma Srutis—three in rishabha, two in gandhāra, four in madhyama, four in panchama, three in dhaivata, two in nishāda and four in shadja.

In the madhyama grāma, panchama should be deficient by one Sruti. Bharata explains the pramāṇa Sruti, two-sruti, three-sruti and four-sruti intervals with the aid of two vīnas with seven strings each.
Since the days of Bharata we have been witlessly or unwittingly following this method and faithfully supporting his scheme of 22 Srutis.

The Tamils in the far South appear to have been acquainted with the scheme of 22 srutis even in the 2nd century A.D. From the Silappadhikaram, a Tamil epic written about this time, we find that the Shadja gramā (called Arumpalai) had been accepted as the basis for deriving new scales. From the commentaries on this work, it would appear that the Tamils had also accepted the scheme of 22 Srutis. Later, however, Abraham Panditar in his voluminous work ‘Karnāmrita Sāgaram’ quoted the same references to support his scheme of 24 Srutis.

The word ‘Sruti’ was used with slightly different meanings by writers who came after Bharata. Matanga defined it as a sound which can be grasped by the ear. Kohala said that some people took the Srutis to be infinite. Srutis are convenient steps of measurement of pitch, analogous to notes. To define the Sruti, Sāngadēva gives a method in his magnum opus the ‘Sangita Ratnakara’.

A string is fixed on a Vina in such a way that it can produce its lowest pitch. Now, tune another string at a slightly higher pitch, but so close to the first, that a third tone cannot be introduced between them. Similarly, tune a third string just above in pitch to the second, so that there cannot be introduced another tone between the second and third strings and so on. The strings so tuned are said to be one Sruti apart.

Sāngadēva also mentions the term Sruti-jāti and refers to five classes of Srutis viz, dipta, ayata, karuna, mridu and madhya. He then goes on to enumerate the varieties tivra, kumudvati, etc., which result from their allocation to the seven svaras. The term Sruti-jāti was perhaps coined by Sāngadēva himself.

Among the post-Sāngadēva writers on music, Mahārāṇa Kumbha (1443-1468), author of ‘Sangita Rāja’ stands unique for his treatment of Sruti. He furnishes information not found in other texts. The number 22 of Srutis is identified with the same number of nādis in Hṛt, Kanṭhā and Mūrdha. Srutis are said to be
the cause of the manifestation of Svara. This seems to imply that ‘Sruti represents the unmanifested state of ‘Svara’. Mahārāna Kumbha also refers to a two-fold classification of Sruti as Svara-Sruti and Antara-Sruti. This seems to imply that the last Sruti of an interval can be taken as svara-sruti and the intermediary Srutis, between two svaras or the sounds falling in the small intervals of Srutis among themselves, may be called antara-srutis.

Srutis are also held to be three-fold according to their manifestation in three sthānas and according to Indriya-vaigunya. After citing all the differences of opinion about srutis, the Mahārāna says that the number 22 alone is acceptable. The concept of Sruti-jāti is taken up next. The Prayojana or the object of the demonstration of Sruti is said to be the division of the classification or distinction of two grāmas viz. Shadja grāma and Madhya grāma. Srutis are not ‘Ranjaka’ by themselves but they are pleasing to the ear only when they are manifested in Svaras.

A student of Sruti must not forget to take into account the works of a host of South Indian musicologists who wrote in Sanskrit like Vidyāranya (C 1350), Rāmāmātya (C 1550), Venkatamakhi (C 1620) Raghunātha Nāyak (1614-28), Somanātha (C 1609) and Tulaja (1729-35). Vidyāranya is stated to have written the ‘Sangita Śara’ but the original of this work has not been traced. We find extensive quotations from it in the ‘Sangita Sudha’ attributed to ruler Raghunātha Nāyak of Thanjavur but actually written by his minister Govinda Dikshita, father of Venkatamakhi.

Both the ‘Svaramēla kalānidhi’ of Rāmāmātya and the ‘Chaturdandi Prakāsika’ of Venkatamakhi have been attacked by writers like the late Hulugur Krishnacharya as ‘error-ridden and unscientific!’ According to Krishnacharya, it was only Tulaja who correctly understood and interpreted Śāṅgadeva’s work.

Somanātha has described the 22 Srutis as emanating from the 22 nādis stretched cross-wise in the human chest. Tulaja summarizes the views of earlier writers on the Sruti concept. Matanga said that Sruti was essentially one. Visvāvasu thought that Srutis were two, Suddha and Vikrita. Others held that Srutis were three because of the three conditions Sattva, Rajas and Tamas. Tumburu gave Srutis as four on a medical basis vāta, pitta, kapha and sannipāta. Vena
and other sages took Srutis as nine. Tulaja finally says that Srutis are only 22.

We get a very interesting description of the 22 Srutis in the ‘Sangita Parijata’ of Ahobala, a musicologist from Andhra. He gives the svara names in accordance with their Suddha and Vikriti forms in a clear manner. He has eight flat svaras on their respective Srutis and 14 sharp svaras and one svara as ‘Atitivratama’ on their respective Srutis.

The concept of 22 Srutis plays an important part even on the practical side of South Indian music because the nuances of many Karnatic ragas cannot be rendered without use of some subtle Srutis. This is why certain ragas of Karnatic music cannot be played on a tempered instrument like the harmonium.

Much water has flown under the bridge since such lakshana works were written in Sanskrit. Indian musicology has come a long way from the days of Bharata and Sāngadēva. The sruti problem is a topic in Indian Music theory that will be addressed from time to time by various scholars. It will probably never be laid to rest, because of the difficulties of understanding ancient theory in terms of present-day performance practice.

Modern thinking and technology have much to offer and guide musicology into productive and creative lines. Musicology need not necessarily be a study of the past, taking things for granted. Sir C. V. Raman opened up new paths in the physical dimensions of musicology and a host of scholars followed opening up new vistas of experiment. Many such scholars are happily in our midst today and it would be invidious to mention only some of them.

From the year 1970, the Sangeet Nātak Akādemi, New Delhi, has been convening seminars on science and music and publishing reports of such symposia. Musicians, scientists and historians sat around a common table and exchanged the results of their research and experiments.

In 1979, a seminar on musicology was sponsored jointly by the Sangeet Nātak Akādemi and the University of Madras with the main object of presenting mathematical and computer analysis of raga structure, scales, Srutis and mūrchanas and this threw up quite a
few ideas on the problem of Srutis. The fact that a large number of contemporary musicologists were still working at a re-orientation and break-through of the Sruti problem came as a pleasant surprise.

Western musical concepts of acoustics, pitch, intervals, overtones, tone, tone colour etc., are freely available to us now for a comparative study of the two systems.

Finally a word to those who plead for an increase in the number of Srutis in Indian music.

(1) Srutis must not be complicated. They must be easy to sing and play correctly without the assistance of any instrument specially designed for laboratory purposes.

(2) They must not be such as could only be obtained by measurement and calculation. Even average persons and children must be able to illustrate them in practice.

(3) They must be suitable for fretted instruments like our common Sarasvati vina and should be easy to manipulate correctly in the full speed of Alapa.

(4) When Srutis are prolonged to a length of time, they must create a harmonious effect on the ear.

(5) Srutis must be capable of being employed in gamakas which are the life-breath of Indian music.

(6) A study of Srutis divorced from their aesthetic aspect can only be an academic exercise, theoretical rather than practical.
The Desi Suladi of Annamacharya

S. R. JANAKIRAMAN

The type of composition which exhibits Purandaradasa’s extraordinary mastery of the technique of music is the Suladi. As to the exact meaning of the word ‘Suladi’ authorities differ. But one interpretation, not ordinarily familiar to students of music, treats the word as a corruption of ‘Sulu Hadi’ meaning, ‘easy path’ which is as relevant to the attainment of bliss as proficiency in music. In a Suladi the theme is the same as in a Kirtana, but it has usually seven or eight distinct divisions with elaborate sāhitya, each of which is set to one of the classical tālas. Some Suladis have different rāgas for the different divisions, and in some others the rāga is the same for all the divisions. The Suladi is a learned, elaborate and difficult piece giving a most comprehensive view of all the important rāga sānchāras. The ‘Sangita Sāramritā’ of Tulajendra cites numerous prayōgas from Suladis of Purandaradasa as classic authority for the Lakshana of rāgas described in the work. It is regrettable that the tradition of rendering Suladis is fast disappearing. A revival of interest in them would be of no small value for the future of the science and art of Karnatic music.

Suladi, from the word Suda, is a Desya word for Gita. Venkatamakhi makes this clear. In the Gitaprakarana of his ‘Chaturdandi Prakāsikā’ he says that though all the musical compositions under the Sun can be designated as Gita as per the aphorism ‘Giyate Iti Gitaḥ’, only that particular composition known as Suda is eligible to be known as Gita. The Suda is again of two kinds. Suddha Suda and Chāyālaga or Sālaga Suda. The latter is described in detail. Sālaga Suda has its varieties. Dhruva, Matta, Prati Matta, Nissāruka, Attatāla, Rasa and Ekatali. While describing, for example, the first one is Dhruva, Venkatamakhi says that Udgrāha is of the three sections, the first and second parts have the same Dhaṭu, and Māṭu alone differs. The third part, he says, is composed of Svaras in the higher region. Then follows the Ābhogakhanda. If the Nyāsa is fixed in the Ābhoga Khandha it becomes Dhruva. Some sixteen varieties of this Dhruva have again been described. For example if it is set in Adi Tala and with Sāhitya in Virarasa,
it is Jayanta. In the same fashion the other varieties are also described.

So it is rather incorrect to say that Suladis are like Gitas in musical structure and arrangement. Suladis are no doubt tālamālikas, the sections being in different tālas. They may be considered as the counterparts of Tālaarnavam and panchataleśwaram. The sahitya of the suladis is characterised by fewness of syllables and consequent profusion of vowel extensions. Suladis are more elaborate structures than gitas, the former having a wider range of compass.

Gitas are found in uniform tempo throughout, the medium tempo being so characteristic of it. But some sections of Suladis are taken in different tempos. This will be evidenced by a few observations made by me on some of the Suladis of Purandaradasa given later as available in notation in the “Sangita-Sampradaya Pradarsini”. Here it may be pointed out that there is an authoritative sanction for the singing of certain sections of Suladi in different tempos. Sarngadēva, in his ‘Sangita Ratnakara’ describes the four Geetis (viz) Magadhi, Ardha Magadhi, Sambhaviš and Prathula. The process of singing with padas and laya adorned with varnas and Alankaras etc. is Giti. After singing the first pada with slow laya (tempo) in the first kāla, then along with the other padas in the medium tempo in the second kāla and then along with the third pada in the fast tempo in the third kāla, thus where three padas are sung in three tempos they speak of it as Māgadhi.

The word Suladi as such and as noticed above is traceable in Kannada musical literature. This composition is more favoured by the Karnatak composers. Sripadaraya, Vyasaraya, Vijayadasa, Gopaladasa, Jagannathadasa, Naraharitirtha, Vadiraja and Kanakadasa besides the illustrious Purandaradasa, have composed Suladis. Though the Sahitya of the Suladis is devotional in general, Madhura Bhakti, embodying the theme of Jivatma-Paramatma union has also been adopted.

The Suladis of Purandaradasa are only tālamālikas, the rāga being the constant factor.

The Suladi in Ramakriya is given on page no. 1116 in the “Sangita-Sampradaya Pradarsini”, Volume 2. The first section is
set to Jhampa tāla and it runs for 32 Āvaras, including the repetition of the first four Āvaras—"Achyutānanda Nārāyana", the end of the sixteenth and twenty-fourth Āvaras.

The Second section is in Mathya tāla and it runs for 16 Āvaras. Here again a line of four Āvaras is repeated twice. The third section is Dhruva tāla for 16 Āvaras with a repetition of six Āvaras.

The fourth section is set to Ata tāla consisting of 16 Āvaras with repetition of a line of two Āvaras.

The last section is Eka tāla running elaborately for 34 Āvaras which is a queer case. There is no repetition of the singing of the previous Āvaras in this section.

Introduction of 'Vāgeyakārā Mudrā' and reference to 'Tiruvēngalappā', repetition of the particular portion in each section except in Eka tāla are evident. Only five of the Sulādi saptalas are employed, rupaka and triputa having been omitted. This Rāmākriya Sulādi is set in 'Atichitrata Mārga', each kriya of the tāla carrying one Hṛṣvaswara in the Dhatu.

In the Devagandhari Sulādi of Śri Purandaradasa, as found on page no. 577 of the 'Sāṅgīta Sampradāya Pradarsini', Vāgeyakārā Mudrā is found in every section. Talas employed are as follows: 1. Aditala 2. Khanda Jāti Ragana Mathya—it is only literally khanda Jāti Mathya of the 35 tālas, Mathyatāla representing ragana. 3. Dhruvatāla in the second degree of speed. (Madhyamakāla) 4. Aditāla—repeated in the original structure. 5. Rupaka—in the same tempo as that of Dhruva. 6. Aditāla—original structure. 7. Ekatāla—same tempo as in Dhruva and Rupaka. 8. Atatala. The composition has been set in the general structure of Chitratama Mārga. In addition to the Mathya, Dhruva, Rupaka, Eka, and Ata tālas of the Sulādi Saptatāla group, Aditāla has been employed and that too thrice during the course of the composition.

Bhupāla Sulādi of Purandaradāsa as found on page 115 of the 'Sāṅgīta Sampradāya Pradarsini' is Rupaka (Vilamba kāla)
DESISULADI OF ANNAMACHARYA:

Inasmuch as the word Sulādi itself is Desya for Gita it is most appropriate that Annamāchārya has designated the composition as ‘Desi Sulādi’ as deciphered from the copper plates. Annamāchārya, the Andhra Kavitāpitāmaha and Drāvida gana Sārvabhauma, is perhaps the one composer who has composed a Sulādi in Telugu and it looks almost like the only composition of the kind. Annamāchārya’s Sulādi is a fullblown rāga, tāla, mālīka. The rāgas are Mālavīgaula, Rāmakriya, Varāli, Baulī, Pādi, Nāṭa and Śrīrāga. The composition most aptly starts with the ‘best of all rāgas’ Mālavīgaula, in the words of Rāmamātya, and concludes with the most auspicious rāga, Śrīrāga, eminently suited for mangalam. It is here in the last rāga the union of Śrī Venkateswara and Alamelu Mangā, the celestial Nāyaka and Nayaki, is hinted at.

The colophon of the composer or its synonyms are incorporated in each section. That was evidently the practice. The sahitya consists of sweet and soft sounding words befitting the holy theme of Divine Love. Fewness of words and the consequent profusion of vowel extension mark the feature. The sahitya of the last section of the song is concluded with the utterance of the name of the Lord of the Seven Hills, the Ishta Devīta of the composer. Analogous to the repetition of portions of the Sahitya within each section in the sulādis of Purandaradasa, Annamāchārya also has made provision for such a scope. The original music of the composition has been lost. A humble attempt has been made by me to give a suitable musical setting to the song bearing well in mind not only the supreme quality of the rāgas following one after another very slightly varying in swaras but much in intrinsic bhava but also the spirit of the contents of the theme of the song.

The particularly noteworthy feature of this composition is the introduction of ‘Vakya’ rather an unusual feature in a Sulādi. This Vakya is talked about only with reference to Prabandha. Venkatamakhi says that there is also a tradition in singing the
prabandha in such a way that the Abhoga khandha is split into two parts, the former part being the Alapa khandha without confining to rhythm. This Alapākhandha incorporates the name of the prabandha and also the colophon of the composer. Though the latter aspect is found in the Vākyā portion of Annamāchārya's Sulādi, the former is not found.

The Desī Sulādi of Annamāchārya, reproduced below is in fact a Sapta-rāga-tāla-mālīka song and a unique one of its kind.

देशी चंद्रदि

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उत्तरजगन्ध:—ज्वल ताल:

कोण वने ननि बंधिति नंद तनि

चंद्रकुल कंगाणदरे इक।

पदो लेखो मबकु

पतितो जिन्दगुण ||

नेवल्ल तम मंदरु गहिनन

नेन सत्तानि सेवियरे ||

पेवेग्द्र दिनिलिन तेटिक

पुष्कर्णिन नेवल्ल गरे ||

प्रेमबी

अगादारे श्री चेतुलक

आलति तिहल नीहादे ||

विनयलु ने महयम श्री

कंकपटसंगकर्दि: दर्जा ||

चालामय

आलनावेरे लोदे

नंद महा गानु ||

विजयम्य

चंद्रो नेने चूमि न तहि उपनिवेश

जितकितम ||


2. रामकिशोर — स्था तातः
तानादिन माठेश्वर दशचुमनि ||
कोनते राजनिक नागचक्र मीरदतन आलेखरे ||

3. वृजिति — रूप तातः
वेधाञ्जलिः सारसं बेगुंङङ्गादिजालिः ||
विमारि लम्बसु गोसेषार गोराचकेयतिनि ||

4. वृजिति — सृःपे
ाँजिति सार्थिवेदरः दननाधारकाश्नि ||
गलिक चूःपल सार्थिगरा नेसेसदु ||

5. वृजिति — विपुतः
चन्द्र गोहरसम चरसं माहसुः
संकुपुणननेन मधुर देवि नेपिदु ||
सुपुणङ्गः प्रेमनजननुकूलः

6. नाट — अर्ट तातः
माहित्यतिक दासमारणा
महादुः वृक्षुः पदे ||
बेवनेषु ने गोकेने
कः गोराचयतिनि ||

7. श्री पान — पानाति
अष्टरिः रतुः ब्रह्मचारः लाइल नयुः ||
गहौः बेदुः श्रीस्वेतकचित्थुः ||
Desi Suladi

(A FREE RENDERING OF THE ORIGINAL COMPOSITION)

The love-lorn Nāyika in her anguish outpours her varied feelings to the Sakhis thus:

1. When I myself crave for His love
do not I get into his traps?
Neither I reap any fruits nor I have
any malice. Why quarrels with my beloved!
He may be having many mates
but, know, I am the everlasting.
For the bee that wanders about
all over the field, flower-bush is the only abode.

(PALLAVI)
O Friends! Please convey to Him these very feelings.
When I am so modest in my behaviour, is this
just on Venkatapati's part (to be so unkind)?

(VAKYAM)
Gently I have seen Him the other day
While conversing fondly with a maiden
did I threaten Him then?
Did I babble even a precious word?
Yet Lord Venkateswara does not stop His naughty tricks.

2. You swear by my breasts and tell
Kōṇēṭirāya to recollect all His utterances

(Interlude: The Nāyika in a mood of reconciliation
(contemplates thus):

3. I cannot indulge in any more in excessive sarcasms.
With bashfulness I hanker after Sēshāchalapati.
4. It is not proper to win over Anjanádrisvára by fretting and fuming. I shall melt his heart with my charming glances alone.

5. If there is acquaintance amusement emerges. I will read His mind in person. Will you please ask for Madanajanaka's pretty ring first?

6. When He Himself dropped into my house, all the obstinacies and lies vanished. Why all this? I bow unto Venkatártya.

7. O maidens? Venkatavibhu made love with me delightfully with blossoming desires. (The Epilogue comes when the Náyika and Náyaka reunite)
T. G. அருங்காட்சியகங்கள்

என்றால் வாழ்ப்பாடு கிளை? மூலமிதறு? வைணவ? வாழ்க வணக்கம் ஒன்றாகவே. என்று குறுக்கையில் பிறந்து குறுக்கை ஏற்றால் பாராட்டிக்கொள்ள வந்து, குறுக்கை எளிதாக பிறந்து பாராட்டிக்கொள்ள வந்து. குறுக்கை ஏற்றால் ஏற்றால் வந்து, குறுக்கை எளிதானது பாராட்டிக்கொள்ள வந்து. குறுக்கை எளிதானது பாராட்டிக்கொள்ள வந்து, குறுக்கை எளிதானது பாராட்டிக்கொள்ள வந்து.

என்று குறுக்கையில் பிறந்து பாராட்டிக்கொள்ள வந்து, பாராட்டிக்கொள்ள வந்து பாராட்டிக்கொள்ள வந்து பாராட்டிக்கொள்ள வந்து பாராட்டிக்கொள்ள வந்து பாராட்டிக்கொள்ள வந்து பாராட்டிக்கொள்ள வந்து பாராட்டிக்கொள்ள வந்து பாராட்டிக்கொள்ள வந்து பாராட்டிக்கொள்ள வந்து பாராட்டிக்கொள்ள வந்து பாராட்டிக்கொள்ள வந்து.

சூபுராமன் சூபுராமன் சூபுராமன்

நாயக்கோ பத்மோ வேவு ஸ்ரீஷாஸ்திர் கோயில்கு || 15 ||

பத்மோ பத்மோ பத்மோ

சூபுராமன் சூபுராமன் சூபுராமன்

நாயக்கோ பத்மோ பத்மோ

சூபுராமன் சூபுராமன்

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சூபுராமன் சூபுராமன்
சாமேஸ்ரு சாத்ரியாசம்பாளிகையடையப்: நேர் தோற்றுப் பொய்யுற்று உருவதை 

பிறகா சங்கம் பத்மாசரசர் சாத்ரியர்: 

பாக்கும் சாந்தப்பெரும் தேசியர் காந்தியாகம் 

பார்வதிசங்கு பிள்ளைந்தொழில் சாந்தம்: எண்ணிய சாந்தபானசர் காந்தியாகம்

அழகவாத்த சாமேஸ்ரு சாத்ரியாசம்பாளிகையடையப்.
null
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அணியும் மனியை அதிகம் சூழும் தான். அதன் சூழின் அதிகமச் செயலை அடையாளம்.

அல்லது கேரளத்தான் விளிப்பு பார்க்கும்

அல்லது கேரளத்தான் விளிப்பு பார்க்கும் கூறு

தமிழ் மொழியில் வெளியிட்டுள்ள பதிப்பு. இது ஒரு தமிழ் கல்லூரியின் புத்தகத்தில் பதிப்பிட்டுள்ளது. இது ஒரு தமிழ் சொல்லில் கவனிக்கப்பட்டுள்ளது. இவ்வாறையை கருதுவதற்காக இது ஒரு தமிழ் பதிப்பு குறிப்பிட்டுள்ளது. அது ஒரு தமிழ் கல்லூரியின் புத்தகத்தில் பதிப்பிட்டுள்ளது. அது ஒரு தமிழ் கல்லூரியின் புத்தகத்தில் பதிப்பிட்டுள்ளது.
ஆனால், முற்புதுறை என்னும் சொல் வர்மெட்டுக்கு தெளிவாக இல்லை. அந்தப் போது அல்லது கொள்ளலாம் என்ன பேசுவது என்பதை காட்சியிட்டு அனுப்புகிறது. தீர்மானத்தை குறிப்பிட்டு, "வெளிப்புறப் புகழ்பெயர்" என்ன கூறுவதற்கு முன் துன்புத்தரவென பெயர்படுத்த வேண்டும் புகழ்பெயர் என்ன என்று தெரியும் என்று இயற்றுகிறது அப்போது புகழ்பெயர் என்றால்.
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‘"Eelam"' songs in the Muthinaattam have been recorded in the book "Kunjun" by "Nadana" and '"Pruvithyamam"' songs have been sung in the book "Keerthi." The editors have provided a complete commentary on "Eelam." The songs are sung by "Mangala" in the book "Mangala." The editors have provided a complete commentary on "Pruvithyamam." The songs are sung by "Mangala."
காரணம்: ""பழக்கம்: ""பாதுகாப்பு: ""பாதுகாப்பானது வல்லுவருடன், வாழ்க்கை வழியான புரிந்துபெறுவது போன்று சொல்பது: ""உதவி" வருடக் குறிப்பிட்டாலும், கைதல் தவறாகக் கொண்டு சேரும் நேர்த்து கெட்டு. அனைத்து விளக்க மூலம் பெரும்பாலும் குறிப்பிட்டு இருந்து. நுழைவு ஆசிரியர்கள் எந்தக் குறிப்பிட்டு "எவ்வளவு தேவை" சொல்பது "தீர்மானம்" விளக்கம் சொல்பது "பாதுகாப்பு" விளக்கம்.

கலாமரமசுரைராயன் முடிவுகளே மற்ற ராணுவத்துடன் விளக்கம்: (எஸ்புலகை)

உள்ளிட்டு சொல்பது நாம் உண்மையைப் பாதுகாப்பானது வல்லுவருடன், வாழ்க்கை வழியான புரிந்துபெறுவது போன்று சொல்பது: "உதவி" வருடக் குறிப்பிட்டாலும், கைதல் தவறாகக் கொண்டு சேரும் நேர்த்து கெட்டு. அனைத்து விளக்க மூலம் பெரும்பாலும் குறிப்பிட்டு இருந்து. நுழைவு ஆசிரியர்கள் எந்தக் குறிப்பிட்டு "எவ்வளவு தேவை" சொல்பது "தீர்மானம்" விளக்கம் சொல்பது "பாதுகாப்பு" விளக்கம்.

ஏன் கோண் சமவெளியானது முன்னேடு நேர்ந்து.

ஏனெனில் வாணங்கி வார்த்தை உண்மையைப் பாதுகாப்பானது வல்லுவருடன், வாழ்க்கை வழியான புரிந்துபெறுவது போன்று சொல்பது: "உதவி" வருடக் குறிப்பிட்டாலும், கைதல் தவறாகக் கொண்டு சேரும் நேர்த்து கெட்டு. அனைத்து விளக்க மூலம் பெரும்பாலும் குறிப்பிட்டு இருந்து. நுழைவு ஆசிரியர்கள் எந்தக் குறிப்பிட்டு "எவ்வளவு தேவை" சொல்பது "தீர்மானம்" விளக்கம் சொல்பது "பாதுகாப்பு" விளக்கம்.

சாத்து சான்று வனவேளை பாதுகாப்பானது வல்லுவருடன், வாழ்க்கை வழியான புரிந்துபெறுவது போன்று சொல்பது: "உதவி" வருடக் குறிப்பிட்டாலும், கைதல் தவறாகக் கொண்டு சேரும் நேர்த்து கெட்டு. அனைத்து விளக்க மூலம் பெரும்பாலும் குறிப்பிட்டு இருந்து. நுழைவு ஆசிரியர்கள் எந்தக் குறிப்பிட்டு "எவ்வளவு தேவை" சொல்பது "தீர்மானம்" விளக்கம் சொல்பது "பாதுகாப்பு" விளக்கம்.

சாத்து சான்று வனவேளை பாதுகாப்பானது வல்லுவருடன், வாழ்க்கை வழியான புரிந்துபெறுவது போன்று சொல்பது: "உதவி" வருடக் குறிப்பிட்டாலும், கைதல் தவறாகக் கொண்டு சேரும் நேர்த்து கெட்டு. அனைத்து விளக்க மூலம் பெரும்பாலும் குறிப்பிட்டு இருந்து. நுழைவு ஆசிரியர்கள் எந்தக் குறிப்பிட்டு "எவ்வளவு தேவை" சொல்பது "தீர்மானம்" விளக்கம் சொல்பது "பாதுகாப்பு" விளக்கம்.
புதுக்கோட்டை இராச்சியம் மற்றும் பொறுப்பு நிறுவனம் பொறுப்பு மற்றும் பொறுப்பு நிறுவனம். குறிப்பிட்டல் புதுக்கோட்டை மற்றும் பொறுப்பு நிறுவனம். பொறுப்பு மற்றும் பொறுப்பு நிறுவனம் பொறுப்பு மற்றும் பொறுப்பு நிறுவனம். [புதுக்கோட்டை மற்றும் பொறுப்பு நிறுவனம், பொறுப்பு மற்றும் பொறுப்பு நிறுவனம்] நிறுவனம் புதுக்கோட்டை மற்றும் பொறுப்பு நிறுவனம். 

புதுக்கோட்டை இராச்சியம் மற்றும் பொறுப்பு நிறுவனம் பொறுப்பு மற்றும் பொறுப்பு நிறுவனம். புதுக்கோட்டை இராச்சியம் மற்றும் பொறுப்பு நிறுவனம். 

திமுகதேசரிக்கும் பதிவு மக்கள்தலைவன் பதிவு மக்கள்தலைவன். 

சேர்த்து சேமக்கும் பதிவு சேமக்கும். 

சேமக்கு சேமக்கு சேமக்கு சேமக்கு. 

சேமக்கு சேமக்கு சேமக்கு சேமக்கு.


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[தமிழ்]

உலகத்தில் பல நாடுகளில் வேறுபாடு வாரும் உலக இராச்சியத்தை விளக்கும் வரலாற்று பொறியியல் பாடல்கள் உடைய பாடல்கள் மிகவும் முக்கியமாகவும் உள்ளன.

[தமிழ்]

சுவையுடன் விளக்கம் செய்யும் வரலாற்று பொறியியல் பாடல்களின் காண்பிப்பு உள்ளது. பொறியியல் பாடல்கள் உலகத்திற்கும் விளக்கம் செய்யும் வரலாற்று பொறியியல் பாடல்களின் காண்பிப்பு உள்ளது. பொறியியல் பாடல்கள் உலகத்திற்கும் விளக்கம் செய்யும் வரலாற்று பொறியியல் பாடல்களின் காண்பிப்பு உள்ளது.
ஜாநையோ குறுகிய பகுதியில் பிரதானிகியான வரையறை முறையே குறிப்பிடப்பட்டுள்ளன. இவ்வொரு பிரதானமாக்கப்பட்ட பகுதி மூலம் குறிப்பிட்டுள்ளது. இந்தப் பகுதி வரையறை, காலமுறை, குறிப்பிட்டுள்ளது. வரையறைக்கான பகுதி
1. 5. 1. 1. 0. 0. 5. (10)

மந்திரநாத் சுந்தரர்:

ஜாநையோ குறுகி விழந்து பலகை.

(284-பகுதி).

(260-பகுதி).

(133)

சுவாதாரிகளுக்கு புதின பாடல் நோக்கு

இந்த குறுகிய பகுதியில் புதின பாடல்

சுவாதாரிகளின் புதித பாடல்

சுவாதாரிகளின் புதித பாடல்

சுவாதாரிகளின் புதித பாடல்
முதல் காலம்

நூற்றண்டு முற்பகட்டினர் விளையாடினர்

கதமிஸ்றோசைவ்வார் மாணவர் இளையே ஆராக

எண்ணால் நதிகாள்: சவை செய்யும்படியே

நிறுவ கல்லுருதுறுகள் கருத்து கிளமு மேம்பாடு

நன்கு வளப்பாடு ஒருமகுரா கருவியே. இது

சொர்ப் பொருள் பாரசோனே ஓரில் பிறப்பு கிளை

அருகில் மீண்டும் புதுச்சொர்ப் பொருள் பாரசோ

சாஸ்திரியத் துணை வானையில் மேம்பாடு

ஏற்றுக்கொள்ளினால், (262-பகட்டி).

சமயம் சுற்று குறிப்பிட்டு சுற்று பத்தை வொருள்

மற்றும்: 23. 0. 1, இந்த ஆட்சியாக பாரசோனே, பின்

இறக்கிய நூற்றண்டு பத்தை சுற்று பத்தை

அமைந்து கொள்ள வேண்டும். இந்த கொள்ள வேண்டும்

அமைந்து கொள்ள வேண்டும்

முன்னை கோரினால்

ங்கமன்னந்தாசிஃ துணக்கா சுமந்தவ

சுமந்தவையமைவுப்பாய்கண்டே குக்கால

புன்றால்: சமாவயனோ ராம், தீர்த்தாண்டே:

சமாவயனோ ராம், தீர்த்தாண்டே:

சம்பந்த: பாதுகையில் பாதுகைக்குறிவை

சம்பந்த: பாதுகையில் பாதுகைக்குறிவை

ராம் கோரில் பாதுகையில் பாதுகைக்குறிவை

தொண்டு விளையாட்டு ஆட்சியாக காலத்தே

காலத்தே: பாதுகையில் விளையாட்டு ஆட்சியாக

சம்பந்த: பாதுகையில் பாதுகைக்குறிவை

சம்பந்த: பாதுகையில் பாதுகைக்குறிவை
இருவரை விளக்கநிறைத்தும் சிறந்த பாணிகள் வைத்து விளக்கம்.

“பசுக்கைகள்” என்கிற பொறுமையான பாணிகள் உள்ளன. இவற்றை விளக்கம் செய்தல் வேண்டும்.

”இந்த பட்டியல்” என்கிற பொறுமையான பாணிகள் உள்ளன. இவற்றை விளக்கம் செய்தல் வேண்டும்.

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”இந்த பட்டியல்” என்கிற பொறுமையான பாணிகள் உள்ளன. இவற்றை விளக்கம் செய்தல் வேண்டும்.
“கொடியாரும்” கூறு குற்றுக் குற்றிப் “நூற்றாண்டு”
கூறு முறையியும் பிற் போற்றும் கூறு அப்படி
என்று. மேலும் என்று முடிந்த காலத்தினை
ஆண்டுக்கு.

அத்தியாவின் “நூற்றாண்டு” கூறு குற்றுக்குறியச்
நூற்றாண்டுக்குறியச் ச்சிக்குறியக் “கொடியாரும்”
சர்வூரமிடை கூறு முறையியும் பிற் போற்றும்
பிற்காலத் முறையியும். பிற்காலத் முறையியும்
சொல்லி “கொடியாரும்” கூறு அப்படி என்று எடுக்கும்.
அதில் புதிதையும் பிறை முறையியும், பகுதியின்
பிற்காலத் முறையியும் பிற்காலத் முறையியும்
சொள்ளி பிறையும் பிற்காலத் முறையியும்
பிறையும் பிற்காலத் முறையியும் “நூற்றாண்டு
கூறு குற்றிப்” என்று காலத்தினை, இன்னொரு கூறு
இல்லாததை, “இணைக்குறியச்” என்று காலாண்மை.

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Vol. 25, 26, 27.
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Some Aspects of Dikshitar’s Compositions and Treatment of Ragas

(DR. V. RAGHAVAN SHASHITYABDAPURTI ENDOWMENT LECTURE—DEMONSTRATION)

B. RAJAM IYER

Some aspects of Dikshitar’s compositions and treatment of ragas are explored in this lecture. The presentation includes a demonstration of the compositions and their treatment. The lecture is part of the Endowment Lecture Demonstration series, which is designed to showcase the intricate study of music and its compositions by the late Dr. V. Raghavan Shashityabdupurti.

B. Rajam Iyer
SOME ASPECTS OF DIKSHITAR'S COMPOSITIONS

The image contains a page from a document discussing aspects of Dikshitar's compositions. The text is in a language that appears to be Tamil. The page number is 155. The content is not clearly visible due to the image quality, but it seems to be an academic or scholarly discussion on the works of Dikshitar.
 SOME ASPECTS OF DIKSHITAR'S COMPOSITIONS

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SOME ASPECTS OF DIKSHITAR'S COMPOSITIONS

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The Raga Malhar

SHANNO KHURANA

The raga ‘Malhar’ is associated with the rainy season. It is usually derived as follows:

The name Malhar is derived from ‘Malhari’ and ‘Raag Megh’ was always associated with clouds, rain and thunder.

The rain season in Malhar is associated with Lord Krishna. It is said to be an epithet for Krishna. While Malhar removes all physical dirt, Krishna removes all psychological stain or sin. In Mathura and Brindaban, Malhar, in all its varieties, is sung, throughout the day and night, during the rainy season.

Our mythology tells us that Lord Shiva and his consort, Parvati, were the creators of the first six ragas. From Lord Shiva's mouth poured out five ragas while the sixth came from "Giri Mukh" i.e. Parvati. These principal ragas were (1) Bhairava, (2) Kaishik, (3) Hindol, (4) Deepak, (5) Shri and (6) Megh. These parent ragas, corresponded to the six seasons of our country i.e. Hemant, Shishir, Vasant, Grishma, Varsha and Sharat. The six ragas had five associates each, known as the Raginis. It means altogether there were thirty-six ragas and raginis.

Our first introduction to Malhar is, therefore, through the raga Megh, whose raginis, as proved by our ancient treatises, like "Sangeet Makrand" by Narad, "Sangeet Darpan" by Damodar or Hanumān Mat, were (1) Malhari, (2) Deshkari, (3) Bhupali, (4) Gurjari and (5) Tanki.

So, it stands to reason, if we accept, that the name Malhar might have come from ‘Malhari’. 'Raag Megh' was, as it is now, always associated with clouds, rain and thunder.
The Rajasthani 'Rāgmālā' paintings came into existence round about the 15th-16th Century. The "Nāyaka and Nāyikā Bhēd" were well formed by then. Raag Mēgh, as described by Rajasthani 'Rāgmālā', is as follows. "Mēgh" is dark in complexion. He wears a white dress and a sharp sword adorns his shoulder, "Kinīniya, Morchal and Trishul", are held by five beautiful girls. Behind this setting emerge dark clouds with lightning and thunder piercing the ears. There are fountains in the front courtyard. The description goes on to give the mode of the Raag as, "DHA NS GR GM". Time to sing, as given is, the earlier part of the evening. Amongst one of Raag Mēgha's Ragini is 'Malhari'. A poem, in the painting, depicts Malhari as follows:

\[\begin{align*}
\text{क्षति चुल देमी पिक बैती मोरी पतली दुः}
\end{align*}\]

Some of the oldest 'Rāgmālā' paintings are preserved by Seth Gopikrishna Kanodia of Calcutta. In Raag Mēgh paintings, Lord Krishna is Mēgh, dark in colour, like the dark clouds. In other words, every artiste, whether it be Nasiruddin of Chanvad (Udaipur 1605) or Ibrahim-adilashah of Bijapur (1580-1627) or Kalpasutra of Ahmedabad, it was the inventiveness of artists that depicted Raag Mēgh or Malhari. The theme was always the rainy season.

The mode of the present Mēgh Malhari is different from the mode given in the above poem. We do have one or two compositions with the note 'Dha' as in vogue earlier, but Mēgh Malhari, as is prevalent today, is as follows:

\[\begin{align*}
\text{RMRS, NP, NS, R, MR, P, RM, RS.}
\end{align*}\]
This rāgā is derived from Kāfi Thāta and has five notes. The use of notes M R P brings Malār to the fore and the accent on R projects Megh. In Rāgakalpadrumāṅkura's lines:

\[ \text{(some musical lines)} \]

In Rāgakalpadrumāṅkura's lines:

\[ \text{(some musical lines)} \]

There are fourteen types of Malār. They are:

1. Miyan Ki Malār.
2. Sur Malār.
3. Rāmdāgai Malār.
5. Megh Malār.
7. Charju Ki Malār.
8. Chanchalsas Malār.
10. Roop Manjarī Malār.

The last Malār mentioned is a recent innovation by Shri Kumār Gandharva.

Generally speaking, the notes which define the Malār-ang are: — RP, PND, NS, or, RP, MPDNS. The practice of using both (flat and sharp) Nishādās (Ti note in Western-music) is also common in most of the Malār modes. Though they are bound by the time-theory system, like any other rāgā in Hindustānī music, they being seasonal rāgas, are, known as समयवादी (all time) Raagas. In Hindustānī music the nature of any rāgā is determined by the melodic movement which helps to create and manifest the pleasing and soothing feeling. In Malār it is the specific quality of nature, the rains, which builds up an environmental mood or temper.
Descriptions of some of the Malhars will not be out of place here:—

**MIYAN KI MALHAR**

A creation of Miyan Tansen, the famous singer in the court of Emperor Akbar. This form of Malhar is the most popular. Legend has it, that when Tansen sang Miyan Ki Malhar, it started raining. Such was its power. The main notes of this raga are, G M R P, MPDNS, S D N P, G M R S. This is the vital tone that determines the true nature of Miyan-Ki-Malhar. Its ‘ Vadi ’ swara is the note ‘ M ’ and ‘ Samvadi ’, ‘ S ’. However, there is a difference of opinion sometimes, and the notes established are as ‘ S ’ Vadi and ‘ P ’ Samvadi. The time to sing or play this raga as given in Shastras is midnight, but at all times, in the rainy season.

**SUR MALHAR**

‘Sur Malhar’ was composed by Surdas, a musician of Gwalior who was in the employ of Emperor Akbar. The usual belief that it was composed by Bhakt Surdas is not correct. The main notes of the Raag are NS, RM, PM, NDP, NS, NP, MR, S. There is another form of Sur Malhar also, in which G is used. Sur Malhar is derived from Kafi Thata, i.e. K  

**RAMDASI MALHAR**

Baba Ramdas was a famous singer from Gwalior. It is said that he was also employed by Emperor Akbar.
A combination of Raag Shahana, Gaur, and Malhar, Ramdasi Malhar is very attractive. The leading notes are SRPMGM, PNNS/SD MP DP MG M, P GGMRS. Vadi—M. Samvadi—S. Both sharp and flat Gandhars and Nishads are used.

There are two more types of Ramdasi Malhars. In one of them, only G (flat-MI in Western-music) is used. This form is hardly known. In the second form only G (sharp) is used. This form has been heard only from Ustad Allauddin Khan Sahib of Maihar or his disciples.

Generally believed to be a creation of Mirabai of Chittor, the rdga is a combination of Malhar and Kanada rdgas. A very serious mode which bears the leading notes of Malhar in ‘Poorvang’ and Kanada in ‘Uttarang’. Main notes are: PN, D, NS, RDDNP. Vadi note is ‘S’ and Samvadi ‘P’. It is sung in the rainy season or at night.
THE RAGA MALAAR

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CHARJU KA MALHAR

This rāga is derived from Kafi Thata. The use of notes ‘MR’ is prominent in ‘Poorvang’ and in ‘Uttarang’ the notes are: SNDP, GR. The mode in general, is like:—

S, MRMP, SNDP, GR, RGS, DPSN, DP, GR, GRGS, MP, NS, RGRS, NS, PNP, SN, DP, GR, RGS.

This is a very uncommon rāga. Only one or two compositions are available. The mode of the rāga has to be established on the basis of those compositions.

CHANCHALSAS MALHAR


DHULIA MALHAR

This Raag is sung in ‘Des-ang’. Leading notes:—

M, RMM, P, PPPN, DNMP, NS, R, SNDP, MSNDP, M, R, MMP.

ROOP MANJARI MALHAR

Rarely to be heard, Roopmanjari Malhar, is also from Kafi Thata. In this, both the Gandhars i.e. sharp and flat, are used. Flat Gandhar (i.e. MI in Western-music) is used very sparingly. Main notes are:


JAYANT MALHAR

A rare type of the Malhar family, Jayant Malhar is a beautiful combination of Raaga Jayjaivanti and Malhar. In Karnatic music, Jayjaivanti is known as Dvijavanti. The great composer Muthuswami Dikshitiar had gone to Varanasi, and it was from there that he brought it into Karnatik music. The fusion of both the rāgas,
unfolds pleasing and soothing emotion and sustains an everlasting inspiration. The main notes of this Raaga are (P) GMRS, NSDNR, RP, MPDNS, DNP, GMRS, NNS, PR.

**GAUR MALHAR**

One of the popular Malhars, Gaur Malhar has two forms. One with flat Gandhar which is usually heard from Dhrupad singers, and the other with a sharp Gandhar, sung by Khyal singers. The one with flat Gandhar is considered to belong to Kafi Thata, and the one with a sharp Gandhar, is said to be from Khamaj Thata. 'Vadi Swar' is Madhyama and Samvada, Shadja. All the seven notes are used in this rāga. Leading notes used in this raga are:— RGRMGRS, RPMPDS, SDNPMG, MRS.

In the folk music of Rajasthan one comes across a 'Lokrag' by the name of Gund Malhar. The mode is quite different from the Gaur Malhar of our classical music. A number of Jangdas are available. One begins to wonder if the name Gaur Malhar has come from Gund Malhar. Gaur was the ancient name of Bengal. A rāga by the name of Gaur was prevalent in that region. It is just possible that Gaur Malhar is the combination of that Raga Gaur and Malhar.

**DES MALHAR**

This rāga is more or less like rāga Des. Only in Tar Saptak flat Gandhar is used. This rāga has been heard more from the instrumentalists than from vocalists.

**NAT MALHAR**

A combination of Rāgā Nat and Malhar, it is a very fascinating rāga. SR, RG(M), MRP, NDNS, SDNP, MG, MR, RMR, NSSR, RGM, MRP, DNP, MP.

In some compositions the use of a flat Gandhar is noticeable, but mostly sharp Gandhar is in practice.
GANDHI MALHAR

Leading notes:—PN, DNS, MRP, MPN, DNS, SDN, MPG, MPDG, MPM, GM’G, M-G, MP, MM-RS, GS, PN, DGS, RS, SNDNSS.

CONCLUSION

It will be clear from this short paper that Malhar is one of the most prominent of Hindustani rāgas. Particularly, in Akbar's time, the rāga was so popular that almost every great musician created a type of Malhar in his own name. Even now, the rāga is very popular in Hindustani music and is sung throughout Northern India during the rainy season. The combination of notes, used in this rāga, justifies its name. It is indeed a rāga that dispels not only the dirt in the material world, but also stains in the human heart.

Malhar is transcendental. It has that divinity, which unifies and transforms all its many mediums. Whether Malhar stands alone with all its dignity and sobriety, joy and pathos, or whether it stands like a shady tree, with many a green branch, it will always be a source of joy to the artists and the listeners.
Book Reviews

SRI MUTHUSWAMY DIKSHITACHARITAM—MAHAKAVYAM—By Dr. V. Raghavan. Published by PUNARVASU, 1, Sri Krishnapuram Street, Madras-600 014. Rs. 30/-

Dr. V. Raghavan's versatility has accomplished many things. Apart from the research field where his magnum opus, Bhoja's 'Sringara Prakasa' has gained him great appreciation from scholars everywhere, he has written many books, small and big, pertaining to Sanskrit literature and the Indian arts of music, dance, theatre etc. He has done innumerable editing works as also translations into Sanskrit from English and Tamil. In every one of his works, one can fail to perceive the extraordinary labours taken by him to glean facts in unbelievable minutiae. He wrote facilely, and his language was adequate, his diction copious and his method of approach modern.

Nearly twenty years back he began his Mahakavya on Muthuswami Dikshitar and during its progress he grew into a sort of identification with the subject. His indefatigable energies for research enabled him to gather more details than were already well-known about that great composer, and enthused him to portray his life with all the characteristics of a Mahakavya. The Acharyaswami of Kamakoti Peetham, Sri Chandrasekharendra Sarasvati, whose inclination towards scholars collecting materials in research of our ancient sciences and arts, has been a source of encouragement to many, felt also Dr. Raghavan's attempt as of possible help in discovering many of the Stala Puranas. Muthuswami Dikshitar's kritis abounding in such lore, His Holiness' blessings for this work of Dr. Raghavan were easily forthcoming. When the work itself was in its stage of completion, His Holiness hastened to place the hallmark of his approval by conferring the title of 'Kavikokilam' on Raghavan. Now, posthumously, the publication has been ushered into the world, and all praise for his wife and other members of his family for completing the task of producing the volume and presenting it to Rasikas.
Considering the handicap with some in their inability to understand fully the contents in Sanskrit, the introduction in English preceding the text provides, in a concise form, the entire story of the life of the composer without omitting any of the details found in the Sanskrit text. In seventeen Sargas, the kavya is developed and the biographical material gets packed in the pages. The story unfolds with the first Sarga describing the sacred place of Tiruvarur and its famous temple, its expansive tank and the presiding deities of Tyagaraja and His consort Kamalamba. The parentage of Dikshitar is next dwelt upon; Ramaswami Dikshitar, the father, was himself known for his outstanding contribution to Carnatic music through his Tana and Pada Varnas and Ragas, not to speak of his Ashtottara Sata—Raga-Tala-Malika, which included many new ragas unfamiliar to the music world of that period. The father had no progeny for a long time and with prayer to the presiding deity of Vaitheeswaran Koil, he was blessed with three sons and a daughter, of whom Muthuswami was the eldest, and soon bid fair to become a devotee of the Muse gathering into himself not only knowledge of music but Sanskrit and other Sastras with a slant towards creativity in his own chosen art of composition. Joyous at the growing abilities in music of his sons, as the other two brothers Chinnaswami and Baluswami were also showing vital interest in the skill of playing on musical instruments like the violin, the father set out visiting shrines of the South. His advent to the suburbs of Madras brought him the patronage of the Manali Mudaliars, known for their discernment in encouraging deserving artistes. The meeting with Chidambaranatha Yogi, which helped Muthuswami to visit the Northern parts of India, with the result of his acquaintance with the Hindustani School of music, left indelible marks of his songs bearing attractive Prayogas of that system. The later visit to Kanchi by Muthuswami himself and his discipleship under one Upanishad Brahman, led him to get initiated into the Mantra and Tantra Agamas of our land. From a student of classical music, he soon developed into a profound Sadhaka, with the fruitful results of a fund of knowledge displayed in the course of his creative application of it.

The author has not omitted any of the details of Dikshitar’s travels from shrine to shrine, his special skill in describing in song after song the attributes of the Gods and Goddesses he had had darshan of, the way in the eight Vibhaktis of the name of the deities
he could weave out some of his kritis, his concentration on the
efficacy of planets ruling our lives taking the shape of his Navagraha
kritis, his talents in referring to previous musicologists such as
Venkatamakhi and Govinda Dikshita, his presentation of the Sahitya
couched in the most sonorous of Sanskrit language, his Vilamba
style evoking the long-drawn sweetness of musical experience, his
unlimited resources for aligning the name of the raga with the
word-building of the song, his thoroughness in sensing the values
of Sthala legends and incorporating the facts into the descriptions
introduced into the kriti—all these and more marked out his genius
as a Vaggeyakara of unprecedented power and presentation. The
departure from Tiruvarur where he had stayed long with his
meditation and Sangita yoga, induced his march into further South
like Mathurai and Tirunelveli, only ultimately to arrive at Ettayapuram
where his own brother Baluswami was enjoying the patronage of the Raja. Miracles, as usual, gathered round him, hailing him
as a Yogisvara, and the entire group of music lovers became aware
of his individuality in rendering the kritis. The age was the golden
one of the Musical Trinity, and naturally his characteristic style
captured the imagination of some of the disciples such as the four
brothers Ponnayya, Chinnayya, Vadivelu and Sivanandam, who
were responsible for setting to order the Sampradaya for dance
recitals in the then very enlightened Thanjavur Court. The way
Dikshitar met his end is, no doubt, convincing enough of his merited
devotion to the Devi as a Sri Vidya Upasaka for long.

Dr. Raghavan has successfully employed varieties of Sanskrit
metres in his versification such as Anushtubh, Arya, Malini,
Viyogini, Upajati, Vasanta Tilaka, Swagata and Vamsastha. He
has managed to introduce even Tamil and foreign names, without
in any way harming the flow of his Sanskrit. Had only Dr. Raghavan
attempted more of poetic insight and ensnaring imageries which are
a must in any Mahakavya, the volume under review would have
been acclaimed a pioneering literary addition to the Sanskrit works
of the century.

The Narayanasamruti of His Holiness printed at the opening
definitely proves this attempt of Raghavan worthy of his great
Guru. The preface by Sri T. L Venkatarama Aiyar, taken though
from his All India Radio talk, supplies a very useful purpose in
evaluating the book. The footnotes, the table of songs and Ragas
and the Index at the end, show the valuable purpose they would serve to any sustained reader seeking knowledge about the great composer.

K. CHANDRASEKHARAN

THE WINGED FORM (Aesthetical Essays on Hindustani Rhythm). By Sushil Kumar Saxena. Published by the Sangeet Natak Akademi, Rabindra Bhawan, Ferozeshah Road, New Delhi. Rs. 35.00.

The term ‘aesthetics’ gained currency—roughly in the sense which it still has today—only in the eighteenth century, when A. G. Baumgarten took it for the title of his ‘Aesthetica’ (Frankfurt, 1750). Etymologically, the term is used primarily with reference to sensibility and emotions, but also to refer to perception and certain other concepts. However, art has to do with reason and judgement also within the discipline called ‘aesthetics’.

As for musical aesthetics, it has from the earliest times developed independently. Music has always been regarded as a separate form of art with its characteristic properties and characteristic problems; consequently, musical aesthetics has to a certain extent developed in isolation. In the Western countries, the literature on musical aesthetics has now grown to massive proportions.

In contemporary India no sustained and systematic study of the aesthetics of music has been attempted so far and the present collection of essays on Hindustani rhythm in the light of modern aesthetics by Dr. Sushil Kumar Saxena is to be welcomed as a precursor for more studies of this nature. This is an uncharted area and the author is perhaps the only scholar who has applied his mind in this direction. He is a creative writer in this field and his essays on aesthetical subjects have appeared in journals in many countries. Some of the articles included in the present book were originally published in the ‘Sangeet Natak’ and the Akademi has done a service to Hindustani music by undertaking to publish all the essays of the author in one compilation.
Dr. Saxena is also a competent student of tabla rhythm and this is reflected on every page of the book. After the opening chapter on 'Aesthetic Theory and Hindustani Rhythm', the author discusses rhythm in the light of the aesthetic theory of Benedetto Croce, the Italian philosopher. Croce's view is that artistic expression, or the real making of a work of art, is a purely internal happening. Michelangelo said "one paints, not with the hands, but with the brain." Dr. Saxena says that our rhythm supports Croce's view to a large extent, if not entirely. Both in the playing and enjoying of rhythm one's ability to follow it with the mind makes the response really intelligent.

'Laya' is a difficult term to define. It is superior to rhythm and in Hindustani music it permeates good alapa as in the case of Nágasvaram music in South India. The author has explained at length the concept of Layakari which stands for the execution of rhythm variations and pattern of all kinds. The large number of Hindustani terms used in this connection like quayem, andaz, tami, tarash and halqua have been explained in English.

The chapter on the phenomenon of Sama in Hindustani music makes interesting reading. Sama is usually understood as the first or focal beat of a rhythm cycle but it may appear in endless patterns during a concert, for example. How it acts as a determinant of musical structure is explained in detail in chapter 8.

The book is rounded off with a chapter on the role of rhythm in Kathak dance which leans heavily on the emphatic strokes of the dancer's feet. The points discussed by the author are illustrated by an analysis of the concerned parans.

The author makes no secret of the fact that some of the points he has tried to explain may seem unclear to the reader. He has, therefore, in his postscript indicated the lines which a systematic study of aesthetics of Hindustani rhythm could take.

The printing and get-up of the book are excellent.
BOOK REVIEWS

TEVARAP- PANN-ISAI: Edited by Dr. S. Ramanathan. Published by the Kalaimagal Isai Kalluri, 66, Telisinga Perumal Koil Street, Madras-600 005. Rs. 3-00.

AYCHIYAR KURAVAI SONGS FROM THE SILAPPA DHIKARAM: Musical setting and analytical introduction by Dr. S. Ramanathan. Published by the same publishers Re. 1.

Dr. S. Ramanathan is not only a distinguished vocalist in his own right but a musicologist of high calibre as well. He is well-versed in musical theory as expounded in Sanskrit treatises as well as in Tamil works and their commentaries. His publications always bear the imprint of dispassionate research based on original sources and his conclusions are reliable and acceptable. His editions of the kritis of Tyagaraja and Syama Sastri with notation and his other works like the Nandanar Charitram and Kavadichindu are books to be treasured by students and music lovers.

His active participation in the Panni research conferences has enabled him to make an intensive study of Tamil panns and their equivalent ragas in Karnatic music and also to get at the authentic versions of the Tevaram hymns. He has now placed before the public 37 representative songs of the three samayacharyas viz. Sambandhar, Appar and Sundarar, 32 with notation to be sung with tala and five to be sung as suddhangam. The panns as well as the corresponding ragas have been indicated for each song. The unique feature in the publications of this author is the illuminating foreword he writes about the contents in each volume.

The five Aychiyar Kuravai songs composed by Ilango Adigal and included in his Silappadhikaram were, according to him, sung by the cowherd-women at Madurai when they performed the dance called the ‘Kuravaikkuttu’. When the Pandyan king pronounced a death sentence on the innocent Kovalan, the women, with whom Kannagi was staying, noticed bad omens and began to pray to Lord Krishna to avert the danger. The form of prayer is known as the ‘Kuravaikkuttu’. It was a peculiar form of dance wherein either seven or nine women engaged each joining her hands to those of
another. It was not a mere dumb show for the women engaged in this dance and they also sang in praise of the Lord. The lyrics composed by Ilango Adigal for this dance rank among the best in the Tamil language as compared to the distressingly inferior songs which are popular in the dance field today.

Ilango Adigal has mentioned only the Mullaippunn (Mohanam) as one of the ragas figuring in the songs but applying the modal shift method, Ramanathan has inferred that the other ragas should be Madhyamavati, Hindolam, Suddha Saveri and Suddha Dhanayasi. He has accordingly written suitable music for the verses. His 20 page Tamil introduction to the Aychiyar Kuravai is a model for any research article. An elegant English translation of the songs by Mr. R. Rangachari (R.R.) has also been included.

T.S. PARTHASARATHY

GITA MALA (Part 3) By Ambujam Krishna. Copies from Kalaimagal Office, Mylapore, Madras, Higginbothams, Mount Road, Madras and The Little Flower Company, T. Nagar, Madras. Rs. 9.

In the 18th and 19th centuries music composition in South India may be said to have reached its peak; for it was during this period that composers like Tyagaraja, Dikshitar, Syama Sastri, Swati Tirunal, Gopalakrishna Bharati, Ghanam Krishna Iyer, Pallavi Gopala Iyer, Subbaraya Sastri, Ramalinga Swami and Annaamalai Reddiar literally flooded the land with their innumerable compositions in Telugu, Sanskrit and Tamil. One might well wonder whether music composing had not reached its saturation point during this period. Nevertheless, in the 20th century the field seems as fertile as ever. Kotisvara Iyer, Papanasam Sivan, Mayuram Viswanatha Sastri and others have some excellent compositions to their credit.

In the case of the above composers both the words and the music were composed by one and the same person. Some others have also emerged whose lyrics have been set to music by others. Smt. Ambujam Krishna has now brought out the third volume of
of her Gita Mala. The first volume was published more than 15 years ago edited by Prof. V. V. Sathakopan. The second volume was set to music by Sri Musiri Subrahmanya Iyer and Sri Semmangudi Srinivasa Iyer.

Ambujam Krishna is steeped in the Divya Prabandham of the Alvars and her erudition is reflected in many of her pieces. Sri K. V. Jagannathan, who has written an appreciative Foreword, points out that the composer is transformed into a Gopi when she sings in praise of the child Krishna. Some of her songs are brimful with poetry. She sings “The peacocks dance in ecstasy on seeing Krishna who reminds them of the dark waterladen cloud.” She says that her fingers ache to soothe His tender body when He is beaten for stealing butter in other homes. She beseeches Krishna to dwell in her heart which is like a lotus (ambujam); incidentally she sometimes uses this as her signature.

Like Tyagaraja who asks “Of course, Valmiki and others have sung about Rama but can that quench my desire?”, she asks rhetorically “Many have sung about the Lord; but is there a limit to His divine qualities? Are the words adequate?”

Like Svati Tirunal she has composed in a number of languages like Tamil, Telugu, Kannada and Hindi. It is to be commended that the text of these songs have been printed in the respective scripts.

I was given the privilege of setting to music the first 25 songs in this volume. Vidwan T. N. Seshagopalan has set the tunes for the remaining ones.

Rakti ragas like Huseni, Ritigaula, Athana, Sahana and Surati, melakarta ragas like Nitimati, Vakulabharanam, Kokilapriya and some rare ragas like Amrtavahini and Kalyanavasantam figure in this work.

The get up of the book is excellent.

It is hoped that the work will be received with favour by musicians, students and teachers alike.

S. RAMANATHAN
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