OURSELVES

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Articles on music and dance are accepted for publication on the understanding that they are contributed solely to the Journal of the Music Academy.

Manuscripts should be legibly written or, preferably, typed 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 54TH MADRAS MUSIC CONFERENCE
OFFICIAL REPORT

THE OPENING DAY

20—12—1980

The 54th Annual Conference of the Music Academy, Madras, was held at the T.T. Krishnamachari Auditorium in the premises of the Academy, 306, Mowbrays Road, Madras-600 014, from the 20th December 1980 to 1st January 1981. The Conference was inaugurated by Sri Sadiq Ali, Governor of Tamil Nadu.

The inaugural function began with the singing of prayer by Smt. Mani Krishnaswamy.

MESSAGES

Sri S. Shunmugam, member of the Executive Committee of the Academy, read the following messages, received from prominent persons all over India and from abroad for the success of the 54th Conference of the Academy.

Sri M. Hidayatullah, Vice-President of India:

"I send my best wishes for the success of the 54th Conference of the Music Academy, Madras, to be held at Madras in December, 1980".

The Prime Minister of India:

"The Prime Minister sends her good wishes for the success of the 54th Conference of the Music Academy, Madras, which is being held from 20th December 1980".

Sri R. Venkataraman, Finance Minister, Govt. of India:

"I am happy that the 54th Conference of the Music Academy, Madras, is being held from 20th December, 1980 under the Presidentship of Vidvan Shri T. N. Krishnan. The Music Academy, in
its origin and growth, was one of the many expressions of national resurgence, synchronising with the history of the Indian National Congress.

Carnatic and Hindustani Music are both highly disciplined and ennobling segments of the art. Each has its individuality in modes but they have a common aesthetic appeal. Music is not a mere source of pleasure, but a vehicle for moving oneself up to the Transcendent. Many a leading creative artist and musician have contributed to its enrichment and its wide spread, disseminating the noble experience to all. The contributions of the Trinity-Tyagaraja, Dikshitar and Shyama Sastri - and a host of others constitute "Palaces of music" which have still unexplored riches. South India has been fortunate in nourishing this art, and we have with us a number of leading exponents.

Shri T. N. Krishnan, the President of the Session, is a leading violin Vidvan whose renderings are authentic, chiselled and melodious. He combines the traditional discipline of the art with a genuine creativity in his presentation. I am also happy to know that my esteemed friend Smt. Kamaladevi Chattopadhyay, one of our great connoisseurs of art, is presiding over the Sadas. I am sure that the Conference will bring out a great deal of talent, especially of the younger musicians. They would, I trust, combine dedication to discipline with sincerity of expression in their art. It is this combination that makes music fuse form and content, and preserve the cherished values.

I wish the function all success”.

Shri S. B. Chavan, Education Minister, Govt. of India:

"I am glad to know that the Music Academy is holding its fifty-fourth conference from 20th December, 1980. The Academy has served the cause of music and dance with exemplary dedication for the last 54 years. Many great savants, musicians and musicologists have been associated with this institution. It has done pioneer work in promoting better understanding between Carnatic and Hindustani schools of Music.

My sincerest best wishes for the success of the Conference.”
The Governor of Maharashtra:

"The Governor is happy to know that the 54th Conference of the Music Academy, Madras, would be held from 20th December, 1980 to 1st January, 1981. He sends his good wishes for the success of the Conference."

Sri Govind Narain, Governor of Karnataka:

"I have personally known and heard so much about your Academy and I know the galaxy of distinguished personages of India who have inaugurated the previous conferences and lent their wholehearted support and patronage to this Academy. I send you my very best wishes for the success of this Conference. May your Academy continue to play even wider and stronger role in the field of Music in the years to come!"

Sri M. G. Ramachandran, Chief Minister of Tamil Nadu:

"Music, in our country, has reached sublime heights of ecstasy. Great sages like Tyagaraja, Kshetrayya and Annamacharya have attained salvation by singing the praise of the Almighty. Music had also been used as a powerful weapon to spread the message of our national movement during the days of our freedom struggle."

Sri T. Anjiah, Chief Minister of Andhra Pradesh:

"Music, in our country, has reached sublime heights of ecstasy. Great sages like Tyagaraja, Kshetrayya and Annamacharya have attained salvation by singing the praise of the Almighty. Music had also been used as a powerful weapon to spread the message of our national movement during the days of our freedom struggle."
I am sure the 54th Conference of Music Academy would help to rejuvenate this sacred spirit and take music to new heights.

I wish the Conference all success.”

The Chief Minister of Karnataka:

“The Chief Minister of Karnataka is glad to learn that the 54th Conference of the Music Academy of Madras will be held in December and that the veteran Vidvan Shri T. N. Krishnan will be presiding over the conference. He is confident that the conference will stimulate greater interest in Karnataka and Hindustani music and will delight the mind and feed the intellect. He wishes the Conference all success.”

Sri K. Rajaram, Speaker, Tamil Nadu Legislative Assembly:

“I thank you for your kind invitation for the inauguration of the Fifty-Fourth Conference of the Music Academy, Madras, on the 20th December, 1980 as also for the Sadas on 1st January, 1981. I wish the functions all success.”

Sri V. R. Nedunchezhiyan, Finance Minister, Govt. of Tamil Nadu:

“I am happy to know that the 54th Conference of the Music Academy will be held from December 20, 1980 to 1st January, 1981. I commend the services of the Academy in the matter of promoting music during the last 54 years and wish the function all success.”

Sri C. Aranganayakam, Education Minister, Govt. of Tamil Nadu:

“It is a matter of real gratification to learn that the 54th Conference of the Music Academy, the premier Institution in Music and Dance in South India, is to be inaugurated shortly by the Hon. Governor of Tamil Nadu.

The sustained work put in by the Academy for the past half-a-century and more in the preservation and promotion of classical
Carnatic Music and in fostering an abiding interest therein in the Western countries is a glowing record of which the Academy can legitimately be proud. The Academy does yeoman service in discovering young talents and encouraging them.

I wish the Conference, to be presided over this year by Sri T. N. Krishnan, and the convocation thereof to be chaired by Smt. Kamala Devi Chattopadhyay, every success and am looking forward to the Academy’s successful service to the Music world in the years to come."

Sri. H. V. Hande, Health Minister, Govt. of Tamil Nadu:

"I am happy that the 54th Conference of the Music Academy will be held from the 20th instant. I have been a close follower of the activities of the Music Academy during the past three decades, even when its deliberations used to be conducted under a thatched roof within the premises of the P. S. High School (Now P.S. Higher Secondary School). The contributions made by the Academy to Carnatic music and the successful manner in which it has practically wiped out the gulf (if any) between Carnatic and Hindustani music are commendable. I am extremely happy that the 54th Conference is being inaugurated by the distinguished Governor of Tamil Nadu and is being presided by the doyen among violinists, Vidvan Thiru T. N. Krishnan, who, according to me, is still one of the greatest among the world class violinists. His display especially in the nuances of Thanam is impeccable if not imitable. I am sure that the music connoisseurs in our State are in for a rich harvest of music of the highest calibre during the Conference.

My good wishes to the music givers and music lovers."

Sri R. M. Veerappan, Minister for Religious Endowments, Govt. of Tamil Nadu:

"இன்று அன்றும் பதிலூக்கில் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் தொங்கூர் பூட்டு கொண்டு வைப்பு மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பு மதிப்பே காய்கள் தொன்மல் பிற்புறே கொண்டு வைப்பุ
Smt. Gomathi Srinivasan, Minister for Social Welfare, Govt. of Tamil Nadu:

"I congratulate the honouree on the occasion of his 54th Birthday. The Tamil Renaissance is a noble cause to which the Madras Music Academy has contributed a great deal. The Academy, under the able leadership of its President, Mr. G. V. Srinivasan, has been an inspiration to many and has given a new lease of life to the cultural heritage of Tamil Nadu."

Sangita Kalanidhi Smt. M. L. Vasanthakumari:

"I wish the function every success."
Sangita Kalanidhi Sri K. S. Narayanaswami:

"I with the function every success."

Sangita Kalanidhi Dr. M. Balamurali Krishna:

"I send my best wishes for the grand success of the 54th Conference of the Music Academy.

My hearty felicitations to Sri T. N. Krishnan, the president of the conference."

Sri A. N. Dhawan, Secretary, Sangeet Natak Akademi, New Delhi:

"I am very pleased to know that the Music Academy, Madras, is holding its 54th Music Conference in December 1980. The Academy has done commendable work in serving the cause of Indian music and dance and towards the maintenance and enrichment of its traditions. It is satisfying that the Academy is encouraging younger talent in this field.

My best wishes for its success."

Mrs. Barbara B. Smith, University of Hawaii, Honolulu, Hawaii:

"My best wishes to you, the Music Academy, and the Conference and Festival participants."

Mr. James A. Rubin, Pan Orient Arts Foundation, Nashua:

"I must congratulate the Music Academy on the election of T. N. Krishnan to preside over the 54th Annual Conference and Music Festival. My congratulations to the artist also, who has certainly more than earned the right to join the Valhalla of Sangeetha Kalanidhi's, having exemplified the highest artistry and talent without once swerving from the nobility which the Carnatic tradition demands."
The President of the Academy, Sri K. R. Sundaram Iyer, welcomed the distinguished guests, members of the Academy and the public. In his address Sri Sundaram Iyer said:

“Respected Shri Sadiq Ali, Governor of Tamil Nadu, Vidwan Sri T. N. Krishnan, President-elect of this Conference, Vidwans, Distinguished Guests, Ladies and Gentlemen:

I have great pleasure in welcoming you all, to this inauguration of the 54th Annual Conference and Concerts.

I extend to you, Shri Sadiq Ali, a most hearty welcome on behalf of all of us, the Executive Committee and on my own behalf. We are grateful to you for finding the time to be with us this evening to inaugurate this Conference. This is a unique occasion when you, as the Governor of Maharashtra, with its capital Bombay, being the national centre of financial, industrial and commercial activity, have assumed office as Governor of Tamil Nadu. About the part you played in the Nation's freedom struggle to attain independence, I need not dwell at length except to say that you have always been in the vanguard of the national movement and have served our country in many ways.

I also extend a warm welcome to Vidwan Sri T. N. Krishnan, who will be presiding over this Conference. At a preliminary meeting held in connection with the conduct of the Conference with Vidwan Krishnan taking part, a very interesting and thought provoking agenda has been finalised for discussion at the meetings of the Experts' Committee every morning commencing from to-morrow. I have no doubt that this year's Conference, which Sri T. S. Parthasarathy and Sri T. V. Rajagopalan, have planned, will be purposeful in promoting music, our great National Fine Art.

I have pleasure in making an announcement at this juncture. Sri C. V. Narasimhan, formerly Under-Secretary General of United Nations, has made an endowment for an award to the President of the Conference of each year, in memory of his revered Guru Sangita Kalanidhi musiri 'Subramanya Iyer. We have already
received from him an amount of Rs. 35,000/- which comprises Rs. 32,000/- for the Endowment and Rs. 3,000/- for being awarded to the President of this year's Conference. On behalf of the Members of the Music Academy and on my own behalf, I heartily thank Sri Narasimhan for this extremely fine gesture.

Already members of the Academy, music lovers and patrons have made a large number of endowments which include two endowments of Rs. 25,000/- each by Smt. Yogam Nagaswamy and also by Smt. Umayal Achi in memory of her father Rajah Sir Annamalai Chettiar.

The Music Academy, Madras, was formed at the Music Conference held in 1927 as an adjunct of the Indian National Congress of that year. We propose to publish the valuable proceedings in connection with the above, to find a permanent place in our Library and Research Centre.

All of us must cherish the memory of the great musicians from all over India who took part in the above Conference, to mention a few of the stalwarts, Vidwans Vishnu Digambar, Bidaram Krishnappa, Ariyakudi Ramanuja Iyengar, Parupalli Ramakrishnayya Pantulu, (Nayana) Subramanya Pillai, Tiger Varadachariar, Musiri Subramanya Iyer, Chembai Vaidyanatha Bhagavathar, Chittoor Subramania Pillai and others. Eminent instrument Vidwans - Vainikas, Violinists, Flutists, Gottu Vadyam, Nagaswaram, Mridangam, Ghatam and Clarinet players etc., numbering more than 105 in all including Hindustani Vidwans participated in the above Conference.

Eminent and dedicated men who sponsored and inaugurated the Music Academy—Dr. U. Rama Rau, the first President and Sir C. P. Ramaswamy Iyer, Sri T. R. Venkatarama Sastri and Sri K. V. Krishnaswami Iyer—drafted the comprehensive and far-sighted objectives for the development of our national heritage, "Music".

The then young Vidwans of the time, Sangita Kalanidhis Semmangudi Srinivasa Iyer and Palghat T. S. Mani Iyer, who are
happily with us to-day, also took part in the Conference. Two senior-most Members of the Academy, who are our Vice-Presidents, Sarvashri K. Chandrasekharan and Janab Basheer Ahmed Sayeed also participated.

Sri. K. Srinivasan of the Hindu was giving us his valuable guidance for several years as one of the Vice-Presidents. It was at his instance the timing of the meeting of the Experts’ Committee was changed to commence in the morning at 8-00 A.M.

At the inauguration of every Annual Conference, and always, we remember with gratitude Shri T. T. Krishnamachari. We are deeply indebted to him more than to anyone else for this imposing Auditorium.

As it should be expected, this Academy, has with the above background, set the pace for the Annual Conference of Experts and to some extent, the pattern of the concerts. While there are other institutions now holding such Conferences and Concerts as an annual feature, the Music Academy can legitimately claim that it is the harbinger in this activity since the past 54 years.

While on this subject, I would like to make a special mention that this year is a land-mark in the activities of the Academy. We have budgetted for nearly Rs. 1.25 lakhs exclusively for academic activities.

You are already aware of the encouragement given by the Academy to promising Musicians, Instrumentalists, Harikatha performers and Bharata Natyam artistes in our mid-year series conducted in three sessions during the year. Some of the performances in the series were outstanding and the Harikathas were a treat to the ear as well as to the heart.

I must, however, mention that the mid-year series did not receive the encouragement they richly deserve by larger audiences. The admission to the mid-year series is free.
I therefore make a special appeal to you all to attend these performances in larger numbers in the coming years and encourage the artistes since such performances form the nucleus for the participants to come to the forefront.

We continue to give a monthly assistance of Rs. 100/- to five indigent musicians.

We have provided a larger amount in our budget for our Teacher’s College of Music. With Sri K. Chandrasekharan, one of our Vice-Presidents, as Chairman, Sri T. V. Rajagopalans as the Correspondent and some senior musicians in the Committee, we have planned for the development and progress of the College. New programmes to be taken up in stages have been initiated for improving the tuition imparted in the College and for establishing a course in higher studies.

I shall now come to the most important activity of this year on the academic side. We have already completed the printing of Part IV of the “Sangita Sampradaya Pradarsini” which is considered as the foundation for Karnatic Music, in the compilation of which Vidwans S. Ramanathan and B. Rajam Iyer did commendable work. The two Vidwans are now engaged in completing the remaining part of the work.

The Academy will also be reprinting its collection of Javalis, which is now out of print.

The “Raga Nidhi” in four parts, which can be considered a “Nidhi” in its literal sense, is a unique compilation of the comparative lakshanastas of nearly 700 ragas of Karnatic and Hindustani Music, compiled by the late B. Subba Rao. Volumes II, III and IV have already been published by the Academy but Volume I was long out of print.

We have now reprinted Volume I of the Raga Nidhi also and “Raga Lakshana” which was out of print for some time.
Owing to unavoidable reasons, the publication of our Journal had fallen into arrears. Our Secretary Sri T. S. Parthasarathy, who is also the Editor of the Journal, has brought out the arrear numbers and the position is now current. Our Journal is the only one of its kind in the East and is in great demand by musicologists in our country and abroad.

Thanks to the munificent grant-in-aid of the Sangeet Natak Akademi, New Delhi, we have been able to bring out all the above publications.

We have taken up the construction of our Academic block at an estimated cost of about Rs. 10 lakhs. This building, when completed, will house the Library, the Research Centre and a Conference Hall.

As mentioned in my last year's address, the Government of India have approved a grant of Rs. 1 lakh for the building. We shall appeal to them for increasing the grant to Rs. 2 lakhs in accordance with their current revised policy.

We propose to collect and preserve recorded renderings of Ragas, Kritis Javalis and other pieces by eminent Vidwans, Sangita Kalanidhis Ariyakudi Ramanuja Iyengar, Musiri Subrahmanya Iyer and others as also classical Tamil songs, Kavadichindus etc.

Some time ago, we acquired the entire collection of precious books and manuscripts of the late Prof. P. Sambamoorthy. A rare palm-leaf manuscript belonging to the family of the Violin Maestro Sri Tirukodikaval Krishna Iyer, which contains a large number of unpublished songs, has been donated to us by Sangita Kalanidhi Semmangudi Srinivasa Iyer. These are under scrutiny by research scholars for publication.

All the above will constitute a permanent reference, valuable to music students, musicians and the public. In our Book Stall in the foyer all our published books are on sale.
The new building is expected to be completed by the middle of next year. In this connection, I would like to convey the grateful thanks of all of us to Sri S. Ramaswamy, our Executive Trustee, for his dedicated work from the planning stage to day-to-day supervision of its progress and other activities of the Academy with his phenomenal energy and drive.

With the completion of the new Annexe, we would have exhausted the finances which we had carefully saved over a period of five years.

No doubt, we need a large amount of money for the new building and for the ambitious projects we have chalked out. We earnestly seek the support of music lovers, patrons and members of the Academy and philanthropic institutions to enable the Academy to maintain its steady growth without swerving from the ideals handed to it from its inception.

Before I conclude, I must commend the work of the other three secretaries Sarvashri R. Ranganathan S. Natarajan and T.S. Rangarajan. Sri Rangarajan has always been closely associated with the Secretaries for more than a decade now. Sri Natarajan and Sri Ranganathan have, as in the past years, done great work in organising the mid-year series and annual concerts.

I trust that all of them will continue to render the devoted service, as hitherto.

I thank all the Members of the Executive Committee who have helped and participated in the activities of the Academy—annual competitions, concerts etc.

I once again extend to all of you a hearty and warm welcome to the inauguration of this 54th Conference of the Music Academy.

Sri S. Ramaswamy, Executive Trustee of the Academy, presented to Sri Sadiq Ali, a Welcome Address in the course of which he said:
We have great pleasure in welcoming you on the occasion of the 54th Conference of our Academy and in requesting you to declare open the Conference and its connected series of concerts. We cannot thank you adequately for readily acceding to our request.

While yet a student you came under the spell of Mahatma)ji and were drawn into the national movement totally involving and identifying yourself with it. You worked in close cooperation with freedom fighters such as, Pandit Jawaharlalji, Babu Rajendra Prasad, Moulana Azad and Acharya Kripalani. After a period of participation in the rural development work of Uttar Pradesh, you became the Chairman of Gandhi National Museum and Library.

You were associated with the Indian National Congress for over several decades and in the fitness of things you assumed the office as Governor of Maharastra in 1977, before you accepted Governorship in our State of Tamil Nadu.

Sir, there is much appropriateness in your inaugurating this Conference of our Academy whose origins go back to the Cultural Annexe of the Madras Session of the All India Congress in 1927, under the Presidentship of Dr. Ansari, when some prominent elite of Madras conceived of this Body for the regeneration of the arts of classical music and dance.

As a pioneer institution we have from the inception been strenuously working for the preservation and advancement of Indian classical music fostering the highest traditions of Sangeeta. As in our discussions, in the concerts also we have programmes of providing for Hindustani music vocal and instrumental and this mingling of the Carnatic and Hindustani artistes has led to very fruitful results in practical as well as theoretical spheres.

We are maintaining a Teachers' College of Music, conducting research work and publishing classic treatises and editions of rare old kritis in notation, and a Journal unique in this part of the world. In our annual conferences, musicians and musicologists from all over India and abroad take part.
As a student on Indian thought and culture, you will appreciate that we attach a high role to our music which brings together all types of people and promotes human kinship.

We heartily welcome you, Sir, once again and request your Excellency to inaugurate this 54th Conference and the connected proceedings this year."

INAUGURAL ADDRESS

Sri Sadiq Ali then delivered the following inaugural address:

"Friends,

It gives me great happiness to be here today to inaugurate the 54th Annual conference of the Music Academy. When the invitation to inaugurate was first conveyed to me, I pleaded with the organisers that I was not a particularly suitable person for matters connected with art, but they were not willing to hear me. You will please therefore understand if I am still before you to inaugurate a conference which has become an event of great significance in the artistic and cultural life of Madras, in fact of the whole country. The history of the Music Academy is itself a source of great instruction and inspiration to lovers of art. It came into being when our arts were in a state of neglect and a brave pioneering effort was needed to revive them and give them their due place in the life of a nation. There were some men and women of eminence in public life who realised the grave injustice done to our artistic heritage and set in motion forces which gave us back our pride and self-respect in the cultural field. This received a great stimulus from the struggle we were waging for our political freedom. In fact, each helped the other; there was a great deal of action and interaction between these different forces. We also realised that a nation’s growth was many-sided and this growth is very incomplete if the artistic and aesthetic needs of our people are not given their proper place. This realisation has grown with the passage of time. India today is open to many influences from outside the country but in some matters, especially in matters of culture it is difficult for it to tear itself away from its roots. These roots are in the past and this past is experience in many fields, deep
reflection on the meaning of life expressed in its religion and philosophy and arts like music, dance, sculpture. A good deal of this past if properly preserved and assimilated gives depth to a nation's life. This is the case with India's music. Music as also dancing are an essential element of our culture.

Your Music Academy has a history of which any institution could be proud. It was started in 1927 as an expression of the general awakening in the country not only in the political but also in social and cultural fields. It was started in a spirit of mission amid many difficulties but with considerable patriotic feeling. It was not left to the artists alone to nurture the Academy but many public figures also supported it. Since the cause was good the Academy grew in strength, won the goodwill of more and more people till today it is among the few outstanding institutions which are serving the case of art, year after year, encouraged different styles of music and in particular promoted greater musical understanding and appreciation between two systems of Indian music, one from the North and the other from the South. North Indian musicologists are invited to take part in your discussions and other types of activity. The Academy has gone further than this. It has welcomed performances of western music and established some kind of bond between East and West. It is partly as a result of its efforts that there is greater appreciation of Indian music and its several styles in the West. It has, in consonance with the spirit of the age, done enough research work and brought out many publications. It has through scholarships and in other ways encouraged younger talent. You have also established a college of music which can teach the theory and practice of Karnatic music and try new innovations. You have your journal, publications, library, competitions and exhibitions which are all necessary for the good work you have in view. I have gone into these details in order to indicate the scale of your activity and the direction in which you are moving.

The question is asked in many circles, whether classical music is in line with the temper of the age and whether it can compete effectively with styles of music which have a more popular appeal.
and which are much easier to handle. A further question is asked whether in response to this temper of the age would it not be advisable to do away with some of the austerities of classical music. It would be presumptuous on my part to deal with these questions, wholly unversed as I am in the science and art of music. But from what little I know of the Music Academy it has not taken any rigid line. It has accepted the proposition that there is great scope for growth and development, the only condition being the acceptance of certain basic traditions. We are living today in the age of democracy and equality. These are yet, in considerable part, aspirations and not realities but vast numbers of people are asking for their share of the material and non-material satisfactions of life. The varieties of music which may appeal to them will be much simpler than the classical. And yet it is also a fact the great masters of song and our classical music are attracting more and more people. The greatness and the almost imperishable character of our classical music is being increasingly appreciated in both India and outside.

Music has been greatly extolled in our country. It has its foundation in the religious and spiritual impulses of our people. It has a great chastening effect on man and satisfies some deep-felt longings of the soul. At its lower levels it is a form of entertainment which also is among the elementary needs of man. Man is a complicated creature with a variety of needs, desires and longings.

Indian music has also a unifying and integrating role to play in our country. It may have many schools and systems but beneath all this diversity there is a distinct unity which transcends all barriers.

I believe the current celebrations are the annual season of music and many programmes are arranged in several parts of the city. The performances as well as the listeners alike contribute to the preservation of a vital part of our cultural heritage. It is good if on an occasion like this we recall with gratitude and a measure of reverence the names of great masters like Tyagaraja, Dikshitar and Shyama Shastri. I have great pleasure in inaugurating the 54th conference of the Music Academy.
VOTE OF THANKS

Sri T. S. Parthasarathy, Secretary of the Academy, proposed a vote of thanks.

ELECTION OF THE PRESIDENT

Vidwan S. Ramanathan proposed Vidwan T. N. Krishnan to be the President of the 54th Conference. The proposal was seconded by Vidwan K. V. Narayanaswami.

Vidwan T. N. Krishnan then delivered the following Presidential Address:

"Your Excellency Sri Sadiq Ali, Governor of Tamil Nadu, Sri K. R. Sundaram Iyer, President of the Music Academy, respected members of the Experts Committee of the Music Academy, Sangita Vidvans, Vidushis and Rasikas gathered here.

I consider it a privilege to have been chosen for the Presidency of this year's Conference. I feel that the honour bestowed on me is due to the blessings of the Almighty and the blessings of my parents, especially my father Sri A. Narayana Iyer, who is also my Guru and my mentor and who has been solely responsible for all my achievements as a violinist and for my attaining this position. It gives me immense happiness to be honoured in his presence and with his blessings.

It is still fresh in my memory when I played at Sir C. P. Ramaswamy Iyer's residence in Trivandrum in the presence of Gayaka Sikhamani Harikesanallur Muthiah Bhagavatar and Rajya Sevanirata, Sangita Kalanidhi Dr Semmangudi Srinivasa Iyer. I take this opportunity to pay my respects to Sri Semmangudi Srinivasa Iyer, who has been my Guru since then. I am indeed fortunate.

I shall be failing in my duty if I do not mention Sri K. Parthasarathy Iyengar (Papa mama) of Alleppey - a great connoisseur of music, who was a source of great encouragement in several ways to me in my younger days."
I remember with gratitude the great stalwarts of Indian Music like Sri Ariyakudi, Chembai, Maharajapuram, Palladam Sanjeeva Rao, Musiri, G.N.B, Madurai Mani Iyer, Alathur Brothers and many others with whom I was closely associated from my boyhood in their innumerable, valuable and educative concerts throughout and from whom I received spontaneous affection, patronage and benefit. What a privilege to have been with them on and off the stage when they were at their peak!

Since the year 1943, I have been with the Music Academy, when I came to Madras for the first time to accompany Sri K. R. Kumaraswamy for a 3·30 programme, while I was still in school then. My first major concert in the Academy was with the great musician Palghat Sri Rama Bhagavatar. Since then I have been continuously associated with this premier institution for music in India along with all-time giants of Carnatic Music like Chowdiah, Dwaram Venkataswami Naidu, Kumbakonam Rajamanickam Pillai, Papa Venkataramaiah, Tanjore Vaidyanatha Iyer, Palani Subramania Pillai and Palghat Mani Iyer.

I recollect, with heartfelt gratitude the flute maestro Sri T. R. Mahalingam, for having given me the opportunity to accompany him in a major concert in the R. R. Subha, Madras in which Sri C. S. Murugabhupathy played the Mridangam. This concert was so successful that Sri Mali immediately brought Sri V. Nagiah and Dr. Rama Iyengar to fix my accompaniment for Sri Maharajapuram Viswanatha Iyer in the Thyaga Brahma Gana Sabha.

Soon after, I had the great opportunity of accompanying Sri Semmangudi Srinivasa Iyer in the Hindu High School in place of Sri Chowdiah. Since then, Madras has been my home and I have not looked back.

Currently we hear many statements like "Classical Music is on the decline", "Communication gap between the musician and the public", 'popularity of film music versus classical music', etc. In my opinion classical music is immortal, indestructible and incomparable and is completely entwined with Indian philosophy and way of life.
The listening public today are very well informed and discerning. I should also mention here the great service the critics are rendering to Carnatic music by their constructive and critical analysis of the music concerts of the day.

As a performing artiste, I have been exposed to a wide spectrum of musical experience, having seen three generations of musicians. I believe that the true values of classical music are still unchanged. The true values, according to my conception are:

1. Impeccable fidelity to Sruti and Laya;
2. Genuine sense of Raga Bhava;
3. Sahitya Jnana
4. Imaginative understanding of tradition;
5. Sadhana (purposeful practice), and above all
6. Total personal involvement in the music one is creating.

On this occasion, I would like to make some observations about the past stalwarts. Their dedication was total. They never presented a composition before making it their own. This finished product was marked by the finesse and filigree work of a master artist, retained scope for 'manodharma' and the element of surprise. But of late we see in many concerts, including Radio and T. V. singers performing with pieces of paper spread before them. The great violin Maestro, Yehudi Menuhin plays Bach and Beethoven from memory. If a musician of the west, where dependence on notation is customary, can perform without notes, cannot Indian musicians be serious and involved enough to perform without the help of notes in front of them?

Another aspect of our music, which I want to touch upon, is the use of Gamakas. Gamakas are the quintessence of Carnatic music. But overdoing the oscillations and vibrations of the notes at each and every sequence or stage makes one ignore and even forget the value of the Suddha Swara, essentially the shadja and panchama. Gamakas should be judiciously interspersed with long
stays on notes (Karvai). Sometimes even a most simple turn of a phrase will bring out more “Raga rasa” and “Raga Bhava” than elaborate virtuosic display. The fundamental musical aim is to evoke response in the rasika. This rapport can be achieved easily by simple but beautiful statements of music. Excessive ornamentation without attention to Rasa or Bhava fails to sustain the interest of the listener.

The great masters were known for their ability to create whole raga edifices with singular brevity and telling effect. In this connection, names like Tirukodikaval Krishna Iyer, Govindaswami Pillai, Tiruvalangadu Sundaresa Iyer, Kittan Bhagavathar, Tripunitra Gopalakrishna Bhagavathar (Muthanna as he was known) can be recalled.

There is a feeling in music circles in general that instrumentalists play a dominant role now-a-days. I have to accept that there is truth in this. I have analysed the situation and I feel obliged to share my views with you on this special occasion.

The vocalist enjoys the advantage of the word. Mere mention of Devi, Tripurasundari, Annapurni, etc., moves the listener and more so when it is uttered musically. The vocalist tends to spend more time on acquisition of a varied repertoire (without reference to quality) and pay less attention on the aspects of Sruti, laya and bhava, voice culture and diction, etc. This creates a big gap between the singer and listener.

The instrumentalist spends hours of practice every day to just play in tune and then seeks perfection in musical expression. This is more difficult as he does not have the advantage of the sounds of Sahitya to create ‘rasa bhava’ and depends only on his instrumental expressiveness. Because the instruments cannot produce sahitya, the ideal practitioner has necessarily to concentrate more on producing music with great purity and value.

Another point to ponder over is that the vocalist is heard seldom alone, the voice is heard either with the co-singers or with the violin or with the violin and Mridangam and other percussionists and this is a handicap from the point of view of clarity.
The violinist has always his solo chances in raga essays and swara passages and claims undivided attention of the audience for prolonged spells of time with lucidity in playing. The advent of jugalbandhis and other experimental concerts also have raised the stature of instrumentalists in general.

It is my sincere conviction that there is no short cut to perfection. Hard work is necessary. An aspiring vocalist has to spend at least six to eight hours in Sadhana. Voice culture and Akara Sadhana with sruti alone are a must for facile musical expression. The vocalist must take special efforts to acquire singing stamina to stay on a particular note, to modulate the opening, middle and end notes of musical phrases.

As the head of a premier institution for musical education in our State, I am proud to say that special steps are being taken continuously to see that a professional musician with a degree in music will have better job opportunities at least in the near future and also that the quality of music education will be marked by improvement in the years to come by introduction of music in schools, with the initiative and co-operation that are being given by the Government of Tamil Nadu. I am very grateful to the Government of Tamil Nadu for their great support in the preservation and development of our traditional and classical arts.

In conclusion, I have some suggestions to make to the Music Academy which is in a position to do considerable good to classical music and has already done much.

1. The Academy has certainly been programming its music festival with imagination. It is my earnest desire that the Academy should see to the preservation and presentation of the priceless repertoire of Carnatic Music including the rich inheritance of Padams and Javalis.

2. The Academy has to take special steps to uplift the prestige and stature of all musicians who are neglected. The old age pension scheme in operation at State and Central level should be taken note of by the Academy.
3. The Group Insurance Scheme can be taken up by the Academy in two categories - (a) for those who can contribute; and (b) those who cannot. The Academy can collectively take the responsibility of maintaining the policies of all the musicians up-to-date and contribute the premia for the second category as well. This will be a unique service for the betterment of the musicians.

4. It is my humble opinion that the Academy should have a directorial board of eminent musicians to give concrete shape to constructive and longstanding activities like

   a. Music Library of discs and tapes and envisage steps to see that traditional excellence in Carnatic music is preserved.
   b. Well maintained instruments like Tamburas, Mridangams and Violins for use of artistes during the Conference and festival.
   c. Guest rooms or dormitories for visiting musical dignitaries.

5. The Academy will do well to have the Mid-year series in different localities of the City so that the attendance and audience response will be better.

6. The Academy should have a 'Hall of Fame' to house the portraits of all time great musicians. It must have a gallery of musical instruments in addition to the good library that it already has.

7. The artistes are the mainstay and backbone of all musical efforts and they should be given due importance and support.

Finally, I express my gratitude to the President and Executive Committee and Members of the Experts' Committee of the Music Academy for choosing me to be honoured at this year's Conference and to the listening public to whom I owe my present stature.

I appeal to the Experts' Committee, Vidwans and Rasikas to extend their whole-hearted co-operation to me during this year's Conference and make it a success.

Thank you!
Conference Souvenir

The Souvenir of the 54th Conference, which was brought out on the opening day, contained programmes of the whole Conference, the concerts, illustrated supplements and an account of the Music Academy and its activities. It also carried the following articles:

Gamaka— The Supreme Grace of Carnatic Music by M. S. Ramaswami; The Musical Empire of Maharaja Svati Tirunal by T. S. Parthasarathy; What is Karnatic bani (Tamil) by Sangita Kalanidhi late G. N. Balasubramaniam; Mridanga Vidwan Tanjore Anganna Nayakar (Tamil) by Tanjore B. M. Sundaram; Konerirajapuram Vaidyanatha Iyer (Tamil) by Sangita Kalanidhi late Maharajapuram Viswanatha Iyer; Vidwan T. N. Krishnan - Four Decades of Virtuosity by Prof. T. V. Ramanujam, M.A.

54th CONFERENCE

Experts' Committee Meetings, 1980-81

President: Vidwan Sri T. N. Krishnan

Agenda of the Conference

Sunday 21st Dec. 1980

Bhakti Songs on Kapalisvarar and Karpakamba by Sri Swaminatha Oduvar

Sri K. Chandrasekharan

Sri K. R. Sundaram Iyer, President, Music Academy

Release of Volume 1 of ‘Raganidhi’ by Sri B. Subba Rao

Release of Volumes 48, 49, and 50 of the Journal of the Music Academy
THE 54TH MADRAS MUSIC CONFERENCE

Monday, 22nd Dec. 1980
Ganamalika - Nalayira Divya Prabandham
Sri Titte Krishna Iyengar - Four rare compositions of Sri Jayachamarajendra Wadiyar
Smt. Indrani Chakravarti - The Contribution of Sitar to Hindustani Music
Sri N. Ramanathan - Vadi, Samvadi, Vivadi and Anuvadi Swaras.
Tiruchi Sri Swaminatha Iyer - The Concept of Niraval in Karnatic Music

Tuesday, 23rd Dec. 1980
Smt. Rajalakshmi Santhanam - Compositions of Haridasas
Sri R. V. Sowlee - Sri Walajapet Venkataramana Bhagavatar and his Compositions
Smt. Padma Varadan - The Challenging Technique of Vina Play
Sri Maruthuvakudi Rajagopala Iyer - Janya ragas of Kharaharapriya Mela

Wednesday, 24th Dec. 1980
Smt. Sujatha Vijayaraghavan and party - Devotional Music
Smt. D. Vimala - Presentation of Rare Varnams
Sri B. Rajam Iyer - Nuances of Some Ragas
Cluster Analysis Techniques in the Measurement of appeal of Karnatic Music

Some Essential Norms to be observed in the Rendering of Kritis in Performances.

Thursday, 25th Dec. 1980

Students of the Academy's Teachers' College of Music - Devotional Songs.

Rare kritis from Sarasvati Mahal manuscripts

How Tyagaraja's kritis help us to know the correct lakshanas of Apurva and popular Ragas.

Dr. V. Raghavan Shashtyabdapurti Endowment lecture on Musical Forms figuring in Harikathas'

Friday, 26th Dec. 1980

Vina students of the Academy's Teachers' College of Music - Devotional Music

Compositions of Sri Cheyyur Chengalvaraya Sastri

“Sangita Sarvartha Sara Sangrahamu” (1859)

Royal Patronage and Contribution to Indian Music

Hindustani Music from the 16th to 19th centuries.
THE 54TH MADRAS MUSIC CONFERENCE

Saturday, 27th Dec. 1980

Sri V. Muthukrishnan - Kandar Alankaram and Kandar Anubhuti

Demonstration of Tala Vadyas

Jaya Ganesh Tala Vadya Vidyalaya

The Infinite Variety of Upanga Ragas

Sri Bangalore S. Mukund

Derivation and Application of additional Srutis in Karnatic Music

Smt. Vidya Shankar

Sunday 28th Dec, 1980

Students of Sri S. Ramanathan - Tiruppugazh

Appreciation of Music

Concert by the President of the 54th Conference

Sri T. N. Krishnan assisted by Kum. Viji Krishnan & Master Sriram Krishnan

Violin

Sri T. V. Gopalakrishnan Mridangam

Sri T. H. Vinayakram Ghatam

Monday, 29th Dec. 1980

Vanipriya Devotional Music Group - Devotional Bhajana Programme

The Temple Music of South India Demonstration of Indonesian Musical Instruments.

Smt. Gomati Viswanathan Smt. H. S. Anasuya

The Pann System of Tamil Nadu Raga-rasa correlation in Kathakali

Sri S. Ramanathan Sri L. S. Rajagopalan

Tuesday 30th Dec, 1980

Soundarya Ladies Association - Verses from Tiruppavai

Evolution of the Violin in Karnatic Music

Sri R. Sathyanarayana
**Wednesday, 31st Dec. 1980**

Students of the Department of Indian Music, University of Madras - Sanskrit Compositions of Sri Mrutyunjaya Ramakrishna Iyer.

Sri P. Balakrishnan

Kumari Shobha Raju and G. Balakrishna Prasad - 
Introduction by Sri K. Srinivasulu Setty

Sri Umayalpuram Sivaraman

**Thursday, 1st January 1981**

Prayer by Smt. R. Vedavalli

Compositions of Mayuram Sri T. R. Viswanatha Sastri - Concluding Function
Meetings of the Experts' Committee

21st DECEMBER, 1980

At the commencement of the first day's meeting of the Experts' Committee of the Music Academy, convened in connection with its 34th Annual Conference, Sri Lalgudi M. Swaminathan rendered devotional songs on Kapaliswara and Karpakambal of Mylapore. Vidwan T.N. Krishnan, President of the Conference, was in the chair. The devotional songs rendered included “Padiyadan” and “Mattitta” (Sambandhar), “Kayilai nanmalai” and “Maraiyum Oduvar” (Appar), “Illamai” “Adiyilottezhu” (Mayilai Tiruppugazh).

Sri T.V. Rajagopalan announced that the Music Academy had recently published the second edition of Volume I of the "Raga Nidhi", a unique comparative study of more than 700 ragas of Karnatic and Hindustani music and requested Sri K. Chandrasekharan to release the volume. Releasing the new publication, Sri K. Chandrasekharan said that the 'Raga Nidhi' represented the life work of the late Sri B. Subba Rao who was not only a vocalist but a player on the Vina and Violin and a musicologist. He had given a demonstration on the Vichitra Vina at the Music Academy some time ago. He hoped that Subba Rao's great work will be taken advantage of by musicians and students of music, as a guide book.

Sri P.K. Rajagopala Aiyar of Ambattur read a paper on 'Sama Veda and Sangita' and demonstrated, by reciting portions of the Sama Veda, how Riks were converted into songs for singing. The germ of many modern features in music like niraval can be traced back to the Sama Veda. Sama Gana was mainly vocal; instruments like the Vina and the Flute were only adjuncts, utilized to sustain the pitch, intensity and timbre. It was a carefully planned system of Hymnal music which later developed into gramas and murchanas through the medium of the delectable stream of nada.
Vidwan T.N. Krishnan and Sri K. Chandrasekharan complimented the speaker on the clarity with which he explained the difficult subject.

Dr. S. Seetha, Head of the Department of Indian Music, Madras University, presented a lecture-demonstration on the role of Graha, Amsa and Nyasa swaras in raga lakshana. Playing on the vina ragas like Bhairavi, Sahana and Kanada, the speaker demonstrated that the starting note was most essential in depicting a raga. A raga cannot be started on any note a musician likes. Similarly, stress on certain notes and phrases were indispensable for bringing out clearly the svarupa of allied ragas like Todi and Dhanyasi, Bhairavi and Mukhari. Earlier Sri K.R. Sundaram Iyer announced that volumes 48, 49 and 50 of the Journal of the Music Academy had been published and the publication of the journal had been brought up-to-date.

22nd DECEMBER, 1980.

The second day's meeting of the Experts' Committee of the Music Academy held during its 54th Annual Conference commenced with the singing of ten selected hymns from the Divya Prabandham of the Alvars by the Ganamalika group. The pasurams rendered included "Tidavisum" and "Uyarvara" by Nammalvar, "Namam ayiram" by Andal (in Pahadi) and "Kalangani" by Tirumangai Alvar. Vidwan T. N. Krishnan was in the chair.

Sri Titte Krishna Iyengar presented four rare compositions of Sri Jayachamarajendra Wadiyar of Mysore, who was a scholar and music composer of distinction. The kritis were "Pahimam" (Gundakiyra) "Uma Namami" (Hemavati), "Gaurimanohari" (Gaurimanohari) and "Pahimam Sri" in Jayasamvardhini. The last named raga was a discovery of Sri Wadiyar as a janya of the 17th Mela, Suryakantam, arohana Sa Ga Ma Pa Dha Ni Sa, avarohana Sa, Ni, Pa, Ma, Ga, Ri, Sa.

Vidwan Krishnan complimented Sri Iyengar on his fine presentation of the kritis of Sri Wadiyar.
MEETINGS OF THE EXPERTS’ COMMITTEE

Dr. Indrani Chakravarti of the Dept. of Music, Kurukshetra University, gave a lecture-demonstration on "The contribution of Sitar to Hindustani Music". Introducing the subject, Sri T. S Parthasarathy said that musical instruments played an important part in the gradual development of musical systems but became obsolete in course of time because they were unsuitable for systems that developed later. Like the Vina in Karnatic music, the Sitar played an important part in the development of Hindustani music.

Dr. Chakravarti explained that the present playing of a complete raga in Hindustani music comprised Alap, Jora, Jora-Jhala, Masitkhani Gat and its embellishments and Razakhani Gat. But the Sitar had produced some more playing techniques like Murki, Khatka, Ghisit and Sunt. These were demonstrated on the Sitar by the speaker. She also played a variety of tanas from the fifteen tanas in vogue in Hindustani music and said that the Sitar had contributed to an amalgamation of the best elements from Dhrupada, Khyal, Tappa and Tarana.

Dr. N. Ramanathan of the Madras University read a paper on "Vadi, Samvadi, Vivadi and Anuvadi Swaras" in Karnatic music. The swara system followed in the present day music differed slightly from Venkatamakhi’s and Dikshitar’s. Subbarama Dikshitar speaks of Vivadi swaras which should be handled in a particular way to avoid the melody being marred.

Sri Tiruchi Swaminatha Iyer gave a lecture-demonstration on the concept of Niraval in Karnatic music. He sang several examples of how Niraval should be made within the aesthetic limits of a raga.

Sri Devakottai Narayana Iyengar and Sri V. Sethuramayya also spoke on the subject of Niraval.

23rd DECEMBER, 1980

With Sri T. N. Krishnan presiding, the third day’s meeting of the Music Academy’s Experts’ Committee began this morning.
with the singing of the compositions of the Haridasas of Karnataka by Smt. Rajalakshmi Santhanam. She rendered "Hari Me" (Bauli) by Narahari Tirtha, "Bhakti Beku" (Mukhari) by Sripada Raya, "Kolala" (Hindolam) by Vyasaraya, "Idu Bhagya" (Behag) by Purandara Dasa and "Indu enage" (Bhairavi) by Raghavendra Swami.

Sri R. V. Sowlee presented a lecture-demonstration on Sri Walajapet Venkataramana Bhagavatar whose birth bi-centenary fell in 1981. In his talk Sri Sowlee traced the life of the Bhagavatar who was a prominent disciple of Sri Tyagaraja and said that 250 of his compositions had been discovered and were being published.

Sri Nagaraja Bhagavatar of Ramanathapuram rendered selected compositions of Sri Venkataramana Bhagavatar which included a Varnam in Kedaram, a Swarajati in Harikambhoji, "Vada rasane" in Purvikalyani and "Vinaradu gadara" in Chenchuruti. Sri T. N. Krishnan and Dr. S. Ramanathan complimented Sri Sowlee and Sri Nagarajan on the excellent feature jointly presented by them.

Smt. Padma Varadan of Bombay gave a lecture-demonstration on the "Challenging technique of Vina Play". The speaker said that the Vina, as an instrument, had a long evolution through the centuries. The present Vina was known as the Sarasvati Vina or Raghunatha Vina. In view of its antiquity and evolution, an academic approach to the study of Vina technique became all the more necessary. She demonstrated by actual play the versatility of the instrument and the rare refinement of the musical phrases that emerged from a correct handling of it. Vina music paved the way for a totality of musical experience of both sound and word content.

Sri Turaiyur Rajagopala Sarma gave a talk on the "Bhajana Sampradaya of South India". Assisted by Sri Maruthuvakudi Rajagopala Iyer and Smt. Rukmini Ramani, he rendered selected
compositions from the large bulk of songs which comprise the Sampradaya. The speaker said that the present Karnatic tunes for the Ashtapadis of Jayadeva were set by Tirumalarajanpattinam Ramudu Bhagavatar and by way of demonstration, sang "Pralaya payodhi jale", "Chandana Charchita" and other songs. He also mentioned the Tarangams of Narayana Tirtha and the Divya Nama Sankirtanam of Sri Tyagaraja as part of the Bhajana Sampradaya.

Sri Maruthuvakudi Rajagopala Iyer gave a talk on "Janya ragas of Kharaharapriya" and sang a number of ragas to explain the unique gandhara and dhaivata swaras figuring in the 22nd Mela. The ragas demonstrated included Nayaki, Durbar and Kapi in which he rendered the rare pieces 'Anyayamu Seyakura' and 'Edi ni bahu' of Sri Tyagaraja.

24th DECEMBER, 1980

The meeting commenced with a devotional feature entitled "Rama Bhakti Margam" presented by Smt. Sujatha Vijayaraghavan. The singers were Smt. Anantalakshmi Satagopan, Smt. Mythili Seshadri and Sri R. Sundar. Smt. T. Rukmini (violin) and Sri Nellai Devaraja Iyer (Mridangam) provided instrumental support. The songs rendered included "Teliyaleru Rama" (Tyagaraja), "Margam Kattiduvay", 'Tedivanden', and "Mohanarupam" by Smt. Ambujam Krishna.

Smt. D. Vimala presented a set of five rare varnams composed mainly by composers of the Dikshitar family. They included "Rarapu seyaka" (Sankarabharanam—Ramaswami Dikshitar), "Rupamu juchi" (Todi—Muthuswami Dikshitar), "Srirajadhi" (Nata—Balaswami Dikshitar) and "Sriraja" (Balahamsa—Subbarama Dikshitar). The last named raga was from the Venkata-makhi tradition, with sa, ri, ga, ma, pa, dha, sa, as the arohana and a sampurna avarohana under the 28th Mela Harikedaragaula. Dr. S. Ramanathan said that the lakshanas followed by Tyagaraja, Mysore Sadasiva Rao and Patnam Subramanya Iyer were different viz. sa ri ma pa dha sa sa ni dha pa ma ri ma ga sa.
Vidwan B. Rajam Iyer gave a lecture demonstration on "The Nuances of Some Ragas". He said that subtle srutis like the ekasruti rishabha played an important role in ragas like Gaula. The speaker sang "Sri Rajagopala" of Dikshitar to illustrate how the gandhara and the nishada figured in Saveri in a manner which can only be learnt personally from a Guru. Singing snatches of Sahana, he demonstrated that the jiva swaras of the raga were nishada, gandhara and rishabha.

Prof. K.R. Rajagopalan of the Madras Christian College, Tambaram, read a paper on 'Cluster Analysis Techniques in the measurement of appeal of Karnatic Music.'

Sri Sandhyavandanam Srinivasa Rao gave a lecture—demonstration on "Some essential norms to be observed in the rendering of kritis in performances". He said that artistes should, before embarking upon a concert career, acquire an adequate knowledge of not only musical techniques but also of sahitya and bhava. A concert programme must be carefully planned to cover all the kala pramanas and also talas other than Adi. The kritis of great masters sound beautiful even if sung by a beginner with a minimum of sangatis.

25th DECEMBER, 1980

The students of the Music Academy's Teachers' College of Music rendered devotional songs at the commencement of the fifth day's meeting of the Experts' Committee convened in connection with the 54th Annual Conference. Sri T. N. Krishnan was in the chair. The compositions sung included "Sri Gananatham" (Isamanohari), "Paluke bangara" (Anandabhairavi), "Adiyapadam" (Arabhi), "Nagumomu" (Madhyamavati). Srivanchiyam Sri Ramachandra Iyer, Asthana Vidwan of Kanchi Kamakoti Peetham, presented some rare kritis collected from manuscripts in the Sarasvati Mahal Library at Tanjavur. He was assisted by Kum. Uttukkadu Rukmini. The songs were in Sankrit in praise of the shrine at Srivanchiyam by an unknown composer who lived...
about 200 years ago. The pieces included “Manikya Vaidhurya” (Nilambari), “Gauri Jaya Jaya” (Sankarabharanam) and “Ehi Mahadeva” (Punnagavarali).

Sri S. V. Parthasarathy presented a lecture-demonstration on “How Tyagaraja’s kritis help us to know the correct lakshanas of Apurva and popular ragas”. He sang snatches from krits in Jana- ranjani, Nadachintamani and Purnachandrika to illustrate how the composer had presented the core of the ragas in the very first phrases of the songs.

Sri Embar Vijayaraghavachariar delivered the “Dr. V. Raghavan Shasthyadapurti Endowment Lecture on “Musical Forms figuring in Harikathas”. The lecturer traced the origin of the Harikatha from the kirtan of Maharashtra during the time of the Maratha rules of Thanjavur. Even rulers like Svati Tirunal and Serfoji composed nirupanas in Sanskrit and Marathi to be sung in Harikathas. A galaxy of Harikatha performers from Krishna Bhagavata of Thanjavur (1847-1903) embellished the art with their genius, utilising the compositions of Marathi poets like Moropant, Vamana Pandita and also Tamil, Telugu and other compositions.

Sri Embar sang a variety of compositions handled exclusively in Harikathas like “Moresvara” “Tandavanityakari” in the Purvaranga or introduction. Saki, Dindi and Ovi are some of the Marathi metres commonly used in Harikathas while many songs were in the chaupai metre of Hindi poetry. The abhangas of Namdev, Tukaram and other saints sung in Hindustani ragas, played an important part in Harikathas.

26th DECEMBER, 1980

The sixth day’s meeting of the Experts’ Committee of the Music Academy commenced today with the rendering of devotional songs on the Vina by the students of the Academy’s Teachers’ College of Music. Sri T.N. Krishnan presided. The kritis rendered included “Pranamamayaham” (Gaula”), “Devi niye Tunai” (Kiravani) and “Anuragamuleni” in Sarasvati.
Sri V. Sethuramiah and Sri S. Rajam presented a feature on Sri Cheyyur Chengalvaraya Sastri (1810-1900) and his compositions. The composer, who hailed from the Chinglepet District is stated to have composed more than 1000 pieces in Sanskrit and Telugu and also a prabandham called “Muthukumara Satakam”. Sri S. Rajam rendered a selection of Sri Changalvaraya Sastri’s compositions which included “Amba nannu” (Todi), “Aviralamagam” (Kalyani) and “Entavedina” (Durbar).

Smt. Savitri Rajan presented an interesting lecture demonstration on the “Sarvartha Sara Sangrahamu” (1859), a work in Telugu script, which appears to be the first book in Karnatic music to be published with notation. The author was Vina Ramanuja of Tirunagari who lived at Triplicane and was patronised by one Govindaraja Chetty. Apart from Gitams and Prabandhams, the work comprises 192 kritis of nine composers including 20 of Tyagaraja with notation and 89 without. Smt. Rajan played on the vina selected portions from the book which included a rare varnam in the raga Navaroz. She was assisted by Smt. Mythili Nageswaran and Sri Michael Nixon.

Dr. M. Harihara read a paper on “Royal contribution and patronage to Indian music”. He traced the support given to musicians from the time of Mahendravarman I of Kanchi Pallava dynasty (7th century). The Chola kings of Tamil Nadu liberally encouraged and nurtured musicians and other artistes. Indian music would not have risen to the present excellence but for the liberal patronage of rulers and nobles through the centuries.

Pandit Narayan Rao Joshi of Calcutta gave a lecture demonstration on “A survey of Kheyal system in Hindustani Classical music”. He said that after the 14th century, Indian Music came into contact with Persian melodies and developed new types of compositions.

Each raga expressed a particular emotion or rasa like Sringara, Gambhira, Soka, Bhakti and Vira. Pandit Joshi sang pieces in the ragas Desh, Gunkali, Puriya Dhanasri, Durbari Kanada, Adana and a thumri which represented the various moods.
Sri V. Muthukrishnan sang selected verses from the Kandar Alankaram and Kandar Anubhuti of Arunagirinathar at the commencement of the seventh day’s meeting of the Experts’ Committee of the Music Academy. Sri T. N. Krishnan was in the chair. Sri Muthukrishnan first sang the Kandar Anubhuti in Nata, Gaula, Arabhi, Varali and Sriraga and verses from the Kandar Alankaram in Bilahari, Sarasvati, Ritigaula and Surati.

Sri Jaya Ganesh Tala Vadya Vidyalaya, Madras, run by Sri Harihara Sarma with a strength of 150 students, presented a demonstration of Tala Vadyas, under the direction of Sri T. H. Vinayak Ram. Twelve students of the Vidyalaya played a variety of talas like Rupakam and Adi on the Mridangam, Ghatam, Dolak and Kanjira with striking co-ordination. Vidwan G. S. Krishna Iyer complimented the young artistes on their extraordinary command over the instruments.

Sri S. Mukund of Bangalore read a paper on the “Infinite Variety of Upanga ragas”. Introducing the speaker as a competent musicologist and composer, Sri T.S. Parthasarathy said ragas were subject to numerous classifications like Upanga, Bhashanga, Raganga and also as Ghana, Naya and Desya and these made an interesting subject for study.

In his thought provoking paper, Sri Mukund pointed out that there were 483 major combinations under each of the 72 melas and these totalled to a colossal 34,776 Upanga varieties. He sang the arohana and avarohana of a number of ragas to illustrate his point that ragas should possess aesthetic appeal, stability and harmonic beauty. Otherwise they may be shortlived and disappear gradually.

Smt. Vidya Shankar presented a lecture-demonstration on the “Derivation and Application of additional Srutis in Karnatic music”. Playing on the Vina different compositions of the Music Trinity like “Bhavani” (Syama Sastri), “Rama Bana” and
“Namoralakimpa” (Tyagaraja), she explained how subtle srutis outside the gamut of 22 figured in ragas like Saveri and Devagandhari.

28th December, 1980

The students of Dr. S. Ramanathan, sang a selection from the Tiruppugazh songs of Arunagirinatha at the commencement of the eighth day’s meeting of the Music Academy’s Experts’ Committee. Sri T. N. Krishnan presided.

The Tiruppugazh songs rendered included “Pakkarai Vichitra”, “Akaramudalena”, “Sinattavar” “Padi madi nadi” and “Endai varuga.”

Sri T. V. Rajagopalan delivered a talk on “The Appreciation of Music”. He said that the formulation of guidelines for appreciative listening of music had been one of the objectives of the Music Academy from its inception. The listener should also be properly educated so that he can become a discerning lover of music. The speaker made a number of suggestions for achieving this objective. Programme books should contain more details and an appreciation of at least some of the songs sung. The concert artist should make his concerts educative as well. A glossary of Telugu words used in Telugu kritis should be prepared and a history of ragas may also be compiled to know why some ragas have disappeared and why some of them have survived through the centuries. The rasika and the musician should be complementary to each other, as one cannot exist without the other. Sri T. N. Krishnan thanked the speaker for his interesting presentation of an important subject.

This was followed by a violin concert by Vidwan T. N. Krishnan, President of the 54th Conference of the Academy. He was assisted by Kum. Viji Krishnan and Master Sriram Krishnan. Vidwan T. V. Gopalakrishnan (Mridangam) and Vidwan T. H. Vinayak Ram (Ghatam) provided instrumental support. The compositions played by Vidwan Krishnan included “Endaro” (Sriraga) and “Niravadhi” (Ravichandrika-Tyagaraja), Bhairavi Swarajati
MEETINGS OF THE EXPERTS’ COMMITTEE

(Syama Sastri) and “Paridana” (Bilahari - Patnam Subrahmanya Iyer.) These were followed by Ragam, Tanam and Pallavi in Saveri (raga malika in Behag, Kanada and Subha Pantuvarali).

29th DECEMBER, 1980

The ninth day’s meeting of the Music Academy’s Experts’ Committee commenced with the singing of bhajans in Hindi, Tamil, Kannada and Marathi by the Vanipriya group of ladies trained by Sri P.S. Srinivasa Rao. The items presented included “Ramakrishna” (Jaith—Nandadas), “Then irukkum” (Chandrikauns), “Sakala graha” (Adana—Purandara Dasa) and “Vithala Vithala” (Sindhu Bhairavi—Chokhamela).

Smt. Gomati Viswanathan, Head of the Karnatic Music section in the Delhi University, gave a lecture-demonstration on the ‘Temple Music of South India’. The temples in Tamil Nadu like those at Tanjore, Chidambaram, Srirangam and Suchindram were literally archives of our musical art. The part played by them in the propagation and preservation of fine arts can never be overestimated. The performance of music and dance was an integral part of temple rituals. Smt. Viswanathan sang the Tiruppalli Ezhuchi of Tondaradippodi Alvar, “Saranu Saranu” and padyas from the Dasarathi Satakam of Bhadrachala Ramadasa to illustrate her points.

Smt. M. S. Anasuya from Jakarta presented a lecture-demonstration of Indonesian Musical instruments like Gamalan, Saron and Angklong. With the help of recordings and slides, she explained the construction and musical qualities of a number of instruments used in Indonesian and Balinese music. The recorded music played by her had a close affinity to Indian music.

Sri S. Ramanathan gave a lecture-demonstration on the ‘Pann system of Tamil Nadu’. The Paripadal mentioned the names of the poet, the composer of music and the pann adopted. The Yazh played an important part in shaping the Tamil panns. Modal shifts of swaras by the cycle of fourths and fifths yielded new scales.
and panns. There were also upper and lower limits for the alapana of different panns.

Sri L. S. Rajagopalan from Trichur presented a lecture demonstration on 'Raga rasa correlation in Kathakali'. Assisted by Sri Madambi Subramanyam Nambudri, who sang Kathakali pads, Sri M. P. Sankaran Nambudri danced, in the Kathakali idiom, a verse in the raga Padi, depicting sringara rasa from the Kichaka Vadham composed by Iraiyimman Thampi. The same raga was used for depicting the vira rasa in the Maricha incident in the Ramayana story.

Ahiri was another raga commonly used in Kathakali to depict different rasas like Sringara, Vira and Raudra. A scene from the Ramayana connected with Indrajit and another from Mahabharata about Bhima and Bakasura were depicted. Sri Kuttan played the chendai.

30th DECEMBER, 1980

With Sri T.N. Krishnan in the chair, the tenth day's meeting of the Experts' Committee of the Music Academy commenced today with the singing of verses from the Tiruppavai of Andal by the Saundarya Ladies Association. The pasurams sung included "Margazhi", "Ongi" "Ambarame" and "Vangakkadal".

Srirangam Sri R. Kannan, Member of the Experts' Committee, presented a comparative study of Tillana and Tarana, a closely allied musical form in the Karnatic and Hindustani styles of Indian music. The old name for it appears to have been Tiri Tillana. It usually consists of syllables like Dhim, Dhim, Tanana etc. and a sahitya portion was sometimes added at the end. Sri Kannan traced the historical development of Tarana and played recordings of it by eminent artistes of Hindustani music. He concluded his talk by singing a Tillana in Vasanta by Kannuswami Nattuvanar (18th century) and a Tarana in Kedar. Sri S. Srinivasa Rao said that this art form was closely linked with the syllables of percussion instruments like the Tabla and Mridangam and was highly popular among listeners.
Dr. S. Venkitasubramania Iyer presented a lecture demonstration on the ‘Utsavaprabandha of Sri Svati Tirunal’, describing the ten day festival of Lord Padmanabha at Trivandrum. The prabandha was in fact a musical composition with verses and kirtanas in Sanskrit, Malayalam and Manipravala describing the many rituals of the festival. Smt. Bhagyalakshmi and Smt. Saraswati Muthuswami rendered a few compositions from the Utsava Prabandha which included “Kanakamaya” (Useni), “Panchasayaka” (Nilambari), “Pankajaksha” (Todi) and “Sarasijanabha” (Sourashiram).

Prof. R. Satyanarayana gave a talk on the “Evolution of the Violin in Karnatic Music”. The speaker said that prototypes of instruments like the violin were to be found in different parts of India and were known by different names like Ravanahasta (Rajastan). They were also seen in sculptures in some parts of our country.

The modern violin used in Karnatic music is a Western instrument perfected by an Italian instrument maker called Stradivari (15th century). According to Subbarama Dikshitar, the violin was first introduced into Karnatic Music by his grandfather Balaswami Dikshitar. But a painting in Mysore would appear to show that it was in use in South India even earlier. Several musicians in the Karnatak area had taken to playing the violin even in the 18th century.

Pandit Narayan Rao Joshi and Sri S. Rajam presented a comparative rendering of Hindustani and Karnatic ragas as per lakshanas furnished in the Raga Nidhi of B. Subba Rao. Sri T.S. Parthasarathy explained the lakshanas as per the treatise. The ragas sung were “Bhipalasi” (Abheri), “Kedara” (Hamir Kalyani) “Abhog” (Abhogi) and “Pooriya” (Hamsanandi).

31st DECEMBER, 1980

The eleventh day’s meeting of the Experts’ Committee of the Music Academy commenced with the singing of the Sanskrit compositions of Sri Mrutyunjaya Ramakrishna Iyer by the students of
the Madras University’s Department of Music. Sri T.N. Krishnan presided. The songs included a Varnam in Kiravani, kritis in Kalyani. Budharanjani, Sarasangi and a ragamalika in Todi, Sankarabharanam and Kambhoji.

Sri P. Balakrishnan and party presented a feature on the ‘Navaratnamala’ group of kritis composed by the Tanjore Quartet in praise of Sri Muthuswami Dikshitar who was their Guru. It is stated that Dikshitar stayed at Tanjore for a few years to impart advanced training in music to the Quartet. The kritis presented included “Mayatita” in Mayamalavagoula, “Satileni” in Purvikalyani, “Sarasakshi” in Sailadesakshi and “Sri Guruguha” in Bhinnashadjam. Sri C. S. Krishna Iyer complimented the party on the excellent presentation.

Sri K. Srinivasulu Setty, Special Officer for Annamacharya Project and Kum. Shobha Raju from Tirupati presented a feature based on the kritis of Taliapaka Annamacharya. Sri Setty explained that the compositions of Annamacharya fell under two categories, the Sringara Sankirtanas and the Adhyatma Sankirtanas and thousands of such songs had been unearthed. The kritis rendered by Kum. Raju included “Brahma gadiqina” (Mukhari), “Alarulu guriyaga” (Sankarabharanam), “Sakalam” (Sanskrit—Vidhumani) and “Chiruta navvula” (Todi).

Sri Umavalpuram K. Sivaraman presented an interesting lecture-demonstration on the Mridangam. He traced the origin of the percussion instrument from early times and mentioned several eminent Vidwans of the last generation who had contributed to the enrichment of the art of playing the Mridangam. They included Sri Alagamambi Pillai, Sri Rangu Iyengar and Sri Tanjore Vaidyanatha Iyer (Sri Sivaraman’s Guru) from whose playing techniques the lecturer demonstrated a few samples. He also explained the responsibility of a percussion artist in co-operating with the main artists and making the concert a success. Sri V. Ramachandran sang a few pieces to which Sri Sivaraman provided accompaniment by way of demonstration.
Vidwan Anantaraman of Nagapattinam exhibited, in the foyer of the auditorium, an interesting collection of photos, paintings and charts of the Tiruvaiyaru Festival, musical instruments and the activities of the Music Academy. The centre of attraction was a palm leaf sale deed containing the signature of Tyagaraja.

1st JANUARY, 1981

With Sri T.N. Krishnan in the chair, the Experts’ Committee meeting of the Music Academy commenced with the singing of the compositions of the late Mayuram T.R. Viswanatha Sastri by Smt. Vallabham Kalyanasundaram assisted by Smt. Rukmini Pushpavanam. Sri T.S. Parthasarathy announced that an endowment had been made with the Music Academy by the T.R.V. Trust for the popularization of the songs of the composer. The songs rendered included a varnam in Gaula, a Swarajati in Todi, a kriti in Khamas and a Tillana in Bilahari.

Mr. William Jackson of the Harvard University, U.S. who is conducting research on the contribution of Tyagaraja to music and religion, read a paper entitled ‘A western musicologist on Sri Tyagaraja’. He emphasized that performers should not forget that Tyagaraja’s music was a sadhana vehicle for the experience of bhakti and should not sacrifice that aspect for the sake of musical excellence.

Sri Vinjamuri V. Narasimhacharya, the oldest member of the Experts’ Committee, read a paper on the ‘Nauka Charitram’ of Tyagaraja. He pointed out how Tyagaraja followed the noblest traditions of Yakshagana in Telugu literature and made his opera an amalgam of musical excellence and literary beauty.

Sri T.S. Parthasarathy Secretary, gave a resume of the 12 day session of the Experts’ Committee and said that a variety of topics on both the theoretical and practical aspects of music was covered during the morning meetings.

Sri T.N. Krishnan stated that all musicians must co-operate with the Music Academy and enable it to achieve its objectives.
Sri K.R. Sundaram Iyer, President of the Music Academy, thanked the Vidwans and all others who made the Conference a success. Sri Semmangudi Srinivasa Iyer, Sri Embar Vijayaraghavachariar, Dr. S. Ramanathan, Dr. S. Seetha, Sri S. Rajam, Sri R.K. Venkatarama Sastri and Sri Swarna Venkatesa Dikshitar also spoke on the Conference.
The Sadas

The Sadas (Convocation) of the 54th Conference of the Academy was held in the Auditorium of the Academy at 4 p.m. on the 1st January 1981 with Smt. Kamaladevi Chattopadhyay, Chairman, Sangeet Natak Akademi, New Delhi, in the chair.

There was a distinguished gathering of members of the Academy, music lovers, musicians and scholars. The proceedings began with a prayer by Smt. R. Vedavalli.

The Sadas was convoked by Sri S. Natarajan, Secretary.

Welcoming Smt. Kamaladevi Chattopadhyay and others present, Sri K.R. Sundaram Iyer, President of the Academy said:

"I have pleasure in extending to you all a warm welcome to this Sadas (Convocation) of the 54th Annual Conference of the Music Academy and in wishing you all happiness and prosperity during the coming year.

We have just completed a thirteen day Conference, the 54th Annual Conference, of our Academy and in the view of many rasikas and our well-wishers it was a purposeful and rewarding experience. The concerts were of a high order and opportunity was given to many young and promising artiste to bring out his or her talent. We covered as wide a spectrum of artistes as possible among vocalists and instrumentalists and in terms of numbers about 150 vidwans and vidushis participated in recitals. I wish to thank them all for enabling us to present an excellent fare to our discerning audiences.

The President of this Conference, Vidwan Sri T. N. Krishnan, gave a violin recital at the Experts' Committee meeting and it was widely appreciated as conforming to the highest traditions in Karnatic music."
The meetings of our Experts' Committee attracted larger audiences this year than ever before including many foreign music students and musicologists. A wide variety of talks, papers and lecture-demonstrations was covered during our morning sessions in which the diverse aspects of Indian music, both Karnatic and Hindustani, as well as the music of other countries were presented. President Sri Krishnan attended the sessions every morning and conducted the meetings in a way that elicited nothing but praise from everyone concerned.

The Sadas we are holding now is being presided over by an outstanding woman of India Smt. Kamaladevi Chattopadhyay. Her achievements in many fields of constructive activity have endowed her image with a unique light. Educated at Bedford College, London, she was keenly interested in Sociology ever since her college days. She is one of the founder members of the Socialist Party of India. She was associated with the National Congress from 1924. She has rendered yeoman service in organising labour unions and arousing political consciousness in Indian States.

Smt. Kamaladevi served as President of the All India Women's Congress in 1944 and also as a Member of the Congress Working Committee. She did commendable work in the rehabilitation of refugees after the partition of the country. Suffice it to say that a documentary film has been made on her as one of the outstanding women of India.

Her accomplishments on the cultural side are many and varied and I wish to mention only a few of them. She has done pioneering work in the revival of the traditional crafts of India and the upliftment of our craftsmen. She was awarded the Magsaysay Award for Community Leadership in 1966 and the title of "Deshikottama" by the Vishva Bharati University at Shantiniketan in 1970.

She is presently the Chairman of the Central Sangeet Natak Akademi at New Delhi, an institution to which the Music Academy is indebted in many ways. All the publications brought out by us this year were published with grants-in-aid from the Sangeet Natak Akademi.
In addition to the usual Sadas Awards for musicians who had participated in concerts during the year and the Conference and prizes for the successful candidates at the Competitions and Certificates to students of our Teachers' College of Music, we have selected four senior Musicians this year to be awarded Certificates of Merit for their distinguished service to the cause of Music.

1. Vidwan A. Narayana Iyer
2. Vidwan C. S. Krishna Iyer
3. Vidwan Docca Sreeramamurthy
4. Natyacharya K. P. Kittappa Pillai

I once again extend to all of you a hearty welcome and request Smt. Kamaladevi to preside over this Sadas and conduct the Proceedings."

Sri T. S. Parthasarathy, Secretary of the Academy, presented Vidwan T. N. Krishnan, President of the 54th Conference.

"Born at Parur in 1928 as the eldest son of Sri Narayana Iyer and Srimathi Narayani Ammal. A child prodigy, learnt music under is father. Won acclaim from connoisseurs of Karnatic music while in his teens. Later came under the tutelage of Sangita Kala­ nidhi Semmangudi Srinivasa Iyer. Has accompanied stalwarts like

Vidwan T. N. Krishnan

The President of the Sadas Smt. Kamaladevi Chattopadhyay conferred the title of 'Sangita Kalanidhi' on Sri T. N. Krishnan and presented him with the Sanad and the Insignia of the title.

Sri S. Ramaswamy, Executive Trustee, announced an Endowment made by Sri C. V. Narasimhan of Rs. 32,000, the interest from which was to be awarded to the President of each year's Conference of the Music Academy, Madras. A cheque for Rs. 3,000 donated by Sri C. V. Narasimhan to be awarded to the President of the 54th Conference was presented to Sri T. N. Krishnan by Sri K. R. Sundaram Iyer, President of the Academy.

The Academy had selected four senior Experts who had done distinguished service in the fields of Music and Dance for the award of Certificates of Merit.

Vidwan Sri Docca Sri Ramamoorthy
Sri M. R. Narayanaswami, member of the Executive Committee, presented Vidwan Docca Sri Ramamoorthy.

"Born in 1907 in a highly cultured family in Vakkalanka Agraharam (Konaseema), Andhra Pradesh. Graduated as Sangita Bhushanam from the Annamalai University. Winner of Gold Medal in the music competition held in the Music Academy in 1933. Former member of the Council of Andhra Pradesh Sangita Natak Academy. Honoured with titles by admiring public in Andhra Pradesh and by the Andhra Pradesh Sangita Natak Academy. Has been member of the Board Studies for music in Andhra University, Waltair. Composer of Tana Varnas, Gitams, swarajaties and Kirtanas. Has served as Professor of music in the Maharaja's College, Vizianagaram."

Smt. Indira Ramadurai, Vice President of the Academy, presented Vidwan A. Narayana Iyer.

"Born in 1911 at Harikesanallur, Tirunelveli District. Son of Sri Appa Iyer, Violin Vidwan. A child prodigy, he was initiated into vocal music and Violin playing by his father. Later came under the tutelage of Sangita Kalanidhi Muthiah Bhagavatar of Harikesanallur. Took to Gottu Vadyam. Commenced giving public
concerts at a young age. Joined the All India Radio in 1945 and served as Music Producer till retirement. Was honoured by the State Government. Presently working as Adhyapak in Sri Venkateswara Kalapeetham at Tirupati, training students in Gottu Vadyam and propagating Annamacharya's compositions."

Sri Ramesh Rao, Member, Executive Committee, presented Vidwan Sri Kittappa.

"Born at Pandanallur in 1914, Son of Sangita Kalanidhi K. Ponniah Pillai, a scion of the famous Tanjore Quartet. Learnt Tamil and Telugu and had music lessons under his father. Learnt Bharata Natyam under his grand-father. Was giving vocal concerts and later became a professor in the Music College of the Tamil Isai Sangam. Has been examiner for Karnatic music in the Annamalai University. Has trained many students in Bharata Natyacharya Sri K. P. Kittappa

Natyam some of whom became prominent in the field. Has published 'Ponniah Mani Malai' and 'Adi Bharata Kala Manjari' and also the Javalis of his ancestor Chinniah Pillai. Has set to dance old and rare pieces and some of the Marathi songs of Shahaji Maharaja of Tanjore. Has been honoured as a Natyacharya by the Central Sangeet Natak Akademi. Presently conducts his own school for music and Bharata Natyam at Bangalore".

Natyacharya Sri K. P. Kittappa
Sri K Vaitheeswaran, Member of the Executive Committee, presented Vidwan Sri C. S. Krishna Iyer.

"Born in 1916. Had his Initial training under Palghat Sesha Bhagavat, father of Sri Palghat Mani Iyer. Later graduated as Sangita Bhushanam from Raja Annamalai Music College, Annamalainagar in 1932, having had training under Sangita Kalanidhis T. S. Sabesha Iyer, Thanjavur Ponniah Pillai and Madurai Subrahmania Iyer and Desamangalam Subrahmania Iyer. Joined Sri Swati Tirunal Academy of Music as Professor and worked under Sangita Kalanidhis Harikesanallur Muthiah Bhagavathar and

Vidwan Sri C. S. Krishna Iyer

Semmanjundi R. Srinivasa Iyer was a music teacher in the palace; was the first principal of the Government Music Academy of Trivandrum between 1957 and 1971. Recipient of awards from Kerala Sangita Natak Akademi. Has been on the Board of Studies as a Member of the Faculty of Fine arts in Kerala and Calicut Universities. Has composed kritis in Malayalam. Has trained a number of pupils who later become front rank musicians."

The President of the Sadas Smt. Kamaladevi Chattopadhyay awarded the Certificates of Merit to the four senior Experts mentioned above.
The Academy also honoured Janab Basheer Ahmed Sayeed, and Sri K. Chandrasekharan, Vice Presidents of the Academy, for their having participated in the activities of the Academy from its very inception in 1927.

Sri R. Santhanam, Member of the Executive Committee, presented Janab Basheer Ahmed Sayeed:

"Born in 1900—An Advocate by profession, has been associated with the Freedom movement working in close contact with prominent Congressmen like Sri S. Srinivasa Iyengar, Sri C. Rajagopalachari, Sri S. Satyamurthi, and others. Fluent speaker in Tamil and English. Served as High Court Judge at Madras for over 12 years. Founded a College for Women at Madras. Associated with the All India Music Conference 1927. Has been with the Academy from its inception for over 53 years. Has been an active member and its Vice President, taking keen interest, guiding its activities and at times presiding over its meetings."

Sri T. S. Rangarajan, Secretary of the Academy, presented Sri K. Chandrasekharan:

"Born in 1904 in a well-known and cultured family in Madras. Advocate by profession, has been associated with the All India Music Conference, 1927. A keen student of Indian art, literature and music, a distinguished author of books in English and Tamil: has learnt about 120 kritis in Carnatic music under Vidwan Mayavaram Krishna Iyer: Has been closely associated with Sri K.V. Krishnaswami Iyer, Sri T. V. Subba Rao, Sri T.L. Venkatarama Iyer, Dr. V. Raghavan, doyens of the Music Academy. Has been the Tagore Professor for Humanities for two terms at the University of Madras. A dispassionate appraiser of Carnatic music and dance; has been guiding the academic activities of the Music Academy by his pertinent and valuable suggestions for over 50 years as member of the Committee and as its Vice-President."

Sri K. R. Sundaram Iyer, President of the Academy, presented mementos to Janab Basheer Ahmed Sayeed and Sri K. Chandrasekharan.
Smt. Kamaladevi Chattopadhyay then delivered her address, a summary of which is furnished below:

"Indian music, with its hoary tradition, should be properly interpreted and presented to the world so that other countries could enjoy its rich variety. Music, dance and drama formed the source of all final expressions of culture. While Western nations presented their concerts in India and people here enjoyed them, Indian music had not made its dent in other countries.

Also, youngsters were being attracted to modern systems of music like jazz. It should be possible to make an impact on them by suitable presentations of our own rich heritage".


Sri R. Ranganathan, Secretary, introduced the musicians who participated in the different concerts of the season and had been adjudged as deserving of special awards. The President of the Sadas gave away the awards (see list elsewhere).

Sri P. S. Ramachandran, Member of the Executive Committee, introduced the winners of the various music competitions held during the Conference, and the President gave away the prizes to the successful candidates (see list elsewhere).

Sri V. K. Ramaswami Mudaliar, Trustee, proposed a vote of thanks.
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7. Syama Sastri Kritis Sri Uttaram Thamba Sachitananda Prize  
Endowed by Uttaram Thamba Sachitananda

8. Maharaja Svati Tirunal Compositions—Murthi Memorial Prize  
Endowed by the R. K. Murthi Memorial Committee

9. Modern Compositions—L. Muthiah Bhagavat Memorial Prize  
Awarded by the Executive Committee of the Music Academy

10. Tamil Songs—The ‘Amarar Kalki’ Prize  
Endowed by Srij T. Sadasivam

11. Purandaradasa Padas  
Endowed by V.S.S.K. Tobacconist, Jaffna

12. Kshetrajna Padas  
Awarded by the Music Academy

13. Pallavi Singing—Dr. Sankaranarayana Iyer Memorial Prize  
Endowed by Dr. S. S. Krishnan

14. Sanskrit Compositions—Dr. V. Raghavan Memorial Prize  
Awarded by Smt. Priyamvada Sankar

Endowed by Uttaram Thamba Sachitananda

I " Bhagyalakshmi
II " Geeta Krishnan
III " Subhasri Mani

I " Jayanthi Venkataraman
II " S. Narasimhan
III " Geetha Krishnan

I " Bhagyalakshmi
II " Subhasri Mani
III " Prema Rajasekhar
II " Jayanthi Venkatraman
I " Jayanthi Venkatraman
II " H. K. Manonmani

No competitor
No award

I " Latha Ramchand
15. Tevaram Divya Prabandham and Lingappa Naidu Garu's Kirtanas—Sri Vijayaraghavalu Naidu Memorial Tambura Prize

16. Rajalakshmi Jagannarayanan Prize for Tulasidas Songs

17. Prize for Tamil Devotional Songs

18. Sri U. Ramachandra Rao Memorial Prize for Meera Bai Songs

19. Papanasam Sivan's Songs—Smt. Alamelu Viswanathan Prize

20. G.N.B's Songs

21. T. Chowdiah Memorial Prize for Varnams

Awarded by Vijayaraghavalu Memorial Religious & Charitable Trust, Sirkali

I Prize K.R. Kannan

I II S. Sundar

S.V. Usha

V. Mythili

Prema Rajasekharan

Jayanthi Venkataraman

C.V. Jayasree

Lata Ramchand

Geetha Krishnan

K. Uma

S. Venkatesan

S. Narasimhan

A. Lalitha
22. S. A. Venkatrama Iyer Prize for Mridangam

23. Sri S. Ramaswami Prize for the best competitor

**CONCERTS:**
1. Smt. Yogam Nagaswamy Award for a Senior Vocalist
   - Endowed by Smt. Yogam Nagaswamy
   - Awarded by Smt. Yogam Nagaswamy

2. Dr. Raja Sir Annamalai Chettiar Memorial Award for Talented Musicians
   - Endowed by his daughter Smt. Unnamalai Achi
   - Awarded by Sri S. Ramaswami Shashtiabapurti Commemoration Charitable Trust

3. Veenai Shanmukavadivu Memorial Award for a Veena Player
   - Endowed by M.S.S. Ladies Felicitation Committee

4. Smt. Sarada Krishna Iyer Memorial Award for Mid-year Concerts
   - Endowed by Justice V. R. Krishna Iyer

Endowed by Dr. S.A.K. Durga

I " Venkatavaradan
II " Jayanthi Gopal
III " V. Rajasekar

Jayanthi Venkatraman

Tiruppampuram
Sri N. Sivasubramanyya Pillai

Tiruvengadu Sri Jayaraman
Sri N. Ramani
Sri T. V. Sankaranarayan
Sri L. Subramanyam
Sri Trichi Sankaran
Sri K. P. Sivanandam
Sri V. Subramanyan
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13. **Palani Subramania Pillai Memorial Prize**

Endowed by Sri Mahalingam Kolappan of South Africa, disciple of A.V. Raghu Prasad

14. **Nyayapathi Sriranganayakamma Award for deserving Junior Artiste.**

Endowed by Prof. N.V.V.J. Swami, U.S A.

15. **Nyayapathi Rangamannar Award**

Endowed by Sri N. V. V. J. Swami

16. **Naum Lichtenberg Prize for a Violinist, Junior/Sub-Senior**

Endowed by Dr. Johanna Spector, New York

17. **Semmangudi Narayananswamy Aiyar Memorial Award for Junior Violinist**

Endowed by Sri V. Panchapagesan

18. **Lalgudi V. R. Gopala Iyer Award for a Junior Violinist**

Endowed by Sri Lalgudi G. Jayaraman

19. **Abhiramasundari Award for a Violinist (Junior) Sub-Senior**

Endowed by Late Violinist Abhiramasundari

20. **Chellapally Ranga Rao Award for a deserving Veena player**

Endowed by Sri Chitti Babu

21. **Dr. Henry Cowell Prize the best junior Mridangist**

Endowed by Dr. Henry Cowell U.S.

Endowed by Sri Shanmukanandan

Sri O. S. Tyagarajan

Smt. Neela Ramgopal

Sikkil Sri Bhaskaran

Sri Abdul Hazeen

Smt. Radha Sundaresan

Sri T. K. Padmanabhan

Smt. Shanthi Rao

Tiruvarur Bakthavatsalam
22. V. R. Sambasiva Iyer Memorial Award for Musician, Junior/Sub-Senior
   Awarded by Sri S. Natarajan
   Endowed by Sangita Kalanidhi Semmangudi Sri R. Srinivasa Iyer
   Endowed by Sangita Kalanidhi G. N. Balasubramaniam
   Smt. Rajalakshmi Ananthanarayanan

23. Semmangudi Narayanaswamy Iyer Memorial Award (II Prize)
   Endowed by Sangita Kalanidhi Semmangudi Sri R. Srinivasa Iyer
   Endowed by G. N. Balasubramaniam
   Smt. Rajalakshmi Ananthanarayanan

24. G. V. Narayanaswami Iyer Memorial Award (II Prize)
   Endowed by Sangita Kalanidhi G. N. Balasubramaniam
   Smt. Rajalakshmi Ananthanarayanan

25. Vaikom Krishna Iyer Memorial Prize

TALKS & DEMONSTRATIONS

1. Dr. V. Raghavan Shastyabdapurti Lecture
   Endowed by Dr. V. Raghavan Shastyabdapurti Committee
   Sri Embar Vijayaraghavachariar

2. Mayuram T. R. Viswanatha Sastri Memorial Award
   Endowed by TEEARVEE TRUST
   Smt. Vallabham Kalyanasundaram Smt. Rukmani Pushpavanam
   Sri Narayana Rao Joshi

3. Suryakanthamma Memorial Award for the best Demonstration
   Endowed by Sangita Kalanidhi Sri M. Balamuralikrishna
   Sri S. V. Parthasarathy

4. Award for the best paper, talk etc., at Experts' Committee
   Endowed by Sri A. C. Rangarajan
   Kum. Sudha Venkataraman
   Kum. K. Bharathi
   Smt. Parvathy Raman
   Master Ravikiran
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Sama Veda and Sangita

P. K. RAJAGOPALA AIYAR

Sangita is the art wherein the ply of sounds pleases the ear. It is in itself a potent language which can convey the emotions of all animal beings. It is the most sublime of all the fine arts.

It is a vidya; and hence, if practised on prescribed lines, it can lead the aspirant to salvation. Sage Yajnavalkya says that an adept in playing on the vina or one well versed in the jati (raga) sastra, which is based on a thorough, analytic study of the science of the srutis, i.e. the svara suksma sastra, or a past-master of the tala sastra—any one of the above can attain to moksa without much effort:

Thus, music is, in itself, a supreme mode of Yogabhyasa. It is one of the four upavedas, viz., the Gandharvaveda, which is attributed to the Sama Veda:

Dattila says that Gandharva is the Art of Sangita consisting in the aggregate consolidation of words (वाक्य) and tune (नुमा), matched to a fitting and synchronized scheme of rhythm and performed with concurrent application of all the above adjuncts:

—Dattila-3
And the words used to sustain the tune should relate only to God. That is why our ancients used only the words of particular \textit{rks} suitably selected from the \textit{Rk-Samhita} to make up good songs. And the songs so made up are termed “\textit{samans}”. Bharata says that Brahma, while creating the Art and Science of Dramaturgy, chose appropriate passages from the \textit{Rgveda} as the text (पाल्य) of songs, while He shaped the tunes out of the \textit{Samaveda}:

\textbf{जगाध पुष्पम् ब्रह्मेदाद् साममथो गैलमेव व} \|  
—Natyasastra-17

Further, the term “\textit{sama}” is the elongated form of “\textit{sama}”, which denotes “Brahman” who is identical with all, coincident with all. Samagana is therefore tantamount to heralding to the world the unity of the Soul as well as the consummation of life accruing from one’s cognition of that truth.

Lord Sri Krsna points out that, of all the Vedas, He is manifest most in the \textit{Samaveda}:

\textbf{वेदाणी सामवेदोदिन} \|  
—Bhagavadgita-X-22

The 857th name in the Lalitasahasranama is \textit{गानकोशुण्}. Devi delights in music. And Bhaskararaya the great commentator, says that the name refers to the singing of the \textit{Samaveda} and its adjunct, the \textit{Gandharvaveda}. Similarly the 909th name in the same text is \textit{सामगनायविवा}. She rejoices in the singing of the \textit{Samaveda}. Bhaskararaya dissolves the compound as \textit{सामग्रण अव ग्रिया}. That is, She is fond of the singers of the \textit{Samaveda} as of Her own life:—

\textbf{साम गायनिन हित सामणा: - छन्दोगा: | तेजनवत-प्राणश्च-प्रिया:}  
| \textit{विष्काशा} || [अन: \textit{तत्त्वा: स्वाग्रणसयथ सामायतिनिन्य प्रतिपदितं}] \|  
—Saubhagyabhashkara-909.

The ‘\textit{sruti} says that, in a \textit{yajna}, the \textit{devas} are pleased by the singing of the \textit{Samaveda}, and then only they shower on the
yajamana the desired fruits. The Rgveda terms the chanter of the Samaveda as सामन: i.e., the singer of the samans:

उषे बाचिकोदिति सामण। इव ॥
—Rgvedasamhita-II-43-1
उद्धेरं शाकुने सामे गायति ॥
—Rgvedasamhita-II-43-2

The Taittiriya Upanisad declares that the Cognition of the Parabrahman is most potent through the sweeping play of the Nadabrahman; and this is effective in the singing of the samans, particularly while intonating a huzza of high glee over the happy mystic experience of a sage who has realized Brahman:

एतत् साम गायःस्ते हाः उ हाः उ हाः उ ॥
—Taittiriyopanisad-III-10

Samagana is the gift of the Vedas to World Music. The unique tunes of the primordial samans have come down to us in the original pristine purity of tone and word.

Gana is of two kinds: (1) Mundane and (2) Scriptural:

गान हि द्विविंयं छीकिकं वैदिकं च ॥
—Vacaspatya-2371

The distinguishing characteristic of scriptural gana is defined by sage Jaimini as the vocal function wherein the notes are pleasantly and explicitly sounded exactly on the respective microtones standardized by the sastrakaras, streaming through select rks:

गीतिन्द्रम किया—सा क्रमायस्यवयनजिनितकस्य—
विशेषानां अभिविद्यका , . . . सा च नियतपरिमाणायम् कविचिन्तिते ॥
—Jaiminisutrabhasya-IX-2-29

Phonetic and other changes are introduced to convert rks into saman songs. Stobhas are long extensions of syllables and interpola-
tions of syllables or even of whole words, such as Hoyi, Hoi, Hova, Hai, Haw, Oi, Ai etc., which sound like huzzas or shouts of joy appended to the simple rks in order to convert them into songs for singing. The following examples illustrate the above:

The tune of the tenth mantra of the sixteenth sukt in the sixth mandala of the Rgveda Samhita beginning with the words आन शाबाहि has the following svara pattern:

आन शाबाहि वीतये गुणाने हृष्यदाते ||

वि हृतो संस्ताबिहिरि ||

The tune of this mantra, which is couched in the Gayatri Chandas, was expanded later into a pleasant saman~ as a result of which, the syllabic vowel content got elongated as follows:

शा सांविषयस्ता-सारीरसिनिता-रिसंगारिः-गंगारिः

गंगारिः गंगारिः

आ ो ो ो हाय ो ो ो ो

या ो हाय

गंगारिः गंगारिः-रिसंगारिः रिसंगारिः-गंगारिः

रतो या ो ो हाय ो ो ो ो

दा ो हतो

गंगारिः-गंगारिः गंगारिः-रिसंगारिः-रिसंगारिः-गारिः

वा ो ो हाय ो ो हाय ो ो हाय ो ो हाय ो ो हाय ो ो हाय ो ो हाय ो ो हाय ो ो हाय ो ो हाय ो

गारिः-नीवस्त निलिप्त-निरिरतस्त-निरिरक्त-निरंजनी-निसंस्ते

शा ो ह व हा ो हा ो आ ो ो हो ो आ ो

वा ो ो

मिलिता-नीचासा ॥

ो ो ो ो ॥
Thus, chosen rk stanzas are converted into samans by the device of phonetic changes and interpolations of svaras, stobhas and other euphonious operations:

\[ \text{क्षण्युः साम गीते} \]

says the Chandogya Upanisad.

A sizable bulk of these slow-moving melodies is termed “Gramegeyagana” signifying that these cadenza strains were intended to be sung at religious rituals performed in homes in the villages in contradistinction to the “Aranyageyagana”, intended to be sung in the forest.

To take another example, the tune of the thirteenth mantra of the above sukta in the same mandala of the Rksamhita, has the following svara-pattern:

\[ \text{तन्मने पुनंकरादाध्यथेऽ निरंस्त्यथ} \]

\[ \text{मृझों विश्रेप्य वापत} \]

The tune of the above mantra has been expanded later into a sweet saman song as follows:

\[ \text{तसंसाराः नीचाधा भा, संसार गारीसा-गारीसा} \]
\[ \text{व्या म श्रेो प्रशा वक्षा ६० राो द धी} \]
\[ \text{आं चरे बाँ ना ईं} \]
\[ \text{सेसाराराः, रिसीनिः धां} \]
\[ \text{हारारनानीहा धारार} \]
\[ \text{ध मासू ० या० हरं ३ ४ त थ} \]
\[ \text{३ ४ धों बासू} \]
\[ \text{सानीचापा नीचाधा नीचाधापावासा} \]
\[ \text{३ ४ ह या० या बा ० बासंतै० ़ा हा ईं} \]

—Samaveda—Purvarcika—Agneyakanda—Prapathaka I—Dasati I
Now, the above illustrations indicate that particular passages of the Rk samhita were later used as themes for expansion into songs. Herein is to be traced the germ of our modern feature of niraval, which is sahitya prastara. Only, this original sahitya prastara was kalpita; and it has, through the efflux of the centuries, gradually bloomed into manodharma sahitya prastara.

These songs, sung from the dawn of human civilization, have come down to us with unsullied purity. Only, they require musical interpretation with technical explanations in terms of the Sangita sastra paribhasha.

For example, the explanation given by the Siddhantakaumudi of Bhattoji Diksita for the following three sutras of the Astadhyayi of Panini, has reference only to the grammar of the Sanskrit language, and not so much to Musicology. But the sutras themselves do refer to Music also, as is borne out by the corresponding vakyas of the Siksa of the same sage, corroborating the musical interpretation:

The above-mentioned sutras are:

(1) उदात्तः: "The Udatta is high." (2) अनुदात्तः: "The Anudatta is low." (3) स्वरितः: "The Svarita is the consummation (of the above)."

---Astadhyayi-I-2-29; 30; 31.

The corresponding vakyas of the Siksa of Panini run:

उदात्तानुदात्तान्वित्वद स्वरितः स्वरात्मयः;
उदात्तो नियोदात्तो वात क्वच्चस्य वक्तः;
स्वरितप्रभवः शेषे पद्यमयाक्षेत्रम्;

---Paniniya Siksa—11; 12

Udatta Anudatta and Svarita are the three main svaras which are in use, i.e. in the recital of the Vedas. Nisada and Gandhara function as Udatta, in different stages or contexts; Rsabha and Dhai-vata function (in the above corresponding stages or contexts, res-
pectively) as Anudatta; whereas Sadja, Madhyama and Pancama provide the Svarita (i.e. the pedestal of consummation) alternatively for the above two series.

So far as the other Vedas are concerned the Udatta plies on the Trisruti Rsabha of the Tara sthana, the Anudatta on the Komala Kaisiki Nisada of the Madhya sthana, and the Svarita on the Sadja of the Tara sthana. Thus the Svarita is berthed on the Sudha (i.e. Adhara) Sadja of the ancient Sadja Grama, flanked above by its next higher note, viz. the Tara Sudha (i.e. the Trisruti) Rsabha and below by its next lower note viz. the Madhya (i.e. the Komala Kaisiki) Nisada.

Now, the Udatta-Anudatta-Svarita relationship pattern is modified, amplified and improved upon in the case of the Samaveda by introducing a pleasant expansion and extension of the scheme of the svara-scale, retaining at the same time, the beauty of the symmetry of the counterpart of the intervals of contiguous pairs of svarasthanas.

Thus, in the case of the Samaveda, by the term “Udatta” is meant the “highest” svara of the primordial samika (viz. g-r-s) the Prathama i.e. Gandhara; by the term “Anudatta” is meant the note “just lower” to it, viz the Doitya, i.e. Rsabha; and by the sutra समाहार स्वरितस्: is meant that the Svarita is that svara at which both the Udatta and the Anudatta find summation; and, in the case of this the original samika (viz g-r-s), the triad reposes on Sadja.

In other words, after a sizable spell of singing, dwelling on Sadja as the Svarita, the samika g-r-s is transported in toto to the new position, with the sthana of Madhya as the svarita, retaining intact the original intervals between note and note and with relation to the svarita. And, after singing for another such a considerable span, lodging the samika on the sthana of Madhya as svarita, the triad is again shifted to the newer position with the sthana of Pancama as the svarita.
This process of progressively transporting the pitch of the svarita from sthana to sthana in the order "Sadja—Madhyama—Pancama", not only relieves the tedium of the singer as well as the listener, but also variegates and heightens the effect of the singing; and Samagana constitutes to the votary of the Vedas, both Art and Religion inseparably.

Now to the details: The scale of the Samaveda is a symmetrical one, sustaining a perfectly systematized series of six svaras, progressing in the descending order of sruti, viz. the Prathama, the Dvitiya, the Triiya, the Caturtha the Mandra and the Atisvarya; which notes exactly correspond to the svaras—Gandhara, Rsabha, Sadja, Nisada, Dhaivata and Pancama, respectively. The first three svaras belong to the ucca sthana, whereas the remaining three notes belong to the Madhya sthana. Very rarely the note just higher to the Prathama is touched. It is called the "Krusa" (क्रस्ता भाजने). And it exactly corresponds to the Suddha Madhyama. The structure of the sruti intervals between the svaras of the samika of the ucca sthana viz. g-r-s. is exactly symmetrical with that of the svaras of the triplet of the Madhya sthana, viz n-d-p. In other words, the intervals g-r and r-s correspond exactly with the intervals n-d and d-p respectively. To be precise, just as the Prathama is dvisruti the Caturtha also is dvisruti; just as the Dvitiya is trisruti, the Mandra is also Trisruti; and just as the Triiya is Catussruti, the Atisvarya is also Catussruti.

Perceiving that the two symmetrical samikas are separated by an exact Catussrutyantra, the ancient sages, the first and foremost musical connoisseurs that they were, experimented transporting the samika of the ucca sthana down, just below that of the Madhya sthana. But, at the same time, they were aware that the upasamhara nyasa or culmination of all the gathas was on the Triiya. So allowing that swara, viz Tara Sadja, (i.e. the samahara or the svarita) to remain in its own sthana, they brought down the triad starting with the Krusta, i.e. the triplet in g-r, just below the Atisvarya, just maintaining the Catussrutyantra between the Atisvarya and the Krusta; so that the resultant arrangement after this downward transportation of the samika in - g - r, assumed the new, re-shaped
series of the seven svaras (saptaka) starting with the Trtiya, i.e. the descendant scale is n-d-m-g-r. It is this new scale, progressing downwards, which came to be called the Sadjagrama, because it starts with the sadja. Thus, the scale of Samagana, i.e., the Samasaptaka, is the earliest musical scale of India. This scale later yielded many more scales by the process of grahabheda.

Now, that the saman scale was a downward one, is borne out by the Siksa of Narada:

\[
\text{कसामागणं व्रतमस्त्र बेनोमिश्यस्वरं।}
\text{वैविष्किण्तं गानपवाङ्त्रस्तीमनुसृतमस्तुतं।}
\text{चतुर्दशम्नु इत्यावृत्तिष्यम: प्रश्नो भवेत्।}
\text{पञ्चलु वैज्ञानिक: स्यस्तरम: प्रश्नमस्तुतं।}
\]

Narada Siksa-IV-1; 2

The above list of Narada Siksa just identifies the Sama svaras with the technical appellations of the sapta svaras as in vogue in laukika gana, and they are not the vaidika names; whereas the Samavidhana Brahmana gives the correct Vaidika names in their downward serial order:

\[
\text{कुष: प्रामालस्य श्राह्वो बा वैस्रदेवो बा। आदिन्यानं}
\text{व्रतम: साश्चान्यं द्विनीयं। शामेयत्रुणीयं। वायो-}
\text{क्षुः: सैन्यो मन्न:। मिश्रकुःण्योतिष्ययं।}
\]

Samavidhanabrahmana-I-1-21

Samagana was mainly vocal: the vina and the venu were but accompanying adjuncts utilized to sustain the pitch, intensity and timbre of the choric singing in unison. Further, the tessitura, the telling region of Samagana was and is the tara sthayi, and the predominant samika is g-r-s-. And the phrasing most frequently moves on the lines:

\[
\text{गा: \ री; \ सा: \ री; \ सा: \ नी; \ घा; \ सा; \ री;}
\text{संसा; \ री; \ सा; \ नी; \ सा; \ नी; \ घा; \ सा;}
\text{नी; \ घा; \ पा; \ सा; \ गा; \ गा; \ री; \ सा; \ री;}
\text{सा; \ सा, मं \ गा; \ री; \ सा; \ री; \ री।}
\text{etc.}
\]
Thus, traditional Samagana, practised in its original methodology of procedure, is not mere humdrum recitation but a carefully planned system of hymnal music, i.e. Marga Sangita, based on a definite scale. It is this fundamental system of scaling that later developed into the gramas yielding the murchanas, affording ample scope for the derivation of multifarious transilient scales also, at a later stage. There was thus a vital difference between the system adopted by the sages of old and that adopted by the later musicians. But Panini, the great Sanskrit grammarian, to make up the difference (perhaps not with intention, though), while defining the scope of the three svaras, Udaatta Anudatta and Svarita, points out, in his Siksa the connection between the original system of chanting the other Vedas on the three notes and that of the seven notes that found full development in the Sama gana as shown above.

Well, the upshot of the above study brings out the noticeable fact that all the text of our scriptures really gains momentum only through the tune that plies it all through the medium of the delectable stream of Nada. And it is unmistakably recognizable that God-image as such, is best realized through the ineffable, mystical and blissful conduit of melody, which is after all one, surging in the flow of the Samaveda. Rather, it is the Vyakta Sphota of Nada Brahman.
Appreciation of Music

T. V. RAJAGOPALAN

Educating the listener to appreciate music has been one of the objects of the Music Academy even from its inception. Education is a continuing process and therefore this object is as valid today as then. Further, with democratic ideas creeping into every sphere of life, it is not surprising that even in the art of music, every person feels that his opinion is as good as that of anybody else. Hence, in the context of the present times, the subject “Appreciation of Music” assumes importance. I know there are many here better fitted than myself to deal with the subject matter and I hope that my drawing attention to the subject will make them come forward to deal with the matter in more detail and with greater competence.

The Sangita Ratnakara defines a rasika as one who values music merely for the enjoyment of it. Babies, animals and even plants react to music. Surely rasikas should aspire to be something better - to be knowledgable in their appreciation, to be able to discern the nuances and to differentiate the chaff from the grain.

The rāga system is a unique feature of Indian Music. It is more systematised in Karnatic music than in the Hindustani style of the North. A complete definition of rāga may not be possible but we can say that a rāga has a definite form and possesses ranjakaṭaṇa. Raga is not a synthesis of notes but the notes are the analysed elements of the rāga. Thus, we have the ārōhana and avarōhana of a raga but even these do not give a full description of the rāga. The same swara may sound differently in different ragas. Nay - even in the same rāga, the same note may sound differently with reference to the context. This was made clear by Vidvan Pichumani Iyer in his papers in the previous conferences. So did Smt. Gomathi Visvanathan in her talk on Swarākāku. We have also to note that there may be more than one rāga for the same ārōhana and
avarōhana. Then there are also the rules of consonance, vādi, samvādi and amuvādi. We have also the subtle gamakas which give life to the notes and visesha rāga ranjakā sanchāras.

On the laya side, we have the seven tālas with its five variations of laghu, making a total of 35 tālas. There are also the 103 tālas and the tālas which do not come under the above categories like the chapu tāla.

I have stated the above features to show how difficult it would be if it were necessary for a rasika to learn the lakshanas to appreciate Karnatic music. But that is not necessary. Fortunately for us, we have a treasure-house in the classical compositions of the Trinity and other distinguished Vāggeyakāras. These serve us, as a sure guide to comprehend all that is best in our music. Listening to these classical compositions will give rasikas a deep insight into the rāga svarūpa. One has only to listen to the Ata Tala Varna of Pachimiriam Adiappayya, a svarajati of Syāma Sāstri in chapu tāla, ‘Balagopala’ of Dikshitar and ‘Koluvaiyunnade’ of Tyāgarāja both in Ādi Tāla to have a clear picture of Bhairavi and an idea of rhythmic variations.

The Indian musical system has no fixed basic note. The basic note or Ādhāra sruti is fixed according to the convenience of the musician and all other notes are in relation to it. Therefore the first thing for a listener is to understand the sruti to which the Tambura is tuned. This seems a simple thing. But in reality, if this sruti is not properly understood, it may sound a rāga different to what the musician is singing.

Amongst the various kinds compositions, kritis take us nearest to absolute music. It would be well now to consider matters relating to kritis. A kriti consists of mātu and dhātu or we may say in popular parlance sāhitya and sāngīta. The blending of these two, mātu and dhātu makes the kriti a perfect whole.

The sāhitya is, no doubt, important. A musician must know the meaning so that he may convey the artha bhāva to the listeners. And he must know the correct words of the sāhitya, as mispronunciation or change of words may make it meaningless or even convey the opposite meaning. In the Kālī Kriti of Patnam Subramanyā Iyer, the words of the charana are अभावीहर्षरथि (abhāvīhaḥ raṣṭram)
I have heard it sung as conveying the meaning that the ājāga itself was destroyed. Again in the mangalam some sing ‘Pavāmāna Sutudu’ referring to Vāyu putra Hanumān as ‘Bhavāmāna Sutudu’.

Though the sāhitya is important, it must be clearly understood that it is of subordinate importance to dhātu or the music. Hence Padaccheda or splitting of words becomes excusable if the aesthetics of music or prosody require it. Examples are the splitting of and in and in So also, even language is of secondary consideration. We have to remember that Tyāgarāja and Śyāma Sāstri composed in Telugu in the centre of Tamil country, Tanjore, where the king was a Marātha. The ruler and the people appreciated the music though the compositions were in Telugu. While we can and do listen to classical Tamil songs, we cannot throw away the gems of kritis of Tyāgarāja or Śyāma Sāstri, because they are in Telugu. It is not difficult to learn the meaning of the songs. Perhaps it would be good to publish a book of glossary of the Telugu words used by them in their kritis. I am sure it will only be a small book as many of the words are sambōdhanas (vocatives) and a large number of the words are repetitions. In his Ārabhi kriti ‘Nādasudhārambilanu’, Tyāgarāja says that Nāda or sound has taken the form of Śrī Rāma and that the bow or kōdanda in his hands is the rāga which has the seven bells as seven svaras, thus indicating the high place of absolute music. He also refers to sangatis as ‘sarasa sangati sandarbhamu galagiramulura’ charming like the speech of Śrī Rāma.

Sangatis are melodic variations and are an integral part of a kriti. There are rāga bhāva sangatis and artha bhāva sangatis. We also find a gradual progression of sangatis step by step. They may be found in the initial part or the terminal part of the line. The sangatis are balanced between the different parts of a kriti. While generally the sangatis are that of the composer, sometimes the musicians add one or two sangatis as part of their creative effort or even slightly alter a sangati to suit their voice. Generally, it is not correct to interfere with the unity of the composition. But I think we need not mind changes so long as they are minimal, the music does not suffer and the balance among the various parts are
maintained. There are some kritis where the sangatis are so well and so fully arranged that it will not be easy to make any change. ‘Na Jivadhāra’ in Bilahari and ‘Mariyāda Kādura’ in Sankarābharanam are such examples. It may also be noted that each sangati is sung twice. The first time attention is drawn to the melodic variation so that one can carefully listen when it is sung for the second time.

Another decoration of the kriti to be appreciated is the chitta svara. It is a solfa passage and it is sung at the end of the pallavi or charanam. Sometimes the chitta svara has sāhitya also. The chitta svara is a well thought out addition of the composer himself, while the kalpana svaras are the creative effort of the singer. There are also chitta svaras added to kritis by a person other than the composer which have in due course become part of the composition. Most of the Chitta svaras sung to Tyāgaraja kritis are not his. They have been added by others. Dikshitar and Syāma Sāstri appear to have composed their own Chitta svaras. The Chitta svaras are instructive to the listeners as they indicate the ardhana and the avarohana with their proper gamakas and sometimes include special prayōgas.

At this stage, we may also consider the singing of kalpana svaras for kritis. As I said, while Chitta svaras are well thought out additions to the kriti, kalpana svaras are the creative efforts of the singer. We do not know when this practice of singing kalpana svaras started nor do we know with what object. However, we may surmise that the kalpana svaras would have been introduced to show in a creative way the rāga bhāva and also the intricacies of the tāla. As kalpana svaras must be the creative endeavour of the musician, getting by heart some svaras and repeating them parrot like should be discouraged. Whatever the tempo, the rāga bhāva should be maintained and the finish should be graceful. We find in concerts rasikas applauding even before the conclusion so that no one, probably not even the musician, knows that he has concluded correctly. Such appreciation cannot encourage the musician as he will know that it is done by listeners without a knowledge of music.

One other embellishment is the svarākshara sandhi. This is where the sāhitya letters and the swara letters are the same. As examples we may cite ‘Māgha māsōtsava’ and ‘Sārasa Dala
Nayana'. Sometimes the beginnings of the kritis are in svarākṣhara like 'Ni bhakti bhāgyasudhā', 'Ni dayarāvale', "Sri Rāma pādama", 'Sadāpālaya' etc.

Some musicians introduce Svarākṣhara sandhi of their own. This is unnecessary and is best avoided. Svarākṣhara sandhi must be natural and should not be strained.

Kritis convey to us the form or the Svarūpa of the rāga. Each one of Tyāgarāja's kritis conveys to us one aspect of the rāga. Dikshitar's songs convey to us the full svarūpa, and his ornamentation of the kritis is also greater as for instance, the inclusion of the name of the rāga etc.

Rāgas sung before kritis have necessarily to be short and crisp. The rāga must be identifiable even at the beginning. Tiger Varadachariar once said: "त्रभ्यं शिल्पिरेषां त्रैयो अपूर्वयु्ए शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं

Musicians who sing Pallavi, have a large repertoire of kritis and they can sing varnams in three tempos. Without this qualification, they would be illfitted to sing a pallavi. Similarly a person who aspires knowledgeably to listen and appreciate, should have listened to a number of kritis, learnt to recognise the svarūpa of rāgas and to understand the intricacies of tāla.

After listening to a large repertoire of kritis and the rāga essays preceeding them, the rāga portion is easier to comprehend. In Rāgam, Tānam and Pallavi, it is more elaborately sung, than in the rāgas sung before a kriti. But the Pallavi part in itself can be appreciated best when one knows the intricacies of the tāla which can come only with practice.

To the more serious of rasikas I would suggest intense listening, if not learning, of varnams. It would be a rewarding experience. I would like to narrate an incident here. A great Laya Vidvan was a judge in a competition. One competitor was very good in Laya and executed every exercise that the judge gave. Another was good at laya but was not able to do all the exercises. It was to the latter that the judge awarded the prize. The Laya vidvan gave his reason for the choice. 'Pallavi is not mere gymnastics of tāla. It
is part of music and the Pallavi should be sung, whatever the tempo, in a musical way and the rāga must always be present. That excellence we found in the second competitor'. This lesson is very important and should be noted particularly by the young aspirants to concerts. Rasikas should show their appreciation not for gymnastics or acrobatics but only for musical excellence of the Pallavi.

I would like finally to refer to the Rāgamālīka. Rāgamālīkas set to tāla have their own excellence. The choice of rāgas and the gradual change from one rāga to another are charming and interesting to hear.

The Rāgamālīka Virūthams or slōkam, which are of educative value, are not heard often now. The musician selects rāgas of his own choice and gives a short vivid picture of the rāgas. I think it is here that a musician should introduce new rāgas. They should be short and sung in an attractive way. After the new rāga has been familiarised to listeners they could be selected for elaboration.

This education of the listener is the duty of the musician. The Sangita Ratnākara describes musicians in the following manner.

"A resourceful singer who imparted instruction in the most effective manner was a born teacher, a sikshākāra. He who was not creative but discerning enough to follow the foot-steps of another of proved ability was an Anukāra. Music that was pleasing to the ear but had neither depth, intensity nor lingering impressions was that of a Ranjaka. The last bhāvuka was a rare phenomenon, a product of genius, dedicated dynamic, self-effacing absorbed in Nāda vidyā, indifferent to praise and blame, looking within for inspiration firmly rooted in the past but constantly charting fresh channels of activity".

No one is likely to have all these qualities. They have to strive for them as their ideals. But the least they should have is dedication to music and that whatever efforts they may make should be rooted in the past.

The platform artist should not consider himself merely as an entertainer but should strive to be a Sikshākāra. The concert artist therefore should select classical pieces of accepted value for the concert. No one would object to introducing new classical pieces but it should not be more than one or two in a concert. Some time-
ago a young rasika said to me that he had just heard a new song of Tyāgarāja in Kāmbhōji. The new song, I learnt to my surprise, was ‘Evari Māta’. There may be many young listeners of today who have not heard ‘Balagopāla’ (in Bhairavi) or ‘Rājagopāla’ (in Sāveri) and ‘Kamalāmba’ in Sahāna of Dikshitar or ‘Venkatasaila’ (Hamirkalyani) of Subbarāya Sāstrī, ‘Etavanurā’ and ‘Koluvai Unnāde’ of Tyāgarāja which have all become rare in present day concerts.

The Music Academy introduced the system of giving the list of songs of the concert with the idea of educating listeners. I think it did help. Latterly Vidvans are reluctant to give the list and even if they give, they change the list wholly or partly. All this is regrettable. In fact, I would like programme books to contain more details and an appreciation of at least some of the songs to be sung in the series.

The listener on his part should have the desire to learn and he should listen intently with rapt attention. It is good to encourage musicians but the appreciation must be discriminating and spontaneous.

I would suggest that the Music Academy arranges during the year popular lectures with demonstration on different topics by eminent Vidvans. It may be on the excellence of a kriti or of a rāga or on the intricacies of a tāla.

A glossary of Telugu words used in kritis may also be prepared and as I said before, publication, in the Souvenir an appreciation of some of the songs and an explanation of the rāgas. I would also suggest, although it may have no near relevance to the subject on hand, that a history of rāgas may be compiled. It would be interesting and instructive to know why some rāgas have disappeared, why some have changed and why others have survived all time.

Rasikas and musicians are complementary to each other. The one cannot exist without the other. We may hope that, with an earnest listener willing to learn and musicians helping to increase the rasika’s knowledge and appreciation of music we not merely remain proud of our past achievements but look forward with optimism to a great future for the art.
I chose the subject, not because of any inflated opinion about my own competence as a veena player, but as a genuine seeker of a satisfactory outlet for musical expression, of a powerful vehicle to ride the crest of musical thought.

I base my paper on the invaluable guidance I have received on all matters concerning fine arts and culture from my revered father and preceptor, the late Shri Rangaramanuja Ayyangar. His monumental contributions to the cause of Carnatic Music need no fresh affirmation. They are also for posterity to evaluate and cherish. He spent years and years relentlessly grooming me in enduring values and honesty of purpose where musical experience was concerned. A willing but frail receptacle that I was, I can hardly claim to have assimilated all that he had to offer. Nevertheless, it is my humble submission that the ideas I put forth before you may be viewed with a generous measure of open-mindedness and rapport.

The subject is too vast in scope to be treated exhaustively in a 45-minute-long paper reading. Yet, I shall endeavour to cover as much ground as possible, relying mostly on available contemporary material.

A brief notice of the origin and evolution of Veena and its technique through the centuries is, however, indispensable if only to give ourselves a clearer perspective.

As all else about Indian culture, the origin of the Veena too is shrouded in legend and myth. The Queen of Instruments adorns the divine hands of Goddess Sarasvati. It was considered a necessary adjunct to ritualistic worship since the Vedic times. Its sanctity was such, even an outcast had access to temple worship in a caste-ridden society if he carried a Veena with him. According to Sāngadeva:
"The Veena Danda represents Siva, the strings Parvati, the dragon-head Vishnu, the bridge Lakshmi, the balancing gourd Brahma, the connecting metal cone Sarasvati, the Langar the mythological serpent Vasuki, the Jeeva the moon, the horse-shoe holding the Langar, the Sun. The Veena is thus the abode of divinity and source of all happiness."

In the present-day context, such claims may sound queer and chimerical, if not anachronistic. Be that as it may, all extant literature on Indian Music right from Bharata's Nāṭya Sāstra and Ilango's Silappadhikāram accords a pride of place to the Veena. To the host of luminaries that followed like Matanga, Sāṅgadeva, Rāmāmātya, Sōmanāthadeva, on to Gōvinda Deekshitar and Venkatamakhin, the Veena was an open sesame unfolding secret after secret vis-a-vis the ever-widening horizon of both Theory and Practice of Indian Music.

To cite an example or two, the Sruti Veenas with strings for every note like Dhruva and Chala Veenas of Sāṅgadeva's times helped codify the 22 srutis and the Grama concept. The latter was in turn ultimately to make the Rāga codification possible.

Again, Swara Veenas like the single stringed Eka Tantri, Tri Tantri (3 strings), Chitrā (5 strings), Vipanchi (9 strings), Ālāpini, Kinnari, Matta Kōkila (Swaramandal) and Nissanka Veena dealt with at some length by Sāṅgadeva, had considerable relevance to Gōvinda Deekshita four centuries later when he designed his Sarasvati Veena or Raghunātha mela Veena, a blueprint on which the modern Veena is based. For the first time, he had the frets fixed with wax—what had all along been tied with guts. The choice of wax was deliberate in that it didn't absorb sound but acted as a conveyor. The new instrument sported 24 frets meant to register 3½ octaves between the four strings on the finger board.

So much for the format of the Veena as it ultimately turned out to be.

The evolution of Veena technique, however, had more of colour and drama to it. Certainly it is of greater significance too. Through some conspiracy of circumstances there is very little evidence of continuance of authentic tradition in toto in any one school of Veena play today.
Reasons are not far to seek. Veena as an instrument was evolving through the centuries. What with an ensemble of various cumbersome types of Veena that even Sārngadeva came up with, a process of selection and elimination from among as many techniques was inevitable. Moreover, it was easier to settle on what the right hand fingers could accomplish with the strings, especially when the musical content was also yet to be systematised.

The vertical posture of the instrument which practice has continued even into our own times with just one or two Veena artistes, may have been partly responsible for the lopsided development of Veena technique. The resonating pot placed on the lap, the movement of the left hand fingers was thought complete with just a spectacular showmanship of lightning speed or mere curves and quivers.

A more distracting phenomenon, however, is that the Veena's potential for “instant music” has proved suicidal. The readiness with which the immovable frets, like the keys of the piano, yield reverberating, fullsome musical notes for the mere strumming has encouraged dilettantism and unconscionable tinkering. On the one hand, vocal music teachers who cannot handle the instrument themselves have no qualms about accepting lucrative Veena tuitions. On the other, there are committed maestros who punch and belabour the instrument into coughing up a medley of sound and fury.

This casual attitude found its way even in print some years ago where an author claimed the Veena could have no individual personality.

“Familiarity with the frets and with the notes of the rāga is all there is to Veena play. There is no special technique for it,” was the burden of his conviction.

With the foregoing for a backdrop, an academic approach to the study of Veena technique becomes all the more necessary; but to make it a class-room exercise is a temptation I should guard against.

For obvious reasons continuity in tradition has been more pronounced in the right hand technique of Veena play. We may hence take that up for analysis first.
The use of the three fingers—the forefinger, the middle finger and the little finger—has been by and large the general practice. Occasionally the thumb also figured.

1. There is Ghāta, striking the string with the forefinger and stopping the sound with the middle. It is known now as Tadai meetu or ottu meetu. This makes for effective punctuation.

2. The Oli or Kārvai meetu is the beat which keeps the sound of successive beats continuous.

3. A simple beat was Pāta.

4. Samlekha is Ghāta descending upon a phrase or a long note.

5. Ullekha is fast becoming a lost element of technique. It is a quick succession of two beats repeating the same note. The interval between the first stroke by the forefinger and the second by the middle finger is kept to the barest minimum. And the first stroke is stressed a little less to avoid jarring notes.

6. Bhramara is when the four fingers brush the strings in a circular motion to give rise to a cascade of sound. A more purposeful variation would be when all the four playing strings and the side (Tāla) strings are plucked to ensure correct Sruti adjustment. It becomes a mannerism when employed too often in the midst of serious playing for achieving cheep effect.

7. The role of the little finger manipulating the side strings is no less significant. The Veena is the only instrument equipped to sound both rhythm and melody simultaneously. The side strings are then meant to be more systematically used than the random, sporadic notice they generally receive. Scrupulously keeping time with the side strings while rendering set compositions also makes for mental discipline. Incidentally, a sonorous background of continuous melody is kept up and the total effect is one of unison and harmony that we get out of a drone, rich with overtones. The more so because the strings are tuned in sa-pa or sa-ma relationship, bringing together the most concordant notes, other than the octave notes. Even during Rāgam—Tānam improvisation, the bare staccato effect can be considerably enlivened through the
soft accompaniment of the side strings, strumming them at irregular intervals without a suggestion of any particular time measure. The possible ding dong, cling clang effect may be overcome by using correspondingly thinner gauge strings.

8. The crux of the right hand technique is the clear-cut distinction between Swara meetu and Sāhitya meetu. The Swara meetu as the term implies is relevant in Solfa passages where every note takes a beat. The Sāhitya meetu is the beat which even takes more than one swara at a time, sometimes even several in one sweep depending upon the letters in the Sāhitya. An elaborate left hand technique takes care of the vowel extensions thereof. There are exceptions to every rule and extra beats do sometimes figure to provide adequate stress or emphasis. It is when exceptions become rules that Veena music degenerates into insufferable noise. How Sāhitya meetu comes into play even in rāga elaboration will be witnessed at a later stage of this session when there will be a demonstration.

The logical corollary to the emergence of Swara and Sāhitya beats is the evolution of a comprehensive left-hand technique. Sārngadeva listed as many as nine elements of right-hand technique and about 13 that take the help of both the right hand and left hand fingers. The latter include such elementary details as:

1. Repha—Striking the string with the right hand forefinger and placing the left hand middle finger a split second later on any fret on the finger-board.

2. Kartaree—Striking the strings with the thumb and the other three fingers of the right hand and run the playing fingers along concordant notes.

3. Nishkōtiita—Standing on Ri and sounding both Mandra Pa and Madhya Ri.

4. Tribhinna—Fingers of the left hand are simultaneously placed on the same fret; but each comes into contact with only one string, Sārani, Mandra Panchama or Madhya Shadja. Harmony results when the three strings are plucked either together or one after the other. Others are permutations and combinations of these.
techniques. Of the few details of left hand technique that Sārngadeva included in the Vādyādhyāya of Sangeeta Ratnākara, fewer still in current usage merit notice.

1. **Tiripa** or Nokku—playing of one of the notes in a phrase with an obvious stress—ni sa ri ga—this involves a forceful pull at the required note, viz. ri.

2. **Spurita**—It is a trilling lilt.

3. **Kampita**—The manipulation of a note in such a manner that it cannot be clearly located as any particular adjacent note. Ga in Dhanyāsī, Atāna and Ānandabhairavi.

Variations of these are Lina and Āndōlita—The latter is a nuance particularly of a significance to the Carnatic Music traditions which frown on straight notes—even s and p ought to get some extra embellishment.

4. **Vali**—A Veena string can be deflected to produce only higher frequencies of a note. A fret can yield two or three higher notes comfortably by deflecting the string. To coax out a whole octave or even the entire speaking length of a string on a single fret or at the outskirts thereof may be a display of virtuosity. But a sensitive ear will recoil from the non-descript discordant microtones that are swept along in the stride.

5. **Ullasita**—This is also known as Āaru or Glide which can be either upward or downward. The playing fingers start on a note and quickly glide over the intermediate notes without sounding them.

The concept of fifteen gamakas or nuances of musical expression propounded by Sārngadeva condensed, in course of time, to the dasavidha gamakas by Muthuswami Dikshitar’s time. These latter expanded further to include a legion more, waiting to be categorised under regionally acceptable heads. It would suffice for the present to deal with them as musical phrases.

It was Balaswamy Dikshitar, Muthuswami Dikshitar’s brother, who first woke up to the possibilities of a comprehensive left hand
technique to tackle this new crop of nuances. Veterans like Veena Kuppier, Veena Gowri and Travancore Brothers, (Ramachandra Iyer and Kalyana Krishna Iyer) came in his wake, elaborated and preserved the details as a closely guarded secret. Perhaps, the profoundest of them all was Veena Dhanamal who perfected the technique almost to esoteric proportions. Fortunately we have some guide-lines to go by. Her gramophone discs, however indifferent and unsatisfactory the reproduction may be, enshrine unique, inspired musical and Veena traditions.

Other great names have left their unmistakable stamp too. Venkataramanadas of Vizianagaram, Sangameswara Sastri of Pithapuram, Seshanna and Subbanna of Mysore and Karaikudi Brothers of living memory are some of the veterans who held their audiences spellbound by dint of their spectacular musical virtuosity, sincerity of purpose, perfect command over their instruments and rich, sonorous majesty or cloying sweetness of sound. Each was great in his own right. Yet, they did not apparently care to transcend a level where technique ceased to be a skill and merged with the musical thought.

With no pyrotechnics to commend it, Dhanamal’s Veena music is shorn of all cotton-ginning effects achieved through sheer muscle power.

It is not drolling boom with monotonous curves and quivers through and through.

It has no use for clap-trap gimmicks.

Nor is it any bald imitation of the Voice, Nāgaswaram, Gōttuvadyam, Sitar or Moorsing. What else is it?

Well, it is a judicious synthesis of the best in both the right and left hand techniques. It is clever avoidance of over-emphasis on any one element of technique.

It is high time a few more salient features of this left-hand technique engaged our attention to complete the picture.

First and foremost is the function of the two playing fingers. They work together as well as separately. Together, when they have...
to negotiate Gamakas like Kampita, Vali, Ullasita, Nokku or Tiripa, Odukkal and Ändöliita. The separation of the two fingers has an even more vital role in the entire range or rāgam, tānam and kriti. The forefinger acts as an auxiliary while the middle finger is told off to different duties. When the Sāhitya meetu is required to take two or more notes in a sweep, the middle finger of the left hand steps in to fortify and augment the resulting eloquence. It achieves this end by two apparently simple devices. While on the ascent or ārōhana there is deft ticking or light striking of the middle finger on the relevant frets alternately. While on the descent, there is plucking off at right angles leaving the resulting note clear and crisp. Clarity and crispness, chiselled and well defined phases are the hallmarks of this technique. While these devices may not be totally new to some of the Vainikas, very often sheer overworking them mars the overall effect. A stress here, a stress there depending upon the musical genre will necessarily need more than one device to be convincing music. A string of swaras—s r g m p m g r—to be taken in one sweep will need more than one element of technique.

The Āhata-Pratyāhata technique of the Junta Swara passages is a balm to the ear and feast to the eye. While on the ascent or ārōhana, the left middle finger spells the first note and the forefinger takes the second note with a single beat from the preceding fret with the help of the middle finger which obligingly lands on the note with a slight thud. It is interesting how the twin notes are strummed by the right forefinger and the middle finger in order whereas the playing fingers reverse this order. The forefinger brings up the rear and the principal note is the companion’s concern. This is Āhata.

On the descent, Avarōhana in Pratyāhata movement, the left forefinger takes the first note and the middle finger lands with a thud on the second note on the same fret after the right middle finger sounds the tonic, a modified Repha. Thus the Āhata movement is horizontal and Pratyāhata movement is vertical. Further, when the Tāla strings are paired off with the right forefinger every two or four notes as a matter of discipline, by way of practice steps even rudimentary steps as these acquire musical quality. When long and short notes are combined the tāla strings are aligned differently and fall alternately between two notes and that adds even more pep and colour to the exercise.
And now for a few more exercises at random to illustrate the versatility of the technique and the rare refinement of the musical phrases that emerge.

(Here the author demonstrated on the Veena the various features described earlier in this talk).

And now for the special feature of Veena music—Viz., the Tanam. No Veena concert is deemed complete, however short its duration, without a glimpse of the artiste's mastery over this genre.

Tāna originally meant a musical phrase. It acquired a new connotation some time in the last century. The Nāgaswaram as an open air instrument specialised in Rāga and Pallavi rendering. A single rāga used to be elaborated for hours on end when the temple deity started out on its procession. In order to lend some relief to the even tenor of the slow tempo rāga elaboration, the nāgaswaram exponents employed a device known as rakti which sought to present snatches of Rāgam in quick tempo and incidentally prepared the listeners for Pallavi with all its rhythmic ramifications. It was more or less a madhyama kāla Rāga Prastāra.

The Veena took it over and adapted it to suit its own genius. The continuous flow of the Tāla strings, the fingering technique of plucking and ticking, and the resulting music replete with gamakas—all these enriched Veena music. The vocalist too could not resist its scope for voice culture and manipulation and so readily included it in his repertoire.

Deep reverberating Ghana patterns alternating with soft, mellifluous Naya frescoes wove kaleidoscopic sound pictures which lent dignity and girth to the musical output.

Varieties of Tāna like Mānava, Mayūra, Markata, Asva, and Gaja Tānas gained currency and developed into almost a fetish with Vainikas. Even as their names suggest they were possibly Tāna varieties patterned after the pace of movement observed in the different species in nature.

A happy amalgam of their relative merits of majesty, breathtaking leaps and bounds, gossamer-like touches flitting across the
frets, the subtle graces of nature’s bounty like the wafting breeze, gurgling waters and everwidening circles of ripples in a pond—is well worth the effort.

The last but not the least is the relevance of vocal refrain in Veena music. Instrumental music in the North has no use for words. Whereas in the South, there is no such dichotomy in the music traditions. Instrumentalists, be it Violinists, Flautists or Vainikas, draw heavily on Carnatic Music tradition of melody and word content. Even Nāgaswaram players have toed the line and include Kriti patterns not merely for their musical content. Our composers have been saints and seers and their philosophy compels notice. The Sāhitya content of a composition and its melodic scaffolding interact with each other which accounts for the unique appeal of Carnatic Music.

Veena is one instrument which can accommodate vocal accompaniment to mutual advantage. Tuned to be played at the same pitch as the voice, Veena aids in ironing out possible rough edges of tunelessness in the voice and when coupled with an elaborate left hand technique, nuances of varied hue automatically come to be registered in the voice as well. Veena music, in turn, is rendered more meaningful than what mere sound can convey, paving the way for a totality of musical experience of both sound and word content.

The conclude my assignment, I shall render a Varnam, a Rāga elaboration and a Tānam in two different styles, one of them highlighting the aesthetic possibilities of a comprehensive Veena technique. Far from claiming the last word on the subject, the groping pilgrim plods on. Our race genius is such that I am confident other more competent incumbents will take over the quest, with greater scientific vision, unfailing inspiration and unremitting industry to sustain their efforts.
The Utsavaprabandha of Svati Tirunal

DR. S. VENKITASUBRAMONIA IYER

The UTSAVAPRABANDHA of Maharaja Svāti Tirunāl is a musical work describing the ten-day festival in the Sripadmanābha-swāmi temple in Trivandrum held twice a year. Although it is named a 'Prabandha', it is not like any of the works of this name detailed in works like the 'Sangitaratnakara.' In Kerala, a composition which is in a mixture of prose and verse, what is generally known as champu, has the popular name 'prabandha'. An extension of this to include the type of work where we get song in place of prose is responsible for designating it also as 'prabandha'. It may be noted that even apart from this, a composition in song and verse can be designated 'prabandha', as we find the Gitagovinda so named by its author himself. (Srivāsudeva ratikeli kathā—sametam etam tanāti Jayadevakavih prabandham).

The work contains twelve songs and fortytwo verses. It can be arranged into twelve sections, the first of which is an introduction and the last a conclusion and the rest an account of the festival one for each day. It is written in what is known as 'manipravālam', which is highly Sanskritised Malayalam often incorporating regular Sanskrit expressions.

1. The Introductory section commences with six verses and has then the song 'Pankajandbhōtsavaghoṇaṁ' in Mōhanam—chāpu followed by five verses. It begins with salutations to Gānapati and Sarasvati and to the author's preceptors and ancestors. Then Lord Padmanābha, in the company of Lakṣmi and Bhūmi, is invoked to confer on the author the gift of poetry. Svāti Tirunāl then declares in all humility his incompetence to narrate the deeds of the Lord and states that he still makes an attempt at it, as there is no means...
other than the utterance of the sacred names of the Lord for overcoming the perils of worldly existence. In the next verse reference is made to the worship of Lord Vishnu by the Sage Divākara and his constructing the temple and consecrating the deity in Trivandrum known as Anantapura. It is then stated that this place was known as Śyānandūra in Kritayuga, Ananda in Tretāyuga, Anantapura in Dwāparayuga and Śānanda and Padmanābbha in Kaliyuga. Then the purpose of the work is stated, viz., the brief description of the festival in the temple held twice every year.

The song contains a Pallavi, Anupallavi and four charanas. It is a description of the general features of the festival. From the day the flag is hoisted in the tall flagstaff indicating the commencement of the festival, crowds of Brahmins flock to the place to worship the Lord and enjoy the tasty feasts served on all the days. Arches and festoons are erected on all the gateways as if holding umbrellas to Goddess Laxmi who arrives there to see the festival of her consort. People make themselves merry with pleasant conversations in the markets, houses, streets and squares. The whole temple is beautifully decorated. In short, the city becomes true to its name ‘Ānandapura’, the city of bliss.

The verse following this song reiterates that during the festival all people get a sort of pleasure even superior to what is available in heaven. It is then stated that the experts in various arts assemble there and delight the people by the demonstration of their skill. Some of these entertainments are then listed such as Ottan Tullal, the narrative dance, Kathakali the dance-drama, Bharatanatyam, the interpretative dance performed by ladies, and numerous feats like fencing, rope-dance, acrobatics and other skills. The people enjoy all these, which are distributed over the whole day, and appreciate the talent exhibited and the novelties displayed. The author then says that he proceeds to describe the procession in the temple on each of the ten days of the festival, the deity being taken round in a different vāhana on each day.

2. The second section, which describes the first day, starts with a verse followed by the song ‘Panchasāyakajanakan’ in Nilambari-Adi and two more verses.

In the verse, the question is asked whether it is possible to describe the splendour of the Simhāsanavāhana in which the Lord
THE UTSAVAPRABANDHA OF SVATI TIRUNAL

makes his appearance, which excels in opulence the groups of suns that arise after the deluge.

The song has a pallavi, anupallavi and three charanas. It states that Padmanabha, the father of Kamadeva, makes his presence in the well decorated Simhasanavahana. The celestials flock in the sky and shower flowers on the rosy feet of the Lord of Lakshmi. Seeing the form of Vishnu, bright with jewels, the divine damsels become happy and shy. Crowds of people praise the Lord with hands folded over their heads. Melodious music flows from the ensemble of instruments with all the variations in gati.

The verse which follows speaks of the delight that devotees get when rose water is sprinkled on the idol in the vahana and lighted camphor is waved around in nirajana. The ritualistic extolment by the bards (what is called Kattiyam) is then made, and the procession then moves slowly around the temple.

3. The description of the second day's festival opens with a verse followed by the song ‘Pankajaksharanesan’ in Todi—Rupaka. It has Pallavi and five charanas.

In the verse it is stated that on the second day, the Lord appears on Anantavahana wherein his effulgence excels the charm of Kamadeva and agitates the minds of lovely women.

In the song it is asked how is it possible to describe the glory of Padmanabha as he is seen on the Anantavahana. The devotees shed tears of joy and prostrate at His feet. The attendants hold the white umbrella and wave the chowries in reverence. By the moonlight of his smile, the Lord gladdens the entire world and removes all misery. In His complexion blue and garment yellow, He appears like the Anjana (antimony) mountain illumined by the rays of the sun. In great devotion, the people exclaim aloud ‘O Padmanabha, protect us’.

4. The fourth section which deals with the third day's festival has two verses followed by the song ‘Kanakamayamayitum’ Useni—Adi and another verse.

Boundless is the joy that the Lord generates when He, the prop of the whole world, comes out on the Kamalavahana. The celestial
damsels drink the nectar, the Lord’s beauty, through the vessels, their eyes, and getting exhilarated, converse with one another.

The song has a Pallavi and five charanas. A lady asks her friend several questions one after another and answers each one of them herself. “Who is it that goes with bewitching beauty in this golden Kamalavahana? Is it Indra that has come down to the earth? No, if so how is it that he does not have his thousand eyes? O handsome lady, can it be the moon that mercifully shines here? No, because if it is the moon, where is the dark spot? Can it then be Siva, the Lord of Gouri in the Kailasa mountain? No, in that case, where is his third eye? Is it possible that he is the glowing sun, O my friend? No, if he is the sun, how can be so very tranquil? O friend, perhaps he is Kubera. No, then he must be very ugly. Therefore, doubtless it is that the person in this Kamalavahana is none other than Padmanabha.”

The next verse states that the celestial women enjoyed themselves by such conversations and danced in delight.

5. For the fourth day, we get one verse and the song Andolika-vahana in Anandabhairavi—chapu.

The Lord of Lakshmi of bluish eyes, adored by the gods Siva and the rest, moves majestic in the Andolika (palanquin) full of lustre like the rising sun.

The song has a Pallavi and five charanas. Padmanabha, the Lord of the Universe, appears in the palanquin, wearing a garland, the honey in the flowers in which attracts swarms of bees. The young women take him to be Kāmadeva, the sages take him to be the ultimate truth propounded by Vedanta, Indra and the other Gods understand him to be the Lord of the worlds and the devotees find him Padmanabha, the ocean of mercy.

6. The sixth section consists of two verses and the song Syananditresan’ in Kurinji—Adi and describes the fifth day of the festival.

The first verse states that Padmanabha, who lies on the king of serpents, now arrives on Garudavahana with eyebrows excelling in charm the bow of Kāmadeva and with a benina smile which
instills joy in the devotees. The next one speaks of more people visiting the temple on the fifth day and gives as the reason for this, the Lord's partiality for this vāhana compared with others.

The song has a Pallavi and five charanas. It commences with the statement that matchless is the pleasure that is desired when Padmanābha is going round in the Garudavāhana. Seeing this, the great sages in immense delight stand near the Lord, the father of Kāmadeva, and extol him. "O embodiment of beauty and purity, the ocean of compassion, the friend of the forlorn, the source of all the fourteen worlds, may thou be pleased to protect all at all times. O, giver of boons, the scriptures firmly declare that all the sins resulting from one's own actions are dispelled by service at your feet like darkness dispelled by the rising of the sun. O Lord of Lakshmi and Bhāmi, the celestial tree that grants the desires of all that bow, do those that prostrate at your feet have any trace of grief in this world? O Padmanābha, Supreme Soul, resorted to by all those that have subdued the ego, by giving up pride and desire, you see to the well-being of the world by taking incarnations like the fish and the tortoise."

7. The description of the sixth day's festival has two verses followed by the song 'Indirāpati' in Navarasam (Navaroj)—Jhampa and two verses following it.

The Lord with the hue of the cloud appearing on the splendid Indravāhana removing all the persistent ills of all the devotees who prostrate at His feet and shed tears of joy, is mentioned in the first verse. The next verse states that groups of celestials with their beloveds wonder at this vāhana and praise the Lord.

The song has a Pallavi and five charanas and is the utterance of these celestials. "Who is capable of describing the novel beauty of the Indravāhana on which the Lord of Lakshmi rides? Even the thousand-tongued Ananta, if he starts describing it, will never reach the end, but feel fatigued and remain silent. Even Kārtavirya, the king of Hehaya, will not be able to write it although he has thousand hands. Even Indra with his thousand eyes will not be able to survey it fully. This vāhana which spreads its lustre over all the three worlds, is by that very fact, superior to all other vāhanas. It is only the good luck of the devotees that enables them to serve the feet of the Lord seated in this vāhana ".
The verse which follows observes that, seeing the entire sky illumined by the towers of lamps, the Gods are delighted and they exclaim in wonder: “It is known that the sun goes round the Meru, the golden mountain, but does this mountain ever go round the sun? It seems to be the other way now that the Indravāhana goes round the tower of lamps.” The idea is that this vāhana is resplendent like Meru and the lamp tower is brilliant like the sun.

8. The next section has one verse and one song ‘Sibikayil’ in Mangalakaisiki—Adi and deals with the seventh day of the festival.

The verse states that the Lord arrives on the palanquin wearing yellow garment and immersing in pleasure people who have flocked there from various parts of the earth surrounded by the oceans.

The song has a Pallavi and five charanas. It states: “Padmanābha rides in the Sibika vāhana (palanquin). The celestial beings shower flowers in abundance. Delight dawns in the minds of the Sages. Drums sound in the city of Indra. Musicians, sweet-voiced like the Gandharvas, sing in joy. People assemble in large numbers like swarms of bees in lotuses.”

9. The ninth section has four verses and the song ‘Nilapuri kuzhalalē’ in Yadukulakāmbhoji—jhampa followed by another verse.

On the eighth day, Lord Madhava makes his presence seated on the Lord of Birds, annihilating all the evil-doing demons and conferring with his glance supreme delight and every kind of prosperity to his devotees. The assembled devotees then put coins in the golden pot placed before the deity and prostrate at His feet considering it the greatest blessing in life. To see this unique festival, numerous beautiful women with tresses excelling the hue of the cloud, collect together in great eagerness. Seeing the Lord, who subdues Kāmadeva by his superior charm, these women become tormented by love for him and speak about their distress to one another.

Their utterances are detailed in the song which has a Pallavi and five charanas. ‘O my handsome friend, how can I tell you about my growing love at the sight of Lord Padmanābha! O friend,
tell me whether there is any woman in all the fourteen worlds who is not stricken with love at the sight of the attractive face of Padmanābha? O friend, how strange it is that the lips that are full of rāga (red colour) push me down in the ocean of rāga (love)? O sweet-voiced friend, have the poets who compare his face with the moon any sense of shame? (The idea is that the moon is far inferior in charm to the face of Padmanābha). Enjoyment with him even in dream is not possible for me because there is no sleep on account of the afflictions of love. To see Padmanābha who gives gratification to the eyes, people are not satisfied even with crores of years.

In the verse we fine stated that the women there engage themselves in delightful conversation like this, shedding sweet smiles and bending down their faces in bashfulness and forgetting themselves while thinking of the Lord.

10. The account of the ninth day’s festival consists of the song “Saradindusamamukhan” in Kāṁbhōji—chāpu consisting of eight similar sections, preceded by two verses and followed by four.

The first verse states that the Lord who bestows prosperity even on the Gods like Indra, appears in all splendour on the Garudavāhana. The second observes that Padmanābha who excels in effulgence even Indra, now goes out for hunting (in what is popularly known as Pallivetta) and then the sky becomes dense with Devas, Siddhas and Sadbyas.

The song describes the silent procession. How can we describe the halo of Padmanābha, the Lord of Lakshmi, with face like the moon, moving majestically on the Garudavāhana? Wearing makara-kundala in the ears, bracelets on the arms, anklets on the feet and strings of gems on his chest and decked in yellow silk, he is supremely brilliant. The darkness of the night is dispelled by rows of torches which shine like the sun. Numerous ladies beautifully dressed and in the company of their husbands, crowd at the windows in the houses on either side of the route to see the procession. Lancers who strike terror in the hearts of enemies, move in front keeping guard. Those in the service of the temple hold umbrellas, fans and chowries and accompany the Lord joyfully. Soldiers with arms move in front in two rows. The whole procession moves in silence and all the people are filled with devotion.
In the verses which follow, the first describes how the Lord moves to the bower slowly, exciting love in woman-folk and hearing the praises of the celestials. In the next, how the Mahārāja, as the servant (dāsa) of the Lord, aims on his behalf an arrow at a tender coconut which represents the animal in the forest, is mentioned. In the third, the sudden rise of the loud sound from the instruments soon after the arrow strikes the target, is pointed out. The next one describes the slow motion of the procession back to the temple.

11. For the tenth day festival, two verses are introduced followed by the song ‘Nāgasayananam’ in Pantuvarāli—Adi, which is a continuous stretch without divisions into Pallavi, charanams etc. After this, there is one more verse.

The first states that the Lord in Garudavahana starts in procession for the ceremonial bath called Ārāttu in the sea, removing the ills of the world and instilling happiness to all like the rainfall which removes heat and enables the seeds to sprout. In the second, the fact that deities from several Vishnu temples in the suburbs of Trivandrum joining the procession on elephants is stated.

The song gives the details of the procession. Is there any one in this world who can adequately describe the procession to the sea of Lord Padmanābha on the last day of the festival in the Garudavahana flanked by Narasimha and Krishna?

From the Western gate of the temple to the sea stands in guard the infantry. Brahmins and others flock all along in great piety to see the grand sight. Flags, fans and Chowries are waved slowly before the deity by those engaged in the service of the temple. Instruments like the flute, bugle and Nāgaswaram sound sweet and in harmony with the mridanga and kettle drum. The big drums erected on the back of an elephant sound louder than thunder. This elephant leads the procession and the cavalry follows it. Then follow the swordsmen and lancers. Behind the deity are handsome women holding lighted lamps in their hands. After them, are the musicians singing sweetly praises of the Lord. Beautiful women stand in the houses on either side of the pathway. The shining necklace worn by the deity illumines the entire space. On reaching the sea, the Lord bathes in it. The devotees then prostrate at His feet in great reverence.
The verse states that when the Lord returns to the temple, Brahmins extol him.

12. The song which follows, namely ‘Sarasijanābha nin’ in Saurāshtram—chāpu gives their words of praise. “O Padmanābha, the store of mercy, the essence of Vedas, reposing on the serpent, by your worship our life has become fruitful. To worship you benignly present in Anantapura as supreme consciousness and bliss is to ward off the evils of the Kali age and to bring about the weal of the good. Your lustrous face and beaming smile attract even the austere sages and immerse them in an ocean of delight. O great Lord, Lakshmi and Bhūmi are ever in your service. Brahma always extols your greatness through the Vedas. Great sages like Sanaka always bow to you.

The author then adds a verse praying to Padmanābha for removing all ills and granting long life and good health in all mercy in view of the fact that he has described for the removal of sins the festival of the Lord, though only in part.

The work concludes with a request to all good people that they may receive with pleasure whatever is acceptable in this account of the Lord’s festival, forgiving the poet for his shortcomings.

III

As a literary work, the Utsavaprabandha is a descriptive piece which conforms to the best standards of Manipravāla. It contains a large number of regular Sanskrit forms and numerous expressions with Malayālam suffixes added to Sanskrit bases. The dvitiyāk-sharaprāsa or alliteration of the second syllable is scrupulously observed and not only between two successive lines, but in all the four feet of the slokas and, very often, in all the four lines of a charana also. Figures of speech like Upamā, Utpreksā, Ullekha, Rūpaka and others are carefully used. The whole work is suffused with the sentiment of devotion. Bhakti is the principal rasa and Sringāra and Adbhuta are its associates.

IV

The work seems to have become popular among the Āsthāna Vidvāns of Travancore soon after its production. The Palace
records reveal that in 1839 Palghat Parameswara Bhágavatar, the Chief Āsthāna Vidvān, sang the Prabandha in a distinguished assembly in the presence of the Maharāja and received from his royal patron the present of a pair of laced garments and a sum of Rs. 300/-. From the time of Svātí Tirunāl down to this day, these songs are in vogue in the Padmanābhāsāmī temple. The Nāgāswaram players in the temple use them during festivals. On the first day, there is only one procession and that too in the night. On the other days there are two, one in the evening and the other in the night. During the night procession on the first day and the evening procession on the other days, the particular song for the day is played soon after the Dipārdhana ritual near the western entrance of the temple, after the alāpana of the concerned rāga during the Dipārdhana in a prescribed pattern. It is the practice to render each song in its entirety without leaving any charana.

V

The songs have simple dhātus and have mostly a single segment with the exception of a few which have two segments, the first for the Pallavi and the second for the remaining parts. The last song alone has separate dhātus for Pallavi, Anupallavi and Charana as rendered now. This song ‘Sarasijanābha nin’ is a praise, ‘Kanakamaya-māyītum’ ‘Nilappurikuṭhaḷāḷ’ are conversations among women, and the rest are descriptive in nature. The songs in the Prabandha have long been confined to the Padmanābhāsāmī temple, but of late, they have found a place in concerts. ‘Panchasāyaka-janakan’ in Nilambari, ‘Kanakamaya-māyītum’ in Useni and ‘Sarasijanābha nin’ in Saurashtram are among the more popular among these. ‘Kanakamaya-māyītum’ has become popular in dance concerts too. Fancying the deity in the vīhāna successively as Indra, Chandra Siva, Sūrya and Kubera and ruling them out all logically and finally establishing him to be Lord Padmanābha provides ample scope for an elaborate dance. Two rare rāgas also occur namely Navarasam, identified with Navarōj, and Mangalakaisiki.

VI

The text of the work is available in three editions. The earliest is the whole text including the verses in the Svātí Tirunāl Kritikal published by K. Chidambara Vādhyār in 1916. It, however, does
not give any notation. The second is the *Balāmritam* published by S. Ranganātha Iyer in 1917 containing the songs alone but with notation. This may, in general, be said to conform to the rendering in the Padmanābhāswāmi temple but not fully. It does not contain the eighth day's song *Nilappurikuzhalē* but is obviously, though strangely, an omission. The third and the latest is the *Mahārāja Sri Svātī Tirunāl kritis* Part I compiled and edited by V. V. Sundararajan in 1970. This contains the entire text with the songs as notated by Sri Semmangudi Srinivasa Iyer and Sri K. S. Narayanaswami.

A comparison of these three shows that the music of the songs has undergone some changes. If we indicate these editions respectively as A, B and C to state these changes, we may note the following:

1. The tāla for song ii in Nilāmbari is jhampa in A while it is Ādi in the other two. Song iv in Tōdi has the tāla Ādi in A and B but Rūpaka in C, vi in Kurinji has chāpu in A and B but Ādi in C, vii in Navarōj has jhampa in A and B but Rūpaka in C, viii in Mangalakaisiki had Ādi in A but Rūpaka in B and C, ix in Yadukulakambhoji has jhampa in A but Rūpaka in C.

2. In B, except for the last song in Saurashtram, the dhātu for the first section namely Pallavi, is repeated for the other sections also. For the last song alone, there is a different dhātu for the second section onwards. In C for the songs in Tōdi, Useni, Kurinji and Kambhoji there is a dhātu different from the Pallavi for the remaining sections common to all of them. For the song in Saurashtram C has separate dhātus for Pallavi, Anupallavi and charana.

3. As already stated, the songs are of a simple type and the *sancharas* seldom go much into the Tārasthāyi, special prayōgas, as for instance with Kaisiki Nishāda *PNDN* in Nilāmbari is absent. In the rather rare Mangalakaisiki which is a janya of Māyāmālavagula, the characteristic Gimpuk occurs. But in Navarōj which is accepted by all as a Panchamāntyarāga, we get the *sanchara* strangely up to Tārasthāyi shadja in B. This is not in keeping with the way it is rendered in the temple. B gives for the song in Tōdi an alternative version in Tisrajāti Ekatāla.
A few instances may be cited in skeleton to show the changes the music in some of these songs has undergone.

1. *Nilambari—Adi*

As in B

; प प प प; प; व प प म; प नि सा नि प; इ प म म।।
. प ख सा . . . य . क . . ज न कल . . . श्री . .
; म ग म या प प प प म म म म।; ग रिंग रिंग या।; ग रिंग ग्स।।
. प ख ना . . . . . . मन् . मु . कु . न्दर न . . . . .
; स नि सा; गा; मा।; म म रा पा। प प प म म ग म।।
. अ खिते . . . सि . हास ने . . . . . . ए . ड .
; म ग म या प प प म म म म।; ग रिंग रिंग या।; ग रिंग ग्स।।
. लरु ली . . . . टु . ल . . या . ने . . . . . .

As in C

; गा; मा पा; पा पा।; पा पा।; पा नि प प म म।।
. प . प ख सा . य क . . ज न . कल . . . श्री . .
; पा प नि तो सा; सा. नि। ध नि सा सं नि प। प प म म ग म।।
. प . . ब ना . मन् . . . . मु कु . . न्दर . .
; मा गा मा पा।; पा सं ध ध ध ध ध ध। प प म म ग म ग म।।
. अ. खिते . . . . सि . हा . . . . स . ने . . . . . . ए . ड .
; मा गा; म ध प म म प म म। री गा रिंग मा म गा, घा।।
. लरु. ली . . . . टु . ल . . या . ने . . . .
2. Todi Rupakam

As in B

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3. Useni Adi

As in B

पड़िवि

; प प प प प प ; था था था प प प प था नी ; ; सां ; रिं से लिं घ ॥

. क न क म य ... . मा . यी . डू . . . .

प म प थ नी था घ प घ प प म म म | गा री गा मा पा ; ; ;

. क म ठ . वा . . . . . ह न म स ति न्येच . .

; प घ नी था घ प घ प प म म म | गा मा पा पा | प म म म गा री

. क न , तो र . . . . . का . स्तिं यो डू . . . .
Useini—Rupakam

As in C

पहलि

; स स सा सा सा ; || पा ; पा ; ध प मा || पा से नि नि ध पा ; ध प ||
. क न क म भ . मा . भी . तु ... क म भ . बाह .
. गा ; मध प म ग रिग स ||
. न . म . लि . वे ... दः
.
; सा री गा मा पा ध प || गा ; प म ग री ग स ||; सा रा पा . प म मा ||
. क न तो . ह ... का . लि ... यो टु ... ग मि ... कुक भ .
. पा ; सा नि नि ध धा पा ||
. ला . र व ... नो .
Such variations are sometimes due to the efforts on the part of the musicians to give a more polished rendering of the songs.

It is gratifying to note, however, that the songs of the Utsava-prabandha, are gaining popularity in concerts.
A Pilot Project in Music Therapy

T. TEMPLE TUTTLE

INTRODUCTION

The writings of the Ancients include numerous descriptions of the miraculous effects of music upon Nature and Mankind. This is common not only in the literature of India, but also of the West. The great epics of both civilizations seem to have two elements in common: (1) the stories are employed to teach moral lessons, and (2) music plays an important role in modifying both natural phenomena and human attitudes.

In more recent times, we read that Muthuswāmi Dikshita was able to call forth the rain in a time of drought by singing Ānandāmritakarshini (Amritavashini). The great Tyāgarāja not only rent the screen which prevented his having darshan, at the temple in Tirumalai with a rendering of 'Teratiyagarāda' (Gaulipantu), but also raised one Seshayya in Puttur from the dead by intoning 'Nā jīvādāhāra' (Bilahari). These are only a few of many examples.

Although the youth of both East and West are inclined to doubt the credibility of these ancient sources, modern science is showing that music has definite powers to affect natural phenomena (e.g., plant growth), animal behaviour (e.g., milk production of cows), and human responses (work output and psychological adjustment). This paper will deal primarily with human responses, most specifically with the development of communication skills.

Certain physiological responses, such as modulation of heartbeat and respiration rates, galvanic skin response (i.e., perspiration), change in brain activity (amount, location, and organization) and involuntary muscle activity, may be scientifically measured. These responses are common to all cultures.

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However, in cross-cultural studies, the musical causative factors can not be discussed in the terminology or theoretical framework of one or another culture’s musical system. One must use general expressions, such as “tension” and “relaxation,” “melodic shape,” and “rhythmic complexity.” Tension in melody, for example, is caused by a note or series of notes which lead towards centripetal force) or away from (centrifugal force) a resting place (stasis). These resting places are most frequently the prime (sa/do) or fifth (pa/sol) note in the ascending form of the melakarta/scale.

Rhythmically, tension is achieved when a rhythmic figure or phrase is at odds with the basic tala cycle/beat pattern. This requires the prior establishment of the basic cycle/pattern, to give a rhythmic frame of reference. Maximum tension is felt when such a pattern is perceived to be gradually approaching the basic pattern, with stasis achieved when the stressed, or accented note finally agrees with the samam/downbeat.

Other components of music which may arouse physical response are the tempo, dynamic level, texture, and tone colour of a specific performance. The speed of the akshara/beat tends to coordinate cardiac and respiratory rates, producing states which vary from relaxation to excitation, depending on its relation to normal physiological rates. The loudness of a composition can be a particularly moving aspect, although modern electronic amplification of concerts tends to reduce the range of dynamics, boosting the soft, quiet sections, and suppressing the loud ones. This tends to reduce the expressive range of the music. Changes in dynamics, including gradual and sudden increases and decreases, are found in most musics, and are sometimes associated with specific responses. For example, a sudden decrease in dynamics in the repetition of a phrase evokes thoughts of the countryside and mountains due to the echo effect of the music.

Although they are both string instruments, the violin and veena of India (as the violin and guitar, or even cello in the West) produce different affects due to their timbre, or tone colour. The texture of a composition, from thin (e.g., one instrument sounding alone) to thick (several instruments) produces a musical sense of perspective. The melodic rhythm may also contribute to this textural effect, varying from one or less to many notes per akshara/beat.
All the responses and stimuli discussed thus far produce only general responses to a wide range of musical stimuli. They actually represent only a small portion of the factors which are useful to the music therapist. Far more numerous are those specific emotional responses which are inculcated by a given society. It is in this category that discussions of rāga and key signatures, tāla and rhythmic motifs are applicable. In these cases, the “correct” affective response is taught to succeeding generations as appropriate behaviour to specific musical stimuli. These complex responses are not transferable between cultures, though there may be some points of contiguity due to the presence of some physiological factors discussed previously. For this reason, it is heartening to observe Indian scholars, such as Dr. S. Ambujam of Delhi University devoting research to the establishment of specific emotional response analogues to Indian musics. (In conversation with Smt Ambujam, I discovered that her International Centre for Music Therapy is presently inactive. One would hope that interested Indian scholars would rally to her support to extend the work already begun, with the assistance of the disciplines of music performance and musicology, psychiatry, social work, physiotherapy, acoustics, and statistics.)

THE HISTORY OF MUSIC THERAPY

The first efforts to apply some semblance of modern scientific approach to Western music centered around the nineteenth century psychoacoustical and physiological experiments conducted in Berlin, Germany, by such luminaries as Helmholtz, Hornbostel, and Sachs. In Russia, Pavlov was conducting his animal experiments involving sound and physiological reflex, using stimulus substitution (i.e., the sound of a bell was paired with, then substituted for the reinforcer, food; salivation then followed the sound of the bell alone).

Although these experiments were reported in America, and some experiments were conducted there, the great growth of interest in the therapeutic applications of music did not come until the twentieth century, specifically during and after the World Wars. Hospitals were filled with war-ravaged veterans, who were disabled in mind and spirit as severely as they were physically impaired. In many cases, music proved to be a useful tool in supporting the work of the psychiatrists, physicians, physiotherapists, occupational therapists, and others. Since music, unlike other treatments, is
itself pleasant and rewarding, it succeeded markedly in some cases which had been unmoved by other approaches.

Music therapy treatments can be in a passive mode (i.e., listening to a recording or to the therapist performing) or the enactive mode (i.e., the client himself performs the music). The treatment may be conducted in a large group (even hundreds, singing or listening together), a small group, or individual sessions. Each combination of mode and grouping has its own value in therapy, and must be selected carefully. While the proper combination may cause a sudden or remarkable improvement in the client, an inappropriate choice may compound the existing problems.

Clients undergoing music therapy are frequently housed in hospitals, children’s homes, and mental institutions. Sometimes, they are “out-patients,” receiving treatment at social welfare settlements, governmental agencies, or schools, while they live at homes. In some cases, music therapy is used for special purposes with mentally and emotionally “normal” children, as in the present pilot project.

Since the inception of Music Therapy as a formal discipline, the University of Kansas (Lawrence, Kansas) has been the center of these activities in the United States and Canada. There, the National Association for Music Therapy is housed. It is this organization (N.A.M.T.) that sets the standards for training music therapists, and confers the title “Registered Music Therapist” (R.M.T.) to the graduates of approved programs throughout North America. Periodically, this organization reviews the therapy training standards in the light of the current needs of the profession, approves coursework and practical training sites, and reviews the ancillary course requirements at participating institutions.

The training programme, held at several approved colleges and universities throughout the United States and Canada, commences after the completion of the customary 12½ years of elementary and secondary education. Typically, the programme is part of a four-year B.A., curriculum in a music department (or rarely, in psychology, with numerous theoretical and applied courses in music required). At the end of formal training, which includes on-site observation of therapists in action, a six-month internship in an
approved facility under the supervision of a registered music therapist, is required before receiving the degree and registration.

THEORETICAL BASE OF THE STUDY

In 1965, the Office of Economic Opportunity in conjunction with the U.S., Office of Education, focused national attention on the language problems of the disadvantaged child. The Children’s Bureau established a Committee on Language to investigate the relationship between communication skills and life adjustment. It was discovered that regardless of ability, impaired communication skills created a barrier to success in schools, and ultimately to employment opportunities.

In the development of communication skills, environmental influences (i.e., the home and neighbourhood) are extremely significant. Young children from economically deprived families often lack the experiences and stimulation to acquire basic concepts of temporal and spatial relations, or the ability to verbalize about abstractions, logic, or personal feelings. In addition, even routine communication within the child’s environment may establish language and patterns of speech which are disfunctional in other language communities, such as the school.

Additional research by Shriner (1971) and Williams (1971) confirms the relationship of poverty and language deficiencies. And Gussow (1965) also established that not only the speech, but the very thought processes of low socio-economic children may be sufficiently limited to inhibit his intellectual potential. Additional studies (e.g., DHEW, 75-10757) have involved deprived children who are enrolled in Head Start Centers, which provide child care service for the needy, since there is no parent (or “expanded family”) to care for them at home during working hours. These Centers also provide pre-primary school experiences, nutritious meals, and rest periods.

BACKGROUND OF THE STUDY

In the summer of 1980, a project entitled “An Intensive Summer Interdisciplinary Language Stimulation Programme for Low Socio-Economic Children” was held at Cleveland State University. Speech pathologists, audiologists, music therapists, physical education specialists, and other support personnel were
involved. The project was directed by Assistant Clinical Professor Judith Heyer, of the Department of Speech and Hearing, to whom the author is indebted for providing the review of the literature included in this paper.

This trial, or "pilot" study, involving twenty-seven children, was sponsored by a local foundation at a cost equivalent to Rs. 2.16 lakhs. The encouraging results have led to a proposal for a three-year project involving hundreds of children, at a cost of Rs. 28 lakhs. Funding for this expanded project has been sought from the Federal government as a model programme for aiding the disabled and disadvantaged.

The clients were children, four or five years of age, who came from households defined by the government as below the poverty level. They were urban residents of Cleveland's inner city, attended Head Start Centers, and were to enroll for the first time in the Cleveland Public School System in Fall, 1980.

Screening of possible clients was accomplished by the administration of the Fluharty Screening Test and recommendations from the Head Start teachers indicating that the child could not demonstrate the communications skills associated with success in school.

There were 136 students who met these criteria, of whom 25 were to be selected for the "pilot" study. However, two additional students were accepted because of special problems (one was Spanish-speaking and one had minor brain damage). The latter student was the only one who could be called even mildly mentally retarded; the rest were in the "low-normal" intelligence range.

PROCEDURES

The children were brought daily from their Head Start Centers by special busses. They met in small groups (six or seven) with a post-graduate student speech pathologist, supervised by registered (CCC) speech pathologists. Each group also had a Head Start teacher, who was observing, assisting, and learning language-teaching skills. The students conducted group language activities, while the supervisors conducted individual sessions. One period a day, each group met with a post-graduate music therapist, supervised by the present author. Another period was devoted to physical
education, led by a post-graduate student, supervised by a member of the Physical Education faculty who specializes in activities for the handicapped.

In addition, a morning snack, nutritious lunch, and afternoon sweet or fruit were provided. A weekly field trip further enriched the client’s experiences, visiting the zoo, aquarium, greenhouse, airport, and mounted police (equestrian) headquarters. A weekly evening meeting was held for children and parents (who attended these events faithfully), demonstrating the various aspects of the programme, and encouraging home language stimulation.

Each activity involved continual reinforcement of vocabulary, emphasis on expressing concepts and emotions, and spatial and temporal relations. For example, waiting for the elevator to go to lunch, the teachers taught that the doors open and close, the button is pressed to go up or down, the numbers of the floors can be counted as they light up, you can point the direction of the up/down arrow, you go in and out of the elevator, etc. Places at the meals were identified by colours one day, numbers another, and shapes yet another. The children had a colour, number or shape assigned each day, and had to sit where it matched.

Music and physical education provided essentially non-verbal means of expressing the concepts taught in the language sessions. In music, melodies go up and down, they are loud or soft, the akshara/beat is fast or slow, etc. In addition, some musical vocabulary words were taught, such as the names of common instruments. Since music is taught, to all students in the elementary schools in the States, this training has direct application to school preparation as well as the reinforcement of language concepts. Another goal was to increase the rate and quality of appropriate responses to verbal instructions, while extinguishing inappropriate behaviours (e.g., thumb-sucking, crying, disturbing others, etc).

To shape appropriate behaviours, an FR schedule was established, using a timer. All students who were responding appropriately when the bell sounded received a star after their name and verbal compliments as a reward. A hand stamp of a smiling face...
was given at the end of each session to the children who had been good, or who had at least improved since the previous session. The stars were accumulated, and ten entitled the client to ten minutes of free time in the music room, playing any instrument, singing, or listening to music, as they wished. The music therapist has the distinct advantage of the treatment being also the reward for improved behaviour.

Music activities included bodily movement to recorded music and drum rhythms, singing nonsense syllables and also words to certain melodic fragments, singing children's songs, clapping rhythms and playing them on drums, and guided listening to recordings. The emphasis was on enactive therapy. Careful listening and faithful duplication of musical sounds and rhythms were stressed because of their contribution to learning language.

EVALUATIVE INSTRUMENTS

Several well-known standardized tests of communications skills (Peabody, T.A.C.L., V.U.T., and two forms of the Detroit) were administered prior to the first day of instruction. At the same time, an individual test of music performance skills and vocabulary was given. During the first two days of music instruction, the percentage of each client's appropriate responses to instructions was recorded during group instruction. These seven measures constituted the pre-test battery. At the conclusion of the six-week programme, each was repeated as a posttest.

RESULTS

The results of the standardized language tests are reported in Tables 1 through 5 in terms of N (number of students who were present to take the test), X (mean, or average raw score), and S.D. (standard deviation, a measure of the dispersion of scores around the mean). The gain scores for all students who took both pre-and posttests are reported by the same categories. Since only those who took both are recorded here, the gains will not be exactly the difference between total pre-test and posttest values. The t-value (significance of the difference in mean scores) is presented, along with the probability (or degree of confidence) that this represents a real difference.
TABLE 1

PEABODY RAW SCORE

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>X</th>
<th>S.D.</th>
<th>t</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRE</td>
<td>25</td>
<td>34.640</td>
<td>14.843</td>
<td></td>
</tr>
<tr>
<td>GAIN</td>
<td>24</td>
<td>7.500</td>
<td>8.444</td>
<td>4.35*</td>
</tr>
<tr>
<td>POST</td>
<td>24</td>
<td>42.042</td>
<td>11.102</td>
<td></td>
</tr>
</tbody>
</table>

* P < .01.

Table 1 indicates that there was a mean increase of 7.5 raw score points on the Peabody test, resulting in a t-value of 4.35 which for 24 clients gives a degree of confidence in the difference of pre- and posttest means over 99%. Applying this data to mental age norms, the average child increased .563 years, 6.76 months. In terms of national percentiles, the students increased from the 13.5th to virtually the 25th percentile.

TABLE 2

T.A.C.L. RAW SCORE

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>X</th>
<th>S.D.</th>
<th>t</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRE</td>
<td>24</td>
<td>63.750</td>
<td>13.556</td>
<td></td>
</tr>
<tr>
<td>GAIN</td>
<td>23</td>
<td>6.609</td>
<td>6.814</td>
<td>4.65*</td>
</tr>
<tr>
<td>POST</td>
<td>24</td>
<td>69.792</td>
<td>12.615</td>
<td></td>
</tr>
</tbody>
</table>

* P > .01

Table 2 indicates that a mean increase of 6.609 was achieved, with a t-value of 4.65, and again a probability of no real difference between the means of less than 1%. Converting this to age-equivalency, the clients entered at 4.179 years, exited at 4.708, with a mean gain by those who took both tests being .561 years, or 6.73 months. The percentile ranks of paired pre- and posttest scores
advanced 13%. Of all students (including those who only took one test), the pre-test averaged 26th percentile; post, 37th. Therefore, the gain is equivalent to over half of the pre-test deficit.

**TABLE 3**

**V.U.T. RAW SCORES**

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>X</th>
<th>S.D.</th>
<th>t</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRE</td>
<td>22</td>
<td>21.50</td>
<td>7.627</td>
<td></td>
</tr>
<tr>
<td>GAIN</td>
<td>20</td>
<td>4.650</td>
<td>4.004</td>
<td>5.19</td>
</tr>
<tr>
<td>POST</td>
<td>21</td>
<td>25.476</td>
<td>10.347</td>
<td></td>
</tr>
</tbody>
</table>

* P < .01

Table 3 presents the data for the V.U.T. test. Again, the mean gain in raw score (4.65) was significant beyond the .01 degree of confidence. In terms of percentile, there was a gain in paired pre-and post test scores of 12.2%, with the mean pre-test score 23.8%; and posttest, 32.9%. As in the previous percentile gains, the students are still not up to average (50%) for their age. However, the gains represent nearly one-half of the pre-test deficit.

**TABLE 4**

**DETROIT 6, SIMPLE SCORE**

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>X</th>
<th>S.D.</th>
<th>t</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRE</td>
<td>21</td>
<td>30.619</td>
<td>8.953</td>
<td></td>
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<tr>
<td>GAIN</td>
<td>21</td>
<td>5.476</td>
<td>6.337</td>
<td>3.96</td>
</tr>
<tr>
<td>POST</td>
<td>24</td>
<td>33.917</td>
<td>9.055</td>
<td></td>
</tr>
</tbody>
</table>

* P < .01

The results of the first section of the Detroit test to be given (6) is tabulated in Table 4. The gain of 5.476 in simple score
results in a $t$-value of 3.96, and the .01 degree of confidence. From these raw scores, three other measures have been extrapolated. The mental age equivalents are 4.581 pre-test, 5.237 posttest, and 1.09 years (i.e., slightly over 13 months) gain.

A "weighted score" gives higher ratings to more difficult concepts. With this conversion, the pre-test means was 144.714; post, 162.750; gain 46.912. When this score is translated into age equivalency, the values are 4.290, 5.192, and 1.214 respectively. This confirms previous research findings, that economically deprived children are less advanced (by $3\frac{1}{2}$ months in this case) in more advanced concepts than are their more advantaged counterparts. The gain in this area is equivalent to more than $14\frac{1}{2}$ months, accomplished within the brief 6-week span of the project.

**TABLE 5**

**DETOUR 13, RAW SCORE**

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>X</th>
<th>S.D.</th>
<th>t</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRE</td>
<td>21</td>
<td>23.714</td>
<td>16.688</td>
<td></td>
</tr>
<tr>
<td>GAIN</td>
<td>20</td>
<td>8.100</td>
<td>6.103</td>
<td>5.94 *</td>
</tr>
<tr>
<td>POST</td>
<td>22</td>
<td>29.227</td>
<td>18.174</td>
<td></td>
</tr>
</tbody>
</table>

* $P < .01$

The second part of the Detroit test to be administered (13) showed a mean gain of 8.1 raw score points (see Table 5), resulting in a $t$-value of 5.94, and acceptance at the .01 level of probability. The mental ages derived from these scores are 4.195 (Pre-), 4.795 (Posttest), and .810 (Gain). The gain by this measure of mental age is over 9.7 months.

Individually-tested music measures are reported on Tables 6 through 10, using the same format as the previous language test tables. Table 11, in the same manner, includes the data from group testing of music class participation.
The results of the individual testing of 100 musical items are reported on Table 6. The improvement of 18.666 (which is both a raw score and a percent gain) is significant at the .01 level of confidence ($t = 5.60$).

To comprehend the significance of these gains more fully, the questions were grouped by process categories: Psycho-Motor, Vocal-Nonverbal, Vocal-Verbal, and Cognitive-Nonverbal.

The psycho-motor skills tested (i.e., clapping, playing drums) showed a gain of 1.583, with a $t$-value of 2.96, significant at the .01 level of confidence.
A PILOT PROJECT IN MUSIC THERAPY

TABLE 8

**VOCAL-NONVERBAL**

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>X</th>
<th>S.D.</th>
<th>t</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRE</td>
<td>25</td>
<td>6.920</td>
<td>4.222</td>
<td></td>
</tr>
<tr>
<td>GAIN</td>
<td>24</td>
<td>3.667</td>
<td>4.188</td>
<td>4.29*</td>
</tr>
<tr>
<td>POST</td>
<td>24</td>
<td>10.500</td>
<td>1.216</td>
<td></td>
</tr>
</tbody>
</table>

* P < .01

The Vocal-Nonverbal skills, reported on Table 9, consisted of singing specific pitches, using nonsense syllables. The mean increase of 3.667 represents over a 50% improvement (t = 4.29, P < .01).

TABLE 9

**VOCAL-VERBAL**

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>X</th>
<th>S.D.</th>
<th>t</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRE</td>
<td>25</td>
<td>6.600</td>
<td>3.317</td>
<td></td>
</tr>
<tr>
<td>GAIN</td>
<td>24</td>
<td>3.875</td>
<td>3.083</td>
<td>6.16*</td>
</tr>
<tr>
<td>POST</td>
<td>24</td>
<td>10.458</td>
<td>1.615</td>
<td></td>
</tr>
</tbody>
</table>

* P < .01

The greatest percent gain (59%) in music scores is charted on Table 9, Vocal-Verbal. Whether this is due to the attempts by the music therapist to reinforce verbal concepts taught by the speech therapists, or whether it is due to the speech experiences helping the vocal-verbal music skills, is a moot point. The mean gain of 3.875 (from 6.600 to 10.458) results in a t-value of 6.16 (P < .01).
Cognitive-Nonverbal musical skills were demonstrated by selecting the correct answer by touching it or pointing towards it, with neither verbal or musical skills required for the response. The results found in Table 10 show a gain of 1.542 ($t = 3.86, P < .01$).

### Table 10

**Cognitive-Nonverbal**

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>X</th>
<th>S.D.</th>
<th>$t$</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRE</td>
<td>25</td>
<td>6.480</td>
<td>2.468</td>
<td></td>
</tr>
<tr>
<td>GAIN</td>
<td>24</td>
<td>1.542</td>
<td>1.956</td>
<td>3.86*</td>
</tr>
<tr>
<td>POST</td>
<td>24</td>
<td>7.917</td>
<td>1.840</td>
<td></td>
</tr>
</tbody>
</table>

* $P < .01$  

Table 11, Music Class Participation, indicates that the average client increased nearly 18% in appropriate responses in a class setting ($t = 5.30, P < .01$). Although the mean pre-test rate of response was over 76%, this should not be confused with the percentile rates for the language measures since the music tests: 1.) have not been given to a large enough sample as yet to be standardized, and 2.) it was deliberately constructed to be used with children of limited abilities. However, the mean gain score of 17.7% response

### Table 11

**Music Class Participation**

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>X</th>
<th>S.D.</th>
<th>$t$</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRE</td>
<td>23</td>
<td>76.348</td>
<td>16.964</td>
<td></td>
</tr>
<tr>
<td>GAIN</td>
<td>21</td>
<td>17.738</td>
<td>15.328</td>
<td>5.30*</td>
</tr>
<tr>
<td>POST</td>
<td>23</td>
<td>92.935</td>
<td>7.704</td>
<td></td>
</tr>
</tbody>
</table>

* $P < .01$
(posttest = 92.9%) indicates considerable improvement in music class participation ($t = 5.30, P < .01$). It is hoped that this will transfer to increased participation in all school recitations.

Further examination of the deviation values gives insight to the educational processes the gains in mean scores represent. With three scores (pre-test, gain, and posttest) for each item, there are six possible orderings of the deviation scores. However, only three were evident in this study.

(1) When the gain scores have the least deviation, and the pre-test the most, the clients have advanced about the same amount, with a slight tendency to reduce the variance in posttest scores. The latter effect is usually due to somewhat higher gains by those who were lowest on the pre-test. This model was characteristic of the Peabody, T.A.C.L, and music Psycho-Motor measures.

(2) When the gain scores have the least variance, and the posttest the greatest, the teaching process has accentuated the pre-project difference between clients. This was evident in the measures of advanced concepts, the V.U.T., Detroit 6, and 13.

(3) When the pre-test has the most variance and the posttest the least, the material is usually novel for all students. All students attain about the same posttest proficiency. This pattern was observed in the music measures of Vocal-Nonverbal, Vocal-Verbal, Cognitive-Nonverbal, Total (individual) Music Measures, and Music Class (group) Participation.

CASE STUDIES

The statistical analysis presented above show how dramatically the average client increased in language skills, musical development, and music class participation. However, the “average client” is only a model construct, one must consider individual case studies to arrive at a humanistic appreciation of the results of the study.

“Johnny” nearly doubled his number of responses on the individual music test, from 42 to 82%, with correct responses increasing from 30 to 70%. In the group setting, his responses increased from 71 to 94. Meanwhile, the music therapist was successful in extinguishing his thumb-sucking behaviour by using music to reinforce appropriate behaviours.
"Delantea" had a high response rate in individual testing before instruction began, but increased the entry rate of 70 to 92%. Meanwhile, his percentage of correct responses went from 52 to 78. Even more striking was his increase from 4 to 73% in group testing. He exhibited crying behaviour at the outset of the programme, but this was reduced by individual sessions with the therapist.

"Tameka" seemed capable, but had other problems originating in her home environment. In individual testing she went from 34 to 78% response and 20 to 64% correct response. Her group participation increased from 67 to 90%. However, she frequently exhibited tiredness, and was easily distracted, indicating that follow-up work in the home by a social worker was needed.

"Melissa" had a rare congenital syndrome, including mild retardation, a tendency for obesity, and had been declared "non-verbal." It was discovered that she could sing words, whereas she could not say them in normal speech. The inference made was that sung speech involved switching to the right (undamaged) hemisphere of the brain. Although her gain scores (80 to 86% response, 44 to 74% correct response, and 80 to 86% group response) were modest, further music therapy is clearly indicated to maximize her limited potential.

One of the most striking case studies is that of "Iris," who increased from 2 to 70% response and 2 to 56% correct response in individual testing. Her group participation increased from 41 to 90%. In the course of treatment, she changed from being quite withdrawn to being affectionate towards the therapist and therapy supervisor. It is possible that in her large, male-dominated family, the lack of individual attention and affection is contributory to her communication deficiency.

CONCLUSIONS

Although only a pilot study, with a small population, the present project indicates the efficacy of music therapy in a multi-disciplinary approach to the improvement of language skills. Further research will be conducted involving more clients and including a follow-up of those already treated, to establish the validity of these preliminary results, and their long-term stability (i.e., the relative
A PILOT PROJECT IN MUSIC THERAPY

permanence of the improvements in communication and musical skills. Owing to the overwhelming positive data of the project, the replication study is expected to result in similar findings. However, it is difficult to predict how much of the gains will be maintained when the clients return to their usual environment, without the intense stimulation of the project.

Extensive further scientific research with both special and abnormal clients to establish other areas of human endeavour which may be enhanced by the application of music therapy techniques.

Likewise, the role of music therapy in India awaits further definition, employing its unique music to the modification of human behaviour. Although these studies may include replications of Western research, it will be necessary to establish norms of response by Indians to varying types of music (Carnatic, Hindustani, folk, and "light"), and to their constituent element (rāga, tāla, loudness, timbre, etc.).

These modern, scientific studies, both in the Western world and in India, may validate the claims of the Ancients about the powers of music in the life of Mankind.

SOURCES CITED

Inscriptions in Tamilnadu Relating to Dance

DR. PADMA SUBRAHMANYAM

Epigraphy is one of the primary sources for reconstructing our cultural history also. The history of dance can be studied from various view points such as its technique, its forms, sociology, association with religion and its connection with other allied arts. Epigraphy in Tamilnadu throws ample light on almost all the aspects of dance history. Though the reconstruction of all these aspects is of equal importance, as a performer, the reconstruction of the actual technique and dance forms has gripped my passionate attention. These need a practical understanding along with a historical perspective. Hence, some of the inscriptions of Tamilnadu, which enlighten us or at least inspire us to draw inference for a practical reconstruction, are being dealt with hereunder.

The earliest of the inscriptions, relevant to dance seems to be the one deciphered by my guru, Padmabhushan Dr. T. N. Ramachandran in 1962 at Arichalur. On palaeographical grounds, it is said to belong to 200-250 A.D. and is in the Brahmi script. Since it belongs to the Sangam period, it is of the utmost importance, particularly because of its practical interest. It has a series of rhythmic syllables, which may be called in contemporary parlance, as ‘Sollu Kattu’. It is mainly pertaining to the syllable ‘ta’ (tà) and may be referred to—again in contemporary usage—as ‘tatta-karam’ (तत्तत्ताकराम). It is most obvious that it is a class room Sollu Kattu for the practice of ‘Paada Paatam’ (पादपाटम) i.e., foot work. The inscription seems to lend itself for Khanda Chāpu Tala; it reads as follows:

ka ta ti ta ti ta tai ta ta ti
ti ta ka ti tu tu tu tu tu
ta ki taa tai ti tai taa
ta ta ti ta tai tita tita tai ta

These inscriptions are found in a low natural cavern on the eastern side of the Nallamalai range, about two miles from
Arichalur. Dr. T. N. Ramachandran opined that like the Sittanavasal cave near Pudukottai and the cave beds of Kandagiri and Udayagiri of Orissa, this Arichalur cavern was also utilised for the resort of monks. The Jain austerity called ‘Sallekhana’ is said to require the performer to repair to the caves and far off places and die by slow starvation. These monks used rocky slopes as their beds. This inscription is seen in two parts by the side of one of the beds. Another inscription in the same place is also in Brahmi script, but in archaic Tamil, reading as follows:

\[ "\text{Ezhutum punartaan = taught music even with notation} \\
\text{mania = accounts} \\
\text{vannakkan = painter} \\
\text{aadan = chief} \\
\text{Saattan = a Jain monk cum teacher.}\]

Dr. T. N. Ramachandran concluded that a Jain monk, Sattan—meaning teacher—was an adept in the arts, he interprets the words as follows:

The suggestion is that the ascetic inhabitant must have been called ‘Aadan Saattan’ who in his life was a painter, an accountant and also a teacher of a higher cadre.

The inscription of the Sollu Kattu is of great importance, for it shows an amazing continuity of the South Indian tradition in matters relating to dance. The choice of syllables, ta and tai would lend force to the Tamilian nomenclature of the ancient dance of South India. These syllables are still in vogue in the dance classes and concerts; for examples we have sollus like ta tai tai ta, ti tai tai ta, and taka tiki. In fact all the syllables found in the inscription are still profusely used except ‘tu’ which is only rarely used as in the case of Natesa Kauthwam, where we come across the phrase, ‘tuha tuha tuha tai’. This inscription of sollu kattu is of great significance for the history of dance as well as that of percussion instruments of our country.

Apart from the technical aspects, this Brahmi inscription of early Christian era seems to throw some light on a few historic
facts. It must be remembered that this inscription is close to 'Silappadikaram' in point of time. Silappadikaram is perhaps the earliest literary source for reconstructing the technical history of the dance of the Tamils. It is an accepted fact that Ilangovadigal was a Jain. Saattan was a name generally associated with Jains and sometime Buddhists also. An ancient work, called 'Koottanool' is said to have been written by a Saattanaar; by this I do not mean the work that was published in the recent years; I mean the original work, Koottanool mentioned in Adiyarkunallar's commentary. Apart from this, the Sittannavasal cave which belonged to the Jain monks has a beautiful painting of a dancer. The Jain temples of Khajuraho in Madhyapradesh and Mount Abu in Gujarat are fully studded with dance sculptures. All these prove that it is erroneous to believe that the Jains were against performing arts such as dance and drama. Some tend to equate the 'Kalappirars' with Jains and also believe that they have destroyed works on Nātaka Tamizh. This view needs a careful second thought, for, dance history proves that the Jains as well as the Buddhists were not such staunch haters of these arts. If these arts were a taboo to their religion, Ilango would not have given so much importance to Dance in his work.

The 'Nātya Sāstra' of Sage Bharata has taken its deep roots in the Tamil soil from around the early Christian era. The earliest epigraphical reference to Sage Bharata is seen in a Sanskrit inscription of the Pallava King, Rājasimhan (700-730 A.D.); this inscription is at Sāluvankuppam near Māmallapuram. It says, "who will be able to understand the music of Kaalakaala, if it were not Vidhatr (Brahma), Bharata, Hari, Nārada or Skanda?" 2. This inscription clearly shows that the Pallavas of the 8th century knew the Nātya Sāstra well in its present shape. It is interesting to note that the name of Bharata precedes even the names of deities, such as Vishnu and Skanda and the divine rishi, Nārada. The last eight chapters of Nātya Sāstra pertain more to music, and hence it is obvious that the Nātya Sāstra had attained its present shape much before the 7th century.

There are innumerable inscriptions relating to dance and dancers belonging to Chola period. Dance had become a part of temple worship and the Āgama Sāstras themselves speak of this art as being one of the sixteen 'Upachāras' (protocols) for the presiding
deity. The temples had both male and female dancers during the Chola days. Moreover, the temples had ritualistic dances based on Sanskrit texts as well as some indigenous dances. One of the inscriptions of Raja Raja-I belongs to his 9th regnal year and is seen at Tiruvavaduturai; it gives, details of an endowment of land created as ‘nritya bhoga’ to Kumaran Srikantan for performing the ‘Arya Kootu’ in all the six parts (ng. ay. ng. ng. ng. ng. ng.). This was to be performed in the festival in the month of Purattasi. Though this inscription mentions six ‘angas’ for Arya Kootu, seven Kootus are mentioned in an old Tamil work called ‘Pancha Marabu’ these are supposed to be based on the Sanskrit work of Sage Bharata.

\[ \text{i.e., the seven kootus which are Tāndava, Nṛtta, Nātya, Kuravai vari, Kōlam & Vagai are classified under three headings, such as, Sānthi, Vinodam and Vagai. The term Ārya Kootu is significant because Arivanar, the author of Pancha Marabu, acknowledges in the very opening of the chapter on Nṛtta that he is explaining the seven Nṛttas based on the Sanskrit work of Sage Bharata. He says:} \]

\[ \text{The tradition of attributing everything to Bharata seems to have been based more on a symbol of prestige and authority. All Ārya Kootu need not necessarily be based on Bharata’s work alone. It may denote the Kootus based on Sanskrit works of either North Indian or South Indian origin. Though Arivanar attributes all the seven Kootus to Bharata, it has not been possible for me—as on} \]
date—to identify all these seven in the Nātya Sāstra. Apart from the Ārya Kootu performed for daily rituals in temples, we see a reference to another traditional Kootu of South, in an inscription at Kāmarasavalli belonging to the time of Rājendra Chola I; it registers a gift of land to a male artist named ‘Saakaai Maaraayan Vikrama Chozhan’ for giving three performances of ‘Saakaai’ Kootu on the day of Mārgazhi Tiruvādirai and three on the day of Vaikāsi Tiruvādirai in the presence of the deity. The Saakaai Kootu seems to have come down from the days of Silappadikāram.

There is a mention of a Kootu called ‘Kotticcedam’ by Paravūr Kootaccakkaian in the Vanji Kāndam. Cakkiars are male actors cum dancers even today in Kerala; they perform the Cākkiar Kootu as solo and Koodeyaatam in groups. It is significant that these performances are conducted in relation to temple festivals.

The contribution of the Cholas to dance is rather unparallelled in the world history of this art. Rāja Rāja’s incomplete venture of the sculptural codification of Bharata’s 108 Karanas in the first tier of the gigantic vimāna of the Brhaideswara Temple is extraordinarily authentic. But only 81 karanas are sculpted and slabs are left blank for completing the series.

Another set of karanas are seen in the Sārngapānīswāmi temple at Kumbakōnām, belonging to the Chola days. These figures must have been transplanted from elsewhere into the present Gōpuram. I have proved that these figures are those of Siva, though they are now in a Vishnu temple. Many of these figures have below them, the relevant name and serial number of the karana, inscribed in Chola Grantha of 12th century. The serial number corroborates with the figures seen above it as well as its number in the Nātya Sāstra; but the figures themselves are placed in a haphazard manner; for example, next to karana 45—‘Chinnam’, karana 62—‘Vinivrīttam’ is placed. Originally they must have been placed contiguously in the right order, for, if there are two karanas in a single slab, the numbers to that extent are in correct order. The Kumbakōnām series of Karana sculptures are extremely authentic to re-create a lost dance technique, because of their corroborative epigraphical stamp.

Around the same period, when these karanas of Bharata’s work were given sculptural codification, we see that the Tamil terminology
for some of the concepts found in the Nāṭya Sāstra were also getting evolved. An inscription belonging to the 12th century copied at Kulathur is another important source for the history of dance technique. It belongs to the 13th regnal year of Kulōtungā III (1178—1223). It is a long detailed inscription mentioning endowments for the dancers to perform in the Siva temple there. ‘Mānicakkam’ seems to be their title. This tradition of calling the Dēvaradiars ‘Mānickkam’ has been in vogue in the Pudukottai District till about five decades ago. I have heard the old Dēvādāsī of the Virālimalai temple using this term Aranmanai Mānickkam for the dancers attached to the palace. The Kulathur inscription names some of the Mānickkams. The most important point is its mention of four types of dances namely Tiruppāṭtadaivu, Meikkāttadaivu, Tiruvalatti and Tirucchulam.

The term ‘Adaivu’ is a technical term. The contemporary nomenclature for a unit of dance is adavu. Some scholars are of opinion that the correct term is Adaivu and that Adavu is a mis-pronounced ‘Marucchol’. But I have shown elsewhere that the two terms are different used in different meanings. Adavu is the unit of dance and Adaivu is a combination of movements. In other words, we can compare Adavu with a sentence and Adaivu with a paragraph made up of sentences. In this light, the term Tiruppāṭtadaivu and Meikkāttadaivu can be taken to mean specific dance numbers. These two can be classified as Sāntikkoottu which is mentioned by Adiyārkkunallār. The four kinds of Sāntikkoottu are said to be Sokkam, Mei, Avinayam, and Nātakam. Tiruppāṭtadaivu can be understood as Avinayam in which the meaning of the Tiruppattu or song in praise of the deity is expressed i.e., Abhinaya. Meikkāttadaivu can be taken to mean the Meikkoottu. This should be based on the use of the body as denoted by the term Mei. The Āṅgikābhātinaya in the form of Nṛtta is its basic technique. The word ‘Kuttu’ may be taken to mean two things. It may be a dance to bring out the beauty of the lines of the body, or it may also be taken to mean the idea of expressing the meaning through the movements of the entire body. It is called Vākyārthābhāhinaya in Sanskrit. It is the counterpart of Padārthābhāhinaya where the meaning of every word is expressed through hand gestures. Meikkāttadaivu probably had Vākyārthābhāhinaya as its main goal. This is suitable for worship in the ritualistic dances, where the movements of the body is by itself the oblation. It is a ‘Ādal Velvi’ or Nṛtta Yagna.
performed in the temples. The word Ahamārgam is used by Adiyārkkunallār in connection with Sāntikkuttu. Pancamarabarū has given the details of the sixteen dance items under the heading of Ahamargam. Thus both Tiruppattadaivu and Meikkāttadaivu can be taken to mean the forerunner of Avinayam and Meikkuttu of Adiyārkkunallār’s days. The Tiruppattadaivu must have been based on Pādārthābhīhinaya. In other words, the Tiruppattadaivu of the inscription came to be called Avinayam in Adiyārkkunallār’s days. The Meikkāttadaivu came to be called Meikkuttu or Ahamārgam. Both these belong to the category of Sāntikkuttu, which in turn is referred to as Āryakkuttu in the earlier inscription of Rājarāja. This ritualistic dance has its origin in the Pūrvaranga of Bharata’s days. Later in a Sanskrit work of South India called Bharatārvana, it is referred to as Sāntiārntana. We would be seeing later that it came to be referred to as Sāntikunippam in the inscriptions of 14th century. Thus a correlated study of inscriptions and literature on dance helps in reconstructing the history of the dance forms in Tamilnadu. But it must be remembered that in such matters an inter-disciplinary study of epigraphy and literature in both Tamil and Sanskrit alone can yield fruits of a practical nature.

The other two dances mentioned in the Kulathūr inscriptions are the Tirucculām and Tivuvālattī. Tirucculām must have been a dance like Prenkhani connected with Siva worship in which the dancer dances with a Sālam in hand. Tivuvālattī must have been the Kudamurai system of latter days in which the dancer performed the Hārathi to the deity with suitable steps. All these dances may be classified as Sāntikkuttu. There are many inscriptions belonging to different periods referring to this ritualistic dance.

The most important epigraphical record for reconstructing an obsolete dance technique is found in the Eastern and Western Gōpuras of the Natarāja temple at Chidambram. Each of the four Gōpuras contains a complete set of 108 karanas in a serial order which is in accordance with Bharata’s Nātya Sāstra. The Eastern and Western Gōpurams contain quotations from the Nātya Sāstra defining each of the 108 karanas. These quotations are from the fourth chapter of the original Sanskrit of Bharatamuni. They are inscribed in the Chola Grantha. The Eastern Gōpuram was built by Köoperuncingā—A Pallava chieftain in the 13th century. One of his inscriptions mentions as one of his titles an interesting
epithet vis. Bharatarnava Karana dhureenan. Bharatarnava of Nandikēsvaram must have been a popular text during the 13th century. The epithet means that this versatile chieftain was a supporter of the Karanas mentioned by Nandikesvara. The Bharatarnava, published by the Sarasvati Mahal Library has internal evidence to a chapter or separate work called Karanabhooshna which is unfortunately missing. As in Sangitaratnakara, this work also must have described the Mārgi or older set of Karanas as described by Bharata followed by Dēsi or new Karanas. However, the Karana inscriptions at Chidambaram are in perfect accordance with the various manuscripts of Bharata's Nātyasāstra which have been collected from all over India. In fact the inscriptions help in deciding even the correct reading in some cases. This Sanskrit quotation from Nātyasāstra inscribed in Tamil bear testimony for the open-mindedness and love for beauty the Tamil kings had, irrespective of its linguistic source. They were ready to preserve knowledge and spread it without being fanatic. It is only this broad-mindedness of the Tamil kings that is responsible for developing the Tamil country as the sole depositary of all that is beautiful and of permanent value. The pride of preserving in inscriptions the entire description of the 108 Karanas, as propounded by Bharata goes only to the Chidambaram temple. Generations of dancers and dance enthusiasts have been and must be thankful to Köpperuncinga for having created a permanent visual-cum-literary record of Karanas in stone.

After the end of the Chola dynasty and the invasion of Malik-kafur into the South Indian arena, many of our older dance and musical forms were lost. Political instability affects the economic structure, which in turn results in the disintegration and degradation of arts and artistic values. Till the rise of the Vijayanagar kings, there was a dark period in the history of the performing arts. It was only after their arrival that the revival of Hindu culture in all its facets was undertaken with great zeal. An inscription of the 31st regnal year of a certain Māravarman Vira Pandyā reveals the pitiful state of the dance art and dancers. It speaks of the good deeds of Kampana II of the First Vijayanagar dynasty whose date ranges from 1361—1374 A.D. It mentions that he brought the 'Tulukkans' rule to a close and established an orderly Government. It is further stated that he appointed Chiefs (Nāyakkanmārs) to inspect and supervise the running of the temples. It is in this context
that we come across the information that some of the dancers (Devaradiars) had died, some had become very poor and many were ready to migrate to other distant places. Consequently, with a view to keeping up the original status of the temple, some readjustment of temple lands was done in order to provide patronage to these women 10. This shows that a period of about half a century was enough to shake the older structure of culture.

There are some interesting inscriptions relevant to dance and dancers in the Tiruvoriyur temple belonging Kampana’s period. It mentions two classes of dancers namely Ishabattaliyar and Devaradiar and the settlement of dispute between them 11. Again the same dispute seems to have arisen a few years later during the reign of Rājanarāyana Sambuvaraya, when it had to be settled. In this inscription three classes of dancers are mentioned 12. From the way in which the distribution of services was affected in this record, it appears as if the Padiyilars were of a superior social status to that of Devaradiar and that these in turn were superior to the Ishabattaliar. The Santikunippam and the Chauri dance were to be performed by Padiyilars and Devaradiars. The Padiyilars are to come in first and the others are to follow. Santikunippam is Santikkuttu and Chauri means the waving of the ‘Vencāmaram’. The Devaradiars carried the ‘Tirunitrukappu’ and ‘Pushpatalikai’. The former must be the burning of camphor in a plate containing ‘Tiruneeru’ (holy ash). The latter must be Pushpānjali of earlier days. The Ishabattaliar are said to perform Ahamārgam and Varikolam. Both these are mentioned in Pancamarabu. According to Pancamarabu, Ahamārgam is a set of dances comprising sixteen items which included Adi, Anu, Prakasam, Pitam, Pushpānjali, Puyangam, Desi, Desiyottu, Nidi, Nizhal, Vaippu, Vaguppu, Vakkyam, Kautvam, Tunukku and Dandapadam. The term Varikolam has its corroborative evidence in Pancamarabu as Penkōlam, and hence it is suitable for the female dancers called Ishabattaliar in the inscription. Kōlam pertains to the depiction of the life and customs of the various regions like Mullai, Marudam etc. This very term is still used in the folk dances of Sri Lanka, particularly among the Tamilians. The Mudalikōlam is an example. Thus this term is still found in use with those who migrated from the main land, thought it has become extinct here. The inscription at Tiruvoriyur also mentions that the Padiyilar were assigned to dance the Sokkam and Santikunippam while the Ishabattaliar sang.
The Sokkam has been explained by Adiyarkkunallar as being made up of the 108 Karanas. The Karana inscription of Kumbakonam and Chidambaram have already been mentioned. A careful study of the Chidambaram inscriptions will reveal that each Karana is a movement and not a static pose. They have been the basic units of dance and can be compared with the adavus of the present day. The Karanas are meant for both the sex and are to be utilised according to the situation. The Nṛtta Karanas can be broadly classified as those pertaining to graceful dance, those meant for acrobatic display and others for buffoons. Among the 108, most of them belong to the first category, while there are just a dozen belonging to the other two. The Karanas have been out of vogue for over five hundred years. Their inscriptions at Chidambaram were first published in the Epigraphical report of 1914. But it took almost four decades before they were first brought into practical use. Perhaps it may take another fifty years for them to be properly assessed in the right perspective. The performance of Karanas was in the wane from the 14th century. Does this not amplify the magnitude of the Chidambaram inscriptions of them? It is perhaps our duty to record as inscriptions the contemporary dance and music forms and help posterity to learn about our good and bad taste, for history is not a mere story, but a means to learn what to do and what not to do.

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The Ragas of Karnatak Music

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Music has been defined as the art of expression in sound, in melody and harmony, including both composition and execution. It is the art of sound in time, which expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony and colour. Music can be produced by tones or sounds employed, occurring in single line (melody) or multiple lines (harmony) and sounded by voice or instruments. Music is a language by itself and just as poets express their thoughts through the medium of words, composers give expression to their thoughts through the medium of musical phrases. The ideal of 'absolute music' (music without words) is reached in the rāga system of Indian music; a rāga is a product of emotion and can express the aesthetic feelings of love, devotion, anger and other mental attitudes of humanity.

Only two systems of music are possible, one in which there is progress by successions of single notes (called the melodic system) and the other in which the music progresses by groups of notes called chords (known as the harmonic system). The former prevails in the Oriental countries, Indian music being the finest example of a true melodic system of music.

It is the genius of India that contributed to the world its rāga system which is perhaps the highest peak to which a melodic system of music could reach.

The statement that the origin of Indian music can be traced back to the Sāma Vēda has, perhaps, become a platitude now since Indian music has come a long way from the Sāma Vēda age. But we are able to trace in the Karnatak music of today some of the most striking features of the music of the Sāma Vēda as well as the quintessence of the art as it was practised in the Dravidian country.

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at the beginning of the Christian era. The scale of the Sāman music is the current Suddha scale of South India (making allowance for slight changes that have occurred in its form during the long course of its development). The most popular among Karnatak ragas such as Sankarābharanam, Kharaharapriya, Tōdi etc., are the survivals of the musical art of the golden age of Tamil civilization (circa the first century A.D.).

A perusal of the leading works on South Indian music shows that the theory of music as embodied in Tamil works has been no less active and powerful than that of the Sanskrit treatises in moulding Karnatak music into its present shapes. There has been the closest co-operation in the development of the art between the North and the South. From the very early times the 22 srutis and the seven notes of the octave were accepted in common all over India. The ancient Tamil musical scale is ingeniously introduced by the author of the Silappadhikāram, a Tamil kāvya generally attributed to the 2nd century A.D., and to which reference will be made later in this paper. Ilankōadigal, the author of the classic, describes a dance performed by seven girls standing in a circle. The girls are given the Tamil names for the seven notes of the octave. It should be mentioned here that the Silappadhikāram does not adopt the nomenclature Shadja, Rishabha etc., for the seven notes but furnishes the Tamil equivalents viz., kural, tuttam, kaikkilai, uzhai, ili, vilari and tāram. The first recorded evidence of the use of the names Shadja etc., for the seven notes is found in an inscription of the 7th century A.D., at a place called Kudimiyāmalai in South India.

The seven girls, in the Silappadhikāram, are made to take their positions in the circle equidistantly as the musical notes were located in the various signs of the zodiac according to the old tradition. The octave is divided into 22 mātras. The basic scale is Pālaiyāzh, which is now called Harikāmbhoji and is the same as the Khamās shat of the Hindustani music. The other scales are obtained by modal shift of the kural or shadja.

We are obliged to two commentators, Arumpadavuraiyār and Adiyarkunallār, for explaining the rich mine of information on music and dance which the Silappadhikāram contains, although couched in archaic Tamil. The musical system described in the
Silappadhiyakaram forms a vital part of the Karnatak music of the present time.

The rich musical and dance traditions of the South were known to North Indian authors from early days. Bharata, in his Natya Sāstra, speaks highly of the excellence of the people of the Deccan in the fields of music and dance. The ‘Sangita Ratnakara’ of Sānggadēva (13th century) mentions the names of a few panns of the Tamil region as ‘Tēvāra vardhanī’.

Coming to the rāgas of Karnatak music, their grass-roots are to be found in the panns or rāgas of what is generally known as the ‘Tēvaram music’. Tēvāram is a collective name used to indicate a few thousands of verses composed with music by Saivite saints called Nāyamārs although thousands of similar verses were composed by the Vaishnavite saints known as the Āḷvārs during the same period (5th century to 7th century A.D.) Only 23 panns have survived the ravages of time although a glossary of rāgas known as the ‘Pingala Nighantu’ gives a list of 103 panns. The original forms of these 23 panns have perhaps been lost for ever but they were revived in the 11th century and are being sung even today in more or less the same manner, having been handed down, not in notation, but by oral tradition. Recent research has revealed that all these panns got merged into the present day Karnatak music and are being sung even now under different names.

The fact that the ancient Tamils were fully acquainted with musical terms like ṛāgā or ṛāgāpana is evident from the mention of pann ṛālati, ṛālati being the Tamilized form of ṛālapī. In short, the Silappadhiyakaram occupies in Tamil sangita literature the same place as the Sangita Ratnakara does in Sanskrit literature.

Strangely enough, the term ‘rāga’ is added to many of the panns in Tamil music like Takka rāgam, Mēgha rāgam etc., although the word rāga is found in Sanskrit only in the ‘Brhaddēsi’ of Matanga who lived in the 5th century A.D. This is a point which deserves scrutiny in greater detail.

As mentioned above, the word ‘rāga’ first occurs in the Brhaddēsi of Matanga and is described in the following sloka:

“Yāsau dhvaniśeṣastu svara varna vibhūshitah
Ranjokō jana chittānam sa cha rāga udāhritah”.
"A rāga is that which is beautified or decorated by the tonal excellence of svaras and varnas and which gives pleasure to the mind of the listener". Sārngadēva quotes the same sloka with a slight variation.

Sārngadēva is an author who is followed with great respect by musicologists all over India. The first South Indian writer to write a treatise in Sanskrit on music was Vidyāranya (c 1350). The original of this text has not been traced so far but Gòvinda Dikshita, in his ‘Sangita Sudhā’ (ascribed to ruler Raghunātha Nāyak of Thanjavur) mentions that he had thoroughly studied the ‘Sangita Sāra’ of Vidyāranya. Vidyāranya appears to have mentioned only 15 Mēlas or parent scales in his treatise and Gòvinda Dikshita faithfully describes these in his ‘Sangita Sudhā’. Vidyāranya’s work has a very important place in the history of Indian music especially of the South. It serves as a link between the Sangita Ratnākara (13th century) on the one hand and the Svaramēla Kalanidhi of Rāmāmātya (16th century). The Sangita Sāra is also the first work on South Indian music or Karnatak music as it is called now.

The next significant writer on South Indian music was Rāmāmātya (c 1550) who wrote the ‘Svaramēla Kalanidhi’ under the patronage of ruler Rāma Rāya of the Vijayanagar empire. Rāmāmātya mentions several changes in the theory of music in his book. He even questions and corrects the vikrita svaras of Sārngadēva. These notes were perhaps native to the South and were probably the intervals used in the Tamil music of a bygone era, which were however recognized by every South Indian writer and which have survived to the present day. By the time Rāmāmātya wrote his Svaramēla Kalanidhi, the number of melas or parent scales had risen to 20.

But the luminary who, by his unique contribution to Karnatak music, revolutionized the very basis of it, was Vēnkatamakhi, the son of Gòvinda Dikshita. He ranks very high among the writers on Karnatak music. The system of 72 mēlas, which is the bedrock on which the science of modern South Indian music is built, is his creation. His work called the ‘Chaturdandi Prakāsika’ (c 1650) turned Karnatak music into the channel in which it now flows.
It is only when we come to Vēṅkatamakhi that we have, for the first time, a system based on science. He classified the mēlas according to their svāras. Their number was determined by the possible number of combinations, subject to certain limitations, of the several svāras and thus the number of 72 was obtained. Then he grouped the various Janya rāgas (derivative rāgas) under the mēlas suitably to their svāras. Simple as it might now appear, it was left to this brilliant musicologist to propound the system and explain it in his monumental work. After Vēṅkatamakhi, his scheme of mēlas has ruled unchallenged and from the 18th century onwards, it was accepted and followed by illustrious composers like Muttusvāmī Dikshātara and Tyāgarājā. Tyāgarājā followed the system propounded by one Gōvinda in his ‘Sangraha Chūḍāmāni’ but in essence Gōvinda’s scheme had close affinity with that of Vēṅkatamakhi. The scheme of grouping derivative rāgas under parent scales appealed so much to V. N. Bhatkhande, the Hindustani musicologist, that he worked out a scheme under which janya rāgas of North Indian music were grouped under ten major thāts.

Among writers who dealt with South Indian music after Vēṅkatamakhi special mention must be made of king Tulāja of Thanjavur who wrote his ‘Sangīta Sāramrita’ about the year 1735. He closely follows Vēṅkatamakhi and one reads with interest his observation that the mēlas formulated by Vēṅkatamakhi remained obscure till his time.

Coming to the period after Vēṅkatamakhi, we find that his 72 mēla kartā scheme has been made the starting point of fresh methods of classification. These have been constructively used to derive innumerable scales. Attention has been diverted from trying to fit well-know rāgas into the scheme to the derivation of fresh rāgas according to the following principles of combination. The shādava, audava and sampūrṇa are intermixed in pairs in as many forms as possible (i.e., eight) which gives 483 varieties for every mēlakarta, making up a staggering total of 34,776 janya rāgas. Of course, from these rāgas those which overlap themselves have to be deducted. Again, vakra rāgas with an irregular ārōhana and avarōhana can be combined in innumerable forms. This is practically a limitless source of deriving fresh scales.

But music is not arithmetic and all combinations of svāras do not necessarily yield aesthetically pleasing melodies. No one was
more alive to this fact than Venkatamakhi himself and he has provided adequate safeguards in his scheme against all and sundry trying to create rāgas following his method. The apparent defect in his scheme is that out of his 72 mēlas, 40 come under the category of ‘vivādi mēlas’ in which one or more vivādi svaras (dissonant notes) have to be employed. He has overcome this difficulty by carefully avoiding all the dissonant effects in his creations which he called as rāgānga rāgas’.

Old and time-honoured rāgas, which have stood the test of time, are, no doubt, more soul-filling than new creations. But master composers like Tyāgarāja and Dikshitar perhaps thought that Venkatamakhi’s mēlakartā system can be made to serve the practical needs of the musical art. In addition to time-honoured rāgas they composed in many of the new scales of the Venkatamakhi system and showed the way to later day composers.

With such a hoary history behind them, it is no surprise that the rāgas of Karnatak music became classified under many categories. The first classification is naturally into janaka (father) rāgas and janya (derivative) rāgas. This is a highly scientific system of classification and is based on the genus-species system. Janaka rāgas and janya rāgas are known by several other names also. Parent rāgas have the full complement of the seven notes both in the arohana and the avarohana and the svaras are of the same kind. A janya rāga is derived from a parent rāga and should normally take the notes of the parent, although there are exceptions which will be mentioned later.

While the parent rāgas are classified as suddha madhyama rāgas and prati madhyama rāgas, janya rāgas fall under a large number of categories. The first classification is that of a varja rāga in which one or more notes are omitted either in the ascent or descent. Eight varieties of varja rāgas are possible and as every one of the 72 mēla kartās admits of all these eight varieties of transilient rāgas, the possible number of combinations comes to 483. This multiplied by 72 gives, as already mentioned, the colossal figure of 34,776.

Varja rāgas are again classified into upānga rāgas, which take only the notes of the parent rāgas, and bhūshānga rāgas which take other svaras which are called anya svaras. These are again subdivided into vakra (crooked) and non-vakra rāgas.
Ragas are also generally classified into ghana, naya and desya in Karnataka music. A ghana rāga is a rāga whose characteristic individuality is brought about more easily by playing madhyama kālā tāna in it. The number of ghana ragas differs from time to time. Venkatamakhi mentions eight ragas as ghana ragas but today only Nāta, Gaula, Ārabhi, Varāli and Srirāga are treated as ghana ragas.

During the time of Tyāgarāja (1767-1847), the greatest among South Indian composers, the above mentioned five ragas had become well established as ghana ragas and this master composer wrote five magnificent songs in them rightly called the 'Pancha ratnas' or five gems.

A Naya rāga is also known as a rakti rāga the characteristic individuality of which is brought about by alāpana in slow tempo and tāna. In fact all ragas which are not either ghana ragas or desya ragas, come under the category of naya ragas.

The term 'desya rāga' is interpreted as a rāga which came from North India like Pharaz, Behāg, Mālkauś etc., Recently more ragas of Hindustani music are finding their way into Karnataka music.

The above terms are, however, used in a loose manner and there is no hard and fast rule about classifying rāgas.

There is also a old system of classifying rāgas into Suddha, Chhāyālaga and Sankirna. Suddha rāgas were pure rāgas which conformed to the prescribed rules. A chhāyālaga, or sālanka or sālaga rāga was one which combined in itself the lakshana of another rāga by taking a foreign note or by possessing common sancharas. A sankirna, sankrama or misra rāga was, as the name itself indicates, a mixed rāga.

A few rāgas of South Indian music are classified, in a general way, according to the rasas or the feelings they evoke in the listener. Rāgas like Nādanāmakriya or Punnāgavarāli arouse pathos while Athāna seems to be suitable for the raudra rasa. Khamās is a good example of a rāga capable of evoking sringāra or love. But a careful study of the songs of great composers like Tyāgarāja reveals that
they were not very particular about observing any code in this regard. Mukhārī is stated to be a rāga which arouses pity but we find Tyāgarāja using it for songs representing jubilation or admiration.

The position is the same in Karnatak music in regard to the time theory of rāgas which is a unique feature of Hindustani music. Its theory demands that certain rāgas be sung only in the mornings, others at noon and still others in the evening or night. No Hindustani musician with a respect for tradition will deviate from the rule although the concert needs of the present time necessitate relaxation of this rule to a large extent. In Karnatak music certain rāgas are associated with certain parts of the day more on account of the emotional reflexes of the listener than by rule. For example, Bhūpālam or Bauli (the former resembles the Bhoopala Tōdi of Hindustani music) makes a practised listener feel it is early morning while Nilāmbari is associated with lullabies. Certain rāgas are also connected with rituals mainly of the wedding types.

Before the advent of Tyāgarāja (1767-1847), Muttusvāmi Dikshita (1775-1835) and Syāma Sāstri (1762-1823), generally known as the 'Trinity' of Karnatak music, music concerts used to consist of long alāpanas of rāgas sometimes lasting for hours. Some musicians specialized in the singing of certain rāgas and had rāga names as prefixes to their names. Vina players used to play tāna of a single rāga for days together without repeating the music. According to one account, Tyāgarāja himself sang the Dēvagāndhārī rāga for seven days while on his visit to Madras.

After the coming of the Trinity, Karnatak music became composition-oriented. The three composers packed all the aspects of rāgas into their kritis, svarjatis etc., that they became the models for any musician attempting to sing or play alāpana of a rāga. Tyāgarāja, in particular, composed more than 25 songs each in major rāgas like Tōdi and Sankarābhāranam, 19 Sāveri, 18 in Saurāshtram, 20 in Kalyāṇi and so on. From an analysis of his songs we get an idea of the rāgas which were more popular in his time than they are now. These include Asāveri, Ghantā, Punnāgavārāli, Rūgaula, Kāpi, Darbār, Athāna and Sāranga. In his kritis Tyāgarāja presented different facets of the same rāga and if all the songs in one rāga are taken as a whole, they veritably exhaust the possible
sancharas in that rāga. It is no wonder, therefore, that when ālāpanas of rāgas are sung or played by present day musicians one is reminded, at every turn, of some part of a song by Tyāgarāja.

Mūthusvāmi Dikshita followed a somewhat different pattern of presenting the ragas of Karnatak music. His object in composing kritis seems to be to give body and shape to the dozens of raganga rāgas enumerated by Vēṅkatamakhi in the Rāga prakarana of his Chaturdandi Prakāsika. Dikshita achieved this in a methodical way by depicting the entire contours of rāgas, and not merely some of their facets, in slow-moving songs with a madhyama kāla or medium-tempo passage inserted at the end to show how those rāgas could be sung in that speed.

Svāmā Sāstri was another supreme architect of the kriti form and although the total number of his compositions does not exceed 45, he secured equal status with Tyāgarāja and Dikshita by the sheer musical excellence of his songs.

The present day concerts of Karnatak music have only short rāga ālāpanas, usually done at the middle speed, unlike Hindustani music in which ālāpanas commence in vilambīt. A rāga is presented in its full form in what is known as the rāgam-tānam-pallavi feature sung in the middle of a concert.
ராக்காவன் ராக்காவன் பெயர்வர்

(DR. V. RAGHAVAN SHASHTYABDAPURTI ENDOowment
Lecture 25-12-1980)

செய்வது S. பிராம்மாம்பராமானநாதன்

...
முகடும் வரையறுப்பு: எளிய சூடையுற்ற பராமான்ய பொறுப்புகளுக்கான விளக்கம்

பொறுப்பு வரையறுப்புகளில் உள்ளன. பொறுப்பு வரையறுப்பு குறிப்பிட்டத் தொடர்ந்து நேர்யேக்கமாக உள்ளது. பொறுப்பு வரையறுப்புகள் சேர்ந்து பொறுப்பு வரையறுப்பு குறிப்பிட்டத் தொடர்ந்து நேர்யேக்கமாக உள்ளது.
பாடல் மாற்றங்கள் நம்பிக்கை விளக்கம் கற்று நிறையத்தில் குறிப்பிட்டு பிரித்தாண்டு பெயர்பொருளாக்கம். ஆராய்ச்சியின் புரோஸ் குறிப்பிட்டு ஆபாரமான தொகுதி. பொதுவான பிரித்தாண்டு சிற்றியக்கம் கலவை நூற்றாண்டுகள் முழுமையான கலவை விளக்க வாய்ந்தது அளவில். சீரமைந்தது, சுருக்கமானது, குறிப்பிட்டு பதிவிற்கு முதல் பிரித்தாண்டு புரோஸ்தும் பாடல் விளக்கம் விளக்கத்தாக நன்கு ரூபையாகும்.

புத்தாண்டு, பார்வதி, குற்றியான ஆராய்ச்சியின் குறிப்பிட்டு ஆபாரமான தொகுதி. பொதுவான பிரித்தாண்டு சிற்றியக்கம் கலவை நூற்றாண்டுகள் முழுமையான கலவை விளக்க வாய்ந்தது அளவில். சீரமைந்தது, சுருக்கமானது, குறிப்பிட்டு பதிவிற்கு முதல் பிரித்தாண்டு புரோஸ்தும் பாடல் விளக்கம் விளக்கத்தாக நன்கு ரூபையாகும்.
கோவினாலன, கோவினாலச்சித்தா, கோவினே, கோவினுக்குவியன், கோவின
தொழிறி, கோவினம், கோவினமாகாரே, கோவினக்குள்ளோ, புருஷே, கோவினமூலமாகாரே, கோவினாசு, கோவினமதனா, வாணியன-
மல்லிகா, வாணியமாகாரே, வாணிய சமுத்தூர், உயர்வுக் குடிய தொன்றாக முன்னே சமுத்தூர், புருந்து சமுத்தூர், பெருமூடாரமாள், வாணிய மாளி

\[19\]

\textbf{பாடல்பாடி}

\textbf{அங்கின:}

கிருட்டின் தன்னை தலம் தேவகழ் கை சமுத்தூர் தொட:।
கிருட்டின் மஹாச்சாத் சதயே விளந்த திமட வரகை।

\textbf{நாயக்கம் ஜெய ராம ஜெய ராம விமோ வன்னாய:।

\textbf{வங்கத்மா ஜாகுதமா பராபாசிய:।

\textbf{தூத்தையே தூத்தையே ஹுமுக்குறையே ஹுமுக்குறையே}

\textbf{வங்கம்மாச் சோம் சுனேகியே வரி வேகை வேகை}
मोरेशर मौली जे जे (मैं)
बैलूचि गजानारक़ि
नात्सी कन्नदना पाण्डवि (मैं)
अपराधा चा कोटि करिया चि साधवि (मैं)
प्रेमा पाण्डुऩा भालीकसाबकासवि (मैं)
पाण्डुऩि धरणीकरा धाँि कुटियिसाववि (मैं)

कानडा

ताण्डव निलकरी - गजानन
चिंमिकत चिंमिकत धांि घुड़क़
महा ताण्डवरी - गजानन
तेतिस कोटि घुरण धारी
मये शिव गौरी गजानन

हस्तमान्
बलभीमा, बलभीमा अथप तत्वगुण महिया-जयजय
उपरतगितिया चरणि धुङ्छार काहि नकले करणि (बलभीमा)
बैदेशि अमहरणा श्री कौसल्यासम बुककरणा-जय जय
जेहि तब पदि प्रेमा रामातुन जीकन घुलो बाचा- जय जय

सरस्वति ध्यान
कथा कथुनी बन्दिली - सरस्वति
हंसासनी वेद माना चतुरानना वी दुहिता
मधविया वी निजशापी रामदासा वी जनानि ||
प्रथमवध - २
भक्त श्रीकल्लू द्याधन (भक्त)
पार्थर्थी सारख करी जो निषिद्धते ते श्रा कल्लू
प्रह्लादाचार प्रकटुनि संभी दानव निरंदिनिव (भक्ति)
रक्षेमणे एक तुजसि द्वारे गिरिचर प्रस्तुतुलिव (भक्ति)

साकी
शतिं भूतल पृण भूतं नगरं बलं सकेितं
शब्दार्थसिंहं द्वारं नामं चुप्तिसद्दृष्टिवाचामा

साकी २
तव भद्राधार्थ बहाति बहादिष्य देविन मन्त्र युगासिं
गोहायास कळ्लिन धंसक केचेय शुभदेसि

दिन्दिन १
राम हृदित्री दीर चाप पणी
पयि मुलिचा जाहिति सौश्चय वाणी
ऋणी ज्ञाका शानन्द लतवा स्वानी
नाम घोष मानण्ड तनय वाणी

दिन्दिन २
पूर्वजन्मांचे पापविवंग भांवे
श्रेणे विप्रांचे बिरण कद जातां
बनुदानाशुपचार ब्रुणा गेंचे
श्रुतुक कालं तद्व्रण हृदिनिनेचे
कामदा

दशक पंचकी विषय भार्मिरक

जशिमयुत परी देवर भार्मिरक

खिल भानसी संतली बिना

भक्त मुक्ति वी कारि विचारणा

सत्कोकिंचुः

बिन्नपंचु चित्तकिश्चुमु

वेडु कोन्नु भूक्षा

जन्न केछ्चु पाहुँचेवः

जाति तक्रत्र राखुप्रेणिणि रीतिः

नैन दालुळ नैकुन्वुषु फन्नुः

अंगुमोरा पृः मालखन

अंगुनार्णिणि प्रूः बफळकः

बोकुण्डुसु तांत्रि क्षणः

पूःमान वेड दालुळुः

बंगी नृदिसिनि ज्वचियंदमु

वाणि कोडः नोदयन

रंगाणुयनि नन्दु जेरा

रंग मोडःनो वंजुळुः००

चीपाईः

वंगम्यचन भुनि पननकुमा

भिजनखसः लिजस्युष बिदारा
पूर्व लाच कपीश जहाँ जहाँ वा
रामनाम निकसत तहां तहां वा
सकल सभासद अचरजमाने
शाम भक अनुपय तेहि जाने

अष्टादी

मानकरी हदय प्राणसिदे भसिन
जाजा श्रुताणिन कडी
बोला जटा रुणति बोला परी परम
कोलाशज पनि उठी
ढीजा धरति मणिनौ
नीलाखाका दुःखत शीता दयाचि नमति
हालामुनी निजतराजा बनूनौं मंग शालापुर्ते नरपति

१. सबाई (शामनपठितः)

दुःखम मानव देह तपा तत्ततृष्टि दुःखम तें फति काल जिने
व्यस्ततृष्टि दुःखम संतसामागम, काय जिने हृतिभक्तिकिनौं !
व्यसृसि हर न्रिय जे हरि ने न्रिय, भेरिहि जे जगादसम्पर्ण
दुःखम दुःखम तें बाणे बाणन, ने भन शोधिति बिभुपुरौण

२. सबाई (सूनुदरास कल्ज)

तात मिति पुनि मात मिति चुन भातमिति युक्ती चुक्तायी
जान मिति गज बाणिज्य मिति सब साजिस मिति भन बाषित पाई ॥
लेक मिति उद्योकासिति विविधोकासिति वैद्यूर्तिदि जाई
பாதுகாய்ந்த நன்னை சார் பசுதே பாசரி டீக்கொரி
லக்கம் ஸா வசுகுடா நிலவான், வாசிக்க ஸா சிவாலாசா
நீர் ஸா வைகாசா நிலவான், ஸாமந் முனிவர் ஸா சிவாலாசா
இன்னேவனை சான் தெகிரி வெளிப்படுத்த பசுதம் பாலா
சிங்கவாரச் சக்தர் வசு சாத்தியம் பிறுவிய தூண்ட
மலர்நாட்டின் மண்ட ரயில்கள்
இலகையார் ஏகாரச் சோமா பாலா ஸாலு ஸாமிநந்த
சுமை, சந்த, பாசார், யுத், வுத், இல்லி ஸா பார் பாணையார்
आप आपुत्ता वाकनी वैकून्ती
सर छाह हर बाजा बिमनगास मति काळळचा

தமிழ் (காசியம்கு கருடசிலியா மற்றும்)
தமிழ் பைரோமிலிக் மூட்டிக் குக்குசும்
புரோமிலிட்டு பளிந்தல்
(பதின் முறை)
தமிழ் காசியம்கு கருடசிலியா மற்றும்
பளிந்தல் குக்குசும்
(பதின் முறை)
கோந்தேர் ராஜ கத்தகா தடவு முனிவர்

மேம் பா வாலினை விரவியின வரலாறு

முத்துந்து புகழ்பூர் கத்தகா ரக வரிகொள்ள இருப்பது முன்னறியால் மனம் அறிவித்தே இயலாய் அடிப்பதை.}

கதராயில்

பின் குறு வால் பானது செய்யா சுமாத செய்யா

சாதிச் சுட்டாபான் கரசீ மேலோ

(கார்த்திகேஸ்வரன்)
A Western Musicologist on 
Sri Tyagaraja

WILLIAM J. JACKSON

When Victor Zuckerkandl wrote *Man the Musician*, he did not have the exponents of Carnatic music specifically in mind. Yet if his title is justifiable, his explanation of what is happening when a singer bursts into song should hold true for South Indian musical traditions as well as for those of the West.

Are there universal underlying phenomena occurring when a song is sung and heard? What light might the explanations of such processes throw on a great saint’s work? With these questions in mind, I wish to relate some of Victor Zuckerkandl’s thinking to what we know of the life and works of Sri Tyāgarāja.

Ever since I first became interested in Sri Tyāgarāja, I’ve been hearing a debate. On the one side there is criticism that some performances of his kritis are done to display musical beauty, at the expense of the devotional meaning, which is really the most important concern. On the other side, there is the assertion that in a musical performance the entire sound of the song is most important, not the detailed literal sense which must be perfectly pronounced in oratory or the recitation of poetry.

I would like to suggest, paradoxically, that both views are correct—that both *sangita* and *sāhitya* are most important. How can this be? Let us see what Zuckerkandl says about words and the source of melody.

“... It is the inflection of words as words—as metric and phonetic units, not as vehicles of meaning, that sparks off the invention of a suitable melody.” (p. 42) Tradition seems to bear witness to this idea. It’s said Sri Tyāgarāja composed the lyrics to his kritis, and that then the melodies came to him. Yet the composer’s musical playing with words as “phonetic units” should not cause us to forget that melody’s purpose is not detached from the
meaning—it may fully please in its own right, yet should enhance the meaning of the song, which I assume was at the core of the composer’s original impulse and intent. Both the purpose of the song and the art of the music, the truth and the beauty—are essential to great songs. Both are kinds of intelligibility. Both the verbal and the musical have their own logic and means. And each of the two, by its own powerful existence, can sometimes make the other seem to be the letter of the law rather than the spirit. Therein lies the danger.

A one-sided understanding gives license to those who do not know the entirety and the inherent limits of each side. There must be an awareness of the finer points which hold both sides together at the interface where they are one. The view that classicization (over-emphasis on musical aspects) distorts Sri Tyagaraja’s kritis sometimes forgets that he wisely intended the musical beauty he wrought to carry the whole utterance consisting of melody, rhythm and lyrics across time and space, depending on the beauty of the music to safely carry the cargo of meaning. But the performers who are heedless of the meaning forget that Sri Tyagaraja’s music was a sadhana vehicle for the experiences of bhakti, which was its very raison d’être.

In true renderings both sound and sense are one and each redoubles the other’s power and ability to delight. For while the words hint at the root and the aim of the song, the music allows the divine self-forgetfulness which ushers in transcendence. Sri Tyagaraja’s great gift was the unified appeal to both levels.

"varalila gānalōla surapāla suguṇajāla bharita nilagala hṛdālaya śrutimūla, sukarunālavāla pālayāsumām. . . ."

How entrancingly the words roll on the tongue, how naturally is the melody sparked off, to soar beyond prosaic realms. Sri Tyagaraja himself asks us to “perceive both the meaning of the words and the beauty of the music here,” for content and form are mutual stimulants, and both together enabled him to project his spiritual moods to us, and beyond.

The relationship of the singer, the community and that which is sung to or about is discussed by Zuckerkandl in an illuminating
way. Let's keep in mind Sri Tyāgarāja and the bhakti tradition of which he was part as we listen:

"Mere melodies would be sufficient if the meaning of song were exhausted by the transmutation of the face-to-face encounter between persons into a togetherness, if the singer were concerned only with feeling at one with the community. Something else must be involved in a form of expression where words are necessarily linked to tones. The singer who uses words wants more than just to be with the group; he also wants to be with things, those things to which the words of the poem refer. . . " (p. 29). Instead of "things" we might say the Deity here, or great personages, as in the case or Sri Tyāgarāja's Endarē mahānubhāvulū.

Zuckerkandl remarks that "A person using words only is never with things" (or invoked ones, we would add) in the same sense as a singer is "with" the subject of his or her song. The person using words alone "remains at a distance from them; they remain for him 'the other', that which he is not, 'outside' him. By contrast, if his words are not merely spoken but sung, they build a living bridge that links him with the things referred to by the words, that transmutes distinction and separation into togetherness. By means of the tones, the speaker goes out to the things, brings the things from outside within himself, so that they are no longer 'the other', something alien that he is not, but the other and his own in one . . . " (p. 29). Though this subtle sharing of existence, the power and the music, may not be provable to an objective-minded scientist, singer-saints often verify this kind of union in their mystical experiences.

Though the following is Zuckerkandl's words, Sri Tyāgarāja speaking of composing might have spoken thus:

"So long as the words of the poem remain silent within myself, what they are intended to say is not yet 'something', a thing 'outside' myself; I must utter them, project out of myself, in order to transform what they say into a 'thing' other than myself, encountered from the outside. Only then can the tone fulfill their purpose: remove the barrier between person and thing, and clear the way for what might be called the singer's inner participation in that of which he sings—for an active sharing, an experience of a special kind, a
spiritual experience. The experience is not a dreaming-oneself-out-of-oneself, not a dreaming-oneself-into-something other, as though one were different from what one is. The singer remains what he is, but his self is enlarged, his vital range is extended; being what he is not; and the other, being what it is, can, without losing its identity, be with him. . . " (p. 30).

One could question the ultimate reality of the separate identities which "remain", as Shankara, Ramanuja and Madhvacarya did, but this is not the time. The point is that singing of the many great souls to whom he bows in awe (in Endarō mahānubhāvulu) Tyagarāja in a sense joins their ranks and his listeners participate in their devotion too. And by singing the cosmic moment of Viśvāmitra's vision of Rama's reality in Alakalalla īdāgā Sri Tyagarāja shares in it, and with loving songs he meets and mingles with his Lord, the Embodiment of Sacred Sound personified.

For Zuckerkandl this is of the essence: "... the meaning of song ... lies in the transmutation of two-fold confrontation between person and person between person and thing [or Thou] into a twofold togetherness: the I-not-he and I-not-it [or I-not-Thou] become the I-and-he and the I-and-it [or I-and-Thou]. The tones are the medium in which the transmutation takes place." (p. 30). In a sense Sri Tyagarāja's songs on the sacredness of song and the ancient science of sound reach this same mystical conclusion. And though one could question aspects of Zuckerkandl's ideas (e.g., is it not possible that the "words only" of some poetry could precipitate a transcendence as does music; what of the song which is total phantasy—to what does it unite the singer?)—nevertheless the direction of Zuckerkandl's insights seems in basic harmony with the traditional understanding which Sri Tyagarāja carried forward.

Let us further consider Zuckerkandl's thoughts on words which are sung, bearing in mind the already euphonious Telugu of Sri Tyagarāja: "... singing actualizes a new dimension of the word and of its meaning. The background to the word disclosed by the tone is not comparable to a second plane behind the plane of the foreground: it is three-dimensional space—space that extends both in back and in front of the plane. What is miraculous in this event is well illustrated by the geometrical analogy. The emergence of a new dimension is always the greatest of miracles." (p. 45). The
miraculous power of this new dimension has been drawn on for ages in India by the beautiful empattement of feelings in the singing of prayers. Sri Tyāgarāja, through melody and language generated by the intensity of his bhakti, furthered this ancient tradition.

“Singing man reaches back deeper into himself, reaches out farther and thus also gets farther out, penetrates deeper into things than speaking man. The spoken word and the sung word do not refer to different things; the things are the same and yet not the same as those I blindly touch with my hands: I see them in a new light, my relation to them is different, and things [or the invoked Lord] illumined by tones are in a new relation to me. The tone the singer adds to the word does not cancel out the word, but rather gives it the sharpest edge, makes it vibrate with the highest frequency, so that it penetrates things to a greater depth, down to a layer where their separateness tilts over into togetherness.” (p. 50-1). Elsewhere Zuckerkandl states that singing man’s attitude towards his word is one which brings him as close as possible to that which is sung of, while speaking man’s attitude sets him apart. (p. 66).

Dovetailing well with Tyāgarāja’s ultimately advaitic bhakti is Zuckerkandl’s view of the singer sharing in that of which he sings, thus verifying a deeper reality. “Singing man reaches a new depth of the world, and by the same token a deeper level of himself... musicality, in addition to being an attribute of man, is also an attribute of the world. The one without the other makes no sense: the existence of the new dimension is revealed precisely in communication between man and things [or God] in the fact that the singer shares actively in what he sings about. Singing man verifies his own reality in the new dimension, but at the same time, thanks to the tones, he steps outside himself and recognizes the reality of the new dimension. . . . Of course music is not the only means of attaining the broader, deeper levels of existence, nor is it the only testimony to them. . . . Music however, surely provides the shortest . . . perhaps even the most natural solvent of artificial boundaries between the self and others. . . .” (p. 51). For Tyāgarāja, music with devotion brings one to realization.

While Zuckerkandl sees man’s ability to accede to the new dimension of depth and togetherness as the factor which makes-
Him musical, it is Tyāgarāja's great ability to plumb the depths not of things, but of the Sacred, which makes him a sacramental musician.

For Zuckerkandl speech alone fails to express an important aspect of man's encounter with both his inner and outer world, and thus a tension seeks to be resolved—perhaps we could say this tension is the means of discovering music—but in the resolving, it is important that music does not eliminate something, but adds to the world, creates a world, takes one to a place where one never was before. It is a super-resolution.

"Music . . . must be understood as necessary . . . a world without music or a mankind without music would be unthinkable. What makes music necessary as a whole and in its individual manifestations, at its early stages or at the peak of its development, is that it answers a question. Being musical is having the ability to question. Even after everything nameable, including God, has been given a name, there is still a void to be filled, a darkness to be lit up; even after it has given its all-inclusive answers, language still leaves some questions unanswered. In music man finds answers to those very questions. Our task is to understand the nature of the questioner on the basis of music's answers to his questions." (p. 80). I hope to continue learning about Tyāgarāja the profound questioner, on the basis of his masterful musical answers—the kritis which resolve tensions, unite dimensions and delight with contagious ananda the successive generations.
The Contribution of Sitar to Hindustani Music

INDRANI CHAKRAVARTI

The Sitar is a well-known and popular musical instrument of India. It has acquired the highest status among all other instruments within a short period of time. It is believed that the Rudra Vina and the Saraswati Vina are the oldest chordophones of India, though a close examination of textual evidences shows that the name of Rudra Vina does not occur in any old text before 15th century and that Saraswati Vina or Tanjore Vina is only a modernized form of Rudra Vina.

Regarding the origin and development of Sitar, a majority of scholars believes that the Sitar developed from Tritantri Vina, though some scholars are of the opinion that it was Amir Khusro who discovered this instrument. But it is to be noted that Amir Khusro has not mentioned the name of Sitar or Tabla in any of his books though he was proud to be an Indian and declared in his book that the music of India was the best among the system of all other nations. Apart from such views about the origin of the Sitar, there are other scholars who believe that the Saitar of Kashmir is the forerunner of modern Sitar. This too is not authentic in my view, considering the structure, playing techniques and utility of the instrument.

If we search for the description of the Tritantri in old texts and trace its later development, we find that the name of Tritantri occurs for the first time in the Abhinavabharati of Abhinavagupta, where in the available edition, the word has been misprinted as ‘Vitantri’. Later, Sārngadeva mentions the name of Tritantri under the group of Nakula and other Vinas and describes the technique of playing it, following Bharata’s tradition. But Sārngadeva does not mention the forms and structure of Tritantri or other four kinds of Vina. He just mentions the number of strings, i.e., three strings for Tritantri, two for Nakula and so on.

Kallinātha, the commentator of Sangita Ratnakara of Sārngadeva, points out that the Laukika (Popular) name of Tritantri was
Jantra—‘Tatra Tritantrikaiva Lōke Jantra Sabdenōcyate...’. His contemporary Rānā Kumbha just mentions the three tumbas and three strings of Tritantri, hence, there is no mention of the Laukika name.

King Tulajaji of Tanjore, speaks of Tritantri as synonymous of Jantra and a few poets of the North refer to the names of yantra or Jantra in their poems.

We get a vivid picture of Jantar in the Ain-e-Akbari of Abul-Fazl and Rāgadarpan of Fakirullah. It is identical with Jantar of Rajasthan, played by Bhōpas—a tribal group, as an accompaniment to the songs sung in praise of their hero—named Bagraot.

Some scholars believe that Sehtar or Sitar is the later development of Tritantri, and they try to prove that the word ‘Tritantri’ was translated into Persian language by the Muslim musicians as they could not pronounce the compound word Tritantri of Sanskrit. That is how the word Sehtar was coined (Seh from Tri and Tar from Tantri), and was popularized. It may be mentioned that in some parts of the country, Sehtar is still called as Yantra or Jantra.

Here, it must be pointed out that none of the authors of the above theories has suggested that this instrument came from Persian or Arabic countries.

Thus there is no doubt about its indigenous origin. Some scholars belonging to the last half of 18th and first half of 19th centuries, were, however, inclined to give all the credit to Amir Khusro and recognised him as the discoverer of Tabla, Sitar, Khyal, Tarāna and a few Rāgas and Tālas.

It is, however, an admitted fact that the Sitar started to gain an important place among various musical instruments mainly when the Khyal singing was becoming popular. We know that the Rudra Vina of North as well as the Tanjore Vina and other instruments of the Karnatic Style of today, basically follow vocal compositions when they are played. In Rudra Vina, the Dhrupada, Dhamar and Dādra compositions are played. Likewise, every chordophone of the South follows the Kritis and Padas which are composed for vocal
singing. But the Sitar is the first instrument among chordophones, so far as tradition shows, which has invented its own style of playing, as it does not follow basically the vocal compositional forms. Unlike Rudra Vina and Tanjore Vina, Sitar does not use the Gita or Pada, but it uses its own 'Gat' compositions which are, no doubt, unique forms of musical compositions. These are nowadays followed by other instruments also.

The Gat is of two kinds, viz., Masitkhani Gat and Razakhani Gat.

THE MASITKHANI GAT

It was named after its inventor Ustad Masit Khan of Senia tradition (Gharana). He was a descendent of Tansen—the Great Musician in Akbar's Court. It is also called Delhi Baaj. The tempo of the composition was slow but not like the trend of the present day which follows the Vilambita style of Khyal singing. But the real Masitkhani Gat is to start, what we call, in medium tempo with a few types of Todas (Tanam with stroke—varieties, produced with the right hand combining and permutating the different strokes or bols). The Todas are played according to the different metres. Present day Gats follow mostly the vocal Tans. The Masitkhani Gat has its own type of Jhala—the last part of the composition. But today, this tradition has been broken.

Masit Khani Gat starts from 12th beat and the strokes are fixed: though some modern musicians do not follow the rule and combine different strokes in their composition and name it a Vilambita Gat, which means a slow compositional form. But Masitkhani Gat has its own unique beauty in comparison to modern Vilambita Gat.

THE RAZAKHANI GAT

It is also called Lakhnavi Baaj or Purab Baaj. Gulam Raza of Lucknow created this compositional form, and it was named after him.

The tempo of this composition is fast and there is no hard and fast rule for the starting point and the strokes (Bols). In old compositions, the starting points were usually either from 7th beat or
from 9th, 12th or 1st beat. Later, a few more starting points were developed, viz., from 14th, 15th, 5th or 8th beats, and so on. The Jhāla of Razākhānī Gat used to be different in comparison to the Jhāla of Masitkhānī Gat. Today the Jhāla is played in Razākhānī Gat only.

Playing of a complete composition on Sitar today consists of the following parts: Ālāp, Jōr-Jhāla, Masitkhānī Gat and the embellishments, Razākhānī Gat and its elaborations and Jhāla respectively.

GAMAKA AND ITS TECHNICAL FORMS

'Gamaka' means that which leads us to somewhere or as knowing some specific things as in Indian Logic, e.g. Dhūma (the smoke) is the Gamaka of Agni (the fire). So by Gamaka we can mean (1) through which we can go to the finest embellishments of melody and (2) through which we may know to produce the techniques.

Bharata does not mention the term 'Gamaka' but the 'Kampa' is mentioned under three Alankāras, viz., Rēcīta, Kuhara and Kampita in terms of the Sthānas i.e. Mandra, Madhya and Tāra respectively. Matanga substantiates these Alankāras. Nānayadeva and Sōmesvara mention seven varieties of Gamaka. Sānagadeva gives an elaborate description of Gamaka and most of the later authors follow him.

Sānagadeva describes Gamaka as a term under which all technical productions can be made. He does not mention Gamaka as one of the varieties. Later, Hindustani Dhrupad or Vina tradition or Karnatic vocal tradition all have followed Sānagadeva, yet we find some changes in the name and in the usage of new terms. Moreover, both Hindustani and Karnatic systems have developed their oral traditions besides the textual evidences. The southern authors are more influenced by Sānagadeva in comparison to the Northerners. But in oral traditions it is interesting to note that both the Hindustani and Karnatic systems do follow the ten varieties of Gamaka (i.e. Dasavidha Gamaka). It is used both in the vocal and instrumental tradition, but sometimes under different names or varieties. Later, in Hindustani Music, though, basically the Gamakas or Svara-Lakshanas are ten, but some more developments occur. Here, Gamaka is called as Svara-Lakshanas or Kaydas out of which
Gamaka itself is one of the ten varieties. In Southern tradition, Gamaka occurs as a principal term but in Vina-Lakshana of Paramesvara, the word Gamaka has also come (in place of Āhata?) as one of the ten varieties. In Karnatic music, the marks of a distinct oral tradition of Dasavidha Gamaka can be found from the 18th century onwards. Sangitasarasamgrahamu, Mahābhārata Chūdamani, Vina Lakshana and Subbarāma Dikshitar have described the Dasavidha Gamakas of oral tradition.

The names of 15 Gamakas of Sārngaideva, as we all know, are, Tiripa, Sphurita, Kampita, Līna, Āndolana, Pāvīta, Valī, Kurula, Āhata, Tribbinna, Ullasita, Namita, Humphita, Mudrita and Misrita. Though the oral tradition of Dagara accepts ten Svaralakshanas viz; Akara, Dagara, Dhuran, Muran, Kampita, Āndolana, Labaka, Gamaka, Hudaka, Sphurti; even some more Lakshanas are used as Urap-Tirapa, Lag-Dant, Meend, Krintam and so on. In the oral tradition of Vina playing some vocal lakshanas are omitted and some others are introduced, which proves that some specific techniques developed in Vina, cannot be produced in the voice; likewise most of the scholars believe that Humphita and Mudrita Gamakas of Sārngaideva are exclusively for the vocal use. Though the vina Lakshanas are mainly numbered as ten, but a few more varieties are also found in use. The terms alongwith the later developments are as follows: Gamaka, Lahaka, Dagara, Dhuran, Muran, Meend, Sunt, Hurap, Dhakka, Udatta, Anudatta, Kampita, Āndolana, Lag-Dant, Tikh-Chokh, Krintan etc.

In oral tradition of Karnatic style, I have heard of the Dasavidha Gamakas, are as such—Kampita (large and small), Sphurita, Briga, Jāru, and Dvigu, Āhata, orikai, Katri, Nokku, Tripuccha & Līna. I have heard another tradition which follows the 15 Gamakas of Sārngaideva, but sometimes tries to associate them with the oral terms. In my view, this tradition absolutely pertains to the voice. They are Līna, Tribbinna, Kurula, Orika, Kampita, Andolita, Sphurita, Tiripa or Nokku, Āhata, Ullasita, Pāvīta, Humphita, Mudrita, Namita and Misrita. Here, the term Orika (an oral term) is considered in the place of Valī.

I have made an attempt to draw a tree of both the Hindustani and Karnatic Styles of oral tradition and tried to substantiate the same with textual evidences from the Sangita Ratnakara. I have
also tried to trace the similarity between these terms and with those used in Sitar at present (Vide Appendix).

In the Hindustani Khyāl style of singing, Gamaka does not correspond with that mentioned in the Sangīta Ratnākara, but here Gamaka is a part of other lakshanas with stands for extra breath-force, whether it is used in Ālāpa or in this tradition, the term of Svara-Lakshana is generally different due to the influence of local dialects. We know a few such terms are also used in the oral traditions of Dhrupad, Vina, and Karnatic styles. Sītar also follows the above trend. A few names of such terms are Meend, Krintan, Murki, Khatka, Ghasit, Jamjama, Sunt and so on. As I have pointed out that the playing of Gat (Style) in Sītar is a unique contribution to Hindustani music, moreover, some techniques of the left hand (sometime it includes right hand also) have come in vogue and led to a finer embellishments to produce Rasa. Some of them are as follows:

**Murki**—This technique has never been used in Dhrupada and Vina style—rather it is forbidden. It has mainly come from Thumri style and adopted in khyāl and the instruments (excluding Vina), later. It gives a pleasant feeling to the player as well as the listeners. Murki is the combination of Krintan (cutting the notes) and Kan or Sparsha (touching the note without the stroke). The Gat embellished with Murki sounds enchanting. The notation of Murki is RSNS or (S).

**Khatka**—It means to touch the notes with jerk or stress, sometimes slowly, but there must be the jerk.

**Ghasit**—It means rubbing. When the two or more notes are taken rubbing the string, it is called Ghasit. Ghasit is mainly used in instruments without frets but it can also be taken in fretted instruments.

**Sunt**—There is a difference between Ghasit and Sunt. In Sunt, one goes one note to another without breaking the sound and with the help of Meend, but Ghasit is used generally in the place of Meend (pulling the string), where the string is rubbed for getting the another note.
**Tāna**—There are at least 15 varieties of Tāna. In Dhrupada and Vina, excluding the Bōltāna, Chanda Tāna (different varieties of metres) and Gamaka Tāna, the other varieties are not used, but in Sitar most of the Tāna varieties of Khyāl and Tappa singing including the above, are widely used. Thus, Sitar has opened the door for elaborations accepting both Vina and Khyāl styles. Some Tāna varieties like Sapat, Ekahara, Lari, Choot ki Tān etc. are never used in Vina playing but are specifically used in Sitar.

**Alapa**—Today Sitar is played in both the been anga (Vina tradition) and Khyāl anga. But regarding Ālāpa, Sitar follows the Dhrupada—its Nom Tom style which does follow the Vina. Thus, Sitar tries to give a particular shape of a Rāga before starting the compositional form. Some modern musicians may try to accept that they are following the khyāl style, but that is only with the compositional part. In Ālāpa portion they do follow the Ālāpa used in Vina tradition, because in khyāl the Ālāpa is taken with the composition itself, set to specific Tāla; but never before the composition as is done in Dhrupada, Vina, Sitar and most of the other stringed instruments.

**Jhāla**—Sitar has developed a specific style of playing of a complete Rāga, followed by other instruments. It starts with Ālāp, Jōra & Jhāla, proceeding through Masitkhāni and Razakhāni Gats with the elaborations and ends with Jhāla. But in Vina, the Jhāla part is played with only Ālāp-Jōra, but not at the end. Moreover, in Khyāl singing it is not necessary to conclude the recital with a Tarāna. Some of the instruments like Flute, Violin, Sārangī etc. which follow basically the Khyāl style, also conclude their playing with Jhāla.

In this way, Sitar has contributed to amalgamation of the best parts from Dhrupad, Khyāl, Tappa, Tarāna to make playing of the Rāga complete, with a few novel additions of playing-techniques and has developed its own style.
## APPENDIX

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<td>Gamakas or Svara-Lakshanas in Dhrupada Tradition</td>
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**Note:**
1. The above material (Col. 1, 4, 6) is based on the lectures given by Prof. Dr. Premlata Sharma, Head of the Deptt. of Musicology, B.H.U., and Demonstrated by Sri Ritvik Sanyal of B.H.U. and Smt. Akhila Krishnan of Delhi under her supervision, in a two-day seminar sponsored by Sangit Natak Akademi, New Delhi.

Sri Sanyal is a disciple of Dāgara brothers and Smt. Krishnan has learnt from reputed musicians. Her descriptions differ from the texts.

2. Col. 2 was described by Ud. Asad Ali Khan Binkar of Delhi.

3. Col. 3 was narrated by Smt. Gomati Vishvanathan of Delhi but she did not mention the text Sangita Sampradaya Pradarshini of Subbarama Dikshitar.

4. Nokku was mentioned in both the texts Sangita-sara Sangrahamu and Vinālakshanam of Paramēshvara.

5. Regarding most of the names of the columns 1, 2, 3, only rough connections are estimated.
Sangita Sarvartha Sara Sangrahamu

SAVITHRI RAJAN WITH MICHAEL NIXON

Sangita Sarvartha Sara Sangrahamu would appear to be one of the earliest music books printed and published in Madras. It is a Telugu work by Tirunagari Viña Rāmnūjayya, and contains many pieces in notation. Copies of three editions are available, printed in 1859, 1885 and 1908 respectively. A copy of the first edition is in the library of the Music Academy, Madras. All the three editions were printed in Madras, but the second and third editions were published by different sets of people. This work pre-dates the monumental Sangita Sampradāya Pradarśini of Subbarama Dīkṣitar by forty-five years.

The title-page of the 1859 edition reads as follows:

Śrīrastu
Śrī Hayagrīvāyanamah
Sāṅgita Sarvārtha Sara Sangrahamu
Gāṇaśāstramu

For the student of Sangita it will prove most useful.

With the encouragement of Suri Chetty Gōvindarāja Chetty, and with his permission,

Written by Tirunagari, Viña Rāmnūjayya.
From Sāṅgita Ratnākara, Śrīman Nārādiya, Śrī Sārāgadēva, Śrī Sōmanātha and other authorities
Collecting Svara, Gita, Varṇa, Padam etc.
Carefully scrutinized by Śrīmān Kātrambākam Kēśavācārya
Printed and published by Jhānasūryādaya Press of Bhuvanagiri Rangayya Chetty Gāru, housed in No. 91 Gōvindappa Naicker Street, Pedda Naickenpettai, Cennapāṭṭam.

15th April, 1859.
The title-page of the 1885 edition reads:

Śrīrāstu
Saṅgītasaṅgaramu
Gāṇaśāstramu
Useful to students.
Contains Svara, Gita, Varṇa, Pada and other important items.
Scrutinized by the eminent music scholar, Prapanca Sarvēśvara Śāstri.
Printed by Rāmakṛṣṇa Nāyani, the son of Vellur Gaṅṭāla Gōvinda Nāyani,
In Girvānabhaṣāratnākara Press.
(The press owner), Barur Tyāgarāja Śāstri was born to Barur Sitarāmārya
of the Kaśyapa gōtra
by the grace of Tripurasundari:
Cannapaṭṭaṇam,
In the year 1885.

This edition, published twenty-six years after the first, does not mention Rāmānuja on the title-page. In Gāyakasiddhāntanam¹ Taccur Singarācārya mentions him briefly: 'Tirunagari Veena Rāmānujayya had a good knowledge in playing on the lute'. We can perhaps infer by the use of the past tense that he had passed away before 1905.

Vidvan Veenai Varadayya, speaking about his great-grandfather, Bobbili Kesaviah, at the Music Academy in 1950 gives the following important information:

"Bobbili Kesaviah was a bachelor till his fortieth year, when he married his uncle's daughter, Kanakavallitāyāru. His descendant, Viṇa Rāmānujayya, has composed sāhitya for svarāvali, janta-and

¹ Gāyakasiddhāntanam, p. 27, by the Taccur brothers, Madras, 1905.
datuvarisais, making the drohana about Rama and the avarohana about Krishna, with separate sāhitya for vilamba and druta kālas. Then again for the ten janta varisais he has composed Daśvatātra sāhitya. Vina Vijaya Varadayya has composed gitams. prabandhams, saptatāleśvaram, pancatāleśvaram, lakṣaṇa gitams, Pārthasarathi pancaratnam, Yatirāja gitāśṭakam and others. He has composed with the mudra ‘Vijaya Varada.’ Of the above, some pieces are found in Sangīta Sarvārtha Sāra Sangrahaṃ. Vina Varadayya’s son is my father, V. Raghavayya."

In the vandana śloka (salutation) he is highly acclaimed:

\begin{quote}
चेछपुरी तिरुबङ्कल्केणि श्रीदिव्यदेशवासियः
जयतितििि वेणिकमणि रामानुजनामचेयः ||
\end{quote}

\begin{quote}
यद्वादशुत महत्मेति महतीम्व बलवप्पोदवशः
सततविच वनामशरीर श्रुतीम् बोणां दर्शकस्करः ||
\end{quote}

\begin{quote}
यत्कषठलु कलावती गठ परिष्पी स गीताकृति
श्रीरामानुज नामचेय पदभाक्र आभासं वेणिक: ||
\end{quote}

"In Cennapuri, in that hallowed spot, Tiruvalli keri, lives a jewel among vina players. Rāmānuja is his name. All glory to him!

"He is deeply devoted to nāda vidya. Kalavati embraces him and in an exalted state he plays the most exalted music. So shines this great vairika, Rāmānuja!"

The patron who appreciated and encouraged Rāmānuja’s genius was Gōvindarāja Chetty. This patron is extolled in Telugu verse. One day, when vidvāns (musicians and cognoscenti) were gathered around Gōvindarāja Chetty, he addressed me: “O, gānakalāvicaṅkṣha-
namahātma! Great vidvāns have from time to time composed music in a variety of ways according to their particular genius. In the same way you, with all your knowledge and scholarship, should present this gāndharva vidya to the world.” “I complied with the

\begin{flushright}
1 The Journal of the Music Academy, vol. XXII, pp. 64-65.
2 Bobbili Kesaviah’ by Vidvan Vīna Varadayya.
\end{flushright}
command and from the great source—books of our music I culled all that was beautiful and great and, collecting it, have named this compilation Sangita Sarvartha Sāra Sangrahamu. I offer it to the rasikas and hope it will prove to be a treasure.”

The introduction to the book is an inspiring survey of the development of music from Nādabrahma to its manifestation as polished sāstriya sangita. This section deserves a separate study of its own.

The first section of the book deals with lakshaya. Starting with nāda (musical sound), he goes on to deal with the twenty-two śrūtis (microtonal intervals) and svaras. Svaras are described both technically in terms of śrūtis and also as dēvatas (gods) accompanied by their consorts, replete with jewels, weapons, vēhanas (mounts) and other attributes that go together to make up their worlds. He deals with the sādbhēdas and the lakṣaṇa of vādītva, vādī svaras and sānvādī svaras (consonance and consonant notes), vivādī svaras (dissonant notes) and anuvādī svaras (notes which are consonant with the vādī svara, but have a less pronounced degree of consonance to it). He quotes ślokas from Daśīlā and Nārada relating to his next topic, the ancient classification of rāgas as puruṣa and stīrī rāgas (male and female rāgas) and their offspring. In this connection he explains the jāti bhēdas of these rāgas from the Vedas and their classification into Raga and rasa (sentiment) is dealt with, as also the appropriate times of the day to perform certain rāgas. Next follows daśavidha gamaka (ten varieties of modulating svaras as they occur in rāgas) and grāma mūrchanā (basic scales and secondary scales). This section ends with pāṭhakulakrama (the method of singing.) A discussion of tāla is conspicuous by its absence.

Svarāvalis follow and the book progresses through dātu and jānta exercises to alaṅkāras. All of these have sāhitya (words). In the sāhitya for the last of the jānta varisai we find Rāmānuja’s authorship attested:

‘Kalikimūrtiyaguhiralaceda
Tirunagari Viṇā Rāmānuja kavice
Velavuni i jantavarusalaku
Daśāvatāra mula sāhitya monarpaadīye’

1 A free translation of the anecdote on p. I of all the editions.
Elsewhere in the exercises we find the mudra Vijaya Varada and before the alankaras we find a reference to Viṇḍa Vijaya Varadayya:

'Saptālāṅkārāramulaku Viṇḍa Vijayavaradayya
raciyincinatuvaṇṭi sāhityamulu'

Forty-six gitams are printed, including two rāgamālā gitams. Many of them bear the mudra Vijaya Varada. There are four git-prabandhas and five kaivāra prabandhas. Cittatānams in nineteen rāgas follow. There are two caukavārṇams, ten tānavārṇams and two padavārṇams. One of these padavārṇams is actually the famous svarajati in Huseni rāga. Several of these varṇams seem to be found only in this book. Two svarajatis are also given.

The sāhitya of one hundred and fifty seven padams by eighteen different composers appears. There is a chinči by Melatur Venkaṭarāma Śāstri and three tirunāmamulu of Vikrāla Narasimhārāyaya.

One hundred and ninety two kritis by nine different composers are printed, including twenty of Tyāgarāja with notation and eighty-nine without.

The book concludes with 'Rahasyatrayakārika'.

The 1859 edition has also four pages of errata and corrigenda.

Twenty kritis of Tyāgarāja and fifteen padams of Parimalarāṅga have some notation. A padam of Virabhadrayya, the kritis of Parimalarāṅga, one of Paiddāla Gurumūrti’s kritis and another by Tyāgarāja have cittasvarams appended to them. The svara-sāhityas for some of Śyama Śāstri’s and Subbaraya Śāstri’s kritis are given.

There is quite a confusion over the names of the rāgas assigned to Tyāgarāja’s kritis, typical of the confusion prevailing before the Music Academy provided a forum for the stalwarts of the previous generation to clarify this issue.

SVARĀVALI

The unique feature of this book is the presentation of svarāvali, dātu and janta exercises and alankaras with sāhitya of a very high order.

1 In the 1885 edition, an additional ten tānavārṇams are printed.
Karnatic music is woven around religion and has bhakti (devotion) as the base. So Rāmānuja's approach is to simultaneously initiate the beginner into svarā, purāṇa (scripture) and sāhitya (literature). He has written in Telugu and Sanskrit.

The lakṣya opens with a śloka of Gopāla depicting Mālava rāga. It is from his commentary on the Gīta Govinda Dipikā.  

\[
\text{'नित्यविनोदितस्वतविविधम्:। सुखुपितःक्रमवेतप्रकाशतः:।}
\text{सांगीतविषाँ ज्वितवरः प्रदेशे मानाचरो मालवरागरः॥}
\]

'In the glow of sunset this esteemed prince enters the music hall. His face is radiant with the kisses of his queen. His emerald and ruby earrings are as pretty as parrots. He wears a beautiful garland, this Mālavarāga rāja.

From this meditation he passes to a dhyānasloka on Ādi tāṭa:

\[
\text{'प्रकृतिस्वतः समाजुक्त दृष्टान्द्रोहन संपरिषतम्:।}
\text{सांगीतिक वद्या सतिचरामरीतं॥}
\text{पीतामरचर रक्ताक्ष्यकृतवेदमण्डितम्।}
\text{यहकृतचर देवं आदिसतं महायास्य॥} '
\]

'Borne along on the shoulders of six women, he is seated in a swaying palanquin, his lady by his side. A maid in front fans him with a cāmara. He is clad in yellow silk and adorned with flashing ruby earrings. The sacred thread gleams on his shoulder. I worship the lord of Ādi tāṭa.'

With these ślokas he ushers the student into the world of music, inculcating a sense of aesthetics and reverence from the beginning.

The sāhitya is all in praise of Vishnu. When sung, the words remove the tedium of singing only svaras and impart an inspiring

1 Cf. GĪTA GOVINDAKĀVYAM, Nirmaya-Sagar Press, Bombay, 1949, p. 10n., Here there is a difference in the reading of the śloka.
bhāva. In the sarali varisai the ārōhana (ascending scale) is consistently in praise of Rāma and the avarōhana (descending scale) in praise of Krishna. There are separate sāhityas for vilamba and druta kālas (slow and fast speeds). In the vilamba kāla the syllables of the poetry are long to match the dirgha (long) svaras. The druta kāla svaras are matched by short syllables. These two speeds occur only in sarali and in the first junta varisai.

S, R, G, M, — P, D, N, S,
śrī ra me sa — rā ma pā hi

S, N, D, P, — M, G, R, S,
śrī vaṭ sām kā — krṣṇā pā hi

S R G M — P D N S
va na ca ra — pa ti sa kha

S N D P — M G R S
va su pa ti — va ra su ta

For the sancari varisais he has formed a svara sequence as a primary exercise for citta pallavi:

S R G M — P, G M — P, ; — P, ; |
va ra dha ra — ṇi dha ru — re . . . — re . . . |

G M P D — N D P M — G M P G — M G R S
sa ra si ja — bha va nu ta — sa ra sa pa — da ka ma la

S R G M P ||
varadhanī ||

* G M G M — P D P D — M D P D — M G R S |
gi ri dha ra — mu ra ha ra — su ru ci ra — gu ṇa ma ni |
|| varadharanī ||

* M P D P — D N D P — M P D P — M G R S |
gi ri dha ra — mu ra ha ra — pa ra ma pu — ru śrī śrī |
|| varadharanī ||
No heccusthiyardi variṣais are printed, but there are four dātu variṣais.

Eleven janta variṣais are presented. The first, in two speeds, is a ‘Venkaṭeṣvara stotra’ (praise of Śrī Veṅkaṭeṣa). Each of the ten variṣais which follow describes one of the ten incarnations of Viṣṇu.

ŚRĪ VENKATĀCALAPATI STOTRAMU

SVRVRRGGMMPDDNNSS
śri śe sa dri—śā śri kan ṭa—pā la kṣmi bhu—ni la nā tha

SSNNDDPPMMGGGRRSS
lo kā dhā rā—śri kan tā kṣā—mām pā hi gō—pi prā nē śā

VARĀHĀVATĀRAMU

SSSSRRRGGGMMMM
śve ta va—rā ru ṇa—gā va ra—rā pa mu

PPPPDDDDNNNSS
gai ko ni—dā ru ṇa—bhaṅ gi ni—mi ri na

SSSSNNNNDDDDPPP
krū ra ni—śā ca ru—ḥē ma vi—lō ca nu

MMMMGGGRRRSSS
jham pi na—sā ra sa—nē tru ni—gol ce da
The alankāras are prefaced by dhyāna slokas for each tāla, and the lakṣaṇa of the tālas stated. There are alankāras for the sapta tālas as well as for Adi tāla. The lakṣaṇa for Dhruva and Adi tālas does not correspond to the accepted lakṣaṇa. Dhruva tāla here has three angas (components) of six, four, and four aksarakālas (beats). Adi tāla's lakṣaṇa is identical to that of Eka tāla, and this slip may by regarded as a printer's mistake. Here is the Mathya tāla dhyāna-slokā as a sample.

‘मयूरशाहिणी वीणा चाक्षमाणाभरं प्राम्।
द्वारशीतिषिवा राक्षश्वरावं बुद्धिस्तुमम्।
ध्यये श्रीमद्भक्तः विप्रमातृकः मुनेश्वरीम्।’

‘On a peacock, four-armed, with vīpa and a rosary in her hands, wearing precious gems and ornaments, the goddess of the Universe appears. Ten women attend her. I meditate on her, Mother, Mathya tāla.’

In all the slokas the tāla is pictured as a deity and the aksarakālas (beats) as women attendants. The number of aksaras is indicated by the number of ladies. Not only do these inspire an exalted ideal of music, but they also serve as vivid ‘visual’ teaching aids.

The sāhitya of the alankāras incorporates the lakṣaṇa of the tāla. Mathya tāla is a clear example:

S R G R — S R — S R G M
la li ta mu — ga nu — la ghu dru ta

R G M G — R G — R G M P
ma la ra ga — ma ri — la ghu vu nu

G M P M — G M — G M P D
c e la ga ga — ni la — ma ṭhya mu nu

M P D P — M P — M P D N
ku lu ku tsu — ce lu — va la ra ga
Eka tāla is presented in two varieties; the regular:

SRGM RGM ...... and also as SRG RGM ......

The second variety has attractive sahitya full of rhyme:

SRG—RGM—GMP—MPD—PDN—DNS
ni nu mā — na nu ma — vanu ma — vinumā — kanumā — nanumā

SND—NDP—DPM—PMG—MGR—GRS
tanumā — tsanuma — dhanamā — ghanamā—dhanamā—yanima

Solkaṭṭu (mṛdaṅga syllables) are also introduced:

SRG—RGM—GMP—MPD—PDN—DNS
tam ta — dhimitā — takatom — kiṭadhom — takajhem — trakadhom

SND—NDP—DPM—PMG—MGR—GRS
trakadhom—takajhem—kitatom—takatom—dhimitā—ta ri dhā
A śloka refers to those who do not know the science and practice of tāla as being like one who is born blind. He can gauge the form of a pot only by feeling it. The simile seems to be that without a knowledge of tāla we bear the drum and respond to it, but cannot fully comprehend the tāla.

With a series of Vishama svara exercises in Ādi tāla the section of tāla exercises ends.

GITAMS

As soon as we turn to the gīta section, Vijaya Varada is revealed as a composer of merit. The first gītams are the Pillāri gītams of Śrī Purandaradāsa. Such a devout Śrī Vaiśṇava was he that he has substituted the Sāhitya for the second and third stanzas of Śrī Ganaṅṭha by salutations to Śrī Vishvaksēna and Hayagrīva. A Sarva-laghu gītam in Rāga Nāṭa prefaces three sets of his compositions. His bhakti to his īstadevata Raṅganātha, Pārthasārathy and to the great RāmānujaŚarma finds expression in the Śrī Raṅgāndakula pancaratnam, the Pārthasārathi pancaratnam and the Yatirāja gītas-takam. These pieces are in great and familiar rāgas like Kalyāṇi, Nāṭakaraṇī, Bhūpāla, and Śaṅkarabharanām. In the Pancaratnas he uses a variety of tālas, but the Gītas-takam is all in Jhampa tāla.

His style of gītam composition conforms to the classic definition of gītam as a musical form. He has written in Sanskrit and Prākrit and incorporated the gītalāṅkāra syllable (these are syllables adorning gītams) ‘a a’, ‘ayya’, ‘iyya’, ‘anvo’, ‘iya’, and ‘are’. He labels the different khaṇḍikas (sections) such as jāvaḍa khaṇḍika) abhōga khaṇḍika and mudra khaṇḍika and composed the music to correspond to the grammar of these.
The combination of the words of eight languages (prākrit with the
syllables ‘aiya’, ‘anvo’, and ‘tiya’ set to svaras in a rāga is known
as gitam.’

Apart from the well-known rāgas he has composed in rare rāgas,
too, for example Nūtanacandrika, Sāranganāṭi Mālavaśri, Gaṅtārava,
Pādi, Pārvagaula, Suddhavasanā and Gummakāmbōji. There is a
gitam as well as an Aṭa tāla varṇam in Manohari rāga. This rāga
poses a problem of identification as the pieces do not conform to
any of the lakṣaṇas found in books.

Vijaya Varadayya’s mastery is most evident, perhaps, in the two
rāgamāla gitams. One is a garland of thirty-six rāgas, and for this
there is no indication of the tāla. As each dvārtā has ten akshara-
kālas, the tāla may be reckoned as Maṭhya or Jhampa. The second,
consisting of thirty-two rāgas, is in Dhrūva tāla. The handling of
each rāga to express its identity in just ten or fourteen svaras is
remarkable. The sahitīya contains the name of each rāga as it
occurs.

Five of Vijaya Varadayya’s lakṣaṇa gitams are given. They do
not explain the lakṣaṇa of the rāga, but list all the principal musical
terms.

There is a gitam in Simhanandana tāla in Saṅkarābharaṇa rāga.
A śloka is also given for this tāla. The gitam has subsequently been
printed in several publications.

Sangita Kalanidhi Śrī Muthiah Bhāgavatār in his Sangitakalpa-
 drumam, Part I ¹ has printed some twelve gitams from this book,
though without acknowledging the source. Harikesanallur Viṇa
A. Subrahmaniam in his Gitaprabandha Mālai ² has also given a few
gitams and most of the prabandhams from Rāmānuja’s book, which
he learnt from his guru, Śrī Muthiah Bhāgavathar.

¹ Sangitakalpadrumam: Part I by Gayakasikhamani Sangita
Kalanidhi Dr. L. Muthiah Bhāgavatār, Second Edition, published
² Gitaprabandha Mālai: by Harikesanallur Viṇa A. Subrah-
PRABANDHAMS:

There is a small collection of gitaprabandhams and kaivāra prabandhams. Prabandhams are sung like gitams, as they also have one svara for one aksarakāla and are sung in three kālas.

'Kaivāra' is a Telugu word meaning 'stotram', (praise). Two of the kaivāra prabandhams in this book have sāhitya, sōlkaṭṭu (drum syllables) and instrumental sounds. The Sri rāga prabandha has, in addition, the auspicious syllables 'tēna.' It is an authoritative example of the full lakṣaṇa of kaivāra prabandha. The others have only sōlkaṭṭu and instrumental sounds. The Dhanyāśi rāga prabandham bears Rāmānuja's mudra. 'Sri viṇarāḍhava māṇava vijaya varadarāja saure'.

In his Isaiiyal, Śrī K. Ponnaiya Pillai says that kaivāra prabandhams have instrumental sounds, tēnakaṭṭam and sāhitya in praise of rājas, and that they were sung and played on all the instruments when rājas set out in procession.

The instrumental sounds referred to are the 'taka taka' of the Rudra viṇa, the 'tu ku tu ku' of the conch and the 'dhim ta dhim ta kiṇa kiṇa' of the bow. When the bow is strung and plucked, it produces a clear musical tone. There are numerous references in Indian literature to the jyāghoṣhaṃ (reverberation) of the bows of the great heroes. Tyāgarāja’s picture of Rāma in 'Nāda sudhā rasam', with his bow as the rāga and the seven bells as the notes of the octave also comes to mind. 'Svaramulu yārōka ghanṭalu; vara rāgamu kōḍandamu.' The string’s reverberation produces the 'dhimta' and the bells ‘kiṇa'. In Tamil Nādu the bow is found as an accompaniment for villu pāṭṭu (a form of narration with songs).

K. V. Srinivasa Iyengar in Gānabhāskaramu explains that the auspicious syllables ‘tena’ derive from mahāvākyas (Upaniṣad Sūtras embodying the highest philosophy).

The Kaivāra prabandham in Gaula rāga is nearly identical to the one printed in Saṅgīta Sampradāya Pradarśinī.

1 Isaiiyal, P. 24, by Sangita Kalanidhi K. Ponnaiya Pillai, Annamalai University, Chidambaram, 1948.

The gitaprabandhas have rather more sāhitya and are in praise of various deities and rājas. The Nāṭa rāga gitā prabandham has sāhitya of great beauty ‘Jaya jaya sangitagamabhinava bharata-muni re’. The composer’s signature appears, and the title of the prabandham.

‘Venkataṭamanṭri racanave śri varadānna prabandham’. Prākrit is used extensively in the prabandhas.

When these prabandhams are sung and we comprehend their grandeur, we realise how they help to lay a strong foundation for practice of music. The rāgasvarūpa (form of the rāga) is depicted in a majestic style. Singing the instrumental sounds and solkattu prepares the musician for handling tillānas and other compositions containing jatis. Mūthusvāmī Dikshītār’s family tradition was steeped in gitams and prabandhams and we sense that these were a major influence in his compositions.

Today there are only a few vidvāns who have learnt prabandhams from authoritative sources. It is imperative that they teach whatever they know to ensure the survival of this musical form.

TĀNAM

Cittatānams in twenty rāgas provide a wealth of material for mastering tāna. The different stages in the development of tānam are clearly labelled: āyttam, eduppu, udgraha (with muktāyi), sṭhāyi and muktāyi. Some portions are given as tānams Nāṭa rāga tāna with ‘ānantam’ syllables (tannakāramu) is systematically developed over five-and-a-half pages. Each section is named. After the sṭhāyi portion we find avarōhi, then paṇcama sṭhāyi, rṣabha sṭhāyi, saṅcāri, and the climax, mākaranī. Some of the ragas in which he has given tānams. apart from the ghana rāga paṇcākam are Śrīraṇjani, Kēdāram, Mecha-bauli, Sālagabhairavi, Māniraṅgu, Sura-sindhu, Udayaravinderika, Dēvamanohari, and Sindhu Rāmakriyya.

VARNAMS

The editor of the 1885 edition has included varnams not found in the 1859 edition. In the list of varnas in Appendix these additional pieces are marked with an asterisk. The composers range from ‘Tānavarṇa mārgadarśī’ Gōvindasamāyya through Ādippayya, Sōnti Veṅkaṭasubbyaya to Rāmānuja’s contemporary, Viṇa Kuppayya.

The anubandhams for ‘Viribōni’ in Bhairavi rāga, Aṭa tāla and for ‘Śāmi ninne’ of Shatkāla Narasayya in Pantuvārdī rāga, Ādi tāla are also found here.
Three masterpieces of Govindasāmayya appear. They are in Mōhanam, Kēdāragula and Navaroj rāgas in Ādi tāla. It is interesting that the Mōhana varṇam is given as Rēgupti rāga and the dhyāna śloka for Rēgupti also occurs. Rēgupti is an older name for rāga Mōhanam. Both the Mōhanam and Kēdāragula varṇams are found in Ādi Sangita Sudhambudhi of Śrī K. V. Srinivasa Iyengar. The Mōhana varṇam is also given in Sangita Sampradaya Pradarsini. Rāmānuja’s book gives, in addition, some traces of jatis between the ettugada svaras for these two varṇams which will help dancers who may wish to present these remarkable varṇams.

From Ādi Sangita Sudhambudhi we gather the following information. Govindasāmayya was proficient in Telugu, Sangita and Bharata Śāstra (dance). He was a Telugu Brahmin and a great scholar. A very handsome man, he would dance in woman’s apparel and enchant an audience of rasikas by his art and his looks. His elders were unaware that he danced!

In the vanguard of rasikas was Veṅkaṭa Perumāl Rāju Gāru, Zamindar of Kārveṭṭinagar. Govindasāmayya composed a varṇam in Mōhanam and said ‘I have brought a mattebham. Can anyone buy it?’ (This a pun on ‘mattebham’: It means both an elephant in rut and a popular metre in Telugu poetry). The Rāju Gāru smiled and said, “May I see it”? Immediately Govindasāmayya donned the dress of a dancer, and performed the varṇam in the Rāja Sabha. What he composed and danced was so beautiful; music of rare quality, woven about fine and suggestive poetry, was interpreted in masterly abhinaya. It became a captivating ‘mōhana astra’ (a reference to the shafts of Manmatha). Veṅkaṭa Perumāl was beside himself with delight and presented the master with a purse of five thousand rupees and many other gifts besides, and asked him to stay on in his court. Because of this some say that he was from Kārveṭṭinagar and was a Nattuvandhr. He wrote varṇams, padams and javalis saturated with śringāra rasa. Of the varṇams Mōhanam, Kēdāragula and Navaroj are very famous.

Subbarāma Dikshitar tells us that he lived before Ādippayya, and that he was a ‘Tāna Varṇa Mārgadāriśi’.

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Prof. P. Sambamoorthy speaks of his brother, Kūvanasāmāyya, who composed a varṇam in Nāṭakurāṇi. He was born in Kāveripūmpattinam.

The Navarōj raga varṇam is a 'Mattebhadvipadagītakandotpala-campakamālikākṣaratānavarṇamu'. This grand title refers to the six popular varieties of chandas (metre) in Telugu poetry that the composer has used. The muktayi svara (the svara following the anupallavi) is in Mattebha. The first ettugada svara is in Dvipada and the four svaras which follow are in the other metres. Ettugada svarams follow the charaṇam.

The notation of the varṇams is not clear as the tāla is not precisely indicated. It will be worth the effort to restore the Navarōj varṇam and several of the other pieces.

The "pada varṇam" in Husēni rāga is actually the famous svarajati about which Dr. V. Raghavan has written in several issues of the Music Academy Journal.

The following varṇams are not available in the various publications we consulted: a varṇam in Śrī rāga Ata tāla, ‘Itujāguesedi’ bearing the mudra ‘Śrī Tripurasundari’, and an Ata tāla varṇam in the problematical Manohari rāga ‘Sarasijākshinipai’ with the mudra ‘Śrī Pārthasarthe Kṛpaṇidhe’.

SVARAJATIS

Two svarajatis follow. The first in Mōhanam rāga, Ādi tāla, ‘Sami daya mira’, is printed in South Indian Music, Book II. The other in Punnāgavarāli rāga Ādi tāla ‘Ē maguva bodhincenu ra’ poses the same problem of restoring the tāla.

PADAMS

The sāhitya for over one hundred and fifty padams is presented. A list of the composers and the number of their padams we give as


Appendix. For fifteen of the padams of Parimalaraṅga some svaras are given which may help the vidvāns to sing these Kritis and other pieces.

A chindu of Melātūr Venkatesharamana Śaṅkara in Nālandamakriya rāga, Ādītāla, 'Talu ku baluku kaluka māthā ku rā' is printed.

 Appropriately the kritis start with those of Kōsalapuriṇāru (Mārgadāśī Śēshayyangar). Because he came from Ayōdhya, says Subbārama Dikṣitār, he adopted 'Kōsalapūrī', as his mudra. They are in Sanskrit and sing the praises of Śrī Ranganātha.

There are three tirunāmamulu of Vikrāḷa Narasimhaḥcharya extolling the glories of Yatirāja Śrī Rāmānujadārā. The use of 'tirunāmamulu', for 'Devarnāma' is interesting, and shows his allegiance to the Śrī Vaishnava Saṃpradāya.

He prints a kriti in Khamās rāga, Ādī tāla by Malayālapu Kālaśekhara Mahārāja which is also found in Saṅgita Saṃpradāya Pradarsini. This composer is none else than Svāti Tirunāl.

There are three kritis of Paidāḷa Gurumurti Śaṅkara, also in Sanskrit. One in Mohana rāga, Tisra (gati) Rūpaka tāla 'Saṅhāpati hṛdambuje sādā bhaje' has a cittasvaram.

Thirteen kritis of Mūthuswamī Dikṣitār, eight of Śyāma Śaṅkara (two with svara sāhiṭya) and five of Vīna Kūpparaya are given.

Cittasvarams for all eight kritis of Parimalaraṅga are found. Ten tirunāmamulu follow.

Then come Tyāgarāja's kritis. Nineteen kritis have notation and there is a cittasvaram for the kriti, 'Endukō hāga teliyadu' in Mōhana rāga, Ādī tāla. There are eighty-nine kritis of his without notation.

When we come to the conclusion of the book we stand in reverential awe, as it were, at the wide range of nada vidya he has been able to convey. It is truly 'Śāra' and 'Śaṅgраha', 'the essence' and 'abridged', fulfilling the wishes of his patron. He calls it a treasure, and it is. We feel that the Music Academy, serving the cause of classical music, should reprint this book and make it available to the musicians of our age. They can then learn these pieces
and disseminate the wealth contained in them. If such master-pieces are sung and taught to young musicians, they will provide many musical *seeds* which will grow and inspire them. There art, especially their *manōdharma sangīta* (creative elaboration), will gain in depth and freshness of melody.

**EPILOGUE**

People ask me: 'Where did you get this book and what made you work on it?' So I think I should explain. Our family had the great privilege of having Tiger Varadachariar and Vina Dhanamml as our gurus. It was Tiger, whom we affectionately called 'Appaji', who pointed out to my mother the wealth this book contains, and it is in my mother's collection of books. She was so fascinated by the beautiful *sāhitya* for *sarali*, *janta* etc., that she taught these to all the youngsters and many students decades ago. I remember my mother, Kanakammal, speaking about this unique *sāhitya* at the Music Academy some forty years ago. Ever since it has been in my mind and in practice I have been teaching these *sāhityas* to all who come to me. Ten years ago I wrote about this in the souvenir of a *sabha*. When Michael Nixon learnt these, his desire to work on the book gave me support to study it in detail. Prof. S. Ramanathan encouraged me to present this paper. So I thank all those who made it possible and the Secretaries of the Music Academy, in particular Sri T. S. Parthasarathy and all the friends like Rosy, Mythili, Sita, Adiseshu and Mike who have taken thought and moulded this morning's programme. My *namaskārams* to all the *vidvāns* and *vidushis* and musicologists who have graced this occasion. (Savithri Rajan.)
APPENDIX

List of varnams found in Sāṅgīta Sarvārtha Sāra Saṅghramu.

(Those marked with an asterisk occur in the 1885 edition only.)

CAUKAVARNAMS:

1. ‘Sarigādānipai’
   Regupti rāga (Mohanam)—Ādi tāla
   Composer: Gōvindasāmayya

2. ‘Ni sari māṇḍe dora’
   Kedāragaula rāga—Ādi tāla Com­poser: Gōvindasāmayya.

TĀNAVARNAMS:

*3. ‘Sri nādhu ninnu nādu’
   —Nāṭa rāga—Ata tāla Comp: Viṇa
   Kuppayyar.

*4. ‘Celimikōri vaciyunnadi’
   —Gaula rāga—Ādi tāla Comp: Viṇa
   Kuppayyar.

*5. ‘Sarastjamukkti’
   —Arabhi rāga—Ādi tāla Comp: Pallavi
   Doraisvami Ayyar.

*6. ‘Sāmi ninne kōri’
   —Saṅkarābharaṇam rāga—Ādi tāla
   Comp: Viṇa Kuppayyar.

*7. ‘Inta calamu’
   —Kambhoji rāga—Ata tāla Addres­sed to Sri Cāmarājendra.

*8. ‘Inta cauka sēya’
   —Bilahari rāga—Ādi tāla Comp: Viṇa
   Kuppayyar.

*9. ‘Sāmi nipai’
   —Ānandabhairavi rāga—Ata tāla
   Comp: Viṇa Kuppayyar.

*10. ‘Nenaruncinannte’
   —Dhanyāśi rāga—Ata tāla Comp: Viṇa
   Kuppayyar.

*11. ‘Īṭu jāgu jesī’
   —Srī rāga—Ata tāla Mudra: Srī
   Tripuraśundari.

*12. ‘Kanakāṅgi’
   —Tōḍi rāga—Ata tāla Comp: Pallavi
   Gōpāla Ayyar.

13. ‘Viribōni’
   —Bhairavi rāga—Ata tāla Comp: Ādippayya:

15. ‘Sāmi ninne nammina nāpāi’—Pantuvarāli rāga—Ādi tāla Comp: Satkāla Narasayya


17. ‘Maguva ninne kōri’ —Nārāyanagaula rāga—Ata tāla Comp: Viṇa Kuppayyar.


20. ‘Ninnē kōri’ —Mohana rāga—Ādi tāla Mudra: Subrahmanyasvāmi; Suggested composer: Pallavi Doraśvāmi Ayyar

21. ‘Tōyajākṣhi’ —Varāli rāga—Ādi tāla Mudra: Tōyāḍirāṅga


PADAVARNAMS:

23. ‘Vanajākṣhira’ —Saṅkarābharaṅgam rāga—Rūpaka tāla Addressed to Śri Pratāpa Simhendra Mahārājā.

24. ‘E mayalādirāna Sāmi’ —Huseni rāga—Rūpaka tāla (Svaram) Addressed to “Bhūmivēlayunattājendraśnputrudāu Śri Mallājicandra Sāmi”
Variety in Upaanga Raagas of Karnatak Music

BANGALORE S. MUKUND

The advent of raagas from the jaatis took place centuries ago. Ever since raagas became real and definite entities, classifications of various types were attempted by musicologists. Since man is intelligent and methodical, he wanted this codification in art and music too, for easy identification and needed scientific methods for the purpose of convenience.

The Shuddha, Chaayaalaga, Mishra and Sankeerna classification as well as the Rakti, Ghana, Naya and Deshya classifications are of great value even today. For example if we take the series Kedaaragaula, Surati, Naaraayanagaula and Dwijaawanti; they can be very well termed Shuddha, Chaayalaga, Mishra and Sankeerna respectively.

Similarly, if we take up the four eminent raagas Bhairavi, Reetigaula, Mukhaari and Huseni, they can be termed respectively, Rakti, Ghana, Naya and Deshya raagas.

In the same way the system of ‘anga’ classification is of very great importance and utility. The words Raagaanga, Upaanga, Kriyaanga and Bhaashaanga were used with different meanings in the previous centuries.

Raagaanga — That which creates scales—complete, transilient, mixed etc.

That is the 72 melakartaas—both Sampoorna and asampoorna types.

Upaanga — The derivative raagas. Not only the regular derivatives but most of the irregular derivatives were also under this group.
Kriyaanga — This term was used to certain special types of derivative raagas.

Bhaashaanga — Any raaga of the three above types which admitted foreign notes of other melas as well (anya svara) was deemed a Bhaashaanga.

In the new light of modern times the same four names can be used in a different sense suitable to existing state of Karnataka Sangeeta namely:

Raagaana : All the 72 melakartaa raagas.

Upaanga : All regular derivatives having the various combinations of swaraantara, audava, shaadava, sampoorna and even the very rare saamika patterns in various permutations and combinations under 72 Melas.

Kriyaanga : All the vakra raagas or irregular and curvaceous derivatives both simple and complex which however do not take an explicit parakeeya svara (aaya svara or foreign note).

Bhaashaanga : All the janya raagas of any type that do borrow foreign notes from other neighbouring or pratimadhyama scales.

In the above light, I wish to place before you the infinitely beautiful variety of raagas offered by this branch of raagas called Upaanga raagas.

The Lakshana Geetas found in Karnataka music, which are great treasure houses, usually possess only the Upaanga Khanda (the Upaanga raagas as well as some simpler vakra raagas of kriya-anga raagas as well as some kriyaanga types which used subtle sruti (alagu) variations though they are apparently bhaashanga but actually kriyaanga).

As mentioned already, it is best in the modern sense to give the following meanings finally namely:

Raagaanga = The 72 melakartaa raagas which are sampoorna.
Upaanga = The various combinations of straight scale regular derivatives.
Kriyaanga = The vakra raagas or irregular derivatives.

Bhaashaanga = The derivatives that admit special anya svaras to heighten inherent beauty.

Now the study of Upaanga raagas can be made in detail:

The grouping of notes were named as follows:

Sampoorna : All 7 notes s r g m p d n
Shaadava : Any 6 notes including Sa example: s r g p d n.
Audava : Any 5 notes including Sa example: s g m d n.
Swaraantara : Any 4 notes including Sa example: s r m p.
Saamika : Any 3 notes including Sa example: s g p.
Gaathika : Any 2 notes including Sa example: s m.
Aarchika : A single note example S or P or D.

An Upaanga raaga is one, which is derived from one of the 72 melas having the combinations of the patterns mentioned above in its tessitura or moorchanaa of aarohana-avarohana.

EXAMPLES:

s r g m d s — s n d p m g r s.
sgpdns — s nd p g s.
srmps — s nd p m r s.

However it is to be noted that sampoorna combination can occur only either in the ascent or descent as otherwise it will become Raagaanga if it occurs in both. Again, the Sampoorna, Shaadava and Audava patterns are freely used in combination and swaraan-tara pattern is very rarely used in raagas like Shivashakti, Vivar-dhanee, Navarasa Kannada, Jingalaa, Maadhurya Kokilaa and several others. Saamika, Gaathika and Aarchika are technically eschewed due to there being no melody in them that is really perceptible. A few rare 'experimental melodies' seem to be Saamika in both aarohana and avarohana Ex : s g3 p s — s p g3 s etc.
Let us glance through a list of fairly common raagas, representative of various combinations of Upaanga raagas first and then go into a further detailed study. The Upaanga system is technically perfect, being based on the neat method of mathematical permutations and combinations taking into account the series following a graduated order.

EXAMPLES:

(1) Sampoorna—Shaadava : s r g m p d n s — s n p m g r s. Rudrapriya (Janya in Mela 22, Kharaharapriya).

(2) Shaadava—sampoorna : s r g m p d s — s n d p m g r s. Bhooshaavali (Janya in Mela 64, Vaachaspati).

(3) Sampoorna—Audava : s r g m p d n s — s d p g r s. Garudadhvani (Janya in Mela 29, Dheerashankaraabharanam).

(4) Audava—Sampoorna : s g m p n s — s n d p m g r s. Dhanyaasi (Janya in Mela 8, Hanumatodi).

(5) Shaadava Shaadava : s r g m d n s — s n d m g r s. Shreeranjanee (Janya in Mela 22, Kharaharapriya).

(6) Shaadava — Audava : s g m p d n s — s n p m g s. Bahudaari : (Janya in Mela 28, Harikaambhoji).

(7) Audava—Shaadava : s g m p n s — s n p m g r s. Jaganmohinee (Janya in Mela 15, Maayaamaalavagaula).

(8) Audava — Audava : s r m p d s — s d p m r s. Shuddha Saaveri or Poorva Devakriya (Janya in Mela 29, Dheerashankaraabharanam).

SOME SPECIAL AND RARE COMBINATIONS:

(a) Audava—Pratyaudava = s r m p u s — s n d m r s. Aaandolikaa or Mayooradhwni (Janya in Mela 22, Kharahapriya or considered also derived from Mela 28, Harikaambhoji). In this case, the patterns in ascent and descent are different. The ascent drops g and d; while the descent skips p and g.
(b) Shaadava—Pratishaadava: s r g m p n s — s n d p m g s
Kannada gaula (Janya in 22, Kharaharapriya). In this
case ascent eschews d while descent leaves out r.

The above can be called Upa-audava and Upa-Shaadava raagas.
Some other raagas are also in this category.

There are also anu-audava and anu-shaadava raagas which are
mildly vakra.

Example:— s m p n d s — s n d p m s. Kuntala varaali
under 28, Harikaambhoji and s r m p d n s — s n d n p m r s,
Devamanoharce under 22, Kharaharapriya. These can also be
thought of as Upakriyaanga raagas.

(Mukhaari and Bhairavi cannot be considered as Upaanga raagas).

The swaraantara patterns are used not often, owing to the non-
manoeuvrability of these raagas. However some beautiful exceptions
may be noted.

(1) Navarasakan nada. s g m p s — s n d m g r s.
under 28, Harikaambhoji.

(2) Vivardhanee s r m p s — s n d p m g r s.
under 28, Harikaambhoji.

(3) Jingaala s r m p s — s n d p m g r s.
under 20, Nathabhairavi.

(4) Shivashakti, a new raaga s g m d s — s n d m g s.
under 22, Kharaharapriya.

and

(5) a completely swaraantara raaga Maadhurya kokilaa
s g3 p n2 s — s n2 p g3 s.
under 16, Chakravaaka, (Called Mahati by some under 28).

(6) another full-fledged Swaraantara raaga
s g3 m1 p s — s p m1 g3 s. Mridurasakannada, under 28,
Harikaambodhi. There are many other examples also.
The countless upaanga raagas fall into infinite number of patterns following regular, methodical permutations and combinations as well.

The categories fall as under:

1. Sampoorna—Shaadava combinations 6
2. Shaadava—Sampoorna combinations 6
3. Sampoorna—Audava combinations 15
4. Audava—Sampoorna combinations 15
5. Shaadava—Shaadava combinations 36
6. Shaadava—Audava combinations 90
7. Audava—Shaadava combinations 90
8. Audava—Audava combinations 225

Grand Total 483

Thus, it may be observed that even if the innumerable swara-antara combinations are not taken into account, still there are 483 major combination varieties under each of the 72 melas which total up to the colossal 34,776 upaanga varieties considering all the 72 melakartaas!

As it can be seen, reference to these 483 combinations can be made to in the booklet “The 72—Melakarta Scheme” by the late Professor P. Sambamoorthy, the wizard of Karnatak Musicology.

Only the popular Shaadava—Shaadava and Audava—Audava patterns are noted here as an important reference.

Symmetrical Shaadava patterns:
1. s r g m p d — s' s' d p m g r s Poornakaambhoji (Janya—28)
2. s r g m p — n s' s' n — p m g r s Gopikaatiilaka (Janya—56)
3. s r g m — d n s' s' n d — m g r s Hamsaanandi (Janya—53)
### Variety in Upaanga Raagas of Karnatak Music

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<th>No.</th>
<th>Raaga</th>
<th>Janya</th>
<th>Description</th>
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<tr>
<td>4.</td>
<td>s r g</td>
<td>p d n</td>
<td>s' n d p — g r s Malayamaaruta (Janya — 16)</td>
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<td>5.</td>
<td>s r</td>
<td>m p d</td>
<td>s' n d p m — r s Trivenee (Janya — 64)</td>
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<tr>
<td>6.</td>
<td>s g m</td>
<td>p d n</td>
<td>s' n d p m g — s Pravritti (J — 28)</td>
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#### Symmetrical Audava Patterns:

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<tbody>
<tr>
<td>1.</td>
<td>s r g</td>
<td>m p</td>
<td>s' — p m g r s Bhaaratee (J — 22)</td>
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<tr>
<td>2.</td>
<td>s r g m</td>
<td>d s'</td>
<td>s'—d — m g r s Aabhogi (J — 22)</td>
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<td>3.</td>
<td>s r g</td>
<td>p d</td>
<td>s'—d p — g r s Revagupti (J — 15)</td>
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<td>4.</td>
<td>s r</td>
<td>m p d</td>
<td>s'—d p m — r s Vandanadharaarnee (J — 65)</td>
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<tr>
<td>5.</td>
<td>s g m</td>
<td>p d</td>
<td>s'—d p m g — s Naagawaraavali (J — 29)</td>
</tr>
<tr>
<td>6.</td>
<td>s r g</td>
<td>m n</td>
<td>s' n — m g r s Megharanjane (J — 15)</td>
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<tr>
<td>7.</td>
<td>s r g</td>
<td>p n</td>
<td>s' n — p — g r s Ratipatipriya (J — 22)</td>
</tr>
<tr>
<td>8.</td>
<td>s r</td>
<td>m p n</td>
<td>s' n — p m — r s Madhyamaavatee (J — 22)</td>
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<tr>
<td>9.</td>
<td>s g m</td>
<td>p n</td>
<td>s' n — p m g — s Amritavarshinee (J — 66)</td>
</tr>
<tr>
<td>10.</td>
<td>s r g</td>
<td>d n</td>
<td>s' n d — g r s Putrika or Niroshthi (J — 29)</td>
</tr>
<tr>
<td>11.</td>
<td>s r</td>
<td>m d n</td>
<td>s' n d — m g — s Naagavalle (J — 22)</td>
</tr>
<tr>
<td>12.</td>
<td>s g m</td>
<td>d n</td>
<td>s' n d — m g — s Hindola or Adbodha (J — 8) or J — 20)</td>
</tr>
<tr>
<td>13.</td>
<td>s r</td>
<td>p d n</td>
<td>s' n d p — r s Rolambhadhwani (J — 28)</td>
</tr>
<tr>
<td>14.</td>
<td>s g</td>
<td>p d n</td>
<td>s' n d p — g s Valaji (J — 28) (or J 16)</td>
</tr>
<tr>
<td>15.</td>
<td>s</td>
<td>m p d</td>
<td>s' n d p m — s Karanjaka (J — 28) [J denotes Janya]</td>
</tr>
</tbody>
</table>
However, the same combinations repeat under different melas in various manners too.

*Example* : (1) Mohana (Janya in No. 28). This repeats under Nos. 29, 64, 65.

s r2 g3 p d2 s of Mohana becomes
s r2 g3 p n1 s under No. 25, called Mokshadaayinee.

*Example* : (2) s r2 g2 p n2 s — Ratipatipriya (Janya in No. 22) repeats under Nos. 20, 58, 56 : also
It is s r g2 p n1 s under No. 19 as Shinjinee.

*Example* : (3) s r2 m1 p n2 s — Madhyamaavatee (Janya in No. 22) also repeats under No. 28, 26 and 20.

As s r2 m1 p d3 s it is Vilaasavatee under No. 30 ; As
s g1 m1 p n2 s it is As Paanchaalikaa under No. 2 and
As s g1 m1 p d3 s it is Mugdharoopinee under No. 6 (new raaga)

*Example* : (4) s r2 m1 p d2 s — Shuddha Saaveri (or Devakriya) (Janya in No. 29) repeats under 28, 65 and 64 as well.

s r2 m1 p d2 s of this raaga becomes Hemavaaluka—
s g1 m1 p d2 s under No. 4. s g1 m1 p n1 s under No. 1 as Kaantaarakapaani and s r3 m1 p d2 s Saraseeruhapriya under No. 34 and s r3 m1 p n1 s under No. 31 as Mugdharoopinee (new).

Mohana, Shuddhasaaveri, Hindola, Madhyamaavatee and Udayaravichandrikaa have existed since centuries. They are sarva svara moorchana kaaraka raagas and yield all the others.

Mohanaa s r2 g3 p d2 s (Janya in 28)
Ri Moorchanaa r g p d s r gives s r2 m1 p n2 s — Madhyamaavatee (Janya in 22)
Ga Moorchanaa g p d s r g gives s g2 m1 d1 n2 s — Adbodha or Hindola (Janya in 8)
Pa Moorchanaa p d s r g p gives s r2 m1 p d2 s — Devakriya or Shuddha Saaveri (Janya in 29)
VARIETY IN UPAANGA RAAGAS OF KARNATAK MUSIC

Da Moorcharaa d s r g p d gives s g2 m1 p n2 s —
Udayaravichandrrikaa or Shuddha Dhanyaasii (Janya in 20).

Similarly starting from any one of the panchaka the other four can be obtained.

Other prominent audava raagas are Aabhogi, Valaji, Gambheera Naata, Amritavarshinee, Naveena Hamsanaada or Varadaa, Revagupti, Revatee, Ratipatipiirya, Shivaranjinee or Sankrandanapriya, Hamsadhvani, Naagasvaravaaali and many others.

Valaji s g3 p d2 n2 s (Janya in 21) Pa moorchanaa gives Aabhogi s r2 g2 m1 d2 s (Janya in 22).

(Aabhogi's Madhyama moorchanaa gives Valaji in turn).

Among Shaadava raagas only a handful are famous such as: Shreeranjane, Malayamaarutam, Hamsaanandi and Pushpalatika. There are many more too.

The other types are also several that have become popular.

Audava—Sampoorna:

<table>
<thead>
<tr>
<th>Dhaanyaasii Janya in No. 8</th>
<th>Hanumatodi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saaveri Janya in No. 15, Maayaamaalavagaula</td>
<td></td>
</tr>
<tr>
<td>Aarabhi Janya in No. 29 Dheerashankaraabharanam</td>
<td></td>
</tr>
<tr>
<td>Aabheri or Naveena Aabheri (or Vajrakaanti, Sindhu Dhaayaa or Karnaatka Devagaandhaari) under No. 22 Kharaharapiiya</td>
<td></td>
</tr>
<tr>
<td>Kedaaragaula Janya in No. 28 Harikaambhoji</td>
<td></td>
</tr>
<tr>
<td>Kalyaanavasantam Janya in No. 21 Keeravaanee</td>
<td></td>
</tr>
<tr>
<td>Mohanakalyaanee Janya in No. 65</td>
<td></td>
</tr>
</tbody>
</table>

sg mp ns — snd pm g r s  
sr mp ds — snd pm g r s  
sr mp ds — snd pm g r s  
sg mp ns — snd pm g r s  
sr mp ns — snd pm g r s  
sg md ns — snd pm g r s  
sr gp ds — snd pm g r s
Saalagabhairavi, Maaruvadhanyaasi, Gauree, Mechabhaulii, Aabheri (Poorva Aabheri), are other examples.

_Sampoorna—Audava:_

\[ \sigma r g m p d n s — s n d m g s \] Saaramati Janya in No. 22 is an outstanding example.

\[ \sigma r g m p d n s — s d p g r s \] Garudadhvani under No. 29 is another.

Some more examples may be cited.

_Audava—Shaadava:_

\[ s g m p d s — s n d p m g s \] Jayantasena, janya in 22.

\[ s r m p d s — s d p m r s \] Saraswatee, janya in 64.

\[ s r m p d s — s d p m g r s \] Malahari, Janya in 15.

\[ s g m p n s — s n p m g r s \] Jaganmohinee, Janya in 15.

\[ s g m p n s — s n d p m g s \] Kamalaamanoharee, Janya in 27.

are several other examples among many others.

_Shaadava—Audava:

\[ s r m p d n s — s d p m r s \] Rasaavali (or Rasaali or Vanaavali) Janya in No. 4.

\[ s g m p d n s — s n p m g s \] Bahudaarya, Janya in No. 28,

are good instances.

_Shaadava—Sampoorna:_ The following are some among many.

\[ s r m p d n s — s n d p m g r s \] Kaaphinaarayane Janya in 28.

\[ s r g m p d s — s n d p m g r s \] Bhooashaavali, Janya in 64.

\[ s g m p d n s — s n d p m g r s \] Shuddha Khamaas Janya in 28.

_Sampoorna—Shaadava:_ A few are given here

\[ s r g m p d n s — s d p m g r s \] Aadradeshi, Janya in 15.

\[ s r g m p d n s — s n p m g r s \] Kaikavashi, Janya in 60.

\[ s r g m p d n s — s n p m g r s \] Rudrapriya, Janya in 22.
Thus we find that the patterns of Svaraantara, Audava, Shaadava and Sampoorna give an infinite variety of beautiful raagas by permutation and combination. Hence, we find that now the concert dais is flooded with new upaanga raagas, getting popularized, a dozen, every few years. This is to the detriment of established kriyaanga (vakra) and bhaashaanga raagas. This is because, upaanga raagas are very easy to develop in aalaapanaa and even easier to sing kalpanaa svara passages; once they are thoroughly grasped, unlike the vakra and bhaashaanga which need greater time practice and precision.

The advent of many new upaanga raagas and the popularization of the little known scalar melakartaa raagas are no doubt necessary, welcome and are to be hailed, but it is a sad fact that time-honoured raagas like the following are being relegated to the background.

Neelaambaree, Surati, Kedaara, Kedaargaula, Asaaveri, Devagaandhaaree, Huseni, Darbaar, Kaaphi, Gauli pantu, Kaanadasa, Yadukulakaambhoji, Naadanaamakriya, Ponnaagavaraali, Kuranji, Jhanjhooti, Mukhaari, Bhairavam, Naayakkee, Saaranga, Saama, Munnangu, etc. As it is, Karnatak music sadly lacks vakra raagas unlike Hindustani music. No new vakra and bhaashaanga raagas are being created and the existing ones are becoming rarer and rarer should not be allowed to go the way of Deshaakshi, Mangala Kaishikee, Gurjaree, Maanji, Ghantaa, Aahiree, Naraayanagaula, Saaranga naata, Gundakriya, Navaroj, Takka, etc., it is high time to revive these glories of the past, preserve and popularize them.

The following comparatively less-explored and new raagas have very good potential to become important raagas of the future.

Sankrandanapriya or Shivaranjanee s r2 g2 p d2 s under No. 22.

Ratipatipriya s r2 g2 p n2 s (22)
Revagupti s r1 g3 p d1 s (15)
Bhoopaali s r1 g2 p d1 s (8)
Vandanadhaarinee s r2 m2 p d2 s (65)
Saavitree s g2 m1 p n2 s (28)
Hemapriya s r2 g2 m2 d2 s (58)
Veenaavaadinee  s r2 g3 p n2 s  (28)
Srotaswinee  s g2 ml p n3 s  (23)
Rasikaranjanee or Mukundanalinee  s rl g3 p d2 s  (16)
Naagavalli  s r2 ml d2 n2 s  (22)
Viththalapiya or Vitapi  s rl ml p d2 s  (16)
Naagaswaraavali  s g3 ml p d2 s  (29)
Revatee (provided its Hindustaani touches are minimized)  s r1 ml p n2 s  (2) or (8)
Saalagabhairavee  s r2 ml p d2 s — s n2 d2 p ml g2 r2 s  (22)
Maaruvadanyaasi  s g2 ml p d2 s — s n2 d2 p ml g2 r2 s  (22)
Mechabhauli  s rl g3 p d1 s — s n3 d1 p ml g3 r1 s  (15)
Mohana Kalyanee  s r2 g3 p d2 s — s n3 d2 p m2 g3 r2 s  (65)
Sunaadavinodinee  s g3 m2 d2 n3 s — (65) or (53)
Bhavaabharani or Sandarshinee or Hamsavinodinee  s r2 g3 ml d2 n3 s  (29)
Dharaardhari or Narthaki or Raagaprathaapa  s r2 g3 p d2 n2 s  (28)
Kanakaardhrjia or Kanakaadri  s rl g2 p d1 n3 s  (9)
Shuddha toshinee or Shuddha todi  s rl g2 ml d1 n2 s  (8)
Shekharachandrikaa  s rl g2 m2 d1 n3 s  (45)
Vedandagamanaa (29) or Gambheeranaata  s g3 ml p n3 s  (36) or (15)
Amrita varshanee  s g3 m2 p n3 s  (66) or (51)
Naveena Hamsanaada or Varada (60) or (65)  s r2 m2 p n3 s
Lavantikaa  s r2 ml p n3 s  (23) Vishaaradaa  s rl ml p n3 s  (3) or (15)
Yaaginee  s r2 m2 p n2 s  (58) Saantvabhaashinee  s g2 ml p d2 s  (10)
Yaaminee  s rl m2 p n3 s  (39) Niranjinee (Sudhaakalyanee)  s r2 g3 d2 n3 s  (65)
Upaanga raagas give vast scope for development provided a particular combination possesses aesthetic beauty, harmonic-relationship, Vaadi-Samvaadi bhaava; have stability and a pleasant natural pattern; otherwise they can remain only in fashion for a short period and then disappear gradually. Upaanga raagas should be presented as full-fledged raagas and not as mere scales.

Raagas like Valaji shot into prominence since a versatile composer of the status of Dr. Harikesanallur Muthiah Bhagavatar composed the interesting piece “Jaalandhara”. Owing to paucity of well known compositions raagas like Deshaakshi have sunk into oblivion. Composers and senior vidwaans have a great responsibility in composing and popularization of the numerous upaanga raagas which are capable of exuding great beauty, aesthetics, harmonic combinations, flavour and joy.
Gamakas of Hindustani Music

M. R. GAUTAM

The word *gamaka*, at least in Hindustani music, has been widely misunderstood to mean a vigorous shake of the notes. This meaning is current even today and the word *gamaka* is still used by performing musicians in this sense. This word is defined in both *Sangitaratnakara*¹ and *Sangitasamayasāra*², but the definition in the latter is more explicit and lucid. The S.R.'s. definition states that ‘the change in or shake in the *svara* is *gamaka* which is pleasing to the listener,’ whereas the S.S.S., describes *gamaka* as an oscillation of a *svara*, starting from its own *sruti*, and moving to take the support of another *sruti* of a neighbouring *svara*. This movement between the *srotis* of two *svaras* is significant because it correctly connotes the term *gamaka* which is from the Sanskrit root ‘gām’ which means to move. *Gamaka*, therefore, means a conveyer or one who guides.

In practical usage when one investigates and analyses the function of the *gamaka*, it becomes evident that the movement between two *svaras* illuminating the *srotis* or intervals between, bestows the gamaka with a dynamic energy. That is the reason that it is considered the soul of Indian music. It is like incandescence to the lamp. Without it the *svara* would be like a vestureless, lifeless body. Therefore, the role of *gamaka* in manifesting

¹ गामकाकारि स्वराय: श्रुतिकांसुखावाहः:

² गामकाकारि स्वरात्मीत्वम् प्रमुखताराज्ञाश्च स्वराय: श्रुतिकांसुखावाहः:

The text of a paper read at the Seminar on Nata Music organized by the Manipur State Kala Akademi at Imphal (Manipur) on 27-5-81.
the essence of rāga is very significant. There are several rāgas in Hindustani music with similar structures whose distinctions are expressed through the subtle shades of different gamakas. As examples, rāgas Bhaīrava and Kālingā or Darbārī Kānada and Adāsā could be cited. The above two sets of rāgas have the same notes but the oscillations of ga, dha and ni vary, thus rendering them different. For instance in Hindustani music, there are at least six varieties of kōmal gāndhāra. The kōmal gāndhāra of Darbārī Kānada, Adāsā, Nāyaki Kānada, Todi, Multānī, Bāgeshree, Mian-ki-Malhār etc., are different. Those subtle distinctions are comprehensible only when one has developed a thorough understanding of the ethos of the rāgas and the varieties of gamakas and an immaculate precision of intonation.

The total number of gamakas enumerated by Sārgadeva is fifteen. They are tiripa, sphurita, kampita, lina, āndolita, vali, tribhinna, kurula, āhata, ullaśita, plāvita, humphita, mudrita, nāmita and misrita.

Pārvadeva, in his S.S.S. has mentioned only seven varieties of gamakas. They are sphurita, kampita, lina, tiripa, āhara, āndolita and tribhinna.

In the definition and description of gamakas, Sārgadeva’s use of rhythmic measures as basis for them, is indeed remarkable but the forms of the gamakas are not very clear. To express the contours of the notes through laya and tāla units is amazing indeed but the definitions suffer from lack of melodic precision. It appears that Sārgadeva has made druta the unit of measurement.

Whereas Pārvadeva has defined the gamakas from the standpoint of svara-structure and, therefore, conveys a clearer idea of them.

Let us take first the gamakas defined by Sārgadeva:

1. Tiripa: This is defined as a lovely quivering like a very slight stroke on damaru lasting only a quarter of a quaver or druta i.e., one-eighth of a mātrā is known as tiripa1. As already explained,

1 तिरिप बेदास्तु तिरिपाः
this is not easy to comprehend because it has been defined in terms of svaras. The quivering of a slight stroke on the damaru is understandable but in respect of the tiripa gamaka, the svara pattern is not given.

Whereas Pārvadeva’s definition of tiripa is as follows: — ‘When intervals quickly move round like a whirl, this the connoisseurs of music know as tiripa.’

Even here, the definition is not very explicit but the description that the gamaka moves like a whirl gives one the impression that the note-patterns of tiripa may be like this:—

ni sa re sa, sa re ga re, re ga ma ga etc.

2. Sphurita: Sārgadeva states that the speed of sphurita is one-third of a quaver i.e., one-sixth of a mātra. Here again the gamaka is defined purely in terms of temporal units; hence its svara form is difficult to visualise.

Whereas Pārvadeva’s definition appears comparatively clear, “When intervals throb upwards at the speed of a semi-quaver i.e. one-fourth of a mātra, the wise call this sphurita.”

According to this definition, one can imagine the svara pattern as follows:—

ni sa re ga, sa re ga ma, re ga ma pa etc.,

Here the time unit of these groups of notes would be one fourth of a mātra. One important aspect to be noted is that the term gamaka has not been used in the sense of a shake of a note but in the sense

1 शुद्धो यज्ञ वेगेत श्रमस्वारवे न प्रबतः। दामादुरितिरित्वा नाम गमकं मैलवेदिनः।
(Srutayō yatra vegena bhramantyavarta rupavat, Tamāhustiripam nāma gamamakam gitavedinah : S. SS; Tr. Edn., 1925, P. 5, 52.

2 भारोहिक्रमतो वस्तुस्वाध्यत्वम्: कमात्।
अपूज्यः वेगेत तवाहुः। स्फुरितं बुधः।)

Ārohikramatō yatra sphuranti srutayah kramāt Anudrata vegenatam abahu sphuritam budhah S SS., Tr. Edn., 1925, 1—4—49.
of ornamentation consisting of several notes but forming a fixed pattern. This is a very significant point because at present *gamaka* is understood to be varied shakes of the *svaras*. These ornamentations today would be classified under *alamkāras* and these are quite widely used.

3. *Kampita*: Sārngadeva defines this as follows:

"The *kampita gamaka* lasts a semi-quaver *i.e.*, one-fourth of a *mātrā*".1

Parśvadeva defines this slightly differently but employing the same temporal matrix.

"A shake of the note at twice the speed of a quaver (one fourth of a *mātrā*) is known as *kampita*".2

Sārngadeva by merely defining that *kampita* lasts a semi-quaver does not help in giving an idea of the pattern of ornamentation. Parśvadeva, on the contrary, although using the same temporal matrix, gives a better idea of *kampita*. From his definition, it appears that *kampita gamaka* is a shake of a single note. For example the shake of the *Gāṇḍhāra* of Darbāri, Nāyaki or *Suḥā kāṇadā* would usually be the speed of one fourth of a *mātrā*, provided the tempo is slow.

4. *Līnā*: "The speed of *līnā* is that of a quaver *i.e.*, half a *mātrā*" says Sārngadeva.3

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Pārvāvadeva states “when a note at the speed of a quaver softly melts into another neighbouring note, this is called Līnā.”

Again Sāṅgadeva’s definition is unintelligible but Pārvāvadeva’s definition is musically clearer. For example the studied beautiful merging of nishāda into shadja in the rāga Bihāg or madhyama into panchama in the rāga Multānī is a līnā gamaka. This is a very aesthetic usage of a note and quite often used by musicians endowed with a sense of beauty. It was at one time a characteristic grace of Kīrāṇa gharānā but today it is used by others also.

5. Āndolita: According to Sāṅgadeva, “āndolita lasts one crotchet or one mātrā.”

Whereas according to Pārvāvadeva “when there is a rocking of the notes lasting one crotchet or one mātrā, this grace is spoken of as āndolana by connoisseurs of music.”

The latter definition indicates that the oscillation of the note under āndolita is quite vigorous and for a much longer duration in comparison with the Humphita gamaka. This is in consonance with the present concept of the generic term gamaka. For example any svara of the rāga Yaman namely dhaivata, madhyama, nishāda or rishabha could continuously be taken for a full one mātrā to produce the āndolita.

1 (Drutamāne naṃ maṃ svarō yatra viliyate, Svarāntara kramenaiva sa bhavet līnā sanjyakah : S SS. Tr. Edn., 1925; 1-5-51).


3 (Āndolanaṁ bhaved yatra svarānam laghumānum Āndolit-ākhyaṁ gamakaṁ gitajñaim praçaṅkate ; S.SS. Tr. Edn., 1925; 1-5-54.)
6. **Ahata**: According to Sarngadeva, “Striking the next or neighbouring note and coming back is known as āhata.”¹

This *gamaka* is in common use even today. In fact, it is one of those *gamakas* which cannot be avoided. This occurs in most of the rāgas. It is a grace that is common to both vocal and instrumental music. Also this is one *gamaka* that is extensively used both in Hindustani as well as in Karnatak music.

Pārvavadeva defines āhata as follows: “When a note beautifully manifests itself by delicately touching the neighbouring note in ascending order, it is called āhata.”²

Although the definitions of the two scholars are similar, the latter specifies the manner of articulating the grace note and clearly traces its contours by stating the soft touching of the neighbouring note in the ascent i.e., the note contacted should be higher than the original one.

7. **Ullāsita**: Sarngadeva states that “ullāsita gamaka” is produced by gliding over the intermediate svaras”³ Parsvadeva has not mentioned this *gamaka*.

This *gamaka* is the same as the modern ghasit and is very commonly used in Hindustani music but not much in Karnatak music. This is a fast glide usually in the descent but it could also be in the ascent. Muslim musicians call it avarohi and ārohi ghasit.

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¹ *Śravaṇamārahastha nivedastvāhato matoḥ (Svaramagrimamāhatya nivruttastvāhato mataḥ; S.R. Adyar, Edn., 1959, Vol. II: III-169-93).*

² *Śravaṇaprabhadrāmāhāya svarasvākṣeyam samāśrayam (Svarah pravartate yatra samahatyagraham svaram Arohikamataha soyamahataha parikirtitaha; S.SS. Tr. Edn., 1925, 1-5-53).*

8. **Plavita**: "When the shake lasts three crotchets or three *mātrās*, which is one *pluta*, then it is called *plavita*".1

This definition is rather vague because the nature of the shake is not specified. Whether it is a jump from one to another, is not clear. *Plavita* is from the Sanskrit root ‘Plu’ which means to jump. So the commonsense connotation of this *gamaka* must be akin to the modern *meend*. But this term now-a-days is also used in the sense of *gamaka* or shake of the note. Anyway if we presume that it indicates the hopping from one *svara* to another, then it corresponds to the modern *meend*. For example; *Sa-pa, re-dha, ga-sa, ni-ma; pa-re; ga-dha* etc. Unlike in *ghasit*, there is no slurring over *svaras* in *plavita* but a straight hop from one to the other both in the ascent and descent. Muslim musicians call this *ārohi* and *avarohī meend* But their understanding of this *gamaka* (*Meend*) is in the form of glissando or sliding from one note to another in varied tempo.

9. **Humphita**: According to Sarngadeva "it is a deep aspirate descending into the chest" 2 Pārśvadeva does not mention this *gamaka*.

This is an extremely difficult *gamaka* as the musician has to use a lot of energy to phonate this aspirate. The *svara* thus produced would be very heavy and phonated from the chest. My guruji Thakur Jaideva Singhji used to say that the late Pt. Vishnu Digambar Paluskar was a master of this gamaka. But I have heard this produced by the late Ustad Faiyaz Khan, my guru Ustad Moinuddin Khan Dagar in the North and Mysore Vasudevacharya in the South.

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1 क्रमादगच्छेत् प्रविष्टस्तु प्रवातमेनकङ्कनम् ॥

Kramādgačchet plāvitastu plutamānena kampanam; S. R.

Ibid.

2 ह्रदयांगमा हुक्कारा गर्भितो हुम्फितो भवेत् ॥

Hṛdayangama hunkāra garbhitō humphito bhavet.
I have tried to describe the *gamakas* that are in use in Hindustani Music. Textual authentication has been given to the extent possible. Apart from the varieties defined above, there are several other graces which are employed—naturally by musicians—to enhance the expressive quality of a *svara*, and to augment the ethos of a *rāga*. In fact *gamakas* are numerous and subtle and since it involves a constant kinetic transition in *śrutis*, it bestows on the *svaras* a scintillating lustre and emotional depth and reveals the recondite *rasa* and *bhāva* of a *rasa*.

Therefore, music without *gamaka* would be like a river without water, a tree without foliage or a flower without fragrance.
Evolution and Structural Analysis of Varna Forms

S. A. K. DURGA

Our great composers in their inspired moods have created innumerable musical forms. Each form possesses a specific formation. Musical compositions are classified into Varna-s Kritis-Ragamalika-s Pada-s Javali-s Tillana-s etc. according to their structure. They have been again classified into concert forms, devotional forms, and dance forms, based on their purpose. Creators of these musical forms, impelled by their originality have introduced new patterns on the broad structure of the musical forms which constitute minute structural differences in their total form. The Amarakosa defines the term varna:

"वर्णों हिँजादी शुक्रीय वर्णों तु माहरे"

Varna means two castes, white and other colours, praise and letters. In Sanskrit literature, Kalidasa in his work 'Kumārasambhava' uses the term 'Varna' to refer to the act of singing. In the V Canto he says

"उपात्त बर्ण चारिते"

where the term is used in the sense of a melodic passage.

In his other work 'Abhignana Sākuntalam' he states

"वसुपदिका वर्णपरिचयं करोतीति"

which means that Hamsapadika was singing the Varna a melodic passage. Matanga in his work 'Bhraddesi' defines the term Varna to denote Ganam or music.

"वर्ण श्लोकान गानमिथ्यमिथीमाते"
The great lakshanakara Bharata in his work ‘Natyasåstra’ uses the term Varna to denote melodic movement or ‘Ganakriya’. He speaks about four kinds of Varna-s:

- Sthäyi — Notes in the same place
- Ārohi — Notes in the ascending order
- Avarohi — Notes in the descending order
- Sanchäri — Notes in different patterns.

Närada in his work ‘Sangita Makaranda’ also speaks of these four Varna-s. Pärsvadeva too in his work ‘Sangita Samayasåra’ refers the Varna as Ganakriya. Särngadeva defines the term Varna as Ganakriya and speaks of four Varna-s in his work ‘Sangita Ratnakara’. These four types of Varna-s later on paved the way for the different kinds of Alankaras and Gamakas.

Varna was named for a Prabandha during the time of Someswara (1131 A.D.) A Prabandha is a generic term meaning a composition including a literary work. Someswara in his work ‘Maṇasollasa’ describes the form Varna

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कर्णांतमापया वस्तु विरंदेष्टि समन्वितः |
गीतेऽवर्णलालैन स स वर्णै प्रकृतितिः ||
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which means that the Varna Prabandha is composed in Karnāta Bhashā having the anga-s Biruda etc. and sung in Varna Tala. Särngadeva in his ‘Sangita Ratnakara’ in the Prabandhadhyaya speaks of Varnaswara and Varna Prabandha.

Varnaswara Prabandha is described as:

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स्वरे: पाठे: परस्तैं रचना वाचितंतकख्यात || १८२ ||
यत्न स्थानेख्यात: स वर्णस्वर उच्चते ।
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Varna Prabandha is described as:

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िरम्देवनालेलेन वर्णे: कर्णांतमापया || १८२ ||
ताल्लौकिक्यतत्त्वस्य तैवद्विः गद्गदिते बुधे।
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The great lakshanakara Bharata in his work ‘Natyasåstra’ uses the term Varna to denote melodic movement or ‘Ganakriya’. He speaks about four kinds of Varna-s;
Varnaswara Prabandha is set with Swara, Pata, Pada and Tenaka. Varna Prabandha has Biruda, set in Varna tala and in Karnāṭa Bhāṣā.

Prabandhas are classified into three types—Sūda, Alikrama and Viprakirna. The Varna Prabandha is first of the Alikrama Prabandha-s. It has been said that the Varna prabandha is set in Varna Tala and hence the term Varna has been assigned to the Prabandha. But it may be also that the Varna Prabandha has the Anga ‘Biruda’ which are ‘Yasogiti’—with words of praise which might be correlated with the term Varna which is also defined as ‘Stuti’ or praise. The Varna Prabandha-s are said to be composed in Karnāṭa Bhāṣa which is normally said as the Kannada language of South India. But, curiously enough the historian N. Venkataramanayya holds that Karnata Bhāṣa and Kannada are different languages and that Karnata Bhāṣa is the Telugu language. (Vijayanagara, origin of the city and the empire). He invokes a passage of Śrīnāṭha in support of this claim.

"During the 14th and 15th centuries, nearly one third of the land inhabited by the Telugu speaking people was known as Karnata. The Telugu poet Śrīnāṭha, who was a contemporary of Harihara 11 and Devaraya 1 and Devaraya 11 declares that the language of his poem is Karnata Bhāṣa.

"My poetry is written in Karnāṭa language ".

—Bhimeswara Puranam 1—15.

At first sight it appears that his poems are written in Kannada but all the works of Śrīnāṭha are written in Telugu. It seems probable that Varna-s were first composed in Telugu. Todate we find more Varna-s in Telugu than in any other languages.

Varna Prabandha-s and Varnaswara Prabandha-s do not have much influence over the "Varnam" compositions of late medieval period except the ‘Biruda’ or words of praise which occurs in most of the Varna-s as Yasogiti-s. The Varnams of the late medieval period were composed after the models of the Bhāvabhāṇīya Prabandha-s such as Pada-s Sabda-s and Swarajati-s. It can be said that these dance forms paved the way for the emergence of the form Varnam. Prabandha compositions in Telugu had their birth in
Vijayanagar and flourished in Tanjore during the Nayak rule. The Pada-s of Kshetrayya are in Telugu and the theme is erotic. The influence is seen in modern Varna-s which are mostly in Telugu and the theme is mostly erotic. During the time of Kāsinātha of Merattur, Sabda-s emerged; and Sabda compositions are highly rhythmic in character alternated by Sāhitya and Yati-s. Normally they are Yasogitis-s in praise of God, king or patron. The Yasogiti is found in later Varna compositions addressing the king or God or patron after the model of Sabda-s. Merattur Virabhadrayya (1739—1763) introduced the form Swarajati. His Huseni Swarajati resembles in structure more or less the Pada-s of Kshetrayya with Swarasāhitya. It has Pallavi, Anupallavi followed by a short swara passage of Jati and the Charana with Swarasāhitya.

During this period, we may say that the Varna composition of the modern times emerged having the fusion of the three styles of Pada, Swarajati and Sabda forms in it providing scope for Nṛtta and Nṛtya as well for dancing on one hand and couched with musical excellence on the other with different types of Gamaka-s, Visesha sānchāra-s and wide range. They stand as exemplars for raga lakshana. The credit of being the earliest composer of Varna goes to Govindasāmaya or Kārvetnagar (1680—1710) who lived before Pachimirium Ādiyappayya. He is also said to be the junior contemporary of Merattur Virabhadrayya. His Varna in Mohana raga is found in the Sangita Sampradāya Pradarśini in praise of Venkataperumal Raja of Kārvet Nagar under whose patronage he had the opportunity of composing Varna-s. Merattur Virabhadrayya is also said to have composed Varna-s during this period. It may be said therefore that the modern Varna forms have emerged from early 18th century.

Govindasāmaya, Koovanasāmaya, Pachimirium Ādiyappayya, Vina Perumālayya, Sonti Venkataramanayya, Sonti Venakatassebhayya, Vina Kuppier, and Lakshmikānta Maharaja were some of the Varna composers of the earlier period.

The Varna forms are models of both dance forms and musical forms. The names such as Pada Varna, Ragamalika Varna and Daru Varna indicate the structural types of the forms Pada, Ragamalika, Daru etc. The terminologies such as Chauka Varna and Tāna Varna denote the tempo of the form. Tāna Varna-s are used
in music concerts as the singing of medium tempo is emphasised more than the slow and fast tempo. Chouka Varna-s are used in dance concerts as Pada Varna-s which are sung in slow tempo. The syllabic density of the Varna-s is yet another factor which demarcates the Tana Varna from Pada Varna.

The Varna-s are classified into different types based on their structural variations upon literary aspect, tempo and musical format. Generally Chauka Varna-s have Sahitya while Tana Varna-s do not have a text but the musical format is different from Chauka varna to Tana Varna. There are a few Tana Varna-s with Sahitya and a few Chouka Varnas without Sahitya.

Tana Varnas with Sahitya:
- Dāri Telīyaka—Darbar—Ata—Patnam Subrahmanya Iyer.

A few Tana Varna-s of Subbarāma Dikshitar. Ref: Sangita Sampradāya Pradarsini.

Chauka Varna-s without Sahitya:
- Rammanave—Hindōlam—Ramaswami Dikshitar—Rupakam.
- Roopamujuchi—Todi—Muthuswami Dikshitar—Adi.

Varna has two sections namely Purvānga and Uttarānga. The Purvānga part consists of the Pallavi, Anupallavi and Muktāyi Svara. The second part Uttarānga consists of Charanam or Ettugada Pallavi and Ettugada Svara. It is customary to have the first Ettugada svara more with Dirgha Svara-s. The minimum number of svara passages is three and the maximum number will be seven or eight. In the earlier Varna-s there is a part called ‘Anubandham’ after the last Ettugada Svara. It seems that from the time of Pallavi Gopala Iyer, the Varna-s have been composed without Anubandham.

An analysis on the structure reveals that the Varna-s are Binary forms having only two sections,—the first consisting of Pallavi followed by Muktāyi Svara and the second section with Ettugada Pallavi or Chitta Pallavi or Upa Pallavi, with three or four or five Svara passages. The divisions as Pallavi, Anupallavi and Charanam within Varna form as three parts ought to have come from performer’s tradition as there is no logical argument to divide the first
section of the Varna into two subdivisions as Pallavi consisting of two lines and Anupallavi consisting of the other lines followed by Mukta-yi Svara. The performer never ends the section Pallavi after singing the first two lines as is performed for all the other forms to distinguish it from the second section Anupallavi. The whole first section is performed continuously without any break till the Mukta-yi Svara and the finale comes to the first line of the pallavi after the performance of the Mukta-yi Svara. Therefore, the first section has only the Pallavi part followed by Mukta-yi Svara passage. The second section starts with Ettugada Pallavi or Upa Pallavi or Chitta Pallavi with its Svara passages and ends with the Ettugada Pallavi thus making it clear that the Varna has two Pallavi parts. It can, therefore, be said that Varna-s have only two sections with Pallavi and Mukta-yi Svara and Ettugada Pallavi with Ettugada Svara-s.

The theme in Varna forms is mostly erotic though there are a few Varna-s with devotional themes. They are generally composed in all popular raga-s and are replete with raga bhava and visesha sancbara-s while in their rhythmic part they are mostly in Adi or Ata talas though there are a few Varna-s in Rupaka, Jampa, and Chaturasra Ata.

Generally, Varna-s have Sama Eduppu but all the Ata tala Varna-s start from the second finger count. The reason for this Eduppu has not been so far established though scholars have expressed different opinions about this factor. It may be due to this reason,—the sama eduppu gives a bland symmetry and this is the only position (second finger count) in the Tala-avarta which gives a two-fold symmetry with the third count as the axis, on either side of it; each is exactly one half of the avarta. The rhythmic potential of this three silent—one accent—three silent arrangement is basically different than the one in the second and offers a contrast. The second on the other hand has this arrangement; silent—accent—silent—accent—silent. This has a silent at both ends; it can be used as three alternating accent followed by three silents considering the first silent as the link between the first and the second or as three silents alternating between three accents, if we consider the final silent as the link between the two symmetries. The first may be used for a sama base and the second as ateeta base in the arrangement of the second. We find that no other Suladi Tala, including the other varieties of the Ata Tala itself, offers such contrasting symmetries.
This arises because of the peculiar positioning of the accents and the number, as well as the silents in the Khanda Jati Ata Tala. From the point of view of temporal structure the Pada-s of Kshetrayya which are set mostly in Triputa Tala starts from the second finger count, if the Pada is set in Chapu Tala, the Eduppu is after four subunits from Sama Eduppu to have a grip of the Tala. The Khanda Jati Ata Tala can be very well split into two āvarta-s in Tisra Triputa and Chāpu Tala-s. The Eduppu on the second finger count may be sought after by the composers based on the principle of more grip of the Tala which naturally coincides with the scientific principle of bilateral symmetry. The exceptions with sama eduppu in Khandajati Ata tala are “Sri Subhahamsa gamana” by Muthaiah Bhagavatar in Todi and “Sri Maharaja” by Subbarama Dikshitar in Athana. This problem needs further examination.

The Varna-s may be cited as typical examples of compositional format in Karnataka Music which have roots reaching out into the dim past and yet still sprouting and flowering with enduring youth and beauty.
The Temple Music of South India

GOMATI VISWANATHAN

A study of the religions of the world reveals that every religion associates with it the use of music in one way or the other. Be it, the Hindu or the Christian or the Sikh religion, music is a must in their forms of worship. Music is found to be woven into the texture of religion from time immemorial. The type of music used, the place it occupied in religion and the various ways and occasions in which music was associated with religion, are of course different from religion to religion, but it is seen that music has been accepted as a necessary aid to reach God. In India in particular, the Hindu religion has given a prominent place to music. The very origin of music is traced to the Vedas. In fact, Brahma is said to have created music from the Sāma Veda which is considered to be the religious text of the Hindu religion. “Sāma Vedādīdam gitam sanjagrāha Pitāmahah” is a well known quote.

According to Hindu religious thought it is believed that the whole universe has been created from the “Pranava” or “OM”, the primordial sound. The concept of God as Nāda Brahma is highly significant. Saints and seers have sung the praise of the Lord as the embodiment of Nāda. The holy Trinity is associated with musical instruments. Glorious references to music are found in all sacred literature, the Maha Vākyas, the Sikshās, the Brahmaṇas the Upanishads, the two great epics—the Rāmāyana and the Mahābhārata—and the Purāṇas. Music has been a handmaid to religion through the ages from the Vedic chanting to the present day. With so much of identification with religion, it is no wonder that music finds its primary place in temples which are not only places of worship but also seats of learning.

Temples are the archives of our musical arts. The part played by temples in the preservation and development of fine arts cannot be over-estimated. Music has been an indispensable basic factor in all temple rituals which formed important items of religious worship. Music in its triple aspect of Gīta, Vādyā and Nrityā was given the primary place in temple worship. Music was one of the
offerings made to God, and not an item of entertainment alone. "Nṛttam samarpayāmi, Gitam samarpayāmi, Vādyam samarpayāmi, Andolikam samarpayāmi, Sāmastiḥ rájopachāra dēvopachāra pūjāna samarpayāmi", the fitting finale given to archanas is significant in this connection.

Temple music may be viewed or considered in two dimensions, the static and the dynamic, the former comprising the music depicted in temples through paintings and sculpture (stone and metal) and the latter comprising the actual items of music played in temples for various occasions and rituals, and musical compositions referring to and describing temple rituals. Hence the subject of temple music in the South is so vast, wide and varied, that my talk now is confined only to the more important and major aspects of temple music because of limitations of time.

The rich heritage handed down to generations in the field of architecture, painting and dance, is mainly stored in the temples of India. Beautiful specimens of the best paintings, splendid pieces of musical and dance iconography, sculpture and architecture are enshrined in the temples. In India art found its home in the temple, which was not only the physical core, but the soul of the community. It was not a monastery of the ascetic, nor the fortress of the priests claiming semi—divine power, but the home of Dharma. The shapes and forms of its sculpture and the colour on its walls only recorded the heart beats and the spiritual aspirations of a vigorous racial life. These aspirations have been achieved through many ways including the offering of fine arts. This meaning and significance of the Temple has persisted from age to age though its materials have changed from bamboo to wood, from wood to the living rock from the living rock to the stone, brick and marble built into edifices. The sculptural illustrations found in temples may be treated as visual documents of the different periods to which they belonged. The various musical instruments depicted in sculptures provide authentic evidence for ancient and rare examples.

A galaxy of musical instruments is displayed in the carvings of the temples at Tanjore, Chidambaram, Dārāsuram, Gangaikonḍa-cholapuram, Madurai, Srirangam, Tirunelveli, Suchindram, Trivandrum etc. The sculptural presentation of the Yāzā, the ancient musical instrument, seen in the temple at Tirumayam, the 108 karanaś
depicted in the Sri Nataraja temple at Chidambaram, the figure performing on the Panchamukha vadyam in the same temple are some examples in this context. Such representations not only serve as objects of beauty but also provide materials for study and research. The sculptures of the celestial musicians in the Kumāraswāmī temple at Cheyyur and the Anantapadmanābhaswāmī temple at Trivandram, the musical inscriptions at Kudumiyanālai and Tirumayam in the erstwhile Pudukkottai State, the figure of goddess Saraswati playing on the fretted vina of the pre-Raghunatha Naik period in the temple at Patiśwaram, the sculpture of Vinādhara Dakshināmurti in the Kailāsanāthaswāmī temple and the sculpture of Ashtabhuja Krishna playing the flute in the Varadarājaswāmī temple at Kānchipuram, the various other images of musical interest found in the temples at Pērur, Lēpākshi, Āvudaiyārkoil, Humpi, Tādpatri and Rāmēswaram are graphic examples to be cited for static music in temples. The Sun Temple at Konarak depicts a woman-drummer and a cymbal player. The frieze of musicians with different musical instruments like the flute, the drums etc., depicted at Halebid and Mysore are worthy of mention here. The Rāsimandalam depicted on the roofs of the kolu mantapas in the temple at Gangaikondacholapuram and Kumbbēswaraswāmī temple shows how the process of deriving scales by the process of modal shift of tonic as explained practically by girls participating in pinnal kolattam. The earliest sculpture depicting a bowed instrument is found in the temple at Tirumagudal in Mysore State. The musical pipe scooped out of a granite stone pillar in the temple at Shanbagarāmanallur in the Nanguneri taluk of Tirunelveli is a grand specimen of architectural marvel, as it gives the tone of the ekkālām when blown from one end and the tone of the conch when blown from the other end. A miniature nāgaswaram made of stone is said to be still in use in the temple at Ālwārtirunagari.

The musical stone pillars found in the temples of the South offer standing testimony to the creative genius of the workmen and their musical knowledge and artistry. Such specimens are found in the temples at Lēpākshi Madurai, Tirupati, Tādiṅkombu, Azhagarkoil, Humpi, Tādpatri, Suchindram, Kalakādu, Tenkāsī, Courtallam and Trivandrum. In some temples, there are figures whose limbs give out musical notes. The stone steps facing the Balipīṭham in the temple at Dārāsuram give notes of varying pitch. The mandapam at Tirunelveli is of particular interest, as it has pillars each with fifty
pillared! A musical statuette of Lord Ganasa has been found in Tanjore, and in Nanganeri, there are statues of Manmatha and Rati. At the Western end of the Alankara Mantapam in the Northern Sribalipura in the Suchindram temple, we find the four clustered columns of musical pillars. The two Southern groups contain 33 shafts and the two Northern, 24 shafts each. The entire group of pilasters is carved out of a monolith, an architectural marvel. Each shaft yields a different musical note. Facing the Kala Bhairava shrine appear the marvellous pieces of art, the musical pillars chiselled out of a single block of granite. The halls containing the musical stone pillars are referred to as Mani mantapas. Some pillars give notes belonging to the Kharaharapriya scale, some to the Hari-Kâmbhoji and some to the Sankarâbharanam scale. The pillars at Tadikombu give out notes which correspond to the Udâtta, Anudâtta and Svarîta svaras of Vedic music.

Musical compositions of certain composers give us a vivid description and detailed account of the deities in temples and the festivals connected with the temples. Muthusvami Dikshitar stands foremost among composers giving such information. The kriti in Sri, “Tyâgarâja maha dhvajârâha” contains references to the Vasantôtsavam and the dhvajârâha festivals at the temple of Tyâgarâja in Tiruvârur. “Sri Kântimatîm” in Hemavati refers to the abhisheka done with the conch and thousand and eight kalasas. Tyâgarâja’s kriti in Madhyamavati, “Muccâta brahmâduâka” describes the procession of Lord Panchanadisa in the exquisitely be-decked palanquin. “Râju veḍâle jootåmu râre”, describes the procession of the Lord on the turagâvahana at the Sriranga kshetra.

The “Kâmikâgâmam” is the earliest religious treatise containing information about the temple rituals and the music connected with them. The performance of music, and dance was an integral part of temple rituals and compulsory as a form of worship. Music was an indispensable item in all temple festivals. There was a general pattern of daily worship followed in almost all temples, when the performance of music also followed a common pattern. The recital of the Vedas is a common feature seen in all temples. All temples performed Nityôtsava pujas or daily pujas and Mahôtsavams which are annual festivals celebrated on a grand scale. Music forms part and parcel of all these festivals.
The sounding of the Conch, temples bells and the drum at 4 a.m. starts the day for the Lord, when He is awakened by the devotees with special songs called Tiruppañiyezhucchi. At this time the Nágasvaram performers play ragas Bhûpalam, Bauli, Malayamárutam, Valajji, Nádanamakriya and Mayamalavagowla. After this, special images called Sribali images are taken in procession round the prâkâra or the inner precincts of temple, when the nagaswararam players play appropriate songs to the accompaniment of the tavil or the drum. Till 8 a.m., from sunrise, the ragas Bilahari, Kèdâram, Jaganmôhini, Gaulipantu, and Sudhha Dhanyâsî are played. From 8 a.m., to 10 a.m., the ragas played are Dhanyâsî, Sàveri, Asàveri, Sudhha Sàveri, Sudhha Bangâla, Åbhógi, Dévarâdhi etc. Till 12 noon, Sriraga, Manirangu, Madhyamâvati, Brindâvana Sâranga and Darbâr are played.

The Uccikâla puja or midday puja is conducted also as part of the daily routine when the nagaswararam, drums and cymbals are used. The Devadasis or the nautch-girls used to perform dances at this time. Here we note that dance was offered as part of worship. Most of the temples had their own party of Devadâsis or Dévârayârs as they were called, appointed permanently. In some temples, the priests also danced to the deity, accompanied by the Mridangam, Tavil and the Cymbals, with music or without.

The Deepârâdhana in the evening is followed by Ardha jâma puja, when the Oduvâr recites hymns from the Tévâram, Tiruvâchakam etc., in the Saivite temples and the Araiyyars sing the sacred songs called Prabandhâs, composed by Vaishnavite saints. There are endowments created in temples for the recital of the sacred hymns. Tévâram concerts and Tévâram bhajanas were regular features of festivals of the medieval period.

The Sayanam or the Sayanotsava in the night marks the culmination of the pujas for the day, when the Lord is lulled to sleep with songs in Nilambari and Ánandabhairavi ragas being sung or played. This general pattern of worship is followed by all temples, though there may be minor changes and modifications in the case of particular temples in certain regions.

In the Suchindram temple, for example, the conch booms at 3 a.m., when the doors of the temple are opened and the Lord is
awakened from sleep to bless his devotees. Besides the Vedic hymns chanted throughout the pujas, the special invocation, Astra mantra is also recited and sung. After the Usha puja or Udayamārtanda puja done according to the Uttarakaraṇa Āgama, the Dhāra puja and the Mrśtaṇḍa puja at 8-30 a.m, the Sribali images are taken in procession to the accompaniment of nagaswaram music. The Ucca puja, Puja performed at 12 noon, after the navakalāsa pujas, is a grand ceremony in which the nagaswaram players, drummers and buglers have an important part to play. The Attāḷa puja commences at 7 p.m., during which, besides Vedic, verses, the Kāṭṭiyum, which consists of Sanskrit verses from Sankaracharya’s stotra are sung. Hymns from the Tevaram, Tiruvachagam, Tirupallāṇḍu and Tiru ḫaippa are sung by Oduvars. A party of musicians sitting in the Shenbakarāman mantapam sing devotional songs throughout the puja. On the eighth day of the Mārgazhi Utsavam, which is marked by dancing, music concerts and nagaswaram music, the Tāndavamūrti natanam is an important it in which the palanquin bearers carrying the murti, dance to the accompaniment of the nagaswaram music, taking rapid strides in tune with the music. A similar instance of a special type of dance called the Ajapa Natanam is witnessed during the Dhwajaroḥanam festival at Tiruvārur.

The temple of Kōdandarāma at Bhadrachalam is noted for the various pujas and festivals. The pujas are performed according to the Pāncharātra Āgama. The various musical instruments used during these utsavas are the Shenkha-kahalam, Tiruchūrnam, Nāgara, Alagaja (like the flute) and Muraja. Kritis of all composers and kirtanas composed by Bhadrachala Rāmadāsa, Tūmū Narasimha Dāsa and Nittāḷa Prakāśam are sung. During the Suprabhātam and Mēlukolupu Seva, songs in Bhupala and Bauli like “Kēśavayani Ninnu” and “Amma Seetamma” etc., are sung. Till 8 a.m., Tirupugazh hymns are also recited and sung. The evening pujas are marked by the singing of kritis in Sankarabrāhama, Kanada, Arabhi, Madhyanavati etc. Some of the songs sung are “Rama Bahuparāk”, “Adugudati kadala nivvanu” and “Selava makiki Śrīrama”. Later on during Pavvallimpu seva, “Joochuta Nanda”, in Nilambari, “Aragimpave”, “Kappuranpu Videmu livigo” and mangalam “Ramachandraya” in Madhyamavati are sung. It is said that special songs for every occasion during the pujas and utsavas, composed by Tūmū Narasimha Dāsa are sung.
The Ramadasa Dhyana mandiram in Bhadrachalam is an important place of interest as it contains several kirtanas of Ramadasa engraved on its walls. The padyas of Dasarathi satakam written by Rāmādāsa are also found here.

During the beat festival, ragas according to the Gāṇa Kalā tradition are played on the nagaswaram.

In the Vaikom temple in Kerala, the nagaswaram, the band, clarinet and Panchavādyam are played during the utsavams. The Tantri performs the puja during kūṭi puja, utsavabali and sahasrakalaśam during which the melam or koṭṭu has to be played by the special player who has the traditional right to play.

In the Brhadeeswara temple at Tanjore, the festivals and pujas are marked by the singing of songs in ragas sung according to Gāṇa Kalā tradition. Musical instruments like the flute, the clarinet, chinnatalam, davandi, karadandi, namari, tiruchurnam, ekkalām, nagara, dhanka, kidikitti etc., are used for special pujas and occasions.

The Navasandhi ritual is a special type of worship offered to the deities of the nine sandhis, Brahma, Indra, Agni, Yama, Nirruti, Varuna, Vāyu, Kubera and Isana. This ritual takes place on the Dhvajārōhaṇa day. The particular tevaram pans, the ragas and talas to be used and the dance to be performed for the occasion are set apart and scheduled for each sandhi, laid down in the Āgama sastras. After the invocatory sloka or Sanskrit verse, the Tevaram hymns are sung, then ragas are sung, the Talas are played on instruments and dance is offered next. Special types of songs called Kavuttuvams are sung for this dance. These songs start with jati passages followed by the sāhitya. A recital of jatis again marks the finish of the song. This is called Navasandhi dance. The Navasandhi Kavuttuvams are intended for being sung for particular sandhis.

The performance of the Sarva Vādyam marks the most important feature of the Navasandhi rituals. As the name itself suggests, it means the playing of all instruments. This is performed in temples which follow the puja krama according to the Pañcaraṭrāgama. The Bhadrachalam temple and the temple in Cheyyur
in Chinglepet district are noted for adherence to this ancient tradition. The programme lasting about four hours starts with the recital of selected hymns from Tevaram, Tiruvāchagam, Tirupallāndu etc., by the Oduvars followed by pushpānjali performed by devadasis. The mridangam called as the Nandikēswara vādyam and Brahma tālam are played next, followed by Nṛttam. Then different musical forms like the Geetam, Varnam, Kirtanam, Kriti, Padam and Tillana are sung. This item is followed by the singing of literary forms like the Choornika, Ashtaka, Venba, Kalittogai and Viruttam forms like Ammānai, Vaṇṇam and Ula are sung. Then follows the playing of the different kinds of musical instruments Tirucchinnam, Murali, Mukhavina, Takora vādyam, Mallāri, Dhanka, Conch, Navuri, Bhujangaswara etc. The Bhujanga Nrtyam, a thematic dance, is an important item among the dances offered. More than 72 items figure in this programme. The arrangement of the instruments used is described in the Āgama sāstra which says that the Bheri should be placed at the centre. The Maddalam and stringed instruments are to be placed in the South, wind instruments in the South West corner, the Mridangam and Dunduka to be placed in the West, the Vallari and brass Talas in the North-West, hand Bells and Dundubhis to be placed in the North East and so on.

Some temples are noted for the playing of special instruments during some festivals. The Panchamukha vādyam is a special type of drum used in the shrines at Tiruvarur, and Tirutturaiṇḍundu in the Tanjore dt. The Pārasaivas are the privileged class of people to play on this instrument. It is a five-faced drum made of a big shell of bronze with five hollow cylinders emerging from the top. The open ends of these cylinders are covered with skin and played with the two hands. The five faces are named after the five faces of Lord Siva, Sadyojāta, the central head, Isana, Tatputrasha, Aghora and Vamadeva. This is a rare combination of a music cum rhythmic instruments, the notes heard when the faces are struck are perfectly musical and bear Samvadi and anuvadi relationship.

Panchavādyam, played in temples in Kerala, comprises the Kombu, Suddha Maddalam, Timila, Edakka and Elatalam. Sometimes, the Sankhu and Chengla are also used.

The Ashtādasa vādyam consists of 18 instruments as mentioned in the Vatulāgama n. They are the Bheri, Mridanga, Maddala,
Dundubhi, Tala, Kahala, Turya, Tumburu, Vina, Venu, Nupura, Dindima, Madduka, Damaruka, Dhavah, Sabda, Pamba, and Pataha.

Nanduni, a fretted instrument is used in some temples in Kerala. The Gettu vadyam is used sometimes in the recital of Tirupugazh hymns. In the temples at Tirunelveli, Tenkasi and Courtalam the sarangi is played during festivals and by the Oduvars as an accompaniment to their recitals. This Sarangi has four strings without the sympathetic strings of the modern Sarangi. It is understandable that more of the wind and drum varieties of instruments are used than the stringed ones on account of their feeble tone and tuning problems.

Temple bells are the most common of all temple instruments. They are hollow metallic instruments closed at one end. Huge in size, they are struck by a clapper which is suspended from inside. There are also Pranava Nada bells, smaller in size, which emit a note suggesting the Omkara, when the rim is grazed with a stick. The Veeramani of the Kollattuppuzha Devaswom in Travancore is a famous example of this type. There is also one such bell in the Sangeeta Vadyalaya at Madras. The Kuzhitalam, Kottumani, Kaimani, Jāra, Brahmatalam, Bārimani, Nattuvatalam, Šemakalam, Šendi, and Širutalam are some of the cymbal and bell varieties used in temples.

Some of the wind instruments used in temples are the Chinnam, made of brass, the Mukha Vina or Chinna Nagaswaram, Ekkālam, Nabari, Namari, Ottu, Pullānguzhal, the silver Ekkalai, used in the Srirangam temple, Tuttari and Tutti.

The Bāritavil, Damāram, Dhanki, Jakki, Jayabhūri, Kānakab Tappattai, Kavana Maddalam, Lavandai, Nagara, Mridangam, Bērigai, Bali Maddalam, are a few of the numerous drum varieties used in temples.

Besides the Navasandhi dance mentioned earlier, special dances like Ajapanatanam, Unmattanatanam, Taranganatanam, Kukku­tanatanam, Kamalanananam, Bhringanatanam and Hamsanatanam are performed by the bearers of the palanquin carrying the Lord
during the various utsavas, The Simhanatanam performed in the temple at Rameswaram is a special type of dance performed to the Simhanandana Tala, wherein dance is performed on particles of white sand covered with a muslin cloth so that the image of a lion is created on the sand when the dance is over. The Tändava Deepārādhana is an offering to the Lord by a priest while showing the lit up lamp to the accompaniment of a particular tune in Ananda-bhairavi raga played on the nagaswaram along with the Conch, Mridangam, Tavil, Ottu and Talam. The item starts with Adi tala and passes on to chapu tala. This is said to be performed on the Ārudra festival day at Chidambaram.

During the Teppam or float festival, the nagaswaram party plays a particular tune called Odam, resembling the Punnagavarali raga. The Car festival or the Ter is an important feature of temple festivals in which the Devadasis used to follow the nagaswaram party, stopping and dancing when the Car stopped at cross roads. After the car returned to the temple, the Devadasis sang Lali, Nalangu and Unjal songs.

The worship of the Kāli or Māriamman is very popular in Tamil Nadu and Kerala in particular. The Bhadrakali pāṭṭu Māraṇ pāṭṭu, the Brāhmaṇi pāṭṭu etc., of Kerala and the Mariamman Kummi pāṭṭu and Pujari pāṭṭu of Tamil Nadu may be mentioned here. The Car festival at Nārtāmalai, near Pudukottai, at the Amman temple is also worthy of mention.

The performance of Dance-dramas and Kuravanji natakas in temples has been in vogue from time immemorial. From the crude and un-sophisticated terukuttu to the later classical presentations like the Pallakiseva Prabandham, Sivakamasundari Parānaya Natakam, Sundaresa Vilasamu and the Bhagavata Mela Natakas by Merattur Venkatarama Sastri, all types of thematic presentations through dance and music found a place in the temple rituals as an offering to the Lord. It may be interesting to mention that the Bhagavata Mela Natakas are staged only in front of the deities at Sulaman-galam, Merattur, Saliamangalam and Uttukkadu. They have not yet been dragged out of the temple precincts to be enacted in cities. The song, “Kamalanayana” in Bauli sung at the time of deeparadana in the temple at Merattur is sung at 5-30 a.m. when the plays staged throughout the night also come to an end.
Holding of Bhajana sessions as a form of worship in temples may be said to date back to the 15th century not to speak of the Tevaram and Tirupugazh bhajanas of the earlier times.

The song in Mangalakowsikam sung at the Gokarneswara temple at Tirugokarnam in Pudukottai, offers a rare example of a song in this raga.

The part played by nagaswaram in the temples during daily rituals and periodical festivals cannot be over-estimated. The plan and programme of songs and ragas played in temples indicated the time of the day also besides providing music during the various pujas. Bhupalam, Bouli and Malayamarutham at 4 a.m. Bilahari, and Kedaram at 6 a.m., Dhanyasi, Saveri and Asaveri at 8 a.m., Surati, Sri. Manirangu at 10 a.m. Mukhari and Purnachandrika at Noon, Nātakuranji and Huseni after 2 p.m. Purvikalyani, Hamsanandi, Kalyani and Toni at 8 p.m. Anandabhairavi and Nilambari after 10 p.m. Begada and Sāma at mid-night and and Mohanam and Hindolam from 2 to 4 a.m., was the schedule observed for pujas. The “Misra Mallārī” is played on the nagaswaram when the Naivedyam is brought to the sannidhi. The Alarippu is played on the Tavil before the deity is taken out in procession, on hearing which, the palanquin bearers come immediately in all readiness to lift the palanquin carrying the Lord. Nātā raga is played when the deity starts in procession and when it reaches the Yagasala, Mallāri is played on the nagaswaram in Talas other than Triputa. Different types of Mallāris are played in different talas and it is said that there have been contests between two groups of nagaswaram parties. Raga ālāpana is played till the procession reaches the “Teradi”. Then Pallavi is rendered as Ragamalika. From the Isana direction of the route till the procession reached the temple back, the Devadasis used to offer dances to the deity.

We have thus seen that temples, especially in South India, have been the repositories of the rich heritage of music and dance as well as our ancient culture. The present day classical music and concert pattern undoubtedly have their origin in temple music.
LLIBRE PER A PIANO

Published by the Catalanian Composers Association—Reina Cristina, 1-Barcelona (3)—Spain.

The above is a music album, a voluminous one, consisting of 357 pages, a Piano Anthology of Catalanian Composers. Out of the 357 pages, about 258 pages are devoted to Piano Pieces. While most of them have notations in the traditional form of Clefs, Staves and Notes, some have a rather unusual Nomenclature, with no notes, but weird signs and indications of the type of playing to be done, the type which is now known as the dodecaphonic technique. The rest of this album of Piano contains short biographical notes of the Catalanian Composers, 34 in all.

The Introduction to this album says that the Piano Anthology of Catalanian composers is intended to give an overall picture of both the composers themselves and the characteristic trends in our music throughout this century. It also indicates that this is the first time any attempt has been made to acquaint a modern audience with this kind of music.

Almost all the Catalanian composers mentioned in this album have many varied compositions to their credit. (Solo-Chamber music—Vocal—Orchestral and other miscellaneous forms). But this album has only their Piano music.

It is interesting to note that some composers have used more than two Staves; (Three—staved and four—staved music are common only in Organ Music).

It would take more than an average pianist to attempt to play some of these compositions, and months and months to master them. But it is refreshing to find that there are quite a few pieces, which are playable at first sight, like the following:
BOOK REVIEWS

Nocturn 1. By Manuel Blancofort
Elegia By Salvador Brotons
Sonate By Manuel Valls.

Amongst the 34 composers, there are two women composers, Anna Bofill and M. Teresa Pelegri.

LLUbre Per A Piano, which has been printed most clearly with the economic support of the Ministry of Culture and the collaboration of the Dueccion General de le Musico, should certainly find a place in the repertoire of any progressive pianist, if not, at least in the library of a Conservatoire of music.

This is probably the biggest volume of piano music I have ever come across.

HANDEL MANUEL

* * *

SANGITA-RATNAKARA OF SARNGADEVA


The Sangita-Ratnakara of Sārgadeva (13th century) is one of the longest works on music in Sanskrit and contains a very comprehensive exposition of the subject in all its aspects. It has remained the standard work on Indian music ever since it was written and although later day musical practices have undergone radical changes, the Ratnakara has been drawn upon profusely, as authority, by all subsequent writers on the subject.

Sārgadeva was a polymath and occupied a highly honoured place not only in the field of musicology but also in literary criticism. Jagannath Pandita, author of the Rasagangadhara, refers to his views and quotes his verses as authority while discussing problems connected with Rasa realization.
Commentaries on Sārngadeva's magnum opus already exist in Sanskrit, and translations in Telugu, Hindi, Tamil and Kannada and a Marathi translation by G. H. Tarlekar has also been published. As regards English translations, a translation of Chapter I by C. Kunhan Raja was published by the Adyar Library, Madras, in 1945 and a translation of Chapter VII on Dancing by K. Kunjunni Raja and Radha Burnier by the Adyar Library and Research Centre in 1976.

Sponsored by the University Grants Commission, New Delhi, the edition under review, prepared by Dr. R. K. Shringy, under the supervision of Dr. (Miss) Prem Lata Sharma, is the most comprehensive edition of the Ratnakara published so far. Dr. Sharma's wide learning and research experience have been of immense benefit to scholars working in the field of music and desirous of publishing ancient texts on Indian music.

The text for the present translation has almost entirely been adopted from the Adyar edition excepting a few places where the readings of the Anandâshrama (Poona) edition, edited by Mangesh Ramakrishna Telanga, were found to be more meaningful. The translation does not follow the usual sloka-wise pattern but is presented in convenient paragraphs that naturally comprehend a complete idea or expound it conceptually. The entire work has been classified into many subdivisions according to the different topics and provided with suitable heading and sub-headings.

The Sanskrit text is immediately followed by an English translation which is in turn followed by comments and then by notes running concurrently as far as possible. It is well-known that the Ratnakara has two monumental Sanskrit commentaries by Kallinâtha and Simhabhhûpa and their substance has generally been incorporated in the comments.

The volume under review deals only with the Svaragatâdhyâya which is confined to the treatment of svara i.e., the tonal aspect. It is divided into eight sections commencing from the genesis of the human body and ending with the Giti-prakarana. Sârngadeva presents the subject in a concise manner and there is no argumentative approach. In consolidating what has been stated in earlier works, he is discriminating and selective.
Dr. Shringy has spared no pains to make the edition useful to the student and the scholar alike. There are detailed tables of contents both in Sanskrit and in English. A vast bibliography has been consulted. The appendices include those containing parallel references from Caraka and Susruta in the context of human embodiment (Pindōtpatti), the relationship of the psychophysical centres to music and the concept of sruti relation to svara. An index-cum-glossary of technical terms and allied concepts and a half-line śloka index round off the edition which is a product of great scholarship and dedication. Motilal Banarsidass have earned the appreciation of the music world by accepting the work for publication.

T. S. Parthasarathy

* * * *

DHRUPADA


This book based on the doctoral dissertation of the author, is probably the first work in English devoted entirely to the subject of Dhrupada. Earlier literature on the subject consists of a book or two in Hindi, a few articles and a chapter here and there in books dealing with a wider subject matter. As the title itself suggests, this book is meant to be a comprehensive as well as detailed study of dhrupada, dealing both with the history and structure of this form, and with its present place in practice. And the author has considered it pertinent to include biographical sketches of dhrupada singers.

The author prefaces her historical account of the origin of dhrupada with a general theory on the evolution of music. She points out that while the classical music of an age slowly dies out through over-regulation, the popular forms of the same time slowly establish themselves by becoming regulated, and become the classical music of a later age, only to be replaced similarly by newer forms.
This phenomenon can be observed in the history of our music from the time of Sāmāgāna to the present age. These remarks naturally lead one to expect the author to trace dhrupada to a popular form which later became classical, but she regards dhrupada as the direct descendant of the prabandha, which had acquired classical status in the medieval ages. The historical account is actually a comparison of the format of dhrupada rendering with that of prabandha singing. Both consist of a free or anibaddha-ālāpa aspect and a bound or nibaddha composition. In addition to drawing this general parallel between prabandha and dhrupada, the author would have done well to take up the specific case of caturdandi. The caturdandi with its limbs alāpa, thāya, prabandha and gīta, compares well with the dhrupada performance consisting of free alāpa, rhythmic alāpa, dhrupada and dhamāra. And while on the question of origin, the author could have explored the connection of Gopāl Nāyaka with the caturdandi and prabandha on the one hand and his association with the dhrupada forms on the other.

After outlining the prabandha classification of Śāṅgadeva, the author selects the Ekatāli, one of the sālaga-sūḍa prabandha-s, as the ancestor of the dhrupada form. The argument is based chiefly on the fact that both dhrupada and Ekatāli have the sections udgrāha, antara and ābhoga in sequence. The author tries to reinforce her argument by establishing that antara was a compulsory feature of Ekatāli alone among the sālaga sūḍa-s. She quotes Kallinātha in support of her contention, “Kallinātha . . . tells us that in the ekatāli prabandha . . . the antara dhātu was consistently used in the place of dhrūva dhātu. We thus see that antara . . . in course of time usurped the place of dhrūva and became an essential dhātu (as in ekatāli prabandha).” (P. 17). On the contrary, what Kallinātha actually states is that, in common practice (loka,) the term ‘upāntara’ is used to denote antara dhātu, while dhrūva dhātu is referred to by the term ‘antara’. (See also Kallinātha on verse 944cd in the Vādyādhyāya of Saṅgitaratnākara.) He explains that the ‘antara’ mentioned in the context of the Ekatāli prabandha is the laukika term for dhrūva dhātu, and not the antara dhātu itself. Whether Kallinātha is correct in making such an assertion is another question.

The account in chapter III of the development of the dhrupada form from the time of its early involvement in the bhakti movement
as haveli dhrupada (temple dhrupada) to the later secular period of the darbāri (court) dhrupada is very clear and systematic. The historical account of the spread of dhrupada in various regions and kingdoms is brief yet comprehensive.

When the author takes up the structural analysis of the dhrupada form, she begins with the verbal element (Ch. IV) as she feels that the dhrupada represents a 'fine blend between the melodic and poetic (the literary) qualities'. (P. 20) Extensive examples of dhrupada texts are cited to show the variety found in the themes Epithets of gods, eulogies addressed to kings, erotic texts on nāyaka and nāyikā, enumeration of musical terms and names of luminaries in music sastra, descriptions of the seasons, why, even metaphysics are included in the subject matter of dhrupada songs and they are not merely composed on themes of devotion or chivalry as is generally believed.

Chapters V and VI on the melodic structure of dhrupada are the most important from a musicological point of view. Here we find a fairly detailed descriptive account of the ālapa aspect of dhrupada. The ‘mini’ ālapa of the haveli dhrupada as well as the elaborate one of the darbāri form have been explained along with examples presented in notation. But when it comes to the composition part of dhrupada, the author is too brief and does not go deep into the characteristic features of the various sections, sthāyī antara, saṅcāri and ābhoga. For instance, no attempt has been made to pin down the individual form of ābhoga, to distinguish it from saṅcāri. It is again strange that the author makes no reference to the vīgā (bin) tradition of dhrupada or to the compositions rendered therein. Not does she allude to the concert pattern of the dhrupada tradition.

The five bāṇī-ś or styles, namely śuddha, gobarhāra, khaṇḍāra, ṇāgara and nauhāra are taken up next. The author lists the divergent views of various authors on the origin of the bāṇī-ś. Bāṇī-ś have been variously traced to the (1) svarāśrita giti-ś, (2) various regions, (3) the various descendants of Tansen. The author seems to subscribe to the first view, tracing the five bāṇī-ś to the five giti-ś śuddhā, bhīna, gauḍī vesārā and sādhārāni. The connection is questionable, as the giti-ś were styles which characterised rāga-ś, while the bāṇī-ś are related to the dhrupad form. The author also
explains the tala and laya aspects of dhrupada rendering. She describes the different tala-s used in dhrupada compositions and explains the variations in laya exhibited in dhrupada rendering. While one appreciates the author's effort to be objective in dealing with the formal aspects of dhrupada, one wishes she had gone deeper into the subject and also taken a wider perspective, comparing the structural aspects of dhrupada with other musical forms.

The last chapter is on singers of dhrupada, both of the past and present. In presenting the biographies of Nayaka Gopala, Nayaka Baiju, Swami Haridasa, Tansena and other singers of the past, the author takes more pains to expose the lack of objectivity and scholarship exhibited by earlier writers than to give a clear portrait herself. Biographies of modern singers compiled on the basis of questionnaires and personal interviews include those of Candanji Caube (haveli and darbari), the Daghars, T. L. Rana and Siyaram Tiwari. Pt. Rambaturmalika has not been mentioned, as also the bin players of the dhrupad tradition.

To sum up, one must appreciate the author's attempt to make a comprehensive study of the historical as well as formal aspects of the subject. The effort has met with success to some extent and the present book should be a pace setter for more works on the subject.

N. RAMANATHAN

* * *

MUSIC IN CHILAPATIKAARAM

By Dr. S. Ramanathan. Published by Madurai—Kamaraj University, Palkalainagar, Madurai—625 021, Tamilnadu, South India. Price Rs. 20. Copies from Sri Sathguru Sangeetha Vidyalayam, (College of Music), Madurai.

The Silappadhikaram or the 'Lay of the Anklet' composed by Illango Adigal, a prince of the royal Chera line, is one of the five mahakavya-s in the Tamil language. This classic contains a wealth of historical material, pictures of social life and religious observances and vignettes of phases of ancient Tamil culture. The epic
is a treatise on the threefold classification of the Tamil language into Iyal, Isai and Nātakam—Literary Tamil, Music and the Drama and is an excellent specimen of what is known as the Sangam Tamil poetry. A wealth of musical material is also found scattered throughout the book and as all the early works in Tamil on music and drama have been lost beyond recovery, these references in the Silappadhikāram are very valuable to the student of the history of South Indian music.

Important among the chapters of the Silappadhikāram, which contain detailed references to music, are the Arangetru Kādai, Kadālādu Kādai, Kanalvari, Venir Kādai and the Āyichiyar Kuravai. These references leave no doubt in the mind of the reader that the ancient Tamils had a highly developed system of music and were fully acquainted with the 22 srutis and the fact that new scales could be obtained from their fundamental scale by modal shift of the tonic. Several authors have, in the past, written about the musical references in the Silappadhikāram but no exclusive study of the subject of music in the work had been made. As early as in 1957 S. Ramanathan published in Tamil the ‘Silappadhikāratt-isai-nunukka-vilakkam’, an epoch-making research work with the exclusive object of elucidating the musical references in the Tamil classic. Continuing his research on the subject, he submitted the present thesis for which he was awarded the Degree of Doctor of Philosophy in Ethnomusicology by the Wesleyan University, U.S.A.

The language of the Tamil original is, however, terse and aphoristic and no one can attempt to explain the references to music in it without the help of the two illuminating commentaries, one by Arumpadavurai Āsiriyar and the other by Adiyārkunallār, particularly the latter. Adiyārkunallār, in his turn, quotes as his authority, five old Tamil works on music viz., the Isai Nunukkam of Sikhandī Muni, the Indra Kāliyam of Yāmalendra, the Pancha Marabu of Arivanār, the Mativānar Nātaka Tamizh of Pāndyan Mativānanār and the Bharata Senāpatiyam of Ādivāyilār, (Some recent publications with these names turned out to be the works of later authors).

Against this background, an authoritative work in English on the music in Silappadhikāram was a desideratum and Ramanathan's
book under review fully meets the requirements of scholars. The author should be congratulated upon the thorough manner in which he has accomplished the task undertaken by him. After a crisp introduction he passes on to Vattappālai, the old tradition, which is ingeniously introduced by the author of the Silappadhikāram by a circular representation of musical notes when describing the kuravaikī dance. The seven notes are located in the zodiac which shows that the ancient Tamils were aware of the twelve semitones in an octave. The progression by fifths was known as ‘ůlikiramam’ and adopting this method Ramanathan explains how Chengalai of the Tamils is the present Harikambhoji, Kōdippalai is Sankaranarayana, Padumalaippalai is Kalyani, Chevazhipalai is Todi, Arumpalai is Kharaharapriya, Merchempalai is Nathabhairavi and so on.

Chapter II describes the new tradition which is called Vampuru Marapu in Tamil. Speaking of the seven pālai-s played on the yāzh, Ilango adigal speaks of Arumpalai as providing the basis for deriving other scales by kural tiripu or shifting of the tonic. Ramanathan has spared no pains to explain how modal shift or graha bheda occurs. He has also come to the conclusion that the Mullaippān, mentioned in the Āychiyar kuravaikī, is the modern Mohana. The modern equivalents of the other pann-s enumerated in the Silappadhikāram and the commentaries have also been furnished.

The Silappadhikāram mentions a number of musical instruments of that period and these have been taken up for an examination in Chapter IV. The musical forms figuring in the classic are discussed in Chapter V.

The diagrams, transliteration and translation of passages quoted from the original and commentaries, references, the glossary and the bibliography included in the book make it fully self-contained. It is printed in elegant type and offers excellent value for its moderate price.

T. S. P.
INDEX OF SONGS IN SOUTH INDIAN MUSIC


Although innumerable books have been written and published on the theory and practice of Karnatak music and dozens of editions of kritis, with or without notation, have been brought out, reference books have been few and far between. Several authors like Prof. P. Sambamoorthy, B. Subba Rao and Walter Kaufmann have given us excellent reference books like the *Dictionary of South Indian Music and Musicians*, ‘Raga Nidhi’ and ‘the Ragas of South India’ respectively, but indices of songs, ragas and composers were still not available. The valuable publication under notice fully meets the need for such an index.

Prof. Gauri Kuppuswamy and Dr. M. Hariharan have already done purposeful work in the field of publication by bringing out well-edited and got-up volumes like ‘Indian Music—a Perspective’, ‘Readings on Music and Dance’ and ‘Jayadeva and Gita Govinda—a study’. Their other publications include ‘the Compositions of Haridasas’ and the ‘Pallaki Seva Prabandham—A Musical Opera’.

The present concordance is a unique index of nearly ten thousand compositions written by more than 200 composers and culled from about 200 publications, many of them rare and out of print. The songs are in seven languages, 400 ragas and 10 talas. A time span of six centuries from Annamacharya to modern composers has been covered and cross-references between raga, tala, kriti and vaggeyakara are available.

The general index comprising 10014 entries is the most important part of the volume. The first line gives the commencing words of the song in English script and the second in Devanagari script and the third, fourth and fifth lines indicate in English script the raga, tala, the name of the composer and the language employed.
The use of the Devanagari script for the second line is thoughtful as the book can be used all over India. The last line indicates also the book in which the song is found and the page number. Abbreviations used to indicate the various publications made use of have been expanded in the section 'Abbreviations Used'.

The general index is followed by a Raga Index, Composer Index Tala Index and Language Index which will be of immense help to scholars doing research work in music. The authors have thus spared no pains to make the Index exhaustive and useful and deserve the gratitude of music lovers for their prodigious industry and indexing expertise.

T. S. P.
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