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

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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, type-written (double-spaced and on one side of the paper only) and should be signed by the writer (giving his or her 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 62nd Annual Conference of the Music Academy, Madras was held at the T. T. Krishnamachari Auditorium, 306, T. T. K. Road, Royapettah, Madras from the 18th December 1988 to 1st January 1989.

The Conference was inaugurated by His Excellency Dr. P. C. Alexander, Governor of Tamil Nadu.

The inaugural function began with a prayer by Smt. Malathi Janardhanan and Kumari V. Girija.

MESSAGES

Sri T. T Vasu, President of the Academy, read messages received from the United States National Council of Arts and others.

The following messages had also been received:
Princeton University, Pan Orient Arts Foundation, Mr. Robert E. Brown, San Diego, California; Mr. Sam and Luise Scrips, New York and the students of the Wesleyan University.

The President of the Academy, Sri T. T. Vasu, welcomed the distinguished guests, members of the Academy and the public. In his address, Sri Vasu said:

"On behalf of the Music Academy it is my privilege to extend to all of you a warm welcome to this, the 62nd Annual Conference of the Academy. The first conference of the Academy was held
in 1927 when the Indian National Congress met for its annual session in Madras. It was a period when the upheaval in every layer of India’s consciousness produced by that wizard, Mahatma Gandhi, had almost reached its highnoon. Bharati, as the source, and symbol of a powerful, new awakening in the world of Tamil letters, had practically concluded his seminal labours. Sir C. V. Raman, as the herald of the new age in Indian science, was at the peak of his career. And Rajaji, as an apostle of the Mahatma was spearheading a quiet movement to spread the ethical message of Gandhiji and implementing the Congress constructive programme in the villages. The Music Academy was the aesthetic response to this all-sided renaissance.

In those days it was customary to hold conferences of all the new movements that were at work on different tiers of Indian society. The women’s conference, the social reforms conference, the science conference, the historical conference and other conferences used to be held either in the places where the Congress met or at different places. The Music Academy was a product of this period. The first Conference of the Academy was therefore held in 1927 and so today’s Conference becomes the 62nd in the series. As the Academy was registered only in 1928, this year marks the completion of 60 years of its service for the advancement of the science and art of music.

The completion of 60 years is a landmark both in the life of an individual and an institution. It is customary to mark this event with appropriate celebrations at the domestic level in the case of individuals and at the institutional level in the case of organisations like this. We are celebrating the Diamond Jubilee of the Music Academy without the frills and paraphernalia that usually go with such a celebration. However, you to commemorate this happy event, I am pleased to inform that the Music Academy has brought out a comprehensive Diary giving details of how the Music Academy was formed in 1927, bio-data of all
the Sangita Kalanidhis honoured by the Academy, the origin of classical music, details of great composers, etc. This will be available for members at a nominal price.

I offer His Excellency, Dr. P. C. Alexander, a very warm welcome to this Conference. The Indian Administrative Service is manned by the cream of intellectuals India. Some of these civilians have been great administrators, some of them have been stern bureaucrats who were guided by the rules and regulations and facts on the files; some of them have been stern rulers, but with a human face; yet others have been academicians interested in books, in research and in contributing to the sum total of knowledge on various aspects of Indian life, history and civilisation. But there have not been many who have been all these and more. Dr. Alexander, besides being one of the most able administrators, is a distinguished academician interested in study and research. Mr. Alexander is a Doctor of Literature. He has had training at the Board of Trade, U. K., under a Nuffield Foundation Fellowship and has been a research scholar at the Stanford Research Institute, California, under a Ford Foundation Fellowship. His three publications, "The Dutch in Malabar", "Buddhism in Kerala" and "Industrial Estates in India" provide eloquent testimony to his deep scholarship and research work. He has held various positions in the Central and State Governments. More than all, he has been the Principal Secretary to the Prime Minister during 1981-85—a tumultuous period in recent history—and still enjoys the trust and confidence of quarters that count. Dr. Alexander, who is all this, has not distanced himself from cultural movements which have been valiantly at work to preserve our precious artistic traditions. He is one of the products of renaissance which I have mentioned earlier and he must have been, in his youthful years, deeply influenced by men and movements in this part of the country. After all, Madras was for long the capital of practically the entire South India and Dr. Alexander is one of the distinguished sons of South India.
I am therefore confident that he will feel himself at home here. I offer him once again a very hearty welcome.

I extend a cordial welcome to Vidwan T. Viswanathan and thank him for kindly agreeing to preside over this conference. This is the first time that a musician or a musicologist not resident in India is being invited to preside over our conference. But the manner in which our choice of Vidwan Viswanathan was welcomed by musicians, music loving public and others bear testimony to his intrinsic merit as a musician and a teacher and the high esteem in which he is held by the music world.

Apart from the high achievements in the line of Carnatic music, he has the unique distinction of belonging to the family of Vina Dhanammal and of inheriting the precious music tradition that she had evolved. Nature, which is niggardly in the matter of lavishing its gifts on an individual, had been particularly partial in respect of Vina Dhanammal, so much so she became the repository and exponent of a peerless music tradition. Usually Nature never repeats or reproduces a genius. Nor are the opulent gifts of a genius passed on to the succeeding generations in the family. But even in this matter, Dhanammal was unique. All the members of her family are the proud inheritors of her musical legacy. And Balasarawati, her grand-daughter, shone as an outstanding genius in the field of dance.

Vina Dhanammal was held in the highest esteem by her contemporaries who were giants in their respective fields. Lesser ones stood in awe before her. Everywhere Vina Dhanammal was extended the courtesies that are normally shown to members of the royalty.

Dhanammal's connections with our family were very close. My grandfather, a very high judicial officer of vast erudition and severely austere habits, while he was in Kumbakonam, had always
deemed it a privilege to receive her in his house. And his house, naturally, attracted all the leading musicians of the time. My father, who had grown in that atmosphere, had learnt to admire her to the point of reverence. It is said that Vina Dhanammal was an institution by herself. She was a peerless player on the vina and also a peerless musician. Her style, it is said, was something inimitable. Even those who had tried to live up to the Dhanammal tradition had, it is averred, never reached up anywhere near her level of Himalayan excellence. She was therefore regarded with immense respect by people who knew and appreciated great music.

She was in her own way a person of great majesty and dignity. Yet she was extremely human, extremely affectionate and a delightful conversationalist. Later on, when she had settled down in Madras and when she had almost lost her eyesight, she used to give Vina concerts on Fridays. To these concerts came the elite of rasikas in Madras. S. Doraiswami Iyer, that renowned advocate who, at the peak of his legal career, renounced the world and settled down in Sri Aurobindo Ashram, was one of her admirers and his admiration was so great that he had a portrait of Dhanammal in his room even in Sri Aurobindo Ashram. My father was one of the other admirers who used to attend her concerts. My father would noiselessly walk into her room. Even then Dhanammal would sense the presence of my father and greet him: “Raja, have you come?” Raja was the name with which she used to call my father. And even today, a portrait of Dhanammal is one of the precious gifts he has left behind for the family. Such were the bonds that tied our family to Dhanamma, Balasaraswati and other distinguished members of her family. This is just a hazy picture that I could present of Dhanammal from what I had heard from my father.

It is said that anybody who wanted to have the insignia of excellence in music would claim some relationship with the
Dhanammal family. Shankar, the editor of the famous Sankar’s Weekly, observed in his journal: “Everyone is a grandchild of Vina Dhanammal or a cousin of danseuse Balasaraswati”. Later on, when Sankaran, eldest brother of Vidwan Viswanathan, met Shankar Pillai in Delhi, he told the latter: “I plead guilty on both the counts: I happen to be the grandson of Dhanammal and the first cousin of Balasaraswati”. I mention this just to tell you what Dhanammal means to musicians and music lovers.

Vidwan Viswanathan is the grandson of Vina Dhanammal and inheritor of the great Carnatic music tradition of Dhanammal. But Viswanathan’s qualifications for being selected for the present assignment do not rest merely on his family background. He is a distinguished musician and musicologist in his own right. From his childhood he grew up in an atmosphere of music and dance and absorbed the best elements of his family tradition. He learnt vocal music from his mother Jayammal and his elder sister Balasaraswati besides imbibing the musical wisdom of visiting stalwarts like Tiger Varadachariar and Abdul Karim Khan. A fascination for the flute made him practise the instrument in the Gurukula method under the doyen of flutists, Tiruppamburam Swaminatha Pillai; one of the past Sangita Kalanidhis of this Academy. By a unique coincidence, Viswanathan is the third flautist to be honoured by this Academy and also the third member of the same family to receive the honour.

‘Viswa’, as he is fondly called by his friends, is never tired of repeating that he is essentially a vocalist first and a flutist next. For the past twenty years he has been teaching Carnatic music at the Wesleyan University in Connecticut and has placed our system of music on the musical map of the United States on a firm footing. We look forward to his able guidance in the conduct of this year’s conference of the Music Academy.

1988 was an eventful year for our Academy. We celebrated the Jayanti of master composers like Tyagaraja, Muthuswami
Dikshitar, Syama Sastri and Purandara Dasa in which leading musicians took part. The ‘Spirit of Youth Music and Dance Festival’ organised by this Academy in collaboration with SPIC-Macay in October was a great success. Thanks to the generous sponsoring by Sri Obul Reddy of Dyanora and Sri M. V. Subbiah of Parry’s Sweets, we were able to present eleven young and promising musicians and twelve dancers and give them the much-needed exposure.

With costs escalating all round, institutions like our Academy have to lean heavily on sponsorship by the leading business houses of the country and I am both happy and grateful to announce that we have received this assistance in an ample measure from more than twenty firms whose names have been published in our programme. I also thank the British Airways for looking after the air travel of Sri Viswanathan from U. S. to Madras and back.

I have pleasure in announcing that a cassette containing the 30 verses of the THIRUPPAVALI, sung by Sangita Kalanidhi K. V. Narayanaswamy in tunes composed by his guru, Ariyakudi Ramanuja Iyengar, will be released here at 11 a.m. on Monday, December 19, 1988. The cassette has been sponsored by Curzon Co., Seshachalam Chimata Foundation and recorded by AVM Audio. We heartily thank Smt. Mano Bhakthavatsalam for her financial assistance in making the recording possible.

A rich fare awaits music lovers during our morning sessions of lecture-demonstrations. Nearly forty such items have been included in our programme and the highlights are a musical discourse by Smt. Asha Nath on the Bhagavad Gita, a dance drama in Sanskrit entitled ‘Sakuntalam’ by the students of the Rishi Valley School, and a Harikatha in Sanskrit on Adi Sankara by a young artiste from Andhra Pradesh. We thought that it would be appropriate to include the observance of ‘Vina Dhanammal
Day' when her grandson is presiding over the conference. I am happy to announce that members of Dhanammal's family will be participating in this function which will be held from 8.30 a.m. January 1, 1989.

I now request Dr. Alexander to inaugurate this 62nd Conference of the Music Academy.

"Thank you."

INAUGURAL ADDRESS

After the welcome address by Sri T. T. Vasu, Dr. P. C. Alexander, Governor of Tamilnadu, delivered the following inaugural address:

I appeal to citizens of Madras to continue their commitment to the rich culture they had inherited, without being diluted by other influences. The temples of Tamil Nadu not only served as the repositories of arts but as abodes of God.

December-January in Madras not only brought a change in the weather but also in the mood of the people. All musical instruments came alive. This was a great tradition which they had maintained. While the life, culture and ethos of people in the north were transformed by foreign invasion, South India remained unaffected till naval power became the instrument of conquest. Madras was one of the places they landed in but in spite of 250 years of occupation the culture and history of the people remained uninfluenced. "We took the best from the West like the administrative machinery and legal systems but we preserved the South Indian Culture intact." The institution of temples had exercised an abiding all-pervasive influence.

Temples supported all forms of classical and folk art. Most of these were maintained in their pristine purity. In spite of
cinema, when it was a question of maintaining traditional art forms the people of South India, particularly Tamil Nadu, had shown great discernment and sophistication. That was why classical music still survived here.

To participate in the musical festivals was itself an experience. It was not entertainment but a spiritual experience. The great Trinity considered music an expression of devotion. Thyagaraja reached sainthood through music, resisting even the lure of gold. This commitment should be maintained.

PRESIDENTIAL ADDRESS BY VIDWAN T. VISWANATHAN

I am truly honoured to be standing here today before this distinguished audience. My involvement with the Music Academy in the past has only been as a performer, and in this regard the late Dr. V. Raghavan always encouraged and supported my participation in the conferences. I never dreamt that I would be given the distinction of Sangita Kalanidhi. Besides the grace of almighty I am sure I have Dr. Raghavan's blessings, the blessings of my ancestors, my guru, and my elders. Receiving the award of Sangita Kalanidhi from the Music Academy is particularly special to me because, as many of you know, I have not been a resident of India for over 20 years. To be acknowledged despite this is not only a happy surprise, but a great honour. I only wish my sister Balasaraswati, my brother Ranganathan, and my friend and student Dr. Jon Higgins, were alive to share this occasion with me.

First and foremost, I wish to thank Sri T. T. Vasu, the President of the Music Academy. For three generations the family of Sri T. T. Vasu has been very closely associated with the musical traditions of our family. In fact, it was at the house of Sri T. T. Rangachari, grandfather of Sri Vasu, that my grandmother Vina Dhanammal and the well known composer of Javalis, Dharmapuri Subba Rao, first meet. I am very honoured that I have been selected to preside over this year's conference during
the tenure of Sri Vasu I am thankful to the Executive Committee and the Experts Committee, and well wishers, especially the late Sri K. Chandrasekharan. But for their recognition and support, this award would not have been conferred on me. Next I must pay my respects and thanks to all those who were responsible for moulding me into a musician and showing me the importance of being a good teacher.

At the root of my musical life is my grandmother Dhanam­mal, since it is her legacy which has distinguished her children and grandchildren (three of her grand children have now been awarded Sangita Kalanidhi). Dhanammal created a vina and vocal style that set her apart from other great masters of her time, and she passed this style on to her children, among whom was my mother Jayammal. Like her sisters, my mother inherited a rich, expressive, emotional musical style from Dhanammal. It was my mother who exposed me to the beauty of the majestic slow tempo or vilambita kala—where every svara and every gamaka could be brought out to its fullest. She taught me her lyrical interpretations of the kriti's of Dikshitar and Syama Sastri, the padam-s of Kshetrayya, and numerous javali-s. She, along with my teacher, exposed me as a boy of 8-12 to the music of Sri Tiger Varadachariar, the Kiranur Brothers, Abdul Karim Khan, and other stalwarts.

To my teacher, Sri T. N. Swaminatha Pillai, I owe my gratitude and love for the complexities of Karnatak music. It was he who taught me the intricate exposition of Pallavi, and of svara kalpana, with the knowledge that hard practice is the real key to the "mystery" of laya vinyasa.

I am indebted to my sister Bala for imbibing in me the music that is in dance, and the dance that is in music; it was she who not only contributed to my sizeable repertoire of dance compositions, but who also taught me that good music must be alive with all the emotions of the dancer who has devoted herself to
God. I must give thanks to my older cousins Sri T. Sankaran, Smt. T. Brinda, and Smt. T. Muktha, who, in continuing our family tradition, have also been instrumental in further enriching my repertoire and in guiding my sense of what beautiful music should be.

I would also like to offer my heartfelt gratitude to rasikas, musician friends, and other friends who have supported me through the years, in India and America. Finally I would like to mention Wesleyan University, which has not only appreciated and supported my music for almost two decades, but which has been unparalleled in its efforts to expose and educate Western (and non Western) students and audiences to the music of the world.

BACKGROUND/BIOGRAPHY

At this point I would like to say something about my background. I come from seven generations of a family of musicians and dancers. In my house, I was constantly hearing the music of my grandmother, my mother and her sisters, and my elder sister Bala. In our family we didn't talk about or analyze music at all.

When I was nine years old, I heard the late flutist Sri T. N. Swaminatha Pillai perform, and I was immediately taken by his playing. I told my mother that I wanted to learn from him, and with her permission I moved to Tanjore to begin my Gurukulavasam. I learned music from my teacher in a very different way than I learned from my family; this was really my first step towards the larger world of music. Sri Swaminatha Pillai opened my eyes to the concept of raga alapana, and to the intricacies of Pallavi exposition—and he systematically made me write the compositions he would teach me in svara notation, to increase my powers of recall.
When I was of college age, I experienced institutional training in music at the Annamalai University, where I began to take an interest in the theoretical side of music scholarship. This was somewhat unusual for a member of our family, in fact, my grandmother was known to have said sarcastically, “I believe they talk about music at the Music Academy conferences.” I also began to take an interest in preserving rare compositions such as padam-s and javali-s, some of which have been published in svara notation in the journal of this academy.

In the mid-1950’s, I received a Government of India scholarship which allowed me so devote my full energies to music. In 1958, I went abroad to the University of California at Los Angeles to study Ethnomusicology, and to teach Karnatak music for the first time to non-Indian students. I returned to India in 1960. In 1961, I joined the music faculty at the University of Madras and served there as Head of the Music Department until 1966. Since then, I have been dividing my time between India and the United States, but mostly I live in the United States and work at Wesleyan University in Connecticut. At Wesleyan, I have had extensive opportunities to listen to and to speak with musicians from many world cultures; my colleagues in the Music Department there include musicians from India, West Africa (Ghana), Japan and Indonesia, as well as representatives of a number of Western musical styles.

Although I have been living outside of India—and this has certainly influenced my thinking about world music—I have never ‘mixed’ musical styles in my own playing. When playing Karnatak music, I believe in strictly adhering to the traditions imparted to me by my family, and by my teacher. In fact, together with my work (and the work of my brother Ranganathan) in helping to spread Karnatak music to Western students and audiences, I feel in my heart that it is this very adherence to the traditions of Karnatak music that must have been one of the
more important considerations of the committee which decided that I receive the high honor of Sangita Kalanidhi.

THE MESSAGE

I will not speak today about many important matters in Karnatak music, such as the purity of sruti, the study of raga-lakshana, the sacred aspect of music, and so on. These, and many other topics of this kind, have been wisely and eloquently dealt with by illustrious stalwarts of years past.

I have chosen, instead, to speak about a few issues which I feel concern us not only as musicians, lovers of music, scholars and teachers, but as Indians who are part of a world community.

I would like to address 1) The inevitable changes which are taking place in Karnatak music, and the need to understand those changes, 2) what we can best do to pass Karnatak music on to our children in the face of changing times, and 3) the importance of understanding other music cultures so that we may better know ourselves and our own musical diversity.

A common topic for discussion is the fear that we are losing our classical music tradition. Our musical tradition is the product of many layers of both indigenous and invading cultures, it is not a tradition which has developed from any single source. Within this backdrop, every historical period in India has music which evolved into new and different forms: for example, prabandha-s developing into kirtana-s, and kirtana-s developing into kriti-s. We look back with reverence on older forms and styles, and we consider them “traditional” in the purest sense of the word. Yet when change occurred in the past, people most probably complained that “things just aren’t the way they used to be.” The reality is that we always have been and will be in a state of evolution—change is a part of any tradition, and our music has been changing since its very onset. As we desperately try to
hold on to the past, attempting to keep things the way they were, we have introduced new raga-s, and we have encouraged the importance of scalar structure in raga over phrase structure. Even as we deal with the important task of passing on compositions and individual style, each generation of musicians seems to change from their teachers a little bit (sometimes a lot). But then we come down to trying to "preserve" our musical tradition; we must acknowledge change, but our music must survive. This is becoming an important issue because students of music have increasingly less time to devote exclusively to training—the gurukula system is now becoming a thing of the past. If our music is to thrive in the future, it seems to me that a number of things must change among them the way we teach scholarship and attitudes toward non-classical musics. Only then can we keep up with a new age, different living conditions and a different pace.

As our world changes, then, how can we best pass our tradition on to our children? Given that most of our teaching is now centered in music conservatories, we must find way to speed the learning process while maintaining a high standard. It has been my experience in teaching Westerners, that having a totally different set of musical values, they have been able to achieve a remarkable degree of proficiency in a relatively short period of time. This is due to the help of such tools as audio and video recording supplemented by a detailed system of svara notation, all of which may be looked upon as a kind of "substitute guru"—one that lives at home with the student. Seeing the success rate of students having these advantages has convinced me that such methods would be an even greater asset to Indians learning music at an institutional level. Having such documenting devices available in the learning process would also give us the material to analyze our music as we know it today, so that despite inevitable change, it will not be lost to future generations. For this, we need to acquire analytical skills to describe what is
happening at a detailed level. Already, several South Indian scholars have gone abroad to develop these skills. Having come back to India, their ultimate value is hopefully to train a whole new generation of young Indian scholar/teachers, who in turn will train future generations.

These scholars had a curiosity to reach out beyond the limits of their own culture to know about the world. With this attitude, they have been better able to understand themselves and their own music. As one American scholar has written, "although (any) music culture may seem strange at first, all are organised, purposeful, and coherent"; to call another music culture "primitive", ugly, or useless, is imposing one's own standard on that other group. (Tion/Slobin, 1978 ?) If we are to truly take our place as a progressive nation, coexisting politically and technologically with other world powers, I feel each of us must learn to appreciate the way others live and think, since the miles between us and everyone else on this planet are getting increasingly fewer. Since our particular channel at this gathering is through music, it would make sense that we develop our awareness of the way other cultures express themselves artistically and that we take more interest in the music of other countries. I am not referring to Western European classical music, to which we have been long exposed, but to all other kinds of music—Western and non-Western, classical and folk, tribal and so on. In this regard, I notice that the Sangeet Natak Akademi invited the classical Noh drama troupes and the Kasuga Bugaku (Puppet Theater) of Japan to perform in Delhi this past year. What better way to extend ourselves than if the Music Academy were to present at least one such program each December season? For this, I would hope that the co-sponsorship of the Sangeet Natak Akademi and the Tamil Nadu Government could also be secured. Ultimately, if we open our minds to the music of the world, we will be better equipped to understand the variety of musics within our own culture.
Here in South India it seems to me that good progress has been made into the study of our folk music styles; in fact, the morning sessions at the Music Academy have encouraged and supported folk music and dance demonstrations throughout the years. In addition to folk music, however, I strongly feel that we should also begin to include papers on tribal and cinema music in those sessions. With regard to tribal music, because it is either rapidly changing or disappearing altogether, we must document and preserve a record of it while we can. The music of the cinema is, of course, not in any foreseeable danger of disappearing; but I feel we must be aware of it and study it, precisely because it has such a hold over the vast majority of our population. And we must certainly not underestimate its power and the fact that it is not only the predominant music in India today, but that it is slowly overtaking traditional art music. Where the gap between the two musics was not so wide in the past—in other words, where cinema music was mostly a popularized version of art music—today cinema music is being overwhelmingly influenced by a number of outside sources. If we as traditional artists take the first step toward a mutual understanding, working toward a dialogue between ourselves and movie music directors, hopefully this gap could narrow. If the threat toward art music is appreciated perhaps we can begin to work together to, if not educate, at least instill an awareness in the masses by reinstating a classical flavour back into cinema music. Again, the Music Academy seems the ideal organisation for providing a platform for an exchange of ideas towards this end.

Approaching the end of my address. I feel that Karnataka music is healthy and will survive. Change is inevitable, yet it has been our tradition to absorb outside influences but still maintain our identity. If in the face of invasion and cultural upheaval our music has thrived, there is no reason why it should not continue to do so. We must simply learn to adapt to the
pressures of a changing world; we must use the technological and academic tools we have available to move ahead efficiently and effectively from the past into the future. We must also see our human diversity not as a threat but as a friend; we must try to appreciate our differences, and then try to work together.

In closing, I would like to take this opportunity to propose that an exchange of music teachers, scholars, and performers be established between South India and Wesleyan University in the name of Jon Higgins. I appeal to the Music Academy, the Tamil Nadu Government and the Sangeet Natak Akademi to establish such a program and provide funds for its realisation. Through his music, Jon embodied the truest kind of spirit in working towards the breakdown of cultural barriers. He could receive no greater tribute than if his name could live on through this endeavour.

I would again like to thank all of the members of the Music Academy for the great honour which has been conferred on me and to all of you for your respectful attention. I request and appeal to all Sangita Vidwans, Vidushis, and rasikas present, that you lend your advice and co-operation in helping me successfully to conduct this 62nd Music Academy Conference

Thank You.

Sri T. S. Parthasarathy, Secretary of the Academy, proposed a vote of thanks.
நிலைநாள் நிலைநாள் காள்றி குமாரன் ஒருண்—
நூறு நூறு நாள் நாள் போனோ

இன்னொமர் தொந்தர் மலர் குமாரர் துயாதுமி துணுரிய குறுநிய என்‌-யினல். இன்னொமர் காள்றியின் பால் காள்றியும் துண்ணுக்கு குறுநிய புலசுர அரசையுடைய புலசுர இராஜக்கர் குண்டிகள் ஓர்வு காள்றி மெகா குழுமம் பிள்ளையாரும் கல்லாலை சேர்ந்து நடைபெறிகின்றது. காள்றியுடைய இன்னொமர் காள்றியின் நன்மனை ஓர்வு காள்றி மெகா குழுமம் குறுநிய ஆக்களின் அரசை எதிர்ச்சி நடைபெறிகின்றது.

இன்னொமர் காள்றியின் நன்மனை ஓர்வு காள்றி மெகா குழுமம் விடுதலை குறுநிய ஆக்களின் அரசை எதிர்ச்சி நடைபெறிகின்றது. இல்லையும் இன்னொமர் காள்றியின் நன்மனை ஓர்வு காள்றி மெகா குழுமம் விடுதலை குறுநிய ஆக்களின் அரசை எதிர்ச்சி நடைபெறிகின்றது.
THE 62ND MADRAS MUSIC CONFERENCE

[Text content in Tamil, not transcribed into English.]
அல்லது எளிய வகையில் தமிழ் தலைப்பில் நம்பிக்கையிலுள்ள கிளைப்பாடை காக்கினர் வாழ்வாதை ஆனது பின்னர் கூற்றுக்கள்

முன்னிலை மானற்புத்தக்க வானை நாலாக் குரல்கள் பாட்டுக்களில் முழுமையாக ஒன்றியமாக கூறுகிறார். தான் பாடுக்களில் இறையுணர்வு அளித்து மேல் அகராதி வானை ஒன்றிய புதிய கூறுக்களை வாழ்வெட்டுகளை வைத்து வந்துள்ளார். பாடுக்களில் இறையுணர்வு அளித்து மேல் அகராதி வானை ஒன்றிய புதிய கூறுக்களை வாழ்வெட்டுகளை வைத்து வந்துள்ளார்.

கான வெளிய சூரிய தூரத்தில் கிளைப்பாடை செய்யத்தக்கது. வெளிய சூரிய தூரத்தில் செய்யப்பட்ட பொது கூறுக்களை வாழ்வெட்டுகளை வைத்து வந்துள்ளார். தான் பாடுக்களில் இறையுணர்வு அளித்து மேல் அகராதி வானை ஒன்றிய புதிய கூறுக்களை வாழ்வெட்டுகளை வைத்து வந்துள்ளார்.
தான் தான் தெருச்செய்ய முடியாது என்று கூறினாள் தான். தெருச்செய்ய முடியாது என்று கூறினாள் தான்.

1950களில் கூறினால் என்று தெருச்செய்ய முடியாது
என்று கூறினாள் என்று தெருச்செய்ய முடியாது.
Ethnomusicology: An Introduction

The study of music in its cultural context is the central concern of Ethnomusicology. It involves the exploration of how musical practices are embedded within the social, cultural, and historical frameworks of various communities. This approach underscores the significance of understanding music through its lived experiences, its role in social and cultural narratives, and its interconnections with other aspects of human life.

In this volume, we delve into the rich tapestry of Ethnomusicology, examining how different cultures approach the creation, performance, and reception of music. Through a series of case studies, we aim to illustrate the diverse ways in which music is a dynamic force in shaping identities, communities, and histories.

The following pages will introduce you to the foundational concepts of Ethnomusicology, highlighting key figures and methodologies that have shaped the field. We will also explore contemporary issues and debates, offering insights into the evolving nature of this interdisciplinary study.

As you embark on this journey, we invite you to reflect on the role of music in your own life and to consider how it intersects with broader cultural and societal contexts. Ethnomusicology, by its very nature, is a field that encourages curiosity, empathy, and a willingness to engage with diverse perspectives.

We hope this volume will inspire you to question, explore, and celebrate the multifaceted dimensions of music as an essential aspect of human experience.
THE 62ND MADRAS MUSIC CONFERENCE

(தமிழ்)

இன்னும் முஸ்லிம்கள் ஆர் தமிழ்முஸ்லிம்கள் காவல்முகாக இந்த விளக்கங்களை தவிர்ப்பது தவிர் முக்கியமானது போன்று விளக்கங்களைத் தவிர்ப்பது தவைந்துக் காட்டப்பட்டவாறு பல முச்சைடாராளர்கள் அதேபோல் மேம்படுத்தவுள்ளனர்.

்பல்வேறு முசுலகள், கருத்துத் தகவல்கள், விளக்கங்கள் காணப்படுவது தவிர் குறுக்கும் காழ்கள் அல்லது மற்ற காழ்களால் வருவது யாரும் என்னும் பொருள்களைப் போன்று மேம்படுத்தப்பட்டவை.
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கோரினால் கொள்வதியாக பிடித்து விளக்கம், இணையாகவே உண்மையான பாடல்களை பாடும் கௌராவின் மகள் குல குரு. கௌராவின் பாடல்கள் தமிழ் கலை ஆலா தமிழ் கலை ஆலா. பிரித்தானியக் கலையில் ஒன்றாக உருவான சிற்றியைக் கூறுவது கருத முடிந்தது போன்றோடு போகைப் போகும். “சுப்பிரமணியன் குஞ்சுக்கு என” கூறும் காந்தகான பாடல் குனாசவ பாடல் போற்றன கால குழுக்கு. கொரின் பிரபலமும் பாடல் அடையாளமாக காட்டி செய்யப்பட்டது. பின்னர் பிரபலமும் பாடல் அடையாளமாக காட்டியா பாடல் போற்றலாம்! காண்பவர்கள் பல்கைத்தக்கது. பாடல் குவிதைகள் பினவடியம் மீண்டுள்ள குழுக்கள் பல்கைத்தழு மீண்டுள்ளது என்பதுதாய. பின்னர் குழுக்கள் போற்றும் வேலை காண்பவர்கள் பல்கைத்தக்கது. பாடல்களைப் பிரபலமும் பாடல் அடையாளமாக காட்டியது பாடல் போற்றலாம். பாடல்களைப் பிரபலமும் பாடல் அடையாளமாக காட்டியது பாடல் போற்றலாம். பாடல்களைப் பிரபலமும் பாடல் அடையாளமாக காட்டியது பாடல் போற்றலாம்.
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...
analytical skill
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MYSORE KALASIKAM SANGITHI RAM AVINASH TIRUMALAI. THE JAMBO PLAYED IN HIS PERFORMANCE WAS A SONG FROM THE BANGLADESHI MOVIE "NABAABAS"

Kasuga Bugaku was performed by the Noh group. Kasuga Bugaku is a traditional Japanese noh performance. The performance was conducted by the Noh group, which is known for its traditional noh performances. Kasuga Bugaku is a traditional Japanese noh performance. The performance was conducted by the Noh group, which is known for its traditional noh performances.
நூற்றாண்டு தோற்று முப்பாய்க்காலம். அகத்தான் அமை ஏனைய காண்டு கூறியில் பூக்கல் யாத்திரைக்கு காட்டு - அகத்தான், பெண்முக கீழ்தமம் அளவு மலர்காட்டி கருவிகள் தவறாக விளங்கும் பல்ல வள்ளக்குத் துண்டுகள் நூற்றாண்டு - அவன் வந்துள்ளார். மேற்கு கீழ்தமம் காட்டிற்கு காட்டுது ராம் பல்லவன் பலன்கள் பல்கலை கூறையில் காண்டுக்குத் தொன்றுக் காட்டிற்கு நூற்றாண்டு - அவன் வந்துள்ளார். மேற்கு கீழ்தமம் காட்டிற்கு காட்டுது ராம் பல்லவன் பலன்கள்
62ந்த Madras Music Conference


d மந்திரம் நமம் பண்டலும் லக்ஷணம் கண்ட ஒரு
கோவால் நவீன பாராச்சிய நடிகையின் ஒருகுறுக்கு
சிற்றூர் கரிமன் தங்கத்து புதுப்பிப் பண்டலை
தேர்வித்து வந்துபோனேன். மலர் ராஜ்ஜியாண்டியின் மூலம்
பாராச்சியத்தின் குறிப்பிட்டுவிட்டேன். முதலில் நமயுறுண்டாலே நீட்சியிலே
பங்கை பற்றி மலரே குறிப்பிட்டேன் நமயுறுண்டாலே நீட்சியிலே
பங்கை பற்றியும் ஒருமுறை செய்தேன்.

மலர் இவற்றிலும் பண்டலும் லக்ஷணம் கண்ட ஒரு
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பாராச்சியத்தின் குறிப்பிட்டுவிட்டேன். முதலில் நமயுறுண்டாலே 

---(மலர் ராஜ்ஜியாண்டியின் குறிப்பிட்டு விளக்கம்)
### 62nd Annual Conference, 1988–89

**Advisory Committee Meetings**

From 19-12-1988 to 1-1-1989 (Daily from 8-00 A.M. to 11-00 P.M.)

*President: Vidwan Sri T. Viswanathan*

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21-12-88  Devotional Music  Srirangam V.S. Krishnamurthi Rao  Devarnamas of Haridasas.
Lecture-demonstration  Sri Pandurang Parate  The technique of playing the Surbahar,
Talk & demonstration  Sri Mannargudi Sambasiva  (an instrument in Hindustani Music).
Bhagavatar  Sri Tyagaraja’s Kritis in Devagandhari.
Dance-Drama in Sanskrit  Students of the Rishi Valley School  “Shakuntalam” (Music composed by
Sri Marakatha Syama Group  Sangita Kalanidhi M. L. Vasanthakumari).
Lecture-demonstration  Mr. Blaise Calame (Paris)  Bhajans in different languages
Talk  Smt. Rama Ravi  Origin and development of violin
Dr. Raghavan Shastri Shayanadapurti Endowment lecture  Smt. Vidya Shankar  Gamakas in Karnatic music
Talk  Sri T. Viswanathan  “The Mela-Raga-Malika” of Maha
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Teaching Karnatic music in the United States.
22-12-88  Devotional Music  Saraswati Mahila Samaj  Bhajans in several languages
Lecture-demonstration  Sri Swaminatha Atreya and  Some salient features of the Harikatha
Smt. Kamala Murthy  Sampradaya.
Vocal concert  Sangita Kalanidhi Sri B. Rajam Iyer accompanied by Sri M. S.  Iyer accompanied by Sri M. S.
Gopalakrishnan on Violin and  Gopalakrishnan on Violin and
Sri R. Ramesh on Mridangam  Sri R. Ramesh on Mridangam
24-12-88  Devotional Music  Thiruvaranga Kuzhuvinar
Lecture-demonstration  Smt. Revathi Ratnaswamy
Veena recital  Sri K. P. Sivanandam and Smt.
               Sarada Sivanandam accompanied by Sri Guruvayur Dorai
               on Mridangam
               Kirtanas by different composers
               The Bhajans of Sri Svati Tirunal

25-12-88  Devotional Music  Kalaivani Madhar Sangam
Reading of Paper  Smt. Rajsri Gautam
Vocal concert  Sangita Kalanidhi Smt. D. K.
               Pattammal accompanied by
               Smt. T. Rukmini on Violin, Sri
               T.A.S. Mani on Mridangam and
               Sri R.A. Rajagopal on Ghatam
               Sri Kamakshi Amman Viruttam
               Evolution of Tamil Padams

Unvelling of Portraits  Villattikulam Nallappa Swamy,
                       Vocalist: Madras Venu Naicker,
                       Mridangam and Kanjira Vidvan
                       Tributes by Sri T. Sankaran
                       Sangita Kalanidhi Semmangudi
                       Sri R. Srinivasa Iyer.
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<td>Brihadisvara Alaya Gananjali</td>
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<td>Students of Teachers College of Music, Music Academy</td>
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Meetings of the Advisory Committee

19th DECEMBER, 1988

The 62nd annual conference of the Music Academy began this morning with Marathi bhajans sung by the Bhakti Dhara group.

R. Krishnamurthy of Bangalore presented a lecture demonstration of ‘A new method for developing kalpana swaras and playing tani’ as propounded by his father Vidwan S. Rajagopala Iyer and published in his book ‘Sangeetha Akshara Hridaya’. Rajagopala Iyer was also present and his two daughters Shakuntala Srinivas and Sukanya Narayan rendered kalpana swaras as per the new method, while Krishnamurthy played the mridangam.

The speaker said the kriyas of talas were according to the avartana scale. Uniform rhythmic and constant, they could be quantified and were amenable to measurement. It was within this framework of the tala avartanas that swara kalpana and playing tani were rendered. A knowledge of Tattakaras would be of great help in developing laya intricacies. The concept of opposite places (places for giving a group of swaras or jatis three times) would enable a musician to develop an amazing variety of phrases on the spot without involving any calculation at all. The speaker spelt out the jatis and played them on the mridangam by way of demonstration.

SLOKAS FROM GITA

Asha Nath from New Delhi presented a unique feature in which 75 slokas culled from the 18 chapters of the Bhagavad Gita were rendered in about 20 classical ragas of Hindustani music. In between the rendering of slokas, she gave an English commentary describing the situation in which Lord Krishna preached
the Gita to Arjuna during Mahabharata war. Lord Krishna’s advice to Arjuna to overcome his mental dejection, stand up and fight the Kauravas was brought out effectively by both the music and the commentary. Ghanshyam Vyas on the flute and Bansilalji on the tabla accompanied the singer.

20th DECEMBER, 1988

V. Muthukrishnan rendered verses from the Kandar Alan-karam and Kandar Anubhuti of Arunagirinatha at the commencement of Tuesday’s conference of the Music Academy.

B. Rajam Iyer, Principal, Teachers’ College of Music, Music Academy, delivered a talk on ‘the nuances of some Karnatic ragas’. He said that when he was translating the Sangita Sampradaya Pradarsini of Subbarama Dikshitar for the Music Academy, he was struck by the importance attached to compositions for explaining the nuances of ragas. He later did research on the subject with a fellowship from the Government of India. Nuances in ragas also enabled one to find out the melakarta of janya ragas. He sang snatches of Ahiri and said that it would be proper to call it a janya of Vakulabharanam rather than Todi. He sang the kriti ‘Sri Bhargavi’ of Dikshitar in Mangalakaisika to illustrate the nuances of the rare raga and also ‘Balakrishnam’ in Gopikavasantam. Even a common raga like Bhairavi had its own peculiar nuances and he sang snatches from some kritis by way of demonstration.

RAGA IN HINDUSTANI MUSIC:

Prof. V. K. Agarwal, Dean of the Department of Music, Delhi University, presented a lecture demonstration on the ‘concept and presentation of raga in Hindustani music’. In Hindustani music a raga was first developed by alap and then by jor on instruments. He played the rag Nat-Bhairav, a combination of Nat and Bhairav, on the sitar and demonstrated how a raga was
developed stage by ssage. After Jor, a composition (gat) by either the player himself or by an earlier composer was played and he demonstrated this by playing a gat in teen tal in vilambit and drut.

TIRUPPUGAZH TALAS:

Tiruchi Sankaran of the York University, Toronto, gave a talk on 'as analysis of the rhythmic settings in some selected Tiruppugazh songs' and demonstrated the talas on the mridangam. Venkataraman, son of the late Alattur Subba Iyer, sang a selection of Tiruppugazh songs as illustrations.

Sankaran said that rhythm was the backbone of Indian music and it was embodied and manifested in its most elaborate system of talas. To the enormous variety of talas must be added a special category known as Tiruppugazh talas given to the music world by Arunagirinatha (15th-century). He was an unrivalled master of chandams which he linked with the intricate talas, known and unknown, found in his songs. The speaker spelt out the jatis and explained the tongal which was a unique feature of the Tiruppugazh songs.

21st DECEMBER, 1988

Wednesday's conference of the Music Academy commenced with the singing of Devaranamas of Haridasas by Srirangam V. S. Krishnamurti Rao. The songs rendered included 'Indu Enage Govinda' (Mukhari) by Sri Raghavendra Swami, 'Mareya beda' (Kalyani) and 'Ghatikachala' (Hindolam) by Purandara Dasa.

Pandurang Parate presented a lecture demonstration on the Surbahar, an instrument in Hindustani music which is becoming rare. The instrument originally came from Bengal and was
eminently suitable for playing dhrupad. It was a combination of been and sitar and had a low pitch. The speaker played the Komal Rishabh Asaveri by way of illustration and a gat in Dhamar tala.

Mannargudi Sambasiva Bhagavatar gave a talk on ‘Sri Tyagaraja’s kritis in Devagandhari’. It was Tyagaraja who gave body and shape to this raga by composing a large number of kritis covering all the facets of the raga. Although Arabhi was a closely allied raga, Devagandhari had a separate identity and an appeal of its own, particularly for depicting bhakti. The speaker added that his guru Maharajapuram Viswanatha Iyer was renowned for singing alapana in this raga and almost all the kritis of Tyagaraja. He then sang ‘Karuna samudra’, ‘Sri Raghuvara’, ‘Vinarada’ and other compositions as examples.

T. Viswanathan, president of the conference, sang snatches of Arabhi and Devagandhari to show their differences.

The students of the Rishi Valley School put on the boards ‘Sakuntalam’, a dance-drama in Sanskrit based on Kalidasa’s original.

22nd DECEMBER, 1988

The fourth day of the 62nd Annual Conference of The Music Academy on Thursday began with the Marakata Syama group’s devotional music

Blaise Calame, violinist from Paris, spoke on the origin and development of the violin and gave a demonstration on the instrument.

According to him, although the present violin dated back to the 16th century, it was likely that its origin could have been even earlier. Violin technique was based on the tonal system constructed...
on the succession of ‘fifths’ and on the sub-division of the octave into 12 half tones. As the technique improved composers became increasingly interested in writing some beautiful pieces solely for the instrument. He then traced the development of violin music from the 17th to the 20th centuries.

Gamakas in Karnatic music was the subject Rama Ravi dwelt on with illustrations. Gamaka plays an important part in Carnatic music. Without this ornamentation, a melody could sound barren. Most works on music deal with gamakas extensively and was described if a swara moved and took the colour of srutis other than its own, it was a gamaka.

Rama Ravi described the various gamakas like tiripa, kampita, plavita etc., and sang snatches from the ragas in which they appeared.

**MELA KARTA RAGAS**

Vidya Shankar delivered the Dr. Raghavan Shashtyabda-purti endowment lecture, the subject being the Mela Raga Malika of Maha Vaidyanatha Sivan. She said the first work on South Indian music was the ‘Sangita. Sara’ of Vidyaranya but as it was not traceable, the theories had to be gathered from the Sangita Sudha of Raghunatha Nayak. But the originator of the 72 Mela Karta was Venkatamakhi the son of Govinda Dikshita, the real author of Sangita Sudha.

The first mela raga malika was composed in Marathi by one Lavani Venkata Rao at Tanjore and was set to music by Maha Vaidyanatha Iyer who later composed Sanskrit sahitya in praise of the deity at Tiruvaiyar. Vidya Shankar explained how Vaidyanatha Iyer changed over deftly from one melakarta to another and had also woven the raga names into the sahitya in an ingenious manner. She then played on the veena and sang a number of chakras from the raga malika as illustrations.
TEACHING MUSIC

T. Viswanathan president of the conference, spoke on Teaching Carnatic music in the U.S. He said the students came from totally different cultures and had to be handled tactfully while they learnt. He then played excerpts from tapes containing lessons being practised by students.

23rd DECEMBER, 1988

The Saraswat Mahila Samaj rendered bhajans in different languages at the commencement of Friday's Conference of the Music Academy.

Swaminatha Atreya of Tanjore delivered a talk on 'Some salient features of the Harikatha Sampradaya'. He was assisted by Kamala Murthy, Harikatha exponent, who sang some nirupanas as demonstrations and Embar Lakshminarasimhan played the mridangam.

Harikatha, as a form of story telling, was mentioned even in the Bhagavatam. An exponent was now called a kirtanakara as Harikatha was also known as Kirtan. It was originally part of the bhajana sampradaya of South India but was later taken out and developed as an independent art form. The Harikatha in Tamil Nadu was strongly influenced by the Marathi kirtan which came to Tanjore during the time of the Maratha rulers.

Krishna Bhagavatar was the first exponent to evolve the present form in Tamil and kept intact the Marathi practice of commencing the Harikatha with the Panchapadi and then taking up an exposition of Nama Siddhanta. The main story, which was called a Nirupana, followed in which songs composed in Marathi metres like Saki, Dindi, Ovi, Panchachamaram and Kekavali were freely employed. Tamil and Telugu songs were
gradually introduced. Gopalakrishna Bharati introduced Tamil songs in Marathi metres like khadga in his Nandanar charitam.

25th DECEMBER, 1988

The Kalaivani Madhar Nala Sangham rendered Sri Kamakshi Amman Viruttam as a ragamalika at the start of the Music Academy's conference on Saturday.

Rajsri Gautam read a paper on the "Origin and growth of padams in Tamil Nadu." The speaker said that the term 'pada' was mentioned in the Sangita Ratnakara of Sarngadeva and was used to denote any musical composition. From the 15th century, when the Tallapakam composers appeared on the scene, a type of padam called 'Sringara Sankirtanalu' came into vogue and these songs were the precursors of the sringara padams to be written by Kshetrajna and others in the 17th century. Kshetrajna should be called the "father of sringara padams" as this musical form attained perfection at his hands. The padam emerged as a distinct genre with a nayaka nayika motif, three or more charanams, to be sung in slow tempo in some specific ragas considered suitable for the mood.

Rajsri Gautam stressed the point that most of the padams now in vogue, both in Telugu and in Tamil, were written on the Tamil soil.

She said that Sarangapani, considered to be second only to Kshetrajna, was born at Ponneri. Muvvanallur Sabhapati Iyer, another noted pada composer in Telugu, belonged to Tamil Nadu.

A galaxy of Tamil pada composers appeared on the horizon and the earliest was Muthu Tandavar who lived in Sirkali and wrote beautiful padams chiefly in praise of Nataraja. Ghanam Krishna Iyer, who was patronised by Amara Simha, was one of the best writers of Tamil padams.
Monday's conference of the Music Academy started with the singing of verses from the Tiru Arutpa of Ramalinga Swami and the Divya Prabandham of Alwars by the Pananāsām Sarada Magalir Manram.

Dr. Choodamani Nandagopal, art historian, working at the Chitrakala College of Fine Arts, Bangalore, presented a lecture demonstration on “Music and dance in the temple architecture of Karnataka”. The twin arts of music and dance provided scope for sculptors to create images different from the stereotyped icons of the previous period. Dance sculptures adhering to the Natya Sastra tradition began to appear in the early Chalukyan architecture in the sixth century. This was followed with minor changes during the Rashtrakuta, Later Chalukyan, Hoysala, and Vijayanagar periods. There was a rich variety in sculptural representation of dance and orchestral music supporting dancers. The lecture was illustrated by slides. Tulasi Ramachandra performed the dance poses on the stage.

S. R. Janakiraman gave a talk on Lingappa Naidu (1800-1871) as a music composer in Telugu, Tamil and Sanskrit and sang some pieces as examples. Naidu belonged to the Edamanal estate near Sirkali and was a contemporary of the music trinity. His songs were full of devotion. He had used Ragavardhini, a rare raga and had also written a ragamalika in Tamil.

Ratna (Papa) Kumar from Houston (U.S.) gave a demonstration on ‘Abhinaya in Bharatanatyam and Kuchipudi’ and danced items in the two styles as illustrations. She was assisted in dance by Vani Rao from Dallas and S. Rajeswari who gave vocal support. Although Bharatanatyam and Kuchipudi were close to each other, there were differences in their idioms and approach. In Kuchipudi the abhinaya was more elaborate
because of its dance-drama background. She danced the tarangam 'Govardhana giridhara' in the two styles to show the difference. She performed the varnam 'manavi chekona' in the Bharatanatyam style.

27th DECEMBER, 1988

The students of the department of music, Madras University, rendered kritis on Lord Tyagaraja at the start of Tuesday's conference of the Music Academy. The songs were by different composers like Shahaji (Telugu), Muthuswami Dikshitar (Sanskrit) and Ghanam Krishna Iyer (Tamil).

Dr. (Mrs.) V. Chandorkar of Delhi University read a paper on the "Significance of Dhruva Prabandha in Indian music." Prabandhas were popular musical compositions in the medieval period. Dhruva Prabandha belonged to the Salaga Suda variety. Prabandhas had four sections, Udgraha, Melapaka, Dhruva and Abhoga. Jayadeva's Ashtapadis were good examples of Dhruva dhatu in a composition which will be incomplete in the absence of such a section. The Dhruva Prabandha was later copied into regional languages and came to be known as Dhrupad. In South India, the Tallapakam composers were the first to compose songs in a regional language (Telugu) in which the sections pallavi and charanam appeared. These gradually paved the way for kritis with three sections including anupallavi.

Tanjavur Sankara Iyer and K. V. Narayanaswami presented a joint feature on "Pallavis based on texts of kritis." In the past many pallavis were built up on the first line of kritis such as "Ganalola karuna" (Todi) of Chinnaswami Dikshitar and 'Mahima teliya tarama' (Sankarabharanam.) Anuradha Narayanaswami sang the texts of the kritis mentioned by the speakers.

Bharat Gupt of Delhi University spoke on the "Clarification on Natya Dharmi and Loka Dharmi."
Delivering the M. Ganesa Iyer centenary endowment lecture on 'Arunagirinathar and his Tiruppugazh' Manjakudi Rajagopala Sastrigal said that Arunagirinathar was a master of all arts and sciences and the object of his Tiruppugazh was to establish that Lord Subrahmanya was Parabrahman himself. Tiruppugazh contained the essence of the Vedas and the Upanishads as also of Tamil scriptures. He sang a number of songs by way of illustration.

29th DECEMBER, 1988

Thursday's proceedings of the 62nd Conference of the Music Academy began with devotional music by Bhaktha Swaraa Bhajan Mandali.

H. P. Ramachar from Bangalore presented a percussion feature 'Karnataka Mahila Layamadhuri Talavadya'. The all-women group played adroitly on the mridangam, tavil, kanjira, dholak, morsing, ghatam and a konakol.

Rajalakshmi Santhanam gave a talk on 'some early Haridasas of Karnataka' and sang compositions of Sripadaraya, Vyasaraya, Purandaradasa and Kanakadasa.

T. S. Parthasarathy, Academy Secretary, said the suladis of Purandaradasa had been cited as examples for raga lakshana in Tulajaji's 'Sangita Saramruta'. Tyagaraja was fully acquainted with the padas of the Dasa and borrowed many ideas from them for his kritis. Viswanathan, president of the Conference, appealed for research to be taken up to discover how far Purandaradasa was responsible for composing saralis and alankaras as commonly mentioned by writers.

Matteo from the Foundation for Ethnic Dance, New York, gave a lecture on the 'Metaphysics of Bharatanatyam'. He analysed the genesis of dance and said the basic essentials that
consummated into a true dance from were the intellectual, emotional and the vital senses. Bharatanatyam was the finest synthesis of all physical movements and was a way to unison with the Supreme. He did a few steps to show Bharatanatyam's fascinating sequence of gestures, rhythms and the fluidity of the human body.

MUSIC NOT JUST FOR ENTERTAINMENT

On Wednesday, Gowri Kuppuswamy of Mysore University and M. Hariharan of the Sadguru Sangita Vidyalaya of Madurai gave a lecture on the 'Sangita Raghavam' of Rama Kavi.

Anasuya Kulkarni from Kampala (Uganda) spoke on 'African music in Uganda' and displayed a number of stringed instruments and drums from that country. She said music played an important role in the life of Africans. They did not relish the idea of music being treated as entertainment. Music was used to cure illness and there were even songs for funerals. She sang a number of songs in Swahili and played some of the instruments.

M. K. Saroja presented a dance feature entitled 'Abhinaya from Tevaram and Divya Prabandham', based on her research.

1st JANUARY, 1989

The students of the senior advanced class of the Teachers' College of Music of the Music Academy sang devotional music at the commencement of the last day's meeting of the 62nd Conference of the Music Academy on Sunday. The composers covered were Tyagaraja, Dikshitar, Subbaraya Sastri, Muthayya Bhagavatar and Papanasam Sivan.

The Academy observed Sunday as Veena Dhanammal Day. Savitri Rajan, disciple of Dhanammal, spoke on the many-sided
greatness of her guru as a vocalist, veena player and preserver of tradition. She said Dhanammal had a very vast repertoire of kritis by the Trinity, as well as padams in Telugu and Tamil and Javalis. She never had a tambura or a mridangam as accompaniment as she believed that the veena was a complete instrument in itself with in-built sruti and laya. She wanted the audience to be silent and would not tolerate even a whisper.

A galaxy of musical stalwarts were her admirers and they included Tiruvottiyur Tyagayyar, Tiger Varadachariar, Dharmapuri Subbarayar and Kirtanacharya C. R. Srinivasa Iyengar. Dhanammal was also a brilliant conversationalist with a fine sense of humour. She was an epicurean and wanted the best of everything including betelnut powder. She created a unique style which came to be known as the ‘Dhanammal Bani’.

The homage was followed by a veena concert by ‘Sangita Kalanidhi’ T. Brinda with Vinitha Ramachandran on the supporting veena. T. Muktha, accompanied by Nirmala Parthasarathy on the veena and Umayalpuram Mali on the mridangam, gave a vocal recital.

The function concluded with a flute recital by the conference president, T. Viswanathan, grandson of Dhanammal, accompanied by V. Tyagarajan (violin), Trichy Sankaran (mridangam) and V. Nagarajan (kanjira).
THE SADAS

The SADAS (Convocation) of the 62nd Annual Conference was held at the T. T. K. Auditorium at 4.00 p.m., on 1st January, 1989 with Sangita Kalanidhi Dr. M. Balamuralikrishna in the chair.

There was a distinguished gathering of members of the Academy, music lovers, musicians, scholars and experts.

The function began with the singing of prayer by Ms. Shoba Natarajan, Mrs. Bhagyalakshmi Suresh and Ms. R. Anuradha, students of the Teachers College of Music, Music Academy.

The Sadas was convoked by Mr. T. S. Rangarajan, Secretary of the Academy. Welcoming Dr. Balamuralikrishna and others present, Mr. T. T. Vasu, President of the Academy said:

Sangita Kalanidhi Dr. Balamurali Krishna, Vldwan T. Viswanathan, Kalakad Sri Ramanarayana Iyer, Smt. Kalpakam Swaminathan, ladies and gentlemen:

I extend to all of you a warm welcome to this Sadas of our 62nd Annual Conference and offer you my greetings and good wishes for a happy New Year.

I welcome Sangita Kalanidhi Dr. Balamurali Krishna who so readily agreed to preside over this Sadas today. Balamurali occupies a unique place in the field of Indian music. Commencing his musical career as a boy prodigy, he, by dint of his extraordinary talent and outstanding musicianship, has grown into a versatile artiste with a charismatic halo around him. His music is laden with bhava, without which any music will be barren, and his approach is original and daring. He is not only a much sought-after vocalist but a distinguished player on the Viola, Mridangam and Kanjira. He is a renowned composer too with
a large number of kritis, which include 72 in the Mela Kartas which he composed when he was a teenager, and also sparkling Tillanas. He is therefore eminently qualified to preside over the Sadas today.

The Conference which concluded this morning marks our Diamond Jubilee Year as this Academy, as a registered body, completed its 60 years of purposeful service to classical music and dance. From its very inception this Academy set for itself high standards for conducting its activities and we have been striving hard to maintain the stateliness and classical purity that have always been our hallmark. During these fourteen days of our festival, nearly two hundred artistes performed in more than 60 recitals we arranged and presented uniformly good recitals, some of which were outstanding.

This year, lecture-demonstrations by musicians and experts from all parts of India and even from abroad were uniformly at a very rich level. The participation of an eminent dancer from the United States, who has done research in Bharata Natyam, was a unique feature. The other popular highlight of the Conference, which drew the largest audience, was the presentation of a dance-drama “Shakuntalam” in Sanskrit by the students of the Rishi Valley School and set to music by Sangita Kalanidhi Smt. M. L. Vasanthakumari. The large audiences that had gathered in the auditorium day after day bore testimony to the excellence of the papers presented and talks given by experts.

I would also like to express my gratitude to the many groups who provided devotional music during the first hour of every morning. Their music was so sublime that it ushered in an atmosphere of tranquility before the lectures began. Bhajans in many languages were sung by these groups and they provided yet another demonstration of the essential spiritual unity of India in the midst of baffling diversity.
In commemoration of the Diamond Jubilee Year, it has been decided to honour all the Expert Committee Members for their co-operation and help during the past several decades.

Vidwan Viswanathan attended the Conference on all the days and complimented the scholars who presented papers and demonstrations. He also gave illuminating comments on some of the subjects presented. As one of the pioneers in spreading Karnatic music in the United States, he gave a talk about the problems of teaching our music to students who belong to a totally different culture. But Viswa is a much loved and respected teacher in the States and we have received several messages greeting him on the occasion and these will be read before his citation.

In addition to Vidwan Viswanathan, we have selected two veteran musicians to be honoured this evening with a certificate of merit and the T. T. K. Memorial Cash Award. The first of these is Kalakad Sri Ramanarayana Iyer, Asthana Vidwan of the Sringeri Peetham, who has been a leading vocalist for many decades. The second is Smt. Kalpakam Swaminathan, a Vina artiste with an equally distinguished record of service to our music.

Last year we conducted a Dance Festival in association with the International Dance Alliance Ltd., This year, on January 17th and 18th, all leading dance artistes, who are our cultural ambassadors, have agreed to give performances on both the days.

The Academy has arranged to celebrate "Saint Tyagaraja Day" on Saturday, January 28, 1989. Besides Dr. Balamurali Krishna who has kindly agreed to sing on that day, we hope to get several other top ranking musician-devotees of Saint Tyagaraja to participate in the function.

We are deeply touched by the ready response from industrial houses for their sponsorship and advertising support. We are
grateful to them. Very rarely we find patrons repeating their generosity frequently. Eagle flasks, who had offered one flask each to the musicians who had participated in the 60th Conference, have once again come forward to distribute one flask each to all the participants this year. On behalf of the Academy I offer my thanks to them.

The Music Academy has been paying, as you are already aware, stipend to indigent musicians. We have also brought as many as 61 musicians under the cover of life insurance scheme.

It will be our endeavour this year to extend the stage of the mini auditorium and make it acoustically perfect with a view to enabling us to hold dance and music programmes without the use of microphones or amplifiers, thus giving shape to a cherished dream of my father. We hope to take up this project, for which we have clearance from the MMDA early this year.

I wish to thank our secretaries, office staff and others for enthusiastically shouldering the responsibilities entrusted to them in conducting the Diamond Jubilee Festival which lasted 14 days.

The Academy will be bringing out a book on "Mela Raga Malika" by Maha Vaidyanatha Sivan with the original text, notation and a Tamil commentary by Brahmasri V. S. V. Guruswamy Sastrigal. I would like to congratulate our secretary, Sri T. S. Parthasarathy, for the great efforts he is putting in to edit and bring out the book as our publication for 1989. An endowment has been created in memory of Umayalpuram Krishna Bhagavathar and Sundara Bhagavathar, direct disciples of Saint Tyagaraja, by their great grandsons, for bringing out such publications from the Academy. I would like to thank the donors for their generous gesture.

Young artistes are in for a surprise. The Academy which conducted a "Spirit of Youth" programme in October last year
and a panel of judges has selected the best artistes who will be awarded a prize today. Upasana Finance and Sundaram Fasteners, who sponsored the junior programmes of the festival, have also come forward to award a prize to the best of these young artistes. I thank them for their gesture.

The year 1989 opens with elections to the Tamil Nadu Legislative Assembly. Half way through the year, the members of the Music Academy will be called upon to elect a new President. I have had the privilege of being the President of the Academy for two consecutive terms. I tried my best to discharge the responsibilities of this high office with devotion and some dedication too. The auditorium and its environs were improved, the former acoustically and the latter aesthetically. Musicians who had seen better days were given support through a stipend. Artistes were brought under life insurance cover. There were other improvements which, though small, cumulatively contributed to make the Music Academy to move one step forward to gain national recognition and international notice. There are bigger plans ahead.

I offer my sincere thanks to everyone who has offered me unstinted co-operation in the discharge of my duties as President. Need I say that the little success that I was able to achieve was possible all because of this support and co-operation?

I once again extend a cordial welcome to all of you and request Dr. Balamurali Krishna to preside over the Sadas and conduct the proceedings.

Mr. T.S. Parthasarathy, Secretary of the Academy, presented Vidwan T. Viswanathan, President of the Conference.
VIDWAN T. VISWANATHAN

Born in 1927 in Madras; Initiated in Karnatic music by eminent musicians in his own family, mother Jayammal, daughter of Vina Dhanammal, and T. Balasaraswati his sister; when he was about nine years old he studied flute as a Sishya of Sangita Kalanidhi Tiruppamburam N. Swaminatha Pillai; served as Head of the Department of Indian Music, University of Madras; has been playing a significant role in teaching and performing Karnatic music abroad, particularly in the United States where he lives and works; recipient of a Doctoral Degree in ethnomusicology (1975) from the Wesleyan University which he now serves as an artiste-in-residence; has trained many distinguished musicians like the late Jon Higgins; recipient of the Sangeet Natak Akademi Award for Karnatic instrumental music in 1987.

The President of the Sadas, Dr. Balamurali Krishna, conferred the title of ‘Sangita Kalanidhi’ on Vidwan T. Viswanathan and presented him with the Sanad and the Insignia of the title.

T. T. Vasu, President of the Music Academy, presented to Vidwan T. Viswanathan a chqae for Rs. 5000, being the interest
from an endowment made by Sri C. V. Narasimhan in the name of his Guru Sangita Kalanidhi Musiri Subrahmanya Iyer to be awarded to the President of each year's conference of the Music Academy.

V. Subrahmanyam, Academy Secretary, presented Vidwan Kalakkad S. Ramanarayana Iyer who had been selected for the award of the certificate of merit and T. T. K. Memorial Award.

CERTIFICATE OF MERIT
AND
T. T. K. MEMORIAL AWARD

VIDWAN KALAKKAD S. RAMANARAYANA AIYER

Born in 1910 at Kalakkad, Tirunelveli District; parents N. Subbaiah Bhagavatar and Meenakshi Ammal; had his initial training in vocal music under his father and later advanced training from Mannargudi Swaminatha Iyer and Mudikondan Sabhapati Iyer; has to his credit a long and distinguished career as a performing musician; has set to music many slokas, lyrics and devotional poems; has been honoured by many institutions and is the Asthana Vidwan of the Sringeri Peetham.
The President of the Sadas awarded to Vidwan Ramanarayana Iyer the certificate of merit and T. T. K. memorial award.

S. Natarajan, Academy Secretary, presented Vidushi Kalpakam Swaminathan who had been selected for the award of the certificate of merit and T. T. K. Memorial Award.

CERTIFICATE OF MERIT
AND
T. T. K. MEMORIAL AWARD

VIDUSHI KALPAKAM SWAMINATHAN

Born in 1922 in Sethalapatti village in Thanjavur District; learnt music initially from her mother Abhayambal and later from Anantakrishna Iyer (Veena), Musiri Subrahmanya Iyer (Vocal), Budalur Krishnamurti Sastri and T. L. Venkatarama Iyer; achieved distinction in playing the Veena in the Thanjavur style; well-trained in vocal music also; has been in the performing and teaching professions for four decades; recipient of the Kalaimamani title from the Tamil Nadu Government.
The President of the Sadas awarded to Vidushi Kalpakam Swaminathan the certificate of merit and the T. T. K. memorial Award.

Dr. M. Balamurali Krishna than delivered his address a summary of which is furnished below:

"Tradition in music should not be a 'touch-me-not' to some sections of the people, it should not also be viewed as an art piece in a museum. There was no need to talk about the upkeep of its purity for, any common musician should have known the fundamentals of tradition and purity without which one could not achieve the ability to perform or get any recognition.

Traditions had never posed obstructions to new additions to any art form. As newer innovations would not fade out the purity of any art form, doyens should pursue innovations and add new dimensions to art forms. However, the fundamentals of traditions and the purity of art should always be kept up".

Thanking the Music Academy for the honour done to him Vidwan T. Viswanathan said:


It is my privilege to stand before this august gathering for the investiture with the Academy Birudu, Sangita Kalanidhi by a musical V. I. P. whose career has been a never-ending round of victories as a vocalist, viola player, stage and screen star composer, in the multi lingual Kurukshetra star war of music. My visit to India apparently for participation in the 62nd Music Academy Festival has been a real home-coming in more senses than one. In fact I was feeling desolate without the welcoming
arms of my mother, sister and brothers but the uniform affection and courtesy of every single member of the Music Academy at every level, the co-operation of the Vidwans and Vidushis, the rasikas, the Hon. Secretaries the Office Staff and the librarian the Volunteers have restored the long lost Paradise of homely atmosphere and warmth and now it would be hard for me to tear myself away even though I am going back to my wife, niece and children in the U. S. A.

It would be invidious and almost impossible to single out or enumerate the members individually for expressing my gratitude for the investiture of the coveted title, Sangita Kalanidhi which in reality is the starting point of my gurukulavasam as a citizen of the world.

The Wesleyan University, where I am currently employed as teacher, is truly my novitiate as a citizen of the world.

The ground work for all this honour has been laid by my illustrious forbears particularly my grand-mother, mother, elder sister and my revered guru Sri Swaminatha Pillai and to them belongs all the glory and honour of tonight’s “BIRUDU”.

The Press, the A. I. R. and the T. V. have also laid me under a deep debt of gratitude.

Rather than stumbling into the names of individuals or groups, for expressing my gratitude, I would prefer to follow the footsteps of the Saint of Tiruyaiyaru and put it in a nutshell as “Endaro mahanubhavalu andariki vandanamu”, and of Sundaramurthi Nayanar, ஐந்து குரு நாயனார்.

I would like to express my gratitude to those who welcomed me with open arms and with warm hospitality outside the Academy as well.
How can I repay the Academy with concrete expression of gratitude? The Academy has the right to call "Open Sesame" to the vaults of our dhanam (repertoire). As and when possible when I am here in India my services will be available as daanam to deserving students to learn worthwhile compositions.

Namaskaram.

The following messages had been received felicitating Vidwan Viswanathan.

From the Students of Dr. Viswanathan, Wesleyan University Middletown:
“Sadas Greetings Congratulations to Sangita Kalanidhi Sri Viswanathan.”

From Robert E. Brown, San Diego, California:
“Best wishes for the 62nd Conference and Congratulations to President T. Viswanathan who has done so much for South Indian Music in America over the past 30 years.”

From Harold Powers, Prof. of Music, Princeton University:
“The Academy does honour to you and to Art in recognizing for the third time six generations of arts is on the 50th Anniversary of the passing of a monumental link to the origin of the great tradition of Karnatic music. I wish I were present.”

From Robert Garfias, United States National Council on the Arts:
“My warmest wishes for a successful 62nd Conference. I regret that I cannot join you on this happy occasion and assist my dear friend and colleague Dr. T. Viswanathan.”
"Sad to miss the Sadas. Send heartfelt felicitations to you and Anniversary wishes to Academy. Love."

"Congratulations to the Academy on its choice and to Sangeeta Kalanidhi T. Viswanathan for his artistic achievements. A teacher and link to the great Carnatic tradition."
COMMENTS OF CONFERENCE PRESIDENT
T. VISWANATHAN DURING LECTURE
DEMONSTRATIONS OF THE 62nd CONFERENCE

Dec. 20, 1988 PROF : V. K. AGARWAL.

After the 16th century the South had radically changed the raga and talā system asserting at the same time that it is conservative and very true to ancient tradition. In the South it is form-oriented (because of the Bhakti movement) and tends to keep a faster pace ignoring the gradual development of alapana. But the development of Hindusthani alapana even today is in gradual stages.

B. RAJAM AYYAR.

Different schools should co-exist and differences of opinion should be encouraged because only competition will lead to improvement. While talking about Subba-rama Dikshitar’s magnum opus (Sangita Sampradaya Pradarsini) he drew attention to the contradiction in delineation of raga lakshana and the contents of the compositions because he was trying to compromise between ancient treatises and the lakshya of his time.

TRICHY SANKARAN.

Complimenting Sankaran’s rhythmic accompaniment to Tiruppugazh in Palani Subramania Pillai style, the President recalled Bala’s introducing Tiruppugazh as background for alarippu. The Alathoor sampradaya was well executed by Alathoor Subbaiyer’s son Venkataraman. Naina Pillai set music to a number of Tiruppugazh hymns and propagated them in his concerts-
The Annamalai University has published 100 of these hymns with swara notation.

Dec. 21. PANDURANG PARATE.

In a reminiscent mood he recalled the delightful performance by Annapurna Ravi Shankar on the Sur Bahar.

Devagandhari reminded him of Guru Swaminatha Pillai’s handling of Dikshitar’s “Kshitijaramanam” and Gopalakrishna Bharati’s “Enneramum.” He illustrated his own point how the raga was another specimen of the variety which defies scalar structure (i.e. Arohana and Avarohana).

Dec. 22. BLAISE CALAME.

The violin reminds us of our gratitude to the Islamic world for their gift of double-reed wind instrument, and the genre of bowed lute to both East and West.

While complimenting Rama Ravi’s paper on gamakas he invited her to demonstrate the different gamaka shapes from the chitta-swaras of the Kriti “Gajavadana” of Ettendra Maharaja.

Dec. 24. REVATHY RATNASWAMY.

The Bhajans illustrated by Revathy Ratnaswamy constituted a real contribution to national integration because a musician from Tamilnad settled in (Telugu) Andhrapradesh sang the bhajans of Maharaja Swati Tirunal of Kerala in Sanskrit and other languages in both Hindusthani and Karnatic ragas.
Dec. 25. While complimenting Rajsri Gautam, the President stressed the importance of the Sringara rasa of the padas bequeathed by bhakta siromanis like Kshetrajna, the Nayanmars, the Alwars, Manikkavachagar and the Tamil pada composers. He appealed that these madhura bhakti compositions like padas should be understood in the context of human behaviour for they contain nothing more than what is happening in the mundane world in terms of nayaka-nayaki emotions.

Dec. 27. STUDENTS OF MADRAS UNIVERSITY.
He was happy that the research students of the Madras University and the College students of the Q.M.C. presented their devotional songs distinguishing themselves as performers also.

TANJAVUR SANKARA AYYAR and K. V. NARAYANASWAMI.
While appreciating the educative exposition of Pallavis based on kriti texts, the President recalled the lyrical pallavi from padams handled by Tirukkodikkaval Krishna Ayyar and Trichy Govindaswamy Pillai and illustrated another pallavi which combined both lyricism and rhythmic complexity (in Guru Swaminatha Pillai’s footsteps).

Dec. 28. Students of Q. M. C. (Please see comments on December 27th).

M. K. SAROJA.
While complimenting Saroja Khokar’s abhinaya for Tamil devotional hymns, the President cited the TIRUTTAAALAJATHI in Tirugnanasambandar’s Vyazhakkurunjippam (Saurashtram) BANDATTAL VANDEPPAAL. Because of its metrical structure Kanjeevaram Naina Pillai included it in his concert repertoire.
Dec. 29. RAJALAKSHMI SANTHANAM.

Complimenting Rajalakshmi Santanam on her talk on the contribution of the Haridasas, the President appealed to scholars to find out the original number of swaravalis and gitams composed by Purandaradasa, the Pitahmaha of Karnatic music.

Dec. 30. While commenting on Nookala Chinna Satyanarayana Viswanathan stressed the difference between descriptive and prescriptive notation and illustrated by singing the opening phrase of Viriboni varnam with different possible interpretations.
The Bhakta and External Worship

ŚRI TYĀGARĀJA’S UTSAVA SAMPRADĀYA
SONGS

INNER AND OUTER WORSHIP—A NECESSARY CONFLICT?

DR. WILLIAM J. JACKSON

How are we to understand the seeming conflict which appears to the logical mind when confronted with Śri Tyāgarāja’s songs which are used specifically for ritual worship using external objects, songs praising internal worship, and also songs which are critical of some kinds of ritual and of hypocritical religious show?

For example there is the lavish and elaborate praise of external worship in such songs as Dorakunā ituvanta

Can anyone easily find worship like this?
Can brahmans or gods who have done only a bit of tapas have access to such lovely worship?
Tumburu and Narada elaborately perform songs about God’s fine qualities; other devotees, With Ambariṣa in the lead, chant divine names And they make cascades of white jasminelike flowers . . . Bimba-lipped divine courtesans, their plaited tresses like swarming bees, perform enchanting dances Brahmā and Indra and the gods on either side, They praise the glories of the Lord’s dynasty: The celestial’s wives golden bangles jingle As they wave their chowries, their gem necklaces swinging. . . . Ah, to see the Lord, seated there On the couch of the cosmic serpent which they swing—Can anyone find such divine worship as this?
His body brilliant as a sapphire shining
in resplendent golden clothes, the toenails
of his feet glow like little moonlets.

On his arms gleaming bracelets, jewelry made
of diamonds, blaze, and pearl necklaces
adorn his chest, and he wears fitting ornaments
on his shoulders and ears.

The praise of splendor and beauty connected with ritual worship continues to accumulate details of glory.

But, as we saw in Paripālaya ("Protect"), Tyāgarāja sometimes sang of internalization of worship: the sanctified body, mind, thought, love, song and so on, become the temple and the accouterments of worship; while in many songs hypocritical worship is condemned. In Yajñādulu ("Ritual worshippers") Tyāgarāja is at his most vituperous, asking, "Are there any bigger fools than those (ritual worshippers) who praise animal sacrifices as good?"

While these three songs are not really in conflict with one another, they do emphasize different values and orientations to worship.

Socioreligious factors enter into the composition of different kinds of songs. Tyāgarāja, the bhakta, was a member of a Telugu brāhman family, and part of a larger Hindu community, and hence at times practised external worship as a social religious act. (We have seen that some smārta saints composed songs for bhajana meetings to encourage religious devotion in others). Furthermore, practitioners of inner worship may also practice outer ritual for the experience of acting out their own deepest beliefs and relationships, and even amidst the most elaborate of ceremonies there may be an interiorization of the deepest sort. Interiorization is a matter of contemplative concentration, not necessarily solitude. Finally, external worship, such as bhajana singing may be seen as a preparation for meditation.

The question of inner and outer worship is of interest in the study of Indian bhakti and religious devotion in general. In some cases it would seem that one of the concerns of bhakti has been
that the worshipping person should not be an alter ego of his or her usual self, but that the usual, everyday self should relate to the Lord in a natural way.

The shift from Sanskrit to vernacular tongues in the writing of religious works occurred between the sixth and ninth centuries A.D., exemplifying this tendency. In this movement we see an urge toward the destruction of the ultimate dichotomy of everyday life and religion, and the attainment of a unified identity. The *sahaja* ("together from birth" or "inborn, natural") path is an ideal which Cândidâs and others attempted to realize in this effort.

Yet, for many people the spiritualization of all of life is beyond possibility. For many people there are practical or social reasons why religion should be different from everyday life. There is a need that the person involved in worship be an alter ego of the "normal" self. The secular person needs an outlet, needs the potentiality of having a religious self which can emerge at ritual moments. To experience the difference between everyday life and the realm of religious experiences a different language than is ordinarily used, and a different identity to be taken on, may be advantageous. The charm and mystery of ancient languages—Sanskrit, Hebrew, Latin—are well known. Glossalalia is also a tongue of the religious alter ego, a token of the beyond. Perhaps to many living in Tamil Nadu today Tyâgarâja's Telugu songs provide a form of religious worship which is both other than everyday expression and yet familiar, intimate; hence their dynamism, is a power for an ancient faith.

Believing in inner devotion, and practising it for a lifetime are activities not necessarily in contradiction with being a public singer. A public singer, such as Tyâgarâja, may still place primacy of importance on the attitude within, rather than on the outer appearance. He may sing in the streets to collect rice, may conduct *bhajana* sessions in his home and worship there his images of God, and if a question arises and a choice must be made, the genuineness, the sincerity of feeling is to be adhered to rather than the outer form, or the appearance which may be hypocritical. Oral tradition
has it that Tyāgarāja sang in a semi-trance state, even when listeners were present. He lost himself in his music, whether kritis or kirtanas, alone, with disciples, or in public.6

Tyāgarāja was not averse to festive ritual songs, but seems to have delighted in them, as had the ideal bhaktas of the past, such as Purandaradāsa, composing lālis (ritual lullabies) and jōjōs (songs for the child Krishna or Rāma being swung on a swing), kālyāna (wedding) songs and maṅгалas (songs of auspiciousness sung at the end of a ritual, usually accompanied by the waving of a camphor flame).

TYAGARĀJA AS PROMOTER OF EXTERNAL WORSHIP

In Tyāgarāja’s time, the bhajana sampradāya, a traditional program of songs sung by bhaktas was popular, and receiving further impetus from such enthusiasts as Sadguru Svāmi, who was based in nearby Marudanallur, and Upaniṣad Brāham, based in Kaṇcipuram, northwest of Madras. In Tiruvaiyāru, Tyāgarāja’s own home was the site of regular bhajana meetings. The songs sung at these meetings were kirtanas (or sankirtanas as they are called in the Bhakti texts), composed by such saints as Purandaradāsa (the Kannada wandering composer who died in 1764), and Bhadracala Ramadāsa (the Telugu saint musician who lived from 1620 to 1688) as well as by contemporary local composers. Besides these musical gatherings there were special festival days, occasions on which utsava (“feast, festivity, merriment”) sampradāya (“tradition”) songs were sung. For example, on the day dedicated to the celebration of Rāma’s birthday, special ceremonial songs were sung in the household of Tyāgarāja’s parents, and later, when Tyāgarāja was married, in his own home. For these occasions Tyāgarāja composed his own songs of worship. These ritual pieces reflect the dual nature of regnant Rāma, who is both divine and a king of the Ikṣvāku line, and hence they employ symbolism associated with courtly matters as well as South Indian temple worship.

There is nothing to substantiate Lakshmana Pillai’s assertion7 that all of the utsava sampradāya and other kirtanas were written early in Tyāgarāja’s career, while all the more sophisticated kritis
were products of Tyāgaraja's later years. A number of musicologists have disputed it. A simple song may be written by an elderly composer, and a young composer may write a complex piece to prove himself.

The kīrtana (as differentiated from the kriti) is usually sung by a group of bhaktas. Usually the pallavi is sung as the refrain by the group, after each caraṇam is sung by the leader. Many of Tyāgarāja's kīrtanas are of the divyamāna ("divine name") variety—doxologies praising epithets of Rāma. Most of these kīrtanas are comparatively simple, musically-speaking, with one note per syllable of text, and composed within a single octave.

An example of the divyamāna kīrtana type is Namo namo raghava-vāya, held by some to have been Tyāgarāja's first song.

P. Glory be, glory be to Rāghava Rāma
C. 1. Lord adored by the sage Śuka; Friend of the poor
    Ocean of mercy to all the world (Glory. . . .)
C. 2. Bright as many suns ridding us of sin
    You are the wonderful poets' Guardian (Glory. . . .)
C. 3. The Wish-fulfilling tree of faithful creatures
    Brahmā's, Śiva's, all gods' Teacher (Glory. . . .)
C. 4. You are the poor multitude's Savior:
    You are the Brilliant, the demon's slayer (Glory. . . .)
C. 5. You who have given us life and health, sleep
    On the air-fed serpent on the milky deeps (Glory. . . .)
C. 6. O charming little fresh-butter thief
    Witness of the worlds for eternity (Glory. . . .)
C. 7. Your arm like an elephant's trunk in might
    Your arrow slew Subāhu the demon (who disturbed
    Viśvamitra's sacrifice) (Glory. . . .)
C. 8. O Lord whom Tyāgarāja is worshipfully serving
    Protector of the elephant-king (Glory be. . . .)
The rāga and tāla of this song are borrowed from folk sources. A number of Tyāgarāja kīrtanas are based on folk melodies, although some musicologists insist that in his classicization of the tunes (i.e., the shaping of material to make it conform to classical forms and rules) Tyāgarāja has greatly transformed them. Other musicologists see the use of folk tunes not so much as a practice which indebted Tyāgarāja to his sources as it was the saving or "immortalizing" of those tunes by Tyāgarāja, who gave them new meaning with his lyrics and upgraded them to a classical art form. No detailed article exists on the folk music sources found in Tyāgarāja songs. South Indian musicologists in general seem to value classical music so highly that other forms of music seem to them to be unworthy of serious attention from them. The idea that the Rig Veda was set to folk music in the Sāma Veda, or that Tyāgarāja seems to have loved, learned from, and employed folk melodies, women's songs, etc., is not appealing to most upper class connoisseurs. Sometimes it seems to be an embarrassment to them.

Of the 27 utsava sampradāya kīrtanas listed in Kalluri Veerabhadra Sastri's collection at least 12 are based on traditional folk tunes. A couple of them are traditional forms based on previous composer's works.

SONGS OF THE WELL-ENSHRINED

The utsava sampradāya songs, a sequence of pieces sung in festive ritual worship, were composed primarily for worship in Tyāgarāja's own home, like his divyanāma kīrtanas, and they have enjoyed immense popularity, and continue to be widely sung in South Indian bhajana meetings and homes. Some of Tyāgarāja's disciples specialized in learning his kīrtanas exclusively. (Utsava sampradāya is a category designated by tradition and used by collectors and editors, such as Kalluri Veerabhadra Sastri.)

The utsava sampradāya songs are not translated, commented upon or discussed as much as the more sophisticated art songs of Tyāgarāja. Perhaps this is because scholars and musicologists are intellectually oriented to investigate complexity, and these
disarmingly childlike bhakti songs are more popular among women and the unlettered. The singing of these songs while dressing, feeding, and offering flowers and other items to the image of God induce a childlike revery. Like a child immersed in playing with dolls, the worshipper imagines the Lord is holding court, or that the marriage of Sītā and Rāma is occurring directly before him or her. Yet, even when bhakti is expressed in childlike simplicity, the student of religion must strive to understand and appreciate it and its depths and implications. That Tyāgarāja was capable of such sincere simplicity is evidence of a facet of his character. So is the fact that even if concert musicians stopped singing the saint’s songs he would continue to live on in the countryside in the homes of devout worshippers. Tyāgarāja adopted folk elements in his songs, and the folk adopted him as one of their own.

EXAMPLES OF UTSAVA SAMPRADĀYA SONGS

The first song of the utsava sampradāya group is Heccarikaga:

P. Carefully, carefully come, O Rāmacandra
   Ocean of good qualities! Come to us carefully

A. Father of the love-god who has a sugarcane bow,
   Protector of Indra (Carefully come. . . .)

C. 1. Seeing You in Your brilliantly shining gold crown
   Your dangling earrings sparkling beautifully
   And Your jingling pair of lovely anklets, Śaṅkara
   And other seers were transported with bliss
   (Carefully. . . .)

C. 2. Ropes of pearls upon Your chest, on either side
   Of You Brahmā and Indra sing Your praise. . . . Slowly
   On the jewel-studded steps, listening to the singing
   Strings of the vīnā, moving in festive delight
   (Carefully. . . .)

C. 3. Your sister is coming to see You, in her hand
   Is a parrot which sings Your glories which delight
   The mind; the celestials shower plenty of flowers
   So that noble Tyāgarāja sees You drenched with beauty (Carefully. . . .)
Though the root of the adverb which opens this song heccarikagā (-gā is an adverbial ending equivalent of -ly in English) is usually associated with greatness the word heccarika also means "warning, encouragement." Hence the opening word could mean "with all your greatness," or "with caution."

T. S. Parthasarathy interprets it in the latter way and believes this kirtana is similar to old Sanskrit Suprabhātam (literally "well-lit dawn" or beautiful daybreak") songs which coax the Lord to come carefully, and similar to Tamil verses by Ālvārs which, anxious about warding off "the evil eye" (a curse or inauspicious wish by an enemy), warn the Lord to come carefully. Likewise, in the Bhajana Ratnakara, a collection of songs from the bhajana sampradāya, there is a Telugu song beginning with the word Heccarika. This is a folk song popular at village weddings. The same pattern is followed, the encouraging of the deity to come carefully, the description of decorations. The folk song, which is signatureless, is in the same rāga and tāla as Tyāgarāja’s song.

The words and music of this song are meant to conjure up beauty, glory, opulence, brilliance—both royal and divine—in order to complement the decorated image which is the focus of attention while singing. The tune is a bhajana tune which Tyāgarāja inherited, the mātu (words) being more important than the dhautu (music) in this case. There are end-rhymes throughout to help singers remember the lines, with the pattern AAA BBBB CCCC DDDD, matching the simple ideas presented. The song is a glorification of Rāma’s splendour, intended to evoke religious awe.

In another kirtana we find a description of Rāma as the Lord with the bow in his hand, in his court. In this ideal court, where virtuous souls are welcome, golden-clothed Rāma, with Sītā and others, having eaten from the offerings presented, is enjoying the sage Sanaka’s Vedic chants, as well as the fragrances in the air, and the celestial damsels performing dances. The sages and gods are present, Sītā is applying sandalwood paste to Rāma, who is sitting in court granting boons, while Tyāgarāja occasionally offers pan leaves to him. Tyāgarāja seems to delight in conjuring
up these scenes of royal pomp and luxury, and the convention of signing one's mudra obliges him to include himself in the scene, at Rāma's feet.

In another song Rāma is depicted in a series of epithets: "Ever-smiling stealer of my heart, Champion of the cosmos, Lord of Sītā, God of gods, Divine Beauty... Reservoir of Wisdom... Dispeller of ignorance's darkness, Great Lord who gives the grace of dharma and the other goals of life including mokṣa (liberation)... in the last caraṇam Tyāgarāja promises: "Wisely, I shall worship you often according to the prescribed methods." No doubt this personal note is as much an encouragement to listeners to worship faithfully as it is a vow made by the saint.

In a brief song which is part of the utsava sampradāya sequence, Rāma is offered milk, and implored to accept butter and milk prepared by Sītā, 'and cakes which will satisfy the six varieties of taste; enjoy them... O Lord adored by Tyāgarāja.' In festival ceremonies milk products are offered to the images while the bhakta sings this song.

A favourite song type of the utsava sampradāya sequence is the lāli song, which is sung while swinging the deity ceremonially. Annamācārya, Purandaradāsa and Bhadracala Rāmadāsa have left similar compositions, some of which are still popular in Andhra Pradesh, Karnāṭaka, and Tamil Nadu. The lāli is a lullaby or cradle song. (It is interesting that the English word lallation is from the Latin lallare "to sing lalla or lullaby." The English word "lull," like the Telugu lali, is a soothing sound, an onomatopoetic coinciding of meaning and sound.) In one song Tyāgarāja pictures Rāma enjoying a swing at the center of a durbar hall decorated with the nine precious gems, surrounded by the gods and by the meditating sages whom he protects; Rāma is observing the congregation, and listening to the bhāgavatas and celestial ladies singing praise.

In Rāma Śrī Rāmā Tyāgarāja asks Rāma to enjoy swinging on Ādiśeṣa, the cosmic serpent couch of Viṣṇu, and he asks to be blessed. Tyāgarāja says he will rock the Lord, worship him in
solitude, and delight in the Lord’s presence. He promises he will offer cream, butter and milk, spread jasmine flowers for a bed, and offer betel leaves, and asks that the Lord look with mercy and place his feet on Tyāgarāja’s bosom. In this image of loving contact the tender bosom represents the heart, the Lord’s feet the contact point of the Lord’s image. This same plea is found in the Bhāgavata Purāṇa.

In another lāli song it is said that true bhajana is the path to the Lord, and in yet another Tyāgarāja dramatically depicts himself as calling to the child Rāma, who is hiding. This song in fifteen caranams pleads with the red-eyed and perspiring boy who has been harassed by his playmates to come to the swing. Here Tyāgarāja sympathizes with the divine child Rāma, whose pearls have become tangled, and whose anklets have left an impression on his ankles. When Tyāgarāja catches the child, the playmates of Rāma surround him, he says, but they do not seem to know who Rāma really is—the Cosmic Witness. This is an unusual song, in which the Lord, whom Tyāgarāja usually begs for pity, is pitied by the saint. It is a lāli (lullaby) song of the adhyātma variety; that is, the child Rāma is perceived as being the transcendental reality, though Tyāgarāja seems to feel that he alone is aware of it.

Not all of the utṣava sampradāya songs depict Rāma as a child; some are wedding songs celebrating the marriage of Sita and Rāma, and some are ārati (camphor offering) or maṅgala songs.

These songs are still popularly sung at religious functions.

A number of songs implore the deity to take his rest. These are called pavvalimpu songs, and with them the deity is ritually put to sleep. Usually these songs are sung late at night:

P. Lie down and take your rest from weariness
A. Having released me from my sins
   which otherwise would not come undone
   O Universal Monarch, Ayodhya Rāma
P. Lie down and take your rest from weariness
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C. Seeing the pitiable state of Brahmā
   You, being born as the Star of the solar race
   Going to the forest with lotus-eved Sītā,
   Killing the deer, putting down the pride
   of Rāvaṇa the fool, You gave golden Lanka
   to Vibhiṣaṇa, who had no doubts; spotless Lord
   You saved the gods; Rāma, adored by Tyāgarāja

P. Lie down and take your rest from weariness.³⁷

This song is also a *samkṣepa Rāmāyaṇa kīrtana* (miniature Rāmāyaṇa song), a type of which Tyāgarāja composed several.³⁸

Another song, said to have been written in Śrīraṅgam, pertains to a procession during an annual ten day utsava. At this time the deity is taken from the temple and paraded through the streets, atop a different mount each day, with as much pomp as a royal procession. On the day celebrated in the following song the mount is a wooden horse. The song is an enthusiastic description begin­ning with an exclamatory *rārē* meaning "O come!" or "Hey, come here!"

P. The king is coming now, let’s get a look—come on!
   See the muskmark on his forehead—
   the King of the world-stage!

A. He’s coming riding on his horse; emperors
   attend him; he’s wearing sacred ornaments
   —the nine blazing gems! (The king. . . .)

C. He parades up Citra Street which gleams
   with the Goddess Prosperity!
   Here in Śrīraṅgam on the holy Kāvēri banks
   with great fun and festivities,
   And the celestials, gazing upon this pageant
   of piety, worship affectionately
   with flowers, thinking, when Tyāgarāja sings:

P. The King is coming now, let’s get a look—come on! ³⁹
Yet another song summarizes some of the elements of external worship, still dwelling on the images of Rāma's royalty. *Koluvu* the first word in the *pallavi* means both "service" and "a hall of audience" or court. Thus, the first line may be translated: "Is this not fitting service, O Lord with bow in hand ", or "Is this not a proper hall of audience, O Lord. . . ." Hence a loose translation, combining both worship and court seems necessary:

P. Aren't you well enshrined, holding court here, 
   O archer king divine!

A. Are you any more accessible to four-headed Brahmā, 
To the Goddess of Speech, to Rukmini, Krishna's queen, 
To Pārvati, to Sītā, or to Laksmaṇa?  

P. Aren't you well enshrined, holding court here, 
   O archer king divine?

C. 1. In the predawn hours having taken up 
   the glowing *tambura*, singing harmoniously 
   Your glories, I would feed you milk till you're filled 
   Good Lord, tree fulfilling the sheltered's wishes!

C. 2. Do you hear how at noontide, having lovingly bathed 
   my Lord in rosewater, having served sacred dishes 
   To my great Lord, offering sweet-scented pan leaves, 
   betel-nut and lime, I would worship ceaselessly!

C. 3. The devotees, having assembled, after offering great 
   elaborate melodies, and simpler delicate ones, 
   along with the waving of the flame, 
   quickly put Lord Hari to sleep 
   On a petal bed, with lulling lullabies; then 
   Tyāgarāja would sing the song of awakening 
   to the sweet-faced Lord. . . .

P. Aren't you well enshrined, holding court here 
   O archer king divine?
"Is this not fitting service, O Kodandapāni?" Tyāgarāja asks, as if proud of his worship indeed, in these kīrtanas we see a Tyāgarāja who delights in the beauties of ritual worship, in the festivities of domestic and public celebrations. In these songs he acts out the drama of serving his divine king, pleasing him with offerings. In so doing he gives access to other devotees imaginatively by artistically vivifying the scene. His enjoyment of the colourful bhakti customs and practices is also reflected throughout the Naukā Caritra.

Some of the most exquisite melodies ever composed by Tyāgarāja are to be found among his Divyamā and Utsava Sampradāya kritis... The tunes are simple, the saṅgatis few, but there is a perfect blending of melody, rhythm and sāhitya that melts one's heart," according to S. Y. Krishnaswamy. The popularity of these songs is a testimony to their lively charm. They are Tyāgarāja's tribute to folk worship as well as a veneration of King Rāma.

TIGERS IN COWS' SKINS, CORPSES IN JEWELLED TURBANS: HYPOCRITICAL EXTERNAL WORSHIP CONDEMNED

The affirmation of certain bhakti attitudes and practices implies the negation of others. Sincerity and adherence to spiritual values are inconsistent with hypocrisy and worldliness, for example. Accordingly, Tyāgarāja composed a number of songs critical of false devotion.

The Bhagavad Gītā includes verses critical of those who seek to attain joy, power and heaven through Vedic ritual acts and condemns the hypocritically religious in several other verses.

Purandaradāsa wrote many songs critical of external devotion performed with the intention of impressing others. One example will demonstrate the probability of his influence upon Tyāgarāja's lyrics in this regard.

The pallavi of one of Purandaradāsa's songs is an exclamation: "This is just belly-vairāgya!" (i.e., a show of dispassion or
nonattachment for the sake of filling the stomach with food.)

"There is not even a little devotion to our Lord Padmanābha." (Padmanābha is a name of Viṣṇu literally, "he from whose navel the lotus grew.") The caranams describe in more detail the religious actions done with an ulterior motive by hypocrites; they are said to wake up at dawn, shivering with cold, to plunge into the river, filled with pride, jealousy, and other sins within; they return to the shore,—all to impress the people there! Further, the hypocrites are depicted with japamāla (prayer beads) in their hands, mantras (mystic syllables) in their mouths, covering their faces with a cloth like a curtain, thinking in their minds of other men's women and other men's wealth, yet appearing to be people of great renunciation. "They get a copper and brass idol from the coppersmith's shop, and competing with others they light many lamps, and, practising cheating they perform a grand worship in public. This is just belly-vairāgya." The song goes on to detail how the hypocrites impress others so that they think "'There is no equal to this man in intelligence!' But it is an ostentation, like a man dressed up like a dancing girl, and it is merely knowledge for the sake of getting edibles. Though egotistical they feign humility and surrender."47"

Tyāgarāja describes similar hypocrites in a song 48 which has the refrain "They cannot know, O Rāma, the way of devotion.' These people, he says, can only wander over the earth and babble (literally kalavariṇcu also means to talk in one's sleep or have a nightmare). Tyāgarāja has combined in one caranam a number of the same hypocritical acts as the dāsa composer listed: "Rising at dawn, immersing themselves in water, smearing themselves with ashes, they count upon their fingers and try to act praiseworthy—it is all just for the acquisition of money—They cannot know the way of devotion, O Rāma."

In another rhetorical question Tyāgarāja sings:

O Sītā-Rāma, will people without love
for you know the flavour of your name?

O Sītā-Rāma, will a man dressed up as a dancing girl
know very much about the behavior
of a chaste lady? Even so,
O Sītā-Rāma, will people without love for You know the flavour of your name?

Is it a joy to give out good advice to another, when one does not understand what one's own well-being is? If a terrible tiger puts on the guise of a cow, will it have any milk for a child, O Lord adored by Tyāgarāja? O Sītā-Rāma, will people without love for you know the flavour of your name? O Sītā-Rāma!"

The man disguised as a woman, mentioned in the anupallavi, is by definition an imposter, and serves as the image of the ignorant hypocrite for both Tyāgarāja and Purandaradāsa. The "tiger in a cow's skin" image is based on a proverbial expression which is found in the Pañcasāstra. On the surface this song is a complaint to Rāma, but in it we hear the voice of Tyāgarāja the reformer, singing a warning to gullible people and admonishing bhaktas to be self-critical and to practice devotion inwardly and not for show or gain.

In the previous song, love (prēma) is spoken of as the touchstone of bhakti. In another song Tyāgarāja spells out what is not on the elevated plane of true devotion (sad-bhakti). Here it is said that loving devotion is the true high status, not scholarship in the Vedas, Śāstras and Upaniṣads without knowing their essence; not possessing money, wife, sons, home, wealth and the ability to hobnob with crowned heads. Tyāgarāja also declares that this true devotion is better than having powers, such as the ability to become atomic in size and to terrorize the worlds (—an apt image in the modern world). It is also said to be of greater value than the pleasure obtained through sacrifices performed out of desire.

Evidently Tyāgarāja did not feel himself to be guilty of using religion to gain comforts in life. In a song which expresses the feeling of persecution, he protests his own innocence, and asks, among other things, "Did I ever praise others to fill my own one-span-long stomach?" (One span is the measurement from the
In his feeling of innocence and self-sacrifice Tyāgarāja felt enough righteousness to criticize others. For example, in almost mocking tones he describes the lost souls who trudge and trudge, but never reach the capital city of Rāma's rule. In order to meet the Companion of the Daughter of Earth, Rāma who shines, the Full One, the Delight of the soul, they trudge along, seeking the city of Ayodhyā—but they can not find it. Why? Because, though they meditatively "close and open their eyes, clasp the sacred thread" it is all a subterfuge for external appearance's sake: "Without knowing the mystical kingdom beyond birth and death—they (hypocritically) praise the Lord adored by Tyāgarāja. Trudging and trudging, they seek the city of Ayodhyā—but they can not find it." Sadaśiva Brahмendra, another influence on Tyāgarāja, wrote a similar song, about Rāma playing in the heart, and about the dāhāryodhyā, city of Ayodhyā ("the impregnable") which is dāhara, the ethereal center of the heart.

Similarly, in another kriti, Tyāgarāja raises the question, "If one is not able to restrain the mind, what good does it do to ring sweet bells or offer pājā flowers? How will one be saved by a bath in the Kāvēri or Ganges if one has become swollen with arrogance? If a soma-vāji's (a soma sacrifice offerer's) wife is full of desire for a handsome lov'r, will the soma-vāji be able to attain heaven? If a lustful, angry man performs tapas (austerity) will it protect or save him?" The divided person, with worldly actions and professed spiritual ideals, is pictured as doomed to miss the mark.

Tyāgarāja pursues a similar line of thought about the inadequacy of external acts and appearances in an argument composed of a series of lively natural images in yet another song. In this song, which seems intent on proving that true devotion is no coincidence, but the result of striving and conscious dedication, he asks: "Though fish may dive, is that act an ablution; cranes may shut their eyes, but does this mean they meditate? Goats eat leaves, but does this mean they fast? Birds pass in the sky; does that make them the sun or moon? If worldlings happen to be in a cave does that make them sages? Monkeys live in the forest; are they therefore vanavāsins? (forest-dwelling religious recluses). If jaṅgamās
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(a Saivite sect) do not speak are they maunis (sages who have taken a vow of silence)? Children may run nude, but are they digambaras ("sky-clad"—naked ascetics)? Tyāgarāja concludes that the devotion of Rāma’s real bhaktas is recognized by people as genuine.⁵⁶

Not only are religious pretensions condemned in Tyāgarāja’s songs; musical hypocrites also come in for their share of astringent criticism. In one kriti⁵⁷ the saint complains:

P. They chatter and blabber,
pretending they’re topnotch experts
in melody and cadence, but
A. They don’t have the slightest knowledge
of the distinctions between
Rāga notes and mūrcchana!"⁵⁸
C. These people have no eagerness, no burning thirst
to know that the sounds arising from the body
Are the very manifestation of the divine Om, and
they are a nuisance, vexing others, O Lord adored
by Tyāgarāja. (They chatter and blabber. . . .)

To act without feeling, to speak without knowing, to be concerned with the externals without caring about the meaning—these are activities again and again roundly condemned by Tyāgarāja. In some songs he is almost violent in the vehemence of his insults: "To sing bhajanas without a pure mind is to live the life of a pig," he exclaims.⁵⁹ Elsewhere he scorns the hypocrite as "a corpse wearing a fancy jewelled turban."⁶⁰ These striking images are "objective correlatives" of the social situation of enjoying a reputation for religiousness while inwardly being self-serving.

In some songs, Tyāgarāja seems to imply there is a crucial choice to be made, a moral decision at the crossroads:

When there is a straight royal highway
Why do you enter the alleys, o my heart?
He asks this in a song in which the two ways are likened to thick nourishing cream on the one hand, and "despicable coconut toddy" on the other. The true devotee must opt for the substantial path, rather than for the distracting temptations.

In another song Tyāgarāja sings of the beauty of the Lord and warns of the potential danger of women's charms. He complains in the carayam that some people wear the clothes of the devotee (bhāgavata) while in actuality they are bondservants to their aunts (i.e., mother-in-laws). In a homely proverb he concludes that this situation is like a milk pot attempting to relish the taste of milk. The mere container—the externals—cannot know the inner substance: the fake cannot appreciate the real taste of bhakti. In another, Mēnu jūci mōsa: "Don't be deceived by looking at the body." Tyāgarāja warns against the attractiveness of women, calling their piercing eyes arrows, and their pillowy breasts hills. He says that women accomplish their tasks with these charms, but reminds men that inside the body there is merely blood and other substances. Śaṅkara and others are credited with songs which employ similar imagery.

In another song Tyāgarāja warns people against placing faith in any lesser forces, and advise them to place trust only in the lotus-petal-eyed Lord. Faith in the cranelike appearance of meditation, faith in a paramour, faith in a small boat which cannot cross the fluctuating sea of existence, are all misplaced faiths. In another piece cautioning against the distractions of the world, Tyāgarāja asks.

If the mind is thrown away on pleasures, dancing women and carousers Will it have a way to find our Rāma's mercy, o my mind?

In a succinct song summing up what is not bhajana Tyāgarāja says "It is one thing to think in the heart; it is another thing entirely (to think about what is) in the upper cloth of the woman's dress; a passion for the status of greatness, thirst for the affairs of rogues, putting on many clothes to get praises—that is not bhajana, O my mind, no!"
External rituals involving death to animals also come in for Tyāgarāja’s censure: “O mind, are there any ignoramuses to match those men who call animal sacrifices joyous? Their ‘wise traditions’ are poverty-stricken!” Such men must have the hearts of demons, because those sacrifices are full of cruelty to living beings, the saint declares. The caranām of the song is a continuation of the accusations. It contains a play on the words for “senses” and “venom,” “These extroverts, [literally ‘people facing outwards’—bahir ānanulaṇai] drawn by the senses (vīṣayākṛṣṭulai)—which are the same as cobra venom (ahi viṣa sama) combined with past impressions formed in many previous births, ignorant of Śrī Rāma, whom Tyāgarāja worships—O mind, are there any ignoramuses to match these men who call sacrifices joyous?”

Tyāgarāja offers the following prescription to those caught up in externals:

P. Worship the Raghu hero, equipped with arrows, the son of Daśaratha!

C. 1. Leaving off all abusing of others, be disgusted with your own evil attachments (Worship. . . .)

C. 2. Considering the pleasures of the fivefold world as poison, controlling the five senses

C. 3. Accomplishing good deeds, drive away lust and the other enemies (Worship. . . .)

C. 4. Will everything be useful to your work, or is that only knowledge from having wandered here and there? (Worship. . . .)

C. 5. Don’t distractedly go to other business, don’t be a tiger in a cow’s skin (Worship. . . .)

C. 6. Quit the troubles of evil ways, focus your mind on crossing samsāra (existence-sea) (Worship. . . .)

C. 7. Dedicate all your deeds to Hari, everflowing with joy at good acts (Worship. . . .)

C. 8. Knowing the path of loving devotion, melting in the gathering of those who praise God
C. 9. Worshipping the one who is devoid of māyā, thinking of Rāma in your heart (Worship. . . .)
C. 10. Knowing the Lord who has given boons to Tyāgarāja, who is shining as the King of kings (Worship. . . .)

While these are general exhortations found in other bhakti literature, Tyāgarāja is remembered as having demonstrated his adherence to these values in his life. Probably one reason why his work has endured is his adherence in word and deed to archetypal bhakti concerns.

SUMMARY

In the above songs we hear the urging of a religious voice, that of Tyāgarāja, whose very name means “the King of renunciation,” speaking as the conscience of ancient standards of dedication and spirituality. In this outlook the devotee is concerned with finding the Lord, attaining his presence and grace. Part of this process concerns the inward commitment and mental veneration which ideally sanctifies all spheres of life. It culminates in experiential moments, such as the tingling of rapture, which in turn form a further protection or credential for enjoying proximity to the Lord. Repetition of the name of the īṣṭadevata with the mind concentrated on the deity’s form is a meditation said to be a holy bath, and the means to cross life’s sea.

Just as the bhakta, finds the macrocosm of religion within the microcosm of his or her daily activities, the Lord is the focus for envisioning the cosmos, and is the approachable microcosm—ten million rivers shimmer at the mere tip of the bow which is Rāma’s power-emblem. These bhakti concepts serve as a program for bhaktas to follow. Tyāgarāja seems to have naturally dedicated himself to this path and to have excelled in realizing and musically expressing its features to others, reminding them in life’s exigencies of timeless standards and hopes, offering a new images of perfection to be reached by following spiritual urges.

External devotion also offers opportunities for the religious practice of the spiritual aspirant. Tyāgarāja Songs of divine names,
festive songs, pilgrimage songs, ceremonial worship songs enact in lively tunes and pleasing images the external worship which is both public performance and a profession of faith. The many songs glorifying the deities as royalty, making offerings as if in some heavenly court, make vivid for the imagination the manifestations and activities attributed to those deities. These songs spread devotion to the names of God by externalizing them in a music which joins the voices and minds of a community of bhaktas. They were part of a revitalization of religion by means of music which has continued on to the present time.

Tyāgarāja, like Purandaradasa, contrasted the high standards of inner devotion and sincere ritual worship with hypocritical religious acts done from ulterior motives. He ridiculed pretensions to meditation and musical knowledge by those with an eye on profit; he affirmed that the real journey is an inner one, to the inviolable divine capital in the heart. The royal road to that place, clean and safe, is Rāma bhakti. The commitment, the adherence to sincerity is an inner one. True bhajana and other spiritual expressions are not done with a desire for fame, he reminded his peers: thinking done within the heart is distinguished from thinking of the "outer cloth," the externals.

These songs show Tyāgarāja as the individual who found in inspiration and genuine spirituality in solitude, yet they show the dhurīna ("responsible") Tyāgarāja who appreciated solidarity with the community of bhaktas and who set standards for the people of his time and later times. Song was the medium through which this essentially inward-turned person could mediate ancient values, becoming a leader of a religious community imperilled by rapid change. Let us look more closely at Tyāgarāja's views in moods of self-righteousness and self-deprecation to see precisely what his aims were, and to ascertain how successful he considered himself in the attainment of them.
NOTES

KEY TO ABBREVIATIONS:


1 *Dorakunā*, SHT pp. 173-175.

2 *Paripālaya*. SHT p. 144. Hypocrisy is depicted in such songs as *Śantamulēka*, SHT p. 22.

3 *Yajñādūlu*, SHT p. 151.

4 Ramana Maharshi and Śri Sathya Sai Baba are two more recent religious leaders who have spoken on devotional music as preparation for meditation.


6 "It is certain that the secret of all Art and consequently all Religion resides in the faculty of Self-Oblivion." Ricotto Canudo. *Music as a Religion of the Future*, Chapter V. Ramakrishna Paramahamsa is another example of an inward-turned visionary saint who was yet a responsive outgoing guru.

7 T. Lakshmana Pillai, *Essays* (Trivandrum: The Sridhara Printing House, 1918), pp. 148-149. This discussion divides Tyāgarāja’s music into three periods: 1. exclusive devotion to Rāma: tolerance of other forms of God, 2. praise of them in songs, 3 *advaitin* outlook.

9 Namō namō rāghavāya, KVS I, p. 120. This folksong-derived kirtana is in Sanskrit. Musicologists call it boyish in its rhymes and alliterations.

10 E.g., S. Y. Krishnaswamy, interview, Bangalore, 1981.

11 E.g., P. Sambamoorthy.

12 N. Shyamala, Folk Music and Dance of Tamil Nadu (University of Madras, M. Litt, thesis 1960). This study mentions that Tyāgarāja “immortalized” a simple folk song popular at weddings (Nalungu) in his song Nagumōmugalavāni, and used a traditional maṅgala song in his Karunarasaṅkṣaya, and employed an old Telugu lālī melody in his kṣirasāgara vihāra pp. 70-71 77. Shyamala quotes Devendra Sathyarthi’s Meet My People: “Marriage songs owe their origin and poetic delicasy to women,” p. 236.


14 S. Y. Krishnaswamy seemed uncomfortable with the contention that Tyāgarāja derived some melodies from folk sources, when I spoke with him in Bangalore in 1981.


17 Jōjō (swing) songs have been popular in the South for centuries: Annamācārya and Bhadrācala Rāmadāsa both composed songs similar to Tyāgarāja’s Jō jō ānanda. Similarly, Tyāgarāja’s Melukōvayya has forerunners with similar words and form in the Suprabhāta songs of Purandaradāsa, Annamācārya, and Bhadrācala Rāmadāsa.
E.g., Chowna Venkatachalapati Bhāgavatār of Ayyampet. P. Sambamoorthy, GC II, p. 43.

For example, no Utsava sampadāya songs are found in E. N. Purushothaman, Tyagopanishad (Hyderabad: Andhra Pradesh Sangeeta Nataka Akademi, 1975).

Heccarikagā, SHT p. 445; KVS II p. 200. (Available on an M. S Subbalakshmi record album also.)

There is a description of Viṣṇu’s crown and pearls in the famous Tirupati Suprabhātam.

In this song, as in a number of others, Pārvatī is called “Rāma’s sister”—the friendliness and kinship of Śaivite figures with Vaiṣṇava figures is an expression of smarta broadmindedness and harmonization.


Bhajana Ratnākara, (a compilation of devotional songs in Tamil and Devanagari script, published by K. Pancapagesa Iyer, Madras, 1972) p. 823. Many of these songs are from before Tyāgarāja’s time and were already gathered as part of the bhajana sampradāya movement’s programs, though some additions have been made since then. The rāga is Yadukulākambhōji and the tāla is Jhampa.

Koluvaivunnādē, SHT p. 219-220. KVS I p. 201.


Āragimpare, SHT p. 446; KVS p. 209.


Uyy:llalugavyya, KVS I p. 211; SHT p. 454-455.


... ekāntamuna dāci pājintu—... “I will worship you in solitude” or “one-pointedly.”... nāduramuna nī pādamuluṅcu...—“place your feet on my bosom.” This placing of the feet to the heart or breasts is very like the Gopikāgītā verses in the Bhāgavata Purāṇa, X. 31.13 and X. 31.19; “... our bosoms are
are too hard for cherishing your lotus feet, but we would hold them to our bosoms with care and trembling, preventing any injury to them.” Ramakrishna Math translation, Gopikágiitam (Madras: Ramakrishna Math, 1976).

38 Lalita lalitani, SHT, pp. 453-454.

34 Ráma ráma ráma, SHT, pp. 474-475.


37 Bādaliika, SHT, p. 411.

38 Samkṣepa Rámayana kīrtanas are discussed by P. Sambamoorthy, GC. II, pp. 43-44; 332. Vinayamunanu, Śrīrāma jaya rāma, and Śrī rāghukula are given as examples.

39 Rājuvedale, SHT, p. 68; KVS, II, p. 119.

40 Koluvamarēgadā, SHT, p. 461.

41 A stock idea found in both Vaiśava and Śaivite poetry, indicating the rareness of the presence of the Lord, by observing that it is not readily available even to Brahmā, the Goddess, etc. Thus this worship is very precious—even the great beings would desire it. C. Narayana Rao translates this as “The service even angels envy.” The Songs of Tyāgarāja (Madras: Sarada Press, no date), p. 41.

42 . . . Vekuvajāmuna. . . The day is divided into four watches. This is the early morning watch. Galletti, op., cit. p. 422.

43 TSS, pp. 168 ff. The utsava sampradāya songs are available on cassette tape and record performed by Dr. Balamuralikrishna.

44 Bhagavad Gītā, II. 42, 43, 44. XI. 48.

45 Ibid., XVI. 17, XVII. 12, XVII. 18.

46 Udara vaivarāgyavidu, by Purandaradāsa, is found in Dāsara Padagala Saṅgrahavu, Volume III. (Belgaum: Sriramatattva Prakasa Printing Press, 1950), p. 2. I worked out this translation in conjunction with T. S. Parthasarathy.

47 This is Purandaradāsa’s mudra, and also the name of his deity.

49 Ramaniyeda, SHT, p. 118; T. Narasimha Bhagavatatar (Madras; Dowden and Co., 1908), p. 20.

50 Gomukha vyaghra is the Sanskrit idiom. Tyagaraja also uses it in Bhajare ragnuviram. This expression is also found in Herman Jansen’s A Classified Collection of Tamil Proverbs (New Delhi: Asian Educational Services, 1982, reprint), p. 29, 278.

51 Padavi ni sadbhaktiyu, SHT, pp. 139-140.

52 Nudupai palikem, SHT, pp. 5-6.

53 Nadaci nadaci, SHT, p. 154.

54 The phrase is khelati mama hrdaye, in Sadashiva Brahmandara’s Sivamânastkapûja Kîrtanaî Áîmvidyá vilásalî (Madras: Śríkamakoṭi Kośasthânena Prakâśitam, 1951), pp. 46-47, song 1. This interesting saint wrote 23 Sanskrit songs, some of which seem to have influenced Tyagaraja. He is pictured as a naked silhouette or “ghost” or shadow” because he wore no clothes. His mudra is paramahamsa.


57 Vararahalayajñalu, KVS, II, p. 166.

58 Mûrcchanà is a derived scale, râga is a melody-mould consisting of several notes distributed over the scale, utilizing specific progressions, with particular stress on one note. In the Saññîta Ratnâkara. Śârûgadeva speaks of seven svaras and twentyone mûrcchanâs. See C. Sachs, op. cit., pp. 170-171.

59 Svarârâga sudharasayuta, SHT, 92-93.

60 Bhakti bicca mivvavê, SHT, p. 157.

61 Cakkani râja márgamu, SHT, p. 100; KVS, I p. 396. Here toddy is called gangasâgara, This is said to be a local Tanjavur idiom. It seems to have stemmed from an incident at the court. Before Tyagaraja’s time there was a court pandit named Gaṅgâsâgara Bhatt, who drank toddy on the sly. When people became
aware of his secret it became a joke to call toddy Gaṅgāsāgara. It is said that once in court the king asked for a pandit to compose a verse which included simultaneous references to Gaṅgāsāgara Bhatt and the drinking of toddy. The poet wrote that Jahnu drank the Ganges, and thus Jahnave is a name for the Ganges, meaning “drunk by Jahnu”; Sāgara was drunk by Agastya, and so he was known as abdhipi, or “ocean drinker”; and the pandit Gaṅgāsāgara drinks Gaṅgāsāgara, which is what toddy is now called.

63 Mēnu jucī mōsa, SHT, p.
64 Nalina lōcana, SHT, pp 137-138.
65 Manasu viṣaya, SHT, pp. 9-10.
66 Adi kādu bhajana, SHT, p. 140; KVS, I p. 252.
67 Yajñādulu, SHT, p. 151. T. S. Parthasarathy in an interview commented on this song that though in the 11th century Rāmānujācārya banned animal sacrifices successfully among Vaisnavas, in Tyāgarāja’s community 200 years ago sacrifices were being performed, and the brahman musician was not supposed to oppose them so critically. Jayadeva also disapproved of animal sacrifices; he praised Buddha (who condemned ritual slaughter), as one of the ten avatāras, just as Tyāgarāja did. When T, S. Parthasarathy was a child (in the 1920s), he witnessed one of these sacrifices in which the victim was a goat, in a grove near Kumbakonam, but even then such rituals were not commonly performed in public.

68 Bhajare raghuviram, SHT, p. 7. The caraṇam order is different in KVS, I, p. 152. I have followed the latter.
69 Baṇṭu rūṭi, SHT, p. 467.
Rhythmic Analysis of Some Selected Tiruppugazh Songs

PROF. TRICHIY SANKARAN (CANADA)

Rhythm, which is the backbone of Indian music, is embodied and manifested in the most elaborate and intricate systems of TALAS. Perhaps there is no parallel elsewhere in the world to the vast number and variety of TALAS present in the KARNATAK system. Starting from the five MARGA TALAS namely CACATPUTAH, CACAPUTAH, SHATPITAPUTRAKAH, SAMPATVE-SHTAKA and UDGHATTA of the NATYA SASTRA period, down to the SULADI SAPTA TALAS of the 16th century A.D., we see a gradual evolution of TALAS (dictated by the) prosodical and compositional rules of the time periods in history. Notably the DESI TALAS (108 or 120) of the medieval period account for unusual lengths and complexity of construction. Keeping in line with the traditional influence of folk meters upon much developed art music, we also come across a separate group of TALAS known as CĀPU TALAS (example: MISRA CĀPU, KHANDA CĀPU and SANKIRNA CĀPU). We also come across a group of TALAS called NAVASANDHI TALAS prescribed for the nine planets in temple rituals. To this enormous variety of TALAS must be added a special category known as TIRUPPUGAZH TALAS given to us by the saint-poet ARUNAGIRINATHA of the 15th century. Intricate rhythmic contours based on the metrical structures known as CHANDAMS, governed by the versification of a number of devotional hymns in archaic Tamil constitute such a rare group of TALAS.

ARUNAGIRI was considered an unrivaled master of CHANDAMS and the Tamil scholars have praised him as the CHANDAPAVALA PERUMAN in recognition of the remarkable rhythmic features found in his TIRUPPUGAZH songs. CHANDAM is a rigidly set pattern of rhythm based on syllabic quantity. CHANDAM is a Tamil word probably derived from Sanskrit expression CHANDAS, which has many connotations. The term
CHANDAM historically means an assault of Sanskrit, MATRA type and syllabic-based metrics on the indigenous metrical system of Tamil which was not syllabic but ACAI (அசை) based.* The beginnings of the quantitative patterns i.e. CHANDAMS are naturally connected with the adoption of fixed melody types (PAN) for poetry which is identified with devotional singing.* Poetry as devotional songs set to a fixed melody evolved in SAIVA and VAISHNAVA BHAKTI texts, and hence also the first poets who employed on the Sanskritic models, quantitative prosody of the CHANDAM type, were SAMPANDAR (ச்‌ம்பண்டர்) and TIRUMAZHISAI ALWAR (திரு‌மாழிஸை அலவர்), two early SAIVA and VAISHNAVA BHAKTAS. The influence of CHANDAM grew steadily until it reached its peak in the poems of ARUNAGIRINATHA.

Tamil scholar Dr. Subramanian, while describing the commonness in the meters of the Dravidian languages, observes that “After the 6th century A.D., i.e., during the age of TEVARAM, musical verses in the structure of parts of KALIPPA and PARI-PADAL were used. Such kinds of musical verses developed as PAVINAMS or auxiliary meters developed after the 6th century. A.D., were lavishly used in the epics, the PRABANDHAS and the like up to the 20th century.” He continues to say that in the medieval period, VANNAPPA or CHANDAPPA came into use. It reached its peak of supremacy in TIRUPPUGAZH of ARUNAGIRI of the 15th century A.D.

What we infer from this is that from the period of NAYANMARS and ALWARS, Tamil metrical rules governing prosody

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* "மொழியில் தைந்து மாற்றம் செய்யவும் மொழியின் வலிமை தெரியும்" — அனுமானத்துக்காக

\begin{align*}
Q & = \frac{1}{2} & \text{மா ட்ரில்லேர்} \\
A & = 1 & \text{மா ட்ரில்லேர்} \\
A & = 2 & \text{மா ட்ரில்லேர்} \\
A & = 3 & \text{மா ட்ரில்லேர்}
\end{align*}
have taken new turns and conventions. Thus the hard and fast rules of syllable structure of feet and of sequence of feet in a line gave way to some extent to the new wave called the PAVINAMS in prosody. The metrical connection between poetry and music was made more and more clear and intimate and we notice such full-fledged amalgamation in ARUNAGIRI'S TIRUPPUGAZH. "The TIRUPPUGAZH is thus a unique amalgam of poetry, philosophy and TALA" says the TALA DIPIKAI.

The meter and rhythm in TIRUPPUGAZH are based on the quantitative aspects namely HRSVA and DIRGHA (Tamil: ஓரியா, வர்க்கம்) or LAGHU-GURU combinations as propounded in the GANAS. Classical Sanskrit metrics employed a mnemonic formula (YA MĀ TĀ RĀ JA BHĀ NA SA LA GAM) in which various permutations of metric groupings of three syllables are displayed. Each distinct trisyllabic group is called a GAṆA.

Thus

<table>
<thead>
<tr>
<th>YA GAṆA</th>
<th>was made up of</th>
</tr>
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<tbody>
<tr>
<td>MA GAṆA</td>
<td></td>
</tr>
<tr>
<td>TA GAṆA</td>
<td></td>
</tr>
<tr>
<td>RA GAṆA</td>
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<td>JA GAṆA</td>
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<tr>
<td>BHA GAṆA</td>
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<tr>
<td>NA GAṆA</td>
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<tr>
<td>SA GAṆA</td>
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| U — — — |
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| — U —   |
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| U U U   |
| U U —   |

Which have their Greek equivalents such as BACCHIUS, NROLOSSUS, ANTIBACCHIUS, CRETIC, AMPHIBRACH, DACTYL, TRIBRACH, ANAPEST respectively. These GAṆAS serve as metrical bases or grids for permutation-combination/PRASTĀRĀ as reflected in many of the TALAS. When describing the features of the PRABANDHA genre and the ELAS in particular Dr. Rowell in his article on the "Songs of Medieval India" observes that "the GAṆA ELAS are the strictest of all the ELAS in their rigid adherence to a repeated sequence of prescribed syllabic patterns." In general, enormous details regarding rhythm, meter, aesthetics and poetic styles are found in the ELA PRA-BANDHAS.
ARUNAGIRI'S TIRUPPUGAZH reflects several of the features of the PRABANDHA genre including SLEŠA (puns) PRĀSA, YAMAKA, (word and syllable and repetitions, homonyms, and the like), etc. The Tamil EDUKAI i.e., the DVITIYAK-SHARA PRĀSA and MONAI i.e. YATI which occurs after a caesura or pause in a PĀDA, all of these are the technical and poetical features which contribute to the symmetry and beauty in these compositions. The TALAS for example DVITIYA U U—and PRATI TALA—U U which are inversely related and many others of the PRABANDHA type are commonly found in TIRUPPUGAZH. Perhaps it is more than a coincidence that in the TIRUPPUGAZH "NĀDABINDU KALĀDI NAMO NAMO" the poet describes the importance of NĀDA (sound) an earlier counterpart of which is found in Matanga's exposition of NĀDA in the first canto.

Now that I have provided the historical background and the poetic atmosphere in which the TIRUPPUGAZH of ARUNAGIRI-NATHA evolved, let me turn to the description of the aesthetic qualities and rhythmic features in his hymnal compositions. Many of the TIRUPPUGAZH bear testimony to the exceptionally copious vocabulary ("කාල්‍ය‍ංක්‍යාතමකුන්ත හෝබාරය") and use of CANTAM i.e., extraordinary metrical structures. His supreme skill in VANNAM i.e., colour of sounds and OCAI or basic tone and rhythmic flow of his stanzas are evident in his poetry. "VANNA (Sanskrit VARNAM) is the prevalent phonaesthetic quality of a stanza, determined by the quantitative relations and structural positions of the vocoid and contoid phonemes. "Arunagiri was famous for this feature in his poems", says Dr. Subramaniam.

The unique rhythmic feature of TIRUPPUGAZH is that the combination of long and short syllables in the first line or stanza is used to create TIRUPPUGAZH'S own TALA, which the subsequent verses follow faithfully. These rhythmic structures figure in PANCHA JĀTIS namely CATUSRA (4), TISRA (3), MISRA (7), KHANDA (5), and SANKIRNA (9) patterns either solely or in multiple combinations. Let me take for example the TIRUPPUGAZH:
In this, we come across a rhythmic grid formed of groups 3 + 3 + 5 + 2 + 2 + 2 + 2 + 2 which amounts to a total number of 21 AKSHARAS. It is a combination of essentially groups of TISRA and KHANDA.

SOLKATTU: TAKITA | TAKITA | TAKATAKITA
TA DIN GI NA TOM ||

Even though this TIRUPPUGAZH can very well be thought of fitted in three cycles of MISRA CĀPU TALA of MADHYAMA KĀLA 7 beats, the beauty of the CHANDAKKUZHIPPU will be lost if performed in other than the aforementioned metrical groupings.

ANALYSIS: TISRA EKA 3
TISRA EKA 3
KHANDA CAPU 5
KHANDA EKA 10

The TALAS that figure in TIRUPPUGAZH come under various categories such as MARGA, DESI and SULADI which I have listed earlier. Some of the TIRUPPUGAZH TALAS are so unique that they do not fit in any of the categories. In other words, they defy classification. The list of TALAS that figure in TIRUPPUGAZH are numerous. They include TISRA DHRUVAM TISRA MATHYAM, SANKIRNA DHRUVAM, CHATUSRA, ATA, KHANDA TRIPUTA, CATUSRA JHAMPA, CACAT-PUTAM from the MARGA TALAS, ANTARAKRIDA. MAGANA MATHYAM, RANGODYOTAM, SOMADI TALAMS.*

* ANTARAKRIDA: O O Q O O 8 SOMADI TALAM:
MAGANA MTTYAM: L_L_L_L_L_L_L_L_L_L_L_L_1 O O 8
RANGODYOTAM: L_L_L_L_L_L_L_L_1 2
The research of SASTRA, the technical information pertaining to TALAS, the rhythmic flow, the GATIS, and the CHANDAM as pronounced in the poetry itself all of these have been the sources and the guiding factors in determining the TALAS for the TIRUPPUGAZH.

The poet himself has mentioned a few TALAS and RAGAS in the fourth section of his composition called "BHUTA VETALA VAGUPPU" which has given us clues to the PANS and rhythms popular in his time, as observed by Sri T. S. Parthasarathy.

Example "\[\text{Example}\]

As far as we know, the TALAS of the TIRUPPUGAZH have been systematized and established for contemporary performance practice by the late Vidwan Kanchipuram Sri Naina Pillai who was supposed to have done research in scanning the meters, and worked in close association with the LAYA exponent the late Sri Konnakkol Pakkiriapillai.

Another of ARUNAGIRI'S unique artistry is the creation of what is known as 'TONGAL' which is an extension appended to the end of each verse (KHANDIKA). This is rhythmically different and serves as a short cadence and helps in differentiating the second verse from the first, the third from the second and so on. This YATI or caesura is an important unit and necessary "lest number of time units should grow too large for ready perception." (Sachs). It is not totally uncommon, for, it figures in many of the Sanskrit meters where it has been assigned various terms such as YATI, VISRANTI, SRAVYO VIRAMO, VICCHEDA, VIRAMA, VAC-VIRAMA and SVASASTHANA. We come across the caesuras in TIRUPPUGAZH where the Tamil phrases figure, such as PERUMALE (பேருமாலே) or MURUGONE (முருகோனே), VEGUKODI (வேகுகோடி) THA NA THA. NA) etc., "which is outside the scheme of the body of the KHANDIKA" (P.K.R).
The 'TONGAL' present in a TIRUPPUGAZH composition generally follows the same rhythmic pattern as a rule throughout that piece. For example in the TIRUPPUGAZH.

PA . DI MADI NADI | PO . DU MANI CADAI |
NA . DAR ARULIYA | KU MA RE . SA ||

KU MA RE . SA a TONGAL in the first line is in metrical agreement with the rest of the TONGALS such as MA NA VA.LA MA RU GO . NE, ARULVAYE in the entire TIRUPPUGAZH.

In short, the TONGAL entails an interlude between stanzas as, well as some resolution procedure.

Now, on the subject of the ANGAS used in TIRUPPUGAZH TALAS, it should be mentioned that DRUTAM, LAGHU, GURU, and PLUTAM were the commonly used ANGAS. ANUDRUTAM of the duration of one AKSARA made its entry later. Dr. Nijenhuis claims that the author of SANGITA MAKARANDA (dating from the 13th century) refers to a shorter time unit called ANUDRUTA i.e., half a DRUTA. Nowadays these ANUDRUTAS constitute TĀLĀKSHARAS.

However, it was the principle of elongation that was applied to the ANGAS previously with the use of the unit termed VIRĀMA or SEKHARA. Thus we come across LAGHUVIRAMAN, DRUTAVIRAMAM, etc., विरामान्तलछुना लघुशेखर: mentioned in the SANGITA RATNAKARA.

Another interesting factor is that the LAGHU JĀTI BHEDA i.e., LAGHU taking the durational units of CATUSRA, TISRA, MISRA, KHANDA and SANKIRNA JĀTIS did not seem to have appeared until about the time of the SULADI SAPTA TALAS.

The beauties of NADAIŞ (GATIŚ) in TIRUPPUGAZH.

1. EXAMPLE: In TIRUPPUGAZH, “AGARAMUMAGI ADHIPANUMAGI”

One can notice the groupings of seven—the MISRA GATI beautifully flowing throughout the piece. In the same piece
ARUNAGIRI portrays the dancing MURUGAN on the peacock with the following verse:

\[
\begin{align*}
\text{An interesting way of grouping the seven i.e., 4+3 and not the usual 3+4 which corresponds to the VILOMA CĀPU employed by the later VĀGGEYAKRAS.}
\end{align*}
\]

2. EXAMPLE: In another TIRUPPUGAZH starting with the verse

\[
\begin{align*}
\text{We can see the KHANḍA GATI is expressive of VEERA RASA portrayed in a most dignified manner. It is also exemplified when we come to the line:}
\end{align*}
\]

Which brings out the powerful sounds of the war drum BHERI. The accents of the CHANDAM on the ATITA of the TALA beats textured in KHANḍA GATI makes it move in a robust rhythmic gait.

By way of illustrating the KHANḍA GATI TIRUPPUGAZH let me take the TIRUPPUGAZH “NIRAMAYA PURATANA”. We shall now perform that TIRUPPUGAZH.
In another TIRUPPUGAZH starting with the verse:

We come across all the NADAIS i.e., the PANCHA NADAIS in the poetry beautifully textured in (punctuating) pulsating rhythm, the text interspersed with the SOLKATTU.

Another example: "UESFUUUM O3ESI &I&Fl GURIM)(2AJ" in Khanda Dhruvam (5-2—5-) with the eduppu On the Vichchu.
CONCLUSION:

In summary, I wish to point out that the TIRUPPUGAZH songs are the exemplary models in which language is the basic rhythm of music i.e., rhythm is regulated by the words, and not the words by them. The correlation between music and poetry is well established in this manner. The blend of Tamil and Sanskrit in Arunagiri's poetry is another noteworthy feature. Above all, the metrical structures i.e., வெத்தங்கள் விலங்கும் firmly set in his poetry have given rise to many newer and unique TALAS, not found elsewhere. The study and the rhythmic analysis of the வெத்தங்கள் and the application of these metrical structures to different talas are of great value to performing musicians, and that too especially to percussionists, as there is vast scope for the study of PRASTĀRĀ through such analysis. However, I must point out that these TIRUPPUGAZH songs are to be performed in those TALAS only that are prescribed and well suited for வெத்தங்கள் and not try to change and sing in other TALAS lest the beauty of the poetic metre is lost.

The subject of TIRUPPUGAZH is an enormous study and what I have provided today is only a few drops in the bucket. I am sure that the research on TIRUPPUGAZH will continue for a long time and enable researchers and performers develop more and more insight and enrich the wealth of rhythms through such studies and practical application.
BIBLIOGRAPHY


I worship, for bliss, that supreme Lord Śaṅkara, the incarnation of Sound, Who is praised and sung about throughout the world, Who shines with His own lustre in the heart-lotus of devoted scholars and yogins, delighting their ears through the mind, which follows the breath of air bubbling out of the Brahma-granthi, and from Whom spring the various types of series of svaras, their sections, artistic and pleasant svara-group-patterns and scales.

"Brahmagranthi" is a nerve knot below the navel (in the human body) where the two nādis "Iḍā" and "Piṅgalā" join the "Sūṣumṇā".

The All-auspicious Sadāśiva. Lord Śiva, Brahman, Bharata, sage Kāśyapa, Mataṅga, Yaśṭika, Durgā, Śakti Śārdūla, Kohala. Viśākhila, Dattila, Kambala, Āśvatara, Vāyu, Viśvāvasu, Rambhā Devi, Arjuna, Narada Tumbara (Tumburu), Ānjaneya. Mātrgupta, Rāvana, Nandikesvara, Śvāti Gaṇa, Bindurāja Ksetrarāja, Rāhala Rudrata. King Śaṅkuka, Abhinavaguptabhaṭṭācāryya, the Holy Kirttidhara of hallowed name and fame and many others were great ancient authorities on the Science and Art of Music.
It is stated in the SANGITA RATNAKARA that Lord Siva, Brahma and others mentioned in the above ślokas, were the ancient authorities who wrote of yore texts to expound the Science of Music; and there were many other such savants and sages who had written similar texts.

नादोपासनयां देवा ब्रह्मविषुमहेश्वराः।
भवत्त्युपासिता नूनं यस्मादेते तदात्मकः॥

Nādopāsanayā deva Brahmaviṣṇumahēśvarah |
Bhavantyupāsitā nūnaṁ Yasmadēte tadātmakāḥ ||

Devoted practice of Music, worshipping Nāda (Absolute Sound) as the Parabrahman, is indeed tantamount to worshipping the Supreme deities Brahma, Viṣṇu and Maheśvara, since they are the very embodiment of Nāda.

नादेन च्यज्यते वर्णः पदं वर्णत्यदाहचः।
बचसोक्ष्यवहारोऽयं नादाधीनयतो जगत्॥

Śāṅgadeva and other authorities aver that the letters (of the alphabet) sprang from Nāda, words shaped up from the letters, sentences emanated from the words, and expressions of thoughts and ideas emerged from sentences; therefore all the worlds function under the control of Nāda.

Before setting out describing the Condition of the Science and Art of Music prevailing in modern practice, we shall explain in brief some aspects and features [not mentioned in the Synopsis of Theory “Lakṣaṇasaṅgraha”] of the type of Music that was in vogue in ancient times:

The nāda that springs from the human body, first brews in the region of the heart, then shoots up to that of the throat and lastly mounts up to the head, shaping up through the three sthāyins (octaves) viz., the mandra, the madhya and the tāra, respectively and thereby manifests itself. That nada gets split into twenty two śrutis (micro-tones) in each sthāyin; and various groups of these
śrutis form the seven śuddha svaras viz., śādja, rṣabha, gāndhāra, madhyama, pañcama, dhaiyata and niśāda. The sanketaksaras for these are sa, ri, ga, ma, pa, dha and ni respectively. These contain 4, 3, 2, 4, 4, 3 and 2 śrutis; and these suddha svaras are termed Prakṛti Svaras.

2. VIKRTI SVARAS

Śāṅgadeva’s View: The śruti out of which every svara is formed, is termed the niyata śruti for that svara.

I. When a suddha svara either slips down or ascends above its own niyata śruti, it is termed a Vikṛta svara.

For example, (1) when the śuddha śādja loses two of its four śrutis—that is when it gives away the second of its four śruti sthānas, viz., the kākali sthāpa, to śādja, it becomes a vikṛta svara, though it retains its own niyata śruti sthāna: and so, it now comes to be termed the Acyuta Śādja.

(2) Similarly, when the śuddha śādja slips down from its niyata śruti sthāna by a śruti, thus becoming the cyuta śādja, the śuddha rṣabha now acquires the fourth śruti of śādja and becomes a vikṛta svara with the name Catusśruti rṣabha

II. When a śuddha svara (2) moves its sthāna from its own niyata śruti to any other śruti, then also it becomes a vikṛta svara. For example, the Suddha Śādja, leaving its niyata śruti, moves to the third śruti sthāna, though it retains the name śādja it becomes a vikṛta svara, viz., Cyuta Śādja.

The vikṛta svaras that are formed in this way are twelve in number. They are: (1) Kaiśiki Niśāda, (2) Kākali Niśāda (3) Cyuta śādja, (4) Acyuta śādja, (5) Catusśruti rṣabha, (6) Sādhāraṇa Gandhara, (7) Antara Gāndhāra, (8) Cyuta Madhyama, (9) Acyuta Madhyama, (10) Trisruti Pancama, (11) Kaiśiki Pancama and (12) Catusśruti dhaiyata. Thus seven śuddha svaras and twelve vikṛta svaras spring from the twentytwo śrutis on fourteen śruti sthānas.
<table>
<thead>
<tr>
<th>Vikṛti Svaras and the number of their Śrutis</th>
<th>Somanātha’s School</th>
<th>Śruti Śhānas and the number of their Śrutis</th>
<th>Śrṅgadeva’s School</th>
<th>Vikṛti svaras and the number of their Śrutis</th>
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<td>Cyuta madhyama 2</td>
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<td>Acyuta madhyama 2</td>
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<td>14</td>
<td>15</td>
<td>Triśruti pañcama 3</td>
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<td>Kaśiki pañcama 4</td>
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3. Details about the Śuddha-Vikṛta svaras obtaining in modern practice : 4. Explanation of the three grāmas : and 5. The characteristics of Vādi-samvādi svaras—these matters are described in the section on the Synopsis of Theory.

6  Tāna: Tāna is the formation of varieties of svara-group-patterns through the extension, interchange and expansion of svaras. This is of two kinds, viz, Śuddha Tāna and Kūta Tāna. (a) Śuddha Tāna is that kind of Tāna wherein svaras occur in their natural order. These are of the Auḍava, Śāḍava and Sampūrṇa varieties (b) Kūta Tāna is that type wherein the sequence of svaras is crooked and deviates from the usual order. In this type, varieties of ārcika, gāthika, sāmika, svarāntara, auḍava, śāḍava and sampūrṇa combinations are freely mixed. Mention of their particular names, groupings, utility, etc., is avoided here, apprehending the inordinate bulging of the bulk of the work. For an account of these topics, it will be advantageous to refer to standard works like the Saṅgīta Ratnākara.

7. Varṇas (Sthāyin, Ārohīn, Avaroхin and Sañcārin) which are types of exercises intended for repeated drill in the practice of singing, are described in the Synopsis of Theory. Based on the system of these varnas. Saṅgadeva has described sixty-three alaṅkāras (artistic patterns of svara-groupings) with particular technical names for all of them, such as Prasanna (Prasannādi, Prasannānta, Prasannādya, Prasannamadhya) etc. Sage Bharata says that singing not decorated with alaṅkāras, will not shine:

शशिनारहितेव निशा विजलेवनवेलास विपुष्पेव ।
अविभुषितेव कान्ता गीतिरलझारिहोनास्यात् ॥

Śaśīna rahiteva niśa vijaleva nadi lata vipuṣpeva ।
Avibhūsiteva kāntā gitiralaṅkārahina syāt ॥

—Nātyāśāstra—XXIX—75

“Singing bereft of alaṅkāras will be as colourless as the night without the moon, a river without waters, a creeper without flowers, and a lady without ornaments ”.
8. **GAMAKAS**: Shaking (and embellishing) svaras so as to please the mind of the listener, is called "Gamaka". This, as described in the Synopsis of Theory, is of fifteen types—from the Tirupa to the Miśrita. Following the details about the Gamakas, the Saṅgita Ratanākāra describes ten varieties of special twists of musical notes termed "sthāyas". For example, if the śruti of a particular svara is plied slightly above or below its own sthāna (so as to flash out a new tone sounding just in the interval between the two adjacent svaras) that type of Gamaka (termed Svara Kaku) is a variety of sthāya. Attempting to give an account of these ten varieties of Sthaya and the intermediary intervals between contiguous svaras, would make the book swell in bulk.

9. **MELA**: During the time of Śāṅgadeva, the ancient authority, the term ‘Jāti” was in usage for the concept of “Mela.” He says that the jātis are eighteen in number. Amongst them, eleven belong to the Madhyama Grāma, and seven to the Śaḍja Grāma. The eleven jātis of the Madhyama Grāma are: 1. Śadja-kaiśiki; Śadjodicyava; 3. Śadjamadhyama; 4. Gandhārodicyavā; 5. Raktagāndhari; 6. Kaiśiki; 7. Madhyamodicyavā; 8. Kāraṇa-ravi; 9. Gandhārapaṇcami; 10. Āndhri; and 11. Nandayānti. The Śaḍja-gārāma jātis are seven. They are—1. Śaḍji; 2. Arṣabhi; 3. Gandhāri; 4. Madhyamāt; 5. Paṇcami; 6. Dhaivati; and 7. Naiśādi.

10. **RAGA**: From these two Grāmas are derived rāgas which are of two kinds: 1. Mārga rāgas and 2. Desī rāgas, which again fall under ten types. The Mārga rāgas are of six types: 1. Grāma rāga; 2. Uparāga; 3. Śuddha rāga; 4. Bhāṣa rāga; 5. Vibhaṣa rāga; and 6. Antara bhāṣa rāga. The Desi rāgas are of four types: 1. Rāgaṅga rāga; 2. Bhāṣaṅga rāga; 3. Upānga rāga; and 4. Kriyāṅga rāga. Grāma rāgas are rāgas derived from the jātis of the Śaḍja Grāma and the Madhyama Grāma. The five types—viz., the Uparāgas and the others, are various different types taking after the Grāma rāgas.

Sārṅgadeva has mentioned two hundred and sixty-four rāgas and described their characteristics in the Saṅgitaratnakāra. But Veṅkaṭamakhin says that all these rāgas have fallen into desuetude. Twenty rāgas have been described by the great ancient authority, sage Matanga, starting with Śrīrāga an concluding with Naṭanārāyaṇī.

II. श्रुतस्तु विवर्णपेण शतिकपेण साधनः ||

Rāgas are of three kinds: Suddha, Sālaga and Saṅkirṇa. Of them (1) the Śuddha Rāga has all the characteristics defined in the Śastras. (2) Though the Śālaga rāga shines almost like the Śuddha rāga, its individuality is invariably set off by the admixture of the savour or shade of another rāga (Chāyā—similitude; laga—assume). (The term ‘Śālaga” is a corrupt form of “Chāyālaga.” (3) The Saṅkirṇa rāga is one whose individuality is pleasant because it smacks of a number of other rāgas. The modern rāgas Saṅkarābharaṇa, Bhairavi and Dvijāvanti can be mentioned as examples of the above three types, respectively.

There is yet another classification of rāgas: the Uttama Madhyama and Adhama rāgas: (1) The Uttama rāgas are fit for composing Gīthā, Prabandha, Thāya and Ālāpa (2) Though the Madhyama rāgas are also fit for composing the above types of composition, yet they are not much in vogue (3) The Adhama rāgas are unfit for composing the above types of composition, mixed in character, inter-mingling varied aspects and fit for being relished only by the lower strata of society, and of course, in wide prevalence.

I. In ancient times it was the practice to classify rāgas into puruṣa rāgas (male rāgas) and stri rāgas (female rāgas). Even now, in Bengal this system of classification is prevalent: In their theory, there are the six puruṣa rāgas and the six stri rāgas, each couple having six putra rāgas (making up thirty-six putra rāgas); thus there is a total of forty-eight rāgas in all. Further, they have illustrated the moods of these rāgas through appropriate pictures. The Kriyāṅga rāgas, forming part of the Deśī rāgas, are utilized in hymnology, in situations of misery, and to portray enthusiastic effort and exertion, war, heroism, valour and similar other contexts.
This pattern of classification of ragas was much in Vogue in ancient times.

(11) GITI: The Grāma ragas have been classified into the following five types: Śuddha Grāma raga, Bhinna Grāma raga, Ganda Grāma raga, Vesara Grāma raga and Sādh. Grāma raga; and they are utilized to sing the Śuddha Giti, Bhinna Giti, Gauḍa Giti, Vesara Giti and Sādhāraṇi Giti respectively.

(12) TALA: Talas are of the two kinds, 1. Mārga and 2. Deśi. 1 Mārga talas are five in number (1) Caccatputa, (2) Cacaputa, (3) Śaṭpitāputtraka, (4) Sampadveṣṭāka and (5) Udghatṭa. Their angas and aksarakālas are indicated below:

<table>
<thead>
<tr>
<th>No</th>
<th>Name of tala</th>
<th>Angas</th>
<th>Aksara kāla</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Caccatputa</td>
<td>5 5 1 3</td>
<td>40</td>
</tr>
<tr>
<td>2</td>
<td>Cacaputa</td>
<td>5 1 1 5</td>
<td>30</td>
</tr>
<tr>
<td>3</td>
<td>Śaṭpitāputtraka</td>
<td>3 1 5 5 1 3</td>
<td>60</td>
</tr>
<tr>
<td>4</td>
<td>Sampadveṣṭāka</td>
<td>3 5 5 5 3</td>
<td>60</td>
</tr>
<tr>
<td>5</td>
<td>Udghatṭa</td>
<td>5 5 5</td>
<td>30</td>
</tr>
</tbody>
</table>

It is said in the Saṅgitaratnakara that all these five talas sprang from the five faces of Lord Śri Paramesvara, viz., the Iṣāna and others respectively. It is these five talas that were in prevalence in ancient times. And these talas had their ten fundamental characteristics,
And in the process of manipulating these five talas, the time taken to utter five syllables or laghu akṣaras, is reckoned as one mātrā. Thus one laghu contains five akṣara kālas; a guru has ten aksara kālas; and a pluta has fifteen aksara kālas. But now-adays they manipulate these talas utilizing four aksara kālas for a mātrā. The concept of “galagala” is used in the manipulation of Caccat-pūṭa and other mārga talas. Śāṅgadeva says that in the term “gala” (गळा) stands for the anga guru, and la (ल) stands for the anga laghu. Each of the five mārga talas is of three kinds; They are (1) Yathākṣara tala (Eka kāla tala), (2) Dvikāla tala and (3) Catuskāla tala. Yathākṣara tala stands for the pramaṇa (or the standard of time measure) for the five talas, viz. Caccat-pūṭa and others. Dvikāla tala is just the double—speed variety of the Yathākṣara tala. Likewise the Catuskāla tala is four times the speed of the Yathākṣara tala. The above mentioned kālas indicate the Guru of the Mārga talas. The characteristics of the remaining Deśī talas can be noted in the Lakṣaṇa Saṅgraha.

CHARACTERISTICS OF VĀGGYEYAKĀRAS

The tune of a musical composition is termed “Dhātu” and the words that sustain the tune are termed “Mātu.” He who composes both the tune and the sahitya simultaneously is called a vāggeyakāra.

1. Mātu is the text which consists of words; and the tune which plies on the musical notes is called Dhātu. Any person who composes both of them is the composer of music. The ideal composer of music is one who possesses a detailed knowledge of the science of Grammar which teaches us how to distinguish correct words from incorrect ones, a pastmaster quite well-versed in the lexicons such as the Amarakośa, the science of prosody including
detailed knowledge of the various metres, the science of poeties and a detailed knowledge of the various figures of speech such as simile and metaphor, the nine sentiments such as erotic love the various bhavas such as vibhāva and others, the sixtyfour arts such as Music and Dance, one possessed of a melodious voice and experienced in the Druta and other layas (tempos), the Caccatputa and other talas, endowed with genius (प्रतिष्ठा) i.e., the power of intellect in inventing original productions there and there,* the beautiful quality of agreeability, and adjustability that will make the heart melt even in exigencies of hatred and wrath the ideal condition of propriety चित्रम of situations and suitability of behaviour, ability to compose prabandhas, successful speech and performance in assemblies of scholars and artistes, ability to divine the minds of others, ability to compose gitas quickly, ability to spout expansive far-flung and deep raga alāpana extending throughout the three octaves employing a wide spectrum of the various gamakas without changing the individuality of ragas, mental restraint and concentration—such a person who possesses all these lofty qualities alone can be called an ideal vāggeyakāra (i.e. Dhatumātukara).

2. A person who overburdens the mātu by compressing in it an overflowing profusion of words, and thus produces detriment to the dhātu, and a person, though knowing the characteristics of dhātu and mātu lacks the ability to compose prabandhas, is said to belong to the middling variety of (मध्यम) vāggeyakāra.

3. Despite having composed excellent words, if the dhātu he frames up were of a mean order, then such a person is said to belong to the lowest variety of (अधम) vāggeyakāra.

4. If one were to compose the dhātu and mātu just in keeping with the circumstances and situations of the theme, then such a person who is termed a "Vastu Kavi" (वस्तुकवि) is said to be an exemplary composer.

* श्रीनवनवेदमेलिणी प्रतिष्ठा मता II—Rudra
5. If one were to do only description of circumstances and situations in his composition, such a person, who is termed a "Varna Kavi" (Descriptive Kavi), is said to belong to the middling variety of (मध्यम) वाग्गेरेरा.

One who frames up a suitable tune in accordance with the varna krama to the sahitya composed by another person, as well as one who frames up a fitting tune to the initial part of a pallavi without altering its set-up, is considered by some to belong to the middling variety of (मध्यम) वाग्गेरेरा.

6. One who possesses precise knowledge of Mārga and Deśiya is termed a "Gandharva".*

7. One who know only Mārga Saṅgīta is termed a svarādhi (स्वरादि:).

* The musicians of Devaloka are termed "Gandharva".

That is, they intonate the divine words in accordance with the methodology of the celestial science and art of Saṅgīta.

They use to wield the vīṇā in their hands and sing in tune with it. They are of many varieties. Some exemplary musicians of the bhūloka are called Manusya Gandharvas due to their Purvapuṇya:

अस्मतः कल्यं मनुष्यमसन् पुष्यपाकविशेषतः ।
गृह्यवेच्छ समाप्तरो मण्डलगृह्य उच्चते ॥
पुर्बकल्पक्तात् पुष्यात् कल्पादवस्य चेतुवेत् ।
गृह्यवेच्छ तात्समस्व विभक्तगृह्य उच्चते ॥

—Śabdārthacintāmaṇi

गृह्यवाराधनात् सबो गृह्यवर सिद्धविनिर्मम् ।
सज्जितयोगसम्पत्ति: कालिकाया: प्रसादवत: ॥

—Kalitantra
8. One who fits up his own words to another's tune is a vāggeyakāra of the lowest variety.

9. A person who is capable of pleasant utterance and intonation, and has a dulcet voice, ability in beautiful commencement and sweet finish of compositions, a sound knowledge of raganga and other ragas, skill in singing prabandhas, high proficiency in rendering the various varieties of raga alāpī, competence in embellishing the delineation of ragas and tunes with various pleasant gamakas with facile flow, effective control of the voice, unperturbed quietude in performance, effortless rendering of compositions, avoidance of the various flaws while singing, intermittent practice, wide and deep knowledge of as many languages as possible and invariably delighting listeners while singing—a person who has acquired these attainments, is said to be an ideal performer.

10. Though a person's attainments of the above-mentioned ideals may fall a little short, if the shortcomings that may creep in inadvertently, are kept at the minimum, then such a person is said to belong to the middling variety of performer.

11. A person whose performance is subject to a profusion of defects belongs to the lowest variety of performer.

12. A musician who possesses the ability to instruct others in the theory and practice of music is said to be an instructor.

13. A person who imitates others is termed an anukāra.

14. A person who feels and appreciates the excellent creation and presentation of sāhitya and saṅgīta by others is termed a rasika.

15. A person who produces pleasant sensations in the listener is termed a rañjaka.

16. An artiste who produces bright, shining flash in his performance, is termed a bhāuvuka.
17. A musician who possesses the ability to present on independent concert is termed a svayamprakaśa vidvān (स्वयमप्रकाशविद्वान्)

18. If two persons were to perform invariably as a pair, they are termed a “Yamala”.

19. If more than two were to perform invariably in a batch then the batch is termed a “Brinda” and the principal of that batch is called a Brindaka (ब्रिंदकः).

20. Just in the same way as there are male artistes possessed of melodious voices and personable appearance and capable of impressive performance, there are also a number of lady artistes who are equally competent performers having all the above mentioned pleasant features.

DEFECTS FOUND IN VOCALISTS

1. Sandaṣṭa is one who sings in a manner so as to appear like biting with his teeth.

2. Utkṛṣṭa  " " " " in a harsh, loud voice.

3. Bhīta  " " " " with fear.

4. Śañkita  " " " " rapidly and with uncertainty.

5. Kampita  " " " " shaking his body.

6. Vikala  " " " " with notes swerving from their sthanas.

7. Vitāla  " " " " out of tala.

8. Karabhā  " " " " in a tone resembling that of a young camel.

9. Udyuḍa  " " " " shaking the cheeks like a goat *

10. Jhompaka  " " " " in a manner such that the veins protrude out in the neck.

* They call this “Davaḍaiyaḍi” (cheek-shake) i.e., shaking the mouth like a goat.
   (निमलका)

12. Virasa “ “ “ “ without relishing the taste and mood of the raga and tune.


15. Sthānabhraṣṭa “ “ “ “ without paying heed to the positions of the three octaves.


20. Sūtkāri “ “ “ “ with the sound “us” (उस).


24. Prasari “ “ “ “ with mannerisms such as awkward shakes of the hands and other limbs without musical expressions.

There are many more merits and demerits of vocalists. They are to be found in the Saṅgīta Ratnākara.

Ability to extend freely and effortlessly in the tāra sthāyin, melodiousness, pleasantness, depth of ply, softness and pliability, weighty force, capacity to fascinate listeners, enormous lustre in performance - a voice possessed of desirable qualities such as these is considered to be a good voice by great past-masters in theory and Practice.
Absence of perfect alignment with the sruti, harsh and rough tone, a condition of being dry or devoid of pleasantness, absence of sweetness, sounding wrong notes, sharp, piercing tone resembling that of a crow, swerving and slipping from the exact sthana of srutis and svaras, over slim tone, over-hard and rough tone—a voice suffering from undesirable qualities such as these, is deemed a bad one by ancient scholars.

A good melodious voice is obtained by free gift of education, performance of penance, devotion to Lord Siva, and the fruit accrued from a number of varied meritorious religious rites.

I adore the elephant—headed, Lord Vidghnesvara, Who shines with the graceful crescent of the Moon on His head; Who always graces all His devotees by warding off all the multitudes of impediments which beset them and grants them what all they pray for.

The Almighty Bhagavān Who is the veritable manifestation of the Supreme and all-embracing entity of Saccidānanda (Existence—Knowledge—Bliss), In His bounteous Grace, condescended to formulate the Science of Music by pooling up pleasant sounds and classifying them, so as to produce delight to the car and bliss to
the soul: This Science has been called Sangita Śāstra. Music has been classified under the four heads (1) Vaidika Gāṇa (i.e. Scriptural. Music), (2) Vyākhyā Gāṇa, (3) Laukika Gāṇa and (4) Kevala Laukika Gāṇa.

If a person sings with concentration in praise of a particular deity, his mind coalesces with the Spirit. This mental coalescence is exactly what is termed "Yoga": And Yoga makes for the merger of the individual soul in the Supreme (Universal) Spirit.

Songs brilliant with beauties of sāhitya, ālāpanas of raga without any sāhitya and compositions bristling with decorations of music and embellishments of flowery sāhitya—all these are veritable manifestations of the Supreme Lord Śri Mahāviśu, Who is the very embodiment of Nāda.

Oh! Narada! I dwell not in Vaikuṇṭha loka, nor in the hearts of Yogins, nor in the Sūrya-ānanda: I always abide wherever my devotees sing. (This is the voice of the Lord.)
Dāna (i.e., making gifts to others), Yāga (i.e., performance of sacrifices and other similar rites) and japa (i.e., repeated utterance of holy words, mystic syllables or charms in an undertone, with closed lips, attended with fervent meditation upon a deity) and similar other religious exercises and practices are together called "Trivarga": That is they are calculated to produce Dharma (Religious merit) Artha (abundance of riches) and Kāma (attainment of desired objects and objectives).

Whereas, sound knowledge of and exemplary dexterity in Music alone can grant all the four principal objects of human life including mokṣa (liberation or emancipation from the endless cycle of births and deaths).—This is the affirmation of Lord Śiva.

Sangīta is termed "Gāndharva," And Gāndharva is one of the eighteen vidyās.

The Vedas aver that these eighteen Vidya's, which are of very vast depth and width, containing innumerable ramifications of contents, are the original creations of Lord Śiva, the primordial, supreme poet of the whole world.

The above fact is asserted in the Śanti Parvan of the Mahābhārata, while recounting the duties and responsibilities of a king.

—Viṣṇupurāṇa—III—6—28; 29.
With a strong desire to keep on listening to good music always, Lord Śrī Parameśvara is wearing in His ears the two great Nāgarājas (kings of Divine Serpents) Kambala and Aśvatara in the shape of karṇa kūṇḍalas (ear-rings). This fact is asserted by Kallinātha, the great commentator of the Saṅgītaratnakara. Vocal Music delights the Omniscient Lord Siva, whereas Lord Śrī Mahāviśnu relishes playing on the flute: while Lord Śrī Brahmā Deva is immensely charmed by the dulcet chant of the Śāman hymns. Young unlettered children, and even beasts and serpents which lack the rational faculty, are moved by good Music,* Further, since inani, mate beings are transformed into animate ones, and vice versa, by the force of good music, where is the wonder in human beings-who have the rational faculty, being moved and delighted by sensing good music?

**तत्स्य गीतस्य महात्म्यं के प्रश्नसितु मीँशेते ।
वधमार्थिकामोक्षणासिध्देवैवेकसाधनं ॥**

Good Music is the only means that can by itself achieve all the four principal objects of human life, viz. Dharmma, Artha, Kama and Mokṣa. Who at all can effectively expound all the features of the greatness of Saṅgīta?

**वीणावादनतत्वश्रुतितिजातिविशारदः ।
तालज्ञाप्रयासेन मोक्षमार्गसंगच्छति ॥**

An adept in playing on the vīṇā, or one well versed in the jāti (raga) śāstra, which is based on a thorough analytic study of the science of the śrutis (i.e., the svara sūkṣma śāstra) or a past master in the intricacies of the tala śāstra—any one of the above can attain to mokṣa without much effort.

*शिष्यवेत्ति पञ्चवेदवेत्ति गानसंफ्योः ॥
—Subhāṣitaratnabhaṇḍāgara—II-9.
We learn from the biographies of many great vidvans that all the elements of Nature are moved by good music. For example, a great musician called Gopala Nayaka,* who flourished some four hundred years ago, performed the rare feat of igniting lamps simply by singing the Dipaka rāga at the court of a king in North India.

Further, a great viṇā vidvān named Virarāghavaiya who flourished some hundred and fifty years ago, performed a similar other rare feat; Once, in hot midsummer, when cool breeze was a desideratum, he played in the court of a Mahratta king at Tanjavur the Vasanta with such great power that his play brought about plenty of welcome cool breeze to the delight and wonder of all present; and the king, in appreciation and admiration, decorated him with the title "Challagali" Viraraghavaiya, which means "One who was capable of bringing about cool breeze."

Furthermore, the celebrated Mahāvidvān Śrī Muddusvāmi Diksita, my late paternal great uncle, who flourished as a renowned musician some hundred years ago in South India, sang the Amṛta-varśiṇi raga just when the country was in the grip of a severe drought, and thereby brought about a heavy downpour of thunderous rains and saved the scorched land from being consumed by annihilating heat.

These and similar other accounts have come down to us traditionally down the centuries.

Lest the book should bulge, let me stop here my expatiation on the greatness and glory of Saṅgita.

* Kallinatha in his vyakhyana of the Tala Adhyāya of the Saṅgitaratnakarā, mentions that this Gopala Nayaka had written standard works on Music such as "Tālārṇava" and "Raga-kadamba." Further, the fact of the greatness of this Gopala Nayaka is endorsed by Venkatamakhin in the Sruti Prakārana of the chaturdāndi Prakāśikā, where, he says that this Gopala Nayaka was an authority on Srutis. This Gopala Nayaka is anterior to Kallinatha.
Just in keeping with the above śloka, Lord Śiva alone who is the First Preceptor of all matters relating to the Theory and Practice of the Saṅgīta Śāstra, is also the greatest and final authority on the subject: No other authority is accepted traditionally. However, though I have learnt but a little of the subject due to the grace of the elders, yet I am not capable of expounding all the features bearing on that great śāstra satisfactorily. Howbeit, emboldened by the encouragement of elders, I have ventured to come forward and attempt to enlighten the great Saṅgīta Śāstra sampradāya, which has obtained prevalence in South India for many centuries just as detailed by Venkatamakhin. The ancient Indian Saṅgīta śāstra of the hoary past is a very vast and unfathomable ocean. And Venkāṭamakhin, who flourished about two centuries and a half before us, the progenitor of the South Indian Musical tradition and who was a stalwart authority on the development of the śāstra over three centuries before him, and who possessed, gigantic erudition in Sanskrit, and who was the reputed preceptor of the titanic pandit Nilakantha Dikṣita, the celebrated author of the Mahākāvyā "Gaṅgāvataraṇā" this mammoth musical apostle that he was, has laid down in his monumental work "Caturdāṇḍī Prakāśikā", the essence of the tradition of this colossal science.

But nowadays it has gone out of reach to the masses. That is why, in spite of my limited knowledge of the subject, I have made bold to write this book just as far as I know, only to help those who do not know about it at all.

Even as the thread used to wreath a garland of flowers acquires fragrance, and even as the small water-channel finds summation falling into a big river, so also may these my humble words be heeded and appreciated by largeminded scholars, in the same way as even the inarticulate babble of young children is listened to with pleasure and cheered up by their parents, all because my modest utterances are but restatements following in the trail of mighty great men like the distinguished Venkaṭamakhin (otherwise known as Venkaṭeśvara Dikṣitā) and others who were masters of the laksana and laksya of the Saṅgīta Śāstra.
I adore that Supreme Lord of the Universe, Who manifests Himself as the unique incarnation of Sweet Sound and thereby showers His blessings in the shape of ineffable joy on all living beings in the world and endues the legions and myriads of their thoughts and feelings with pleasant sensations and enables them to communicate their sentiments to their fellow-beings.

Vocal Music, Instrumental Music and Dance—all these three adjuncts together make up the Art of Saṅgita.

गीतवाङ्गोमयं यत्र सज्जनेतमिति केचन्

But, according to some scholars, Vocal Music and Instrumental Music alone together constitute the Art of Saṅgita.

NĀDA

The basis of Saṅgita is Nāda (i.e. Pleasant Sound).

The mātrkā aksara न symbolizes prāṇa (Prāṇavāyu, i.e.; Oxygen). So also the aksara अ signifies fire (heat). Thus, since the blend of Oxygen and heat (i.e., ignition) brings about sound, the juxtaposition of the aksaras न and अ makes up the term नाद, meaning Pleasant Sound.

(To be continued)

* उच्चारित्वं निन्दितं गायनानाम्**
Indian Music on the March

T. S. PARTHASARATHY

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.

The question might be asked here as to why, if sound, by itself, can constitute music and give us aesthetic pleasure, we have a plethora of musical compositions which, in the Indian languages alone, run into some thousands. In India there is hardly a "writer of music", by which description a composer is western music. An Indian composer must be a "vaggeyakāra" (one who composes the words and the music at the same time) and a mere tuner of words composed by others does not command the same respect.

Poet Rabindranath Tagore, whose unique contribution to Indian music in his role as a composer will be noticed later, maintained that melody did not depend on words (sāhitya or libretto) because melody conveyed what words failed to do and where words ended, melody began. He, however, clarified that words were necessary for the easy unfolding of the hidden beauty and grandeur of a melody and while words were symbols, the tunes or airs were the life. He, therefore, composed songs that were both musical and lyrical, and set them to tunes which were creative and living.

SACRED MUSIC

The earliest music throughout the world was perhaps sacred music, which is many centuries older than secular music. In fact, many countries in the world still possess only religious music and
hardly any art of secular music. The early music was, however, in
the form of ‘chants’ like the Sāman chant (India—B.C.), the
Samaritan chant (Samaria—B.C.) and the Gregorian chant es­ta­blished by Pope Gregory I (540-604 A.D.,) for church service.

In India, the origin of music is generally traced back to the
Vedic times (B.C.), when the Sāmaveda was sung to the accompani­ment of different kinds of musical instruments. Vālmiki’s Rāmayāna
(early A.D.), the great Sanskrit epic, was the earliest post-Vedic
composition to be set to music and was sung in the seven pure
melodies known as ‘Jātis’.

After “the chant stage, historically speaking, came the musical
system of the ancient Tamils in the south of India, and, what is
more, there was a sizeable amount of art music and secular music
among them. The Tamilian genius for music is best illustrated by
the epic Silappadikaram (2nd century A.D.), where a whole canto
is devoted to various aspects of musical science. It is not possible
to say, at this distant date, who were the composers and what types
of compositions were in vogue then : because much of the music
of the early Tamils was later absorbed by the Karnātaka system,
the present system of music in south India.

Between the fifth and the seventh centuries A.D., there was
a religious renaissance in South India, during which saint-composers
of the saivite and Vaishnavite schools poured forth verses in Tamil
which were set to music and sung with or without rhythm. The
songs of the ten Alwārs (Vaishnavite) and the four Nāyanamārs
(Saivite) run into thousands, and although only some of them were
musicians their compositions form an integral part of the present
day South Indian music.

EARLY PRABANDHAS

Many musical forms are mentioned in ancient works on Indian
music; most of them became obsolete long ago and a few under­went changes and are now known by other names. The Nātya
Shāstra of Bharata (2nd century) mentions Dhruvas and Gitis,
Matanga (5th-7th century) mentions 49 Desi ‘prabandhas’ and
Sārngadeva (early 13th century) speaks of 75 different prabandhas. The word *prabandha* means anything well-knit and is a blanket term for a composition.

Poet Jayadeva (12th century), who is believed to have graced the court of King Lakshmana Sena of Bengal, calls his Sanskrit opera, the "Gita Govinda", a prabandha. This single evergreen lyric sequence (competently translated into English verse by Sir Edwin Arnold and others) made Jayadeva as memorable as Vālmiki and Kālidāsa. Apart from its exceptional literary merit, the songs of the opera, known as 'Ashtapadis' (eight-footed) are the earliest examples of regular musical compositions in India, each piece being set in a specific rāga and tāla.

The popularity of Jayadeva's opera was so great that dozens of poets in Sanskrit wrote works on the model of the Gita Govinda, on parallel themes. Although the rāga and tāla of each song have been furnished in Jayadeva's work, the original melodies have been lost to posterity and the songs are now being sung in improvised tunes set locally in various parts of India. They occupy an honoured place in bhajana parties in South India and Bengal and form the main background music for the Odissi style of dancing in Orissa, where Jayadeva spent the major part of his life.

A close follower of Jayadeva in this style of composition was Mahākavi Vidyāpati Thakur (15th century) known as "Abhinava Jayadeva" (a second Jayadeva) and "the nightingale of Mithila". Vidyāpati, who composed in Sanskrit and in two local dialects, was the court poet of Rājā Siva Singh of Tirhūt. The element of Radhā-Krishna love in his songs exercised such a potent influence on Sri Chaitanya and his followers that the sonnets became one of the bibles of that sect. In the field of music, Vidyāpati's songs appear to have played an important role and a portion of the Rāgatarangini, a musical treatise written by Lochana Kavi (17th century), is devoted to a discussion about their musical merit.

A Sanskrit opera, which ranks in literary beauty and musical excellence only next to the Gita Govinda, is the "Krishna Lilā
Tarangini” (River of Krishna’s Amorous Sports) written by Narayana Tirtha (16th century), a South Indian composer. Fortunately, much of the original music of the songs, which are in the Kirtana form, is intact, thanks to the bhajana tradition in South India. Narayana Tirtha wielded much influence on later composers like Tyagaraja.

EMERGENCE OF DHRUVAPADA

No knowledge of Indian music can be complete without a sound grasp of the ‘dhruvapada’ or ‘dhrupad’, the style of Hindustani music that makes one’s voice rich and expressive. Only a musician who has a mastery over proper intonation, production of sound and knowledge of raga can be a competent dhrupad singer.

There are diverse theories regarding the origin and development of the dhrupad style. But a careful reading of the original treatises shows that dhruvapada is only an evolution of the old prabandha form of composition. The first historical reference we get about it is its association with Raja Man Singh Tomar of Gwalior (1486-1517). The Raja, however, did not invent dhruvapada but only gave it an impetus. The style must have been in existence for at least a century before it caught the eye of a connoisseur like Man Singh who naturally extended to it his patronage and took a great interest in its development.

But even before this ruler revived the dhrupad, Baiju Bawra, Gopal Nayak (14th-15th century) and other musicians of that time and those in the court of Alauddin Khilji had cultured the dhruvapada. Gopal Nayak, who is stated by some as hailing from South India, compiled a thousand dhrupads composed by Baiju Bawara and a thousand of his own.

Composers of dhrupads are too numerous to be mentioned here as the style was assiduously practised and developed not only in Gwalior and Delhi but also in Brindavan, parts of Bengal and even in distant Bijapur where the kings of the Adilshahi dynasty patronised it. But the one name that comes to mind at the mention of the word dhrupad is Tansen, the immortal court musician of
Emperor Akbar, who has been described as "the embodiment of the art of music". Tansen developed a unique style of singing dhrupad and also composed numerous songs in that style.

DEVOTIONAL SONGS

Many Hindustani musicians still lament the gradual disappearance of dhrupad and the emergence of the 'Khyāl' style in its place. Controversy rages round the origin and development of the Khyāl, the existence of more taan a dozen gharanas (schools of tradition) and their founders. Although Khyāl has now become the chief item in a Hindustani music concert and occupies the major part of its time, much importance is not attached to the words of the songs but to the unfoldment of the rāga in its various stages and speeds.

Bhajana or devotional music is the sphere where words reign supreme and the tunes are assigned a secondary place. The harbinger of this style was no doubt Jayadeva, who inspired generations of mystic poets of the Krishna tradition whose musical compositions in Hindi, Brajbhāshā, Maithili, Rajasthāni and other dialects form the bulk of what is commonly described as Hindi bhajan. Sūrdas, Tulsidās, Paramananda Dās, Krishna Dās, Kabīr, Haridās and Mirābāi are a few of the large band of devotional composers.

Krishna and Rādhā being their unfailing source of inspiration, the Vaishnavite poets and singers of Bengal composed hundreds of sonnets known as "Padavali" which are full of subtlety of rhythm and untranslatable delicacies of colour and metrical invention. This composition reached its acme of perfection at the hands of Chandīdās (15th century). Jnānādās, Govindādās, Chaitanya, Nidhu Bābu, Narottam Dās and Balaram Dās are prominent among Bengal’s poet-composers.

The Vaishnava movement was equally strong in Mahārāashtra, Gujarat, Assam and other parts of India, and produced saint-singers who enriched the bhajan mode. The 'abhhangs' of Tukāram, and compositions of Jnānadev, Nāmdev, Eknāth and
Ramdas in Marathi, the songs of Narsi Mehta and Ranchoddas in Gujarati and those of Sankara Deva and Madhava Deva of Assam are part of the corpus of the musical heritage of India.

**SOUTH INDIAN COMPOSERS**

The Karnataka style of music now prevalent in South India is one of the two recognised systems of Indian classical music and as the source books of theory are the same, its development up to the 13th century was on the lines of Hindustani music. The *prabandha* form is the earliest which can be discerned historically and with the passage of time, it gave way to later types, some of which constitute the core of Karnataka music today.

The *kirtana* in its embryonic form appeared in the 14th century, and the earliest composer was Narahari Tirtha, who was the first of a band of devotional poets known as ‘Dāsas’ (servants of God. Sripādrāya (15th century) and Vyāsarāya (16th century) were followed by the great Purandara Dāsa (1484-1564) who is veritably the ‘father of Karnataka music’. This giant laid the foundation for the existing system of Karnataka music by composing thousands of songs ranging from graded exercises for beginners to highly sophisticated compositions. His musical creations, in the Kannada language, include *Gīta, ihāyam, prabandha, sūlādi, ugābhōga, padya, pada* and *devarnāma*. Almost contemporary with Purandara Dasa were the Tāllapakam composers of Andhra Pradesh whose numerous Telugu compositions form excellent specimens of the early *kirtana* form.

The middle of the 18th century saw Karnataka music at the pinnacle of its glory, Tanjore (now Thanjavur) in Tamil Nādu being the brightest spot in the musical map of South India. Muni-ficent patronage by local Rajahs and nobles led to a concentration of the cream of South Indian musical genius in this area for three centuries.

Music composers who shed lustre on Karnataka music during this period are too numerous for even a passing reference here. The greatest single name that stands out in bold relief in the history
INDIAN MUSIC ON THE MARCH

of modern South Indian music is Tyāgarāja (1767-1847). If Tansen represents all that is best in Hindustani music, Tyāgarāja occupies a similar position in the Karnātaka style. He was a versatile genius and perfected the ‘Kriti’ type of composition which now occupies in Karnata music the position of khyāl in Hindustani music with the difference that more importance is attached to the ‘sāhitya’ of kritis. Muttuswāmi Dikshitar (1775-1835) and Syāma Sāstri (1763-1827) were illustrious contemporaries of Tyāgarāja and they made everlasting contributions to Karnātaka Music.

Besides the ‘kriti’, ‘padam’, ‘swarajati’, ‘jvali’, ‘tillāna’ and ‘ragamālikā’ find a place in South Indian concerts and a composer who attained immortality by composing only padams was Kshetrajna (17th century). A galaxy of minor composers of the post—Tyāgarāja era like Patnam Subrahmanya Iyer kept the torch of Karnātaka music burning. The late Vāsudevacharya of Mysore and Pāpanāsam Sivan were the latest scions of the noble lineage of music composers in South India.

TAGORE’S GENRE

Rabindranath Tagore, by his unique contribution now generally known as Rabindra Sangit, added a new dimension to the music of India. Tagore was a many-sided genius. He underwent regular training in classical music in his youth and was a competent singer with a resonant voice. He commenced his career as a composer while yet in his teens. Although the present day pundits in Hindustani music hesitate to accord recognition to Rabindra Sangit as a classical mode, it should be mentioned that much of Tagore’s musical style is rooted in the old classical tradition.

He, however, freely borrowed ideas and phrases from other styles and systems including Western music and wove them into his designs. His songs were greatly influenced by the emotional mood and temperament of the Bengali people and the local folk music. In the final stage, Tagore emerged as a master-composer of lyrical songs, the tunes of which are in full accord with the words, and these constitute the Rābindra Sangit that now sways audiences all over India.
Indian music is on the march, sensitive to all the winds that blow in world music and responding to new influences with some side of its genius. It represents the peak to which an Oriental system of music, with melody as its base, could reach and yet be receptive to ideas and capable of growth. The credit goes to the numerous composers, some of whom have found mention in this article, who kept its classical tradition intact and at the same time discovered new forms and melody types in it. This priceless heritage of India deserves to be preserved for the uplift of the level of consciousness of its human society.
Bharati and the Fine Arts

T. S. PARTHASARATHY

In the twentieth century, the appellation ‘Bhārati’ applies only to Subrahmanya Bharati (1882—1921). Supreme among the poets of this century, he was also one of the major creative forces of the modern renaissance in Tamil Nadu. Although he died young, his collected poems make a volume of 600 pages, marked by opulence as well variety, and noted alike for their vitality and musical quality as also their emotional and spiritual appeal. He was a many-sided personality—poet, prose—writer, Vedantin, polyglot, patriot and a champion of women’s lib. Besides, he was a lover of our fine arts like music, dance and painting and his discerning views on these subjects, expressed more than 70 years ago, are, surprisingly, refreshing and relevant even today.

Bhārati was born at Ettayapuram in 1882. This small village, then ruled over by a Telugu chieftain, was a seat of music and learning. The liberal awards now being given away by our Central Government and State Governments to scholars, musicians and the like will pale into insignificance when compared to the galaxy of savants from different disciplines patronized by Jagadvira Rāmakumāra Ettappa Mahārāja of Ettayapuram. Subbarāma Dikshitar, in his ‘Sangita Sampradaya Pradarsini’, gives an impressive list of such scholars hailing from different communities and writing in Tamil, Telugu and Sanskrit, who were maintained by that munificent ruler who was a mere ‘Zamindar’ in modern parlance.

It is well known that Bālasvāmi Dikshitar, the younger brother of Muthusvāmi Dikshitar, was appointed as the Āsthana vidwan of Venkatesvara Ettappa Mahārāja (regnal years 1826—1839). Muthusvāmi Dikshitar spent the last months of his life at Ettayapuram and passed away there in 1835.

Apart from his precocity in composing extempore verses in Tamil, Bhārati had a predilection for music. Subbarāma Dikshitar was the Āsthana Vidwan at the time and Bharati had unbounded
reverence for him. When Subbarāma Dikshitar passed away, Bhārati wrote a moving elegy in which he poured out his anguish and exclaimed: "Poetry disappeared with Kamban: charity with Karna: and valour with Arjuna. And with the demise of Subbarāma Dikshitar, music ceased to exist in this world."

Bhārati must have heard the music of other giants in the field when they performed before the ruler of Ettayapuram. Ākkur Anantāchārī’s biography mentions that Bhārati used to sing well himself and was particularly fond of Nāta and Kalyāṇi. Once when he was challenged to compose a song on the model of Annāmalai Reddiar’s ‘ Kāvadi Chindu’, Bhārati composed an imitation Pachai-t-tiru mayil veeraṇ with all the beauties of the original.

No wonder that when Bhārati later wrote a long poem, which is really a dream sequence, he chose the ‘Kuyil’ (the Indian nightingale) as the principal character and made it sing with full-throated abandon from the branch of a tree. In chapter three of this poem, there is a long description of the enchanting power of music. Praising Lord Brahma, the Creator, in chapter seven, Bhārati exclaims: "You have no doubt created many universes but of all your creations, the most wonderful is Music."

Bhārati spent two or three years at Benares and passed the entrance examination at the Allahabad University. At Benares he heard Hindustani music and admired the voice culture of North Indian musicians. Twelve years later, he wrote a long article (30 pages) entitled ‘Sangita vishayam’ in which he says: The male singers at Benares had voices resembling the sound of bronze bells and the female singers had golden voices. Such voices are rarely found in South India. Our diet and the absence of voice culture are perhaps responsible for this sad state of affairs.

When he plunged into the freedom struggle during the first decade of this century, Bhārati discovered that patriotic songs set to music had a greater appeal to the masses than long and dry speeches. He wrote a large number of songs on nationalism, the unity of India, the greatness of the Tamil language and the equality of man. He set them to simple tunes and made free use
of folk-music forms like Ānanda Kalippu, Nondichindu, and Kanni-s. He used to sing them himself at Congress meetings held in the Madras beach with great impact on the listeners.

While these national songs earned for him the title of 'Desiya Kavi' (National Poet), he continued to compose Tamil kirtanas with pallavi, anupallavi and charanas on bhakti, love, fearlessness, mysticism etc. According to Sri C. Viswanatha Iyer, younger brother of Bhārati, the poet himself set the songs to music and could sing them most tunefully. Sri V. V. S. Iyer mentions this in one of his forewords and says that those who heard Bhārati sing his own songs, with his majestic voice and the pride of a composer, were indeed fortunate.

The ragas handled by Bhārati include rakti ragas like Kāmbhoji, Bilahari, Nāṭakuranji and Dhanyāsi. In a raga-malika in ten ragas entitled 'Bharata Deviýin tiru Dasāngam' he has employed ragas like Manirangu and Kedaram. Rare ragas like Saindhavi and Sarasvati Manohari were also familiar to him. Two of his compositions are in Sanskrit. Of these, the song 'Bhūloka Kumāri' reminds us of Tyagaraja’s kriti 'Bāle bālendu bhūshani' in Riti-gaula. The song 'Ehi mudam dehi me Rādhe Rādhe' is on the model of a tarangam by Nārāyana Tirtha. He has even given the svara notation for two of his songs. The following list gives his important songs and the tunes and ragas employed for them.

<table>
<thead>
<tr>
<th>Song</th>
<th>Tune or raga</th>
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<tbody>
<tr>
<td>Vande mataram</td>
<td>Nādanāmakriya (Ānandakalippu)</td>
</tr>
<tr>
<td>Endaiyum tāyum</td>
<td>Kāmbhoji</td>
</tr>
<tr>
<td>Pārukkulle</td>
<td>Hindustani Todi</td>
</tr>
<tr>
<td>Bhārata desam</td>
<td>Punnāgavarāli</td>
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<tr>
<td>Mannnum imaya</td>
<td>Bhūpalam</td>
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<tr>
<td>Tonru nigazhnda</td>
<td>Kāvadi Chindu</td>
</tr>
<tr>
<td>Peyaval</td>
<td>Ābhogi</td>
</tr>
<tr>
<td>Tiru dasāngam</td>
<td>Ten ragas including Vasanta, Manirangu, Kānada, Kedaram</td>
</tr>
<tr>
<td>Nenju</td>
<td>Nondi chindu</td>
</tr>
</tbody>
</table>
The article ‘Sangita vishayam’ by Bharati deserves to be reprinted as a separate booklet and distributed to everyone interested in music. His views on music are trenchant and, as I said before, relevant even today. For example, Bharati stresses the importance of learning Telugu and Sanskrit to understand the sahitya and to sing the words correctly. The position remains almost the same even now. He describes Tyāgarāja as an ‘ocean of rasas’ and compares two of his kritis with those of Patnam Subrahmanya Iyer to prove the superiority of the former as a composer. The other forthright views expressed by Bhāratī are summarised below:

1. As the days of rajas and zamindars are numbered, musicians must look to the public for patronage.

2. Musicians should not rest content with learning only the same old songs but must bring new compositions to light.
3. The main accent must be on the music. Tāla must be assigned a secondary place in concerts. Music must be melodious and not percussive.

4. There were many competent vidwans even then (Bhārati does not want to mention their names as they were his contemporaries) who were true successors to Mahā Vaidyānātha Iyer and Sarabha Sāstri, but their number was diminishing.

5. Women must be taught to sing good classical music and not merely nalangu music, kummi songs and ammanai. The correct sahitya must be furnished to them and a sense of rhythm inculcated. Women have many natural advantages over men in the singing art like a sweet voice and an aptitude for music.

6. The harmonium is the greatest single impediment to the spread of classical Karnātic music. It is easy to learn but is too loud and cannot produce our gamakas. It may be all right for the stage but should be banished from the concert platform.

7. The tambura should be the only drone used in concerts and even in bhajanas. It does not drown the voice as the harmonium does.

8. The vina is the most suitable instrument for women to practise. It may be difficult in the initial stages but one can easily gain mastery over it by practice as is the case with vidwans in Mysore and Kerala. It is an instrument which is inseparable from Goddess Sarasvati.

9. Musicians should sing with full-throated abandon and not in a falsetto voice.

Bhārati then devotes a whole chapter on songs exclusively handled by women like the Pavai, Ammanai, Tellenam, Poovalli, Padyam and Tālātu, thereby revealing his close acquaintance with such musical forms. He gives excellent guidelines for singing them correctly.
The above summary of Bharati's views on music will show that, amidst his numerous activities as a journalist and freedom fighter, his love for music, dance and the other fine arts continued undiminished.

The second half of the article 'Sangita vishayam', entitled 'Abhinayam', contains Bharati's views on dance which he calls 'koottu'. He rightly commences the article by saying that while 'nritta' is the body of dance, 'abhinaya' is its soul. Rhythmic footwork alone does not make dance. He refers to a Harikathā performance on Nandanar by a bhagavatar which took place in Pondichery while Bharati was living there. In those days bhagavatars used to perform abhinaya in some places and Bharati says that this particular bhagavatar was an expert in that.

Bharati was so impressed by the Bhagavatar's proficiency in abhinaya that he sent for him and complimented him. Finding that the Bhagavatar's knowledge of the theory of dance was weak, Bharati read out to him slokas from a treatise called 'Rasa bhandāram' and interpreted them for the latter's benefit. (Here Bharati gives the Tamil translation of two or three pages from the Sanskrit text). The Bhagavatar was so grateful to Bharati that he borrowed the book which, the poet adds humorously, he never returned!

Bharati was a passionate lover of nature and wrote several poems describing sunrise, sunset, moonlight, the stars, the wind, rain and even a cyclone! The Kuyil Pattu contains gorgeous descriptions of nature but even in his Panchāli Sapatham he creates a situation when Arjuna describes to Draupadi the beauty of a sunset in poetic language.

He was an admirer of Rājā Ravi Varma, the renowned painter from Kerala, and when the latter passed away, Bharati wrote an elegy. With his usual poetic approach, he wrote: "God created moonlight and also the gods and the elephant Iravata to match the splendour of Indra. And He created beauty in flowers, in the blue sky and on the countenances of women to enable Ravi Varma to paint it on canvas".
Thus, we find in Bhārati's writings God's plenty—an extraordinary range of variety and power. Despite his privations and ailments, his robust optimism never left him and he continued to be a rasika and a lover of beauty in everything he saw and heard. He was sensitive to all the winds that blew and did not allow his adversity to stand in the way of his enjoying every minute of his existence. It is really amazing that he could find the time to study so much about music dance and the fine arts and to express his views in such a balanced manner that they are relevant even after seven decades.
The Greatness of the Compositions of Saint Arunagirinatha

P. K. RAJAGOPALA AIYAR

[A thing of beauty is a joy for ever: Its loveliness increases; it will never pass into nothingness.

—JOHN KEATS

Votaries of Tiruppugazh cannot adequately thank the late Śrī Vaḍakkuppanṭṭu Subramanīya Pillai and his son Śrī Cheṅgalvarāya Pillai, who redeemed the works of Saint Aruṇagirinātha, just as Nambiyāndar Nambi rescued the Tevāram songs of the great Śaivite saints, Tirujñanasambandhar, Tirunāvukkarāsar (Appar) and Sundaramūrthi Nāyānār, even as that great Śrī Vaishnava Ācāryya Śrimannāthamunigaḷ reclaimed the sacred Four Thousand verses collectively termed "The Nālāyira Divyā Prabandha" of the Āzhvārs and set them to tune, in specific ragas and talas.

The Tiruppugazh and other compositions of Aruṇagirinātha constitute the saga of a jivanmukta, who not only lived and breathed the highest form of a bhakta's rapturous devotion to his īṣṭadevata, Who comes and "plays" time and again with His devotee, when his devotion gets incandescent, but also, through his soulful and spontaneous out-pourings of prayer, gets Him to grace mankind with his divine presence.

Saint Aruṇagirinātha was born at Praudhadevarāyapuram (commonly called Mulḷandram) a village near Tiruvāṇṇāmalai sometime before the middle of the fourteenth century A.D., and attained siddhi about the end of the first quarter of the fifteenth century. He came of a respectable brāhmaṇa family devoted to the worship of Lord Śrī Skanda.* But he did not belong to the main branch of the Ďīṇḍima poets of Mulḷandram and could not be identified with any one of them.

* स्फन्दित - उपस्थित गण्डित - इति स्फन्द: ॥
Equipped with the highest level of education, he bloomed into a profound scholar of peerless erudition, having acquired complete mastery and exuberant knowledge of Sanskrit, Tamil and other languages. The profundity of his attainments in the Vedas and the Vedângas, the scripture and in all the branches of religion and philosophy and in all the sixtyfour arts, especially in Music, and his mastery over all the sections of the Tirumurais, the Tirumuvrgâ-truppaḍai, the Tirukkural, Kârikai, Uḷa, Eṣal, Kalambakam, Kovai, Śīndu, Dūdu, Bharaṇi, Maḍal, Mālai and in all the religious lore of the land, such to the Itibāsas and the Purāṇas, the Āgamās, the Yogic Sciences and the Mantra and Tantra Śāstras—was something amazing. Seethed in the entirety of the Dharma Śāstras, he inherited from his zealous parents, an intense devotion to their family deity (Kuladaivata) Lord Śri Skanda.

His innate poetical genius and his Himalayan talents in musicoliterary composition made him flush forth a rare, unprecedented and unimaginable gush of songs in Tamil, in an entirely new and unique pattern—all his own—which he termed "Tiruppugazh."

But, before all this could come about, he had lost both his parents in his childhood. Thus, left as an orphan, he grew up in his boyhood under the care and guardianship of his elder sister.

For some time, he lived the ordinary life of a grhastha, with his wife, children and other relations. It has been said, by many, that during his earlier life he had fallen unfortunately, owing to undesirable association, into the company of women of loose morals. But there is no evidence to confirm this. All references to a life of lust in many of his songs should not be taken literally—i.e., they are not confessions of his own guilt. It would be a tragic, error to assume, from the use of the first person in such passages, that Arunagirinâtha referred to himself. Rather, it is all the caution-admonition and warning given by a responsible guru, who is concerned and sincerely interested in the safety and welfare of the weak-minded devotees who might be prone to be lured by the deceptive charms of extra-marital indulgence.
The very lofty encomium paid by no less a personage than that great siddha purusa, Tayumanavar to the towering personality and calibre of Saint Arunagirinatha gives us the most correct perspective for us to look up to a great guru and deserve his grace. Just as the eleventh adhyaya of the Bhagavad-gita gives us the Viśvarūpa darśan of Lord Śri Keśa, the entirety of the Tiruppugazh songs gives us the Viśvarūpa darśan of not only Lord Śri Skanda, but also that of Saint Arunagirinātha!

Says Tayumanavar:

“

The grace of Lord Śri Skanda made him blossom into an arutkavi. And it can be clearly seen that no ordinary poet or composer of music could have produced such an inconceivable output of exceptionally exquisite compositions in mellifluous Tamil, unsurpassed both in point of rare charm and rhetorical finish of the diction.

The momentum for the rolling outpour of his songs was the behest of his īstadevata, Lord Śri Skanda: One day, when he stood absorbed in the height of ecstasy of devotion just in front of the mūlasthāna of Skanda at Tiruvaiyāmallai, at his wits’ end how to commence giving vent to his feelings, he heard a deafening voice from within the garbhagrha intonating the following words:

“

Thus, commanded by the Almighty, and graced with the starting words of his maiden song, he completed the composition with appropriate following stanzas.

Now, the ball was set rolling; and throughout the rest of his life, he went on pouring out divine, inspired songs highlighting the
glories of Lord Śri Skanda and fervently praying for His grace: and this, his magnum opus he himself calls “Tiruppugazh.”

The course of movement of the stanza that was uttered by the asariri (the voice of the incorporeal), indicated to him the pattern of the gait of his songs, viz., the feature termed “Candappā” (சந்தப்பா) in Tamil, wherein the format of the rhythm is determined by the interply of the syllabic instants (mātrās)—the laghu (hrasva, லகு) sustaining one unit (one kalā) and the guru (dirgha, குரு) two: Thus, குரு has four units and லகு three.

Now, Arunagirinātha was not the first poet to utilize the candappā in Tamil music—literary composition (கௌதூமம்). Saint Tirujñānasambandha (7th century A.D.,) whom Arunagirinātha worships as an avatār of Lord Śri Skanda, is the originator of Candappā. In fact this great saint is the pace-setter in the field of musical composition in Tamil, because he was the first composer to set his compositions to particular pāns (பஞ்சகிற). Likewise, the “Tiruccandaviruttam” (120 stanzas) of Tirumazhisai Āzhvār, bristles with beautiful jingling rhythms in Candam metre. The “Koil Nānaṉimālai” of Pāṭinattār (10th century A.D.,) included in the Eleventh Tirumurai of the Śaivites, contains many verses set to resonant candams. So also we find the “Takkayagapparani” of Oṭṭakkūttar (12th century A.D.,) has a large number of Tāzhisai verses set in the Candam metre. Significantly, when the Cola king bestowed upon him immense royal presents honouring him for his rare merits, he instantly sang and dedicated to him the following vaguppu (i.e., descriptive poetry, in contradistinction from narrative poetry):—

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தொன்னூல் புன்னூல் புதுவ்வூல் புரூலூல் பூர்க்கதை
கற்பமழ கற்பத்தை கற்பத்தை

சிற்றுரு முன்னந்தை சிற்றுரு முன்னந்தை
சிற்றுரு முன்னந்தை சிற்றுரு முன்னந்தை

மந்தூ மந்தூ மந்தூ மந்தூ மந்தூ மந்தூ
மந்தூ மந்தூ மந்தூ மந்தூ மந்தூ

நூல்தை நூல்தை நூல்தை நூல்தை நூல்தை
நூல்தை நூல்தை நூல்தை
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But the new type of Arunagirinatha’s Tiruppugazh compositions was a rare innovation, all his own. That is, he has introduced in them quite a new feature—the “tongal” (உன்னாடி) or the taniccir (உன்னடி), at the end of every stanza, which adorns it as a dollar or medallion, setting off the beauty of the ply of the Candams in the mainstream of each stanza. This feature extends, to maximum advantage, the concept of alapeṭai (அலய்பெடை), thus affording ample elbow-room for the performer to interpose a pause periodically in his rendering, after the meander of the tune through its particular set-series of Candams:

Well, he adopted this unique feature, which adds to the dignity of the format of his compositions.

Now, we should first of all understand the exact period and the environment in which he lived and his contemporaries especially those he came in close contact with. First and foremost, he lived in a period of time when great stalwart scholars vied with each other in the fields of literature, the arts, religion and philosophy.

For example, the Iraṭṭaiyar, i.e., two great Tamil poets of high repute, dominated the field of literature. They were related to each other as maternal uncle’s son and paternal aunts’ son. The uncle’s son (the elder) was lame, and the aunt’s son (the younger) was blind. Both were aruṭkavis in Tamil. They were referred to as Ilansūriar (இலண்சுரீரின்) and Mudusūriar (முதுசுரீரின்) as their poetry was so bright and their fame was so great and so far-reaching. The blind poet carried the lame one on his shoulders as they travelled from place to place.

Now these two poets pay high encomium to the mighty patronage and bounteous manificence of their over-generous benefactor Königkula Varapati Āṭkoṇḍān:

They say:

“அர்த்தார் மங்குத்தை நஞ்சுவதன் புது விட்டம் நந்திய உலக அனந்தமும் நன்னு நந்திய உலக அனந்தமும்.”

—M. Arunachalam’s கோஞ்சு வரபதி வாரபாத்தந்

—144 பாடல் கோஞ்சு வாரபாத்தந்—p. 44.
Likewise, Śri Villiputturār, the celebrated author of the "Bhāratam" in Tamil, also eulogizes the same patron Varapati Āṭkonāṇān:

He says:

"Qāmarāṇaṁ taṁ aśvāmī ārāmakālam naṁ
Gurum aśvāmāṁ taṁīṁ gurum
Qāmarāṇaṁ cīravāṁ kālāṁ
Qāmarāṇaṁ cīravāṁ kālāṁ

Jñānakālāṁ vṛttāṁ kālāṁ kālāṁ
Jñānakālāṁ vṛttāṁ kālāṁ kālāṁ.

—M. Arunāchalam’s कृद्ध भैरविभुः अरुणाचलम्
—146 प्रथम पात्र—p. 21.

The Iraṭṭāeyar similarly praise the great patron Śambu Mallināthan as follows:

"Qāharāvanśaṁ vyāhārāvanśaṁ vāṁśaṁ māṁ
Qāharāvanśaṁ vyāhārāvanśaṁ māṁ,

Qāharāvanśaṁ vyāhārāvanśaṁ māṁ
Qāharāvanśaṁ vyāhārāvanśaṁ māṁ

Qāharāvanśaṁ vyāhārāvanśaṁ māṁ
Qāharāvanśaṁ vyāhārāvanśaṁ māṁ.

—सांभु मल्लिनाथर्—102 ; 146.

The king’s real name is Rājanārāyaṇa Śambuvāraṇa. His territory covered the present Chengalpattu, South Arcot and North Arcot Districts and he ruled between 1337 and 1361 A.D., During Arunāgirinātha’s time, a part of this vast territory was called "Rājagambhiranāḍu" and the provincial capital was called "Rājagambhirā Malai”


It is this country that Arunāgirinātha refers to in the Tiruppugazh:
Similarly, the Tiruppugazh "மாமு சுற்றுநூறு மாமு" also, referring to this country, has the lines:

“பர்ப ஓவ புரரா தூர ஓம்பரா மாமூர்யில்:”

Now, the renowned Tamil poet Villiputturar went about the Tamil country, challenging every Tamil scholar for a contest with him on matters of scholarship in Tamil literature, with the stipulation that the loser should have his ears cut off. Poor man, he lacked modesty. The presumptuous, ostentatious scholar (விற்றுரு) that he was, he challenged Arunagirinatha also for a similar contest. Arunagirinatha met all the points posed by Villiputturar: and the table was turned now: and it was the turn of the latter to explain the lines of poetry sung by Arunagirinatha, as and when he went on singing them extempore. Arunagirinatha kept on singing stanza after stanza of his "Kandar Antadi" which he went on composing and singing, to the utter amazement of those present. Villiputturar was able to explain only up to the fifty-third stanza. But he could not explain the meaning of the fifty-fourth, which was couched as an "Ekāṣara padya", i.e., only one consonant, viz., "to" (ந) being utilized throughout, with only changes of the vowels in the wording and phrasing.

The stanza runs:

When Villiputturar stood aghast, thunder-struck and spellbound, unable to decipher and explain the meaning of this bewildering stanza, Arunagirinatha, seeing him quite humbled, himself unknit the words and explained the meaning, to the edification of all those present and magnanimously graced him, permitting him to keep his ears intact.

In Sanskrit literature, there is a similar instance of an ekāṣara padya, sloka no. 114 of the nineteenth sarga of the glorious mahākāvya "Śiśupālavadha" of the great poet Māgha. The
Tiruppugazh "warns scholars against the base urge to humiliate others.

The practice of kings patronizing vidvāns of extraordinary eminence and honouring them suitably in the royal court has all along been an age-old one, and it was widely prevalent in our country during the medieval centuries. Bukka I was the earliest member of the royal family of Vijayanagar to assume the title "Praudhadeva Mahārāya." He ruled over the Vijayanagar kingdom during the years 1355 to 1377 A.D.

Now, there was one Sambandhāṇḍan, a worshipper of Kāli, who, with his half-baked scholarship, was arrogant, impudent, conceited, boastful and insolent. Somehow he attracted the friendship of Praudha Devarāya, who was a devout and god-fearing man and a gentleman to the core. Now this wretch wanted to exploit the king's friendship to humble and even disgrace scholars who were not his admirers. When the king heard about the fame of Aruṇagirinātha as a great devotee of Lord Śri Skanda, he sent his emissaries inviting the holy man to his court.

But, as there was no room in the heart of Aruṇagirinātha for any one other than Lord Śri Skanda, he did not respond to the invitation. So Praudhadevarāya himself went with his retinue in person and paying his respects humbly, prayed to him to grace his court by his divine presence. Moved by the king's devotion and humility, Aruṇagirinātha graciously sanctified his court with his holy vijaya.

When Sambandhāṇḍan heard about the exceptionally reverential reception accorded to Aruṇagirinātha, he grew jealous, sensing a mighty rival in him. At the earliest next occasion when he met the king, he urged the Rāya to invite Aruṇagirinātha to a contest in which he and Aruṇagirinātha should each undertake to manifest his iṣṭadevata before the king. He who fails in the attempt must leave the king's domain forthwith. When the Rāya posed the proposal to Aruṇagirinātha and requested him to grace him he did not attach the string of the stipulation. Aruṇagirinātha agreed to the proposal out of his grace, saying that if Lord Śri Skanda
Condescended to manifest Himself at the king’s court, it would be the good fortune of the king and his subjects. And at the end, it turned out exactly as he blessed him.

A sadas was convened at the Arunācalesvara temple at Tiruvannamalai. It was attended by one and all. Sambandhāndan first made his attempt and offered elaborate pujas to his iṣṭadevatā, Kāli. But She did not appear. Arunagirinātha, in his turn, prayed to Lord Śrī Skanda with sincere and intense ardour and sang the Tiruppugazh “அச்செறு செறுசெறு.” At once Lord Śrī Skanda burst out of one of the pillars of the maṇṭapa in all His glory, dancing on His mount, the peacock, along with all His retinue including His parents Lord Siva and Devi Bhagavati Kālikā and all the bhūta ganas as well as His parents-in-law Lord Śrī Viṣṇu and Mahālakṣmi, all of them dancing just in tune with the rhythm of the song.

Devotees will remember how once long, long ago Lord Śrī Narasimha manifested Himself similarly out of a granite stambha in answer to the prayer of the young child devotee Prahlāda. And Lord Śrī Kṛṣṇa, when he manifested His Visvarupa to Arjuna, graced him with jñānacaksus to enable him to view His glorious form quite in comfort. It is said that the king Praudhadevarāya was blinded by the effulgence of the manifestation of Lord Śrī Skanda and lost his eye-sight irretrievably. It is related that he became a Skandaprasanna mahābhakta. The loss of a physical organ is not really any great decrement: English literature got by far richer by the advent of the “Paradise Lost,” which blossomed up from the blind Milton. So also we have the “Gyānti Ṣtōṭaṃ Pātēnji Kṛṣṇai” of the blind Aśākaiṇai Aśākaiṇai.

A few other Tiruppugazh songs also bear testimony to this great event.

The Tiruppugazh “டவுர் முரசர் முரசர் விளங்கு” has the lines:

“சையன் சுவாரஸ் என்றுப் பாறைக்கு
சையன் சுவாரஸ் என்றுப் பாறைக்கு
ஏன் இருக்கே பாதிக்கும் நீரையிருந்தாலே”
That is, he says:

“In the midst of the vast congregation of your devotees, worthy of your grace, you appeared once in Tiruvannamalai, to the chant of the Vedas. I will never forget that celestial sight of your lotus feet whether awake or in my dream.”

Likewise the Tiruppugazh “இந்த வழியில் கம்பு குவும்” has the lines:

“இந்த பொருள் அச்சாலையான புத்தகம் அதிகமான
இந்த பொருள் களிதாய் மாரும் ஏற்பாடு !”

That is,

“Oh! hero on the mount, peacock! You appeared in a trice in Tiruvannamalai to grace all the people of the world, so that they all could have your darshan and pray to you!”

Similarly the Tiruppugazh “நாய் வழியில் கின்னும்” has the lines:

“நாமது ஧ிமலையன்னார் பூர்வ குவும்
நாமது கொடிசை கொடிசை கொடிசை கொடிசை
நாமது சிபதியை கொண்டு கொண்டு கொண்டு
நாமது கிளியை கொண்டு கொண்டு கொண்டு
நாமது கல்லனை கொண்டு கொண்டு கொண்டு
நாமது குரோதை கொண்டு கொண்டு கொண்டு
நாமது குரோதை கொண்டு கொண்டு கொண்டு
நாமது குழுதை கொண்டு கொண்டு கொண்டு
நாமது குழுதை கொண்டு கொண்டு

So also the Tiruppugazh “நாய் வழியில் கின்னும்” has the lines:
Likewise the Tiruppugazh "ாந்தித்தான் பாளம் கூற்று கோணாந்தர்ம" has the lines:

"ாந்தித்தான் பாளம் பாளரையால்
சமு நம்பியாளும் உள்ளான்

Though the song "அந்தித்தான்" does not refer anywhere to any contest, the latter songs quoted above bear ample evidence to that great event.

Further Arunagirinatha refers to one Somanatha Jiyar, who was much reputed, very learned and such a very pious devotee of Lord Siva the he was entrusted with the management of a mutt at Puttur. He was a great terror to the Jains, who were at the time very much fluttering against Saivism:

The Tiruppugazh "ாந்தித்தான் பாளம் கூற்று கோணாந்தர்ம..." has the lines:

"ாந்தித்தான் பாளம் பாளரையால்
சமு நம்பியாளும் உள்ளான்

Another gigantic figure who was coeval with Arunagirinatha was Catura Kallinatha, who was such a towering scholar of Sanskrit Vyākaraṇa, Kāvyā, Nāṭaka, Alāṅkāra, Saṅgīta, Nātya and other Fine Arts that he was always held in great veneration and reverentially referred to as "Abhinava Bharatācāryya." His stupendous commentary called "Kalanidhi" on the "Saṅgītaratnākara" of Sāṅgadeva, is colossal, matchless and a veritable mine of scholarship. While he enjoyed the patronage of Bukka II (1421-1448 A.D.), it was Bukka I who had the rare good fortune to be blessed by Arunagirinatha. And with Arunagirinatha, who was much elder to him, he moved with high regard and respect.
But the greatest of his contemporaries was that polymath acāryya, Śri Vedāntadesīka, an avatārapuruṣa, who lived for a full span of one hundred years (the latter half of the thirteenth century and the former half of the fourteenth).*

He is the incarnation of the Ghaṅṭā (Sacred Bell) of Lord Śri Veṅkaṭeṣa. This fact is borne out by the following śloka of his exemplary allegorical nāṭaka “Saṅkalpasūryyodaya” (than which there can be no other firmer or more authentic evidence):

वित्तासिनी विबुधवैरवन्नविनिनां
पद्मासनेन परिचारविधी प्रयुक्तवा ।
उत्त्रेक्षयते बुधजनेन शपतित्रिम्भा
घष्टा हुरेस्मणजनिष्ठ्यवात्मेति ॥

Now, the following two ślokas composed (in the Sragdhara metre) by Ācāryya Śri Vedānta Deśika, are Found inscribed in a wall in the temple of Lord Śri Raṅganātha at Śrīraṅgam:

आनीयाणीलब्धचुतिरचितजगद्भजनादावनादः
वेच्छायाराध्य कृष्णसमवपथनिहस्तर्वदुःखानु तुहुःकान ।
लक्ष्मीहमाध्यामाण्यामाण्यां सहिनजनगरे स्थापयनु रक्षनार्थ
सम्प्रभवायं मण्यवर्ण पुनर्जनुत्पात्र्यो गोपणायैः ॥ १ ॥

विशेषं रक्षारं बुधभगिरितद्रोपणश्रोणिदेवो
नीतिवा स्वयं राजधानी निजवलनिहतोम्यतौशृङ्खलसैन्यः ।
Now, these two verses record how the Śrī Ranganātha idol was restored to the Srirangam temple by Gopanna (a Śrīviṣṇava), the army commander of King Kampanna or Kamparaya II, and was ruling from Fort Gingee, near Tindivanam, in the modern South Arcot District. Bukka I before he became the king of Vijayanagar, was a “Yuvaraja” who held some of the Vijayanagar territories under his viceroyalty. He and his son Kampanna II were responsible for restoring order in the Tamil kingdoms and adjoining territories by subjugating chieftains who had declared independence. Rājanārayaṇa Śambuvarāyana was defeated in a battle about 1361 A.D., and his territory became a vassalage under the Vijayanagar kings.

*प्रतिघोषोलिच्छति घडता घण्डामिस्वमुख्जलः।
सर्वाश्रयी घडता सर्वदेवचिन्यहुँ।।
प्रेमितस्वस्वविष्णुवात्रन्त्रमतुसमम्।
नादतत्वं घण्डयन्तं हुयग्रीवविवापरम्।।
मुक्तिस्वहृदयकमलसुव्योव्योवयमुतमम्।
आचार्यंश्वमात्रित्य शिष्यं कोवाचार्यायति।।

—P. K. Rajagopala Aiyar, on the occasion of Vedāntadesīka Mahotsava, Satsangham, Ambattur.

* The world of Musical Research in South India cannot adequately thank Sri T. S. Parthasarathy of the Music Academy, Madras, who it was, of all of us who visit the temple so often, to have taken the pains to transcribe these two ślokas out of the wall the temple.
THE GREATNESS OF ARUNAGIRINATHA

Thus, Arunagirinatha’s contemporaries were stalwarts in scholarship, religion and spirituality. It was in such an atmosphere that he poured out his Tiruppugazh songs, which gushed forth like cascades, on the spur of the moment.

And, just as Tyagaraja, of Andhra descent, chose to settle down in the heart of Tamil culture, i.e., in Tiruvaiyaru in the Tanjavur District, Saint Arunagirinatha spent a lot of his time amidst the Telugu people at round about Vijayanagar, in the heart of Telugu culture. This broad outlook is a mark of high-thinking great men.

Now, from the time of the stupendous turning point in his life, when he received the grace of Lord Sri Skanda, he ceased living with his family and launched upon a very long and wide span of tirtha yāträ, visiting almost all kṣetras wherever Lord Sri Skanda-mūrti is enshrined, singing and offering Tiruppugazh songs to the Lord. But he did not take to any form of actual formal sannyasa āśrama. Only, he straightway took to yoga, pure and simple. And he continued to live thenceforward as a yogin throughout his life.

Thus, with a strong feeling that it was his mission, of divine behest, to propagate the Skanda cult throughout the country, he set out upon his kṣetṛatana yātra, which loomed into a life-long itinerary in all directions, sojourning, worshipping and singing Tiruppugazh songs wherever Lord Sri Skanda is enshrined.

Now, the towering personality of Saint Arunagirinatha is multifaceted. Amongst the many phases that image him up, the most predominant one is his yoga. The Tiruppugazh “...” highlights the ecstasy the evolved yogin enjoys in the spiritual state of Śivayoga, wherein the jiva sheds all his conscious contacts with the five elements through his five jñānendriyas, and senses only the unalloyed bliss of the all—illuminating presence of the Almighty.

Now, stalwart Saṅgita Ācāryyas and Vaggeyakaras have invariably and unmistakably pointed out the great maxim that the
shortest, most easily practicable and quickest mode of realizing the Parabrahman is only through Nādopāsana. Nāda (i.e. Pleasant Sound) is the basis of all Music. Śaṅgadeva says that the energy which produces pleasant sound is generated by the interaction of oxygen and heat. He explains, as follows, how the term “Nāda” is derived:

The mātrkā न denotes oxygen; and the mātrkā द denotes fire. The आकार in न denotes the principle of Energy or शक्ति. Both the letters put together, make up the term नाद. That is, in effect, oxygen and heat, merged together, produce pleasant sound:

नकारं प्राणनामानांदकारम् अनलं विदुः ||

जात: प्राणाभिनयोगात् तेननादोक्षिप्यते ||

— Saṅgitaratnākara-1-3-6.

Saint Aruṇagirinātha frequently points out that the eternal truth of the Universal Unity of experiencing divinity through the ply of nāda. In other words, his siddhānta is that a nāda yogin is the best-equipped aspirant, not only for a happy and purposeful worldly life but also for consummating it into the blissful life of a jivanmukta: e.g., the late Saccidananda Svamigal of Vallimalai.

Thus it is that nādopāsakas like Saint Aruṇagirinātha become brahmamaya in the supreme ecstatic condition—the प्ररास्त्रा—just while immersed in the nādapravāha. This condition is exactly श्यामातिसनादाध्यात्मनं. Sarngadeva says:

चेतन्यंसर्वभूतानं निश्चेतितिजगद्यत्वानं ||

नात्र वच्च तेदानन्दस्म अत्वितीयमुपास्तते ||

It is also said that any one completely immersed in Saṅgita can attain the climax of bliss, as it is the highest form of yoga:

आनन्दस्य परं कोरिष्यु ऋच्छेतु सक्षीत्योपातः ||
THE GREATNESS OF ARUNAGIRINATHA

His prodigious mastery of Saṅgita Laksapā is flashed off in many of his compositions. Especially, his references to ragas provide us a clue to the ones in use in his times. He asserts that Lord Śri Skanda is the very embodiment of Nāda and of ragas. Rather, he dwells in ragas:

The Tiruppugazh "καλί οὐδέν οὐκ αἰσθάνομαι κανένα
κανάκιον" has the lines:

"καλόντα λιγάλις κακάλις
αλιγάλις κακάλις κακάλις ναδήν"

For example, the Tiruppugazh "μόνον οὐκ αἰσθάνομαι κακάλις
ναδήν..." has the lines:

"καλόντα λιγάλις κακάλις
αλιγάλις κακάλις κακάλις ναδήν"

in which he mentions (1) the paṇ गारी, which is equivalent to the raga Pantuvarali, i.e., the modern Kāmavardhini, the fifty-first melakartā raga, (2) the raga Desī, which is probably the raga Desh, a janya of the twentyeighth melakartha, Harikambhoji, with the Ārohana-avarohana srūpam-srūpam, and a bhasariga raga, with Kakali niṣāda as the anyasvara, (Raga Kedaragaula resembles Desh very closely), and (3; the well known raga Nathanakriya.

Similarly, the Tiruppugazh "καλόντα λιγάλις κακάλις κακάλις
ναδήν"

has the lines:

"οπότε ας τρομάξω τοιαύτη θρησκεία
αλισαίλις παρακάτω μεσοκί θεληθεί
οπότε χαμότε θρησκεία θρησκείαν
οπότε χαμότε θρησκεία θρησκείαν θρησκείαν!"

The raga "Kridesī" referred to in this stanza cannot be equated to any modern raga. But the phrase "οπότε ας τρομάξω τοιαύτη
θρησκεία θρησκείαν παρακάτω μεσοκί θεληθεί
οπότε χαμότε θρησκεία θρησκείαν θρησκείαν!" means that, in that kṣetra, i.e. Vijayamaṅgala, beetles or bees buzzing and humming round and round about the lotus flowers blossomed in the midst of the streamlets, produce a particular kind of śrūpam (in the wake of their attempt to collect honey) which in a way resembles a phase of raga ālāpana.
Now, tradition has the story that Saint Arunagirinatha was on the instigation of the envious Sambandhāṇān, asked by the king to go and fetch the pārijāta flower from the Devaloka. And, when Arunagirinātha had entered the body of a parrot, leaving his own body in a cave, and gone to the Devaloka, this villain Sambandhāṇān took that body out and ruthlessly burnt it, Arunagirinatha, returning and finding that his human body had been burnt, continued to remain in the parrot’s body itself; and it was in this state that he poured out his celestial compositions, the Tiruvaguppu (Consisting of twenty-five separate songs) and the Kandar Anubhūti (containing fifty-one stanzas). But there is no palpable evidence to confirm this story. Anyway, that these two hallowed compositions stand out unique, and glorious, on a sacred plane, cannot be denied. There is no parallel to them in all Tamil devotional literature.

Well, the Tiruvaguppu is a mine of valuable information for us. For example, the 4w 4d4lj has the lines.

"இஸ்ரீஸ்கந்தன் மாணிக்க வன்வாக்கு செய்த வீணை நோய்
நிச்சயம் நூற்றாண்டு
பிற்பின் கௌரிக்கட்டம் மீதே கௌரிக்கட்டம்"

That is, he says that the all-powerful hands of Lord Sri Skanda could play on the vīnā pleasant rāgas such as Kaisika Gouda (Gaula), Varāli, Dhanāsi (Dhaayāsi), Desī (Desh), Bhairavi' Gujjari and Pañjoram.

Of these rāgas, Gaula, Varali, Dhanāsi, Desī (Desh) and Bhairavi are well known. But rāga, Kaisika, a janyaraga derived from the twenty-second melakartta Kharahārapriya, with the arohana-avarohana s g m d n s - s n d m g m r s is less popular. Also, rāga Kaisika is the seventh of the seventh rāgas mentioned in the kudumiyamalai inscription (7th century A.D.) in Pudukkotta District. Similarly, Gujjari, a jany a rāga of the fifteenth melakartta Māyāmālavagaula, with the arohana avarohana s r g m p d n s sdp m g r s is also less popular. The rāga Pañjoram mentioned here by Arunagirinātha is probably the pan Pāzhambāñjoram which is
the raga 'Sañkarābhārana. Or perhaps it is Ragapanjaram, a janya raga derived from the twenty eighth melakarta Harikāmbhoji, with the arohana-avarohana s r m p d n d s - s n d m r s. This raga also is less popular.

So also the Porukalattalagai Vaguppu has the lines:

"தைக்கு குழிக்கு காவிளோ போன்றது
சாப்பு சாப்புக்கோ இதையும் வந்தான்"

That is, he says that the bhūta ganas in the combating forces of Lord Sri Skanda's redoubtable army, in the wake of their dancing in utter ecstatic glee, just enjoyed themselves singing many ragas such as Kaiśika and Bhairavi. The phrase "தைக்கு குழிக்கு போன்றது", specifies the point that the raga Bhairavi is a rakti raga.

Similarly the Bhutavetala Vaguppu has the lines.

"கைசிக் குழிக்கு போன்றது சாப்பு
சாப்பு சாப்புக்கோ இதையும் வந்தான்
சாப்பு சாப்பு இதையும் வந்தான்
சாப்பு சாப்பு இதையும் வந்தான்
சாப்பு சாப்பு இதையும் வந்தான்"

That is, he says that the bhūta ganas, in the midst of their impassioned dancing in between the jerky spells of actual fighting action during the long-drawn-out battles, indulged in interludes of choice singing, just in strict accordance with theoretical techniques.
and while so doing, they elaborately utilized a variety of pleasant ragas such as Varali, Sikhandikai, Sikāmaram, Vipaṅcikai, Gaula, Bhairavi, Lalita, Kaisika, Gauri, Malahari, Bauli, Varādi, Patamanjari, Dhanāsi, Pańcami, Desh and Kuriṇjippan.

Of the ragas mentioned above, Varali, Gaula, Bhairavi, Lalita, Gauri, Malahari, Bauli, Dhanāsi—i.e. Dhanyāsi and Desh are all well known. But *Sikhandikai is the name of an ancient pan, not in use now.* Pan *Sikāmaram is equivalent to the modern raga Nathanamakriya. Vipaṅcikai is the name of another ancient pan (not in use now), a tīrām derived, from the Kuriṇji Yāzhi. A Tīrām is an auḍava naga. Varādi is another tīrām derived from the Pala Yāzhi.

There is no raga called Patamanjari in use in modern Karnataka Saṅgīta. But raga Phalamanjari, a janya raga derived from the twenty-second melakarta Kharaharpriya, with the ārohana-avarohana s g m d s-s n d p m G m r s, resembles the Hindu-sthāni raga Patamanjari (Kafi That) some extent.

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*“இந்தகைய வாசிக் பண்டக் கால் நியாயம் பொருளியின் பதை எச்சி”—— டி. எஸ். ராஜ். கருத்திக் குறிப்பிட்டு செய்து எச்சி.*

“இந்தகைய வாசிக் பண்டக் கால் நியாயம்: பஸ்தா ஐந்து... பஹேல் ஐந்து கால் நியாயம்.” — பதை—XIII—புத்தகம் பிரமகார முறை 112 வருவடை வருவடை வருவடை.


“அந்தந்த வாசிக் பண்டக் கால் நியாயம்: உடல், சின்ன, கோயில், குருக்கு, பஸ்தா தங்கு முடிக்கு சிற்பா எச்சி.”

—சிங் கோவில் புத்தகம்—237.
The Pan Pañcam or Pañcamam is equivalent to modern raga Ahiri, which is one of the pans derived from 'Sembalai.'

Kurinjippan is a very ancient.

The phrase "हुँ मृदु लोकस्ते एको त्रिःसिँ" indicates that, in the programme of upacāra Puja to the devata, the Kurinjippan is prescribed to be sung just at the time when dhūpa is offered (ie-offering of frankincense in worship).

Arunagirinātha, with the intuitive vision of an archangelic saint, points out the bhūta ganas were pastmasters not only in the practice and performance of music and dance, but were also great experts in the theoretical technique of the arts:

"तं भुतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं भूतं

The ninety-eighth stanza of the Kandar Antādi addresses Lord Sri Skanda as the Great Rasika, who takes immense joy and pleasure in listening to the dulcet sounds of various ragas as and when all their several jīva laksanas are set off when sung by expert singers:

"प्रिन्दक जया अत्रत्वति"
—Kandar Antādi—98

Commentary of Adyārkkunattar on the line:
"अन्वितान्त्यं विद्याधिकारिणि व्रतकं वातवंक।"
pan of the Tamils—not in use now.

"विश्वास प्रत्यक्ष अनुभव यात्रा प्रवर्तितं।"
—Tirumurugātruppadai—239

"तत्त्वं तत्त्वं तत्त्वं तत्त्वं संन्यासं निर्मित।"
Arunagirinātha had always a universal outlook: Though he was singing throughout on Lord Sri Skanda alone, wherever there was occasion he referred to and described other manifestations of God also, such as 'Siva, Pārvati, Narasimha, Rāma and Krūna,'

For example, in the following lines of the Tiruppugazh ""ndqшедшшншп"", he describes the venu gana of Lord 'Sri Krūna.

That is, he says that when Lord 'Sri Krūna Played on His flute named ""Murali,"" running his fingers on the seven main finger holes and on the producing bewitching airs and tunes, all living beings all around were spell-bound, entranced by the dulcet tones of His divine instrument; and, surprisingly, the fiercest beast of pray the tigress suckled the calf of the most timid animal, the cow; and vice versa; and Lord 'Sri Skanda is His nephew, 

In the Tiruppugazh "" mãн çaав в аяа вага"" he describes the avatāra of Lord Sri Narasimha in the following lines:

That is, he says that Lord 'Sri Narasimha manifested Himself all of a sudden just bursting out of a granite pillar, and, tearing
off the body of the rāksasa, Hiranyakasipu, drank up all the blood that spilled from it; and Lord 'Sri Skanda is His nephew.

Saint Arunagirinatha has sung in praise of Lord Sri Skanda enshrined in all the panca bhūta liṅga kṣetras, in the same manner as Mudduswāmi Diksita has. And, in each, he has sung, not one or two songs, but many:

Most conspicuous among them are:
1) PrithivIliṅgam—Kāñcipuram
   “எத்துறுவே திரு ஜீலம் கிரிற்கல்”;

2) Appuliṅgam—Tiruvānaikkāval—
   “சமுகீர்த்த ஜீலம் ...”;  

3) Tejoliṅgam—Tiruvāṇāmalai—
   “மெத்துறுவே திருஞானசமி ராமாயணம்”;  

4) Vāyuliṅgam—Kālahasti—
   “சமுகீர்த்த ஜீலம் ராமாயணம்”;  

5) Ākāsaliṅgam—Cidambaram—
   “மெத்துறுவே திருஞானசமி ராமாயணம்”:

So also he has sung in praise of all the five natana sabhas:
Most conspicuous among them are:
1) Kanakasabha—Cidambaram—
   “மெத்துறுவே திருஞானசமி ராமாயணம்”;  

2) Ratnasabha—Tiruvālaṅgādu—
   “மெத்துறுவே திருஞானசமி ராமாயணம்”;  

3) Rajatasabha—Madhurai—
   “மெத்துறுவே திருஞானசமி ராமாயணம்”;  

4) Tamrasabha—Tirunelveli—
   “மெத்துறுவே திருஞானசமி ராமாயணம்”;  

5) Citrasabha—Tirukkutram—
   “மெத்துறுவே திருஞானசமி ராமாயணம்”
In the course of his very extensive ksetra yātrā he has visited no less than nearly two hundred and fifty ksetras wherein Lord Sri Skanda is enshrined: and though it is said by many that he has sung as many as sixteen thousand Tiruppugazh songs, so far only about one thousand three hundred and thirty songs have been traced and collected, thanks, to zealous pioneers like the late Vadakkuppathu Subramaniam Pillai and his son Sri V. S. Chengalvaraya Pillai.

Besides the Tiruppugazh collection, the other collections reflect so many other moods of a jīvanmukta—now it is advice to the aspirant—now the lyric out pouring of an ardent devotee constantly appealing to the infinite mercy of the Saguna Brahman—now it is a description of the immanence of the Virāṭpurusa and so on.

The Tiruvaguppu is mostly descriptive, The Kandar Alāṅkāram is one of the most fervent introspective poems of the world, and in many aspects resemble the English poems of Robert Browning. The Kandar Antadi is a veritable poetical feat unprecedented in Tamil Poetry. The Kandar Anubhuti is almost a commentary and a samputa of the Kaumāra cult and a mantra vigraha grantha.

Significantly, of all the songs of Arunagirinātha highlighting the greatness of the Devi Parāśakti, the Devendra Sangha Vaguppu is the most outstanding, pin-pointing, as it does, all the facets of the Vidyut Sakti of the Devi sustaining the pedestal of the Omni-presence, Omnipotence and Omniscience of the Vyakta Sphota of the Pārabrahman plying through the conduit of the Universal Energy—the Ādi Parāśakti.

In this Vaguppu, and in many other contexts elsewhere, he declares that it was Devi Ādi Parāśakti that had annihilated his ignorance, sufferings and base desires and the great Rāksasa, his ego and had, above all, showered upon him the ambrosia of Her Grace.

Says Tiruvalluvar:

"நீண்டே வாரை விளையாட்டுள்ளே என்றே என்றே
நெற்றாட்டுவும் நெர்த்தும் என்றே என்றே"
For the divine trait of gratitude, there can be no greater example than Saint Arunagirinatha. In many of his compositions he declares to the Lord, "Oh Lord! I will never forget how you graced me—ுமாமணிவிட்!"

To take but one instance, in the Tiruppugazh "துருண்ட உண்மை என்ன என்ன..." he avers, in a stentorian voice, how he was graced in so many ways by Lord Sri Skanda:

"அந்த சன்னித்துத்திவோதே கொள்ளாமே
நாயன் தூத்திமதிகள் கள்ள கொள்ள முடியாதே
நாயன் கண்முடியாதே நாயன் தூத்திமதிகள் கள்ள கொள்ள முடியாதே" அம்மாலா

"நாயன் கண்முடியாதே நாயன் தூத்திமதிகள் கள்ள கொள்ள முடியாதே
நாயன் தூத்திமதிகள் கள்ள கொள்ள முடியாதே" அம்மாலா

மாளர் கதவு அவன் பெற்றா வன்மூறு
பெண்ணர் வாற உதவியா வன்மூறு
என்றா பெண்ணர் வாற உதவியா வன்மூறு

"உங்கள் மகா உண்மை சம்பானம்
நாயன் தூத்திமதிகள் கள்ள கொள்ள முடியாதே
நாயன் தூத்திமதிகள் கள்ள கொள்ள முடியாதே" கடைசில்

That is, he says that he would never forget how Lord 'Sr Skanda graced him with wisdom and Atmajñāna, how He graced him with the urge to research into the various phases of the scripture, how He prevented him for getting entangled in a life immersed in worldly pleasures, how He helped him plunge heart and soul into the entrancing process of brahmanisthā or complete absorption in the Supreme Spirit, how He graced him with the ability and mood to sing most charming songs on Him, that spread far and wide and how He graced Him with fortitude enough to quell base propensities which otherwise might have made him to head on for an endless cycle of births and deaths.
Now, the studied siddhanta of Arunagirinatha—the *summum bonum* of his upadesa solidifies into the doctrine of “Prapatti” (प्रपत्ति), i.e. the aspirant should be an ardent devotee and should aspire for the Grace of the Almighty, and should aim at achieving it only through complete resignation.

In the Tiruppugazh *திருப்புகழ்*—he definitely says:

“..............................

That is, he says:

“Oh! My Lord Skanda! Grant me this boon—i.e. Before my life goes out of this body, I should have conscious prajñā enough to remember, by sheer abhyāsa of my life-long practice, to offer at your holy feet my *śaraṇāgati* to pray for your grace. This is all I want of you, my Lord!”

Thus, having taken shelter in the holy lotus feet of the Almighty the devotee should enter into a life-longing, continuous, lasting spell of *mantra japa* combined with prema dhyana, of the svarūpa of the Lord in intensive meditation (धारण), constantly contemplating, with strict one-pointed concentration, the unbounded mercy of his Istadevata. This stance he prescribes and stresses in the following Tiruppugazh : This is his ultimate upadesa :—

*பல்கலை விசுவநாதனே*

*பல்கலை விசுவநாதனே சுவநாதனே*

*பல்கலை விசுவநாதனே சுவநாதனே புர்வரங்கம் பெண்குளிலுள்ள!*

*பல்கலை விசுவநாதனே சுவநாதனே புர்வரங்கம் பெண்குளிலுள்ள!*

*பல்கலை விசுவநாதனே சுவநாதனே புர்வரங்கம் பெண்குளிலுள்ள!*
Well, as the upshot of the above study, let us all, as a solid bhakta gothi, resolve to adopt as the prime aim and duty in our lives to dedicate our-selves to follow the lead of Saint Arunagirinatha to deserve and attain the Grace of the Almighty Lord Sri Skanda,

Of all the sthalas he visited and worshipped, he stayed for the longest period of time in Pazhani (It is the place which grants the jnanaaphala- the fruit of knowledge of the Supreme Spirit- The Brahma Purāṇa describes the greatness of this sacred kṣetra, in a separate big chapter headed ). He has sung the largest number of Tiruppugazh songs (as many as ninety four) in that divine place, which is called “Tiruvāvinankudi,” i.e. Tiruāvin—nan—kudi.” The word “” means Veda Vāk. The essence of the spiritual content of the Vedas is embedded in the four mahāvākyas:

1) प्रजानां ब्रह्मा । 2) अहंकारास्तिम् । 3) तत्तत्वसि ।
and 4) अव्यात्मतब्रज्रा। Lord ‘Srī Skanda chose to manifest Himself in His Yogic aspect there, the greatest ācāryya. the Paramahamsa Guru that He is.

In the Tiruppugazh “” he highlights the glorious doctrine of the Gurupadukā—which Śrī Vedanta Desika has illuminated in his “Pādukāsahasram” and thereby declares that is the highest Pedestal to be achieved by the yogic aspirant.

Though he is one of the greatest jnānis, the pinnacle of modesty that he is, he says, in the very first line: “I do not know the greatness of the glory of the Gurupadukā.” Sir Francis Bacon once said “He knows who knows that he doesn’t know.” In the next line he declares that worshipping the giri ksetra Pazhani is the greatest and most efficacious means of enlightenment to attain “Hamsabhava.”
While he was staying at Pazhani, a great devotee of Lord Śrī Skanda called Kālīśai Sevakan (also referred to as Kāver Sevakan) moved closely with him with great respect and provided him with all comforts:

The Tiruppugazh "Saṅgaṅaṅgiruśkai" has the lines:

"Saṅgaṅaṅgiruśkai Yaṅkai Ṣaṅkai
Mānai Māraṅgai Saṅkai ēṇai ēṇkai
Mānai Māraṅgai Saṅkai ēṇai ēṇkai" Gattam!

Similarly, the Tiruppugazh "Mai Ṣaṅkai" also refers to this fortunate devotee, fortunate in the sense that he has earned the grace of the saint so as to be referred to as a great devotee in the text of three or four Tiruppugazh songs. This song has the lines:

"Saṅgaṅaṅgiruśkai Yaṅkai Ṣaṅkai
Mānai Māraṅgai Saṅkai ēṇai ēṇkai
Mānai Māraṅgai Saṅkai ēṇai ēṇkai" Gattam!

So also the Tiruppugazh "Ṣaṅkai Ṣaṅkai" refers to that sadhu in the following lines:
Again, in the Tiruppugazh "நுழைவாய் வேலும்சாவு" he refers to his friend both as "Kaliśai śevakan" and as "Kāveri śevakan" in the lines:

Well, researching into the various aspects of the greatness of saints like Aranagirinatha is an endless spiral. The entirety of the massive collection of Arunagirinathar compositions constitute as all-comprehensive bhāṣya of the Skanda gāyathri mahāvidyā since it is his siddhānta that realization of godhood is achieved best through the conduit of Nādopāsana.

* ஗ாயல் நாயக் இத்த ஗ாயல்
Jatisvaram and Svarajati

Dr. S. R. JAYASITALAKSHMI

South Indian Music has from time to time evolved a number of forms for the expression of its manifold beauties. These forms of musical compositions have their own charm, individuality and utility of purpose.

These musical forms can be grouped under various headings according to different points of view as classical, art music, folk music, sacred music, secular music, dance music, opera music etc. The classical art music again can be classified into technical music or "Abhyasa Gana" and Melodic music or "Sabella gana". Gitam, Jatisvaram, Svarajati and Varnam are examples of Technical musical forms. Musical forms pertaining to technical music are mainly musical exercises, which help the beginners to acquire knowledge of the technical aspects of music. These compositions create musical effect rather than emotional appeal. They are products of intellectual effort and conscious work put in by a veggayakara. The melodic music brings out different aesthetic principles, artistic devices and musical expressions which appeal both to the intellect as well as to emotion. Kirtana, Kriti, Ragamalika Javali, and Tillana are examples of melodic music.

It is to be mentioned here that there are some forms like Jatisvaram, Svarajati, Tillana and Javali which are common to both dance and art music. Whereas Tillana and Javali have been given considerable importance in both classical music and dance, Jatisvaram and Svarajati have become more popular as dance musical compositions since their utility is found more pronounced and distinct in this field. However their value to classical art music cannot by any means be considered insignificant. In this article an attempt is being made to present them as musical forms and point out the usefulness of these as technical forms of classical art music.
In the present day parlance dealing with the technical forms of classical art musical compositions, the form "Jatisvaram" denotes a musical composition which is sung with svaras only, and "Svarajati" -a composition with svara passages in concert with its appropriate sahitya passages sung as svaras and sahityas. The names, Jatisvaram and Svarajati, were given to these forms because the passages of jatis and svaras originally formed an integral part of these compositions.

Let me now trace the evolution of these forms. The historical evolution of musical compositions can be traced to the medieval prabandhas. Many of the Prabandhas (mentioned by Matanga, Sargadeva, and others had svaras and hasta patas i.e., syllabic sounds of musical instruments, as inherent features. Pata Karanam and banda Karanam, the varieties of Karana Prabandha, Chaturmukha, Simhalila, Hamsalila, Tribhangi, Svaranka and Srivardhana are some examples of such Prabandhas. There was also one variety of Dvipada Prabandha, which was composed with svaras only. The Vadhya Prabandhas and Nritya Prabandhas i.e., instrumental and dance forms, may be said to be the forerunners of compositions, without regular sahitya like Jatisvaram.

In this context, I should quote Dr. S. Seetha, from her book 'Tanjore as a seat of Music. "Sarngadeva describes a Vadya Prabandha named Yati, which is made up of sequence of Kuta Varnas i.e., svara groups in irregular order arranged in beautiful pauses. Yati also means rhythmic pattern denoted by solkattus. It is mentioned in Sangita Damodara that Yati Nrtya is a dance item performed to the accompaniment of a musical piece composed of beautiful and attractive combination of Jatis, characterised by well measured pauses or virama. It is probable that the nucleus of Jatisvaram can be identified in the Yati Prabandha and Yati Nrtya."

Jatisvaram was also known as Svarapallavi. It is mentioned that in the court of Vijayanagaram and Bobbili there were several vocalists who specialised in these Svarapallavis.1 There is also

mention about late Venkataswamy Naidu having played these svara-pallavis with great skill. A less known composer of Andhrapradesh named Vasa Appayya who lived in the first half of the 18th century had composed a number of Svara Pallavis mostly intended for practice on the vina.

Musical forms without words, using svaras and jatis called Jatisvarams came into vogue during the 19th Century. The earliest available jatisvaras of this type may be said to be that of Tanjore Quartet who systematised the dance concert programme. It originally existed as an item of dance with profusion of jatis. The jatis were in due course replaced by solfa syllables, which led to present day Jatisvaram, which is sung with svara passages.

The well known composers of Jatisvaras are Ponnayya, Vadivelu and Sivanandam of Tanjore, Svati Tirunal, Subbarama Dikshitar, K. Ponniah Pillai, Nagarkoil Arunachala Annavi, the Mysore composers—Veena Seshanna, Veena Samanna, Veena Padmanabhaiah, Veena Subbanna and Mysore Vasudevacharya. It is also mentioned that Mysore Vasudevacharya has composed in all the 35 Suladi talas. For many of the Jatisvarams available in the early books in Telugu like Svaramanjari of Tacchur Singaracharlu, Sangita Vidya bodhini, Gandharvakalpavalli etc., the name of the composer is not disclosed. Again it is also to be noted that, in some books like svaramanjari, Gandharvakalpavalli, Sangitamrutabodhini, Ganatatvamritabodhini and also by the Mysore composers, the name svarajati has been used to denote the for Jatisvaram. It seems that the name Jatisvaram and svarajati were not used in any strict sense of their definitions, as we find some svarajatis were also mentioned under the name Jatisvaram in some books like Sangita Kalanubhava.

Regarding the structure of the Jatisvarams, they have the angas.—Pallavi and a number of Charanas. The Pallavi is sung, followed by charanas, and at the end of each charana, the pallavi is repeated. Generally there are four or five charanas, Veena Seshanna’s Jatisvaras are very lengthy compositions with seven or eight charanas. Most of the Jatisvaras are set in Adi, Rupakam, Chapu, and Triputa Talas. But there are also Jatisvarams in

1 Vasudevacharya - a great composer -
the less common talas like Tisra Ata Tala and Sankirna Adi Tala.

The svara passages in the Jatisvaras are arranged in such a way as to give importance to the rhythmic construction. The sequence of svara phrasess in these compositions present the varied rhythmic patterns of Tisra, Chaturasra, Khanda i.e., Takita, Takadhimi, Thakatakita, etc.

Example
Kedaram - Rupakam
§, -r§, -rsnpm || P, -nP, -npmgr ||
S, -rS, -rsnpmp || P, -sS, -mgmpn ||

From the point of view of rhythm, they are appealing. The interspersed Madhyamakala and drutakala phrases, the atita and anagata eduppu and the visrama or pause given to the svaras, which are the predominant rhythmic aspects of jatisvaras help to get a good grasp of the technique of tala and laya.

Example
Hemavathi - Chapu - Tanjore Quartet
1. D, ndpm || grsrgmp || D,nsdn || pdmpgmp ||
\[ Dndpmndpnmgrsa || DnspgrsrgMpdn || \]

2. S; ; d N sn Sr || s R G - r G mgMpdn ||
\[ §; ; ; n r § n || D; ; ; § nd p || \]
\[ M; ; ; pmgr || S; ; ; rgmpd n || \]

While grouping the svaras, much importance is given for rhythmic construction and presenting different patterns of jatis, the presentation of the raga bhava is also being taken care of. Dirgha svaras, Amsa svaras, and Graha svaras are all well revealed through their proper presentation.
Example.—

Gpmgrgs - Kambhoji - Veena Seshanna

Datu svara prayogas, Sancharas with Vadi, Samvadi relationship, svaras an octave apart occurring one after another present in the Jatisvaras serve as good voice training exercises.

Example

Kedaram - Rupakam

\[
\begin{align*}
\text{G} & \text{r S n} \parallel \text{G} & \text{r s n} \parallel \text{G} & \text{r S n} \parallel \\
\text{P} & \text{m} & \text{G} & \text{r s n} \parallel \text{P} & \text{m} & \text{G} & \text{r s n} \parallel \\
\text{G} & \text{r S n} \parallel \text{S} & \text{G} & \text{m p n} \parallel \text{G} & \text{m p n} \parallel \\
\text{P} & \text{m} & \text{G} & \text{r S n} \parallel \text{P} & \text{m} & \text{G} & \text{r S n} \parallel \\
\text{P} & \text{m} & \text{G} & \text{r S n} \parallel \text{P} & \text{m} & \text{G} & \text{r S n} \parallel \\
\text{G} & \text{r S n} \parallel \text{S} & \text{G} & \text{r s n} \parallel \\
\text{G} & \text{m r} \parallel \text{G} & \text{m r} \parallel \\
\text{G} & \text{m r} \parallel \text{G} & \text{m r} \parallel
\end{align*}
\]

They also serve the same purpose of the ettugada svaras of varnas, which are of help to sing Kalpana svaras. Further, there are jatisvaras in shorter talas like Chapu and Rupaka, whereas varnas in these talas are rare.

Now turning to svarajati, it has also emerged as a dance musical form with svara passages in concert with its appropriate sahitya and corresponding jati portion. Melattur Virabhadrayya happens to be the earliest composer of this type of svarajati. Tanjore Quartest and Sangita Kalanidhi. K. Ponniah Pillai have also composed Svarajatis in this pattern. They are more in the model of a Pada Varna. The Sahitya words of the pallavi and anupallavi are also few and there is elongation of vowel sounds as in the case of varnas and the Muktayi svara sahitya is interspersed with jatis. The Gana Krama is also like that of a varna, which consists of two separate sections, one with pallavi, anupallavi and Muktayi svara and the second one with charana and ettugada svaras. Hence it is more appropriate to classify them under Pada Varnas only.

Instances of such Compositions are —

Emaya ladira in Huseni

Sami ki jalamela in Todi of Ponnayya.

Sarojakshiro — Yadukula Kamboji — Ponnayya
The other variety of Svarajati comprises Pallavi and different Charanas. An example is the popular and well known Svarajati ‘Sambasivaya’ in Khamas. The structure of the dhatu of the charanas is similar to Jatisvaram and ettugada svaras of varnas and the structure of the Sahitya resembles gitam i.e., there is sahitya word for each svara letter.

Example

\[
\begin{align*}
    \text{JATISVARAM AND SVARAJATI} & \quad 173 \\
    \text{Sadaya yika — Chakravakam — Ponnayya} \\
    \text{Kana avalancn — Kambhoji — K. Ponniah Piilai} \\
    \text{The other variety of Svarajati comprises Pallavi and different} \\
    \text{Charanas. An example is the popular and well known Svarajati} \\
    \text{‘Sambasivaya’ in Khamas. The structure of the dhatu of the} \\
    \text{charanas is similar to Jatisvaram and ettugada svaras of varnas and} \\
    \text{the structure of the Sahitya resembles gitam i.e., there is sahitya} \\
    \text{word for each svara letter.} \\
    \text{Example} \\
    \text{s r n s d n s r s ll} \\
    \text{ma na vi ni vi na ra sa dā} \\
    \text{d p s N d p m g m P ll} \\
    \text{ma na su lā da mo ṣra vi na dā} \\
    \text{m p d p D p d n d N ll} \\
    \text{Sri ta pha la dā ya ka bi ru dā} \\
    \text{All the charanus are sung in the svara sahitya pattern i.e., the} \\
    \text{svaras are sung followed by sahitya. There is proper agreement} \\
    \text{between the dhatu and matu i.e., Dirgha sahitya words have Dirgha} \\
    \text{svaras in the dhatu and hrsva sahitya words have hrsva svara} \\
    \text{letter. In some svarajatis we find the section, anupallavi. There} \\
    \text{are examples of Jatisvaras to which sahityas were added later on,} \\
    \text{by some composers, An example is the popular jatisvaram} \\
    \text{Sr G p d s in Bilahari. We find two different sahityas, one} \\
    \text{beginning with the words ‘Rāra Vēnu Gōpāla’ and the other one} \\
    \text{with ‘Bāla gopāla’}. \\
    \text{The svarajatis are most suited to be good abhyasa gana compositions. The singing of the svarajati helps the beginners to develop} \\
    \text{varajnanam and in fact proves a good training for the students to} \\
    \text{sing each sahitya word to the correct svarasthana. As they are} \\
    \text{also sahitya oriented compositions, the raga bhava is well} \\
    \text{manifested.}
\end{align*}
\]
Example

Rave me maguva — Anandabhairavi — Adi — Shobhanadri.

The occurrence of profusion of svaraksharas is another important feature of these svarajatis, Example: — Sarasadala — Todi

Mayuram Viswanatha Sastri.

M ; M ; M d m g r G M
ma man ma da va maru ga a

ru mu ga mu ru ga
r G d n s r g

Some svarajatis have been given a refined form with more prominent melodic aspects which give them a status of sabha ganam or concert pieces.

The three svarajatis of Syama Sastri in the ragas Todi, Bhairavi and Yadukula Kambhoji are good examples for this. The pallavi of some svarajatis, is similar to that of a Kriti and has a few sangatis.

Rama na moralinchara — Hari Kambhoji — Walajapet Venkataramana Bhagavatar.

Some composers of svarajatis are Syama Sastri, Ponnaya, Walajapet Krishnaswamy Bhagavatar, Shobhanadri, Walajapet Venkataramana Bhagavatar, Mysore Sadasiva Rao, Mayuram Viswanatha Sastri, Tirupati Narayanawamy Naidu, Tenmatam brothers — Venkata Narasimhacharlu and Varadacharlu. For many of the svarajatis available in early books in Telugu, the composers are not known.

There are svarajatis in Telugu, Tamil and Sanskrit. Though in most of the svarajatis, Sringara rasa is presented, Svarajatis with Bhaikti rasa also exist.
Examples:

Lambodara in Mukhari

Ramabhi Rama in Hamsadhvani of Mysore Sadasiva Rao.

Rama ravikula sudhabdhisoma — Walajapet Venkataramana
Bhagavatar — Kedaragaula

The three Svarajatis of Syama Sastri.

To sum up, it is seen that Jatisvarams and Svarajatis have all essential aspects to be considered as good training exercises for students of music. The learning of these compositions after Gitam and before the Varnam stage will be definitely more useful.
BOOK REVIEWS

SENIA GHARANA - ITS CONTRIBUTION TO INDIAN CLASSICAL MUSIC

by Sunita Dhar

Published by Reliance Publishing House, New Delhi 110008.
Price Rs. 150.

This is a research study published as a book. The author begins her introduction with the observation that music has "universal appeal" and is liked even by the birds and bees. At the end of the book, in her conclusions, again she makes the same observation. In between these two repetitions lie 184 pages of matter on the Senia gharana that could have been said in half a dozen pages—Tansen was a great musician of Akbar's time; he developed the dhrupad form and the darbari style of music; he invented ragas that have come to be named after him (Mian-ki-Malhar, Mian-ki-Todi, Darbari, etc); the gharana system (schools of tradition in music, carried forward by succeeding generations of disciples) evolved only after the time of Tansen, and the Senia gharana, named after Tansen, was the first such gharana. Musicians of the Senia gharana invented instruments like the sur shringar and sur bahar; modern artists of this gharana have not made any innovative contributions because they do not have training in the dhrupad tradition.

This is the information that is spread over ten long chapters that take in, as related topics, the evolution of the north Indian veena, the descriptions of the rabab, sur shringar and surbahar, evolution of the sitar and its technique, and the evolution of the dhrupad (which is hazy and inconclusive). While all this may legitimately be claimed as part of the main thesis, the treatment offered is most unsatisfactory and shoddy. There are repetitions galore, and in fact entire paragraphs are repeated in different chapters—for example, the paragraph on Ali Muhammad Khan (pages 78 and 157 and that too, as quotes from Birendra Kishore Roy Chaudhuri), paragraphs about Masit Khan on pages 82 and 163, on Haider Khan and Amrit Sen, on pages 83 and 166. On page 164, she says
“Dulhe Khan was the son of Feroz Khan”, but on page 82 she says “Dulhe Khan was the daughter’s son of Feroz Khan”, and again on page 177, Dulhe Khan becomes the “son-in-law of Feroz Khan”. Such extraordinary shoddiness in a research work is incredible and unpardonable. And what does one make of loose statements like “The nature of these songs is music” (page 136), “The Indian music is vibrations at a particular frequency and in a certain order rhythm and style” (page 178) and “one of his (Khusroo Khan) speciality was that he could play this particular type of instrument Sitar for a very long duration in different ways.” She goes on to add that on Sitar he could play Ragas and Raganis”—a statement that does not quite flood us with enlightenment. In the same vein, she says, “Dagar vani resembles the ancient Binna Giti which specialises in delicately executed meends with Gamakas (How does one know? Do we have proof, or any authority to go by), regarding the ancient Binna Giti and what it sounded like?)

In a research study of a technical nature, one does not normally look for literary merit, but certainly few basic norms of minimal grammar must be met. This is not so; the language and grammar are atrocious, and words in italic type run profusely, in uneven lines. There are no explanations for the non-English quotes especially in the medieval dialects, so those who do not understand this cannot make sense of it. How a publishing house brought out a book like this without even proper editing is beyond comprehension. The book includes a few dhrupad compositions of Tansen and khayals by Sadarang-Adarang, with notation.

SAKUNTALA NARASIMHAN
Mythology in Music

MUSIC AND MYTHOLOGY: Edited by R. C. Mehta, Published by the Indian Musicological Society, Jambu Bet, Dandia Bazar, Baroda 390001. Rs. 150.

A myth has been described as a 'traditional or legendary story, usually concerning some superhuman being or some alleged person or event, whether with or without a determinable basis of fact or natural explanation, especially a traditional or legendary story usually concerning deities or demigods.' In the book under review Prof. R. Sathyanarayana defines it as a 'major expressional mode of a collective consciousness in its cultural endeavour'.

It is well-known that from the Vedic period to the 18th century when Govinda of Tanjore wrote his 'Sangraha Chudamani' Indian music is always presented against a mythological background. Tyagaraja, in his kritis, gives long lists of Gods, Goddesses, demigods, and mythological sages who were votaries of music. Most of our treatises are in the form dialogues between Siva and Parvati or similar pairs of gods in which the one explains musical theory to the other. The origin of music, the evolution of musical instruments and even the power of certain ragas are presented in a mythological garb. It was, therefore, thoughtful of the Indian Musicological Society to have conceived of the idea of having articles written on the subject by a group of eminent scholars and publishing them in book form.

The first long essay extending to 50 pages is entitled "Indian Music — Myths & Legends" by Prof. R. Sathyanarayana and the text is in three parts. If an assignment of this kind is entrusted to this distinguished scholar, one may rest assured of a comprehensive treatment of the subject with no detail left out. It is difficult to compress its contents into the span of a review and the reviewer can only recommend that every student, teacher and musicologist interested in the subject reads the article.
The thirteen essays that follow by other eminent musicologists like Jaideva Singh, Prem Lata Sharma, Lewis Rowell and Prabhakar Machwe, who deal with different aspects of the main subject carefully allotted to them by the Editor. It would be invidious to comment on only some of them as all the articles are of a uniformly high standard. The Philosophy of Music Symbols in Indian Mythology, Some Puranic Legends relating to Music, Gandharvas and Apsarasas in Vedas and Mythology in Dance are among the interesting articles.

As an anti-climax to all these comes the last article "Mythology, Science Fiction, Music and Marxist Aesthetics" by Vinayak Purohit. Quoting the cases of Shiva shaking the damaru and dancing the primal dance and Krishna playing the primordial flute, the writer says "This is arrant nonsense, as it is not given to individuals, however honourable, to invent musical instruments." He then explains the Marxist Aesthetics which, he says, is the only solution for the social crisis that confronts us.

T. S. PARTHASARATHY

The glory of Indian music is its rich treasure - house of ragas. Being a melodic system of music, with no scope for harmony, it has all along developed for centuries on the basis of alapana of great musicians and the compositions of renowned composers.

The term ‘raga’ has also acquired a wealth of meaning and background over a long period of time and no treatise on music omits a long chapter on this subject. But no author has attempted a single work on the concept of raga, particularly on the two basic phenomena of performing viz. Mood and Expression. The present work fills that lacuna to a considerable extent in Hindustani music.

Four essential elements i.e. Raga, Mood, Expression and Similar and Identical note Patterns, form the fundamental field of the present study. The author has made an intensive analysis of the vast amount of literature on the subject, from the Natya Sastra to the writings of recent authors like Bhatkhande and Swami Prananda, and has distilled the essence under the various heads. The reader is taken step by step through each of the components like Nada, Sruti, Svara, Tana, Gamaka, Alankara, Kaku. Sthaya etc. Kaku, a factor for intonational variations and modulations, is often skipped by writers although it plays a vital role in conveying an infinite variety of shades of feelings and emotions in music. The author has dealt with Kaku in detail.

The time theory of ragas, which is strictly followed by some musicians in Hindustani music (first mentioned by Narada in his Sangita Makaranda) is explained with clarity as also its rationale. The three stages in which alapana is done in instrumental music viz. Alapa, Maseetkhanī Gat and Razakhani Gat reveal the picture of a raga.

A large number of examples in notation is given to illustrate how the same notes or group of notes have different enunciation in allied ragas like Bhupali, Deshkar and Suddha Kalyan.
Although Ustad Mushtaq Ali Khan (Sitarist) is the main Guru of the author, she has consulted no less than 13 musicians of eminence in different fields of music and has summarized their views. The book is, therefore, of great practical value to students and even teachers. The author herself is, besides, a performer of merit associated with the Senia Gharana of Jaipur. In his Foreword Pandit Ravi Shankar has welcomed the work as a useful addition to the existing literature on Hindustani Music. The printing and get up are excellent.

It is, however, a pity that nowhere in the book has the author mentioned Venkatamakhi, who formulated the 72 Mela Karta scheme in Indian music, although at page 57 she says that in the early 20th century Bhatkhande propagated the 'scale system (Thata) in Hindustani music. Bhatkhande visited South India, studied Venkatamakhi's Chaturdandi Prakasika' and only then he conceived of a scale system for North Indian music.

T. S. PARThASARATHY
Musical Luminaries


Vamanrao Deshpande (who passed away recently) was a practicing chartered accountant for half a century but his passion in life was music. He learnt the art from his childhood and had the benefit of being trained in three major gharanas viz. Gwalior, Kirana and Jaipur. He was also a prolific writer in Marathi and English and the present work is a translation of his Marathi original ‘Alapini’.

The book is a collection of portraits of eleven outstanding musicians and musicologists past and present. The sketches are not conventional biographies with dates and incidents but critical studies of the distinctive styles of the musicians, their achievements and contribution to Hindustani music. He was personally associated with most of them and had learnt from three of them. His assessment of the artisties is, therefore, of great interest to musicians and students alike.

Suresh Babu Mane, who passed away at the prime of his life, was a disciple of Abdul Karim Khan and a stalwart whose tonal beauty was proverbial. He was a king among Thumari singers but was a failure in life and lived in abject poverty. On the other hand, Naththan Khan of the Jaipur gharana trained many eminent disciples to whom he gave his knowledge and expertise generously.

Govindarao Tembe was a charismatic personality who lived like a prince with the help of patrons like the Yuvaraja of Mysore who lived at Bombay. He was a peerless harmonium player and his name had become synonymous with that instrument. His contribution to Marathi literature was also colossal.
Mogubai Kurdikar of the Jaipur gharana and her daughter Kishori Amonkar come for special attention by the author because of their unique position in Hindustani music. Bhaskarbuwa Bakhle was another giant whose musical genius is described in glowing terms by the author. Alladiya Khan was another doyen whose musical imagination was difficult to understand even by musicians of his own calibre. (His counterpart in Karnatic music was Maharajapuram Viswanatha Iyer).

The author is apparently a great admirer of Kumar Gandharva (Shivputra Komkali), the recent recipient of the Padma Vibhushan title. More than a quarter of the book is devoted to this one musician who is considered to be a rebellious singer and a much debated personality. The author asserts that Kumar is the creator of a new style of music that defies any attempt at writing down in notation.

Jagannathbuwa Purohit, Vishnu Narayan Bhatkhande and Prof. D. R. Deodhar are the other titans whose contributions have been described graphically by the author.

Bhimsen Joshi, who is happily with us today, is the recipient of a platinum award for the outstanding sale of his classical records. Although he belongs to the Kirana gharana, he has moulded a style of his own which Deshpande describes as ‘magnificent and awe-inspiring’.

Reliable biographies of musicians are few and far between and are often cast in an identical mould. Deshpande’s book is a welcome departure from the common run and makes excellent reading. The printing and get-up leave nothing to be desired.

T. S. PARTHASARATHY
THUMRI

TRADITION AND TRENDS

Edited by


Price Rs. 100.

When the idea of a 3-day seminar devoted exclusively to Thumri was first put forward, the initial reaction, I am told, was one of lack of enthusiasm on the grounds that there would not be enough to discuss about the thumri, to merit a full-fledged conference. That assessment, however, came to be proved wrong when the event actually took place, for not only was there enough and more to cover the three days, but it turned out to be one of the most rewarding deliberations on Indian music in recent years. This volume is a compilation of the papers presented on the occasion (January 16 to 18, 1987, at Bombay).

Professor R. C. Mehta of the Indian Musicological Society who conceived, planned and conducted the event, has now edited the papers and put them together for the benefit of the serious students of music. Altogether there are 17 contributors, drawn from different regions as well as disciplines and specialisations (performing artistes, musicologists, sociologists, critics and research scholars). The volume includes two papers that were not presented at the seminar but were considered appropriate for such a volume.

It is evident, even at first glance, that much serious work and research went into the papers. The opening paper by Sri S. V. Gokhale, who presents "An Objective Look at Thumri," is an excellent introduction to the discussions that follow. He offers an overview of the thumri genre, its characteristics and the points of difference between thumri and other forms like khayal. Even in areas where it is hard to come up with precise definitions or descriptions, this paper does a very commendable job (for instance, on why ashtapadis are not included as thumri, even though the theme of shringara is the same as in the thumri).
The papers that follow cover a wide range of topics pertaining to thumri, from its antiquity and etymology, to its sociological dimension, its connection with folk music, literary and lyrical content, and its influence on the music of Bengal and on film music. While some of the papers are purely analytical and objective exercises, others are heavily pegged to demonstrations and illustrations (which the seminar included, but a printed volume cannot, obviously, offer—for instance during the session devoted to the similarities between folk melodies and thumri tunes, actual demonstrations were included to make the point in a very striking manner; likewise, Anita Sen’s exposition on Taleem (training regimens) in thumri was illustration-oriented, and these papers on their own, devoid of practical demonstrations, cannot do full justice). Nonetheless, the papers do have value as records of the aspects covered and discussed at the seminar; and this volume brings together a tremendous amount of analysis.

An interesting addition to the volume (which the seminar event did not include) is the paper on thumri that Sri Dilip Kumar Roy presented 66 years ago, at the All India Music Conference held at Lucknow in 1924. This is valuable archival material, and it was a brilliant idea to juxtapose it with the latterday presentations of the 1987 conference. Roy’s observations, on trends, content and attitudes towards the thumri and towards thumri artistes, seem as valid today as they were six decades ago. It is interesting to note that this paper too emphasises the point (as did the participants at the 1987 seminar) that the thumri genre, in spite of being classified as “light classical”, demands training in the classical mould if one has to do full justice. In many ways, the light classical genre is harder to master than the purely classical khayal.

Two of the papers examine the correspondence between the thumri and the Carnatic forms of javali and padam. Even though the book adds up to less than a hundred pages, it is an invaluable addition to the printed corpus on Indian classical music. The choice of cover illustration, production and get-up, all show care and thought. The Devanagari script included in some places appears in extremely small print; apart from this one minor point the compilation scores excellently in every way. This is a book to be cherished and preserved by every serious student/practitioner of music.
The book under review is a gargantuan project, undertaken by a single writer, and is the first of its kind in English with as many as 720 biographies of composers, musicians, musicologists and Oduvars, the last-named being totally neglected by most biographers. The accounts have not been copied from other books but except in a few cases where bio-datas have been reproduced verbatim, the biographies have been written by the author himself with an enviable freshness of language, judgment and a discerning sense of humour. One cannot but admire the prodigious effort that must have been put in by the author to collect, collate and edit the mass of information single-handed.

The first part of the book (67 pages) contains a general survey of Carnatic music, musical miracles and therapy, cradles of music, music in temple sculpture and historic contests in music. These make an admirable prelude to the biographies that follow in the subsequent pages.

Part II (444 pages) contains the biographies the lengths of which correspond to the importance of the subjects concerned and show the fine sense of proportion of the author. There is no superfluous sentence anywhere. There are numerous pieces of information about musicians not commonly available in other books.
Apart from biographical details, there is a general assessment of the artistes, their place in the music world and the contribution made by him or her for the betterment of the art. The author has a remarkable memory and has linked up the lives of the various musicians with those of their contemporaries, relations and patrons. These cross references will be found invaluable by teachers, students and researchers. The work thus becomes a definitive source book of reference to all interested in Carnatic music.

The third part of the book is a multum in parvo in which great events, memorable performances, unique records, interesting notes and events have been packed in about 20 pages.

The last part comprises a glossary of musical terms, bibliography (of 83 works consulted), a rare chronological table of composers and musicians from the 9th century to 1900 and a general index. The author has spared no pains to make the book a 'ready reckoner' for the student, teacher and the common music lover alike. It is for the music world to take advantage of the mammoth effort of Mr. Rajagopalan.

In a colossal attempt of this nature, minor flaws and slips, are perhaps inescapable considering the fact that it is a 'one man job'. These, however, do not detract from the value of this great work.

T. S. PARTHASARATHY
TELUGU

SANGITA SASTRA SARAMU (Vol. II).

By S. R. Janakiraman. Copies from Smt. J. Meenakshi, 23 Daivasikhamani Road, Royapettah, Madras-600014, Rs. 50.

The first volume of this book was reviewed in these columns in June 1987. The second volume under notice contains the comprehensive raga lakshanas of 101 ragas including a few rare ones. This section discusses not only the prevailing lakshanas of the ragas but also their evolution and history, with special reference to their present practical structure. The object seems to be to make the book useful to students appearing for diploma, graduate and post-graduate examinations. The brief synopsis and contents of very important lakshana granthas particularly in Sanskrit have been furnished. These include the Natya Sastra, Dattilam, Brihadadesi, Sangita Makaranda, Sangita Ratnakara, Svaramela Kalanidhi, Chaturdandi Prakasika and Sangraha Chudamani. This is the most valuable part of the book as important musical concepts mentioned in these treatises have been explained and correlated to the current musical practice.

The book also contains two useful appendices, the first giving the nomenclatures of Melas and Ragas in treatises including the Sangita Sampradaya Pradarsini and the second a list of ragas employed by Tyagaraja and Dikshitar. The two volumes of this Sangita Sastra Saramu thus cover the entire gamut of the theory and practice of Karnatic music and form a welcome addition to the existing literature on the subject in Telugu,

T. S. PARTHASARATHY
TIRU ARUTPA

SAINT RAMALINGA SWAMY (1823-1874), popularly known as Vallalar, was a mystic and a Siddha purusha who, in 1865, founded a new cult called 'Samarasa Sanmarga Sangam' incorporating all the best elements in Hinduism. Although he had had no formal education, his literary output in verse and prose was massive and of a staggering variety. Thanks to the munificence of Mr. N. Mahalingam, the entire works of Vallalar have been published in three volumes by the Ramalingar Pani Manram of Madras.

The Saint’s Tiruvadi Pugazhchi is a rapturous outpouring on the glory of the Lord’s feet composed in a long Asiriya Viruttam metre with 192 seers and lends itself admirably for being set to music. The Master Recording Company of Madras has done well in recording the composition tunefully sung by Dr. M. Premeeela. Vidwan T. M. Thyagarajan has ably set the poems to music in seventeen ragas which include rare ones like Revagupti, Nagavalli and Hamsanadam and the singer’s mellow voice has come through with smoothness and clarity. The moderately-priced cassette is bound to be welcomed by followers of Ramalingar’s unique humanitarian philosophy.

T. S. PARTHASARATHY
Celebrated Musical Trinities

MUSICAL TRADITION OF TAMIL NADU: By M. Arunachalam. Published by the International Society for the investigation of Ancient Civilizations, 102, Mount Road, Guindy, Madras-600 032. Rs. 60.

Mr. Arunachalam is a distinguished scholar with notable achievements in many fields like Tamil literature, education and child welfare. He was professor of Saiva Siddhanta in the Banaras Hindu University and is an authority on the subject. He is also interested in music literature and has been frequently lecturing on the subject.

As he himself admits the object of his writing the present book is to highlight the life and works of the ‘Elder Mummurtis’ in Karnatic music. According to him, the first trinity were Appar, Sambandhar and Sundaramurti, the Tevaram Triad. Manikkavachakar is not included in this group. The second trinity were Papanasa Mudaliar, Arunachala Kavirayar and Marimutha Pillai. The earlier Muthu Tandavar is called the ‘Prapitamaha’ of South Indian music. The author has argued that the Tiruvaiur trinity viz. Syama Sastri, Tyagaraja and Dikshitar had heard ‘no music’ other than that of the second triad and modelled their compositions after the Tamil compositions.

With a view to establishing this theory Mr. Arunachalam has collected a vast amount of material on Karnatic music but in his anxiety to drive home his points he has stumbled across a large number of factual mistakes. The kirtana form was not an invention of Muthu Tandavar (1525-1625) but that of Tallapakkam Annamacharya (1424-1503), the first composer to write songs with a Pallav and Charanas. The Anupallavi was a later addition.

Tyagaraja was not a Saivite but a Smartha Advaitin who made no difference between Siva and Vishnu. In fact his father’s name was Rama Brahmam and he initiated his son into the Rama Taraka Mantra and not the Panchakshari. Out of about 700 kritis of Tyagaraja, only about 40 are on Saivite deities. He did not learn ‘all music’ by listening to Nagasvaram players but by studying works like the Sangita Ratnakara, Brihaddesi and Sangraha Chuda-
mani. He pays homage to Purandara Dasa, Narayana Tirtha and Bhadrachala Ramadasa and not to any Tamil musician, or composer. Potana did not write a Ramayanam (p. 5) but a Bhagavatam in Telugu.

No scholar will agree that Bharata Muni was a Tamillian who first wrote his work on Natya in Tamil then went north and wrote it in Sanskrit. Nor will any impartial musicologist agree that Gopalakrishna Bharati towers far above Syama Sastri, Tyagaraja and Dikshitar.

Kshetrajna was not an Iyer but a Telugu Brahmin and he was not the first to compose padams in Telugu. Many songs of Annamacharya are called 'padams' and he had the appellation 'Pada kavita pitamaha.' Kshetrajna's patron at Tanjore was not Vijayaranga Chokkanatha Nayak (p. 115) but Vijayaraghava Nayak.

The book goes on in this style bristling with glaring errors, e.g. the 72 Melakarta scheme was not formulated by Nilakanta Dikshitar second son of Govinda Dikshitar (p. 87) but by Venkatamakhi. It is unfortunate that the author accuses Brahmin musicians of suppressing Tamil songs (p. 95) whereas many Tamil composer belong to that community.

The author says (p. 102) that after the period of Arunagirinatha, Sanskrit writers could not find sahitya in any Indian language other than Tamil. He seems to be unaware of the Gita Govindam of Jayadeva (13th century.)

Perhaps the most shocking statement of all is that Annamacharya was a Virasaiva by birth. He was a Smartha Brahmin who got himself converted into a Sri Vaishnava at Tirupati. In his zeal to stress the Saivite aspect, the author has overlooked the fact that Nallatambi Pillai, father of Arunachala Kavi, was originally a Jain.

As regards Purandara Dasa, Mr. Arunachalam does not appear to have heard of the 'Sangita Saramrita' of Tulaja (1729-1735) in which the Tanjore ruler has cited several Suladis of the Kannada composer (1484-1564) as authorities for raga lakshana.
Dikshitar’s kritis were first published with notation in the "Sangita Sampradaya Pradarsini" printed in 1904 at Ettayapuram by Subbarama Dikshitar, grandson of Dikshitar’s brother, and not by Tiruppamburam Natarajasundaram Pillai.

On page 180 the author says that “no scholar of the 19th century would touch Muthutandavar’s songs even with a pair of tongs.” In the same breath he says that the Ramanatakam songs of Arunachala Kavi were so popular in Tamilnadu that Sitamma, mother of Tyagaraja, used to rock his cradle by singing the Kavi-rayar’s songs. (According to tradition she sang the kirtanas of Purandara Dasa).

The ‘Muhana Prasa Antyaprasa Vyavastha,’ which the author describes as a form,’ is in fact a booklet written by Svati Tirunal in Sanskrit and Malayalam to explain prosodical rules as gathered by him from the kritis of Margadarsi Sesha Iyengar (Sesha Ramanuja).

The line drawings by artist S. Rajam are also queer. Anna-macharya is shown as dancing with a Chipla in his left hand while Arunagirinatha and Gopalakrishna Bharati look alike in their flowing beards.

The present reviewer found himself in an unenviable position in having to criticise a scholar for whom he has great admiration and respect. He has every right to popularise the songs of Muthu Tandavar and the others but not by firing broadsides at the Tiruvarur trinity whom he uncharitably calls the ‘non-Tamil trinity. This is likely to hurt the feelings of their admirers.

T. S. PARTHASARATHY
A legendary fame with one evergreen lyric-sequence to his credit made Jayadeva as memorable as Valmiki and Kalidasa. The secret in part lies in the popularity of the Krishna theme and its integral place in Vaishnava philosophy. But too many poets have yielded to the temptation of dwelling with morbid interest on the slippery blisses of sensual Sringara. Jayadeva himself has not escaped this charge and his unkind critics have not hesitated to describe some of the songs in his ‘Gita Govindam’ as Vatsyayana’s Book of Erotics (Kamasutra) versified.

In most respects, Narayana Tirtha is the South Indian counterpart of the renowned poet from Orissa but with the difference that he has avoided the pitfalls of carnal love with superb ease and has filled it with a pure flame-like divine ecstasy. The Krishna Leela Tarangini forms a class apart from the usual variety and has many levels and layers which require, for full enjoyment, close and careful study.

There is also another vital difference between the two. While Jayadeva was a staunch Vaishnava (Krishnaikatanatamanah), the Tirtha was an equally resolute follower of Advaita and the progenitor of the Nama Siddhanta tradition which was developed later by a galaxy of Advaitins right up to Tyagaraja. As regards the diction, Jayadeva’s is a rare blend of rasa, sabda, artha and dhvani (the life-breath of all true poetry), while the South Indian poet concentrates on simplicity, elegance and exhilaration of sentiment, avoiding poetic conceit.
The first volume of the 'Sri Krishna Leela Tarangini' was noticed in these columns in May 1989. The present equally sumptuous second volume completes what may justifiably be called a 'landmark' publication of this century in the sphere of Sanskrit. Part I gives the original text in Devanagari script, a transliteration and a translation in English of considerable merit of Tarangams VII to XII. With his characteristic meticulousness, Natarajan has consulted five or six editions of the original in Tamil Nadu and Andhra Pradesh, carefully collated them and has adopted the most acceptable of the different readings. He has relied mostly on the Varahur version of Brahmasri V.S.V. Guruswami Sastri and rightly so, as the latter is the first ever commentator (in Tamil) on the Tarangini. The copious footnotes given under the translation shows the extensive comparative study of the different texts made by the translator.

Part II of the work, running to 90 pages, contains valuable explanatory notes on the above six tarangams. The corresponding portions of Srimad Bhagavatam have been summarised with quotations from the original.

The period of Narayana Tirtha has been the subject of much controversy and the author has thoroughly gone into the question and irrefutably proved that the Tirtha's life-span was 1650/60—1740/45 A.D.

The most illuminating as well as the most relevant section of the book is the one on 'Nama Siddhanta', that unique devotional cult developed in South India although mainly based on the Sanskrit treatise 'Sri Bhagavannama Kaumudi' by Lakshmidhara Kavi of Puri Jagannath. As already mentioned, Narayana Tirtha was in a way the precursor of this concept. Bodhendra Sarasvati, one of the three pillars of the cult, brought Lakshmidhara's text to South India and systematically built up the tradition by writing no less than eight works known as the 'Nama Siddhanta granthas'. Natarajan has consulted every scholar connected with the subject and has visited Govindapuram, Marudanallur, Tiruvisanallur and other villages where the tradition was being propagated. The late Dr. V
Raghavan had made a substantial contribution to the popularising of Nama Siddhanta by publishing texts like ‘Upeya Nama Viveka’ by Upanishad Brahma Yogin and Natarajan has now completed the mission by publishing for the first time the ‘Bhakti sandeha dhvanta Bhaskarah’ by Sadguruswami of Marudanallur. The bibliography consulted by the author exceeds a hundred works in several languages. The entire book has been written with enviable freshness of language and accuracy of detail. Illustrations and maps enhance its value and the printing and get-up maintain the same level of excellence as the first volume.

T. S. PARTHASARATHY
Raga Concept

RAGAS IN CARNATIC MUSIC: By Dr. S. Bhagyalakshmy. C.B.H. Publications, 22/100, P.B. No. 617, Trivandrum-695 002. Copies also available from Carnatic Music Book Centre, 14, Sripuram First Street, Royapettah, Madras-600 014 Rs. 90.

Books dealing exclusively with the ragas in Carnatic music are few and far between. B. Subba Rao's monumental work 'Raga Nidhi' in four parts, published by the Music Academy, deals with both Hindustani and Carnatic ragas, the accent being on the former. Walter Kaufmann's compilation also deals mostly with Hindustani music. The number of compositions given under each raga in these two books is also small. It is therefore gratifying that Dr. Bhagyalakshmy, a musicologist from Trivandrum, has now come forward to publish this compilation dealing entirely with Carnatic Ragas.

The author comes from a musical family and obtained a doctorate for her thesis on 'Music in Bharata Natyam'. In the present book, more than 450 popular ragas have been discussed, with raga lakshanahas, special sancharas and compositions in each raga with the names of composers. The introductory chapters deal with the history and development of the raga concept in Indian music, srutis, mela classification and ragas in other systems of music. Sancharas have been given in the case of more than 200 ragas. Almost all important compositions in each raga have been listed and this makes the book a valuable reference work. The author is to be congratulated upon the arduous task undertaken by her and completing it successfully. The price is reasonable when compared to the material furnished in the book.

T. S. PARTHASARATHY
Dancing Explained

TAMIL

BHARATAKKALAI (Kotpadu): By Dr. Padma Subrahmanyam. Published by Vanathi Pathippakam, 13, Deenadayalu Street, Madras-600017. Rs. 60.

Ms. Padma Subrahmanyam who has a rich theoretical background and performing experience of three decades, has now done a real service to the art of dance by writing this comprehensive work, in Tamil, on all aspects of Indian dance, significantly called by her as ‘Bharatakkalai’ (Bharata’s Art). After a general introduction on Natya, Nritta, Nritya, Abhinaya, Tandava and Lasya, the author takes up Angikabhinaya for a detailed examination.

In the chapter on styles of Indian dancing, illuminating notes on Bharata Natyam, Mohini Attam, Odissi, Kathak, Manipuri Kathakali, Kuchipudi and Bhagavata Mela have been furnished. The chapter on Adavus is rightly the second largest and the most informative one in the book. 113 photographs of the author originally published in the Marg Publications ‘Bharata Natyam, (1979) and reproduced in this chapter, greatly enhance the value of the present work. The book is rounded off with chapters on Tala Aharya Abhinaya, dance compositions and folk dances of India and also a brief description of Western dance.

In addition to dozens of line drawings, a large number of rare photographs add colour to the volume. There is no adequate terminology in Tamil to describe the various technical terms used in the Natya Sastra and Abhinaya Darpana and the author has taken enormous pains to coin suitable terms in Tamil with a free but inevitable use of Sanskrit words. The price of the book has been kept low to make it affordable by middle class students and others. Mistakes like Swadhinapantirika (Svadhinabhartruka) and Kuchupudi (Kuchipudi) might have been avoided with more diligent proof-reading. An index would have been useful.

T. S. PARTHASARATHY
Musical Heritage of Dikshitar

SRI MUTHUSWAMI DIKSHITAR KIRTANAIGAL

Published by Music, Book Publishers, 9, Nadu Street, Mylapore, Madras-600 004. 374 pages. Rs. 100.

Compared to the plethora of literature available on Tyagaraja books on Muthuswami Dikshitar and his works are few and far between. The ‘Sangita Sampradaya Pradarsini’ of Subbarama Dikshitar, which contains the largest number of Dikshitar’s kritis with notation, is in Telugu and although the Music Academy has published a Tamil version of this monumental work in five parts, the meaning of songs has not been furnished. The late Vainika Vidwan A. Sundaram Iyer of Kallidaikurichi, who belonged to the direct sishya parampara of Dikshitar, rendered valuable service to Dikshitar lore by publishing the kritis in 16 volumes with notation and meaning. The members of his family, who are now managing the firm Music Book Publishers, have now come forward with the book under notice which contains the sahitya of 479 songs in Tamil script with line for line meaning, the lives of members of Dikshitar family and details of the Venkatamakhi Melakarta system followed by Dikshitar.

The kritis have been printed in the alphabetical order. In addition to 462 songs already published, 16 new songs have been included consisting of three by Ramaswami Dikshitar, two by Subbarama Dikshitar and 15 by his son Ambi Dikshitar. The meaning of each kriti has been given in lucid Tamil. Suitable symbols have been employed to indicate melakarta ragas, upanga ragas and bhashanga ragas. Since many of the kritis of Dikshitar are in praise of deities enshrined at different kshetras, the names of such holy centres have been shown below each song. Dikshitar was a scholar in Advaita, Sri Vidya, mantra sastra, astrology and other disciplines and it is not an easy task to translate his songs correctly. There are also group kritis like the Navavarana and Navagraha groups. Mr. T. K. Srinivasan, who has translated most of the songs, has done an excellent job. The publication thus contains the largest number of Dikshitar’s songs printed in a single volume with an eminently readable and reliable Tamil translation.
There are, however, discrepancies in a few places. The kriti 'Sri Venkatagirisam' in Surati is in praise of the deity at Pulivalam near Tiruvarur, known as the Gokarna kshetra and not on Lord Venkatesvara of Tirumalai. The words 'Venkatesvara Eddappa Bhupatim' in the kriti 'Venkatesvara' in the raga Megharanjani, appear to have been changed in to 'Yadava bhuapatim' by some one to eliminate nasa sruti. In fact, the meaning of the whole kriti is somewhat dubious. But the translation that Lord Venkatesvara is enshrined at Kankasaika or Kazhugumalai is incorrect. The reference is to Lord Kartikeya (Muruga).

The second part of the book contains the lives of Ramaswami Dikshitar and Muthuswami Dikshitar. It is interesting to note that Ramaswami Dikshitar was introduced to Virabhadrayya by the latter's uncle. The 72 melakarta scheme of Venkatamakhi has been explained in detail with a complete list of Janaka and Janya ragas and their arohana and avarohana. Another useful section contains the raga lakshana slokas for these ragas attributed to Venkatamakhi. The book is self-contained in every respect and printed in clear type on superior quality paper.

T. S. PARTHASARATHY

The late Prof. P. Sambamoorthy was veritably the father of South Indian musicology and he ranked with Raja S. M. Tagore, V. N. Bhatkhande and others, not to speak of several authors of non-Indian origin like Fox Strangways. The Professor blazed a trail which is still being avidly followed by scholars of the present generation. Bangalore Mukund had a predilection for musical research from his boyhood and collected voluminous information on Carnatic music which he has now placed before the music world.

After a brief chapter on the history of Music, he proceeds with the other aspects like swara, laya and the 72 scales which he has illustrated with an ingenious chart. The chapter entitled ‘raga sagara’ deals with the bewildering variety of ragas in our music. The author takes the readers through the 22 srutis phenomenon and the essentials of composed music. The chapter on great personalities in music is intended for students.

Part II of the book furnishes the arohana and avarohana of no less than 760 ragas and janaya ragas have been shown under each melakarta. This is followed by a more detailed part III in which the lakshanas of 300 ragas have been given with well-known compositions in each. There are many other features in the book that will be of use to the teacher and the student alike.

History is a weak spot in Indian music and authors have to be doubly careful about the chronology of musicians and composers. The book unfortunately abounds with wrong dates and incorrect facts. Amir Khusro was not a court musician of Akbar but of Alauddin Khilji who lived centuries before Akbar. The work ‘Raga Mala’ was not written by Tansen but by Pundarika Vitthala.
from Karnataka who was Akbar's court musician. Bhadrachala Ramadasa was not a 'dewan' but a Tahsildar. The statement that Svati Tirunal studied 28 languages is an exaggeration. The Sangita Sampradaya Pradarsini of Subbarama Dikshitar is entirely in Telugu and does not contain notation in Tamil nor the staff notation. There are several other mistakes of this kind and it is hoped that the author will correct them in future editions.

The spelling adopted by the author is also peculiar when compared to the common spelling followed in music books. E.g. 'sastriya' is spelt as 'Schasthreya', 'dakshina' as 'daxhina' and 'suddha' as 'schuddha' and so on. But the reader is bound to benefit by the vast amount of information found in the book.

T. S. PARTHASARATHY

In recent years several books on the dances of India, written by authors of non-Indian origin, have been published with attractive colour photographs and excellent get-up and are sold at fancy prices. Most of them, unfortunately, lack depth of understanding of the subject and often abound with mistakes. Among books written by Indian authors 'Indian Classical Dance' by Kapila Vatsyayan, dealing with five major classical dances of India, is yet to be excelled for its intimate knowledge of the subject and accuracy. The book, however, does not cover Kuchipudi, Yakshagana, Chhau and other dance forms.

The book under review by Reginald and Jamila Massey is an in-depth study of practically every kind of dance in India and contains 29 chapters. Reginald is a poet, novelist and critic of Indian music and dance. Indian-born Jamila is an actress with wide experience and has authored several books with her husband. The present book provides the general reader with a historical background of the dances discussed and for the specialist it explains the technique and training with the methods of great gurus. The dance enthusiast is told what to expect during programmes in a particular style.

Each style is dealt with in sections viz. its history, technical terms, movements, technique, training, make-up and costumes. After a general introduction describing the origin of Indian dance, Bharata Natyam has been rightly given the pride of place, as it is better known abroad than the other styles. The authors reveal an intimate knowledge of the South Indian background from the time of the Cholas. The contribution of the Tanjore Quartette in moulding the present format is highlighted. Kuchipudi, Bhagavata Mela and Kuravanji are then described as they are allied forms.

Kathakali, an exclusive product of the Kerala soil, is described with all its peculiar features and training methods. Its somewhat
grotesque make-up and headgears and jewellery are described in detail. The stories of its dance-dramas have been summarized. Mohini Attam and Ottan Tullal, also from Kerala are dealt with briefly before the authors proceed to a long description of Kathak in which they appear to have specialized.

The longest section in the book on Kathak furnishes many rare details about that style. The technique, in particular, is dealt with in minute detail. The Ras Lila of Braj is also included in this section.

Another illuminating chapter in the book is on Manipuri dance practised in the secluded north-eastern corner of India by the Meitei people, a deeply sensitive and artistic race who, by their very isolation from the rest of India, have worked out a unique pattern of dance. Three streams of dance go into the making of Manipuri the last being the influence of Bengal Vaishnavism which took root there by 1764. The authors again reveal their deep understanding of this style also. An allied form is the Sattra dance of Assam which is dealt with briefly.

Later chapters in the book deal with Odissi, Chhau, the contribution of Rabindranath Tagore and Uday Shankar to Indian dance and a general sketch of folk dances. A useful glossary and a list of addresses of teachers, dancers and dance organisations in several countries enhance the value of the book. There are many rare photographs of dancers. The authors are to be congratulated upon the care and interest they have taken to make the book useful and interesting to experts as well as to laymen.

T. S. PARTHASARATHY
Dance movements using feet and hands in combination with various sthanakas (stances), charis and nritta hastas are known as karanas. These form the basis of adavus which are the fundamental dance units. The movements of the limbs of the body are infinite but in chapter IV of the Natya Sastra known as ‘Tandava Lakshanam’ Bharata has taken up only 108 important karanas and defined them. It may not be possible for a present day dancer to perform all the karanas as some of them involve contortions of the body bordering on acrobatics e.g. Gangavataram, Sakatasya, Suci, Atikranta and Lalata Tilakam. But most of our dancers perform the graceful karanas even today whether they know their names or not. The booklet under review contains the pen and ink drawings of the 108 karanas in the order mentioned in the Natya Sastra with their names printed under each in English. In these figures Siva has been depicted with four arms.

The second booklet gives similar drawings of ‘Mudras’ or hand gestures known in Natya as ‘Hastas’. Hastas play such an important part in dance that entire works on hand gestures alone like the ‘Hasta Muktavali’ of Subhankara (Assam) and the ‘Hastalakshana Dipika’ (Kerala) have been written by scholars.
There are 67 varieties of Hasta subdivided into 24 Asamyuta (using one hand) hastas, 13 Samyuta (using both the hands) hastas and 30 Nritta Hastas (or ornate gestures). But only 51 are given in the present book with their names in English and Devanagari scripts with brief descriptions. Each of the hastas is used for denoting a variety of objects. The first hasta ‘Pataka’, for example, is used to depict ‘the self, beginning of a Natya, to say no, the horse, taking an oath, cutting, silence’ and so on. We wish the publishers had also printed the original Sanskrit sloka from the ‘Abhinaya Darpana’ of Nandikesvara below each drawing. The drawings are not as elegant of those in the book ‘Karana’ but this does not take away the usefulness of the book to beginners.

T. S. PARTHASARATHY
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