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

Edited by
T.S. PARTHASARATHY

The Music Academy, Madras
306, T.T.K. Road, Madras - 600 014.
Annual Subscription - Inland Rs. - Foreign $ 3-00
"I dwell not in Vaikuntha, nor in the hearts of Yogins nor in the Sun; (but) where my bhaktas sing, there be I, Narada!"

Edited by
T.S. PARTHASARATHY

The Music Academy, Madras
306, T.T.K. Road, Madras - 600 014.
Annual Subscription - Inland Rs. 60. Foreign $ 3-00
OURSELVES

This Journal is published as an Annual.

All correspondence relating to the Journal should be sent to The Editor Journal of the Music Academy, 306, T.T.K. Road, Madras - 600 014.

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, typewritten (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.
# CONTENTS

<table>
<thead>
<tr>
<th>S.No.</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>68th Madras Music Conference - Official Report</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>Advisory Committee Meetings</td>
<td>13</td>
</tr>
<tr>
<td>3.</td>
<td>The Sadas</td>
<td>45</td>
</tr>
<tr>
<td>4.</td>
<td>Govinda Deekshita - Savant &amp; Musicologist</td>
<td>72</td>
</tr>
<tr>
<td></td>
<td>N.K. Venkatesam Pantulu</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>The Scheme of 72 Melas in Carnatic Music</td>
<td>91</td>
</tr>
<tr>
<td></td>
<td>T.L. Venkatarama Iyer</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Poetry in the Kritis of Tyagaraja</td>
<td>98</td>
</tr>
<tr>
<td></td>
<td>T.S. Parthasarathy</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Thirukkoil Isaimurai</td>
<td>105</td>
</tr>
<tr>
<td></td>
<td>K.A. Packirisamy Bharati</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Kavadichindu</td>
<td>118</td>
</tr>
<tr>
<td></td>
<td>T.S. Parthasarathy</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>The Raga Abheri</td>
<td>123</td>
</tr>
<tr>
<td></td>
<td>Amy Ruth Catlin</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Prosody and Metre in Musical compositions</td>
<td>142</td>
</tr>
<tr>
<td></td>
<td>Dr. Salva Krishnamurthy</td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>Karnataka Isaimethai Venkatamakhi</td>
<td>149</td>
</tr>
<tr>
<td></td>
<td>T.S. Parthasarathy</td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>Book Reviews</td>
<td>155</td>
</tr>
<tr>
<td></td>
<td>T.S. Parthasarathy</td>
<td></td>
</tr>
</tbody>
</table>
Statement about ownership and other particulars regarding

THE JOURNAL OF THE MUSIC ACADEMY

MADRAS

Form IV

(See Rule 8)

<table>
<thead>
<tr>
<th>Details</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Place of publication</td>
<td>The Music Academy, Madras - 14.</td>
</tr>
<tr>
<td>Periodicity of its publication</td>
<td>Once a year</td>
</tr>
<tr>
<td>Printer’s Name</td>
<td>S. Mani</td>
</tr>
<tr>
<td>Nationality</td>
<td>Indian</td>
</tr>
<tr>
<td>Address</td>
<td>Swaraj Graphics</td>
</tr>
<tr>
<td></td>
<td>91, Triplicane High Road,</td>
</tr>
<tr>
<td></td>
<td>Madras - 600 005</td>
</tr>
<tr>
<td>Publisher’s Name</td>
<td>T.S. Parthasarathy</td>
</tr>
<tr>
<td>Nationality</td>
<td>Indian</td>
</tr>
<tr>
<td>Address</td>
<td>306, T.T.K. Road,</td>
</tr>
<tr>
<td></td>
<td>Madras - 600 014</td>
</tr>
<tr>
<td>Name and addresses of individuals who own</td>
<td>The Music Academy</td>
</tr>
<tr>
<td>the newspaper and partners or shareholder</td>
<td>306, T.T.K. Road</td>
</tr>
<tr>
<td>holding more than one percent of the total</td>
<td>Madras - 600 014</td>
</tr>
<tr>
<td>capital</td>
<td></td>
</tr>
</tbody>
</table>

I, T.S. Parthasarathy, hereby declare that the particulars given are true to the best of my knowledge and belief.

Sd/-

(T.S. PARTHASARATHY)

(Signature of the Publisher)
THE 68TH MADRAS MUSIC CONFERENCE
OFFICIAL REPORT
THE OPENING DAY
16.12.1994

The 68th Annual Conference of the Music Academy, Madras was held at the T.T.Krishnamachari Auditorium in the premises of the Academy, 306 T.T.K. Road, Madras - 600 014 from the 16th December 1994 to 1st January 1995. The Conference was inaugurated by His Excellency Dr. M. Channa Reddy, Governor of Tamil Nadu.

The inaugural function began with invocation by Smt. Revathi Subramanian and Dr. Manjula Sriram, lecturers of the Teachers’ College of Music.

The President of the Academy, Sri. T.T. Vasu, welcomed the members of the Academy, members of the Advisory Committee and distinguished guests.

Sri. Vasu, in his address said:

Your Excellency, Dr. Channa Reddy, Vidwan T.K. Murthy, vidvans, vidushis, members of the Academy and Advisory Committee, distinguished invitees, ladies and gentlemen:

With great pleasure I extend to all of you a hearty welcome to this inauguration of the 68th Annual Conference and concerts.

Your Excellency, I extend to you a warm welcome on behalf of all of us, the Executive Committee and on my own behalf. We are grateful to you sir, for finding the time to accept our invitation to inaugurate this Conference. I realise that you had to adjust your programme in order to be with us this evening.

You are one of the elder statesmen of this country and when you were posted as the Governor of Tamil Nadu, you brought with you a rich
administrative experience, a burning zeal to work for the people of the State and a keenness to achieve all-round development of Tamil Nadu. Despite your busy schedule as the head of the State, you continue to be a patron of arts and culture wherever you hold office and a true lover of literature.

Even as a student, you had qualities of leadership and after acquiring a medical degree, you practised medicine not as a lucrative profession but as a service to the poor. Your love for the common man compelled you to enter politics and you became a parliamentarian at a young age. You soon became a minister and rendered yeoman service to agriculture and irrigation.

Later, you were invited to join the Union Cabinet and functioned as Cabinet Minister for steel. Returning to your home State, you played a signal rule to solve the Telengana problem. Twenty years ago you adorned the office of the Governor of Uttar Pradesh, the most populous State in India known for its problems. Your interaction with the masses secured for you fame as the people’s Governor.

During your later tenure as minister for Community Development and as Governor of Rajasthan, you displayed great dynamism and understanding of human nature, coupled with an unconventional style of functioning. We are indeed fortunate to have a leader of your calibre to inaugurate our 68th Conference this evening.

To Vidwan T.K. Murthy, who will be shortly elected as the President of the 68th Conference, I extend a warm welcome. A Mridanga Vidwan is being elected as the President of the Conference after an interregnum of 28 years and Vidwan Murthy’s choice has been widely welcomed in the sphere of Karnatic Music. Vidwan Murthy was born in Neyyattinkara near Trivandrum and was a prodigy in playing the mridangam. In his eighth year, he had the good fortune of being spotted by the maestro Tanjavur Vaidyanatha Iyer and he migrated to Tanjavur to become a member of Iyer’s gurukulam which represented all that was best in the ‘Tanjavur Mridanga Bani’. Vaidyanatha Iyer treated Murthy as his own son and taught him the technique of playing different kinds of laya. Murthy
mastered complex rhythmic patterns, the art of embellishing kritis and playing superb solo during concerts. He emerged as a complete percussionist which he continues to be even today, commanding the admiration and respect of the music world. I am sure that, with this enviable background, Vidwan Murthy will be able to conduct the deliberations of the Conference with ability and contribute to its success.

In addition to Vidwan Murthy, this Academy has decided to honour three musicians and a natyacharya for their solid contributions to the respective arts. They are Vidwan C.S. Krishna Iyer and Vidwan S. Rajam who will be receiving the birudu of ‘Sangita Kala Acharya’, and Natyacharya Pandanallur Subbaraya Pillai and Vidwan R. Pichumani who will be receiving the T.T.K. Memorial Awards.

1994 was an eventful year for this Academy and witnessed many changes and improvements. The Diamond Jubilee Block of our Teachers’ College of Music, built at a cost of Rs. 7 lakhs was declared open on September 16, 1994 by Shri N. Vaghul, Chairman of the Industrial Credit and Investment Corporation of India. The Library, which was originally situated on the first floor above the auditorium, was consequently shifted to the Kasturi Srinivasan Building on the ground floor and furnished with new shelves and furniture. It is now easily accessible to scholars and students who have been provided with facilities to study at leisure.

In collaboration with some associations in the city, this Academy conducted several programmes during the year which included the Tevara Moovar Festival with Ramalingar Pani Manram, a homage to Balasaraswati, a dance by her grandson and a photographic exhibition, ‘Battery Dance Company’ with the Arangam Trust and a dance week with the International Dance Alliance as a homage to the late Paramacharya of Kanchi.

The DKP-Iswaran Felicitation Committee, in association with this Academy, celebrated the 75th birthday of Smt. D.K. Pattammal and the 80th Birthday of Sri. Iswaran on March 28, 1994 when Shri R. Venkataraman, former President of India, was the chief guest.
The Academy suffered a grievous loss in the passing away on May 12, 1994 of Shri S. Natarajan who was its Secretary for nearly three decades and brought to bear upon his work his intimate knowledge of music and musicians and total dedication.

Shri. R. Ranganathan, who was Secretary of the Academy for about 15 years and retired due to failing health, died on November 5, 1994. He belonged to a family that was closely connected with this Academy and his work as Secretary was marked by great interest in the affairs of the Academy and its progress.

Shri R. Venkataswamy Naidu, industrialist and philanthropist, who was one of our Vice-presidents, passed away recently. Shri Naidu was an ardent well-wisher of this Academy and the help he rendered to us in several ways will be gratefully remembered by us.

In the passing away of Shri S. Viswanathan, former Vice-President of this Academy in September last, we lost a sincere well-wisher and the world of culture lost a generous patron of the performing arts and a promoter of young talent. His father, the late K.R. Sundaram Iyer, was associated with this Academy for four decades and Shri Viswanathan had donated Rupees one lakh for improving our Library which has been named after his father.

A compilation of Lakshana Gitas is to be released tomorrow. This was undertaken because it is a well-known fact that this basic foundation is often overlooked by many teachers at both private and institutional levels.

I am very happy to announce that through the kind efforts of Sri A. Chengal Reddy, Chairman, the Tirumala-Tirupati Devasthanams have created an endowment of Rs. 2 lakhs for conducting Annamacharya Festival and propagating his compositions and philosophy.

Thanks to the kind assistance of our advisors on sound system, Mr. Raja Bangara and Mr. Ramesh Bangara of M/s. Electronic Service Co., the
Academy has reinforced the sound system with AKG acoustics along with the world - renowned JBL speakers.

Once again I welcome all of you and request His Excellency to inaugurate this Conference.

INAUGURAL ADDRESS

His Excellency Dr. M. Channa Reddy delivered his inaugural address in which he said :

Music helped to overcome difficulties in life as it covered all aspects of human growth. He said spiritually and devotion were influenced by music and there was not a single saint who did not use music as a medium to spread spiritualism. He said many temples had propagated music as it had a power influence on humanity.

He praised the role being played by Music Academy for nearly seven decades in sustaining and propagating music which reflected India’s cultural heritage. A prestigious institution the Academy had a reputation all over the country for its service in the cause of music, the Governor said. He urged the Academy to take up research on the various aspects and influence of music on humanity.

VOTE OF THANKS

Ms. Maithreyi Ramadurai, Secretary of the Academy proposed a vote of thanks.

ELECTION OF PRESIDENT

Sangita Kalanidhi Smt. Mani Krishnaswami proposed Vidwan Sri. T.K. Murthy to be the president of the 68th Conference. The proposal was seconded by Sangita Kalanidhi Sri. B. Rajam Iyer and Sri Murthy was duly elected as president.

Sri T.K. Murthy then delivered the following Presidential address (in Tamil) :
உருமாதராந் சென்துநேய விலங்கு T.K. பராதிக
அம்பங்கான் விளக்கம்

தெற்கு வாரதா குறுக்கை விளக்க வேதியாருக்கும், நல்லும் புகழ்ச்சிக்கும் மதிப்பு 68 ஆண்டு என்பது ஒரு மாநாட்டு தொடர்வரல் போக்கை எடுக்கும் வரலாறு பெரிதை அன்று போக்கை அகழ்த்து பிரிவங்கள், மெய்தல் புனிதவாகத் தன் முன்னர்களாக.

1929 ஆண்டு ஆண்டு இரண்டாம் பிப்ரவரி 'பெருந்துகாட்டி' சென்ற விளக்கத்து
பக்கத்தின் என்று பச்சியத்தை பராந்த குன்று குறைவு, கருத்து 37
குறுக்கை முதலான பிரிவுகள். அதேபோது 1966 ஆண்டு, நடத்திய இணைவு செல்வது முழு பக்கான விளக்கத்துக்கு - பக்கானவை லா தரை அறிக்கைத் திறனின் விளக்கமாக பக்கானவை. அவன் பிரிவு 28 குறுக்கைகள் படைக்கும், சுற்று பிரிவுத் பக்கானது அறிக்கைப் பண்டிகை. பக்கானவை விளக்கத்து காணே குறைந்த தனியானத்து பக்கானப் பக்கானவை. மேலும், அவன் என்று குறைந்த குறைந்த பக்கானப் பக்கானவை, குறைந்தது கால குறைந்த பக்கானப் பக்கானவை அறிக்கைத் தன்னை குறைந்த பக்கானப் பக்கானவை. அதற்கு அறிக்கைப் பண்டிகையும் விளக்கத்தும், அவன் பக்கானவை விளக்கத்து குறைந்த பக்கானப் பக்கானவை, பக்கானவை அகழ்த்து முழு விளக்கத்தும் குறைந்த குறைந்த பக்கானவை.

பக்கானவைகளுக்கு அதிகமுடைய புகழ்ச்சிகளை அகழ்த்து விளக்கமாக குறைந்த பிரிவு குறைந்த புகழ்ச்சிகளை காண்பது ஏனென்றும், பக்கானவை அகழ்த்து விளக்கத்து காணும்போது, குறைந்த பிரிவு குறைந்த புகழ்ச்சிகளை காணும்போது. அவனது முன்னேற்றத் தண்டனைப் பக்கானவை குறைந்த புகழ்ச்சிகளை காணும்போது, குறைந்த படைப்பின் காலத்தில் விளக்கத்தும், முன்னேற்றத்தில் காலத்தில் விளக்கத்தும் காலத்தில் விளக்கத்தும்.
THE 68th MADRAS MUSIC CONFERENCE

கத்தூர் உரைச்சியில் அரியல் கீழ் தோல். சாதாரணாகவே கலந்து அண்டாட்டத் தீப்புருவக் கலையில் உருவாக்கலாம். உருவாக்கத்திலே குறிப்பிடத்தக்கத் தீப்புருவக் கலையில் உருவாக்கலாம். உருவாக்கம் கொண்டவரே மலராக விளக்கப் பட்ட அல்லது விளக்க வேண்டும். "தானத் தம்மை அளிக்கும் க்குழ் தோல்?" "தானத் திறமும், கிளம்பும் தம்மை பற்றி விளக்கும்?" என்று புனர்த்தி அருள்புக் கூறும் ஆண்டலாம். அதில் கனவனிகள் வாழ்த்து வாழ்த்து குறிப்பிடும் பொறுப்பு உடையது. இவ்வாறு உரைச்சின் சாதாரண அருங்கள், அவ்வாறு அவ்வாறு பற்றி வேண்டும்.
அல்லைக்கட்டுரிதமாக மற்ற மாறங்கள் இல்லை! சுருக்கத்தை பதிவு செய்தோம்! பிறவரை மாற்றம் அளவு அதிகளான செல்வாக்கு விளைவு பக்தி தீர்வாக்கின் பின்னரும் சுருக்கத்தை எடுத்துக்கொளும். பலரும் சொற்றொட்டம், இராச்சிய உறுப்பினர் கருவாக மாற்றும் விளையாடும் சுருக்கத்தை எடுத்துக்கொள்ள வேண்டும். சுருக்கத்தை அளவு விளையாடும் போது வரும் தீர்வாக்கின் பின்னரும் சுருக்கத்தை எடுத்துக்கொள்

அல்லைக் கட்டுரிதமாக மற்ற மாறங்கள் இல்லை! பிறவரை மாற்றம் அளவு அதிகளான செல்வாக்கு விளைவு பக்தி தீர்வாக்கின் பின்னரும் சுருக்கத்தை எடுத்துக்கொளும். பலரும் சொற்றொட்டம், இராச்சிய உறுப்பினர் கரு

தீர்வாக்கின் பின்னரும் சுருக்கத்தை எடுத்துக்கொள்

முனையிலிருந்து பொடியாற்றுவதற்கு பிள்ளையார்கள் காத்தை பார்த்து இருக்கின்றனர். வலம் வேளையாற்றுவதற்கு பிள்ளையார்கள் காத்தை பார்த்து இருக்கின்றனர். வலம் வேளையாற்று

தீர்வாக்கின் பின்னரும் சுருக்கத்தை எடுத்துக்கொள்

முனையிலிருந்து பொடியாற்றுவதற்கு பிள்ளையார்கள் காத்தை பார்த்து இருக்கின்றனர். வலம் வேளையாற்று

தீர்வாக்கின் பின்னரும் சுருக்கத்தை எடுத்துக்கொள்

முனையிலிருந்து பொடியாற்றுவதற்கு பிள்ளையார்கள் காத்தை பார்த்து இருக்கின்றனர். வலம் வேளையாற்று

தீர்வாக்கின் பின்னரும் சுருக்கத்தை எடுத்துக்கொள்

முனையிலிருந்து பொடியாற்றுவதற்கு பிள்ளையார்கள் காத்தை பார்த்து இருக்கின்றனர். வலம் வேளை�

தீர்வாக்கின் பின்னரும் சுருக்கத்தை எடுத்துக்கொள்

முனையிலிருந்து பொடியாற்றுவதற்கு பிள்ளையார்கள் காத்தை பார்த்து இருக்கின்ற

தீர்வாக்கின் பின்னரும் சுருக்கத்தை எடுத்துக்கொள்

முனையிலிருந்து பொடியாற்றுவதற்கு பிள்ளையார்கள் காத்தை பார்த்து இருக்கின்றனர். வலம் வேளையாற்று

தீர்வாக்கின் பின்னரும் சுருக்கத்தை எடுத்து

முனையிலிருந்து பொடியாற்றுவதற்கு பிள்ளையார்கள் காத்தை பார்த்து இ

தீர்வாக்கின் பின்னரும் சுருக்கத்தை எடுத்து

முனையிலிருந்து பொடியாற்றுவதற்கு பிள்ளையார்கள் காத்தை பார்த்து இருக்கின்றன

தீர்வாக்கின் பின்னரும் சுருக்கத்தை எடுத்து

முனையிலிருந்து பொடியாற்றுவதற்கு பிள்ளையார்கள் காத்தை பார்த்து இருக்கின்றனர். வலம் வேளையாற்று

தீர்வாக்கின் பின்னரும் சுரு

முனையிலிருந்து பொடியாற்றுவதற்கு பிள்ளையார்கள் காத்தை பார்த்து இருக்கின்றன

தீர்வாக்கின் பின்னரும் சுரு

முனையிலிருந்து பொடியாற்றுவதற்கு பிள்ளையார்கள் காத்தை பார்த்து இருக்கின்றன

தீர்வாக்கின் பின்னரும் சுரு

முனையிலிருந்து பொடியாற்றுவதற்கு பிள்ளை

தீர்வாக்கின் பின்னரும் சுரு

முனையிலிருந்து பொடியாற்றுவதற்கு பிள்ளை

தீர்வாக்கின் பின்னரும் சுரு

முனையிலிருந்து பொடியாற்றுவதற்கு பிள்ளை

தீர்வாக்கின் பின்னரும் சுரு
நம்பிக்கை, நீங்க நடந்த வாழ்க்கையை வருமாற்றார். ஒழுங்க படுக்கள், ஆசிரியர் தம்புது அப்பார்கள், சார்ந்தகைய ஓய்வுத் திட்டமிட்டோம், குறிப்பிட்டுத் தான் வாழ்க்கை, நிகழ்வை விளக்கும் பிள்ளை, மாணிப்பா இருக்கும் பிறந்து. வாழ்க்கை துருக்கம் காறும் வழியாக விளக்கும். தோற்றம், வைக்கப்பட்ட பிள்ளை காறிட்டு, கல்பெடுப்பார், கோஷ்டம், போன் கருத்தில் - திம்மிட்டு வேலையியல் பெரும் கின்று. கருத்தை வெளியே விளக்கப்பட்டு ஒருவழி குறிப்பிட்டோம். குறிப்பிட்டுத் தம்பது வரும் பில்ஸ்ற் விளக்கம் குண்டு குழுவத்தை. ஒவ்வொரு குறிப்பிட்டுத் தம்பது வரும் பில்ஸ்ற் விளக்கம் குண்டு குழுவத்தை. ஒவ்வொரு குறிப்பிட்டுத் தம்பது வரும் பில்ஸ்ற் விளக்கம் குண்டு குழுவத்தை. ஒவ்வொரு குறிப்பிட்டுத் தம்பது வரும் பில்ஸ்ற் விளக்கம் குண்டு குழுவத்தை. ஒவ்வொரு குறிப்பிட்டுத் தம்பது வரும் பில்ஸ்ற் விளக்கம் குண்டு குழுவத்தை. ஒவ்வொரு குறிப்பிட்டுத் தம்பது வரும் 

பிரபலானதான பிள்ளை கிருட்டையை வைக்கல். வெளிப்படுத்துவதற்கான குறிப்பிட்டு வைக்கும் தம்பையும். இந்த குறிப்பிட்டு வைக்கும் தம்பையும் "பரப்பு கருத்தில்" கூறை. இத்தகைய குறிப்பிட்டு, குறிப்பிட்டுக்கான வைக்கும் காவல் போன்றது ஒரு குடிகாரத்தை. அது விளக்கம் விளக்கம் வைக்கும் போன்றது காவல் விளக்கம் வைக்கும் காவல், அது விளக்கம் விளக்கம் வைக்கும் காவல் விளக்கம் வைக்கும் காவல். மனிதர் அது காவல் முடியும் பிள்ளையை வைக்கும், அது விளக்கம் வைக்கும் காவல் விளக்கம் வைக்கும் காவல். "பரப்பு

ஏற்பாடுப்பிரிவில் பிரித்தான் கலவை செய்து விளைந்தது, தின்ம உரிய வேளை பித்தா. ஆழும் நடனத்தில் தம் காண்டு எண்ணக்கட்டை இரண்டிலிருந்து இரண்டு வருகைகளுடன் பிரித்தான் கலவை செய்து பித்தா. பிரித்தான் கலவை செய்யபட்டு விளைந்தது, பித்தா நடனத்தில் நடத்தியது. நடனக் கண்டு விளைந்தது, பித்தா நடனக் கண்டு விளைந்தது. நடனக் கண்டு விளைந்தது, பித்தா நடனக் கண்டு விளைந்தது. பித்தா நடனக் கண்டு விளைந்தது, பித்தா நடனக் கண்டு விளைந்தது. பித்தா நடனக் கண்டு விளைந்தது, பித்தா நடனக் கண்டு விளைந்தது. பித்தா நடனக் கண்டு விளைந்தது, பித்தா நடனக் கண்டு விளைந்தது.

உண்மையான இந்தக் கான்னம், உண்மையான இந்தக் கான்னம் அனைத்து அந்தக் கான்னமாகவே இது விளைந்ததாக உண்மையான இந்தக் கான்னம்.

பின்னரும் இந்தக் கான்னம் அனைத்து அம்பி பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடனக் கண்டு விளைந்தது என்பதை பிரித்தான் பித்தா நடன.
THE 68th MADRAS MUSIC CONFERENCE

...

**CONFERENCE SOUVENIR**

The Souvenir carrying the tricolour picture of the new building "Diamond Jubilee Block" of the Teachers’ College of Music which was brought out on the opening day, contained an account of the Music Academy from its inception, and its activities during the year 1994 with the following articles:

<table>
<thead>
<tr>
<th>Article</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percussion Wizard</td>
<td>B.M. Sundaram</td>
</tr>
<tr>
<td>Thanjavur T.K. Murthy</td>
<td>&quot;Gurukrupa&quot;</td>
</tr>
<tr>
<td>Thanjavur T.K. Murthy (Tamil)</td>
<td>T.S. Parthasarathy</td>
</tr>
<tr>
<td>Musings on a Master Composer</td>
<td>Brinda Varadarajan</td>
</tr>
<tr>
<td>What is Music?</td>
<td>S.R. Janakiraman</td>
</tr>
<tr>
<td>Kharaharapriya</td>
<td>M. Premeeala</td>
</tr>
<tr>
<td>Harikatha - A Composite Art Form</td>
<td></td>
</tr>
</tbody>
</table>

* * *
68th ANNUAL CONFERENCE
ADVISORY COMMITTEE MEETINGS 1994-95

AT THE T.T. KRISHNAMACHARI AUDITORIUM

FROM 17.12.1994 to 1.1.1995

Daily from 8 a.m. to 12.30 p.m.

President : Vidwan Thanjavur Sri T.K. Murthy

SATURDAY - 17.12.94
Calcutta K.S. Krishnamurthi and his students
Songs in praise of Lord Saturn and his students

Release of Academy’s publication "Lakshana Gitas" (compiled by Dr. S.R. Janakiraman) by Sri. T.T. Vasu, rendering of some gitas by the students of The Teachers’ College of Music.

Calcutta K.S. Krishnamurthi
Ragas : Malavi, Kadanakutukalam, Dhanyasi & Surati

Meenakshi Chittaranjan (Dance)
Rare items of the Tanjore Quartette in the Pandanallur tradition

SUNDAY - 18-12-94
Champakalkura & Party
Bhajan in different languages

R.Kausalya
Nalayira Divya Prabandham & Panns

Release of the book "Yet Another Garland"
(authored by Sri N. Rajagopalan, IAS Retd.) by Sri T.T. Vasu
Introduction by : Sri. T.S. Parthasarathy

MUSIC CONCERT

Sangita Kalanidhi B. Rajam Iyer Vocal
T.S. Veeraraghavan Violin
J. Vaidyanathan Mridangam
MONDAY - 19-12-94

Sri Krishna Thulasi Music Group
Dr. Y. Bhagavathi (assisted by Suguna Varadachari and V. Subrahmaniam)
Dr. S.R. Janakiraman
Dr. Saraswathi Ramanathan

The greatness of Tyagaraja in Nauka Charitram
Tyagaraja and Nadayoga (Dr. V. Raghavan Shashtyabdapurthi Endowment Lecture)
RAGAS: Poornachandrika, Janaranjani, Udayaravichandrika, Abheri & Kannada
Sirkazhi Moovar: Arunachala Kavirayar, Muthuthandavar and Marimutha Pillai (Nachimuthu Gounder Rukmani Ammal Charitable Trust - in memory of Chellammal Palani Gounder)

TUESDAY - 20-12-94

Suswara Group
Geetha Ravikumar
Sriram Parasuram
Melattur Bhagavatamela Natya Vidya Sangam
Ms. Saskia Kersonboom of Netherlands

Kumara Gita
Bhajan singing style in Hindustani music
Comparative examination of some Hindustani and Carnatic ragas.
Dance Repertoire of Bhagavata Mela Tradition (introduced by Bharatham R. Mahalingam)
Presentation of Compact Disc on Bharatanatyam

WEDNESDAY - 21-12-94

Suguna Varadachari, Dr. Y. Bhagavathi & Group
A.S. Raghavan

Rare Compositions of Bhadrachala Ramdas
Thiruppugazh (M. Ganesa Iyer Birth-centenary Memorial Lecture)
THE 68TH MADRAS MUSIC CONFERENCE

MUSIC CONCERT

R.K. Srikantan Vocal
Rudrapatnam S. Ramakanth Vocal Support
Mysore Manjunath Violin
R. Ramesh Mridangam

THURSDAY - 22-12-94

Thiruppugazh Anbargal Group
A. Parthasarathy
Thiruppugazh
"Tevaram Tharum Divya Anubhavam"
Commentary by A. Parthasarathy
Tevarams by Sethalapathi Balasubramaniam
(Nachimuthu Gounder Rukmani Ammal Charitable Trust - in memory of P. Nachimuthu Gounder)

Vidya Shankar
"Sri Krishnna Ganamritam"

Sangita Kalanidhi
Nedumuri Krishnamurthy Vocal
Sikkil R. Bhaskaran Violin
P.V. Ramana Flute
Kuttalam R. Viswanatha Iyer Ghatam

FRIDAY - 23-12-94

Kanthimathy Santhanam Group
S.V. Parthasarathy
Kamakshi Thiruppugazh
RAGAS : Kalanidhi, Jayanarayani, Sugunabhusani & Phalamanjari

R. Ganesh - R. Kumaresh (Violin)
RAGAS : Graha Bhedam on the 29th Mela Dheerasankarabharanam
Kanak Rele  
Mohini Attam  
*(Lecture demonstration)*

**SATURDAY - 24-12-94**

Vijayaranga Padmashree Group  
B. Krishnamurthy  
Lata & Gita (Bharatanatyam)  
Tarangams of Narayana Tirtha:  
 Contribution of 18th Century composers to Carnatic music (Chellamal Natarajan Endowment Lecture)  
Classical dance in modern media:  
A live-cum-video show of their dance-drama "Savitri".

**SUNDAY - 25-12-94**

Students of the Music Department, University of Madras  
R. Vedavalli  
Devotional songs of Gopalakrishna Bharati on "Nandanar Charitram"  
Sanskrit compositions of Tyagaraja

**MUSIC CONCERT**

*Sangita Kalanidhi*
Smt. D.K. Pattammal  
T. Rukmini  
T.A.S. Mani  
Vocal  
Violin  
Mridangam

**MONDAY - 26-12-94**

Shivaranjani Group  
CHOWDIAH BIRTH-CENTENARY IYER  
Glory of Lord Rama  
Tribute to Sangita Kalanidhi T. Chowdiah - presentation of a book and cassette of T. Chowdiah's compositions by Bangalore B. Venkataraman  
Prof. V. Ramaratnam & Sukanya Prabhakar R. Hemalatha Kalakad R. Srinivasan  
Some compositions of T. Chowdiah  
Violin  
Mridangam
A. Sundharesan

Post-Trinity Composers: Meesu Krishna Iyer (Sri Ramanarayana Sarma Memorial Endowment)

Gomati Viswanathan

RAGAS: Poorna Lalitha, Padi & Mangala Kaishiki

Lakshmi Viswanathan (Dance)

The Padams of Kshetrajna

TUESDAY - 27-12-94

Kalaivani Madhar Nala Sangam

Sri Chamundamba Ashtothra Kritis of Harikesanallur Muthiah Bhagavatar

B.M. Sundaram

‘TAVIL’ - Talk and demonstration by B.M. Sundaram and Haridwara mangalam A.K. Palanivel

Chingleput Ranganathan

Pallavi Singing

M.A. Sundaresan

Violin

Mannargudi Easwaran

Mridangam

Thanjavur T.K. Murthy (assisted by Dr. S.R. Janakiraman and N. Vijay Siva)

Some rare ‘Talas’

WEDNESDAY - 28-12-94

Subasruti Group

Songs of Marimutha Pillai

Sangita Kalanidhi B. Rajam Iyer

RAGAS: Asaveri, Devakriya, Saraswathi Manohari, Lalitha & Vasantha

MUSIC CONCERT

P.S. Narayanaswamy

Vocal

V.V. Ravi

Violin

Umayalpuram K. Sivaraman

Mridangam

THURSDAY - 29-12-94

Sethu Mahadevan Group

Thayumanavar Songs
K.S. Mahadevan (assisted by Mangalam Shankar)

Chittaswarams (Brinda Varadarajan Memorial Endowment)

Calcutta K.S. Krishnamurthi
(Lalgudi V.R. Gopala Iyer songs rendered by S.P. Ramh)

Tamil composers of the 20th century. (Nachimuthu Gounder Rukmani Ammal Charitable Trust - in memory of Rukmani Nachimuthu Gounder)

Kalaimamani Thanjavur
K. Vijayanjithmalal

Harikatha on "Lakshmana Sakthi"
(Alamelu Ramanarayana Sarma Award)

FRIDAY - 30-12-94

Sarada Bhajan Mandali

Songs of Mysore Vasudevachar on "Varalakshmi"

Prof. D. Pasupathi
Vocal

Sringara Sankirthanams of Tallapaka Annamacharya (assisted by S. Venkataraman)

M. Balakrishnan
Violin

K.S. Nagarajan
Mridangam

K.N. Srinivasan

RAGAS:
Shreeranjani, Abhogi, Jayamanohari & Madhavamanohari

SATURDAY - 31-12-94

Geethapriya Bhajan Group
Bhajan

Charumathi Ramachandran
RAGAS: Balahamsa, Kalgada, Navaroj, Kapi & Karnataka Kapi

D. Umamaheswari
Harikatha in Sanskrit on "Bhakta Jayadeva" (P.B. Sarvarayalu Garu Endowment, endowed by Sri S.B.P.B.K. Sathyanaryana Rao)
THE 68TH MADRAS MUSIC CONFERENCE

SUNDAY - 01-01-95

Students of the Teachers' College of Music

Vairamangalam Lakshminarayanan

T.S. Sabes Iyer's Bodhaka Award: Compositions of Mysore Sadasiva Rao (rendered by Jaya Krishnan, Mythili Seshadri, Mythili Narasimhan & Vasantha Seshadri)

Tribute to Alathur Venkatesa Iyer in his Birth-Centenary Year.

Vidwan Thanjavur T.K. Murthy

Summing up of the Conference Proceedings. Distribution of prizes for competitions, devotional songs, best demonstration etc.

* * *
MEETINGS OF THE ADVISORY COMMITTEE

17th DECEMBER, 1994

The proceedings of the 68th Conference commenced with a salutation to Lord Saturn by the students of Calcutta K.S. Krishnamurthi. They offered appropriate compositions of Muthuswamy Dikshitar, Dr. Sankaranarayana Iyer, Harikesanallur Muthiah Bhagavathar and N.S. Chidambaram.

The Academy’s publication "Lakshana Gitas" comprising 27 gitas was released by President Sri T.T. Vasu and copies handed over to Vidwans T.K. Murthy, Dr. S.R. Janakiraman and Sangita Kalanidhi B. Rajam Iyer. Students of the Teachers’ College of Music rendered a selection from these in the ragas Jaganmohini, Sarasvati, Suraranjani.

In the unavoidable absence of Prof. Nookala Chinna Satyanarayana, Dr. S.R. Janakiraman spoke on the same subject viz., the inherent ingredients of the constitution of raga. He highlighted the importance of grahamsa and nyasa; aesthetics to be observed in the rendering of varja and vakra ragas with copious examples from the ragas Poorvikalyani, Manjari, Kokilavarali, Chitrarambari and Jyotisvaroopini.

The first lecture demonstration on ragas was delivered by Calcutta K.S. Krishnamurthi. He was assisted by Sanjay Subrahmanian. The ragas taken up for delineation were Kadanakutuhalam, Dhanyasi, Malavi and Surati.

In Kadanakutuhalam, he sang a tana varnam, his own composition bristling with beauty. He then mentioned that in the song Raghuvamsa, the Chittaswara popularly sung now was not originally composed by Patnam Subramania Iyer but had been introduced later by Tiruvayyar Subramania Iyer. He also stated that Sangita Kalanidhi Tiger Varadachariar had always insisted that there should be strict adherence to structure.
In Dhanyasi he stated that there were 62 compositions. In the rendering of the raga, he stressed the importance of gandhara rather than madhyama. Dikshitar’s "Paradevata" was then sung.

There was only one popular composition in the raga Malavi in which however liberties have been taken in terms of tempo and scale structure. Graha Bheda in Malavi could yield other raga as for example Kannada.

Concluding on the aspects of similarity between Surati and Kedara-gaula he stated that in Surati the gandhara and dhaivata had no real existence of their own but had to be rendered as latent shades of adjoining notes. Dikshitar’s samashti Charana Kirtana in Rupakam was rendered by him.

Prof. S.R. Janakiraman, Sri. S.Rajam and Smt. R. Vedavalli complimented the speaker and hoped that more rasikas should attend and benefit from such lecture demonstrations.

The morning session concluded with a Bharatanatyam recital by Meenakshi Chittaranjan in which she first spoke of the contribution of the Tanjore Quartette to dance and the rich repertoire of the Pandanallur tradition. She chose Kubera Sandhi Kavuttuvam, a tana varnam and a tillana for her recital.

* * *

18th DECEMBER, 1994

The proceedings started with the rendering of bhajans in different languages by Mrs. Champa Kalkura and party from Tiruchirappalli.

Delivering the endowment lecture on Nalayira Divya Prabandham in memory of K. Palani Gounder, endowed by the Nachimuthu Gounder Rukmani Ammal Trust, Smt. Kausalya of the Department of Music, Raja’s College, Tiruvayyaru, spoke about the closeness between bhakti and music. The Nalayira Divya Prabandham was a compilation of the verses of twelve
Vaishnavite azhvars. These Prabandhams are rendered whenever there is a procession with the group rendering prabandhams in front of the deity and the vedic chanting group behind the deity. In fact it used to be said, that in His love of Tamil Isai the Lord followed the group reciting the Prabandhams. To the moot question whether there was music in these verses, there are numerous references to "Innisai" and "Pann". The musical scales in earlier times were referred to as "Panns". Between 9th century and 13th century, the panns for prabandhams seem to have been lost while they were kept alive by oduvars in the Tevaram tradition. Researchers surmise that there are many similarities between the panns for Tevarams and pasurams but that there are some more panns found in the Nalayira Divya Prabandham. Shri. K.N. Srinivasan, and Vidushi R. Vedavalli complimented the speaker on highlighting the similarities in the two systems.

Shanmuga Oduvar rendered some pasurams and tevarams in the ragas Nilambari, Harikambhoji, Kedaragaula, Ahiri and concluded the demonstration with the rendering of the pasuram "Kulamtarum".

Shri. N. Rajagopalan’s book "Yet Another Garland" (Vol. III) was released by the President of the Music Academy and the first copy handed over to Vidvan T.K. Murthy. This is a compilation of biographies of performing artistes, musicologists and composers.

The day’s programme concluded with a concert of Sangita Kalanidhi B. Rajam Iyer accompanied by Shri T.S. Veeraraghavan on the violin and Shri J. Vaidyanathan on the mridangam.

* * *

19th DECEMBER, 1994

The proceedings began with the rendering of Krishnanjali - songs of various composers in praise of Lord Krishna.

Dr. Y. Bhagavati of the Department of Music, University of Madras, spoke about the uniqueness of Tyagaraja’s Nauka Charitram.
Referred to as geya katha, numerous sources were traced from the Sarasvati Mahal Library. Tyagaraja might have drawn inspiration from these but the opera is original in structure revealing his poetic genius, knowledge of dramatic form, raga and rasa. A study of the original manuscript which had been with the Walajapet family revealed a chart wherein the ragas in which the Padyas, Darus and Vachanas ought to be sung had been given. She stressed the sequential progress of the development of the theme and also brought out the purport of the padya, gadya (prose) and darus appropriately placed during the course of the play. This was amply illustrated by the rendering of the relevant passages by her colleagues and students.

Under the aegis of Dr. V. Raghavan Shastiabdapoorthi Endowment lecture, Shri V. Subramanian delivered a lecture on Tyagaraja and Nadayoga.

God chose Tyagaraja to impart knowledge of Nadayoga to humanity. The Bhagavat Sadhana prescribed for Kaliyuga in Sankirtana. Himself a jnani and jeevanmukta, Tyagaraja has composed pieces for all the stages of Bhakti - ishtadevatha bhakti, Sarupya bhakti to Nirguna bhakti. He substantiated this statement by referring to some select compositions and rendering some of them: Nadatanumanisam-Chittaranjani; Guruleka-Gowri manohari; Sangita jnanamu-Dhanyasi; Janakiramana-Suddhaveementi; Ramanisamana-Kharaharapriya; Paramatmudu-Vagadheeswari; Marugelara-Jayantasri; Ksheenamai-Mukhari; Gnanamosagarada-Poorvikalyani.

In the series of lectures on ragas, the second was delivered by Dr. S.R. Janakiraman. Taking up for delineation and elaboration the ragas Poornachandrika and Janaranjani, he stressed the minute differences not only in the scale structure but also the nuances in the manipulation of the two ragas. He pointed out that Janaranjani was evidently an outcome of some of the archaic aspects of Purnachandrika like the Deergha Dhaivata and gandhara as illustrated in the kriti "Sankachakra" of Dikshitar. He rendered kritis of both Tyagaraja and Dikshitar in these two ragas. He distinguished between the old and new orders of Abheri by illustrating
compositions of Dikshitar, Tyagaraja and Papanasam Sivan. Dealing with Kannada, he stressed that there was only a very negligible phase of Kaisiki Nishada in the raga and the ri and dha were the dominating notes. For Udayaravichandrika, he advocated only Kakali Nishada as against the prevailing practice of identifying the raga with Suddha Dhanyasi. He supported his premise on textual and compositional authority with illustration from the Trinity, Patnam Subramania Iyer and Papanasam Sivan.

In the lively discussion that followed Vidvans K.S. Krishnamurthy, B.Rajam Iyer and Smt. R. Vedavalli supported his view.

In the endowment lecture on Sirkazhi Muvar, Dr. Saraswati Ramanathan stressed that Kamban was the inspiration for Arunachala Kavirayar but he had excelled the former in some respects. Profusely illustrating the poetry, musical mood and dramatic impact achieved thereby the Ramnatakam was the best known of all his compositions.

In the compositions of Muthuthandavar, K.V. Srinivasa Iyengar and Tirupamburam Swaminatha Pillai had set some of them in different ragas. She stated that many of these are designated as padams in Bharatanatyam recitals.

Many compositions of Marimutha Pillai are popular without the authorship being known e.g. Kalaithooki, Orukal Siva Chidambaram, Edukkittanaimodi etc., Some are included in dance recitals.

She made a fervent plea for the reprinting of the works of all the three as they are not easily available for study and research.

* * *

20th DECEMBER, 1994

The proceedings commenced with the rendering of the compositions of Tadepalli Venkatasubrahmanya Sastri entitled Kumara Gita in Telugu.

Smt. Geeta Ravikumar in her lecture demonstration on the Bhajan singing style in Hindustani Music stated that the word Bhakti means to
worship and serve God in many ways and to seek His blessings. There are distinct rituals such as singing hymns, Chants, story telling or Kathapuranas, Veda Parayana, Puja etc., Bhajan singing is one of the simplest of the Bhakti marga. A bhajan is to propitiate God - Ishwara priti geyam - whoever the God may be.

According to the Bhagavatam, the Bhakti cult originated in the Dravida country, flourished in Karnataka and had sporadic success in Maharashtra. When a composition is sung in Hindi it is called a bhajan; when sung in Urdu it is a Qawwali and when sung in Marathi it is an abhang.

Hindustani music has developed a unique style in bhajan singing. Bhajan is a Shabda pradhan gayaki meaning words are given prime importance. From being sung in temples, it extended to discourses and then took a musical form.

Musicians of this century like Paluskar, Pandits, Bhimsen Joshi, Kumar Gandharva, Jitendra Abhisheki, Jasraj, Manik Varma, Hirabai Barodekar and Kishori Amonkar have popularised bhajan singing in light ragas and in Keertankar, ragadhari, folk and thumri styles.

She then rendered a few bhajans of Dhyaneswar, Mira and Haridas supported by Sri Krishnamurthy on the Harmonium and Deepak Pande on the tabla.

Examining the relationship between Carnatic and Hindustani raga counterparts, Sri. Sriram Parasuram took up four case studies. Begada-Bihagda; Asaveri-Asavari; Athana-Adana (Adana Kanada) and Sri-Shree. At one point of time there was only one system of music and it was only during the end of fifteenth and beginning of the sixteenth century that there was a bifurcation and the two systems began evolving.

Singing himself in both styles and with tapes he pointed out the points of common origin, exchange, differences in current practice in terms of aesthetic consolidation.
The Melattur Bhagavata Mela Natya Vidya Sangam presented excerpts from Harischandra and Usha Parinayam. It is stated that this form was established by migrant Kuchipudi dancers in six centres in and around Thanjavur. Melattur Venkatarama Sastri composed the plays. Each play has three parts. They staged scenes showing Konangi, Senapati scenes depicting Viswamitra and Harischandra and a padam from Usha Parinayam.

Ms. Saskia Kersonboom of Netherlands, indologist and author of Nityasumangali (1987) presented a compact disc interactive containing music, writing and visual sequences pertaining to Bharatanatyam. She chose a few lines from the Bhairavi Pada Varnam "Mohamana" for this presentation. The CD Interactive is only three years old but it offers great scope for analysis and study of any art form.

Ms. Saskia was visiting India at the invitation of the Indian Council for Cultural Relations.

* * *

21st DECEMBER, 1994

The proceedings started with the rendering of some rare compositions of Bhadrachala Ramadasa.

The M. Ganesa Ayyar Birth Centenary Endowment lecture for Thiruppugazh was delivered by Sri A.S. Raghavan of New Delhi assisted by some of his disciples.

Arunagirinatha, born six centuries ago, was blessed by Lord Muruga and sang Tiruppugazh. These are based on Vedas, sastras and religious rites and practices. These are intended to remove impurities of the mind and soul and show the way to a good life. Arunagirinatha even as the Alwars and Nayanmars did, took it upon himself to pray for the removal of bad qualities and for the uplift of the soul. These songs are replete with the beauty of word, content and music.
MEETINGS OF THE ADVISORY COMMITTEE

Chandam is a speciality of Tiruppugazh. There are also various references in them to isai and therefore were meant to be sung. There is a beautiful hymn on Tiruchendur which says that listening to music, the tiger and cow will take milk from each other, stone will melt, the wizened tree will blossom again, the rogue elephant will be tamed and the flying birds will come down to earth.

The rhythmic or tala patterns are like an ocean and full of life. Difficult to reckon and render, the chandam is of absorbing interest and is exclusively natural in flow, independent on its own. Tevarams do not have these patterns. He illustrated the different forms of Khanda, Misra and Sankirna Chapu in one and the same avartha as rendered in different Tiruppugazh. Concluding his lecture, he paid tribute to Devakkottai Sundararaja Iyengar from whom he had learnt these details.

There was a concert by Vidvan R.K. Srikantan supported by Rudrapatnam Sri. S. Ramakanth, Mysore Sri. Manjunath on violin and Sri. R. Ramesh on mridangam.

* * *

22nd DECEMBER, 1994

The proceedings commenced with the rendering of a few Tiruppugazh hymns by Tiruppugazh Anbargal led by their guru Sri A.S. Raghavan.

Sri A. Parthasarathy delivered the Tevaram Endowment lecture arranged by the Nachimuthu Gounder Rukmani Ammal Charitable Trust in memory of P. Nachimuthu Gounder. He was assisted by Vidvan Sethalapatti Sri. R. Balasubramanian and accompanied on the violin by Sri. Balu Raghuraman and by Sri. B. Sivaraman on the mridangam. Shri Parthasarathy gave the meaning of the hymns, anecdotes related thereto and their philosophical content. Some Tevarams of Sambandar, Appar and Sundarar were selected for singing like Todudaya (Nattapadai pann-Natai) Kutram Nee (Kausikam Pann- Bhairavi); Osaioli (Tanda Pann- Harikam-
boji), Ponnameniyane (Pazhampancharam Pann - Sankarabharanam); Manattagattan (Kiravani) and in final prayer for peace Ulagelam in Kharaharapriya ending in Madhyamavati with Vazhga andanar.

Smt. Vidya Shankar in her lecture demonstration on the Swara Sahitya in Syama Sastri's compositions, stressed that while Tyagaraja had added sangatis where necessary to embellish sahitya and Dikshitar used madhyamakala sahitya as an adornment, Syama Sastri had used swara sahitya in his compositions. The short and long swaras were adapted to the needs of the sahitya. Illustrations were taken from his Bhairavi, Swarajati, two tana varnams in Kalyani and Saurashtra and kritis in Natakurinji, Saveri, Varali, Bhairavi and Nata.

Sri. K.N. Srinivasan commended the lecturer for the analysis of this musical form so special to Syama Sastri.

Dr. S. Sunder spoke of the influence of Western Music on Carnatic music. The Golden age of Carnatic music flourished during the British period in fact all over the world Beethoven, Haydn, Mozart, Chopin as well as the Trinity lived during this period.

The basic difference between the two systems lay in that musicians used a score in western music while it was from memory that Carnatic music drew its strength; melody and harmony were the other contrast. Manodharma and Gamaka existed only in Carnatic music. Dr. Sunder dealt with the subject under the heads of instruments, compositions, scales, notation and books.

It was Manali Mudaliar who introduced Muthuswamy Dikshitar and his brother Baluswami to the western band when he performed the Kanakabhishekam of Ramaswami Dikshitar, their father. Baluswami Dikshitar learnt the violin and took it to Ettayapuram, Vadivelu to Tanjore and thereafter it was adapted for Carnatic Music. However, the fingering technique, style in holding the violin and tuning of the strings differed. The Harmonium, Clarinet, Guitar, Saxophone and Mandolin have been introduced later.
The nottuswarams of Dikshitar and some simple songs like Sakti Sahiṣa Ganapatim (French tune vonlez vous); Varasivabalam (Castilian Maid), Santatam pahimam (God save the King) were mentioned. The ettugada swaras in Svati Tirunal's varnam and even the use of English words in a light hearted javali Karur Sivaramier found mention.

After printing came to India, references to these are found in Sangita Sampradaya Pradarsini and others contain Indian songs in staff notation. In fact a book Ragas of Tanjore even contain kritis of Tyagaraja in staff notation. Some of these percolated down to Tyagaraja as can be seen from his simple compositions in the scales like Pratapavarali, Kuntalavarali, Nagaswarali etc., In group rendering of these songs, the effect is stunning orchestration differs in the two systems. In Carnatic music, the same tune is played in union, while there are different part and chords in Western music. Today Fusion has experimented with both systems. Further, Western music technology has made it possible to fix the frequency of notes as sung in various ragas.

Sangita Kalanidhi Nedunuri Krishnamurthy presented Sri Krishna ganam based on Krishna Leela Tarangini. He opined that they should find a place in concerts and that their music, melody, rhythm, assurance, language and space embodied in them made them fascinating to the rasika. He was accompanied by Sikkil Sri. Bhaskaran on the violin, Sri. Kuttalam Viswanatha Iyer on the mridangam and Sri. P.V.Ramana on the flute.

* * *

23rd DECEMBER, 1994

The proceedings began with the rendering of Kamakshi Tiruppugazh by Bhagavata Siromani Kantimati Santhanam group.

Fourth in the series on Ragas, Shri. S.V. Parthasarathy took up four janya ragas of the 22nd melakarta Kharaḥarpriya viz., Kalanidhi, Jaya narayani, Phalamanjari and Sugunabhushani. Each of these had only one composition, the first three by Tyagaraja and the last by Patnam
Subramanya Iyer. He emphasised the need to adhere to sampradaya, gurukula tradition and the learning of the alankaras not only in Mayamalavagaula but also in Sankarabharanam, Khararahapriya, Harikamboji and Kalyani. He gave the arohana and avarohana kramas of these ragas and the necessity to be aware of the nyasa swaras, gamakas and musical phrases.

Ganesh and Kumaresh accompanied by Prapancham Ravindran on the mridangam, dealt with the concept of Graha Bhedam. Graha Bhedam was a unique concept of Carnatic Music. Graha is the note on which a raga commences and when there is a tonal shift there is a bheda or change. Alapana is possible. Taking the 29th mela Dheerasankarabharanam for illustration, tonal shifts give Kharaharapriya, Todi, Natabhairavi etc., Sruti bheda will persist with the same notes of the scale and is therefore not to be identified with Graha Beda.

Practice of Graha Beda gives a good knowledge of swara and sanchara control and change of mood is possible.

They played different songs both of mela and janya ragas based on this concept. In fact, whole concert could be conceived, based on this intellectual exercise, which is most easily done on instrument than by the human voice.

The noted danseuse Kanak Rele, who has completed 25 years of service and founded the Nalanda Dance Research centre, gave a lecture demonstration on Mohini Attam.

After 1920, Mohini Attam was in decline. It was difficult to discover methodology and repertoire of this dance form. All South India Dances are derived from a common heritage but they have different styles. Mohini Attam has a special style of movements of the body especially spinal body movements. The kinetics of this dance opened up an entirely new vista. In Kerala, a lot of information can be obtained from the book Hasta Lakshana Deepika. She demonstrated a few body exercises for different level of the body come adavus, music and tala, typical of Mohini Attam. Sopana Sangitam special to this style is like the dhrupad style of Hindustani Music.
The tala patterns also emphasise the oscillating nature of this dance. Short excerpts from Jayadeva’s ashtapadi "Chandanacharchita", Svati Tirunal’s padam "Thezhi Vizhelum mukham" and Kavalam Narayana Panikkar’s translation of Jnanapith awardee Dr. Mahapatra’s poem based on kubja, hunchback, on the both allegorical reference to downtrodden women and their liberation in Yadukula Kambhoji, Misrachapu were performed. She was supported by M.S. Girishan (vocal and nattuvangam) and Jagdish Janardhan (mridangam).

* * *

24th DECEMBER, 1994

The proceedings started with the rendering of a few tarangams of Narayana Tirtha by Vijayaranga Padmashree group led by Smt. Muthumeenakshi.

Prof. B.Krishnamurthi (Retd. Principal of Tamil Nadu Govt. Music College, Madurai) delivered the Chellammal Natarajan lecture on the contribution of 18th Century composers to Carnatic music.

The period between the 17th and 19th centuries can be regarded as the golden age of Carnatic music starting with Papavinasa Mudaliar to the Trinity in the 18th Century, there were many poet composers who also made a marked contribution to Tamil development.

Oothukkadu Venkatasubbier (1712-1794) Tillaividangam Marimutha Pillai (1712-1789) and Sirkazhi Arunachala Kavirayar (1711-1779) belong to this period.

Oothukkadu Venkatasubbier got his musical knowledge from the worship of Lord Krishna, at the behest of his mother. He sang of the pranks and miracles of Krishna and offered them at His feet. Rich in meaning, they are notable for the Madhyamakala Sahitya. Shri Krishnamurthy rendered Taye Yashoda (Todi), Enda Vidamagilum (Kambhoji) etc.
Marimutha Pillai worshipped Nataraja and often used Nindastuti, Enna Pizhaippu, Orukkal Sivachidambaram and Enneramum were sung to illustrate the wealth of meaning in his songs.

Persuaded by his disciples, Venkataraman and Kodandaraman, Arunachalakavirayar wrote the Ramanatakam based on the Kamba Ramanayanam. Proverbs, beautiful similies and colloquial expressions find a place in his compositions. Shri Krishnamurthy suggested that the Viruttams which gave the meaning of the song that followed, in a nutshell, may also be rendered. Avataram Seididuvire, Eppadimanam, Hanumane, Kanden Sitayai and Inda Vibhishina were sung to highlight the points mentioned.

A live cum video show on classical dance in modern media was presented by Lata & Gita by their Tamil Dance drama Savitri in Bharatanatyam style. The commentary on video explained how through the style of technology, the finer points of the theme, characters, costumes and dance could be highlighted without in any way affecting the traditional Bharatanatyam style.

* * *

25th DECEMBER, 1994

The proceedings commenced with songs from Gopalakrishna Bharati’s Nandanar Charithram.

Sangita Choodamani R. Vedavalli spoke on the Sanskrit compositions of Tyagaraja. In older times Sanskrit was taught to all as a base language though it has lost its importance to some extent. Tyagaraja has composed about fifty songs in Sanskrit which reveal his total grasp of grammar and idiom. The very first song composed by Tyagaraja was Namo Namo Raghavaya couched in simple phrases. Many of his Utsava sampradaya and Divyanama kritis are in Sanskrit. His effective use of Yati prasa is reflected in many of his kritis. Example Natai Pancharatnam, Jagadanandakaraka, 2nd Charanam with Dwitiya akshara prasa; Sambho Sivasankara in Sankarabharanam. His synonyms for Surya (mandajanaka)
Brahmananda (Kamala bhava sukhamu or Vageesanandam) show his dexterity with words. Same word with different meanings have also been used by Tyagaraja. Many words not used by other composers have been utilised by Tyagaraja are enumerated in Dr. V. Raghavan’s book "Spiritual Heritage of Tyagaraja".

She sang a gadyam "Jayatu jayatu sakala nigamagama" from Prahlada Bhakthi Vijayam depicting the meeting between Narada and Vishnu. ‘Deenajanavana-Bhoopalam which refers to the ten avatars of Lord Vishnu is similar to Jayadeva’s "Pralaya payodhijale" and Vedanta Desikar’s Dasavathara Stotram.

‘Giriraja suta' in Bangala reveals his adroitness in choosing words - Girirajasuta tanaya refers to both Vinayaka as the son of the daughter of Giriraja or Himavan as well as to himself as the son of the daughter of Girirajakavi.

Many of his kshetra kritis like Sambho Mahadeva (Kovur); Devasritapasthirta (Lalgudi); Yehitrijagadeesaa (Tiruvaiyyaru); Girirajasuta (Bangala); Devadideva (Sindhunamakriya); Devarama (Saurashtram) Vadanadyuti (Pantuvarali) and Sambho Mahadeva (Pantuvarali) were rendered by her students J.Aparna, V. Sumitra, R. Harini, R. Anagha, S.R. Gomathinayagam and P.B. Madhavan.

The concert of Sangita Kalanidhi D.K. Pattammal accompanied by T.Rukmini on the violin and T.A.S. Mani on the mridangam with Lalitha Sivakumar giving vocal support concluded the morning programme.

* * *

26th DECEMBER, 1994

The proceedings started with rendering of songs by Valmiki, Arunachala Kavi, Kamba Ramayanam, Mirabai, Tulsidas and Bhadrachala Ramadas chanting the glory of Rama by the Sivaranjani group who are students of Sita Subramanian.
The day, which had been earmarked for the celebration of the Birth Centenary of Sangita Kalanidhi T. Chowdiah, had Prof. Ramaratnam (Retired Principal, University College of Fine Arts, Mysore) and was one of the students of Chowdiah reading a paper on the life and achievements of Chowdiah as a musician and composer. Chowdiah was one of the very few musicians who had a long, continuous and distinguished career. He was placed under the tutelage of Bidaram Krishnappa who was a taskmaster who also insisted upon physical fitness includes pranayama. When his guru mentioned that a 4 string violin was not always heard (there were no amplification facilities then) he invented in 1927 the 7 stringed violin with the technical assistance of Rangappa on which he assiduously practised and performed at many concerts. His later invention of a 19 string violin did not have much impact.

As a composer, he sang in praise of many deities and used simple languages and talas. There are about 30 compositions including tillanas. He used the signature of Trimukta. A compilation of eleven of these has been printed and a cassette of some compositions recorded which were handed over by Bangalore K. Venkataraman to the President of the Academy and Vidwan T.K. Murthy.

Prof. Ramaratnam, assisted by Sukanya Prabhakar with R. Hema latha on the violin and Kalakad R. Srinivasan on the mridangam rendering some compositions in the ragas Bahudari, Dhanyasi, Kedargaula, Bilahari, Subhapantuvarali and Sahana. Smt. Padma Murthy thanked Prof. Ramaratnam for the lucidity of his exposition and the practical demonstration.

Under the Sri Ramanarayana Sarma Memorial Endowment, Vidwan A. Sundharesan said that Meesu Krishna Iyer (1878-1938) was one of the post trinity composers whose compositions were not much known. They were set to tune by Alathur Venkatesa Iyer. He used his full name for mudra. His songs were in Telugu. Students of Shri Sundharesan rendered some of his compositions in Ranjani, Hamsanandi, Vasantha, Abhodi, Sankara Bharanam and Behag.
Vidhusi R. Vedavalli complimented the students on their rendering of the songs.

Prof. Gomati Viswanathan (Retd. Head of the Department of Carnatic Music, Delhi University) took up for discussion the ragas Poorna Lalitha, Padi, Mangala Kaishiki and Gowri. Poornalalitha is a janya of the 19th melakartha, Jankaradwani. There is only one composition of Tyagaraja, "Kaluguna nee pada seva" in this raga. At times this raga reflects Salaga bhairavi and Mukhari. Padi, Gowri and Mangalakaishiki are janya ragas of the fifteenth mela Mayamalavagaula all having minute differences in the Arohana krama and having sampurna avarohakrama. Gowri is considered both as upanga and bhashanga raga. Pahadi of the Hindustani style may have influenced Dikshitar who has composed in this raga. Mangalakaishiki is considered an auspicious raga and there is a compositions of Kapiswara on Goddess Brahannayaki of Tirugokarnam. She was assisted by Sivakumar in the rendering of illustrative kritis.

Lakshmi Viswanathan concluded the programme with a lecture demonstration on the padams of Kshetrajna. The composer has more than 400 padams to his credit though many are not sung these days. There are various schools and styles in the rendering of these padams. She stressed the musical aspect, poetic language and abhinaya of these padams. She took up six padams for abhinaya in the ragas Bowli, Kambhoji, Kalyani, Punnagavarali, Mohanam and Kapi.

27th DECEMBER, 1994

The proceedings commenced with the rendering of the Sri Chandumamba Ashtottara kritis of Sangita Kalanidhi Harikesanallur Muthiah Bhagavatar by Kalaivani Madar Nala Sangam.

Shri B.M. Sundaram and Haridwaramangalam A.K. Palanivel assisted by Vedaranyam G. Balasubramanian presented a lecture demonstration on the percussion instrument Tavil. The Tavil enjoys a unique place in the history of Carnatic music. The Nagasvaram and Tavil are inseparable. Associated with temple ritual, no festival can start without puja to the
Tavil at the time of Dwajarohanam and on completion. The word Tavil was used for the first time by Arunagirinathar. Carnatic music is superior to other systems because of its highly evolved rhythmic patterns and this was primarily because of the Tavil. The Nagasvaram playing starts only after the Tani Layavinyasa was of two types, one apt for temple ritual and other for concerts. Temple processions start at 8 P.M. and would end only in early hours of the morning during which time Mallari, Raga alapana, Rakti, Pallavi etc., were played and Tiruppugazh or Tevaram rendered only on return to the temple. The Tavil came in between while muktayi was used with Mohara, it was not played for raga alapana. Tiruppugazh chandams were also played. A mridangam artiste has to keep track of the tala and tempo given by the main artiste. They took up a seventeen akshara tala for demonstration.

Vidwan Chingleput Ranganathan stressed the need for rendering pallavis properly and that it was preferable to state the jathi first and then the nadai and kalai. After a brief rendition of ragam and tanam in Sankarabharanam, he took up a pallavi in Adi talam (misra nadai) commencing after the first akshara "Venkataramana Sankataharana, pankajanayana Tirupati Tirumala Saptagirinivasa". The highlight of the programme was the demonstration of anuloma and pratiloma rendering of the pallavi. He wanted future generations to learn these intricate pallavis and render them as a tribute to past masters. He was ably assisted by M.A. Sundaresan on the violin and Mannargudi Easwaran on the mridangam.

The President elect, Vidwan T.K. Murthy, in his demonstration of some rare talas first took up Lakshmisam of 24 aksharas (of the ashtothara sata talas). The tillana of Ramnad Srinivasa Iyengar in this tala in four avartas set in Kapi Raga was rendered by Dr. S.R. Janakiraman, Sri. J. Vaidyanathan assisted in the exposition of this tala.

The second tala taken for illustration was Chatusra jati ata talam of 12 aksharas. A Tiruppugazh in Vijayanagari (Parimala) was sung by Dr.S.R. Janakiraman for which rhythmic elaboration was performed by Sri. T.K. Murthy and J.Vaidyanathan. Moving to chandas tala of Tiruppugazh
which consists of 21 aksharas, the Tiruppugazh "Kadimodi" (Kuntala varali) was sung. Shri Vijaya Siva rendered two pallavis "Sriraghupatim sada bhajeham" in Misra Triputa and "Sama gana lole susheele kamale maam pahi" in Sanskirma Triputa.

The special feature of this programme was that Vidwan Murthy who is equally proficient in Konakkol recited the tala Solfa (Jatis) syllables while Vaidyanathan and Parameswaran played the mridangam.

Umayalpuram Sivaraman complimented Vidwan Murthy on his dual performance and wished him long life and prosperity.

* * *


The proceedings started with the rendering of select songs of Marimutha Pillai by the Subhasruti group. They were assisted by Smt. Jayalakshmi on the Veena, Vijay Venkatesh on the violin and Raghu Prakash on the mridangam.

Continuing the series on raga lakshanas, Sangita Kalanidhi B.Rajam Iyer took up the ragas Asaveri, Devakriya, Saraswati manohari, Lalita and Vasanta.

Asaveri is a rakti raga and a janya raga of Jana todi as listed in Sangita Sampradaya Pradarsini. It is an old raga and abounds in bhakti and karuna rasas. He pointed out the arohana was the same in all the saveries. It is a bhashanga raga with the Chatusruti rishaba as the anya swara. He sang some important phrases of this raga. Tyagaraja and Dikshitar have composed in this raga. He sang excerpts of Raramayinti, Lekana, Chandrambhaja and a lesser known composition of Dikshitar, Kumara swaminam. Devakriya is what is now popularly known as Suddhasaveri. He referred to the composition of Dikshitar and rendered Srivatukanatha. Another Devakriya exists as seen in Tyagaraja’s Natimata.

There is only one composition of Dikshitar in the raga Saraswati-manohari beginning with the name of the raga. He also referred to
Tyagaraja’s composition Entavedukondu. Dikshitar’s version is a janya of the 29th mela Dheerasankarabharanam while Tyagaraja’s is considered as a janya of the 28th mela Harikambhoji.

Vasanta is a janya of the 15th mela Mayamalavagaula and is a bhashanga raga. This raga uses the Chyuta panchama. He referred to the fact that earlier Tyagaraja’s Seetamma mayamma used to be sung with the Suddha dhaivatam. He rendered the song Hariharaputram.

There is no controversy over the arohana and avarohana of Lalita. It uses the Suddha Dhaivatam. He referred to the kriti of Syama Sastri in Lalita (Nannubrovu). After narrating the anecdote relating to the kriti Hiranmayim as related in Sangita Kalanidhi T.L. Venkatarama Iyer’s book, he rendered the song in full.

Vidwan C.S. Krishna Iyer complimented the speaker on his analysis of the four ragas. Dr. S.R. Janakiraman pointed out that Muddu Venkatamakhin and Venkatamakhin of Chaturdandi should not be mixed up while dealing with the origin and development of ragas.

This was followed by vocal concert by Sri P.S. Narayanaswamy accompanied by Sri. V.V. Ravi on violin and Umayalpuram K. Sivaraman on mridangam.

* * *

29th DECEMBER, 1994

The proceedings started with the rendering of some hymns of Tayumanavar by Sethumahadevan Group.

Delivering the Brinda Varadarajan lecture on some aspect of musicology, Shri K.S. Mahadevan said that there was no specific set of rules about the musical form known as Chittaswaram. The word Chitta means embellishment or adornment and this ought to be in keeping with the raga bhava and tempo of the kriti. Normally, it is sung after the anupallavai and repeated at the end of the charanam, sometimes in sama kala or madhyamakala. The swara sahitya anga of Syama Sastri is different. He
referred to the practice of composers and musicians of yesteryears who added chittaswaras to many kritis of Tyagaraja. Pallavi Gopala Iyer is reputed to have started this practice. Poochi Iyengar incorporated this form in a number of his compositions perhaps because the concert pattern was slowly being evolved. Chittaswarams added to the compositions of Tyagaraja, Dikshitar, Syama Sastri, Mahavaidyanatha Iyer, Veena Kuppier, Patnam Subrahmania Iyer, Poochi Srinivasa Iyengar, Vasudevachariar, Ponniah Pillai and Kumara Ettendra were rendered by Mangalam Shankar.

Calcutta Krishnamurthi dealt with the compositions of Lalguni V.R. Gopala Iyer in the Rukmani Nachimuthu Gounder endowment lecture on Tamil composers of the 20th Century. Being directly descended from the sishya parampara of Saint Tyagaraja, Gopala Iyer was a lesser known Vaggeyakara of this century. He took to the Sanyasa marga very early. He had a profound knowledge of Tamil and put down his songs in fine writing. He used both popular and lesser known ragas and the compositions reflected the lakshana of these ragas effectively. These songs were taught by Lalguni G. Jayaraman to his disciple S.P. Ramh who rendered some of them with Vittal Ramamarthy on the violin and Arun Prakash on the mridangam. He rendered five songs of which two had Chittaswarams, two were in rare ragas - Uttari, a janya of Vachaspati and Saradabharanam a janya of Vagadeeswari. The others were in ragas Ritigaula, Suddhasaveri and Mohanakalyani. They were in praise of different deities.

The morning session concluded with a Harikatha by Kalaimamani K. Vaijayantimala on Lakshmana Sakti. This was under the Alamelu Ramanarayana Sarma Endowment. She was assisted by Kalaimamani A.K. Kaliswaran on the harmonium and Kumbakonam R.N. Ganesan on the mridangam.

* * *

30th DECEMBER, 1994

The proceedings with the rendering of select compositions on Varalakshmi by the Sarada Bhajan Mandali.
Prof. D. Pasupathi assisted by S. Venkataraman and accompanied by M. Balakrishnan on the violin, K. S. Nagarajan on the mridangam, Vijay Venkatesh (Flute) and B. Ravi on the ghatam started his demonstration with a sloka on Annamacharya. Annamacharya lived between 1408-1503. His songs were engraved on copper plates which were found some decades ago. He was the first to compose Sringara Kirtanas, mostly on Sri Venkatachalapati and Alamelumanga. He also sang in praise of Rama, Krishna, Anjaneya and other Gods. The Tirumala Tirupathi Devasthanam has brought out about 500 songs in two volumes. The tunes having been set by Rallapalli Ananthakrishna Sarma, Nedunuri Krishnamurthy, Prof. Pasupathi, Dr. S. R. Janakiraman, Srirangam Gopalaratnam. The T.T.D. has for some time arranged for the celebration of his jayantis and propagation of his kritis by the Academy. Smt. Mani Krishnaswami and C. S. Krishna Iyer felicitated Prof. Pasupathi, Smt. Krishnaswami expressed the hope that a Tamil edition of Annamacharya’s compositions would be brought out by the Academy.

Annamacharya has other works to his credit but he is mainly famous for his compositions on the Lord of the Seven Hills. He used the then popular ragas like Ahiri, Kedaragaula, Varali, Devagandhari, Samantam, Mangala Kaishiki, Kedaram, Padi etc.,

Mr. K. N. Srinivasan member of the Advisory Committee stated that it was difficult to comprehend the lakshana of a raga by merely learning its arohana and avarohana. There are eight features which are considered essential in the study of a raga - the arohana and avarohana, jeevaswara, nyasa swara, special phrases, sanchara, gamakas, raga bhava and the singing with bhava as heard from musicians.

Sriranjani was a janya raga of the 22nd melakarta, Kharaharapriya. References to this raga are found in the books of K. V. Srinivasa Iyengar, Sampradaya Pradarsini and Sangita Saramrita. It has been described as both Bhashanga and Upanga. There is no reference to this raga by Ramamatya but it found place in the Prabandhas. It could be said that while the current meaning of Bhashanga is that of a raga with a note different
from that of the parent raga, it may have been derived coming from bhasha or language of the Prabandhas. After giving several examples from the great composers, he stated that it would be preferable to adhere to the lakshana as set out in Dikshitar’s ‘Sridumdurge’. There are only five kritis in the raga Abhogi. This is a raga in which the dhaivata is forcefully sung and the name may be a derivative of Bhogi meaning snake. Jayamanohari is an apparently simple raga and is a combination of Sriranjani and Abhogi. It does not find mention in any treatise. There are only three songs of Tyagaraja in this raga. Madhavamanohari finds mention in work of Venkatamakhin, Subbarama Dikshitar and modern books. Chaturdandi Prakasika describes it as bhashanga. The use of Suddha dhaivata justifies this. He concluded the talk with a comparative study of the notes of these ragas, the gamaka, special phrases and appropriate times for singing them.

Calcutta K.S. Krishnamurthi, Prof. Gomati Viswanathan and Vidushi Vidya Shankar complimented the speaker on the extensive research done and the practical hints given for the delienation of these ragas.

* * *

31st DECEMBER, 1994

The proceedings started with the rendering of Bhajans by Geethapriya Bhajan Group.

Vidushi Charumati Ramachandran took up for exposition the Ragas Balahamsa, Kalgada, Navroj, Kapi and Karnataka Kapi.

Balahamsa is a janya of the 28th melakartha Harikambhoji. It is an ardhakampita raga. Though there are many compositions in this raga, only a few are popular. There are eight compositions of Tyagaraja, two of Sadasiva Rao and one each of Subbarama Dikshitar, Papanasam Sivan, Muthuswamy Dikshitar, Patnam Subramanian Iyer and Muthia Bhaga vatar. She rendered Mysore Sadasiva Rao’s Ninuvina and stressed the
phrase m r m g s that occur in this raga. Singing kalpana swaras in this raga will be pleasing.

Kalgada is a janya of the 13th melakarta Gayakapiya. This mela has 43 janyas all beginning with the letter "GA" and all with an unusual name. Not many compositions are available in this raga. She referred to the compositions of Tyagaraja, Syama Sastri and Vedanayakam Pillai. She rendered Syama Sastri's "Parvati ninu". The jaru "SP" is attractive and the Suddha Nishada is found to occur occasionally. The arohana is also found as s r g p d n s in same quarters.

Kapi is a janya of the 22nd Mela Kharaharapriya. It is a Bhashanga raga with three anya swaras, antara Gandhara, Suddha Dhaivata and Kakali Nishada. It is a rakti raga, The phrase s r m p s is also used. In the phrase s r m p n the nishada is invariably Kaisiki and occasionally Kakali. She rendered in full Tyagaraja's "Intasowkhya manine" and Dharmapuri Subba raya Iyer's Javali Parulanna Mata. She said that the raga was eminently suited to the rendering of slokas and viruttams and illustrated by singing the sloka "Sri Raghavam".

Karnataka Kapi is close to Kanada. There are variations in the avarohanakrama. She referred to the two compositions of Svati Tirunal, Sambho Satatam and Sumasayaka. She sang the piece "Sambho Satatam".

The raga Navaroj is a janya of the 29th melakarta Dheerasankarabaranam. It is a panchamantya raga with the live phase ‘s n d n p’. She referred to the contribution of Tyagaraja, Dikshitar, Purandaradasa, Kshetrajna and Pallavi Seshayyar in this raga. She pointed out that this was often used for Oonjal and Laali. She rendered a Kamba Ramayana Oosal paadal and Hastivadanaya, which is one of the Shodasha Ganapati kritis of Dikshitar.

While complimenting the speaker, Dr. S.R. Janakiraman stated that Navaroj, a panchamantya raga could well be identified even without the raga being sung in Madhyama Sruti.

The morning session concluded with a Harikatha in Sanskrit on Bhakta Jayadeva by D. Umamaheswari under the P.B. Sarvarayalu Garu

The proceedings commenced with the rendering of some utsava sampradaya kritis of Tyagaraja by the students of the Teachers' College of Music attached to the Music Academy.

Vidwan Vairamangalam Shri Lakshminarayanan is the recipient of this year's T.S. Sabesa Iyer Bodhaka Award. He chose to render some compositions of Mysore Sadasiva Rao.

Speaking about the late Sadasiva Rao, he said that though born in Andhra, he spent most of his life in Mysore. There are not many compositions of his that are available. He composed in both Telugu and Sanskrit. He used his own name for mudra. He was a great bhakta of Lord Nrisimha.

Jaya Krishnan, Mythili Seshadri, Mythili Narasimhan and Vasanta Seshadri assisted by B. Sridevi on the Veena and T.R. Sundaresan on the mridangam rendered songs in Mayamalavagaula, Balahamsa, Abhogi, Atana, Bhairavi, Harikambhoji and Saveri.

Calcutta K.S. Krishnamurthi congratulated Vidwan Lakshminarayanan on teaching these rare compositions to his students and requested that they be popularised. Vidwan T.K. Murthy referred to his long association with Lakshminaryanan and requested him to continue this good work.

This is the Birth Centenary year of Alathur Venkatesa Iyer who was a teacher non-pareil. He was the father and teacher of Sangita Kalanidhi Sivasubramania Iyer and the Guru of Sangita Kalanidhi Alathur Srinivasa Iyer, the two of whom were known as Alathur Brothers. Speaking about him, Vidwan Chengelpet Ranganathan said he was noted for the rendering of pallavi and the setting and finish he gave to Kirtanas. Born in Tiruvayyar, he later shifted to Trichinopoly and finally settled down in Alathur. After training under different gurus he followed the Tillaisthanam tradition. He was also an adept at playing the harmonium. He also wrote stories and composed songs for Harikatha. He has tuned many Tiruppugazh
stories and composed songs for Harikatha. He has tuned many Tiruppugazh hymns. In 1945, he started the Sadguru Sabha at Trichinopoly, bought the house of Dikshitar at Tiruvarur and donated the same to the Trust. In his direct line, Alathur Sivasubramania Iyer had two sons and three daughters one of whom was given in marriage to V. Tyagarajan, son of violinist, Sangita Kalanidhi Papa Venkatarama Iyer. Among his disciples were A.K.C. Natarajan, M.K. Tyagaraja Bhagavat and M.K. Govindaraja Bhagavat, Chingleput Ranganathan, Lakshmi, Sarojini Sundaresan, M. Anandavalli. This list was supplemented by Vidwan T.K. Murthi who added the names of Saptarishi and Krishnamurthi.


The Conference concluded with the distribution of prizes to the winners in various competitions, devotional music programmes and best demonstration.

* * *
THE SADAS

The Sadas (Convocation) of the 68th Annual Conference was held at the T.T.Krishnamachari Auditorium at 4.00 p.m. on 1st January 1995, with Hon’ble Shri Vasant Sathe (President, Indian Council for Cultural Relations, New Delhi) in the Chair.

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

The function began with invocation by Kumaris B. Hemalatha, K. Ganga and S.Sowmya, Advance Course students of the Teachers’ College of Music, Music Academy.

The Sadas was convoked by Shri T.S. Rangarajan, Secretary of the Academy.

Welcoming Hon’ble Shri Vasant Sathe and others present, Shri T.T. Vasu, the President of the Academy said:

I extend to you all this evening a warm welcome to the Sadas (Convocation) of our 68th Annual Conference and I wish you happiness and prosperity during the New Year commencing from today.

"This morning we crossed another landmark in the annals of this institution by concluding a 17 day Conference and music festival, one of the longest in our history. Considering the fact that the number of sabhas and similar institutions in Madras city are on the increase year after year, our concerts were well attended although there was a visible reduction in attendance by our own members. Our concerts covered not only veterans in the respective fields but a number of young and promising artistes who deserved to be brought to the forefront. Nearly 200 artistes participated in the concerts and I thank them all for their excellent performance.

Vidwan T.K. Murthy, the President of the Conference, attended the morning sessions regularly and presented a lecture demonstration on 'some rare talas' on 27th December. The morning sessions of our Experts’ Committee attracted musicians and music lovers and a wide spectrum of
subjects was covered by the speakers. Discussions on raga lakshana were resumed and several musicians presented lecture demonstrations on a number of common as well as rare ragas. The Melattur Bhagavata Mela Natya Vidya Sangam presented select items from the Bhagavata Mela repertoire while the usual harikatha in Sanskrit was performed by Kum. Umamaheswari on 'Bhakta Jayadeva'. There were also lecture demonstrations on dance, two on Bharata natyam and one on Mohini Attam.

Our Sadas today is presided over by Hon'ble Shri Vasant Sathe, who is eminent in more fields than one. Even during his student days, he was a good orator and had won medals in debating competitions. He later studied law and became a lawyer of high calibre. Simultaneously, he became a trade union leader and joined the Congress party. He was elected to Parliament in 1972 and became a Union Minister in 1980. It was during his tenure that the Ministry of Information and Broadcasting gained great importance and many projects to improve its services were launched.

Shri Sathe was associated with the United Nations and peace movements. He has authored five notable books and is presently the President of the Indian Council for Cultural Relations, a prestigious body that covers many facets of the cultural life of India. It is in the fitness of things that a person like him presides over this Sadas and I thank him for so kindly agreeing to do so without minding the heavy pressure on his time.

This unusually long conference and festival imposed a heavy strain on our Secretaries, members of our Executive Committee, staff and everyone connected with our programmes and I thank them all for so cheerfully shouldering their responsibilities. But for their whole-hearted cooperation, this conference would not have succeeded in its objectives.

In addition to the usual awards for musicians who had participated in our concerts and prizes for winners in competitions, we have selected two senior musicians for receiving the title of 'Sangita Kala Acharya' and a Gold Medal and a musician and a Natyacharya for receiving the TTK Memorial Award. Three young dancers and four musicians who distin-
guished themselves in our Spirit of Youth Festival in October last year, will also be given awards.

I take this opportunity to recall the association of Ravikiran with the Music Academy for the past twenty-five years, ever since he was discovered as a child prodigy of 2 \( \frac{1}{2} \) years in 1969 when he appeared before our Experts Committee members. He was able to identify the 72 Mela kartas and the 12 chakras and also different kinds of ragas. Late V.D. Swami, member of our Trust Board, announced a monthly allowance of Rs. 50/- for a period of three years to improve the general education and musical knowledge of the child. It is common knowledge that Ravikiran has since emerged as an outstanding exponent of chitra veena and his fame has spread to many parts of the world.

You would have observed a beautiful Tanjore painting of "GEETHOPADESAM" displayed on the right hand side of the stage. This precious piece of art is a gift to the Academy, by the patron of arts and connoisseur, my esteemed friend, Sri V. Sundaram. I thank him for his fine gesture.

I once again extend to all of you a hearty welcome and request Hon’ble Shri Sathe to preside over the Sadas and conduct the proceedings".

* * *
Shri T.S. Parthasarathy, Secretary of the Academy, presented Vidwan Thanjavur Shri T.K. Murthy, President of the Conference.

CONFERENCE PRESIDENT

Vidwan Thanjavur T.K. Murthy

Born on August 13, 1924, in Neyyatinkara in Kerala State, son of Thanu Bhagavatar; had his first lessons in mridangam from his brothers; later migrated to Thanjavur and became a student of the Gurukula of the celebrated maestro Thanjavur Vaidyanatha Iyer; achieved mastery over the different branches of the percussion art; has been accompanying great masters from his student days; is renowned for his superb play and for executing complex rhythmic patterns; participated in the Edinburgh Festival; has toured Europe, U.S.A., Sri Lanka and other countries; a highly respected senior mridangam artiste; has trained several brilliant disciples who are in the vanguard in the percussion field.
The President of the Sadas, Hon’ble Shri Vasant Sathe, conferred the title "Sangita Kalanidhi" on Vidwan Thanjavur Shri T.K. Murthy and presented him with the Birudu Patra and the gold insignia of the title.

Shri T.T. Vasu, President of the Academy, presented to Vidwan, a cheque for Rs. 5,000/- being the interest from an endowment made by Shri 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.

The Academy had selected two senior Vidwans, who had rendered distinguished services in the field of music, for the Conferment of the title "Sangita Kala Acharya".

The Academy had also selected two senior experts who had rendered distinguished services in the field of music, for the award Certificate of Merit and T.T.K. Memorial Award.

*  *  *

THE SADAS 49
Shri T.S. Rangarajan, Secretary of the Academy presented Vidwan Shri C.S. Krishna Iyer.

**SANGITA KALA ACHARYA**

![Portrait of Vidwan C.S. Krishna Iyer](image)

**Vidwan C.S. Krishna Iyer**

Born in 1916; had his initial training under Sesha Bhagavat, father of Palghat Mani Iyer; later graduated as Sangita Bhushanam from Raja Sir Annamalai Music College, Annamalainagar in 1932; had training under great masters like T.S. Sabesa Iyer; joined Sri Swati Tirunal Academy of Music as professor and worked with Harikesanallur Muthiah Bhagavat and Semmangudi Srinivasa Iyer; was a music teacher in the palace; was the first principal of the Government Music Academy of Trivandrum between 1957 and 1971; recipient of awards from the Kerala Sangeet Natak Academy; has been on the board of studies in the Kerala and Calicut Universities; has composed kritis in Malayalam; has trained a number of disciples who have become front rank musicians.

Hon’ble Shri Vasant Sathe conferred the title of "Sangita Kala Acharya" on Vidwan Shri C.S. Krishna Iyer and presented him with the Birudu Patra and the gold insignia of title and a cash award of Rs. 5,000/-
Shri U. Ramesh Rao, Vice-President of the Academy presented Vidwan Shri S. Rajam

SANGITA KALA ACHARYA

Vidwan S. Rajam

Born on February 10, 1919, at Madurai; son of V. Sundaram Iyer, lawyer and musicologist; educated at Madras and had his musical training under eminent maestros; became proficient in vocal music at the age of 13 and won medals and awards in competitions; joined the School of Arts at Madras and stood first in painting after five years of training; joined the All India Radio in 1943 and served for 36 years; has a vast repertoire of rare kritis; known for his melodious voice, classical purity and specialised stress on swaras; has toured Africa, U.S.A. and Canada.

Hon’ble Shri Vasant Sathe conferred the title of "Sangita Kala Acharya" on Vidwan S. Rajam and presented him with the Birudu Patra and the gold insignia of the title and a cash award of Rs. 5,000/-
Shri M.S. Pattabhiraman, Vice-President of the Academy presented Vidwan Shri R. Pichumani.

CERTIFICATE OF MERIT

AND

T.T.K. MEMORIAL AWARD

Vidwan R. Pichumani

Born on May 18th 1920; hails from a family of musicians; son of S. Rajagopala Iyer and Gnanambal; after initial training in vocal music from Jalar Gopala Aiyar, took up the Vina which he learnt from Tiruchi Kuppanna; joined the Annamalai University and obtained the 'Sangita Bhushanam' degree; started his performing career after he was fully mature; continues to give recitals for over fifty years; recipient of many awards and titles including the Sangeet Natak Academy award in 1989; has composed svara jatis, varnams and javalis; has trained several disciples who are prominent performers today.

Hon’ble Shri Vasant Sathe awarded to Vidwan Shri R. Pichumani the Certificate of Merit and cash award of Rs. 2,000/-
Ms. Maithreyi Ramadurai, Secretary of the Academy presented Guru Pandanallur Subbaraya Pillai.

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

Natyacharya Pandanallur C. Subbaraya Pillai

Born on December 7, 1914 as the eldest son of Natyacharya Pandanallur Chokkalingam Pillai and Sengamal; was taught music, dance and choreography by his grand-father the legendary Pandanallur Meenakshi Sundaram Pillai; assisted his father Chokkalingam Pillai for many years at the Indian Institute of Fine Arts at Egmore; trained several disciples who are leading Bharata Natyam artistes today; recipient of several titles and awards including the Sangeet Natak Academy award in 1979; has conducted recitals at many centres in India and abroad.

Hon’ble Shri Vasant Sathe awarded to "Natyacharya" Pandanallur Shri C. Subbaraya Pillai, the Certificate of Merit and cash award of Rs. 2,000/-
Hon’ble Shri Vasant Sathe, who presided over the Sadas then delivered his address:

He said that if the cultural tradition and heritage of our country had been preserved for so many years, it was because of the efforts and contributions made by several music vidwans. He said if India was respected by people in other countries, it was because of its ancient cultural heritage, He, however, regretted that the media continued to paint India as a land of filth, disease and poverty.

He called upon politicians not to waste time and energy on non-issues and internecine strife. Instead they should join hands with the vidwans to continue to keep up India’s high tradition. Much of the mischief could be avoided if this was done by politicians.

Sangita Kalanidhi Shri B. Rajam Iyer offered felicitations to the Conference President Vidwan Shri T.K. Murthy, followed by Sangita Kalanidhi Semmangudi Shri Srinivasa Iyer to Shri C.S. Krishna Iyer, Shri N. Pattabhiraman (Editor, Sruti) to Vidwan Shri S. Rajam, Shri Suresh Krishna, to Vidwan Shri R. Pichumani and Smt. Meenakshi Chitharanjan to Natyacharya Pandanallur Shri Subbaraya Pillai.

The recipients of the titles/awards acknowledged the honour bestowed on them and thanked the Academy.

Sri T.S. Parthasarathy Secretary of the Academy introduced the musicians and winners who had participated in the different concerts of the festival and lecture demonstrations held during the Conference and had been adjudged as deserving special awards and prizes. The prizes were distributed by Hon’ble Shri Vasant Sathe.

Ms. Maithreyi Ramadurai, Secretary of the Academy proposed a vote of thanks.

*   *   *
<table>
<thead>
<tr>
<th>Name of the Award / Prize</th>
<th>Endowed by / Donor</th>
<th>Prize Winner</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. TEVARAM, DIVYA PRABANDHAM and LINGAPPA NAIDU GARU KRITIS Sri Vijayaraghavalu Naidu Memorial Prize</td>
<td>Vijayaraghavalu Memorial &amp; Charitable Trust, Sirkali</td>
<td>R. Anaga, V. Vikram, Srividya Ganesan</td>
</tr>
<tr>
<td>2. BHARATHIYAR SONGS</td>
<td>Bharat Film Distributors</td>
<td>S. Anuradha, Sangeetha Mahadevan</td>
</tr>
<tr>
<td>3. PALLAVI SINGING Dr. Sankaranarayana Iyer Memorial Prize</td>
<td>Dr. E.S. Sankaranarayana Iyer's Children and Grand Children</td>
<td>Not awarded</td>
</tr>
<tr>
<td>4. ANNAMACHARYA KRITIS Bulusu Parameswari Prize</td>
<td>Sri. B.V.S.S. Mani</td>
<td>Srividya Ganesan, B Uma Shankar, R. Harikrishna</td>
</tr>
<tr>
<td>5. TYAGARAJA KRITIS a. Sri. S. Swaminathan (formerly of The Hindu) prize</td>
<td>Sri. S. Balachandar</td>
<td>S. Padmavathy, S. Saktheraman, S. Kasturi</td>
</tr>
<tr>
<td>b. Vedagiri prize</td>
<td>Smt. Lakshmi Vedagiri</td>
<td></td>
</tr>
<tr>
<td>6. Narayanatheertha TARANGAMS</td>
<td>Narayanatheertha Educational and Charitable Trust</td>
<td>Madhumita Dhandapani</td>
</tr>
</tbody>
</table>
7. a. TULSIDAS SONGS  
Smt. Rajalakshmi Jagannarayanan prize  
b. MEERABAI SONGS  
Sri Ramachandra Rao Memorial Committee prize

8. SANSKRIT COMPOSITIONS -  
Dr. Raghavan Memorial Prize

9. TAMIL SONGS  
Amarar Kalki Prize (Tambura)

10. MODERN COMPOSITIONS  
L. Muthiah Bhagavatar Memorial Prize

11. VOCAL (Gents)  
Sangita Kalanidhi G.N.B. Memorial Prize

12. SYAMA SASTRI KRITIS  
Sri Uttaram Thamba Satchidhananda Prize

13. PURANDARADASA PADAS

14. PAPANASAM SIVAN SONGS  
a. Smt. Alamelu Viswanathan Prize  
b. Gowri Mahadevan Memorial Prize (Girls)
15. **TIRUPPUGAZH**
   a. M. Ganesa Iyer prize
   b. Parthasarathy Mudaliar Memorial Trust Prize

16. **MRIDANGAM**
   S.A. Venkatarama Iyer Prize

17. **VOCAL (Ladies)**
    T.R. Venkatarama Sastri Memorial Prize

18. **MUTHUSWAMY DIKSHITAR KRITIS**
    Bhikshandarkoil Sri Rajagopal Pillai Memorial Prize

19. **VARNAMS**
    T. Chowdiah Memorial Prize

20. **MAHARAJA SVATI TIRUNAL COMPOSITIONS**
    Murthi Memorial prize

21. **VIOLIN**
    Kasturi Ranga Iyengar prize

---

Dr. M.G. Varadarajan
K.H. Shanmugasundaram of
Parthasarathy Mudaliar
Memorial Trust

C.N. Krithika
K. Swetha
A. Krishnan

Dr. (Smt.) S.A.K. Durga

K.V. Gopalakrishnan
Ashwin Sridharan
G. Vijaya Ganesh
K.S. Ramana

Sri. T.V. Rajagopalan

C.N.Krithika
Srividya Ganesan

a. Smt. Sarada Natarjan
b. Smt. Indira Ramadurai

Mrs. Mathangi Ravi
S.Kasturi
Mrs. Uma Ashok

Sri. V. Sethuramiah &
Sri R.K. Venkatarama Sastri

R. Anaga
R. Kasturi
Amrutha Murali

R.K. Murthy Memorial
Committee

C.N. Krithika
Srividya Ganesan
A. Gayatri Dhevi

THE HINDU
(through Mr. N. Murali)

S. Ramakrishnan
22. Thambirajan Shashtyabdapurti prize and rolling shield for school children for the best rendering of songs of well-known composers

Smt. Meenakshi Shankar & Smt. Kanaka Cadambi

Guru Charan - Boys
Amritha Murali - Girls
Ramya Parameswaran
R. Vasudha (Spl. prize)
Rolling Shield:
1. Bala Brindam
2. Vidya Mandir

23. TEVAR AM
a. Mangalammal Prize
b. K.N. Shanmugasundaram
Educational Trust Prize

Dr. M.G. Varadarajan
Shri K.S. Hemanthkumar of K.N. Shanmugasundaram
Educational Trust

R. Ramalakshmi
S. Veena


Dr. M.G. Varadarajan

B. Anuradha
Charulatha Mani
Srividya Ganesan
K. Dharini

Shield:
Bhaktavatsalam
Vidyashram School,
National English School,
Teachers’ College of Music.
25. RAMALINGA SWAMIGAL SONGS-Prize
   Dr. M.G. Varadarajan
   Mrs. Mathangi Ravi
   R. Prabhakaran

26. Sangita Kalanidhi G.N.B. Songs - Prize
   Dr. Sinnathambi
   (New Zealand)
   C.N. Krithika

27. Mayuram T.R. Viswanatha Sastri Memorial Endowment
    (for general proficiency in - songs)
   TEE AR VEE Trust
   Srividya Ganesan

28. T. Lakshmana Pillai musical compositions
    Award for rendering of his compositions
   R. Mahadevan Nair
   Brig.R.B.Nair
   Smt. Rajeswari Menon
   R. Indusekar
   C.N. Krithika
   Ganesh

29. Veena Dhanammal Memorial Prize
    Late M. Sudharsanam Iyengar
    Not awarded

30. Tamil Devotional songs
    Sri V. Natarajan
    Not awarded

31. D. Rangasamy Iyer Endowment / Prize for Elocution in Musicology
    Dr. S.R. Janakiraman
    Sridhya Ganesan
    S.R. Gomathinayakam
    R. Balaji
    C.N. Krithika
    A. Gayathri Dhevi

32. Dr. Sankaranarayana Iyer songs-
    Maragatham Sankaranarayanan Trust
    Smt. Sarada Natarajan
    Not awarded

33. Natya Sangeetham and Natyam - Jayammal and Balasaraswathi Prize
    Sri. V.S.S.K. Brahmananda
    (Jaffna)
    Not awarded
B. CONFERENCE

Sangita Kalanidhi Musiri Subrahmania Iyer Memorial Award

Sri. C.V. Narasimhan
Vidwan T.K. Murthy

C. CONCERTS

VOCAL

<table>
<thead>
<tr>
<th>Name of the Award / Prize</th>
<th>Endowed by / Donor</th>
<th>Prize Winner</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Smt. Yogam Nagaswamy Award to a Senior Vocalist (gent or lady)</td>
<td>Smt. Yogam Nagaswamy</td>
<td>R.K. Srikantan</td>
</tr>
<tr>
<td>2. P.R. Chari Memorial Prize for the best Pallavi Singing (gent or lady)</td>
<td>Smt. Janakam Chari</td>
<td>Dr. Premeeela Gurumurthy</td>
</tr>
<tr>
<td>3. Pappu Kamakshiamma Award to a sub-senior vocalist (lady)</td>
<td>Sri. V. Pappu</td>
<td>Seetha Rajan</td>
</tr>
<tr>
<td>4. a. Nyayapathi Rangamannar Award to a sub-senior Vocalist (gent)</td>
<td>N.V.V.J. Swamy</td>
<td></td>
</tr>
<tr>
<td>b. K.S. Ramaswamy Shashtyabdapurti Award to a Sub senior Vocalist (gent)</td>
<td>Smt. Akhilandeswari</td>
<td>Sanjay Subramanian</td>
</tr>
<tr>
<td>c. Smt. Pankajam Rajam Award to a Sub-senior Vocalist(gent)</td>
<td>Smt. Chitra</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Smt. Pankajam Rajam</td>
<td></td>
</tr>
</tbody>
</table>
5. Chidambaram Sri. V.V. Swarna Venkatesa Dikshitar's prize to a Junior Vocalist (gent)

6. a. Smt. D.K. Pattammal Award to a Junior Vocalist (lady)
b. Sri. T.V. Subbha Rao Memorial Award to a Junior Vocalist (lady)

7. Palghat Rama Bhagavatar Award for a deserving carnatic musician for the best exposition of any raga - (gent or lady)

8. T.S. Rajagopala Iyer prize to a musician for Raga Alapana

9. Padmashree Rajam Ramaswamy Award for the best rendering of Sanskrit compositions in concerts

10. Padmashree Rajam Ramaswamy Award for the best rendering of Tamil compositions in concert

11. Sarada Krishna Iyer Memorial Award to an artiste in mid-year series or annual concerts

Sri. V.V. Swarna Venkatesa Dikshitar
D.K.P. ladies' Felicitation Committe
Smt. T.V. Manjula
Sons & family members of Palghat Rama Bhagavatar (represented by Sri. M.R. Venkataraman)
Smt. Kamakshi Ramachandran & Smt. Rajalakshmi Swaminathan
Padmashree Rajam Ramaswamy
Padmashree Rajam Ramaswamy
Justice V.R. Krishna Iyer

Balaji Shankar
Varalakshmi Rajagopalan
Seetha Narayanan
Ashok Ramani
Not awarded
Not awarded
Suguna Varadachari
12. Dr. S. Ramanathan Memorial Award for the best raga rendering in concerts
   a. Smt. Savithri Satyamurthy
   b. Disciples of Dr. S. Ramanathan

13. Maharajapuram Viswanatha Iyer Memorial Prize for the best rendering of Tyagaraja Kritis in concerts
   Smt. Padmini Diwakar

14. The Carnatic Music Assn. of North America Endowment Prize to a carnatic vocalist under the age of 25 - (gent or lady)
   The Carnatic Music Assn. of North America INC.
   T.M. Krishna

15. Sri. N. Sivaswamy Endowment prize to vocal artiste for the best rendering of Rama Nataka Kritis of Arunachala Kavirayar
   Sri. S. Vaidyanathan
   Not awarded

16. Sri Vinjamuri Varadaraja Iyengar Memorial Award to a Senior Artiste for the best Pallavi Singing (Gold medal)
   Sri. V. Govindarajan
   Bombay Sisters

17. G. Ramakrishna Iyer Award for a Sub-senior vocalist (gent or lady)
   Smt. Indira Sivasailam
   S. Sowmya

18. Dr. Raja Sir Annamalai Chettiar Memorial Award for one or more talented musicians
   Smt. C.T. Unnamalai Achi
   Maharajapuram Ramachandran
   Hyderabad Sisters
19. Sangita Kahanidhi Musiri Subrahmania Iyer memorial prize for Niraval singing to one senior and one sub senior vocalist (gent or lady)  
   Sangita Kahanidhi  
   Mani Krishnaswami  
   Neyyantinkara Vasudevan

20. Sangita Kahanidhi Dr. S. Pinakapani Award for the best Raga Alapana to a sub senior vocalist (gent or lady)  
   Sangita Kahanidhi  
   Nedunuri Krishnamurthy  
   Dr. Subhasini  
   Parthasarathy

21. Sangita Kahanidhis T.S. Sabesa Iyer and Thanjavur K. Ponniah Pillai Award for singing of Slokam or Virutham to a senior or sub-senior vocalist (gent or lady)  
   Sangita Kala Acharya C.S.  
   Krishna Iyer  
   Trichur Ramachandran

---

VIOLIN

Name of the Award / Prize  
Endowed by / Donor  
Prize Winner

1. a. Abhiramasundari prize to a sub senior violinist in concerts  
   Late violinist Abhiramasundari  
   H.K. Venkatram

   b. Semmangudi Narayananswami Iyer memorial award to a junior violinist  
   Sri V. Panchapakesan

2. a. Lalgudi V.R. Gopala Iyer Award to a sub-senior violinist in concerts  
   Lalgudi Jayaraman  
   M. Narmada

   b. Smt. Sivakamuammal Prize to a sub-senior violinist in concerts  
   Smt. Sivakamuammal
<table>
<thead>
<tr>
<th></th>
<th>Prize Name</th>
<th>Recipient</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>C.S. Iyer Endowment prize to a Junior violinist (Gent or Lady)</td>
<td>Dr. S. Chandrasekaran and other family members of late C.S. Iyer</td>
</tr>
<tr>
<td>4</td>
<td>N.V. Raghavan Memorial Award to a Junior violinist (Gent or Lady)</td>
<td>Smt. Indira Ramaswamy</td>
</tr>
<tr>
<td>5</td>
<td>Tirukkodikaval Sri. R. Krishna Iyer prize to a promising Junior violinist</td>
<td>Sri R. Subramaniam</td>
</tr>
<tr>
<td>6</td>
<td>Naum Lichenberg Prize to one or more violinists in concerts</td>
<td>Dr. Johanna Spector</td>
</tr>
<tr>
<td>7</td>
<td>Dr.T.S. Tirumurthi and Smt. T.N. Sundari Ammal Prize to a young aspiring violinist</td>
<td>Sri T.T. Srinivasamurthi</td>
</tr>
<tr>
<td>8</td>
<td>Lalgudi Sri Jayaraman Prize to a sub-senior violinist</td>
<td>Sri T.N.S. Mani &amp; Sri T.N. Swaminathan</td>
</tr>
<tr>
<td>9</td>
<td>Sangita Kalanidhi T.V. Subba Rao prize to a Junior Violinist</td>
<td>Smt. Sudha Vyas</td>
</tr>
<tr>
<td>10</td>
<td>V. Lakshminarayanan Memorial award to a Junior Violinist</td>
<td>Sri. L. Subramanian</td>
</tr>
</tbody>
</table>
### MRIDANGAM

<table>
<thead>
<tr>
<th>Name of the Award / Prize</th>
<th>Endowed by / Donor</th>
<th>Prize Winner</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. a. Palani Subramania Pillai Memorial Prize to a sub-senior Mridangist</strong></td>
<td>Sri Mahalingam Kollappan of South Africa, disciple of Sri A.V. Raghuprasad</td>
<td>Arun Prakash</td>
</tr>
<tr>
<td><strong>b. Dr. Henry Cowell Award for the best junior Mridangist</strong></td>
<td>Dr. Henry Cowell</td>
<td></td>
</tr>
<tr>
<td><strong>2. Coimbatore Ramaswamy Pillai Award to a Junior Mridangist</strong></td>
<td>Mridanga vidwan Coimbatore Sri Ramaswamy Pillai</td>
<td>Thanjavur Prapancham Ravindran</td>
</tr>
<tr>
<td><strong>3. Thanjavur Sri Vaidyantha Iyer Memorial Award to one mridangam Vidwan in senior concert during the Music Festival</strong></td>
<td>Umayalpuram Sri K. Sivaraman</td>
<td>Vellore Ramabhadran</td>
</tr>
</tbody>
</table>

### VEENA

<table>
<thead>
<tr>
<th>Name of the Award / Prize</th>
<th>Endowed by / Donor</th>
<th>Prize Winner</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. a. Veenai Shanmugavadivu Memorial Prize to a Senior Veena Artiste</strong></td>
<td>M.S.S. Ladies’ Felicitation Committee</td>
<td>Not Awarded</td>
</tr>
<tr>
<td><strong>b. Chellapally Rangarao Award to a Senior Veena Artiste</strong></td>
<td>Sri Chitti Babu</td>
<td></td>
</tr>
</tbody>
</table>
2. Vissa Satyavathamma Award to a Sub-senior Veena Artiste
   Sri Vissa Krishnamurthy and brothers
   Not awarded

3. Lakshmi Sundaram Award to a Junior Veena Artiste
   Smt. Janaki Loganathan
   S. Srinivasan

4. D. Padmavathi Ammal Endowment to a Senior Veena Artiste
   Sri D. Varadarajan on behalf of G.V.D. Sons, Coimbatore
   Not awarded

GOTTUVADYAM

Name of the Award / Prize
Budalur Krishnamurthy Sastrigal Prize to a Gottuvadyam Artiste

Endowed by / Donor
Mrs. Gayatri Kassebaum

Prize Winner
Allam Durgaprasad

FLUTE

Name of the Award / Prize
Endowed by / Donor
Prize Winner

1. M.D. Ramanathan Award to a Senior Flute Artiste
   Dr. Fredrick Liberman
   P. Viswanatha Rao

2. Nyayapathi Sriranganayakamma Award to a Junior Flutist
   Prof. N.V.V.J. Swamy
   (U.S.A.)
   Not awarded

3. Flute Mali Award to a flutist (Silver Flute)
   Dr.S. Jagadeesan
   S. Sriganda
UPAVADYAM

Name of the Award / Prize: Prof. B. Ramamurthy prize to a Senior Artiste Kanjira / Ghatam / Moresing / Konnakol
Endowed by / Donor: Dr. M.G. Varadarajan
Prize Winner: Umayalpuram Narayanaswamy Iyer (Kanjira)

NAGASVARAM

Name of the Award / Prize: Smt. Kamala Krishna Iyer prize for an eminent and deserving Nagaswaram Artiste
Endowed by / Donor: Sri. S. Muthukrishnan
Prize Winner: P.K. Madurai

DANCE

Name of the Award / Prize: The Music Academy Endowment for Dr. M.G.R. Award to young and talented danseuse
Endowed by / Donor: Sarvaraya Sugars Ltd.
Prize Winner: Akila Shankar

D. SPIRIT OF YOUTH FESTIVAL

Name of the Award / Prize: Ambujam Krishna Award to Junior Artistes
Endowed by / Donor: Sri. Suresh Krishna and Smt. Suresh Krishna
Prize Winner: S. Prakash - Vocal, L. Neela - Violin, S. Akila - Mridangam
2. **Sri P. Obul Reddy Endowment Award to the Sri. P. Obul Reddy Guru of the best dancer in the Spirit of Youth Programme**

**E. LECTURE - DEMONSTRATION**

<table>
<thead>
<tr>
<th>Name of the Award / Prize</th>
<th>Endowed by / Donor</th>
<th>Prize Winner</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. a. Award for the best paper, talk etc., at the Morning Session</td>
<td>Sri. A.C. Rangarajan</td>
<td>U. Rajesh - Mandolin</td>
</tr>
<tr>
<td>b. S. Ramaswamy Shashtyadapurti Felicitation Committee prize</td>
<td>Sri. S. Ramaswamy-Shashtyadapurti Felicitation Committee</td>
<td>Not awarded</td>
</tr>
<tr>
<td>2. Suryakanthamma Memorial Award for the best demonstration</td>
<td>Sangita Kalanidhi Dr. Balamurali Krishna</td>
<td>Dr. Y. Bhagavathi Sriram Parasuram</td>
</tr>
</tbody>
</table>

**T.T.K. AWARD - CERTIFICATE**

2. T.T.K. Award - Certificate of Merit  
T.T.K. Trust

Malathi Madhavan - alias Malathi Lakshmi
Endowment for devotional music during
Conference / Morning Session

F. DEVOTIONAL SONGS

1. Madras University -
   Students of the
   Department of Music
2. Thiruppugazh Anbargal group
3. Sivaranjani

G. DONATION

<table>
<thead>
<tr>
<th>Name of the Award / Prize</th>
<th>Endowed by / Donor</th>
<th>Prize Winner</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Srirangam Gopalaratnam Memorial Prize</td>
<td>Dr. Renuka Devi</td>
<td>Rs. 1116/- Smt. R. Vedavalli</td>
</tr>
<tr>
<td>3. Sri K. Balan, Visvesvarapuram, Madras - 18</td>
<td></td>
<td>Rs. 100 (Received late, so not awarded this year)</td>
</tr>
</tbody>
</table>
4. Philip Glass

<table>
<thead>
<tr>
<th>Name of the Award / Prize</th>
<th>Endowed by / Donor</th>
<th>Prize Winner</th>
</tr>
</thead>
<tbody>
<tr>
<td>K.V.K. Memorial Prize for the best student in the college, TTC</td>
<td>Sri G.T. Sastri</td>
<td>Devi Kamakshi</td>
</tr>
<tr>
<td>Raja Sir Annamalai Chettiar Prize for the first rank student in the TTC 'Practical'</td>
<td>Raja Sir Annamalai Chettiar and Raja Sir Muthiah Chettiar</td>
<td>S. Kasturi</td>
</tr>
<tr>
<td>R.N. Sharma Memorial Prize for the first rank student in TTC 'Theory' examination</td>
<td>Smt. Alamelu Ammal</td>
<td>Henry Saldanha</td>
</tr>
<tr>
<td>Brinda Varadarajan Prize to the TTC student, who prepares the best teaching aids like charts, graphs etc.</td>
<td>Dr. M.G. Varadarajan</td>
<td>A. Prabha Nandini</td>
</tr>
<tr>
<td>Brinda Varadarajan Prize to the best all rounder either in the TTC or Advance Course, punctuality &amp; regularity in attendance, ability in music, distinction in sports and other co-curricular activities</td>
<td>Dr. M.G. Varadarajan</td>
<td>M. Shivakumar</td>
</tr>
<tr>
<td>Sri Ramanarayana Sharma Centenary Memorial Prize to the best student (boy or girl) in the Advance/II year course who renders the best concert.</td>
<td>Dr. M.G. Varadarajan</td>
<td>Not awarded</td>
</tr>
</tbody>
</table>

Mr. Bernard L.Dikman, New York

500 dollars towards Conference for 1994
<table>
<thead>
<tr>
<th>No.</th>
<th>Scholarship Name</th>
<th>Recipient/Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.</td>
<td>Mysore Doreswamy Iyengar endowment for veena scholarship to help aspiring veena student</td>
<td>Mr. James Rubin of Pan Orient Foundation and his friends</td>
</tr>
<tr>
<td>8.</td>
<td>Meenakshi Poornam Prize to the best Veena student</td>
<td>Sri Poornam Viswanathan</td>
</tr>
<tr>
<td>9.</td>
<td>S. Parthasarathy Memorial Prize for the best rendering of Tyagaraja Kritis</td>
<td>Smt. Gayatri Murthi</td>
</tr>
<tr>
<td>10.</td>
<td>M.L. Vasanthakumari Prize to a young student of the Music College (vocal or instrumental)</td>
<td>Dr. R. Madhav</td>
</tr>
<tr>
<td>11.</td>
<td>Alamelu Govindarajan Prize to the best student in the TTC 'Theory' examination</td>
<td>Sri. M.R.K. Sundaram</td>
</tr>
<tr>
<td>12.</td>
<td>R. Kamala endowment towards scholarship to a promising young student (boy or girl) who is economically backward</td>
<td>Sri. R.T. Rajan</td>
</tr>
<tr>
<td>13.</td>
<td>Umayalpuram Krishna Bhagavatar and Sundara Bhagavatar endowment, for a scholarship to a deserving student</td>
<td>Sri T. Karthikeyan</td>
</tr>
<tr>
<td>14.</td>
<td>K.S. Ganesa Iyer Prize for helping young promising student of talent, for pursuing the study of music in the College</td>
<td>Sri. K.G. Sankaran</td>
</tr>
<tr>
<td>15.</td>
<td>Inner - Wheel Scholarship</td>
<td>-------</td>
</tr>
</tbody>
</table>

Not Awarded: Mr. James Rubin of Pan Orient Foundation and his friends, Sri Poornam Viswanathan, Sri T. Karthikeyan, L. Mangala Gowri, V. Prasanna
[The Sangitasudha is ascribed to Raghunatha Nayaka who was ruler of Tanjore between the years 1614-28 A.D. There is no reason to doubt the scholarship and accomplishment of the king, but from an explicit mention and quotation in the Caturdandipurakasika of Venkatamakhin, we have to take that it was Venkatamakhin’s father, Govinda Deekshita, the preceptor and minister of Raghunatha and his two predecessors Cewappa and Achyuta, that really wrote the Sangitasudha. The introduction to the Sangitasudha contains information pertaining to the history of the Tanjore Nayak kings which can be collated by historians with that available in the poetic compositions of the time, such as Sahityaratnakara of Yajnanarayana, eldest son of Govinda Deekshita, and the Raghunathabhyudaya of Ramabhadramba, a mistress of king Raghunatha.

According to the enumeration of topics which the work itself gives at the beginning, the Sangitasudha dealt with the subjects, Svaras, Ragas, Prakimaka, Prabandhas, Talas, Vadyas and Nartana (Dance), in seven chapters. Unfortunately, manuscripts of the work that are available take us only as far as the fourth chapter.

The work is written on the plan of the Sangita Ratnakara of Sarngadeva, though it condemns that work. Large portions of it are practically a recast in Upajati metre of the text of the Ratnakara and of the commentary on it by Kallinatha. This fact helped us to reconstruct many portions of the text. The Sudha has also used extensively the work of Umapati and the Sangitasara ascribed to sage Vidyaranya, which latter is unfortunately not available.

The Music Academy took up this work for serial publication in the pages of the journal in 1930 and completed the publication in 1939 in volume IX of the journal. The text that appeared in the journal was based
mainly on a manuscript in the Sarasvati Mahal Library at Tanjore. It was published in book form by the Academy in 1940.]

About four miles to the south-west of Kumbakonam, is a village known as Patteeswaram or Dhenupuram. It is a renowned place of pilgrimage, situated on the northern bank of the river Tirumalairajan, a branch of the Cauvery. The region in which the shrine is situated is known as the Sakti Vana, and the tradition says that, when in this Vana or forest, Ambika or Parvathi was performing her tapas (meditation) in order to become one with Paramasiva, Patti, one of the four Kanyakas or maidens sent by Kamadhenu for doing service to Parameswari, made a Linga of sand and was worshipping it day after day in her own private Puja. The Linga that was worshipped by Patti is known as Patteesvara and the place where it was worshipped came to be known as Patteeswaram. In Samskrita, the names of the place and of the Linga are Dhenupuri and Dhenupureeswara. The Goddess is called Gnanambika - the Goddess of Divine Wisdom. In the yard, just in front of the Garbha-Grha (the Holy of Holies) of Sri Gnanambika, stands the majestic figure of one whose name is ever closely associated with Patteeswaram and also that of his Dharma Patni. The oriental minister of the Tanjore Nayak Kings of the sixteenth century stands there in his quaint oriental state-garb, with the long robe and with the curious head-dress of the day, the Devotee of Gnanambika, and he has beside him his accomplished and true Patni, the devotee of the simple Brahman, Govinda Deekshita. To the generation that is slowly passing away just now, the name of Govinda Deekshita is a household name in the part of the country, known as Chola Desa, and traditions concerning him have therefore become many and interesting. His active and exemplary life as a true Brahmin at home and as a great statesman and minister at the court of the Tanjore Nayak Kings during a period of nearly three quarters of a century has naturally made his name permanent and his fame eternal.

Govinda Deekshita was a Karnataka Brahmin of the Asvalayana Sutra of the Rigveda and his wife’s name is ascertained to be Nagamba. Tradition has assigned to Tirunageswara, a sacred shrine about 4 miles to the South-east of Kumbakonam, and to Patteeswaram, the honour of having
been the place where the minister lived and spent his private life. But the
fact that images of Govinda Deekshita and his wife are in the temple at
Patteeswaram and that the ruins of his house are still pointed out at
Patteeswaram, combined with the fact, which is very important indeed
considering the age in which he lived, that the river Tirumalairajan, a
branch of the Cauvery, which runs beside the village of Patteeswaram
maintains somehow an almost perennial supply of water, even in the
summer season, when the Cauvery itself is dry in the Tanjore District - a
very important requisite for a Brahmin of the type of Govinda Deekshita,
may go to show that Patteeswaram was the place selected by Govinda
Deekshita for his private residence, rather than Tirunageswaram which has
not these traditions or facilities for residence. A place called Tiruppalatt
urai, near Papanasam, in the Tanjore District, is also mentioned as the place
where Govinda Deekshita lived. But as has been said above, the name of
Govinda Deekshita is closely associated with Patteeswaram and so we may
quite fairly hold that the minister lived with his family in his house at
Patteeswaram, on the bank of the river, where the ruins of a Pushya-
Mantapa or bathing-ghat and the ruins of a portion of a wall of his house
and of four pillars, said to have been at the entrance to his house, mark the
site of his residence, according to tradition.

Although it is certain that Govinda Deekshita spent the best years
of his life in the Chola country, as the minister of the Tanjore Nayak Kings,
yet it seems to be clear that he was originally a native of the Kingdom of
Vijayanagara. From what has been related by Bramasri Narasimha Sastri
Garu, the late Dharmadhikari of the Mysore palace, himself closely related
to the family of Govinda Deekshita, it appears that Govinda Deekshita was
a native of the Vijayanagara kingdom, and that at a very early age, he
acquired fame for his learning in the sacred lore of the Hindus. He appears
to have been also an accomplished astrologer. He is said to have been a
very pious Brahmin, strict in the performance of his daily duties, as became
the order of his birth or Varnasrama.

The way in which the young, learned and pious Brahmin, Govinda
Deekshita found his way into the Chola Desa, as the minister of the Nayak
Kings of Tanjore is thus stated by tradition. Govinda Deekshita used to perform Agni-Hotra every day, in accordance with the injunctions of the Hindu Sastras. He had a Nayak servant by name Chevappa, whose duty was to tend the cows, maintained in the Deekshita's house for the Agni-Hotra. One evening, seeing that the Nayak lad, who had gone out with the cows for grazing them, did not arrive at the usual time, and seeing that the cows were not ready yielding milk for Agni-Hotra, the pious and kind-hearted Deekshita started to find out the lad. On his way he saw, to his intense astonishment, the lad fast asleep under the shady branches of a tree, and the shining hood of a holy Cobra waving gently to and fro over the head of the sleeping lad, as if holding the Svetacchatra or the white umbrella over the head of the future king. Seeing this, the Deekshita felt at once that the lad was born to be a king at some time, and returned home with the lad and the cows with immense satisfaction. The lad in due course entered the service of the king, and worked out his way to kingship ultimately. The story is also more simply related in another way. Govinda Deekshita, himself a good astrologer, examining the palm of the lad who was his servant found that lad Chevappa was destined to become a king one day in his life. The prophesy was fulfilled when Chavappa did rise to the position of a king in due course.

Chevappa or Sevappa: Apart from tradition, it is historical fact that in the middle of the sixteenth century, one Chevappa Nayak ruled at Tanjore, over the tract of country known as the Chola Desa. This tract seems to have covered roughly, the present District of Tanjore and part of the present Districts of Trichinopoly and Madura, as well as of South Arcot, North Arcot and Chingleput. This portion of the country was then under the rule of the kings of Vijayanagara, and the story is that Chavappa married Murthimamba, the sister of the queen Tirumalamma, wife of king Achuta Devaraja and obtained the southern kingdom as his dowry. Tradition says that when the lad Chavappa married the royal maid, Govinda Deekshita, then at the court of Vijayanagara, was deputed by the king to visit the vast regions which were under the sway of the king of Vijayanagara at that time, and find out a suitable tract for being given as dowry
to Chevappa Nayak, that Govinda Deekshita accordingly travelled about and found that the Chola Desa, especially in the Deltaic portion of the Cauvery, was the most fertile tract and as such worthy of being given as dowry to Chevappa. The special interest taken by Govinda Deekshita in this matter is explained not merely by his attachment to the court of Vijayanagar, but also by the fact that Chavappa had been his own servant, before he entered the service of the king, and had the fortune of marrying the Queen’s sister. Tradition says that Chavappa had been a very intelligent lad from his early years and that Govinda Deekshita introduced him into the place. Ever since his introduction into the palace, Chavappa exhibited his extraordinary intelligence in various ways, and soon rose higher and higher in the king’s esteem. A story about Chavappa handed down by tradition is interesting in this connection. Once when a certain letter of state received by the king, and just overheard by the servant boy Chavappa, which being read in court, had to be reproduced in the absence of the original, mislaid somewhere, the boy Chevappa repeated the whole letter word for word. He thus showed his genius, which roused the admiration of the king. It is no wonder that such a lad became the royal son-in-law and a ruling prince also.

When Chavappa was thus presented with the Tanjore Principality and sent out to bear independent rule over the Province, he took with him, it is needless to say, his master, his best friend and well-wisher - Govinda Deekshita. Tradition goes so far as to say that Chavappa, instead of accepting the kingdom for himself, requested Govinda Deekshita to rule the kingdom himself, that Govinda Deekshita refused to accept the gift, as he a Brahmana- was debarred from ruling a kingdom, but agreed to be Chavappa’s minister. It is said that Govinda Deekshita then crowned Chavappa as the ruler of Tanjore and he himself became his minister. Govinda Deekshita, who must have been there in the prime of his life, was a learned man, well-versed in Vedic and Shastric lore, well-versed also in astrology and music. He was besides a pious Brahmin, scrupulous in the discharge of his public duties, as the minister of Chavappa Nayak.
The history of the Nayak race at Tanjore was all too brief, for the race began with Chavappa in the middle of the sixteenth century, and ended with the fourth king Vijayaraghava Nayak in the middle of the seventeenth century. Govinda Deekshita began his career as a minister under the first king Chavappa, continued as the minister of the second king Achutappa, and seems to have been helping in the administration of the third king Raghunatha Nayak, for a few years in the beginning of his rule. The statement that Govinda Deekshita was minister under the fourth ruler is obviously based on the mistaken identity of the second king Achutappa with the fourth king Vijayaraghava, known as Achuta Nayak and also an Achuta Vijayaraghava Nayak. This conclusion seems to be incredible, when we see that between the first king and the fourth king there is an interval of nearly a century, so much so, that, even if Govinda Deekshita, be considered as having become the minister of Chavappa as early as, say his twentieth year, when Vijayaraghava ascended the throne about the middle of the seventeenth century, he must have been more than a hundred years old. There is no tradition that Govinda Deekshita lived to such an advanced age an we have also no record of his work under the fourth Nayak king. From references which will be given later on, it will be seen that Govinda Deekshita was minister under the first Nayak king and so it seems to be unlikely that he was also minister under the fourth king. It seems to be clear, therefore, that Govinda Deekshita’s career as minister came to an end in the first part of Raghunatha Nayak’s reign.

An inscription in Tamil of 1549 A.C., refers to "Chavappa Nayakar" and "Ayyan". The word "Ayyan", a derivation of "Arya" meaning noble, was generally used for Govinda Deekshita, out of respect.

These inscriptions show not only that Govinda Deekshita was the minister of the first Nayak king Chavappa, but also that he was so closely associated with the administration that his name was mentioned with the king’s name in the inscriptions of the time. This fact also confirms the feeling of respect which Chavappa always had for his benefactor and counsellor, Govinda Deekshita. A Tamil stanza in the Tamil version of the
Sthala Mahatmya of Tiruvadi of 1605 refers to Govinda Deekshita as the inspirer of the Tamil rendering of the Purana, which was in Sanskrit. The year 1605 takes us to the latter part of the reign of the second Nayak king Achutappa (1577-1614). Yagna Narayana Deekshita, in his drama entitled Raghunatha Vilasa, says that when the play was acted, the king Raghunatha and the minister Govinda Deekshita were seated on the same simhasana or Royal throne, the minister sitting close to the king. This shows that in the reign of the third Nayak king, Raghunatha also, Govinda Deekshita continued to enjoy the full confidence of the king, and the author of Sahitya Ratnakara says also that Govinda Deekshita taught politics to Raghunatha Nayak. It appears, however, that Govinda Deekshita did not live beyond this reign. The scene of the coronation of Raghunatha Nayak in 1614 is described in beautiful and flowing verses by Yagna Narayana Deekshita in his "Sahitya Ratnakara". It appears that this work was written prior to the play "Raghunatha Vilasa". In the poem, Yagna Narayana Deekshita gives a fine description of the state of the Chola Desa in his day and refers to a war between Raghunatha Nayak and the then Pandyan king, in which the Nayak king defeated the Pandyan king and married his daughter. To honour the victorious king in verse, Yagna Narayana Deekshita wrote his play entitled "Raghunatha Vilasa", in which he speaks of the glory of the king and the reputation of his father, Govinda Deekshita. All these circumstances go to show that Govinda Deekshita must have been the prime minister of Raghunatha Nayak for at least a few years in his reign. If we grant that he was at the Nayak court, say, 1620, then Govinda Deekshita must have occupied the ministerial chair for nearly three quarters of a century.

The scheme of public works started by Chavappa seems to have been continued during the following reigns also, because the state had the great advantage of a continuous policy under the guidance of Govinda Deekshita. The second Nayak king Achutappa, known also as Chinna Chavappa, esteemed Govinda Deekshita, as much as Chavappa had done, for he is said to have looked upon him as "Kulakootastha purohit" - the counsellor of the originator of the Dynasty, and also as "Kulamantri" - the
minister of the Dynasty. From a reference in the Sahitya Ratnakara, we see that as the consequence of a Karnataka war, Achutappa, the second king, had to give up the throne which was ascended by Raghunatha Nayak. A whole canto treats of mantralochana (secret counsel) of King Achutappa with his minister Govinda Deekshita and his son. The same honour seems also to have been shown to him by the third king, Raghunatha Nayak as has already been said. Yagna Narayana Deekshita says that Govinda Deekshita placed the sacred ashes (Vibhuti) on the forehead of Raghunatha Nayak in the place of the usual Pattam or the gold plate - the mark of Royal Authority customarily placed on the forehead of the king at his coronation or Pattabhisheka.

This is particularly noteworthy as showing the tolerance of the king who was by faith a Vaishnavite and his regard for the sage-like minister Govinda Deekshita.

It is no wonder then that for a period of nearly seventy years, the Chola country had the rare opportunity of being improved steadily, in the peaceful reigns of the first three Nayak kings and under the able guidance of the state by a genius like Govinda Deekshita. It was in the reign of the third Nayak king that troubles seem to have slowly invaded the peaceful palace of the Nayak Kings, and it was exactly then that the master hand of Govinda Deekshita was removed from the helm of the State by Providence. It is with great pity that we must now look upon the all too brief story of the Nayak race at Tanjore, after the figure of Govinda Deekshita was removed from the state. For we learn that the next Nayak king, Vijaya Raghava was not only the next in succession to Raghunatha, but was also the last of race at Tanjore, the rule of the kingdom then passing on to the sturdy Maharashtra kings. A small tradition in this connection is somewhat interesting to recount. Although the Nayak kings were Vaishnavites by faith and Govinda Deekshita was an advaitic Brahmin of the Saivite persuasion, yet during the rule of the Nayak kings at Tanjore, both Siva and Vishnu temples were equally well attended to by the state and the Brahmins were always treated with the respect due to them in accordance with the Shastras. The temples at Chidambaram, Kalahasti and Tirupati
seem to have been renovated in the reign of the second King, Achutappa Nayak. It is said that Raghunatha Nayak and Govinda Deekshita renovated the Ramaswami temple at Kumbakonam and had the whole of the Ramayana pictorially represented of the inner walls of the temples. The Vishnu temple at Sri Mushnam in the South Arcot District, the temple at Rameswaram etc., seem to have been renovated by Raghunatha Nayak and Govinda Deekshita. It is worthy of note that an inscription of the reign of Chavappa, relating to a grant of land to the Fakirs at Tanjore, places a heavy moral penalty on those Mohammandans that chose in any way to interfere with the right vested in the Fakirs. This exhibits the extraordinary tolerance of the Hindu kings for the followers of alien faiths.

It is now time to turn to some of the works of charity with which the name of Govinda Deekshita is closely associated. It has been said before that Govinda Deekshita and his wife are worshipped in the form of life-size images in the temple at Patteeswaram, while Lingas known as "Govinda Deekshita", are worshipped in the temples at Tiruvadi and Kumbakonam. Generally in Siva temples, only the Saivite saints are worshipped, and it is only in one Siva temple that the image of Sri Sankaracharya is placed and worshipped, viz., at Conjeevaram. It is not usual to have images of Smarthas (the Saivites who follow smritis) in temples for worship; while so; Govinda Deekshita and his wife alone have had this unique honour. To have had such Divine worship granted to them in this age, Govinda Deekshita must have done something which could be expected only from the Divine being. When we examine the traditions, we have no doubt that Govinda Deekshita was a typical Brahmin in his private life, and did his work always as a servant of God. It has been said before how, when Chavappa offered the crown to him, Govinda Deekshita not only refused to accept it, true Brahmin as he was, prevented as such by the Shastras from being a ruler, but he also agreed to be Chavappa's counsellor instead, in accordance with the injunction of the Dharma Shastra - that it is the Brahmin's fundamental duty to advise the ruler and always work for the good of the state and of the happiness of the people by means of Tapas, Yagna, counsel etc., To us now it may sound rather fanciful if I should
speak of Govinda Deekshita as the truest type of the Brahmin contemplated in the Hindu Shastras. He was minister of such a glorious type for a long period. His life was almost co-eval with the rule of the Nayak kings at Tanjore in the sixteenth century. He led a true Brahmin life at home. It is said that he never was without "Agnihotra" at home. It is said that he would perform his Agnihotra at the exact times at the two twilights (sandhyas) and proceed from his residence at Patteeswaram in his palanquin to Tanjore during the day to perform his ministerial functions, at the fixed hours of the day. It is said that in his house there always glowed the "Tretagnis" (the three Fires - Garhapatya, Ahavaniya and Dakshinagni - to be tended in every Brahmin's house incessantly, his own, the eight fires of his eight sons and that of his one son-in-law.) Is a house of that type to be called the abode of Gods or of men? No wonder Govinda Deekshita had not merely the grace of the Divine being, but himself became Divine in his own life. He performed the various yagnas (sacrifices) laid down in the Veda and distributed charities widely and brought into existence many permanent institutions known by his name to this day. It is said that he gave the sixteen mahadanas (great gifts) ordained in the smritis, and known as "Shodasa mahadana" and that the sixteen Lingas around the Mahamaka tank at Kumbakonam were established there by Govinda Deekshita to mark this great event and to invoke the grace of Isvara for the good of the world. Again it is said that he gave one Agraharam in the name of each Tithi (day of lunar month) and that the village now known as Ichangudi in the Tanjore District is still called the Ekadasi Agraharam. It is said also that in commemoration of the completion of all the yagnas by Govinda Deekshita, after he performed the yaga known as Sarvatomukha, he set up four grand pillars. This incident is referred to by Yagna Narayana Deekshita in his "Raghunatha Vilasa". None of these pillars is, however, to be traced now. In several villages Sambhavanas are made in the name of Govinda Deekshita on important days, even to this day. It is also said that the third King Raghunatha was blessed with the throne for helping Govinda Deekshita in the performance of the Yaga known as Vajapeya, in which the king himself held the umbrella over the head of Govinda Deekshita. All this is confirmed by the titles used in referring to the
Deekshita. In Tantrasikhamani a commentary on the Mimamsa sutras of Jaimini by Sri Raja Chudamani Deekshita, Govinda Deekshita is referred to as Advaita Vidyacharya, Agnihotri and a performer of sacrifices.

These go to show not merely the god-like life led by Govinda Deekshita but also the vast learning of the Deekshita, to which we shall refer presently.

To speak about a few things in which we have his name even to-day the Ayyan Kulam (tank) and the Ayyan Kadai (Bazaar) in Tanjore, Ayyanpet, a village between Tanjore and Kumbakonam, on the South Indian Railway, Ayyan Vaikal (canal) an irrigation channel north of the Coleroon, starting from the Akhanda Cauvery, the Ayyan theru (street) in Tiruvanamalai, already referred to, are some in which we have the name of Govinda Deekshita to this day. Again the Yagasala street and the Yagasala Mantapa at Kumbakonam are said to mark the place where Govinda Deekshita performed his Yagas on the banks of the Cauvery. A house in the West Ayyan Street at Kumbakonam used till recently to be pointed to as his house at Kumbakonam and it is said that all the members of his clan used till recently to perform marriages etc., in that ancient family house. It is said that he built the temple at Kuttalam, Tirupalathurai and several other ancient shrines in South India. It is said that the celebrated Mahamakham tank at Kumbakonam owes its present condition to Govinda Deekshita. In connection with this, a story is told, that when the Nayak king doubted the sacredness of the Mahamakham tank, Govinda Deekshita, by his Puja to Ganga Devi, made the Goddess stretch her hands above the water and receive his oblations, thus proving to the Nayak king the sacredness of the tank, which attracts millions of pilgrims to this day. It is said that on seeing this wonder, the king gave gold equal to his weight for the renovation of the sacred Mahamakham tank. A work of sculpture in the Mantapa on the bund illustrates this tradition. Govinda Deekshita provided the tank with an extensive flight of steps all around the tank, nowhere else so constructed,
and also erected mantapas and gopuras for the sixteen Lingas all round the bund of the tank. These are some of the items in which we still see historical evidence of his unbounded charities. It is said that Govinda Deekshita constructed also bathing ghats, pushya-mantapas in various places such as Tiruvadi, Kumbakonam, Patteeswaram, Madhyarjunam, Tiruvalanjuzi, Vridhachalam etc. The village known as Deekshita Samudram (or Mullakudi in the Tanjore Dt.) and Venkata Samudram (or Varahur, near Tirukkattuppalli in the Tanjore Dt.) seem to connected with Govinda Deekshita and his son Venkata Makhi.

Above all, Govinda Deekshita seems to have done much for the temple at Patteeswaram, his own favourite place. In the temple there is an image of Ganapati in the front court-yard just opposite to the small tank, concerning which there is an interesting tradition. The Ganapati is called Agjna (order or command) Ganapati. It is said that originally there was a fine big Mantapa in this first yard of the temple and that, when the Nayak king ordered the materials of the Mantapa to be removed for the use of some other temple, Govinda Deekshita sent word to the king that it was the command of the Ganapati, that those materials should not be removed. The king being a Vaishnavite by faith wanted a sign of the power of the Ganapati and asked if the water poured over the image of Ganapati would flow down as milk. Govinda Deekshita said, "yes". The king at once tested this, and found that the word of the Deekshita was true. The king then rescinded his order to remove those materials from the temple and even gave a separate grant of land for the worship of that Ganapati, apart from the general temple funds.

The Deekshita learnt the news and then consoled himself with the thought that his effort to save the mason was an act opposed to the law of Gods; and taking hint from the incident, he thought of the information given to him by the messenger of Yama regarding himself and proceeded at once to establish Nandavanas in different parts of the country. A stone image of a man in lying position outside the temple at the entrance to the southern Gopura of the temple at Patteeswaram is shown to this day as marking the place where that ill-fated mason met his death.
This tradition is interesting as showing us two things, that Govinda Deekshita made extensive repairs and thoroughly renovated the temple at Patteeswaram and that at a certain period of his life, he set about establishing Nandavanas far and wide in the Chola Desa. In many places people point to such Nandavanas as having been established by Govinda Deekshita. In imitation of those Nandavanas evidently, the institution of Nandavanas in all villages has become an ordinary feature in the Chola Desa. The place called Govindapuram to the east of Madhyarjuna, is said to have been the site of such Nandavana, and the name of the village suggests its connection with Govinda Deekshita.

We have thus reason to think, both from traditional accounts and existing institutions, that the scheme of public works and charities planned and executed by Govinda Deekshita must have been a grand and an extensive one. It is no wonder that a tract of country, which Govinda Deekshita by his reforms and works with the willing co-operation of the Nayak kings, turned into such a fertile and beautiful tract, now has no parallel in South India, with its net work of temples, gardens, bathing ghats, Pushyamantapas, irrigation-channels etc., Yagananarayana Deekshita's description of the Chola Desa, referred to before, cannot be considered to be mere poetic imagination, when we realise the work done by the state in this tract of country, during the latter part of the sixteenth and the early part of the seventeenth century. An inscription at Patteeswaram on the northern wall of the inner eastern Gopura of the temple, shows that Govinda Deekshita sacrificed his self for the state, using every part of the state's wealth for works of charity, for the good of the people, and never showed the least self-interest in his actions.

We shall now turn to that item of his work, which has been most enduring and which shows the true genius of Govinda Deekshita. He was himself a very learned Brahmin and he realised the importance of culture in the life of a state. It was really with the eye of a true genius that he realised the importance of a far-seeing educational policy in the state, and established in the Chola Desa, which was under his ministerial jurisdiction.
a net work of Patasalas for the teaching of the Vedas, Vedangas, Vedantha and the Shastras of the Hindus. The Raja Patasala at Kumbakonam, which traces its origin to the days of Govinda Deekshita, is still a centre of learning. Similar Patasalas are still seen in different parts of the Chola Desa. These Patasalas took the place of the ancient Gurukulas and really were educational centres of great importance and are still so to a certain extent. Hundreds of scholars in that part of the country, owe their learning to this Patasala system inaugurated by Govinda Deekshita in the sixteenth century. The Patasala System has not lost its vitality even now and the value of the system is still recognised far and wide. It will be quite easy. I venture to think, for our Matathipathis and truly public spirited Hindus who have hearts for the maintenance of Dharma and culture in the pure Hindu form in Aryavarta, to establish a regular University on truly Hindu lines, having these Patasalas, as the nuclei. There is good scope for organised practical work, in this direction in the Chola Desa.

Thus far I have dealt with the life of Govinda Deekshita as the minister of Nayak kings of Tanjore. I have traced the origin of the Nayak rule at Tanjore in the middle of the sixteenth Century, briefly related the chief features of the Nayak rule in the Chola country, the connection of Govinda Deekshita, with the state and the public works he did as the minister of the Nayak kings, almost throughout their career at Tanjore. It is now time to turn to the man Govinda Deekshita and record what is known about him and say a few words about his family and private life. Govinda Deekshita was first a man and then a minister. He owes his greatness as much to the purity and dignity of his private life as to his multifarious activities as the minister of the Nayak court. He discharged his ministerial functions as conscientiously and as perfectly as he could. In his pravritti or "going forth" as a minister, he never allowed himself to forget that the true end for a Brahmin was nivritti or "drawing in". I have already related how every day from his earliest years, he would regularly and punctually perform his Agnihotra enjoined on every true Brahmin as Nithyakarma. I have also related how he, in his life, performed all the yajnas which have to be performed be every true Brahmin and how he directed several of his
charities along lines which would make life worth living for people in the Chola Desa. The benefits of these works carried out by Govinda Deekshita are still enjoyed by the Hindus in Southern India. While Govinda Deekshita thus led a perfect life at home as a true Brahmin, and while in the state he was so active and so beneficient in everything he did, he was also a very learned man. This has special significance in these days when most of our educated men think that eastern culture saps the roots of progress, instead of watering them.

Govinda Deekshita is always referred to as "Advaita Vidyacharya" (the master of "advaita" or "monistic" knowledge) by Sri Raja Chudamani Deekshita in his Tantrasikhamani, referred to already. Govinda Deekshita’s son, Yagna Narayana Deekshita, refers to him as Sri Pada Vakya Pramana Paravara Parina Srimad Advaita Vidyacharya. Yagna Narayana Deekshita, in his "Sahityaratnakara" and in his "Ragunatha Vilasa" says that Govinda Deekshita had "advaita vidya" as his special study, that he churned the ocean of the six systems of Philosophy (shaddarsana) and gave the Amrita so churned to all learned men. This reference shows that Govinda Deekshita was not merely a learned men, but also engaged his leisure hours in imparting his learning to others. Venkatamakhi, another son of Govinda Deekshita, in one of his songs says that his father taught and thus firmly established the faith of Sri Sankaracharya - viz., Advaita. It is said that, while Govinda Deekshita was one day engaged in expounding to his disciples the commentary of the "Brahna Sutras", known as "Kalpa Taru", of Bhamati, a gloss on the Sutra Bhashya of Sri Sankaracharya, the great Appiah Deekshita (born 1554) whose name is held in high esteem to this day in Southern India, then a young man, visited Govinda Deekshita. The two great Deekshitas had been brought together for the first time on the occasion of Govinda Deekshita’s performing the Yajna known as Sarvatho mukha at Madhyarjunam. Appiah Deekshita originally belonged to a village known as Adayappalam near Arni in the present North Arcot District and his descendants are still living in the Tanjore District. On this occasion of their second meeting, Govinda Deekshita asked the young Appiah Deekshita very modestly expressed himself and said that he knew
no Vedas or Shastras, but that he was an ardent devotee of Iswara who had Chandra Kala on his head and who destroyed Tripura. The acquaintance between the great men developed soon and Appiah Deekshita stayed away with Govinda Deekshita, collaborating with him in the noble task of imparting Brahma Vidya to their disciples. Govinda Deekshita struck with the learned and apt explanations given by Appiah Deekshita, admired him for his genius and asked him to write a commentary on "Kalpa Taru", saying in a humorous way that the Kalpa Taru which would give all to humanity needed the benevolence of Appiah Deekshita's expression for its showing its inherent power. It appears that Govinda Deekshita himself wrote a concise treatise on the shad-darsana, which he taught to his disciples. He is also reputed to be the author of a special commentary on Kumarila Darsana, a mimamsa work. Appiah Deekshita quotes from his work and in his work, "Siddhanta Lesa Sangraha", he refers to Govinda Deekshita as "Advaita Vidyacharya".

Venkatamakhi, otherwise known as Venkateshwara Deekshita, says in his Chaturdandi Prakasika that his father Govinda Deekshita wrote also a work on music known as Sangeeta Sudhanidhi. It appears also that Govinda Deekshita wrote a work on Jyotisha (astrology), as is seen from the reference made by the author of the Tamil work known as "Thandavamalai". It also appears that Govinda Deekshita wrote a commentary on the Sundara Kanda, of the "Ramayana". It is a pity, however that none of these works are extant, but we hope to get one or more of these works in course of time. In the absence of any of his works in original, we are unable to form a correct estimate of his erudition and style. There is a sloka, however, which refers to his vast learning by saying that Achyuta and Govinda, the first and the last of three holy names of God, Achuta, Anantha and Govinda were king and minister respectively and that they were respectively master of Astra (weapons) and Sastra (holy texts) and were skilled respectively in war and sacrifices (Yajnas).

Govinda Deekshita's wife's name is given as Nagambika or Naga-mamba by Venkatamakhi. It appears that Govinda Deekshita had eight sons and one daughter. There is a tradition that his daughter died of Rajadrishti
(the look of the king). One day, when the king paid a visit to the Great Minister at his residence, Govinda Deekshita's accomplished daughter took the harathi to the king, as is the custom on such an occasion. The king naturally was pleased with the accomplished lady, but unfortunately she died, it is said, afterwards by the evil effect of the look of the king, as is believed in by the Hindus. It is said also that one of his sons, an expert player on the Vina met with early death, as is believed, in consequence of the admiration of the king. The king it is stated gave away all his royal ornaments to the young son of Govinda Deekshita, but that in a few hours afterwards, he died of the effect of Rajadrishti. Tradition says that it was then that Govinda Deekshita pronounced a curse on his clan, that wealth and beauty should not adorn his clan at any time and the members of the Deekshitar’s clan still believe in the curse.

Of his other sons, we know prominently of two, viz., Yajnanarayana Deekshita and Venkateswara Deekshita, known as Venkata Makhi. Yajnanarayana Deekshita was a friend of the Nayak king Raghunatha, in whose praise however he wrote the play known as "Raghunatha Vilasa", already referred to. His master-piece "Sahitya Ratnakara" has also been referred to. He wrote also a Champukavya known as "Raghunatha Bhupa Vijaya". Besides being a great poet, he appears to have mastered Vyakarana (Grammar) tharka (logic), Mimamsa (the science of interpretation) and Advaita Vedanta. Although we do not hear of any separate work on music as written by Yajnanarayana Deekshita, we still see that he had cultured taste in music, as well as in the science of dancing or Bharatha Sastra, from the references found in his work. A whole canto, the 8th in his Sahitya Ratnakara gives a detailed description of the technicalities of the science of music. His son Venkatesa Deekshita was a scholar in Jyotisha (astronomy) and his work "Jataka Chandrika" has been translated into English by Mr. B. Suryanarayana Rao. Chokkanatha Deekshita, the guru of Raja Chudamani Deekshita, in the preface to his "Bhashya Ratnavali", says that he was induced by Venkatesa Deekshita to write that work. Venkatesa Deekshita or Venkatamakhi, the brother of Yajnanarayana Deekshita, is a familiar figure in the world of music. His treatise "Chaturdandi Prakasika"
marked a turning point in the history of South Indian Music. Mr. Subbarama Deekshita in the preface to his "Sangita Sampradayaya Pradarsini", published under the patronage of the Raja of Ettiyapuram, says that Venkatamakhi wrote his "Chaturdandi Prakasika" under the patronage of the 4th Nayak king Vijaya Raghava and that it is still standard work in the science of music. The Hindus believe that through any form of knowledge, one could realise Brahman and obtain spiritual force and power. Venkatamakhi is believed to have had such realisation by the science of music.

It appears that Venkatamakhi also wrote two other treatise Karmantha Mimamsa, a work on the Mimamsa Sastra, and Vartikabharanam also a work on the same Sastra. He says he learnt Mimamsa from his brother Yajnanarayana Deekshita, whose disciple he was. Venkatamakhi’s disciple was Neelakantha Deekshita the author of Siva Leelarnava, which describes the Leelas of Sri Minakshi Sundareswara of Madura. Neelakanta Deekshita was the grandson of Appiah Deekshita’s brother and it is said that Appiah Deekshita asked his grand-nephew to stay with Venkatamakhi and learn the Sastras at his feet. The beginning of his work in which he speaks of the nature of poetry and the characteristics of a poet is couched in style which discloses much resemblance to the style of Yajnanarayana Deekshita.

Sri Raja Chudamani Deekshita, the author of "Tantrasikhamani", a commentary on the Mimamsa sutras of Jaimini says that he was induced by Venkatesa Deekshita to write his work. The terms in which he refers to Venkatesa Deekshita show that Venkatesa Deekshita also performed several Yagas (sacrifices) and was a learned scholar.

I have no hesitation in asserting that the study of the life and work of this great personage of modern times is sure to be a source of great inspiration in this age to all those of us who have a love of our country, her glorious past, her inimitable culture and her grand institutions, social, religious and political, which still have that vitality in them which was imparted to them by the ancient Rishis of Aryavarta. The life of one like Govinda Deekshita, who lived and worked among us only 300 years ago
is bound to strike our imagination and to appeal to our sentiments more even that the lives of those ancient Rishis and statesmen of whom we read in our Puranas and Ithihbasas. Here was one who was perfect as a statesman and as a man, who ever walked in the path of God. His work in the state converted the whole Chola Desa into a veritable Earthly paradise. His religious devotion has left several institutions in the land which are bound to keep his fame and name green in our memories for ages to come.

Thus passed this illustrious sage of the sixteenth century. Govinda Deekshita was a true hero while he lived and became a God after his death. As has been said at the out-set, Govinda Deekshita is now worshipped as a God in the form of Linga at Kumbakonam and at Tiruvadi and as an image at Patteeswaram. He has beside him at Patteeswaram his consort, his Dharma Patni, Nagamba, the two standing there to-day as if to illustrate the famous line of Milton, "He for God only, she for God in Him".

*   *   *
THE SCHEME OF 72 MELAS IN CARNATIC MUSIC

T.L. VENKATARAMA IYER

The formulation of the scheme of 72 Melas by Venkatamakhin is a great landmark in the history of Carnatic Music. Before him the classification of the Melas and the janya ragas as appears in the works of the previous writers is nebulous and confused. There is no apparent principle deducible in the classifications. Sometimes there are several melas with the same swaras. Often there is no identity discoverable between the melas and the janyas. The number of melas also varied from 15 to 23 and several groups were altogether left out. The object of these early writers was merely to classify ragas then current and that is also the scope of Venkatamakhin’s work. But in evolving a scientific system based on the value of the swaras, he revealed the possibility of new ragas and indeed one may say that it was Venkatamakhin’s system that rendered possible the wonderful pieces of Sri Tyagaraja in several new modes.

Latterly the scheme of Venkatamakhin has come in for some criticisms here and there. It has been stated that the scheme has resulted in the mechanisation of music and has reduced it to simple arithmetic; that it has tended to throw melody which is of the essence of the Carnatic Music into background and to weaken the true conception of raga. I shall now consider how far this criticism is well-founded.

That there is a whole world of difference between ragas and mere swaras is undoubtedly true. The ragas transcend the swaras and have features which give them a distinctness such as could be visualised in imagination.

Now a raga is totally different from a mere combination of swaras, which may make impressive combinations but cannot possess those fine shades of melody which make for the life of a raga. Indeed the idea of a mere combination of swaras or a scale as distinguished from raga is unknown to our music and goes against its genius.
The question then is: Did Venkatamakhin in inventing a possibility of 72 swara combinations and calling them Mela Ragas or Ragangas go against the true conception of raga and did he introduce a conception of scales as distinguished from ragas? It is my desire in this paper to show that Venkatamakhin when evolving the scheme of 72 meals has scrupulously adhered to the true conception of raga and that in his system there was no such thing as scale as distinguished from raga. If it was not a raga it had no existence at all.

Now I must explain what the notion of mela according to Venkatamakhin is. From the earliest days of Carnatic Music down to recent times a mela was understood to be a raga wherein the 7 notes occurred whether in the ascent or in the descent. It was then called Sampurna and was then taken as a Mela raga. It was not necessary that a Mela Raga should be a sampurna both in ascent and descent. Thus Sriraga is a Mela according to all the writers and that is the 22nd mela of Venkatamakhin. Likewise Kedaragoula is the 28th mela of Venkatamakhin. Following the same principle, a shadava omits one swara in both the ascent and descent like Sriranjini and in oudava 2 swaras will be absent as in Mohana and Madhyamavati.

Now when Venkatamakhin propounded the possibility of 72 melas according to the value of the swaras, he found that while some of them were represented by ragas actually in existence others were not. Now 40 of these melas represented what is known as vivadi swara combinations. Venkatamakhin adopted with reference to them the conception that a mela need not be sampurna in arohana and avarohana but that it should be melodious. Basing himself on these fundamentals he followed certain principles with reference to the vivadi combinations. In the case of Suddagandhara he realised that sa ri ga ma cannot be melodious, but ma ga ri sa could be melodious by the adoption of the gamaka called jaru. Likewise with reference to Suddhanishada he realised that pa dha ni sa would not be melodious, but sa ni dha pa could be melodious if the gamaka called jaru is utilised. Thus it happens that in the very first mela he adopts sa ri ma pa.
dha sa and sa ni dha pa ma ga ri sa as its lakshana. This is called Kanakambari and it will be readily seen that it has the distinctive feature of a raga in it.

In dealing with Shatsruthi Rishabha he realised that ma ga ri sa would not be melodious and so he adopted only ma ri sa. But sa ri ga ma could be rendered melodious by the adoption of the gamaka called Thripam. Likewise in the case of Shatsruthi Dhaivata he adopted the prayoga pa dha ni sa with the Thripam, and avoided sa ni dha pa in the descent. This principle runs through the 40 vivadi melas.

Thus in his scheme of 72 melas, Venkatamakhin avoided vivadi combinations such as do not conduce to melody, and evolved the melas, avoiding the sampurna scale if it was a mere scale, and did not possess melodic properties such as would be necessary if it was to be a raga. Therefore his system represents an evolution on lines which are in consonance with the genius of Carnatic Music. In his system there are no scales miscalled "Ragas" while his scientific classification provided a background for all Carnatic ragas, those which were then in existence and those which might come into existence thereafter.

Lovers of Carnatic Music must regret that this scheme which combined both melody and science should have been departed from. A change has, in recent years, came over the system. A new idea of mela has sprung up. It is stated that a mela must be sampurna both in ascent and descent; and following that definition we have such classification as Shadava Sampurna, Sampurna-Shadava, Oudava-Sampurna and Sampurna-Oudava. This classification is again recent; and unknown to writers of recognised authority-such as Ramamatya, Govinda Deekshita, and Venkatamakhin. This innovation cannot be earlier than the end of the 18th century because it is unknown to Tulaja Maharaja, who records the contemporary music of Tanjore in the middle of the 18th century; and but for the fact of its having been published in the first printed books on music by Singaracharyulu Brothers they would not have acquired such widespread currency.
Under this system, even in vivadi melas, the arohanam and avarohanam must be sampurna. That this conception stresses the Swaras and ignores the requirements of melody must be conceded. For example take the very first mela under the new dispensation; the arohana is sa ri ga ma pa dha ni sa; that is to satisfy the new concept of mela; and it is called Kanakangi. Now Venkatamakshin, acting under the old conception of mela and emphasising melody adopted only sa ri ma pa dha sa as the arohana; and under the revised scheme it ceased to be a mela and became a janya. But Kanakangi is a scale and Kanakambari is a Raga. In the same manner we find that under the new scheme many of the melas of Venkatamakshin are classed as janyas, an new melas which are merely scales take their place. Thus the criticism that the scheme of 72 melas is destructive of raga bhava and tends to mechanise music is true to a large extent of the modified system which is now in vogue but is not true of the system as originally featured by Venkatamakshin.

From this it should follow that the revised scheme of 72 melas which has latterly come to be adopted should be condemned as an innovation for the worse, as tending to destroy the best elements in the Carnatic Music. It is therefore surprising to find that the new scheme should find support from not a few of the present day theorists. One reason for this is that Sri Tyagaraja is supposed to have lent his support to it. It would be strange indeed if the great Tyagaraja set his approval on the theory of scales in Kanakangi and the like melas. But what is the warrant for associating the name of that great composer with a lame theory? It is said that he has composed kirtanas in ragas like Kharaharapriya, Kiravani and so forth; and they are to be found only in the new scheme, and not in the scheme of Venkatamakshin. True, but it is forgotten that ragas like Kharaharapriya and Kiravani are only in the non-vivadi melas. Venkatamakshin himself had stated that under his scheme new ragas were possible and himself invented the mela Simharavam now called Hemavati. Therefore the use of ragas like Kharaharapriya, Kiravani etc., is in accordance with the scheme of Venkatamakshin and does not violate any principle of melody and does not lend any support to the idea of a scale apart from ragas. On the other hand
in the vivadi melas the authentic kirtanas of Tyagaraja show that he adopted the system of Venkatamakhin. For example, Manoranjini, Chayanata, Nabhomani and the like, are all melas of Venkatamakhin and in them we have great pieces of Tyagaraja. And there are no authentic compositions in which Tyagaraja adopts vivadi combinations such as sa ni dha pa with shatsruti dhaivata, ma ga ri sa with shatsruti rishabha, sa ri ga ma with suddhagandhara and pa dha ni sa with suddhanishada. The only exception is in the case of ragas like Varali where according to tradition suddha gandhara is slightly higher than the chatussrutirishabha and thus the vivadi dosha is avoided. This is in accordance with the practice of Venkatamakhin.

Now in the printed editions of Tyagaraja's kirtanas, a few of them are stated to be in Ragas which are among the vivadi melas of the new school. This is put forward as proof that Tyagaraja adopted the new system even in respect of the vivadi melas. But the mistake lies with the editors who have identified them and not with the composer himself. For example, take the piece "Evvare Ramayya". It is said to be in Gangeyabhushani. But there is no ma ga ri sa in it, and without ma ga ri sa it loses its character as a scale under the new scheme. It has only ma ri sa and it is therefore clearly a piece in Gangatarangini of Venkatamakhin. A critical analysis of the pieces of Tyagaraja in these melas will reveal that he was quite against the scales-invention of Kanakangi and its sister melas; and that he, belonging as he does, to the sishyaparambarama of Venkatamakhin, followed only his system of melody; and that he does not lend any countenance the scales theory. There is no authentic composition of his in Kanakangi and similar melas. On the other hand his genuine kirtanas are on the lines of Venkatamakhin - such as "Atugarathani" in Manoranjini, "Idi Samayamura" in Chayanata, "Jagadanandakaraka" in Nata, "Nayeda" in Nabhomani, "Banturiti" and "Vachamagocharame"

It should not be forgotten that these 40 vivadi melas are all of them covered by great pieces of that illustrious contemporary of Tyagaraja, Muthuswami Dikshitar, whose breath was melody and they reveal how following on the lines of Venkatamakhin, melody could be evolved. In my
opinion, there are no sufficient materials for holding that the two great contemporary musicians followed different schools of music whatever differences in style there might be.

Then there are a few who are moved by the fact that the late Maha Vaidyanatha Aiyar has composed a mela ragamalika under the new theory. Apart from the fact that this composition was made to order, and does not represent any musical practice of that gifted musician, it cannot be denied that the piece was practically still-born; and never came into vogue; and this is not a little significant when it is remembered that Maha Vaidyanatha Aiyar held an unrivalled position among the contemporary musicians and had numerous sishyas and large admiring audiences. The fact is that the piece was primarily a business proposition with Maha Vaidyanatha Aiyar and it is only his sishyas and admirers that have chosen to put it forward as a composition of outstanding artistic merit.

And finally there are those who prefer this system because of its simplicity and perfection on paper. But art does not thrive on mere arithmetical formulae or mechanised rules. And however satisfactory the "Kanakangi" system may be for purpose of mass teaching in schools and institutions, it has no place where there is an artistic ideal to be put forward and sustained.

It is therefore the plain duty of all lovers of the higher ideals of Carnatic Music, to protest against the new system, and protest emphatically. We are seeing before us the disastrous consequences of adopting the scale theory of "Kanakangi" system. Ancient and natural ragas which cannot be defined in term of swaras, and which can be pictured only by the imagination, are falling into desuetude. Some of them like Dvijavanti and Ghanta are half-dead. Others like Saveri, Punnagavarali, Yadukulakambhoji and Ahiri are losing ground. Instead we have new combinations of swaras miscalled ragas, and they are usurping the place of the old ragas. It requires imagination to develop ragas; it requires only practice to manipulate swaras. The former is a gift; the latter is an acquisition. The system of swaras and scale is a gift to plodding men without imagination;
and thus its adoption has tended to destroy the Raga-chaya, and discount imagination.

This is a matter for grave concern for the future of the Carnatic Music. I am in fear that those finer shades called "Gamakas", which breathe life and melody in ragas will gradually disappear; and we shall have instead regular modes with clear cut swaras, with no grace, with no beauty, and with no life. We shall have killed natural living persons, and shall have got instead brilliant dolls. I do not contemplate the prospects with equanimity. I think, lovers of music should take a serious view of the situation, and rescue Carnatic Music and Sri Tyagaraja from the baneful effects of the scales-theory embodied in the Kanakangi system; and restore the concept of raga for which Carnatic Music has always stood and restore in full the system of Venkatamakhin which is based upon it.

* * * *
POETRY IN THE KRITIS OF TYAGARAJA

T.S. PARTHASARATHY

If Tyagaraja had not been the versatile musical genius he was but had presented his compositions to the world purely as devotional or didactic songs, would he still enjoy the same reputation he does today in the realm of Karnatak music? Had his pieces not been such marvels of coalescence of art music and melodic richness but were mere hymns clothed in simple but lilting melodies (like his Utsava Sampradaya Kritis and Divya Nama Kirtanas), would he yet be deemed eligible for the place of honour he occupies in the musical world? The answer to both these questions is in the affirmative. Although Tyagaraja was, first and foremost, a musical composer and a creator of new expressions and forms in music, the fact that he was a competent poet and a master of felicitous expression has added great charm to his compositions and made them virtually "poems set to music". He is often referred to as the ‘tone-poet of Tiruvaiyaru’. For a similar reason, Kshetrajna became immortal even though he composed only one type of musical composition, the padam. Tyagaraja’s kritis are rightly renowned for their poetic excellence, sublimity of thought and unsurpassed yati and prasa (caesura and alliteration), beauties not found in the compositions of any other South India composer. The perfect integration of the sahitya with the music of his pieces was accomplished because of his inherent poetic faculty and impassioned feeling expressed in imaginative verse.

The beauty of the language to which music is set has a great deal to do with the permanence and popularity of the music. The language of song, however, differs from the language of poetry and the diction of a vaggeyakara is bound to differ from that of a poet. We can see this difference clearly if we compare the slokas of the "Gita Govinda" in which the Ashtapadi songs figure. Jayadeva adopts a distinctly different style for the Ashtapadis, which are intended to be sung to a given tala. The diction most suited for music has to be euphonious and composed of words which are soft, flowing and melodious, with no harsh or discordant combination
of syllables to grate upon the ear. The songs of Tyagaraja are unrivalled for their sweetness, musical beauty and their simple language. Moreover, the sentiments of the songs, philosophical and ethical, and the profundity of his meditation have endowed his kritis with such rare merit that many Telugu scholars read them for the sheer delight of reciting them without any concern for their complicated tunes or intricate talas.

Tyagaraja displays considerable poetic gifts within his limited scope as a vaggeyakara or composer of music. Among the celebrated major composers of Karnatic music, he is perhaps, the only one who can be called a poet barring Kshetrajna, who stands in a class by himself. There is a school of thought among Telugu scholars that maintains that Kshetrajna composed his padams as lakshyas to the lakshanas of the various types of nayakas and nayakis enumerated in a Telugu work called the "Sringara Rasa Manjari". Tyagaraja revels equally in gorgeous descriptions of heaven and the celestial beauty of the Lord who resides there as in his pen picture of the village Tiruvaiyaru (of his time) and the river Kaveri which flows nearby. "Dorakuna" in Bilahari is one of the pieces in which Tyagaraja excels himself in describing in ornate language the abode of his God with angels and liberated souls enjoying the supreme bliss of His presence. The three charanas of this kriti comprise a rapturous outpouring which will dispel all doubts regarding Tyagaraja’s mastery over Telugu idiom and the grandeur of his poetic conception. I furnish below the first of these charanas which gives a description of Heaven and the Lord who resides therein:

"Tumburu Naradulu suguna
kirtanambula nalapamu sevaga
Amabrisha mukhyulu namamu
seyaga jajulu pai challaga
Bimbadarulagu suravara yali venulu
nayamu ladaga
Ambujabhava pakaru liru gadala
nanvaya birudavalini bogadaga
Ambaravasa Satulu kara kanakanmbulu
In a few kritis, we are able to see that Tyagaraja was not merely a writer of conventional devotional verse with a command over the diction peculiar to music composers but was quite at home in describing the beauties of nature. The kriti "Sari vedalina" in Asaveri is an artistic little piece which will do credit to any poet. Tyagaraja describes the river Kaveri as "an undefiled virgin flowing now in torrents, now as a roaring rapid and now as a tranquil and compassionate stream".

"Duramuna noka tavuna garjana bhi
kara moka tavuna nindu karunato
Niratamuga noka tavuna naduchuchu
Vara Kaveri Kanyakamani"

Affectionately chiding Rama for developing hauteur after being installed in his house at Tiruvaiyaru, Tyagaraja in the kriti "Muripemu" in Mukhari gives us a poetic description of his home town with "its matchless breeze, fragrant flowers and the sweet music of koels which make it the most delightful place on earth to live in.

"Iduleni malaya marutamuche
Gudina Kaveri tatamandu ............
Sakala sugandharaja sumamulu
Salalitamagu kokila nadammulu .......
Imahilo sogasaina chola simayandu
Varamaina Panchanadapura ".

It is clear from Tyagaraja's own description of a kriti in the song "Sogasuga Mridanga" that he conceived of a kriti as a poetic composition not only in form but also in substance. The description is delicious :

"Yati visrama sad bhakti vi
rati drakshara navarasa"
"yuta kritiche bhajiyinchu
yuki Tyagarajuniki tarama"

"A kriti should have yati (ceasura), visrama (repose) sadbhakti (devotion), virati (pause) and all the nine rasas". The former are the requirement of prosody and the rasas are the sine qua non of any poetical composition.

There is no written or oral tradition to indicate the extent of Tyagaraja’s scholarship and his proficiency in Telugu and Sanskrit, but a scrutiny of his kritis and padyas shows that he was competent in handling Telugu verse and a good scholar in Sanskrit. As he spent almost his entire life in Tamil-speaking areas, it would perhaps be presumptuous to suppose that he had a mastery over the classics (maha kavyas) in Telugu but tradition has it that he was performing daily parayana of the "Andhra Bhagavatam" by Potana. There is no doubt that Tyagaraja was deeply influenced by Potana when he started composing verse in simple Telugu without any pedantry or straining after effect. Telugu scholars vouch for the fact that the language of his kritis reminds them of verses in the Potana Bhagavatam. Tyagaraja does not hesitate to imitate the style of his illustrious forbear nor to borrow ideas from him. The kriti "Ennaga manasuku rani" in Nilambari, occurring in his opera "Prahlada Bhakti Vijayam" is based mainly on two sisa padyas figuring in the seventh skandham of Potana Bhagavatam commencing with the words "Kamalaksha narchinchu karamulu karamulu".

"Ennaga manasukurani
Pannaga sayi sogasu
Pannuga ganugonani
Kannulele Kanti minnulele"

is obviously inspired by Potana’s verses in the Bhagavatam.

"Kamalakshu narchinchu karamulu karamulu
Srinathu varchinchu jihva jihva"
Strangely enough, many of Tyagaraja's longer pieces (excepting the Pancharatna kritis) are to be found not in praise of Lord Rama, but in praise of the different Goddesses worshipped by him during his pilgrimage to various shrines. His kritis in praise of Dharmasamvardhini of Tiruvaiyaru, Pravridha Srimati of Lalgudi and Tripurasundari of Tiruvottiyur are outpourings with a truly poetic ring about them. In the kriti "Sundari Ninu" in Arabhi on Goddess Tripurasundari he revels in poetic fervour in comparing Her face to the moon, Her majesty to the mountain Meru, Her splendor to the lightning and so on.

"Kalakalamanu mukha kalalanu gani
Kaluvala raju bhumi radaye
Chelagu ni lavanyamunu gani
Yalanade Valaraju ganaka poye
Nilavaramagu ni gambhiramunu gani
Jalaraju jada veshudaye
Balamaina dhiratvamunu gani
Kanakachaludu ta silarupudaye"

Similar descriptions are found in "Darini telusu konti" in Suddha Saveri and "Vidhi sakradulaku" in Yamuna Kalyani.

A correct assessment of Tyagaraja as a poet can perhaps be made only after a thorough study of his two operas "Prahlada Bhakti Vijayam" and "Nowka Charitram". In these two works we see quite a different facet of the genius of Tyagaraja. It is in these musical plays that he has dispelled all doubts regarding his competence to write verse. A scrutiny of these reveals his easy mastery over all the common metres of Telugu poetry like Sisa padyas, Kandapadyas, Dwipadas, Utpalamala, Champakamala and Sardulavikriditam and also darus, dandakam and gadya. He also exhibits remarkable skill in working up a climax by means of a long padya, culminating in a kriti of chiselled beauty in a raga most appropriate for the situation.
In the kriti "Chudare chelulara" in Pantuvarali in his opera "Nowka Charitram" he gives a gorgeous description of the river Yamuna flowing near Gokulam.

"Bees hover around pink lotuses being wafted by the breeze on the dark blue waters of the Yamuna dotted with sand dunes white in colour. The steps look as if they have been paved with diamonds. Swans swim on the rippling waters. The bowers are full of vine with multi-coloured parrots feasting on the grapes. The cuckoos sing in the trees and Cupid is busy aiming his flower-darts at men and women."

He prefixes this kriti with a long explanatory verse in Sardulavik-ridam thus :-

"Valyambuga nataladuchu jelul
Varninchuchun neguchun
Alolambagu pushpa vrikshamulato
Hamsi samuhambuto
Gilalambuna bhrunga nada yutamou
Kendammi brundambuto
Galambho dhara diptitoda jelage
Galindinin ganchuchun "

Although the verses and other passages in pure Sanskrit composed by Tyagaraja do not fall under the category of poetry, a scrutiny of them and his kritis in Sanskrit reveals his remarkable command over the language. Tradition is again lacking regarding his exact scholarship in Sanskrit, but his pieces do not leave us in any doubt about his mystery over Sanskrit diction in his role as a music composer. In kritis like "Jagadananda karaka" and "Vara Lila Gana Lola" (Divya Nama) he uses rare Sanskrit words with telling sound effects and indulges in ingenious and difficult compounds. He can also at the same time, write easy-flowing passages like the Sanskrit charanas of the kriti "Ni Daya Ravale" in Todi producing striking effects of the second - letter rhyme (Dvitiyakshara prasa) which he invariably uses in his compositions.
"Sara sara kantara chara mada vi-
Dara sundarakara suguna suku
Mara maramana nirajaptakula
Paravara sudharasa purana".

As a matter of fact, a thorough study of his Sanskrit pieces will greatly benefit any one who desires to improve his knowledge of that language.

In short, we have in Tyagaraja a rare combination of a musical genius who could clothe his beautiful creations in art music in equally beautiful language, thus making them a perennial source of inspiration and delight to generations of music lovers. One can say of him what Ramesh Chandra Dutt wrote about Jayadeva "in his compositions the Sanskrit loses its august stiffness and assumes more than Italian softness".

* * *
திறவுச் செய்க்கோண 

c.

வாழ்க்கை: 

'தோற்றாளரின் வீரரகம் அல்லது தோற்றாளர் காண்கள்' என்ற விளக்கம் பயன்படுத்தலாம். பலரும் விளக்கம் பயன்படுத்தக்கூற்ற செய்ய முக்கியத்துவம் அளிக்கிறது. இது ஒரு விளக்கம் ஆகும். செய்யல்வெளியில் செய்யல்வெளியாக மூலம் பலரும் விளக்கம் பயன்படுத்தப் பயன்படும் தொடர்புள்ளது. இந்த விளக்கம் பலரும் விளக்கம் பயன்படுத்தலால் முடியும். கூடுதல் பார்வையானல், விளக்கங்கள் பலரும் விளக்கம் பயன்படுத்தவும் பட்டார்களை விளக்கம் பயன்படுத்தலால் முடியும். பலரும் விளக்கம் பயன்படுத்தவும் பட்டார்களை விளக்கம் பயன்படுத்தலால் முடியும். பலரும் விளக்கம் பயன்படுத்தவும் பட்டார்களை விளக்கம் பயன்படுத்தலால் முடியும். 

விளக்கங்கள் பலரும் விளக்கம் பயன்படுத்தப் பயன்படும் தொடர்புள்ளது. 

இந்த விளக்கம் பலரும் விளக்கம் பயன்படுத்தவும் பட்டார்களை விளக்கம் பயன்படுத்தலால் முடியும். 

1000 ஆண்டுகளுக்கு மேற்புறமான ரூபங்கள் விளக்கங்கள்
பிரிவு பிரிவுகளின் தொகுப்புகள் இன்று, இரண்டு
தினசரி முன்னேற்றப்பட்டுள்ள விளக்கத்தின் படியால், மூன்று
தலைப்புகள் உள்ளவர் வரலாறு, பாரம்பரிய நுட்பம் பிள்ளை
செவ்வியாகவும் வருவார் வரையிய உணர்ச்சியை ளைத்தியார். திண்மநிலை
விளக்கங்கள், அனுமான விளக்கங்கள் திருத்தத்தில் பொறிக்கும் துள்ளு,
புலன்னுவளை, குன்னு, துண்டை, புறா பயணம் திருத்திய இலக்கியால்
நாள்கூற்றப்பட்டுள்ளது. அதன் பின்னர் விளக்கம் பெறும், பெரும்
ஆர்வன் பதிகங்களில் இலக்கிய வரலாறு பிரித்தில் குமாரப்
அல்லது சுத்தம் விளக்க என்று பொறிக்கும் வரலாறு இலக்கியால்
துன்னுவளை, அண்ணல் கிருஷ்ணன் பதிகங்களின்
நூற்றாண்டு புத்தியான். இந்தச் செவ்வியாகவும் காணும் குறிப்பிட்டிடத்தை
தற்போதைய வரலாற்றின் முக்கியத்துவம் காணும் படிகத்தின் விளக்கத்தின்
வாய்வுகளை பெறுவதால், வாய்வை விளக்கப்பட்டுள்ளது. இந்தச் செவ்வியாக
செவ்வியாகவும் காணும் குறிப்பிட்டிடத்தை
தற்போதைய வரலாற்றின் முக்கியத்துவம் காணும் படிகத்தின் விளக்கத்தின்
வாய்வுகளை பெறுவதால், வாய்வை விளக்கப்பட்டுள்ளது. இந்தச் செவ்வியாக
செவ்வியாகவும் காணும் குறிப்பிட்டிடத்தை
தற்போதைய வரலாற்றின் முக்கியத்துவம் காணும் படிகத்தின் விளக்கத்தின்
வாய்வுகளை பெறுவதால், வாய்வை விளக்கப்பட்டுள்ளது. இந்தச் செவ்வியாக

திருக்கோயில் பாம்பிய சைமுரை. இம்மு நிற்கிகழிக்கு சும்ம நீர் துளையலும் வரும் செல்வைக்காணாம்.

ஒன்றுசான்றுகள் குமாரவாஸ்களும் டெசப்பார்களும் குறுகிய அறியயான கோன்ற பழக்காணை கையேறும் நான்கு வரும் கையேறும் காலம் பயன்படுத்தவேண்டும். பெயர்பாடு காலமாகவும் பாசுகாலமாகவும் பசித்தையை விளக்கும் வாயும் சிண்முகம் வந்து அமன் குல்லூராட்டம். பாசு தான் கதுட்கள் வல்லுள் சட்டக்கள் தம்பூத்திரற்று கூடுதல் விளையாட்டின் அடையும் நிலைக்குரிய குறிப்பிட்டேன். நுழை எளில் பாடல்கள் தோன்றும் குற்றின் காட்சிகளை காண்பதற்கு பரந்து வார்த்தை வந்து கைத்துட்டுவது. பாசு தான் கதுட்கள் வந்து சட்டக்கள் தம்பூத்திரற்று கூடுதல் விளையாட்டின் அளவை மீறை எளிய விளையாட்டு விளையாட்டு எளிய விளையாட்டு. 'தோக சுற்று' மறு நிற்கிகழிகளின் நிற்கிகழியான தோரணிகள்.

தீர்த்தை என்றும் தேசிக்கும் பாடல் வாழ்களும் பாடல்களின் பிறப்பறிகளும் கோன்ற பெரும்பாகவாக தரும்பாக்களின் பராமரிப்பாக்களின் பின்னரையம். தீர்த்தை என்றும் பாடல்களின் எளித்தையை கோன்ற பெரும்பாக கோன்ற, கோன்ற தூட்டிய தன்னுடைய இறைவன், இறைவன் பாடல் தூட்டிய வரலாற்று பாடல்களும். தீர்த்தை என்றும் பாடல் வாழ்களின் கோன்ற பெரும்பாக கோன்ற, இறைவன் பாடல் வாழ்களின் கோன்ற வரலாற்று பாடல்களும்.

தீர்த்தை என்றும் பாடல் (632-648) வரும் 1600 புகழ்பெற்றார், 384 பாடல்கள் அளித்து 4181 பாலாயின் தூட்டிய கோன்ற போற்பையலக். இது 23 பாடல்கள் அளித்துள்ளது. இருக்குறுக்கள் (570-655) வரும் 4900 புகழ்பெற்றார், 312 பாடல்களைக் கையேறு 3066 பாலாயின் தூட்டிய கோன்ற போற்பையலக். இது 10 பாடல்கள் அளித்துள்ளது. குருவிய (694-712) வரும் 3800 புகழ்பெற்றார் 100
பிற்பகுதியில் பக்கம் 1026 மற்றும் பல்வேறு கிளைகள்
பிள்ளையாறு. இத 16 பக்கத்திற்கு அடுத்துக்காணவும் நூற்றண்டு நூற்றண்டு
இன்றும் பதிவிற்குப் பதிவுகள் 796 தமிழ்ப் பெண்கள் தமிழ்
சாத்திய வரலாற்றின் அளவுகளை மீண்டும் மீண்டும்.
பெயர் துவாரபூசிப்பள்ளியில் நூற்றண்டு
இயற்கைக்குழு துவாரபூசிப்பள்ளியில் மீண்டும்
சிற்றுரு காலத் தலை அழுத்திலான் உள்ள
அளவிலான். தொகுதியான துவாரபூசிப்பள்ளியில் (983-1013)
தமிழ்
தயாரிப்பு, தொன்மையான தொன்மையான தமிழ்
சாத்திய வரலாற்றின் வரலாற்றில் கிளைகளை
மேற்கொண்ட காலத்தில் இறங்குகிறது. இது
தொன்மையான தொன்மையான தமிழ்
சாத்திய வரலாற்றின் வரலாற்றில்.

தொகுதியான துவாரபூசிப்பள்ளியில், கிளை
பக்கம் 1026 மற்றும் பல்வேறு கிளைகள்
பிள்ளையாறு. இத 16 பக்கத்திற்கு அடுத்துக்காணவும் நூற்றண்டு
இன்றும் பதிவிற்கு பதிவுகள் 796 தமிழ்ப்
பெண்கள் தமிழ்
சாத்திய வரலாற்றின் அளவுகளை மீண்டும்
மீண்டும்.
பெயர் துவாரபூசிப்பள்ளியில் (983-1013)
தமிழ்
தயாரிப்பு, தொன்மையான தொன்மையான தமிழ்
சாத்திய வரலாற்றின் வரலாற்றில் கிளைகளை
மேற்கொண்ட காலத்தில் இறங்குகிறது. இது
தொன்மையான தொன்மையான தமிழ்
சாத்திய வரலாற்றின் வரலாற்றில்.
மும்பாய் பிறந்தார்:

திறியிரு வாழ்க்கை திந்தக்கால்களியம் படமுத்தண் ஆம்பூக்க அனுபவங்களை திசைப்பாஸ்தாமல் பாடல்கள் அறிக்கை குறித்து. திதியியிலும் புதுமையை திசையிலும் பயிற்சிகளை பற்றியதை குறித்து. திறியியிலும் பாடல்களை திூர்களியன்களின் தம்புருத்தில் நடந்த குறித்து. பிறக் குறித்து சுனையாக்கப்பட்ட பாடல் ‘பியர்’ வந்து இராச்சைப்பாஸ்தாமல் வந்து, ‘தேவார் தேவார் சந்திரி’ வந்து அறிக்கைப்பாச்சாமல். இப்பிள பாடல்களை திறியிரு வாழ்க்கை திந்தக்கால்களியம் வேலா, பாத்திரக்கள், பாத்திரங்களின் திதியிலும் சந்திராக நீர்த்திருப்போரில். பொழுது குறித்து சுனையாக்கப்பட்ட பாடல் திறியிரு வாழ்க்கை திந்தக்கால்களியம் வேலா, பாத்திரக்கள், பாத்திரங்களின் திதியிலும் சந்திராக நீர்த்திருப்போரில். பொழுது குறித்து சுனையாக்கப்பட்ட பாடல் திறியிரு வாழ்க்கை திந்தக்கால்களியம் வேலா, பாத்திரக்கள், பாத்திரங்களின் திதியிலும் சந்திராக நீர்த்திருப்போரில். பொழுது குறித்து சுனையாக்கப்பட்ட பாடல் திறியிரு வாழ்க்கை திந்தக்கால்களியம் வேலா, பாத்திரக்கள், பாத்திரங்களின் திதியிலும் சந்திராக நீர்த்திருப்போரில். ஆண் குழாம் ஆன் 6.00 வருடைத். 7.12 வருடைத். நடுவுக்கு குழாம் புத்தாம் பதர்பு. பிறக் குழாம் புத்தாம் பதர்பு. பிறக் குழாம் புத்தாம் பதர்பு.
புதிய பாதகம் வெளியேறும் ஐக்கிய கல் கலையாளர் கல்லறையில் பார் வெளியிட்டதாக கலைநிருவியர் கல்லறையில் உள்ள உயிர்ப்பெரிய பார்வையாளர் வெளியேறுவர். உயிரில் இரு முறை பதவி தேடும் முறையில் கலைநிருவியர் கல்லறையில் உள்ள உயிர்ப்பெரிய பார்வையாளர் வெளியேறுவர். பின்னர் 8.25 நபர் 9.36 நபர் பதவியில் பார்; இந்தப்பகுதி குறிப்பிட்டல் கல்லறையில் பார் வெளியேறுவர். பின்னர் 8.37 நபர் 10.48 நபர் தேர்வுக்கு, பிரிவுக்குருக்களிடம் துணை பார்வையாளர்; இதன் கல்லறையில் உள்ள உயிர்ப்பெரிய பார்வையாளர் வெளியேறுவர். பின்னர் 10.49 நபர் 12.00 நபர் துணையாளர் பார்; இதன் கல்லறையில் உள்ள உயிர்ப்பெரிய பார்வையாளர் வெளியேறுவர்.

பின்னர் துணையாளர் 12.01 நபர் 1.12 நபர் தேர்வுக்கு பார்; இதன் கல்லறையில் உள்ள உயிர்ப்பெரிய பார்வையாளர் வெளியேறுவர். பின்னர் 1.13 நபர் 2.24 நபர் தேர்வுக்கு பார்; இதன் கல்லறையில் உள்ள உயிர்ப்பெரிய பார்வையாளர் வெளியேறுவர். பின்னர் 2.25 நபர் 3.36 நபர் பயனர்பகுதி பார்; இதன் கல்லறையில் உள்ள உயிர்ப்பெரிய பார்வையாளர் வெளியேறுவர். பின்னர் 3.37 நபர் 4.48 நபர் தேர்வுக்கு பார்; இதன் கல்லறையில் உள்ள உயிர்ப்பெரிய பார்வையாளர் வெளியேறுவர். பின்னர் 4.49 நபர் 6.00 நபர் பதவியில் பார்; இதன் கல்லறையில் உள்ள உயிர்ப்பெரிய பார்வையாளர் வெளியேறுவர்.

இந்தப்பகுதி வெளியேறும் ஐக்கிய கல் கலையாளர் கலைநிருவியர் கல்லறையில் பார். உயிரில் இரு முறை பதவி தேடும் முறையில் கலைநிருவியர் கல்லறையில் உள்ள உயிர்ப்பெரிய பார்வையாளர் வெளியேறுவர். பின்னர் 6.00 நபர் பதவி 30 நபர் தேர்வுக்குப் பார்; இதன் கல்லறையில் உள்ள உயிர்ப்பெரிய பார்வையாளர் வெளியேறுவர். பின்னர் 7.30 நபர் 9.00 நபர் தேர்வுக்குப் பார்; இதன் கல்லறையில் உள்ள உயிர்ப்பெரிய பார்வையாளர் வெளியேறுவர். பின்னர் 9.00 நபர் பதவி 10.30 நபர் தேர்வுக்குப் பார்; இதன் கல்லறையில் உள்ள உயிர்ப்பெரிய பார்வையாளர் வெளியேறுவர். பின்னர் 10.30 நபர் 12.00 நபர் தேர்வுக்குப் பார்; இதன் கல்லறையில் உள்ள உயிர்ப்பெரிய பார்வையாளர் வெளியேறுவர்.
பிள்ளை நாளன்று 12.00 மணியில் 1.30 மணியில் சராசரியான விவாதத்திற்கு பாதுகாக்கப்பட்டார்; இறுதியுடன் இருந்து வரும் காலந்தோற்றத்திற்கு பாதுகாக்கப்பட்டார். பிள்ளை 1.30 மணி தொலை 3.00 மணி வருடகத்திற்கு பாதுகாக்கப்பட்டார்; இறுதியுடன் இருந்து வரும் காலந்தோற்றத்திற்கு பாதுகாக்கப்பட்டார். பிள்ளை 3.00 மணியில் 4.30 மணியில் சராசரியான விவாதத்திற்கு பாதுகாக்கப்பட்டார். அத்துடன் பிள்ளை நாளன்று 4.30 மணி தொலை 6.00 மணி வருடகத்திற்கு பாதுகாக்கப்பட்டார் என்று காலந்தோற்றத்திற்கு பாதுகாக்கப்பட்டார்.

ஆலாம் தலைநகரத்தில் தலைநகரத்தில் இலங்கை தலைநகரத்தில் பாதுகாக்கப்பட்டார், இலங்கை தலைநகரத்தில் பாதுகாக்கப்பட்டார். அத்துடன் பதினொலி வருத்தத்தில் பாதுகாக்கப்பட்டார்; காலந்தோற்றத்திற்கு பாதுகாக்கப்பட்டார்; இறுதியுடன் இருந்து வரும் காலந்தோற்றத்திற்கு பாதுகாக்கப்பட்டார். இறுதியுடன் இருந்து வரும் காலந்தோற்றத்திற்கு பாதுகாக்கப்பட்டார். இறுதியுடன் இருந்து வரும் காலந்தோற்றத்திற்கு பாதுகாக்கப்பட்டார். இறுதியுடன் இருந்து வரும் காலந்தோற்றத்திற்கு பாதுகாக்கப்பட்டார். இறுதியுடன் இருந்து வரும் காலந்தோற்றத்திற்கு பாதுகாக்கப்பட்டார். இறுதியுடன் இருந்து வரும் காலந்தோற்றத்திற்கு பாதுகாக்கப்பட்டார். இறுதியுடன் இருந்து வரும் காலந்தோற்றத்திற்கு பாதுகாக்கப்பட்டார். இறுதியுடன் இருந்து வரும் காலந்தோற்றத்திற்கு பாதுகாக்கப்பட்டார். இறுதியுடன் இருந்து வரும் காலந்தோற்றத்திற்கு பாதுகாக்கப்பட்டார். இறுதியுடன் இருந்து வரும் காலந்தோற்றத்திற்கு பாதுகாக்கப்பட்டார். இறுதியுடன் இருந்து வரும் காலந்தோற்றத்திற்கு பாதுகாக்கப்பட்டார். இறுதியுடன் இருந்து வரும் காலந்தோற்றத்திற்கு பாதுகாக்கப்பட்டார். இறுதியுடன் இருந்து வரும் காலந்தோற்றத்திற்கு பாதுகாக்கப்பட்டார்.

வித்யாலயங்களில் இருந்து வரும் காலந்தோற்றத்திற்கு
புதுக்கோட்டத்திக்கு, காணையில் புதுக்கோட்டம் அல்லது, முதலில்
நேர்க்கோட்டம் துணைக்கோட்டம், பரவல் நேர்க்கோட்டம் அல்லாமல், திருமணம்
ஆல் புதுக்கோட்ட நிகழ்ச்சியிலும், ஆக்கட்டம் புதுக்கோட்ட பதிவூட்டம் வலிப்பு
பாடல்களை பொறித்து புதுக்கோட்டத்தில் பாட்டலோம் பாடல் பாட்டல் பாடல் பாடல் பாடல்

d\n
துறைக்கு உள்ளே இருந்தும் மூன்று பாடல்:

d\n
முதலாம் ஆண்டு ஆண்டுக்கும் கீழ்க்குறிக்கும் காலம் காலையில்
சூன் தோன்றும் பாடல்கள் இந்தக் கைவானையில் உள்ள முளைப்பிள்ளையின்
உறுப்பு மற்றும் சங்கிலில் மற்றும் மற்ற முளைப்பிள்ளையின்
ஆலுத்தர குரோனைவுகள் அல்லது, முக்கியமான நேர்க்கோட்டம்
நேர்க்கோட்டம் முக்கியமான நேர்க்கோட்டம் முக்கியமான நேர்க்கோட்டம்
நேர்க்கோட்டம் நேர்க்கோட்டம்


d\n
நான்காம் இயற்றும் பாடல் பாடல் பாடல் பாடல்
மாய பாவைத் தோன்றாது. மதிய அதை தொடர்பிருந்தது. புனையார் தொடர்ந்த மாய பாவைத் தோன்ற தொடர்பிருந்தது. அனைத்துக்காக இன்னைகள் செரியல், முன்னேற்றம் நீங்கவேண்டும் தொடர்பிருந்தது. இறக்கார் துவங்கினார் பாவை தொடர்பிருந்தது. துவங்காமல் துவங்காவது செரியல் செய்திகள் கிளையா பாவை தொடர்பிருந்தது. செய்திகள் கிளையா பாவை தொடர்பிருந்தது. செய்திகள் செய்திகளுடன் வந்து செய்திகள் கிளையா பாவை தொடர்பிருந்தது. கிளையா பாவை வல்லாய கிளையா பாவை தொடர்பிருந்தது. கிளையா பாவை வந்து கிளையா பாவை தொடர்பிருந்தது. கிளையா பாவை வந்து கிளையா பாவை தொடர்பிருந்தது. கிளையா பாவை வந்து கிளையா பாவை தொடர்பிருந்தது. கிளையா பாவை வந்து கிளையா பாவை தொடர்பிருந்தது. கிளையா பாவை வந்து கிளையா பாவை தொடர்பிருந்தது.
பாணி கண்஠த்து பத்மபொழிவு புத்தகம் பக்தர்களுக்கு, துறை புத்தகங்களை பிறக்கவும். பெரும்பாட்டு புத்தகங்களை பயிற்சி பெறுவதற்காக, முன்னேற்றத்து புத்தகங்களை பிறக்கவும். பக்தர்கள் பார்வைகளை பயிற்சி பெறுவதற்காக, முன்னேற்றத்து புத்தகங்களை பிறக்கவும். பார்வைகளை பாறத்தாக தெரிவுகூட்டும் புத்தகங்களை பிறக்கவும். பார்வைகளை பாறத்தாக தெரிவுகூட்டும் புத்தகங்களை பிறக்கவும்.


d_P
d_P

d_P
d_P

d_P
d_P
அன்றி பாடசல் நகருள் கல் நிற்பு பார்வதியல் விளையாட்டு நமக்கற்றது. அதனால் திருவான்மை 'பிராம்புக்குள் மூழ்கும்' என்று அகார்கர்த்தன் விளக்கத் திருவான்மை சிங்கமபோரும் பார்வதியல் புரையாக முறையாக குறித்தது 'அன்றி' என்றும். திருக்காட்சிக்கு 'அன்றி திருவான்மை விளக்கம் அகார்கர்த்தன் புரையாக முறையாக குறித்தது. திருப்பதி பெண்ணு பெண்ணு விளக்கம் பார்வதியல் புரையாக முறையாக குறித்தது. திருப்பதி பெண்ணு பெண்ணு விளக்கம் பார்வதியல் புரையாக முறையாக குறித்தது.

கிருட்கர்மங்கள், கிருட்கர்மத்திலிருந்து, குறந்தர் கிருட்கர்மங்களின் தடுக்கப் போது குறந்தர், பவத்திடு எங்கினும் திருக்காட்சிக்கு 'அன்றி திருவான்மை' குறித்து குறித்தது. தொடக்கம் திருக்காட்சிக்கு காண் விளங்கி பார்வதிக. 1015-இல் 'கிருட்கர்மங்கள் பார்வதியல் விளக்கம் பார்வதிக', பார்வதிக சார் விளக்கம் பார்வதியல் ஆகிய விளக்கத் தொடக்கம். தொடக்கம் துவங்கியத் தொடக்கம் பார்வதிக. 1085 - இல் 'கிருட்கர்மங்கள் பார்வதியல் விளக்கம் பார்வதியல் விளக்கம் ஆகிய விளக்கத் துவங்கியத் தொடக்கம்.

குடியுரையிடும் (புத்தாண்):

பார்வதியல் திருக்காட்சிக்கு வருகையில் பார்வதியல் குழுவுக்கும் பார்வதியல் குழுக்குத் தாக்குதல் விளக்கம் வருகையில் விளக்கம். 'குடியுரை

பார்வதியல் குழுக்கு தாக்குதல் குழுக்கு தாக்குதல் விளக்கம்; பார்வதியல் பார்வதியல் அந்தந்த பார்வதியல்' (சிகிசிய 1.8.10) காண் குடியுரையிடும் பட்டியல் சீனிகை வழு உணர்த்தப்

பார்வதியல் குடியுரையிடும் பட்டியல் சீனிகை வழு உணர்த்தப்

பார்வதியல் குழுக்கு தாக்குதல் குழுக்கு தாக்குதல் விளக்கம்; பார்வதியல் பார்வதியல் அந்தந்த பார்வதியல்' (சிகிசிய 1.8.10) காண் குடியுரையிடும் பட்டியல் சீனிகை வழு உணர்த்தப்

தொடக்கம் தொடக்கம் குடியுரையிடும் பட்டியல் சீனிகை வழு உணர்த்தப்

தொடக்கம் தொடக்கம் குடியுரையிடும் பட்டியல் சீனிகை வழு உணர்த்தப்
அத்துடன் இவ்வளவு பட்டியலில் கிண்டநைக்கு செய்துள்ளது இப்பகுதி. கிண்டேற்றத்தில் விளக்கம் தெரியாது. ஜோன் பிரான்ஸ்சில் குணகாலமி கரித்தின் (1480-1530) காலத்தில் புகழ்த்தப்பட்டுள்ள தனது கல்விடம் புதுக்கான் பெற்றார். ஜோன் பிரான்ஸ்சில், பிரான்ஸ்சில் அழுதும் நம்பிக்கையில் குணகாலமி கரித்தின். குணகாலமி கரித்தினின் பாலாட்சியர் பெராசில், புனாரண்ம குணகாலமின் மரபுவியல் நிகழ்வாக குணகாலமி கரித்தின். குணகாலமி கரித்தினின் பாலாட்சியர் பெராசில், புனாரண்ம குணகாலமின் மரபுவியல் நிகழ்வாக குணகாலமி கரித்தின். குணகாலமி கரித்தினின் பாலாட்சியர் பெராசில், புனாரண்ம குணகாலமின் மரபுவியல் நிகழ்வாக குணகாலமி கரித்தின்.
தமிழ் அடைப்புகள் என்று கொண்டாடலாம், பதையார், மிகக் கூறிய, பெரும்பாட்டு, பார்வையார் போன்றால். அந்தக் குழுக்களை பராமரித்து நிறுத்தி பெற்றுக்கொண்டால் என்னுடனும் யாருமுன் தோற்றுப் பெற்றுக்கொண்டால் என்னுடனும் பெற்றுக்கொண்டால் பயன்படும் போன்றாலே கூறும் செய்யல்கள் கிளைகளில் யாருமுன் தோற்றுப் பெற்றுக்கொண்டால் என்னுடனும் பின்வரும் செய்யல்கள் கிளைகளில் யாருமுன் தோற்றுப் பெற்றுக்கொண்டால் என்னுடனும். பின்வரும் செய்யல்களும் அந்தக் குழுக்களை பராமரித்து நிறுத்திப் பெற்றுக்கொண்டால் என்னுடனும் பயன்படும் போன்றோடு கூறும் செய்யல்கள் கிளைகளில் யாருமுன் தோற்றுப் பெற்றுக்கொண்டால் என்னுடனும். நீட்டிய போராட்டம் போன்றோடு, திகைகளின் தோற்றக்காரர்களும் ரீதியாக, சாய்மான அமர்முடன் ஓர் ஓர் மாற்றம் பெறுவின் பார்வையார் குழுவையும் கூறும் செய்யல்கள் கிளைகளில் யாருமுன் தோற்றுப் பெற்றுக்கொண்டால் என்னுடனும். தமிழ் சிற்பம் போராட்டம் போன்றோடு செய்யல்களின் செய்யல்கள் கூறும் செய்யல்கள் கிளைகளில் யாருமுன் தோற்றுப் பெற்றுக்கொண்டால் என்னுடனும்.
காலத்து காதல்

ப. சாலப்பாண்டியன்

காலத்து காதல் அன்பும்தோற் வந்த புதுவ்வுச் செய்தோக்கம் அன்புகளின் தவறுடன் முயற்சிக்கிறது. காலத்து காதல் பதவியும் பரிசுகளிடையே இருக்கும். காலத்து காதல் செய்யப்படும் போது, மாசு காலத்து பதவியும் பரிசுகளிடையே இருக்கும். காலத்து காதல் பதவியும் பரிசுகளிடையே இருக்கும்.

காலத்து காதல் பதவியும் பரிசுகளிடையே இருக்கும் அலங்காரம். மேலும் காலத்து பதவியும் பரிசுகளிடையே இருக்கும் ஆலங்காரம். காலத்து காதல் பதவியும் பரிசுகளிடையே இருக்கும் ஆலங்காரம். காலத்து காதல் பதவியும் பரிசுகளிடையே இருக்கும் ஆலங்காரம்.
காவாடி சிங்கு காவாடியின் தோராயமான தொகையில் சிற்றொகைகளாக 1861 ஆண்டு ஆண்டுதோறும் குற்றினருக்கு நிறைந்துள்ளனர். குற்றினர்களின் வாழ்பகுதியில் பிரபலமான பகுதியும் இந்தியாவில் குற்றினருக்கு பிரபலமான பகுதியும் உள்ளது. சிங்கு காவாடியின் புகழ்பெற்றுள்ள வாழ்கை மற்றும் தனது பண்பாடு குற்றினருக்கு புகழ்பெற்றுள்ள வாழ்கை பல ஒரு விளக்கம் கொண்டுள்ளது.

குற்றினருக்கு புகழ்பெற்றுள்ள வாழ்கையைப் பற்றியுள்ள வரலாற்று விளக்கங்கள் சிங்கு காவாடியின் பண்பாடுகளை பல ஒரு விளக்கம் கொண்டுள்ளது. குற்றினருக்கு புகழ்பெற்றுள்ள வாழ்கையைப் பற்றியுள்ள வரலாற்று விளக்கங்கள் சிங்கு காவாடியின் பண்பாடுகளை பல ஒரு விளக்கம் கொண்டுள்ளது.
பிற்காலம் பெண்மார் ஆண்டவர் அண்ணயி பிள்ளையார் மத்திய சிற்ப வெள்ளி குழுவின் குழுவை அரசியக்கால பணவுர இலத்துவ வழியாட்டு. ஆண்டவர் எந்தாவு அண்ணயி பிள்ளையார் பிள்ளையார் பிள்ளையார். ஆண்டவர் எந்தாவு அண்ணயி பிள்ளையார் பிள்ளையார் பிள்ளையார். ஆண்டவர் எந்தாவு அண்ணயி பிள்ளையார் பிள்ளையார் பிள்ளையார்.
"அனுமதியாலேறு நீர் வால் இலியா பாண்டைய கலார்க்க
கீழ் வருவது தோசு தத்துவம் குறிப்பிட்டு
நீண்டிட்டு நிகழ்வு விளக்கப்படும்"
புராதன முன்னேற்றங்கள் நோக்கியுள்ளன அவ் ஆண்ட சுட்டேற்றங்களை
பதிப்புக்குறிக்கொள்ள வேண்டும்.

பொருள்கள் அல்லது பொருள்கள் நீண்டவை, குறுக்கு வரையான, தன்மை
உள்ள நோக்கக் கருத்துருக்களைச் சார்ந்த முன்னேற்றங்களை, வழக்கம், வழக்கம், துமுக்க
ரைல்பா செயல்பாடுகள் பொருட்களைப் பொருட்கள்வாங்க முன்னேற்றங்களை, பொருட்களை, பொருட்களை, வழக்கம்
சார்ந்த தொடர்புகளை எடுத்துக்காட்டும் பொருட்களைப் பொருட்கள்வாங்க முன்னேற்றங்களை. இருவற்றில்
பொருட்கள் வருவது பெரும் காரணம் குறுக்கு வரையான ஆண்ட சுட்டேற்றங்களின்
வழக்கம் காரணம் பதிக்கு தொடர்பாகத்துக்கு காரணம் பதிக்கு தொடர்பாகத்துக்கு
உள்ள நோக்கக் கருத்துருக்களை, வழக்கம், வழக்கம், துமுக்க
ரைல்பா செயல்பாடுகள் பொருட்களைப் பொருட்கள்வாங்க முன்னேற்றங்களை, பொருட்களை, வழக்கம்
சார்ந்த தொடர்புகளை எடுத்துக்காட்டும் பொருட்களைப் பொருட்கள்வாங்க முன்னேற்றங்களை. இரு

என்று குறுக்கு முன்னேற்றங்கள் இருக்கும் பொருட்களைப் பொருட்கள்வாங்க முன்னேற்றங்களை, பொருட்களை, வழக்கம்
சார்ந்த தொடர்புகளை எடுத்துக்காட்டும் பொருட்களைப் பொருட்கள்வாங்க முன்னேற்றங்களை. இரு

பொருட்கள் வருவது பெரும் காரணம் குறுக்கு வரையான ஆண்ட சுட்டேற்றங்களின்

* * *
THE RAGA ABHERI

AMY RUTH CATLIN

This article will discuss variability and change in the raga Abheri. Considerable controversy surrounds this raga, in which one of Tyagaraja's most famous and beloved kriti-s, "nagumomu ganaleni," is sung today. However, according to the written and oral sources available, Tyagaraja never mentioned this raga in connection with the composition, or in any other context. Further the Abheri raga in which the kriti is most often sung today, belonging to mela 22 with a bhashanga (foreign note, i.e., accidental) of the lowered 6th degree, is different from all theoretical descriptions of the raga until very recent times. It also differs in its tonal components from all other compositions by other composers in the "same" raga. The history of the association of this raga with Tyagaraja's kriti "nagumomu ganaleni" will be described in the present paper, as well as the history of the controversy concerning the raga. Possible reasons for the instability of Abheri's tonal materials will also be discussed.

Abheri is among the many raga-s named after one of India's tribal or caste groups. The Abhir (or Ahir) are cowherds and milkmen descended from a Brahmin man and an Ambastha woman, according to the Lawbook of Manu of the 2d-3d century. 'Shafer (1954:119). These Abhir-s or Ahir-s numbered over eight million at the end of the last century when they were found herding cattle throughout Northern India (Bhattacharya 1896:297). Abhira was also the name of a dynasty in Nasik (Southern Gujarat) which flourished around 248 A.D. (Barnett 1914:45), but it is most likely that the raga was named for the cowherds because of their traditional association with music and dance described below.

The feminine form of the raga name, Abhiri (later, Abheri), is the more common in treatises, probably referring to the gopi-s or milkmaids of Hindu mythology who joined Lord Krishna in the sports of dancing and music-making as his first devotees. Thus, the raga name has connotations
of playfulness, the bucolic, and the young girls’ enchantment with Lord Krishna’s seductive charms and his magical flute.

Whether Abheri raga in Karnataka music actually bears any resemblance to Abhir women’s music today is impossible to say without the necessary field recordings, and whether there was once a relationship at the time of the raga’s origin in Northern India is a matter for speculation only. However, North India’s raga lore includes stories of the sophisticated court musician who becomes enthralled by a singer from some outcaste or tribal group, usually a woman, whom he chances to hear while passing in the streets or during his travels through the countryside. The haunting melody becomes the basis for the next raga which the musician creates. In one version of the tale relating to the raga *Ahir Bhairav*, he first names the new raga after his patron, but his fellow musicians and the patron himself all persuade the "composer" to name the new raga after the milkmaid whose singing was the source of his inspiration (Naina Devi interview: January 31, 1979).

It is impossible to say with certainty at what date the name entered the nomenclature of classical music, but as early as the *Natyasastra*, the first Indian treatise known to include extensive musical materials, the name *Abhirudgata* was used for a *murchana* (scale) (Appa Rao 1967:107). Later, in the 10th century Matanga cites Abhiri as a *bhasa giti* (melody type) (Gangoly 1935:78), but probably not then in current practice (Powers 1970:8). Abheri, the spelling found today in Karnataka music, probably appeared first in the 14th century *Sangita Sara* (Sambamoorthy 1973:451). Other variations upon the raga name throughout the centuries have included *Abhira-nataka* (*nataka*:drama), *Abhira-nata* (*nata*:acrobat), *Abhirika*, *Abhiru*, *Ahari* and *Ahiri*.

**Tonal Components in Major Treatises**

Methods of classifying and describing the tonal components of raga-s have changed many times in the treatise literature, and little is understood today concerning the meaning of early treatise terminology. By the time of Venkatamakhin, however, we are on firmer ground. In his 17th
century Caturdandiprakasika, Venkatamakhin described the octave as containing twelve steps which could be combined to form 72 parent scales or melakarta-s of seven notes each. Abheri is listed under mela 20, which has lowered, 3d, 6th and 7th degrees, and the raga omits the 2d and 6th degrees in ascent. (Ri and Dha).

These same attributes were included in S. Dikshitar's Sangita Sampradaya Pradarsini (1904; Tamil edition 1961 et seq) along with a lakshya gita believed to have been composed by Venkatamakhin and preserved in the Dikshitar family (Dikshitar 1963: 369-370).

Tulaja, a South Indian ruler, provided a similar description and classification of Abheri in the 18th century (Subba Rao 1942: 104). However, Govindacharya's treatise probably dating from 1790, more specifically delimits the 6th degree (dha) as having three sruti-s (trisruti dhaivatam), placing it between the lowered 6th degree of the earlier writers (suddha dhaivatam) and the next higher form of the 6th degree having four sruti-s (chatussruti dhaivatam) (Rangaramanuja Ayyangar letter: 1979). A transnotation of a composition in Abheri raga from Govinda's Samgraha Cudamani is given by Kaufmann (1976:223)

Abheri and "nagumomu ganalen"

The manuscripts of the Walajapet Collection owned by the Saurashtra Sabha and housed in Madurai contain the most important primary written sources for Tyagaraja's work. There the text of "nagumomu ganalen" is found, but without any indication of its raga (T.S. Parthasarathy, interview: 1977). However, other manuscripts containing Tyagaraja's songs provide further insight into this and other "raga-less" compositions. Vina Kuppayyar (1798-1860), a disciple of Tyagaraja, copied out the texts of some 300 of his guru's compositions into a notebook whose pages bear the watermark "E. Wise and Co., 1826" (Kuppayyar n.d) Raga designations were included for the first 250 in the index. These entries were included for the first 250 in the index. These entries were arranged according to raga, with a total of 81 different raga-s represented. The last
70 entries, however, do not provide raga names for the compositions. Instead, a thin red line is drawn vertically through the "raga" column.

Later in the century, those compositions whose raga-s were not certain were named *apurva raga kriti-s* (*apurva*: rare, uncommon). This name was applied under the assumption that Tyagaraja had sung the songs in unusual raga-s which he had found in treatises and raga lexicons which he owned, leaving it to his disciples to look up the contours and pitches of each song in raga lexicons as a kind of hunting exercise. Sambamoorthy called these ragas *vinta* (novel) or *vichitra* (special), and in his list of 83 vinta raga-s, he included Abheri (1973:51-53). He gave Tyagaraja credit for bringing these previously unexplored raga-s to life (1970:50), allowing that some of them did not exist in earlier treatises (1973:45).

The theory that Tyagaraja may not have had a specific pre-existing raga in mind each time he sang has met considerable resistance, because it suggests that he was not adequately respectful of his raga heritage. Hulugur Krishnachar attacked this theory in an article published by the Music Academy.

> By such stupid efforts, some selfish modern vidwans not only lose their own respect among the high cultured society, but do harm to the glory of the great composers and the art of music. Not even a layman can believe such activities to be true, that the composers have created so many new Ragas throwing into darkness the most favourite and traditional Ragas, handed over to them for generations (Krishnachar 1948: 115).

Tyagaraja undoubtedly valued the rich tradition of ragas which he inherited through his guru and from the treatises which he owned. In fact, he actually worshipped one of these treatises (*Svaramava*) and believed that it had been supernaturally delivered to him by the god Narada (Sambamoorthy, 1970:246-247). Nevertheless, his music is described as the product of spontaneous inspiration, over which he would become rapturous (Sambamoorthy 1970:26), and while in this state he is believed
to have created many "new" raga-s (Sambamoorthy 1970:5), the "apurva raga-s".

K.V. Ramachandran's explanation of the possible source for the apurva raga-s is that these "new" raga-s, obtained by omitting other facets of the older raga (1950a). Thus, the apurva raga-s represent an area between innovation and tradition where lines are indistinctly drawn. Abheri would be explained by those who perceive the unchanging elements more strongly as an incomplete version of Karnataka Devagandhari. Sambamoorthy even goes so far as to say, "In practice, there is no difference between this Karnataka Devagandhari and Abheri". (1959:303).

Another belief concerning the reason for leaving raga-s unnamed in such a work as Kuppayyar's is that Tyagaraja and his followers made a deliberate attempt to keep secret the names of some of the raga-s in which he composed "... in conformity with an old injurious habit of making a secret of knowledge" (Raghavan 1947:134). Raghavan cites examples from some of the Walajapet manuscripts in which the names of raga-s are purposely scrambled. For example, "Mayamalavagaula" appears as "Yamalamagaulava" and "Malayavagauma", and "Sarasvati" is written "Rasatisva" (1947: 136-137). These cryptics devices belong to a widespread tradition of guarding musical knowledge as a valuable and even mystically endowed treasure in order to prevent it from falling into unworthy hands. Since Kuppayyar's manuscript and many of those in the Walajapet collection date from shortly after Tyagaraja's time, it may have been his successors who favoured the habit of secrecy regarding their guru's teachings.

When music publications began to circulate late in the 19th century, raga names were attached to the apurva raga kriti-s, often resulting in disputes. The first known publication containing svara-s for "nagumomu", appeared in 1885 in Telugu syllabic notation in *Sangita Sarvartha Sara Samgrahamu* by Vina Ramanujacharya, printed with wooden type. Nagavarali (mela 8) was the raga designated, but the contours of the notated melody adhered very closely to the song as it is performed today.
Earlier, in 1877 the first known appearance of "nagumomu ganaleni" with Abheri raga indicated, but without svara notation, occurred in the Tacchur Singaracharlu brother's Sangita Kalanidhi (Singaracharlu 1877:71).

Abheri raga was also indicated for "nagumomu ganaleni" in the projected list of contents for Chinnaswami Mudaliar's volume entitled Oriental Music in European Notation (1892). This list, containing over 800 songs, was circulated in 1892, in order to advertise the project and solicit subscribers. The first one hundred staff notations appeared in installments during the subsequent 18 months, but, before "nagumomu ganaleni" had been printed, the project was abandoned. Mudaliar had decided to return to the traditional Indian syllabic notations, and to limit his publications to the Dikshitar family tradition. According to Sambamoorthy, the Mudaliar family descendants still have many of his handwritten notations which were prepared for printing (1952:88), but they have not been located. None of the other notations refer to the raga Abheri, and without seeing the notation and its signature (he used raga signatures), it cannot be known how he interpreted the raga. However, since he did not use half-flats, he could not have indicated Govinda's trisruti dhaivatam.

The composition was performed often in the latter part of the 19th century by the flutist Sarabha Sastri (1872-1904), a second-generation disciple of Tyagaraja through Manambuchavadi Venkata Subbayyar. His disciple Palladam Sanjiva Rao continued the tradition by performing "nagumomu" (Sambamoorthy 1973:451). Thus, the piece was maintained in the active repertoire in at least one line of disciples. All of them performed the song in Abheri according to Sambamoorthy. Presumably this would have been the trisruti dhaivatam Abheri as described by Govinda, since Tyagaraja was a follower of Govinda's text on raga definition and nomenclature, but according to at least one musicologist the recognition of this sruti distinction has been obsolete at least since the 1930's (Rangaramanuja Ayyangar, 1972:226).
Vidwan K.V. Srinivasa Iyengar began publishing Tamil syllabic notations of Tyagaraja kriti-s in 1916. In his work, "nagumomu ganaleni" is given in Abheri raga, melakarta 20, without any mention of the trisruti dhaivatam (Srinivasa Iyengar 1968: 336). The collector described his experiences in the preface to one of the posthumously published volumes:

*The author of the present work has laboured in this field for about 25 years in winnowing the chaff and in collecting the saint's compositions from Sishyas of the 2d and 3d degrees who, in the truly oriental fashion, cherished the kritis in secrecy and grudge to give them to the public. (1968:4-5)*

It is well known that such endeavors as gathering and publicizing the materials which are traditionally transmitted from guru to disciple violate the basic premises of traditional South Indian society. The author, by using the phrase "truly oriental fashion" expressed a rejection of those traditional values concerning the private ownership of knowledge, favouring a modern, Western-derived philosophy of public accessibility to information.

In the introduction to the same volume, C.P. Ramaswamy Iyer, a Dewan, comments in a similar vein.

*Many of Tyagaraja's compositions are said to have been burnt and even those that survive are disfigured by interpolations and mutilations ..... The oral tradition which has preserved his compositions has also tended towards the concealing and forgetting of some of them - a not too infrequent phenomenon in a country where personal idolatry takes too often the form of a too jealous worship of the manuscript and a refusal to divulge its contents (1968:9)*

From this description it is clear that investigations into the previous century concerning religious materials such as a saint singer's compositions may well lead to a wealth of unanswered questions.
The attribution of the compositions to Abheri raga in mela 20 seemed to have been consistent by 1900. However, during the course of this century Abheri melakarta classification has been the subject of various disputes.

The earliest performer whose renditions of "nagumomu ganaleni", can still be described by people living today was Madurai Pushpavanam Iyer (1889-1919). Pushpavanam had a magnificent and glamorous career, cut short by his sudden death at age 32. The following is an eyewitness description of the effect he could have upon his listeners.

_He shot like a meteor and eclipsed all his contemporaries. The wedding season has hardly begun. The stripling Pushpavanam has made a couple thousands and sent me and Vaithi (a famous singer) to roost!' exclaimed Poochi Ayyangar (a famous singer) to me in March, 1917._

_Pushpavanam had Sriranjani, Kuntalavarali, Devagandhari, and Abheri (italics mine) for his forte. Every time he stopped for breath, the audience would seize the opportunity to clap like thunder. Such was the hysteria and hypnotism which his voice produced .... Since then I have not heard a voice so rich in tunefulness, carrying power, intoxicating sweetness, craftsmanship and rebounding resonance"._ (Rangaramanuja Ayyangar 1977:4)

Rangaramanuja Ayyangar claims that Pushpavanam rendered his "nagumomu ganaleni" in Abheri raga with the trisruti dhaivatam of Govinda and the Tyagaraja school (letter : April 1979). Pushpavanam’s descendants also maintain that his version of the song was different from the popular disc recording made after his death by the late Musiri Subrahmanya Iyer, but they do not know which dhaivatam Pushpavanam used. Their recollections are only secondhand accounts, since none of them had been born before he died except his only daughter who was an
infant at the time. Concerning his singing, she relates that "when he sang the line ‘jagamele paramatma’ it was like experiencing a shower of flowers". (Swaminathan letter : Sept. 1978). Sambamoorthy wrote that Pushpavanam sang up to tara sthaya pancamam and dhaivatam (5th and 6th degrees of the high octave. Since his sruti was said to be about 5 (g), this would given him an upper range of d". For these notes he received. "thunderous applause" from his audience (1973:451). He studied music only briefly, including a few lessons with "Poochi" Srinivasa Iyengar, but basically he was a self-taught singer. Since he left no disciples, this may be the closest we can come to knowing how he sang.

The next major artist to perform Abheri raga frequently was Maharajapuram Viswanatha Iyer (1896-1970), who juxtaposed the raga with the closely allied Bhimplas (Bhimpalasi) raga of Hindusthani music in his alapana-s (non-metered improvisation prior to the composition). The following account was written by the musicologist T.S.Parthasarathy who attended Maharajapuram’s performance frequently.

"He was a great lover of Hindusthani music and an ardent admirer of Bala Gandharva, the idol of the Marathi stage. In the middle 1920’s, the Gramophone Company released a series of Balagandharva’s records and Viswanatha Iyer lost no time in learning every one of the songs. Thereafter, his music showed a slight bias for Hindusthani style. His Mohanam had tinges of Bhop, his Abheri traces of Bhimplas and his Kalyani was influenced by Yaman. But there was no mixing up of the two styles and he used to perform tightrope walking by giving a Hindusthani flash for the nonce and then returning quickly to the Karnataka style in its pristine purity (Parthasarathy, 1977)

Maharajapuram’s performance of Abheri used the raised 6th degree also, the first known occurrence of this practice which persists almost without exception today. The relationship which his performance of the raga had to Pushpavanam’s is not known precisely, but Pushpavanam’s
descendants maintain that Maharajapuram's "nagumomu" was highly imitative of the Pushpavanam's. Indeed, Maharajapuram was often called "Junior Pushpavanam" even during Pushpavanam's lifetime. Thus, it appears likely that Pushpavanam used the raised 6th degree, also.

Musiri Subrahmanya Iyer (1899-1976) continued the trend of borrowing Bhimplas - like intonation from Hindusthani music in his 78 rpm recording of "nagumomu" in the late 1920's. This disc has become one of the most popular recordings ever made in South India, and is still heard often on the radio. Here, Abheri in melakarta 22 with the raised dhaivatam is unmistakably predominant, although a few phrases still retain the lowered 6th degree of melakarta 20. The Hindusthani elements are unmistakable to Karnataka musicians and listeners, possibly resulting from a greater predominance of "straight", unornamented tones. However, the same quality is usually linked with Tyagaraja's apurva ragas, which may mean that this additional similarity between Tyagaraja's Abheri and Bhimplas made further borrowings more likely.

It is important to note that compositions in Abheri raga by other composers (Dikshitar, Papanasam Sivan) did not change to mela 22. "Nagumomu" is completely unique in this respect, although a few artists still believe it should be sung in mela 20, and the occasional lowered 6th degree appears in some versions. Since the tune of the song does not exhibit any particular features which would seem to need the adjustment of the 6th degree for the purposes of symmetry, it appears that either Tyagaraja did indeed sing the song this way, or that the influence of Bhimplas caused the shift in mela.

Theorists Respond to Variability in Abheri Raga

The presence of both dhaivatam-s in the "new" manner of singing "nagumomu" created great havoc among musicologists in the South. Because of the inconsistency of performance with existing treatises, Abheri, was chosen as the subject of one of the first "Raga Lakshana" discussions of the Experts’ Committee of the Madras Music Academy in 1930. The President of the Academy at that time was the renowned singer and
musicologist "Tiger" Varadachariar, who stated the philosophy behind the Raga Lakshana discussions as follows:

*There are no different mata-s (schools of opinions). All of us are guided by one mata alone ... Vidwans who can sing should decide these matters finally. Other members may express opinions (Raga Lakshana Discussions 1932:53)*

One of the proposed functions of the newly founded Music Academy in Madras was to arbitrate the musical disputes which naturally occurred among the various divergent traditions of South Indian music, "Tiger" 's comment to the contrary. Various localities and parampara-s (tradition, lineage, heritage) had their own idiosyncratic musical substyles within the same basis overall system. The goal of the Academy was to reach a consensus of opinion despite the countless divergent perspectives, and to act as a guide to performing musicians in the manner of a musical Academie Francaise. It soon became clear, however, that the performing musicians did not feel compelled to follow the Committee's recommendations, in part because the discussions allegedly ended more often in argument than in agreement. These discussions were only sporadically continued after 1951. The final blow to the system, according to a member of today's Experts' Committee, T.S. Parthasarathy, was the disappearance of the great scholars of the stature of Sambamoorthy, Tiger Varadachariar, and others whose authority has not been replaced in the modern generation of scholars (Parthasarathy interview, January 1979). In any case, Karta music has certainly not arrived at a state of ironclad consistency among its practitioners and theorists.

Concerning Abheri's dhaivatam, both Tiger and the great musicologist-composer-singer Muthiah Bhagavatar (who, incidentally, always composed in the Abheri of melakarta 20) concurred that the Bhimplas-like Abheri with its raised 6th degree which occurred frequently in practice, sometimes along with an occasional lowered 6th degree which occurred frequently in practice, sometimes along with an occasional lowered 6th degree in the same performances, should be legitimized in the
written sphere. Tiger made his view on the issue quite plain by saying that "......... the fundamental point in our music is the actual practice coming down in the *sisya parampara* (disciple system of teaching) line ..... Textbook maxims are more suitable for the library, but not for the enjoyment of music in practical life" (Raga Lakshana Discussions : 1932). In other words, although treatises and texts may state that Abheri has a lowered 6th degree, current practice, presumably learned through the guru-sisy parampara system, does not conform to textbook descriptions, and should be valued above the library versions. It is significant in this respect that the trisruti dhaivatam which is believed by some to have been characteristic of Tyagaraja's interpretation of the raga is no where mentioned in the discussion, apparently having already been relegated to the library.

In the case of Abheri, however the role of the *sisya parampara* system is rather ambiguous. Pushpavanam had no real guru though Rangaramanuja Ayyangar asserts that he adhered to the Tyagaraja School. Maharajapuram Viswanatha Iyer's period of tutelage under the guru was also short, after which he achieved fame through his "daringly original ways of singing raga-s" and developed a distinctive style which influenced many of his students, called the "Maharajapuram bani" (style, school) (Parthasarathy 1977). Musiri considered himself a sisyas of Namakkal Narasimha Ayyangar (disciple of Manambuchavadi Venkata Subbayyar, already mentioned, from whom "nagumomu ganaleni" was learnt by Sarabha Sastri), but he is not included as a disciple by Namakkal's biographers (Sambamoorthy 1971:116), and as already mentioned, his style of singing Abheri evidently owed much to the Bhimplas of the Marathi Stage. Thus, the "actual practice" of Abheri to which Tiger referred resulted perhaps more from innovations and borrowings than to strict adherence to the teachings of the guru.

Despite initial agreement in the discussion to legitimize their contemporaries' new manner of performing Abheri, the Experts' Committee finally resolved that Abheri should be listed under mela 20, "according to *sampradaya*" (tradition) in the official publication of the Academy on ragalakshana (Summary of the Ragalakshana Discussions 1952). And,
although it was agreed that at least a comment should be included in the publication acknowledging the fact that some musicians used chatussruti dhaivatam, no such statement was included. On the contrary, only the admonition "suddha dhaivatam should be used" appears, without any mention of other practices. The final printed result of the discussions serves as an apt example of the way in which treatise material tends to persist even in modern writings in South India, emphasizing traditionalism and minimizing the recognition of the validity of current performance practice and the variability of materials.

One effort to give theoretical recognition to current practice concerning Abheri was P. Sambamoorthy’s "Model Appreciation Essay" on "nagumomu ganaleni" (1973:450-453; first edition ca.1950). He suggested that the raga be classified in mela 22, but that it should be called a bhashanga, or a raga which permits a "foreign" note not found in the parent mela. The foreign note is suddha dhaivatam. This description fits Musiri’s rendition of the raga; Dikshitar’s Abheri, however, he still placed under mela 20. Other guidelines for performing the raga included kampita (shake) on ga and ni, and the liberal use of the pratyahata gamaka (upper neighbour-tone ornament between repeated notes). Later, in his Dictionary (1925) Sambamoorthy described Abheri slightly differently: ga, ma and ni are jiva svara-s (important, "life-giving" notes), and there is no mention of ornaments. Beyond these few indications, detailed technical descriptions of the raga do not exist in print.

Another solution to the dichotomy of theory and practice concerning the raga was proposed by T.L. Venkatarama Iyer and endorsed by K.V. Ramachandran in his article "Apurva Ragas of Tyagaraja’s Songs" (1950 a). They suggested that since "nagumomu ganaleni" was being sung unmistakably in mela 22, and had become almost indistinguishable from Karnataka Devagandhari, a much more common raga, it probably should never have been classified as an "apurva raga kriti", but instead named Karnataka Devagandhari. Karnataka Devagandhari has also apparently undergone a shift from lowered 6th and 7th degrees (mela 21, Kaufmann 1976:256) as described by Govinda, and a raised 6th degree and lowered
7th degree as performed today. A considerable number of raga-s share the property of variability and/or change centering on the identity of the 6th degree, but since Tyagaraja was presumably aware of Govinda's Karnataka Devagandhari he might have declined to attribute his song to that raga because of dissimilarities, or else preferred to leave the raga unidentified for reasons of secrecy.

Dissimilarities are clearly evident between today's "nagumomu" and the illustrations given by Govinda, most notably his use of the raised 7th degree and the limit on the upper range: the 6th degree is the highest note allowed by him (Kaufmann 1976:256).

It is possible that both Abheri and Karnataka Devagandhari have been influenced by Bhimplas. Subba Rao supported this theory by stating that the performance of Karnataka Devagandhari in mela 22 has occurred only recently, is identical in its skeletal structure to Abheri in its contemporary form, and that both resemble Bhimplas (1956:30-31).

Concerning Abheri, Subba Rao is quite definite in his theory of "acculturative change" (1956:2)

*It (nagumomu ganaleni) used to be sung with suddha dhaivata. The use of chatussruti dhaivatam was found more pleasing. "Nagumomu ganaleni" with chatussruti dhaivata and touches of Bhimplas evoked some criticism from the orthodox class of South Indian musicians. The new and pleasing style of singing "Nagumomu" however has taken root. The present tendency in the South is to make "Nagumomu ganaleni" even more Bhimplas-like than those who introduced the style.*

If that was the situation in 1956, it was even more so the case in 1976, when certain artists who were experienced in Hindusthani music has adopted the composition as a showpiece for blending the two styles.

A recent Tamil raga lexicon, *Janaka Janya Karnataka Ragangal* by K. Ramachandran recommends that all musicians return to the original
method of singing Abheri in mela 20 (1971:3-4). However, at the present "nagumomu" is performed universally in mela 22, despite the theorists' pleas and of late even the theorists are beginning to bow to practice. Only one musician agreed to sing the composition in mela 20 at my request, and then only in private; to do so in public he said would have been as open invitation for an unwanted controversy.

**Reasons for Change in Abheri Raga**

There are numerous possible explanations for the shift from mela 20 to mela 22 in Abheri raga. The acculturative theory proposed by Subba Rao and others has already been given, which cites the influence of Hindusthani Bhimplas through the channels of the Marathi and the Telugu-Tamil stage. A degenerative theory is held by R. Rangaramanuja Ayyangar, who believes that in 1930 the concept of sruti became extinct, and is today still "dead as a dodo" (Letter : 1979) ; therefore, the trisruti dhaivatam which formerly characterized Tyagaraja's Abheri has been lost, having migrated upwards to the chatussruti dhaivatam. His explanation attributes the change to the disappearance of proper instruction and music-making as a result of modernization.

A purely etic explanation offered by Jairazbhoy in his evolutionary theory of change in Hindusthani scales might be applied to the shift from mela 20 to 22 (1971:91). Mela 20 is named "Natha-bhairavi", Natha being the *katapayadi* code prefix attached to the name of the Karnataka raga, Bhairavi. This mela includes the tritone between the second and sixth degrees, which disturbs the parallelism or symmetry between the two disjunct tetrachords of the raga. According to Jairazbhoy's theory, this breach of symmetry gives rise to special treatment, and is often the spur to the creation of new musical scales (Jairazbhoy 1971:79). The special treatment may take one or more forms. Most commonly, musicians introduce alternative notes (accidentals) to compensate for the asymmetry when it is most noticeable. *Vakra* (zigzag) movement, transilience (omission of notes), varying intonation, and ornaments, oscillations and slides are also employed for the same purpose (Jairazbhoy 1971: passim)
The same observations can be made for mela 20 in Karnataka practice. For example, Bhairavi raga contains two varieties of the sixth degree, following Jairazbhoy's theory of alternative notes. This degree is sometimes described as chatussruti, some times pancakesruti (panc: five), an example of varying intonation which also parallels the findings of Hindusthani rag-s. In addition, Bhairavi raga is transient in some versions, omitting the 5th or 6th degree (Kauffmann 1076:205), and vakra in some cases. Finally, ornamentation of the 6th degree is pronounced and can even be quite extreme. Thus, virtually every category of compensation found in Hindusthani music can be seen in this one very important Karnataka raga.

Likewise, twenty-one of the most frequently heard raga-s in Nathabhairavi mela seem to share a significant penchant for similar types of treatment by musicians, Abheri included, as follows:

1. **ALTERNATIVE NOTES**
   Five of the twenty-one ragas, including Bhairavi, contain two versions of the 6th degree.

2. **ALTERNATIVE VERSIONS**
   Seven of the raga-s occur in two distinct versions, one classified under mela -20, the other in mela 22.

3. **TRANSILIENCE**
   Nine of the raga-s omit the 2d degree in ascent or entirely; some of these also eliminate the 6th degree in ascent or entirely; two versions of raga-s in the list omit the 5th degree. Seven of the raga-s considered omit the 6th degree in ascent or altogether.

4. **VAKRA PATTERNS**
   Seven of the raga-s follow elaborate vakra patterns. Many of these raga-s are performed with more than one of the features, while only two relatively minor raga-s in the group do not
seem to have any such features. (Vasantavarali and Amritavahini).

5. ORNAMENTATION

At least two of the raga-s require a special gamaka (ornament) on the 6th degree.

Thus Abheri shares important structural similarities with many of the other important raga-s in the melakarta: the omission of both 2d and 6th degrees in ascent, the inclusion of two versions in the 6th degree in some performances, and the existence of two versions in the raga, one in mela 20 and one in mela 22. By looking at the mela as a whole we can see tendencies which make the history of Abheri raga appear a bit less idiosyncratic, and a bit more characteristic of the pool of tonal materials which make up the entire mela. The 6th degree is evidently a highly sensitive tone which requires special treatment, compensation, variation or even change upward to the raised form in mela 22. Also, one other raga in the mela Hindolam, has had a history affected by its relationship to a Hindusthani raga, Malkauns. As in the case of Abheri, Karnataka musicians well-versed in Hindusthani traditions have blended characteristics of Malkauns rag with Hindolam raga, resulting in more extensive development of the raga in performance than was formerly traditional.

Abheri's Dhaivatam

S. Rajam was the only performer who executed "nagumomu" with the 6th degree in its lowered form. He gave several justifications for his choice of the suddha dhaivatam. First, his guru, the late Papanasam Sivan, always sung Abheri with the suddha dhaivatam, whether singing old compositions or composing new ones in the raga. He did not, however, teach "nagumomu" to Rajam, nor does Rajam remember ever hearing him sing it. Second, he explained that the lowered 6th degree was more suitable to the bhava (mood) of the song text, which is plaintive. A raised 6th degree he said would sound too "Cheerful". Other musicians nowadays do not concern themselves adequately with the nuances of the poetry they sing, he said: therefore they are not bothered by incompatibility between the
moods of text and raga. Third, Rajam stated that most people sing the song with the raised 6th degree because it is easier that way. He demonstrated the difference, and it was clear that the suddha dhaivatam requires a much more delicate, ornamented execution than the raised dhaivatam. This follows Harold Power's premise that in general the raised dhaivatam does not require ornamentation and can be sung as a straight tone throughout all Karnataka raga-s, whereas the lowered form always demands embellishment (1959:199). Fourth, Rajam cited K. Ramachandran's Janaka Karnataka Ragangal, the recent Tamil raga lexicon (1971). There, as already mentioned, Abheri is given under mela 20 with an admonition that musicians return to this form of the raga.

Musiri's recording includes the suddha dhaivatam only once. The lowered 6th degree is evidently necessary in order to balance the interval structure with that of the preceding phrase. Other performers eliminate this sangati entirely, neatly avoiding the problem, and only one of the notations contains this sangati. Actually, according to the lakshana unanimously agreed upon in terms of contour, this phrase should not be permitted in Abheri, as ma is only found in descent. Other phrases in Musiri's performance similarly ignore prescribed contours, such as ascending from sa to ri and from ri to pa. None of the performers or notations in this sample followed his examples in these respects, but it is not uncommon to hear, "lesser" performers make the mistakes, if only to be criticized by others. Thus, the effect of Musiri's recording has been limited, rather than complete. To the extent that musicians still perform the raga in melakarta 22 it may be possible that Musiri effected a change in Abheri through the medium of a recording; but since not every stylistic feature in his performance of the composition "nagumomu" has been adopted by any artist, his rendition remains to some extent simply another variant.

Summary and Conclusions:

Certain types of variability in the performance of Abheri raga have evidently been present at different times in the history of the raga. It may even be possible that the raga-form of Tyagaraja's composition "nagu-
momu ganaleni" was variable in terms of tonal components from the very first performances by the composer himself. It therefore becomes impossible to claim absolute "authenticity" for the tonal materials of any one rendition in the present period; rather it seems that those materials have undergone an organic process of growth and change in response to internal as well as environmental conditions.

One explanation for the apparent shift from mela 20 to 22 in the raga for this one composition based on internal factors is Jairazbhoy's theory of symmetry. Others based on external factors are

1. the influence of Hindusthani rag Bhimplas
2. the influence of Marathi stage music, especially rag Bhimplas.

The prominence of musicians who have advocated these trends for hybridization seems to be a factor in the determination of transmission and survival of the traits discussed. Likewise, commercial recordings appear to have considerable power in influencing subsequent practice.

Attempts by the Madras Music Academy to standardize the tonal components of raga-s such as Abheri have met with limited success. Evidently, variability in this realm of a raga is an important feature, or at least absolute standardization in tonal materials has not been an important feature of raga identity. For this reason, it is possible for two entirely different forms of the raga to exist today, each associated with different compositions, and for a variety of forms to be permissible in the performance of "nagumomu ganaleni"
PROSODY AND METRE IN MUSICAL COMPOSITIONS

Dr. Salva Krishnamurthy

Song is earlier than poem. Sound is important in song. Sense is important in poem. A song is governed by its time 'measures'. A poem is governed by its rhythm. But in a musical composition time measures and rhythms are not isochronic.

Originally the time measures of song were adopted to poetry as 'taala-ganas'. The metre in Apabhramsa language is based on taalasangeeta born in folk melodies. There are matraa-ganas between taala and varna metres. In Sanskrit there are three types of ganas namely akshara ganas, upa-jaati metres in the form an admixture and jaati metres. Desi metres in regional languages have been originally taala-ganas. They become matraa-ganas later.

Metres and prosodical features are musically relevant to musical compositions. Firstly, music and literature are closely related as their common medium is sound; mere naada in music and language in the other. Music belongs to aakaas tattwa and its vibrant notes try to express a mood. Poetry belong to vaayu tattwa and touches our heart and gives a mental picture. Music is crystallisation of a mood and needs its articulation through a libretto. Without matu, which provides a frame of intelligible thought content, dhatu, remains confined to sense level, thus losing its ability to rise to the spiritual plane.

Secularisation of arts is a historical fact. In the case of music it has resulted in at least two undesirable traits. One is to consider music as an art in isolation without associating it with either folk or devotion (bhakti) or dance. A corollary of this is we have stopped distinguishing between ruchi (personal preference) and abhiruchi (standardised taste). The North-Indian 'gharanas' and the South Indian 'baanis' are the result of this ruchi than any Sastra.
Be that as it may, there is one thing which controls the nritta, geeta and vaadya. That is taala. Now we find two types of music within Karnatic music. One is ‘taala aavarta-vibhakta’ music; another is the ‘raaga aalapti’ which is more practised in Tamil Nadu than perhaps in Andhra. I have my own doubts about the high pedestal given to raaga-aalapti music. It is anibaddha and is like kite-flying. This naturally leads to alienation of maatu from dhaatu. In Telugu the divorce decree between sangeeta and sahitya was recorded by Pottapi Venkataramana Kavi in his ‘Lakshana Siromani’ in the 18th century.

In literature, versification has taken advantage of the taala element and rhythm. Metres like Sugandhi, Vicikilita, Panca Caamara, have ganas of three maatras and run in trysara gati. Todakamu, Totakamu, Praharanakalita, Manigananikaramu, Vidyunmaala, Maanini, Sarasija, Krauncapeada and Kavirajavirajita run in caturasra gati. Sragvini, Tvaritagati, Vanamayura, Bhujangaprayaata, Padmanabha, Layagraahi, Layavibhaati, Layahaari, Mangalamahaasri, Dandaka etc., run in Khanda gati of five maatras. Tarala, Mattakokila and others run in misra gati of seven maatras. The nine types of Ragadas in Telugu are classified as fit for specific taalas.

<table>
<thead>
<tr>
<th>Name</th>
<th>Maatras for gana</th>
<th>Taala</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Hayapraacaara, Turagavalgana and Vijayamangala ragadas</td>
<td>3 maatras</td>
<td>Rupaka (O I)</td>
</tr>
<tr>
<td>2. Madhuragati and Harigati</td>
<td>4 maatras</td>
<td>Ekataala (I)</td>
</tr>
<tr>
<td>3. Dviradagati and Vijayabhadra</td>
<td>5 maatras</td>
<td>Jhampe (I U O)</td>
</tr>
<tr>
<td>4. Harinagati and Rishabhagati</td>
<td>7 maatras</td>
<td>Triputa (I O O)</td>
</tr>
</tbody>
</table>

We know the taalas Dhruva, Mathya and even Ata are not much in use. If music has to conform to abhiruchi or standardised taste it has to follow taala vibhakta method as distinct from the raaga aalapti method.

As mentioned earlier the rhythm of the gana and the time measure of a taala-gana are not isochronic. A line in a musical composition is
viewed in terms of taala-aavartas of two or four or six etc., Then comes the appropriate libretto (taalavrittaatmakam paadam gaayakaah pari-cakshate).

The libretto composition has gone through a lot of evolution. First it was padaniyama (number of words or terms fixed), then it was gananiyama (number of ganas fixed), later it was varnaniyama (number of letters fixed). This latter does not fix the placement of gurus and laghus. Afterwards it was maatraaniyama (number of maatras being fixed without fixing the placement of gurus and laghus). And finally it came to be maatra-samaka ganas or time units of three or four or five or seven maatras. In Telugu, it was 18 maatras per line at a particular point of time. Then it became 16 maatras. There are many songs with 17 maatras per line. Musicological texts call the two-lettered ganas Rati-ganas; three lettered ganas Smara-ganas; four lettered ganas Baana-ganas; again a unit-gana of six maatras is called ‘Cha’-gana; of five maatras pa-gana; of four maatras Ca-gana; of three maatra Ta-gana; of two maatras da-gana. In Gadyaprabandhas like Vacanas, Vinnapas, Curnikas etc., we get only traces of these ganas sporadically. These are also dealt with in the musicological texts. Bharata advises us to scan for four maatras in Arya vrittas, for five maatras in Geetakas and for six maatras in Vaitaaliyas. Placement of laghus and gurus helps control and direct the gati, the arohana and avarohana of raaga bhaava.

Regarding yati and praasa there is a point to note. Prabandha, Geeta, Taana, Kirtana, Pada and Varna are the six types of compositions mentioned. Among these yati and praasa are compulsory in Kirtana, Padam and Varnam as in the case of a Padyam but any lapse is condoned in the other three. Yati and praasa are commended even for compositions in Sanskrit and Prakrit. Here are the slokas:

'Prabandha geeta taaneshu keertane pada varnayoh
   taalaavrittaatmakam paadam gaayakaah paricakshate
prabandhaadi irike praasa visramau caarutaavahau
na tayoh kutracit haanam api doshaavahu vidhu
keertanaadi traye nityaa praasavisrama sangatih
samskrite padavannyaasah tadyoge abhyuccayo matah

(103-105, Ajantapariccheda
Atharvanakarikaavali)

Added to these are the yamakas, anupraasas to enhance the assonance effect. We know about the ‘swaraaksharasamputis’. They are called ‘sarigamapadhanisalu’ in Telugu and are mentioned by Vinnakota Peddana (14 c.) in his Kavyaalankaara Cudaamani.

Annamacharya (15 c.) is known to have written a work called Sankeertana Lakshanam in Sanskrit but it is not extant. However his grandson Chinna Tirumalacarya has given us a Telugu version of the work. The work uses the word ‘kriti’ as a synonym to Sankeertana. So it does not seem to be correct to say that keertana is maatu pradhaana and kriti is dhatu pradhaana. Tyagaraja’s compositions themselves are called keertanalu as well as kritis. Room for sangatis in kritis seems to be the result off the functional application of music to dance for padaarthaabhinaya in various ways. Sankeertana Lakshanamu extols the composition of a Padam. It says the padyam becoming a padam is like the gold acquiring fragrance (28). Another verse stresses the importance of knowledge of prosody (19). It insists on yati and prassa being observed in all musical compositions including Sanskrit and Praakrit (27).

Annamacharya is known to have used some 95 ragas in his compositions but the taalas are rarely mentioned. Sankeertana Lakshanamu mentions musical compositions such as (1) Vritta Prabandhamu (2) Ash-tapadis (3) Padamaalikas (4) Sarabhapaada Padam (5) Daruvu (6) Jakku-larekulu (7) Elalu (8) Gobbillu (9) Vaakyamulu (10) Canamaama Padamulu (11) Ardhacandrapadamulu (12) Curnika or Taalagandhi etc., Besides he has composed some 25 types of folk songs. (1) Melukolupulu (2) Suvvi (3) Allonerellu (4) Gobbi (5) Jaajara (6) Sodi (7) Tandaana (8) Dassavataara (9) Ela (10) Kolaata (11) Candamaama (12) Sobhanamu (13) Haarati (14) Nivaali (15) Dhavala (16) Uyyaala (17) Laali (18) Jola
There are some maarga lakshanas in Annamacarya's compositions. He not only mentioned Vrittaprabandha in his SL he has also composed on the lines of samavritta, ardasamavritta and vishamavritta.

1. **Samavritta**

   *Jaladhikanyaapaamga latitekshanamulato*
   *kalasiveluguncunna kajjalambitadu*
   *jalajaasamuni vadanajaladhimadhyamunandu*
   *alara veluvadina paramaamrtambitadu* *(Vol. I - 170)*

   This is like samavritta with all the four lines being equal.

2. **Ardhasamavritta**

   *Naaremani cirunavvulu navvaga*
   *aareeti neekavi andinavi*
   *saareku sarasamu cavigaanaadaga*
   *peradiyasalu perinavi* *(Vol. 20 -178)*

   In this the first and the third are equal. Again the lines in the second and the fourth are equal. This is ardasamavritta.

3. There is a Vishamapadavritta in Vol. 27-69 with all the four lines being unequal and beginning with ‘tagavulu ceppabote’.

   Nibandhapadas belong to the marga canon. Maatraganas, yati, praasa, taala and mudra are seen in them.

   Different gatis in Annamayya's compositions:

   1. **Trisragati**

      *'Venka taadri vibhuni baasi virahi yaina ramani juci ranke veya neti kamma raaja samuna noo’* *(Vol. 3-381)*

      Eight avartas of takita, takita per line.
2. Caturasragati:

'Ekkadi maanusha janmam bettina phalame munnadi
nikkamu ninne nammiti neecittam bikanoo'
There are six avartas of kitataka, kitataka per line.

3. Khandagati:

'Alarajan calamaina yaatmalan dundanee
yalavaatu sesenee yuyyaala
pa-umaaru nucchvaasa pavanaman dundanee
bhaavambu delipenee vuyyaala' (Vol. 2-68)
There are seven avartas of kitatakita, kitatakita per line.

4. Misragati

'Emicitram, bemimahimalu, emineemaa, yaavinodamu
vaamanaa cyuta, ninnudeliyaga, vasudhalo, maataramulaa'
(2-225)
There are four avartas of takitakitakita per line here.

5. Dvitraysragati:

'Satamatune, jeyunanaa, caaramulaku gadyekkada
matinanugani kaavumuraamaa, raamaaraa, ma ....... (Vol. 1-34)
There are four avartas of takakitakatakita in each line.

Scanning:

Jola-Ata taalam
Jovachyu, taananda, jojomu, kundaa (18 maatras)
raavepara, maananda, raamagovinda (18 maatras) (Pallavi)
attuga, ttinameega, dattetin naadi (18 maatras)
pattiko, dalumoo, tipairaa, cinaade
gattigaa nidadonga kottuman naade (Caranam)
2. **Gobbillu:**

Konda goduguaa -govula gaacina 16 maatras

konduka sisuvuku - gobbillo 14 maatras

dundagampu datiylakellanu tala 16 maatras

gundu gandani-gobbillo 14 maatras

This song runs with an alternation of 16 and 14 maatras per line. Yati and prassa are observed.

3. ‘Elaraadammaa - intiro vaa

dela raadammaa nannelinavaadu’ in Kambhoja-tryasra triputa runs with 17 maatras per line with yati, praasa observed.

Examples can be multiplied to any number. I refrain from it for obvious reasons.

Prosody and metre are unavoidable to music. Music without maatu or libretto (nirgita) pleases only Daityas and Gods are not pleased with mere musical notes. (Vide : Naatya Sastra). According to Naatya Sastra mere instrumental music without being accompanied by a song is permitted only in the case of flute. A libretto song is crucial in giving a value system to music.
காரணங்கள் விளக்கம்செய்யல்

இன்பு காரணத்தான் வருவாய். சுத்தகரங்களின் குறுக்கு கிளை. பல்லவத்திலே இற்றும் விளையாடும் இலக்கம், காரணம் டிகை

அவர் அடை போன்ற காரணத்தான் வருவாய். பல்லவத்திலே இற்றும் விளையாடும் இலக்கம், காரணம் டிகை

பல்லவத்திலே இற்றும் விளையாடும் இலக்கம், காரணத்தான் வருவாய். பல்லவத்திலே இற்றும் விளையாடும் இலக்கம், காரணம் டிகை

தோன்றும் பல்லவத்திலே இற்றும் விளையாடும் இலக்கம், காரணம் டிகை

காரணத்தான் வருவாய். பல்லவத்திலே இற்றும் விளையாடும் இலக்கம், காரணம் டிகை

காரணத்தான் வருவாய். பல்லவத்திலே இற்றும் விளையாடும் இலக்கம், காரணம் டிகை

காரணத்தான் வருவாய். பல்லவத்திலே இற்றும் விளையாடும் இலக்கம், காரணம் டிகை

காரணத்தான் வருவாய். பல்லவத்திலே இற்றும் விளையாடும் இலக்கம், காரணம் டிகை

காரணத்தான் வருவாய். பல்லவத்திலே இற்றும் விளையாடும் இலக்கம், காரணம் டிகை

காரணத்தான் வருவாய். பல்லவத்திலே இற்றும் விளையாடும் இலக்கம், காரணம் டிகை

காரணத்தான் வருவாய். பல்லவத்திலே இற்றும் விளையாடும் இலக்கம், காரணம் டிகை

காரணத்தான் வருவாய். பல்லவத்திலே இற்றும் விளையா�ும் இலக்கம், காரணம் டிகை

காரணத்தான் வருவாய். பல்லவத்திலே இற்றும் விளையாடும் இலக்கம், காரணம் டிகை

காரணத்தான் வருவாய். பல்லவத்திலே இற்றும் விளையாடும் இலக்கம், காரணம் டிகை

காரணத்தான் வருவாய். பல்லவத்திலே இற்றும் விளையாடும் இலக்கம், காரணம் டிகை

காரணத்தான் வருவாய். பல்லவத்திலே இற்றும் விளையாடும் இலக்கம், காரணம் டிகை
கிருட்கல்சூரு பாண்டியர் பெம்பியச்சபீதர் ராசியார்ப் தலை
பாண்டியர் அல்லார் விற்பரித் தொடர்பு ராசியார்ப் தலை
தில்லியில் 20 போன்றாக் பரவலானது இனிமையாகிறார். இது தலை
பிற. 1550-ல் அத்திகம் காண்கிறது.

ராசியார்ப் தொடர்பு 70 ஆண்டுகளின் பிள்ளை
குடிக்கக் கூட்டு பெம்பியச்சபீதர் பெம்பியச்சபீதர்
கருத்தின் குருக்கு தலை பக்தர் ஍ரிக தருண்காலம் விளங்கியிருந்து.
இவ்வின் பெப்பையில் 'நான் பதில் செருகின்' செய்ப் தோன் துணை குறிப்
வழங்குகிறது.

சங்கில்து குருக்கு இது முதல் வருடம் ராசியார்ப் தொடர்பு
குருக்கு விளங்குவதற்கு குடிக்க அதிகயில் அவர்களே ராசியார்ப்
பக்தர் குறிப்பிடுகின்றன. இந்த ராசியார்ப் சங்கில்து குரு
அவர்களே காண்கிறார்

துணை பெம்பியச்சபீதர் மாற்றார் திட்டம் பருத்திக்கு அதிகம் பற்றிய
சங்கில்து பெம்பியச்சபீதர் சங்கில்து
துணை பெம்பியச்சபீதர் சங்கில்து பற்றிய
துணை பெம்பியச்சபீதர் சங்கில்து

அக்காலங்களில் துணை பெம்பியச்சபீதர் சங்கில்து பருத்திக்கு
துணை பெம்பியச்சபீதர் சங்கில்து
துணை பெம்பியச்சபீதர் சங்கில்து
துணை பெம்பியச்சபீதர் சங்கில்து

இவ்வின் பருத்தி: அவர்கள் காரண குருக்கு
சங்கில்து பெம்பியச்சபீதர் குருக்குக்கு
மொழி பும்பு நெற்பாடு குருக்கு
சங்கில்து பெம்பியச்சபீதர் சங்கில்து
துணை பெம்பியச்சபீதர் சங்கில்து
துணை பெம்பியச்சபீதர் சங்கில்து
துணை பெம்பியச்சபீதர் சங்கில்து
துணை பெம்பியச்சபீதர் சங்கில்து
துணை பெம்பியச்சபீதர் சங்கில்து
கர்நாடக இசைமொழியான வேந்தரமக்கி. இவ்வகுறிணியம் தம்பத்தின் பார் செய்யப்பட்டது, கலாச்சாரத்தில் சார்ந்த கலைஞரான இளக்கியின் கல் தனியார் கூட்டுவரத்தார் போன்றவர்கள். இவ்வகுறிணியம் அகாலாயிகரமானது, இவ்வகுறிணியம் இவ்வகுறிணியம் கூறப்பட்டது, மக்களின் கருவறை போன்ற கூறாக்கமானது குறிப்பிட்டு போட்டுள்ளது. பின்னர் இவ்வகுறிணியானது கருவறையை பொருளித்து வருகின்றது என்று கூறுவது விளக்கம்.
காலத்தில் அகத்திய இயல்களில் குறுக்கில் வருகைக்குள் தகுதிக் கொண்டு வந்துள்ளார். இயல் தொடர்பில் பெரும் வீட்டில் செல்லும் குறுக்கில் ஆராய்ச்சி கலன வாக்கிவிட்டு வந்துள்ள குறுக்கில் குறுக்கில் வந்துள்ள வாக்கிவிட்டு குறுக்கில் வந்துள்ள வாக்கிவிட்டு குறுக்கில் வந்துள்ள வாக்கிவிட்டு

காலத்தில் அகத்திய இயல்களில் குறுக்கில் வருகைக்குள் தகுதிக் கொண்டு வந்துள்ளார். இயல் தொடர்பில் பெரும் வீட்டில் செல்லும் குறுக்கில் ஆராய்ச்சி கலன வாக்கிவிட்டு வந்துள்ள குறுக்கில் குறுக்கில் வந்துள்ள வாக்கிவிட்டு குறுக்கில் வந்துள்ள வாக்கிவிட்டு 

பண்பு வாரத்தில் அகத்திய இயல்களில் காலத்தில் வருகைக்குள் தகுதிக் கொண்டு வந்துள்ளார். இயற்கையில் பெரும் வீட்டில் செல்லும் குறுக்கில் ஆராய்ச்சி கலன வாக்கிவிட்டு வந்துள்ள குறுக்கில் குறுக்கில் வந்துள்ள வாக்கிவிட்டு குறுக்கில் 

பண்பு வாரத்தில் அகத்திய இயல்களில் காலத்தில் வருகைக்குள் 

இயற்கையில் பெரும் வீட்டில் செல்லும் குறுக்கில் ஆராய்ச்சி கலன வாக்கிவிட்டு 

இயற்கையில் பெரும் வீட்டில் செல்லும் குறுக்கில் ஆராய்ச்சி கலன வாக்கிவிட்டு
கார்நாடக இசைமைதாய் வெங்கடமகி

பிறக்கப்பட்டுள்ள புதிய சிற்றியத்யாதாரமானது, ‘சுருக்கமான பராமரிப்பு’ இயக்கம் தூக்க நோக்கும். பிக்கோதிகள் கீழ் இணையமைப்பில் மிகுதியுடன் புற்றுச் செல்லும் சிற்றியத்யாதாரம், நிறுவனம் முதலில் அலிப் சிலவும் அதன் பின்னர் சிற்றியத்யாதாரம் அடை வழக்கம் துவிட்டுகின்றனர்.

மற்றும் இறுதியும் பாதுகாப்பு கீழ் இணைய இணையமைப்பில் 150-க்கும் பெருமான் வாக்கா முறைகளைப் பயன்படுத்தி துவிட்டு விளக்கத்தை வழங்கும். பொருள் விளக்கத்தைப் பயன்படுத்தி கட்டுப்படுத்து நிலைகளை நோக்கும். பிறக்காச் சுற்றுப் பெருந்தையும், பயிலாள் விளக்க பாதுகாப்பு கீழ் இணையத்தை வழங்கியது துவிட்டு விளக்கத்தை வழங்கும்.

அனைத்தாகத் தீர்மானப்பட்டுள்ளது. 150 புதிய சிற்றியத்யாதார விளக்கத்தை அணுமனித்யானது கட்டுப்படுத்தும் பாதுகாப்பில் முதலில் பல வலனைப் பெற்று வந்தது. ஆனால் இல்லாதது சிற்றியத்யாதாரங்களும் வழங்கும் கட்டுப்படுத்து விளக்கத்தை வழங்க வேண்டியது. பெருந்தையும் முறையே புதிய சிற்றியத்யாதாரம் மாற்றும் முறைகளை வழங்க வேண்டியது.

சிற்றியத்யாதாரம் முதலில் முழுப்புக்காட்டி சிற்றியத்யாதாரம் சுட்டுக்காட்டின் முழுப்பில் சுட்டுக்காட்டின் முழுப்பில் முறையேப் பின்னர் தூக்க விளக்கத்தை வழங்க வேண்டியது. சிற்றியத்யாதாரம் முதலில் அதன் முதலாக முழுப்புக்காட்டி சிற்றியத்யாதாரம் சுட்டுக்காட்டின் முழுப்பில் பயன்படுத்தும் விளக்கத்தை வழங்க வேண்டியது.
சாலையின் இறை போன்ற கொள்ளில் அனுப்பிய பக்தியான இறைவின் சிறுத்து செய்தல். போன்று பார்வையால் சபையில் பிரிவுக்கு பதிக்கிற பொருளில் அனு பிரிவில் கொண்டு 20 குழந்தை தோண்டி குழந்தைகளின் குறிக்கு நிப்பறவு குறிப்பிட்டிருக்கிறது. 'சக்தியுடன் போன்ற விளக்கத்தை செய்தே 'சக்தியுடன் போன்ற விளக்கத்தை என்று குழந்தைகள் குறிப்பிட்டிருக்கிறது.

முதல் கடவு 176 வரையில் குறிப்பிட்டு 'புத்தர் செய்றுக்கை' 'மன்னர் அவர்களை' நேரம் முற்போன்ற விளக்கம் வைத்தே சுருக்கம் செய்யுிருக்கிறது.

சாலை யுத்தத்தின் நடைக்கு நதிக்கு பரப்பால் சமன்பாட்டின் மத்தியில் உள்ளன்னை சாலையில் பழக்கம் ஆர்வத்து தொடர் போர்ப்பிட்டது. சமன்பாட்டின் போபாலாணம் பரப்புக்கு இரண்டு போன்றை சிறுத்திய முன்னோடிகள் வருகிறது.

சமன்பாட்டில் 72 சாலையின் போன்ற புது போர் தியானியாக குறித்தல் ஆட்சியின் போன்ற முக்கியத்துணரான வைத்தே மாநிலங்களின் பதிவு செய்தே சமன்பாட்டியை பதிவு செய்தே.

(செய்தி : காமலா)
BOOK -REVIEWS :

Dancer and Choreographer


In 1947 an Andhra Brahmin lad of 18 sneaked out of his home in Kuchipudi village with two rupees in his pocket and trekked to Madras to try his luck in pastures new. He might have escaped from the suffocating atmosphere of the small village but his life in Madras was no bed of roses either. Fighting against odds all the time, Vempati Chinna Satyam mastered the technique of Kuchipudi Natya from eminent Gurus like Vedantam Lakshminarasimha Sastri and Tadepalli Perayya Sastri and emerged as a dancer and choreographer of merit. He also decided to rid Kuchipudi of the odium of crudity and the label that it was nothing but Veethi Natakam (terukkuttu).

After the initial ordeals, Chinna Satyam’s life became a saga of one success following another and in course of time he placed Kuchipudi firmly on the dance map of India and at an International level. The self made man became a symbol of dedication and a source of inspiration to the whole world of classical dance.

A biography of this colourful personality was long overdue but he is so very publicity -shy and self effacing that he had not even kept a record of his activities. The two biographers had to spend long hours with him to gather details but the most interesting facts were found in articles written about him and talks with his disciples and others associated with him. The authors have done a commendable job by collecting all available data about the Guru and presenting them in an eminently readable manner.

Andavalli Satyanarayana is no stranger to Madras as he taught English at the Vivekananda College. A freelance journalist, he has contributed articles on a variety of subjects to journals like The Hindu and is the author of several volumes in English and Telugu. He does not claim
any literary angle to the narrative and has adopted a simple and lucid style throughout.

Pemmaraju Surya Rao, the co-author, is a distinguished musician closely associated with Kuchipudi Yakshaganas and guru Chinna Satyam. Both the authors have unbounded admiration for their hero and have dealt with his life with sympathy and understanding.

Chinna Satyam's forte is his choreographing dance dramas every one of which was a striking success. They include Sri Krishna Parijatam, Chandalika, Rukmini Kalyanam and Padmavati Tirumanam (Tamil). With a band of dedicated disciples, he toured practically every part of the globe including USSR and the Middle East countries. The two pillars of his troupe are Bhujangaraya Sarma, an outstanding lyric writer and Patrayani Sangita Rao, a music composer of no small merit.

The well printed volume contains a large number of rare photographs of the Guru and his disciples all over the world. It is a welcome addition to the existing literature on dance Gurus which, however, is pathetically meagre.

*T.S. Parthasarathy*
Tyagaraja's Minor Opera

TYAGARAJA'S NAUKACHARITRAMU: By Dr. Y. Bhagavathi. Published by Sarvani Sangeetha Sabha Trust, 52, Vijayaraghavachari Road, T. Nagar, Madras - 600 017. Rs. 300. (inclusive of two audio cassettes).

Biographies of Tyagaraja mention that he authored three musical plays but only two of them viz., the 'Prahalada Bhakti Vijayam' and 'Nauka Charitram' are available now. There is evidence to show that 'Sitarama Vijayam', the third music play, was published in Madras in 1868 by one Loka Narayana Sastrulu, a disciple of Valajapet Venkataramana Bhagavatar but not a single copy of it has been traced.

(Incidentally, there is no correct term to describe musical plays like the Nauka Charitram. Opera is an English word. 'Geya nataka', 'Sangita nataka' etc., are not found in any text. The present author prefers to call it 'Geya katha').

Strangely enough, the first compositions of Tyagaraja to be printed were his operas. The first edition of the Nauka Charitram was printed in 1870 by Vavilla Rama swami. Several other editions followed but the most widely used one is that of Prof. P. Sambamurti published in 1939 and reprinted in 1962 and 1984.

The Nauka Charitram is on one Act and the story has no basis in the Bhagavatam. Anecdotes about Krishna's excursion with Gopis in a boat on the river Yamuna are current in some schools of north Indian Vaishnavism. There is a Bengali kirtan called 'Nauka Vilas Pala'. In an edition of the play (1933) based on a manuscript in the Sarasvati Mahal Library of Thanjavur the editors mentioned that there was a Marathi Prabhanda called 'Nauka nirupana' by Ananda Tanaya of Arni. By her diligent research, Dr. Bhagavathi has been able to trace four more works in Marathi on the same theme.

The book under notice is the most comprehensive and definitive edition of Nauka Charitram so far published. Its most significant feature is
that it is based on a manuscript written by Valajapet Venkataramana Bhagavatār, in his own hand writing. Dr. Bhagavathi's qualifications make her eminently suited for the task. A post-graduate in music, she conducted research on the Nauka Charitram with a fellowship from the University Grants Commission and secured a Ph.D. for her thesis. Her sound knowledge of Telugu, her mother tongue, has enabled her to make an excellent job of her thesis.

The book opens with an account of Tyagaraja and his contribution to music in general. This is followed by a list of various written sources for the Nauka Charitram along with copious notes.

The form of Nauka Charitram is then taken up for discussion and similar plays like Yakshaganas, Kuravanji natakas and Bhagavata Mela dance dramas are analysed.

Chapter III deals with the theme of Nauka Charitram and also earlier and later works on the same subject. It is clear that Tyagaraja was influenced by Ananda Tanaya's 'Nauka nirupana' as his padyam 'Lokanugraha kariyai' follows the former's sloka 'Naukanuraha karana'.

The text of Tyagaraja's opera is taken up for scrutiny and its poetic excellence discussed with particular reference to the style.

Part II of the book contains the entire text of Nauka Charitram in Roman Script with an English translation and notation for the darus. The opera in full has again been printed in the Telugu script thus completing a highly purposeful edition.

Two audio cassettes in which the music of the whole opera has been recorded are given as a bonus to those who buy the book.

The Sarvani Sangeetha Sabha Trust deserves all praise for sponsoring this publication and placing the music world in its debt.

T.S. Parthasarathy

* * *
Drama In Ancient India And Greece

DRAMATIC CONCEPTS - GREEK AND INDIAN: (A Study of Poetics and Natya Sastra) by Bharat Gupt. Published by D.K. Printworld (P) Ltd., H-12, Bali Nagar, New Delhi - 110 015. Rs. 290.

Cultural interaction between India and ancient Greece has been a subject of considerable interest to scholars. The Sanskrit term ‘Yavana’ applied to Ionians and the word ‘Yavanika’ referred to a Greek woman and also to a curtain. From Sanskrit plays like the Vikramorvasiyam it appears that Yavana girls were employed as attendants on Hindu kings particularly to be in charge of their bows and quivers. While Strabo (circa 63 B.C.), the Greek philosopher and historian, asserts that the ancient Greeks owed their musical modes like Dorian, Lydian etc., mostly to India, there are claims that astrology was introduced into India by the Greeks.

It is perhaps in the field of comparing ancient Indian and Greek dramatic concepts that considerable research has been done in the past, but, for many years, literary criticism has tended to view drama as printed text and not as what it actually is, a performance script. Bharat Gupt, the author of the present book, felt that a comparison of the performance modes of the two countries would be more illuminating than a mere comparison of literary genres and this would enable scholars to see the literary texts in a new light. The present study, thus, explains a fresh approach in comparing ancient Indian and Greek dramatic theories and contains an in-depth analysis of the Natya Sastra of Bharata and the Poetics of Aristotle.

Gupt is an associate professor in English at Delhi and did his doctoral research at the M.S. University of Baroda. He is a competent instrumentalist in Hindusthani music and had studied musicology under the renowned Acharya K.C. Brihaspati. Author of several books in English and Hindi, he was awarded a Fellowship by the University of Toronto.

After a lucid introduction, the author deals with the date of the Natya Sastra and gives an illuminating summary of his research on the subject. The Ashtadhyayi of Panini mentioned the ‘nata sutras’ of Silalin
and Krisasva but no later work repeats this reference. Authors differ on the point whether the Natya Sastra is an original work or a compilation. Gupt feels that in all probability there lived around 450 B.C. an individual who collected all the available material related to dramaturgy and gave it coherence and structure. This was Bharata who was designated as a 'Muni'.

The author has rightly observed that plays with literary value were presented even when they had outlived their potential for performance. In Greece hundreds of plays were performed but never published. H.H. Wilson wrote in this connection: "No more than three plays are attributed to each of the great masters of the art, Bhavabhuti and Kalidasa, a most beggarly account when contrasted with the three hundred and sixty comedies of Antiphanes or the two thousand of Lope de Vega".

The Greeks were regarded as a people of Indo-European stock and shared with Indians many rituals, divinities and a host of cultural habits. The concepts of nectar, ambrosia, soma, the gift of vitality, ancestor worship, reincarnation, oracles and curses are some of the beliefs which figure in the plays of the two races.

The chapter on 'Drama as Festival Ritual' explains how dramas and dances were organised on religious occasions in India and Greece. In Homer's time, the recitation of the godly deeds by a bard was combined with dancing. In India, all the three famous plays of Bhavabhuti were performed during a particular car festival.

The contents of both the 'Poetics' of Aristotle and the 'Natya Sastra' of Bharata are capable of being interpreted from the point of view of concepts and techniques. The author attempts this aspect in part 2 of the book. But in spite of a commonness of purpose, the distinctive characters of the Indian and Greek experience are discussed with clarity.

Theatrical spaces, the visual and aural contents, dramatic genres and play structures are discussed in the latter chapters of the book. The part of the stage named 'Mattavarani' in the Natya Sastra has been a highly controversial subject amongst scholars and the author concludes that only further evidence can clarify what the term means.
The similarity between the Indian 'satvika abhinaya' and Aristotle's description that "emotions are accompanied by somatic symptoms" is striking. Describing the acute state of erotic fever in a woman, Sappho (611-592 B.C.) the famous lyric poetess of ancient Greece writes: "As she gazes in her beloved, her voice fails, a fiery sensation runs under her flesh, her whole body trembles " etc., A surprising parallel to this is found in the sloka 'Saa romanchati' in Jayadeva's (13th Century) Gita Govinda which freely translated reads : "Her heirs stand on end; incoherently does she rave about; she faints away in sheer exhaustion" etc.,

The author proceeds, with the same insight and thoroughness to discuss the other aspects of the fascinating subject. His sound knowledge of Sanskrit, his deep study of the Natya Sastra and its commentary by Abhinava Gupta, his researches into the theories of Aristotle and the vast bibliography consulted make the book eminently readable and rewarding.

T.S. Parthasarathy

* * *
Two Great Composers


No two composers in Karnatic music bear a close resemblance to each other than Purandara Dasa (1484-1564) and Tyagaraja (1767-1847). The former is hailed as the ‘pitamaha’ (Grandsire) of Karnataka Sangita while the latter is undoubtedly the architect of the present day music in the South. Although separated by more than two centuries and using different languages as their media, their compositions are rooted in the bhagavata cult. Bolt of them recognized music as a vehicle of bhakti and as the easiest path to salvation. In a way Tyagaraja inherited the spiritual and musical legacy of the Dasa and furthered the latter’s work and mission. A comparative study of their compositions is a fascinating theme and although many articles on the subject have appeared, a full length work on it was long overdue and the Ph.D. thesis of Dr. Seetharama Lakshmi fulfills the need.

Purandara Dasa was a contemporary of Krishna Deva Raya whose empire covered almost the entire Tamil speaking areas of his time. The Dasa had visited many holy centres in the South like Tirupati, Sholinghur, Kanchipuram, and Kumbakonam and had composed kirtanas on the deities there. His songs were well-known in Tanjore and Maratha ruler Tulajaji (1729-1735) has quoted several suladis of Purandara Dasa in his ‘Sangita Saramrita’ to explain the lakshanas of ragas. It is obvious that Tyagaraja had access to the kirtanas of the Dasa and had studied them carefully. In addition to paying his tribute to Purandara Dasa in his ‘Prahlada Bhakti Vijayam’, Tyagaraja has composed nearly 25 kritis which read like Telugu translations of the Kannada originals.

Dr. Seetharama Lakshmi has scrutinized hundreds of songs of the two composers and highlighted their common features under the headings ‘mythology of their ishtadevatas’, aspects of music and bhakti’ and ‘gen-
eral concordance between the two'. She must have put in an enormous amount of work for the comparative study to cover every aspect of the subject. The book is an eminently readable account of the two great composers who were the makers of the present day Karnatic music.

The life sketches of the two composers are, however disappointing. It is absurd even to suggest that Purandara Dasa might have belonged to the Vysya community because hearsay accounts say that he was a merchant. In fact, we know nothing about his early life. The author does not appear to be aware of the Kamalapur plates of Krishnadeva Raya in which Purandara Dasa’s gotra has been mentioned as Vasistha and the names his three sons have been furnished. Another glaring error is the statement that Tyagaraja lived during the time of Chola rule. He was a contemporary of ruler Serfoji of Tanjore and the ‘chola seema’ referred to by him in the kriti ‘Muripemu’ refers to the Tanjore area.

But the author has succeeded in her main task and has produced a book of research value. The services rendered by Purandara Dasa and Tyagaraja to music and bhakti were identical. The latter gave a fresh vitality to the music for which his great predecessor had laid the foundation. The book being a Ph.D thesis, is a trifle too long and could have been edited to reduce its bulk.

* * *

T.S. Parthasarathy
Epitome of Music Treatises

LAKSHANA GRANTHAS IN MUSIC : By Dr. S. Bhagyalekshmy.
Published by C B H Publications, 20/2093 Single Street, Karamana, Trivandrum 695 002. Copies also from Karnatic Music Book Centre, 14, Sripuram I Street, Madras 600 014. Rs. 75.

The time-honoured concept in all performing arts is that Lakshya or practice is more important than Lakshana or grammar. "Lakshana is only a means to an end and it should always follow lakshya or practical music" (Lakshya pradhanam khalu gita sastram) is an oft-quoted passage.

But from the time of Bharata, the author of the Natya Sastra, scores of writers have produced treatises on music from time to time with the result that Capt. C.R. Day in his "The Music and Musical Instruments of South India and the Deccan" published in 1891, mentions no less than 96 works in Sanskrit alone. Many of them must have been in manuscript form in his time but during the present century nearly 40 such treatises have been published.

It will be physically impossible for any research scholar or student to consult so many books for reference and there was a great need for a summary of the available treatises. The author comes from a family of research scholars and holds a Doctorate in music. She has several publications to her credit and has added one more feather to her cap by this unique digest of 29 important music treatises.

The Natya Sastra of Bharata is the earliest known lakshana grantha in Sanskrit but it is a compilation which deals with dramaturgy in the main. However, the seven chapters fully devoted to music form the foundation for latter treatises on the subject. Bharata was fully conversant with everything connected with the music of his times and one is amazed at his knowledge of srutis, swaras, gramas and murcchanas.

In the post-Bharata period, the landmark in Sangita literature is the ‘Sangita Ratnakara’, the magnum opus of Sarngadeva (13th century).
Before taking up this massive work, the author skips through Naradisiksha, Dattilam, Brihaddesi and other minor works.

The Sangita Ratnakara does not mention the bifurcation of Indian music into Karnatic and Hindusthani. The first work on South Indian music is the ‘Sangita Sara’ of Vidyaranya (14th century). The next was the ‘Svaramela kalanidhi’ of Ramamatya (1550 A.D.) and after this the scene shifted to Tanjore where Govinda Dikshita, Venkatamakhi, Tulaja and Govinda produced works purely on Karnatic music.

Summarizing the contents of so many Sanskrit works is an unenviable task and the author’s labours will be gratefully availed of by the music world. But such an undertaking also imposes on the author a responsibility to ensure that the book contains no errors. The following mistakes might have been avoided by careful scrutiny.

Vidyaranya did not write his ‘Sangita Sara’ at the request of ruler Narapati Thakura whose identity itself is not known. Sarngadeva’s patron was ruler Singhana and not Jaitrapala. Lochana Kavi of Mithila could not have been the court poet of Vallalsena who was a ruler of Gaur in Bengal. There is also some confusion about Govinda Dikshita being the author of Parijataharana, Valmiki Charitra etc., And, lastly, Govinda, the author of ‘Sangraha Chudamani’ does not mention the Marathi ‘Bahattara melakarta’ of Lavani Venkata Rao which was just added by the Adyar Library as a supplement.

The chapter on ‘Music in Tamil Literature’ and ‘Literature on Dance’ is a thoughtful addition to this digest.

*T.S. Parthasarathy*

* * *
Learning Mandolin

Tamil

MANDOLIN VASIKKA KATRUKKOLLUNGAL : By S. Balachandra Raju. Edited by Lena Tamizhvanan. Manimekalai Prachuram, 4, Thanikachalam Road, T. Nagar, Madras - 600 017. Rs. 25.

Balachandra Raju is a prolific writer in Tamil on music and dance with more than a dozen publications to his credit. In the series ‘Musical Instruments’ he has written manuals to enable students to learn guitar, flute, harmonium, vina, tabla, nagasvaram, mridangam and ghatam.

The Mandolin is the latest western instrument to be adapted for playing Karnatic music. It has already become extremely popular thanks to the young prodigy U. Srinivas. The Mandolin is a plucked stringed instrument of Italian origin, played with a plectrum, the number of strings and playing techniques varying in different parts of the world.

The present work first describes the construction of the instrument and methods of tuning. For a four stringed Mandolin the Western method of tuning is G D A E (panchama, rishabha, dhaivata and gandhara). The Karnatic method is sa, pa, sa, pa for four strings and differs for instruments with six or eight strings. The position of the notes and the plucking and fingering methods are then explained in detail.

The second half of the book is, perhaps the most useful part as it takes the student step by step in the practice of the instrument. The exercises given in clear notation include sarali, janta, datu and gamaka varisais, alankara, gitas and varnas. The arohana and avarohana of 200 ragas are given before the student is introduced to simple kritis like ‘Raghunayaka’ and ‘Marugelara’. Some compositions of the author also find a place in this section. The notes below each composition are very interesting. The author has planned the book in such a way that the latter half will be useful not only to learners of the Mandolin but also to those who wish to practice other instruments or even vocal music.

T.S. Parthasarathy
Handbook for Dancers

NATANA MANIGALIN KAIYEDU: By S. Balachandra Raju. Published by Tirumagal Nilayam 55, Venkatanarayana Road, T. Nagar, Madras 600 017. Rs. 16/-

While there is a plethora of books on the theory and practice of Indian classical dance, there is hardly any publication which can be called a concise reference book and guide for students of the art. The author of the present book is an experienced dance teacher, choreographer, composer and Devi Upasaka. He has several books to his credit including one on the nomenclature of Karnatic ragas.

This book is a convenient and informative manual which takes the student of dance step by step through the most important aspects of Indian classical dance, particularly Bharata Natyam. The opening chapter deals with the mythological origin of dance in India and its various styles in different parts of the country. The various Bani-s of Bharata Natyam are mentioned and each item of the Alarippu-Tillana format explained. Four songs from Tiruppugazh in Khandam, Tisram, Chatusram and Sankimam have been reproduced to be sung with Alarippu. for the Pushpanjali, a jati sequence in the Kanchipuram style composed by the author has been furnished.

More than a dozen compositions by the author covering all the traditional Bharata Natyam items have been given and these include a Ganesa Stuti, Guru Stuti, Mallari, Todaya Mangalam and songs on the glory of dance.

The author has suggested no less than 40 themes for mini dance dramas. There is an interesting song in Malayalam for Mohini Attam composed by Mahakavi Vallathol. The notes on the nine rasas, hints to dancers on programming, costumes, stage decor and allied subjects will be found highly useful by young students of dance and even by teachers.

The book is a bargain for its low price.

T.S. Parthasarathy

* * *

Courtsey: THE HINDU
### Volumes in stock for Sale

<table>
<thead>
<tr>
<th>Volume No.</th>
<th>Year</th>
<th>Price Rs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>XXXVII</td>
<td>1966</td>
<td>10.00</td>
</tr>
<tr>
<td>LIII</td>
<td>1982</td>
<td>15.00</td>
</tr>
<tr>
<td>LIV</td>
<td>1983</td>
<td>15.00</td>
</tr>
<tr>
<td>LV</td>
<td>1984</td>
<td>15.00</td>
</tr>
<tr>
<td>LVI</td>
<td>1985</td>
<td>20.00</td>
</tr>
<tr>
<td>LVII</td>
<td>1986</td>
<td>20.00</td>
</tr>
<tr>
<td>LVIII</td>
<td>1987</td>
<td>20.00</td>
</tr>
<tr>
<td>LIX</td>
<td>1988</td>
<td>20.00</td>
</tr>
<tr>
<td>LX</td>
<td>1989</td>
<td>20.00</td>
</tr>
<tr>
<td>LXI</td>
<td>1990</td>
<td>30.00</td>
</tr>
<tr>
<td>LXII</td>
<td>1991</td>
<td>40.00</td>
</tr>
<tr>
<td>LXIII</td>
<td>1992</td>
<td>40.00</td>
</tr>
<tr>
<td>LXIV</td>
<td>1993</td>
<td>40.00</td>
</tr>
<tr>
<td>LXV</td>
<td>1994</td>
<td>40.00</td>
</tr>
<tr>
<td>LXVI</td>
<td>1995</td>
<td>40.00</td>
</tr>
</tbody>
</table>

*(Postage extra)*

**Publishers:**

**The Music Academy**

306, TTK Road,

Madras - 600 014.