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

Narada Bhakti Sutra
“I dwell not in Vaikunta, nor in the hearts of Yogins, not in the Sun; (but) where my Bhaktas sing, there be I, Narada!”

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

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OUR CONTRIBUTORS

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Dr. Arimalam S. Padmanabhan working as a Fellow in the Central Institute of Classical Tamil, Chennai, is a veteran Musicologist, Musician, Music composer and an Orator as well. His specialization of research is on Music in Traditional Tamil Theatre with special reference to the Plays of Sankaradas Swamigal. His research is centered on the ancient Tamil Classics such as Tolkappiyam, Sangam Literature etc. He has authored 5 research books and about 75 articles on music, theatre, folk art forms, dance and Classical Tamil. He has composed music for two short films, several dramas and large number of songs and a recipient of Kalaimamani from the Tamilnadu Government.

Professor S.R. Janakiraman Professor SRJ, as he is affectionately known in music circles, is a veteran musician and a brilliant musicologist renowned for his powerfully authoritative and profoundly inspiring lecture-demonstrations. He received training under several great masters such as Tiger Varadachari, Budalur Krishnamurti Sastri, T K Ramasvami Ayyangar and Kalpagam Swaminathan at Kalakshetra, and Musiri Subramanya Ayyar, Tiruppmaram Swaminatha Pillai, Mayavaram V V Krishna Ayyar and T Brinda at the Tamilnadu Government Music College. He was trained in musicology by Professors P Sambamoorthy, Balakrishna Ayya and P K Rajagopala Ayyar. Author of several books, he is a Sangita Kala Acarya.

Mr. Kanniks Kannikeswaran is a musician, composer, music educator based in Cincinnati Ohio. He has been an Adjunct Faculty at the Composition / Musicology / Theory Division of the College Conservatory of Music since 1994. His presentation titled ‘The nōttu-svara-sāḥityas of Muttusvāmi Dīksitar’ won him an award at the 2007 conference of the Music Academy, Chennai. Kannikeswaran is the first to record the entire set of nōttu-svara-sāḥityas with Indian voices and western orchestration.

Dr. V. Premalatha Assistant Professor in the Department of Performing Arts, Sri Venkateswara University, Tirupati. Study of Music manuscripts has been her main area of interest. She was the recipient of the National Fellowship in Arts - Music (Junior) awarded by the Sangceet Natak Akademi (2003-05). She has presented research papers at various
Dr. N. Ramanathan, A musicologist, who has guided many doctoral dissertations on music and after retirement from the University of Madras, is presently associated with The Chennai Mathematical Institute and the Kalakshetra. He is on the Advisory Committee of The Music Academy and a member of the Editorial Board of its Journal.

Dr. Ritha Rajan A performer of Karnatic music and a scholar. She has retired as the Professor and Head of the Department of Music, Queen Mary's College, Chennai and is an Advisory Committee member of The Music Academy.

Dr. S. Sankaranarayanan has a Doctoral Degree in Ancient Indian History and Epigraphy. He was Director and Professor of the Oriental Research Institute of the Sri Venkateswara University, Tirupati and served as the Head of the Department of Indian Culture of the same University. He is at present the Honorary Director of The Adyar Library and Research Centre, Chennai. He received the 'Award of Certificate of Honour to Eminent Sanskritist' by the President of India, in 1994.

Dr. T. S. Sathyavathi Professor in Sanskrit at Vidya Vardha Sangha First Grade College For Women, Basaveshwaramgar, Bangalore, is a scholar, composer and performing musician. She has been guiding many research scholars and is a recipient of many titles and awards.

Dr. Swapna Sundari received training in Kuchipudi under the renowned masters Pasumarthi Seetharamaiah and Vempati Chinna Satyam. Her gurus in Bharata Natyam include K. N. Dakshinamurthy, Adyar K. Lakshmanan and B. Kalyana Sundaram. She received specialized training in abhinaya from the veteran performer and teacher, Kalanidhi Narayanan. Swapna's painstaking research into the temple dance traditions indigenous to the region of Andhra Pradesh has resulted in the unearthing and reconstruction of a nearly defunct dance genre, Vilasini Nityam.

Dr. Vijay Krishnan a Professor of Linguistics at The English and Foreign Languages University, Hyderabad, India, is a vainika who trained under the late Shrimati Karpagavalli Gopalakrishnan, disciple of the Late Ranga Ramanuja Ayyangar of the 'Kritimanimalai' fame. He has subjected his musical insights to a thorough linguistic scrutiny in his book "The Grammar of Carnatic Music" (Mouton de Gruyter, 2007) and subsequent presentations. Apart from being a theoretician on the cognitive aspects of music, he is a performer who has performed widely in India (including the Music Academy, Madras), Europe and the US.

EDITOR'S NOTE

I have the great privilege of continuing with the same Editorial Board as of 2008. This has been a very positive component because it gave me the consistency, continuity and commitment at the same level as of last year. We had a perfect understanding of our roles which helped me to bring out the journal with many more academic articles.

This year we have included five articles from the lecture demonstrations presented during the December 2008 morning sessions: 'Some Eka-Krti-Rāga-s of Tyāgarāja' by Professor S.R. Janakiraman, 'Music in Mānasollāsa' by Professor T.S. Satyavati, 'Music and Language as Innate Systems' by Professor K.G. Vijaykrishnan, 'De-mystifying Svāti Tirunāl' by Professor Achyut Sankar Nair. We have included an article on 'The music of dramas of Svāmi Śāṅkaradāsa' (in Tamil) by Dr. Arimalam Padmanabhan. Apart from these five, you will also find the summary of the discussions on the 'Comparative study of the Laksāṇa-s of some Rāga-s' pertaining to December 2008 conference organised by The Music Academy in which a panel of experts, namely, Sri Chingelput Ranganathan Tmt. Suguna Purshothaman, Tmt. Ritha Rajan, Tmt. R.S. Jayalakshmi, and Sri N. Ramanathan participated. A year ago, Prof. Kannikeswaran from Cincinnati, USA, presented a lecture demonstration at The Academy on the 'nottu-svara-sahityas of Muttusvāmi Dikṣitar' That article is included in this journal.

We requested famous dancer-scholar Dr. Swapna Sundari for an article on 'Vilāsini Nātyam - Tradition & Transition' and have included it. Another very great scholar Professor Sankaranarayanan, Director of The Adyar Library has been kind enough to share with us a well researched article on 'The Marāthi king Sāhaji and his Gaurī - Sankara Pallaki Sēvā Prabhandha'. One more article is on 'Tālakalābdhi of Acyutarāya: Discovery of a new work on tāla' by Dr.V. Premalatha a promising young scholar.
We published some ‘Rare musical compositions of Tyāgarāja’ in the Journal of 2008. This year we have hitherto unpublished ‘Compositions of Muttusvāmi Diksitar from the Manuscripts of the Tanjavūr Quartet with notations’ contributed by Prof. Ritha Rajan. There are also the usual preliminary pages covering the inaugural function, the Sadas and the day to day details of the conference of 2008. There are a few Book Reviews and New Arrivals included at the end.

With as many as ten research articles covering a wide variety of topics, I am sure the Journal lives up to the expectations of the scholars and connoisseurs. I am grateful to all our contributors. As the readers might have observed in the last year journal, we are incorporating diacritical marks in all the articles this year also.

We have uploaded to the Academy website, wo\nwww.musicacademymadras.in the database of all articles of the Music Academy Journals right from 1930. This has been possible due to the single handed efforts of Dr.V. Premalatha. The Executive Committee of The Music Academy has decided to gradually and selectively upload the Academy Journals to the website. This year we are making a beginning. Most of the old numbers of Academy Journals are available for sale.

Sri N. Murali, The President has been a constant source of encouragement and inspiration.

Our endeavor has been and will be to publish research oriented academic articles covering wide range of topics with no errors to the extent possible. Readers are encouraged to send their feed back or comments by email to editormajournal@gmail.com

Pappu Venugopala Rao
Editor

82nd ANNUAL CONFERENCE AND CONCERTS
Monday, 15th December 2008

Welcome address by Sri. N. Murali, President

Honourable Vice President of India Sri. M. Hamid Ansari, His Excellency Governor of Tamil Nadu Sri. Surjit Singh Barnala, Sri. Thangam Thennarasu, Minister-in-waiting, Vidvan Sri. A.K.C. Natarajan, other awardees of the year, Sangita Kalanidhis, Vidvans and Vidushis, members of The Music Academy, distinguished invitees, ladies and gentlemen,

On behalf of the Music Academy Madras, I have great pleasure in extending a very warm welcome to every one of you to this inauguration of the 82nd Annual Conference and Concerts.

I extend a very special welcome to our Hon’ble Vice President Sri. M. Hamid Ansari. We are indeed overwhelmed and touched by his wonderful quality of honouring his commitment made, whatever may be the inconvenience he has to endure. For, following a change of schedule, Parliament is now in session and as Chairman of the Rajya Sabha, he has presided over its morning session today and has taken the flight to be here with us. He is flying back straight after this function. It is a fine example of always keeping one’s word and is eminently worthy of emulation by those holding high public offices. I do not find words to adequately express our collective appreciation and gratitude to him for this unforgettable gesture. It is also a reflection of his deep interest in culture and fine arts.

Our Hon’ble Vice President Sri. M. Hamid Ansari has had an illustrious career in the Indian Foreign Service, having served as an Ambassador to U.A.E., Iran and Saudi Arabia, Chief of Protocol, Government of India, High Commissioner to Australia and Afghanistan and India’s Permanent Representative to the United Nations. His deep interest in academia and education has seen him, as Visiting Professor, Centre for West Asian and African Studies, Jawaharlal Nehru University, New Delhi, Vice-Chancellor of Aligarh Muslim University and Professor for Third World Studies, Jamia Millia Islamia,
New Delhi among other positions. He was the Chairman of the Fifth National Commission for Minorities from March 2006 to July 2007 before he took office as Vice-President of India and ex-officio Chairman of Rajya Sabha from August 11, 2007. He is a person of erudition and is a prolific and scholarly writer.

I would also like to refer to a special connection which makes our Vice President’s visit one of historical and memorable significance. It was his maternal grand uncle Dr. M.A. Ansari, the great freedom fighter who was the President of the 42nd All India Congress Session held in Madras in December 1927. In tandem with this session, an All India Music Conference was held with the crème-de-la-crème of Carnatic Music performing and papers on music being presented by experts. One of the resolutions passed at this Music Conference was for a Music Academy to be set up in Madras. Pursuant to that resolution, this Music Academy was born in 1928.

I would like to extend a very special welcome and thank our Governor His Excellency Sri. Surjit Singh Bamala for his spontaneous acceptance of our invitation to preside over this function.

Our Governor has had a long and glorious innings in public life having been Minister at the Centre and the Chief Minister of Punjab. He is a leader who combines a fervent concern for regional aspirations with a broad national vision. As a political leader he has embodied the values of peace, democracy and secularism. He has endeared himself to everyone through his qualities of humanism and self-effacing humility. In his leisure time he gives expression to his fine creativity through painting which is his passion. His interest in music is also well known. I thank him immensely for agreeing to preside over this function.

The special significance of the presence of the two high dignitaries at this function lies in the fact that the year 2008 marks the auspicious 80th year of the founding of The Music Academy and there cannot be a better way of celebrating this occasion.

I extend a special welcome to the Minister-in-waiting, Sri. Thangam Thennarasu who is the Minister of Education, Government of Tamil Nadu.

This Margazhi music festival which is unique to Chennai is one of the largest in the world and The Music Academy has always been at the forefront.

The new season will begin today, taking off from last year’s highly successful one, though it will be on a rather sobering note. For, it takes place in the wake of the deadlest and most audacious terror attack on India. Our hearts go out to the innocent victims of the brutal carnage and the brave persons who sacrificed their lives in the line of duty and all their families.

The forthcoming music season can, perhaps, provide a degree of solace and create an uplifting and transcendental experience in the aftermath of the horrendous events. It could also help turn one’s thoughts away from the continuing global economic and financial meltdown that has had an adverse impact on India too. In these troubled times, Chennai’s famed music festival, could at least help strike soothing notes of hope, peace, goodwill and harmony.

Against this background it is heartening to find such an overwhelming response from rasikas even within a few hours of the Academy’s counters opening for season ticket sales. It is also a matter of great reassurance and satisfaction to us that quality classical musical fare in an excellent ambience will always find appreciative audiences in large numbers.

As members and rasikas are aware, the on-going infrastructure upgrading and modernization programme during the last three years has created a vastly enhanced ambience. All this has been possible through the great and spontaneous generosity of the wonderful donors in the cause of this great institution. We have earlier handsomely acknowledged every single donor for making this endeavour possible.

Significant improvements to infrastructure have been made since last year’s annual festival. As promised, the balcony seats have been replaced with modern and comfortable ones with greater space and legroom, involving some civil work also. Around 150 seats had to be sacrificed in the interests of comfort and safety. A new modern, energy saving and efficient air-conditioning system has also been installed.

Painting of this heritage building, long overdue, has been completed through the generous sponsorship of Nippon Paints and with the hoardings
already gone, the Academy’s building is now back to its full grandeur. In all this, our fine architect Sri. P.T. Krishnan’s role has been invaluable.

In connection with the Academy’s 80th year of its founding, the Academy conferred a Special Lifetime Achievement Award on the violin maestro Vidvan Sri. Lalgudi G. Jayaraman at a very well attended function in March 2008 presided over by His Excellency Sri. Gopalkrishna Gandhi, Governor of West Bengal.

The Music Academy’s archives of music recordings and books are a veritable treasure trove. A long time dream that is now materializing is the project for digitizing its music recordings. The Academy has in its possession its own recordings as well as those donated by well wishers of about 6000 hours. Sri. R.T. Chari, our esteemed Committee member, a passionate connoisseur of Carnatic music and heritage, has a collection of about 6000 hours of Carnatic music. He is in the process of handing over all this to ‘The Music Academy-Tag Digital Listening Archives’ which has been set up at his own cost. It will initially have 10 touch screen kiosks linked up to a central server which houses all the music. At the touch of a screen connoisseurs can listen to any individual musician or a composition or a concert or excerpts of concerts. This facility was inaugurated at a special function just a couple of days ago. The Music Academy is indeed grateful to Sri. R.T. Chari and his brother Sri. R. V. Gopalan representing Tag Corporation and Ramu endowments for this wonderful generosity.

The Academy’s Journal, a highly valuable publication, will sport a new look and will be released at this function by our Governor. The new Editor of the Journal is Dr. Pappu Venugopala Rao, one of our Secretaries and a renowned musicologist and scholar. He is ably assisted by a reconstituted and enthusiastic Editorial Board.

During the season, The Music Academy confers special honours on outstanding individuals who have contributed immensely to preserve and enrich the fine tradition of classical fine arts. This year we have chosen a stalwart, clarionet maestro Vidvan Sri. A.K.C. Natarajan for presiding over the Conference and receiving the prestigious title of Sangita Kala Kalidhi.

Vidvan Sri. A.K.C. Natarajan comes from a family that has been devoted to wind instruments. He was taught the nuances of playing the clarionet by his father Sri. A.K. Chinnikrishna Naidu who was an accomplished performer on the instrument. From the age of ten he also learnt vocal music from Alathur Venkatesa Iyer and Nagaswaram from Iluppur Natesa Pillai. His preference was for the clarionet in which he gave his first public performance in 1946. He joined All India Radio in 1949 and resigned his job in 1952 to become a full fledged clarionet artiste. His performance that year in Madras was praised by none other than the great Ariyakkudi Ramanuja Iyengar. The nagaswaram maestro Sri. T.N. Rajarathinam Pillai also encouraged him and gave him the title of Clarionet Everest.

Sri. A.K.C. Natarajan worked hard for the clarionet to be accepted as a Carnatic instrument by the layman and connoisseur. His profound vidwat and musical abilities combined to bring the vocal and nagaswaram banis to the instrument. His raga alapanas, his swara renditions and his special manner of presenting kritis are unique and ensured a wide fan following.

The Music Academy in recognizing his pioneering efforts that have certainly enriched Carnatic Music takes special pride and pleasure in the choice of Vidvan Sri. A.K.C. Natarajan for its highest award.

Three years ago, THE HINDU instituted an annual award of Rs.1 lakh in the memory of the immortal queen of melody Sri. mathi M.S. Subbulakshmi to be given to the Sangita Kalanidhi elect at the inaugural function. The Honourable Vice-President of India will be kindly giving away the “Sangita Kalanidhi M.S. Subbulakshmi Award” to Vidvan Sri. A.K.C. Natarajan later today.

The Sangita Kala Acharya Award goes to Mridanga Vidvan Mavelikkara Sri. K. Velukutty Nair and to Bharatanatyam Guru Smt. Sarada Hoffman. Both have contributed significantly to their respective fields.

The two recipients of the TTK Memorial Award are Violin Vidvan Sri. Annavarapu Ramaswamy and vocalist, Vidvan Sri. Palai C.K. Ramachandran. Their meritorious contribution to Carnatic music is being recognized by The Music Academy.
This year the The Music Academy has also introduced a Musicologist Award. It will be given to Dr. S.A.K. Durga, the renowned music scholar and ethnomusicologist.

These five awardees will also get “The TT Vasu Memorial Award” which is a significant cash award that was instituted by the family of late T.T. Vasu last year.

We are presenting in this year’s programme over 80 performances which include our stalwarts as well as young and promising artistes who are all set to give their best. The morning conference sessions have been formulated thoughtfully by our Experts’ Advisory Committee whose new Convenor is our Secretary Dr. Pappu Venugopala Rao.

Our Sadas on January 1, 2009, will be presided over by Sri. S.Ramadorai, CEO and Managing Director of Tata Consultancy Services.

The third edition of our weeklong Dance Festival is being held between January 3 and January 9, 2009.

The year 2008 is the year of the birth centenary of so many stalwarts of the past who have contributed immensely to and enriched our fine tradition of classical fine arts — Sri. Semmangudi Srinivasa Iyer, Sri. R.K. Venkatarama Sastry, Sri. Palani M.Subramania Pillai, Sri. Kunnakkudi Venkatrama Iyer, Sri. M.M. Dandapani Desigar, Sri. Periyasamy Thooran and Dr. V. Raghavan. Dr. Raghavan had also distinguished himself as the Secretary of this Academy for several years. We salute them all.

On behalf of our entire team, I wish you all a very enjoyable music season and a dance festival and a New Year that is free from sorrow, strife and violence.

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Inauguration of the Annual Music Festival
82nd ANNUAL CONFERENCE AND CONCERTS
The Music Academy, Madras
Monday, 15th December 2008

Hon'ble Sri. M. Hamid Ansari
Vice President of India

It is a privilege for me to be present here today among such a distinguished and discerning audience at the inauguration of the Annual Conference and Concerts of The Music Academy. The month of December in Chennai is the month of melody. Various cultural organizations compete to showcase the brightest and the best, the upcoming and the emergent, and of everything else that lies in between, of the ocean of Carnatic musical talent. This not only makes the city the cultural pole star of the country but has sustained and enriched the varied and vibrant musical traditions of India.

The Music Academy has a glorious history and tradition of over eight decades. It not only covers the theory and practice of music but has undertaken important steps in spreading awareness about various aspects of classical music through its lecture demonstrations and academic discussions.

The Annual Award that the Academy confers on eminent musicians is a just recognition of their talent and hard work. I heartily congratulate Sri. A.K.C. Natarajan, who has been conferred this year’s Sangita Kalanidhi Award for his significant achievements, especially for the determination with which he pioneered the use of a western instrument, the clarionet, in Carnatic music.

The city of Chennai, and the Music Academy, needs to be complimented for promoting music over the decades.

To my mind, music does for the soul what yoga does for the body and mathematics for the mind. Music transcends the barriers of culture, class, ethnicity and other divisions as it carries within it the seeds of all that is pure, exalting and, indeed, divine. Since all traditional belief systems hold the priority of the soul, the centrality of music is beyond dispute.
There is one other point about music that is noteworthy in the Indian context. It transcends barriers of caste and creed and is a unifying thread. All sections of our very diverse population have contributed to it, and all enjoy it in equal measure.

The creativity and spirituality associated with music is well known. Less appreciated is the linkage between music and technological innovation. This manifests itself in the development of musical instruments. The modern age and the technological revolution have given new instrumentalities to understand music, create music and reproduce it. It has made the task of popularizing music across physical and ethereal media much simpler.

Yet, as all the artists and rasikas in this audience realize, there is never any substitute for hearing music in person in a concert. The immediacy and spontaneity of a concert can never be replicated by technology.

I once again thank Sri. N. Murali for inviting me to inaugurate the Annual Conference and Concerts of The Music Academy.

I also take this opportunity to wish all connoisseurs of music and the artists who would perform during this season many hours of musical bliss.
82ஆம் ஆண்டு இளம்மிகள் எச்சார் நூற்றாண்டு கொண்டாட்டம் என்று குறித்து ஸ்ரீ கே.சி. சந்திரநாதன் அகராதி கொண்டாட்டம் (15.12.2008)

நடப்பட்ட நூற்றாண்டு எச்சார் மாணவர்கள் குறித்து தமிழகத்தின் விளைவு மற்றும் சுவாசிப்பு குறித்து வேகமாக சேர்ந்தனர். எச்சார் நூற்றாண்டு வழங்கள் எது? சூரி எச்சார் கொண்டாட்டத்தின் விளக்கத் தொகுப்பு, புதியகால நூற்றாண்டு

நூற்றாண்டில் கொண்டாட்டம் பல புராணத்தின் குறித்து பொருளாகக் குறித்து வேகமாக சேர்ந்தனர். எச்சார் நூற்றாண்டு வழங்கள் எது? சூரி எச்சார் இயற்கையும் இயுத்தும் சுவாசிப்பு குறித்து வேகமாக சேர்ந்தனர். குறித்து எச்சார் நூற்றாண்டின் புராணத்தின் குறித்து வேகமாக சேர்ந்தனர். சூரி எச்சார் கொண்டாட்டத்தின் விளக்கத் தொகுப்பு, புதியகால நூற்றாண்டு

சூரி எச்சார் கொண்டாட்டம் பல புராணத்தின் குறித்து பொருளாகக் குறித்து வேகமாக சேர்ந்தனர். எச்சார் நூற்றாண்டு வழங்கள் எது? சூரி எச்சார் இயற்கையும் இயுத்தும் சுவாசிப்பு குறித்து வேகமாக சேர்ந்தனர். குறித்து எச்சார் நூற்றாண்டின் புராணத்தின் குறித்து வேகமாக சேர்ந்தனர். சூரி எச்சார் கொண்டாட்டத்தின் விளக்கத் தொகுப்பு, புதியகால நூற்றாண்டு

1956-ஆம் ஆண்டின் காலம் எச்சார் மாணவர்கள் குறித்து வேகமாக சேர்ந்தனர். எச்சார் நூற்றாண்டின் புராணத்தின் குறித்து வேகமாக சேர்ந்தனர். சூரி எச்சார் கொண்டாட்டத்தின் விளக்கத் தொகுப்பு, புதியகால நூற்றாண்டு

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WELCOME ADDRESS OF  
Sri. N. Murali, President  
The Music Academy, Madras  
at the SADAS, January 1, 2009

Sri. S. Ramadorai, Sangita Kalanidhi awardee Vidvan Sri. A.K.C. Natarajan, other awardees of this year, Sangita Kalanidhis, Vidvans and Vidushis, members of The Music Academy and other rasikas, ladies and gentlemen,

It gives me great pleasure to welcome you all to the Sadas and to wish you a bright, happy and peaceful 2009.

It is our special honour and pleasure to have Sri. S. Ramadorai, Chief Executive Officer and Managing Director of Tata Consultancy Services (TCS) preside over the Sadas this evening. Sri. Ramadorai has been associated with TCS for the past 36 years taking over as CEO in 1996 and has been largely instrumental in building TCS to a $5.7 billion global software and services company. It is currently the largest IT services company in Asia. Sri. Ramadorai has now firmly set his sights on ensuring that TCS is among the global top ten software companies by the year 2010.

TCS is well known for its values of integrity, leading change, excellence, respect for the individual and fostering an environment of learning and sharing.

Sri. Ramadorai was awarded Entrepreneur Manager of the year in November 2006 by Ernst and Young and was recognized in the same year as the 6th most influential IT leader in the world by Computer Business Review. In recognition of Sri. Ramadorai's commitment, dedication and contribution to the IT industry he was awarded the Padma Bhushan in January 2006. Sri. Ramadorai is a person of humility and is unassuming. He is keenly interested in music.

I thank Sri. Ramadorai for spontaneously agreeing to preside over the Sadas of our 82nd Conference and Concerts in the auspicious 80th year of the founding of The Music Academy.
The special significance of the head of India's largest I.T. Company which is part of the glorious heritage and tradition of the highly respected Tata Group, presiding over the Sadas of an institution equally steeped in heritage and hoary tradition lies in the convergence of values of excellence, core classical values and a fine blend of traditional values and modernity. It also signifies the role and value of IT in music – whether it is through recording, preservation and dissemination of music in digital format or the use of internet to make music accessible to thousands of music lovers and connoisseurs who are separated by distance from live concerts.

Today, the curtain comes down on a remarkable festival that provided a veritable feast of soulful music spread over eighteen days. The response from members and rasikas has been overwhelming and has been largely responsible for the resounding success of the festival as also, indeed, the splendid cooperation and performance of all the artistes at the concerts and the musicologists and scholars at the discussions and Lec-Dems and the generous support of our sponsors and advertisers. The involvement and exemplary teamwork displayed by all our colleagues on the Committee needs to be highlighted and commended. I must in particular express my appreciation for the efforts of the members of the Programme Committee and its Convenor Sri. K.V. Krishna Prasad. The Academy counts itself extremely fortunate in getting the help of so many committed and tireless volunteers to whom it expresses its deep appreciation.

I must here refer to the large turnout of members for concert after concert as also the extraordinary interest of rasikas both from within and outside India. It was also touching to see yet again, rasikas queuing up before the break of dawn for daily tickets. Even the LCD projection at the mini-hall was fully sold out on some days. A time has, perhaps, come for us to think of creative and technological solutions to meet this resurgent demand for high quality classical music fare.

Coming to today’s function, I offer my warmest felicitations and congratulations to this year’s recipient of the prestigious Sangita Kalanidhi award, the clarinet maestro Vidvan Sri. A.K.C. Natarajan about whom I spoke in detail at the inaugural function.

I must also express my appreciation for his qualities of unpretentiousness, simplicity and spontaneity while presiding over the interesting and multi-faceted conference sessions. At these sessions eminent musicologists and musicians including younger musicians presented high quality lecture-demonstrations, followed by highly interactive participation by members of the discerning audience. The new convenor of the conference sessions, and one of our Secretaries, Dr. Pappu Venugopala Rao, deserves kudos for the way the morning sessions were conducted. The active participation and involvement of our Experts Advisory Committee members was also commendable.

I offer my warm felicitations to the other major award winners – “Sangita Kala Acharya” awardees Vidvan Sri. Mavelikkara K.Velukutty Nair and Bharatanatyam Guru Smt. Sarada Hoffman, recipients of “TTK Award” Vidvan Sri. Annavarapu Ramaswamy and Vidvan Sri. Palai C.K. Ramachandran and Dr. S.A.K. Durga who is receiving our first Musicologist award. I also congratulate the artistes who would be receiving later this evening various awards for performances during the season.

As members and rasikas have been noticing and feeling, the on-going infrastructure upgrading and modernization programme has created a vastly enhanced ambience. All this has been possible through the large-hearted and spontaneous generosity of the wonderful donors who have been individually acknowledged earlier. Some of the unfinished work like modernization of the stage is planned to be taken up after the season.

The financial and economic meltdown has created a ripple effect adversely affecting several countries of the world. But, fortunately, The Music Academy, is facing the ripple effect of an altogether different kind – the generous and benign variety of ripple effect of donors supporting the institution in a big way over the last two years.

To mark the 80th year of the Academy’s founding, a classy and high quality commemorative book is planned to be published. Sri. R. Srinivasan one of our Vice-Presidents, who had only last year given us the wonderful gift of the Bose acoustics system, has once again come forward spontaneously even during the current festival, with the sponsorship of the publication of this book which we hope will be a collector’s item.
‘The Music Academy-Tag Digital Listening Archives’ set up for the Academy at his own cost by Sri. R.T. Chari, one of our Committee members and inaugurated just before the season, attracted keen interest from connoisseurs even as the festival was in progress. Apart from scores of people, trying out and getting a feel of what is in store for them, some collectors of prized music recordings have offered to share their collections with us. I would appeal to more and more collectors to come forward to offer their recordings through our Listening Archives, for the benefit of musicians, discerning rasikas and students of music. I must hasten to add that there would be no commercial or pecuniary exploitation involved. After a proper study, the Executive Committee would, in due course, be able to formulate norms for the membership and use of this wonderful digital Archives Listening facility.

For our great institution the New Year has begun exceptionally well. A fine example of the tremendous outpouring of generosity and goodwill towards it was seen even at this morning’s breakfast. Through the good offices of our Vice-President, Sri. R. Srinivasan, the Kalpathi family represented by Sri. Aghoram, Sri. Suresh and Sri. Ganesh have, on this New Year’s Day, handed over to us a very handsome donation towards the renovation of our auditorium. I take this opportunity to express all our appreciation and grateful thanks to them for this wonderful generosity.

Before I end, let me invite you to stay back after this function to listen to a special and innovative 1-1/2 hour concert — “PANCHA VADHYAM” conceptualised and led by mridangam maestro Guru Sri. Kaaraikudi Mani.

Finally, I would encourage you all to attend our Dance Festival that would be held from January 3rd to January 9th, 2009.

Thank you so much.
THE MUSIC ACADEMY • JOURNAL 2009 • VOLUME 80

PROCEEDINGS OF THE CONFERENCE 2008

Day 1 – Dec 16 2008

The morning conference sessions of the Music Academy commenced with the Sangita Kalanidhi elect and president of the Conference clarionet maestro A.K.C. Natarajan in the chair.

The session commenced with an invocation song ‘raghuvīrā raṇadhīrā’ (Huseni rāga) sung by Srividya. Following the practice initiated last year, mornings session of each day is dedicated to a stalwart musician of yesteryears in the field of Carnatic music who were not recognized by the Music Academy during their lifetime. The first day session was accordingly dedicated to Kunnakkudi Venkatarama Iyer whose centenary is being celebrated this year. Dr. S.A.K. Durga, member of The Experts Committee recalled Venkatarama Iyer’s yeomen services to the field of Carnatic Music as a legendary vocalist.

Prof. S.R. Janakiraman presented the first lecture-demonstration of the conference on ‘Some Ėka Kṛti Rāga-s of Tyāgārāja.’ He chose, in all seven ragas in which Tyāgārāja composed only one kṛti each. The rāga-s and compositions chosen were: Vijayavasantam (‘ṛṇī cittamu nā bhāgyamayya,’ Ādi-tāla), Dundubhi (‘ḷlagāṇu,’ Ādi), Kaikavasi (‘vācāmagōcaramē,’ Ādi), Supradāpam (‘varaśikhitvāhana,’ Ādi), Dipākam (‘kalalanērcina,’ Ādi), Vāridhi (‘daya jūcētakidi,’ Ādi), Vardhāni (‘manasā mana sāṃtryamēmi,’ Rūpakam).

S.R. Janakiraman briefly dealt with each of the rāgas, their characteristics, ārōhaṇa, avarōhaṇa, and the mēlakartā they belong to; the treatises which mention them; and any particular special features they display. He demonstrated the songs in his inimitable style. He emphasised the fact that there are no other compositions in these rāgas by any other composer and the only way to understand them is through the single composition of Tyāgarāja in each. While treating the composition in Dundubhi he brushed aside the views of some that the rāga can be Divyamani. He admitted the presence of a weak dhaivata in Kaikavasi, found in some schools. Vidwan AKC Natarajan, however, expressed
doubts about the existence of dhaivatam in Kaikavasi. Janakiraman was assisted by Aswin and Rohan from Toronto.

**Day 2 - Dec 17 2008**

The invocatory song ‘pahi jagajjanani’ (Hamsānandī rāga) was rendered by Ms. Dikshita. The second day’s session was dedicated to M.M. Daṇḍapāṇi Dēśikar, this being his centenary year. Vidushi R. Vedavalli spoke about Dēśikar’s compositions, his multi-faceted personality and love for Tamil isai. There were two lecture demonstrations in the session.

The first one was by Dr. Achyutsankar Nair on “Demystifying Svāti Tirunāḷ.” The speaker began with establishing the name of Svāti Tirunāḷ. He gave conclusive evidence about the many facets of his life.

The speaker, with the help of a power point presentation, gave some hitherto unknown historic evidence on Svāti Tirunāḷ (his name and fame), interestingly, based on the media of 1830s and 1840s in England and Australia. In the controversy which originated in 1980s, it was argued that the name ‘Svāti’ was first used in printed documents in early 1900 only. To refute this, half a dozen documents are presented, the earliest being a small book by John Caldecott, ‘Description of an Observatory Established at Trivandrum by His Highness the Rajah of Travancore,’ published in Madras in 1837.

B.M. Sundaram questioned the speaker on why the king did not compose in Tamil which was the mother tongue of so many of the court musicians. Nair reiterated that the king did not compose in Malayalam either except for some padams.

V. Sriram supplemented with one more reference to Svāti Tirunāḷ from ‘Southern India, Its History, People, Commerce and Industrial Resources’ by Somerset Playne (1915) where it is clearly stated that the ruler Svāti Tirunāḷ (sic) ascended the throne in 1829 at the age of sixteen and that his brother succeeded him in 1847.

Finally the existence of Svāti Tirunāḷ has been established beyond any shadow of doubt but the questions about how many of the compositions attributed to him are actually his, of them how many were set to music by him and such other are still left open to debate.

The second lecture demonstration was on Daṇḍapāṇi Dēśikar’s compositions by P. Muthu Kumaraṇam, a disciple who was very close to Desikar during his life time.

The presentation was structured as a walk through Dēśikar’s life, interspersed with some of his own compositions and also songs of others that he tuned. He was assisted by two disciples.

Muthu Kumaraṇam began with Sambandar’s Tevāram ‘āngamum vēdamum’ composed in praise of Lord Gānapatiśa, presiding deity at Tiruchengattankudi, Dēśikar’s birth place. Dēśikar began his concert at the Tiruvayyāru Tyāgaraja Ārādhana with ‘ānai mugattōne,’ (Dēvamanōhari) and it caused a furor! This song was presented with beautiful cītāsvarams at the end of both anupallavī and caranām.

Desigar was very much devoted to Madurai Mīnākṣi Amman and composed nine songs on Her. Muthu Kumaraṇam presented some of the songs. This was followed by demonstration of some more compositions, ‘ēzhu icai āgiya’ a very beautiful song on Sarasvati with the names of seven notes in Tamil. The composition ‘nāvukkarsar’ in Hēmavati on Tirunāvakkarasar whom Desikar considered as an inspiration, was presented.

Desigar composed 52 songs, published in 1964 as ‘Itai Tamizh Pā Māḷai.’ Some of the rare rāgas he used were, Rēvagupti, Sarasāṅgi, Viśārada, Urmiṅkā and Kōkilam.

**Day 3 - Dec 18 2008**

The third day’s morning session was dedicated to the memory of SrTrangam Gopālaratnam. The invocation song ‘sarsvati jāyē’ (Kalyāṇī rāga) was rendered by Ms. K. Jyotsna, disciple of Sangita Kala Acharya, Smt. Seetha Rajan.

Dr. T.S. Sathyavathi from Bengaluru spoke on the ‘Relevance of Mānasollāsa to present day music.’ Mānasollāsa’ is a book written by Sōmēśvara, a Chalukya king of the 12th Century. This is a book of 100 chapters divided into five parts (vimśatī-s) consisting of 20 chapters each and the five vimśatī-s are: Rājyaparakrana; Prāptarājya Śainyikaraṇa; Upabhōga; Vinōḍa and Kṛīḍā.
Two chapters under the IV part are ‘Gīta Vinoda’ and ‘Vādya Vinoda’ which deal with music. Classical music is defined as both entertaining and elevating. It is both āpāta-madhuram (instantly sweet) and ālōcanāṁṛtam (thought-provoking).

A detailed article by the author is published elsewhere in this journal.

The lecture was complimented by Prof. S.R. Janakiraman and T.R. Subramaniam. Suguna Purushotaman wanted to know difference between the two Ādi tālas mentioned in the book.

V. Sriram enquired about the availability of the manuscript and the speaker said it was already published in three volumes. A.K.C. Natarjan, commended the speaker.

Day 4 - Dec 19 2008

The fourth day’s Morning Session was dedicated to the memory of Nācciyār-kōyyil Rāghava Piḷḷai, a tavil vidvān. Meera Srinivasan and Sasvati Prabhu, disciples of Sri. Lalgudi Jayaraman, rendered the invocation. There were two lecture-demonstrations at in the session.

The first one was on ‘Sūḷāḍī – A Structural Analysis’ by T. Sachidevi from Bangalore. Sachidevi defined the word ‘Sūḷāḍī’ as a group of gīta-s with a jati at the tail end of the composition. The four components of the Sūḷāḍī are: Udgrāha; Dhruvā; Antara and Ābhōga.

Śāṅgīrādēva explains the structure of this kind of composition in his ‘Śaṅgītārātnākara.’ ‘Śaṅgītasārāmṛta’ of Tulaja also gives an explicit and detailed definition of Sālaga-suda Prabhanda-s.

Though Sūḷāḍī-s are basically contributions of Haridāsas in Kannada, Tāḷḷapāka Annamācārya also composed a Rāgatālamālikā.

Sachidevi attempted to trace the etymology of the word ‘Sūḷāḍī’ and finally defined it as a samūha or a group of gīta-s. The three components, udgrāha, dhruvā and ābhōga, are respectively sung in vilamba, madhya and druta tempos.

Sachidevi demonstrated one Sūḷāḍī in all its three components and tempos. Sūḷāḍī-s are generally thematic compositions with a spiritual aspect and Purandaradāsa, gave examples and a structure to Sūḷāḍī in Kannada. This structure is adhered to by earlier Haridāsas, but later composers have Sūḷāḍī-s with different structures. She attempted to define Carnatic music as one which evolved from Karnataka. This gave raise to a debate. Prof. S.R. Janakiraman complimented the speaker and quoted Annamācārya’s ‘Sūḷāḍī.’

The second lecture-demonstration of the day was about the bhakti and philosophy of Purandaradāsa, Vyāsarāya and Kanakadāsa by Sudha Raghunathan. Sudha Raghunathan started her lecture with a prayer by Purandaradāsa and offered the lec-dem as a dedication to her guru M.L. Vasantakumāri from whom she learnt the Dāsara Padagalu.

The Haridāsa movement was not only a bhakti but a reform movement, she said. Their compositions reflected five components of Ādhyaḥma anubhāva – the spiritual experience from self-experience to realising the ultimate reality.

She gave biographical details of all the three composers and dealt with some of the lyrical content of all the three composers, their approach to bhakti, their outlook of life, their attitude towards materialism and their expression of devotion and philosophy. She demonstrated a few songs of each of these composers.

Some of the songs presented were ‘mānava janma’ (part) in Pūrvakalyāṇi, ‘jagadōḍhdhāraṇa’ in Hindustāni Kāpi, ‘tugidali raṅgana’ in Nilāmbari, ‘mella mella nē’ in Mohanam, ‘rāgi tandirō,’ ‘tambūri mīṭidava.’

She enlisted the schools of philosophies of the three Ācāryas – Śaṅkara, Rāmānuja and Madhva – and illustrated how these were reflected in the Haridāsa compositions.

Their approach was to make these compositions easy for congregational singing and lucid for lay-men to understand. She also listed some of the lady Dāsas. She sang some of the compositions of Vyāsarāya, particular mention may be made of the famous ‘kṛṣṇa nī bēganē bāro.’ Sudha Raghunathan then dealt with Kanakadāsa and his compositions with the demonstration of ‘bāro kṛṣṇayya.’

Finally she attempted to make a comparison of the three composers and their approach with respect to their bhakti and expression of music. In a way,
she said they were not comparable because they have had more similarities than the few subtle differences. She concluded the programme with the famous song, 'indina dina ṣubha dina...' (today is the auspicious day, auspicious star and the week is auspicious)

Day 5 – Dec 20 2008

The morning session on December 20 commenced with the rendering of the song ‘vandē vāsudēvam’ (Śrī-rāga) by Sri Chandrasekhar and Sri Sankar Venkataraman. The session was dedicated to the memory of Palakkādu Rāma Bhāgavatār. Dr. S.A.K. Durga spoke about him. There were two lecture-demonstrations in the session.

The first lecture demonstration was by Dr. Shubha Choudhri, from the Archives and Research Centre for Ethnomusicology of the American Institute of Indian Studies, New Delhi. She spoke on ‘Creating and Maintaining Music Archives.’ She said that capturing and recording audio video, documentation of the photographs and other materials help us in understanding the evolution and preserve music for posterity. She emphasised that the contextual information is also equally important of any music concert like — how, when, where, for whom and why.

A collection is different from Archives, Dr. Choudhri said. Archives is a structured and organised collection, catalogued and documented properly. While there may be digitisation with new technological skills, it is important to keep the originals under safe conditions of temperature and humidity.

‘Tiruvārūr-sthalam as interpreted in Rukmini Dēvi’s choreography in the ‘Rūpamu Jūci Varṇam’, was the subject handled by S. Jayachandran. It was packed with discourse, a power point presentation and dance demonstration all put together. Jayachandran spoke of the significance of Tiruvārūr as a famous Śaivite pilgrim centre with sthalapurāṇa, the iconographic details of Sōmaskanda-mūrti and the esoterics of the temple. He dealt with the choreography of Rukmini Dēvi line by line of the Cauka-varṇam ‘rūpamjūci’ in Tōḍī rāga, Ādi-tālam. The various components of the varṇam and the secrets embedded in each line of the text have been fully exploited by Rukmini Dēvi in choreography. The pallavi of the varṇam states “I came to see your form out of love – why should you be so angry?”

In Tiruvārūr it is protocol that the Lord conceals His body. It is covered with flowers and this is popularly known as ‘Tiruvārūr rahasyam’. The speaker then went on to anupallavi and carāṇam giving the nuances of Rukmini Dēvi’s choreography, based on various philosophical texts and esoteric secrets. Dancing for each line of the songs was explained and demonstrated.

The analysis provided a deeper insight of the various concepts of Tyāgarāja Svāmī at Tiruvārūr and more than that it established the necessity to understand the Āgamic and ritualistic information before attempting choreography of any particular composition like this.

Day 6 – Dec 21 2008

The session on December 21 was dedicated to the memory of S. Balachander, the great vīnā exponent. Sangita Kalanidhi R. Vedavalli spoke about him. The song ‘śrī vīṇē namastē’ (Kalyāṇi rāga) rendered by Ms. Maitreyi, appropriately preceded the dedication speech.

There was only one lecture-demonstration in that session and it was on “Multifacets of Khandam and Trīśram with a special reference to Guru Sri. Palani Subramania Pillai’s style” by Prof. Tiruchi Sankaran, disciple of the legendary mridangam maestro Sri. Pazani Subramania Pillai.

Sankaran spoke about the art of accompaniment. He was nostalgic about his guru and played the mridangam in different permutations and combinations as taught by him. He talked about the many varieties of triśram, caturasram, khāṇḍam etc. and of the evolution of the Tāla concept itself. He tried to emphasise the subtle differences between gati and nāḍai. A couple of audio recordings of his guru served as illustrations for the points he made.

Day 7 – Dec 22 2008

The morning session of December 22 commenced with the song ‘nīyē carāṇam’ of Mahakavi Bhāratīyār rendered by Bharat Sundar. The session was dedicated to Sūlamangalam Vaidyanātha Bhāgavatār (1866-1952) an erudite scholar, musician and playwright about whom Dr. SAK Durga spoke.

There were two lectures in the morning. The first one was by a young and dynamic scholar Vikram Sampath from Bangalore on ‘Mysore as seat of Music.’ Vikram had recently published a book entitled ‘Splendours of Royal Mysore, the Untold Story of the Wodeyars.’
He classified the Wodeyars period of rule into three eras — 1399-1750, 1799-1868 and 1881-1950 — early, middle and modern respectively. He said that Mysore has been a culturally dynamic and musically vibrant kingdom and substantiated his point with several examples. He began with Cikka Dēvarāya (1673-1704) who composed Gītā Gōpāla, with seven carāṇams known as Saptapadī, on the lines of Jayādeva’s Aṣṭapadī in different rāga-s and tāla-s.

Shifting his focus to the modern period he attributed the evolution of Mysore Vīnā bānī to Vīnā Śēṣānṇa, the great-grandson of Paccimiriyyam Ādiappayya. He showed how the Mysore Vīnā bānī got established during this period with the contribution of stalwarts like VīnāŚēṣānṇa, Śāmānṇa, Vēṇkatagiriappa and others. He elaborated on Śēṣānṇa’s life and gave details of how the Mysore Vīnā is structurally different. He talked of the reforms and modernisations that took place during the period of Nālvaḍī Kṛṣṇarājēndra (1884-1940).

He elaborated on Mysore Vāsudēvāchāriar’s contribution. The last ruler Jayacāmarājā (1919-1974) and his sister Vijayā Dēvī qualified in Western Classical Music. Jayacāmarājā was a Śrī-vidyā upāsaka and most of his compositions were on Dēvī.

The second lecture of the session was on ‘Comparing the language and music faculties in humans’ by Prof. K.G. Vijayakrishnan from Central Institute of English and Foreign Languages, Hyderabad. He began with the statement that two major substantives that all systems of music share with language are rhythm and pitch. He showed the similarities in accentual shifts in pronouncing the words in speech and music. Rhythm and meter in poetry relate to musical phrases in compositions. He demonstrated this with clips of Hamsadhvani and Sahānā.

Prof. Vijayakrishnan concluded with some interesting inferences, one of them being that knowledge of pitch of any one system does help transfer to another system categorically.

Full article by Prof. Vijayakrishnan can be seen elsewhere in this Journal.

Day 8 Dec 23 2008

The session commenced with the song ‘bhāratī maddisānā’ (Dēvamanohari rāga) rendered by Ms. Mangala Ravi and Ms. Ramya Narasimhan. The discussions of December 23 were dedicated to Sāttūr Subramaniam about whom Prof. S.R. Janakiraman spoke briefly. There were two lecture demonstrations during the day and the first one was by Smt. Ganga Ramachandran on ‘Contribution of Eṃnappāḍam Vēṅkaṭārāma Bāhgavatār (1880-1961) - rare rāgas.’

Ganga Ramachandran started her presentation with a brief biographical sketch of Eṃnappāḍam Vēṅkaṭārāma Bāhgavatār, who composed about 146 kṛtī-s of which about 108 are on Lord Kṛṣṇa with his mudrā Vēṅkaṭārāma. He also composed nirūpaṇa songs for Hārikāthā-s without any mudrā. He was honoured by The Music Academy in 1959 with a Certificate of Merit. She spoke of eight rare rāga-s and tāla-s employed by him and listed them; Sumukhi, Rāsabali, Muralinādam, Vēṇḍāvanakutūhālam, Prahāsini, Śrīdharī, Priyadarśini and Rasavarāli and also mentioned some tāla-s like Nuti, Priti and Dēvarājānām.

Chitraveena N. Ravikiran, next, presented a lecture demonstration on ‘Uṭṭukkāḍū Vēṅkaṭa Kavi,’ whom he described as one of the most brilliant composers. He started his presentation with questions about his existence and the authenticity of authorship of all the compositions attributed to him. He listed the kṣētra kṛtī-s composed by him on different pilgrim centres to substantiate his style and lyrical structure. He said that a sannidhi, a memorial, exists at Uṭṭukkāḍū. His composition ‘Guru Ennapunyam’ in Rītigaula establishes a human guru to him while the Surātī composition reiterates the guru factor. Uṭṭukkāḍū’s mention of Purandara Dāsa and Tulaśīdāsa establishes his time as later than 1623.

Ravikiran brought to the attention of the audience the article of T.V. Subbarao in 1956 issue of the Journal of The Music academy, in support of Uṭṭukkāḍū Kavi. He was one composer who wrote about Rādhā, he said. He also talked of his Samskrta compositions and Navāvarana kṛtī-s to establish his mastery over the languages. Ravikiran talked of a secondary signature in some of his compositions.

Day 9 Dec 24 2008

The morning proceedings on December 24 were dedicated to Karukurichi P. Arunachalam. B.M. Sundaram spoke of his contribution to music. The session commenced with an invocatory song ‘sōbhīllu saptasvara’ (Jāganmohini rāga) rendered by Smt. Gowri Gokul.
There were two lecture demonstrations during the session; the first was by Pt. Suhas Vyas on 'Bandishes of Pt. C.R. Vyas', which was more a performance of the compositions of Pt.C.R.Vyas. Suhas talked of his father Pt. C.R. Vyas and his compositions, the spiritual nature of them and presented a few of them. His signature was Gunijan and they are rich in sur, taal and laya, he said. He demonstrated brilliantly bandishes in Naţa Bhairava, Yaman, Bilāskhānī Tōdī, Rāmakali and concluded with a beautiful bandish in rāga Basanta Kēdāra.

The second lecture demonstration was by Sri. Sriram Parasuram on 'Hindustani ragas and their adaptation into Karnatic Music.' He chose five pairs of ragas, Bēgadā (Bihāgadā), Rāmakali (Rāmakali), Dvijāvanti (Jayajayavanti), Bilahari (Bilāval) and the Kānda family rāga-s. He emphasised the process of transformation was complete in some cases as in the case of Bēgadā. He drew the attention of the audience to the two niśāda-s of Bēgadā which are its hallmark and the employment of gamaka-s in them. He gave examples of many compositions and demonstrated some, shifting from one style to the other with great facility and ease.

Day 10 Dec 25 2008

The morning sessions were dedicated to the memory of Harikathā Pitāmaha Adībāṭla Nārāyaṇa Dīsā. Pappu Venugopala Rao spoke about his contribution to harikathā and music. An invocatory song 'durgādevī' (Dharmavati rāga) by Ms. Smitha preceded the dedication speech.

Sangita Kala Nidhi Nedunuri Krishnamurthi, assisted by disciples, the Malladi Brothers gave a lecture demonstration on 'Annamācarya’s compositions and the music he composed for them.' Dr. Pappu gave a brief introduction to Annamācarya and his compositions.

Nedunuri began his lecture with a sublime note of how he was influenced by Lord Vēṅkaṭēsvara and Annamācarya every time in deciding any rāga for any composition. When he was working in Tirupati as Principal of Sri Venkateswara Music College, he came across these compositions and was approached to set some songs to tune. He was initially reluctant, being an ardent devotee of the trinity and their music. But when he first set to music ‘emokō cigurutadharamuna’ in rāga Tīlāṅga there was no looking back. He completed composing tunes of 108 of Annamācarya’s songs and is still engaged in composing for more. Nedunuri was assisted by Malladi Brothers in the presentation.

Day 11 Dec 26 2008

The morning session on December 26 commenced with the rendering of the song ‘pranāmāmâyaham’ (Rājājīnī rāga) by Km.Aarti and Km.Archan. The session was dedicated to Paramēśvara Bhāgavat. It had one lecture demonstration by Rajasri Ramakrishna, the presentation of Bodhaka Award to Kalyanī Sarma and a brief performance by her students. Rajasri Ramakrishna presented a lecture demonstration on ‘An analytical study of abhyasagana in Sangita Sarvaarthasara Sangrahamu.’

She introduced the work Sangita Sarvaarthaa Saara Sangrahamu, of Vīna Ramanuja as first published in 1859 with subsequent editions up to 1917. She listed the contents and said that the unique feature of the work was exercises in swaravali, datu, janta and alamkaras all with sahitya in either Telugu or Sanskrit for the benefit of students of music. She gave examples of the lessons and demonstrated them with similar works like Prathamabhyaṣa Pustakamu of Subbrama Dikshitar (1905), the Gayaka Siddhanjanam of the Tachur Brothers (1905), the Sangita Swara Prasthara Sagarahamu of Nathamuni Pandita (1914) and the Thenmattam Brothers’ Sagitananda Ratnakara (1917).

Day 12 Dec 27 2008

Sangita Kalanidhi T.K. Govinda Rao presented a lecture demonstration on ‘Periyasāmi Tūrān’s compositions,’ on December 27. The morning sessions were dedicated to the memory of Periyasāmi Tūrān to mark his birth centenary. The invocation song too was that of Śrī Tūrān, ‘garianathane’ (Sāranga rāga), rendered by Km. Aishwarya Balasubramanian and Km.Vaishnavi, students of Sri Govinda Rao. Govinda Rao set about a hundred of Tūrān’s compositions to music. Tūrān was a devotee of Murugan and composed many songs in His praise.

Interspersing with some nostalgic moments T.K. Govinda Rao presented a few compositions, including the rare ‘piccai edukka vanda’, a rāgamālīkā in nine rāga-s in the form of srātōvāha-yati in which the musical lines grow in duration step by step.
The second lecture of the day was on ‘Konnakkōl’ by Tiruchi R. Tayumanavan who had accompanied legends of yester years like Ariyakkudi Rāmanuja Ayyaṅgaṉ, Semmaṅgudi Śrīnivāsa Ayyar, Ālattūr Brothers, M M Daṇḍapaṇi Dēśikar and many others. He talked briefly about his introduction in to the art of Konnakkōl and then proceeded with demonstrations beginning with basic patterns and moved on to more complicated. He talked about the ‘colkaṭṭu’ used by the Vidvān-s of those days while rendering Konnakkōl. He showed how it was used in tani-avartanam along with other percussion instruments. On the request of R. Vedavalli he demonstrated konnakkōl along with other accompaniments, while his own disciple sang ‘vāṭāpi-ganapatim bhajē’ in Hamsadhvani rāga.

Day 13 Dec 28, 2008

The day’s proceedings on December 28 commenced with a song ‘śvararagasudharasa’ (Sankarabharaṇa rāga) rendered by Km. Bhavadharini, a disciple of Sangītakalānīdhi Smt. D.K. Pattammal. The session was dedicated to Alattūr Venkates Ayyar. Sangīta Kala Acarya Chengalpattu Ranganathan spoke about his Guru and his contribution to the field of music. Incidentally, Sangīta Kalanidhi designate A.K.C. Natarajan was one of the senior students of Alathur.

AKC Natarajan and Dr. B.M. Sundaram presented a lecture demonstration on ‘Nāgasvaram and Clarinet – A Comparative Analysis.’ After a brief introduction by Natarajan, Sundaram talked about the origin and evolution of nāgasvaram. He attempted to set at rest the discrepancy in the name Nāgasvaram by quoting from many earlier works including a composition of Muttusvāmi Dīkṣitār in Śrīrāga. He said that Nāgasvaram was a maṅgala vādyam with a great scope for rāga-āḷāpamana.

AKC Natarajan talked about the evolution of the role of clarinet from Sadir performance to Tēvāram recitation, All India Radio and finally to Music concert platform. Popular dancers of yester year included a clarinet artist in their orchestra. He recalled his first appearance and performance at The Music Academy. Then he demonstrated how gamakas are played on the clarinet, choosing the rāga-s Tōḍī and Varāli.

Day 14 Dec 29, 2008

The morning session began with an invocation song, ‘śaṅgītaśāstra-jñānānum’ (Mukhārī rāga) rendered by K. Gayathri, disciple of Smt. Suguna Purushottaman. The day’s proceedings were dedicated to Madurai Sōmasundaram. Dr. B.M. Sundaram spoke about his contribution to music. There were three presentations on the drama music in Andhra, Tamil Nadu and Karnatakā.

The first speaker, Meegada Ramalinga Sastry, started with a verse that asks people to come and pay homage to the Telugu mother. He stated that out of the 500 or more Padya-nātaka-s available in Telugu, only five are presented regularly. These are Satya-Hariscandra, Gayāpākhyāna, Śrīkrṣṇārjuna-yuddham, Pāṇḍava-udyōga-vijayam and Cintāmaṇi. He sang verses from Hariścandra first. Then followed several dramatic verses from Śrī-krṣṇa-rāyabārām when Krṣṇa visits the Kaurava-s for the last time before the war and tries to negotiate (for five villages) for the Pāṇḍava-s. Lastly, at the request of Prof. T.R. Subrahmanyan, he also sang ‘adīgō-dvāraka,’ which is a verse describing Krṣṇa’s capital city.

Arimalam Padmanabhan spoke on music in the plays of Śaṅkaradāsa Svāmīgāl (1867-1923), the man who pioneered the concept of the Boys drama companies in Madras. He began by singing ‘kāyāda kānagattē,’ the song for ‘Vāllit-tirumanaṁ’ which was composed by Svāmīgāl over 110 years ago and which is still sung in theatres all over Tamil Nadu.

A full article in tamil by Arimalam Padmanabhan can be seen elsewhere in the Journal.

Day 15 Dec 30, 2008

The morning session of December 30 commenced with a prayer song ‘vidulaku mrokkeda’ (Mayamalavagau|a rāga) by Km. Dharini and Km. Lakṣmi Madhav, students of Sulochana Pattabhiraman. The morning session was dedicated to Viṇā vidvān, the late Ciṭṭī Bābu and a brief note about the musician was presented by Prof. T.R. Subramanian.

The main presentation of the morning session was a lecture-demonstration on ‘Different Schools and Styles in Dhrupada Singing’ by Prof. Ritwik Sanyal of Banaras Hindu University. Tracing the origin of the Dhrupada form to the Prabandha system and to the Dhruba-pada of Mān Singh Tōmar, the author
mentioned that it denoted, not just the song but, the entire style which included the Ālāpa, Jōda, Jhālā and the Dhrupada song. Referring to his own tutelage under Zia Mouinuddin Dāgar and the link to the Bīna tradition, he sang an ālāpa in Raga Bhairava and explained the different stages of development of ālāpa, namely, akāra, dāgar and āndōlīta.

Among the various schools of Dhrupada, the prominent ones, apart from Dāgar̲a, are those of Bīhār̲a or Darbāra (rhythm dominated), Bētiyā and Viṣṇupūra. The other compositional types like Dhamāra and Sādāra, that go with the Dhrupada style were also explained. After a brief reference to the Havēli or temple tradition of Dhrupada the speaker dwelt a bit on the early years of 20th century when Dhrupada almost went out of vogue and on the revival of the tradition in 1970s.

Day 16 Dec 31, 2008

The last session of the lecture-demonstration was on December 31. The prayer was rendered by Sri Shyam Prakash, a disciple of Dr. S.A.K. Durga. The session was dedicated to Sri Huluguru Krsnaacaryulu, a musician scholar. The note on his contribution was presented by Dr. M.B. Vedavalli.

'A comparative analysis of four ragas Rudrapriya, Karnāṭaka Kāpi, Darbār and Kānāḍā' was a group presentation by Chingleput Ranganathan, Suguna Purushothaman, N.Ramanathan, Ritha Rajan and R.S.Jayalakshmi.

A detailed summary is published elsewhere in this Journal.

Day 17 Jan 1 2009

Open House


DE-MYSTIFYING SVĀTI TIRUNĀL

Achuthsankar S Nair

Svāti Tirunāl is today Kerala’s most proud icons of musical tradition, as much as Bharatiyar is to Tamiz poetry. In a short span of 33 years, he is believed to have composed over 300 compositions and also some literary works. His administrative reforms ushered in modernity. At the same time, he led a very religious life. He attracted artists, scholars, scientists and rare talents like a magnet. Historians of Travancore rate his period as golden period of modern Travancore. However, a blot on his name and fame was created in the controversy that arose in 1980s. There were two aspects to which the controversy boiled down to, which in plain English were: (i) Was there a person called Svāti Tirunāl at all? (ii) Compositions attributed to him are either his courtiers’ or only the sāhithya is his, music was set by Muttayya Bhāgavatār and Semmāṅguḍi Śrīnivāsa Ayyar under the patronage of the Travancore Govt in 1940s. We respond to the first aspect in part-I of the article and the second in part-II.


What are the sources of history that can tell us about the life of Svāti Tirunāl? Where can I confirm that there was a king by this name? Though hundreds of documents in Kerala government archives can be cited, this article however chooses to discuss only a few in English. While presenting these documents on the name and fame of Svāti Tirunāl, we also try to recapture the great personality that Svāti Tirunāl was, touching not only his love for music, but also for science and modernity. Let us first of all observe that Svāti Tirunāl has an arguably authentic biographer in P Shungunny Menon. I am referring to the lengthy chapter on Svāti Tirunāl in ‘The History of Travancore’, published in Madras in 1878 [1]. Shungunny Menon was just one year younger to Svāti Tirunāl and outlived him by decades. He had served Svāti Tirunāl as a senior officer in Travancore Government and his office was less than 250 meters from the palace complex inside the fort where Svāti stayed. The name ‘Svāti’ appears in it. However, we will soon see that this is not the first one to do so.
An English reference that is widely quoted about Svāti Tirunāl’s childhood are the extracts from the British officer, Colonel James Welsh’s Military Reminiscences [2]. James Welsh visited Trivandrum in 1819 and also 1825, and met Svāti on both occasions. By the time Welsh visited Travancore, the last attempt to overthrow British domination, Velu Thampi’s futile revolt, had been quelled and the British were, for all practical purposes, the sovereigns of the state, with the Travancore royalty becoming a mere front-office for them. This, coupled with his military background, suggests that there was little reason for Welsh to paint an exaggerated picture about Travancore royalty. In addition, Welsh’s 1819 report has sufficient pointers to his attitudes about the natives. These are typical of a 19th century Sahib’s attitude towards ‘heathen’ culture devil worshippers. In the extract that we are about to give also, the concluding, extra-ordinary praise goes side by side with frank critical remarks (on Svāti’s English). Considering all the above circumstances, we can read the 1825 extracts from Welsh’s book as a fair and faithful statement (the bracketed comments being that of the author):

"TREVANDERAM 1825: The elder boy, now thirteen [Svāti], seemed greatly improved in mind though rather diminutive in person. He read a chapter of Malcolm’s Central India; the Governor-general’s Persian Letter, on the capture of Rangoon; a passage in Sanskrit; another in Malayalam, and seemed equally clever at each. He then took up a book of Mathematics, and selecting the forty-seventh proposition of Euclid, sketched the figure on a country slate; what astonished me most, was his telling us in English that geometry was derived from the Sanskrit, which was ‘jaw meter’ to measure the earth, and that many of our mathematical terms were also derived from the same source, such as hexagon, heptagon, octagon, decagon, dodecagon etc. His remarks were generally apposite, but their language inelegant and ungrammatical. This is much to be lamented, because with so many studies on hand he can never read enough of English to correct his idiom; and the master, a very rare tutor for a sovereign. The prime minister was a Brahmin, from Tanjore, and, what was also remarkable, he had been educated by his prime minister—a rare attitude for a sovereign. The prime minister was a Brahmin, from Tanjore, and, what was also remarkable, he had been educated by a man of science and a missionary, Elias Swartz [Schwartz ?], the well-known author of the “Flora Botanica.” but this distinguished prince, not satisfied with advancing the interests of elementary education, had established an observatory, and placed in it an English gentleman, a member of the Royal Society of London... The Rajah had also established a magnetical and meteorological observatory, having been led to do so by becoming acquainted with a report on meteorology, published by the British Association.

In 1832, at Alleppy [now Alappuzhā], he met the British Commercial Agent and amateur astronomer John Caldecott, whom he invited to Trivandrum to establish an observatory, which materialized in 1837. Here is an extract of a book by Caldecott, published in Madras in 1837 and in London in 1839 (available in British Library, London) published during the life time of Svāti Tirunāl himself [4]. We find here the first printed reference to the name “Svāti Tirunāl”, as early as in 1838, during his own life time, demolishing once and for all, the theory that the name was invented after 1887 (We also have reference to the name “Svāti” in Australian news papers in 1847 and in his biography published in Madras 1878). The marble tablet referred to below is intact in the observatory building in Trivandrum, which is presently under the control of the University of Kerala, where the author works:
“His Highness The Rajah of Travancore, already celebrated for the munificence with which he promotes the education and mental improvement of his subjects, resolved in the latter part of last year on the establishment, at his capital, Trivandrum, of an Observatory of a superior kind; with the double view of affording his aid to the advancement of astronomical science, and of introducing by its means correct ideas of the principles of this science among the rising generation under his government; and having confided to me the superintendence of the institution as Astronomer, I take this early opportunity of introducing it to the notice of the public...

On the north and south faces, and let into a panel, formed in the parapet wall, are to be placed marble tablets, bearing an inscription, as follows:-

The Trivandrum Observatory, Founded by His Highness

Sree Padmanabha Dassa Vunchee Baula Rama Vurma Koola Shakhur
Kireeta Putee Swatee Rama Rajah Bahadoor Munnei Shemshair Jung.
A.D. 1837.

There is some evidence on Svāti’s deep involvement with the observatory, in the form of a letter written to Caldecott to negate some rumors about closure of the observatory, while Caldecott was on official business in England. This letter is available in the archives of the Royal Society, London. We produce below excerpts of text.

From His Highness The Rajah of Travancore To Mr. Caldecott

Palace, 4th January 1843

My Dear Sir,

I am extremely sorry to learn from one of your private notes to my brother that you received an intimation from the resident to the effect that I frequently evinced to him much regret at the expenses incurred on account of the observatory establishment and that in consequence I am inclined to abolish that institution altogether, adding likewise that you made up your mind even to resign your situation, if the Resident’s communication on the subject be not unfounded. Here I must not omit to say, in diametrical opposition to what the Resident has been pleased to intimate to you as my sentiments that neither such mean idea has ever entered into my head, nor have I, either directly or indirectly communicated anything upon this point to the above purport, but on the contrary, whenever Krishna Rao*, who, you know, is a vulgar minded man and a total stranger to any learning at all, endeavored to persuade me that there is no utility by the continuance of the observatory establishment, I used to check him and at the same time express to him my sense of the high advantage derived from this establishment in a scientific point of view, as I am fully sensible that by reason of my patronizing it, my name, however, undeserving of any celebrity is favorably noticed even in distant regions, among the scientific personages of the present day. I hope that from the above statement, you will fully understand my sincere wish to continue the observatory permanently, and as I am always resolved to assist and promote the establishment as far as it lies in my power. I request you will cast off any suspicions upon this score which I am afraid are purposely excited to create misunderstanding between us and firmly rely upon my foregoing assurances.

We now turn to Svāti Tirunāl’s own association with scientific and literary societies. He was a Honorary Fellow of the Royal Asiatic Society. This society was founded in 1823 by the eminent Sanskrit scholar Henry Colebrooke and a group of like minded individuals. Svāti Tirunāl seems to have been proposed as Honorary Member by the Vice-president of the Society Sir Alexander Johnston, as seen in the proceedings of the society. He is listed as honorary fellow in the Journal of Royal Asiatic Society of Great Britain and Ireland, Vol. 17, 1843 [5]. It is also seen from The Asiatic Journal and Monthly Register for British and Foreign India, China, and Australia, published by Parbury, Allen, and Co., 1835, p 237 [6], that Svāti Tirunāl was a patron of the Madras Literary Society.

In Trivandrum, there were no news papers then, but Svāti Tirunāl himself had established a press and started a ‘Pañcāgam’ (Malayalam Almanac) to be printed every year. It came out in 1847 with a reference to the demise of Svāti Tirunāl. It had many carama slōkas in it, one of it from the same pen that wrote the lullaby for him, that of Irayimman Tampi. This sloka in Sanskrit refers to Svāti by the very same name (Svāti Janena...). It also contains slokas by his Sanskrit teacher and astrologer. The news of Svāti’s demise was not an event confined to Travancore or India. It got reported in England and Australia. In the proceedings of the 24th anniversary meeting of the Asiatic Society held on 8th May 1847, the first item was an obituary on Svāti Tirunāl [7].

His Highness the RAJA OF TRAVANCORE, who died at his palace of Trivandrum on the 27th of December last, an Honorary Member of this Society, was eminently distinguished among the princes of India as an enlightened patron of learning and science. To an extensive acquaintance with the languages and literature of Southern India, he added the knowledge of Sanskrit, Persian, and English. His early appreciation of the value of literary pursuits, and his freedom from the prejudices which might have operated unfavourably to the extension of researches in science conducted on European principles, may probably be traced to his early education under an enlightened Brahman, who had been a pupil of the
celebrated Schwartz. His Highness ascended the musnud on attaining the age of 16, the period of majority according to the Hindu law, in 1829. A hospital, schools, and a printing establishment were among the early evidences of the liberal principles of his rule; but the most noble proof of his desire to extend the practical benefits of true science was the erection of an Observatory at his capital, and the appointment of an able English Astronomer to the superintendence of this fine institution. The early death of this enlightened and princely patron of true science is a subject of just regret; and much anxiety will be felt until it shall be ascertained that the Observatory and the other institutions which he so munificently established, will not be suffered to fall into decay.

Here is another obituary from Allen’s Indian Mail[8]:

The death of the Rajah of Travancore has excited far more, both attention and regret, than usually follows the decease of native princes. Both intellectually and morally he was indeed far beyond his country and equals in rank; in both respects he might have taken a high place among the most enlightened of European Sovereigns, had his destiny been so cast. Again, you will be grieved to learn about the demise of His Highness the Rajah of Travancore. Among the native princes of India, he was distinguished for his superior intelligence and extensive acquirements in oriental literature. He is not unknown to fame in the European world, for most of you must be aware that the deceased Rajah maintained an observatory at considerable expense, and that Mr. Caldecott was for a length of time, his highness’s astronomer. The ephemeris emanating from the Travancore observatory was a valuable contribution to astronomical science. The Rajah also supported an English school on a scale of liberality that perhaps has few precedents in other native states. He was a steady and staunch advocate of education, friend and patron of men of letters; his loss will doubtless be greatly deplored by Travancoreans as a national calamity... Ram Row, the deceased prince will be succeeded by his brother Varthanda, the Eliah Raja... The new sovereign is half European in his pursuits and tastes. He has credit for considerable intelligence.

In the end of the above report, the name of Svāti is mentioned as “Ram Row” instead of Rama Vurma, but then, we see his brother’s name too is mutilated as Varthanada, in place of Mārtanda Varmah. Let us see yet another report where his name along with title appears as such. This is from an Australian News Paper (As a native prince in India, the British media had some natural interest in reporting the demise of Svāti). This Australian report make us suspect that his fame was spread throughout the commonwealth. The Maitland Mercury & Hunter River General Advertiser of Wednesday 21 July 1847 [9] also carried a news item titled “The Death of the Raja of Travancore” Here is an excerpt: “At the Palace, Trevandrum, on the 27th December, 1846, Highness Shree Palmanabha Dausa Vunchee Baula Rama Vurma Koola Shakhura Kireeda Padee Swandeey Rama Rajah ..., Maharaja of Travancore, A prince eminent as an oriental scholar and poet, being master of Canarese, Gentoo, Mahratta, Hindostanee, Persian, Sanskrit and Oorda language as well as English.

This part of the article has cited many references that have hitherto not been cited by biographers or researchers of Svāti Tirunāl. In fact, there are many other evidences which throw light on the life and times of Svāti Tirunāl. But less than 10% of the sea of documents at the Government archives at Trivandrum, Madras, New Delhi and also in India Office Records at London and Indian archives in Cambridge University have been researched well. In addition, books and news media have not been comprehensively researched too. There remains a sea of data to be mined with great amount of effort and care. Critical studies on such vast data will help us to reveal the personality of Svāti Tirunāl more and more accurately. It is hoped that this article will trigger the same.

PART – II Svāti Tirunāl: The Composer

This part of the article discusses two sets of questions. (i) Are there evidences that Svāti Tirunāl was a composer? Was he merely a poet? Were his sāhithya-s set to tune by courtiers? Were some of the compositions attributed to him wrongly? (ii) Are the compositions attributed to Svāti Tirunāl which are popular today in concerts, set to tune by Muttaya Bhāgavatari and Semmanugu Srinivāsa Ayyar?

As far as the first set of questions are concerned, we provide some direct and indirect pointers about Svāti’s musical ability, we leave it to the reader to conclude on whether he was a mere poet or uttama vāggeyakāra. On misattributions, as was stated previously, there are issues for research in case of some of the courtier’s compositions being attributed to Svāti and also vice-versa (this depends on the readers conclusion on the previous point). The settlement of the confusing attributions is unlikely to happen easily in most cases as Svāti’s court had many great composers (Irayimman Tampi, Saṭṭāla Gōvinda Mārār, Ponnayya, Vādivelu, Pālakkād Paramēśvara Bhāgavatari) and some of them had common mudrā-s and sometimes chose to write on the same
local deity of Trivandrum. As scholarly friends, they could have sought and also given consultations. We have only printed documents on musical compositions dating from 1854 (easily available ones are even later). The resolution will have to be based on these printed documents and presenting case by case evidences. Anyone who studies history seriously can understand the difficulty in answering such questions perfectly, either in affirmative and also otherwise. However, the burden of painful proof cannot be left with defenders in either case.

About the second question, we have a clear answer: definitely not, for about 125 compositions, and possibly not for many more, and definitely yes for some. The major focus of such a discussion is the notations available in ‘Bāḷāṁṛtaṁ’, published by S. Rāṅganātha Ayyar in 1918 [18]. Selections from the 1918 notations are compared in this article with the notations published by Muttayya Bhāgavatara and Semmāṅgudi Śrīnivāsa Ayyar in 1940s.

To answer the question as to whether Svātī Tirunāl was a musically talented person, what evidences are there? As the period of his life coincides with that of the trinity, we know that we have no direct evidences – no recordings, no person who can testify today. In such a case, as for every other composer, we are constrained to fall back to writings about the person's life, carefully weeding out biases if any, and analyzing multiple sources for consistency. It is very painful to say this, but even the status of great Purandara Dāsa as a musician, if questioned, can only be established like this. As long as a question does not arise, we accept a version that seems logical and generally tenable.

1. Govt. records of his times contain references about expenses of buying Mrdangam for the young Rājiā to play[12]. Similarly, there is also expense mentioned about buying Svarabat for the young Svātī[12]. Svarabat is an instrument that Svātī is believed to have played, in addition to Vīnā. Svarabat was popular in Travancore till the end of 19th century after which it seems to have gone into oblivion.

2. Svarāṅṣa, a specialty very often found in Svātī's compositions is a very strong element to be considered in this discussion. Pālakkād Paramēśvara Bhāgavatara who was almost of the same age as Svātī Tirunāl, and survived him almost by 50 years, is perhaps the best person who could testify to this ability. We find T. Lākṣmānan Pillai, a composer himself whose life time overlapped with that of Paramēśvara Bhāgavatara, mentioning about Svātī's Svarāṅṣa ability [11]: “We cannot here help alluding incidentally to His Highness's merits on the side of poetry. His Highness religious sentiments are generally high, and his mastery of the language most admirable. The story is told how when his most devoted and highly talented musician Parameswarā Bagavatara once sang to His Highness an air in Svaras most elaborately woven, His Highness followed it up almost instantaneously with words to suit them, having initial letters corresponding to the Svaras. No wonder the Bagavatara was struck dumb with admiration at His Highness readiness of invention and marvellous command of the language”. The question is, is this “readiness of invention” possible for a mere poet? Couple of years prior to Lākṣmānan Pillai's article, Chidambara Vādārar answers this question in the preface to his 1916 publication[13]: "In the 19 Chowka varnams Composed by the Maharajah, about 50% of the letters used in the language form also the svaraksharas. None, but an expert scholar – in literature as well as music – can accomplish this feat; and the Maharaja stands unrivalled in this kind of composition". Among these beautiful Cauka varnams, referred to by Vādārar, only one, ‘Dānī Sāmajendra’ in Tōḍī (which takes off with a svarāṅṣa and then returns with waves of it again in the Carana) is popular outside Kerala (it was a favourite of Musiri Subrahmanyā Ayyar). 18 other gems, most of which are widely available in print in full notation from 1916 onwards, seem to be destined to be gems shining only on one side of the Western Ghats.

3. We see Lākṣmānan Pillai [11] mentioning specifically about Subbarao accompanying the rajah on the mrdangam: It is worth mention that Subba Rao, Dewan of H. H. Swati Tirunal Maharajah, was himself musician versed in Svarabat and drum. He is reputed as His Highness's Guru in the Svarabat. It is said that he was a master of the drum, in which he would accompany His Highness. He used to have frequent musical entertainment at his own residence in which the celebrated Vadivelu took part.
4. There is an indirect reference to Svāti’s musical accomplishments by Svāti’s biographer, Shungunny Menon, who served Svāti Tirunāl and was a senior officer in Travancore Government and whose office was less than 250 meters from Kuthira Malikai where Svāti stayed. While writing about Uthradam Thirunal Marthanda Varma in “The History of Travancore (1878)” [1], he says: the only difference between the two [Svāti and his brother] was in poetical talents and musical accomplishments, in which His Highness Marthanda Varma Maha Rajah was inferior to his lamented brother” Menon describes the scholastic achievements of Svāti Tirunāl thus: The Maharajah was a remarkable Sanskrit author... in addition to numerous songs and hymns in praise of the Almighty and the creation of the universe. He also composed similar songs in Telungu, Hindustani, Mahratta and other languages and these are even to the present day well known throughout India. We also see that Menon quotes a specimen of Maharaja’s sanskṛta composition as translated by Rev Mateer in the book “Land of Charity” [14]. It happens to be the Varṇa in Suddha-Saveri, Jagaḍīsa Śrījānē. Mateer cites this as a poem composed and published by His highness the late Rajah Vunchee Pala Rama Vurmah who died in 1846. ...the sentences skilfully constructed and the whole adapted to be sung in the most popular and melodious Hindu tunes.

5. Later in this article we make a reference to C.R Day’s famous book on “The Music and Musical Instruments of Southern India and Deccan” published from London in 1891 [15], as it gives the notation for a Svāti composition “Sarasā Samamukhā”. For the present, what is noteworthy is that it lists in chapter VIII “Famous Indian Musicians of the South.” The list starts, not surprisingly, with “Tiagya Raja”. Soon to follow are “Siama Sastri” and “Diksitalu”, and we find at least 7 names which can be reckoned as Travancoreans. “The late Maharaja Kolasekhara of Travancore” is one. This should be read along with the later reference we make about C.R Day. “Nathiya Vadivelu – A singer of repute and composer of Varnams, swarajotas. He is believed to have introduced the use of European Violin into southern India” also appears prominently. Pālakkāḍu Paramēśvara Bhāgavatār and his son feature in the list.

6. C R Day seems to have communicated to the then Maharājā of Travancore, Viśākhā Tirunāl (who is the son of Svāti’s sister) in around 1885 through Poona Gayan Samaj regarding Svāti Tirunāl, the details of which appear in the Samaj’s Souvenir [16]. CR Day has asked “Was the air “Sarasā Samamukhā” by Maharaja Kulasekhara? If so at what date? It appears to be popular all over South India” and the Maharaja replied “The note Sarasā Samamukhā was composed by Vanchi Bala Rama Varma Kulasekhara Perumal Maharaja, who reigned between 1829-30 and 1846-47. The exact date of this particular composition is difficult to ascertain as every year His Highness produced lots of them...” All serious students of this paper will find it beneficial to read the full text of this Q & A.

7. All later biographers and also musicians who published sahithya/notation of compositions of Svāti (in the foreward to their publications dating from 1892-1922) do make comments about Svāti’s musical accomplishment. Of these, comments of Renganātha Ayyar and Cidamabara Vādīyar which are fully available in “New Light on Svāti Tirunāl” are worthy of thorough study. One of the books brought to light in this article is “Sangeethagunadarsham” published in 1892. We will hear more about the book later. For the moment, we just quote from the preface wherein the author T Appāsvāmi Pillai describes the selection of songs: with a copious selection of valued Krithies by the great masters of music such as those of His Highness Svāti Tirunāl, one of the late renowned Maharajas of Travancore in part-II...” It may be noted that the book also contains Tyāgarāja, Dīkṣitar, Śyāma Śāstri, Subbarāya Śāstrikaḷḷ, Viṇā Kuppayya, Paṭṭanam Subrahmanyā Ayyar and padams of Kuśṭērayya and the author chose to use the phrase by the great masters of music such as those of His Highness Svāti Tirunāl.

Let us now have a brief discussion about the possible biases and influences or possibility of informed judgments of the authors of the above statements. These are aimed at enabling the reader to do a critical re-analysis of the facts and opinions that we have presented so far. Of the quoted persons, an investigation into their life and profession will reveal that all except C R Day had the advantage of making informed opinions about musical abilities of Svāti Tirunāl, Shungunny
Menon & Viśākhām Tirunāl Mahārājā had the opportunity to make first hand observations about Svāṭī Tirunāl. As an insider of the court of Svāṭī Tirunāl and of later kings, Menon could definitely have had his biases. But we do find that he was never shy of criticizing the royalty in his book. He does explicitly refer to Bāḷā Rāma Varma, Svāṭī’s predecessor as a weakening. Also is noteworthy that Menon also declined the offer to be Prime minister of Travancore. Viśākhām Tirunāl writing about his uncle could naturally be discounted for the family pride. We must however remember here that Viśākhām Tirunāl wrote what he did in a private communication. If he wanted to go public, he had a press under his control. T Appāsvāmī Pillai was a palace musician and his citing Svāṭī ahead of Tyāgarāja as great master of music may be understood in this context. As understood from the prefaces and forewords, Vādyār and Ayyar seems to have been driven by friends and well-wishers than the Travancore palace. They even cite the popular demand for resurrection of Svāṭī Kṛitis in the Srīmūlam Prajā Sabha (The text of the legislative proceedings of 1914-16 needs to be researched to identify the exact demands), the then legislative house. T Laksmaṇa Pillai, though a Govt. servant (holding a post equivalent of a Finance Secretary) is definitely a character of great independence. Since we have quoted Laksmaṇa Pillai quite frequently in this article, it may not be inappropriate to give some more information about him to see his comments in correct perspective. That he was a composer of merit adds to the weight of his opinions. We see that he was an ardent admirer of the Tanjore quartette too. Laksmaṇa Pillai writes about Vadhivēlu with great admiration. Laksmaṇa Pillai attributes the great Kāmbhōji Aṭa-tāla Varna to Ponnayya (most Kerala text books of the present attribute it to Vadhivēlu !).

There can be this grand-conspiracy theory that all the above gentlemen, over the years, having a hidden agenda to write praises of Svāṭī Tirunāl so that he becomes accepted as a composer in future. I would only request that the proposers be kind enough to bear the burden of proof. When the proof is delivered we have a competitor for the Da Vinci Code!

I find it difficult to refer to the ‘Kalpiccundākkīya Kṛti’ interpretation without a touch of humour. Many Malayalam Books refer to Svāṭī Tirunāl compositions as “Kalpiccundākkīya Kṛti” which when literally translated is “made under orders” Well, if we do accept this literal translation, then we will also have to accept certain other translations, to be consistent. And the conclusions would be as follows: 1. All former Travancore kings must be alive today, because they never passed away, they only left the land (Malayalam records say – ‘Nāḍu Nīngi’ which is literally only ‘left the land’). 2. All Travancore kings could have never taken any meals, because they can only instruct others to eat (Malayalam phrase ‘Mahārājāvu Kalpiccu Amrētu Kaziccu’ is literally only ‘Mahāraja ordered the meal to be eaten’ – they order, some one else eats !). 3. All Travancore kings could have never moved out of palaces, because they can only instruct others to move (Malayalam phrase “Mahārājāvu Kalpiccu EzunnaMi” is literally only “Mahāraja ordered to proceed”). Cidamabara Vādyār’s book has the long preface in Malayalam and also English. Comparing the two is a quick way of resolving the meaning of ‘Kalpiccundākkīya Kṛti’

In this part of the article, so far we have dealt with the questions of musical abilities of Svāṭī Tirunāl. Let us now leave the composer and focus on the compositions. As a king, Svāṭī Tirunāl did not have the fortune of a direct shishya parampara, hence the music of many of his compositions were lost. Some survived through oral tradition, some had to be reset. The balance sheet of the controversy of 1980s was that it left an impression that all Svāṭī Compositions were merely sāhitya set to tune in 30s and 40s by Mūttaṛayya Bhāgavatī and Semmāṇgūḍi Śrīnivāsa Ayyar. We now present some facts for cerebration.

We begin with T Lakṣmaṇa Pillai’s quote which refers to the merit of some Svāṭī compositions, in 1918 [11]: His Highness’ smaller compositions are charmingly simple, simpler than most other compositions and hence adapted even for beginners in music. His larger pieces, such as his Varnams, are on the contrary, highly complex and would put to test the vocal powers of an advanced musician. His Highness is equally at home in both these kinds of compositions. In some devotional pieces, His Highness finds his most congenial sphere, the charm of the melody being nearly allied to the Sopana method and attaining the highest perfection in the line. The style combines the excellences of Aryan and Dravidian music while avoiding the defects of both. A native and pristine simplicity like that attaching to the poems of Chaucer, which is simply inimitable, characterizes these compositions. We insurce the piece ‘Dhanyoya’ in the charming tune of Gopikavasantam. One is inclined to think that His Highness’ Varnams and Kirtanams are only subsidiary
composition, when compared with such pieces. In them one can release the garb which Hindu music assumes out in the rural parts of Travancore, “beneath waving palms and land-locked lagoons” Here is a charm and simplicity that is peculiar to Travancore and that is quite in happy harmony with the simplicity of life and habits of its peace-loving people. Sing to the countryside the most finished compositions of Tiagayya and he may rarely nod, but whistle or sing even the portion of the Maharajah’s simpler compositions like the ones noted above, and you will see that his countenance is visibly lighted up with joy. Such is the charm of simplicity.

His Highness compositions are periodically sung by all these musicians on occasions of festivals and minor ceremonies and also daily in the interval of meals of the reigning sovereigns. The custom happily continues to the present day. While we were afraid that His Highness’ larger compositions were forgotten through neglect, and most of the adept musicians that could sing them were one by one sinking into the grave, without the chances of compositions being handed down to the next generation, it is gratifying to find that under the patronage of His Highness the Maharajah’s Government, successful attempts are being made to resuscitate them and give them a permanent form for transmission to posterity. The yeoman service rendered by the late well-known Chinnaswami Mudaliar towards the cause of Hindu music by transcribing in English notation many of the compositions of Tiagayya, cannot but be remembered with gratitude for ages to come. It would be well if some one would do the same in respect of the Maharajah’s compositions.

Elsewhere in the article, T Lakşmanan Pillai refers to Coimbatore Rāghava Ayyar (1825-1875) as follows: “With his death lost one veteran musician who could sing to perfection compositions of Śvāti Tirunāl”

The composition ‘Sārasa samamukha’ in Khamas has a special role in any discussion about Śvāti. It can be traced back in notational form to 19th century and reference to it is available at regular intervals up to the notation published in 1942 by Muttayya Bhāgavatar. The earliest reference to the notation of this composition is from C.R Day’s book published in London in 1891 [15]:

There are two more compositions of Śvāti Tirunāl in Day’s book, in Mōhanam and Bilahari. These are yet to be identified. We will shortly analyse the staff notation above and compare it with today’s musical structure of Sārasa Samamukha. Sangīta-Guṇadarśām – T Appāsvāmi Pillai (1892), Śvāti Tirunāl Kṛtis – K Cidamabara Vādyār (1916) and Bālamāṭām – Raṅganāṭhā Ayyar (1918) contain this compositions, last one, with notation. In the Teluṅgu work “Sangīta Sarvārtha Sārā Saṁgrahamu” of 1859, the sahithya of this Kṛti is given with title ‘Malayālapu Kulaśēkhara Mahārājugāri Kṛti’ ‘Gāyaka Pārijātam’ of 1877 in addition to some other Samskrta/Teluṅgu works listed by Dr R P Raja in [17] contain this kṛti.

Pāpanāśaṁ Śivān’s personal reminiscences ‘Enadu ninaivuk kadal’ contains reference to ‘Sārasamukha’ Between 1899 and 1910, Śivān lived with his mother in Thiruvanantapuram, where he was inspired by the composer Nīlakantha Śivān. He Studied in Fort High School – about 50 meters from the spot where Śvāti was born. Pāpanāśaṁ says: “My primary Guru was Svarakkudukkai’ Nūrāni Mahādēva Bhāgavātār. He was the son of Nūrāni Paramēśvara Bhāgavātār” This Nūrāni Paramēśvara Bhāgavātār was the close companion of Śvāti Tirunāl who composed the Nātā varṇa ‘Sarasijanabha’ Pāpanāśaṁ Śivān continues: ‘During the months of Aippasi and Pahguni, an Utsavam used to take place in the temple of Padmanābhaswami in Trivandrum. During this festival, the idols of Padmanābha, Narasimha and Kṛsna were taken around the corridors of the temple, to the accompaniment of the dsthāna vidvāns singing the kṛtis of Śvāti Tirunāl. Mahādēva Bhāgavātār was a key figure in these proceedings. I vividly recall an occasion where he started the fast paced kṛti in Khamas, ‘sarasasama... In the third stanza, ‘prakāṭa pāla the musicians started svara prastāra. Each musician sang in turn and the resulting music was inspiring. Though 63 years have lapsed since, the scene and the music are etched in my mind”

T Lakşmanan Pillai too makes a reference to this Kṛti[11]: It is not necessary here to enumerate His Highness’ compositions in full, which consisted of all varieties such as Kirtanams, Varnams, Padams and Tillanas. But we may give some representative specimens and thus try to create real and interest in such of the readers as are not familiar with them to study the compositions at leisure. We begin with a Kṛithanam in Kamas Raga. A Kirtanam is a simple composition consisting of a Pallavi burden, an Anupallavi or auxiliary to the burden, and one or more Charnams, a Charnam being generally equal in metrical extent and in Tala or time to the Pallavi and Anupallavi put together. Kirtanams are mostly

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DE-MYSTIFYING ŚVĀTI TIRUNĀL

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intended for devotional subjects. They are made to all Talas except Aта Tala. Kritamams have to be distinguished from Kritis in that the latter, though composed of the same parts, have only one charanam and hence are simpler. The song in Kamas Raga beginning with ‘Sarasasoma mukha’ is popular not only in Travancore, but also beyond the Ghauts. This, however, is not His Highness’ ablest production and, as it happens to some poets, the ablest pieces are not always the most popular.

Let us now examine the available notations of Svāti compositions, before 1940s. There are some printed books in Malayalam containing Svāti Tirunāl compositions, freely available in Kerala, all dating back to pre-1920s (in fact I have multiple copies of many of them). Except the first two, remaining ones are easily available in traditional families in Trivandrum:

1. Svāti Tirunāl Krithis – Govt Publication (1853): 83 compositions without notations
2. Article in Kerala Sugunā Bōdhini – C S Padmanābha Pillai (-1884-): 2 compositions in notation
3. Sangīṭa Gunādarśam – T Appāsvāmi Pillai (1892): 59 compositions, 1 in notation, 5 with cittasvaras
4. Sangīṭa Bālabōdhāṁ Kīṭu & Rāmasvāmi Bhāgavātār (1896): 5 compositions without notations
5. Svāti Tirunāl Kṛtis – K Cidamabara Vādyār (1916): 312 compositions; varnas partly notated, cittasvaras available for some kṛtis
8. Sangīṭa Rājarāngam Rāganātha Ayyār (1922): 13 compositions notated

Even though the third one is freely available in Kerala, to the best of my knowledge, it has not yet been discussed in any articles. It contains 33 compositions, 20 padams, 5 svarajatis and 1 varṇam of Svāti Tirunāl in notation. No.3 is a book written for the Government schools and contains 5 compositions without notations. It is interesting to note that while the carnatic music notation system was quite well established in Tamil Nadu during the times of the trinity itself, in Kerala it seems to have been established only in early 20th century. (There is a reference to the notation system in Travancore in Poona Gayan Samaj’s 1887 publication which states “Music is never taught in Travancore under any system of notation. It is taught more like the Vedas, by oral instruction.” The 1892 work ‘Saṅgīṭagaṇadārśam’ is possibly the first printed Malayalam work attempting a notation of musical compositions. Elsewhere, we see very crude form of svara notations without even dot marks indicating upper and lower octaves and also the tāla āṅgas being left to the imagination of the readers. Only Bālāmṛtam comes up with a proper notation in 1918. The evolution of carnatic music notation system in Kerala is a matter to be researched, and it has a bearing on fact that Svāti songs were not notated earlier.

We now enter into a comparison of available musical notations of Svāti compositions. Our bench mark is Bālāmṛtam, since it is the earliest work that contains 125 compositions of Svāti Tirunāl in full notation. Let it be noted that Rāganāthayāyār was the son of Bhattaraka Sāstrikāl who was a member of the court of Svāti Tirunāl, being a member of team of musicians led by Harikathā exponent Mērū Svāmi. Mērūsvāmi was a Maṇḍala Brāhmaṇa who was a spiritual Guru of Svāti Tirunāl. Also Rāganāthayāyār acknowledges the advice from Chathu Bhāgavātār, another member of Svāti’s court. This is why we make the book our bench mark for comparing notations.

We present below a comparison of notations of some selected Svāti compositions, we confine to Pallavi alone, due to space limitations.

| 1. Sārasasamamukha – Khamās – Ādi |
| 1891 CR Day (Staff Notation) – Translated into Carnatic Notation for Comparison |
| Sa, . ., Sa Ni Ni Dha Dha Pa Pa Ma Ma Ga Ga, . , Ma Pa Ma, ., Ga Ma Pa Ni Dha Ni Dha Pa Dha |
| 1919 Rāganāthā Ayyār: Bālāmṛtam |
| Sa, . ., Sa Ni Ni Dha Dha Pa Pa Ma Ma Ga Ma, . , Ma Ga GaNi Dha Ni Pa Dha Pa Ri |
| 1942 Muttayya Bhāgavātār |
| Sa, . ., Sa Ni Ni Dha Dha Pa Ma Ga Ri Ga Ma, ., Ma Ga GaNidha Ni Pa Dha Pa Ri |

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The staff notation (possibly scored by the European master of the Maharajah’s Police Band) seems to have been an amateurish attempt at capturing Caranatic music. After the first few phrases it goes haywire. We also see Day mentioning that Khamās is no different from Garudādhvani!

There is a belief in Kerala that Svāti Tirunāl invented the rāga Mōhanakalyāṇi or at least was the first to compose in it. While the former cannot be ascertained, the latter has not been disproved.

Behāg was among Svāti Tirunāl’s favourite rāgas. Smarajanaka is undoubtedly the most famous one. This Kṛti is notated in Tamiz in the book Sangītarasārṇavam in 1924 (Madras) by K V Śrīnivāsa Ayyānāgār.

Earlier in this article we mentioned about the popular demand for resurrection of Svāti Kṛtis in the Śrēmūlam Prajā Sabha in 1914-16, the then legislative assembly. We raised this point to highlight that it was not the wish of the Travancore royalty alone to popularize Svāti Kṛtis. A very interesting fact in this context that about 7 years prior to the establishment of the Śrī Svāti Tirunāl Music Academy in 1939, Trivandrum city could boast of a ‘Svāti Tirunāl Sangīta Vidyālayam’ run by one Narasimhan Tampi who along with his wife ran the school which had 200 students enrolled in it at one time. The school was ran in a house near the premises of the present Central Jail in Pūjappura, Trivandrum. Narasimhan Tampi has written a very lengthy auto-biography which is unpublished but available with his daughter, Indira Bai Tankacci, a famous dancer. Tampi laments how the pristine purity of Svāti compositions have been lost due to it being handled by Tamil musicians who are practicing sangathis alien to the tradition. He also laments that he did not get enthusiastic support from the Travancore palace. He also writes about Muttyaya Bhāgavatār visiting the school and listening to their style of singing Svāti Kṛtis and engaging his wife to notate all the padams. My great grand mother’s daughter worked as a teacher in this school. The history of this school, which for some time existed alongside the academy, is worth researching.
Closing Remarks: Even if Svāti Tirunāl is credited with compositions about which there is no controversy regarding authorship or retuning (all compositions in Bālāmṛtam, is an instance), Svāti Tirunāl still deserves his humble place in the map of Carnatic Music. There are over 300 compositions attributed to him. Even by the most generous discounting, it cannot be reduced by more that 40 or 50. The plea of this author is to leave the controversy to settle at this point and let Svāti Tirunāl be Svāti Tirunāl, nothing less and nothing more.

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11  T. Laksmana Pillai, Travancore Music and Musicians, “Essays”, Trivandrum, 1918
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17  New Light on Svāti Tirunāl, R P Raja, INDIS, 2006
1922 ஆம் ஆண்டு முதல் வருடாக பிறந்த முஸ்லிம் பாடலாளர், பாடும் முசுல்மான் பாடலாளர், 50க்கும் மேற்பட்ட முஸ்லிம் பாடலாளர் சீரங்கள் முகாம்கள், பல்வேறு பாடலாளர்கள், பாடலாளர்களாக முகாம்கள், பல்வேறு பல்வேறு பாடலாளர்களாக முகாம்கள் செய்யும் கூறுவிட்டு முசுல்மான் பாடலாளர்களாக முகாம்களும் முசுல்மான் பாடலாளர்களாக முகாம்கள் வரும் பாடலாளர்களாக முகாம்கள். முதலில் இரண்டாம் பாடலாளர்களாக முகாம்கள், பழுத்துறைகள் பல்வேறு முஸ்லிம் பாடலாளர்களும் பாடலாளர்களும் பல்வேறு பாடலாளர்களாக முகாம்கள்நிலையில் கூறியதற்காக விளக்கத்துறைகளும்.
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In planning a music concert, various aspects need to be considered to ensure its success. This article discusses the importance of concert planning and provides insights into the process.

1. **Planning the Program**: The first step in planning a concert is to decide on the program. This includes selecting pieces from different genres, ensuring a balance of old and new compositions, and considering the preferences of the audience.

2. **Choosing the Venue**: The venue is crucial as it affects the acoustic properties and seating arrangements. Adequate facilities for sound systems, lighting, and seating should be ensured.

3. **Marketing and Promotion**: Effective marketing is key to attracting a large audience. This involves using social media, flyers, and other promotional materials to reach potential attendees.

4. **Rehearsals and Rehearsals**: Regular rehearsals are essential to ensure smooth performances. Conductors and soloists should be available for rehearsals to provide guidance and feedback.

5. **队伍建设**: A well-organized team including musicians, technicians, and administrative staff is necessary. Each team member should have a clear understanding of their role.

6. **Budgeting and Financing**: Concerts require a budget to cover expenses such as venue rental, equipment, and marketing. Finding sponsors and grants can help offset these costs.

By following these steps, a successful music concert can be planned and executed. The concert can serve as a platform for the development of young musicians and audience engagement.

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In conclusion, concert planning is a multifaceted process that requires careful consideration of various factors. By addressing these aspects, the music academy journal aims to contribute to the development of musical talent and the cultural richness of society.

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**References**

1. **Music History**
2. **Concert Management**
3. **Marketing and Event Planning**
4. **Budgeting and Fundraising**

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**Further Reading**

- "Music Concert Planning" by John Doe
- "The Art of Music Convening" by Jane Smith
- "Concert Marketing Strategies" by Michael Brown

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**About the Author**

Dr. Richard Johnson is a renowned musicologist and concert planner. He has over 20 years of experience in the field and has contributed extensively to the development of music academies in the region.
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SOME ĖKA-KṛTI-RĀGA-S OF TYĀGARĀJA

S.R. Janakiraman

Ragas - 1. Vijayavasantam
2. Dundubhi
3. Kaikavaśi
4. Supradīpam
5. Dīpakam
6. Gānāvārīdhī
7. Vardhāni

It is a fact too well known that Tyāgarāja has covered a wide gamut of Rāgas of different categories. He himself mentions in one of his kṛtis the phrase “vīnta rāgālu”. He has covered a wide range of Rāgas, the total number being around 210. Not only Tyāgarāja has taken care of all the major and minor rāgas of times immemorial but also the fact remains that he is perhaps the first and the foremost to compose in a good many Rāgas for the first time. They are the musical gifts to musical fraternity to survive for eternity. We can almost give an overwhelming statement that most of the rāgas are to be found in the Sangrahacudāmanī of Gōvinda written in Sanskrit to be dated roughly to the latter half of the eighteenth and the former half of the nineteenth century A.D. It throws a great surprise to us that some of the rāgas are not to be found in this acknowledged text referred to above. Further, some of the rāgas are only those which survive today only through Tyāgarāja’s compositions. As far as my knowledge goes, there is no other second composition of any composer in such rāgas. A few have just been listed above and they are treated presently in my demonstration.

1. Vijayavasantam

This rāga is not mentioned either in Sangrahacudāmanī or Saṅgīta-sāra-saṅgrahamu. Only Pudukkottai Narasimha Bhaṅgavatatar’s Tyāgarāja Svāmī Kṛtanaṭu (1908:270) and K.V. Śrīnivāsa Ayyāṅgār’s Gānabhāskaramu (anu-B:27) mention Vijayavasantam under Viśvambhari, the 54th Mela with the ārōhaṇa-avarōhaṇa ‘SMPDNS-SNPMGS’ Rāṅgārāmānuja Ayyāṅgār also mentions this rāga in his History of South Indian (Carnatic) Music (Appx–IV:cix) under 54th Mela with the same ārōhaṇa-avarōhaṇa.


K.V.Śrīnivāsa Ayyāṅgār’s Śrī Tyāgarājasvāmī Kṛtanaṭu (248) gives the text of the song under the rāga name Vijayavasantam but in the table of contents (p.85) the name occurs as Jīvantīni.

2. Dundubhi

This rāga is also not found in Sangrahacudāmanī or Saṅgīta-sāra-saṅgrahamu. It is mentioned by Narasimha Bhaṅgavatatar (1908:267) under 48th Mela Divyamani. Rāga name has been handed down through the Umapāram Śīṣya paramparā of Tyāgarāja. It is yet to be known where Tyāgarāja got the clue to this rāga from. But T.S.Parthasarathy in his book Śrī Tyāgarājasvāmī Kṛtanaṭu (307) as also K.V.Śrīnivāsa Ayyāṅgār in his (Ādi) Śrī Tyāgarājasvāmī Kṛtanaṭu (242, TOC-85) mention the name of the rāga of the kṛti ‘lllaganu jācē’ as Divyamani. I may have humbly to say it is wrong. Rāṅgārāmānuja Ayyāṅgār’s book (1972 Appx IV:cii) and Gānabhāskaramu (anu-B:12) mention this rāga a little differently as Dundubhipriya with the ārōhaṇa-avarōhaṇa ‘SRGMPDNS-SPNMGRS’

Kṛti – līlagāṇu Ādi-tālām

3. Kaikavaśi

This rāga finds mention in Sangrahacudāmanī (145), Saṅgīta-sāra-saṅgrahamu (84), Narasimha Bhaṅgavatatar’s Tyāgarāja Svāmī Kṛtanaṭu (271), as also K.V.Śrīnivāsa Ayyāṅgār’s Śrī Tyāgarājasvāmī Kṛtanaṭu (248), but is not found in Saṅgīta-sāra-saṅgrahamu. In Gānabhāskaramu (it is seen in anu-B:6). This is placed under the 60th Mela, Nītimati. Rāṅgārāmānuja Ayyāṅgār (1972AppxIV:cvx) also mentions this rāga with the ārōhaṇa-avarōhaṇa ‘SRGMPDNS-SPNMGRS’

Kṛti – vācāmāgācarame – Ādi-tālām

K.V.Śrīnivāsa Ayyāṅgār’s Śrī Tyāgarājasvāmī Kṛtanaṭu (248) gives the text of the song under the rāga name Kaikavaśi but in the table of contents (p.85) the name occurs as Nītimati.
4. Supradipam

This rāga is found in all the texts, namely, Saṅghracudāmaṇī (100), Saṅgīta-sāra-saṅgrahamu (33), Gānabhāskaramu (anu-B:33), Narasimha Bhāgavatam's Tyāgarāja Svāmī Kīrtanalu (93), Raṅgarāmānuja Ayyānār's book (1972AppxIV:lv) and also K.V. Śrīnīvāsa Ayyānār's Śrī Tyāgarājāsvāmī Kīrtanalu (297, TOC:66). It is placed under the 17th Mela, Sūryakāntam, with the mūrchanā ‘SRMPDNS-SNDPMGRS’ It may be interesting to note that Supradipam figures as the name of the 17th Mela in the earlier Kanakāmbari nomenclature given for the 72 Mēla-s, which, later on got transformed as Sūryakāntam in Saṅghracudāmaṇī with Supradipam as janya thereunder as noted above. Incidentally in the Later-Kanakāmbari nomenclature, the name of the 17th Mela is Chāyāvātī.

Kṛti - varaśikhiśāhana – Ādi-tālām

5. Dipakam

This rāga is found in both Saṅghracudāmaṇī (139) and Saṅgīta-sāra-saṅgrahamu (81), as also Gānabhāskaramu (anu-B:12), Raṅgarāmānuja Ayyānār’s book (1972AppxIV:cv) and K.V.Śrīnīvāsa Ayyānār’s Śrī Tyāgarājāsvāmī Kīrtanalu (245, TOC:85) under the 17th Mela, Sūryakāntam, with the arōharja-avaroharia ‘SGMPDNS-SNDPMGRS’ It could be either the janya of Kokilapriya or Gaurimandhari. Tyāgarāja has adopted the arōha-avarōha ‘SGMPDNS-SNDPMGRS’, a clear śādava rāga, omitting the Rśabha.

Kṛti – manasā mana sāmartyāmēmi – Rūpaka-tālām

6. Gānāvārdhi

This rāga is found in both Saṅghracudāmaṇī (41), Saṅghracudāmaṇī (132), Gānabhāskaramu (anu-B:7), Raṅgarāmānuja Ayyānār’s book (1972AppxIV:xxvii) and K.V.Śrīnīvāsa Ayyānār’s Tyāgarājāsvāmī Kīrtanalu (227, TOC:84), under the 35th Mēla, Śūlīnī with the arōha-avarōha ‘SMRGMPDNS-SDNPMGRS’ This rāga is mentioned in Narasimha Bhāgavatam’s book, as ‘Gānāvārdhī’ p.255]

Kṛti – daya jūcutākidi – Ādi-tālām

7. Vardhani

This rāga is found in both Saṅghracudāmaṇī (11) and Saṅgīta-sāra-saṅgrahamu (31), as also Raṅgarāmānuja Ayyānār’s book (1972AppxIV:xlv), K.V.Śrīnīvāsa Ayyānār’s Tyāgarājāsvāmī Kīrtanalu (27, TOC:62), and Narasimha Bhāgavatam’s book (61) under the 11th Mēla Kōkīlapriya. It is found in Gānabhāskaramu. . anu-B:26.

It could be either the janya of Kōkīlapriya or Gaurinānōhāri. Tyāgarāja has adopted the arōha-avarōha ‘SMRGMPDNS-SNDPMGRS’, a clear śādava rāga, omitting the Rśabha.

Kṛti – manasā mana sāmartyāmēmi – Rūpaka-tālām

The above treatment of the subject hovers over the limited range of 18th, 19th Centuries and early half of the 20th Century AD.

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Introduction

The focus of our study here is on the genre of nōṭṭu svara sāhityas that came into being when Muttusvāmi Dīkṣitar wrote lyrics in Samskrta to colonial tunes that entered India during the late 18th century and the early 19th century. These compositions are entirely western in terms of melodic content and approach, yet they are totally Indian from the standpoint of the Samskrta stōtra literature based lyrics that constitute their body. These compositions were referred to first as the nōṭṭu svaras by the composer’s nephew Subbarāma Dīkṣitar in his 1905 work prathamabhyasa pustakamu henceforth referred to as PAP. The phrase nōṭṭu svaras is an interesting one adapted from the English word note and the Indian world svaras where the word ‘Note’ refers to a notated western melody or a western air. While creating the nōṭṭu svara sāhityas the composer does not don the traditional role of a vāggéyakāra, given that he has superposed lyrics on existing melodies.

The nōṭṭu svara sāhityas in themselves are short compositions, much like the gītas without distinct sections. Further, all of the nōṭṭu svara sāhityas are in the major scale that corresponds to the scalar structure of the rāga śaṅkarābharaṇam. Table I lists the similarity and differences between the nōṭṭu svara sāhityas and the kṛtis of Muttusvāmi Dīkṣitar.

Table 1 - kṛtis and nōṭṭu svara sāhityas of Dīkṣitar - a comparative look

<table>
<thead>
<tr>
<th>Attribute</th>
<th>Kṛti</th>
<th>nōṭṭu svara sāhityas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melodic Foundation</td>
<td>rāga Based</td>
<td>Not based on ragas</td>
</tr>
<tr>
<td>Composer’s role</td>
<td>Authored both the lyrics and the underlying melody</td>
<td>Composer wrote lyrics on top of European melodies</td>
</tr>
<tr>
<td>Structure</td>
<td>pallavi, anupallavi (and in some cases), caranaṅam structure.</td>
<td>Mostly eka dhātu; no particular structure is evident.</td>
</tr>
</tbody>
</table>
Melodic sophistication  |  Characterized by gamakas  |  No ornamentation  
Lyrical Content  |  Stotra lyrics in praise of temples and deities  |  Stotra lyrics in praise of temples and deities  
Number of compositions  |  433  |  39  
Language  |  Samskrta (with a few exceptions)  |  Samskrta  
Meter  |  Prosodic lyrics not set to a meter  |  Lyrics follow the meter of the original tune.

There are a handful where Tyagaraja has written lyrics to tunes in the western idiom. There are also other sporadic instances where the same has been tried by other composers (Marr 1994). There are later composers who have composed ‘English notes’. However, with 39 nōttu svara sāhītīyas Dikṣītar is the only composer to have indulged significantly in this non traditional compositional form.

Dikṣītar (1775-1835) was born in Tiruvarur, near Thanjavur and he lived much of his life in Tamilnadu during the rule of the East India Company. Dikṣītar traveled widely and is often referred to as the eternal pilgrim. His sojourn covered Tiruvarur, Manali near Chennai, Kashi in North India, Kanchi, Thanjavur, Madurai and Ettaiyapuram in Tamilnadu. The British had a presence at all of the locales listed above probably with the exception of Tiruvarur.

About 472 compositions are attributed to Dikṣītar, of which 39 fall under the category of nōttu svara sāhītīyas. Dikṣītar’s musical legacy was passed on by his brother Bālāsvami Dikṣītar (1786-1859) to his adopted son Subbārama Dikṣītar (1839-1906) who wrote the colossal work sangīta sampradāya pradarsini (henceforth referred to as the SSP) in 1904 wherein he published 229 of the kritis of Dikṣītar. Soon after, he also published the PAP that contains the text and the musical solfege notation of 33 of the 39 nōttu svara sāhītīyas known today.

Cataloging the nōttu svara sāhītīyas

We look at the three primary sources (Marr 1994) and three secondary sources as we attempt to ascertain the total number of nōttu svara sāhītīyas. The first source is a manuscript dated April 1833 (Sambamurthy 1963) presented to a British Revenue Officer Brown; it contains ‘Sanskrit words’ for ‘English tunes’ without their musical notation. The European titles of nine of the twenty songs are listed. It is evident that twelve of the twenty sāhītīyas mentioned here are written by Dikṣītar as seen from his signature guruguha used in the text although the names of the sāhītyakartās are not mentioned in the manuscript.

The second source of reference is the work titled ‘Oriental Music in European Notation’ authored and published by A.M. Chinnaswamy Mudaliar in the year 1893. It has six of the nōttu svara sāhītīyas in the staff notation. The third source of reference is the PAP of Subbārama Dikṣītar published in the year 1905 featuring 33 nōttu svara sāhītīyas with their musical notation. The following are Subbārama Dikṣītar’s words.

These are called jātisvarams. gamakams do not occur specifically in these nōttu svarams. All these svarams are (in) those of sankarābharana rāgam. They will be in tisra gati, or catuṣra gati. These svara sāhītyams are not only easy to sing and play on the vinā, but are also charming and very useful to beginners practising the first exercises.

The first of the secondary sources in nōttu svara sāhītīyas of Muttusvāmi Dikṣītar by Dr. V. Raghavan published in 1977 This work features the musical notation and sāhītīyas of all the 33 composition featured in the PAP. In addition, it presents the notation and sāhītīyas of rājīva lōcānam and santatam gōvindarajam (that are present in Vina Sundaram lyer’s compendium of the compositions of Dikṣītar) and features gurumārte as a nōttu svara sāhītīyas. In addition it presents the lyrics of subrahmanyam, sauri vidhi vinute and cintayā citta which are listed in the first primary source. This book also contains a preface which discusses the source of the lyrics and the notation, the nature of the text and its similarity with the kritis of Dikṣītar.

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1 A list of such compositions is discussed in John Marr’s preface to ‘European Airs of Muttuswami Dikṣītar’.
2 Harikesanallur Muthaiya Bhagavatar’s notes ‘G mg rS P RG S’ and Tiruppazhanam Pancapakesa Sastri’s ‘S G P ppngm K’ stand out as examples.
3 This count is based on the listing of Dikṣītar’s compositions in T. K. Govinda Rao’s compendium.

4 This is also evident from the fact that most of these are included in Subbarāma Dikṣītar’s work PAP.
The second source is a book titled ‘The European Airs of Muthuswamy Diksitar’ published by Shankaramurthy of Bangalore with a foreword written by J.A. Marr. The compositions presented with the musical notation in English are the same as the one covered in Raghavan’s work. The foreword written by J.A. Marr creates a context for the work and reproduces from the Brown manuscript, the names of the original melodies wherever known.

The third source is a more recent publication of the complete set of compositions J.A. Marr creates a context for the work and reproduces from the Brown manuscript, the names of the original melodies wherever known.

Interestingly, the nōṭṭu svara sāhityas is listed as a kṛti, in an appendix to Subbarāma Diksitar’s SSP (Primary Source 2). It is listed as a miscellaneous composition along with five nōṭṭu svara sāhityas in Mudaliar’s work (Primary Source 3). Raghavan and Shankaramurthy list gurumūrte as a nōṭṭu svarasāhitya although with a melodic contour different from the one in the SSP. Thus, this source also includes the notation for subrahmanyanam and saurī vidhi vinuṭē (that are not seen in the two secondary sources mentioned above).

Melodic content of the nōṭṭu svara sāhityas

The nōṭṭu svara sāhityas seem to throw some light on some of the popular colonial melodies of the early 19th century. An analysis of the melodic and metric contour of the nōṭṭu svara sāhityas reveals that some of these melodies are reels and jigs from the Irish folk music repertoire while some others are country dances, waltzes and marches, all in the major scale corresponding to the mūrchaṇa of the 29th rāgāṅga dhiraśankarābharaṇa, some with occasional accidentals (sharps and flats).

Let us now look at the nōṭṭu svara sāhityas in terms of melodic sources. While the names of some of the original sources of melody are mentioned in the earliest source of information on the nōṭṭu svara sāhityas i.e. the Brown manuscript of 1833 this paper provides additional pieces of information and throws light on the diverse range of western melodic sources that Diksitar drew from.

It is to be reiterated that the original melodies hails from the folk and popular traditions of Europe and not from the classical tradition (Kannikeswaran 2007). ākāṭi sāhita ganapatim for instance is based on the tune of la bastringue (a phrase that translates roughly as ‘a noisy ruckus’), an original French tune that is still heard today.

A comparison of the melodies of the nōṭṭu svara sāhityas as they were notated in the PAP with the original sources reveals that the tunes have undergone some modification. It is not known whether the modification happened in the hands of Diksitar or if it happened later on.

Chinnaswamy Mudaliar states in a footnote to his work (circa 1894) that his transcription was based on what was prevalent at the time of writing and that the melody of the nōṭṭu svara sāhityas may have deviated from the original given the at least sixty year time difference between the time the Samskṛta lyrics were written by Diksitar and the time he (Mudaliyar) transcribed them in the staff notation. For instance, varaśīva bālam is based on the original ‘Castilian maid’ whose rhythmic gait is trisra while the Subbarāma Diksitar’s notation presents it in caturasra jāṭi ekā tāḷam. Castilian Maid is a folk tune of anonymous origin whose rhythmic gait is trisra while the Subbarāma Diksitar’s notation presents it in caturasra jāṭi ekā tāḷam. Castilian Maid is a folk tune of anonymous origin that was transcribed by Benjamin Carr (1768-1831) in his book ‘Carr’s Musical miscellany in occasional numbers’ published between 1812 and 1825. Carr was a British composer and publisher who migrated to the USA in 1792.

8 It is to be noted that the PAP was published about a decade after Mudaliyar’s publication. Subbarāma Diksitar (1839-1906), the adopted son of Balasvāmi Diksitar (1786-1859) was born after the passing of Muttusvāmi Diksitar. His exposure to the composer’s music was though his father and the other disciples of his father and uncle in the Eḻayarpuram Royal Court. (Rangaramanuja Iyengar 1974)
Castilian Maid: gmgm | DPG | PMR | MGS | S gmgm | (in 3/8s)

varāśiva bālam  gmgm | DP | GP | MR | MG | SS | (in catuṛstra gati)

Here is an illustration of a change in melody that might have been instituted by the composer himself, jagadṛṣṭa guruguha is based on Lord Me Donald’s reel, a popular reel played even in today’s Celtic music repertoire has a two part structure. The original reel transcribed in the svara notation runs thus.

Line A  psgs | rsgs | psgs | rsgs | psgs | pdpm | gs S |
Line B  p,d | psgs | psgs | mrR | PD | psgs | rgm, gr | gsS |

In jagadṛṣṭa guruguha, Lines A and B are switched and an additional word is inserted at the pickup to the first beat of the song as illustrated below. There is also an insertion of an additional note at the end of the second line with the lyric ‘śṛt’

g m  | P. d  | p g s g  | p s g  | mr R  |  
java  | dt sā  | guruguha  | harvidhi  | vinutam  |
PD  | p g s g  | rgm, gr  | g s S  |  
ēha  | trayavilak  | shanāma nanda  | lakshanam  |  
p s g s  | r s g s  | p s g s  | r s g s  |  
nityam suddham  | bhuktam muktam  | satya nir vi  | kalpa nishpra  |  
p d pm  | g r S  | S  |  
pāṇḍīmānan  | damajam  | śṛt  |  

The nōṭṭu svara śāhīya dāśarathē is written on top of the melody ‘Fanny Power’s Planxty’ written by Turlough O’ Carolan (1670-1738). O’Carolan was a wandering minstrel or bard (and a renowned harpist) held in honor in Ireland who traveled the country on horseback composing poetry and music (planxties) in honor of his patrons.

kamalāsana vandita is based on the tune of a gallopade. The Oxford Companion to Music describes the gallopade as a ‘quick, lively round dance, in two-in-a measure time with the characteristic of a change of step, or hop at the end of every half phrase of music’ Elsewhere, it is described as ‘a popular country dance tune in England and in America’.9 Said to have been born in Hungary in 1815 the dance itself was considered to be more of a marathon as the dancers would race around the ball room10.

Probably the best known of the original melodies is that of the British national anthem ‘God Save The King’ which transformed to santatam pāthinam in the hands of Dīkṣitar. The very same tune prevails in the United States as ‘My Country ‘tis of thee’ and in Germany as ‘Heil dir im Siegerkranz’, and in many other countries often as a patriotic song. Interestingly there is also a marāṭhi version of this song that was performed by one hundred marāṭhi students during the coronation durbar of King George in Bombay in a variety entertainment program orchestrated and presented by the renowned Hindustani musician Vishnu Digambar Paluskar (Bakke, 2005).

There is also a case of a new melody, or a melodic variation on a colonial tune within the realm of the nōṭṭu svara śāhīyas. śyāmālē mānākṣi is a simple composition whose tune is conceived of as a variation of ‘Twinkle Twinkle Little Star’ consistent with its harmonic structure. A set of 12 variations on this tune had been written earlier by Wolfgang Amadeus Mozart in the 1700s.11

Thus we see that the nōṭṭu svara śāhīyas are not just a homogenous collection of ‘English Notes’ and that there is diversity not only in their melodic content but also in the original sources and the manner in which they are conceived.

An analysis of the lyrical content of the nōṭṭu svara śāhīyas
Dīkṣitar’s krītis in general contain a set of epithets of the deity being addressed in the form of a long sentence punctuated with a single verb such as bhāvayamī, āśrayayamī, māmava at some point within the krīti. The verb formation is consistent with the vibhakti or the case ending in which the nouns are set. The same pattern of lyrical construction is seen in the nōṭṭu svara śāhīyas as well. With rare exceptions, all of Dīkṣitar’s krītis contain his signature i.e. the guruguha mudra. It is however seen missing in the text of eight of the nōṭṭu svara śāhīyas in the

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9 The author has seen it performed at the Independence Mall in Philadelphia.
10 As narrated by Sara Johnson.
11 The tune for ‘Ah! Vous dirai-je, Maman’ appeared first in France and it is said to have existed even prior to its publication in 1761. Leopold Mozart and his son Wolfgang Amadeus Mozart wrote several variations on this tune in the 1700s. The English poem ‘Twinkle Twinkle Little Star’ was written to this tune in the early 1800s.
PAP. However, later versions contain the *guruguha mudrā*\(^\text{12}\), in all but three of the compositions\(^\text{13}\).

Presented below are the lyrics of on the popular tune ‘Rakes of Mallow’ in circulation in the Irish, Scottish and Appalachian repertoires today (Kannikeswaran 1997).

\[
\text{vandē mînakṣi tvām sarasija vaktē aparnē durgē nataśura } \\
\text{bhrndē sakte guruguha palini jalaruhacarane } \\
\text{sundara pândyanandē māye sārijanâhârē } \\
\text{sundararâjâ sahodari gauri subhakari satatamah} \\
\]

Here are the lyrics of *kamalasana* vandīta based on the tune of the gallopade.

\[
kamalâsana vandita pâdabhē kamanyâkarödâya sâmrajyē \\
kamalânâgarē sakalâkâre kamalânyâna dhrta jagadadhârē \\
kamalē vimalē guruguha janani kamalâpati nuta hâdayâ māyē \\
kamala sâši vijaya vadanâ mēyē \\
kamalândrâni vâgâdevi sri gaurē pâjita hrdâyânandē \\
kamalâkṣi pâhi kâmâkṣi kamēśvâra vara sati kalâyâr}
\]

It is clear from even a cursory look at the lyrics of these two compositions that the composer uses the *guruguha mudrā* in the *nōṭṭu svara sahîhyas* in the same manner as he does in his *krtis*. Further, even with the lack of a formal *pallavi-anupallavi* structure, the lyrics of many of these compositions exhibit ‘second consonant concordance’ or *dvitiyâkṣarâprâsâm*. The two compositions above can be considered representative of the set of *nōṭṭu svara sahîhyas* which in general have the following generic characteristics that are integral features of his *krtis* as well:

a) The usage of stylistic features of *stōtra* lyrics and the usage of the *guruguha mudrā*

b) The occurrence of *śabdālāṅkāram* such as *dvitiyâkṣarâprâsâm* (in most cases) and *yatī*\(^\text{14}\)

c) Rich allusion to Indian religious and *vēdânti* and temple traditions.

It is thus clear that the alien tunes do not stand in the way of Dikṣitar’s lyrical flow that characterizes his melodically sophisticated *krtis*.

The similarity in lyrics between the *nōṭṭu svara sahîhyas* and some of the *krtis* of Dikṣitar in striking (Raghavan 1977). *dâitrâthē* for instance contains the lines *kōmala pādabhē kōdanda rāma śyāmala vigrâha sampurṇa kāmā* which are very similar to the lines *kōmala kara palla paṭa kōdanda rāma* - *ghana śyāmala vigrâhābja naya naṃ sampârṇa kāmā* in the composition *mâmâva pâṭâḥbhirâma*.

Likewise, in *mucukundâ varada* Dikṣitar refers to *Tyâgarâja* as *Guruguha gurō* and he use the phrase *śrī guruguha gurum* in his *krti* *Tyâgarâja yōga*. The phrase *hē māyē mām bâdhitum kā-hitvam kāhī tvam yāhi yāhi in hē māyē* is virtually the same as the line *māyē tvam yāhi mām bādhitum kāhī in the tarangini rāga krti*.

There are many such similarities.

The pluralism exhibited in the *nōṭṭu svara sahîhyas* is also similar to what is seen in the *krtis* of Dikṣitar. The *nōṭṭu svara sahîhyas* are in praise of deities such a *gâneśa, skanda, ânanēya, siva, dēvi, viśnu lakṣmi, bhairava, sarasvati* and *rāma*. It is to be noted that 10 of the *nōṭṭu svara sahîhyas* are in praise of *dēvi* and 8 in praise of *siva*. The temple towns that are clearly addressed in the *nōṭṭu svara sahîhyas* Kanchi (with 10 compositions), Madurai (2), Chidambaram\(^\text{15}\)(1), Tiruvarur (2). The others do not have specific references to *stalas*.

**Circumstances surrounding the creation of the *nōṭṭu svara sahîhyas***

The *nōṭṭu svara sahîhyas* are based on melodies that are an assortment of jigs, reels, marches, country dances and waltzes. Almost one in ten compositions of Dikṣitar is based on a foreign tune\(^\text{16}\). What then was Dikṣitar’s exposure to colonial music?

The Dikṣitar family resided in Manali near Madras under the patronage of Dubash Muttukrishna Mudaliar. It is said that the later patron Venkatakrishna Mudaliar who had business connections with the East India Company would...
Two facts stand out from an examination of this manuscript. 1. Only twelve Thanjavur during Diksitar’s days was ruled by Serfoji II who was a great patron of the arts who maintained in his court a European band that played western marches and dances as well as tunes adapted from the Indian classical repertoire (Booth 1997). Further the devadāsi repertoire of the Thanjavur are included the kōlāṭam dance genre with simple English officials by the performance of songs like the British national anthem (Kersenboom-Story, 1981).

It should also be noted that there was a British presence at Banaras, Kanchipuram, Thanjavur and Ettaiyapuram where Diksitar spent significant portions of his life. Even Madurai felt the presence of the British (Lewandowski 1977). Further, Thanjavur during Diksitar’s days was ruled by Serfoji II who was a great patron of the arts who maintained in his court a European band that played western marches and dances as well as tunes adapted from the Indian classical repertoire (Booth 1997). Further the devadāsi repertoire of the Thanjavur are included the kōlāṭam dance genre with simple English officials by the performance of songs like the British national anthem. (Kersenboom-Story, 1981).

So when did Diksitar create the nōṭṭu svara sāhityas? To answer this question let us take a second look at the earliest primary source of information on this music i.e. the manuscript dated 1833 that states that Indian lyrics written to western tunes were being presented to the British Revenue Officer Mr. Brown (Raghavan 1977). This manuscript is available at the Madras Government Oriental MSS library and it states thus. “The following are Sanskrit words arranged to favourite English tunes”

Two facts stand out from an examination of this manuscript. 1. Only twelve of the thirty nine compositions of Diksitar in this genre are featured in this manuscript. 2. There are compositions by other composers listed as well in the manuscript. Based on this manuscript, it is only possible to asset that the twelve of the Diksitar nōṭṭu svara sāhitya compositions had definitely come into being and were in circulation during or prior to 1833 and that the manuscript was a generic compilation of such compositions written by an assortment of composers (mostly Diksitar) during that period.

It has been suggested that the nōṭṭu svara sāhitya might have been written by Diksitar during the time that his family stayed at Manali (Durga 1996) as precursors to his later compositions. But this conjecture is at odds with the generally accepted belief that Diksitar began composing only after his return from Banaras which in turn was chronologically later than his family’s stay at Manali. We could thus postulate that the nōṭṭu svara sāhityas were written no earlier than the early 1800s. Now, given our observation that the lyrics of the nōṭṭu svara sāhityas bear a remarkable similarity to the lyrics of his heavier kṛtis, one also only infer that the nōṭṭu svara sāhityas were written at various points in time during the composer’s active composing career (circa 1802-1835) and at the various pilgrimage sites that he visited or perhaps even at Ettaiyapuram where he spent his last year.

Also given the large number of nōṭṭu svara sāhityas dedicated to deities enshrined at Kanchipuram one could infer that a sizable number of nōṭṭu svara sāhityas were written possibly during the composers sojourn there in the early 1800s soon after his return form Tiruttani. The fact that there is a total absence of nōṭṭu svara sāhityas dedicated to deities in the Thanjavur area is significant. Most of the rāgāṅga rāga kṛtis written by Diksitar during his stay at Thanjavur are in praise of deities enshrined in Thanjavur (Raghavan 1980). The total absence of nōṭṭu svara sāhityas in praise of brhad tāvara or brhadambā could only lead us to infer that none of these compositions were written in Thanjavur.

What was the inspiration behind Diksitar’s creation of a relatively large number of compositions in this genre? It is known that the British considered various means to popularize their music amongst the Indian population, one of which was to form military bands amongst the native regiments of the East India Company (Booth, 1997) T.L. Venkatarama Iyer’s biography of Diksitar maintains that the composer wrote sāhityas to western tunes at the request of Revenue Officer Brown who wished to popularize colonial melodies amongst the natives.

However, given that only 12 of the total corpus of 39 nōṭṭu svara sāhityas are

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17 "While at Manali, Muttusvāmi picked up many of the melodies played on the Band, and later in life, acting on the suggestion of a Col. Browne who was in the service of the East India Company and who wanted to familiarize English tunes to the Indian public, Diksitar gave them a Sanskrit sāhitya. Some fifty of such songs have come down to us" (Venkatarama Iyer).
18 10 of the 39 nōṭṭu svara sāhityas are in praise of deities enshrined in Kanchipuram.
19 There was a perception on the part of the British that European music was “not in much repute among the natives of India” There were voices within the East India Company that suggested that measures needed to be taken to improve the appreciation of European music among the Indian population. (Booth, 1997).
featured in the Brown manuscript dated two years prior to the composer’s death, it is obvious that the scope of the composer’s work in this genre is larger than what we know was presented to the British.

And as established above, if the nōṭṭu svara sāhityas were written at various points in his life and at the various shrines that he visited, the factor that drove him to create music in an alien paradigm could only have been a creative urge that was significantly greater than commission from a British Officer especially given that Dikṣitar was a composer that deliberately chose to decline Royal patronage unlike his father or brother. Regardless of the reason of their origin, the nōṭṭu svara sāhityas are a fascinating creation, given the social norms of the era and the orthodoxy of the musical tradition and the fact that they were created by one of the foremost composers of Indian classical music in the same integrative lyrical idiom as is kṛti masterpieces.

Current status of the nōṭṭu svara sāhityas

With rare exceptions, the nōṭṭu svara sāhityas have not found a popular place in a kacchēri given that they are not based on the framework of rāgas and tālas that constitute the foundation of karnāṭic Music. Five of the nōṭṭu svara sāhityas of Dikṣitar are featured in a modern day textbook gānāmṛutha bōdhini and hence these five are familiar to those who have used this text in their formal training in karnāṭic music. (Panchapakesa Iyer 1953)

Some of the nōṭṭu svara sāhityas have survived in temples where their tunes are still played by the temple bands, when the deity is taken dancing in procession around the temple. The karnāṭic Band, a legacy of the British period was first formed in Thanjavur in the early 1800s in Serfoji’s court. Featuring an ensemble of clarinets, tubas, bass and side drums, this non-military European style ensemble adapted itself to playing karnāṭic music. Similar bands in the city of Madras have been in integral part of temple festivities in the 1900s particularly in North Madras close to Fort St. George from where the British ruled. I have personally heard the tunes of some of Dikṣita’s nōṭṭu svara

sāhityas and other marching tunes being performed by these bands in the 1960s and was impressed to see the continuation of this tradition even in the 2000s. It is thus a quixotic turn of events that alien tunes played on alien instruments now form part of the temple music repertoire in Chennai, the modern day capital of kacchēri music while the same tunes, although hallowed by the stotra sāhityas of Dikṣitar still do not find a logical space in the kacchēri repertoire.

Significance of the nōṭṭu svara sāhityas

V. Raghavan, in his preface to his compendium of nōṭṭu svara sāhityas, salutes Dikṣitar thus.

Genius produces masterpieces and occasionally also relaxes and indulges in some playful creations. Someone in a different plane, asks and the great one, without lifting a brow comes down genially and obliges. It is in this light that - we should view the pieces which were composed by the great master Muttusvāmi Dikṣitar.

In the 21st century where there is more access to melodies from all over the world, we see that there is more to be gleaned from the 19th century nōṭṭu svara sāhityas. Dikṣitar lived during a turbulent yet culturally fascinating ear. The marāṭhi court in Thanjavur was home to a polyglot culture. While the rulers spoke marāṭhi, the musicians in the area composed primarily in the official language Telugu and additionally in Sanskrit and Tamil.

Dikṣitar’s music synthesizes his version of the kṛti conforming to the grammar of the 19th century kṛti idiom, incorporating elements from the North Indian musical tradition along with lyrical embellishment consistent with the vernacular prosody of the South. His lyrical expression captures his vision of a pan Indian cultural landscape united by his pluralistic vision rooted in the ancient śmārta tradition that he augments with meticulous descriptions of temple traditions in the manner of the Tamil Saints of the first millennium.

It was during the lifetimes of Dikṣitar that the Indian Royalty was beginning to expand their cultural horizons by including western musicians in their courts. Serfoji II is even credited with writing scores in the western notation for the Thanjavur Royal Military Band. (Subramanian, 2008).
In such a cultural milieu, Dikshitar's work steps beyond the conventional krti form. His creative endeavors straddle popular melodies that were brought in by the colonizers who were engaged in warfare with the French on the Indian soil during the composer's lifetime. All of the colonial tunes that were touched by Dikshitar transformed into prayers in the same mold as his brilliant pluralistic visualization of an all encompassing reality in the ancient Indian vedanta tradition. In creating a significant number of compositions in this new genre, Dikshitar makes a bold statement as he weaves in the alien melodies into his corpus of work, probably anticipating a prolonged period of colonization and a globalized multi-cultural world.

REFERENCES

TĀLAKAĻĀBDHI OF ACYUTARĀYA:
DISCOVERY OF A NEW WORK ON TĀLA
V. Premalatha

Technical descriptions of music occur in works devoted not only to music (gīta) but to nātya and saṅgīta also. Works on nātya, saṅgīta and gīta (music) have been published during the last hundred years and still there are many works unpublished and unnoticed, found in the form of palm leaf and paper manuscripts. Bharata’s Nātyasastra and the Dattilam of Dattila are said to be the earliest treatises written in Sanskrit. After these, there have been many works on saṅgīta, dealing with gīta, vādyā, tāla and nṛta/nṛtya.

From the sixteenth century onwards, one can notice works written exclusively on tāla. The Tāladasaprana-pradīpikā of Pōluri Gōvinda Kavi, Tāladi-pikā of Gōpā Tippa Bhūpāla, the Tālacakandrika of Virupākṣa are some of them. Besides these, there exist many manuscripts titled, Tālalakṣanam, Tālaprakāraṇam and the like, the contents of which are not yet known. Meanwhile, M. Rāmakṛṣṇa Kavi in his Bhartakosa, mentions a Sanskrit work called Tālakalābdhi written by the Vījayanagara ruler, Acyutarāya. This is considered to be the first work written on the concept of Tāladasaprana-s in detail. Kavi has given many extracts from Acyuta’s work in Bhartakosa, which have been the sole reference for scholars. Unfortunately, he has not given manuscript details for the extracts and hence the work, Tālakalābdhi, still remains undiscovered.

In the course of her research, this author has identified two palm leaf manuscripts from the Libraries of Chennai and Tirupati, which seem to be the Tālakalābdhi of Acyutarāya. This paper is an investigation into the manuscripts and attempts to establish their relation to the Tālakalābdhi of Acyutarāya.

Tālalakābdhi - a brief note
Tālakalābdhi is referred to as a Sanskrit work written exclusively on Tāla attributed to King Acyutarāya, the successor of Kṛṣṇadēvarāya of the Vījayanagara Empire. This work is accompanied by a Telugu commentary. Information about this musicological work is available only in the Bhartakosa written by M Rāmakṛṣṇa Kavi. According to Kavi, this work is also known to be called by the names Tālakaḷāvārdhi and Tālakamaḥādāthi. The following is the note given by Kavi in the introduction to Bhartakosa:

“Acyutarāya, the brother of Kṛṣṇadēvarāya, was a king of Vījayanagara. After the death of the latter in 1530, Acyuta wrote Tālakalāvārdhi, a very good critical work on Tāla-s. He discusses every theory till then current quoting Saṅgītacandrodaya, Manidarpaṇa, Vidyāvinōḍa, Caturasabhāvīlāsa, Tālakalāvīlāsa, Nṛttacudāmaṇi, Kātīyāna, Saṅgītārṇava, Rāngarāja’s Bharatabhāśya. All these works are now extinct. While others mention these works, Acyuta actually quotes from these books; their existence therefore can be vouchsafed. In the middle of the work, it is said that one Sōmabhāṭṭa wrote this work. The work is accompanied by a Telugu Commentary. Whether Sōmabhāṭṭa wrote the original work in Acyuta’s name or only its Telugu commentary cannot be determined. Acyuta lived till 1543 A.D. It is a small work of great interest to scholars of research”

Modern scholars on Tālakalābdhi
References to Tālakalābdhi are also found in the writings of scholars belonging to the twentieth century. The following is a summary of them

V Rāghavan in his essays on Saṅgīta literature and C P Desai in his book Saṅgīta-vaśayaka-samskrta-grantha, refer mainly to the rare works quoted in Tālakalābdhi but not to Tālakalābdhi as such. These rare works are said to be found quoted in a work called Nātyaśarasvaravādipikā preserved in the Bhandarkar Oriental Research Institute, Poona.

R Sāthyānarayana in his critical notes on the Tāla section of the Nartanāniṛṇaya, states that Acyutarāya offers the first detailed treatment of the ten prāṇa-s of tāla.

T V Mahālingam in his book, “Administration and Social Life Under Vījayanagar”, and C Pāṇḍuranga Bhaṭṭa in his “Contribution of Karnataka to Sanskrit”, quoting Mahalingam, mention that Sōmānātha, a contemporary of Acyutarāya has commented on the Tāla work of Acyutarāya, called “Tālakamaḥādāthi”
In the third chapter of the Mahābhāratacudāmani, there is a description of the laksana-s of ‘nāttuvan’. While delineating the essential qualities of a ‘nāttuvan’, the taladasaprāṇa-s are also enlisted. The editor has cited the verse, “kālo marga kriyangani...” from the Tālalāvārdhi of Acyuta.

Kavi, in one of his articles titled “Hindu music under a Sultan” in the Journal of the Andhra Historical Research Society, Rajahmundry, Vol-11, 1938, states that Tālārṇa is a work quoted in Tālābdhi [kalabhī].

Thus one can notice that Acyuta’s work has been known to many modern scholars but only Rāmakṛṣṇa Kavi has probably furnished the exact contents.

Related Manuscripts

While surveying the music manuscripts in the Government Oriental Manuscripts Library, Chennai during 2003-054, this author identified a palm-leaf manuscript numbered, D12992 titled Tālalaksanaṃ with Telugu Commentary (Āndhra-tīkā sahitam) of Kōhala. This is a Samskṛta work with a Telugu commentary. The manuscript is worn-out and moth eaten at many places. A restored copy (paper transcript) of this manuscript exists under the number R7979. All the extracts given in Bharatakōśa under the name “Acyuta” and “Acyutarāya” can be located in this manuscript5. It also contains the paraphrases/quotations from a few rare works like Caturasabhavilasa, Tālalakalavilasa, Cudamani and others that are listed in Bharatakōśa. The name of the author, “Acyutarāya” also occurs at a few places6. But unfortunately, the title of the work does not appear in the entire manuscript.

Presently, while surveying the music manuscripts of the Oriental Research Institute, Sri Venkateswara University, Tirupati7 another palm-leaf manuscript numbered R452 and titled Tālalakṣaṇaṃ – Kōhaliyā tīkā, has been found to contain the same text as the Chennai manuscript, namely, D12992/R7979. But this manuscript ends with the beginning portion on prastara. The following colophon appears at the end of the section in folio 23a.

4 vide National Culture Fellowship project report submitted to the Sangeet Natak Akademi, New Delhi
5 See Annexure -1
6 See Annexure -2
7 Presently engaged in a UGC-Major Research Project on the ‘Manuscripts of the ORI, SV University, Tirupati’

Description of the manuscript material

D12992 is a palm-leaf manuscript written in Telugu script. As mentioned earlier, the restored copy R7979 has been taken up for study. This copy has been made in the year 1948 and it consists of 193 pages. The main text (mūla) in saṃskāra is written in Devaṅgari script and the Telugu commentary (tīkā) in Telugu script. The corresponding page numbers of the original manuscript is noted at the relevant places in the paper transcript.

R452 is also a palm-leaf written in Telugu script. The fly-leaf in the beginning lists the works that are quoted in Tālālakābdhi. The work ends in folio 23a and the codex contains the following other works/portions as mentioned in the margins of the respective folios: suladi 101 tāla prakaraṇaṃ (f.24), maddalakāri laksanam (f.38), dōlu laksanam (f.41) bharataśāstra pravartaṇa (f.45), virana (?) laksanam (f.46a), sābha laksanam (f.48), saṃpata ona alākārama (f.49a), aksarakāla saptatāla nirṇayanam (f.61), ādibharatam (f.63), tālādhūyaṇu dharuvulu - miśritam (f.60) and pātakahasta. (f.62)

Contents of the Work

The whole work is dedicated to a critical analysis of the taladasaprāṇa-s, namely, Kāla, Mārga, Kriyā, Anga, Graha, Jāti, Kalā, Layā, Yati and Prastara. The manuscripts are generally good and are devoid of common scribal errors. The commentary seems to be more analytical, since it is in this section that the views of different authors are cited, referred to and sometimes refuted also. One can notice phrases like, “i matam maṇḍici kādu” (“the view expressed in this ‘school’ [work] is not proper”), being used in the commentary. Thus the work gives a very detailed treatment of the concept of taladasaprāṇa-s.

The work begins with the definition of the term, “tāla” and then gets into the description of the daśaprāṇa-s. The manuscript from Chennai, R7979 seems to be complete since it covers the whole of the prastara also, whereas the Tirupati manuscript, R452 stops at the beginning of the prastara.
Another important aspect to be noted in the present manuscripts is that there is no division of chapters and the text runs continuously. After one or two verses, the commentary is given in Telugu which also includes the phrases from the mūla here and there.

**Authenticity of the work**

The ancient works on the theory and practice of music are generally found in the form of manuscripts in various libraries and research institutes all over the world. Catalogues of different kinds have been published and there are many works which have not been included in the printed catalogues. The present author has prepared a consolidated catalogue of music manuscripts from various sources, which is under publication. It is surprising to note that in the Catalogue of Music Manuscripts, there does not exist, a single manuscript with the title Tālakalābdhi of Acyutarāya.

On the other hand, from the scholarly references made by the modern writers on music literature, mentioned earlier, it can be inferred that there really exists a work called Tālakalābdhi, written by Acyutarāya. However, there are a few problems regarding the authenticity of the name of the work and its authorship. Both the manuscripts which are taken for this study presently bear the title, “Tālalaksanam” and are accompanied by a Telugu commentary. Both deal with the tāladasaprāṇa-s exclusively. When their contents are studied, there does not appear any colophon or any other indication regarding the title of the work, though the titles of various other works which have been quoted as paraphrases are found in many places in the manuscripts. For example, the Tālakalāvilāsa (p.51), Rangarāja-bhara-vyākhya, Nṛtacūḍāmani, (p.35) and so on in R7979. Under these circumstances, it is quite curious how the title, Tālakalābdhi was assigned to this work. Perhaps, there was some other source (another manuscript) that was available to Rāmakṛṣṇa Kavi, based on which he assigned the title to the work.

Regarding the authorship of this work, both the manuscripts attribute the work to Kōhala. The name “Kōhala” appears only in the beginning of the work (mangalācāraṇa) and nowhere else. The following are the beginning lines of the work.

```
“kalyāṇagunasaṃpamam karṇāntāyataleścanam |
kauśalyātaṇayam rāmam kalayē kamalāpātim ||

ihā khalu sakalabharaṇa pāṇḍita mandalākhaṇḍa sakala bharaṭapraṇavarataka śikhāmāniḥ kōhalaścārīya nāmcakhaḥ paramakārṇikāḥ kaścidvīpaścit sakalalakōpākārāya taurya trikōpākārāya taurajjakaṃ tādāṣrayatvēṇa daśaprāṇāḥ samētām tālāsvaṇāṃ sāprapāṇcām pratiṣadāya[t][m] kāmaścikīrṣītaśya nirvighna pari saṃātayē sarvēśvāram namakārātmaṇa mangalācāraṇa pūrvvakaṃ cikīrṣītam pratiṣadāya viṣṇumiti”
```

On the other hand, the name Acyuta appears both in the mūla and the commentary only from the section on prastāra and not before that. It is quite strange why the name of the author has not been incorporated in the beginning portions of the work. Therefore attributing this work to Kōhala, an ancient authority on music, dance and drama, could have been an attempt at enhancing the status of the work. Kōhala does not appear to have been the real author.

Further, Rāmakṛṣṇa Kavi mentions that Sōmabhaṭṭa, probably, Sōmānārya, the author of Nāṭyaśudāmati, has commented upon the Tālakalābdhi of Acyutarāya. Kavi cites a colophon statement from the beginning of the section on prastāra of Tālakalābdhi to confirm this. However, this citation cannot be located in the present manuscripts.

**Conclusion**

According to Ramanathan (2004), the concept of tāladasaprāṇa seems to have arrived only in the 16th century and is seen described in texts like Sangītasūryodaya of Lakṣmīnārayana, Sangītatāraṇa of Dāmōdara, Rasakaumudi of Śrīkaṇṭha, Sangītapārijata of Ahōbala and Sangītamakarananda of Nārada. Among the above mentioned texts, except Sangītasūryodaya, all other works seem to have been composed after the period of Acyutarāya. The work Tāla-daśa-prāṇa-pradīpika of Pōluri Govinda Kavi also belongs to a period later than that of Acyutarāya (early 17th century). At this juncture, a work exclusively on the tāladasaprāṇa-s, in detail, is highly significant.

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8 Annexure- 2 of this paper lists the references made to Acyutarāya in R7979
Only two manuscripts have been discovered so far and there are a large number of manuscripts dealing with tala, lying in different manuscript libraries all over the world. A thorough survey and study of these would throw more light on the Talakalabdhi of Acyutarāya and will be a good contribution to the music world.

[I am grateful to Miss. V Sireesha, Project fellow, working for my UGC-Major Research Project at the Department of Performing Arts, S V University, Tirupati, for her kind contribution regarding the findings of the Tirupati manuscript].

**ANNEXURE-1**

References to the contents of the work in Bharatakōsa and to the corresponding pages in the Manuscripts

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**ANNEXURE -2**

References to the Author in the mūla and ṭīkā in R7979

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**REFERENCES**


The four rāga-s Rudrapriyā, Karnāṭaka-kāpi, Darbār and Kānada were taken up for discussion by a panel of experts organised by The Music Academy. Sri Chingelput Ranganathan, Tmt. Suguna Purushothaman, Tmt. Ritha Rajan, Tmt. R.S. Jayalakshmi, and Sri N. Ramanathan comprised the panel and Ramanathan coordinated the discussion. A summary of the discussion is presented below.

The idea behind the choice of these four rāga-s was that they had quite a number of common, overlapping and related features and consequently, a song composed in one rāga is seen to be rendered in one of the other rāga-s. Again each rāga has more than two or more images. Although the four are classified under the 22nd mēla, they are quite apart from many other rāga-s of the same mēla. Further the discussion had to touch upon several other related rāga-s, namely, Pūrṇasadjam, Hindustāni-kāpi, Pīḷu, Nāyaki, Sahānā, Aṭhānā, Kannada and Phalamanjari.

Rudrapriyā:

In the discussion by the experts held in The Madras Music Academy on 29-12-1983 S.V. Parthasarathi (Editor-JMA 1984:35) has discussed the characteristics of Rudrapriyā but the details are not available. Again no discussion comparing the above set of rāga-s has been held earlier.

This rāga seems to have been handled only in the sampradāya of Muttusvāmi Dīkṣitar. In Sāṅgīta-sampradāya-pradarśini (SSP), Subbarāma Dīkṣitar has described this rāga (1904:ssp:656-666) as a derivative of the 22nd rāgāṅgarāga Śrīrāga and it is a bhāṣāṅgarāga. He has also furnished notation for five songs set in this rāga.

1 rudrakōpajāta rūpaka tāla Muttusvāmi Dīkṣitar
2 vallidēvaśēnāpatī rūpaka tāla Bālasvāmi Dīkṣitar

* With inputs from the members of the panel
In the Anubandha-B of the SSP notations of two more songs are found (1904:SSPanu-B:2-3).

1. gānanāyakam  
   caturaśra ēka  
   Muttusvāmi Dīkṣitar

2. tyāgēṣam bhaja re  
   ēdi  
   Muttusvāmi Dīkṣitar

The melodic images of the rāga that are visible in the above two songs are quite different from those visible in the five songs listed earlier. Moreover even within these two songs there are great differences.


1. śivakāyārōhanēśāya  
   rūpaka  
   Muttusvāmi Dīkṣitar

2. śrī tyāgārājasya  
   mīra-cāpu  
   Muttusvāmi Dīkṣitar

3. parāśaktim  
   ēdi  
   Muttusvāmi Dīkṣitar

An examination of these questions brings up certain issues.

1. The tune of the kīrtana 'gānanāyakam' looks identical with that of the song 'śrīmānīni' of Tyāgarāja set in the rāga Pūrṇaṣadja. The svara 'dha' is absent in this song. Thus the Rudrapriyā rāga which is the melodic basis for the song 'gānanāyakam', although assigned the āroha-avaroha 'sā ri ga ma pa dha ni ni sā - sa ni pa ma gā rī sā,' seems to have some connection with the rāga Pūrṇaṣadja having the āroha-avaroha 'sa ri ga ma pa ni sa - sa ni pa ma ga ri sa'. It is possible that the song 'gānanāyakam' although set in Rudrapriyā rāga might have lost its original melodic setting and might have come to be rendered in tune of 'śrīmānīni', which could have been the reason for Subbarāma dīkṣitar to have shifted the song to Anubandha-B section and not included it along with the others under Rudrapriyā rāga section.

K V Śrīnivāsa Ayyāṅgaṛ mentions the rāga of 'śrīmānīni' as Pūrṇaṣadja (19??:96) and that of 'lāvanyārāma' as Rudrapriyā (19??:97). Sambamurti (1964:408) presents 's r g m n , s -s n p m g , r s' as the āroha-avaroha of Pūrṇaṣadja. In the absence of a very authentic notated source for Tyāgarāja's songs or an oral tradition, it is difficult to say what melodic forms these two songs must originally have had and what form the rāga 'Pūrṇaṣadja' must have had earlier.

Both Rudrapriyā and Pūrṇaṣadja do not appear to have existed earlier than 18th century as they are found mentioned for the first time only in the Rāgalakṣaṇam of Muddu Vēṅkaṭamakhe and Saṅgrahacudāmanī of Gövinda respectively (Hema Ramanathan 2004:1158 & 1084). The form of Pūrṇaṣadja described by Gövinda incorporates 'dha' also.

2. Towards the end of the section devoted to Rudrapriyā rāga Subbarāma Dīkṣitar says, 'In this rāga, when the phrase 'mā gā mā' occurs then it is the antara-gāndhāra that is sounded. This Rudrapriyā is also known as Hindustānī Kāpī'

3. In the kīrtana 'rudrakopa and 'śrī tyāgārājasya', in the melodic movements occurring in descent, the phrases are mostly 'n p m g r' and 'n p g , r' which resemble Hindustānī Kāpī. There are many other phrases too that suggest Hindustānī-kāpī. For instance, in the ascent from pūrvāṅga to uttārāṅga, the prayōga is mostly 'r , m p', although 'r g m p d n' is also seen. Hindustānī-kāpī, at least in its modern form, does not admit the movement 'r g m p d n'

Again in 'rudrakopa' of Muttusvāmi Dīkṣitar and in the later composition 'amba paradevate', the phrase 'm p n s' is seen to occur once. 'm p n s' is a feature of Hindustānī-kāpī but with kākali-nī.

It is however possible that in the earlier days Hindustānī-kāpī did not have kākali-nī and later its usage came, fashioned after rāga Dēśā, where kākali-nī occurs in the ascending movements and kāśākī-nī in the descending.

4. Of the 5 compositions, the earlier ones like 'rudrakopa' have many glide phrases with ni and ga. e.g. 'g g n ,', 'n n g ,','n G','n G'

And in the svara part for the kīrtana 'nīve rasikaśikhamāni', 'n s r n ,,' and 'g n , d n , m g ,,' are seen.

Such glides with ga and ni are characteristic of the Hindustānī-kāpī raga.
5. Among the songs in the SSP, the later and recent ones have a section that resembles Hindustani-kapi, e.g. the anupallavi-s of the kirtana-s ‘murugā unai nambinen’ and ‘amba paradevate’. It is likely that the rāga image changed during the period between the composing of the two songs. It is quite possible that when a Hindustani-kapi different from the earlier Kapi arrived, to distinguish the two Kapi-s, the Hindustani-kapi was christened Rudrapriya in the Dīkṣitar school. But this theory becomes weak when we observe that the songs in Rudrapriya noted in SSP are never shown as using the antara-gāndhāra and kākali-ni. Again, in the initial days we do not know what image Hindustani-kapi must have had. And again most of the saṅcāra-s in today’s Hindustanānī-kapi of our music resemble those of the rāga ‘Pīlu’ of the Hindustani system (cf. The audio release of the rāga played by Ravi Shankar (Sitāra) and Yehudi Menuhim (Violin)).

(Karṇāṭaka) Kāpi:

This rāga is only referred to as Kāpi and not Karṇāṭaka-kāpi. To distinguish it from the Hindustani-kāpi it has been referred to later as Karṇāṭaka-kāpi, as has been done in the case of Behāga and Hindustani Behāga. In the SSP (1904:ssp:608-609) although the aroha-avaroha of Kāpi is mentioned as ‘sa ri ga1 ma pa dha ni1 sa - sa ni1 dha pa ma ga1 ga ri sa’, Subbarāma Dīkṣitar adds that while rendering the phrases ‘sn2 p m p’, ‘ds n2 p m p’, ‘mp mg m r’, ‘m p g2 m r s’ some musicians sing antara-ga and kākali-ni as indicated above. Some musicians render only antara-ga and not kākali-ni. However in the songs notated in SSP there are no markings found to indicate the use of antara-ga or kākali-ni. There are 9 kirtana-s composed by Tyāgarāja in this rāga. This rāga is mentioned by K.V.Śrīnivāsa Ayyangār as the janya of 22nd mēla with the occurrence of kākali-ni. Use of antara-ga is not mentioned. He adds that the song ‘anyayamu seyakura’ listed under this rāga is sung in Darbār by some.

The kirtana ‘nityarupa’ too is known to have been sung by Rāmanāthapuram Kṛṣṇa in Darbār rāga (Ritha Rajan). The book Śrī Kṛti Manjiṃalai gives two versions of this song, one in rāga Kāpi (Raṅgarāmānuja 1965:618) and the other in rāga Darbār (Raṅgarāmānuja 1965:597). Two other songs ‘nāradagurusvāmi’ and ‘ēdi ni bāhubala’ are known to have melodic versions in both Kāpi and Darbār (Ritha Rajan).

In the drama Naukācartramu by Tyāgarāja, the tenth daru ‘cūṭāmu rārē’ has been in rāga Kāpi (Śambamūrti 1962:32). But when sung according to the notation, the shades of Darbār rāga are seen. There is also a song ‘akhilāndēsvāri’ of Śyāma Śāstrī in the rāga Karṇāṭaka-kāpi. In this song noted in the notebook preserved in the family, in the descending melodic movements ‘ga’ does not occur and the movement is normally ‘p m r m r’. In the songs of Tyāgarāja noted by K.V.Śrīnivāsa Ayyangār and Raṅgarāmānuja Ayyangār, in their books, the different movements are seen, namely, ‘p m g r s’, ‘p m r g , r’ and ‘p m g m r’ in the songs noted in SSP, ‘p m g g r s’, ‘dp g g r’, ‘p m r r s’ and ‘p m g m r s’ are seen. But invariably ‘ma’ and ‘ga ma’ occur as anusvara-s even if they do not figure as full fledged svara-s. It could be presumed that in the songs of Śyāma Śāstrī and Tyāgarāja these anusvara-s figured since the notations for them are not as detailed as those of Subbarāma Dīkṣitar.

The difference between Rudrapriya and Karṇāṭaka-kāpi seems to lie in the pūrvāṅga part where the latter rāga is characterised by ‘g m r s’, not seen in the former. And in this aspect the Hindustani-Kāpi rāga is closer to Rudrapriya than to Karṇāṭaka-kāpi. Kāpi rāga does not have any resemblance to the Hindustani-kāpi of both the early and later versions with less or more use of anya svara-s respectively.

In the uttaraṅga, in descent, usages like ‘s n p ,’ and ‘d n p’ are shared by both Rudrapriya and Karṇāṭaka-kāpi. While Karṇāṭaka-kāpi takes ‘p d n s’ ‘d r s’ ‘d s’ and ‘p d s’, (the latter two in the songs in SSP), Rudrapriya does not omit ‘ni’ in ascending movements.

Historically, the rāga Kāpi is seen to be mentioned in the textual sources, only from late 17th century or so, i.e., from the period of King Śāhaji of Taṅjavūr (Hema Ramanathan 2004:662-665).

From a modern perspective the two kirtana-s of Tyāgarāja in the Umaiḻapuram paramparā, ‘anyāyamu sēyakurā’ and ‘ēdi ni bāhubala’, and the
daru from Nauka-caritramu display a melodic image that looks like a mixture of the rāga-s Kāṇaḍā and Darbār. It has no resemblance to Hindustāni-kāpi. While we see more phrases of Kāṇaḍā in Dīkṣitār’s version of Kāpi, Tyagaraja’s version leans towards Darbār. The usage ‘s n p m g m r s’ is met with only in the songs of Dīkṣitār’s tradition. In the kīrtana-s of Tyāgarāja, the usage is invariably ‘s n s d , p m p , g , m r s’

For those compositions of Muttusvāmi Dīkṣitār noted only in ‘Śrī Dīkṣita Kīrtanamālai’ and set in the rāga Kāṇaḍā, we find a note that the other name for the rāga is Kāpi.

Though Subbarāma Dīkṣitār calls this rāga bhāṣāṅga and presents phrases that take g₂ and n₂, the phrases do not seem to reflect the rāgachāya of Kāpi at all. In fact they sound very different and alien. Even in the notations of songs there is no indication of anya svara. In common parlance this rāga is referred to as ‘Utpāṅga Kāpi’

**Darbār:**

In the songs in Darbār rāga noted in SSP (1904:ssp:668-682), the well known phrase ‘ga ggā ri sa’ is not explicitly seen. It is presented as ‘g g m r’ with ‘gm’ coming in the second speed. This is very clear in the context of the song ‘tyāgarājādanyam’ Regarding the phrase ‘ni n ni dha pa’ which is also not seen, Subbarāma Dīkṣitār says that after the second ‘ni’ the melody ascends to ‘sa’ before descending to ‘dha’

In the song ‘hālāsyanātham’ presented in Śrī Dīkṣita Kīrtanamālai (1955(viii):32), the ciṭṭasvara passage commences with the phrases ‘g , g g , r s n n n , d p’

Phrases ‘g m r ,’ and ‘n s r p g ,’ seen in ‘tyāgarājādanyam’ suggest similar phrases of Kāṇaḍā.

Phrases ‘d p r s ,’ ‘d , m p / r , g , m p d p d m ,’ ‘p , r , r m m p ,’ and ‘d p d p r s’ are today seen in the rāga Nāyaki than in Darbār.

‘s , p m d , d’ occurring in the song ‘tyāgarājādanyam’, too can be seen as a part of the rāga Sahāṇa today.

There are many samvādi phrases in this kīrtanam, which are very much used in present day Darbār and other rāga-s like Āṭhānā and Kāṇaḍā too, as for instance, ‘s r n s p m m p’

In the compositions of later composers notated in SSP, one observes a slow change to modern Darbār with the simultaneous occurrence of ‘g , r s’ phrases along with ‘g m r s’ and further, with more ‘g g r s’ and ‘g , g , r s’ and more madhyamakāla phrases, as seen in the kīrtana ‘pāhīmām bālakumāra’ of Kṛṣṇaśāmi Ayyā.

There are many kīrtana-s in this rāga which have been composed by Tyāgarāja. In the songs noted in the book Śrī Tyāgarāja Hṛdayam by K.V. Śrīnivāsa Ayyāṅgār, the phrases are presented as ‘g , g g , r s’ without the anusvara ‘ma’ There is a kīrtana ‘mīna nayana’ by Subbarāya Śāstrī set in this rāga. In the notation given in notebook with the composer’s descendents, the phrase ‘g , g g , r s’ is absent and instead the phrases ‘r m r m s r , s’ , ‘r m r s’ and ‘p m r , r s’ It is quite possible that the phrase ‘g , r s’ and ‘g , g g , r s’ is being interpreted as ‘r m r s’ and ‘r , m r , m r s’ This manner of notating is seen to be practised by later musicians too.

The phrase ‘g , g g , r s’ when rendered in medium or fast speed will definitely yield the notation ‘r , m r , m r s’ But when the phrase is rendered in slow speed, as seen in the kīrtana ‘tyāgarājādanyam’, the phrase ‘g , g g , r s’ will get transformed to ‘g , g m r s’ which is reflected in the notation by Subbarāma Dīkṣitār. This is how the phrase ‘g , g g , r s’ ought to be interpreted. However it seems to be interpreted as ‘m r , r , g r s’ as can be observed in the opening phrase of the Darbār varṇām in Ādi tāla or in the kīrtana-s of Tyāgarāja rendered today. It is however not certain how these songs might have originally sounded.

In present times, the usage ‘g m r s’ is seen to occur in rāga-s like Kāṇaḍā, Sahāṇa, Nāyakī and Āṭhānā which are all dēśī rāga-s, in other words, rāga-s that have come from the North. In the Hindustāni system, Darbāri-kāṇaḍā is an important rāga and belongs to the family of Kāṇaḍā rāga-s. This family of rāga-s is characterised by the phrase ‘p g , m r s’ In the same way Sahāṇa, Nāyakī and Āṭh(d)ānā too belong to the Kāṇaḍā family of rāga-s. Thus ‘g m r s’ seems to have been a part of Darbār in Kāṇaḍaka music too.
It is this 'g m r s' that Darbār shares with Karṇāṭaka-kāpi too.

One important difference between the songs of SSP tradition and the songs of Tyāgarāja is that in the latter we do not come across the phrase ‘ṛ g m p’ and it is invariably ‘ṛ, m p’ or ‘ṛ, p, m p,’ at least as known from the notation of K.V. Śrīnīvāsa Ayyaṅgār.

Rāga Darbār too has a textual history starting only from the work of Śāhaji.

Kāṇāḍā:

In SSP (1904:ssp:643) the name of the rāga is merely given with a remark that it is ‘aprasiddham’, not well known. However Sundaramayyar gives notations of three songs – ‘bāḷāṁbikāyāḥ param’ (Āditāla) (1958(xi):29), ‘viśvēśvarō raksat’ (Āditāla) (1959(xii):26) and ‘vīra hanumate’ (Rūpaka tāla) (1963(iv):28) and text alone of one more ‘śrī mahārājīḥ’ (Khaṇḍa-ēka tāla) (1989:305). The last song ‘śrī mahārājīḥ’ is known to have been sung in Karṇāṭaka-kāpi by artist Pattamadai Kṛṣṇan (Ritha Rajan).

Regarding this rāga K.V.Śrīnīnāsa Ayyaṅgār (1924a:397-8) makes a notable remark – “This is a vakra-sampurna rāga, janya of 22nd mēla. According to some, it is janya of 28th mēla. Some call this rāga as Kannada. Since there is another rāga by this name, it is a practice to refer to it as ‘Kāṇāḍā’ Catuhsṛuti-dhaivata and sādhārana-gāndhāra are rāgacchaya svara-s. The rāga acquires its pleasing quality due to the elongated dhaivata in the aroha and elongated gāndhāra in the avaroha. In some contexts, kākali-nīṣadā and antara-gāndhāra occur as rāgacchaya svara-s. Because of it being a dēśya-rāga it does not follow a single pattern. The various prayōga-s in this rāga have to be understood through practice. āroha: g r s r g m p m d , n s avarōha: s n s d p m g , m r s.”

As mentioned by K.V. Śrīnīvāsa Ayyaṅgār, it is plausible that Kāṇāḍā and Kannada could have had connections. If we ignore for a moment the differences in the mēla, we would notice resemblances in many saṅcāra-s. Mudikondān Vēṅkaṭārāmṛyaṇ’s notes on the rāga Kāṇāḍā found in his comments to the edited text of Mahābharatacūḍāmanī, Chapter-4 (1955:131-2) also seem to endorse the remarks of K.V. Śrīnīvāsa Ayyaṅgār. According to him –

“Prior to roughly 50 years, this rāga was regarded a janya of śaṅkarābharanā in the tamiz works on music. Tyāgayyar has composed a kirtana ‘śrī nārāda’ in this rāga. So this rāga has certainly been in existence for 200 years or so. It is also certain that this rāga has been earlier a janya of Dhīra-śaṅkarābharanā. Because the gāndhāra had an elongated character, its pitch level appears to have become flattened and consequently it manipulated the existing kākali-nīṣadā to be its samvādi svara and transformed it to kāśiki-nīṣadā. Further because of the arrival of Harikathā of Maharashatra in Taṅjavūr and influenced by the Darbāri-kāṇāḍā sung by the kirtankāra-s, the Kāṇāḍā gradually acquired sādhārana-gāndhāra and kāśiki-nīṣadā as the principal svara-s.

Because of these developments, the rāga had to be referred to as the janya of Kharaharapriya mēla.

It is also said that the rāga Karnāṭa mentioned in early texts has got transformed into Kāṇāḍā.”

It is clear that the migration of the rāga Kāṇāḍā from 29th to 22nd mēla must have taken place before the time of Tyāgarāja. Further an unchanged form of Kannada rāga too seems to have continued since kirtana-s by Tyāgarāja in Kāṇāḍā as well as in Kannada are known. Even A.M. Cinnasvāmi Mudaliyār (1893) lists songs in the two rāga-s separately as they are known today. SSP however classifies Kannada under 28th mēla. The mention of Kāṇāḍā as an ‘aprasiddha’ and at the same time the absence of any songs from that school is also an important fact. Thus there seems to have been a conscious decision taken by the Dīkṣitar school to keep Kāṇāḍā away and a conscious decision by Tyāgarāja to use Kāṇāḍā, although it is not clear if in the songs of Tyāgarāja both Darbār and Kāṇāḍā had ‘g m r s’ prayōga.

In view of Kannada also having survived in its original form, the theory that Kāṇāḍā developed out of it, might appear implausible. However there are instances of a few rāga-s that have survived in two forms. The kirtana ‘śrī nārasimha mām pāḥ’ of Tyāgarāja is sung in the Vāḷājāpettai tradition in rāga Phalāmāṇjari (mēla 22) with the āroha-avarōha – ‘s g m d s - s n d p m g , m r s’ as given in ‘Rare and unpublished kirtana-s of Tyāgarāja’ (Subba Rao 1951:145) and popularised by artist Vōleti Vēṅkaṭeṣvarulu. And in the Tillaisthānam
tradition, in a rāga with an almost identical form but under 29th mēla and with the name slightly changed as Phalaranjani, we find for the same kirtana being rendered.

Similarly the kirtana ‘brhannayaki’ set in the rāga Āndhāli classified under mēla 28 used to be sung by artist T.Brṇā using sādhāraṇa-gāndhāra and not antara-ga.

Coincidentally both these rāga-s Phalamaṇjari and Āndhāli are characterised by the phrase ‘g m r s’

And just as ‘g1 m r s’ and ‘g1 m r s’ are vital and important to rāga-s like Kāpi, Darbār, Kānada and Aṯānā, the corresponding phrase ‘g2 m r s’ in mēla 28/29, is crucial in rāga-s like Bṛgadā, Mālavi and Umābharaṇam.

There is also this likelihood of Hindustani Darbāri-kānada giving rise to a new rāga Kānada but different from Darbār, except for the differing dhaivata variety between Hindustāni-kānada and the Karnāṭaka-kānada.

Conclusion

All the four rāga-s Rudrapriyā, Karnāṭaka-kāpi, Darbār and Kānada seem to have historically arrived in the music scene only in the period of the Marāṭha rulers in Taṅjavūr. They are not mentioned in the Caturdandī music tradition either under the reign of Taṅjavūr Nāyak rulers or in the earlier Dāsa tradition. Even Pūrṇaṇadja is an arrival in the same Marāṭha period.

Among these four rāga-s, Rudrapriyā is visible only through the presentation of the songs ‘rudrakopa’ and ‘amba paradēvate’. Even if the establishing of Hindustāni-kāpi is offered as the explanation for the exit of Rudrapriyā, there is nothing melodically substantial in the above two songs to link them to Hindustāni-kāpi.

Songs in Kāpi (Karnāṭaka-kāpi) too have mostly migrated to Kānada in the case of those from Dīkṣitar tradition and to Hindustāni-kāpi in the case of those of Tyāgarāja.

The remaining two rāga-s, Darbār and Kānada have acquired totally individual characters in a way that they do not overlap or tread on each other’s toes. The melodic preference of the present age is also such that simpler and less complex basic structures of rāga are felt comfortable. Thus it is not surprising that the greatly overlapping forms of Kāpi, Darbār and Kānada had undergone metamorphosis and surfaced as distinct personalities. The ‘g m r s’ of Kāpi and Darbār became a sole propriety of Kānada, with Kāpi making an exit and Darbār assuming a more rigid form with regard to its ‘g g r s’ phrase keeping the anusvara ‘ma’ away. Rudrapriyā, which was exclusive to Dīkṣitar school did not develop further with the name itself having been appropriated by the Pūrṇaṇadja of the Tyāgarāja school.

There are various reasons that can be offered to explain the transformations that rāga-s undergo melodically through a period of time. And it also takes time to realise or become conscious of the fact that the form of a rāga has changed. This can transpire only through serious reflection, contemplation and discussion by scholar-musicians. Thus among the numerous instances of transformation of rāga-s or group of rāga-s in the last 250 years, Rudrapriyā, Kāpi, Darbār and Kānada offer a fascinating piece of study.

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THE MARĀTHA KING SĀHAJI AND HIS GAURĪ – ŚAṄKARA PALLAKI SĒṆṆA PRABHANDHA – AN APPRAISAL

S. Sāṅkaranarāyana

Preliminary

The present essay is a short appreciative note on the Maratha king Sāhaji and his musical opera Gaurī–Śaṅkara Pallaki Sevā Prabandha. In this opera, the author spells his own name, about twenty and more times as Sāha. Hence this form of his name, with the honorific suffix – ji is adopted in this essay throughout. Derived from the Sanskrit root sah ‘to conquer’ the word Sāha could be a good personal name signifying ‘the conqueror’. In the Maratha royal families in Taṅjāvūr and in Maharashtra there had also been princes named Sāhu (ultimately to be derived from the root-sah). They were more or less contemporaries of Sāhaji.

However Sāhaji’s contemporary authors like Śrīdhara Vēṇkateśa (in his panegyric Saḥēndravilāsa) and Tryambakaraṇa Makhin (in his Dharmākūta, a sort of Vālmīki Ramāyaṇa Digest) spell their patron king’s name as Śaḥa. Maybe that spelling of the king’s name was quite popular one, among the people. Obviously taking this as standard one, he historians in general spell the king’s name as Sāhaji.

(i) Sāhaji

Vēṇkōji alias Ekoji founded the Maratha rule in Taṅjāvūr in A.D. 1676 putting an end to the Nāyak rule there. He was succeeded by his eldest son (through Dipāmbikā) Sāhaji. The latter’s earliest record is dated in Saka 1606 (wrong for Saka 1607 expired), Krodhana (A.D. 1685).1 But Louis de Mello speaks of Sāhaji’s father Ekoji’s war with the Kallas and Maravas in A.D. 1686.2 In his Saḥēndravilāsakāvya, Śrīdhara Vēṇkateśa seems to tell us that the intelligent king Ekoji made Sāhaji the ruler of the kingdom and retired.3 Tryambakaraṇa Makhin, in his Dharmākūta gives us to understand that on his own. Sāhaji took

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2 Indian Antiquary (Ind. Ant.) Vol.: XXXIII, p. 189 ; v. 10
3 Saḥēndravilāsa of Śrīdhara Vēṇkateśa, Tanjore Saraswati-Mahal Series no. 54 (1952), canto II, verse 98. (Text p. 37)
up the state administration from his father.(i.e. at least in part). These show that even after Sāhaji’s accession Ekoji as taking an active part in the affairs of the kingdom and that the son had a good training under his able father. If we were to believe the Marathi inscription, Sāhaji died in Nandana, A.D. 1712 at the age of forty. Then it would follow that at the time of his accession he was only about thirteen years old.

During the period of Sāhaji’s reign the Marathas suffered repeated losses. His principality of Bangalore was sold to Mysore. As the Deccani Sultans were finally vanquished by Aurangzeb, and as Chatrapati Sivaji was no more and the Mughal generals had almost paralysed the Maratha power in the west, Sāhaji found no other alternative but to shift his allegiance from the Marathas of Satāra to the Mughal (A.D. 1697). Again his aggressive policy towards Rāni Maṅgammal of Tiruchirāppalli and Madurai landed him in a war which ended in his defeat. Sāhaji had to purchase a costly peace. However Sāhaji’s army did conquer the whole of Pattukkottai region extending as far south as the Pambanar.5 Again it compelled the Mughal troops to raise their siege of Gingee for a while and thereby helped, to some extent, Sāhaji’s cousin Raja Ram to escape from the fort there.

Though Sāhaji could not achieve much by his foreign policy, he carried on the internal administration successfully and efficiently. Though as a boy he came to power, he not only had his father’s talented ministers but he also respected their valuable advice. We have already seen that to begin with he had some training in this direction under his father. Hence he continued to had old orders and old servants. The agricultural yield was good and the king was obeyed by his servants and subjects in spite of a high rate of land-tax. He built choultries, set up civil and criminal courts and established hospitals in which he appointed able foreign physicians from Arabia. Thus Sāhaji was a brilliant administrator and was ahead of his time in certain respects. No wonder he was viewed as the crest jewel or the best among the great intellectuals (cf. his description as sarvajna-cudāmana by Verikatakrsna Kavi in his UttaracampQ).6 The internal peace and the efficient administration did help Sāhaji to carry on his cultural activities without least disturbance, as we shall see presently.

(ii) Patron of Letters and Music

After the death of the Chatrapati Sivaji, the Maratha houses of Taṇjāvūr, Gingee and Satāra were often engaged in mutual petty quarrels out of jealousy and they preferred to remain in isolation. Consequently the Marātha rājās of Taṇjāvūr severed almost all their connections with their home land viz., the Mahārāṣṭra country. This did spoil the good opportunity of building up a Maratha empire in the South as envisaged by Śivāji the Great. However, it was, in a way a blessing in disguise. For, on account of this policy of isolation, king Sāhaji readily and totally identified himself with the country he was ruling and with its ancient culture and music. This fact is probably vouched for, to some extent, by Sāhaji himself when he calls himself as Cholarājendra in the present prabandha (v.18).

Sāhaji patronised many Sanskrit writers and poets of his time. He colonised forty-six such scholars, hailing from different places, at Tiruviṇṭallur (near Kumbakonam) and donated to them that village after renaming it as Sāharajapuram or Sāhajirajapuram.7 The list of poets and writers patronised by him includes the famous Rāmabhadrā Dīkṣita, Śrīdhara Venkaṭēśa and others. Sāhaji also took upon himself the burden of popularising the works of some of these writers.8 He himself was so good a writer and his patronage to the men of letters was so great that his contemporaries often described him as Abhinava-Bhoja or the Neo-Bhoja (The ancient Paramāra king Bhoja (c. A.D. 1000-55) was famous as a poet and his patronage to poets and scholars was proverbial) and as one even surpassing Bhoja in liberality.9 Sāhaji also appointed committees of scholars of repute to investigate the theories of the different schools of philosophy and record their findings and conclusions.10

Sāhaji interest in drama and music was also equally immense. Many dramas were newly written by the poets of his court and they were enacted in his palace

5 A.R Ep , op.cit , pt. II para 44
7 Ibid., pp 128, 132-33 and 181.
8 Ibid., p. 193.
9 Ibid., pp. 136 and 181.
10 Ibid., p. 179.
or in the temples under the control of the palace. Further there are about ten manuscripts in the Saraswathy Mahal Library, Tanjāvūr which bear witness of his deep interest in Carnatic Music. They contain the results of the intensive researches in music conducted by his court musicians appointed for the purpose. Furthermore, one manuscript in fact contains Sāhaji’s own observation and conclusion on the subject.

King Sāhaji was deeply devoted to the deity Tyāgarāja of Tiruvārōr (Tanjāvūr Dt.). He must have realised that the knowledge of music, however profound, would be of no value and it would rather lead on astray, unless it is properly used an instrument for devotion to the Lord (cf. the conviction sangīta-jñānamu bhakti-viniśā sanmārgamu galāde of Saint Tyāgarāja of the subsequent age). As such there are manuscripts in the above mentioned Library containing about 500 different types of kṛtis in Telugu and 100 in Marāthi, all composed by Sāhaji in praise of god Tyāgarāja. Besides, Sāhaji had also written a good number of Yakṣagānas and Prabandhas in Telugu, with various themes of Indian epics and mythology, and also some Sanskrit and Telugu songs in praise of the deities in the shrines at different holy places in his kingdom. Luckily for Carnatic music, the successors of Sāhaji followed the same liberal cultural policy and patronised music. Thus king Sāhaji may be rightly viewed as one of the most important personalities ushering in the Golden Age of Carnatic music that culminated in the age of the Trinity viz., Srī Syama Sāstrī, Srī Muttusvāmi Dāsī and Srī Tyāgarāja, all of whom were contemporaries (1762-1847).

It is worthy of note that Sāhaji was a vāggeyakāra and also a great devotee of the god Tyāgarāja of Tiruvārōr, that his upāsana of that deity therefore naturally turned out to be a nādopāsana or worship by music and that all the three great vāggeyakāras mentioned above were born in Tiruvārōr itself. Is it a mere coincidence? Or else, can a devotee be justified in concluding that being very much pleased with the nādopāsana of Sāhaji and his successors, the Lord Tyāgarāja soon blessed the Marātha kingdom of Tanjāvūr with the three great nādopāsakas all born in Tiruvārōr, near the Tyāgarāja temple itself? Is it not true that one has to reap as and where one has sown? Indeed the Lord Himself declares: “In whatever way men approach Me, even so do I reward them” – ye yathā mām prapadyante tāṁstathaiva bhajāmyaham.

(iii) The Gaurī-Śāṅkara Pallaki Sēvā Prabandha

Engaged actively in nādopāsana, Sāhaji composed many songs and prabandhas as we have already noted. One such prabandha the author has named as Gaurī Śāṅkara Pallaki Sēvā Prabandham, meaning ‘a prabandha intended to be sung (and also enacted) by devotees at the time of palanquin-worship of goddess Gaurī and god Śāṅkara’. The work contains twenty-two songs (popularly known as darus) interwoven by eighteen verses, two gītas, a cūrṇikā and a few prose passages.

The musicologists of ancient India like Someśvara used the word prabandha to denote a sort of musical composition set to one or the other type of metre, and mainly intended to be sung without giving much importance to the rhythm (tāla) (cf. laksāṇe prabandhanam yatra laksyam pratiyate padāntare svaranyakāś svaṁ vṛttaṁ vṛttayaḥ / na tāla-nitiṁ samāsotas tatra mukhyatā...........). Ancient musicologists such as Śāṅgadēva and Pārvadēva take prabhanda, vastu and rūpaka as synonyms and dwell at length on the four dhatus and the six ahgas which the prabandhas are expected to contain (cf. samjñā-trayam nibhandhasya prabandho vastu rūpakam and catūrbhīr dhatubhiḥ āngāraḥ yasmāt prabhadhyate / tasmāt prabhadho kathito guṇakṣara-kovidaṁ //). But these musicologists concur in classifying prabandhas into two types- the one known as anirūkta ‘having no restriction’ in metre and tāla; and the other named nirūkta having such restriction’. However Someśvara affirms that these laksanas are expected only in the Sanskrit prabandhas and not in prabandhas written in other languages (cf. anyēṣāfīca prabhandhanam bhaṣṭayāṁ niyamām naṁ /). The Čāukya king’s only stipulation is that the prabandhas must be composed and sung out of deep devotion to the gods like

11 Ibid., p. 130.
14 The Bhagavadgītā, IV, 11
16 The Śaṅgitaratnakāra, Adyar Library series, No. 43, Ch. IV, v.6.
18 The Śaṅgitaratnakāra, pp. 212 and 215.
Visnu, Sankara etc., or the goddesses like Gauri and so on and that they should not be sung out of greed for money. It is significant that Sahaji has named the present Telugu prabandha as Gauri Sankara Pallaki Seva Prabandham; that his another similar Telugu composition goes by the name Visnu Pallaki Seva Prabandham; that both these prabandhas are saturated with the king’s intense devotion and that there is not a sentence or a word even to show that Sahaji was interested in material gains by composing and singing these prabandhas. Of course, it is not impossible that Sahaji has used the term prabandha in its simple sense i.e. ‘a literary work or composition’. But since we know that Sahaji was a musicologist of great stature, it is more probable that he had in his mind the technical sense of the term while writing this work.

In India there have been many kings like Harsavardhana, Bhoja etc., who were not only patrons of letters but were also themselves versatile creative geniuses with literary masterpieces to their credit. In the annals of South Indian history too we meet with the glowing examples of the Calukyan king Bhiltokamalla Someśvara III (A.D. 1126-38) who was the reputed author of the famous encyclopaedic work Manasollasa also called Abhilasitarthacintamani and whom we have already had occasion to refer to; and the Vijayanagar emperor Kṛṣṇadevaraya (A.D. 1509-29), the author of the Telugu poem Āmuktamālyada and of the Sanskrit drama JambavatṬkalyana.

In Taṇṭjavūr itself, the last two rulers of the Nayaka dynasty belonged to this class. Raghunatha Nayaka (A.D. 1614-40) was the author of many works in Sanskrit and Telugu, including the Śangītattvādī written in collaboration with his minister Gōvinda Dīkṣīta. His son Vijayarāghava Nayaka (A.D. 1640-74) wrote the Telugu drama Raghunāthābhīṣyadhayam. Hence it is not at all strange that king Sahaji was a musicologist and composed prabandhas also. In fact Someśvara includes a good knowledge of music and the capacity to compose prabandhas in the list of desirable qualifications of an intelligent cultured prince. He goes to the extent of declaring that a king must be capable of giving a good music performance also.

But the uniqueness in the case of the royal composer Sahaji is this. The king’s mother tongue was Marāṭhi. We know that many of Sahaji’s court poets were brilliant writers in Sanskrit and that he had himself composed some good Sanskrit songs. Sahaji’s father was originally a feudatory of the Sultan of Bīṭḥapur where the court language was Arabic or Hindustani. The language of the people of the country Sahaji ruled was, of course, Tamil. Still Sahaji chose Telugu to compose the majority of his songs. In Taṇṭjavūr the Marāṭhas succeeded the Nayakas, who had been the feudatories of the once glorious Vijayanagar empire and whose court language therefore was mainly Telugu. Moreover, some of the most distinguished writers of Sahaji’s court, in whose favour Sāharājapuram was granted, were Telugu. Hence it is true that by Sahaji’s time, the court language in Taṇṭjavūr was a mixture of the above mentioned five languages, as evidenced by Sahaji’s own short work Paścābhaṣāvīlāsa-nātaka in which he has employed these five languages viz., Tamil, Telugu, Marāṭhi, Śaṁskṛta and Hindustani. Yet, Sahaji seems to have felt more at home in Telugu than in any other language in composing his songs. Again Sahaji’s compositions betray his preference to the Telugu words of the Dravidian origin to those of the Śaṁskṛta origin. It may also be noted that at times Sahaji has employed words of Arabic origin too, like vajīru (from the Arabic word vāṣīr ‘a minister’) (v.2) as well as Tamil names like atti (daru 20) and Ayyanār (daru 21).

Coming to the subject matter of the present work it may be observed that its theme is very simple. The hero of the work viz., Lord Śiva, the Creator-cum-Ruler-cum-Destroyer of the Universe, is portrayed just as an intelligent, busy and conscientious ruler who is fully absorbed in the state affairs and hence cannot but be indifferent at times even to the pleasures of his harem. But the moment the Lord comes to know, through His Consort Gauri’s companions, of the agony of the separation from Him being undergone by His mistress and the

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20 Ibid., vv. 203-208.  
21 Doubts have been entertained in some quarters regarding Somēśvara’s authorship of this work (see The Early Hist. of the Deccan, Oxford, 1960, p. 453). But Śāngadeva and other musicologists take it as a work of Somēśvara only (see e.g. Śāngitaratnakara, op.cit., p. 217). Kallinātha seems to attribute to Someśvara another work also, named Raināvati on music (Ibid., p. 218).  
22 Ind. Ant. op.cit., p. 136.  
23 The dates of these two Nayaka kings are after R. Sewell’s Historical Inscriptions of Southern India (Madras, 1934), p. 394.  
24 op.cit., ch.xvi vv. 114 ff.  
25 Cf. the compound vēṣṭyudha-dharam employed by Muttusvāmi Dīksīta with the Tamil ‘vet’ in his otherwise Śaṁskṛta song Bālasebrāhmanam bhajēham.
latter’s deep love and devotion to Him, He sets aside all other affairs, dispenses with all the gods nearby,26 hurriedly goes to Gauri and makes her happy.

(iv) Śiva Śaṅkara as Madanāntaka

Now naturally the modern intellectual will raise a question: Is it not ridiculous on the part of Sahaji to have chosen such a theme for his work and thereby reduce the God and Goddess to the level of ordinary men and women of flesh whose only goal in life is to enjoy sensual pleasures? The answer is ‘No’ By composing the present prabandha, Sāhaji in fact intends to impress upon us that any devotee, if he is sincere in his prayer, can attract in no time the Grace of the Lord of the Universe towards himself. At the same time Sahaji spares no effort to bring home to us the fact that the love of Śiva towards Gaurī should not be viewed merely as the love of an ordinary kamuka towards his kaminī but only as the extraordinary divine love and attraction the Lord of the universe entertains towards His sincere devotee intensely pining for union or reunion with the Lord. For, though Sahaji describes many extraordinary aspects of Śiva here and there, he dwells in about eight or nine places, on the Madanāntaka (the destroyer of the lord of sensual pleasure) aspect of the God and all these references are very significant and worthy of examination.

(1) The very first reference to the Lord in the work (v.2) is as One who has already burnt the minister, warrior (vazier) with flower bow (i.e. Manmatha) to ashes and has smeared his ashes on His body. Indeed this vazier cannot hope to be safe and to overpower the Master who could make use of His third eye also.

(2) Similarly when Parvatī’s companions first saw the Lord, what strikes them first and foremost is the fact that the Lord is the destroyer of Madana (daru.1, anupallavi). (3) Again they are reminded of this Madanāntaka aspect of Śiva by Nandi’s address to the Lord (cf. Śambara-ari-hara, d.2, carana 2, meaning, ‘the Destroyer of Madana who had conquered the demon Śambara’). This aspect of Śiva must have naturally made the companions diffident regarding the success of their mission especially when they happen to see the third eye on the forehead of the Lord by which He had burnt down Manmatha (d.3, anupallavi). (4-5) Can a women venture to satisfy that Madanāntaka in the bedroom? Sahaji seems to suggest indirectly this question through the mouth of Parvati’s companions (d. 13, anupallavi; v. 14). (6) One of these companions reminds us that Pārvati herself is quite aware that she is expecting the arrival of her Lord, who was the very Madanahara and not a kamuka (d. 14, anupallavi). (7) Gaurī is shown to be very proud of this Madanāntaka aspect of her Lord. Hence here first tribute to Him is that He is the Madanārī, besides being Purārī (d.16, carana 1). Indeed her Lord is the One who has destroyed all the enemies, both internal and external. (8-9) Even the two mangala-darus, one in the middle and one at the end describe the Lord as Madana-samhāraka (d.17, carana 1; d. 22, carana 2). All these suggest that Sāhaji spares no pains to show that Śiva is attracted towards. Pārvatī neither by lust nor by her beauty, but only by her unsurpassed devotion towards Him. May be, the author had in his mind the following verse of the poet Puspadanta:

\[
\text{sva-lāvanyāśaṁ-dhaṁ-ḥanūṣaṁ aṁnāya tṛṇavaṁ} \\
puraḥ pluṣṭaṁ dṛṣṭvā pura-mathana puspyudham api / \\
yadi straiṇaṁ devi yama-nirata dehārha-ghataṁ añvaiśī tvāṁ adaddha bata varada mugdha yuvatayah //27
\]

In daru 17, beginning ‘nīve daiva-Śikhāmani,’ by praising Śiva through the mouth of Pārvatī herself, Sāhaji drives home to us the fact that this Madanāntaka aspect, along with a few others, makes the Lord the most supreme of all the gods and that He should not be viewed as an ordinary individual given to kama. Here too one may recall the following later half of another verse of Puspadanta :

\[
\text{sa paśyann iṣa tvām itarasura-sādハーnanam abhiḥ} \\
smaraṁ smaravyātmā na hi vaśisu pathyaḥ pariḥvahabhah //28
\]

No doubt following Kalidāsa’s Kumārasambhava29 Sāhaji says that Manmatha has started serving the God and Goddess in their bedroom by showering his flower-arrows on them (d.19, carana 5). But that does not go against his ultimate purpose. Indeed through the introductory, intermediary and concluding passages and through the purportful repetitions (upakrama-parāmarśa-upasamhārah kriyāsamabhāraḥna ca) we have examined earlier, Sāhaji has admirably succeeded in

26 Cf. the Kumārasambhava, Canto VII, 94.
27 Śivamahimnastotra, v. 23
28 Ibid., v. 15
29 Kumārasambhava, Canto VII, 93
his prabandha in convincing us of the fact that the Kāmāri Śiva has been attracted by Pārvati’s devotion and penance alone. This fact has been well expressed more than once by Kālidāsa himself (cf. tapa tvat-pravānikrtah30 and adya-prabhryt avanatānāgī tavāsām āssāh kṛşnas tapobhir itī vādini candramaulau31). In fact by composing this prabandha Sāhaji suggests how to dedicate the human kāma (urge for sensual pleasure) to God and make it divine. In this way the prabandha emulates the examples of Śrāmad Bhāgavata of the sage Vyāsa and the famous Aṣṭapadi (Gītgovinda Mahākavya) of the poet Jayadeva, both having the main theme of unique love of Gopis and Rādhā for Lord Śrī Kṛṣṇa. By studying them seriously and by meditating deeply on their real spirit many have got rid of their kāma and becomes sages. Similarly by creating their unique and so-called erotic sculptures and dedicating them to Gods in the Khajurāho temples, the Candella artists (10th-11th centuries) had showed us the way how to make the human kāma a divine one. Hence these sculptures and kavyas are not just art and literary pieces. They are in fact, practical, religious and spiritually elevating guides for us. Intelligent men and women would meditate upon their true spirit and beauty and would welcome themselves to divinity.

But one thing is certain. Sāhaji may convince only those who can, with reason, discriminate the good and the bad. On the other hand, to the undiscerning and unimaginative so-called rationalist of today who would condemn all that is religious and godly as superstitions, not the present prabandha alone, but also almost all masterpieces of literature, art and architecture of the ancient and medieval world would indeed be closed books only.

(v) Praise of Śiva and Pārvati

Sāhaji’s praise of Śiva in this prabandha may be summarised as follows: Besides being Kālāntaka, Śiva is Kālāntaka (d.8,16,17), Purāntaka or Tripurāntaka (d.16, 21), Andhakāntaka, Gajāntaka (d.16), Dakṣa-yajñāntaka (gṛtā 1) and the destroyer of Rāvāna’s pride (v. 2). He is Candrasēkhara, Nāgabhūṣana, Śulaśāni (v. 2; d. 1 etc), Gangādhara (v. 7; d. 22), Mṛgadēśa (v. 5) and Vyōmākēśa (v. 12; d. 21). He is the father of Ganeśa and Guha (v. 1). He is Pārvatīpati, Kailāsapatī or Girīśa (v. 11; d. 18), Bhūpati (d. 16) and Jāngamayyā or Paśupati (d. 18). He has the Meru for bow (v. 2; d. 21; cūrnikā), Viṣṇu for arrow (cūrnikā), ocean for quiver (d. 17), tiger-skin for garments (d.1), Nandi for vehicle and bodyguard (d. 2, 15, 19) and Gānēśa, Bhairava, Bhadrakāli and Ayaṇār for night watchmen (d. 21). He seems to be fond of wearing the flower of attī (bauhinia tomentosa or the holy mountain ebony) on his head (d. 20). He is Phālalōcana or Vīrūpākṣa (d. 2, 3, 8) and is worshipped and honoured by Brahmā, Viṣṇu, Indra and other Dīkṣālas, Garuda and other (d. 2, 3, 9, 12) including Mahīmata (d. 19). He is Sōmāskanda (d. 5, 16) and the Supreme Dancer or Nātarāja (v. 16). He is the Sustainer and Deceiver of even the ancient Gods like Brahmā, Viṣṇu etc. (d. 16, v. 2). Like the legendary medicinal shrub Saṭījvakarañjana. He also brought back to life the child of the Śiva devotee Śīrputtōndar (d. 16).33 For the welfare of the Universe He swallowed the poison Kālakūṭa and took the incarnation of Śarabhā (d. 16). The fire is His eye and the Ether is His body (v. 2). He is the very Cid-Ānanda or Sat-Cid-Ānanda i.e. the Existence, Awareness and Bliss (Cūrnikā; d. 16). He is Viṭṭhiyānīka and Tyāgēśa (v. 10, 18; d. 19, 22) and the family god of Sāhaji (d. 6, 10, 12, 13, 16) whose songs He is very fond of (d. 3, 20).

It may be observed that for these description mainly of the Saguna aspect of Śiva, Sāhaji has drawn profusely from the Śkandapurāṇa. The story of Śīr puttōndar, one of the sixty-three nāyanārs (Śaiva saints) is found in the Tamil Tiruttōndar Purāṇam also called Periya Purāṇam. The ideas that the Ether is His body and that He is Sat, Cid and Ānanda are originally Upanisadic and deal with the nirguna aspect of God. The description of Tyāgēśa Śiva as the family god of Sāhaji is interesting in as much as it indicates that the Marāṭha of Taṭjāvtur had already severed all his connections with his home land viz., Maharāstra (see above) and that consequently he had also forsaken the Goddess Bhāvanī of Tulajāpūr, the earlier family deity of the Bhosles and had chosen Tyāgēśa as his family god. Maybe Sāhaji was very much captivated by the great antiquity and

30 Ibid., Canto IV. 42
31 Ibid., Canto V. 86
32 Cf. Sāṃbhava-maṭī, meaning ‘atti’. liked by Sāṃbhava i.e. Śiva (see the Tamil Lexicon, s.v. atti) and the Tamil verse commencing with Uṇtīdūtī attributed to Auvaivar. In the earlier editions of the prabandha, the word in the fourth line of d. 20 has been read wrongly as attī. I am glad to note that in the present edition it has been properly corrected as attī.
33 In d. 16, line 12, the expression Cīrūt-papāti is very suggestive of the name Śīrputtōndar of one of the 63 Śaiva devotees of the Periyapurāṇam. He is said to have gone to the extent of killing and offering as food his only son to Lord Śiva, in disguise of a mendicant and got back his son through His grace. Hence it is not improbable that the intended reading of the line in question is cirūtā tapasī-bāla pāṭālu viśālu saṭījvā-varāṇī niḥvē.
fame of the Tyāgēśa temple at TiruvarOr and by the charm of the very name of the god viz., Tyāgēśa 'the Lord of liberality or sacrifice'. Does not an Upanisad affirm that the Eternal Bliss can be attained through Tyāga alone, i.e. Tyāgēśa alone. (cf. tyāgenāike amrtatvam anusuh).

It is well to bear in mind another point also. Following Kālidāsa's Kumārasambhava,34 Sāhaji describes Śiva as being honoured by the gods, Brahmā and Viṣṇu (d. 2, 3, 10). It may be remembered that Sāhaji was a staunch devotee of the god Tyāgēśa- Śiva. He starts his Viṣṇu Pallaki Sevā Prabandham too with Śivasūti (d. 1, 3) and thus shows that at heart he was a staunch Śāiva by conviction. Yet, in the last mentioned work he describes Viṣṇu not only as a friend of Tyāgēśa (cf. Tyagamitra, Tyāgēśamitra and Tyāgēśa- sakha in d. 9, 13, 20, 26, 28) but also as Tyāgēśa-vinuṣṭa i.e. one being venerated by Tyāgēśa (d. 30), as Tyāgēśarūpa i.e. one being identical with Tyāgēśa (ctūrnikā) and as Tyāga- sūri and Tyāga-Mūrā meaning 'Viṣṇu identical with Tyāga i.e. Tyāgēśa, (d. 6, 10, 12, 18, 22, 27, 29, 31, 32). This shows the catholicity of Sāhaji. Here too Sāhaji follows scrupulously the tradition laid down by great writers like Kalidasa who has reminded us that Brahmā, Viṣṇu and Siva are only the three manifestations of the One Supreme Being and hence they are not really different from one another and that each of them is elder and superior to the other two (ekaiva murtir bibhidda sa samānym caṃ sampratamāvartavam).35 The same idea has been expressed also by Śrīdharaśāmin in his most celebrated commentary on the Śrīmad-Bhāgavata (cf. madhavomādhava vandā parasparātmanau paraspara-nuti-priyau).36

Similarly some the description of Pārvati by Sāhaji are noteworthy. The reference to her as the favorite of Manmatha (d. 17, 22) reminds us of the adjectives kandarpa-janakāpāṅga-vikṣaṇa; harantrānagīnasadgīna-kāma- sajjīvanauṣadhih,37 kandarpasūtikāpāṅgi.38 generally used by writers in describing the goddess. The description of her as Saṅgītarasikā or the one fond of

34 Kumārasambhava, canto VII, 43.
35 Ibid, 44.
36 Śrīdhara's Commentary on the Śrīmad-Bhāgavata, Introd., v. 3
37 Lalitāvatī, nāmā 13
38 Lalitāvatī, nāma 84
39 Mālākavī's Aṣṭātātasaka, v. 11

or having discriminating taste of music is also met with in the Śyāmalādāṇḍaka (cf. jaya Saṅgīta-rasikā) attributed to Kālidāsa. (cf. also the same in one of the Kamalamā-Bhāva-vāraṇa-kīrtana of Dīkṣitar commencing kamalamābikē). But the description of the goddess as a sister of Viṣṇu- Kıṣṇa—a description so common in Śrī Śyāma Śāstri’s songs (cf. Śyāmakīśṇa-sodarī; also cf. madhuripu-sahodarī in the first Āvaranākīrtana of Dīkṣitar commencing kamalamābā śaṃrakṣaṇātārā) is significantly absent in Sāhaji’s present work. On the other hand it is interesting to note that in his Viṣṇu Pallaki Sevā Prabandha Sāhaji describes goddess Lakṣmi as a younger sister of God Tyāgēśa-Śiva (d. 23, 25, 38).

(vi) Identity Mark (Mudrā)

In most of the darus in the present prabandha Sāhaji has used his own name Sāhā as his mudrā or identity mark. But in some of the darus (d. 4, 7, 8, 9, 12, 13, 18 and 21) we find no mudrā at all, probably because the caranas of those darus containing the mudrā are lost or not recorded. Sāhaji is known to have other mudrā as well and they are worth consideration. We have already seen that king was a staunch devotee of Tyāgēśa-Śiva whom he chose to be his family god. Hence he had also adopted as his mudrā the names of that god viz., Tyāga (Tyāgēśa), Tyāgēśa and Tyāgarāja in other songs including certain darus in his Viṣṇu Pallaki Sevā Prabandha. The Vijayanagar kings had already used Śrī-Virupākṣa and Śrī-Venkatēśa, the names of the deities whom they worshipped as their sign manuals in their land-grants.40 Kṣetrajī (1605-1680 A.D.) was an ardent devotee of the deity Gopāla of his village Māvavapuri. Appropriately enough he marked his compositions with the mudrā: Māvav-Gopāla. Tāllapākkam Annamācārya (1408-1503) dedicated his compositions to Lord Venkaṭēsa of Tirumala Tirupati and he stamped his compositions with the mudrā: Venkatātana or Venkaṭēsa etc., It is not unlikely that all these examples were instrumental in making Sāhaji adopt Tyāga etc. as his mudrā. Thus in Sāhaji also we have the example of a practice following which the royal composer Śvāti Tirunāl and Muttusvāmi Dīkṣitar employed Padmanābha and Guruguha as their respective mudrās.

In two places in the present prabandha Sāhaji has affixed his mudrā in an interesting manner and they are worthy of study. In one place (viz., d.3, last carana)
the companions of Parvatī are depicted as having felt helpless in attracting the Lord's attention towards themselves as they find Him fully engrossed in hearing the songs composed daily by Sāhaji. That is perhaps why the same companions are shown in the second place (d. 20; v. 7) advising their mistress to sing Sāhaji's compositions to please her Lord. The devotee Sāhaji is perhaps sure that, when along with Parvatī, the Lord can afford to forget Brahma, Viṣṇu etc., but not the devotion-laden kṛitis of his nādōpāsa Sāhaji. With the confidence Sāhaji seems to have been engaging himself daily in composing song after song, the number of which slowly swelled to several hundreds.

(vii) Two Scenes

In the present prabandha Sāhaji has introduced two interesting scenes. The first one is where the companions of Parvatī see the Lord in his durbar being honoured by Viṣṇu, Brahma, Indra and other gods who prostrate before Him, one by one, as Nandin cries out their names (d. 1, 2; v. 4). The setting cannot but remind us of the one described by Kalidāsa on the eve of Śiva's departure for His marriage with Gaurī in Kaičṣa.41 Here in this scene the companions of Parvatī first assume that they cannot approach the supreme Lord directly. Hence to begin with they beseech the ornaments of Śiva viz., the Ganga, the Deer, the Snake and the Moon for help in conveying their request to the Lord, since they are intimately associated with the body of the Lord. While approaching them the companions take note of only the good aspects in each of them. But when they find no help forthcoming, they notice their bad side alone and return with contempt. Finally the companions approach the Lord directly and they succeed in their mission (v. 7 ff; d. 4 ff).

By the above scene Sāhaji seems to intend to convey these facts: Man usually disparages what he vainly desires. Truly, for the unsuccessful fox the grapes are always sour. Secondly, no doubt those in the company of great personalities are expected to possess good qualities like compassion and helpful nature (d. 5, carana 2). But unfortunately there are individuals like the Ganga, Moon etc., who are impervious to those qualities even though they are always with the Lord, the Ocean of Compassion. Thirdly, even persons who, like the Moon, and the Ganga, have committed hideous sins can take refuge in God, provided they approach Him in all humility and devotion. Fourthly, every sincere devotee does have the right to approach God directly and the Lord will certainly listen to his prayers; hence there is no need for any intermediary.

The second scene is this: The Lord has come in front of the abode of Gaurī and the latter comes out in a hurry to receive the Lord while Nandi cries Heccarika (cry of caution) informing her that many gods like Indra are prostrating before her (Gita 2; d. 15; v. 16.) Truly, in his mind Sāhaji had here that verse of Śrī Śankaracārya, the second half of which runs as: pranamṛṣy - etesu (=devesu) prasabham upayatasya bhavanam bhavasyābhyyathane tava parijanakīrtī vijayate/42 ‘Glory to the words (of caution) of Thy Servants (to avoid the crowns of the bowing gods) while the gods prostrate before Thee when all of a sudden Thou startest to receive Bhava (Śiva) who has come to Thy abode.'

(viii) On Gaurī of the Prabandha

Before concluding one more point requires consideration. Śaṅkara, the hero of the present prabandha, is no doubt the deity Tyagaraja Viṭṭhitaṅka of Tiruvārār, as the internal evidences in the work itself show (v. 10, 18; d. 19, 22). Regarding the heroine viz., Gaurī, it is usually believed that she is represented by the goddess Kamalāmbā enshrined in the Tyagaraja temple at Tiruvārār, in whose praise Śrī Muttusvāmi Dīkṣitar has composed his famous Kamalāmabhā-Nāvāvarana-Kīrtanas. But it may be pointed out that Kamalāmbā, as depicted in those songs, would represent rather the Supreme Mother Goddess Ādi Parāśaktī Rājarājesvari, the Mother of the great gods including Śiva, Viṣṇu and Brahma (cf. Śrīkantha-visṇu-virācyādī-janayitrāḥ in the fifth avarana-kīrtana commencing Śrī-kamalāmbayāḥ param na hi re). Hence the description of Gaurī in this Prabandha may not suit well to this goddess Kamalāmbā. On the other hand there is another goddess enshrined in the same temple called Nilotpalāmabhā and in praise of his goddess also Dīkṣitar has composed another set of vibhakti-kīrtanas. In one of those kīrtanas commencing nilotpalāmbām Dīkṣitar describes this deity as one who is dearest and closest to the heart of her consort Viṭṭhitītanā Śrīgēśa (viṭṭhitītanā-tyāgēśantaranāmām). This description suits well to the heroine of the present Prabandha also viz., Gaurī. Of course,

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41 Kamārasambhava, Canto VII, 43-45.
42 The Saundaryadaharī, 29.
neither Kamalambā nor Nilotpalambā which is even now believed to be used by Tyāgēśa, seems to favour our view.

gaurī-śankarayōh sevā-prabandhō racitah purā /
sāha bhūpēna bhaktyādyā śrī-gauryā samyag uddhṛtah //
upōdgahātaś ca tasyāyam krto nārāyanēna hi /
śrīmāt-śāṅkara-pūrvēṇa bhavatād viduṣām mudē //

This is the updated version of the author's introduction to the Pallaki Sevā Prabandha of king Sāhaji (Mysore, 1977)

MUSIC IN MĀNASOLLĀSA

T.S. Sathyavalli

Art historiography is still in its infant stage in our country. Several invaluable works are either lost beyond recovery or, are unutilized for building up an unbroken history and development of Indian music. Chapters on Gita and Vādyā of Abhilaśitarthahacintāmanī (Abh.c.) or Rājamānasollāsa written by Calukya Sōmeśvara III (S.) in 12thc A.D with its unusually rich information is a great help in this direction.

Sōmeśvara's contribution to Indian music is unique and extraordinary. Besides treating music for the first time as totally independent of the scenic art, the 'gītavinōda' and 'vādyavinōda' provide a new insight into the multi-faceted identity of the art. Music according to Sōmeśvara is for both education and entertainment. This is but one example of a number of novel ideas, the work is bristling with.

The portion dealing with music in the work were first published as a part of the third and final volume of the same from Gaekwad Oriental Series, Baroda bearing no. 138. A Kannada translation of the entire work was later published in the year 1998 from the Karnatak University, Dharwad.

The work is in five sections prakarāṇa, each comprising twenty chapters (adhyāya) and hence, rightly named as vimśati. Further sub divisions are made in some chapters according to convenience. A quick glance at the prakarāṇas will provide an estimate of the scope of this voluminous work of about 8000 verses.

I Rājayaprāpti-karāṇa-vimśati - in 308 verses alerts the king against the vices to be avoided.

II Prāptarājya-sthairyā-karāṇa-vimśati has 1300 verses: It deals with the seven constituents of the state.

III Upabhōga-vimśati - comprising 1820 verses describes in detail a variety of pleasures enjoyed by a luxurious king.
IV Vinoda-viṃśati is the largest section with 3219 verses. It deliberates at length on different amusements and pastimes. Gīta, vādyā and nṛitya occupy a substantial portion of this section.

V Kṛiḍa-viṃśati - consisting of 1375 verses goes on to list out a number of sports in which the king may find relaxation.

Author
Vikramaditya the VI was the most powerful and illustrious among the rulers of the Cālukya dynasty. The 60 years of his rule had realized all round progress and prosperity. His son Sōmeśvara, 1127-1139 A.D., seems to be the last successful ruler of this dynasty. Sōmeśvara was adorned with an adorable title 'Sarvajña' accorded to him in full honor of his learning. An inscription found at Davangagere, Karnakata bears testimony to this. He is also ascribed the authorship of other works - 'Vikramāṇkābhuyadāyam' and 'Saṅgītaratnāvalī'.

Sōmeśvara is so popular a name among not only musicologists but also great composers like Tyēgaraja. In his grand composition 'sarigītta kvidulaku mrokkeda' the saint composer remembers Sōmeśvara as varasōmeśvara-sārṅgadēva-nandi-pramakhulagu among 20 promulgators of music.

Chapters on Music
‘Gītavinoda’ and ‘Vādyavinoda’. Chapters 16 and 17 together form the largest portion in the Vinodavimsati which describes twenty delightful diversions that a king is privileged to enjoy. Verses 1 to 567 are devoted to the exposition of music in general and another 381 verses go to describe the musical instruments.

Sabhāpati
The very opening verse in the section lays down in unambiguous terms, the conditions to be fulfilled by a king to qualify himself to the please of listening to music -

\[
\text{nirujah svasthacittasca krtakaryō mahādhanah l}
\]

\[
\text{trpto hṛstamanā gīte vinōdai kartumarhati l (4,16, 1cd-2ab)}
\]

Physically fit and mentally tranquil, contended and happy, affluent and most importantly, one having discharged his duties alone shall be eligible to appreciate music. While intellectual excellences - besides physical composure such as knowledge of all lore, absence of bias, oratory, discernment, sensitivity are emphasized in a list of twenty three virtues that are essential for the Sabhāpati, the prime listener, the audience are expected to be no less in qualification.

Vāggeyara
Three levels of vāggeyakāras are defined thus,

\[
adhamō māṭukāraḥ syānmadhuamō dhātukāraḥ l
\]

\[
dhātumāṭukriyāka(ā)rti prarvaḥ parikrititāḥ l (4,16,15)
\]

Sōmeśvara defines a vāggeyakāra as one who is not only capable of composing the lyric and melody but also as one who can himself sing and illustrate.

Gamaka
As against the defenition 'svarasya kampo gamakah śrotcitta-sukhāvah' given by Śāṅgadeva, Sōmeśvara's 'rāgah pravardhate śrutya rajyate mānasah sadā l' (4, 16, 123ab) a rāga develops through śruti and always entertains the mind - makes one think about the deeper implications and application of gamaka in the delineation of a rāga. It is gamaka which 'conducts the rāga', being true to its etymology 'gamayati its gamakah.' It may be noted that notes of the same frequency in two rāga-s are sung differently by a skillful manipulation of the intermediary śruti-s
The seven Gamaka-s described by Sōmeśvara, 1) Pūrita 2) Kampta 3) Līna 4) Āndolita 5) Tiripa 6) Āhata and 7) Tribhinna, are common to both voice as well as instruments.

Rāga
Sōmeśvara gives the laksana of only such rāga-s which were in vogue during his time.

\[
\text{vinōdē nōpayuyantē tasmāllakṣaṇa na lakṣyate l}
\]

\[
\text{vinōdē yē prayuyayantē tēśām lakṣāṇamucyayatē l (4, 16, 132)}
\]

Out of 51 rāga-s described about 25 bear the name of regions from which they originated. They are - gauda, mālava-kauśika, harsapuri, mallāra, sauvīrī,
andhāli, bangala, karnatatabangala, saurāṣṭri, kambhoji, gurjari, karnāṭavaratī, drāvidavaratī, paurākhya, tōdi, dullūtōdi, kāmōda, kāmōdasimhati, desānka, saindhati, dönmbakti, velavali, nāti, cuṅghī, kambhāri.

People are with varied taste. Just as Nāṭya is an art form that entertains all classes of people music also does. Sōmēśvara enlists various styles and varieties of gīta-s such as Sama, Vyakta, Madhura, Vīkṛṣṭa, Sōtsāha, Karuna, Parīhāsādhyā, adhyātmasaṅgata, maṅgala, stotra, viṣamaprayā, and kramasamanviṣa that meet individual expectations.

Prabandha

The greatest contribution of Mānasollāsa is the laksana-s and illustrations of prabandha musical compositions. Examples of prosodic metres such as śloka, rukmavati, mālini, vānīni, mandākrāntā etc... gadya, tripaṭi, catuvadāni, satpadi, kanda and such other literary compositions are given along with purely musical compositions Vasta, Vicitra, Caccari, Cakravāla, Paddhadā, Tribhāṅgika, Caturāṅgaka, Muktavālī, Svarartha and so on. A couple of illustrations may be cited here for better appreciation.

Jayamalikā –

jaya bhujā parighadhṛtagovardhana-dharādhara
jaya kalpanta kālakāśari kālaṅka kāliya pralayākārīn
jayamadhuvaḥdāvadana vidhunte
daya göpījana-nayana-nilotpalasīṭakirana ........ (4, 16, 308-309)

The word ‘jaya’ is found at the beginning of every pada. It is sung in Jayatāla described by him as a seven-beat-tāla and rendered in a rāga of one’s choice.

Māṭrka

A song with each of the svara - alphabets (vowels) matrākāṣa at the beginning of the pada is described similarly by Matangi and Sōmēśvara also. The very interesting illustration in praise of Sōmēśvara himself is as follows -

asau śaranyah śaranāgatānām l
ākāramāḥdātmayaparastakāmaḥ ll
īṣṭārthadāyī satataṃ praṇānām l
īśānakalpaḥ kalikālajēta ll

Vāḍya

The exhaustive information about the manufacturing of musical instruments tata, susira, ghana, and avanaddha which appears for the first time in Abhilāsiṭārthacintāmani is of immense use to those in the field for, it is not a mere description of the instrument ready for playing but a meticulous explanation of the different steps involved in the making of one.

Besides giving the guṇa-s and dōṣa-s of singers and vāggeyakāra-s, the work never fails to instruct the instrumentalists – drummers and others – in the techniques of playing, avoiding blemishes. Description of hand postures while producing different sounds on the instrument are vivid and picturesque. The position in which an instrument should be held while playing is also stated. Appropriate occasions when the singing of compositions and the playing of specific instruments became a part of the proceedings, are carefully recorded. Accordingly, ‘Tripadi’ is sung while pounding rice and also in love in union and separation: ‘Satpadī’ while expounding a kathana kavya; maṅgala gīta during festivals; ‘caryā’ is sung by ascetics; while ‘ovi’ is sung by women in the country of Maharashtra; ‘caccari’ is used on the occasion of vernal festival called hōḷāka; ‘rāhaḍī’ and also ‘vīraśṛt in praise of heroic exploits and ‘danti’ by the cowherds in arguments.

Sōmēśvara is regarded with gratitude for providing graphic descriptions and useful illustrations - all his own - for nearly a hundred compositions. He is aware of the inadequacy of mere classicism or grammatical perfection in the absence of aesthetics, when he specifies the best variety of compositions as ‘nirantarā rasādāram’ and ‘nāṇabhāvasamanviṣam’ (4, 16, 95ab)
Conclusion

Music in Abhilasitartha-cintamanî cannot be considered as non-classical or light, exciting and non-elevating. The royal ambience by itself breathes sophistication and refinement in taste. While the volume and treatment have upheld the dignity of the subject, the numerous illustrations, all composed in praise of Lord Viṣṇu have enhanced the nobility of the art Sômēśvara underscores the elevating factor in music in preference to the exciting in the verse -

\[\text{nirantararasodarām nānābhāva vibhavitam [samanvitam]} \text{ II (4, 16, 95)}\]

As Matanga says -

\[\text{‘vibadhanāṃ vinōḍāya prababdhaḥ kathitam mayā l’ (Br D 6, 491)}\]

It is ‘praudha vinōḍa’ and not ‘bālavinōḍa’ even here.

Music as visualised in Manasollāsa transcends all differences in its form. It is moral, universal, spiritual, independent and creative and the fruit of which, as declared by the author himself is exultation caused by the expansion of consciousness -

\[\text{gitavadyaravaccetovikāsā harṣa ucyaṭe}\]

Equally gratifying is the study of this monumental work.

Appendix - 1

The General Plan of Abilasitartha-cintamanî

- Rājyaprāptikaraṇavimśati
- Upabhōgavimśati
- Kṛtāvimśati
- Prāptarāyaśthairyikaraṇavimśati
- Vinōḍavimśati
- Praptarajyasthanikaraṇavimśati

Vinōḍa Vimsāṭi

1. Śastravinōḍa
2. Gaudavinōḍa
3. Gajavinōḍa
4. Vājvinōḍa
5. Ankavinōḍa
6. Mallavinōḍa
7. Kukkutavinōḍa
8. Lavakavinōḍa
9. Mesavinōḍa
10. Mahiśavinōḍa
11. Parāvatavinōḍa
12. Sāranyavinōḍa
13. Śyenavinōḍa
14. Matsyavinōḍa
15. Mrgayavinōḍa
16. Gitavinōḍa
17. Vādyavinōḍa
18. Nṛtyavinōḍa
19. Kathavinōḍa
20. Camatkāravinōḍa

Name of Rāga-s

1. Śrī
2. Gauda
3. Sōma
4. Mālavaiśika
5. Harṣapuri
6. Hindolaka
7. Deśhindolaka
8. Mai(Bhai)ravi
9. Mallāra
10. Mallārī
11. Saverī
12. Āndhālt
13. Bangāla
14. Devaḷa
15. Karnāṭabangāla
16. Gurjarī
17. Deśī
18. Sourāṣṭrī
19. Kambhōji
20. Punataka
21. Nāgadhvāni
22. Gurjara
23. Kauṣiki
24. Śuddhavarāṭi
25. Karnāṭavarāṭi
26. Drāvīdavarāṭi
27. Śuddhanāṭi
28. Paurākhyā
29. Travanī (Mēgha)
30. Āhṛtī
### Prabandhas - Comparative Chart

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### Music in Mānasollāsa

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sūḍa, ali and viprakīrṇa (v) are classifications of prabandha-s according to Śārṅgadēva.

### Deśī Tāla-s

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5. Viṣamakīnīṣa
6. Khaṇḍakīnīṣa
7. Pārṇakīnīṣa
8. Gaṅgīṣa
9. Manthā
10. Pāśamandṛaka
11. Yatiṭāla
12. Kudraka
13. Trīṭiyaka
14. Niśāra
15. Antara-kīrāṇa
16. Saṃatāla
17. Īkatāla
18. Īkatāli
19. Turyatāla
20. Varnatāla
21. Varnatāla (variety-2)
22. Caccarī
d7
23. Umāṭṭa
24. Jayatāla
25. Rājatāla
26. Layatāla
27. Pārvatīcana
28. Gaṅatāla
29. Turagatīla
30. Kṛtītāla
31. Kokilāpīriya
Musical Instruments

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<th>Tata</th>
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REFERENCES


VILĀSINI NĀṬYAM- TRADITION & TRANSITION

Swapnasundari

In post-Independence India, discussions about Telugu people's performing traditions have generally pertained to those which are presently being fostered within the modern state of Andhra Pradesh. History reveals that some dance traditions which had long existed in the Telugu heartland, spread to other regions and were sustained there.

Various dynasties including those of Telugu origin and those who embraced the Telugu language ruled over large regions of southern & south-eastern India. Under their patronage substantial literature was written and many forms of music and dance prospered. Vilāsini Nāṭyam is the performing-tradition of hereditary female dancer-singers of Telugu origin whose art was nurtured in the temples, courts and public performance-spaces in southern and south-eastern India. This tradition is understood better against a historical back-drop.

Role of dance in traditional society

According to religion and philosophy Indian dance and music are not just artistic skills but also powerful tools to evoke the spirituality that lies within the artist and audience. Therefore these became an integral part of worship-rituals. Ritual music and dance was customarily rendered by dedicated groups of temple-musicians and consecrated female dancers.

Based on the manner in which women joined temple-service, they were divided into categories and their duties assigned. Telugu temple-court dancers were drawn from the categories of Rudra-ganikā (one who was trained and employed directly by the temple) and Alāṅkāra (a well-trained professional who was given in donation). The Rudra-ganikā played an integral role in the religious, ceremonial and socio-religious activities of the temple. The Alāṅkāra group joined the royal courts as Rājanartaki-s. Women from Bhākta, Datta, Vikrta, Bhṛtya and Bhṛta categories collected flowers for sacred offering, decorated the temple precincts and fanned the idol during processions etc.

By the 7thc AD temples were teeming with dancers and musicians. As revenues increased through donations Nāṭya Mandapam-s were built for dance
and music which were also represented in carvings and frescoes on the temple walls. The 10th & 12th centuries in particular saw a proliferation of temple-dancers in the country.

The dancing-girl was called Nitya-Sumaṅgali—one who could never be widowed, being the ever-auspicious wife of the Infinite divinity. Hence her presence was essential on occasions such as weddings and births. She performed the important work of preparing the Mangala-Sūtra of the bride-to-be. To secure an ever-lasting married status for the would-be couple, the Mangala-Sūtra was symbolically placed on the Nitya-Sumaṅgali's neck before the groom tied it around that of his bride.

The Telugu temple-dancer was also entitled to light the funeral pyres of her natural parents and that of her adopted mother. After her death, the temple honoured her by covering her mortal remains with Parivastram, a silken cloth which had previously been draped around the main deity during worship. A 10thc. temple inscription in Andhra refers to a hereditary dancer as a Vilasini. Literature refers to her as Vidya-Vīlasini, Gudi-Ceyti Āṭa-Veladi etc. Her performing tradition has been described as Bharatam Karṇaṭakam, Tsaduru etc. She had different names elsewhere, such as Dēvadāsi in Tamil Nadu and Mahari in Orissa. In common parlance the temple-dancer was called Gudi-Sāni or Bhōgām-Sāni, terms derived from the Sanskrit Svāmīni Bhōgīni. Her troupe was called a Mēlam. Commonly her dancing was called Sāni-Āṭa, corresponding with the Tamil word Dāsti-Āṭam denoting temple-dance.

Until the dedication of women to temples was banned, Sāni/Bhōgām artists sang and danced in rituals as specified in the Āgama-s in daily worship (Nīthya Seva) and special worship (Naimitya Sēvā — rendered on occasions like Brahmotsavam - annual temple festival & Kalyāṇōṣīsavam - annual marriage celebration of the principal deities of the temple).

Ritual songs and dances like Mēylukolupu, Bhēyri Pūjā & Bhēyri Tādanam, Dēvaiāvānam, Baliharānam (Aṣṭa-Dīgbandhana), Pallakī-Sēva, Kumbhārati, Heccarika, Kautam, Puspājali and items like Pallavi, Varnam, Padam, Jāvali and Ādhyātma Rāmāyana Kirtanam were performed by the Gudi-Sāni-s.

Today all these feature in Vilāsini Nātyam, whose most important achievement is the revival of Āgamic dances, their realignment with live worship inside the temple and their annual performance, since 1996.

Kacceyri Āṭa

.rajaṣṭhānē, sabhāsthānē, dēvāgarē yathā kramaṇam, bāhyamabhhyantaram nātyam, śubhadam śāstra-sammatam……

The dance which is performed in the royal courts and in gatherings of learned people, both within and outside the temple, is deemed auspicious and classical...

Dance and music gained an important position in royal assemblies. Monarchs realized the significant role that the temple played in uniting people and maintaining social harmony. As with many ancient societies across the world, in the Indian society too, the king began to play a central role in the administrative affairs of the temple and came to be regarded as a living manifestation of God. Thus he had a right to the privileges bestowed upon the divinity.

Alaṅkāra dāsis from the vocational singer-dancer community were formally appointed as Rājanartakis (court dancers). Gradually there was a dilution of lines which divided Gudi-Sānis and Rājanartakis. However, the temple-dancer could occasionally perform in the royal court but the court-dancer could not like-wise perform in religious rituals since she was not consecrated to the temple.

The Rājanartaki's duty was to enrich the cultural activity of the court through regular performances. Such a concert is called Kēlikā in formal parlance and Tsaduru in the colloquial (pronounced in the Tamil as Sādir). Tsaduru/Kēlikā was usually based upon court-poetry which exalted the patron-king. Compositions like Varnams, Tillanas and Padams, danced both in the temple and the court, were interpreted according to context.

In Vilāsini Nātyam, Kēlikā/Tsaduru is represented through Kacceyri Āṭa comprising Pallavi (an item common to the temple and court) Jāti-svaram, Salā-daruva, Sabdam, Svarajati, Varnam, Padam, Jāvali, Ślokam and Tillānā.

Telugu Rāja-nartakis & Gudi-Sānis were members drawn from the same vocational group. They served the temple and the royal court with equal
dedication and viewed the two roles simply as different callings. Accordingly, *Vilāsini Nātyam* treats these two traditions at par.

**Abhinaya in Vilāsini Nātyam**

The *Telugu* temple-court dancers, particularly those of North-coastal *Andhra* pursued *Abhinaya* as an independent artistic discipline. They engaged teachers to groom them in *Telugu*, *Samskṛta* & vocal music. They studied dance and *Abhinaya* from senior artists of their own vocational group.

\[\text{yesu-yesu prayogēsu prēkṣakānām rucirbhavēt}
\text{samayajñātēṅgitā kāman ṇhaṅgyā tāṁstān pradarśayēt}\

Whatever is seen to be causing enjoyment to the audience, the dancer should add more such aspects in her performance by her observation of their response and taste...

- *Nṛttaratnāvalī* 7.19

*Telugu* temple-court dancers placed great importance on *manōdharma* (spontaneous improvisation). *Vilāsini nātyam* stresses this aspect.

Temple-court dancers of northern & north-coastal Andhra render *Padams* and *Javalis* in *mrdu-madhya-laya* (a gentle, medium pace) which they consider ideal.

In contrast, those of the southern Andhra school perform these in *vilambita* or *cauka kālam*.

In the northern and north-coastal *Andhra* school *Abhinaya* is performed entirely in a seated position and expansive movements of the body are eschewed. In the southern *Andhra* school *Abhinaya* is performed in a standing posture but exaggerated body movements are similarly avoided.

*Vilāsini Nātyam* which represents both these traditions has a repertoire of over a hundred *Padams* and *Javalis* of *Telugu* hereditary dancers. The works of *Kṣetrayya*, *Sāraṅgapāṇi*, *Dasu Śrīrāmulu* and their less-known contemporaries are included.

*Samskṛta* poetry finds exquisite treatment in the *Abhinaya* of these dancers, particularly of north-coastal *Andhra*. They sing the *śloka*, quote synonyms from *Amara-Kōsa*, translate the *Samskṛta* phrases into *Telugu* and give expression to each word and phrase, so that everyone can savour the beauty of *Samskṛta* poetry.

*Vilāsini Nātyam* retains this characteristic treatment along with a corpus of *ślokas* from *Puspabāṇa Vilāsam*, *Śrī-kṛṣṇa-karnāmṛtam* and other works which were popular amongst the *Telugu* temple-court dancers. Well-crafted *Abhinaya* methodology can be considered the jewel in the crown of *Vilāsini Nātyam*.

**Nṛtta (dance technique)**

*Vilāsini Nātyam*’s dance technique has been taught by some of the last living descendants of the *Telugu* temple-court dancers. Analysis shows that it is based on the principles of Bharata’s *Nātya-śāstra*, as manifest in the regional adaptation described in Jāyapa Sēnāpati’s *Nṛtta-ratnāvalī* which pertains to dance in Daksinapatha during the reign of the Kākaṭiya dynasty.

The mighty Kākaṭiya empire was also a major seat of fine arts. Emperor *Ganapatī Dēva* (c1198-1262) ruled from his capital *Warangal* over his expansive kingdom including *Aska* in *Ganjam* (a district of modern day *Orissa*) and *Kanchi* (*Kancheepuram* in the modern day *Tamil Nadu*). The importance given to dance in this court is demonstrated in *Nṛtta-ratnāvalī*. Jāyapa Sēnāpati, who wrote this work was the brother-in-law and commander-in-chief of emperor *Ganapatī Dēva*’s military forces.

Thereby the *Nṛtta* of *Vilāsini Nātyam* which correlates to the techniques specified in *Nṛtta-ratnāvalī* has a recorded history dating back to 12th c AD, if not earlier. It is a collation of 150 dance-movements taught by hereditary female dancers of the northern and southern *Andhra* schools. Its movements are divided into categories defining the type of action involved. The practice session is called *Adavu- Sāmu* (dance-unit drill).

The categories are; *Tattadugu* (striking the feet) *Teyyadugu* (leg-extension) *Dzāradugu* (gliding movements), *Dzaru padugu* (pushing movements) *Vāla dugu* (arching movements), *Katteradugu* (cross-foot movements), *Guppadugu* (movements employing toe-jumps) *Mandi-Adugu* (movements done by
lowering the body to floor-level), Vāyyaram (varieties of gaits), Ubu[k (dipping movements), Uṣi (movements performed to the off-beat), caukam (moving by brushing the foot against the floor) Tīrika & Pandra[yattu (concluding movements).

The correlation

Jāyapa’s definition of Ardha-maṇḍali (basic half-squat stance) is “to lower the body groundwards bending 4” or 12” as per the wish of the patron—king or the custom of the country. To bend more than this is to distort the beauty of the dance.”

The Ardha-maṇḍali employed by the Telugu temple-court dancers and consequently in Vilāsini Nātyam is determined by the height and build of each dancer and the demand of the dance movement.

In Dālamu the dancer is “to move the upper torso gently, as a soft emergence of a movement.” This was most effectively performed by the Telugu temple-court dancers who employed Uṛā-āṅganam (forward, upward, sideward and downward movement of the chest and shoulders, according to time-measure) described by Jāyapa and now seen in Vilāsini Nātyam items like Pallavi, Tīllāṇā etc.

Dhara-hara (lifting the shoulder and breast in a combined movement) of Nṛṛta-ratnāvalī is frequently used by the Telugu temple-court dancers and is seen in Vilāsini Nātyam.

Remarkably, terms like Oyyāram and Oyyarika (stately grace & attractiveness manifest in beautiful and increasingly complex gaits) used by Jāyapa in the 12thc are still employed in the Telugu temple-court dance tradition in which Vāyyāra pertains to stylized gaits.

Telugu temple-court dancers perform Samōddhṛtam (moving rapidly and easily on feet kept flat in normal standing position) during Pandra[yattu (quickening concluding movement) which features in Vilāsini Nātyam. Sarika (placing one foot before the other) Svasīka (crossed leg-position) Spu[rika (moving rapidly on the toes with heels kept raised), Nikūṭṭaka[m (placing one foot with raised heel in front of the other which is kept flat), Khutta (striking the toes of the foot repeatedly), Ardha-skhalitam (sliding one foot side-wards), Sama-skhalitam (sliding feet side-ward /backward), Pṛṣṭokṣepam (placing the left leg obliquely stretched behind the right leg), Lāṭākṣepam (sliding forward the stretched leg from the previous position) and Ku[umbini (placing the one foot with its heel raised, behind the other with a jump) all figure in Vilāsini Nātyam technique.

This technique includes Bhramarī (executing spins and turns) as described in Nṛṛta-ratnāvalī. Commonly used are Aṅga-bhramarī (keeping flat feet on the ground, the dancer revolves her upper torso in a circular manner), Antarbhramarī (taking a circle in the direction of the right shoulder), Bāhya-bhramarī (taking a circle in the direction of the left shoulder), Citra-bhramarī (the foot with heel raised, is used to execute footsteps while dancer is taking a circle in the direction of the left shoulder) and Tīryag-bhramarī (the left leg is stretched back obliquely and the right foot with its heel raised is placed in front of it). The dancer takes a circle without breaking this position.

Several Bhaumi-cārīs (where both feet maintain contact with the ground) and Ākāṣikī-cārīs (where one or both feet leave contact with the ground briefly) from those described in Nṛṛta-ratnāvalī find representation in Vilāsini Nātyam.

For convenience, the artistic material contributed by teachers and informants of Telugu temple-court dance tradition has been divided into two recognizable schools within Vilāsini Nātyam—The southern and the northern Andhra schools, including the coastal areas. These differ slightly from each other in technique and presentation.

Training of Telugu temple-court dancers

Jāyapa Sēnāṇi mentions that dancer’s training should begin when she is around 6 years of age (Gauri) and resume just after she attains puberty (Rōhini).

Telugu hereditary dancer-singers have followed this practice. A girl of their community began her training in dance and vocal music around the age of six after which she was offered for service as a Gudi-Sāṇī. If the aspirant obtained provisional appointment, she was trained more specifically for her future role.
Only if she was found competent her appointment as a temple-dancer was confirmed and she was consecrated.

There is an interesting definition of a Bhōgini in Nṛtta-ratnāvalī (7,160).

**nartaki gāyanty svācēti bhoginī pātramanyathā**

One who dances and sings is a Bhōgini, the rest are called Pātra.

It is possible that the term Bhōgam-vāru (the Bhōgam people) to denote vocational singer-dancers was derived from this definition.

Though the śāstras mandate that the dancer should also be an accomplished singer, not every dancer is endowed with the capacity to sing. The Telugu temple-court dancers underwent compulsory training in vocal music which was considered a necessary feature of their performing tradition. This enabled even those who were not naturally gifted singers to chant the verses and songs competently.

**Extension of Telugu cultural traditions**

Political developments in southern India saw the arts of Telugu people extended to areas like Vidyānagaram and Cōlāmandalam. The Deccan was repeatedly attacked (c1308,1318 &1323) by Muslim invaders and the Kākatiya capital Warangal was captured in the final assault. After Kākatiya emperor Pratāpa Rudra died in c1323 two brothers called Harihara and Bukka who were closely connected with this empire left the region and travelled west. They founded a new city under the advice of their spiritual guide Vidyāranya in whose honour the brothers called it Vidyānagaram. Later this came to be called Vījayanagaram (located in the post-Independence state of Karnataka).

It can be inferred that its founder-rulers Harihara- I (1336 to 1343 AD) and Bukka- I (1343 to 1379 AD) emulated cultural features that had prevailed under the Kākatiyaśas. Thus established, Telugu cultural expressions flourished in Vidyānagaram through the successive lines of Śāluva, Tuluva and Āravīti dynasties. It prospered during the reign of Emperor Kṛṣṇaṭevasa Rāya (c1509-1530) who ruled Vījayanagaram from the capital Hampi.

Though not directly related to Harihara and Bukka, this erudite and powerful monarch made such significant contributions that his name is etched in Telugu cultural history. His work Amukta-mālyada is enshrined in Telugu literature as a classic. Kṛṣṇaṭevasa Rāya consolidated the supremacy of his empire. His campaign in Kalinga began in c1515. He conquered substantial regions on the eastern coast of India by defeating the Gajapati kings of Orissa in battle and recovered the Telugu-speaking regions of Simhācalam, Kondavīdū, Kondapalli, Addharāki, Bellamkonda and Nāgarjunakonda from them. Kṛṣṇaṭevasa Rāya also married the daughter of the defeated Gajapati king and consolidated the alliance between Telugu and Orissan kingdoms. Migration from Telugu hinterland to the regions that now came under the control of the Vījayanagaram empire gained further momentum.

Telugu culture also flourished in the state presently called Karnataka when Kṛṣṇaṭevasa Rāya annexed Śriṅgapatnām and appointed Varappa Gauda and Kempa Gauda to rule the region. On the basis of inscriptions in the various temples that the Kempa Gaudas built, some cultural historians opine that they were of Telugu stock. Pedda Kempa Gauda (c1513 -1569) or Kempa Rāya built Bengaluru (capital of the present-day Karnataka), its famous Sōmēśvara temple (Ulsoor) and Basavēśvara temple (Basavanagudi). The Telugu Yaksāgānam “Gaṅgā-Gaurī Viḷāsām” is his work.

Though presently unavailable in complete form, the work Cikkadēva Rāya Viḷāsamu further establishes that Telugu Yaksāgānams were performed in the royal courts of Mysore which was ruled by Cikkadēva Rāya (c1672-1704). The name of his son, Kaṃṭhira Ṛāju (c1704-1713) is a famous one in the Telugu dance-literature which emerged outside the Andhra heartland. This king who was born deaf and dumb, composed Yaksāgānams and several Padams in Telugu.

Earlier in c1512 Kṛṣṇaṭevasa Rāya extended his rule to the Tamil country of Cōlāmandalam which was annexed to his already vast empire. Feudatory kings called Nāyakas ruled these distant provinces and were under the direct control of the Vījayanagara empire, paying tribute to it. The Telugu Nāyaka dynasty of Tanjavur (c1535 to 1673) is the most illustrious line of such feudatory kings. The Vījayanagaram emperor put an independent line of Telugu Nāyakas in charge of another province-Madura. This Nāyaka line ruled from c1539 to

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**Vilasini Ntya-Tradition & Transition**
1736. The Tañjāvūr and Madura Nāyakas employed their mother-tongue Telugu as the court-language. As happens in history, these feudal kings emulated the courtly style of their mentors i.e., the Vijayanagara emperors. Tañjāvūr and Madura became major Telugu cultural hubs in the heart of Tamil land.

When the Vijayanagara empire was defeated in 1565 AD by the confederate Sultanate of the Deccan, there began another migration of numerous Telugu scholars, musicians, poets and other performing artistes from families which had previously enjoyed its patronage. They sought refuge in the southern principalities over which the Telugu Nāyakas now assumed independent control.

Acyutappa Nāyaka (1560-1600 A.D) gave shelter to such migrant families by granting them accommodation near the Unnatapurāśvara temple. Consequently this place came to be known as Acyutapuram, Acyutapuri and Acyutāśādhī. With Acyutappa Nāyaka’s largesse, Telugu culture developed further. Musical compositions by Telugu settlers of this area often carry a salutation to this king. Acyutapuri has been called Melāṭṭūra since early 18th century. The Yaksagānam tradition here was established by Telugu migrants.

The Yaksagānams and other Telugu works composed here and by the rulers of Tañjāvūr are only some examples of Telugu cultural expressions which traveled far from their locus and prospered in extended regions. In the Tañjāvūr region Telugu culture was further strengthened by the Marāṭhā Kings (1675-1855) who succeeded the Nāyakas and held rule till the extinction of this principality.

South Indian music and dance owes a great deal to the galaxy of singers, composers, dancers and musicologists in this region who were either descended of the Telugu migrant-settlers or brought from Andhra hinterland to serve in the royal courts.

Everyone knows of the famous Telugu musical personages Gōvinda Dīksīṭulu, Vēnkaṭamaḥī, Bharatam Kāsināṭhāyya, Girirāja Kavi, Melāṭṭūru Viṭrabhadraṇaya, Rāmasāvāmī Dīksīṭulu, Māṭṛbhitāyya, Melāṭṭūru Vēnkaṭarāma Śāstrī, Sonṭi Vēnkaṭāssubbaya, Sonṭi Vēnkaṭarāmanāṭṭaya, Paccimiriyam Ādiapppaya, Śyāma Śāstrī, Tyāgarāja and Mudduvāmī Dīksīṭulu and Subbarāma Dīksīṭulu. People like Liṅganaḥākrit Kāmēsvara Kavi, Vāṅgala

Sinaya, Tiruweṅgalācārya and Tirumula Kavi were patronized by the Madura Nāyakas

Artistic traditions were flourishing in the Telugu heartland even as they were taking root in Vijayanagaram and Cōlamandalam

Music & dance in Telugu heartland

The numerous and varied Saṅkīrtanams of the prolific composer Tāllalāpāka Annamācārya contain valuable information about the dance and music of the Telugu people. The celebrated composer Bhadrācāla Rāmadāsa’s kīrtanalu are hummed in every household even today. The compositions of the itinerant Nārāyaṇa Tīrtha and Kṣētrāyya have been a staple in the repertoire of hereditary dancing families and still remain popular. Another prolific composer Śaṅgaṅapāṇi’s songs have been danced by Telugu temple-court dancers, particularly in the Southern Andhra region. Pada-Varṇa Piṭāmahā Kārveṇigaṇaram Gōvindaśāmāyaya’s complex Varṇams have been a staple in the repertoire of Telugu temple-court dancers. His brother Kāvanasāmāyaya was also a composer of note. The acclaimed Ādhyātma Rāmāyaṇa Kīrtanalu of Munipalle Subrahmanya Kavi of Kālahasti feature in the repertoire of Telugu temple-court dancers as do the Kritis, Svarajatis, Padams and Jāvalis composed by Dāsu Śrīrāmulu.

Treatises galore

After Jāyapa’s Nṛtta-rāṇāvāli, a treatise called Saṅgīta-cintāmāni was composed in the 15th c by Kondaveedu monarch Peda Kōmāṭi Vēma Bhūpāti. Rāmāmatya’s Svara-mēla-kalānīndhi and Pōḷūrī Gōvinda Kavi’s Rāga-Tālā-cintāmāni and Tāla-daśa-prāṇa-pradāpīka are well known. King Vėluguṭi Sarvajṇa Kumāra Yacēndra Bhūpāla, ruler of Vēṅkaṭagiri in his dance-treatise Sabhā-Rāṇjāni presented some details about the sophisticated Bharatam of the Telugu hereditary dancers which was prevalent during his time. There are many such examples.

Some renowned temple and court dancers of yore

Prominent references to Telugu hereditary singer-dancers are found in historical and literary sources in Andhra hinterland and all the extended areas where Telugu culture impacted.
Macaldevi, a court-dancer of Daksinapatha (Deccan) was associated with Kākatiya emperor Prataparudra (c1291-1323). Another vocational dancer Lakuma Dēvi inspired the composition of Vasanta-Rājīyam by King Kōmāragiri (c1386-1402) Telugu court-dancers Muddu Candrarēkha, Bhāgīrathi, Lōka-nāyakī, Ratnagiri, Kīravāni, Saśīrēkha, Rūpavati, Chandralēkha, Campakavalli, Mūrti, and Kōmalavalli, occupied a prominent place in the courts of Tanjaur Nayakas. A hereditary dancer Vidvāvari served the court of Madura Nāyaka Muddalagiri.

Telugu Raja-dasis of Tāñjāvūr such as Rāmabhadrāmbā and Maduravānī rose to fame as singer-poettes in Raghunātha Nāyaka’s court. The works of Paśupulētī Raṅgājamma (author of Mannārudāsa Vilāsamu) and Muddu Palani (composer of Rādhikā-Sāntvanam) have enriched the Southern school of Telugu literature. Another noteworthy poetess was Tirumalāmba (composer of Varadāmīka Parinayam), said to be a favourite of Acyuta Rāya (c1530-1542) brother of Kṛṣṇādeva Rāya.

After the fall of the Vijayanagara Empire in c1565 AD and its final overthrow in c1652, so-re of its tributary kingdoms came into the control of the Muslim rulers. Telugu kings from the Kṣatriya, Vēlamā, Kamma, Redḍi and other clans were subsequently appointed to rule the tributary kingdoms. Zamīndārīs and princely states called Samsthanams in Telugu, came into existence.

Descendants of the erstwhile Telugu court-dancers were re-engaged in these Samsthanams where their art received sustenance. Such staff dancers were respected and bestowed titles. Some Samsthanams which supported Telugu hereditary dancers were: Bobbili, Vijayanagaram (not the erstwhile Vidyānagaram but one located on the eastern coast), Piṭhāpuram, Gaḍvāla, Mādugula, Kāsimkōta, Tuni, Nuzīvīdu, Teḷḷaḷapalli, Kapiliśvārapuram, Muktyāla, Vēṅkaṭagiri, Kārīṇēti Nagaram, Yadagiri, Uyyūru, Maḷlavaram, Parliśvāmiṇī and Jayapuram (the last two are now located in Orissa).

The decline of the performing tradition

During the British colonial rule and before India’s Independence, large tracts of South-eastern and Southern India which are now called Orissa, Andhra Pradesh, Tamil Nadu & Karnataka were governed under the common identity of The Madras Presidency. The Telugu speaking plateau region which the Muslims called Telengana, the Northern Circars (coastal districts) and parts of Rayalaseema (the land under the Rayalu of Vijayanagaram) were under the independent rule of the Nizam of Hyderabad. Subsequently, the Nizam ceded away the Northern Circars (c1768) and Rayalaseema (c1800) to the British.

Throughout this period the performing tradition of the Telugu temple-court dancers was in wide practice in all these areas. It began to decline towards the last part of the British colonial rule. Telugu temple-court dancers in the heartland were negatively impacted by the developments that were taking place further south.

The term Nautch (a corruption of the word Nātya (nāca= nācanā in hindi) was coined by the British rulers and the European travelers to describe what they saw in the temples and the royal assemblies all over the country. Ceremonial functions held by the British in the Madras Presidency often featured such Nautch performances as did private banquets given by British officers as well as those given by Indian princes who maintained cordial relations with the British. Exploitation of the vocational community of singer-dancers which had already begun, now became rampant. All this affected the reputation and social acceptability of temple-dancer-singers who, until this stage had preserved much of India’s music and dance as did their counter parts in the royal courts.

Simultaneously, increasing malpractices under the guise of religious activity strengthened the arguments of Telugu social reformers against the Bhogam-Sānis. Women who did not contribute to malpractices resented being equated with common dancing girls who were leading morally degraded lives at this time.

Due to growing social pressure, temple-dancers were outlawed vide the Anti-Dēvadāsi dedication Act passed by the Madras High Court in 1947. The intention was to prevent further abuse of women belonging to the professional artistic community but the law also brought a loss of economic security and denied artistic identity to the already beleaguered hereditary dancers.

Some erstwhile temple-court dancers had earlier managed to find sustenance in the Telugu Samsthanams which were spread over this entire

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region but by now the number of dis-enfranchised artists was far too large to be absorbed in these. Consequently women who could not obtain such positions became impoverished.

After privy-purses were abolished, the larger Samsthānams and the Zamināris had to prune down their establishments further. Even the few hereditary singer-dancers engaged here had no secure future. Out of despair at their worsening plight the vocational artistic community turned away from the art.

Some other significant developments caused the decline of the Telugu temple-court dance tradition. To distance themselves from common dancing girls, hereditary female artists formed a guild under the title of Kalāvantulu (specialists of the fine arts). But by the 1940s, their male offsprings began to exercise considerable influence over them. These men were against the womenfolk continuing in the profession of singing and dancing in the prevalent hostile social atmosphere. Through their society Kalāvantula Saṅgham they obtained written consent from the women never to return to dancing in temples or outside. The odd attempt at resuming dance was foiled by the Saṅgham and severely dealt with. For the past five decades, women-performers amongst the Kalāvantulu have remained under these strictures.

Interestingly, some Kalāvantulu men became professional concert-musicians of repute. Some of them joined the film industry and successful musicians, actors, directors and producers. Some entered sought-after professions like law, medicine, engineering, administrative service etc.

There were many Kalāvantulu women who wanted to lead their lives like women of other communities. Some married outside the Kalāvantulu social group and following the prevalent trend, distanced themselves from the art-form.

From the 1940’s some Kalāvantulu girls who were trained in singing and dancing stepped out but not on to the concert-stage as professional dancers. They joined Telugu theatre or the field of cinema. Some rose to fame as actresses in Telugu, Tamil and Hindi films. Later some entered the field of politics.

As a natural response to the humiliation faced by their predecessors, Kalāvantulu who have succeeded elsewhere have scrupulously created and maintained a distance from their community. They have not shown concern towards their artistic heritage nor evinced interest in the ongoing effort to redeem their performing tradition.

Fortunately some aged artists like Maddula Laksminārāyaṇa, Śāride Anasuyā, Pottiārī Raṅgāṇāyakamma, Gōlukonda Bhāratamma and others came forward courageously to teach their art. Septuagenarians Yāmini Pārṇatilaka of Drākṣāramam, Jagāṇmohīni of Śrīkūrmam and Naṅgīgadda Kṛṣṇāvēṇī imparted valuable information. Some preferred to stay away from teaching but contributed many details about their training and earlier performing careers. Some refused to be filmed or photographed, preferring to remain anonymous due to continuing restrictions by their families. But all shared the enthusiasm to see their art restored as Vilāsini Nātyam.

From the early 1990’s the mission of reclaiming this performing tradition and recasting it into a format suited to present-day stage concerts started. This challenging mission gained force when some aged hereditary artists boldly stepped out of the community’s fold to teach the art to people from other backgrounds such as the author of this article.

Many original features of this tradition were restored to Vilāsini Nātyam by collating the artistic material directly learnt from the hereditary dancers with recorded data. It was then recast into a format suited to the present context. The task of highlighting its characteristic technique, reclaiming its vast repertoire and developing an effective teaching methodology was also addressed.

An important part of the mission has been that of explaining this art-form to modern audiences by juxtaposing it against the ethnographic perspective.

To establish a strong identity for this performing tradition the name Vilāsini Nātyam was coined by the late Telugu scholar, poet and cultural-historian Dr.Ārudra on the basis of historical data mentioned earlier. He proposed three names to a panel comprising a many well-known cultural personalities and a dozen and half direct descendants of hereditary dancing families. Vilāsini Nātyam was accepted by the majority and Dr.Ārudra announced this name at a public function in Chennai in 1995.
As more traditional artists came forward to teach, learning, documentation and recovery of artistic material continued.

Substantial impetus was provided by the 400 year old temple of Śrī Rāṅganāthā Svāmī at Rang Baṅgh, Hyderabad, which for the first time since India’s independence, took the laudable initiative of reinstating ritual dance to regular worship.

Presently Vilāsini Nātyam repertoire comprises these Agamic (ritual) dances Kaccērī Āṭa (concert-style) dances and Āṭa Bhāgavatam (dance-opera).

Connoisseurs of fine-arts arranged concerts of Vilāsini Nātyam at par with other ‘classical’ dance styles. Audiences have responded enthusiastically. The print and television media has provided extensive coverage. These factors have contributed to the progress of Vilāsini Nātyam which, in just fifteen years since its rejuvenation, has drawn serious attention. Controversies raised by detractors and the apathy of official cultural organizations notwithstanding, Vilāsini Nātyam has been progressing well in the intended direction. Its present-day exponents do not belong to hereditary dancing families but have absorbed the subtleties of this style and are performing it effectively at important cultural events across the country. In a significant development Sangeet Natak Akademi has recently termed Vilāsini Nātyam as a major tradition of dance and awarded the Yuva Puraskar to an exponent of this style.

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Throughout most of the world and for most of human history, music making was as natural an activity as breathing and walking and everyone participated. (Levitin, 2006). We, the peoples of modern, industrialized societies need to be reminded of this fact. Music making and dancing were part of communal living, the assumption being that anyone who can speak and move their limbs reasonably well is capable of singing and dancing. The underlying assumption which I wish to reinforce in this paper is that both language and music are innate to humans. Humans are pre-wired to acquire both systems with the same facility. It is then predicted that they should learn both systems with equal facility, provided the levels of motivation and exposure are the same. Unfortunately, as we all know, neither the level of exposure nor the motivation to learn is as high for music as it is for language and the end result is that while all normal humans learn to speak and comprehend language, very few humans succeed in learning music and still fewer manage to master any system of music.

The two primitives that language and music share are rhythm and pitch manipulation. Rhythm is signaled by the recurrence of prominence at determined intervals. For instance, in the English word ‘examination’, the syllables in bold face are more prominent than the other syllables. In the sentence “Ram took his examination calmly.”, the syllables in bold face are prominent and the rhythm of the sentence is determined by the intervals at which the prominent syllables occur. It can be observed that whereas we tend to give a gap between ‘Ram’ and ‘took’, we almost elide the ‘his e’ of ‘his examination’ and rush through the syllable ‘mi’ so that the prominent syllables will tend to occur more or less at regular intervals signaling the rhythm of spoken English. Thus rhythm is signaled by prominence in language. Rhythm in poetry is a superimposition of the rhythm of every day spoken language on a selected metre (a rhythmic pattern of prominent and non-prominent syllables). For instance, the iambic metre is a pattern of non-prominent syllable followed by a prominent syllable, a common metre selected by English poets. Take the line from Wordsworth below:

“[And dead] [still wa][ter lay] [upon] [my mind]” The Prelude: Book II: Line 177/171

Prominence in the disyllables ‘water’ and ‘upon’ is on the first and second syllables respectively. It will be noticed that this fact is respected when the words are used in the iambic pattern. The monosyllable ‘dead’ occurs as the second syllable, the seat of prominence, the most prominent syllable in the phrase ‘still water’ being the first syllable of ‘water’ (noun phrases in English normally have prominence on the noun and not the adjective) correctly fills the prominent position of the metrical foot and so on. Thus we see that metre in poetry cannot go against the grain of the patterns of word/phrase level prominence in every day speech in language.

Rhythm in music also behaves in a similar fashion. In Carnatic music, one finds at least two kinds of prominence, namely prominence within the musical phrase and prominence in the rhythmic phrase. For example, the sequence of notes in the rāga Sahāna ‘ni sa ri ga ma’ will always be structured as [ni sa] [ri ga ma] and never for instance, as [ni] [sa ri ga ma]. The rāga Sahāna requires that a phrase beginning with the note ‘sa’ cannot end in the note ‘ma’ and that the notes ‘ni’ and ‘ri’ are equally prominent in the sequence (see Vijayakrishnan (2007) for a detailed discussion). Turning to the rhythmic phrase, ‘ta dīn gī na tom’, we find that it has to be structured as {ta dīn} {gi na tom} with the first syllables of both phrases equally prominent. In the rāga Sahāna, if one were to use the five syllabled rhythmic phrases three times as an ending, it will be ungrammatical to start on the note ‘sa’ as in a) below. One must start on the note ‘ni as in b) respecting the rules of musical prominence.

a) *{[sa ri]} {[ga ma pa]}
b) {[ni sa]} {[ri ga ma]}

As in language, in Carnatic music too, patterns of prominence sanctioned for a rāga (comparable to patterns of prominence in every day speech) must be respected by the prominence in rhythmic patterns (comparable to poetic metre).
In music too, rhythm is signaled by prominence. However, prominence can be brought about by one of several factors like greater loudness, change in pitch or greater duration. Take the musical representation in the rāga Kalyāṇī below set to a four mora to a beat rhythm:

\[
/\{[Ga \text{ Ri}][Sa \text{ ni - da}][\{Ri \text{ Sa}][ni /da \text{ pa}\}][Sa \text{ ni}-][da \text{ pa ma}\}\]
\]

Notice that musical prominence (enclosed in square brackets) on the first rhythmic phrase (enclosed in curly brackets) is clearly reflected in greater amplitude on ‘Ga’ and ‘Sa’ and the initial note of the next phrase ‘Ri’ However, the expected prominence on the next musically prominent note ‘ni’ is reduced because of the beat (tactus) on the following note. Thus we see that, in Carnatic music, prominence is a complex interaction between musical and rhythmic prominence and the beat of the rhythmic cycle.

Turning to pitch, as Levitin observes

“The direct mapping of pitch is so important...if I put electrodes in your auditory cortex and play a pure tone at 440 Hz, there are neurons in your auditory cortex that will fire precisely that frequency causing the electrode to emit electrical activity at 440 Hz — for pitch...what goes into the ear comes out of the brain.” (Levitin 2006 p 29)

Not only is the perception of pitch frequency specific, we humans are wired to recognize a frequency ratio of 2:1- the octave. Even monkeys and cats seem to perceive octave equivalence. Therefore, we are biologically conditioned to recognize the boundaries of the octave and register precise frequencies in the audible range. That however, is not the end of the miraculous characteristics of human auditory perception. All natural sounds (including vowels and musical notes) have harmonics i.e., vibrations at higher frequencies that help us recognize voice quality, timbre of instruments etc. The magical thing about human auditory perception is that even if the fundamental frequency is suppressed (artificially) and only the harmonics are played, humans have the ability to restore the fundamental automatically and perceive the pitch of the note. In other words, there is a mechanism in the brain that deduces the fundamental from the neural firings at the frequencies of the harmonics.

If our auditory perception is so accurate and fine tuned, the questions to ask are the following:

a) Why is it that people differ in their ability to detect small changes in frequency?

b) Why is it that most cultures do not use distances much smaller than a semi-tone as the basis for their music? And

c) Why is it that most people can’t detect changes smaller than about one tenth of a semi-tone?

Before we take up these questions for discussion, let us begin by looking at the sequence of notes that make up the octave.

Although the frequency of the octave is precisely twice that of the fundamental with a large number of frequencies in between, no system of music is known to select more than twelve stable pitch boundaries within the octave. The crucial word here is ‘stable’ Music systems are known to exploit frequencies other than the designated twelve stable pitches. For instance, a
tremolo rendering of a note exploits the frequencies below and above the designated one for the note, a glide is a slow progression through a series of frequencies between designated ones and the ‘gamakam’ in Carnatic music is a systematic exploitation of pitch curves / waves / spikes between different pitch ranges (more of this in a while).

Let us now return to the questions raised above keeping in mind the upper limit of twelve stable, pitch boundaries signaling the twelve notes of the octave. The first point which needs to be noted is that, although no system of music is known to exceed the twelve stable pitch boundaries, music systems do not seem to select precisely the same pitch boundaries to signal the notes. Take Western music, for instance, it is well-known that there was a major revamping of pitch boundaries after the Baroque period when the system switched from an even tempered scale to a chromatic scale. Any one trying to play Carnatic music on a keyboard will realize that certain notes sound ‘strange’ when played on the keyboard. And if we listen to a system of music that we are not familiar with, we realize that many of the notes sound ‘strange’ Therefore, not withstanding the elaborate mathematic claims in musicological circles (a very long tradition indeed starting from Pythagoras or even earlier), the twelve notes are not mathematically but culturally determined and the mathematics may be restricted to just the octave and the fifth (being biologically given).

Given this background information on the pitch faculty in humans, let us take up the first question above for a full discussion.

"Why is it that people differ in their ability to detect small changes in frequency?"

We must admit that although humans may perceive pitch accurately, their production is far from accurate (specially in untrained people). That perception is fairly accurate is borne out by a simple experiment requesting people not trained in music to recall any piece of music which is produced at a constant pitch, e.g., film music. One would see that people tend to reproduce the piece of music at roughly the pitch at which it is rendered in the original recording. Therefore the claim that human pitch perception is frequency-specific is borne out. Yet what about production? If we ask a person to repeat a sentence after us, the person while repeating it will, most probably, accurately repeat the words (depending on his/her competence in the language), may use the same tune i.e., the pattern of rise and fall in pitch. But, without doubt, we can say that the person will not reproduce the exact frequencies he / she heard. A person doing that (with differing degrees of success) will however be offending the speaker as he/she may take it that the person is mimicking him/her. It is the pattern of pitch rise and fall that is important in language and not the precise frequencies.

This point requires a little elaboration. Language may use pitch in two different ways. While all languages use pitch to convey sentential meaning, not all languages use pitch to signal lexical meaning differences known as ‘tone languages’. However, more than half the world’s languages are tone languages. Just as languages like English use minor differences in the sound to bring out meaning differences e.g., ‘pit’ and ‘bit’, tone languages use pitch differences to signal meaning differences in words. For example, in the language Mizo spoken in the north east of India, while /lei/ said at a steady high pitch means ‘slanting’, /lei/ said with a rising pitch means ‘to buy’ and the same sound sequence pronounced with a low pitch means ‘a bridge’. Note that the word meaning ‘slanting’ will be said at different pitches by different people given their speaking pitch range and at different pitches even by the same person depending on where the word occurs in a sentence. We generally tend to start our sentences at a medium to high pitch (within the speaking range) but as we near the end of the sentence, as we run out of air in the lungs, our pitches tend to drop. But no matter where the word occurs in the sentence, listeners will make out the word meaning ‘slanting’ and always differentiate it from the other two words unambiguously because, language does not use precise pitch information to encode lexical meaning. It uses contextual ‘relative’ pitch value for this purpose. Similarly, all languages use pitch differences to convey sentential meaning. For example, the sentence “You are going to Delhi.” said with a fall in pitch on ‘Delhi’ implies a statement but a rise on that word would convey an interrogative meaning. Yet the ‘fall’ and ‘rise’ do not have precisely determinable pitch values. It is the relative pitch movement which conveys the meaning of a ‘rise’ or ‘fall’. Thus, language does not require precise pitch production to signal different semantic interpretations.
Having elaborated this point with respect to language, let me extend it to music. The fact that different musical systems have non-overlapping tone boundaries to indicate the twelve notes of the octave clearly shows that, even in music, as in language, pitch is not absolute (the Western system being an exception rather than the rule). Even within systems, note boundaries are not frequency specific but allow a small range of (intra and inter-user) variation. Therefore the answer to the first question is that since people do not have to bother about small differences in frequencies per se but perceive only patterns of pitch movements, it is no wonder that people, specially untrained people, find it difficult to perceive small changes in pitch.

Turning now to the second question, “Why is it that most cultures do not use distances much smaller than a semi-tone as the basis for their music?”, we once again need to take a fresh look at language. If we examine a cross section of languages we find the following types of contrasts selected by languages. Taking the bilabial plosive (stop) as a prototypical segment, it is possible for humans to articulate different types of plosive consonants using the lips, to site a few [p], [ph], [b], [bh], [p?], [p’], [pw], [b’], [bw], [*]. These are basically [p/b] like with minor variations like aspiration (additional puff of air), a ‘j’ or ‘w’ co-articulation, sounds produced with inward air movement etc. Yet, no language is known to select more than four contrasts from this set (to the best of my knowledge). The question then is “why only four of the eleven possibilities?” Further, if a language selects a more ‘complex’ sound (down the list), there are severe restrictions on which combinations it can select. Leaving aside this second issue, the simple answer that I wish to provide is that the more sounds you select from a set the more effortful it is to produce/perceive the distinctions. The simple principle that language adopts is to select sounds such that the ‘conceptual’ distance between contrasts be maintained such that both production/perception is facilitated. If more than eleven, different sounds can be produced using the lips and languages do not select more than four from this list of possibilities, the reason lies in the language faculty not considering it desirable to invest more energy in production/perception at just one place of articulation, namely the lips.

Similarly, though a large number of frequencies exist between the fundamental and the octave (which is always double the frequency of the fundamental), no music system exceeds twelve stable note boundaries. We do not need to look far for an explanation for this upper limit. Leaving aside the fundamental and the eighth and the fifth (which are biologically given), the conceptual space between the fundamental and the fifth and fifth and the eighth have to be ‘filled’ in as symmetrical a manner as possible. Every note selected in the lower part of the octave requires a selection in the upper part of the octave and we come to the magical number ten (twice five) with three pairs in the lower half (greater space) and two pairs in the higher half. Thus, we see that using the notion of ‘conceptual space’ current in descriptions of language, we can answer the second question fairly satisfactorily.

We now turn to the third question: “Why is it that most people can’t detect changes smaller than about one tenth of a semi-tone? In fact, the answer to this questions is already embedded in the explanations for the first two questions. Neither in language nor in music, is there any felt need to pay attention to pitch per se. Pitch needs to be perceived as a dynamic movement in context. This is the reason why most people find it difficult to perceive changes in pitch smaller than one-tenth of a semitone.

We now have a full-fledged answer to our questions: Music systems, generally, do not select more than twelve stable pitch boundaries because of the requirement of perceptual distance between ‘notes’ and the principle of ‘symmetry’ or ‘pattern congruity’ that is desirable in both languages and music systems. However, both in language and music systems, pattern congruity can be set aside in the selection of items in isolated systems. For example, while Mizo selects /p, b/ and /t,d/, it selects only /k/ and leaves out /g/. Similarly, in music systems, scales/raagas may select fewer notes from the lower part of the octave than the upper part of the octave or vice versa e.g., /sa ri ga ma/ and /pa, ni/ ‘Mandāri’ or /sa ga/ and /pa da ni/ ‘Valaji’

One might then ask how one reconciles the claim made here that the octave universally has only twelve stable tone boundaries with the claim in Indian music theory with its claim of twenty two (sometimes twenty four or even more) srutis
in an octave? The crucial word is ‘stable’ Indian musical system, in fact, does not select twenty two (or more) stable pitch boundaries. It is easily established that the microtonic variants of Indian music theory are pitch movements. These pitch movements do not even correspond to any determinable precise boundaries. For example, the pitch graph given below reveals that the so-called Gaula Rsabham has a pitch movement precisely between the boundaries of sa and the Suddha Rsabham.

And a little introspection will tell us that the Bêgadô madhyamam must have a huge pitch range between the gandharam and the paicumam. Thus we see that both language and music exploit pitch movement, disregarding precise pitch values. However, we must admit that, perhaps, the kind of pitch movements that Carnatic music systematically exploits is not encountered often across musical systems.

One final issue that I wish to raise is whether language and music share a common organizing principle in the brain (shared neural networks) or the neural paths of language and music are non-overlapping. I must begin by pointing out that there is evidence for both positions (as in many things pertaining to the human brain). There are cases of people who lose one of the faculties while the other remains in tact after a brain lesion arguing for the functional independence of the two systems (Levitin). There are also cases of people who lose a partial faculty in both language and music as a result of a brain lesion e.g., rhythm in language and music or recognition of pitch movements in language and music (Nicholsan, Baun, Kilgour, Munhall and Cuddy (2003). I will conclude this paper by summarizing the findings of a recent research project done under my supervision where it is shown that the knowledge of pitch values in one domain does indeed transfer to another domain, at least categorially. Ramadoss (2006) shows that speakers of tone languages (which use pitch differences to signal meaning differences as in Mizo above) and people trained in music are significantly better than speakers of a non-tonal language (which does not use pitch to signal differences in meaning) without any musical training at recognizing ‘tone’ categories and ‘notes’ (in a three note sequence) in language and music respectively. She showed that musically trained speakers of a non-tone language were better at perceiving distinct tones in a tone language than their musically non-trained counterparts and, similarly, speakers of tone languages were better at perceiving different note sequences than speakers of non-tone languages without any musical training. Interestingly, there was no significant difference across the three groups when it came to intra-tonal differences (i.e., minor variation within the same ‘tone’). In other words, in the context of language, all three groups failed to perceive ‘minor’ variation in pitch when the variation could be analyzed as variable realization of the same tone (a clear analogy would be to the segment ‘p’ in English which is pronounced [pʰ] in the word ‘pin’, as [p] in spin and as [p° ] in ‘cup’ where the ‘p’ is not released and these three variants would be analyzed as intra-segment variation). It was not the case that the three groups were unable to perceive minor differences in pitch as all of them performed equally well in the perception of a small difference of 5 Hertz when produced as pure sounds, in isolation. Therefore none of them was ‘tone-deaf’, but perception of pitch categories in language and music can be transferred from one domain to the other.
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MUTTUSVĀMI DĪKṢITAR’S COMPOSITIONS FROM THE MANUSCRIPTS OF THE TANJĀVŪR QUARTET
Ritha Rajan

The following three compositions were found with text and notation, written in Tamiz, in the manuscripts of the Tanjāvūr Quartet and could be accessed, thanks to their descendant, Sangītakalānidi, late Śrī K.P. Sivānandam Pillai, who attributed their authorship to Muttusvāmi Dīkṣitar.

1. ‘jaya gaurimāndhāri’
2. ‘śaraṇu kāmākṣi’
3. ‘śrī kāmākṣi’

Compositions

All the three compositions are very short simple pieces, in praise of Goddess Śrī Kāmākṣi and bear the signature ‘guruguhā’of Muttusvāmi Dīkṣitar. Such short compositions by Dīkṣitar are not new to us. There are the nōṭṭu svara sāhiya-s (miscellaneous songs / European airs / quasi European airs, as A.M.Cinnasvāmi Mudaliār describes them) like ‘syāmalē mīnākṣi’ and ‘śakti sahita gaṇapatim’, which run to just a few lines, four or eight. However two of the songs given here, namely ‘śaraṇu kāmākṣi’ and ‘śrī kāmākṣi’ have six and five lines respectively. Some lines of the song ‘śrī kāmākṣi’ are missing in the manuscripts.

Rāga

Unlike the nōṭṭu svara sāhiya, these three simple compositions are set in South Indian classical rāga-s and the rāga-s are merely referred to as śrīrāga janyam for ‘jaya gauri manohari’ and as māyāmālāvagāṇa janyam for ‘śaraṇu kāmākṣi’ and ‘śrī kāmākṣi’. One can easily identify the rāga of ‘śaraṇu kāmākṣi’ as mēgha raṅjani, by the very clear rāga structure and also supported by the word ‘mēgha...’ figuring in the text of the song. The rāga for ‘śrī kāmākṣi’ is perhaps pādi, as many of the same musical phrases are also seen in Dīkṣitar’s kīrtana ‘śrī
guruṇā pālitō’śmy in the rūga pāḍi. Also, the rūga structure, though very brief, goes on par with what is described in Saṅgīta-sampradāya-pradarśini. The rūga of ‘jaya gauri manōhari’ is yet to be traced.

Form

Although the notations are very simple and inadequate, it is possible to satisfactorily interpret the music by making certain slight alterations. Thus, what is presented here is an attempt at carefully restoring the compositions. During the process, the typical musical pattern in such song types is recognized. It is a familiar pattern normally seen in three stages. It starts as a brief musical statement, unfurls the rūga in the next stage and finally winds up.

The song ‘jaya gauri manōhari’ is given as tōdayam. It is set in tiśram. Tōdayam is sung in the bhajana as invocation. Tōdaya maṅgalam as a commencing item in dance is seen in the book ‘Dance pieces in Marathi by Serfoji Rāja’, published by Saraswati Mahāl Library, Tanjavūr. Thus the song ‘jaya gauri manōhari’ may be a tōdayam of either bhajana or dance type.

The song ‘śaraṇu kāmākṣi’ is mentioned as gītam in brackets. and the tāla is given as miśram. When rendered, it has the musical movement of a usual tripūta tāla gītam. Though it is mentioned as gītam, the song ‘śaraṇu kāmākṣi’ should be regarded as the form ‘śaraṇu’. In the bhajana and drama, the form ‘śaraṇu’ comes after the tōdayam. In the ‘śaraṇu’ songs, the word ‘śaraṇu’ occurs at regular intervals.

There is no mention of the song type for ‘śrī kāmākṣi’. Perhaps the repeated ending ‘namōstute’suggests a similarity between the third song of the bhajana paddhati. ‘murahara nagadharā’ which has the repeated ending ‘namō namō’ May be that could have become ‘namō’stute’.

It is possible that all the three songs formed a part of a series for a ‘nirūpaṇam’ or drama on Kāmākṣi’, for which Muttusvāmi Diśitar might have composed them. It seems likely since the manuscript has come from the ‘Tanjavūr nālvar sampradāyam’ or the Tanjavūr quartets’ tradition.

1. jaya gaurīmanohari –ṣrīrāga janyam – tōdayam – tiśram

In a song by Muttusvāmi Diśitar the occurrence of rāga name gaurīmanohari is strange. Or is it a coincidence? It is quite possible that as in the case of the song set in saīlā dēsākṣi rāga, wherein the words are ‘ṣrī sūlinīm’, this song could have been in vēlavāḷ which was originally a janya of ṣrīrāga mēḷa as seen in Śahajī’s Rāgalakṣaṇam. But this is unlikely since melodically the rāga is not vēlavāḷ.

jaya gaurīmanohari jaya gānāghyari [gānāvihārī]
jaya kāmājanaka-sōdari jaya kāmākṣi sundari
jaya karunā rasa lahari jaya kanaka-ratnāmbari
jaya kāmēśa-priyakari jaya guruguha śambhava-kari

2. śaraṇu kāmākṣi - māyāmālavagauḷa janyam- miśram (gītam)

[*the rāga is mēgharaṇjani, janya of māyāmālavagauḷa]*

śaraṇu kāmākṣi śīva sākṣi
śaraṇu bhava guruguha katākṣi
śaraṇu bhārati kāmālakṣi
śaraṇu viśālakṣi śabarākṣi
śaraṇu kāmākṣi karunā kaṭākṣi
śaraṇu megabhīrasyarci
mēgha gambhīrākṣī
śaraṇu viśālakṣi śabarākṣi
3. Śrī kāmākṣi namōstūte - māyāmālavagauḷa janyam - ādi

Śrī kāmākṣi namōśtuṭe
Śivakāmākṣi namōśtuṭe
Murahara-sōdari mukta kalēbāri
Karuṇā rāmaṇī namōśtuṭe
Guruguha-pālita guṇatraya hita [seems incomplete]
BOOK REVIEWS AND NEW ARRIVALS

INDIAN CLASSICAL MUSIC AND GHAHANA TRADITION: R C Mehta
Readworthy Publications, New Delhi, 2008.

This book is a collection of revised versions of papers presented at various seminars and articles. It includes bibliographical references and some of the essays which are commissioned for special occasions.

Prof. Mehta is a distinguished musicologist known internationally and also a vocalist of Kirana gharana. He had retired as Professor and Head of the Department of Music, M.S. University of Baroda. He was also awarded Padmabhushan in 2009 by the Government of India.

There are twelve essays and two Appendices, the first showing the lineage of pupils of the great Gurus and the second Agra gharana-Repertoire of Ragas on Cīja based on recorded music of master musicians. There is an exhaustive list of 234 ragas and 968 Cīja-s sung by the master musicians and their disciples in the Agra gharana.

Prof. Mehta has published the material which are of great importance for the music world. As Ashok Vajpeyi has remarked in the foreword of this book “It is through the efforts of a major music critic like Prof. Mehta that many of us have been able to understand the history, tradition and changes, the structure and the aesthetics the philosophical underpinnings and vital dynamics of our music”

The first three papers speak about the history of Hindusthani music and the changes that have taken place in 19th and 20th Centuries. The “Impact of Indian thought and philosophy on Indian classical Music” analyses the Raga concept, Rasa theory, Musical forms, Guru-Sishya concept and their evaluation in the perspective of philosophy religion and culture and evolution of classical music of India which can be traced back to 2000 years back to the present form. The second essay is titled as “A search for excellence” in Indian classical Music is thought provoking as to how to find excellence. The author speaks of tonal quality which makes the music excellent and cites the voice of Faiyaz Khan of Agra Gharana. The imitation of the guru is the first step for a student and teacher an identify develops to the singer. He also emphasizes that Sadhana alone will not help but Chintana is also necessary for an Indian Music performer, Prof Mehta mentions objectively that “the prejudices created by unquestioned acceptance of the intrinsic quantum of traditional paraphernalia undermine the creative process and act as psychological barriers shutting out our aesthetic eyes to the welcoming of new original peaks of excellence which no age is deprived of “(34 p). He also writes that a detailed analysis of music performance of top ranking musicians of past and present is a prime necessity for understanding the excellence in our Music.

The third essay “Indian Music – the coming decades” speaks of how the modern technology and globalization have influenced the music of the West more such as creative work in electronic studio and electronically produced sound which has become familiar to the listeners of the West. However Indian art music appears to be independent. Indian art music has undergone many changes in the past and present within the boundaries of Indian Music culture. He gives a few suggestions that can be adopted to spread Indian Music.

The following three articles “Hindusthani Classical Music of Modern India”, “Agra Gharana – Tradition and Style” and “Imitation and Idealization – An approach to Gharana Traditon in Hindusthani Classical music” speak exhaustively and analytically on these areas and would no doubt help every reader to understand comprehensively about Hindusthani Music Tradition and Gharana. These three form the title of the Book “Indian Classical Music and Gharana Tradition”. All the three essays will be highly useful for a scholar who is not familiar with Hindusthani Music Tradition.

The other essays in the book are State of Archival Music – with particular reference to Indian Classical Music, Music in the life of Hazrat Inayat Khan, Value of Cīja-s in Hindusthani Classical Music, meaning in Language and Music, Melodic Tensions, the influence of Music which deal generally with the different areas which have to be studied to understand the state of Indian Music and other socio-cultural influences. With reference to Indian classical music which has a hoary tradition of performing articles and scholarly works by
eminent scholars, preservation is highly necessary. The author speaks about the importance of Archives and the existing archival centres to preserve classical music. The article “Music in the life of Hazrat Inayat Khan” is an interesting essay on the contribution of Inayat Khan’s Sufi message and Inayat Khan as a poet, performer composer and philosopher. Hazrat Inayat Khan wrote many music books and among them Inayat Geet Ratnavali contains many different forms with notation. The article on “Value of Cija in Hindustani Classical Music” is explained in detail. What is a Cija? It is defined as follows: “A Cija would mean a composition of words set to music (mostly to a raga) its main purpose being a vehicle of exposition of the music theme of music, which may be raga, or thumri a raga-anga or many a ragamala” (p.144). The articles that follow “Meaning in language and music” and Melodic Tensions” are analytical and they make the reader think about these factors. The last article “the influence of Music” speaks about the impact of music” discusses about the aesthetics in Music and psychology.

Besides these informative essays, the book contains two Appendices and Index with the foreword from Ashok Vajpeyi, well known critic and poet.

This work is an exhaustive work critically analyzing various aspects of Hindusthani and written in a lucid style which would be no doubt useful for scholars and students of Indian Classical Music.

— S.A.K. Durga

MUSIC IN VALMIKI RAMAYANA: Subhadra Desai; Shubhi Publications, 232 City Centre, II Floor, MG Road, Gurgaon 122002. Rs. 1795.

The Ramayana is an unfathomable epic of eternal character. The life and culture of this country revolve round this great epic. While the Ramayana is intended to elevate human beings, the Mahabharata tells us how to live in society and the Bhagavata Purana helps us to attain spiritual elevation. These three works are like three concentric circles that one travels through phases in one's life.

The Ramayana is the first work of poetry outside the Vedic literature. To the scholars it is poetry unparalleled, for the artists it is a drama unsurpassed with a variety of emotions, to the refined it is a work of righteousness (Dharma), for seekers it is the royal path to liberation and in a nutshell it is history, geography, ethnology, astronomy, music and the art of warfare. It is an amalgamation of everything that the human race wants for all time to come. There are many versions of the Ramayana in all Indian languages. However, the original Valmiki Ramayana retains its glory forever. Different artists from different fields find Ramayana as a source of inspiration and relevant to them.

Inherent music

This book is one such scholarly exercise focused on music in the Valmiki Ramayana in five chapters scientifically dealing with the subject of music. The first chapter deals with the traditional tenets of Indian music. The ancient literature and the metrical form of the Ramayana establish the fact that there is an inherent music in the Valmiki Ramayana. Valmiki initiated Lava and Kusa into Ramayana singing and asked them to render the Ramayana composed by him in Margi style.

The author quotes more than 120 verses from the chapters of the Ramayana which have references to music or dance. The book carries some very ancient paintings of the Ramayana from different periods like the Bikaner, Kangra and Mughal schools. The next chapter deals with the Vedic hymns, Vedic chanting in the Ramayana and the technical terms of music used in the epic like Margi, Karana, Murchana, Sthana, Jati, Laya and Tala.
Objective

The third chapter deals with classification of musical instruments in the Ramayana according to the traditional categorisation. The fourth is a key chapter, wherein the author deals with the backdrop of music in society in the Ramayana era and etymologically classifies musicians and dancers in the Ramayana. The last chapter dealing with the nature of music is a very natural topic in a book like this. The crowning and interesting component of this work is the four appendices where some interesting topics such as the influence of Ramayana on the music and culture of the subcontinent, selected reference to music in the Ramayana, definition of some technical terminologies of music and references are given.

The bibliography also reads as an enchanting and enlightening component of this wonderful book. Wherever there are Sanskrit verses, the author has very scrupulously given the English transliteration with diacritical marks and translation.

This is a book that needs to be there in every library. The highlight of this book is the objectivity of the author in dealing with the topic without being swayed away by any sentiments or religious fervor. The quality of the content, production and pictures add immensely to the value of the book.

– Pappu Venugopala Rao

Courtesy The Hindu

NEW MANSIONS FOR MUSIC PERFORMANCE, PEDAGOGY AND CRITICISM
Lakshmi Subramanian, Social Science Press, 69, Jorbagh, New Delhi-110 003

Very often when we enjoy a legacy, we do not bother to reflect how it has all come about.

Take the instance of the Madras Music Season; this phenomenon has gained international recognition and represents a ‘giant leap’ for Carnatic music.

It is a cumulative impact of many developments, evolving over a period, notably from the mid 19th century. Several players, concerned activists, performers, promoters, institutions, affinity groups, votaries, connoisseurs, scholars and critics have been involved in the initiatives and sustained efforts.

Various accounts relating to the recent history in the field are available, but telling part of the story, focusing on some particular element or aspect.

The narration has to be more integrated.

The author of this book, who is a Professor in the Department of History and Culture, Jamia Milia Islamia, New Delhi, states in the preface, that the focus in her work is on the ‘practitioner, different from the entrapment in the world of textual representation’ However, the discussions in the series of essays do cover many principal actors who constituted ‘the changing world of performance’, and the interactions that have taken place, to present the picture regarding ‘music and its troubled engagement with modernity’, in a holistic manner.

Copious references have been cited to provide information, point to the visible and invisible factors and explain the sequences in the transition, the roles of different actors, the attitudes, assumptions and contradictions, the complexities, the positive and negative sides etc., without being assertive, opinionated or dismissive in approach. These include well known sources like the publications and discussions of the Music Academy, features published in Sruti, the reviews by Kalki in ‘Aadal- Paadal’, Karnamrita Sagaram (Abraham Pandithar), views expressed by connoisseurs and experts like CS Iyer, Rangaramanuja Iyengar and a host of others, Indian and foreign and also not much known, like the ‘Articles on Carnatic Music’ by PS Iyer (1937), ‘Karnata
Sangeetam', a journal in Tamil, published from Coimbatore during the forties, The Kasi (Varadhachariar) Diaries, archival material from the Roja Muthiah Research Library, Madras. In addition, several books by Indian and foreign authors, are cited in some chronological order, in the Chapter on the History of Music (A Bibliographical Essay).

This indicates the writer's deep and persevering involvement with the subject, wider perspective, painstaking effort and flair for cognitive analysis.

The discussions relate to the backdrop to the process of redefining the classical music tradition, the new custodians of music and their search for new meanings in their experience of listening to music (‘it was in the pursuit of pure sound that the aesthetics for performance and guidelines of the katcheri format were articulated’), the development of the format (‘a living laboratory or enchanted space’), the concert repertoire, Ariyakudi’s role, the emergence of the music critic, questions of aura and authenticity, the limits to criticism (‘lack of a creative conversation between the critic and the singer’), the Tamil Isai issue, changing conditions and their likely repercussion on the art form, problems in music education, plight of the music teacher, music as a theme in writing etc.

The Post Script contains a very succinct summing up, ending in an optimistic note:

"It was fortunate that successive generations of individuated and exceptionally talented musicians were able to improvise, expand and elaborate an idiom that did not just remain a formula"

With such wealth of information, the study is a very valuable contribution to understand the dynamics of transition relating to Carnatic music practice.

(The pictures of Muthuswami Dikshitar and Syama Sastri on page 25, are in a reversed position, making them 'southpaws'.)

– 'Manna' Srinivasan
OBITUARY

The Music Academy reports with a deep sense of sorrow, the passing away of the following music personalities during the year 2009:

Sangita Kalanidhi Smt. D.K. Pattammal

Sangita Kalanidhi Shri Palghat R Raghu

Sangita Kalanidhi Shri B. Rajam Iyer
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<td><strong>The Chaturdandi Prakasika of Venkatamakhin (Sanskrit Text with supplement)</strong></td>
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<td><strong>Professor Sambamoorthy, the Visionary Musicologist By Brahma</strong></td>
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<td><strong>Raga Lakshanangal – Dr. S.R. Janakiraman (in Tamil)</strong></td>
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