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Devoted to the Advancement of the Science and Art of Music

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नाहं वसामि वैकुण्ठे न योगिहूदये रवी।
मद्वस्तः यत्र गायनि तत्र तिल्ल्यामि नारद॥

"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

EDITOR
Pappu Venugopala Rao

THE MUSIC ACADEMY MADRAS
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CONTENT

1. Our Contributors

2. Editor's Note

3. 84th Annual Conference & Concerts – December 2010
   Welcome Address by Sri. N. Murali, President
   Inaugural address by Sri. Shiv Nadar
   Speech of Bombay Sisters
   Welcome address by Sri. N. Murali, President at the Sadas
   Speech by Hon'ble Sri. Venkatraman Ramakrishnan
   Awardees 2010
   Note on Dance Festival


5. The dhrupad compositional form and the krti-s of Muttusvami Dikṣitar – A comparative study
   Kanniks Kannikeswaran

6. Music manuscripts and Mānavalli Rāmakṛṣṇa Kavi
   V. Premalatha

7. Harikatha in the four States of South India
   Premeeala Gurumurthi

8. Textual Traditions in Indian Classical Dances
   Priyashri V. Rao
OUR CONTRIBUTORS

N. BHAIYAVI is a disciple of Smt. and Sri K.R. Kedaranathan. An Electrical and Electronics Engineer she later did her Masters degree and M. Phil in Music. She has recently submitted her doctoral thesis on 'The Srikrsnalilatarangini of Sri Narayana Tirtha' to the University of Madras, working under the research fellowship from the UGC. She is a recipient of the Ministry of Culture 'Scholarship to young artistes'. She is an A-grade artiste of the All India Radio, Chennai and performs with her sister N. Malavi.

Prof. DAVID P NELSON Artist in Residence, Music Department, Wesleyan University: 2001-present, has been a student of Carnatic Music under many Gurus such as, Mrudangam: Sri C.S. Sankarasivam, Sri Ramnad V. Raghavan, Sri T. Ranganathan and Vocal Music: Sangita Kalandihi S. Ramanathan, Jon B. Higgins and Sangita Kalandihi T. Viswanathan. He did his Ph.D from Wesleyan University in 1991 in Ethnomusicology. He accompanied many well-known artists, including: Sangita Kalandihi T. Viswanathan, Sangita Kalandihi N. Ramani, Sri T.V. Gopalakrishnan, Smt. Ranganyaki Rajagopalan and others.

Prof. 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 nOttu-svara-sahitya-s of Muttusvami Dikshitar' won him awards at the 2007 conference of the Music Academy, Chennai. Kannikeswaran is the first to record the entire set of Nōttusvarasahitya-s with Indian voices and western orchestration.

SIKKIL MALA CHANDRASEKHAR is a noted South Indian musician playing the flute. Mala Chandrasekhar is a disciple of her aunt and mother Sikkil Sisters - Kunjumani & Neela and combines the strongest aspects of both in her music. She imbibed through her mothers the flute artistry of their paternal uncle, Azhiyur Narayanaswamy Iyer and the rigorous rhythmic training given by their mrudangam playing father, Azhiyur Natesa Iyer. Other major influences on her are the expertise and repertoire of noted vocalist and teacher Radha Viswanathan and of Radha’s mother and guru, Smt. M.S. Subbulakshmi, whose family Mala joined by marriage.

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 research. She was the recipient of the National Fellowship in Arts - Music (Junior)
awarded by the Sangeet Natak Akademi (2003-5). She has presented research papers at various seminars and conferences and some have been published in leading journals. She is now handling a Major Research Project funded by the UGC, surveying and documenting the Music manuscripts of the Oriental Research Institute, S V University, Tirupati.

**Dr. PEMEELA GURUMURTHY** is a well known musician and musicologist who took up Harikatha for her PhD. She is a performing artiste in both carnatic vocal and Harikatha occasionally. Her illustrious gurus were Sri. T.K. Govinda Rao, Sri. B. Rajam Iyer and Sri. T.M. Thyagarajan. She learnt the nuances of Harikatha from Smt. C. Banni Bai and Sri. Embar S.Vijayaraghavacharya. At present she is both the Professor and Head, of the Department of Indian Music and the Chairperson of the School of Fine and Performing Arts, University of Madras.

**Dr. PRIYASHRI RAO** a Classical Carnatic Musician, Bharatanatyam exponent and a Research Scholar graduated in Bharatanatyam from Kalakshetra Foundation at Chennai and went on to complete her Ph.D from the Department of Indian Music, University of Madras. A Nattuvanar, Bharatanatyam dance choreographer and Music Composer, Priyashri is a recipient of the HRD Ministry scholarship for Bharatanatyam and the Junior Research Fellowship for pursuing doctoral studies. She is a versatile scholar and an articulate speaker.

**Vidwan RAJKUMAR BHARATHI** is the great grandson of the Great Renaissance poet, Mahakavi Subramanya Bharathi. His mother, Smt. Lalitha Bharathi, initiated Rajkumar into music at a tender age of 5, later on, the great musician Sri. Valliyur Gurumurthi, the stalwart Dr. Balamuralikrishna and the musical maestro T.V. Gopalakrishnan, groomed him. He is an Electronics and telecommunications engineer but turned to music as a full time career. He has been giving Classical Carnatic music concerts all over India and abroad. He has sung in films too.

**Vidushi SOMALI PANDA** has an MA in English literature, and a BLIS (Information Science). She is an officer with the department of Information & Cultural Affairs, Government of West Bengal. She holds A sangeet visharad (vocal) in Hindusthani Classical Music from Vatkhande Sangeet Vidyapith, Lucknow. She received training in Rabindrasangeet from the late maestros - Subinoy Roy and Arabindo Biswas. She is presently working on a project which is an effort to search for the COMPOSER RABINDRANATH in terms of the world of music itself.

**Vidwan B.M. Sundaram, BMS** as he is popularly known hails from a family of musicians. He has authored several books on music, which became popular and put him in the limelight. His first book ‘Palayazhi’ deals with 3,600 raga scales with different ‘atrohana’ and ‘avarohana’. Mr. Sundaram’s works are many. He knows many languages. He worked as music producer and composer at the All India Radio, Pondicherry. A winner of many awards, BMS was conferred with the Musicologist Award from The Music Academy.

**Dr. P. Uma Maheswari** presently Principal, Tamilnadu Govt. Music College, Triruvaiyaru, hails from a family of musicians. She represented the nation in the Festival of India at Russia. She has travelled extensively. Her doctoral thesis is ‘Musical aspects of Nalayira Divya Prabandam’. She has sung many albums.
FROM THE EDITOR

I extend a very warm welcome to our readers to 2011 Journal. As in the last three years, we have the same Editorial Board which consists of a very supportive group of eminent scholars.

This year we have most articles which have been presented as Lectures or Lecture Demonstrations in the 2010 Music Season. We found that there is a rich variety and focused research in most of these presentations and therefore wanted to publish them in the Journal.

Apart from these we have the other usual materials covering the inaugural of the December Season, the Sadas, speeches delivered by the distinguished dignitaries, Sangita Kalanidhis of the year, Vidushis Smt. C. Lalitha and C. Saroja, popularly known as the Bombay sisters, and the President of The Music Academy Sri. N. Murali, the details of the deliberations of the morning lecture demonstrations, information about the events of the annual dance festival, book reviews and many more. We had Sri Shiv Nadar of the HCL at the Inaugural and the Nobel Laureate Sri Venkataraman Ramakrishnan at the Sadas as the Chief Guests. Their lectures form a part of this journal. Interestingly the Nobel Laureate jotted down a few points in his hand written note which he elaborated upon in his speech. We thought it would be of interest to the readers to have his hand written note published. You will find it in this journal.

The Editorial Board is grateful to all the contributors. The President Sri. N. Murali has been a constant source of inspiration, so are the other executive committee members.

We acknowledge the cooperation of Smt. Sumithra Vasudev, Ms. Archana and Ms. Aarati for their help in proof reading, Smt. R. Latha, Research Asst at the Music Academy, who has been particularly helpful in incorporating the diacritical marks and proof reading and Compuprint for their commitment in quality printing and time bound delivery.

I am sure readers will find this year’s journal interesting and useful with research oriented articles of varied interest. Please feel free to write to me at editormajournal@gmail.com

Pappu Venugopala Rao
84th Annual Conference and Concerts  
Wednesday, 15th December 2010  
Welcome address by Shri N. Murali, President

Sri Shri Nadar, Vidushis – Bombay Sisters Smt. C. Saroja and Smt. C. Lalitha, other awardees of this year, Sangita Kalanidhis, Vidvans and Vidushis, my colleagues on the committee, members of The Music Academy, distinguished invitees, ladies and gentlemen.

On behalf of The Music Academy, it is my great pleasure to extend a very warm welcome to everyone of you to this Inaugural function of our 84th Annual Conference and Concerts.

Let me extend a very special welcome to our Chief Guest, Sri Shiv Nadar, Founder HCL and Chairman and Chief Strategy Officer, HCL Technologies. Our standing invitation extended to Sri Shiv Nadar a couple of years ago to participate in our annual festival, has happily found fruition this year.

It is most fitting that a visionary and an institution builder is inaugurating our flagship annual music festival. When India could boast of barely 250 computers way back in 1976, Sri Shiv Nadar led a young team which passionately believed in the IT industry and had a firm conviction in its immense potential and growth. Thus, HCL was born in a ‘barsaati’, in Delhi very much in the manner of a famed Silicon Valley ‘garage’ start up. Today, HCL is an over $5 billion global transformational technology enterprise. From designing India’s first PC in 1978 at the same time as its global IT peers, to working on the Boeing Dreamliner’s Flight Management Systems now, HCL has remained a true pioneer of modern computing. Across a wide spectrum of IT products and services and with over 70,000 professionals of diverse nationalities who operate from 29 countries, HCL is a leading global IT enterprise of which India can be truly proud.

Sri Shiv Nadar has won wide recognition for his magnificent contribution to not just the IT industry in India but also for the ‘transformation of technological culture globally’. He was conferred the Padma Bhushan Award in January 2008 in recognition of his contribution not only to trade and industry but also to public good. Sri Shiv Nadar is much more than a successful entrepreneur. He is a humane entrepreneur and is wonderfully large hearted with a sensitive social conscience.

In February 2009, Forbes Magazine featured him in its list of 48 heroes of philanthropy in the Asia Pacific region. Determined to give back to society that made him what he is, Sri Shiv Nadar has been quietly supporting many critically important social causes through the Shiv Nadar Foundation. The Foundation is committed to providing the means to empower individuals to bridge the socio-economic divide and to contribute to the creation of a more equitable meritocracy based society and aims to achieve this primarily through outstanding
educational institutions of higher learning. It has established the not-for-profit SSN College of Engineering on the outskirts of Chennai amidst sylvan surroundings, which is today among the top ten private engineering colleges in India. Sri Shiv Nadar is also building ‘Vidya Gyan’ public schools in Uttar Pradesh that will provide free world class education to rural children from economically disadvantage backgrounds.

HCL has also been involved in the promotion of music in Delhi for several years. It is noteworthy to mention that Sri Shiv Nadar and his wife set up the Kiran Nadar Museum of Art earlier this year as one of India’s first private philanthropic museums. It is significant to recall that in 2006, a monthly concert series was launched in Chennai by HCL in association with The Music Academy, that has provided a fine platform for young and promising musicians to display their talent. Sri Shiv Nadar’s presence here today only reinforces the close bond between our two institutions that share common values of promoting excellence through a delicate blend of traditional values and modernity.

We are indeed grateful to Sri Shiv Nadar for spontaneously and graciously agreeing to be with us here today despite his hectic schedule.

Over the last eight decades, the Margazhi music festival in Chennai has evolved into an exceptional phenomenon and for sheer size, aesthetics, quality and core classical values it is unparalleled worldwide, with over 1000 concerts performed by over 300 artists across scores of venues in a span of 30 days. The Music Academy can legitimately take credit for the success of this eagerly awaited annual festival. It would not be an exaggeration to say that unfailing participation, support and outstanding recitals and Lec-Dems by musicians, scholars and dancers have greatly contributed to the Academy's hard earned reputation and success.

In this seasons of never ending scams, this year’s festival will undoubtedly come as a breath of fresh and mellifluous air and also provide a cause for cheer and soul satisfaction. The festival’s tremendous success over the recent years has been largely due to the unflinching support and co-operation of our members and rasikas and the generous and sustained support of our sponsors and advertisers. The active involvement and commendable team work shown by our colleagues on the Executive Committee coupled with the selfless dedication and hard work of our Volunteers and the Staff of the Academy have contributed in no small measure to the success of this eagerly awaited annual festival. It would not be an exaggeration to say that unfailing participation, support and outstanding recitals and Lec-Dems by musicians, musicologists, scholars and dancers have greatly contributed to the Academy’s hard earned reputation and success.

Members have not only experienced but also expressed their happiness about the ongoing, phased infrastructure upgradation and modernization programme during the last four years. It has resulted in greatly improved facilities and ambience making for an enhanced listening experience and comfort. All this has been possible through the generous support of the enlightened donors who have considered it worthwhile to support this premier institution fostering excellence in classical fine arts. We have earlier acknowledged every single donor for making an undertaking of this nature possible.

A major component of the ongoing improvement programme has just been completed. It involved renovation and upgradation of the foyer, both in the ground floor and the first floor, changes in the lobby for Patron members, enhancing the lighting with additional fittings in the foyer, enhanced aesthetics and vibrancy in the foyer with new wooden paneling and glazing, shifting of the ticket counter and new acoustics inside the auditorium, changing the alignment and bringing the focus on the main entrance to the Cathedral Road side as it was originally walkway all round the auditorium for easier access, standardized areas earmarked for driveway and parking, and shifting the gate at the Cathedral road (that was closed for years) further west to enable its use as an exit gate which has now been allowed by the Traffic Police authorities. Traffic jam and congestion at the TTK Road Gate would be considerably eased as that gate would now serve only as the entry gate. The auditorium is also now more friendly to physically challenged persons.

This major project in all its phases is being done under the expert design and supervision of our fine Architect Mr. P.T. Krishnan. Mr. Krishnan has brought to bear his immense commitment, expertise and abiding interest in restoring and upgrading heritage buildings, to our ongoing modernization works as a measure of his labour of love and passion. The beauty of this entire upgradation exercise is that this highly principled and sensitive architect has achieved a fine balance between aesthetics, modernity and heritage conservation principles and standards. The Music Academy indeed owes him a deep debt of gratitude.

This latest phase of our ongoing modernization programme has been completed substantially through the very generous donations of Smt. Mallika Srinivasan and Shri R.Jayachandran, (the latter through the good offices of our Vice President, Shri R.Srinivasan) and we gratefully acknowledge them. It is a wonderful coincidence that this major refurbishing of the Academy’s Auditorium has been done almost 50 years after the auditorium was first commissioned in December 1961.

As members are aware there has been a resurgence of academic activities in the last couple of years. The quality of the content of our prestigious Journal has been greatly enhanced with the help of the Editorial Board under the editor Dr. Pappu Venugopala Rao.

A major publishing project has been taken up - English translation of Sangita Sampradaya Pradarshini (SSP) of Subbarama Dikshithar. An Editorial Board has been constituted for this purpose, consisting of eminent musicians and musicologists, including young musicians under the editorship of Dr. Pappu Venugopala Rao, one of our Secretaries and a well-known musicologist as also a Sanskrit and Telugu scholar. The project aims at making available an authentic, error free English version to students and scholars of music and will involve publication of SSP in 4 volumes consisting of all the mela-s. The first volume is planned for release at the Sadas on January 1, 2011.
As part of the new initiatives, two in-depth workshops on different aspects of our music and another one on music appreciation were conducted during the last few months to fulfill a long-felt need. These would be regular features in the months to come.

A dream project of ours was also started during the year. An Advanced School of Carnatic Music has been established with the object of offering advanced professional education and grooming in carnatic music to highly deserving youngsters so that they can become performers and musicians of a very high calibre with a fine sense of music appreciation and aesthetics. An Academic Council has been formed with eminent musicians/musicologists drawn from the Experts committee of The Music Academy. The Advanced School has five eminent faculty members. Sangita Kalanidhi Smt. R. Vedavalli, Director; Prof. Ritha Rajan, Academic Coordinator; Sangita Kala Acharaya Chingleput Shri S. Ranganathan; Vidushi S. Sowmya and Vidvan Mullaivasal Chandramouli.

Apart from the regular faculty, the School would also bring in eminent musicians as visiting faculty. In each semester there would be at least 5-8 events such as Guests Lectures by the Visiting Faculty, Seminars, Workshops, Concerts, Field trips and guided group interactions. The school started functioning from August 16, 2010.

To support the expenses of this school in its first year, a generous grant has been given by Shri P. Vijaykumar Reddy, son of late Shri P. Obul Reddy, our longtime Patron and a former Vice President and we express our grateful appreciation to him.

The old Teachers’ College of Music which has rendered useful service over the years has however, lost its relevance in the current times with the existence of a multiplicity of institutions offering diplomas with the Government syllabus. It has not been able to attract students of quality. Therefore, this college is being phased out next year with the completion of the current batch. The Academy will, however, continue its other special classes offered separately in Mridangam, Veena, Violin, Padams and Javalis and classes for beginners.

As mentioned at last year’s inaugural function, Smt. Mallika Srinivasan has instituted the ‘Indira Sivasailam Endowment Fund’ which in association with The Music Academy, would organise annually during Navarathri, the Indira Sivasailam memorial concert by a renowned classical musician who will also be presented a medal and a citation. The first artiste chosen for this was Vidushi Smt. Sudha Raghunathan who rendered the concert on 15th October 2010.

During the year, we lost one of our stalwarts, Shri P. Obul Reddy, the Vice President of the Academy. Over the years, Shri P. Obul Reddy has been a huge supporter and patron of The Music Academy, with keen interest and involvement in all its activities. Shri Obul Reddy has been a big and munificent donor of The Music Academy and has set up very generous endowments at the Academy, with the total amount of his endowments accounting for almost a quarter of the total endowments with The Music Academy. His passing is a big loss to The Music Academy and indeed to the music world itself.

We also lost another esteemed colleague during the year Shri S.V. Ramaswamy. Shri Ramaswamy was an active and energetic member of the Executive Committee and served the Academy with great dedication and commitment.

In the two vacancies we have co-opted Shri N. Gopalswami, former Chief Election Commissioner and an ardent connoisseur of Carnatic music as a Vice President and Shri V. Sri, music historian and author, who co-authored that wonderful book on the history of The Music Academy. We have no doubt that their induction would be of immense value to the Committee.

This is in many ways the year of the ‘double’. As you all know this year we are honouring the vocalist duo, Bombay sisters Smt. C. Saroja and Smt. C. Lalitha with the ‘Sangita Kalanidhi’ award. Thanks to the generosity of Shri P. Vijaykumar Reddy, son of late Shri. P. Obul Reddy, the award money given for the Sangita Kalanidhi is being doubled from this year to Rs. 2 lakhs for the awardees. Similarly, thanks again to his generosity, the award money for the Sangita Kala Acharaya is also being doubled to Rs. 50,000/- per awardee. These two awards have been instituted in the name of Shri P. Obul Reddy and Smt P. Gnanambal. The two TTK Awards and the Musicologist Awards are also being doubled by The Music Academy to Rs. 25,000/- each largely through the “TT Vasu Memorial Award” instituted by the family of the late Shri IV Vasu, three years ago.

We are also increasing the remuneration to artistes this year by about twenty percent. The Academy’s remuneration though ranking among the highest paid by any organization during the season, would still leave scope for progressive enhancement in the coming seasons. It is however, relevant to point out that during the last five years we have increased the artistes’ remuneration by almost five hundred per cent.

The Music Academy-TAG Digital Listening Archives set up over two years ago through the generosity of Shri. R.T. Chari, member of our committee and Shri. R.V. Gopalan of TAG group, now has over 3700 hours of recordings comprising over 100 artistes and over 250 composers. This is an on-going project to digitise nearly 20,000 hours of music presently available with us. Many connoisseurs and well-wishers of the Academy have offered to donate to our archives, the valuable recordings in their collection. Just a few days ago, Shri. ALARC Narayanan has offered to donate to our archives, his large collection of recordings of great stalwarts of the past and the present day musicians from his own collection as well as the valuable collection of his late father, Shri. ALAR Chockiah Chettiar of Devakottai who was also an esteemed member of The Music Academy. We express our heartfelt appreciation for this gesture. We have also received a donation from Smt. Uma Balaganesan of the recordings of her late husband which we acknowledge with thanks. The Music Academy–TAG Digital Listening archives is also responsible for a beneficial fall out in that the University of Madras, Music Department, has started a similar digitising project of recordings in its possession through the
hardware support of Shri R.T. Chari. The Government of Kerala has also funded a similar project in Kerala. All this bodes well for the preservation and propagation of our classical fine arts.

The website of The Music Academy now contains amongst other content, all the Journal of the Academy upto the year 1948 for the benefit of music scholars. Our objective is to upload journals of subsequent years also in due course.

The high quality book, "Four Score More – the history of the Music Academy" authored by Shri V. Sriman and Dr. Malathi Rangaswami that was released in December 2009 is available throughout the season at a highly concessional price. Members and rasikas are encouraged to buy copies of this collector’s volume for themselves as well as their friends.

During the season, The Music Academy confers special honours on outstanding individuals who have contributed greatly to the preservation and enrichment of our fine tradition of classical fine arts. This year the Academy is extremely happy to have chosen for its prestigious Sangita Kalanidhi title, the vocalist duo, Bombay sisters, Smt. C. Saroja and Smt. C. Lalitha who will also preside over our 84th conference. It is for the first time that a vocalist duo is being honoured in the same year and only the second time a duo is being honoured at the same time. The sisters will receive the Sangita Kala Kandhi Birudhu at the Sadas on January 1, 2011 from the Nobel Laureate, Dr. Venkatraman Ramakrishnan.

Smt. C. Saroja and Smt. C. Lalitha or Bombay sisters as they are popularly known, were initiated into music by their elder sisters Smt. Sethu Mahadevan and later trained under Shri HAS Mani. They came under the tutelage of Sangita Kala Kandhi Musiri Subramania Iyer, the Principal of the Central College of Karnatic Music in Madras which they joined for higher studies in music. They continued their pursuit of music under Sangita Kala Kandhi T.K. Govinda Rao. And this training continues to this day.

Ever since their debut in 1963, the Bombay Sisters made significant progress as concert artistes and have performed all over the country and also abroad.

They are renowned for their strict adherence to the tenets and purity of classical music. They have also carved a special niche for themselves through their numerous recordings of Sanskrit and Tamil hymns and chants, wedding songs and music lessons for youngsters.

Remarkably, they are the fourth generation musicians to get the Sangita Kalanidhi title, the vocalist duo, Bombay sisters, Smt. C. Saroja and Smt. C. Lalitha who will also preside over our 84th conference. It is for the first time that a vocalist duo is being honoured in the same year and only the second time a duo is being honoured at the same time. The sisters will receive the Sangita Kala Kandhi Birudhu at the Sadas on January 1, 2011 from the Nobel Laureate, Dr. Venkatraman Ramakrishnan.

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Remarkably, they are the fourth generation musicians to get the Sangita Kala Kandhi in the same ‘parampara’, that has been made prominent by the legendary Shri Musiri Subramanaya Iyer, the other two awardees being, Shri Sabesa Iyer and Shri T.K. Govinda Rao.

In recognition of their excellence and major contribution to carnatic music, The Music Academy takes special pride and pleasure in the choice of Bombay Sisters for its highest award.

Commencing from the year 2005, The Hindu instituted an award of Rs. 1-lakh in the memory of the legendary Smt. M.S. Subbulakshmi to be given to the Sangita Kala Kandhi elect at the inaugural function. Shri Shiv Nadar will be giving away later today the “Sangita Kala Kandhi M.S. Subbulakshmi award” to Vidushi Smt. C. Saroja and to Vidushi Smt. C. Lalitha.

The Sangita Kala Acharya Award goes to Vidushi Suguna Varadachari and to Bharatanatyam Guru Smt. Radha. Both have contributed immensely to their respective disciplines and The Music Academy takes pride in honouring them.

The two recipients of the TTK Memorial Award are the two seasoned high quality vocalist, Vidushi Parassala Ponnammal and Vidvan Manakkal S. Rangarajan. Their significant contribution to carnatic music is being recognized by The Music Academy.

The Musicologyst Award which was introduced two years ago would go to the renowned, multifaceted scholar and musicologist Dr. R. Sathyanarayana from Mysore.

This year’s programme, like its recent predecessors, will feature over 80 performances by stalwarts as well as young and promising artistes, all of whom always strive to give their best at this hallowed stage on which successive generation of great musicians have sparkled.

The Conference session looks equally interesting. Over the last two years, the commendable efforts of the Convener of the Experts’ Advisory Committee, Dr. Pappu Venugopala Rao, along with other eminent members of that Committee have resulted in bringing the much-needed variety and depth to the academic session, apart from significantly raising their standards. A noteworthy feature has also been the inclusion of younger, top performing musicians into the academic stream.

Nobel Laureate Dr. Venkatraman Ramakrishnan has kindly consented to preside over the Sadas on January 1, 2011 and confer the awards.

The fifth edition of our extremely successful and popular Dance Festival is being held between January 3 and January 9, 2011. Smt. Leela Samson, Director, Kalakshetra and Chairperson, Sangeet Natak Academy has graciously agreed to inaugurate the festival.

The birth centenary of Tavil Vidvan Nachiar Koil Shri Raghava Pillai falls this year. We salute the contribution of this stalwart to our glorious tradition.

This year the world of music lost three great musicians – Sangita Kala Acharya Shri S. Rajam, Sangita Kala Acharya Trivandrum Shri R. Venkataraman and Sangita Kala Kandhi Sikkil Smt. Kunjumani. We salute their tremendous contributions to Carnatic music and are proud of their long association and support to The Music Academy.

On behalf of all of us at The Academy, I wish you all a very enjoyable and uplifting music season and Dance Festival and a very Happy New Year.
forms may appear to be different from each other, but they all have in fact some relationship to the ubiquitous ring tones! Most of us absorb music without consciously learning. The varied forms exist for leisure, for celebration and for prayer. There is music in the air, so to say, not forgetting that Indians are musical people and there is a song for every occasion and moment — for work and play, and communicate across all man made barriers. Music in India is very rich and diverse, encompassing many forms and genres — classical, folk, devotional, popular and film music. And the Academy has continuous activities throughout the year. Organizing performances is only one part of this. It is involved in identifying, recognizing and rewarding young talent; teaching and training of performers and teachers; research; dissemination and popularization of Carnatic music.

It does all this through a small professional staff and an Expert Committee backed by the energy and commitment of the Executive Committee in the best traditions of volunteerism. The Academy is now a mature institution that is addressing the issues of modernization, infrastructure development and harnessing of technology in a manner that most sabhas do not have the vision, capacity or finances for. In this Margazhi season, when dozens of sabhas and hundreds of concerts and lec dems turn Chennai into a music lover’s paradise, the Academy has a unique and special status. For the musician, it is a reference point for merit and authenticity. For the rasika, it is a touchstone for the listening pleasure of pure classicism. Indeed, it is THE canon. To paraphrase what Wooster said to Jeeves in a totally different context: ‘It stands alone’.

Music is a universal human need and accomplishment. Truly, it can reach out and communicate across all man made barriers. Music in India is very rich and diverse, encompassing many forms and genres — classical, folk, devotional, popular and film music. Indians are musical people and there is a song for every occasion and moment — for work and for leisure, for celebration and for prayer. There is music in the air, so to say, not forgetting the ubiquitous ring tones! Most of us absorb music without consciously learning. The varied forms may appear to be different from each other, but they all have in fact some relationship with our classical traditions. Indian classical music is like a mighty river that is formed from many tributaries and in turn feeds many canals and streams that criss-cross the landscape. I am not a musicologist, so I don’t know exactly which came first and who borrowed from whom, but I suspect there has been a process of mutual interaction and enrichment. The chants in temple, songs of harvest in the fields and lullabies in village homes carry traces of classical ragas. I have come across statements in the media by acclaimed playback singers like Hariharan, Shankar Mahadevan and Kavita Krishnamurthi who speak about the initial grounding in Carnatic music that paved their path to success.

What is the situation of classical music today? Veteran musicians and senior citizens often bemoan the decline of interest in classical music. They point out to the attractions of film music and western popular and fusion music which entice our young people.

I prefer to see the cup as half-full. I think that there is a good deal of interest in classical music today.

While it is true that Indian youth is opening itself to world music in a big way, it is not always at the cost of classical music. The IIT student who is a fan of hard rock or British Asian Rap may have a huge collection of M.S. Subbulakshmi CDs that he listens to on Sunday mornings. The NRI kid in Canada may be learning western flute twice a week and having weekly SKYPE classes from a Carnatic guru in Chennai as well. At concerts in Chennai in the December season, one sees a fair sprinkling of young and in fact very young people. They may well be fans of other forms of music as well. There is no need to insist on or expect an exclusive devotion to Carnatic music among Indian listeners. May a thousand flowers bloom! At the same time, new audiences (non Indian) for Carnatic music are being created in the West and indeed all over the world. After all, even in the past, classical music was not a mass based art. As such it was seriously pursued only by a small section of society. That section has certainly grown today, both in terms of performers and listeners.

Avoiding an either-or approach and adopting a more flexible interpretation of what is good music will benefit the growth of classical music. Carnatic music should be projected not as an exclusive, rigid and difficult musical form but one which has a give-and-take relationship with other classical and folk forms in India, while being heir to a tradition of rigor and discipline.

As a person who has professionally been involved in cutting-edge technology and its applications to industry, I would like to share with you some thoughts on harnessing technology for classical music.

It doesn't sound strange anymore to say that subjects as disparate as Technology and Music find relevance to each other. At HCL, we have done some really transformational work for the music industry, providing technology solutions (including Application Development, Maintenance and Infrastructure) to top 3 of the 4 world’s leading recorded music companies of world music.
For Indian classical music, electronic media and digital technology have opened up tremendous possibilities for widening the base. One’s geographical or social location is no longer crucial in getting access to good quality music certainly as a listener but even as a student, teacher or performer.

Specifically, technology has applications in
- Retrieving and reproducing and archiving of old recordings and music manuscripts
- Disseminating technically high quality music on a mass scale through low cost media
- Producing audio visual aids for effective teaching, presentation and performance
- Articulating and disseminating ideas and debates on music across a wide base through internet
- Enhancing artists’ ability to reach larger global markets and reach them faster
- Preventing piracy
- Create alternate channels to sell music
- Enable better royalty payouts for artists

Thus technology has the potential of enabling better quality and access, a better deal for artists and a better functioning music industry.

The crucial point is to harness technology in a practical, effective and meaningful way.

This is where corporate sponsorship comes in.

In the old days the Rajas and Maharajas patronized the arts. After 1947, the Government stepped in, but as we all know, that patronage had its limits and limitations. In today’s liberalized context, corporate sponsorship has proved to be an effective method for providing innovative technological and infrastructural inputs for strengthening classical music. Corporate social ethics should include a responsibility to environment, social justice and also to revive preserve and innovating in the fields of art and culture. But this is also in the larger self-interest of the corporate world.

Take a city like Chennai apart from its recent attractions of being a technologically and industrially advanced location, and a relatively well-governed city, it has a terrific quotient of culture and heritage. Through its temples, arts and crafts, yoga and especially through its music and dance. For the last few years, the Mylapore festival for instance has caught the imagination of the citizens. For a few days, the area between Nageswara Rao Park and Kapali temple is transformed into a veritable feast for the senses. Or take the Kalakshetra – Theosophical Society complex with its rich cultural activities. Or take the Music Season itself, and the fantastic array of world class concerts that happen within the space of a fortnight. Corporate contributions on a large and well-orchestrated scale combined with a dynamic vision could leverage this extraordinary heritage, kait it together into a cohesive urban statement and transform Chennai into a global cultural hub, attracting talent, visitors and tourists like Salzburg or Venice. This would benefit the corporate climate too.

I am firmly committed to corporate support for the arts. Outside of what HCL’s technology is doing for the music industry, HCL has also been involved with the Madras Music Academy in the last few years in a small way. The HCL Concert Series are now into their twelfth year in Delhi providing a platform for budding artists to present their art to the public every week. In Chennai the HCL Concert Series have been running successfully at this very auditorium each month for about the last 4 years now. We have also established the Kiran Nadar Museum of Art in Delhi, one of India’s first private philanthropic museums – not just as a site for display but as a vital platform for a total experience of art and culture.

KNMA aspires to become a place for confluence replete with interaction spaces for art and art appreciation discourses, workshops for children, the lay public and the specially-abled, spaces for global exhibitions, performing arts and all the ingredients that would go into making the art hub a day-out destination of choice for all.

I mention this only to reiterate our belief in art and music as an essential part of our culture and heritage.

A final word on The Music Academy. It has its own distinctive place in the field and technological innovations and infrastructure development will ultimately be effective to the extent that the Academy identifies and strengthens its unique role. I believe this lies in the pursuit of excellence. In a way this has also been our goal at HCL. Excellence that is created through the interweaving of human skills with technology. In music however excellence means not just this but more. It means also grounding oneself in an ancient heritage while being dynamic and flexible in interpretation and implementation. What is the fine line between purity and innovation? What technology and how much technology without sacrificing the ‘rasa’ that is created between performer and rasika in the intimate setting of direct, mikeless listening? Who better than the Academy to meditate and meditate on this question? For beyond technology, skills and talents, lies the essence of Carnatic music which is to elevate human perception and experience to a higher level and nourish the soul.

I intend to contribute Rs.1 crore through Shiv Nadar Foundation to The Music Academy for upgradation and renovation of the mini hall, where HCL sponsored programmes for the young artists are held.

I hereby inaugurate the 84th Annual Conference and Concerts of The Music Academy and wish it all success.
Presidential Speech of Vidushis
Smt. C. Saroja and Smt. C. Lalitha
at the 84TH ANNUAL CONFERENCE AND CONCERTS
at The Music Academy, Madras (15-12-2010)

Respected Sri Shiv Nadar, the President Sri N. Murali, honourable members of the Executive Committee of The Music Academy, distinguished members of the Advisory Committee of The Music Academy, members of The Music Academy and the rasikas present here.

This year, The Music Academy is honouring us with the title “Sangita Kalanidhi” and has extended to us the privilege of presiding over the 84th annual Conference of the Academy. This is truly a memorable day in our career as Carnatic classical vocalists and marks another milestone in our musical career. We are indeed very grateful and thankful to the President, Vice-President, secretaries and the members of the Executive Committee of The Music Academy for having conferred this honour on us.

Since early 1900s, The Music Academy has been actively involved in promoting classical arts and our association with The Music Academy dates back to 1959, when we first performed as upcoming youngsters. We are indeed proud of the yeoman service rendered by The Music Academy in promoting the rich fine arts of Indian culture. We wish them the very best in all their future endeavours and pray to God almighty to bless them with the strength and will to continue this unparalleled service to fine arts.

On this happy occasion, we wish to recall with a sense of gratitude, some persons who have played a very significant role in our musical career and who have contributed immensely to our success as Carnatic classical vocalists. They can be called “Matha, Pitha, Guru, Devam”, and all of them have played a very significant role in our life and career.

First we would like to pay our obeisance to our Matha and Pitha, Sri Chidambaram Iyer and Smt. Mukthamal who left no stone unturned to help us shape up and achieve success in our chosen career. Although born in Trissur, our childhood and schooling was in Bombay (now known as Mumbai). Our father was an engineer in western railways and was an ardent lover of Carnatic classical music. Our parents always dreamt of us establishing ourselves as Carnatic music vocalists. He was very particular when it came to practice our music lessons. “No coffee or school if there is no morning practice” - these were his strict instructions.

Unlike young girls of our generation who often helped their parents in the household chores, our parents never expected us to help out with household chores. Their only desire for us was to practice singing as often as possible. We are deeply indebted and thankful to our parents, for all the hardships that they underwent and their unrelenting perseverance in ensuring that we made a mark for ourselves in this field.

Our parents, for all the hardships that they underwent and their unrelenting perseverance in ensuring that we made a mark for ourselves in this field.

In addition to our parents, we are also deeply indebted and thankful to our respective spouses who have always been very supportive and encouraging in our musical career. Unlike regular housewives who devote much of their time for their family, we have not been able to spend much time with our families. Nevertheless, our respective spouses have never ever complained and have always encouraged us to better our musical career.

Next, we wish to acknowledge the gurus under whom we received musical training and without whose blessings, encouragement and support we would not be where we are today. Our introduction to Carnatic music was through our dear sister, Smt. Sethu Mahadevan. Sri H.A.S. Mani, whom we fondly remember as Chellamani Sir. He was our first teacher in Bombay under whom we started our formal training of carnatic classical music. He certainly laid a very strong foundation for us in music. As we grew, we desired to take advanced training and applied for Government of India cultural scholarship. In 1958, I got the scholarship and that is when we relocated from Bombay to Chennai. Two years later, Lalitha also got the same scholarship. We had known of central College of Music and so we approached the then principal of the College, Sri Musiri Subramanya Iyer. He took us under his wings and we started our training under the guidance of Sangita Kalanidhi Sri Musiri Subramanya Iyer. He also took on the responsibility of teaching us on a one-to-one basis at his residence in Oliver Road. It was under his guidance that we learnt how to render a Kriti, where exactly to put sangathis and how to render niravals. He always emphasized on sahitya suddham and bhavam in whatever that is rendered. While brigas or sangathis embellish a composition, he always believed that they should not be overdone as “alavukku miijinid amruthamum vishamagum” Another strength of the Musiri school of music was the swaram singing. He always emphasized that swaram
singing should be like ragam singing with the same fluency, ease and coherence. Further he always emphasized that “kejvi gñanam” was an important aspect in learning to master classical music. In fact, I was the first to start training under Sri Musiri Subramanya lyer. However, he used to ask Lalitha also to come and sit in the class and he said that if she listens to what is being taught that itself will help her a lot later. The more you listen to classical music the more your imagination is kindled, leading to creativity.

We learnt under Sri Musiri Subramanya lyer for two years. Under his personal supervision, he also advised that his disciples Sri T.K. Govinda Rao and Sri Venkatraman would have the shared responsibility of teaching us. It was our good fortune that we were blessed with such an opportunity. During the period of our scholarship, both Sri Govinda Rao and Sri Venkatraman taught us besides Sri lyerval. After our scholarship term we continued our training under Sangita Kalanidhi Sri T.K. Govinda Rao. We are proud and also deeply indebted to God that we are able to continue to learn from our guru Sri Govinda Rao to this day. Sri T.K. Govinda Rao’s relentless passion for music, his tireless efforts and the utter dedication and sincerity with which he started inculcating the Musiri Bhani in us continues to this day. Once the violin stalwart Sri Lalgudi Jayarama lyer remarked that we were blessed with a guru who never really worries about “mani” (time) or money. His mode of teaching is particularly designed to suit the vocal range and modulations of the students. He taught us that music should be “janerañjakam” and that even a lay person should be able to enjoy it. Our tonal synchrony is also something that we owe to our guru Sri Govinda Rao who insisted on it. We recollect our Khamas lessons for “Bröchëvërevarururu” when he had trained us for days together for getting the tenor absolutely in unison as the ragas and sangathis demand an amalgam we had to follow for a lifetime.

Our guru Sri Govinda Rao being a multilingual person is able to appreciate music in any language. This facet also enables him to include subtle nuances in a song which would make the rendering more appealing and pleasing. He would explain the meaning of the “Sáhiyta” and how it is equally important to express this meaning in music. He would also explain in great length the importance of “Niraval” which brings out the aesthetic and melodious aspect of the “Sáhiyta” and “ Rága” Once a well wisher of ours suggested that we should seek the help of specialists in each area of Carnatic music such as pallavi, Dikshithar kritis, padams and bhajans to increase our repertoire but the need did not arise as our guru is well versed and knowledgeable in all aspects and areas of music. We have gained enormous musical insight under his guidance.

As the popular saying goes “avintshi tu thdvidhi yêna sarvamidam vyépham”. Music is an ocean and any amount of learning is not enough to master this divine art. The more you learn, the more you feel there is to learn. So we continue our journey of musical learning and discovery to this day and would like to express our heartfelt thanks to our guru.

Talking of destiny and will of God, people normally wish to begin any endeavour with a good omen. In this regard, we wish to recollect that when we first got an invite for a concert in the All India Radio, we were extremely excited. Right from planning the songs to be sung for the concert, we practiced fervently as we will be putting our best. We had taken great pains to select the songs to be sung, ensuring that we will be putting our best show. We had also rehearsed for the concert several times so that we are confident while singing which was to be broadcast live, perhaps the first experience for us. With our expectations soaring high and brimming with confidence, we entered All India Radio, when the most unexpected happened, Mr. A.J. John, the then Governor of Tamil Nadu passed away and official mourning had been declared. In view of this our programme was a live broadcast. We were told that we should sing only light classical songs such as bhajans and other bhakthi pàdalgal. We were also told that we should not sing raga alapanai, swaram and also any fast paced songs because of the mourning that had been declared, we were extremely disappointed and sad. Being up and coming artistes we thought that we had lost a golden opportunity to showcase our talents. We also thought that this does not look like a good omen for the start of our career. Nevertheless, with a heavy heart and typical of disheartened youngsters, we sang the limited repertoire of the bhakthi pàdalgal that we knew.

Today when we look back and remember that day at the All India Radio, we feel amused because today, through these 50 odd years of our singing career, with God’s blessing we have sung on several occasions at the All India Radio, including at several special functions and national festivals conducted by the All India Radio and are top graded artistes of the All India Radio. Although we thought our first encounter with the All India Radio was not a good omen, it has not turned out to be so for our career as we have not looked back since then. It is often said “Man proposes and God disposes” and we think this is what happened in our case. When we wanted to perform in grand style we could not and when we thought that this
is not a right omen for our career, we were again proved wrong. This has really led us to believe that what one is destined to achieve, one will achieve no matter whether the omen is good or bad. Hard work and sincerity to one's profession and unstinted devotion to God is what matters and there is no substitute to this. Purandara Dasa has rightly said “Hari Chiththa Satya Nara Chittakke Bandaddu Lava Lesha Nadeyadu” - everything in this world happens only because God wills it. Nothing happens just because man wills it.

Carnatic classical music and younger generation have always fascinated us. We believe that there is no dearth for good talent in our country when it comes to classical music. In the olden days budding youngsters did not easily get a platform to showcase their talent. However, in this age, we have plenty of opportunities through sabhas and television for budding artistes to exhibit their talent and reach out to people. We have always believed that budding talent must be given the maximum encouragement and opportunity. This belief was instilled in us by our parents and in whose memory we manage our trust “Mukthambaram Trust” with the sole purpose of providing every opportunity to genuine talent. We understand the anxiety that one feels when one is unable to do what one wants to do because of lack of opportunities. We firmly believe that every effort must be made to provide the best of opportunities to our youth to enable them blossom to their full potential.

Looking at the names of youngsters who are slated to perform in various sabhas this December festival and in many other music festivals, it is indeed very heartening to note that the youngsters of today are taking keen interest in carnatic classical music, in spite of the overwhelming western influence. Further, we are all aware of the rigors of modern day lifestyle and as to how it has become mechanical and monotonous. In such a situation, we are happy that today's youngsters have broken away from such monotony and taken the extra effort to nurture their interest in our traditional art form. We also feel confident and reassured that our traditional music which is an invaluable treasure of our country, will continue to remain vibrant and alive.

At this juncture, we wish to express some of our considered views for the benefit of young and upcoming musicians. You must aim high and strive your utmost to attain your aims. We wish to reiterate what was taught to us by our gurus, namely, sruthi suddham, kalapramanan, sahitya suddham and bhavam. These are the four pillars of good music. If anyone of these pillars is defective the rendition will be defective. The only way in which one can aim to attain perfection in these four is through regular sadagam or practice. There are no shortcuts to hard work and perseverance.

Technology has greatly helped in making quality music and tutelage available to people far and wide. Cassettes and CDs are now being frequently used by many students and musicians to enhance their knowledge. Furthermore, internet tutelage has greatly helped in long distance learning. In early days gurukulavasam was the norm for any kind of learning be it academics or arts. That slowly changed to attending of regular music classes. Even we have not experienced gurukulavasam. All of our tutelage has been through music lessons learned from our gurus during regular music classes. In the present age, due to constraints of time and distance more and more people are opting for cassettes, CDs and internet tutelage to enhance their knowledge. While we are greatly appreciative of these innovative teaching and learning methodologies, we believe that there can be no replacement for face to face learning from a guru. It is only when you have a face to face session with a guru that your limitations and mistakes can be pointed out by the guru and the guru can help in rectifying such mistakes. Our suggestion to the youngsters opting for technology as a media of learning is that you should at every opportunity that you get learn from yours gurus in face to face sessions. This will certainly improve greatly the quality of your music.

Finally before I conclude we would like to express our thanks to our fans, press and well-wishers. Our achievements and success have been made possible because of their support. Their love and affection have been a source of great encouragement leading us to achieve greater heights in our profession.

Thank you.
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WELCOME ADDRESS
of Shri N. Murali, President

Dr. Venkatraman Ramakrishnan, Nobel Laureate, Sangita Kalanidhi awardees Bombay Sisters Vidushi Smt. C. Saroja and Vidushi Smt. C. Lalitha, other awardees of this year, Sangita Kalanidhi, Vidvans and Vidushis, my colleagues on the Committee, members of The Music Academy and other rasikas, distinguished invitees, ladies and gentlemen,

It is my special pleasure and privilege to extend a very warm welcome to everyone of you to the Sadas and to wish you a very happy New Year.

We are particularly honoured and delighted to have Dr. Venkatraman Ramakrishnan, Nobel Laureate and Group Leader and Joint Head-Structural Studies, MRC Laboratory of Molecular Biology, Cambridge, U.K., preside over the Sadas this evening and confer the awards.

The journey of our Nobel Laureate of exploration of science and discovery makes fascinating reading. As all of us know Dr. Venki Ramakrishnan, won the 2009 Nobel Prize in Chemistry. This 57 year-old molecular biologist shared the Nobel Prize with Thomas A. Steitz and Ada E. Yonath for their work on Ribosomes (components of cells that make proteins from amino acids), in the process helping “develop new antibiotics, directly assisting the saving of lives and decreasing humanity’s suffering”

Leaving his birthplace Chidambaram in Tamil Nadu when barely three, Ramakrishnan, did his undergraduate studies at the Maharaja Sayajirao University of Baroda on a National Science Talent Scholarship, graduating with a B.Sc., in Physics in 1971. At 19, he moved to the USA, where he obtained his PhD in Physics from Ohio University in 1976.

He switched to biochemistry at the University of California, San Diego, and began work on ribosomes at Yale. He continued the work at Brookhaven National Laboratory, and moved to the University of Utah as a Professor of Biochemistry, in 1995. In 1999, he joined the Medical Research Council Laboratory of Molecular Biology in Cambridge, England.

A Fellow of the Royal Society, a member of EMBO and the U.S. National Academy of Science and a Fellow of Trinity College, Cambridge, Dr. Venki Ramakrishnan has earned several awards and honours including the Padma Vibushan, in 2010.

Ramakrishnan’s wife Vera Rosenberry is a famous author and illustrator of children’s books. His stepdaughter, Tania Kapka is a doctor in Oregon, and son Raman Ramakrishnan, a cellist in New York.

In this disarmingly frank and charmingly narrated autobiographical essay written for the Nobel Foundation, Dr. Venki Ramakrishnan recalls his India roots, the shaping role of his exceptional parents and teachers, the care he received from his grandmother and aunt, the twists and turns of his scientific career and how he came to his lifelong interest in ribosomes. Dr. Ramakrishnan relives his experience of staking all on one risky project, when in 1999, he took a hefty salary cut and moved to the MRC Laboratory of Molecular Biology, Cambridge, UK. Reasoning that “the structure of the ribosome was the most important goal in my field” he decided to focus entirely on the 30S subunit. The rest, including the Nobel and the Padma Vibushan, is history.

His disarming frankness is clear from his description of the time he spent at the graduate school in Ohio... “I had no feel for the problem or even what the basic questions we were trying to understand were. It was the first time in many years that I felt I had chosen the wrong field. The result was that I felt so frustrated that I withdrew from my thesis work and spent on inordinate amount of time on extracurricular activities. I went hiking and hopped on freight trains with my good friend and classmate Sudhir Kaicher, learned about western classical music from another friend, Anthony Grimaldi, played on the chess team, read literature went to concerts”. All this changed when he married Vera Rosenberry in 1975 and the emotional support and stable environment she provided has been invaluable to him and his work. The sudden change in responsibilities from being alone to a family man spurred him on his career. “I produced a passable thesis and obtained a PhD in Physics in 1976”. I surmise that the period he spent rather “aimlessly” has made him a well-rounded personality with multiple interests and also sowed the seeds of his great interest in music.

He is a very simple and unpretentious person. He has been unobtrusively but regularly attending concerts over the last few years during the Chennai music season. From a silent and ardent rasika slipping in and out of concerts unnoticed and unannounced, he has seamlessly moved to his role of Chief Guest today with his characteristic simplicity that so aptly typifies his character.

I profusely thank Dr. Venki Ramakrishnan for taking time off from his pursuit of science for his favourite “extra-curricular” activity here today.

This magnificent festival that has treated us all to a feast of wonderful music by all the participating artistes comes to a close today. But the music will play on long after the season.

This season has been remarkable in many ways, not the least for the great variety and quality of performances, for the splendid response from members and rasikas, for the fine performance of various artistes at the concerts and the musicologists and scholars at the morning academic session, for the spontaneous and all-time high sponsorship and advertising support from enlightened organizations and for our whole team involved in the organization of the music festival including our dedicated volunteers who worked tirelessly. Special words of appreciation are in order for the wonderful planning and the unstinted efforts of the members of the Programme Committee and its Convenor, Shri K.V. Krishna Prasad. Dr. Pappu Venugopala...
Rao and his colleagues of the Core Committee of the Morning Academic Sessions deserve our kudos for the variety, depth and high standards of these morning sessions.

This season has been a particularly special one for us that witnessed many firsts and in many respects also history being made. It started off with a big bang when the Chief Guest of the Inaugural function Shri Shiv Nadar, announced in his characteristically understated manner, typifying extreme modesty, a stupendously generous donation of Rs. 1 crore from the Shiv Nadar Foundation for the renovation and modernization of our mini-auditorium. This, ladies and gentlemen, is the single largest donation in the history of The Music Academy. We were indeed overwhelmed and overjoyed. The alacrity with which he followed up his announcement with the dispatch of the cheque, is even more commendable. The entire family of The Music Academy indeed owes him a deep debt of gratitude. It is also the first time in its history that The Music Academy honours a vocalist duo in the same year with its Sangita Kalanidhi title. It is yet again the first time that the Academy has the privilege of having a Nobel laureate preside over the Sadas.

For your reference, the only Nobel Laureate to have inaugurated our Annual Conference and Concerts was Dr. Sir C.V. Raman, more than 75 years ago in the year 1933.

The month of Margazhi also witnessed history being made in an altogether different field. The incomparable cricketer and true role model, Sachin Tendulkar scaled the peak of 50 test centuries that can never be conquered by any other cricketer. It is amazing that Sachin achieved this monumental feat at the age of 37 and after twentyone years of playing sustained, high quality, peerless cricket at the international level.

But in the run up to the music season, our country also witnessed history of an absolutely shameful kind as the murky details of a succession of scams of mind boggling magnitude, the likes of which have never been witnessed in the history of independent India, unfolded before a shocked nation.

Coming to today’s function, I offer my heartfelt felicitations and congratulations to this year’s recipients of the prestigious Sangita Kalanidhi award, Bombay sisters Vidushi Smt. C. Saroja and Vidushi Smt. C. Lalitha, about whom I spoke in detail on the inaugural day. I must also express my appreciation for their qualities of simplicity and modesty while presiding over the morning academic sessions which had been meticulously planned with an interesting variety and considerable depth.

I offer my warm congratulations to the other major award winners – Sangita Kala Acharya awardees Vidushi Smt. Suguna Varadachari and Bharatanatyam guru Smt. Radha, recipients of “TTK Award” Vidvan Manakkal Shri S. Rangarajan and Vidushi Smt. Parassala Ponnammal and Dr. R. Sathyarayana, the recipient of the Musicologist award. I also congratulate the artistes who would be receiving prizes for performances.

The fund of goodwill and the outpouring of generosity that the Academy is fortunate to enjoy, seem almost inexhaustible. I have earlier referred to the spontaneous generosity of the wonderful donors whose support has not only made possible enhancement of our infrastructure and ambience but also enables us to conduct various high quality academic and other programmes in addition to the flagship annual festival. I have earlier in this speech referred to Shri Shiv Nadar’s munificence. Even as the festival was in progress, we received a few other significant endowments. Our Chief Guest of this evening has very kindly and generously donated to The Music Academy the award money going with the Award he just received in India. This award money would be used to help pay the fees for talented but poor young musicians taking part in our educational courses. Dr. Enjikollai Krishnan and Dr. Mrs. Leela Krishnan based in Kansas City, USA, who have been ardent connoisseurs of Carnatic music and have been an integral part of our annual season for over 25 years, have very generously announced two endowments – one for a Natya Kala Acharya Award to be conferred on a distinguished dancer for excellence and contribution to the art of dance, to be given annually from next year at the Dance Festival carrying an award money of Rs.1 lakh and the other for a yearly endowment concert of Sanskrit philosophical and spiritual compositions. Smt. Chandrika, daughter of Sangita Kalanidhi Shri T.K. Govinda Rao, the interest from which will be given as an award for the best outstanding student of the Advanced School of Carnatic Music of The Music Academy. We acknowledge all the above with our deep appreciation.

I wish to emphasise that the pace of infrastructure improvements seen in the last few years has not come at the cost of artistic and academic activities. In fact, there has been a resurgence in this area under the expert guidance of Dr. Pappu Venugopala Rao, one of our Secretaries, himself a musicologist and scholar and with the help of other eminent experts. This has also resulted in a revival of publication activities, the first fruit of which is going to be released by our Chief Guest, in a short while of our first major research-based work, Volume-1 of the English translation of Sangita Sampradaya Pradarsini (SSP) after a gap of over 25 years.

In conclusion, we would continue to seek the unstinted support and participation of members, rasikas, well wishers and friends to help safeguard and strengthen our fine tradition of classical fine arts in which the Academy has always remained at the forefront over the last eight decades.

Finally, let me ask all of you to attend the fifth edition of our Dance Festival from January 3rd to January 9th, 2011.

Thank you very much.
At the Sadas, January 1st 2011
The Music Academy, Madras

Dr. Venkataraman Ramakrishnan

1. Thanks to the Academy for inviting me to deliver a lecture. Conceiving it was no dream when I was a young boy listening to Carnatic music that I worked in this field today. A great honor.

2. Language is music, particularly human traits. Whatever language we learn, languages are not universal. But the universal language is being understood the same way by all human beings. Despite what some may say, music, being an art, is a universal trait. Why does music have the capacity to move us? Why does music have the power to move us? What style we feel is being moved? Is it a therapy in clinical settings? Why does performance move us more than another of the same piece? These are all still very mysterious.

3. Another interesting question is why scientists & mathematicians are often music lovers—is it a shared ability to recognize & form patterns?

Bombay Sisters
Presidents of the Conference

Born respectively on 7th December 1936 and 26th August 1938 at Trissur to Mukthambal and N Chidambaram Iyer, C Saroja and C Lalitha, or the Bombay Sisters as they are popularly known, were initiated into music by their elder sister, Sethu Mahadevan. Later they trained in Bombay under HAS Mani, who was known in local circles as Chellamani Bhagavata.

Having joined the Central College for Kamatik Music (now the Isai Kalluri) in Madras, for higher studies in the art, they came under the direct tutelage of Sangita Kalanidhi Musiri Subramania Iyer who was then Principal of the College. Having qualified with the degree of Sangita Vidwan, they continued their pursuit of music under Sangita Kalanidhi TK Govinda Rao. This is a training that still continues.

Beginning with their debut in 1963, the Bombay Sisters progressed steadily as concert artistes. They are ranked in the top grade by the All India Radio. They have performed at numerous Sabhas and under the auspices of state-promoted institutions all over the country. The Sisters have also given several performances abroad.

The recipients of numerous awards and recognitions, the Bombay Sisters are known for their strict adherence to the tenets of classical music. They have also carved a unique niche for themselves through the many recordings they have done of Sanskrit and Tamil hymns and chants, wedding songs and music lessons for the young. In recognition of their services to the art, The Music Academy, Madras is proud to confer on them the title of Sangita Kalanidhi.
Suguna Varadachari

Born on 20th December 1945 at Coimbatore to Janaki and V.D. Srinivasan, Suguna Varadachari had her initial training in music under P.K. Rajagopala Iyer. Having passed the Sangita Vidwan course at the Central College of Karnataka Music (now the Isai Kalluri) Madras, she underwent advanced training under Sangita Kalanidhi Musiri Subramania Iyer, thanks to a Government of India scholarship. She then joined the Teacher’s Training Course in Music and passed the same with a First Class. She continued her music training under Sangita Kala Acharya Calcutta K.S. Krishnamurthy.

Known for her extensive repertoire of songs acquired from authentic sources, she imparts her knowledge to several students and is a much sought-after guru. She has also taught at the Madras University’s Department of Music. An A grade artiste of the All India Radio, she has performed in India and abroad and has received several awards and titles. The Music Academy, Madras with great pleasure confers on her the title of Sangita Kala Acharya.

Rhadha

Born on 31st December 1941 at Bombay to Rajam and V Ramamoorthy Iyer, Rhadha trained in dance and music. Her gurus in Bharata Natyam were Vazhuvoor Ramiah Pillai and her elder sister Kamala. She also trained in Kuchipudi under Vempatti Chinna Sathyam. In music she trained under Needamangalam V.V. Subramaniam, Pathamadai Sundaram and Sangita Kalanidhi D.K. Jayaraman.

Rhadha began her dance career at the age of six when she danced with her sister Kamala. Later she became a solo performer. She performed at several venues and choreographed dance dramas and thematic presentations besides composing jatis and several items in the Bharata Natyam repertoire. She has also given several lecture demonstrations on the art form. A recipient of several awards, she established Pushpanjali, her dance school in 1982. Considered one of the foremost exponents of the Vazhuvoor style, she has trained several disciples who are top-ranking performers today. The Music Academy, Madras with great pleasure confers on her the title of Sangita Kala Acharya.
Parassala B Ponnammal

Born on 29th November 1924 at Parassala to A Bhagavathy Ammal and R Mahadeva Iyer, Ponnammal trained at the Sree Swathi Tirunal College of Music, Trivandrum where she learnt from Sangita Kalanidhi Semmangudi R Srinivasa Iyer. She continued her tutelage under the maestro after she passed out of the college. She also trained on the veena under Sangita Kalanidhi K.S. Narayananswamy.

She is considered a true representative of the Semmangudi style. Besides pursuing a career as a concert artiste, Ponnammal taught music at several educational institutions in Kerala and is today a guest faculty for MA and M Phil courses at the Department of Music, Kerala University. She holds the distinction of being the first woman artiste to be invited to perform at the Navaratri Mantapam at Trivandrum. She has released recordings and continues to be a performing artiste and teacher. The Music Academy, Madras is proud to present her the TTK Award for 2010.

Manakkal S Rangarajan

Born on 13th September 1922 to Seethalakshmi and Santhanakrishna Bhagavatar at Manakkal, Rangarajan was trained in music by his father. He later evolved his own style. His music is known for its adherence to tradition and he has been giving concerts from a young age. His performance style was appreciated by maestros in the field and he has had the fortune of being accompanied by stalwarts such as Palani Subramania Pillai and Sangita Kalanidhis Kumbhakonam Rajamanikkam Pillai, T Chowdiah and Palghat Mani Iyer.

Rangarajan has performed all over India and also at several locations abroad. He has sung for the AIR Madras since its inception. He has demonstrated rare pallavis at the Music Academy's annual conferences, using both hands for talas involving different cycles. He has been widely honoured and is the recipient of several titles. The Music Academy, Madras is proud to present him the TTK Award for 2010.
Musicologist Award

Dr R Sathyanarayana

Born on 9th May 1927 at Mysore to Varalakshmi and B Ramiah, R Sathyanarayana is a multi-faceted scholar. He qualified in science and took to the profession of teaching, becoming a Professor of Chemistry at the University level. He is well-known for his scholarship over a wide-range of disciplines – musicology, dance, philosophy, psychology, ayurveda and Sri Vidya. He received the degree of DLitt. in Music.

In the world of performing arts, he is renowned for his editing, translation, commentary and publication of several ancient treatises and texts. He is also known for his descriptive writings on music history and concepts. He has written in detail on the relationships in aesthetics between other art forms and music. A recipient of several fellowships and awards in India and abroad, he conducts workshops and is a much sought-after speaker. In recognition of his services in music research, The Music Academy, Madras is proud to present him the Musicologist award for 2010.

Music Academy Dance Festival 2011

The fifth dance festival of The Music Academy was held from 3rd January to 9th January, 2011. It was inaugurated by Ms. Leela Samson, Director, Kalakshetra Foundation, Chennai and Chairperson, Sangeet Natak Akademi, New Delhi. Mr. N. Murali, President, The Music Academy, gave the welcome address. Mr. Sreedhar Potarazu, the main sponsor of the festival spoke at the inauguration.

The festival featured eighteen solo and duet dancers and eight group presentations. The morning sessions had veteran dancers Radha, Sucheta Chapekar, V.P. Dhananjayan and Shantha Dhananjayan, Vaijayanthimala Bali and C.V. Chandrasekhar. The mid-morning sessions had younger artists Priya Murle, Prithvija Balagopalan, P. Praveen Kumar, Lakshmi Gopalaswamy, Shobha Sharma and Jayaprabha Menon. Prithvija Balagopalan was the winner of the Spirit of Youth Award in 2010. Rama Vaidyanathan, Shijith Nambiar and Parvathy Nambiar, Malavika Sarukkai, Urmila Sathyanarayanan, Alamel Valli and Dominique Delorme presented solo Bharatanatyam recitals in the evening while Malti Shyam presented a solo Kathak performance.

Among the group presentations were Jai Sri Krishna by Dr. Padma Subrahmaniam and Nrithyodaya Artistes, Sampradayam by Mallika Sarabhai and Darpna Performing Group, Spanda by Kalakshetra, choreographed by Leela Samson, Raghuvamsa Tilakam by Chitra Visweswaran’s Chidambaram Academy of Performing Arts, Rasaniladhisha by Orissa Dance Academy and Aruna Mohanty while Kuchipudi was presented by Jai Kishore Mosalikanti and Group, Kathakali (Keechaka Vadham) was presented by Kerala Kalamandalam and Odissi (Sriyah) by Nritya Gram.

A brochure with photographs of dancers and programme details and articles was released on the occasion.
PROCEEDINGS OF THE CONFERENCE 2010

Day 1 – December 16, 2010

The morning conference sessions of The Music Academy commenced with the Sangita Kalanidhi designates Bombay Sisters Smt C Saroja and Smt. C Lalitha in the Chair.

Jyothi Katham group presented Devotional Music at the beginning.

Prof. Kanniks Kannikeswaran presented a lecture demonstration on ‘The dhupad compositional form and the krītis of Muthusvami Diksitār – A comparative study’ There has been a lot of speculation on how Hindustani music may have influenced the work of Muttusvami Diksitar. The speaker dwelt briefly on Diksitar travelling to Banaras and the interpretation of scholars such as TL Venkatarama Iyer and Dr V Raghavan that while there, he heard Hindustani music and was influenced by it.

Prof. Kanniks Kannikeswaran’s complete article on this is published in this journal.

The second lecture of the day was by Smt. Bhairavi on ‘The various pāṭhāntara-s of Śrī Kṛṣṇa Līla Tārāṅgini’ She focused on the varying styles of rendition of the tarangini in the bhajana sampradāya that is prevalent in the Tamil and Telugu speaking regions of South India. She made it clear at the outset that she was not presenting the songs as they are sung in concerts. She prefaced her paper with the song pahimam pahimam (malayamarutam). The Śrī Kṛṣṇa Līla Tārāṅgini is an opera set in the yakṣa gāna style. It portrays incidents in the life of Kṛṣṇa from his birth, till his marriage to his eight queens. There are 12 kirtana-s. There are pāṭa-pravēṣa daru-s, gadya-s (also known as cūrṇika-s) and ślokā-s. Each of the individual chapters is called a tārāṅga though the term has now come to also mean the songs themselves. This is a wrong practice and the manuscripts refer to the songs as daru-s or kṛta-s. The opening line is sarasaku raku sarasa. This is an anulōma vilōma varanam composed by Wallajahpet Venkāṭaramaṇa Bhāgavatār and Viṇa Kuppāyar in Bhairavi where both svara and sāhitya are palindromes from end to end. The opening line is sarasaku rāku sarasā.

Padajati varanam-s are those that have jati-s and svaram-s in the muktāyī portion. Examples are Kunjākkudi Kṛṣṇa Aiyar’s varanam in kēdārām and Muthaiyah Bhāgavatār’s mātē (khamās).

There are rāgamālaka varanam-s such as the most famous ‘valaci’ in nine ragas. But a more interesting example presented was Viṭṭamţrī Vararadāja Aiyangār’s ghana rāga paṭcaka varanam where the pallavi is in nāṭa, the anupallavi in gāṅa, the muktāyī in ārābhi, the first kirtana in vaṇli, śrī in the second and all five rāga-s appear in the last kirtana.

The second lecture demonstration was by Ms.Deepthi Bhalla on Dundubhi Natyam (compositions based on rare tāla-s of Kerala). The tālas of sopāna, their schemes and expressions are highly advanced, imaginative, typical and sublime and different from the sampūrṇa rāga paddhati of the classical age.

The vādiya saṅgīta of Kerala had more prominence than vācyā saṅgīta, especially as heard in koṭṭu vādyam.

Most of the songs, especially those found in the folk and ritualistic music are set to different chanda-s, with rhythm based on the pattern of words. References of these may be found in several treatises and literary and creative works like Tullal Kathās of Kunjan Nambiyār, Mavaratham Pattu of Ayyi Pillai Āṣan and others. Their compositions provide illustrations that give lakṣāna-s of Kerala tāla-s which are more chanda-s based and have racana-s that are chandōbadhāda.

It is interesting to note that the same tāla rendered in folk music, dance and ritualistic music, classical dance, instrumental, percussion ensembles, have different vātārī-s or syllabic
patterns, though the time cycle may remain the same. While Carnatic music is based on stūlādī sapta tāla-s, the sōpāna music is based on gānas of old chanda-s.

Except rūpaka, all tāla-s of Carnatic music begin with laghu, which varies as per the jāti, while the sōpāna music is rendered with a beat and visarjitam.

She then demonstrated some compositions set to rare tāla-s. She presented a composition set to rāja vidyādhaṇa tāla which eulogises lord Śiva. This is a Dēsappirir Nṛtāyam.

**Day 3 – December 18, 2010**

Prof. David Nelson spoke on Form and Process in the Tani Āvartanam. He is an American who has been studying Carnatic music for over 40 years.

Over the years, Nelson created strategies and a conceptual framework for understanding the art of mrdangam play, himself. Nelson has evolved definitions for terms such as mōra, kōrvai etc in terms of phrases and gaps.

It was a very clear presentation and it is worth pondering over how much of background work would have gone into it.

A complete article by Prof. Nelson is published in this journal.

Experts Committee member Prof. Trichy Sankaran complimented David Nelson.

In the Second lecture demonstration Vijay Siva presented a demonstration on four allied rāga-s – dēvakrijyā, maṭṭijāri, dēvāṁtāvarṣṇī and kharaharapriyā.

Vijay began with dēvakrijyā and traced its origins. It was first mentioned by Rāmāmātya in his Svaramēlaṅkālāniḍhi in 1550. The author had classified it under the kannada gaula group of rāga-s which corresponds to the 34th mēla of Venkatamakhi. It is also referred to as an inferior rāga. The rāga then finds mention in the Sadragacandrodaya of Pundarika Viṭṭala. Shahaji, the Maratha ruler of Tanjavur emphasises that it is devoid of g and n classifies it as a janya of kāmbōji. The rāga was elaborated upon by Muddu Venkatamakhin who classified it as an audava and upāṅga rāga. Today this dēvakrijyā is known as śudhā śavēri and is classified as the 2nd janya rāga of kanakambari in the Sangalātā Sampradāya Pradarsinā.

He then took up maṭṭijāri, traced its origin and history. The rāga first appears in the Saṅgrahacādaṁsāni.

There is a rāga of the same name in Hindustani music but it is different. Tyāgarājā has composed one song in this – pattivīduvarādū.

The next rāga was dēvāṁtāvarṣṇī. This rāga was essentially a tune of Tyāgarājā’s and there is his song Evarāni in it. It is also known as nādacintāmaṇī.

He then went on to kharaharapriyā and said that though the Saṅgrahacādaṁsāni classifies this as the 22nd mēla, it was thanks to Tyāgarājā that the rāga actually took shape. He created 12 songs in it.

Vijay ended his presentation with the speculation that Tyāgarājā perhaps chose to compose only one song in the three janya-s and so many in the mēlakārtā because he wanted the latter to gain a definite shape.

There was a lively interaction at the end.

**Day 4 – December 19, 2010**

The first lecture of the day was on māllaṛī by Sri. B.M. Sundaram with a demonstration by Injikkudi Subramaniam.

Māllaṛī is a musical composition with no lyric (sāhitya) at all. The vidvān-s of the earlier generations, the tradition-setters were strict that any māllaṛī should have no sāhitya. Sundaram said that māllaṛī has to be played only in the rāga gambhīraṇāṭa, a pentatonic scale, again a nuncupative rule. The deity is considered to set out in procession with vīra rasa to ward off the evil forces and this rāga, which has the same rasa is verily suitable for māllaṛī.

Pēriya māllaṛī, tripūṭā tāḷa māllaṛī, tēr māllaṛī, ērhī māllaṛī and such other relevant pieces were ably demonstrated by Injikkudi Subramaniam.

BMS’ article on Māllaṛī is published in this Journal.

The second lecture demonstration was presented by the Madras String Quartette lead by Sri. V. Narasimhan.

He started the lecture demonstration with the description of how he was initiated in to Gottuvadyam first and later became interested in Western music. The element HARMONY of the western music was the ‘magnet’ that pulled him towards that music.

The MSQ then demonstrated the svarajati ‘ṛāra vēṇugopābāla’, followed by popular kṛtī “raghuvamsa”, and Papanasam Sivan’s ‘īsāne’ in rāgam cakravakām.

They then demonstrated the kṛtī ‘jiṇāna mosagarādā’ emphasizing the words “...osagarādā...” by arranging Vln II, Viola & Cello.

They concluded their demonstration with ‘mōkṣamu’ in sāramati set to adī tāḷam.

The lecture demonstration was received very well.

**Day 5 – December 20, 2010**

Dr. Premeela Gurumurthy presented a lecture demonstration on Harikatha in the four Southern States of India.
Dr. Premeela began by tracing the terms used for Harikatha in the various states. It is called kirtan in Marathi, kathakatha in Hindi, gagariva puraha in Gujarati, harikatha in Telugu, harikatha in Karnataka, kathakalaksaram, harikatha and isai sorpozhivu in Tamil and kathaprasangam in Malayalam.

She briefly traced the origins of harikatha in the Tanjavur region and spoke of the contributions of the founding fathers. The salient features of harikatha include the performer remaining standing throughout and his/her use of the jala/cipla. The musical forms include saki, didi, ovi, abhaanga, arya, pada, arijanigita, khaadga, khaqapadya, sittapaya, dvipada, curnika, cindu, nondicindu, tenmattu, sloka, vrttam and agaval. Apart from these, the compositions of saints in Marathi, Sanskrit, Tamil and Telugu are also used.

Dr. Premeela’s article on Harikatha is published in this journal.

The second presentation on singing varnam-s in six speeds, was by Sangita Kalandihi T.K. Govinda Rao. TKG was assisted in the exercise by his disciples Radha Ramji, Gokul and Prasanna Venkataraman. The entire session focused on demonstration. The group sang the ‘ninukori’ (mohanam) varnam in six speeds.

Sangita Kala Acharaya PS Narayanaswami complimented TKG and said that this is the kind of exercise that all serious students of music ought to take up, with the guidance of a guru. If practised religiously up to the age of 15, no errors in tālam can ever happen, he said.

Day 6 – December 21, 2010

Renowned flautist Mala Chandrasekhar presented an impressive lecture-demonstration, ‘Flute – Techniques and Styles’. She began with an introduction about the bamboo flute, its structure, advantages and disadvantages, limitations of the instrument and its comparison with voice.

She then dealt with some technical terms used in playing styles, by demonstrating tutukaram, the usage of tongue and how it is particularly useful when the flautist plays manodharma svaras; viraladi, the way the fingers are placed on the holes to make a demarcation in the sound or emphasise on a note, where needed; the gamaka techniques, blowing-air control, sustaining in sruti, as well as different fingering techniques.

Mala listed some major artists who made a mark and brought in a solo status to the instrument. She demonstrated the different styles with the help of audio visuals, photos, audio and video clippings of prominent artists such as Palladam Sanjeeva Rao, T.R. Mahalingam, Sikkil Sisters, N. Ramani, T. Viswanathan, B.N. Suresh, K.S. Gopalakrishnan and others. She concluded with a demonstration of how one can use the same instrument to suit different pitches, transposing the notes or svaras, the use of base flutes and how the flute is used as an accompaniment.

Her article on the subject is published in this journal.

Dr. Padma Subrahmanyan presented a lecture demonstration on Bṛhadīśvara temple and its influence on music and dance. The lecture demonstration was based on her research work, in finding the karaṇa-s in the Bṛhadīśvara temple. She talked of her pioneering work and how she was able to discover them. She presented video clips of the temple and the karaṇa-s, and presented some recorded clips of the karaṇa-s performed by her.

Day 7 – December 22, 2010

Dr. Priyashri Rao commenced her lecture with an introduction to the textual tradition, listed various treatises in the chronological order beginning with the Nātya Śāstra of Bharata, the commentaries to the texts, wherever available and briefly described the contents in the different texts. She mentioned some more literary sources other than the Laksana-grantha-s.

She took up some of the texts to emphasise how they were used in some specific form of classical dances. She made some interesting observations such as how Saṅgītadārpana described a dance form, ‘śuddhasabandhaṭṭa’, where a lady ‘tāḷādhārī’ or a lady naṭuṇvaran is mentioned. She explained how Pṛṇani Paddhati, referred to different techniques of sounding the ghārghara or the anklets and drew parallel between the use of anklets in Kathak and Perini. She said that Abhindayacandra mentioned 13 Bhaumi (earthly) cārīs and inferred similarities between the ninth cārt, kātara, and sequence of movements performed in māṅgalācaraṇa, the first item of the Odissi performance repertoire.

Priyashri Rao’s lecture stressed the importance of study of different Laksana-grantha-s.

Her article on the subject is included in this journal.

Dr. R.S. Jayalakshmi, noted vainika, presented a lecture-demonstration on the rāga bēgāda. It was a lucid presentation where facts were laid down on the basis of authentic textual references on the one hand and authoritative practical demonstration on the other. Taking the Saṅgīta Šaṁpradāya Pradarśinī as the source text for explaining the structure and form of the rāga, she said that the book had a record of bēgāda as it evolved through three centuries, 17-19 A.D. Dr. Jayalakshmi pointed out that niṣadā and madhyamā were the notes that lent bēgāda its uniqueness. The various changes in prāyoga-s both additions and deletions, with respect to the gltam, Muthusvāmi Dīksitār’s kṛtis and Subbarāma Dīksitār’s saṅcīrīs were explained with suitable demonstration. In spite of such structural changes, interestingly, the form and feel of the rāga were not altered.

Citing Tyāgarāja kṛtis-s and the compositions of later composers, the vainika observed that there has been a marked shift from sparse usage of the kaśikī niṣadā (only in p d n, d p) in SSP to its abundance in present day renditions of bēgāda, while kākali n has taken a backseat. She also spoke about the changes made by later vidvān-s to the popular bēgāda varnam ‘inta calamu’ which has resulted in some of the prāyoga-s such as ‘s n d n s’ being lost or considered outdated.
In the summing up, PS Narayanaswami humorously remarked that bēgāda is a rāga where no svara appears to be in its place.

**Day 8 – December 23, 2010**

Gayatri Girish made a presentation on ‘An analysis of the structure of Mārgadarśī Śeṣāyyangār’s compositions’ Śeṣāyyangār was a composer of the mid-17th century. He used the mudra ‘kōsāla’ by which it is inferred that he was from Ayodhya. He was a Śrī Vaśīṣṭha Brahmin who lived in Srirangam and composed largely on Sriranganatha. There are some songs with subjects as Anjaneya, Sītā, Nammazhwar and others. Though he was from the North, he appears to have been familiar with Tamil traditions. He mentions in his re mānasā (kālīyā) that Rāmānuja wrote a commentary on the Brahmaśattra. In his kriti on Nammazhwar (vandē vakulībharanām) he gives biographic details of the saint. There is a mention of Vīprantrātyaṇa (tōṇḍaraṭippodi ṣīvhr) in another song.

Śeṣāyyangār’s compositions have come to us through various sources. The Saṅgīta Sarvārtha Sarva Saṅgrahām of Viśṇu Rāmānuja has the lyrics of 18 songs. The Gāyaka Lōcanam of Taccīr Brothers has 9. The Saṅgīta Sampradāya Pradārsinī has one song with notation. The Prathamabhyāsa Pustakamu of Subbarāma Dīkṣitār has 1 with notation. A.M. Cinnasāmi Mudaliyār’s Oriental Music in European Notation has 2. Saṅgīta Rasānyam of K.V. Śrīnvāsa Aiyāngār has 1 with notation and Kṛtīmahātmyam of Raṅgārāmānuja Aiyāngār has 3. The Saraswati Mahāl library has a number of songs in its manuscripts, with just the lyrics.

She then dealt with the canda-s employed by Śeṣāyyangār in his compositions.

Dr. V. Premalatha’s paper ‘The Music Manuscripts and Mānavalli Rāmākṛṣṇa Kavi’ was presented in the second lecture demonstration. At the outset, Premalatha gave a very brief introduction about manuscripts, their types and the various areas of their study, with reference to music.

She then spoke about the great scholar Mānavalli Rāmākṛṣṇa Kavi (1866-1957) whose contribution to the study on music manuscripts can be read under: Survey and Collection of manuscripts, Making Copies of Manuscripts, Edition of ‘Abhinavabharati’ and compilation of his magnum opus, ‘Bharatakosa.’

Rāmākṛṣṇa Kavi travelled to many places in India searching for manuscripts and made hand written copies of many of them.

A unique feature in his manuscript collection is that he has given numerous references about other readings of the same verse or line and in many places noted his opinion on the subject with regard to other manuscript readings. This feature, Premalatha said, was very useful while making a study of those manuscripts now.

Glimpses of his life and a few accounts of his life, mentioned by Dr. Premalatha, showing his determination to continue this monumental work in spite of poverty, moved the audience.

Two of his noteworthy contributions were the edition of the ‘Abhinavabhārati,’ a commentary to the Nāṭyāstātra, and ‘Bharatakosa’ an exhaustive lexicon of terms related to music, dance and other allied fields, which would be a valuable resource for students and scholars.

Dr. Pappu Venugopala Rao in his summing up said that the best tribute to Kavi would be for people to buy the Bharatakosa.

Her article on the subject is published in this journal.

**Day 9 – December 24, 2010**

Madhu Mohan who holds an M.A. in Carnatic music and a Ph.D in Indian music for his fundamental research on pitch analysis presented a lecture on ‘Svara as an Abstraction’

In essence he explains that there is a dichotomy between the theory and practice of music. While one can theorise about the 22 sruti-s, in reality, measurement may show that actual rendition varies from the assigned sruti values. The speaker takes the example of the sadhārāṇa gandhāra in Todi and Kharaharapriya. While theoretically they are assigned the same sruti value, they have an entirely different placement during alapana. The speaker mentions that the fluidity of svara-s is an accepted fact and that the theory of fixed frequencies for svaras is untenable.

He speaks of gamaka-s as absolutely essential for Carnatic music and not mere ornamentations. He defines two terms which are essential in understanding a svara:

- **Tuning** – which is defined as the exact positioning of notes
- **Temperament** – which is the artistic pitching of notes.

With the aid of audio clippings and slides the speaker further went on to prove that svara as such is a mere abstraction and in reality there is great variation in the sruti values of notes.

T. R. Subramanian commented that srutis are not 22 or 40 but are endless - ‘srutayah ananta’. Ravikiran commented that Indian music uses just intonation and not equal temperament. Just intonation is not practical for Western music because of the use of harmony.

It being the 150th birth anniversary of Rabindranath Tagore, Ms. Somali Panda presented a lecture demonstration on the songs of Tagore, known as Rabindra sangeet which forms a unique genre in Indian music. Ms. Panda illustrated her lecture demonstration with relevant songs.
The speaker began with lines from the ‘Gītādīpikā’ for which Tagore received the Nobel Prize in 1913.

Ms. Somali enchanted the audience by humming the Fado tune as well as by singing the Tagore songs based on these tunes.

Dr. N. Ramanathan from the Experts’ Committee complimented Dr. Pappu Venugopala Rao for organizing the programme without tabla or Harmonium accompaniment as that would have marred the purity and sensitivity of the music. He complimented the singer’s music saying that she had a built-in tanpura in her voice as she presented such pitch-aligned notes. He also observed that the song nīdu cāraṇāmulē of K.V. Śrīnīvāsa Aiyāngār in Simhāndra madhyamam was the inspiration behind the song bāje karoṇu surē. He also mentioned that Rabindra saṅgeet was a system built around an individual. Tagore created his own notation and tāla and was not just a poet and musician, but was a painter and also created a form of dance.

Smt. Suguna also explained that both pallavi and kṛti niraval were sung in three speeds, the first speed being similar to rāga āḷāpana, the second to first speed of svara singing, and the third to second speed of svara singing. The presentation was very educative especially to students of music, who were present there in large numbers.

The second lec-dem was by Smt. S.Sowmya, who gave a brilliant demonstration on ghaṇṭa and its allied rāgas. She said that this was a raga that was essentially phrase oriented rather than scale oriented. It appears to be a combination of phrases from bhairavī, tōḍī, dhanyāsa and even punṇāga varāṭi at times. Sowmya’s lecture-demonstration was largely based on Muttusvāmī Dikṣīṭar’s ghaṇṭa navāvaraṇa kṛti and the padam nēyāumaṇa. Apparently, the range of the rāga as evinced by the navāvaraṇa kṛti and the padam, appears to be from ‘ma’ in the lowest octave to ‘ga’ in the higher octave. There is no ‘dha’ in the krīḍārāga but it does appear when the anupallavi joins the pallavi in the navāvaraṇa. ‘p d n’ appears to be allowed but not ‘p d n s’. The ‘ga’ appears to be an important note and allows for a variety of gamakas such as kampita, nōkku, ēra ğāru and orikai. In the last the ‘ga’ appears to touch ‘ma’ in Dikṣīṭar’s sampradāya there is no tendency to pause at m.

Sowmya sang snatches of rāga āḷāpana and also sang tānām in the rāga. She sang the navāvaraṇam fully and some parts of the padam. It was a very interesting demonstration and the artiste had taken a very challenging subject to present.

Day 11 – December 26, 2011

Sangita Kalanidhi Dr. M.S. Gopalakrishnan and his daughter Ms. Narmada presented a lucid lec-dem on gamakas in Hindustani and Carnatic Music. Having trained in both systems they were able to throw light on how gamakas are viewed in the two different systems of music.

They explained that gamakas are very important and unique to our system of music. Treatises mention pācachāda as well as daśavidha gamakas. The concept of gamaka is very helpful in understanding rāgas with similar notes. They demonstrated the practical aspect of gamakas on the violin, distinguishing between the daśavidha gamaka, śrōṭāna, avarōṭāna, dhalu, sūrīnita, kampita, āhata, pratyaḥhata, tripuccha, andōla and mūrtchānā. Gamakas are grace notes or embellishments.

They gave samples of plain notes as well as notes with gamakas employed. Sri MSG mentioned that varāṇas were a repository of gamakas, particularly the bhairavī varāṇam. They rendered the sāvēri varāṇam in two speeds, demonstrating how to handle gamakas in differing speeds.

This was followed by an explanation of how the same rīṣabha is held differently in sāvēri, gaula and māyāmālavagu. Similarly the rīṣabha of kēṭāraga, sahāna and pūṁcandrika was shown.
Dr. Narmada demonstrated how prayogas differentiated rāgās like bīhāgāda, natbēhāg and sawālī bēhāg. Sri. M.S. Gopalakrishnan demonstrated gamaka-s in Carnatic music by emphasizing how the gāndhāraṃ and niṣādām are held differently in the closely allied rāgā-s darbār and nāyakī. Similarly, ārabhī and devagāndhārī are distinguished by certain gamaka-s. Āharī is a rāgā with a characteristic phrase and a unique embellishment of the note ‘ni’.

The father-daughter duo concluded the session with a jāvālī in kāpi.

The second session on 26th December, 2011 was by the Sangita Kalanidhi designates Bombay Sisters on Tyāgarāja’s rare kṛitis in popular rāgā-s and popular kṛiti-s in rare rāgā-s.

They observed that there is a general opinion that Sri Tyāgarāja composed mainly on Sri Rama which is a fact. But he also visited many kṣetra-s and composed on Śiva and Ambāl. Tyāgarāja composed on kṣetras such as Kovvur, Srirangam, Tiruvaikkaru, Tirupati and Tiruvottiyur. They had taken the compilation in the book by their Guru Sri. T.K. Govinda Rao as the main source for the compositions they described in the course of the lecture. They mentioned at the outset that there would be less of lecture and more of demonstration.

They began with lesser heard kṛitis in major rāgā-s. While ‘rāmābāgā’ is a popular song in sāvērī, they rendered a part of the lesser known ‘kannya tallī’ on Tripurasundari of Tiruvottiyur. They mentioned that ‘sādincane’ and ‘cālagalla’ were famous compositions while ‘ninē reramāmī’ in miśra cāpu tāla and ‘sundari ninu’ based on the Tiruvottiyur kṣetra were rare pieces.

In bēgāda rāgā there are well-known compositions like ‘nīvērakuladhana’, ‘nādōpāsana’, ‘gāttīgānānu’ and the lesser known ‘sundari naminidirilo’ based on Tiruvottiyur kṣetra. In the rāgā kālāpāni commonly sung compositions are ‘vāsudevyani’ and ‘ētāvunara’ while the rare composition is ‘nammi vaccina’ on Kovvur kṣetra.

They demonstrated lesser known compositions in tōdī, bhairavi and śañmukhāpria.

They then went on to demonstrate and name some well-known kṛitis in lesser known rāgā-s. In this list falls: śrīrāmapādamā in amṛtavāhini, telisī rāma in pūrṇacandrika, mokṣaṃugalada in sāramati, caḷāmēla in mārgahindolaṁ, evarani in dēvāṃtvāravi, pāṭṭīvudvarādū in maḻjari, māravairī in nāśikābhūṣāṇi and nī dayārādū in vasantabhāvairī.

There are also rare compositions in rare rāgā-s such as ennaḍu jātṭānu in Kaḷāvatī, endu kaḷigilauta in śuddha dēśī and ēṭā kanukondī in ghaṭa.

Dr. Pappu appreciated their simplicity and Guru bhakti.

Day 12 – December 27, 2010

Dr. Uma Maheshwari presented the first lecture demonstration of the day on ‘Music in the Divya prabandham-s’ in beautiful Tamil. Her topic dealt with the fact that though we do not know as to what music the āzhvār-s had set their compositions to, it cannot be doubted that these were intended as musical pieces and were sung by the composers themselves.

Her article on the subject is published in this journal.

The second lecture on 27th December 2010 was by Sadanam Harikumar, a well-known Kathakali artiste, on sōpāṇa saṅgītam.

He began by stating a conjecture that sōpāṇa saṅgītam could have been akin to tēvārām music of the Tamil-speaking regions of South India. Both are bhakti-oriented and relate to shrines. Sōpāṇa later became a part of Kathakali music and today, āṭapadi-s are also classified as sōpāṇa. In this art form, tunes (akin to the pan-s) such as purāṇī, pāḍī, innīsai and āndalām are used. Improvisation on these tunes are rarely permitted. Today, sōpāṇa is used in Kathakali to bring out the character of the person being portrayed. He demonstrated the song of Draupadi before Kaṇtha leaves for the court of Dhrētrāṣṭra to try and avoid a battle. The importance here is to bring out the sorrow of Draupadi and the piece sung was a piece of speech, beautified with music. There are thus no fixed and strict Carnatic rules of grammar in the rendition of the songs. Similarly, he demonstrated a piece of free-rhythm called ‘gaṇapati kai’. This is a set of beats from a maddalam with a jati pattern to it. But it does not fit into the tāla paddhati of Carnatic music.

He then went on to demonstrate some musical pieces.

The speaker said that though there is a feeling among a section of people that songs sung without śrūṭī or svarā perfection is sōpāṇa it was not true.

Day 13 – December 28, 2010

The lecture demonstration of Aneesh Pradhan, well-known tabla player, on the different gharanā-s or styles of tabla playing was very informative and enjoyable. He first mentioned that the concept of gharanā-s in tabla was based on two aspects: content or repertoire and technique.

As far as technique is concerned, the gharanā-s employ the various sollus or syllables in different combinations. Aneesh also explained that the band biyā or playing technique uses a lot of the outer ring of the tabla and in the khulā bāj, the inner ring is used frequently. The Delhi gharanā is characterised by band bāj, while the Lucknow gharana employs khulā bāj. He said that these gharanas mainly pertained to solo tabla playing. Aneesh made the presentation lively with beautiful and clear demonstrations of the different gharanas. He was accompanied by Sudhir Nayak on the harmonium.

Smt. Subha Mudgal presented the second lecture demonstration on Khayal and Guru Bhakti in Hindustani music.
Subha Mudgal gave biographical details of Pandit Ramashray Jha. She said that, when asked about his Guru-s, he would say that he learnt from 72 Guru-s as he had the passion to collect information from many sources about rāgdari music. He was open to taking ideas from other gharānā-s and openly acknowledged with deep humility the impact of the music of Ustad Habib khan belonging to the Kirāna Gharānā.

Another person who had made a significant impact on his thinking was Pandit Vishnu Narayan Bhatkhande.

Many of his compositions were based on those of earlier composers and some were almost like a pair or 'joda'. His compositions are in 5 volumes called 'Abhinav Gitanjali'. Dr. Geeta Banerji brought out 2 volumes known as Rāg Śāstra with many of his compositions and a book named Malhar darśan has some of his compositions.

He was devoted to Sri Rama, his īṣṭa devata and could sing the Tulsi Rāmāyaṇa fully.

As an example of his gentle imagination, she mentioned a composition where during Sītā Svayamvar, Sītā looks at her bracelet (kankāṇa) to see Rama's reflection as she is too shy to look at him directly.

Ramashray Jha had a large repertoire of folk music and also taught his students Hori and Dhamar.

Shubhaji presented a magnificent rāgmāla composed by her guru with the names of the rāgas included and one rāga merging into the other beginning 'e mana kalyana hove teri'.

Following this she presented a Caturang in sūddha sarang with four parts - sāhitya, sargam or svaras, tarana syllables and bol or syllables of the pakhwaj.

She also played an audio recording of Pandit Ramashray Jha’s thumri in the maestro’s own voice sung in the year 2000.

Dr. Ramanathan asked about whether a 'joda' had the same creative element and sense of freshness as the original work. To this the speaker responded that the creativity was established in their play of words.

Dr. Pappu mentioned that music and lyric are two aspects of a composition and asked about whether others followed Ramashray ji’s music or lyric.

Shubhaji’s response to this was that music is a Gurumukhi vidya and there are bound to be variations. Each syllable and note has been studded like a piece of jewellery and while the Gwalior gharana believes in a quicker tempo, the Kirāna Gharānā prefers a slower tempo while the Ustad Habib khan belonging to the Kirāna Gharānā.

Dr. Arvind Parikh on gharānā-s of Sitar with specific focus on the gharānā of Ustad Vilayat Khan- his contribution and personality.

He began his lec-dem by saying that his gharānā is known as the Etawah gharana, the Imdadkhani gharana, and more recently, as the Vilayatkhani gharana. He structured his talk around - the sitar as an instrument, concept of a gharana, gharānās of sitar, a brief description of the gāyaki, musical journey of Vilayat khan, and how the sitar had to be re-engineered to suit a particular style.

What differentiates gharānā-s is rasa bhāva or the emotional content and the voice production. Some may have an underlying current of sṛṅgāra while another may be bhakti rasa pradhān. Rāga preferences differ with gharānā-s.

Tempo or tāla variations may be there. The Kirana gharānā prefers a slower tempo while the Gwalior gharānā believes in a quicker tempo.
The unfolding of a rāga may be different. While some may begin the rāga fast, others may take their time. When asked about Bade Ghulam Ali Khan, he is said to have replied that he was ‘tafan mail and not māl gādi that stops at every station!’

In some gharānā-s a lot of importance is attached to the bandish. For instance, the Gwalior gharānā may repeat the antara twice. Also, tān patterns differ from gharānā to gharānā.

Having clarified what a gharānā means in Hindustani music he moved on to talk about the various sitar gharānā-s and named some artistes in the respective gharānā-s. He opined that among all the gharānā-s of sitar, the Maihar and Imdadkhani gharānā-s are well known.

Ustad Ilyas Khan represents the Lucknow gharānā and Abdul Halim Jaffer Khan the Indore gharānā.

Himself belonging to the Imdadkhani gharānā, Sri. Parikh traced 7 generations of artistes of that gharānā.

Sri Parikh enumerated the qualities of a good guru and a devoted śisya. Going on to Vilayat Khan, he described him as the treasure house of the gharānā-s. Sri Parikh played two of his recordings, one recorded when he was just about 25 years with the zeal of youth and another at the age of 65 showing him as a mature and seasoned artist. His repertoire included popular rāga-s and his concerts had an adequate component of semi-classical pieces. He believed he was an orthodox musician while others saw him as a revolutionary musician.

Vilayat khan had also learnt vocal music from his maternal grandfather and uncle and had sown the seed for gayaki ang in sitar. He removed the brass paścam string and replaced it with a steel one and this revolutionary change was adapted by other sitarists. Vilayat Khan did not play surbahar publicly respecting his mother’s wish that his brother Imrat Khan should take to the instrument and that he should play sitar.

Sri Parikh played an audio recording of a duet by Ustad Vilayat Khan on sitar and Ustad Bismillah Khan on shehnai. Ustad Vilayat Khan was a trendsetter, a legend in his lifetime, he said.

Day 15 – 30th December 2010

Sangita Kalanidhi Nedunuri Krishnamurthy on the Raga – concept, scope and establishment.

Sri Nedunuri began his lecdem by saying that the concept of rāga is a unique aspect of Indian music. He mentioned that there is a lot of śāstra, treatises in Sanskrit and books in Telugu available. Sri Nedunuri observed that the present day trend was to sing new rāga-s and new compositions. He said that Semmangudi was in the field for 75 years and though he sang śaṅkarābharaṇaṃ for 75 years, there was a fresh and new dimension each time. Even Ariyakudi kept to rāgas like tōḍi and bhairavi though the items may change.

He said that kāmbhojī, kalyāṇi, śaṅkarābharaṇaṃ, tōḍi and bhairavi were paścā rāga ratna-s. Though there are a large number of compositions in these rāgas by great vāggeyakāra-s, there is room for more compositions in the same rāga-s.

He demonstrated tōḍi as a scale and later as a rāga showing how gamaka-s on the gāndhāra and niṣadā bring out the rāga bhāva. He emphasized the importance of sphurīta and demonstrated both kharaharapiṇī rāga and kālāyī.

He explained that Semmangudi’s style had an emotional touch. Nedunuri sang and showed how Semmangudi might have elaborated kharaharapiṇī with long winding gamaka laden phrases. He also distinguished between kharaharapiṇī and śūrandjani. There is a distinct difference in the mood of these two rāga-s.

In an impromptu manner he sang a rāga phrase in mōhana and the Malladi brothers deciphered the svārā-s for the same.

He also said that every varṇam had cauka kāla svārā-s only to show how gamaka-s may be employed. These can be used later during rāga singing. He demonstrated some paścāma varja prayōga-s from the varṇam as well as as svāra kalpana. Varṇam-s help in the natural flow of svārā-s with rāga bhāva. They also help in mēl kāla niravāl. They are also useful for tānām singing.

He concluded the session with the soulful rendition of Heccarikagā rārā accompanied by his disciples, the Malladi brothers.

Dr. Pappu mentioned that Nedunuri worked 18 hours a day and rarely slept. The tenacity of purpose of this doyen of music is really an inspiration for the musicians of tomorrow.

Day 16 – December 31, 2010

The day began with Kavita Devarajan Group presenting devotional music.

Rajkumar Bharati, great grandson of Mahākavi Subrahmanya Bhārati presented a lecture demonstration. The presentation carried the spirit and fervor intended by Bhārati and the strength of an unbroken tradition of the rendition of the songs.

Rajkumar narrated how his great grandfather would keep singing and keeping the tālām, which was a cue for the others in the family that a song was in the making.

Rajkumar demonstrated a few of the patriotic songs such as ‘vandē mātaram enbōm’ and ‘pārūkkulle nallā nādu’ in the original tunes. Some of the tōṭīrā pādāl (songs in praise of Gods) were also presented.
The presentation included a stirring rendition of ‘neįjukku nidiyum’ by Lalita Bharati (grand daughter of the poet) as requested by Dr. N. Ramanathan, and was thoroughly appreciated by the rasika-s.

His article on the subject is published in this journal.

Renowned musicologist R. Sathyanarayana presented a scholarly lecture on ‘Saṅgītasamayasāra’, a treatise on music and dance. It was a well-structured presentation dealing first with the source materials (manuscripts and edited publications), then the author, the contents of the text and finally, on future research possibilities based on this text.

The author of the book is Pārvatīdeva, a Jain, probably from the Digambara sect whose teacher was Mahādeva. It is inferred from his two references to ‘Jagadekamalla’ as ‘prthvīpati’ that he must have been a protégé of the ninth Jagadekamalla of the Kalukya dynasty.

This also helps in deciding the upper limit of Pārvatīdeva’s date as 11th century A.D. and since the first reference to Saṅgītasamayasāra is found in Simhahūḍapāla’s commentary on the Saṅgītā Ratnakara, which is placed in 1330 A.D., it may also be said that he lived not later than 13th A.D.

Pārvatīdeva held the titles of ‘Śrutijñānacakravartī’, ‘Rāsbhayabhādānīpūṇa’ and ‘Saṅgītakāra’ among others.

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**The dhūrapad compositional form and the kṛtis of Muttuvāmi Dikṣītar – A comparative study**

**Kanniks Kannikeswaran**

**Introduction**

There has been much speculation in various biographical narratives of Dikṣītar’s life regarding the influence of North Indian musical traditions, on his compositions. Most of these surmises have been on the basis of his eclectic repertoire that features rāga-s typically not encountered in South Indian traditions. The focus of this paper is to provide an objective comparison of dhūrapad with the kṛtis of Dikṣītar in order to comment on the romantic speculation of the 1960s and on the generally prevalent notion regarding the influence of Hindustani music (particularly dhūrapad) on Dikṣītar, given his stay in the North Indian city of Banaras for five years.

**Prevailing views on Dikṣītar and Hindustani music**

Kṛtis of Dikṣītar are generally (considered to be) rendered in the slow vilamba kāla tempo and are also relatively free of superfluous saṅgāti-s in contrast to the ornate style of the compositions of Tyāgārāja. This fact along with the presence of dēśīyā rāga-s such as rāmākali, māruva etc. in Dikṣītar’s music and certain biographic details in Dikṣītar’s life have led to speculation regarding the Hindustani influence on Dikṣītar. Much of this speculation has its roots in the biographical accounts of Dikṣītar written in the 1960s.

Dikṣītar lived between 1775 and 1835. Five years of Dikṣītar’s life were spent in Banaras on the banks of the Ganges1 in the company of his spiritual preceptor Cidambaranātha yogī2 (Subbarāma Dikṣītar, 1904). In T. L. Venkatārāma Aiyar’s (TLV) own words “Muttuvāmi Dikṣītar was brought up in the tradition of Venkātamakhi and the Hindustani Music strongly appealed to him. During his stay in Kāśi he had an excellent opportunity of listening to Hindustani Music in all its purity and he fully availed of the same for learning it. Except when engaged in the service of God or of the Guru, he devoted himself to the practice of music in general and of the Hindustani rāga-s in particular and acquired a mastery over them. This has had a profound influence on his music and this can be seen not only in his handling of the Hindustani rāga-s but also in the portrayal in general of all rāga-s...”3

1 “... initiated him into śrī vidyā mahamantra, then took him along with him to the banks of the Ganges. Staying with him for five years he made him attain siddhi by the disciplined chanting of the mantra and then bestowed on him the eight mahāsiddhis...... Thereafter, seeking permission from the great soul he (Muddusvami Dikṣītulu) returned to Manali...” - The Saṅgīta sampadāya pradarsini (SSP)

2 There is a memorial shrine associated with this Yogi in Hanuman Ghat, Banaras that is a center of Śrīvidyā worship even today.

3 Such a description is seen only in TLV’s work. It is not seen in the SSP; it is also not mentioned in other biographical accounts written by Nataraja Sundaram Pillai, Kalidaiikkurichi Anantakrishna Iyer and Sundaram Iyer.
TLV also mentions that the significant presence of the 'jāru' gamaka-s in the vilamba kāla compositions of Dīkṣātār. TLV cites examples such as saundara rājām, rangapura vihāra, svatmānāthāna, jambūpātē, parimalarangānāthāna and vāsudevānupāsmahe⁴ to show the influence of Hindustani music on Dīkṣātār. It should be noted however that the word dhrupad is not mentioned anywhere in the work of Venkaṭaśārama Aiyār.

V. Raghavan writes thus. “Dīkṣātār stayed in the north for five years... An opportunity came to him to listen to Hindustani music; his background was broadened, knowledge deepened and imagination fired with fresh ideas. The impact of Hindustani rāga-s and the movement of the dhrupad style could be seen in his compositions...”

Elsewhere, the 1976 conference of the Music Academy talks about the influence of North Indian music on Dīkṣātār in general terms. In the words of S.S. Rao “Though gamaka-s are common to both hindustan and camatic, the former lays greater emphasis on some of them such as jāru. The compositions of Dīkṣātār also give great prominence to this gamaka-s. It may be said in general said that certain gamaka-s are very appropriate to vilambakāla music and it is not only to be expected that they would figure largely both in the ālapa of Hindustani rāga and in the compositions of Dīkṣātār. In the rendering of these gamaka-s, Dīkṣātār found in Hindustani music, much that was congenial to him. VV Satakopan goes on to add that “...krti-s of Dīkṣātār set in vilamba kāla and shorn of baroque ornamentation provided a counter point necessary to understand some of the basic elements of dhrupad.”

In addition to the above, writers and musiologists such as Sulochana Pattabhiraman⁶, BV. K. Šāstri⁷ and SAK Durga⁸ have quoted the connection between dhrupad and Dīkṣātār. However, the most unlikely quotes regarding the similarity between dhrupad and Dīkṣātār come from one of the leading practitioners of dhrupad ⁹.

Given the plethora of general observations above from Karnāṭic musicians and music historians, and dhrupad practitioners, it is obvious that there is a need for an objective comparison between the kṛti-s of Dīkṣātār and the dhrupad compositional form. To carry out this comparison, it is necessary to understand some of the basic elements of dhrupad.

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⁴ svatmānāthāna, raṅgapura vihāra are not documented in the Saṅgīta Sampradāya Pradānini.
⁵ As documented in the Journal of Music Academy, 1976.
⁶ “...a cauka kāla prāmadān comparable to the Dhrupad style in Hindustani music”, in “Dīkṣātār the genius”, Sulochana Pattabhiraman, in “Blāva Raga tāla Modini”, book of articles compiled by Dr. V. V. Srivatsa on the eve of Guruguhāṭjī 1998.
⁷ “...The structure of many of his compositions and their slow tempo resemble the Dhrupad-S”.
⁸ “...He has synthesised in his later excellent “Kṛti” compositions also - the use of Hindustani ragas and Hindustani Dhrupad format in his Karnatic music compositions...”,

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Dhrupad

Dhrupad or dhruvapada is an older form of Hindustani Classical music dating back to the court of Rāja Mansingh Tomar of Gwalior of the 1490s in contrast to the widely popular khyāl which was born in the 1700s. Dhrupad is typically sung in the majestic vilamba kāla pramāṇa and its gait is compared to gajagati, the walk of an elephant. It is a largely detached masculine form of music in contrast to the khyāl which is more feminine and ornate. Dhrupad focusses on the purity of śruti-s, the approach to the śruti-s and shows a preponderance of the māṭrī or the jāru gamaka-s. Vilamba kāla pramāṇa is the norm and it shows a clear contrast from the popular (even the slow Vilambit) khyāl form, thanks to the absence of flowery flourishes and tāṁs or akāra-s that exhibit a rapid transition of pitches.

A two hour dhrupad performance typically features three rāga-s, each of which commences with an ālap and is followed by a nom-tom ālap and the rendition of the dhrupad composition itself to the accompaniment of the sonorous pakhāvaj often referred to as the mṛdaṅg. The harmonium and the sārangi are conspicuous by their absence in most dhrupad performances ¹⁰.

Comparisons between the dhrupad performance and the rāgām tānām pallavi of the Karnāṭic music tradition abound. While there is a clear correspondence between the ālap/ nom-tom with the rāgām and the tānām (Narasimhan Shakuntala, 1999), there is no similarity whatsoever between a dhrupad compositional form and the typical single-avartana pallavi that is featured in Karnatic music.

It is worth mentioning three observations on dhrupad here. One is the importance given to syllables, both lexical and non-lexical; another is the avoidance of ornamentation characteristic of other styles and the third is the preservation of archaic performance practices formerly common to North and South Indian Classical music ¹¹. Some of these features may be attributed to dhrupad’s former status as sacred music (Sanyal-Widdess, 2004).

Three main dhrupad traditions are seen today. The dāgarvāni dhrupad focuses on the court music tradition. The darbhanga repertoire focuses on the ritual dhrupad-s of Vrāja dēśa while the bētīa gharana contains a large repertoire of compositions, some of which are associated with tantric rites and seasonal rituals.

Dhrupad attained its zenith during the Mughal rule particularly during the period of Akbar and Shah Jahan (1592-1666). Tansen, one of Akbar’s court musician is regarded as one of the finest dhrupadiya-s. The sahas ras is a collection of 1000 dhrupad-s attributed to

¹⁰ With exceptions as in the case of Pandit Phalguni Mitra’s performances.
¹¹ The pakhāvaj or the mṛdaṅg player adopts a more virtuosity role than the tabla player in a khyāl concert. The use of handclaps by the lead performer controls the passage of the rhythmic cycle as in Karnatic music performances.
Nāyak Bāskū (of the court of Raja Mansingh Tomar) compiled later in the court of emperor Shah Jahan in the 17th century. After this peak, dhrupad went through a subsequent decline with the advent of the khyāl.

A collection of extant dhrupad-s was compiled in the pre-independence days by the Nawab of Rampur (Ma’arif un-nagmaat) and by Pandit Vishnu Narayan Bhatkhande. The Hindustani Sangit paddhati (HSP) written by Bhatkhande features a large compilation of dhrupad-s along with their musical notation. Modern interest in dhrupad has led to a revival in popularity of this classical form particularly amongst the indo-centric musical connoisseurs in the western hemisphere.

A comparative study of the kṛti-s of Dikṣitar and the dhrupad compositional form

It cannot be denied that the rendition of a composition of Dikṣitar in a dēśīya rāga such as yamunā kalyāṇi in the vilāmāṇa kāla bears resemblance to a dhrupad and that the rendition of certain dhrupad-s with a preponderance of phrases in samskrta evokes a strain of similarity with Dikṣitar’s kṛti-s. Such similarity can be qualitatively demonstrated through a rendition of cauka kāla kṛti-s such as parimala ranganatham in hamlā (alongside a dhrupad such as sarasa badani) or nirajakshi (alongside a dhrupad such as jayati jayati) in hindola/mālkauns.

This qualitative similarity in itself cannot be taken as evidence of equivalence between the two compositional forms. The following questions need to be answered in order to comment on our perception of comparability across these two genres. What specifically are the factors that contribute towards the qualitative similarity between certain dhrupad-s and certain compositions of Dikṣitar? Does the similarity extend beyond the vilāmāṇa kāla orientation and the jāru (glides between notes) and a handful of compositions in rāga-s such as hamir, rāmkali and mārva?

The following section carries out an objective analysis comparing these two compositional forms along several dimensions such as compositional structure, lyrical themes, prosody, field lengths. A majority of the dhrupad-s notated in the HSP are in cautala and even much of the tala is cautala, a 12 beat cycle, (almost) always used in the vilāmāṇa kāla pramanam. The cautala is said to be a relic of cātursra jāti ata tala and is divided into six vibhaga-s of equal lengths. A majority of the dhrupad-s notated in the HSP are in cautāla and even much of the vraja dhrupada-s of the Darbhanga tradition (referred to as viṣṇu pada-s in the dāgar tradition) are also in the 12 beat cautāla.

Interestingly, roughly about a third of Dikṣitar’s compositions are in the six-beat rtpāka

Dhrupad-s in general conform to a 4 part structure consisting of the sāhāyi, the antāra, the saṅchārī and the ābbhāga. The concluding ābbhāga section generally has within it, the signature of the composer. (Sanyal-Widdess, 2004), (Srivastava 1980).

Drawing a parallel with kṛti-s we see that these sections correspond to the pallavi, the anupallavi and to the first and the last parts of the cāraṇam respectively (Theillman 1995). The politically unstable mid second millennium saw the origin of the practice of dropping the saṅchārī/ābbhāga sections in order to hide the identity of its composer or its underlying tradition (Sanyal, 1987). We thus see a number of two part dhrupad-s in vogue today without the saṅchārī/ābbhāga12.

Significantly, a large number of compositions in Dikṣitar’s repertoire possess a two-part structure with the pallavi and anupallavi alone; of the 215 kṛti-s listed in the SSP, about 95 kṛti-s are of a two part structure while of the larger set of 400+ kṛti-s of total set of Dikṣitar’s compositions available to us, about 215 are of a two part structure. However, the madhyama kāla sāhāyi and the ciṭaisvara hallmarks of Dikṣitar are not seen anywhere in dhrupad, although the practice of singing a dhrupad in the second speed is observed in the layakāri section of a dhrupad concert.

It is noteworthy that such two-part structures are not seen in the repertoire of other composers in the Karnataka Sanśāta tradition. While Tyāgarāja has many multiple-caraṇa kṛti-s to his credit he stays away from the pallavi-anupallavi kṛti13 format which appears to be exclusively in Dikṣitar’s domain.14.

Tāla

The field of tālā-s in dhrupad compositions is different from that in khyāl. Popular Hindustani tālā-s such as teen tālā and ek tāl are not seen in dhrupad. Instead, the most seen tālā is cautāla, a 12 beat cycle, (almost) always used in the vilāmāṇa kāla pramanām. The cautāla is said to be a relic of cātursra jāti ata tālā and is divided into six vibhaga-s of equal lengths. A majority of the dhrupad-s notated in the HSP are in cautāla and even much of the vraja dhrupada-s of the Darbhanga tradition (referred to as viṣṇu pada-s in the dāgar tradition) are also in the 12 beat cautāla.
The significance is even more striking when we compare a two-part dhrupad in cauṭāḷa with a Dhikṣitar kṛtī with just a pallavi and an anupallavi in rūpaka tālām in the vilambita kāḷa praṇāmaṁ. This observation gets more interesting given that Dhikṣitar is the only South Indian composer with a propensity for rūpaka tālā and two part compositions.

Such two part compositions in rūpaka tālā are absent in the works of his predecessors (viz. father Rāmasvāmi Dhikṣitar and other pūrvika-s), his peers (Bālasvāmi Dhikṣitar, Tyāgārāja and Śyāmā Śāstrī). They are present to a small extent in the works of his successors (his disciple Thanjavur Ponnayā and his nephew Subbarāma Dhikṣitar).

Lyrical content

All of Dhikṣitar’s compositions are in Samskrta (with the exception of a small handful of compositions in Telugu), unlike his contemporaries who wrote largely in Telugu, the court language of the Marāṭhā darbār in Thanjavur. Dhikṣitar’s compositions also lack the conversational style of lyrics seen in the compositions of Tyāgārāja. The lyrics of Dhikṣitar’s compositions are in the stōṭra mode representing a stoic, impersonal state of transfixed devotion to the deities being addressed. Dhikṣitar’s kṛtī-s are clear on their rootedness in the Samskrta stōṭra paradigm.

Dhrupad-s however exhibit a range of subject matter. Praises of Royalty (Hindu and Muslim), śrīṅgārā themes in the nāyaka/nāyikā bhāva, musicological themes are some examples. Devotional themes associated with festivals (particularly hōṛi) and rituals as well as simple stuti-s (stōṭra-s) in praise of divinity are also dominant themes in dhrupad. Regardless of the theme, the mood of dhrupad is always masculine, slow, dignified, and serene; this śānta/kuṇḍal rasa dominant mood and feel are comparable with those of the compositions of Dhikṣitar.

Of all the classes of dhrupad-s mentioned above, only a two part dhrupad stuti in cauṭāḷa in the stōṭra paradigm say in praise of a deity is similar to a kṛtī of Dhikṣitar, especially given that the brājbhāṣa or the Hindi of the dhrupad-s contain a heavy admixture of Samskrta words.

Prosody

Dhikṣitar’s works are a treat for the connoisseur of prosody. Dvitiyākṣara prāṣa is a norm in his work. There is concordance between the second syllable of the first word of the pallavi

and the anupallavi; also the first syllable of the pallavi and the anupallavi are of equal length. Thus we have the concordance anāmāṁtākṣarāṁ/srīnāmāṁtākṣarāṁ, Tyāgārājapāḷayāṁ/ nāgārjamanī where there is concordance across the syllables nand and ga in the first and second examples respectively; and the pairs dā and śrī and tvi and nā are of equal length. In addition, yati or muhāna (mōnāli) or first syllable concordance is seen across the compositions of Dhikṣitar. (Ramanathan N. 1998).

Many of Dhikṣitar’s compositions also exhibit antyākṣara prāsa or concord across the last syllable of various lines of text as in ānāmāṁtākṣarāṁ/bhāvāni, sārānāṁ/schidrūpini. Dhikṣitar showcases several other prosodical alaktakara-s such as gūpucca yati, svarākṣara sāhitya-s etc.

Dhikṣitar’s work while exhibiting several elements of South Indian prosody similar to the compositions of Purandara dāsa and other saint composers from Karnataka, is clearly different when it comes to textual themes. It is worth mentioning that while there is similarity in lyrical context between Tyāgārāja’s kṛtī-s and the music of the dasakītā-s where many philosophical themes, introspections and even dialogues between the composer and deity figure in the vernacular, Dhikṣitar’s lyrics stay away from such themes and focus entirely on stōṭra.

It is obvious that mandatory prosodic features seen in Dhikṣitar’s kṛtī-s such as dvitiyākṣara prāsa and other optional speciality yati-s are not found in dhrupad at all. Dhrupad text however exhibits last syllable concordance, generally a norm in non-South Indian poetry.

Here is an illustration of the dhruvapada lyrical paradigm using the dhrupad gangādhara in rāga hindōl in the 12 beat cauṭāḷa, featuring (mostly) sārīnāṁkṛtā lyrics. Note that only the sthāyī and the antara of this dhrupad are available.

| gangādhara nilakaṭṭha girija vara  |
| śaśi śekhara madana dahana        |
| bhaktakāma kalpadhūrā (gangā)     |
| dīna nātha dayā dhana             |
| pada kamala anudina               |
| rata hōya madhava madhukara (gangā) |

The dominant presence of stōṭra text shows an inkling of similarity with the lyrical material of Dhikṣitar; a careful examination however reveals the absence of the lyrical norms taken for granted in Dhikṣitar’s world. Note that with the expression of the phrase rata hōya all of the phrases are stōṭra-s in sārīnāṁkṛtā in praise of Śiva. The dominant antyākṣara prāsa syllables are na and ra; there is no semblance of dvitiyākṣara prāsa, particularly between the opening pallavi phrase gangā and the anupallavi phrase dīna. An examination of the music score of this dhrupad also reveals that there are no svarākṣara-s here.

15 Or noted as trīṣa ēka tāḷa and still sung in rūpaka tāḷa.
16 even in his nōṭṭasvāra sāhitya-s where he has written sāṁskṛta words to western melodies
Dissimilarities apart, this composition resembles any of the simple prathamā vibhakti Dīkṣitā śāhītya-s on Śiva, short of the single verb such as jayati seen typically in Dīkṣitār’s compositions that would tie all the epithets together.

Field of Rāga-s

Dhrupad-s cover the entire gamut of rāga-s seen in the Hindustani music repertoire of today. Dhrupad-s in about 145 rāga-s are documented in the HSP. Dīkṣitār who has composed in about 165 rāga-s (as documented in the SSP) shows an unflinching fidelity to the Veṅkaṭaṃakhī rāga sampradāya. Apart from the rāga-s whose lakaṇa-s were documented by Muḍdu Veṅkaṭaṃakhī, Dīkṣitār has also composed in deśīya rāga-s such as darbār, māyakī, pūrvi, phara; he has however steered clear of using popular North Indian rāga-s such as mian mālār or rāga-s of the Gōvindaśāmya sampradāya that were the basis of Tyāgarāja’s repertoire.\(^{18}\)

Such rāga-s as rāmkālī, hamvīr, māruva and brīṇāvandī where Dīkṣitār has made powerful statements using his krti-s have been the basis for suggesting a strong North Indian influence; it should however be noted that Dīkṣitār was not the first South Indian to handle them and that it was his father Ramavāmī Dīkṣitār who had incorporated them into his rāgamalika-s, complete with the rāgamudrā-s appropriately introduced into the text of the compositions.\(^{19}\)

The dhātuvā mātu (melody/text) relationship

The melodic flow in dhrupad can be explained in terms of five descriptors.

I) A smooth, non-racy and non-jerky flow of melody

II) The lack of implied rhythmic patterns or implied madhyamakāḷa melodio movement in a vilamkī kāḷa superstructure

III) A majestic flow in strict conformity with the structure of the tāḷa where each beat typically gets one svara or at most two

IV) Commencement of melodic lines on the beat and the absence of off-beat eduppu-s.

V) A syllable-based approach in the construction of the composition where a hrṣa syllable spans one mātra and a dhṛṅga syllable spans typically two and rarely more than two mātrā-s.

We are presenting below, the musical notation of tu hi sūrya in bhūpāli (whose equivalent mūrrcana in Karnāṭīc music is mōhana) along with that of the rūpakā tāḷa krti of Dīkṣitār

\(^{18}\) With rare exceptions such as deśīya devagāndhāri

\(^{19}\) Ramavāmī Dīkṣitār’s rāgamalikās sāmajāyagamaṇa, nāṭakādī vidyala, and śivāṇāṇamāṇaṇa contain dozens of rāga-s, all fitted in with the appropriate rāgamudrā in the body of the text. rāga-s such as hamvīr, rāmkālī and māruva and pādi are featured in here prior to Dīkṣitār’s creation of his masterworks in these rāga-s.
Now, let us analyze the kṛti nirajākṣi kāmākṣi in the rāga hindola using the same yardsticks for comparison.

nirajākṣi - rāga hindola - rūpaka tālām

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(śrī) nirajākṣi (from sambho mahādeva in rāga devakriya as notated by Subbarama Dīkṣitar)

G | I | G | P | I | P | I | P | D | P | P | P | P |
ā | i | dI | de | i | va | nā | ga | bhu | sha | ṇa |
(sīmbhā mahādeva in rāga dēsikā as notated by V. N. Bhattrande)

The examples chosen above are typical of the cautāla dhrupad-s and the rūpaka tālā kṛti-s of Dīkṣitar. In the case of the dhrupad line above, the syllabic density is 9 while in the case of śrī guruguha, the line chosen has a density of 10 syllables. Again, the balanced positioning of syllables across the 12 beat rhythmic cycle in both examples is worth noting.

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The dhatu/matu relationship in the kṛti-s of Dīkṣitar (particularly those in rūpaka tāla) has more in common with that of dhrupad and with the laksana gluta-s of Muddu Venkatamakhi and the pillārī gluta-s of Purandara dasa than with the compositions of Tyāgarāja or Śyāmā.

However, what is significant is that the first four characteristics above (and the fifth as well) in general are not seen across the board in the repertoire of other composers in the Karnāṭik music tradition. In particular, the viṇāmba kālā construct of Dīkṣitar and the absence of implied madhyāmakaṇṭa, and the smooth non-jerky flow of his compositions have always stood as differentiators marking Dīkṣitar’s style. (Janakiraman, 1976, 2002) (Seetha 1976).

Now, let us look at the fifth factor listed above in detail. In tu hi sūrya, the unhurried dhrupad melody sits on a bed of lyrics conforming to a syllabic construct where the hṛṣva syllables get one beat while the dīṛgha syllables get two or at most three beats. Thus each 12 beat avarta in dhrupad line gets on an average anywhere between six and twelve syllables. The distribution of syllables across avarta-s is 8-10-8-9-8-9-7. In addition, the syllables in a dhrupad āvarta are almost always uniformly distributed so that no syllable is stressed with an akāra for a disproportionate length of time. This is in contrast to a khyāl where it is not uncommon for a lesser number of syllables to be spread over an āvarta of the 12 beat ek tāl with an uneven density across the cycle. The textual density in a dhrupad composition is clearly much higher compared to a khyāl composition.

In general, Dīkṣitar’s compositions are also high in textual density with a uniform distribution of text; in the example above, the distribution of syllables across a 12 beat cyclical unit of time is 7-9-8-7-9-10-9. The density is slightly lower when compared with tu hi sūrya; however, as in the dhrupad, it is clear that the syllables are evenly spread over the entire āvarta without any particular syllable(s) being singled out with disproportionate lengths. The following examples also illustrate this aspect of the dhatu/matu relationship.

G | I | G | P | I | P | I | P | D | P | P | P | P |
ā | i | dI | de | i | va | nā | ga | bhu | sha | ṇa |
(from śambhā mahādeva in rāga devakriya as noted by V. N. Bhattrande)

D | I | D | I | P | D | M | P | R | M | I | P | D |
ṛ | gā | ldi | ra | hi | ta | ṛ | da | l | ya | vi | l |
(from śrī guruguha in rāga dēvakriya as noted by Subbarāma Dīkṣitar)

The examples chosen above are typical of the cautāla dhrupad-s and the rūpaka tālā kṛti-s of Dīkṣitar. In the case of the dhrupad line above, the syllabic density is 9 while in the case of śrī guruguha, the line chosen has a density of 10 syllables. Again, the balanced positioning of syllables across the 12 beat rhythmic cycle in both examples is worth noting.

The dhatu/matu relationship in the kṛti-s of Dīkṣitar (particularly those in rūpaka tāla) has more in common with that of dhrupad and with the laksana gīta-s of Muddu Venkatamakhi and the pillārī gīta-s of Purandara dasa than with the compositions of Tyāgarāja or Śyāmā.
Sastri in each of the five descriptors mentioned above. In contrast, the expansive krti-s of Tyagaraja have inbuilt factors such as the long karaivas on strategically positioned consonants that makes them conducive to saangati and neravai20.

nirajaksi kamaaksi can be considered to be a ‘Diksitar archetype’ in rupaka tala. The composition commences with the same eduppu, like almost every single one of his other compositions. The parallel between Diksitar’s sama eduppu and that of dhrupad wouldn’t be so significant were it not for the preponderance of the asama eduppu krti-s in the Karnatic music repertoire. For instance, the significant proportion of sama eduppu rupaka tala krti-s of Diksitar are in stark contrast with the dominant desadi tala eduppu of Tyagaraja.

Ornamentation, saangati-s and melodic density

There is an absence of dense melodic phrases in Diksitar’s compositions although the dasa vidha gamaka-s described in the SSP are an integral component in their rendition. This is in contrast to Tyagaraja’s repertoire which is heavy on sangati-s and densely packed melodies.

In fact several of Diksitar’s krti-s are sparse in gamaka-s (as notated in the SSP) and show significant presence of ‘plain svara’ phrases21 without any kampitam whatsoever. It is the sweeping jaru gamaka-s which dominates many of Diksitar’s compositions. It is this emphasis on the plain svara-s and the jaru that yet is another element of commonality with dhrupad which is characterized by the presence of mittas and plain svara-s.

The SSP notation of Diksitar’s composition is also sparse on saangati-s. Does this mean that saangati-s were not in vogue in the early 1900s when the SSP was compiled? No. On the contrary, Subbaratna Diksitar is not averse to sangatis wherever they are due. For instance, he presents thirteen saangati-s on the opening line of Tyagaraja’s jagadannadasakara while he presents just one saangati for the sankarabharana navarana krti shri kamalambikayya which is rendered today with as many as half a dozen saangati-s!

In fact the rendition of certain krti-s appears to have gotten modified in order to force saangatis. A case for illustration would be minaksi me mudam dehi, whose caraana line has mutuated from its notated version in the SSP to today’s rendition complete with an arudi on the syllable ‘ye’ in the phrase madhurapuri nilayee.

20 For instance, in the opening line of this well known krti of Tyagaraja o rangasayi bilicite 9 syllables span a length of 16 beats; the first syllable 9 spans a length of 6 beats (i.e. for more than a third of the length of the cycle) giving ample scope for saangatis sometimes covering as many as 24 svara-s in a single sweep.

21 In this context, we must refer to a comment in the 1976 Journal of the Music Academy regarding Diksitar’s music: “A note rendered in all its plain character shines of its own record. It is erroneous to think that svara-s seldom rendered with any grace or embellishment do not bring in or according to many even mar the carnatic flavor.” S. R. Janakiraman.

Here is the originally notated version of this line.

| s | d | S | s | s | r | s | d | s | r | l | g | r | ~g | g | p | m | ~g | ~? | ~G |
| ma | dhu | r | a | pu | ri | ni | la | lye | ma | ni | va | la | lye |

Today’s rendition of this line in kacheris goes as follows.

pm | R | s | srgsd | s.I.. | G.. | m | | P | gmn | gm
madhu rã pu ri..... ni la, | l ye,, | ma | ni ,, | vala | l ye

There are several differences between the originally notated line and today’s popular version of the same. In the original notation, there are 13 syllables distributed evenly across 16 matras with the dirgha syllables getting a full beat each and the shorter syllables getting one beat each (3x2+10 = 16). In today’s rendition, this line is considerably modified both in terms of the svara-sthayas and the positioning of the svaras within the 16 beat avartana. Today’s rendition in practice, starts 1 beat after the samam; the syllable rã is extended by half a beat to stretch over 3 matras, the pairs of syllables pu-ri and ni-la have an implied trisram imposed on them to land on a climactic arudi on the syllable ye which now lasts for 3.5 matras as opposed to 2 matras in the original version. Similarly the syllable ni in mani now lasts 2.5 matras as opposed to the single matra it had in the original notation. These modifications whose origins are not known make this line very neraval/saangati friendly and amenable to the kacheri tradition.

The purpose of the above example is to demonstrate that such saangati additions and modifications that have fossilized and become part of the kacheri tradition obliterate from our understanding the plain construct of some of these krti-s and even mar the possibility of a meaningful comparison with dhrupad or other musical forms.

Conclusions
We sought to answer two questions as we undertook this analysis in an earlier section in this paper.

What specifically are the factors that contribute towards the qualitative similarity that is perceived or imagined between dhrupad-s and certain compositions of Diksitar? Does the similarity extend beyond the vilambam kala orientation and the jaru (glides between notes) and a handful of compositions in raga-s such as hamir, rammali and manuv?

We demonstrated in the analysis above, that

1. Diksitar’s compositions exhibit elements of similarity with a narrow subset of cautala dhrupad stuti-s in the stotra mode in the areas of compositional structure, dhian/mati relationship, melodic flow, eduppu and ornamentation.
2. this similarity even extends beyond the field of shared dēśiya rāga-s.

3. Dikśītar was not the pioneer behind the usage of North Indian rāga-s in Karnāṭic music.

Although there is insufficient historical evidence regarding any form of direct contact between Dikśītar and dhrupadiya-s a distinct similarity in structural construct between his kṛtī-s and dhrupad-s in certain areas as demonstrated above cannot be denied. Subbarama Dikśītar’s written account is the oldest biography of Dikśītar. Given the terseness of this biography and the lone line that references his stay in Kāli it is hard to come to conclusions regarding Dikśītar’s interaction with other forms of music. However, it is known that the ancestors of the founders of the bēṭīa gharāna of dhrupad moved into Eastern India from Banaras thus implying that there had been a dhrupad tradition in the area²².

Dikśītar’s compositions exhibit a unique style that is different from the other composers in the Karnāṭaka sangīta idiom. He is the only composer amongst the trinity to have set foot outside of the Tamil speaking region. His choice of saṅskṛta as the compositional language also points to a deep rooted difference in musical approach. Further, it is clear that Dikśītar is the pioneer of a unique two-part compositional structure in the vīlamba kāṭa rūpaka tāla structure that was not the norm in South India.

This article does not intend to assert the influence of dhrupad on Dikśītar. It however does strive to point out certain areas of similarity with dhrupad that was not typical of the Karnāṭaka sangīta compositional style of his contemporaries. The similarity is particularly significant when we look at the larger picture of Dikśītar as a peripatetic composer rooted in the pan Indian upanisadic ideals who integrated the musical marga of the Veṅkatamakhi sampradāya with inspiration from a wider field that included śrīvidya tantra and various temple traditions and far flung musical genres such as Irish folk music and negotiated a unique compositional idiom and a repertoire of diverse compositional forms that stands apart as quintessentially ‘Dikśītar’

Bibliography:


Music manuscripts and Mānavalli Rāmakṛṣṇa Kavi

V. Premalatha

Introduction

Music Manuscripts are hand written documents on the theory and practice of music, which prevailed in various periods, and transcended through generations. There are thousand of manuscripts found in various parts of the world, either preserved in libraries or in the possession of individuals. The music manuscripts are mainly of three kinds, namely, those containing the lakṣaṇa grantha-s or the technical treatises, texts and notations of musical compositions and the biographical and other details of the musicians and composers.

The music manuscripts are found both on paper and palm-leaf, written in various Indian scripts such as Devanagari, Telugu, Grantha, Malayalam, Kannada etc., depending on the region where they are transcribed and housed. In the past 150 years considerable research has been carried out in this area and they can be categorized as follows:

a. Survey and collection of manuscripts
b. Cataloguing and Indexing of manuscripts in a particular collection
c. Studying the manuscripts and making critical notes on their contents
d. Critical Edition, Translation and Publication of the works

Many scholars have contributed to the various areas of manuscript studies that are mentioned above. For instance, survey and collection of manuscripts of a particular region was carried out by scholars like Bhandarkar (Bombay Residency in 1884), Sesagiri Sastri (Madras in 1898). Catalogues and Indexes of manuscripts preserved in different libraries have also been compiled and published.

Studying the contents of manuscripts and bringing the information found in them to limelight has been another important branch of manuscript studies. The writings on the Sangītā Literature by Manavalli Ramakṛṣṇa Kavi1, Vilājamū Kavi2, Venkata Ramakrishna Tiruṣṭu, V Raghavan3, Cāyana Pāṇḍita4, M Kṛṣṇaśekhara5 and Emmie te Nijenhuis6 are some of the articles which include the description of the lakṣaṇa grantha-s with references to printed texts and manuscript sources.

2 “The Early writers on Music” article published in the Journal of the Madras Music Academy, 1930, 1931
3 “Some names in Early Sangītā Literature” published in the Journal of the Madras Music Academy, 1932
4 Sangītā Vishāyaka Sāmkrita Grantha, Savitar Prakasana Mandal, Nagpur and Pune, 1979
In the past hundred years, many lakṣaṇa grantha-s have also been published and thus they have been preserved from getting destroyed and becoming extinct. Some of the publications can be called as Critical Editions done in a more scientific manner and with a translation in English. The contributions of scholars like K Sāmbaśiva Śāstri, K Vāsudeva Śāstri, T V Subbā Rāo, S Subrahmanya Śāstri, V Rāghavān, Pṛetmālā Sarma, R. Sathyanārāyana and others are noteworthy, in the field of editing of the Manuscripts of lakṣaṇa grantha-s.

On the other hand, one can also see the publications of the musical compositions of different composers being published, based upon both written and oral traditions. The publication of songs based on the oral traditions are mainly taken care of by the disciples of eminent composers and musicians. Besides the same are also procured from libraries and edited like the ones by the Sarasvati Mahāl Library, Tanjavour.

One name that appears universally in almost all the areas of music manuscript studies is ‘Manavalli Rāmakṛṣṇa Kavi’ M R Kavi is a scholar in Saṁskṛta and Telugu whose contribution to the field of manuscript studies relating to music, dance and dramaturgy is invaluable and the present paper focuses on his role in manuscript studies.

Mānavalli Rāmakṛṣṇa Kavi - biographical note

Manavalli Ramakrsna Kavi was born in the year 1875 in Chennai. He obtained M.A. in Telugu and Saṁskṛta from Chennai and at the age of 16, he wrote a Telugu poem, called “Mṛgavati”, which earned him the title, “KAVI”. He worked as a Private Secretary in Vanaparthi Samsthānam in Andhra from 1904 and by then started collecting manuscripts. In 1915 he joined as Assistant Curator in the Government Oriental Manuscripts Library (GOML), Chennai. The TTD Collection of manuscripts is said to have been mainly made by Kavi under the Tirumala Tirupati Devasthanams (TTD) till 1954 and then became part of the S V University) as a reader in Saṁskṛta from 1940-1954. The Oriental Research Institute (ORI), Tirupati, presently houses about 100 manuscripts on music as part of the TTD collection and about 175 music manuscripts, which have been transferred from the Telugu section of the GOML, Chennai. The TTD Collection of manuscripts is said to have been mainly made by the efforts of M R Kavi. This collection includes primarily the lakṣaṇa grantha-s and only three manuscripts deal with the songs (composed by Tyāgaraja and Dāsa composers). From the study of the TTD Collection of music manuscripts, it is observed that some of them are copies obtained from various other libraries like

Kavi’s contribution to the studies on music manuscripts can be categorized into the following

- Survey and Collection of manuscripts
- Making Copies of Manuscripts
- Edition of Abhinavabhārati
- Bharatakṛṣṇa

Each one of them will be dealt in detail below

Survey and Collection of manuscripts

From the biographical notes given by Prof. Appa Rao it is learnt that M R Kavi started collecting manuscripts on Nāṭya and Saṅgītā even while he was working at the Vanaparthi Samsthānam, i.e. 1912. Kavi’s father also seems to have had copies of some manuscripts, which included Nātyaśāstra and its commentary. Officially, Kavi was associated with the GOML, Chennai, till 1926 and was appointed by the Government of Madras for a project to collect manuscripts from South India along with Sri S K Rāmanātha Śāstri and after a year the project was closed.

Later Kavi was associated with the Sri Venkateswara Oriental Institute, Tirupati (which was under the Tirumala Tirupati Devasthanams (TTD)) till 1954 and then became part of the S V University) as a reader in Saṁskṛta from 1940-1954. The Oriental Research Institute (ORI), Tirupati, presently houses about 100 manuscripts on music as part of the TTD collection and about 175 music manuscripts, which have been transferred from the Telugu section of the GOML, Chennai. The TTD Collection of manuscripts is said to have been mainly made by the efforts of M R Kavi. This collection includes primarily the lakṣaṇa grantha-s and only three manuscripts deal with the songs (composed by Tyāgaraja and Dāsa composers). From the study of the TTD Collection of music manuscripts, it is observed that some of them are copies obtained from various other libraries like

- Sarasvati Mahāl Library, Tanjavour, (Saṅgītacandrika of MādhavaBhaṭṭa- 7102)
- Punjab Library (Gāndharvavidyā of Śiva - 7092)
- Royal Asiatic Society, Calcutta (Saṅgītarāja of Kumbaraṭa -7573)
- Bhandarkar Oriental Research Institute, Poona (Saṅgītadarpaṇa of Dāmōdhara - 7520b)

7 Published in the Journal of the Historical Research Society, Rajmundry
8 Collected papers of Manavalli Ramakrishna Kavi, pp. xii-xiii
9 Information given by the staff of the ORI, Tirupati
of M R Kavi and they represent 30 different laksana-grantha-s. An important aspect is that, Kavi seems to have made a summary of some manuscripts for his reference, and had not copied

Manuscript Copies written by Kavi

The TTD collection of music manuscripts at ORI also includes the hand-written copies of M R Kavi and they represent 30 different laksana-grantha-s. An important aspect is that, most of them are not true copies (transcripts) of their respective originals. In other words, Kavi seems to have made a summary of some manuscripts for his reference, and had not copied

such transcripts are very useful, when the original gets damaged or inaccessible to scholars.

Kavi seems to have toured all over the country and collected manuscripts on Saṅgīta and Nātya. The details of his collection are not known exactly but information could be gathered from the references made in his own writings. In his reply to Dr. S K De on the Nātyaśāstra edition, he informs us that he can show the places where plenty of manuscripts are available. In the introduction to the Bharatakōśa, he acknowledges various manuscript libraries and royal courts, from where he had collected copies of music manuscripts. The Royal courts of Nepal, Bikaner, Baroda, Travancore and the libraries of Lahore, Jodhpur, Asiatic Society, Bengal, Bhandarkar Oriental Research Institute, Poona, GOML, Chennai and Trivandrum, Sarasvati Mahal Library, Tanjavur and the Oriental Library, Mysore have been acknowledged. This shows that he had access to these libraries and had made copies of manuscripts from there.

One of the main problems that a present day scholar faces with regard to Kavi’s works is that in many cases, there are very less or no references to primary sources. For instance, in the Journal of the Madras Music Academy, he gives a brief note about a laksya manuscript dealing with the notations of a few raga-s with the mode of singing the Alapa and thāya, that was procured from the Malabar region. The whereabouts of this manuscript today is not known. Meanwhile in the middle of a paper manuscript (in a notebook copied by Kavi) showing that he had access to these libraries and had made copies of manuscripts from there.

Edition of Abhinavabhārati

It was for the first time that the text of the commentary of Abhinavagupta on Bharata’s Nātyaśāstra called the Abhinavabhārati came to be known to the world through M R Kavi. Bharata’s work has 37 chapters and the commentary to the chapters 1-7 was published in 1926 (Volume -1), chapters 8-18 in 1934 (vol. -2), chapters 19-27 (vol. -3) in 1954 and the final volume containing chapters 28-37 in 1964, under the Gaekwad Oriental Series, Baroda. Kavi himself states that, he first came across the copies of Abhinava’s commentary during his stay in Travancore in 1912 and decided to issue the text with the more learned commentary of Sōmanārya. Some of the readings though good were not considered in editing the work of Sōmanārya. In my studies of Abhinavagupta’s commentary on Bharata’a Nātyaśāstra (Science
of Theatrics), I attempted to procure and go through every work on Nāṭya, if available anywhere16

"...I had of necessity to acquire and study all the available works in Nāṭya, Saṅgīta and kāvyālāṅkāra and a few decades of my life saw me wading through the ocean of thought of great sages..."17

Further it is also learnt that during his stay in Andhra during 1916 in the house of Nidadavolu Veākata Rāv, he transcribed a palm-leaf manuscript which was in Saṅsīṅkṛta namely the Nāṭyaśāstra tīkā (called Kohaliya?)18.

In his preface to the first edition of Abhinavabharati, Kavi says that the commentary is based on 40 copies of Manuscripts obtained from different parts of India. He has assigned 'sigla' code numbers to indicate them in his editions. He categorises the manuscripts consulted by him into A and B recensions, based on the sources from where he obtained them. He mentions the sources of the Manuscripts (two from Bikaner, three from Tanjore, 6 from Malabar and so on) in a more general way, but does not specify the exact number or the identity of the manuscripts used by him. Even while responding to a criticism, by S.K.De, of his editing of Nāṭyaśāstra, he again gives a list of the manuscripts he had consulted only in terms of source libraries and not the manuscript numbers. The mystery still pervades regarding the manuscripts used by Kavi for the edition of Abhinavabharati. However the later editors have related the manuscripts used for the edition with some of the manuscripts in the libraries.

Meanwhile the manuscripts of Nāṭyaśāstra and Abhinavabharati available at ORI, throw some light to the issue of Manuscripts used by Kavi.

There are altogether 6 manuscripts at the ORI titled, Nāṭyaśāstra / Abhinavabharati

The manuscript numbered 7562a is written by M R Kavi and contains plenty of variants from different manuscripts, mentioned by him in the preface to the I and the II editions. This covers the chapters 17-22 complete and 23rd incomplete.

Another paper manuscript written by Kavi bears the number 7559a, is titled Abhinavabharati and contains similar variant readings. This covers chapters 1-5 complete and 6th incomplete. This gives a lot of commentary than 7562a.

The folios of the palm leaf manuscript numbered 7617 are jumbled and there seems to be two different works- one dealing with hasta-s and the other on the Tālādāśaprāṇa-s, which closely resembles the Tālākalābdhi of Acyutarāya. Further

study has to be made to ascertain if the portions dealing with hasta-s belong to Nāṭyaśāstra or any other text.

The folios of the Palm-leaf manuscript numbered 7599 is also damaged and jumbled and it contains Saptasvaralakṣaṇam, Rāgatalacintāmaṇi, and Sangrahacūdamani. The exact folios which contain Nāṭyaśāstra in this bundle of 223 folios, is yet to be identified.

Another palm-leaf manuscript titled Nāṭyaśāstra numbered 329 is available in the ORI, which is again injured. The beginning leaves are broken and colophon indicating the end of the first adhyāya has been identified on fol.6 and that of the second chapter in fol. 9. This runs upto the 34th adhyāya (or even further?) and the latter portion contains meaning for the verses in Kannada, written with a different hand.

Yet another palm-leaf manuscript with the number 2224 is very much injured and moth eaten. It is written in Grantha script and the extent of the text could not be made.

Kavi had promised to give the details of the variant readings from all manuscripts and a detailed introduction and notes running to 400 pages at the end of the fourth volume,19 but unfortunately, he passed away before that. However, managing a text with 40 and more manuscripts of different recensions, written in different scripts, discovered from different parts of the country, containing different portions of the text and the commentary, manuscripts being both complete and incomplete, with gaps varying from syllables or words to even verses and chapters and no two manuscripts taken at random coinciding in their readings - must have been a Herculean task.

Bharatakōśa

Bharatakōśa is a dictionary of technical terms that figure in the works on Nāṭya, Saṅgīta and related topics with extracts drawn from both published and unpublished sources. It was published by the TTD in the year 1951, when Kavi was in his ripe old age. In the introduction Kavi gives a brief note on the texts consulted by him in compiling this work.

Kavi had travelled all over India and collected a large number of manuscripts. The idea of preparing such a work covering almost all available topics found in the Musicological Literature is something great and the author justifies it in the introduction. Another significant aspect is that by the time of the preparation and publication of Bharatakōśa, many of the musicological works were still in the form of manuscripts only and not published.

17 Introduction to Bharatakōśa, p.i
18 "Manavalli Ramakrishna Kavi Racanalu" by P S R Appa Rao.
19 Collected Papers of Manavalli Ramakrishna Kavi, p. 156
The works included in the compilation of Bhartakosa are of three kinds - printed works, unpublished works and unknown works. Nāṭyaśāstra of Bharata20, Bḥaddēśī of Matalaṇaḥ, Abhinava's commentary on Nāṭyaśāstra, the Abhinavabhārati, Bharatabhāsya of Nāṇyadeva, Sahāgadārakāra of Sāṅgītadārakāra, Sahāgadārakāra of Parṇāvadāṣṭa, Sahāgadārakāra of Jagadēkamalla, Sahāgadārakāra of Kumbhārāṇa, Caturdaśiprakāśikā of Venkaṭapakākā of Venkaṭamakhi etc. are some of the published works. Besides, he also quotes from the works of Nandi, Kōhala, Viṣṇuḥ, and other writers on music, whose original works are not available to us today but are found as quotations/citations in the existing works. The Sahāgadārakāra of Vēmabhūpāla, Sahāgadārakāra of Harīpāla, Sahāgadārakāra of Hamīṭra, Sahāgadārakāra of Sōmarāja, Sahāgadārakāra of Mādhavyāḍa of Mādhavyāḍa, Sahāgadārakāra of Mādhavyāḍa of Mādhavyāḍa of Mādhavyāḍa of Mādhavyāḍa are some of the unpublished works.

Kavi has also made references to some hitherto unknown works like Tālakalabdhi of Acyutarāya and Nāṭakaratnakōṣa of Sāgaranandi the sources for which are not mentioned. However the extracts supplied by Kavi under the source, “Acyuta” and “Acyutarāya” have been located in the manuscripts of the GOML and the ORI.21 But with regard to Sāgaranandi, there are plenty of references in Bharatakosa and most of them are listed next to Abhinava. Meanwhile in p.715, he describes Sāgaranandi as the author of a work called Nāṭakaratnakōṣa who probably belonged to 980 A.D. It is also learnt that this work has been cited in Kumbha’s Sahāgadārakāra22 and the Sahāgadārakāra of Sūbhānkara23. Kavi further informs us that Abhinava has not accepted the views of Sāgaranandi. He also quotes from rare works like Nāgendra malla’s Nāgendra Saṅgīta, Bharatārpaṇa or Viṇāyakabharata by Viṇāyaka, the copies of which are available at the ORI.

Further in Bharatakosa, Kavi has provided a number of extracts from some works/authors like, (Saṅgīta) cūḍāmānasara, Gaurīmatam, Hanumāṇmatam, Mahārṣṭre, Viṇāyaka, Piṅḍna, Amṛtānanda, Sarvēśvara and so on. It is still not known, from where he was able to obtain all the details, since only Kavi’s references have become sole source of information for these. Even in the case of Saṅgītacūḍāmaṇi of Jagadēkamalla, the printed text is incomplete and more information (like the laksāna-s of the rāga-s) is available only in Bharatakosa and not in the printed book.

Conclusion

The study of manuscripts has been an area where there are continuous searches, discoveries and research. Ramakṛṣṇa Kavi is a great landmark in this area of music research.

20 Includes “Nepal patha” also.
22 Bharatakosa, p.715
23 Saṅgītacūḍāmaṇi of Sūbhānkara, edited by Gaurīnātha Śāstri and Govindagopāl Mukhopadhyaya, Sanskrit college, 1962
Harikatha in the four States of South India
Preemela Gurumurthy

Harikatha as it is, means a story of Hari but it has come to be associated with an art form which consists of a story, narration, exposition, music, humorous anecdotes along with explanation of the varied texts of the songs all combined into a script performed with upagāyaka-s and instrumental accompaniment. The art of story narration exists in different parts of the country as Kirtan in Marathi, Kathākathan in Hindi, Gagariyapuraṇa in Gujarati, Harikatha in Telugu, Harikathē in Kannada, Kathākālakṣēpam, Harikatha or Īssai Sōrdōzhivu in Tamil and Kathāprāsādāgām in Malayalam. All these are different styles of story expositions performed in accordance with the regional characteristics.

Tamilnadu

During the reign of the Maratha Rāja-s in Taḷājavār (1673 onwards) many a Kirtanār from Maharashtra came and planted the seed of Harikirtan. During the early part of the 19th Century, Kirtanācārā Rāmāchandra Buva Mōrgaunkar and Mēruswāmī also called as Ananthapadmanabha Gōswāmī popularized the art of Marathi kirtan to such an extent that it paved the way for the emergence of a new style of Harikatha consisting of the already existing Kālakṣēpā with certain characteristic features of the Marathi kirtan. Taḷājavār Kṛṣṇa Bhāgavatār (1841 – 1903) is considered as the father of the art of this Tanjore Harikatha style. This happened under the expert guidance of Venkatastāya popularly known as Periṇāḍa a patron of fine arts. He achieved the great task of blending the Kālakṣēpa art with certain elements borrowed from the Marathi kirtan. Harikatha as an art form attained perfection and had its golden days during the period of Tanjore Kṛṣṇa Bhāgavatār and years later.

In this traditional Taḷājavār style of Harikatha one expects all the ingredients introduced by Kṛṣṇa Bhāgavatār. The salient features of this style are the standing posture of the performer, the Panchapadi (a set of five invocatory songs), use of Jalra and Chipla, the variety of musical forms like Bāmpilas, Kapi, Behag, Mānd etc. Each verse is associated with the tune and is known as the saṁta or sāṁta-s. The composer introduces different songs and interesting anecdotes. The narrative and the acting ability, the proper choice of songs, anecdotes, the effective rendition altogether lend charm to a Kālakṣēpa which makes it a composite art.

The following are some of the illustrious performers of the past who have contributed, in large measures, to the wide popularity of the Harikatha form, viz., Taḷājavār Kṛṣṇa Bhāgavatār, Paṇḍit Lāksmanācārā, Tiruppazhanam Paṇḍitāppaṃgāsa Sāstrī, Sālamānkalā Tādayanātha Bhāgavatār, Embar Śrīrāndācārā, Taḷājavār Paṇḍitāppaṃgāsa Bhāgavatār, Taḷājavār Nāgarāja Bhāgavatār, Māṅgudī Chidambarama Bhāgavatār, Harikēsa Anandā Bhāgavatār, Vijayārādhāvakārā, T.S. Bāḷakṛṣṇa Sāstrī, Mannāṛgudī Sāmāṇā Bhāgavatār, C. Sāruṇa Bāī, Pārnādī Bāī, Tīrūkkōkāṛam Kanakāmbuṃ, C. Bānni Bāī and many others. Kāṭyānāpuraṃ Āravuṇada is continuing the Embar tradition and Smt. Kamāḷā Mūrthī is carrying on the Annaswāmī Bhāgavatār tradition of Harikatha.

In nirṇāṇa-s, the written text of a Harikatha, it is observed that in story situations contemporary compositions are rendered. For example, in Rukmini Kāḷyāṇam, there is a situation when Rukmini prior to the wedding, has to go to the temple of Goddess Pārvatī to offer worship. For this, at times ‘Kāṭjādājāyādāki’ is rendered. Now this is a composition of Muttuśwāmī Dākṣiṇā in praise of Goddess Kamākṣi. One wonders how appropriate this song is for this situation. It is interesting to note that many Kāḷakṣēpa Bhāgavatār-s solved this problem by composing their own compositions and suitable musical forms for the story chosen. Mazhavai Chidambarama Bāhrāti also a composer and an expert in performing musical discourses has composed a song in Tamil for this above story situation in Rukmini Kāḷyāṇam. This shows that a Kāḷakṣēpa Bhāgavatār is not only an expert in musical discourses but also a versatile composer.

The nirṇāṇa contains the prose passages and the metrical forms used in between when the story progresses. Each and every metrical form is governed by rules as to how many letters should be there for each line and so on. The advantage of the Marathi metrical forms are that these are short in length and are set to attractive simple tunes in ragas like Jōnpuri, Bāṁplās, Kāi, Bāhā, Māṅđ etc. Each verse is associated with the tune and is known as the sākī metṭu, dīndi metṭu etc. Due to the catchy tunes these have been translated into Tamil, retaining the original tune.

Sāvai is also called Sāvaya or Sāvayya. Vāmaṇa paṇḍita has composed many. One example is from Nandanār Caritram of Gōpālakṛṣṇa Bāhrāti. The rāgā here is Kunnīṭhi. The Dhrupad and a Tillana. A short tāni-āvartana is then played on the Mridangam, which marks the end of the Pūrvāṅga. In the Uttarāṅga, the main story is narrated interspersed with suitable songs and interesting anecdotes. The narrative and the acting ability, the proper choice of songs, anecdotes, the effective rendition altogether lend charm to a Kālakṣēpa which makes it a composite art.
poets identify the form with the structure whereas the performers associate the forms with the specific tunes and tāla-s such as the three beat, five beat and seven beat.

**Andhra Pradesh**

In Andhra Pradesh, it was Ajjada Ādi Bhatṭa Nārāyaṇa Dās who is considered as the father of the Telugu Harikatha tradition. Purāṇa pravacanam and the folk style called Burrakatha or Jaṅkamkathā also are other story telling traditions. The Telugu Bhajana tradition is also rich in its literature and music. The Telugu Harikathākāra-s were experts in both Bhajana Sampradāya and Harikatha. Most of the Bhāgavaṇa-s acquire a sound musical foundation from the Bhajana tradition which also enriches their knowledge in various Indian languages along with a wide repertoire. This is a common element which is found in Maharashtra, Tamil Nadu, Andhra Pradesh, and in Karnataka. Whereas in Karnataka it is the music tradition of the Dāsakuta composers which became the foundation for the Kannada Harikatha.

In 1883, Nārāyaṇa Dāsa happened to see the performance of Harikatha of one Kuppuswāmī Nāṭū from Madras at Vijayanagara. Dr. Pappu Vēnuḍōpōla Rāo, a distant relative of Nārāyaṇa Dāsa himself feels that Nārāyaṇa Dāsa introduced this art form in Andhra Pradesh in its enriched form and such a presentation did not exist before his time and there are none who could equal his stature, voice and talent.

Inspired by Nārāyaṇa Dāsa, many started to perform Harikatha. Out of these, Chittimalli Raṅgayyadaṣu, Metiḷaṁki Nārāyaṇa Sastraṭi, Dūlipalli Kṛṣṇa Kavi, Vēḷpēyala Saṭṭāraṇī, Bāgēyapalli Anantarāmāchāryulu, Sankavaram Varādāchāryulu, Mulukūṭa Saḍāṭi Sastrī, Parimi Saṭramayya Bhāgavatār are important performers.

In Telugu literary tradition, the written text of Harikatha is called Yakṣāgāṇa. According to Viṇṭiḷu Raṅghā Parāha Nārasimalāchārya, the Harikatha in the Telugu country is an adaptation of the earlier Yakṣāgāṇa. Ādi Bhatṭa Nārāyaṇa Dāsa did not follow the Marathi type of Harikatha when he composed his own written texts. He was not satisfied with producing Yakṣāgāṇa-s in Telugu and felt that Sanskrit is being understood all over India and therefore wrote three Yakṣāgāṇa-s in Sanskrit and named the book as ‘Harikathāmūrutam’.

Dr. T. Donappa has written elaborately about the Harikatha tradition entitled ‘Telugu Harikathā Sarvasvam’ Dr. B. Rajinikanthā Rāo in his ‘Andhra Vaṣṭayeṟkāra Caritram’ writes that there are evidences to prove that in the initial stages Yakṣāgāṇa and Harikatha were one and the same in presentation, meaning that both were performed individually.

Nallān Chakravartula Kṛṣṇāmāchāryulu, along with other members of his family is known for his scholarship in languages, literature, Tarka Vyākaraṇa, music performance composing and Harikatha both performance and composing the niruṇaṇa. He has written many niruṇaṇa-s in both Sanskrit and Telugu. He also taught Harikatha at the Sarvaraya School at Kapiḷēsvarapuram.

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**Karnataka**

In Karnataka for discourses, themes pertaining to Vaishnavite, Saivite and Jainism are in vogue. The Yakṣāgāṇa theatre is very popular and there is an element of story-telling tradition of this called as the Tāla maddāle. Again outwardly it might sound like the names of a Tāla and Maddale having been brought together. But actually this is an indoor form of Yakṣāgāṇa without the usual dance and costume. Here the Bhāgavata is the main artist and the others sit before him facing each other on both sides. The Bhāgavata initially does the invocation and will then introduce each person and the character which he will enact. The interesting part is there is no script and each one has to improvise their dialogue then and there. The tāla and maddale will be the main accompaniments. The prose dialogue is delivered by the actors using voice modulation to bring out the emotion. This is a very unique type of an art form.

In a traditional Harikatha the Bhāgavata has the responsibility of enacting each role figuring in the story all by himself. Here he is like the one who is managing with different persons doing the various roles.

Sri. Bhadragiri Achyuta Dāsa, a senior Harikatha artist who also has an institution called Dāsārmaṇa for Harikatha learning in Bangalore, feels that Narahari Tirtha who belonged to the 11th Century performed musical discourses. The term Harikatha might have become more well-known with the Mādhwa tradition. There was also a form called Yekkalagāṇa where one person enacted several roles of the chosen story. This view is similar to what was mentioned earlier by Dr. B. Rajanīkantā Rāo.

Dr. M.B. Vēdayāllī in her book entitled ‘Mysore as a Seat of Music’ writes about the royal patronage given to many art forms including Harikatha. Rāja Chāmaraṇa Wodeyār organized performances and also appointed Harikatha performers in his court. The foremost was Adi-Bhatṭa Nārāyaṇa Dās from Andhra. The king was enthralled by his performance on Ambartṣa Charitra. Another day he performed Gajendra Mōkṣa. One day he also sang a complicated Pallavi, the details can be referred in the book.

In 1895 he was again invited by Nallvāḍi Kṛṣṇārāja Wodeyār for the Dussera. Three discs were recorded in a phonograph. The king gifted him with gold bracelet, Viṇṭa, Tambura and Rs. 1116/- given to very few high class artists.

He wrote many Niruṇaṇa-s for Harikatha. During 1919 to 1936 he was the Principal of Vijayanagaram Gajapathi Sangita Kalasala.

Other artists of Karnataka are Venkataramadasa, Tumkur Vēnuḍōpōlaṭi, Konanṭuru Śrīkaṇṭha, Stāṭārma Sāstrī GūrurāṭuUPLOAD_NL_101319c Nāṭīḍu and Śrīpāḍa Hande. Popular niruṇaṇa-s are Vidyuttāti Kāyāṇa, Ahimali Utpāṭhāṇa and Akkamahādēvi Kātha. Nāṭijuncta Dāsa and Bhadragiri Kēsavadāsa have also written many Niruṇaṇa-s. Kēsavā dāsa used to perform Harikatha in English and was very popular in U.S.A.
Kerala

In Kerala there are three traditions viz., the old Pathakam, similar to purāṇa pravacana, Harikatha introduced by Sri. Swāti Tirunāḷ Mahārāja inspired by Mērūsvāmi and the Kathāprāsāngam. Mērūsvāmi went to Trivandrum and became the revered Guru of the royal court. He later came to be known as Ananta Padmanābha Gōsāwī. Swāti Tirunāḷ is said to have written the Ajāmila and the Kuchēlopakhyāṇam-s. V.S.V. Gurusvāmi Sāstri has edited and published these two in 1973.

In the preface he writes, “Sri Swāti Tirunāḷ invited Mērūsvāmi who decorated the court of Chatrapati Serfoji. He was a unique gem in the city of Tanjore in Cōḷaṇāḍaḷam. In the court of Swāti Tirunāḷ under his immediate presence and of other artists and poets, the king requested Mērūsvāmi to perform the upakhyaṇam-s and they were performed in the Harikatha style. The audience were immersed in the performance of Mērūsvāmi to whom the king gifted two gold tōda-s, two shawls, gold chain and Rs. 3000/- This happened in Feb 1848. Gurusvāmi Sāstri also says that the Maharāja wished to spread Hari bhakti through Harikatha. Gurusvāmi Sāstri has published two prabandha-s giving meaning in Tamil for the verses and songs. The notation is not given but Sangītā Kālānidi T.K. Gōvinda Rāo has done great service by providing notation for all the songs in his book containing the compositions of Swāti Tirunāḷ. However rāga-s and tāla-s are mentioned in the original. The story is developed in the form of sloka-s and kirtana-s called gānam consisting of pallavi, anupallavi and caranam. The language is Sanskrit.

Sri K.K. Vādyar in his book Kathāprāsāngam Endu, Endinu, Engānē written in 1953 writes that Harikatha though popular in the King’s palace, did not survive for long but what gained popularity throughout Kerala was the art of Kathāprāsāngam peculiar to Kerala which was developed by the literary scholars who presented the works of Kumaran Āṣān, Ujjīr Paramēśhvara Iyer and Vallathol. The pioneer of Kathāprāsāngam was Sathyadeva, a devoted disciple of Nāṭyaṇa Guru. He thought it was necessary to introduce music into Padagam and thereby created a story centered around Malayalam poetry. During this transition period Malayalam literature was given prominence and the music was light classical, and the narration was highly dramatized. Instead of Purāṇic stories Romeo and Juliet, Mary of Magdelen were adopted. Others who took to this art were M.P. Manmadan, K.K. Vādyar, Joseph Kaimamparamban and V.Sāṃbasivan. Today it is Kathāprāsāngam which is very popular to such an extent that like super singers, youngsters are keenly participating in the Malayalam TV programme thereby propagating this art form among the youth.

Listening to stories was and can be popular if it was well presented by able performers. It appeals to both the mind and the intellect where one enjoys both the sangītā and the sahitya.

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Some Illustrious Performers

Tanjavur Krsna Bhagavatar
Pañcāpakaṣa Sāstri
Pañjit Laksmanācārya

Tanjavur Pañcāpakaṣa Bhagavatar
L. Muthiah Bhagavatar

Embār Vijayarāgavāchār
T.S. Balakṣṇa Sāstri
At the outset, a clarification of the word 'text' would perhaps not be out of place. For, in dance parlance, 'text' also refers to the 'śāhitya' or 'mātu' portion in a composition. As described in the Illustrated Oxford Dictionary, 'Text' is the noun form of the word, meaning the main body of a book as distinct from notes, appendices, pictures etc. the original words of an author or document, especially as distinct from a paraphrase or commentary on them data in textual form, especially as stored, processed, or displayed in a word processor etc.

while ‘textual’ is the adjectival form of the word meaning of, in, or concerning a text.

In a paper wherein 'textual tradition' is the focal point without doubt the literary sources along with the commentaries wherever available, form the basic source of information. With reference to music, dance and dramaturgy, these literary sources can be roughly grouped into works written specifically for recording the details of practice of music, dance and dramaturgy referred to as Lakshanagrantha-s or technical treatises, for instance Bhāvaprakāśana of Śāradatātāvaya, Saṅgītaratnākara (SR) of Saṅgītadēva or the Saṅgītarāja by Rāṇa Kumbhā. Works like Viṣṇudharmottarapurāṇa (VDP) and Mānasolśāna are encyclopedic works dealing with a number of varied topics, treat dance and its related aspects nearly as exhaustively as in the other works referred to above.

works that refer to or describe one or different aspects of music and dance whilst treating other subjects referred to as non-technical works, like the Tamizgrammar work Tolkāppiyam. Śilapadikāram and Mālaviyānkīnimitram, Tamizkāvyā and Samskṛt nātaka work respectively, are, as the name of the genre suggests, stories replete with main and secondary characters and story-plots. Interestingly, as the story develops much significant information on music and dance can be gleaned.

Similarly Yakṣagāna literary forms for instance Prahlāda Caritramu throws light on the different types of musical compositions, rāga-s, the dancers and the nāṭyaśāla (dance-school) (Seetha, 1981:58-59).1

1 Prahlāda Caritramu is an unpublished Yakṣagāna attributed to Vijayarāgava Nīyak (1633-1673). Seetha, 1981:50)
works that refer to music and dance in passing or in some instances employing particular aspects of music and dance as metaphors such as the Veda-s, the epic Rāmāyaṇa or the literature of the Saṅgāma age, to mention a few.

The commentary to the laksana-granthi-s is also an important literary source of information. Typical examples of a commentary are the Abhinavabhaṭṭarati (AB) of Abhinavagupta, a commentary on the Nāṭyaśāstra (NS) and the commentary of Atiśārkkuṇallār (AN) on Śilappadikārām.

A cursory survey of the available laksana-granthi literature reveals many laksana-granthi-s in Sanskṛt, Tamiz and other vernacular languages.2 The earliest available laksana-granthi with reference to Sanskrit manuals on dance is the Nāṭyaśāstra of Bharata while the Kuttanul of Čitāntar, dated to the Čitāntar period3 appears to be the earliest point of reference as far as the Tamiz works are concerned. The Natasūtra-s, authored by Śiṅhilā and Krśāva, referred to by Piṇḍiṃ are believed to be the foremost works that contained the codification of the technique of drama and dance (Vatsyayan, 1968:38). The śṛutas-s are however not available to us as of now. Inference can be drawn from the references to experts like Kōhala, Viṣākhila, Udhhata, Kṛṭīdharā, Śaṅdiliya, Vatsya, Aśmakutta to name a few, who wrote about music and dance, and texts such as Baratam, Baratāṣṭāṇḍatiyam, Pañcabāradāryam, in the Atiśārkkuṇallār commentary on Āḷḷappadikārām that not only the art forms of music, dance and dramaticurgy as such but the idea of recording the afore mentioned forms in a textual format had also attained a considerably advanced degree of evolution (Bose, 1991:20, Vatsyayan, 1968:38). Interestingly, in the twenty-ninth chapter of the Nāṭyaśāstra, Abhinava in his commentary gives an account of the dance presentation according to the Nandikēśvara tradition as mentioned by Kṛṭīdharā (Abhinavagupta on Nāṭyaśāstra vol.IV, p.120, l.1-p.122, l.10). Examples of other works in Sanskrit are Abhinayadarpana (AD) ascribed to Nandikēśvara, Saṅgītaratnākara of Śrīngadēva, Nṛttratāntāvali of Jāyyapa, Nṛttratāntakōla, the dance chapter of Saṅgītarāja of Rāṣṭrīya Kumbhā, Nartanarinamaya (NN) of Paṇḍarīka Viṣṭhāla, to just mention a few. A survey of the works in Tamiz reveals works like Kūṭṭaṇul, Baratāṣṭāṇḍatiyam, Mahābaratāṭṭāṭāṭālmā (MBC), again to mention a few.4 As discussed by Raghavan in his preface to the edition of the text, Saṅgītastārāṭṭama, authored by the Maratha King Tulaja of Tanjore was perhaps one of the last Sanskrit works dealing with the concepts of music and dance to have been written in the eighteenth century (Sastry (ed.), 1942:1 and Bose, 1991:8). From this point onwards the practice of a composition of a text on the lines of the texts like the Nāṭyaśāstra or the Saṅgītataranākara etc. seems to have ceased. But it must not be misconstrued that the very tradition of written works that refer to music and dance in passing or in some instances employing particular aspects of music and dance as metaphors such as the Veda-s, the epic Rāmāyaṇa or the literature of the Saṅgāma age, to mention a few.

2 For detailed literature survey see Vatsyayan, 1968
3 For a discussion on the date and period of Kuttanul, see Virarajendra, 2005
4 The texts mentioned here have been chosen at random. It by no means discounts the importance of the other texts in Sanskrit and other vernacular languages, which are many in number. It is neither feasible nor of utmost importance to state the names of all the texts in this particular context.

Abhinaya Stāra Sampūta and Abhinaya Navanita, compiled by Chetlur Narayana Ayyangar and Needamangalam Tiruvenkatcharya5

Abhinayaharpanamu a re-worked version of Abhinayaharpam in Telugu by Cinayya, the eldest of the Tanjavur brothers (Krishnan, 2010:72)

Naṭṭaṇāvāddīyārāṇcanam of Čṅkāramuttuppiḷḷai dealing with the dance compositions (Krishnan, 2010:75-9)

A few texts were also penned in the twentieth century

Abhinaya Swayambodini, a Telugu work which includes dance compositions and some dance techniques (Krishnan, 2010:80-2)

Naṭṭaṇāḷpadrammuram, a Malayalam work, by the acclaimed Čūdīyattām and Kathakali artist Mani Madhava Chakkāy. A work close on the pattern of Nāṭyaśāstra.6

The different aspects of dance discussed in these texts is inclusive of concepts of nṛtta, nāṭya, nṛtta, tāḍāva, lāśya, abhinaya

concepts of mārga and dēśi (regional)

concepts in abhinaya such as nāṭyaka-nāṭyaki bhēda, ashaṅtāṅyika-s

concepts of bhāva like śāṅkīyā bhāva (dominant state of the mind), vibhāva (cause(s)), anubhāva (consequent(s)), vyabhicārībhāva-s (transitory states)

concept of rasa and eight/ nine rasa-s

concepts of lōkadharmī or ulagiyal vazakkku (natural), nāṭyaadharmī or nāṭaka vazakkku (stylized)

caturvidhā (four-fold) abhinaya that is āṅgika, vācika, śālīrā and sātvika

cconcept of vākyārthābhinaya (meaning of the sentence or utterance) and padārthābhinaya (meaning of the word)

which includes
do division of the different limbs of the body āṅgī (major) into upāṅga or pratyāṅga (minor) and upāṅga or pratyāṅga (another sub category)

5 Chetlur Narayana Ayyangar first wrote Abhinaya Navanita which dealt only with Hasta-abhinaya. This work elucidates other aspects of Abhinaya like Bhāva, Rasā and also gives the Abhinaya interpretation of some select Pada-s (Abhinaya Stāra Sampūta, Preface, ppi-ii).


-------- THE MUSIC ACADEMY • JOURNAL 2011 • VOLUME 82 --------

95

94
o the bheda-s (variations) of the different limbs of the body āṇga-s and the 
viniyoga-s (uses)
concept of karana-s and āṅgahāra-s
concept of nyataprabandha-s and upapahāra-s
concept of vṛtti-s (acting styles)
details of rāṅga (stage), the construction of the stage proper, the greenroom, the 
audience, the seating arrangement of the audience
details of different paddhati-s (dance performances) which includes the entry of the 
musicians and the dancers, the musical forms employed, details of the actual dance 
presentation in terms of movements of the different limbs of the body, the nature 
of musical accompaniment, the tāla-s to be employed
idea of exercise
specific modes of drumming for specific dance presentations
origin of nātya
occasions for the presentation of dance
characteristics of the dancer, teacher, musical accompanists, audience
the aim of dance

As can be observed from above, the texts and their commentaries have covered and 
recorded almost all aspects of dance and dance presentations. Works like Cilappadikāram 
and Malavikagnimitram throw light on the practical application of the concepts stated in the 
treatises. Each of the topics referred above perhaps merits an indepth questioning and analysis. 
Hence, in the following paragraphs examples of some of the concepts discussed in the texts are 
examined in relation to present day understanding, interpretation and practice and they are,

differences and variations in the enumeration and interpretation of the terms
use of or importance ascribed to the different movements of the limbs
hasta-s as prescribed / described in the texts and their uses in present times
samples of the movements of the pāda, jāṅgha, pādacāri-s, bhramari-s
adavu system
concept of nṛtta, abhinaya,
idea of ‘setting the pace’ for a concert

some practices in performance

With reference to Aṅgikābhinnaya, the different limbs of the body are classified as 
āṅga, upāṅga and pratāṅga and each limb is further classified based on either the position or 
movement(s). The viniyoga-s or uses for the hand, head, eye, or neck are also enumerated. From 
one text to the other there are differences and variations. For instance, the Abhinayadarpana 
(v.66-67ab) enumerates eight movements for the eyes under dṛṣṭibheda. However in other texts, 
a variety of eye movements are described under rasa-dṛṣṭi-s and bhava-dṛṣṭi-s. Bhāvaprakāśana 
also describes the dṛṣṭi-vikāra-s and variations for the rasa-dṛṣṭi-s (Bose, 1995:35-48).
Rasa-dṛṣṭi-s, as the name suggests, are those that are to be employed for the presentation of the 
nine rasa-s. Balarāmarāhara classifies dṛṣṭi-s into bahirvishayadṛṣṭi-s, bhavadvṛti-s, 
rasa-nubhavasthīcakā dṛṣṭi-s, kriyārthavahārdhi-s (Rele, 1992:141). The different movements 
of the head, eye, neck, hands and feet are generally employed in Bharatanātyam, with some 
schools following Abhinayadarpāna and some Nātyaśāstra. In Kathak, not much importance 
is attached to the different movements. The emphasis is more on

“....what meets the eye seems not merely true to what is 
represented, but winsome in itself.” 
(Saxena, 1991:123-6)

However, the movements of the bhrū (eyebrows) are emphasized with facial movements 
kept down to a minimum (Vatsyayan, 2007:83). It is perhaps in Kathakāli that the movements 
of the bhrū (eyebrows), eyelids, gandha (cheek), adhara (lip) and nāśikā (nose) and mukha (face) 
are employed using the entire gamut of variations (Vatsyayan, 1997:50) whereas the movements 
of gandha (cheek) and adhara (lower-lip) as described in Nātyaśāstra are particularly used in 
Mōhīnyātātam (Rele, 1992:142). In Manipuri, the facial expression is serene almost through 
out, in part perhaps a result of the veil that is draped over the head, falling across the face. 
The wrist movements along with that of the hands and fingers results in a fluid movement 
of the hands, a typical of Manipuri and so are the closing in and opening out of the fingers 
described as hastakarana-s in Nātyaśāstra.  

8 For a discussion on the ‘definition of’ the different limbs of the body see Bose, 1995: 27-32
9 Vatsyayan, 2007:71, for details see Bose, 1995:93
The hasta-s as mentioned in the Abhinayadarpana are the ones employed in Bharatanatyam in both nṛta and the abhinaya.10 Although Abhinayadarpana does mention a separate category of the nṛta hasta-s, in practice however the hasta-s described under the asamyuta and samyuta are the ones predominantly employed both for nṛta and abhinaya. Vyāghra, ardhasāti, kātaka and palli hasta-s are not included in the asamyuta hasta slōka but are described along with their viniyoga-s after the tāmracāda hasta in (AD v.166-171). The question that arises is 'why are these hasta-s mentioned separately?' Perhaps they were sparingly in use or were to be used sparingly. Ardhasāti is generally used to denote anything in 'minor or lesser degree' In fact, śālkē (thorns, AD v.130a) described as a stūcchasta vyāghra, is more often than not denoted by ardhasāti. Sprout of a seed, young ones of the bird and big worms are the vyāghra-s for the hasta in Abhinayadarpana (AD v.168ab). However its quite difficult to envisage the use of this hasta to show 'young ones of the bird'. The description of the palli hasta as per Abhinayadarpana is a little different from that in actual practice (AD v.170cd-171ab). In fact, in practice, it matches the description of the vardhamānaka hasta described in Hastalakshanadīpikā (Sudha, 2001:14-15, Part II), which is the text followed by the exponents of Kathakali and Mōhiniyāttam. It is used to show the 'lips' but we could also use to show the forehead or an ornament or also use it in an aḍāvū. Bānāhasta, trīlinta, prālamba and kāṅgūlabhāda are four other hasta-s not mentioned in Abhinayadarpana but in use. Bānāhasta is listed in the Mahābaratacudamāṇi (MBC v.162) with a note that it is not mentioned in other texts.12 The description of the hasta is same as that in practice. It is employed to show Kṛṣṇa lifting Īgavardhana mountain or the stalk of the lily flower or the eyes. Trīlinta is used to refer to 'little', a 'negative feature' like 'cunning' amongst others. Prālamba is employed to 'question', 'show the forehead' or 'chest' In Mōhiniyāttam, this hasta is referred to as Ardhaṇacandra. Kāṅgūlabhāda is used to show a pearl, angry eyes, the jumka-s (earrings), or a flower-bud amongst others. Interestingly Mahābharatacudamāṇi apart from describing the hasta-s and listing its uses also gives variations of hasta-s. For instance, after describing pātaka hasta and listing its uses, variations of pātaka – sankrāmapatākam, ciliṭṭapatākam and tala patākam, again along with their descriptions and uses are also described (MBC, v.169-174). And, the two variations for Kāṅgūla are ciliṭṭakāṅgūlam and sankīrṇakāṅgūlam (MBC v.285-6). There is no mention of Kāṅgūlabhāda. Urmānbha is mentioned in texts like Nāṭyaśāstra, Aṇgirāpanāra (Bose, 1995:65), but from the point of view of the description of the hasta as employed in present times, it is as per that in Mānasollāsa and Nāratanānirnaya. The Mahābharatacudamāṇi lists this as pārmanābham (MBC v.162). This hasta is generally employed to represent a 'tiger' and Abhinayadarpana mentions the use of vyāghra for the same. In Kathak, the use of hasta-s is not to a great extent in both the non-representational (Vatsyayan, 1957:86) and representational (Saxena, 1991:125) aspects of dance. In Kathakali, the use of hasta-s has evolved to a complex and sophisticated level. The Hastalakshanadīpikā is the source text and it is quite different from the Nāṭyaśāstra and Saṅgītaraṇākāra traditions (Vatsyayan, 1997:39). So is the case with Abhinayadarpana too. For instance, the first hasta described in both Abhinayadarpana and Hastalakshanadīpikā is 'pātāka'. But the pātāka described in Hastalakshanadīpikā is like the tripātāka of Abhinayadarpana with the thumb stretched out (Zarrilli, 1984:fig 75). This hasta is employed in Bharatanāyam to show the 'elephant like ears of Lord Ganeśa'. Interestingly, Dr Padma whilst presenting the Gajakṛṣṇa Karana13 too used the tripātāka for the right hand to denote the ears of the elephant. None of the texts describing this karaṇa, i.e., the Nāṭyaśāstra, Saṅgītadāmādāra, Saṅgītāṣṭuryādāya or Saṅgītaraṇākāra specifically mention the hasta for the right hand (Bose, 1995:154). The other hasta that is employed in Bharatanāyam for the same is the aṭārā with the thumb stretched out.

In Mōhiniyāttam, the influence of Abhinayadarpana, Hastalakshanadīpikā and Bālarāmabharata can be observed, though more often than not the hasta-s of Hastalakshanadīpikā are followed. In Kūcipurī some schools follow Abhinayadarpana while some Nāṭyaśāstra. In Odissi, Abhinayacandrīka is the text that is generally followed.

Apart from the hasta-s and their uses, many texts also enumerate and/or describe hastakaraṇa-s (movement of the fingers), hastakarma-s, hastakṣetra-s (position of the hasta) and hastapractīra-s (directions for the movement of the hands). These, in combination with the bhēda-s (variations) of the aṅga-s, pratyāṅga-s and the upaṅga-s (different limbs of the body), prove to be extremely useful whilst notating a dance movement or a complete dance composition.

With reference to the movements of the pāda (feet)

the kuifica and the agratalasaḍaśīra movements of the feet are extensively used in Manipuri15

the aṅcita and the kuifica movements of the feet are extensively used in Odissi16

10 Bharatanatyam, as Dr Padma Subrahmanyam refers to her dance, predominantly follows the bhēda-s as per Nāṭyaśāstra.

11 It appears that trīlinta, prālamba and kāṅgūlabhāda hasta are not mentioned in a majority of the texts. Bose in Bose,1995 has not made a mention of it.

12 See note on p.115, Mahābharatacudamāṇi

13 As demonstrated by Dr Padma Subrahmanyam in her lec-dem entitled 'Brhadisvara Temple: Its influence on Music and Dance' on the 21st of December 2010 at the 84th Annual Conference and Concerts, 2010

14 From the meaning of the hastakarma-s, perhaps they were employed in abhinaya

15 Vatsyayan, 2007:72, for details of the texts describing these movements of the feet see Bose, 1995:104

16 Vatsyayan, 2007:56, for details of the texts describing these movements of the feet see Bose, 1995:103-4
Rele describes the *kuñcita* position of the foot according to Nāṭyaśāstra as "The heels thrown up toes all bent down and the middle of the feet too bent." While according to Bālarāmabhārata it is "If the ankles are raised up and the toes are bent it is *kuñcita*." (Rele, 1992:144) This is very similar to the 'svastika' position of the foot as referred to in Bharatanātyam. The Saṅgītasaṁrāmṭa describes 'agratalasāncara' as "The dancer stands in Sama raises her heels and moves about (SSam 6.117)." (Bose, 1995:104)

With reference to the movements of the jāṅgha (shanks), the nata movement wherein the knees are bent so that the shanks are bent is employed in Manipuri. The kṣīpta movement wherein the knees are bent so that the shanks are literally thrown out is very typical of the basic stance of Bharatanātyam, the aramaṇḍi or ardhamanḍuli as Tulaja refers to it in Saṅgītasaṁrāmṭa. The Abhinayadarpana classified the varieties of foot movements as four - maṇḍala (static position), utplavana (jump), bhramari (pirouette) and pādacāri (gait) (AD 259-260ab).

The mōṭitam position of the foot described in Abhinayadarpana (v.270cd-271) classified under maṇḍala bhṛdha-s is the 'muzumāṇḍi', the Tamiz term and also as it is referred to colloquially, with the knees alternatively touching the floor

Interestingly, Tulaja in Saṅgītasaṁrāmṭa refers to mōṭita as a bhramari but gives a Tamiz terminology as 'maṇḍi-ādavu'! (Raghavan, 2004:33)

The bhramari-s or the pirouettes are performed in a variety of ways in the different dance forms. For instance,

- the Ekāpadabhramari (AD v.295) and the kuñcītabhramari (AD v.296ab) described in Abhinayadarpana are typical of Bharatanātyam
- the utplutabhramari (AD v. 292) described in Abhinayadarpana is used in Odissi. The reverse of this the viparita bhramari is also in use (Vatsyayan, 1968:58). But it does seem to appear in any listings in the different texts

In Kathak, the bhramari-s called 'cakkar-s' are employed as in no other dance form. The bhramari-s are described in a number of texts like the Abhinayadarpana, Saṅgītaratnakara, Nṛttaratnavali, Saṅgītasaṁrāmṭa and Nṛttaratnavali to mention a few.

- the ekāpadabhramari described in Abhinayadarpana (v.295) describes a turn presented speedily
- the cakrabhramari describes a turn performed like a wheel

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Raghavan in a footnote to the above paragraph mentions a quotation of Kōhala by Kallinātha in his commentary to the Saṅgītaratnakara which states that Kōhala refers to these as 'madhupas'. Bose refers to 'maḍhupacāri' as described in Nṛtyāhyāya of Aśokamalla, that is perhaps another name for 'madhupacāri' as noted by the editor of Nṛtyāhyāya, P. Shah. She goes on to state that the descriptions of the movements in the Kallināthā commentary and Nṛtyāhyāya are same (Bose, 1995:232). A similar description is also found in Nṛttaratnakōṣa of King Kumbha. Bose describes twenty-five varieties of the same. The eighteenth century text Saṅgītasaṁrāmṭa of Tulaja that is the only text wherein a reference to the adavu-s can be found, describes eleven adavu-s. He gives the Sanskrit names along with the Tamiz and Telugu terminology. For instance,

<table>
<thead>
<tr>
<th>Saṅgītaśaṁrāmṭa</th>
<th>Tamiz</th>
<th>Kallinaṇṭha commentary, Nṛtyāhyāya, Nṛttaratnakōṣa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Samapāḍa Kūṭṭana</td>
<td>is Taṭṭadavu</td>
<td>Khanatpāḍa Kūṭṭana is Kuttadavu</td>
</tr>
</tbody>
</table>

According to Bose, Kōhala refers to them as 'Nikūṭṭana' and explains in the endnotes that it means 'pounding of the feet'. A comparison of the two,

<table>
<thead>
<tr>
<th>Saṅgītaśaṁrāmṭa</th>
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<tr>
<td>Samapāḍa Kūṭṭana</td>
<td>Taṭṭadavu</td>
<td>Samapāḍanikūṭṭitā</td>
</tr>
<tr>
<td>Pārśva Kūṭṭana</td>
<td>Nāṭṭitaṭṭadavu</td>
<td>Pārśvakshēpanikūṭṭitā</td>
</tr>
</tbody>
</table>

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17 Vatsyayan, 1968:70 and Bose, 1995:102 for references to nata in the various texts
18 Vatsyayan, 1968:70 and Bose, 1995:102 for references to kṣīpta in the various texts
19 Though an edited version of this book is published by the Madras Music Academy in 1942, the dance chapter is presented by Raghavan in the Introduction to the same.
An interesting fact that I come across here is that in his Saṅgītasaṅgrāha, Tulaja quotes extensively from Saṅgītaratnakāra and Saṅgītānubhāsānta. And its from these two texts that references to ‘ādu’ and madhupa-s are obtained.

The performance of the different adavu-s or karaṇa-s makes up the nṛtta aspect in dance specifically in Bharataṇātyam. In the Nātyaśāstra, nṛtta is described as that which neither has a connection with the meaning of the song nor does it present the meaning of the word. Nṛtta was created for the creation of beauty. Nṛtta is also tālāsraya21 literally taking refuge under tāla. Nartānarinirāja lists ‘janapiṛyam’ (popular appeal) and ‘ānandakaram’ (giving joy) apart from ‘svābhāvīkṣaṇavijayam’ as two more conditions for a movement to qualify as nṛtta.22 Although some of the later texts have classified nṛtta differently.23 For instance, according to Vishnuḥarmottara purāṇa, nṛtta is “always based on nātya and lāsya” This is a description in contrast to that of nṛtta as described in Nātyaśāstra. For, both nātya and lāsya are stated by Bharata as having plot elements.24 Nṛtta, as understood and practiced today is more creating beautiful figures in space. The tālāsraya aspect of nṛtta is quite evident in Kathak in parhant and the tattākāra compositions. In parhant, complex rhythmic sequences are first recited by the dancer before being danced to with extensive use of striking of the feet. This leaning on tāla is also discernable in Bharataṇātyam in Alārippu and in the köravai-s in Jātisvaram and Tillana.

Abhinava in his commentary to the presentation of abhinaya to the four varieties of Āśārta as described by Bharata in Nātyaśāstra, specifically for the sāhitya of the third section of the Āśārta, refers to ‘svāmvābhāvībhūmikhyānānāyānt’ That is, there is abhinaya in terms of word by word meaning and sentence meaning, but the meaning of text is for conveying one’s own feeling to oneself and not for the sake of the audience. So, in this context it is not abhinaya in terms of interpretation of the meaningful text.25 Saxena points out to a similar practice in the presentation of the vandanā, an invocatory piece in Kathak (Saxena, 1991:95).

According to him

“...a vandanā does not do story-telling in the way of the other thematic numbers of Kathak such as Kavītā or ashtapadī; for the dancer’s attitude here is (in principle) visibly inward and reverential rather than merely representational. The Kathak in a vandanā does not address the audience; he seeks only to imbue himself with the right attitude.”

Bharata’s description of a dance performance is that of one presented in the Pṛtvarāṇa (prelude) to the actual drama. Here he makes a mention of songs being rendered accompanied by the drum and string instruments behind the curtain – ‘antaravāvana’ (NS 5,11) is the term that he employs. A similar occurrence can be observed at the commencement of a Bharataṇātyam recital in present times wherein the invocation number is sung prior to the curtain being drawn aside. Bharata also specifically mentions that the dance presentation should not be much and that the purpose of dance here is to enable the audience to a right frame of mind for the drama. Saxena refers to similar idea while discussing the opening numbers of a Kathak performance where the reference is to ‘mijāja banā’ (Saxena, 1991:100). This ‘ideal tuning’ the term he employs helps to

“....getting set to dance that there is almost total breakaway from the thought of what one ordinarily is and does; and a quite but definite ingress into the wondrous world of dance, not as a mere change of position or focus, but by way of felt and pleasing impulses to bring to life the details of the art. From now on it is the dance personality which sways all that the Kathak does; and it is this takeover by the artist in him.....”

In the performance of dance to a song based on the musical composition of the vārdhamāna-āśārta described in the Nātyaśāstra and in the descriptions of the śūddha-paddhati in the texts like the Saṅgītaratnakāra etc., there is mention of the offering of the flowers or the pūṣpāṅgā as the dancer makes her entry on the stage. In Saṅgītastṛtyodyāda (SSūr) (SSūr 2, 413-437ab), the pūṣpāṅgāvilidhānam is described. There are a few extracts in the Bharatakōśa of the ‘pūṣpāṅgā as described in the Saṅgītamuktāvali of Devendra (Kavi, 1999:887), one according to Hammira (Kavi, 1999:887-8) and also one as that described in Nṛttaśāstra (Kavi, 1999:887). The ‘pūṣpāṅgā’ is described in the Bharataṭayāmaṇ of Nandikēśvara too (BA 15). Traditionally though the Bharataṭayāmaṇ repertoire commenced with the alārippu, in present times the practice of a performance commencing with an item called the pūṣpāṅgā is also accepted. It is quite common for the danseuse to bring flowers in her hands and circumambulate the stage and place them either in the front centre of the stage or at the feet of an idol of a ‘God’ kept to the left of the dancer on stage. The Saṅgītastṛtyodyāda too makes a mention of the dancer circumambulating the stage though that is the seventh step of the sequence of movements.26 The extract in Bharatakōśa of Hammira mentions offering of flowers to the rendition of a verse in praise of Hari and Śiva. There are references to an invocation to ‘Vighnēśa’ in Abhinayadāpapāṇa and Saṅgītastṛtyodyāda which again is a common practice today. Interestingly, the Abhinayacakrāṅdra in fact even refers to a deity being placed on the right side of the stage (Das, 2001:112).

In the presentation of dance to the song based on the musical composition of the vārdhamāna-āśārta, (Rao, 2004:19) Abhinava in his commentary specifically prescribes the presentation of the upōhana, accompanied by the singing of the śukkāṣṭa-s and the playing

26 For a detailed description and analysis see Satyanarayana, 1998:281-285 and Rao, 2004:76-9 and
of the string instruments (AB on NS, vol.I, p.181, l.19). The śuṣkākṣara-s are the dry-syllables or the collukātu-s, as they are referred to now. The rendering of the upōhāna before the entry of the dancer on to the stage is like a cue to the dancer and the accompanying musicians. In the suddha-paddhati descriptions in the Sangītadarpana etc. (SR 7, 1260-1273ab), there is a mention of the vādyaprabandha-s being played before the dancer makes her entry on to the stage.27 In present times too, before the commencement of an item the first line or avārta of the item is sung at the end of which the dancer makes her entry on to the stage and more often than not, the percussion instrumentalists also follow suit. Sometimes the melody is rendered only on the string, flute or other instruments, at the end of which the dancer enters the stage.

In the description of a dēśī dance form the gītāntyāmam in Sangītadarpana (7, 190-192) and in Nartanānīmaya (4, 581cd-587ab), both nṛtta and abhinaya are referred to in the context of the performance of this piece. Nṛtta is presented to the recitation of the varna-s (syllables) like ‘ta’ etc. by the tāḷajaṅgī (cymbal player). Abhinaya in terms of pada (padārtha) and vākyā (vākyārtha) of the meaning of the text is presented by employing hasta-s and the upāṅga-s like the nētra (eye). The presentation described is strikingly similar to the combined presentation of nṛtta and abhinaya in a number of classical dance forms of the day. Atiyārkaṅkumālā describing Avinayakātukā (AN Com., p.80) defines the kēṭṭū as dance in which only the meaning of the text of the song (sāhitya) is interpreted through gestures, rather than taking up the entire theme or story. This would be similar to the padārthabhināyam. Some scholars refer to this as a precursor to Mōhinīyātām.28 The concepts of padārtha abhinaya and vākyārtha abhinaya were the basis for a technical distinction between rūpaka-s and uparūpaka-s. To quote Raghavan,

"That is, in the rūpaka a full story was presented through all the dramatic requirements and resources fully employed; but in the uparūpaka only a fragment was depicted and even when a full theme was handled, all the complements of the stage were not present; the uparūpaka lacked one or more of the four abhinayas, thus minimizing the scope for naturalistic features (lokadharmā) and resorting increasingly to the resources of nātyadharmā. Thus in some, the element of speech, vācikabhināyam, was omitted, as in kathakali, though the representation included a continuous theme and the portrayal of different characters by different actors or dancers." (Raghavan, 2004:196)

It would not be wrong to point that today the idea of padārtha abhinaya and vākyārtha abhinaya are spoken of in Sangītadarpana. Usually, the first interpretation in terms of abhinaya for a sāhitya portion is padārtha or ‘pada pada artha’ as its colloquially referred to and is followed by the vākyārtha where in the inference of the entire ‘sentence’ is presented. The other type of abhinaya presentation is the ‘sālīcāri bhāva’ In Kathakali however every word is dealt with elaborately quite different from the other dance forms.

27 For a detailed description of dance presentation in the suddha-paddhati see Rao, 2004: 50-58
28 Rele, 1992-144 quoting P. Krishnan Nair in Attakatha or Kathakali pub. by Vyakarana Sahitya Siromani

The padam-s performed in Bharatāntyām are quite similar to the uparūpaka-s, śṛgadita and durmūlikā or durmūlita. The main ‘characters’ of a padam invariably are the nāyaka (hero), nāyikā (heroine) and the sakhi (friend/guru) who may either be present or absent. And their status in terms being together or separated forms the basis for the various situations described. In sīdgaka (śṛgadita) the nāyaki is separated and states her husband’s actions to her friend. The separation of the nāyak and the nāyaki is virpalamba śṛgākāra. Whereas in durmūlikā it is the friend who is aiding a relationship.29 Tolkkāppiyar in his grammar work Tolkkāppiyam prescribes rules for interpreting abhināyam in ‘Maipāṭṭiyal’ He refers to the importance of ‘kēṭṭū’, ‘kēṭṭōr’ and ‘muṇṇum’ Kēṭṭū refers to the ‘who made the statement’, kēṭṭōr to ‘to whom or the person listening’ and muṇṇum to the ‘situation’ (Ramaswamy, trans., 2007:3-8). Invariably an ideal abhināyam interpretation takes in to account these three aspects.

The vivarantānttām is described only in the Sangītadarpana (7, 184-185ab). It appears to be a presentation full of nṛtta dominated movements. Interestingly there is reference to the presentation of dance to both svara and pāṭa which could be equated to nṛtta, to svara-s and collukātu-s as in Bharatanātyām and Mōhinīyātām.

In almost all the classical dance styles, the kinkini or the bells are integral part of the costume. The Abhināyadārpana states the characteristic features of the kinkini (AD v.29-30). Many texts describe the pērānt dance after prescribing the details of the pērānt dancer.30 One such detail is the adornment of belled-anklets tightly around the shanks. While describing the qualities that a performer of pērānt should posses, the five aṅga-s of the pērānt dance are enumerated. They are ghārghara, vishama, gita, kavicāra and bhāvāsraya. Ghārghara, the sounding of the anklet bells of the pērānt, is described as having six varieties. An advanced level of sounding of the bells along with various types of sounding the bells is atypical of Kathak.

Many of texts like the Nṛttaratnakāsā, Nṛtyādhyāya, Nartanānīmaya describe kālāsa. As Sāthyanarayana describes it,

"it is a rhythmic climax or denouement in the middle of a dance. kālāsa is well known in kannada yakṣāgana for at least some 300 years as a medial or ultimate finale in dance." 31

He also refers to an extract in Bharatāntkāsā of Dēvaṇgabhāṭṭa’s Saṅgītamukṭṭāvāli which also describes a kālāsa as the finale of a song or dance, which synchronizes with tāla and laya. A kālāsa is employed in Kathakali to mark the end of a section or a portion. Six varieties of

29 Raghavan, 2004:201-2, refer the same for an explanation on the possibility of śṛgadita and sīdgaka being different names of the same form.
30 For a detailed descriptions and analysis see Rao, 2004:64-71
31 Sūtyanarayana, 1998:335-7. He also details some literary references in Kannada literature.
Kalā-s are enumerated Nṛttaratnakāśa and defined in Nṛtyādhyāya. There are some striking similarities it appears, between Kathakali and Yakshagāna which perhaps needs a systematic probe.

Bharata in his description of the dance performance to vardamāna-āśārita gives specific instructions with reference to drumming to nṛṭta and abhinaya. As the dancer makes her entry on to the stage, she is accompanied by the drum instruments. The drumming accompaniment should be in the ‘viśuddhakārtā jāti’ The dancer is to then present cārt-s in the ‘gāti’ (gait) matching that of the vāḍya, presumably, the percussive instruments. After the presentation of nṛttā oriented movements, she presents abhinaya. Bharata states that while the abhinaya is being performed by the dancer, there should be no drumming accompaniment. This is quite like the mode of drumming in present times. The nāṭuvāṇār and the mṛdhgam player are quite subdued while the dancer is presenting abhinaya. The explanation proffered is that this aids in better audibility of the sāhiyā. It would not be wrong to state that this is perhaps due to the absence of a predominant rhythmic structure. Bharata, however, for the presentation of the angaṅhāra-s that follows particularly mentions specific modes of drumming like suddhapraharajam and nṛttāngagrahi amongst others. And here the drum instrument accompaniment should be in coincidence with the nṛṛta presentation.

With reference to the accompanying musicians for a dance presentation, there are some interesting points that surface. For instance, the nāṭuvāṇār or the ghana vāḍya players were a part of the musical accompaniment for dance. The nattuvāṇār is an integral part of the music accompaniment for Bharatanātyam, Mōhiniyātta and Kucipudi. In Kathakali too the cymbal player is part of musical accompaniment.

in the śuddha-paddhati description in the Saṅgītāstāryādāyā, there is particular mention of the entry of the ‘players of the bronze cymbals’ along with the entry of the other members of the orchestra

the Abhinayadarpaṇa (AD v.22a) and Saṅgītaratnakāra (SR v.1252-8) prescribe two ‘tāladhāra-s’ That is perhaps an extremely rare occurrence in present day

the Mahāabartakudātanā (v.893-901) describes the most preferred qualities of a nāṭuvāṇār in nāṭuvāṇa lakṣaṇam

The tāladhāra had the dual task of reciting the collukāṭu-s and sounding the cymbals whilst describing the sūcāsabdanārtaṁ, the Saṅgītādarpaṇa (chapter 7, 187-189) refers to a lady on the tāla (cymbals), reciting collukāṭu-s. There is a similar reference to female cymbal player in Bhāvaprakāśana too while describing an orchestra (Satyanarayana, 1998:232). Traditionally, the nāṭuvāṇār-s were only male and it was only from the middle of the last century that lady nāṭuvāṇār-s came to be accepted.

To sum up, the above paragraphs are an attempt at studying the texts with reference to the classical dance forms and drawing similarities between the descriptions in the textual tradition with those in actual practice. There are differences and variations in the enumeration and interpretation of the terms in the different texts as for instance with the hastā-s. In some forms like Kathak there is not much use of various variations of the different limbs of the body nor is too much of importance ascribed to the different movements of the limbs instead the idea is to present a ‘winsome’ presentation as such. There are some differences in the hastā-s as prescribed / described in the texts and their uses in present times. A number of movements
of the pada, jaṅga, pādacāri-s, bhramari-s described in texts can be seen in practice in the different forms of dance. The adavu system also appears to have gradually evolved. With reference to the concept of nṛta and abhinaya, there appears to be no change in principal. Bharata’s idea of settling the audience before the presentation of actual drama seems to have been adopted in principal in Kathak as in ‘mijaja banana’. Many practices in actual performance can be observed in the different dance forms described in the different concepts. Concepts of collukattu-s, padartha abhinaya and vakyartha abhinaya, content of a padam, presentation of dance to both svara and pata, advanced use of the kiṅkini or the bells and the description of kalasa can be seen in the different forms of dance. Again the principals of accompaniment to dance with reference to drumming can be seen echoed in present times too. The role of the accompanying musicians with specific reference to nattuvāṅgam is quite similar to that essayed in present day. The seating arrangements for the accompanying musicians is also quite interesting. Without doubt each aspect of each of the topics referred above perhaps merits an in depth questioning and analysis.

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The bhāgavatamalāntaka of Melāttur Śrī Vēnkatārama Śāstrī is said to have been inspired by Śrī Nārāyaṇa Tirtha and the exponents of Bhāgavatamalāntaka today say that Melāttur Śrī Gōpālakṛṣṇa Śāstrī, father of Melāttur Śrī Vēnkatārama Śāstrī, was a direct disciple of Śrī Nārāyaṇa Tirtha.

To prove Śrī Nārāyaṇa Tirtha’s identity as a vāggeyakara, the kirtana-s themselves have the composer’s mudra in the last carana of the kirtana. Many of the kirtana-s have interval evidence to show that Śrī Nārāyaṇa Tirtha sung them himself for e.g., in the kirtana ‘Rākṣa Rākṣāsuniśikṣa’ in the 1st tarāṅga, the mudra is present as ‘Nārāyaṇāḍhīlagām’, enabling us to conclude that Śrī Nārāyaṇa Tirtha himself composed the tune as well, for this song. It is however unfortunate that manuscripts contain neither the notations nor any other clue regarding the tune of the songs.

Though the tradition of performing SKLT as a yakṣāgana in its entirety has been lost3, there are authentic traditions in bhajan sampadātās in Tamilnadu and Andhra Pradesh so far as the different compositions in SKLT are concerned. The paddhati followed in the rendition of some of the kirtana-s in SKLT, in the present day karnāṭik music concert circuit and in kāṭcāṭūdī recitals has the songs being set to tune in rāga-s sometimes different from the ones mentioned in the printed editions and manuscripts of the text. The traditions represented by Śrī Ramakrishna Bhagavatar of Tiruvaisainallur, a follower of the Marudanallur bhajan tradition systematized by Marudanallur Sadguru Svmigal, and by Śrī Ghorakavi Sampathkumar of Andhra Pradesh who claims authenticity, having learnt SKLT from his father Śrī Ghorakavi Viraraghava Rao who was a disciple of Śrī Bommarajā Sūrāma Dās, who was a disciple of Śrī Pālaparti Nīśhimā Dās, a direct disciple of Śrī Nārāyaṇa Tirtha, are two traditions that have preserved the music of SKLT almost entirely. Śrī Ramakrishna Bhagavatar sings the entire opera in Tiruvaisainallur twice every year, once during the month of March in a span of 2-3 days, to commemorate Śrī Nārāyaṇa Tirtha’s ārādhana and once during Gokulaṭam, distributing the opera over 7 days.

As regards the various musical forms in SKLT, the daru-s which have been used by Śrī Nārāyaṇa Tirtha only for the announcement of the entry of characters, have the rāga and tālā mentioned in the printed editions of SKLT and in some manuscripts, while some other manuscripts like those collected from India Office, London, Bharat Kala Bhavan, Banaras and Asiatic Society, Kolkata mention just ‘tālāḥedha’ before the lyrics of the daru, without mentioning any rāga or tālā. Following the grantha edition of SKLT of 1946, Śrī Ramakrishna Bhagavatar (Śrī RKB henceforth) renders the daru-s in the rāga-s mentioned in this edition, without the accompaniment of tālā. Śrī Ghorakavi Sampathkumar (Śrī GSK henceforth), following the Vuyyur edition of SKLT of 1948 says that some daruvu-s are rendered with tālā whereas some are not.

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3 B. Natarajan, Śrī Krishna Leela Tarangini, p.121
There are two dvipada-s in the opera – ‘Hē Kāṃsā Rājāsuta’ in the 1st taranga and ‘Sakalalokādāhāra’ in the 2nd taranga. Śloka-s are sung in the rāga of the succeeding related kirtana, in both traditions. The gadya-s are sung in ārābhi by Śrī RKB and in madhyamavati or ārābhi by Śrī GSK.

The kirtana-s in SKLT, 120 in number, have a structure consisting of a dhruvapada or the refrain that is repeated after each carana, the carana-s being more than one in number. The kirtana-s in SKLT do not contain the anupallavi section as mentioned in the printed editions of the text that are extant, and consist of only the dhruvapada and many carana-s. Some manuscripts show the kirtana’s lyrics beginning with the first carana, with the lyrics of the dhruvapada following this carana, to indicate that the song is sung, beginning with the carana, as is the tradition with the astapadi-s of Śrī Jayadeva. Such a method of rendition has led to cases where some traditions give the song as beginning with a specific lyric, while another tradition would give the first carana as the beginning of the song. For e.g., ‘Avalokāya Bhāisāmāvādam’ in the Varahur edition of SKLT in the 12th taranga is given as beginning with ‘Kalyāṇam Bhavatu Sādā’ in the Kaza edition. There are more instances similar to this in SKLT. It may be noted that though no manuscript collected mentions an anupallavi section in the kirtana-s of SKLT, both traditions represented by Śrī RKB and Śrī GSK sing a separate anupallavi in many kirtana-s.

Comparing the rāga specified in the manuscripts and printed editions for the kirtana-s, it is found that more than 35 out of 120 kirtana-s have the same rāga mentioned in all sources. From this, it may be possible to state that rāga-s like mukhari, saurastra, nāta, bhairavi, kalyāṇi, kāmbhōji, nādanāmakriya, kēḍāragaujā, mōhanaṃ, madhyamavati, sāvēti, kāpi, punnāgavārūṭi, dhanyāśi, śanākarāḥaraṇa, anandabharai, āhiri, bilahari and tōḍi definitely figured in SKLT.

Subbarama Dikshitar, Sangita Sampradaya Pradarsini Vol I, p. 139 mentions under mecabhauli that this raga is also known as gummakambhodi."
tāla-s of khaṇḍa cāpu. He does the same exercise with the first line of the first carana also. He then proceeds with the next two carana-s without any embellishments. For the final carana, he switches over to tisra nadaī, followed by the mēl kāla of this tisra. In tisra nadaī, one kārvai has to be given extra at the end of each tāla of khaṇḍa cāpu so that it fits the tisra beat (5+1=3*2). He then begins reciting jati patterns which he alternates with the mūḍāṅga. In this, we can see how he shows how four fits into the pattern of three (3*4=4*3). He repeats the madhyama kāla exercise with the third line of the carana as well. He next moves to catusra nadaī for ‘Sarānduśusamavatānam satamamathasamānam’, maintaining viṣṇu tāla with his jālra. He then renders kiz kāla for this line, in catusra nadaī, followed by mēl kāla. Here too, one is able to observe that the words fit into catusra nadaī because 4*5=5*4 – he shows this with yathākṣara kārvai-s. He ends the kirtana by singing the pallavi also in catusra nadaī. In many kirtana-s, whatever nadaī the kirtana may be in, Śrī GSK traverses to tisra nadaī and sings these jati-s.

‘Bālagōpāla māmuddha’ in the 3rd tāraṅga with its jati-s composed by Śrī Nārāyaṇa Tīrtha has been well preserved in this tradition. In ‘Pūraya māmā kāmām’ in the 6th tāraṅga, Śrī GSK recites mohara-kārvai resembling those figuring at the end of the tani āvartana in karnāṭkī music recitals.

Comparing the two traditions, there are kirtana-s in SKLT for which both traditions agree on the rāga as well as the tāla – for e.g., ‘Kṛṣṇa kālaya sakhi’ in mukha-rāga in the 2nd tāraṅga and ‘Ālōkayē rukmīṇīkālōgōpālam’ in kāmbhōjī rāga in the 12th tāraṅga and songs like ‘Māṅgālājaya māmava’ in the 1st tāraṅga which is in kēdrāraguṇa in both traditions but in mēṣa cāpu tāla in the Śrī RKB tradition and in ādi tāla in the Śrī GSK tradition. Yet others like ‘Gōvinda ghaṭaya’ figure in bhairavi rāga in the Śrī RKB tradition and in kāmbhōjī in Śrī GSK sampradāya. Following the gait of five to which the lyric falls, both schools use khaṇḍa Cāpu for this kirtana. ‘Vikṣeṭhām kada’ in the 12th tāraṅga, is rendered in āṇanādhaṅkārvai by Śrī GSK and in āhīrī by Śrī RKB. The traditional todayamaṅgālam piece in SKLT- ‘Jāya jaya ramaṁāthā’ in the 1st tāraṅga – is sung in nāṭṭai rāga in the Śrī RKB tradition but is sung as a rāgaṇāṭikā in the rāga-s suddhaṅdayast, kāḷyāṇi and sindhubhairavī in the Śrī GSK tradition. The music of the in the sūlāṅdi saptā tāla-s in the 7th tāraṅga has been lost in both traditions.

The kirtana ‘Subhadrābalaḥhadra’ in the 1st tāraṅga is present only in the Andhra Pradesh repertoire and is rendered in nāṇānāmākriyā rāga and tīpūṭa tāla. Similarly, ‘Śrīvāsūdēva prabho’ sung in the śaṅkarābharana rāga is absent in Tamilnadu repertoire of SKLT. Śrī GSK does not include ‘Madanagōpāla tē in SKLT since it does not have the mudra of Śrī Nārāyaṇa Tīrtha.

The opera concludes with the well-heard ‘Jāya maṅgaḷaṁ niyāsabhaṁmaṅgaḷaṁ’ The kirtana-s of SKLT are used while conducting Rādhākālīṇa functions in bhajan-s with the word ‘Rukmīṇi’ changed to ‘Rādhā’ in the relevant kirtana-s. SKLT rightly forms an integral part of bhajan-s in Tamilnadu and Andhra Pradesh.
Form and Process in the Tani Āvartanam:

a non-Indian insider’s perspective

David Nelson

I must begin by thanking the Experts Committee for inviting me to speak today. As nervous as I am about presenting this lec/dem, I draw strength from the knowledge that my teachers and mentors in this deep musical tradition would be very happy that I have been given such an opportunity.

I want to share with you today some insights into the inner workings of the Kamatak rhythmic system that have come directly from my own experience as a student, a teacher, and a performer of the mrdangam. This marks my fortieth year of being involved in this music, and my eleventh year as a full-time teacher of mrdangam and solkattu at Wesleyan University.

The majority of my training was in the U.S., and in academic settings. My lessons were quite traditional in some ways, in that I learned to recite patterns before playing them, and learned everything by example before writing anything. But the American University setting and the accompanying culture certainly affected how I approached the material. Without the cultural milieu of India, and the omnipresence of music that exists here, I could not absorb it from my surroundings. I had to be more conscious and deliberate about how I understood the material I was confronting. And I asked lots of questions.

Today I will talk about and demonstrate some of the strategies and conceptual frameworks I used to understand Kamatak drumming for myself. I have developed these into a well-established teaching method that enables my non-Indian students to gain a functional understanding of this profound art. I will not be talking so much about the structure of a particular or generic tani avartanam, as about the forms and processes such as a tani might include.

Autobiographical notes

I first came to India as a third year college student in 1970. There were thirteen of us in the group that landed in Madurai; each of us was to study Tamil and pursue two academic projects. I had been trained in music since my childhood, so I was interested in learning the local music, whatever that might be. I knew absolutely nothing about Karnataka music, but had been told that the drumming tradition was rich and well developed, and since I had never learned any percussion, I thought, “why not?”

I was taken to the Principal of the Music College at Madurai University, Śrī S. Rāmanāthan, who was later to be named Saṅgita Kalānidhi by this institution.

Professor Rāmanāthan said that tutelage in mrdangam could be arranged for me under the former Principal, Śrī C. S. Śānkaraśivam, who had recently retired.

He added that, since mrdangam was an accompaniment instrument, I should also learn vocal music under him, so that I would know what I was accompanying. I could sing, so I thought this was a fine idea. What was an even finer idea was that I would be allowed to have my lessons in my teachers’ homes. This struck me as far superior to spending my time in Madurai sweltering in University classrooms.

Professor Rāmanāthan took me to Śrī Śānkaraśivam’s home, where they had a long discussion in Tamil, of which I understood only one question. After some time Śrī Śānkaraśivam nodded his head in my direction and asked, “aver British-a, Yank-a?” and when he was assured that I was in fact a Yank, he agreed to teach me to play the mrdangam.

My lessons with Śrī Śānkaraśivam took place every day except Sunday, interrupted only by the inevitable illnesses my foreign body contracted over the next nine months. Nothing I had ever experienced prepared me for the energy, focus, and intensity of these lessons. Each day I was asked to play everything I had learned, from the beginning. When I made a mistake I had to repeat the pattern until he was satisfied before he taught anything new. Before long, my daily lesson took nearly three hours. I had never met such a teacher, nor had such a relationship, and when it was time to return to the US, I did not know how I would survive without him. He wrote down all my lessons, as the following sample page shows,
and suggested that, until I could return to Madurai, I go to Wesleyan University, where his student Rāmdād Īsvarān's younger brother Rāmdād Rāghavan was teaching.

--------------------- THE MUSIC ACADEMY • JOURNAL 2011 • VOLUME 82 ---------------------

Sri Rāmdād V. Rāghavan (1927 – 2009)
photo courtesy Wesleyan Archive

Learning in the US

I followed his suggestion as my college schedule allowed, and went to Middletown, Connecticut for three months to work on my Senior Thesis. By this time my other teacher, Śrī Rāmanāthan, was also at Wesleyan, as was the violinist L. Shankar, who was a graduate student. When I finished my B.A., I moved to Middletown to work with Śrī Rāghavan and Śrī Rāmanāthan.

A few months after I had moved to Middletown, the extraordinary brothers T. Viśvanāthan and T. Raṅganāthan came to Wesleyan to perform in one of the first Navarātri concerts there.

I was asked to play one of the śruti peṭti-s at their concert, and was seated directly behind Śrī Raṅganāthan. His playing was like nothing else I had ever heard, and I loved it immediately. The three-hour concert passed in a twinkling; I knew I had to study with him.

As soon as I could, I moved to California and entered the Master of Fine Arts program at California Institute of the Arts, where Śrī Viśvā and Śrī Raṅgā were teaching. Viśvā and Raṅgā, as everyone called them (we Americans are, after all, a recklessly egalitarian lot), had thoroughly adapted to life and teaching in the U.S. I was deeply impressed by the success of some of their students, especially Jon Higgins, Douglas Knight, and Glenn Gillette. These musicians were role models for me as I aspired to some semblance of mastery on the mṛdangām.

I learned from Raṅgā for the next thirteen years, first at Cal Arts, and later back at Wesleyan, to which he and Viśvā returned in 1975. For several of these years I served as Raṅgā's teaching assistant, which was an extraordinary experience. Each student had one session per week with him, and another with me. Raṅgā was a fountain of material, and I noticed very quickly that he never gave any two students exactly the same lessons. Instead, he tailored the lesson to the individual student. Beyond that, the volume of material he provided was often overwhelming, so my job in the second lesson was to make sure the student had understood Raṅgā's lesson properly. This meant that I had to look at material I had likely never seen before, understand it myself, and try to explain it to the student.

I began to see patterns of formation and transformation in all this varied material, and an underlying logic started to show itself. I often took my new insights to Ranga; many long, penetrating conversations resulted. I slowly developed a way of understanding what was happening in mṛdangām playing that made it possible to figure out what other players, from different styles, were doing. Raṅgā thought I was on the right track, but what would these other players say?

With this question in mind, I came to Chennai in 1987 for the first time since my college year in Madurai. My fieldwork involved making video recordings of five mṛdangām masters (Vellore Ramabhadran, T.K. Murthy, Karaikudi Mani, Pulghat Raghu, and Trichy Sankaran), each playing a tani avartānam for the same song (Kaligiyuntegada), by the same singer (D.K. Jayaraman). In Trichy Sankaran's case, the soloist was T. Viśvanāthan and the venue was Amherst College, but the song was the same. In each case I wanted to conduct two interviews with each mṛdangām master. The first would precede the performance and feature a conversation about his life and learning. After each performance I did a sketchy analysis of the tani using the tools I had developed working with Raṅgā, then had a second interview in which we discussed the details of the drummer's tani.

The five tani-s ranged in length from twelve to twenty-two minutes, and differed widely in terms of approach. I am not here to compare these five solos. Rather, I am going to speak
briefly about the external structure of the tani āvartanam, and in greater detail about form and process in the materials that make up the tani.

External structure requires, after all, only two components when there is a single percussionist: periya morā and final korvai. If there are two or more drummers, these will be preceded by a kuraippu. This series of events provides an unmistakable signal that the tani is coming to an end and the other musicians must return to the song. The rest of the tani comprises explorations into the varied realms of rhythmic and sonic beauty, and while we can describe some of what might happen, there are very few hard and fast rules.

I have already thrown out some words that require careful examination, morā, korvai, and kuraippu. You all know them by their functions, and many of you are quite fluent in their use. But imagine trying to communicate their meanings to non-Indian students who are keen to understand how the system works. I have now spent more than twenty-five years working on ways to do just that, and I will spend the rest of this talk demonstrating them to you. I will use a minimum of Samskrta and Tamil words to do this.

In using any of the Samskrta and Tamil vocabulary, I will use terminology that is familiar to some of you, but it may be used in a different way from that to which you are accustomed. I claim the authority to do this since the words we all use for these concepts are troublemakers, different from person to person and style to style. We all understand the underlying structural and functional realities, whatever the words. Most of you are already quite comfortable with your own terminology; I don't ask you to abandon that, but to suspend it for the next half hour or so in order that we can look into these matters together.

**Time-flow and design, the creative continuum at the core of Karnatak drumming.**

We are all familiar with the wizardry by which Karnatak percussionists entice us. They give us an illusion of comfort with well-paced patterns and beautiful sounds, then upend us with sleight of hand, leaving us trying to figure out what happened to the tala. My teacher used the term “teka” to describe the patterns that feel so good and sound so beautiful. I sometimes use the term “sarvalaghu,” in a more generalized sense than its particular usage as “tan - - di ta ka jo nu.” Trichy Sankaran (1994) has used the term “time-flow,” which I like very much. Such patterns and phrases form the largest part of a drummer’s playing, even in a tani. As we will see, these can very easily and deceptively take on a different meaning.

These “time-flow” patterns and phrases, organized as they are to reinforce and beautify the tala, stand in contrast with material that creates tension with the tala. I refer to this sort of material as “design,” or, borrowing a Tamiz term, “kanakku.” It is under this heading that we find the morā, korvai, and kuraippu.

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**Mōrā, the fundamental design**

The first non-Indian to try his hand at explaining the morā was Robert Brown, whose 1965 dissertation from UCLA is still a valuable resource, containing many lessons in the style of Pazani M. Subramaniya Pillai as taught by T. Raṅganāthan.

Here is Brown’s description:

A mōrā is a cross-rhythmic cadential phrase pattern within the tāla, (usually) repeated three times, with the last stroke of the third line ending on the samam or eduppu. In order to analyze the design of a mōrā several factors have to be taken into account. First, we must determine the length of the entire pattern; this is complicated by the fact that there will always be an “extra” stroke at the end to finish the composition or link it with a following important structural division. Second, we must determine the length of the individual phrases; this is complicated by the fact that the time length assigned to the terminal syllable of the first phrase (before beginning the second) and the time length assigned to the final syllable (before beginning the third) has no counterpart in the third phrase, for here the final syllable has, literally, no length. It is a point of contact for a following rhythmic structure. Therefore, third, we must determine the length of the gap between phrases one and two, and two and three. (Brown, 1965)

As my understanding of the system developed, this description began to seem over-complicated and off the mark. Brown was a wonderful scholar, but he lacked a performer’s functional understanding. Among other flaws, he took the notion of a gap (kārvaippu) too literally, assuming it was pure silence, like the rest in Western music. He did not realize that the gap might contain articulations.
Over time, Ranga and I developed the notion of the mōra as comprising three statements, which we called x, that might be separated by gaps (karvai), called y. So a mōra could have the form xxx, if there were no gap, or xxxxy, if there were a gap. This formulation first saw print in Marcie Frishman’s 1985 M.A. thesis at Wesleyan.

But this formulation lacked something. Finally I came up with my own formula.

A mōra is characterized by a phrase, stated three times, with separations, called gaps, inserted among them as follows: (statement) [gap] (statement) [gap] (statement).

We will abbreviate these as (s) and [g], with the following properties:

(1) (s ≥ 1 syllable) The statement must state something, at least one syllable.

(2) [g] ≥ 0 (pulse) The gap may be zero or greater, and, if greater than zero, may be sounded or unsounded.

The crucial difference here is the idea that the gap may be zero. It removes the necessity of imagining different kinds of mōra-s, and reveals both the mōra’s fractal character and its innate expandability. As I proceed, I will point out mōra-s at widely divergent levels of scale.

Mōra is the fundamental element of design in Kamatak drumming; its importance is hard to overstate. Below are two mōra-s, one with gaps of zero, and one with gaps of two pulses. Frishman’s definition would have required calling these two different types, an xxx, and an xyxyx.

Statement = 5, gap = 0

Statement = 4, gap = 2

Solkattu as an analytic tool

In all my examples I will represent patterns and phrases in solkattu. Solkattu, besides being an important teaching and notational device, (and one of the most significant contributions of India to world music), is a powerful analytic tool. In fact, to represent a sounded figure in solkattu is to analyze it. I will explain by using three examples, each of which demonstrates a slightly different sense of this analysis.

The first example is a passage ending the svara kalpana section of a main piece. The singer, my colleague B. Balasubrahmaniyan, uses a korvai, which he sings three times using different svara-s. A korvai, in my usage, is a rhythmic composition that generates some degree of tension with the tāla structure. It is used at important structural points in a tāli avartanam: in svara kalpana, it is most often used at the end, though some more rhythmically inclined musicians may use it more frequently. There are so many different types of korvai that classification is nearly impossible. What we can say is that it has at least two parts: the first part or parts exhibit some sort of phrase-based design, while the last part is a mōra. Later I will demonstrate some other korvai types. This one is a very orderly gopucca reduction with a relatively simple mōra. Here are the svara-s for the first time; let us listen to the whole thing.

Svara-s

Solkattu

In order to play this korvai on the mṛdaṅgām, I have to follow his phrasing. But I also have to come up with phrasing on the mṛdaṅgām that makes structural sense. The first line, as you can see, has eight notes followed by a rest, the second seven notes followed by a rest, etc. But if I were to play a random eight note pattern, then a seven-note pattern, and so on, the result would not reflect the underlying logic of the korvai. My thinking about how to approach this korvai used the language of solkattu. The next slide shows my solution.

When I recite this, you will hear that the korvai is quite clear and orderly. As you are all aware, this process happens in nearly every concert, as accompanists catch on to what a soloist is doing rhythmically. Here we have a demonstration of solkattu used as analysis in
The service of performance. The körvai may have come from svara kalpana, but my way of approaching it is the same as if it had come from a tani.

The next example shows solkattu’s value in revealing concealed structure. The composition in this example is a fairly lengthy and complex mōrā (which incidentally could also be analyzed as a körvai).

ta₄ ta ri gu gu ta ri gi ḍu di ku ta ka ta ri gi ḍu ta ri gi ḍu ta₂
tom₂ ta₂ täm₃
ta₄ ta ri gu gu ta ri gi ḍu di ku ta ka ta ri gi ḍu ta ri gi ḍu ta₂
tom₂ ta₂ täm₃
ta₄ ta ri gu gu ta ri gi ḍu di ku ta ka ta ri gi ḍu ta ri gi ḍu ta₂
tom₂ ta₂ täm₃
ta ri gi ḍu ta₂ tom₂ ta₂ täm₃
ta ri gi ḍu ta₃ tom₂ ta₂ täm₃
tom₂ ta₂ täm₃
tom₂ ta₂ {təm₃}

96-pulse composition

This is a composition of Śrī Pazani of which Raṅgā was quite fond, and so was (and am) I. It is built from a single phrase of twenty-one pulses, and reduces to a small, simple mōrā at the end. I learned it fairly early on, and frequently played it, using several variations Ranga had taught me. It was always ninety-six pulses, and fitted nicely in caturasra or tisra. I never gave much thought to the underlying structure.

One day Raṅgā recited a new version, designed for a kanjira student of his. The version I knew was too densely articulated for the student to play with one hand, so he simplified it as follows:

ta ki ta tom₂ ta diṅ gi ṇa ta jo Ṽu jo ṇu tom₂ ta₂ täm₃
ta ki ta tom₂ ta diṅ gi ṇa ta jo Ṽu jo ṇu tom₂ ta₂ täm₃
ta ki ta tom₂ ta diṅ gi ṇa ta jo Ṽu jo ṇu tom₂ ta₂ täm₃
ta ki ta tom₂ ta diṅ gi ṇa ta jo Ṽu jo ṇu tom₂ ta₂ täm₃
ta ki ta tom₂ ta diṅ gi ṇa ta jo Ṽu jo ṇu tom₂ ta₂ täm₃
ta ki ta tom₂ ta diṅ gi ṇa ta jo Ṽu jo ṇu tom₂ ta₂ täm₃
ta ki ta tom₂ ta diṅ gi ṇa ta jo Ṽu jo ṇu tom₂ ta₂ täm₃
ta ki ta tom₂ ta diṅ gi ṇa ta jo Ṽu jo ṇu tom₂ ta₂ täm₃
ta ki ta tom₂ ta diṅ gi ṇa ta jo Ṽu jo ṇu tom₂ ta₂ täm₃
ta ki ta tom₂ ta diṅ gi ṇa ta jo Ṽu jo ṇu tom₂ ta₂ täm₃
ta ki ta tom₂ ta diṅ gi ṇa ta jo Ṽu jo ṇu tom₂ ta₂ täm₃
ta ki ta tom₂ ta diṅ gi ṇa ta jo Ṽu jo ṇu tom₂ ta₂ täm₃
ta ki ta tom₂ ta diṅ gi ṇa ta jo Ṽu jo ṇu tom₂ ta₂ täm₃
ta ki ta tom₂ ta diṅ gi ṇa ta jo Ṽu jo ṇu tom₂ ta₂ täm₃
ta ki ta tom₂ ta diṅ gi ṇa ta jo Ṽu jo ṇu tom₂ ta₂ täm₃
ta ki ta tom₂ ta diṅ gi ṇa ta jo Ṽu jo ṇu tom₂ ta₂ täm₃
ta ki ta tom₂ ta diṅ gi ṇa ta jo Ṽu jo ṇu tom₂ ta₂ täm₃
ta ki ta tom₂ ta diṅ gi ṇa ta jo Ṽu jo ṇu tom₂ ta₂ täm₃
ta ki ta tom₂ ta diṅ gi ṇa ta jo Ṽu jo ṇu tom₂ ta₂ täm₃

96-pulse composition, simplified

This version revealed that the filled-out version I knew had concealed the composition’s structure. The original, with its emphatic accents on “ta,” had fooled me. I had a kind of rhythmic epiphany; the composition took on a new, generative life. Here is the simplified version, arranged in its newly revealed structure:

<table>
<thead>
<tr>
<th>phrases</th>
<th>structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. ta ki ta tom₂ ta diṅ gi ṇa</td>
<td>abcd 12 + 6 + 4 + 3 = 25</td>
</tr>
<tr>
<td>tom = 12 pulses</td>
<td>abcd 12 + 6 + 4 + 3 = 25</td>
</tr>
<tr>
<td>b. ta jo Ṽu ta jo Ṽu = 6 pulses</td>
<td>abcd 12 + 6 + 4 + 3 = 25</td>
</tr>
<tr>
<td>c. tom₂ ta₂ = 4 pulses</td>
<td>bcd 6 + 4 + 3 = 13</td>
</tr>
<tr>
<td>d. täm₃ = 3 pulses</td>
<td>b (c) [d] 6 + (4) + [3] = 13</td>
</tr>
<tr>
<td></td>
<td>(c) [d] (4) + [3] = 7</td>
</tr>
<tr>
<td></td>
<td>(c) (4), 112 pulses total</td>
</tr>
</tbody>
</table>

You can see that the original twenty-one pulse phrase is now displayed so that its internal arrangement is much clearer. I quickly realized that this composition could very easily be transformed for other tāla contexts. The figure “a” occurs three times, and the figure “b” five times. If I add two pulses each to “a” and “b,” I have increased the pulse total to 112, which is a perfect fit for miṣra. If I add one more, the pulse total is 120, which fits tiśra, caturasra, and khaṇḍa. Here is the miṣra version in its simplified form:

<table>
<thead>
<tr>
<th>phrases</th>
<th>structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. ta ka ta ki ta tom₂ ta diṅ gi ṇa</td>
<td>abcd 12 + 6 + 4 + 3 = 25</td>
</tr>
<tr>
<td>tom = 12 pulses</td>
<td>abcd 12 + 6 + 4 + 3 = 25</td>
</tr>
<tr>
<td>b. ta jo Ṽu ta jo Ṽu = 6 pulses</td>
<td>abcd 12 + 6 + 4 + 3 = 25</td>
</tr>
<tr>
<td>c. tom₂ ta₂ = 4 pulses</td>
<td>bcd 6 + 4 + 3 = 13</td>
</tr>
<tr>
<td>d. täm₃ = 3 pulses</td>
<td>b (c) [d] 6 + (4) + [3] = 13</td>
</tr>
<tr>
<td></td>
<td>(c) [d] (4) + [3] = 7</td>
</tr>
<tr>
<td></td>
<td>(c) (4), 112 pulses total</td>
</tr>
</tbody>
</table>

And here is the filled out version for miṣram:

<table>
<thead>
<tr>
<th>phrases</th>
<th>structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. tr gd ta₂ tr gg tr gd dk tk</td>
<td>abcd 12 + 6 + 4 + 3 = 25</td>
</tr>
<tr>
<td>tom = 10 pulses</td>
<td>abcd 12 + 6 + 4 + 3 = 25</td>
</tr>
<tr>
<td>b. tr gd tk jn ta₂</td>
<td>abcd 12 + 6 + 4 + 3 = 25</td>
</tr>
<tr>
<td>c. tom₂ ta₂</td>
<td>bcd 6 + 4 + 3 = 13</td>
</tr>
<tr>
<td>d. täm₃</td>
<td>b (c) [d] 6 + (4) + [3] = 13</td>
</tr>
<tr>
<td></td>
<td>(c) [d] (4) + [3] = 7</td>
</tr>
<tr>
<td></td>
<td>(c) (4), 112 pulses total</td>
</tr>
</tbody>
</table>

Again, it was analysis of the composition using solkattu that made this new insight possible.
The third example I will present is a misra kuraippu devised by T. Visvanathan. Again, this is a piece that originated in svara kalpana, but as was the case with the first korvai, the approach is the same as if it were from a tani. I suspect that the use of korvai-s and calculated kuraippu-s in svara kalpana may have originated as borrowing from the tani.

Some of you have heard me talk about this kuraippu elsewhere; it involves a striking inversion of my representation of the mūrā form. As you all must know, a misra kuraippu in ādi taḷa (if in caturasra nadai), starts with groups of 56-pulse phrases (8*7) starting after 8 pulses, proceeds to 28-pulse phrases that start after 4, then 14 starting after 2, and finally 7 starting after 1.

Visvā has taken the 56 pulses of the first stage of the misra kuraippu as four groups of 14 pulses each. Each of the first three lines is divided 3+3+3+5, and the last line is divided 7+7. Each phrase has only one articulation—its first syllable.

In version 2, the last syllable in each of the first three lines is also articulated, as is the last syllable of each of the two seven-note groups that make up the fourth line. The effect of this articulation is to generate a mūrā, where the statement is one pulse (ta) and the gap is six [tarnation].

Each of the subsequent examples articulates more of the formerly silent pulses at the end of each line until the fourth line is reversed from its original form. Now the first syllable, which had been articulated, is silent. And the six originally silent pulses are now fully articulated as the six-pulse statement.

As the kuraippu unfolds, a series of mūrā-s has emerged, beginning with example 2, which uses the smallest possible statement in the mūrā formula I spoke of earlier.

When I first confronted this kuraippu as a performer I grasped its structure fairly readily. This is not to say that I was able to play it easily or right away. To be honest, I struggled mightily; for me, it was a minefield. But I puzzled over its first expression, seen in line 1. I didn't quite get the reason for starting with a piece that did not contain a mūrā, when all the others did. I had seen some exceptions to the (statement) [gap] (statement) [gap] (statement) structure of mūrā, but this was something else.

Indeed, it was not until I understood that its beginning is the key to apprehending its full beauty that I really got the point of this kuraippu. Instead of beginning with a gap value of zero, it begins with a statement value of zero. It inverts our usual expectation, that the statements that comprise a mūrā are somehow the real material, and that the gaps are mere separations. By starting with the gaps and letting the statements emerge little by little from the background material, Visvā is teaching us that every detail is aesthetically necessary and, can generate order and beauty of an unexpected kind. He is also teaching us not to take our rules too seriously.

Once again, solkattu was the key to my ability not only to perform this kuraippu, but also to understand its particular beauty.

Time flow, kaṇaṅku, and nadai

I spoke earlier about time-flow and design as the ends of a continuum. Nearly every tani involves shifts of nadai, or pulse-group. This can be done abruptly, for dramatic effect, but one beautiful and subtle way to do this is to use time-flow figures from one nadai in a contrasting pulse group. Here is a well-known example, performed by TR, of a composition by Śrī Pazani that begins with time-flow figures in caturasra and shifts to tiṣāram, leaving the time-flow phrasing in caturasra. In so doing, the meaning of the caturasra figures is changed, and they become elements in a new design. Within any nadai, the interplay of time-flow and design is a key element in maintaining rhythmic interest.
Phrases
a. tam₄ ta ka din₂ din₂ din₂ na₂ tr gu
b. tom ta ka tom ta ka din₂ din₂ na₂ tr gd
c. • • ki ta ka din₂ din₂ na₂ tr gd
d. tom ta ka tom ta ka din₂ din na kt tk tam₄

mōra (s) = 20, (tam₄ ta ka di na tom ta ka tom ta ka di na din na kt tk)
[g] = 2 [tam₂]

Structure
{abcd} *2 + mōra

Periya mōra

Now that we have looked at the formal aspects of some tani components, we can talk about the end, the periya mōra and final kōrvai. The periya mōra must be clearly identifiable as the next to last item in the tani. This is accomplished by use of two devices: its form, and the repeated use of phrases such as ta lan₂ gu tom₂ ta lan₂ gu tom₄. While there are many periya mōra-s, the presence of these distinguishing phrases helps to identify its function. My students are able to learn this in a short time when it is written this way.

Phrases
a. di₄ tān₂ gi₄ du taka tari gi₄du
b. ta₂ di₂ tān₂ gi₄ du taka tari gi₄du
c. ta lan₂ gu
d. tom₂ ta₂
e. tom₄

Structure
abacdee *2
abace
bce
a
(cd)[e]

Kōrvai examples

As I mentioned earlier, there are many types of kōrvai. Some are quite simple, others extremely complex. Some stay in a single nadai, others change in the middle, and still others are designed to be played in different nadai-s as they are re-stated. A kōrvai is typically done once or three times, but occasionally once each in two different rhythmic settings. This is not thought of as performing the kōrvai twice, however, but once and once. There are no hard and fast rules about where, within a tani, a given kōrvai may be used; this is the drummer’s choice. Here are two sample kōrvai-s, very different in organization, each complex in its own way. The first uses only three syllables, “tom,” “ta,” and “tarn.” Its auditory simplicity is deceptive; its mōra is quite sophisticated.

tom₂ ta₂ tam₃ tom ta₂ tam₃ ta tam₃ tam₃
tom₂ ta₂ tam₃ tom ta₂ tam₃ ta tam₃ tam₃
tom₂ ta₂ tam₃ tom ta₂ tam₂ ta tam₃ tam₃
((ta₄) [tam₃] (ta₄) [tam₃] (ta₄)) [tam₇]

The mōra is what I have called a compound mōra, by which I mean that each of the three statements is itself in the mōra form, namely (statement) [gap]. When I write this for students who have been trained in my way of thinking, I can write it quite efficiently by using the parentheses and brackets you have seen so far.

tom₂ ta₂ tam₃ tom ta₂ tam₃ ta tam₃ tam₃ 3x
((ta₄) [tam₃] [ta₄]) [tam₇]

The second kōrvai is more complex in phrase structure and uses a different type of mōra, one that expands from one statement to the next.

ta₂ di₄ ta lan • gu ta ka jo nu ta di ki ta tom •
ta₄ din₈ gi₄ na₄ tom₄
di₄ ta lan • gu ta ka jo nu ta di ki ta tom •
ta₄ din₄ gi₄ na₄ tom₂
ta lan • gu ta ka jo nu ta di ki ta tom •
(ta din₂ gi na tom) [tam₄]
(ta din₂ gi na tom)
(ta din₂ gi na tom) [tam₄]
(ta din₂ gi na tom)
ta din2 gi na tom
ta din2 gi na tom

There is no inviolable rule governing the choice of the final korvai in a tani avartanam. Either of these korvai-s could be used to end a tani in ädi tāla (or rūpaka, for that matter). The final korvai is usually, though not always, chosen to fit easily into the given tāla. In other words, a single performance of this korvai usually fits neatly into one or two cycles. Since its purpose is to provide a smooth transition back into the song, it is always done three times so that the musicians can synchronize their return.

In 2008 I published my first book, Solkațtu Manual: an introduction to the rhythmic language of South Indian Music. This is designed as a textbook for solkațtu classes, which have been offered at Wesleyan for more than forty years. After lessons introducing the students to some of the concepts I have outlined here today, the lessons in Solkațtu Manual are arranged in the form of a tani avartanam in adi tāla. By the end of a semester, the students are able to perform this tani without notes, and with a good understanding of the forms and processes involved. Only after they have taken this course do I teach mrdangam, which they begin with a much better understanding than I had forty years ago.

There are many other subjects we could discuss under the heading of tani structure, including the influence of eduppu and tempo. But in the interest of time we must stop here for questions.

Reference Works Cited


FLUTE AND ITS PLAYING TECHNIQUES
Mala Chandrasekar

Wind is one of the 5 natural elements. The bamboo flute is one of the most organic and natural instruments from mother nature and has been in existence from times immemorial and is related to Lord Kṛṣṇa.

Nātya Śāstra classification...
Śāṅkara

The instruments are classified as tatam, avanadham, ghanam and suśiram.

Tata are stringed example vīṇā, avanadha are covered example drums, ghanam are solid, example cymbals and suśira are hollow, example flute.

The history of flute can be traced to more than 2000 years ago. The first ever mention of the instrument was in saṅgam literature’s Tolkāppiyam. Flute was indigenous to mullai-s or the forest regions. The features corresponding to mullai terrain are predominantly:

a) Herdsmen and Hunters
b) Presiding deity - Māyōn or Lord Kṛṣṇa
c) Musical Instrument - the Flute
d) Melody-Mullai Paṅ or Sādāri - The modern day Mōhana Rāgam.

Mōhana is a universal melody and is used in Chinese, Japanese, Korean, European, Hungarian, Swedish and gypsy too.

Here I would like to quote a short verse from Ila Vēttaṉar’s song from Aṅanṭėṟu.

andhikkovalar ambanai imiz isai
aramiya viyal agattu iyambu

The nada of the flute is so melodious that when herdsmen play the instrument in the farms, it captivates the souls of the people inside the houses making them happy. Such is the beauty of this instrument.

1. About the Bamboo flute

There are 2 types of Indian bamboo flutes to suit both Carnatic and Hindustani styles. The structure differs for both the styles.
South Indian Bamboo flutes have 1 blowing hole followed by 8 finger holes.

North Indian Bamboo flute
This is longer, made of different kind of thin bamboo with one blowing hole followed by 6 finger holes. In this system, their niṣādam is their ādhāra sadjam. Bansuri-s are long and hence base tone is produced which is the characteristic feature of their music.

Significance of Pañcabhūtham-s in the flute
Bamboo shoots growing in the land – Earth, taking in the water as food, absorbing the breath which is the Fire, i.e., heat produced when we blow, resulting in the sweet music that emanates through air and this music gently merges with the Sky – atmosphere.

Thus the divine instrument is indeed a rare one which incorporates all the five elements in the nature

Flute in Comparison with Human Voice
The bamboo flute and the human voice are alike in many respects. Both are monophonous (i.e., capable of producing only one note at a time) and have 2½ octaves. While singing, the air from the lungs sets the vocal cords in vibration and produces music and in flute playing, the air from lungs first passes through the aperture between the vocal cords, without setting them in vibration enters through the blowing or mouth hole and gives notes of different pitch, the variations in pitch being caused by the changes in the length of the air – columns, consequent upon the closing and opening of the finger holes. During every moment of playing, the flute player should always remember that Indian music is sruti pradhana and gamaka pradhana.

The flute has octaves ranging from the mandra sthāyī, antara gāndhāra to the upper sthāyī pañccham or even dhaivatam D₂ as in Harikamboji scale.

G₂ M₁ P D₂ N₁ S R₂ G₂ M₁ P D₂ N₂ S R₂ G₂ M₁ P D₁
Lower Normal Higher

The limitation of the instrument is, one can use only one flute for one pitch. Unlike string instruments, the pitch of the flute cannot be altered.

2. Specific significant, salient technical terms used in playing styles: Tuttukāram, viraladi, the gamaka techniques, blowing-air control, sustaining in sruti, different fingering techniques etc- (demonstration)

a) Types of Fingering
There are two types of fingering “straight” and “cross” fingering techniques. Cross fingering is mostly followed by artists of today. The Sikkil Bāni has evolved using straight fingering technique and there are some artists belonging to different schools who follow a similar method as above.

Flute though looks simple and easy to transport unlike other instruments, taking into account the above techniques, is the most difficult instrument indeed, as far as playing is concerned as the player should feel every bit of nuance and bring it out just as a vocalist does. As for other instruments, one can see and play whereas in flute, it has to be sensed. Hence an extra effort is needed. This can be achieved only if the flute aspirant is abundantly equipped with passion, perseverance and dedication.

Here are some basic methods which has been experienced and explored to pass it on to the future generation for understanding to make flute playing easier.

As a beginner, to understand the techniques and get the coordination between the blowing, fingering, tonguing and gamaka-s is very tough. Hence the following steps have been devised in this manner.

1. Blowing
Blowing Technique
Understand the direction of air flow and the amount of pressure while you blow into the hole. Only then, the nāda or sound produced will have melody. Do not strain yourself by blowing too hard, resulting in chest pain and head ache. The breath should be very gentle and soft and with correct pressure. If the lips are cracked the regulated air which comes out gets dissipated and sound produced is distorted. In other words, the lip acts as a regulator in directing the flow of air into the hole. The breath control can be easily practiced if one follows the exercise of prāṇāyāma (a type of yōga, very good for lungs).

To strengthen the blowing or sustaining the breath, long blowing without distortion in sound is taught. The blowing and sustenance differs according to the capacity of the student. (As a beginner, it is not so easy, but can be overcome by practise)

2. Tonguing - Tuttukāram
This is the most important technique involving the usage of the tongue. The articulation of the tongue between the palate – this helps in differentiating the notes and lyrics of a song when applied at its appropriate place. The student should bring out the pronunciation of the
numeral 2 without the usage of vocal cords - Tu Tu Tu. This technique when combined with the blowing differentiates each note. Hence the sound produced will be distinct rather than one blowing sound. This usage of the tongue is called the tuttukara. Tuttukara technique constitutes the very foundation for playing flute just as the pillars support the bridge.

The tuttukara usage or prayogam is very important. This shapes up the phrase, gives emphasis to the proper notes. If the articulation of the tongue is less, the phrases lose their clarity, thereby the student tends to use his finger more by striking than actually using the tongue.

**Method of Holding the Flute**

The flute should be held on the right side with the blowing hole resting between the gap above the chin and below the lower lip. The left hand fingers should be on the top facing you with the thumb at right angles to the fingers thus supporting the middle portion of the flute, closing, 1st, 2nd and 3rd holes with index, middle and ring finger.

There are some exceptions where the flute is kept the other way round with the blowing hole on the mouth and fingers on to the left side (right hand inwards and left hand outwards).

**FINGERING - Types of Fingering**

There are two types of fingering “straight” and “cross” fingering techniques. Cross fingering is mostly followed by artists of today. The Sikkil Bājji has evolved using straight fingering technique and there are some artists belonging to different schools who follow a similar method as below.

<table>
<thead>
<tr>
<th>Straight fingering</th>
<th>Cross fingering</th>
</tr>
</thead>
<tbody>
<tr>
<td>In this technique, the index finger, middle and ring finger on the left hand are held straight.</td>
<td>In this, the first three fingers are placed in an angle-tilted towards left, instead of straight position.</td>
</tr>
</tbody>
</table>

**4. Tonguing - Tuttukara Technique**

This is the most important technique involving the usage of the tongue. This helps in differentiating the notes and lyrics of a song when applied at its appropriate place. One should bring out the pronunciation of the numeral 2 without the usage of vocal chords - Tu Tu Tu. This technique when combined with the blowing differentiates each note. Hence the sound produced will be distinct rather than one blowing sound. This usage of the tongue is called the Tuttukara. Tuttukara technique constitutes the very foundation for playing flute just as the pillars support the bridge.

This technique is very useful especially when the flautist plays the manodharma svara-s. Once the student is competent in this technique, he can try other syllables like “chuku, chuku” “Tututu, ttitutu...” “trrrrr...” “tuku tuku...” “dudu dudu...” In vocal music, wherever the vocal syllables are used, the same can be effectively brought out in flute using the above technique. For example, the song Vāṭāpi ganapatim in harissadhvani (derived from the 29th mēla Śaṅkarabharaṇam) by Śrī Muttusvāmi Dīkṣitār, begins with the note:

<table>
<thead>
<tr>
<th>G2</th>
<th>R2</th>
<th>R2,S</th>
<th>N2</th>
<th>I</th>
<th>P</th>
<th>R2</th>
<th>S</th>
<th>R2</th>
<th>SN2</th>
<th>S2</th>
</tr>
</thead>
</table>
| Tu...tu...tu...tu...tu... | tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...tu...
**Pancamam - P** The first three holes are closed by left index, middle and ring fingers respectively and the 4th and 5th with the right hand index and middle finger kept the 6th, 7th and 8th holes open.

**Sadjam - S** Here, the first two holes are closed by left hand index and middle finger with the right ring finger on the 7th hole.

Both Sadjam and Pancamam are always constant.

**Catusruti riṣabham** R₂ The 1st and 7th holes closed (open note) with the left index and right little fingers respectively (full note)

**Suddha riṣabham** - R₁ The 2nd finger hole is half open/half closed. With the left index, keeping the right little finger closed (half note)

**Antara gāndhāram** - G₂ - All the holes open except the right hand little finger closed, the support got from pressing the flute against the chin. (full note)

**Sādhāraṇa gāndhāram** - G₁ - In this, the 1st left index finger is half closed with the right little finger closed at the 7th hole. (half note)

**Kālīki niṣādam** - N₁ The first 3 holes are closed with left hand first 3 fingers and the right index finger supports the 4th hole, with the little finger closed. (full note)

**Kakali niṣādam** - N₂ The first 2 holes - left hand and right little finger closed with the 3rd hole half closed. (half note)

**Śuddha madhyamam** - M₁ Closing the 2nd till 7th holes with left middle and ring fingers along with right index, middle, ring and little fingers respectively. (full note)

**Prati madhyamam** - M₂ - First 5 holes closed with the 6th hole half open and 7th hole open. (half note)

**Catusruti dhaivatam** - D₂ First 4 holes are closed keeping the last 3 holes open. (full note)

**Śuddha dhaivatam** - D₁ First 4 holes closed and 5th hole half closed with the right middle finger. (half note)
The above pictorial illustrations show in detail the means of playing the basic notes on the flute in Carnatic style. These flutes have 8 holes along with the blowing hole where as the Bansuri, or the flute used to play Hindustani music has only 6+1 and the Nisādham is their śadāra śādjam. Bansuris are long and hence base tone is produced which is the characteristic feature of their music.

A. Scale:

<table>
<thead>
<tr>
<th>S (Sađjam) &amp; P (Pañcamam)</th>
</tr>
</thead>
<tbody>
<tr>
<td>R₁ - Śuddha riśabham</td>
</tr>
<tr>
<td>R₂ - Catusruti riśabham</td>
</tr>
<tr>
<td>R₃ - Saṭšruti riśabham = G</td>
</tr>
<tr>
<td>G₀ - Śuddha gāṇḍhāram = R</td>
</tr>
<tr>
<td>G₁ - Sādhāraṇa gāṇḍhāram</td>
</tr>
<tr>
<td>G₂ - Antara gāṇḍhāram</td>
</tr>
<tr>
<td>M₁ - Śuddha madhyamam</td>
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<tr>
<td>M₂ - Prati madhyamam</td>
</tr>
<tr>
<td>P  - Pañcamam</td>
</tr>
<tr>
<td>D₁ - Śuddha dhaivatam</td>
</tr>
<tr>
<td>D₂ - Catusruti dhaivatam</td>
</tr>
<tr>
<td>D₃ - Saṭšruti dhaivatam = N</td>
</tr>
<tr>
<td>N₀ - Śuddha niśādham = D</td>
</tr>
<tr>
<td>N₁ - Kāśiki niśādham</td>
</tr>
<tr>
<td>N₂ - Kākali niśādham</td>
</tr>
</tbody>
</table>

Śaṭšruti riśabham (R₃) = (G₀) (same as) - Sādhāraṇa gāṇḍhāram
Śuddha gāṇḍhāram (G₀) = (R₂) Catusruti riśabham

According to the usage of two varieties of the same note this scale is framed. Here, in flute, there are only two types of fingering - open and half open / closed. The notes like catusruti riśabham, antara gāṇḍhāram, śuddha madhyamam, catusruti dhaivatam and kāśiki niśādham are all full notes, whereas others are half notes. S and p are constant - always open. The scale is self explanatory. Hence, it has been numbered as r₃ for catusruti riśabham and g₀ as śuddha gāṇḍhāram. Unlike in other books, it has been given as g₃ for antara gāṇḍhāram, here, for sāṭhāraṇa gāṇḍhāram, it is given as g₂ - taking into account the fingering of half and full. The concept is 0,1,2,3. In this order, if it has been observed, the first note is observed as 1, next 2 and if its position is lesser than 1, then it is numbered as 0. Hence, it takes the place of one note preceding number 1 (self explanatory). Refer scale. This makes the student play easily. Also, different fonts are given to various notes, whether full, half or vivādi notes (semitone) r₃, g₀, d₃, n₀.

Vivādi svara-s:

There are four notes not talked about here which are special in nature as they have been named differently. These notes are

- Śaṭšruti riśabham (R₃) = Sādhāraṇa gāṇḍhāram (photo)
- Śuddha gāṇḍhāram (G₀) = (R₂) Catusruti riśabham (photo)
- Saṭšruti dhaivatam (D₂) = (N₁) Kāśiki niśādham (photo)
- Śuddha niśādham (N₀) = (D₂) Catusruti dhaivatam

These notes have different names even though the swaras are the same.

5. Gamaka-s - the entire structure of the gamaka-s is explained in groups with each group of 4 swara-s together.

Gamaka chart

Refer the Scale and its explanation to follow the Gamaka chart.

Note: The fonts are different for full notes, half notes and vivādi notes, thereby making it easier for the student to play with good coordination between the blowing, fingering and tonguing together.

SrGM = S Sr G M
Tu Tu Tu Tu
<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
<th>Tu</th>
<th>Tu</th>
<th>Tu</th>
<th>Tu</th>
</tr>
</thead>
<tbody>
<tr>
<td>SRGM</td>
<td>= S GR G M</td>
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<tr>
<td>SRgM</td>
<td>= S R GR or GR OR M</td>
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<tr>
<td>SrGM</td>
<td>= S Sr GR M</td>
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<td>SrGrM</td>
<td>= S Sr R M</td>
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<tr>
<td>SrGm</td>
<td>= S Sr G M</td>
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<tr>
<td>SrgM</td>
<td>= S Sg G M</td>
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<tr>
<td>SRjGM</td>
<td>= S SJG M</td>
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<tr>
<td>SRjGm</td>
<td>= S SJG M</td>
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<td></td>
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<tr>
<td>SrGrm</td>
<td>= S Sr R Pm</td>
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<td></td>
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<tr>
<td>MgRS</td>
<td>= M Mg G R S</td>
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<td></td>
</tr>
<tr>
<td>MGRS</td>
<td>= M GR S R</td>
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<td></td>
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<tr>
<td>MgRs</td>
<td>= M GR S R</td>
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<tr>
<td>PdNS</td>
<td>= P Pd Sd</td>
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<tr>
<td>PDNS</td>
<td>= P D SD or SD SD</td>
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<tr>
<td>PDnS</td>
<td>= P PN Sn</td>
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<td>PDnS</td>
<td>= P SD Sn</td>
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<tr>
<td>PdnS</td>
<td>= P Pd Sn</td>
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<tr>
<td>PdnS</td>
<td>= P Pd D S</td>
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<tr>
<td>ŠdDP</td>
<td>= Š S ŠD P</td>
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<tr>
<td>ŠNDP</td>
<td>= Š DN D P</td>
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<tr>
<td>ŠNdP</td>
<td>= Š D Pd P</td>
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<tr>
<td>ŠNdP</td>
<td>= Š SD Pd P</td>
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<tr>
<td>ŠndP</td>
<td>= Š Sn Pd or SPd P</td>
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<tr>
<td>MgRS</td>
<td>= M Mg G R S</td>
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<tr>
<td>MGRS</td>
<td>= M GR S R</td>
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<td>MgRs</td>
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<td>PdNS</td>
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<td>PDNS</td>
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<td>PDnS</td>
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<td>PDnS</td>
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<td>PdnS</td>
<td>= P Pd Sn</td>
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<tr>
<td>PdnS</td>
<td>= P Pd D S</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>mgRS</td>
<td>= Mg R S</td>
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<td></td>
</tr>
<tr>
<td>mGRS</td>
<td>= Mg G GR S</td>
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<td></td>
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<tr>
<td>mGrS</td>
<td>= Mg G Sr S</td>
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<tr>
<td>mGrS</td>
<td>= Mg G Sr S</td>
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<tr>
<td>mgrS</td>
<td>= Mg R Sr S</td>
<td></td>
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</tr>
</tbody>
</table>
The above shows how the combinations of the four notes have to be played with the appropriate gamakam and the tu below the notes, represent where exactly the tuttukaram has to be played so that emphasis should be given at the correct note and the underline between the 2 or 3 notes denotes the speed with which each note in combination with another has to be given using the gamaka-s ie. with preceding or succeeding notes and the dot after tu is for sustaining the note (karvai).

The different fonts have different meaning which are given above. In every group, the blowing has to be continuous. With just one blow, the tongue has to do the tuttukaram according to the combination of notes like pronunciation. With this basic knowledge, a student can be successful in playing the rāgam / scales in the Melakarta scale with akāram and tuttukaram.

So the next exercise for the student would be playing different scales from the Melakarta Chart.

Melakarta chart

| Colour coding of 72 mēlakārthā rāga-s - recognition of Svara dthāna-s on the flute Based on colours for beginners |
|---|---|---|---|---|
| | Chakra No | Mēla No | Šuddha madhyama Rāga-s | Ārōhanaṃ | Avarōhanaṃ |
| I N D U | 1. | Kanakangi | SrGMpDnS | ŠNdPmGrs |
| | 2. | Rathnangi | SrGMpDnS | ŠNdPmGrs |
| | 3. | Ganaṁurti | SrGMpDnS | ŠNdPmGrs |
| | 4. | Vanaspáthi | SrGMpDnS | ŠNdPmGrs |
| | 5. | Manavati | SrGMpDnS | ŠNdPmGrs |
| | 6. | Thanaṁrūpi | SrGMpDnS | ŠNdPmGrs |
| N E T H R A | 7. | Senaváthi | SrGMpDnS | ŠNdPmGrs |
| | 8. | Hanumathodi | SrGMpDnS | ŠNdPmGrs |
| | 9. | Dhenuka | SrGMpDnS | ŠNdPmGrs |
| | 10. | Natakārpiya | SrGMpDnS | ŠNdPmGrs |
| | 11. | Kokilārpiya | SrGMpDnS | ŠNdPmGrs |
| | 12. | Roopavāthi | SrGMpDnS | ŠNdPmGrs |

Open Notes -S, R2, G3, M1, P, D2 / Half Notes - r1 g1 m2 d1 n2

Vivādi Notes - R2, G0, D3, N3

The saraḷi varisai-s are played in all the 72 mēlakārthā scales starting from the ones with combinations with full notes and later with half notes and then the vivādi ones. They are played as straight notes and as also with gamaka-s in different speeds.

Certain gamaka-s like ‘p d n s’ can be played as ‘p s d s’ (there is no niśadām involved, as it is played as p psd sds s) this phrase is largely used in rāgas like śankarābbhāraṇam.

In ragam kalyani, example as in kanalāmbām bhajāre, ‘p m g’ ‘g m p’ = ka...ma...lā... It is played as ‘p m g’ ‘g p’ ‘p’ There is literally no m2 involved. These basic gamaka-s as discussed above will directly or indirectly help the students understand the intricacies in between the two notes. Listening to lot of vocal music helps a person imbibe the understanding of gamaka-s. The student should be trained to play the above techniques initially, along with the varisai-s.
The order followed while teaching this instrument will be

1. Blowing
2. Tonguing - tuttukāram
3. Fingering - full notes - harikāmbhoji scale
4. Varisai using tuttukāram and akāram techniques
5. Half fingering
6. Various scales in mēlakartā rāgam-s, according to his/her receptivity eg. easy ones like harikāmbhoji, saṅkarābharanaṃ, cakravākam, kharaharapiya and its prati madhyama rāga-s to make the co-ordination easier, later proceeding to vivādi rāga-s. By then co-ordination will become easier.
7. Gamaka-s all the above lessons should be practised with gamaka-s, observing the tālām-s.
8. Alankāram with tāḷam orientation, gītam etc.
   If the student follows the above methodology, he will be confident that he can play the gītam with necessary inputs, so as to resemble vocal music.
9. Svarajati-s
10. Varnam
11. Kṛti-s (different composers)

As the student advances in his learning process, he would gain lots of experience thereby enjoying what he plays.

Tips for students

The main step of learning is to understand what to play. The student should have lot of patience, perseverance and dedication.

To master the above technique, it takes at least a year and a half. Once this is stabilized, all the other processes becomes easier, not only for the student, but also for the teacher.

Taking into consideration the above methods to play this divine instrument flute, it is obvious that flute playing can be made easier and simpler, and hence this article is furnished.

Harmony, Myriad Shades of Passion and Religion of Man: A Tagore Symphony

Somali Panda

Prologue

This is a submission, and a humble submission.

A dream to find a thread out.

A thread, if any, that vaguely binds the great philosophies of this world.

Or, else, to search for the essence of the greatest civilizations of the world in its ancient period.

To find the quintessence of all these civilizations close enough to seem almost siblings.

An impossible crescendo-like flight toward that heaven, where every component reflects the heaven itself.

A desire to comprehend all these facets in essence, however, in Tagore’s creation, or in Tagore’s philosophy for that matter; and this is an attempt to feel that symphony.

The word symphony is a Greek one, meaning ‘agreement’; literally, ‘two voices together, as one’, as a Greek friend of mine wrote to me, on one occasion.

This is toward that agreement, if there is any.

Aesthetics: The classical approach

Aesthetics, the word has been derived from the Greek word Aisthētikos, meaning ‘esthetic, sensitive, and sentient’, which in turn was derived from Aisthanomai, meaning ‘I perceive, feel, and sense. The Greek philosophers initially felt that aesthetically appealing objects were beautiful in and of themselves. According to Plato, beautiful objects incorporated proportion, harmony, and unity among their parts. Aristotle, the dear disciple of Plato, whom Plato himself called the Mind of the school, in the Metaphysics, found that the universal elements of beauty were order, symmetry, and definiteness. Now this symmetry or harmony or proportion made their architecture, or art, or philosophy almost perfect, almost Godly. Godly, because they were almost perfect. Perfect, because they were established on the basis of pure logic. Plato thought that there is a perfect Form of Beauty in which beautiful things participate. Plato’s philosophy enjoyed a noticeable presence during the medieval period, more so in the writings of Augustine and Pseudo-Dionysius. For these thinkers, platonic forms, including the form of concept of zero as a number, and not merely a symbol for separation was attributed.
Harmony or proportion - numbers, place value and zero

The proportions that govern the dimensions of Greek temples, the intervals between the columns or the relationships between the various parts of the façade, correspond to the same ratios that govern musical intervals. The same principles of harmony and proportion applied to all the arts, architecture, although there were differences to the way they were applied. The numerical ratios, however, were the same, because mathematical values are immutable. This pure mathematics could create the magic for any of the art forms, whatever it was, providing it with an almost immortality or transcendentalism.

The Pythagoreans are credited as being the first to study the relationships between the numbers and sounds. Pythagoras, the 6th century Greek mathematician, mystic, philosopher and scientist has mainly been known to the world, till now, and will remain in the days to come even, for his theorems. However, the Pythagoreans discovered certain pitches and proportions to be more pleasing to people than others, and these discoveries were propagated in the middle ages.

Now this introduction of the relationship between numbers and sound perhaps did some wonder for music. As the sound was first associated with number, there could evolve a pattern in the form of music itself. A pattern is always associated with definite design and with the repetition of it. And there was cyclic order to represent the perfect form.

This order, this repetitive order, was wanting in the world of numbers itself, when the world was even more young. By the middle of the 2nd millennium BC, the Babylonian mathematics had a sophisticated hexadecimal positional numeral system. The lack of a place value, or zero, was indicated by a space between hexadecimal numerals. By 300 BC, a punctuation symbol was co-opted as a place-holder in the same Babylonian system. This Babylonian place-holder was not a true zero, because it was not used alone. The ancient Greece seemed to have been unsure about the status of zero as a number.

The concept of zero as a number, and not merely a symbol for separation was attributed to India. The Indian scholar Pingala (circa 5th - 2nd century BC) used binary numbers in the form of short and long syllables. He and his contemporary Indian scholars used the Sanskrit word Śunya to refer to zero or void. By 130 AD, Ptolemy, the Roman citizen of Egypt who wrote in Greek, was using a symbol for zero within that hexadecimal numeral system. In 498 AD, Indian mathematician and astronomer Aryabhata initiated the origin of the modern decimal-based place value notation.

The Hindu-Arabic numerals and the positional number system were introduced around 500 AD; and in 825 AD, it was introduced by a Persian scientist, Al-Khwārizmī, in his book on arithmetic, that synthesized Greek and Hindu knowledge and also contained his own fundamental contribution to mathematics and science including an explanation of the use of zero. It was only centuries later, in the 12th century precisely, that the Arabic numeral system was introduced to the Western world through Latin translation of his Arithmetic.

Now, the Western world perhaps was finding some difficulties in conceptualizing 'nothing' as 'something', hence took resort to the punctuation symbol for creating place value, or for the repetitive order in calculation, or, more precisely, for the cyclic order. In India, the concept of 'śunya', or void for that matter, was taking shape, visually as a parabola or circle, representing the order of repetition, or the cyclic order. And, The Upanishads were being composed here in India just after the 5th century BC, where one of the opening shlokas goes like this:

'Om Puunrnna-Adh Puurnnam-Idam Puurnnaat-Purnnam-Udacyate
Puurnnashya Puurnnam-Aadaaya Puurnnam-Eva-Avashissaye
Om Shaaanti Shaaanti Shaaanti'

Literally it means

Taking Fullness from Fullness, Fullness indeed remains. That is Full, This also is Full, From Fullness comes that Fullness, Om Peace, Peace, Peace.

So, perhaps, the concept of void, or nothingness, or śunya was taking more rounded shape with this concept of 'Puurna', or 'Fullness', or of the cosmos, or 'Mahasunya'

A Tagore Symphony

Now, Rabindranath Tagore, the Nobel laureate poet from India, has been known to the world primarily as a poet, or as a poet-philosopher, though he was a ‘many sided genius’- poet,
Tagore's songs, known as Rabindrasangeet, a unique genre of Bengali, or, else, of Indian functions. The principal end of vocal music is to show better what the words strive to express.

It assumes a tune-form which is definite, but a meaning which is undefinable, and yet it is awake and sending forth its voice. It tunes our harp of life which sends our aspiration in music beyond the finite, not only in prayers and hopes, but also in temples which are flames of fire in stone, in pictures which are dreams made everlasting, in the dance which is ecstatic meditation in the centre of movement (1).

Tagore's Music - Rabindrasangeet

As regards music, Rabindranath rightly holds that it is the purest of art forms. It embodies beauty most comprehensively, having remarkable oneness and utmost simplicity of form and spirit with least consideration for anything extraneous. "We seem to feel that the manifestation of the infinite in the finite forms of creation is music itself, silent and visible." (2)

No wonder great artists also endeavour to re-create the cosmos in terms of music. Also music is the most abstract of all arts, as mathematics is in the realm of science. Music offers us 'the pure essence of expressiveness in existence,' since music is made of sounds, and sound offers no resistance to expressiveness. Tagore has said in assertion, 'In the pictorial, plastic and literary arts, the object and our feelings with regard to it are closely associated, like the rose and its perfumes. In music, the feeling distilled in sound becomes itself an independent object. It assumes a tune-form which is definite, but a meaning which is undefinable, and yet which grips our mind with a sense of absolute truth' (3).

Tagore is of the view that the art of vocal music has its own peculiar features and functions. The principal end of vocal music is to show better what the words strive to express. Still, Tagore’s lyrics, rather than the poems, provided him with the world-wide recognition as a poet. Mary McClelland Lago, an authority on Tagore and a translator of a number of his works, pointed out that 'unfortunately for both the West and for Tagore, many of his readers never knew- still do not know- that so many of his poems were written as words for music, with musical and verbal imagery and rhythms designed to support and enhance each other.' Tagore’s songs, known as Rabindrasangeet, a unique genre of Bengali, or, else, of Indian music, in Lago’s view, is ‘an important demonstration’ of Tagore’s ‘belief in the efficacy of cultural synthesis. He used all the musical materials that came to hand: the classical ragas, the boat songs of Bengal, Vaishnava kirtan (group chanting) and Baul devotional songs, village songs of festival and of mourning, even Western tunes picked up during his travels and subtly adapted to his own uses.’

Rabindranath was the youngest son of Maharshi Devendranath Tagore. Maharshi was one of the pioneers of the Brahmo Samaj, a new religious sect in the nineteenth-century Bengal, identified with Unitarianism and organized itself as a Protestant-type church (a word used by the movement itself), and which attempted a revival of the ultimate monistic basis of Hinduism as laid down in the Upanishads. At the age of twelve Rabindranath accompanied his father to tour India for several months, visiting Shantiniketan estate and Amritsar before reaching the Himalayan hill station of Dalhousie. In this period of time, Tagore read biographies, studied history, astronomy, modern science, Sanskrit and classical literatures including the Upanishads, and also Persian literature, viz., Hafiz’s Deewans, under the guidance of his father. The impact of this span of time on Tagore’s mind and philosophy has perhaps been unfathomable.

Tagore started writing songs with the prayer-songs, or Brahmosangeet, for the Brahmo Samaj. As per the structure and philosophy of this religious sect, these prayer-songs naturally reflected a hymn-like somber pattern. At the tender age of 18 Tagore composed his first song. This was in praise of the God almighty who was being greeted and served by the whole cosmic world and the natural powers; and the tune on which he composed the song was of a Sikh Bhajan. (The song has been: “Gaasantha thale Rabi Chandra Dipak jwale......”)

While presenting Tagore with the Nobel Prize, Harold Hjame noted: “The Gitanjali is Mysticism, but not a mysticism that, relinquishing personality, seeks to become absorbed in the All to a point of Nothingness, but one that, with all the faculties of soul at highest pitch, eagerly sets forth to meet the Living Father of all creation.” In his volume My Religion, he observed that, “Man’s religion is his innermost truth. One’s religion is at the source of one’s being.” The idea of a direct, joyful, and totally fearless relationship with God can be found in many of Tagore’s writings, including the poems of Gitanjali. And perhaps this awakening of the inner being, this understanding of the innermost truth of one’s soul, this idea of direct, joyful, totally fearless relationship with God made Tagore write so many numbers on Light. This invocation, celebration of Light is of course akin to the philosophy of the Vedas or the Upanishads, and sometimes reflecting the somber tone of Church music, guiding towards Buddhist Nirvana, and, of course, reflecting that ancient illuminated minds. (Ref of a song: “Alo je aj gan kore mor prane go........”)

Myriad Shades of Passion, Religion of Man, and Tagore

So far the focus has been on the devotional songs of Tagore, as the main theme of discussion was something related to aestheticism, or classical form of philosophy, concept of beauty, or of light, or of the Upanishads. But his religion of man is the awakening of
the individual self's ego-consciousness in the universal consciousness: a process of realizing the Infinite 'I' within the finite 'I', or a process of transcending the religious philosophy to the philosophy of life, and a process of bringing out the quintessence of the Upanishads- 'Charoibeti', to move on.

In his later days, we find Tagore almost as a pilgrim who moves around the world either in person or inerrty to search for the universalism of humanity, or the wholeness of being. Much of what Tagore experienced in life has better been expressed in songs with musical and verbal imagery and rhythms designed to support and enhance each other.

We may here make a reference of a song included in the Gitabitan, the anthology of Tagore's songs, under the segment called 'prem', i.e., love. It goes on like- 'baje karun sure hai..', or, the wanderer soul has grown restless, though the reason behind is not known. Somewhere far, some sad note is being blown. The mellow air is blowing high and with it the mellowed mind too, in this tremendous night of separation. Tagore found the tune for it from a Telugu devotional song, and made it bring out the soul of the lyric.

A mention may be made here of a historical event to take a view of Tagore's own sense of confusion or perception of human passion or personality. Tagore and Einstein met at the latter's residence at Kaputh, in the suburbs of Berlin, on July 14, 1930. The conversation between them was recorded, and was originally published in the Religion of Man (George, Allen & Unwin, Ltd., London), Appendix II, pp. 222-225.

The selected portion from that wonderful discussion is quoted below to unfold another dimension of Tagore, the creator, without putting any explanations, as they are only self-explanatory.

Tagore: ..the new mathematical discoveries which tell us that in the realm of infinitesimal atoms, chance has its play; the drama of existence is not absolutely predestined in character.

Einstein: One tries to understand in the higher plane how the order is. The order is there, where the big elements combine and guide existence, but in the minute elements this order is not perceptible.

Tagore: Thus duality is in the depths of existence, the contradiction of free impulse and the directive will which works upon it and evolves an orderly scheme of things.

Einstein: Modern physics would not say they are contradictory. Clouds look as one from a distance, but if you see them nearby, they show themselves as disorderly drops of water.

Tagore: I find a parallel in human psychology. Our passion and desires are unruly, but our character subdues these elements into a harmonious whole. Does something similar to this happen in the physical world? Are the elements rebellious, dynamic with individual

impulse? And is there a principle in the physical world which dominates them and puts them into an orderly organization?

Einstein: Even the elements are not without statistical order; elements of Radium will always maintain their specific order, now and even onward, just as they have done all along, there is then, a statistical order in the elements.

Tagore: Otherwise, the drama of existence would too desultory. It is the constant harmony of chance and determination which makes it eternally new and living...........

Mystical order of the world, world of mystical music

This has been a period of more than five years now that I have been in the awe of myriad shades of passion in Tagore's creations. It has been a journey for me through Tagore's songs towards the world of mysticism. I tried to tread along the paths of the 5th century BC Greece to understand what actually spurred Alexander the Great to move this far with the entire panorama of Hellenic culture, and thereby to lay the foundation of the huge Hellenistic civilization.

Afterwards, these immensely rich, in every possible way, population, living in the areas which the great emperor traversed and founded habitations in, including Persia, Turkey, and, of course, parts of Indian peninsula, became mere have-nots with only the glorious cultural heritage, and were commonly known as the Gypsies after their ever migrating character.

Towards the end of the 14th century, and early into the 15th century, Taimur's conquest resulted in immense destruction and loss of life in Persia, and in India. And the poorest of the poor people of the areas, i.e., the Gypsies, were the worst sufferers. Many of these wanderers, or the Gypsies, headed west, and some of them finally ended up in the early 15th century in Spain, and, in particular, in Andalusia. And Federico Garcia Lorca had to pen his essay on the Andalusian Gypsy Music (Deep Song), and had to compose number of Gaceles (ghazals) as the outcome. This part of the world, the corridor of the Gypsies, incidentally, has been the cradle of mysticism. And it has been the same place where zero took its birth and shape.

The world of mysticism- the Kabbalah in Judaism, or Gnosticism with Christianity, or Sufism in Islam, or, else, Vedanta with Hinduism, or so on- is so varied, and yet emanating perhaps the same spirit- yearning to be re-united with the ultimate reality through the path of love and devotion.

Rabindranath Tagore has well been acclaimed throughout the world as a mystical poet. And it has been a wonderful experience to unfold his unique pattern of making music for the much acclaimed lyrics. His compositions reflected perhaps the panorama of world mystic music pattern that, in course of time, if I am allowed to say so, glided smoothly to the path of migrating music, or world music.
Tagore, while visiting Persia, came to acknowledge that their music had an eerie resemblance with the music of our country. And this has been a wonderful personal experience for me from the other end. The pioneering Persian mystical poet Jellal-ud-din Rumi is known worldwide as Mowlana, and his disciples are called Mevlevi, or the ‘whirling Dervishes’. Once, a few years back, I had an opportunity to come across a compact disc - a compilation of Rumi’s poetry set in traditional Turkish tune, sung by some Turkish artists, accompanied by their traditional instruments, like Nay or Aud. It was a male voice, and I was listening from a distance where only the tune could reach my ear, without making me much conscious about the Persian lyric, and letting me think, at least for a while, that I was listening to some Tagore composition. I was confused; and I lent an eager ear only to discover something more.

The prelude of one of the songs, played on the Iranian flute made me stand before one of Tagore’s compositions: ‘Ogo kangal amare kangal korechho…’, which asks the Lord, what else He desires from the poet, when He Himself has been the Beggar, and has turned the poet into one, too.

The most popular form of mystical music order in Bengal is Baul. And the most acclaimed member of the order is perhaps Lalai Faquir. Tagore was well acquainted with Lalai and his music which had deep impact on him. Bauls of Bengal hail both from the Hindu and the Muslim communities. In 1905, while the British government decided to divide Bengal into two, Tagore wrote a series of patriotic songs, and most of them set in the tune of Baul form of music. The sensitive mind, the great soul, who was suffering profoundly, spoke subtly of communal harmony in setting his words in the tune dear to both the communities.

Migrating music, urban folk song, ‘charoibeti’...

Movement of people is perhaps as old as the history of civilization itself. From the time immemorial people are walking down the paths of happenings, leaving or losing their home in search of a newer one, with their own desire and dreams, longing and desperation, music and amusement, and are interacting, creating, merging or emerging, in the course. This movement or migration has shown the path of unknown to the human race, though their elemental urge is to settle down. There is the fallacy. The reasons may be as different as natural, spatial, political, economical, social or racial, people have to move toward a newer horizon, but with an incessant quest for the root somewhere deep in the mind. This stretch of land, where mysticism evolved, has experienced wars, aggressions, migrations, and pangs for quite a long time. And from the later part of the 18th century, or from the very beginning of the 19th century, there emerged a number of musical forms which spelled out the agony of the suffering souls of the practitioners of these forms. All these forms were hybrid in nature that speaks of their pattern of birth and growth. They were formed in the process of searching for the identity of the respective people, and they were known as urban folk songs. There was Manele in Romania, Chalga in Bulgaria, Turbo Folk in Serbia, Rembetika in Greece, Rai in Algeria, or Fado in Portugal. Afterwards they have been known worldwide as World Music.

Fado has perhaps been the oldest of these forms. It is the music of Portugal; rather it is called the soul of Portugal. The meaning of the word ‘fado’ is close to the word Fate. The African Moors were brought to Portugal as slaves through the long journey by the sea. The tone of monotony, the oppressive mood of the Moors who had to leave their home to become slaves, the tune of port areas- all these elements mingled together to create Fado Music. Later Fado became the music of the urban folks it is sung in the cafes of Lisbon and other cities, and one of the major varieties of Fado is called Lisbon Fado. Traditionally the Fado artists come together at a café and begin singing, one followed by the next inspired one, with full throrated ease, with only Portuguese guitar as accompaniment. That inspired soulful singing pattern, the flowing tunes with absolutely no bar ahead, the vibrant voices, made me think of some of Tagore’s compositions in tappa form. I could relate specially two of Tagore’s songs with this form of singing. These two songs are from his play Achalayatan, i.e., the immovable, sung by the character Pancak, Achalayatan was written in the year 1911-12, after the partition of Bengal in 1905. Rabindranath was suffering, and was wishing hard to take his countrymen out of this slavery, oppression and darkness of the reigning social atmosphere. While the pain is identical, perhaps the true expressions of it somehow reflect each other.

Here are the two songs: “Dure kothay dure dure...” and “Ja hobar ta hobe...”. The first one speaks of the wandering mind which pines for the path that goes beyond all lands, and merges into infinity. The second song is more desperate in approach. It does not care about what is there at the end. One who is making him cry will never be in oblivion of his being, and the One who has made him lose his way, will show him the right path Himself.

The culmination of all these facades, i.e., the aestheticism, the myriad shades of passions, the harmonization of these passions to form the religion of man, is perhaps the pronunciation of the great mystic poet. Rabindranath Tagore, the poet of the Upanishads, is acclaimed throughout the world for his mystic poetry. Evelyn Underhill, the mystic writer who was present in the poetry reading session at the residence of W.B. Yeats, the session where Tagore read out his Gitanjali for the first ever time, found a resonance of feeling that Rumi’s poetry could provide her with.

Epilogue

The awe of this experience is so immense to me that I am in no position to make any conclusion in this regard.

Rather, all these facets of classical civilizations of the world, of classical knowledge and perception, all the pure knowledge make a really heightened overtone that allow us to reach the crescendo, and at the very same time to experience an inward catharsis to feel the power of mankind, and of course, the power of humanity.
References:

(1) The Religion of an Artist, ‘A Tagore Reader’ - page 240
(2) The Realisation of Beauty, Sadhana, p. 142
(3) The Artist, ‘The Religion of Man’ p. 141

3. The Poetics - Aristotle
4. The Metaphysics - Aristotle
5. The Religion of Man - Rabindranath Tagore
6. The Achalayatan - Rabindranath Tagore

MALLĀRĪ

B.M. Sundaram

Nāgasvaram is an ancient double-reeded wind instrument of India, very much in use in the Southern part of the country, particularly in Tamilnadu. In the sister-states of Andhra Pradesh and Karnataka also this instrument is in use. Since it resembles the North Indian Shahnai (a miniature Nāgasvaram), it is mostly called ‘Sanai’ in Andhra Pradesh. Names like Mauri and Olaga are in currency in the state of Karnataka. Nāgasvaram took its birth during the Rig Vedic times, according to a tamil verse of antiquity. If this statement is true, it must have had a different name in those times. It came into existence to serve in temples during the daily and festive rituals. Its brother-instrument is Tavil, a percussive, which also had many names like Dindima, Dolu etc. Both these instruments have been serving in the South Indian temples from time immemorial and also in social functions like weddings etc., since Nāgasvaram is considered and adored as Māṅgaḷa Vādyā.

Nāgasvaram music has been practiced inside the temple according to a certain conventional tradition, envisaged by the acients. It has a special repertoire, what to play when or in which shrine and so on. There are two repertories, one for daily rituals and the other for festivals. Mallārī, Rāgā Ālāpana, Rakti and Pallavi are the main items for Nāgasvaram music. Playing kīrtana-s during the deity’s procession had a prohibition among ancients. An important item connected with Nāgasvaram is the Mallārī. Today it is taken up for dancing on the stage and recently some musicians have also started to sing them, in their recitals! But Mallārī is a composition, exclusively meant for Nāgasvaram only, that too for temple rituals. We cannot say pin-pointedly, which language the term ‘Mallārī’ belongs to. ‘Malla’ means, ‘wrestler’ or ‘the palanquin-bearer’ and the ‘ri’ means the ‘loud sound’. Perhaps because of the choral loud sound produced by those, who carry the deity either on the shoulders or on a palanquin, the usage came to be ‘Malla + ri, which later colloquially became Mallārī, when a special musical item was first composed for the purpose. ‘Mal’ again means ‘fight’ or ‘conquer, and subdue the enemies, the item might have been named ‘Mallārī’. It is a type of Prabandha.

Mallārī is a musical composition with no lyric (sahitya) at all. The vidvans of the earlier generations, the tradition-setters were strict that any Mallārī should have no sahitya. Curiously, today some bohemian bobadils insolently boast that they have composed sahitya for many Mallārī-s, as if the earlier vidvān-s had no composing talent! This they call novelty, breaking the much respected age-old convention. Mallārī has to be played only in the rāgā, Gambhirānāṭa, a pentatonic scale, again a nuncupative rule. The deity is considered to set out in procession with Vīra rasa to ward off the evil forces, this rāgā, which has the same rasa is verily suitable for Mallārī. According to many Āgama-s, anything connected with God should begin with five-five letters etc. Saint Tirumūlār in his Tirumandiram, says, “Aindēzhutte, Aindēzhutte aindum Kittume”, “Aindēzhutte aindum Kittume” In the Bhajana tradition, the very first item the Tōdaḷa
Mangalas sung by Sambandhar, ‘Todudaiya Seviyan’ is also in khaṇḍa cāpū. The great Tēvāram teacher and practitioner, Vēṟṟāṟṟam ‘Adariganmurai’ Arunācala Dēśikar and Vēḻayuda Ōduvār were singing this only in khaṇḍa cāpū, but today many have changed the tāḷa. The māḷḷārī is then and there or at their leisure composed by the nāgasvaram artistes for use. It may be in any tāḷa, but only in the gāmbhirāṇaṇa rāgā and this is a strict stipulation. Many might have observed that in the nāgasvaram performances, even before the main instrument nāgasvaram commences, it is the custom that tāvīḷ, the accompanying percussive instrument begins. This is observed also during the play of the māḷḷārī. In fact, even before the nāgasvaram artiste sounds his instrument with the rāgā gāmbhirāṇaṇa, the tāvīḷ player commences, that too only phrases, following the Āgamic rule. He plays in khaṇḍa gāti, each phrase having five syllables. This is called ‘āḷārippu’ Since both nāgasvaram music and bharatańṭāya were fostered within the temple precincts, the common terminology for some items might have come into vogue. The number of svara-s in gāmbhirāṇaṇa rāgā are five and khaṇḍa has also five counts. There are many varieties of āḷārippu-s, but everything in khaṇḍa cāpū only.

In Saivite temples, the deity is taken out from the alankāra maṇḍapa or from the adyṭum and it circumambulates (if there is a prākāra in that particular temple) with a small māḷḷārī (called cinna māḷḷārī). When it comes in the arcade (called ‘naḍāi vana pandal’) another māḷḷārī (or many māḷḷārī-ś, depending upon the number of prākāra-s) has to be played. When the deity reaches the place, where the temple chariot is stationed, another māḷḷārī in trīpuṭa tāḷa has to be necessarily played. If the nāgasvaram artiste is very eminent, it will take at least one hour to complete this trīpuṭa tāḷa māḷḷārī. Only on the day, the deity as bhikṣāṭana, starts its procession, (generally on the eighth day of the brahmotsava), there will be no māḷḷārī at all, right from the beginning. There is no difference in the kind of māḷḷārī for Saivite or Vaishnavite temples. But the type may change depending upon the situation. There were very great stalwarts like the late Cidambaram Rādākrṣṇa Pillai who were incomparable exponents in playing a number of coruscant māḷḷārī-ś. Generally when māḷḷārī is sounded, anyone at a distance, can easily understand that the deity of some temple has set out in procession. In that manner, it may even be called a signature tune.

There is a common notion among people that māḷḷārī is associated with only the deity’s procession, whereas it is not so. On some other occasions also, even in daily rituals, the māḷḷārī had a part. When water from a river or tank is brought to the temple, for bathing the idols, the water pot would follow the nāgasvaram troupe playing only a māḷḷārī. Similarly, when the pots containing holy waters are taken out from the yāgasāḷā, for the consecration of any temple, they will be preceded by māḷḷārī music. This is called ‘tīṭha māḷḷārī’ At the time when the food (naivēḍya) is brought to the shrine from the temple chariot (the car festival), a māḷḷārī called, tēr māḷḷārī in khaṇḍa gāti is to be played. Such traditions may vary from temple to temple but the part played by māḷḷārī is the same. In many temples, during the Brahmotsava, the last ritual to the deity every night is removing the ornaments and taking it to the bedchamber. If the festival continues the next day also, a short māḷḷārī is played at the end of all rituals. It is said that playing the māḷḷārī then is to proclaim that the deity will go around in procession the next day also.

Our ancient vidvān-s have chalked out an order of items to be played in the temples. This nuncupative tradition has been cherished, respected and fostered by vidvān-s of succeeding generations. Even today this tradition is practiced and guarded by some artistes like Acalpuram Cinnatambi Pillai, a devoted student of Cidambaram Rādākrṣṇa Pillai. A hoary but systematized tradition and this has to be kept alive in the future also.
பொருள் விளக்கங்கள் மற்றும் அன்பரிசைகள்

புதும்புரையில் பாதுகாக்கப்பட்ட பதிப்பில் இடையில் என்றும் கூறப்படுகிறது. அன்பரிசைகளை விளக்கப்படுவதற்கான பதிப்புகள் என்றும் கூறப்படுகிறது. என்றும் பாதுகாக்கப்பட்ட பதிப்பில் இடையில் என்றும் கூறப்படுகிறது.

உருவான் விளக்கங்கள் மற்றும் அன்பரிசைகள்

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முக்கிய விளக்கங்கள் மற்றும் அன்பரிசைகள்

புதும்புரையில் பாதுகாக்கப்பட்ட பதிப்பில் இடையில் என்றும் கூறப்படுகிறது. அன்பரிசைகளை விளக்கப்படுவதற்கான பதிப்புகள் என்றும் கூறப்படுகிறது. என்றும் பாதுகாக்கப்பட்ட பதிப்பில் இடையில் என்றும் கூறப்படுகிறது.
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**THE MUSIC ACADEMY • JOURNAL 2011 • VOLUME 82**
"தமிழ் நாட்டில் வாழ்கின்ற கருவியுள்ள நமது குழந்தைகள்" என்று எழுத்து நடனம். நமது குழந்தைகள் குழந்தைகள் - இவை குழந்தைகள் என்றும் குழந்தைகள் என்றும் தவறை. தீவன நூலில் இருந்து பொருளாக்கம் மேலிடம் குழந்தைகள் என்று மேலிடம் பொருளாக்கம்.

பகுதி 9 - குழந்தைகள்

பகுதி : குழந்தைகள்

குழந்தை : 8

1. குழந்தையின் குழந்தைகள் என்றும் குழந்தைகள் என்றும் பொருளாக்கம்.

2. குழந்தையின் குழந்தையின் என்றும் குழந்தையின் என்றும் பொருளாக்கம்.

3. குழந்தையின் தமிழ் என்றும் தமிழ் என்றும் பொருளாக்கம்.

4. குழந்தையின் தமிழ் என்றும் தமிழ் என்றும் பொருளாக்கம்.
களிம்பின் பிரித்து வைக்க

தலைப்பு

மாணவரின் பலி: பெருந்துறை

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தலைப்பு

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தலைப்பு

மாணாவரின் பலி: பெருந்துறை

மாணவரின் பலி: பெருந்துறை
புதிய திண்மக் கோவில்

“என்னுடைய திண்மக்கோவில் பார்க்கப்படாமலுள்ள பார்க்கப்படாது” குறிப்பிட்டு, பின்னர் இந்தியப் பார்க்கப்பட்டு பார்க்கப்பட்டுக் காணப்பட்டு குறிப்பிட்டு.

பேராசிரியர்

“புதிய திண்மக் கோவில் பார்க்கப்படாமலுள்ள பார்க்கப்படாது” குறிப்பிட்டு, பின்னர் இந்தியப் பார்க்கப்பட்டு பார்க்கப்பட்டுக் காணப்பட்டு குறிப்பிட்டு.

1. உயர்வாங்காத விளக்கத்திற்கு பார்க்கப்படாமலுள்ள பார்க்கப்படாது
2. உயர்வாங்காத விளக்கத்திற்கு பார்க்கப்படாமலுள்ள பார்க்கப்படாது
3. உயர்வாங்காத விளக்கத்திற்கு பார்க்கப்படாமலுள்ள பார்க்கப்படாது
4. உயர்வாங்காத விளக்கத்திற்கு பார்க்கப்படாமலுள்ள பார்க்கப்படாது
5. உயர்வாங்காத விளக்கத்திற்கு பார்க்கப்படாமலுள்ள பார்க்கப்படாது

ஏற்றுக்கொள்ளப்பட்டு பார்க்கப்படாமலுள்ள பார்க்கப்படாது பார்க்கப்படாது

1978 ஆண்டில் பிறந்த உயர்வாங்காத விளக்கத்திற்கு பார்க்கப்படாமலுள்ள பார்க்கப்படாது

ஏற்றுக்கொள்ளப்பட்டு பார்க்கப்படாமலுள்ள பார்க்கப்படாது
Book Review

Rasamañjari of Bhānudatta

An insight into the classification of Nayikas and Nayakas. English translation and commentary: Dr. Pappu Venugopala Rao, Pappu's Academic and Cultural Trust (PACT), Rs. 750 US$ 40

Dr. Pappu Venugopala Rao, a multi faceted scholar, has given to the world of scholars yet another book – an English translation and a commentary on Bhanudatta’s Rasamañjari. This 15th century Sanskrit work from Videha (Bihar) is a treasure trove for the Alankarins and performing artistes, dealing with an analytical classification of different kinds of heroes and heroines. Such theories have guided actors and poets in Sanskrit literature from the days of Bharata’s Natyasastra. Natya is seemingly real and yet a glorification of the characters and situations. Dance in India has always been mixed with mime and there is just a thin line between dance and drama.

Rasamañjari, now in English with transliteration, translation and commentary, along with the original Sanskrit verses and prose passages, has come in handy for the delight of poets and guidance of artistes. Dr. Pappu Venugopala Rao’s title includes the phrase, ‘An insight into the characters of nayaka and nayika’ which is so apt for its content. The very look of the book is sure to attract the reader. It is aptly designed and painted with inclusion of illustration in colour; the rare paintings reproduced from the Allahabad Museum as well as beautiful ones of Bapu portraying the eight kinds of nayikas. The history of the topic is traced in the masterly introduction, thus showing the additions and subtractions of nayika and nayaka from the time of Natyasastra to Bhanudatta and from Dasarupaka to Bhavaprakasha.

Dr. Pappu Venugopala Rao’s alignment of content under 42 headings which includes Introduction, Classification tables, conclusion and bibliography, speaks for the analytical presentation of the work which is quite mind-boggling. We have to wonder at the Indian aesthetic tradition in classifying characters and their psychology. Perhaps works like Rasamañjari can guide even the professional psychiatrist in the study of human feelings and behavioural pattern. It is also obvious that the number of kinds of nayikas is much more than that of nayakas.

In the introduction Dr. Pappu says, “In fact the pioneer in bringing the number of nayikas to 384 is Rudrabhatta in Kavyalankara, in chapter i 33-65. Bhanudatta does not agree with further classification of nayikas into three varieties of divya, adivya and divyadivya making a total number of 384x3=1152. The 8 nayikas classified on the basis of their emotional conditions are first mentioned by Bharata and are followed by every other alankarika. Bhanudatta inspired by some others, adds a 9th variety:” (page 7). Bhanudatta himself says that, “It should not be said that there are as many types of nayakas as of nayikas, because the types of nayikas are based on the differences in their states, while the types of nayaka-s are based on their nature.” (page 183)

The examples given to explain nayika and nayaka give ample scope for abhinaya. The translation and commentary provide clear guidance to the artiste to perform them. It is amazing that Rasamañjari of 15th century coming from Bihar is relevant for both northern and southern artistes to understand and perform the Sringara rasa based on Tumris, Ghazals, Padams, Javalis and other compositions for dance. Kaleidoscopic variety of heroines representing gross and subtle variations of man-woman responses depending on the varied levels of refinement in thought, word and behaviour are all included as a mirror of the society in this Sanskrit text. Whether the language of the songs are in Tamil, Telugu or Hindi today in our dance disciplines, the human psychology is common and that too based on the moorings in the very cultural thought process of Indian society. This book will be of great interest to even non-Indians who want to understand Indian aesthetics. Male dancers can be benefited with the verses portraying different types of heroes, for they are the ones who are not having enough source material for dance. Dr. Pappu Venugopala Rao’s book is another fragrant addition to today’s world of intelligent artistry. It is an important reference book to all teachers.

Dr. Padma Subrahmanyan
SOUND AND COMMUNICATION


Published under the series Religion and Society and printed in Germany this book deals with most fascinating aspects of Indian Culture, Hinduism and Sanskrit. It traces the origin of sound as medium of expression and communication and how in Hinduism sound enjoyed great cultural importance from early times. A major part of the book is an outcome of a co-operative project between a scholar of religion with interest in ethno Indology and a Sanskritist with an interest in the history of religion and philosophy. Both of them spent considerable amount of time in Varanasi and interacted with many pandits and acharyas.

There are 6 chapters in this book further subdivided into many sub chapters. In the first chapter the authors deal with Hinduism as a Culture of Sound dealing with Sanskrit Hinduism and phonocentrism of Sanskrit Culture, texts in practice and performativity of Sanskrit texts, communication and reception of sounding texts, religious aesthetics and acoustic piety, language and sound and such other related things dealing with sound as communication. The second chapter takes the readers into the importance of diction and intonation in Vedas, Vedas as cultural memory, Hymns, Brahmanas as Poetic magic, Sound rituals and Sama Veda, the importance of Om, etc. The third chapter deals with topics such as theatre as the fifth Veda, science of grammar and other interesting issues. The fourth chapter highlights the relationship between poetics, linguistics and metaphysics. The next chapter dwells on the importance of Tantra and Devotionalism, mantras, phonematic cosmogonies, Abhinava Gupta’s contribution in prosody. Then the authors talk of Texts and Music in devotional tradition, Nada Brahman in the East and the West and Nadopasana.

The book is an encyclopaedia of many texts and systems in Hinduism that deal with the aspect of sound. The book is appended with a CD with accompanying text.

Pappu Venugopala Rao

DIVINE MELODIES OF THEVARAM

Dr. S.A.K. Durga, Published by the Center for Ethnomusicology, Chennai, Price: not mentioned.

Tevaram hymns are Saivite devotional that came up between the 6th and 9th centuries. They were originally called ‘Tiruppatu’. Actually, the term ‘Tevaram’ earlier meant the Jain monastery, A King’s private puja chamber and a small portable puja box. It was used to indicate the devotional hymns-Tiruppatu, which is learnt for the first time, from an inscription found at Tiruvotriyur (Tevaram māṇigal mātvarkkum) of Chaturanana Pandita (959 AD), a saint, who was the army chief of the chola king Rajaditya. Then came the Tirukkuvalai inscription of Jatavarman Sundara Pandiyar (1286). These Tevaram hymns contain the concrete form of our music-the Pans. It is said, the songs are of four types:— Mudanadai, Varam, Kudai and Tiram. Varam has music and the text with prosodical beauties. Karaikkal Ammaiyar was the first to use Pans for her Padikams, much before the Tevaram saints.

Dr. S.A.K. Durga, a Professor-Emeritus, Madras University and the Director of Center for Ethnomusicology, is a great scholar in music and musicology. Her research in the Gregorian chants, Voice culture and such other fields are awesome. She is an expert both in Carnatic Music and the Tevaram singing. The present work by her is unique with regard to the Tevaram tradition and the notable aspects pertaining to Pans and the Tevaram hymns. Pans are modes, which form the basis for ragas and as such both are not the same. This topic has been dealt with the author, in a wonderful manner, based on the works, ‘Pancha Marabu’ of Arivanar and the ‘Vazh Nul’ of Svami Vipulananda. She establishes that the concept of Pan and that of the Raga are simply different. In fact, the term ‘rāga’ is attached to many Pans, such as Nettaragam, Megharagakkurinji, Pazhamakkakagram, etc. Dr. Durga has allotted many paragraphs to explain the salient feature found in the Tevaram hymns, like Kattalai, Tiruttalacchati, Kondukutti and so on. ‘Kattalai’ is something, the true meaning or concept of which is still mind-boggling. So far, nobody seems to have clearly explained that, in a satisfactory manner. The author says that Kattalai belongs to the realm of Prosody, which is called ‘Yappamadi’. But the stipulation generally given, for example, that ‘Nettappalaikkku Eṭṭū kattalai’ is meant to speak only about the Pan. The author has a given the names of Palais and their derivatives, again based on ‘Pancha Marabu’ The statement, “The reason to have chosen only twentyfour and all the three saints have sung only among these twenty four pans in the 103 pans because they evoke Bhakti rasa besides they have mystical powers” is not satisfactory. Naturally the question whether the other seventeen nine Pans have no Bhakti rasa or mystical powers, comes up. In Page 9, the author says, “when the king Abhayakulasekaran wanted to revive the tevaram hymns which were in paper (sic) manuscripts with the help of Nambiyandar Nambi...” Were these hymns written and preserved in PAPER manuscripts? When the Brahmins refused to give the manuscripts how could Nambiyandar Nambi, even before he acquired the
manuscripts, have recreated the Pans or melodies, with the help of lady named ‘Patini’ Then it has been said, “they (the manuscripts containing the Tevaram) are restored in COPPER plates by the warrior Kalingarayan, who was the army chief of Kulottunga Chola” ‘Patini’ is now given as ‘Kākkaip pādini’ The author says that in the “Sanskrit tradition., there are no ragas named after the seven solfa names”, whereas, we may cite the example of the raga Rishabhapiya. “There is no Tamil names given for Sanskrit solfa syllables”, but what about Kural, Turttam, etc. though they are not used as Ku, Tu, kai, etc. similarly like Sa, Ri, Ga and so on. Though there may be some doubtful statements, here and there, the work is very useful to those who want to know about the greatness of Tevaram or the Pans. The author has very rightly observed in the finale that “It is evident the Pann is a Mode and not a synonym of Raga”. Printing errors like Tiruppiramaburam and some grammatical mistakes like. “When they constantly visiting the different Siva temples - P. 26), for example, could have been avoided.

B.M. Sundaram

List of Books

Balasaraswati, Her Art and Life
by M. Douglas Knight [Tranquebar]

Geetavahini; Carnatic Compositions with Notation
by Kothandaraman, Kamala & Sulochana Rajendran

Dance, Dancers and Musicians - Collected writings of Nandini Ramani
by Nandini Ramani [Dr. V. Raghavan Centre for Performing Arts, Chennai]

Divine Melodies of Tevaram
by Dr. S.A.K. Durga [Centre for Ethnomusicology, Chennai]

Rasamanjari of Bhanudatta
by Dr. Pappu Venugopala Rao [PACT, Chennai]

MS & Radha - A Saga of Steadfast Devotion
by Gowri Ramnarayan [Wordcraft on behalf of Suswaralakshmi Foundation for Carnatic Music and Performing Arts, Bangalore]

Ragas at a glance
by Prof. S.R. Janakiraman [Carnatica, Chennai]

Bharatanatyam
edited by Devesh Soneji [OUP, New Delhi]
Obituary

The Music Academy reports with a deep sense of sorrow, the passing away of the following music personalities during the year 2011.

Sangita Kala Acharya Smt. Kalpakam Swaminathan

Sangita Kala Acharya Sri. Chinglepet Ranganathan

Sangita Kalanidhi Sri. T.K. Govinda Rao
Publication by THE MUSIC ACADEMY MADRAS

Sangita Sampradaya Pradarsini of Subbarama Dikshitar

(Tamil Script)  Part I, II & III  each 150.00
               Part - IV          50.00
               Part V              180.00

Sangita Sampradaya Pradarsini of Subbarama Dikshitar

(English Script)  Volume I       750.00
                   Volume II       900.00

Veena Seshannavin Uruppadigal (in Tamil)  250.00

Raganidhi – B Subba Rao (in English)

Volume - II  75.00
Volume – III  75.00
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