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

Narada Bhakti Sutra

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OUR CONTRIBUTORS

ALEPEY VENKATESAN

Alepey Venkatesan is one of the most respected vocalists in South Indian Classical Music. He is a bridge between the stalwarts of his previous generation of musicians and today’s younger generation of musicians. His music is anchored in the deepest traditions of classicism, characteristic of the illustrious school to which he belongs, and yet has acquired for itself a distinct flavor of innovation and creativity, introduced with dexterity, sufficient to retain that brand of classicism. He recognizes the duty an artiste owes to blend these philosophical considerations that define the kind of artiste he is, with the preferences of his audience, and it is no understatement to say that his style has managed to accomplish this with panache typical of his school. His concerts are noted for their dignity and technical virtuosity, his lecture-demonstrations are known for their thorough research, and engaging presentation in Queen’s English, backed by his erudition in Sanskrit and philosophical literature.

Dr. ARATI N RAO

Arati N Rao passed the Vidwath examination in Veena conducted by the Government of Karnataka. She holds an M. Music Degree from the University Of Madras and a Ph.D. (Music) degree from the University Of Mysore where her topic of dissertation was ‘Vijayanagara as a seat of Music’. She has presented papers in Conferences and published papers in peer reviewed Journals. Her current research focuses on the study of Suladi-s, Ṭhāya-s and Ālāpa-s based on manuscript notations found in the Thanjavur TMSSM Library.

Dr. ARIMALAM S. PADMANABHAN

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

Dr. R. Ganesh, popularly known as ‘Shatavadhani’ created history by reviving, nourishing and re-establishing the art of ‘Avadhana’ in all its glory. He unfolded the greater potentials of the art and popularized it immensely in Karnataka. From the young age of ten, Dr. Ganesh cultivated a passion for literature and studied in detail the great works of ancient poets in Sanskrit and Kannada. By the age of sixteen, he blossomed into a poet of high merit, introducing the classicality of Meter, Rhyme, Grammatical precision and tradition into his style. He also mastered the unique art of ‘Ashukavitva’- a style of reciting poems ‘extempore’ on any given topic. Detailed and deep study of the various branches of Indian literature, arts and poetics further enriched his inherent talent and style. At the age of nineteen, he incidentally witnessed a session of Sanskrit Avadhana, which inspired him to try the art himself. He set out to perform hundreds of such Avadhana-s, capturing the hearts and admiration of the public. Ever since, he has been a perennial source of fascination and pride to lovers of art and literature. So far, he has successfully accomplished more than 400 Ashtavadhanas and three Shatavadhanas on various prestigious platforms at the state and national levels. He has also performed in the American and European continents, giving the world a taste of Indian brilliance and talent.

VEENA MURTHY VIJAY

Veena Murthy Vijay is a danseuse with a commitment towards the propagation of Indian dance tradition all over the world. Veena’s rare grace & dramatic talent have taken her to great heights in her chosen art form – Kuchipudi. Veena’s intense desire to learn led her to many illustrious guru-s and revealed to her the varied aspects of other dance forms like Bharatanatyam & Kathak. In an illustrious career spanning over two decades Veena has performed to packed houses both in India & abroad. She has been honoured with State Award “Karnataka Kalashree” by Karnataka Sangeet. Veena is one of the first dancers to present traditional Tibetan hymns to India Dance in her production for world peace.
EDITOR'S NOTE

Dear Readers,

As we celebrate 250 years of Thyagaraja Swamy this year we will have many articles in the next year journal. But this year we have an article by Vidwan Sri Alepey Venkatesan about 27 rare kritis on Siva, some of them hitherto unknown. The literature and lyrical style may look different from what we see in all the other kritis of Thyagaraja but there are scholars who believe that these kritis were composed by him. Some of these may have been published earlier also. We publish this article with an analysis by the author and open it up to the researchers and critics.

We have a very interesting article on the Music of the Vijayanagara Period with special reference to Alapa and Thaya by Dr Arati Rao. This is a very well researched article written with critical analysis and in depth study.

Prof. Arimalam Padmanabhan writes an article on the Music of Parsi Theatre and its influence on Tamil Theatre. This article is in Tamil with many interesting examples and quotes.

Another very academic article is by Shatavadhani Dr R Ganesh about Music and meters, dealing with Chandas, the inherent laya in various prosodic structures and how they carry music in them. This article is a culmination of a lecture demonstration the author presented in 2015 morning sessions at the Academy. Readers interested may listen to the audio of this at the Academy Archives.

Kuchipudi and Karnataka Yakshagana have many things in common, their origin structurally coming from Yakshagana tradition in telugu literature.

Veena Murthy a kuchipudi artiste and teacher who lives in Karnataka wrote this article looking at similarities in the two regional traditions.

We have lost two great Musicians this year almost at the close of the year. Dr SAK Durga and Sangita Kalanidhi Dr. Mangalampalli Balamurali Krishna. We offer our deep condolences to their families and to the world of music.

15th December, 2016

Pappu Venugopala Rao
89th Annual Conference and Concerts
Tuesday, 15th December, 2015
Welcome Address By Shri N. Murali, President

Honourable Justice Shri Sanjay Kishan Kaul, Chief Justice, Madras High Court, Sangita Kalanidhi designate Shri Sanjay Subrahmanyan, Sangita Kalanidhi-s, Shri T.V.Gopalakrishnan and Smt. C.Saroja, my colleagues Shri Krishnaprasad and Shri Ramji, other awardees of this year, Sangita Kalanidhi-s, Vidvan-s and Vidushi-s, my colleagues on the Committee, members of The Music Academy, distinguished invitees, ladies and gentlemen,

I extend a very warm welcome to every one of you, to this Inaugural function. It is my honour and pleasure to extend a very special welcome to our Chief Guest, Justice Shri Sanjay Kishan Kaul. His inaugurating this year’s annual Margazhi season here is a matter of great joy and honour to us.

Justice Shri Sanjay Kishan Kaul graduated in Economic (Hons.) from St. Stephen’s College, Delhi and obtained LL.B Degree from Delhi University after which he enrolled as an Advocate in 1982 and practised in Delhi High Court mainly in commercial, civil, writ, original and companies jurisdictions of the High Court of Delhi and the Supreme Court of India. He was designated as Senior Advocate, Supreme Court of India in December 1999. Elevated as Additional Judge of the High Court of Delhi in May 2001 he was appointed as a permanent Judge in May 2003. He was elevated as the Chief Justice of Punjab and Haryana High Court with effect from June 1, 2013. He assumed charge as the Chief Justice, Madras High Court on 26th July 2014.

Justice Kaul has participated in several national and international seminars and presented papers apart from writing articles in various journals. He is a multfaceted personality and has wide interests other than law extending to theatre, music, golf and reading.

What has struck, informed observers here in Chennai are his clear cut and bold judgements, apart from his firm handling of the lawyers’ agitation. He is particularly known for his openness and transparency. It is indeed fitting that Justice Shri Sanjay Kishan Kaul is inaugurating the 89th Annual Conference and Concerts.

I would like to bring to the kind attention of the Honourable Chief Justice, the stellar contribution of several stalwarts of the legal profession in this city, in founding and nurturing many of the leading institutions promoting classical music and dance, particularly The Music Academy.

I may also recall here that Justice T.L.Venkataraman Iyer, got the Sangita Kalanidhi Award in 1944, went on to become the Judge of the Madras High Court in 1951 and later of the Supreme Court of India in 1953. He became the third President of The Music Academy in the year 1966. Chief Justices and Judges of the Madras High Court and a Chief Justice of the Supreme Court,
have inaugurated the Annual Music Festival of The Music Academy or presided over the Sadas. I must also add that in all five Sangita Kalanidhi-s were qualified lawyers.

The Margazhi music festival in Chennai has evolved over the decades into a unique and special phenomenon that is now the largest classical music and dance festival in the world, notable for its quality, aesthetics and pure classicism. The Music Academy, with its hoary history and tradition of over eighty five years, can proudly be regarded as the pioneer of this great festival.

This year’s Margazhi season is different from any other in the past. It starts in the aftermath of devastating destruction, damage and untold suffering caused to the city and tens of thousands of its citizens. It is indeed very sad to note that since December 1, 2015, the City of Chennai has been reeling under the most severe rains and floods that have not been witnessed in a very long time. The city is gradually limping to recovery and the challenging phase of rebuilding has now begun.

We, at The Music Academy, express our deep, heartfelt sorrow and distress at the loss of lives, destruction and enormous damage of dwelling units and belongings and devastating disruption and suffering caused by the severe and unprecedented rains and floods that ravaged the city and its neighbouring areas in the recent days.

Initially, organisations conducting the Margazhi season like The Music Academy faced a moral dilemma as some voices called for the cancellation of the season. Expressing solidarity with the flood victims and cancelling the season is but a passive act which will not help the flood victims in any way. However, calmer and more reasoned thinking and consultation among the various organisations has led to a more constructive and humane approach in the form of consensus to go through with the season.

The Music Academy expresses our full solidarity with the thousands of affected people and solemnly dedicates the whole Margazhi season to them.

It is indeed laudable that some artistes have engaged themselves in flood relief work in the last few days. Artistes would also want to help through their art and some artistes have already expressed their generous intention to contribute to relief and rehabilitation from their season’s earnings. There are artistes who have gone through a lot of hardship themselves. The Academy also needs to provide the platform of the season for many artistes and accompanists and others like technicians, who depend on the season as a major source of their livelihood.

The indomitable spirit of Chennai has been clearly visible in the magnificent and spontaneous hands-on rescue and relief efforts by thousands of ordinary people and notably youth, in the current crisis. The Chennai music season is intrinsic to the Spirit of Chennai and conducting the season is part of asserting the resilient spirit of Chennai. Music’s healing properties and its relationship with grief, sadness and power to help cope are well known.
Here are a few quotes which attest to this power and greatness of music.

Beethoven’s personal motto: “Per aspera ad astra”, through adversity to the stars,

To stop the flow of music would be like the stopping of time itself, incredible and inconceivable. Aaron Copland,

Music expresses that which cannot be said and on which it is impossible to be silent.

Victor Hugo,

Our sweetest songs are those that tell of saddest thought. Percy Bysshe Shelley,

After silence that which comes nearest to express the inexpressible is music – Aldous Huxley.

As music historian V.Sriram has pointed out, the season has never been cancelled ever since it started eighty-seven years ago. There may have, however, been years when the season was impacted or interrupted for a day or two. According to V.Sriram, and I quote “The season’s high profile does make a statement. Stirred but not shaken would perhaps best describe the spirit.”

I would like to announce here that The Music Academy has decided to contribute significantly and meaningfully to the relief and rehabilitation of the affected, in the days ahead, by conducting the season.

Let us now move on to our customary subjects.

As experienced by members and rasikas, the phased upgradation and improvements programme of the last nine years has brought about vastly upgraded facilities and enhanced ambience leading to a pleasurable listening experience. This has involved the Main Auditorium as well as the Mini-Auditorium. The major components of the programme have been more or less completed. The improvement and upgradation of the Library has been recently completed satisfactorily and the library now sports a modern, state-of-the-art look.

A major upgradation project of this kind would not have been possible without the spontaneous and large hearted contributions from enlightened and generous organisations and well-wishers, each of whom we have gratefully acknowledged earlier.

We also wish to reiterate how immensely lucky the Academy is, to be the continued beneficiary of the enormous expertise and experience of our excellent Architect Shri P.T. Krishnan in all its modernization efforts who has done all this, probono and as a reflection of his passion for heritage conservation.

The resurgence in Academic activities in the last few years has been clearly noticeable. Some of the major highlights in this area during the year are as follows:

- The last volume of the SSP project as “Anubandha” was brought out at the Inaugural function of the music festival on December 15, 2014. “Raga Nidhi” of B.Subba Rao
is being republished in two volumes and the first volume will be released at the Inauguration on December 15, 2015.

- The Music Academy-Tag digital listening and viewing archives has now about 10,000 hours of digital recordings featuring over 550 artistes. The viewing archives has about 332 hours of dance programmes and 36 hours of Lec-Dems. During the year, Shri Sethuraman Thirumalai of Bengaluru donated 4000 hours of recording and ITC Sangeeth Research Academy 100 Hindustani Music Concerts of 120 hours in exchange for 1000 hours of music by Shri R.T.Chari, our esteemed Vice-President.

- The Academy's journal is being regularly brought out every December at the Inauguration.

- The Music Academy Research Centre affiliated to Tumkur University, has six scholars in the first batch and two in the second batch now doing Ph.D.

- The Advanced School of Carnatic Music has had a successful run of five academic years with the help of a very eminent faculty. The second Convocation of ASCM was held on October 11, 2015, with Smt. E.Gayathri, Vice-Chancellor, Tamil Nadu Music and Fine Arts University, as the Chief Guest. Four students were awarded the diploma of “Sangita Vidwat Bhushana”. Prizes were given to the best outgoing student and the best student of the senior and junior batches.

The sixth Indira Sivasailam Memorial concert in association with the “Indira Sivasailam Endowment Fund” instituted by Smt. Mallika Srinivasan, was organized successfully on October 9, 2015. The musicians chosen this year for the concert, medal and citation were Malladi brothers, Vidvan Sriram Prasad and Vidvan Ravikumar.

Thanks to the generosity of Shri P.Vijaykumar Reddy, son of late P. Obul Reddy, the award money for the Sangita Kalanidhi and Sangita Kala Acharya awards has been increased significantly in the recent years. The other two awards, TTK Award and Musicologist Award had also earlier been suitably enhanced.

Four years ago a special award for dance “Natya Kala Acharya” Award with significant award money, was instituted by Drs. Engikollai Krishnan and Leela Krishnan, based in Kansas City, USA, in memory of Smt. Meenakshi and Mysore Asthana Vidvan Engikollai Chidambara Ganapatigal.

A new award called “M.N.Subramaniam Memorial award” seeking to recognise a distinctive dance school was founded in the year 2013 through a generous endowment instituted by the family of late Shri M.N.Subramaniam. The terms of the award have been modified and from 2015, the award will be given to an outstanding artiste of classical dance. The award for 2015 was given to Smt. Alarmel Valli who gave a dance recital on March 6, 2015.
A photo exhibition "Laya" consisting of select black and white photographs by eminent photographer late Shri Raghavendra Rao, of musicians and dancers, will be held at our Archives Centre during the festival, starting in the next few days. I invite you to have a look.

I have great pleasure in announcing that just a couple of days ago, Shri Jayanthan, Regional Director, Temenos India Pvt. Ltd., has conveyed on behalf of his company, the decision to give a handsome contribution of Rs.25 lakhs towards development of our Advanced School of Carnatic Music. I place on record our deep appreciation and grateful thanks for this generosity. I must add that this is through the good offices of our esteemed Vice-President, Shri. R.Srinivasan who has helped the Academy ever so many times.

The new endowments received this year are: from V.Govindarajan Memorial Trust towards a gold medal for best pallavi singing in the annual conference and concerts, from Mr. G.Raj Narayan – towards the Music Academy-Radel music festival for young classical musicians and the Smt. Sugandha Raman prize for the best musician of that festival, and from Dr. Ramamurthi Jambunathan in the name of Shri Semmangudi Srinivasan Iyer for the best junior male vocalist prize at the annual festival.

I wish to acknowledge with thanks that Shri V.Sriram, our Committee member, has donated a mobile app to The Music Academy. Conceptualised by him and developed by his company BTS India Limited, the mobile app covers the history of the Music Academy by way of a virtual tour besides giving details of its various facilities and events. Currently available on Android, the iOS version will be released in a couple of weeks.

It has been a long-standing tradition for The Music Academy to confer special honours during every music season on outstanding artistes who have made an enormous contribution to the preservation and enrichment of our wonderful heritage of classical fine arts.

This year the Academy is proud and delighted to have chosen the brilliant young vocalist Shri Sanjay Subrahmanyan for its Sangita Kalanidhi title.

Sanjay is all of 47 years old and hails from a family known for its appreciation of music. After his initial training in violin under Shri V.Lakshminarayana, Sanjay switched to vocal music in which he learnt successively from Sangita Kala Acharyas Rukmini Rajagopalan and Calcutta K.S.Krishnamurthy and TTK awardee Shri S.R.D. Vaidyanathan. He also qualified as Cost and Chartered Accountant and practiced as a Chartered Accountant for some time before music beckoned him full time.

Making his concert debut in 1986, Sanjay has risen to the highest level, giving concerts in India and overseas. His performance style is characterized by a high level of energy he brings to the concert platform backed by great depths of creativity and an extensive repertoire. He has scaled the heights of quality musicianship by dint of his hard work, utmost dedication and single
minded focus on excellence. His music has a huge public following and adulation across countries. He is truly a role model and a torch bearer of his generation of musicians.

It is in recognition of these stellar qualities and accomplishments that the Music Academy has chosen him for its coveted title when he is just forty-seven years old. The Academy believes that when it comes to merit, age is no consideration and he is the youngest musician to be chosen for this honour since 1959 when Shri Madurai Mani Iyer was awarded the Sangita Kalanidhi. Sanjay now joins a select band of thirteen earlier musicians who have received this award before the age of fifty. The Music Academy has no doubt that Shri Sanjay Subrahmanyan will rise to even greater heights of excellence and glory.

The Sangita Kala Acharya award goes to the multifaceted musician Smt. Mysore Nagamani Srinath and the master of several disciplines of percussion, Shri T.H.Subhass Chandran. The Music Academy is very happy to honour them for their tremendous contribution to Carnatic music.

The recipients of the TTK Memorial award are veteran nagaswaram exponent Shri Seshampatti T.Sivalingam and veteran vainika Smt. Kamala Aswathama. The Academy takes pleasure in recognizing their significant contribution to our tradition.

The Musicologist award goes to musician, musicologist and author Smt Gowri Kuppuswami who richly deserves this award.

The “Natya Kala Acharya Award” for 2015 goes to Smt. Alarmel Valli, a renowned Bharathanatyam exponent, choreographer and researcher. This award will be given away at the Inauguration of Dance Festival on January 3, 2016.

This year’s music season will, as the earlier ones, feature over 80 concerts by established artistes as well as young and talented artistes all of whom like to give off their best on this hallowed stage that has showcased successive generations of great artistes.

The morning academic sessions that are known for their high quality standards, variety and depth, look to be enlightening this year as well.

Professor Manjul Bhargava, R.Brandon Fradd Professor of Mathematics, Princeton University, USA, has kindly consented to be the Chief Guest and preside over the Sadas on January 1, 2016 and confer the awards.

The tenth edition of our Dance Festival is being held between January 3, and January 9, 2016. Mr. Roy Kho, Consul General, Consulate General of the Republic of Singapore, Chennai, has kindly agreed to inaugurate the festival.

This year more than before, we particularly count on the unwavering support and participation of our members and other rasikas to make the music season a resounding success in a challenging situation. The generous support of our sponsors and advertisers needs to be gratefully acknowledged here. The active involvement and team spirit of our colleagues on the
Executive Committee ably supported by the selfless and hardworking volunteers and staff of the Academy, have always contributed in no small measure to the festival's success.

I would also like to record our deep appreciation of the support and participation through wonderful performances and presentations of all the artistes, musicologists and scholars that have helped sustain the high quality of the festival year after year.

The year 2015 has witnessed the loss of some very eminent musicians – Smt. Suguna Purushothaman, Sangita Kalanidhi N.Ramani, Shri Pichumani Iyer, Shri E.M.Subramaniam and Shri T.S.Sankaran.

We pay our heartfelt tribute to them and acknowledge their tremendous contribution to Carnatic music and are thankful for their long association with The Music Academy.

This year also marks the beginning of some landmark anniversaries of some stalwarts of the past – the incomparable Smt. M.S.Subbulakshmi’s Centenary, the great Alathur Sivasubramania Iyer’s Centenary, the Don Bradman of Carnatic Music Shri Ariyakudi Ramanuja Iyengar’s and the great musician and composer Shri. Papanasam Sivan’s 125 year of birth. We bow our heads to these truly wonderful musicians of the past for their stupendous accomplishments and contribution to Carnatic Music.

In conclusion, I wish you all an uplifting and prayerful music season.
Inauguration of the Annual Music Festival
89th ANNUAL CONFERENCE AND CONCERTS
The Music Academy, Madras
Tuesday, 15th December 2015

by Shri Sanjay Kishan Kaul, Honourable Chief Justice, Madras High Court

Shri. N.Murali, President and other Members of the Executive Committee of the Music Academy, Madras, distinguished guests, connoisseurs of music, ladies and gentlemen,

YELLORUKKUM YEN INIYA MAALAI VANAKKAM

I am delighted to be a part of this function marking the inauguration of the 89th Annual Conference and Concerts organized by The Music Academy. Actually, this is a Festival of Music celebrated, year after year with a high level of patronage of the discerning music lovers.

Music – In General

Music is the greatest creation of man. It is the world’s most famous and popular language. Harmonious and peaceful music is said to have a wonderful and healing effect on man’s mind and spirit as it leads it to certain states like joy or sorrow. There can be no denying that music conveys what cannot be expressed, it soothes the mind and gives it rest, heals the heart and touches the soul. Music is capable of breaking boundaries to unite people from different backgrounds and cultural heritage across all races and religions. In fact, music can best be described as a wonderful force that is capable of bonding people together and instituting international brotherhood, love as well as peace.

The Greek Philosopher Plato said,

“Music is a moral law. It gives soul to the Universe,
Wings to the mind, flight to the imagination,
And charm and gaiety to life and to everything”.

Music brings people together. No matter what language we speak, what colour we are, what system of politics we follow, or what form of expression of love and faith we practice, music proves that we are all the same. Indeed, the power of music can draw a multitude of people from different parts of the world and uplift them emotionally. Music can thus easily be used as an instrument of peace in the society, where there is chaos between people of different origins and backgrounds.

Whether one is a music enthusiast or not, the best way to express one’s feelings, be it anger, joy, love or passion, it can be expressed effectively through music. It is rightly said that
when words and letters fail, music is the option. Sometimes, we are able to express the intent of our heart through music better, which ordinarily may not be possible to do either in words or letters.

Positive effects of Music on Human beings, Flora and Fauna

It is scientifically proved that music has a positive effect on human beings, as also the flora and fauna. In 1973, a woman named Dorothy Retallack published a book called “The sound of Music and Plants”, wherein she had detailed the experiments that she had conducted at the Colorado Women’s College in Denver on the effect of music on plants. She was astounded at the discovery that plants which were intermittently exposed to a particular kind of music grew abundantly and were extremely healthier, more so than the plants which were exposed to continuous or no music, and even their stems were starting to bend towards the direction from where the music emanated. What was even more startling was that the plants even had a preference, and that was, you guessed me right, towards Indian Classical Music!

This experiment was akin to the results that were obtained from experiments performed by the Muzak Corporation in the early 1940s to determine the effect of “background music” on factory workers. It was there found that when music was for a few hours several times a day, the workers were more productive, and more alert and attentive than when music was played continuously or where no music was played at all. Even a child in a mother’s womb is said to be relishing music that the mother listens to.

Similar is the effect of music on animals too. I do not know how many of you might have noticed your cat or pet dog leaving the room when you are listening to hard rock music, and seen it relaxing to a melodious tune. If animals like a particular kind of music, they come closer to the music source in order to fully enjoy it. Music can have a soothing effect even on a sick animal.

One explanation to the above mentioned phenomena might be that plants and animals are part of the same creation as humans, and are likely to respond to the same stimuli and find peace, bliss, beauty and joy in the same things.

India’s Musical Tradition

Our great country has a rich classical music tradition, which is nearly five thousand years old. Indian Classical Music basically consists of the Hindustani and the Carnatic Music. Hindustani music is indeed unique, developed in the northern region, while Carnatic music is indigenous to the southern peninsula. I must admit that the music lovers here have a wonderful taste, in that they assimilate and patronize any form of good music, be it Hindustani or Carnatic. Though I personally have been exposed to a staple diet of Hindustani Classical Music, for the orthodox music enthusiast down south, there can be nothing better than Carnatic Music and rightly so.
Carnatic Music

One of the oldest systems of music in the world, Carnatic Music is imbued with rich emotion and a spirit of improvisation; it also reflects a scientific approach. This is mainly due to the contributions of such inspired artistes as Purandara Dasa, known as the Father of Carnatic Music, and other scholars who codified the system and gave it a clear format as a medium of teaching, performing, prayer and therapy.

An important element of Carnatic Music is its devotional content. The lyrics of the traditional compositions, whether mythological or social in nature, are set entirely against a devotional or philosophical background.

The basis of Carnatic Music is the system of ragas (melodic scales) and talas (rhythmical cycles). There are seven rhythmic cycles and 72 fundamental ragas. All other ragas are considered to have stemmed from these. An elaborate scheme exists for identifying these scales, known as the 72 Melakarta Ragas.

Carnatic Music abounds in structured compositions in the different ragas. These are songs composed by great artistes and handed down through generations of disciples. While the improvised elaboration of a raga varies from musician to musician, the structured portion is set. These compositions are extremely popular, with a strong accent on rhythm and lively melodic patterns.

Exponents of Carnatic Music

Although there have been a number of exponents of Carnatic music, there cannot be a discussion about music without the mentioning of the Musical Trinity of Carnatic Music of the 19th Century namely Saint Tyagaraja (in whose name an annual music festival called Tyagaraja Aaradhana is conducted at Tiruvaiyaru); Muthuswami Dikshitar and Shyama Sastri, who have composed thousands of songs that remain favourites among musicians and audiences.

Importance given to music in ancient Tamil Nadu

As far as Tamil Nadu is concerned, there has never been shortage of patronage for classical arts. Ancient Tamil music is considered to be historical predecessor of Carnatic Music as it was prior to the advent of Persian influence and the attendant evolution of the Hindustani style. The Tamil areas in the South had from pre-historic times a well-developed, scientific, distinct style known as Pann. The Indian (later called the ‘Carnatic’) and the Tamil Pann had coalesced invisibly during the middle ages and presently the South has the Carnatic Music and the North has Hindustani Music- of course, both raga based with common and distinct features.

Actual Origin Of Carnatic Music

It is claimed that ancient South Indian Music, which was called ‘Tamil Pannisai’, was erroneously named Karnataka Sangeetham in the 12th Century by a western Chalukya King.
Music as a spiritual solace

Music was an integral part of the compositions of great Tamil Saiva Saints during the Hindu revival period between 6th and 10th Centuries.

Royal Patronage to Arts and Music

The Royal Triumvirate of Cheras, Cholas and Pandiyanas who ruled most of South India were known to encourage art and literature and their reign is called the Sangam Period or Golden period of Tamil literature. Many poems of the Sangam Literature were set to music and there are various references to this ancient tradition found in the Classical Sangam books such as ‘Ettuthogai’ and ‘Pathupatu’. ‘Silappathigaaram’ is considered to be an invaluable source of ancient Tamil dance and Classical Music.

Institutions nurturing music

Even as music has such a transcendental effect crossing over all linguistic and demographic barriers since time immemorial, the world of music has seen the rise and fall of many an institution propagating and preserving music. Notable are the German Guild of Meistersingers and French Guilds of Troubadours, besides others.

Position in India

India has the distinction of having been witness to a number of reigns which brought with them distinct sets of classical art, music, poetry and dance forms. This is the reason why we find a variety of arts, each distinct in itself, yet flourishing at the same platform.

Our Country has innumerable institutions promoting fine arts such as the Sahitya Academy, Lalit Kala Academy, Sangeet Natak Academy. Down south, The Madras Music Academy stands out for the stellar role it continues to play in promoting Classical Art and music. Where else would you, in this age and generation, find so much patronage for Classical Music amidst the din of the present day scenario?

Tracing the Academy

The Madras Music Academy can be termed the oldest institution in the country, founded with an avowed object of serving the cause of music. Though there were several Sabhas in Chennai catering to the Connoisseurs of Music, drama and other fine arts, The Music Academy introduced the tradition of holding annual music concerts- an ongoing journey for nearly nine decades now.

The All India Music Conference of 1927 mooted the idea of having an academy for fostering Indian Music and encouraging the study of music, giving rise to the Music Academy on 18.08.1928. The Academy has now come to be recognized both nationally and internationally as a prominent institution of excellence with a rich tradition of promoting classical fine arts.
The Music festival held from the 15th of December to the 1st of January every year has turned out to be one of the most important events in the annual music calendar of Chennai. It is one of the largest music festivals across the world, attracting the interest of music lovers not only from other parts of the country, but also from other countries, not to mention the music followers and art connoisseurs of the city, and the credit for introducing the event to the world of music goes to The Music Academy.

The Academy conducts annual conferences and concerts which garner huge acclaim from Music lovers and more importantly, attracts artistes from various faculties of music, who relish performing in front of a knowledgeable audience, which has genuine interest in Classical Music. It is no doubt, therefore, that several stalwarts in Classical Indian Music, particularly Carnatic Music and Dance, keep performing at the annual events conducted by the Academy.

**Awards for Outstanding Contributions to music**

As a mark of recognition to the field of music, the Academy confers awards to distinguished artistes - several top notch music maestros have been honoured by the Academy in the past – the highest honour being the Sangita Kalanidhi award.

This year’s Sangita Kalanidhi Award goes to Shri. Sanjay Subrahmanyan, a vocalist par excellence, a torch bearer of his generation of Carnatic Musicians. At the young age of 47, he is joining the illustrious line of stalwarts receiving this coveted award before the age of 50. He will be conferred with the title at the sadas on 1.1.2016.

Besides this award, during the course of this festival, The Academy is conferring the following awards to artistes across various faculties for their significant contribution to the field of music:

- **The Sangita Kala Acharya Awards to-**
  
  Smt. Mysore G.N.Nagamani Srinath (Vocalist) and
  
  Shri. T.H. Subash Chandran (Percussionist)

- **The T.T.K Awards to –**
  
  Shri. Seshampatti Sivalingam (Nagaswaram) and
  
  Smt. Kamala Aswathama (Veena);

- **The Musicologist Award to –**
  
  Dr. Gowri Kuppuswami; and

- **The Pappa Venkatramiah Award for Violin to-**
  
  Shri. M.S.Mani.
The Academy is also conferring the Natya Kala Acharya Award for Dance to the eminent Bharatanatyam exponent, choreographer and researcher Smt. Alarmel Valli, which would be conferred on her at the inaugural function of the Dance Festival on 3.1.2016.

I congratulate all the recipients on their remarkable achievements and wish them and all other artistes who are present here and those who are going to perform during the course of this unique music festival, to keep going with their good work and contribute to the field of music in their respective spheres.

Last but not the least, I must appreciate the knowledgeable audience in this part of the world, who have braved the elements to throng to the Academy to relish the opportunity of witnessing their favourite artistes performing at their best.

While acknowledging the outstanding services of The Music Academy in keeping the flag of music flying high, I thank the organizers for giving me this wonderful opportunity to share a few thoughts on the sweet sound of music.

NANDRI VANAKKAM !!
Presidential Address
by Vidvān Sri Sanjay Subrahmanyan
at the 89th ANNUAL CONFERENCE AND CONCERTS
at the Music Academy Madras (15-12-2015)

Respected Dignitaries, Ladies & Gentlemen

At the outset I would like to thank The President and Executive committee of the Music Academy for having chosen me to preside over the 89th Annual conference.

This honour is probably the highest that I can aspire to in terms of a recognition for my efforts. I was at a complete loss for words when Shri Murali called me to give the news. Even before I had started performing here, I have walked that lobby outside looking at the photographs of those great masters and for a moment even daring to think, just maybe? Today I stand before you feeling on top of the world and slowly getting used to this massive responsibility that has been thrust upon my young shoulders. Yes, I consider myself young and I think everyone of you should too. As they say these days, 47 is the new 32.

I grew up in a typical middle class Brahmin family. We loved Carnatic music and were passionate rasikas. My grand parents led a battalion of Mylapore based family rasikas to the concerts at the Music Academy every year. All my uncles and aunts on both sides learnt music. This meant that when I started performing, I was very much a target of that special brand of the Tanjore district's biting sarcasm and humour. Every raga sung, every failure detected would be immediately subject to comments and critical dissection. Even in the family there was a clear lakshya & lakshana divide. There was my maternal grand father and several uncles who sang raga alapanas and hardly knew the names of the composers of songs. There were the aunts who dominated the oonjal sessions during weddings with their entire repertoire. My mother had learnt music for many years and I knew several kritis just by having listened to her sing even before I formally started learning. The radio in the house played either Carnatic music or cricket commentary. My father it was, who introduced me to the likes of GN Balasubramaniam & Alathur Brothers at the same time as Gary Sobers & Gundappa Viswanath. My parents wanted me and my siblings to learn music so that we could appreciate and enjoy this wonderful art form. My brother learnt to sing and play the mridangam, while my sister also sang and learnt to play the violin. However there was no real intention to make musicians out of us or to see us perform in public.

Singing in music competitions were the first real steps towards public performance. It gave me exposure to sing before many stalwarts who sat in as judges. It ensured I had a sufficiently large repertoire to be able to compete. Winning the Gents Vocal category in the Music Academy’s Annual Competitions would ensure that you had a good enough standard to be considered for a concert in the afternoon slot. Entering a Tyagaraja kritis competition back then, you could be mistaken into thinking you were in a women’s college. There were hardly 2 or 3 boys in a field of
over 150 participants! Thankfully for me, there were a few judges who gave us boys consolation prizes to encourage us not to give up in frustration. I gave my first concert in 1986 under the auspices of the YACM, Youth Association for Classical Music. The late eighties and early nineties was an exhilarating time for a young carnatic musician in Madras. Powered by the YACM and its members, organisations and sabhas started having exclusive Youth festivals. Even here the Music Academy took the lead in establishing the Spirit of Youth Festival in 1987. Our enthusiasm and fiery idealism was welcomed and encouraged by the wise old masters and received spontaneously by the open minded rasikas. This helped me and my generation to quickly gain experience from concert singing and establish ourselves taking up music as our only source of livelihood.

A performing carnatic musician during his learning years has multiple skills to acquire. One of the most important aspects of singing is the ability to understand the note or swaragnanam as it is known. The knowledge of the swara gives a better understanding of what one is singing and learning to play an instrument is a great advantage in this respect. My years of learning the violin under Shri V Lakshminarayana has stood me in good stead I should say. Thankfully the violin was difficult enough for me to not spend too much time on it. Having a large repertoire is a big bonus. Learning and singing compositions in a disciplined manner contributes immensely to successful performance. If the raga occupies primacy in Indian classical music then the compositions provide the window into the raga lakshanams. My grand aunt and guru Smt Rukmini Rajagopalan knew a huge number of compositions, having learnt them from several great masters. She stressed the importance of repeated singing of kritis at home to achieve perfection. It is necessary to sing a composition at least 50 times before you can sing it on stage. The finish and sheen that the song acquires when practiced in this manner is unmatched. Learning from a Guru is one thing. Later on my own personal curiosity and the thirst to learn newer compositions drew me to the wealth of published material that is available. It was my good friend, historian and writer V Sriram who goaded me to actually visit libraries, look into the past and seek inspiration. Digging through the books and written manuscripts of my Guru as well as scholars like VS Gomathi Sankara Iyer, motivated me to learn, practice and polish several beautiful compositions that had not seen the light of day.

Manodharma sangeetham, as is seen in raga alapana, neraval, kalpana swara and in the composite musical form, the Ragam Tanam Pallavi, is the true test of the vidwath of a musician. My Guru Calcutta Shri KS Krishnamurthi was a master of kalpana sangeetham. He knew exactly how to tap into a student’s mind. He encouraged me to think out of the box, to come up with ways to expand and elaborate a raga keeping the aesthetic framework intact. Finding a new phrase or two was quite a challenge and my Guru guided me through this phase with his brilliant insights. Singing with abandon is another important aspect of public performance. While introspection is a sign of maturity, the spirit of freedom connects you to the listener instantly. Nadaswaram music, played in the open, achieves this perfect blend beautifully. Musicians like Semmangudi Srinivasa Iyer & Madurai TN Seshagopalan have waxed eloquent on the importance of listening to the music.
of the Nadaswaram maestros. My years of learning from Sembanarkoil SRD Vaidyanathan opened my eyes to many of these subtle features that characterise their music. Shri SRD encouraged me to sing the Mallari and several other compositions, laya exercises and pallavis that were part of his musical domain. I can never forget the relationship I enjoyed with Flute maestro Shri N Ramani, who has inspired me so much. Over the course of several conversations and interactions he has conveyed so much in terms of valuable musical and professional inputs. He was really looking forward to being here today, but unfortunately left us earlier this year. Just as how education has been structured to include primary, secondary, graduate, masters and doctoral studies, so too it is in music. One needs to go through all the above phases to be a complete musician. All my gurus in their own ways gave me a taste of these different aspects of learning. Sometimes you repeated verbatim what you were taught, sometimes it was learnt by observation and inquiry, sometimes it was shown and you had to slog it out at home on your own to master the skill sets. My Guru Shri KSK also encouraged me to teach music, and I should say that the experience has helped me to understand myself better and hopefully my students would have also gained in the process.

The accompanist plays a very unique role in the conduct and success of a carnatic music concert. It is interesting to note that all the accompanists get a chance to play alone on stage be it during an alapana by the violin artiste or the tani avartanam by the mridangam or upa pakkavadya artistes. The singer is always accompanied by one or all at all points during a concert. If you want to listen to my voice without any accompaniment then it would be during a speech of this nature! I am always grateful to every accompanying artiste who contributes to my concerts. Violin maestro Shri Nagai Muralidharan not only accompanies me on stage but has also taught me several compositions and given me insights into the intricacies that marked the music of an earlier generation. Mridangam maestros Mannargudi Easwaran & Srimushnam Raja Rao are two others whom I have looked up to and benefited from over the years. Senior mridangam artistes like Shri TK Moorthy, Shri Palghat Raghu, Shri Guruvayur Dorai and Shri Vellore Ramabhadran, spontaneously showered their blessings and affection on stage. Each concert was a different learning experience for me. Whether it be their maintenance of kalapramanam, their sparkling upliftment of kritis or their gentle prodding towards laya intricacies, they simply made you sound much better than what you really were. For an accompanist, there is a constant tug of war between one's need to excel individually and controlling one's ego to offer value to the singer. Violin maestro Thiruvalangadu Saundaresa Iyer once said about the great Mridangam exponent Pazhani Subramania Pillai - "இருவர் தனது புரட்சி சங்கரியுடன் வாசிதன்" I have been very fortunate with the artistes who accompany me on a regular basis. I am specially thankful to every single artiste who has and will continue to appear on stage with me. I would like to acknowledge the relationship I have with Shri S Varadarajan and Shri Neyveli Venkatesh who share the stage and much more with me.

Carnatic Music has been criticised differently by people as being highly restrictive and claustrophobic, even to a creative mind. I am reminded of a comment by Reiner Knizia, one of
the great boardgame designers. His response was to a question on how he designs board games when he receives so many guidelines and restrictions from the game publishers - “Restrictions breed creativity” Each art form comes with its own set of constraints. A painter for instance has to limit his creativity to the size of his canvas. A photographer to the frame of his camera lens. Even a writer has to limit to a particular language or a word limit. Artists thrive in the face of such self imposed restrictions. The grandeur of Rajarathnam’s Todi was not restricted by the holes in his instrument or the notes of the raga. The magical flow of Madurai Mani Iyer was not restricted by the unique articulation of the syllables he used. The brilliance of Dikshitar was not limited by the vivadi nature of the raga he composed in. As far as I am concerned, “Freedom is in the mind not in the material”.

I get truly excited when I can enjoy the honeyed nectar of the Tamizh language when set to the beautiful ragas and talas of our music. Innumerable poets and composers have written songs and verses and singing them in concerts is one of the great joys that I have experienced and hope to share the same with all of you. Singing in your mother tongue can change the very aesthetic of the music right from the way the words are articulated to the motivation of musical phrases to suit the meaning and comprehension of the lyric. Many listeners who are unfamiliar with a language can always enjoy the same when expounded upon by a native speaker.

When I sat down to write this speech I promised myself that I will not mention any appeal or suggestions to the Government about how music should be encouraged. Certainly no advice to youngsters. Primarily because I am still a youngster in the eyes of many and the artistes who are younger than me are smart, hard working and extremely focussed in what they are doing. They are also innovative and constantly looking at newer ways of doing things. I am a positive individual. I do not subscribe to the view that the standards of music have fallen, even though this has been a documented refrain from the time the British published an Official gazette and noted the same in the middle of the 19th century. After all, an art form is an evolving tradition. Novelty and innovation are an integral part of artistic evolution. People will always find ways of doing things to suit their instincts and the success or failure of the same can be seen over time. I believe in accepting change with an open mind. As GNB said in his 1958 address - Nothing new should be rejected merely on the score that it is novel.

The last 20 years and more has been significant in the way technology and internet influences our lives. Listening to live concerts was a primary source of learning and absorbing music. Access to vintage material especially music has never been as easy as it is today. 30 years ago, to get even a single C90 cassette of a Ramnad Krishnan or Kalyanaraman recording from a collector, I had to listen to a 3 hour lecture on “How things were in the old days”. Today a click is all it takes before a 1000 concerts are downloaded onto your hard disk. A lifetime may not be enough to listen to all the terabytes of music but at least they are available for the discriminate listener and the hungry student. The music production industry has also undergone rapid change, eliminating
the middleman completely. Carnatic music is ideal for self distribution whereby musicians are able to interact and reach their listeners directly. Digital music has replaced the physical medium of distribution very quickly and the faster we adapt the better it is for us all round.

We have also witnessed rapid change in the way Carnatic music is being presented to the public. The worldwide community of rasikas have been doing a sterling job by supporting the artistes and keeping the art form alive. The Music Academy, for the last 89 years has been a beacon of excellence in the way it has presented and promoted Carnatic music. Under the guidance of its current President Shri N Murali, the institution is blazing a new trail. Several initiatives in the recent past have clearly shown how Shri Murali and his team have succeeded in maintaining the high standards set by the founding fathers. After all it was the Music Academy that heralded the December season that we all look forward to every year.

I have been fortunate to have a close circle of friends. Life is like a journey where some get added and some disappear. It has been a rewarding experience sharing and living life with like minded people. My family has been a pillar of strength and support from the time I started learning and performing. My parents fully supported my decision to become a professional musician. I did practice as a Chartered Accountant for sometime and I have to thank my partners at Karra & Co, who respected and encouraged my greater desire to pursue music full time. 22 years back, my in laws trusted in their 19 year old daughter’s decision to embark on a roller coaster ride with just a promise of love and excitement. My wife Aarthi, has stood by me and continues to do so in everything that I undertake. My children Shreyasi & Sushant, both insisted that I sing for them when they were little, and today they complete the circle of confidence, trust and love that keeps me going.

I am thankful to Sangeetha Kalanidhi Shri TV Gopalakrishnan for spontaneously agreeing to propose my name this year. I can never forget his benevolence, love and encouragement for me right from the first day he heard me sing at the All India Radio in 1985. I would also like to thank Sangeetha Kalanidhi Smt C Saroja for graciously consenting to second my name. The writer William Faulkner in his 1949 Nobel acceptance speech said “this award is only mine in trust”. I would like to dedicate this award to all the great masters who have enriched this art form with their brilliance and generosity and all you rasikas for accepting me and my music.

Thank You.
Welcome Address
of Sri N. Murali, President,
The Music Academy, Madras
At the Sadas, 1st January, 2016

Prof. Manjul Bhargava, Sangita Kalanidhi awardee Shri Sanjay Subrahmanyan, other distinguished awardees of this year, Sangita Kalanidhi-s, Vidvans and Vidushis, my colleagues on the Executive Committee, esteemed members of The Music Academy, rasikas, distinguished invitees, ladies and gentlemen,

I extend a very warm welcome to every one of you to the Sadas.

I extend a special welcome to a very special person, Prof. Manjul Bhargava, R.Brandon Fradd Professor of Mathematics, Princeton University, USA, who has graciously come down to be with us here.

We are indeed delighted and honoured that he has kindly consented to preside over the Sadas today and confer the awards. Prof. Manjul Bhargava, all of forty-one years, has amazing academic credentials and achievements at this very young age.

Prof. Bhargava was born in Hamilton, Ontario, Canada of parents who had emigrated from India and he grew up primarily in Long Island, New York. His mother, a mathematician at Hofstra University, was his first mathematics teacher. He completed all of his high school math and computer science courses by the time he was fourteen. He graduated in 1992 from the Plainedge High School in North Massapequa, as the class valedictorian, obtained his BA from Harvard University and was awarded the 1996 Morgan Prize for his research as an undergraduate.

Prof. Manjul Bhargava received his doctorate from Princeton in 2001, supervised by Andrew Wiles. He was a visiting scholar at the Institute of Advance Study in 2001-02 and at Harvard University in 2002-03. Princeton appointed him as a tenured full Professor in 2003 and at twenty-eight he was one of the youngest ever to receive that rank. He is, in fact, the third youngest full professor in Princeton University’s history, after Charles Fefferman and Andrew Wiles. He was appointed to the Stieltjes Chair in Leiden University in 2010.

Prof. Bhargava has won several awards for his research, the most prestigious being the Fields Medal, the highest award in the field of mathematics, which he won in 2014. Peter Sarnak of Princeton University says of him, I quote “At mathematics he is at the very top end. For a guy so young, I can’t remember anybody so decorated at his age. He certainly started out with a bang and has not let it get to his head, which is unusual. Of course, he could not do what he does if he wasn’t brilliant. It is his exceptional talent that is so striking”.

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He has already won numerous awards and honours and I am only highlighting the more recent ones here – the American Mathematical Society’s Cole Prize in 2008, the Fermat Prize in 2011; in 2011 he also delivered the prestigious Hedrick lectures of the MAA in Lexington, Kentucky and the Simons lecture at MIT; he was the inaugural recipient of the Simons Investigator Award in 2012 and became a fellow of the American Mathematical Institute in its inaugural class of fellows; the Infosys prize in mathematics in 2012; in 2013 he was elected to the National Academy of Sciences.

In 2014, as stated earlier, Prof. Bhargava was awarded the Fields Medal at the International Congress of Mathematics in Seoul “for developing powerful new methods in the geometry of numbers, which he applied to count rings of small rank and to bound the average rank of elliptic curves”. In 2015, he was awarded the Padma Bhushan by the Government of India.

He has several publications to his credit.

Apart from his brilliance in mathematics, he is also an accomplished tabla player, having studied under guru-s such as Pandit Prem Prakash Sharma and Ustad Zakir Hussain. His grandfather Purushottam Lal Bhargava, a prominent linguist and scholar of ancient Indian history, who gave him training in Sanskrit, was one of his greatest influences. Prof Bhargava is also an admirer of Sanskrit poetry.

Prof. Bhargava is able to strike the right balance among his many interests. When he plays the tabla, his boyish face glows with the same delight and spark seen at other times when he describes his math and the beauty of ideas that fit together like parts of a musical score. Prof. Bhargava’s enthusiasm and easy-going manner make any interaction with him a joy.

Prof. Bhargava’s varied interests build on one another but not always directly. Classical Indian music is very mathematical, but consciously thinking of the math would interfere with the improvisation and emotion of the playing, Prof. Bhargava has said. He has also said and I quote “But somehow the connection is there. I often use music as a break and many times I come back to the math later and things have cleared up”.

Prof. Manjul Bhargava sees at Princeton the opportunity to have a significant impact on the teaching of mathematics. He has already put in place ambitious plans in developing new introductory math courses that broadened the subject’s appeal. He has also worked to enliven mathematics for audiences beyond University students by writing articles in non-technical magazines and journals.

It is but fitting, therefore, that Prof. Manjul Bhargava who combines a passion for mathematics with that for classical music presides over the concluding day of our music festival. I thank him immensely for taking the time and the effort to come down to Chennai and spend a few days here. It is no coincidence that the youngest person to preside over our Sadas since 1968 is set to present the Sangita Kalanidhi Award to the youngest musician to get that award since
1959. To put it another way, a younger genius of mathematics will give away the prestigious award to a young genius of classical music. It indeed symbolises the symbiotic relationship between mathematics and music.

Today, the curtain comes down on yet another successful music season, which started on a somber and subdued note but quickly picked up momentum. The season, as you may recall, was dedicated to the suffering tens of thousands of people in Chennai and the rest of Tamil Nadu affected by the devastating floods. As stated at the Inauguration, the Academy intends to make its contribution very soon to relief and rebuilding, including to the musicians who were badly affected.

During the past fortnight, great musical fare was experienced. The support of members and rasika-s as well as that of the sponsors and other patrons and well-wishers has been invaluable as always. The season’s success is also due to the excellent team work of all our colleagues on the Executive Committee helped by the untiring efforts of our scouts, volunteers, and staff. My heartfelt appreciation goes to all the musicians, artistes, musicologists and scholars for providing an uplifting and wholesome experience.

I would also like to specially acknowledge the efforts put in by the Convenor of the Programme Committee, Shri K.V.Krishna Prasad along with the other members of the Programme Committee and by Dr. Pappu Venugopal Rao and his core committee members of the Morning Academic Sessions.

I offer my warmest felicitations and thanks to this year’s recipient of the prestigious Sangita Kalanidhi Award, Vidvan Shri Sanjay Subrahmanyan of whom I spoke in some detail at the inauguration. I cannot hide my admiration for the way in which he has raised the bar, both in the Sangita Kalanidhi concert that he gave on December 27, 2015 as well as in presiding over the morning academic sessions. His concert was not only brilliant and memorable but he also literally sang his heart out. I would also like to add here that his concert on December 27, 2015 attracted the largest audience that I have seen at this venue during any season, where every available chair, fixed or moveable, was used in the main auditorium as well as in the mini auditorium. I must also acknowledge with appreciation the splendid manner in which our scouts and volunteers responded to this huge logistical challenge coupled with some frayed tempers with their unfailing courtesy, quiet efficiency and dignity.

Sangita Kalanidhi designate, Shri Sanjay Subrahmanyan’s presidential comments at the morning academic sessions were always relevant and insightful, flowing as they were from his deep knowledge and understanding of the ocean that is Carnatic music. They always added value to the subjects under discussion, never ever descending into a ritualistic formality.

I offer my hearty congratulations to the other major award winners, Sangita Kala Acharya awardees, Vidvan Shri T.H.Subash Chandran and Vidushi Mysore Smt. G.N.Nagamani Srinath, recipients of the TTK Award Vidvan Shri Seshampatti T.Sivalingam and Vidushi Smt. Kamala
Aswathama and the recipient of Musicologist Award Vidushi Smt. Gowri Kuppuswamy. I also offer my congratulations to the artistes winning various prizes for their performances in this festival.

Let me conclude by wishing you all the very best for the New Year.

Thank you very much.
Address of Chief Guest
Prof. Manjul Bhargava,
Professor of Mathematics, Princeton University, USA

At the Sadas, 1st January 2016
The Music Academy, Madras

Namaskaram - Thank you so much Shri Muraliji for the kind words and introduction. I can’t tell you how honored I am to be here, at what is, I believe is, well, the best and greatest music festival in the world, and with one of the best, most enthusiastic and most knowledgable audiences in the world!! The Chennai Music Festival features nonstop back-to-back concerts, with sometimes numerous fantastic concerts going on all in parallel simultaneously, for an entire month! -what a musical paradise unlike anything any where else in the world.

I’ve had such a fabulous time at the Music Festival this week, though as in years past, by far the most difficult moments for me occurred when I found myself trying to decide which of several different concerts to go to, because they were all happening at the same time. But it’s a testament to the festival that we all are, so often this month, put in that position where we have to make decisions like that. Relatively speaking, it’s a pretty nice problem for a lover of music to have to have!

On a more personal note, I also feel so incredibly honored to be here because so many of my musical heroes are here on stage and in the audience today, including of course Vidvan Sri Sanjay Subrahmanyan, the recipient of this year’s Sangita Kalanidhi – it’s been particularly special getting to know him on a more personal level this week over breakfasts and during his presiding over the morning lecdems – aside from being one of the very finest vocalists in the world today, he is also an incredible individual as a person and as a scholar as we got to see during the lecdems this season. I have been a longtime fan of his, as well as of many of the other musicians and musicologists here, including some of those being bestowed with awards today, and so this moment today at the sadas is especially meaningful to me personally for that reason.

The credit for this annual music season of course goes to the Music Academy, for its foundational role in establishing the Madras Music Season back in 1928 – and the festival is still going as strong as ever, again due in large part to the ongoing work, dedication, and unwavering passion of the Music Academy. The Music Academy continues to foster the arts in numerous important and critical-ways, not the least of which is the recognition that it gives each year to artists for seminal contributions to music, dance, and scholarship. These awards of the Music Academy are now extremely well known across India and the world, and are among the most prestigious in their field. These recognitions are one of the critical contributions and defining feature of the Music Academy - and is the reason we are here today. We have already met this year’s awardees – Vidvan Sri Sanjay Subrahmanyan, Vidvan Sri T.R. Subash Chandran, Vidushi
Sri Mysore Srinath, Vidvan Sri Seshampatti Sivalingam, Vidushi Kamala Aswathama, and Vidushi Gowri Kuppuswamy — it is an honor for me to help lead us, 1500 strong in the audience, in congratulating these outstanding artists and scholars please join me in giving a huge round of applause for them! They are why we are here today.

I also want to give a huge thanks to the President, Shri N. Muraliji — I have had the privilege of seeing his incredible leadership firsthand this week - and to the entire board and all the patrons of the Music Academy — for making this season a great success, despite the tremendous hardships that Chennai has faced in preceding weeks in the wake of horrendous flooding. It is a testament to the spirit of Chennai, how Chennai has picked itself up after this natural disaster, dusted itself off, as people have generously and diligently helped each other get back as swiftly as possible to a state that is closer to normal. It has been an inspiration for the world to see.

This music season and today in particular is dedicated to the flood victims, and to the relief and rehabilitation of the city. It reminds us that we must do everything in our capacity to help, and yet at the same not let it stop the incredible human activities that define Chennai, like the Music Festival, which is critical for the livelihoods of so many artists in the city here and around the world. I congratulate Shri N. Muraliji, the board and all the patrons of the academy and the festival for very successfully making this their mission this season, and it is an honor to have been a small part of that effort. That is what this day means to me.

I first came to concerts at the Music Academy 10 years ago, and sat mesmerized and inspired by so many breathtaking performances of great artists. I certainly never imagined at that time that I'd be up here on stage one day felicitating some of those very artists that I was admiring. Of course, my journey in music goes back much further; my mother being a Hindustani vocalist and tabla player, I grew up hearing her sing and play. But it was the tabla (and percussion in general) that always attracted me the most, as my instrument of choice, and as a possible professional, Tabla, and of course, mathematics. As you know, I did definitely also consider pursuing mathematics. I actually never considered these subjects of music and mathematics, that different. As I got to talk about yesterday morning at the Music Academy, much of my interest in mathematics arose through music, and vice versa. Since my grandfather was scholar of ancient Indian history, I had the opportunity of growing up acquainting myself with various ancient books of India, including many of the classics on mathematics and music. As everyone knows, Bharata’s Natyasatra’ and Sarngadeva’s Sangita Ratnaakara are two of the most groundbreaking works ever published on music, and they laid the foundations of modern day Carnatic and Hindustani music. What many people don’t know though is that they are at the same time two of the most groundbreaking works on mathematics ever published.

Some of the beautiful mathematical problems in music that they discussed lie at the roots of some of my interests in number theory, which is the area of mathematics that I specialize in. Number theory is the branch of mathematics that studies the whole numbers: 1, 2, 3, … and 0,
-1, -2, etc. Number theorists aim to understand special sequences of whole numbers, like the square numbers and the prime numbers, and they aim to understand how to solve equations with solutions in the whole numbers.

Both the Natyasastra and the Sangita Ratnakara considered problems in number theory which remain very important in modern mathematics, and which for them had fundamental applications to music. I had the opportunity yesterday to talk about some of the remarkable mathematical problems in rhythm that they considered understanding, for example in how many ways you can break a 16 beat cycle into partitions of length 1, 2, 4, and 6. As shown in the SR, the answer is 6236, in case you want to try your hand at it!

So I thought I'd say a little more today about how mathematics also plays a fundamental role in melody, particularly in Carnatic and Hindustani melody. Truly fundamental problems in number theory immediately come up which were already considered in great detail by Bharata in his Natyasastra, and these problems lie at the foundation of Carnatic and Hindustani music, and indeed all music.

The basic problem of melody is which notes to use. Although we don't think about it much anymore, the question is a truly fundamental one -what notes or frequencies should we use in our music when we compose melodies? In other words, which notes will sound good together? And which ones will not? There are infinitely many, a continuous range of notes and frequencies out there, yet, in the end, what do we use? Seven notes (saptaswara) in our melakarta ragas?; why are there 12 notes in each saptak on the modern Veena, and why are there 22 shrutis? It is a question that has faced all musical cultures of the world. Which notes should we use?

The answer to the question is entirely a mathematical one, and different solutions were obtained across the world. The solution obtained in Carnatic and Hindustani music, as documented in Bharata's Natyasastra back in 200 B.C., is one of the truly remarkable solutions, and that mathematical solution is the seed that lies behind what eventually led to classical Indian music developing to the incredible form and the oldest style of classical music in the world today, known the world over for its rich and expressive melodies.

So what do the choices of notes have to do with mathematics? The choices of frequencies that sound good in music are governed by mathematical principles; two notes sound good together (i.e., are resonant) if the ratio of their frequencies is a simple whole number ratio, like 2:1 (which is the distance of one saptak, from sa to sa) or 3:2 (which is the distance from sa to pa). Resonance from simple whole number ratios of frequencies sounds beautiful for reasons of physics -you feel the concurrence of vibrations of overtones! That's why two people singing together in the same pitch sounds really nice-their fundamental frequencies and their overtones are all lining up. But it also sounds very nice when two people sing one saptak apart (i.e., one person sings at twice the frequency of the other person). Birthday; antakshari, etc. Two notes one saptak apart sounds so good that they are given the same name in essentially all cultures. The goal of ancient Indian
musicians as described by Bharata was maximizing resonance. The idea was to fix a tonic note (sa), and then the scales of notes in Indian music are then taken from a set of 22 whole number ratio frequencies from that tonic (called shrutis). 2/1 gives the higher sa, 3/2 gives pa, 4/3 gives shuddha ma, 5/4 gives shuddha ga, and so on. There are 22 simple whole number ratios by Bharata specified that sound nice together, yet are far apart from each other so that musicians can feel clearly that they are different notes.

These choices of notes documented by Bharata in 200B.C, although they probably go back even further than him, allowed for very rich and resonant melodies in Hindustani and Carnatic music. Sruti-s were chosen in raga-s in ancient times so that certain intervals in the raga would be maximally resonant, and that’s why listening to melodies this music season has sounded so good!

Of course, musicians are not thinking about these ratios anymore when they sing; the frequencies have become innate through practice, and passed on from generation to generation. Musicians also don’t necessarily follow these 22 recommended sruti frequencies exactly all the time; sometimes variations, even irrational numbers for frequencies, are introduced for artistic effect. For example, the komal re that is used in some raga-s is flattened, moved really close to the sa, so that it creates a feeling of longing. There are also sets of notes that might not have been recommended by older texts, such as what are called vivadi or dissonant raga-s, of which there are 40. As Sriramji, the great musical storyteller mentioned to me a few days ago, these raga-s are being performed more often than ever before, including by Sri Sanjay Subrahmanyanji who is one of their greatest exponents. So Carnatic music continues to move forward, into new territory, but a basic and beautiful mathematical framework is what underlies it all.

I was inspired to think more about mathematics and number theory in particular when I was growing up and thinking these musical problems. But even when I wasn’t thinking about mathematics of the music I was listening to, I found it inspirational. It would take me to a place where I could be more creative in the mathematics I was doing. This is not unique to me. Ramanujan, one of my major mathematical heroes and also from this part of the world -his mother was also an accomplished Carnatic vocalist, and he grew up listening to Carnatic music as he did his mathematics. He worked in the lobby of his temple listening to Carnatic drumming. Prof. Seshadri, one of the great mathematicians of the world who is also from Chennai who started the Chennai MI, is also an avid classical Indian vocalist. There is something about classical music that makes one more creative even in other endeavors. Justice Mudgal, former Chief Justice of the Punjab and Haryana high court who is also a supporter of the Music Academy and was here all week at concerts, was saying yesterday that in his experience, judges with training in fine arts tend to show greater judgement and humanity in their decisions and judgments than those who don’t. Steve Jobs was famous for his ideas for products that married topnotch aesthetics with top-notch engineering. When asked about why the Macintosh computer revolutionized computing, he remarked it was because he loved to hire computer scientists who were also trained in the fine arts, who showed far greater innovative ability. Art is what separates humans from other species,
from artificially intelligent computers—it's what makes humans human. For that reason, So as we all support the Music Academy and the artists here today, let's also all try to make sure that our young people are educated in the fine arts. Classical Indian music is a mathematically deep and aesthetically complex and extremely expressive form of art that is truly beautiful, which unifies India, and which can help the country produce not just better artists, but better scientists, judges, innovators, and in general better humans. Let's try to make Carnatic music part of the school curriculum, to help make sure this amazing form of art continues, and so that we continue to evoke the very best from our young people.

Thank you!
Awardees 2016

Sangita Kalanidhi Award

Shri. Sanjay Subrahmanyan

Born on January 21, 1968 at Madras (now Chennai) to Aruna and S. Sankaran, Sanjay Subrahmanyan comes from a family known for its appreciation of music. He began training on the violin under V. Lakshminarayana in 1975 and switched to vocal music in 1982 in which he learnt successively from Sangita Kala Acharyas Rukmini Rajagopalan and Calcutta K. S. Krishnamurthy, and the Music Academy’s TTK awardees S.R.D. Vaidyanathan. In the meantime, he also qualified in the ICWA and CA examinations and practised as a Chartered Accountant for a while before the demands of his music career made him switch full time to it.

Having made his debut as a concert artiste in 1986, Sanjay has steadily risen to the highest level, performing in India and abroad. Known for a performance style that brings a high level of energy to the concert platform backed by his seemingly boundless depths of creativity and his extensive repertoire, Sanjay’s success is the result of immense hard work, dedication and single-minded focus on excellence, all of which make him stand out as a role model for generations of musicians to come. His performing excellence has resulted in immense public adulation and his fan following spans many countries.

It is in recognition of his continued pursuit of perfection and expanding the limits of South Indian classical music that the Music Academy, Madras confers on him the title of Sangita Kalanidhi. In bestowing this award on a musician who is just 47 years old, the Music Academy, Madras has shown that age is no consideration when it comes to merit. It must be placed on record that the last time a musician received it at this age was in 1959 when Madurai Mani Iyer was awarded the Sangita Kalanidhi. Today, Sanjay joins a select band of 13 earlier musicians who received this award before the age of 50. The Music Academy, Madras is certain that Sanjay Subrahmanyan will rise to greater and greater heights thereby bringing honour and glory to his chosen profession and this ancient art.
Sangita Kala Acharya Award

G.N. Nagamani Srinath

Born on April 7, 1950 at Mysore to G.N. Narayana and B.G. Venkatalakshamma, Nagamani trained in music under V. Ramarathnam, Arekere Narayana Rai, Professor Gowri Kuppuswamy and Ramnad Krishnan. She has also trained under R. Vishweshwaran, Sangita Kalanidhis M.L. Vasanthalakumari, T.M. Thiyagarajan, K.V. Narayanaswamy, T. Brinda and D.K. Jayaraman and also Sangita Kala Acharya T. Muktha. Her first performance was at the age of nine in Mysore.

Other than being a concert musician, she chose to apply her knowledge to a variety of fields, becoming a teacher, author, composer, administrator and director. She served as Professor and Head of the Department of Music in the Government run Maharani’s College at Mysore and Bangalore.

In 1985, she founded the Sunaada Cultural Centre for classical arts and serves as its Director. She has trained a number of students at this school and many of them have taken to performing careers. Her efforts to propagate Carnatic Music are highly commendable.

In recognition of her work, The Music Academy, Madras confers on her the title of Sangita Kala Acharya.
Sangita Kala Acharya Award

T.H. Subash Chandran

Born on April 25, 1946 at Tiruchirapalli to T.R. Hari Hara Sharma and Nilambal, Subash Chandran is from a family known for its musical lineage. His initial training in percussion was under his father and he later trained under K.M. Vaidyanathan and Palghat Ramachandra Iyer.

His skills span several facets of percussion – mridangam, ghatam, kanjira and konnakkol. He is in particular one of the few maestros in the last named, which is the vocal form of percussion. Having had the opportunity to accompany several top ranking artistes ranging from Sangita Kalanidhis M.S. Subbulakshmi and M. Balamuralikrishna to U. Shrinivas, he has also performed at several locations abroad along with several internationally renowned philharmonic orchestras. His mastery over his art has been recognised by several awards and titles that he has received.

Subhash Chandran has taught South Indian percussion across the world. He has trained numerous students over the years and continues to perform this service today. In recognition of his contributions, the Music Academy, Madras confers on him the title of Sangita Kala Acharya.
Seshampatti Sivalingam

Born on July 7, 1944 at Seshampatti in Dharmapuri District of Tamil Nadu to Rajammal and Seshampatti P. Teerthagiri, Sivalingam had his initial training on the nagaswaram under his father who was a noted exponent. He later came under the guidance of renowned artistes Keevalur N. G. Ganesan, Keeranur Ramaswami Pillai and Thiruvarur Latchappa Pillai. In 1971, he graduated from the Central College of Karnatik Music (now the Isai Kalluri), Madras with the Vadya Visharad degree.

Having been trained in the traditional way, he specialises in raga alapanas and kriti rendition in particular, thereby earning the appreciation of music lovers all over the world.

An ‘A Top’ grade artiste for All India Radio and Doordarshan, he has been performing regularly in these mediums for over several decades. He is also a nagaswaram artiste very much in demand at all the famed venues for classical music. The Music Academy, Madras, confers its TTK Award for 2015 on him.
TTK Memorial Award

Kamala Aswathama

Born on June 6, 1933 at Tenali in present day Andhra Pradesh to Venkatacharyulu and Venugopalamma, Kamala Aswathama began training on the veena at the age of 13. She later joined the Central College of Karnatik Music (now Isai Kalluri) in Madras from where she qualified. She also studied at Kalakshetra where she learnt from Sangita Kalanidhi Mysore Vasudevachar and Sangita Kala Acharya Kalpakam Swaminathan. She has besides also been taught by Sangita Kalanidhi Musiri Subramania Iyer and M. D. Ramanathan.

Kamala taught music at Kalakshetra and later became a staff artiste at All India Radio, being a part of its vadya vmda ensemble. She has remained a much sought after guru for the veena and has trained numerous students including her daughter E. Gayathri, well known artiste and now the Vice Chancellor, Tamil Nadu University for Music and Fine Arts. The Music Academy, Madras, confers its TTK Award for 2015 on her.
Musicologist Award

Dr. Gowri Kuppuswami


Her concert career began in 1955 and she has performed at numerous locations and also over All India Radio and Doordarshan. In 1967, she joined the Music Department of Mysore University where she rose to become the Professor and Head in 1980. Having retired in 1992, she continues to remain a guide for students pursuing doctoral and post doctoral courses in music. At the invitation of the Government of Karnataka she has served as the chairperson for revising the syllabus for Carnatic music in colleges run by the state. A much sought after speaker and lecturer at music conferences and seminars, she has over 45 publications to her credit, all of them co-authored with her colleague M. Hariharan. The Music Academy takes pride in conferring on her the Musicologist Award for 2015.
Natya Kala Acharya Award – 2016

Alarmel Valli

Born on September 14, 1956 at Madras (now Chennai) to Uma and C. Muthukumaraswamy, Alarmel Valli is one of India’s best known arts personalities. A graduate in English literature from Stella Maris College and a diploma holder in French from the Alliance Francaise, she trained in Bharatanatyam in the Pandanallur Style under Chokkalingam Pillai and his son Subbaraya Pillai. Her debut performance was in 1966. Alarmel Valli also trained in the Odissi style of dance, her gurus being Kelucharan Mahapatra and his disciple Ramani Ranjan Jena. She is besides proficient in Carnatic music, having learnt the art from Alathur Panchapakesa Iyer and Sangita Kala Acharya T. Muktha.

Alarmel Valli’s is a life dedicated to dance. She has performed at several prestigious locations in India and abroad. In 1984, she set up Dipasikha – her foundation for dance, music and choreography. She has also emerged over the years as a choreographer, curator and researcher, her areas of interest, all of them with a dance focus, ranging from the ancient Sangam works to the contemporary. In this, she has worked with several poets, scholars, musicians and fellow dancers. Her contribution to the world of dance has been richly recognised with awards and titles from all across the world. At least three films have been made on her art.

The Music Academy, Madras takes pride in conferring on her the title of Natya Kala Acharya for 2016.
Report on the Music Academy Madras Dance Festival

January 2016

Twenty six programmes were featured over seven days from 3rd January to 9th January 2016 at the 10th Dance Festival of the Music Academy, Madras. Along with eighteen solo Bharatanatyam recitals, there was one solo each of Kathak and Mohini Attam. Odissi and Kuchipudi, each featured one solo and a group performance. Kalakshetra performed Jatayu Moksham, one of the episodes from its renowned Ramayana series. Panchattiva was a presentation in Bharatanatyam and Manipuri by Leela Samson’s Spanda and Priti Patel’s Anjika troupes.

Mr. Roy Kho, Consul General, Consulate General of the Republic of Singapore, Chennai inaugurated the festival on 3rd January 2016. Alarmel Valli received the Natya Kala Acharya Award on the occasion. Sri N. Murali, President, Music Academy gave the welcome address. A brochure, giving details of the individual programmes with photos and biographical notes on the participating dancers and dance institutions was released.
Mr. Roy Kho, Smt. Alarmel Valli, eminent exponents and Gurus of Dance, connoisseur, distinguished invitees, ladies and gentlemen,

It is my pleasure to extend a hearty welcome to all of you to this 10th edition of our Dance Festival. It is a matter of particular delight and honour for us that Mr. Roy Kho, Consul General, Consulate General of the Republic of Singapore, Chennai, has kindly consented to be the Chief Guest this evening. His presence is indeed fitting come as it does some months after the Republic of Singapore completed a significant landmark, fifty years of its founding. Singapore-India relations, particularly economic and cultural, are getting ever closer. It is also noteworthy that The Music Academy has a close ongoing affiliation relationship with Singapore Indian Fine Arts Society (SIFAS).

Born in Singapore in 1961, Mr. Kho graduated from the National University of Singapore with a Bachelor of Science (Honours) degree in Estate Management in 1987. He joined the Singapore Foreign Service in 1998, successively holding the post of Assistant Director/Property Planning and Management and covering Deputy Director/Property in the Corporate Affairs Directorate from 2000-2002. He then served as Counsellor/Admin and Consular at the Singapore Embassy in Washington D.C. (2002-2007). He was the Director/Corporate Affairs in the Ministry of Foreign Affairs since 2008, overseeing the Ministry’s financial budget and Management, overseas properties development, organisation establishment security and general administration.

He is currently the Consul General, Consulate General of the Republic of Singapore, Chennai. I extend a very special welcome to Mr. Roy Kho.

I also extend a special welcome to Smt. Alarmel Valli, the worthy recipient of this year’s “Natya Kala Acharya Award”. For the benefit of this audience, let me recall that this award carrying significant award money and citation was instituted four years ago by Drs. Engikollai Krishnan and Leela Krishnan, based in Kansas City, USA, in memory of Smt. Meenakshi and Mysore Asthana Vidvan Engikollai Chidambaram Ganapatigal.

Smt. Alarmel Valli is a wonderful exponent of Bharata Natyam, having trained under Pandanallur Chokkalingam Pillai and his son, Subbaraya Pillai. She also trained in the Odissi style under Kelucharan Kohapatra and his disciple Ramani Ranjan Jena.

A graduate of English literature, Smt. Alarmel Valli is also proficient in Carnatic music and learnt padams and javali-s from T. Mukthha.

She has performed extensively in India and abroad over four decades. Apart from standard margams of dance, her work also includes conceptualisation and choreography of several solo and group recitals. She has also collaborated with poets and musicians. Particularly noteworthy,
is her opening up of the beauty of Sangam poetry by creating pieces around the verses from that era. She is also an avid researcher.

Her work has been recognised through several awards including the Sangeet Natak Akademi award and the Padma Bhushan by the Government of India. Her work has been captured by at least three documentary films including one by the BBC.

The Music Academy is proud and delighted to confer the “Natya Kala Acharya Award” on Smt. Alarmel Valli this year.

At this Inaugural function two prizes for Dance are also being given away – the Gutti Vasu Memorial prize endowed by the Srinivasa Prasad International Foundation for the Best Dancer in the Spirit of Youth festival held during August 2015. This award is shared by Meera Sreenarayanan and Sudharma Vaithiyathan, their respective gurus being, Ms. Nirmala Nagaraj and Shri A.Lakshmanaswamy who get the best Dance Guru Award endowed by late Shri P. Obul Reddy. The second best Dancer award goes to R. Gayathri. The best dancer prize in the HCL Concert series, endowed by Shiv Nadar Foundation in memory of Smt. S Vamasundara Devi goes to Christopher Guruswamy.

The 2016 edition of our Dance Festival which is the Tenth in the series, features 26 performances over seven days like the previous years comprising variety of Dance genres including Bharata Natyam, Odissi, Kathak, Kuchipudi, Mohiniattam and Manipuri. There will be solo and group performances.

This year as in the last year, the main sponsors are Shri P.Vijayakumar Reddy and Smt. Preetha Reddy in memory of late Shri P.Obul Reddy and late Smt. P.Gnanamba. I express our grateful appreciation to Shri Vijaykumar Reddy for so generously and spontaneously taking over the mantle of Main Sponsor from last year.

I would like to express our appreciation to our Associate Sponsors Aircel, Kaleesuwari Refineries (Dheepam Lamp Oil), ICICI Home Search, Kotak Mahindra Bank, Mangaldeep Agarbattis, Indo National-(Nippo), Radiance Realty Developers, SunEdison Energy and Uniply Industries.

I would also like to place on record our heartfelt appreciation to all the artistes participating over the years, who have made our Dance Festival the ‘signature’ event as described by discerning observers.

I would also like to acknowledge the excellent work of the Dance Festival Committee, particularly its dynamic convenor Shri N.Ramji and Dr. Chitra Madhavan, Dr. Sumathi Krishnan, Shri S.Raghavan, Smt. Kala Ramesh Rao and Smt. Sujatha Vijayaraghavan.

I wish you all a Happy New Year and yet another enjoyable Dance Festival.

Thank you.
Morning Sessions at the Music Academy

16 December 2015

The day began with devotional music by the students of the Advanced School of Carnatic Music, The Music Academy.

Rare Pallavi-s of Stalwarts

The first session was on rare pallavi-s of stalwarts by Vidvān Sri D. Balakrishna. This demonstration included a collection of rāgam-tānam-pallavi-s rendered by the stalwarts of the twentieth century. The speaker presented popular pallavi-s of yester-year musicians like Viṇa Seshanna, Mysore Vāsudevaśāmya, Tirukkodikāvāl Krishna Iyer, Māzhavarāyanendal Subbarāma Bhāgavatār, Ālathur Brothers, Chengalpet Sri Ranganathan to name a few. The speaker presented a brief delineation of niraval and kalpanasvaram for some of the pallavi-s which covered a variety of rāga-s and tāla-s. He explained the characteristics of each of the pallavi-s as rendered by these yester-year musicians, highlighting the structure of the pallavi-s and demonstrating the intricacies in rendering trikālam and aspects of manōdharma brought about by the complex setting in some of the pallavi-s.

The session ended with compliments by Dr. Pappu Venugopala Rao, Trichy Sri Sankaran and the Sangita Kalanidhi designate Sri Sanjay Subrahmanyan.

Grahabhēdam – A Few Perspectives

The second presentation of the day was by Vidūṣī Gayatri of the Ranjani-Gayatri duo. The speaker commenced the session with an explanation of the term ‘Grahabhēdam’. Smt. Gayatri explained that during grahabhēda, while the svara positions were maintained, the second rāga created through grahabhēda lead to a change in rasa. She pointed out that in grahabhēda, gamaka-s were not employed on the ādhāra svara-s, sadja and paṇcama. The speaker explained that it was not mandatory to portray the new rāga in total while singing grahabhēda and a succinct and precise rāga-svarupa of the new rāga was sufficient which arose as a parallel to the original rāga. She demonstrated many examples in rāga-s like kāṇḍā, śanmukhapriyā, nāṭṭakuriṇi, nīlāmbari, ābhōgi and valaji, ārabhi and mōhanakalyāṇī etc. Smt Gayatri also highlighted the need to ponder over the gamaka-s and their applicability in the svara positions in the original rāga before attempting grahabhēda. She then demonstrated the unique relation between groups of audava rāga-s such as mōhanam, madhyamāvari, śuddha sāvēri, śuddha dhanyāsi and hindolam. Smt. Gayatri presented grahabhēda in the rāga śubhapantuvarāli, demonstrating all aspects of manōdharma. She concluded the lecture demonstration with a svarajati composed by Sri Lalgudi Jayaraman where the unique feature of grahabhēda was incorporated therein. The session concluded with comments and compliments by Dr. PappuVenugopala Rao, Sri Trichy Sankaran and Sri Sanjay Subrahmanyan.
17 December 2015

Hiranmayi commenced the morning session with a prayer song.

**Bharat Ratna M.S. Subbulakshmi Centenary Lecture demonstration**

The first lecture of the day was by Smt. Gowri Ramnarayanan on Bharat Ratna Vidūṣi Smt. M.S. Subbalakshmi. The speaker commenced her lecture stating that there was a magical element in Smt. M.S. Subbulakshmi's music that would be explored and unfolded in the lecture. The entire lecture was interspersed with recordings of M.S. Subbulakshmi to illustrate how she looked at music while teaching, performing etc. The demonstration also included quotes from various personalities who had interacted with the legendary artiste. The lecture covered a wide range of information relating to the personality of Smt. Subbulakshmi including her keenness to take musical inputs from her fans. The speaker also spoke about her penchant for an impeccable diction and how much she worked to achieve the same, irrespective of the languages she sang in. The defining quality of any M.S. rendition was her 100%, be it a practice session or a concert or tuning the tambura, added the speaker. Smt. Gowri also stated that Smt. M.S. Subbulakshmi believed in imparting the meaning of the song before teaching. The role of her husband Sri Sadasivam in M.S’s musical career was also highlighted by the speaker. The entire lecture was supported by audio clips of Smt M.S. Subbulakshmi, covering various aspects of *manōdharma*.

Dr. Pappu Venugopala Rao, in his comments stated that M.S. Amma was very well known for her diction, be it any language. Sri Sriram added that in 1945, M.S. Subbalakshmi was instrumental in reintroducing the *upapakkavādyam* during her performance in The Music Academy. Sangita Kalanidhi designate Sri Sanjay Subrahmanyan said that after the Trinity, the most recognized face of Carnatic music was M.S. Subbulakshmi.

**Music composed by Ariyakudi Ramanuja Iyengar apart from Tiruppāvai**

The second presentation of the day was by Vidūṣi Smt. Suguna Varadachari on the music composed by Vidvān Sri Ariyakudi Ramanuja Iyengar.

Smt. Suguna Varadachari commenced her lecture by stating that the source material for the lecture was the ‘sudēśamittra’ magazine and information as gathered from Vidvān Alapuzha Venkatesan and Vidūṣi Smt Padma Chandilyan. The speaker outlined the various compositions tuned by Ramanuja Iyengar. They included the *kāvadicindu* composed by Subbarama Iyer, compositions of Arunācalakavirāyar, songs of Kulaśekhara Āḻvār, verses from the *Rāmāyaṇa* etc, to name a few. Smt. Suguna demonstrated each type of composition tuned by Sri Ramanuja Iyengar as samples from compositions. The speaker was supported on the vocal by Smt. Aishwarya Sankar.

The convener Dr. Pappu Venugopala Rao complimented the speaker for the delightful presentation that included a comprehensive repertoire of Ramanuja Iyengar’s contribution and added that it was a befitting tribute on the occasion of 125 years of Sri Ramanuja Iyengar.
Dr. Ritha Rajan, member of the Experts’ committee added that ‘rāmadāsa’ was the mudra of Sri Ramanuja Iyengar and that Vidūṣi Smt. D.K. Pattamal had sung the songs in her concert. She also added that he composed few songs for the newspaper sudēśamitran and there was a song on Ramanuja Iyengar written by Balakrishna Shastry and tuned by Sri K.V. Narayanaswamy. There were a couple of Bharatiyār songs – present day popular tunes composed by Sri Iyengar. The session concluded with compliments from Sangita Kalanidhi designate Sri Sanjay Subrahmanyan.

18 December 2015

The day began with a prayer song by Shwetambari and Aishwarya.

Choral Music with Pamban Swamigal’s Śaṅmugakavacam

The first session of the day was by Sri Ganesh Kumar and his team comprising Anand Madhavan, Vasuki Kannappan and Muthukumar Guruswamy who presented a lecture demonstration on Pamban Swamigal’s ‘Śaṅmugakavacam’. Sri Ganesh Kumar mentioned that Śaṅmugakavacam was written in the year 1891 and it was a unique work as it is the first work of Indian origin to be presented in choral or Western classical music form.

A demonstration was made by playing a recorded section of the piece that comprised of singing of the ‘Gāyatri mantra’, the ‘Paṅcākṣara’, excerpts of the ‘Śaṅmugakavacam’ and so on by a European choir. The speaker mentioned that this kavacam comprised of 30 verses that seek to protect mankind from several imminent dangers and this work cuts across caste, language or religious barriers. The speaker explained the basic components of choral music, including the different groups of singers and the basic format of choral music which is polyphonic in nature. Ganesh Kumar, Anand Madhavan and Suraj then rendered the entire Śaṅmugakavacam together with other components of Ganesh Kumar’s composition with recorded musical and choir accompaniment.

The session concluded with compliments of Dr. Pappu Venugopala Rao followed by comments and compliments from Sri Sanjay Subrahmanyan, who discussed the balance to be maintained between melody and lyric.

Music of Vijayanagara Period

The second presentation was by Dr. Arati Rao on the Music of the Vijayanagara period. The speaker began by outlining the aspects to be dealt with in the ensuing presentation commencing with historical details about the Vijayanagara Empire which was established in 1336 A.D. and flourished till 1565 A.D. Dr. Arati stated that this was a golden period for South Indian music and was crucial for the revival of arts and culture in the kingdom. The entire empire was called ‘Karṇāṭaka’ and the speaker suggested that this might probably be the reason why the term ‘Karṇāṭak’ music arose. Dr. Arati mentioned that many composers and musicians such as Purandaradāsa, Vyāsarāya, Tāḷapākkam Annamācharya and musicologists such as Rāmāmātya and
Bhandaru Lakšminārayana were patronized by the Vijayanagara emperors. She expressed that several of the rulers were themselves musicians and musicologists. She then discussed the rāga-s that were prevalent during this period, which were seen in the lakṣaṇa-grantha-s and used by the Haridāsa-s. Regarding tāla, Dr. Arati mentioned that many developments were recorded in this period; the tāladasapraṇa-s were defined for the first time, the concept of ānga was described and anudruta was crystallized to one unit and for the first time tāla was described in terms of laghu instead of the earlier guru. She also mentioned that the sūlādi tāla-s were in use during this time.

Next Dr. Arati took up the musical forms like pillāri gīta, pada-s and sūlādi-s. She mentioned that the format of pallavi, anupallavi and caraṇa came into being during this period and is seen in the compositions of both Haridāsa-s and the Tālapākkam composers. Thereafter she spoke about the forms ālāpa and thāya and stated that there were several notations of these two forms available in this period. She explained the structure of these two forms in detail.

The session concluded with the compliments of Dr. Pappu Venugopala Rao. There were a few questions raised by the scholars in the audience, Dr. M.B. Vedavalli, Dr. Rajshri Ramakrishna and Sri V. Sriram followed by comments and compliments from Sri Sanjay Subrahmanyan.

19 December 2015

The day began with a prayer by Bhuvanaja.

Maṇipuri Naṭa Saṅkīrtana

The day’s session was a presentation of Maṇipuri Naṭa Saṅkīrtana by Vidvān Upendro Sharma and troupe from the Jawaharlal Nehru Manipur Dance Academy in Manipur.

The lecture was delivered by Lokendra Deep Singh and supported by Guru Shamshan Singh. The speaker mentioned that Naṭa Saṅkīrtana is the traditional dance of Manipur which combines the martial art from the warrior community and the dance and bhakti movement of the Chaitanya from Bengal. He stated that the dance movement is performed by males only, who wear white turbans. The history of this art form was traced and the techniques used therein were also mentioned. This was followed by a performance of the naṭasaṅkīrtan. The various instruments used, method of playing, the tunes used and the different dance positions were all demonstrated by the team of singers and dancers. It was mentioned that the artistes needed to be adept in singing, dancing as well as playing the instruments. The speaker stated that the theme for the dances was based on Lord Krishna and there was an influence of the vaishnavite culture on this dance form. The themes of rāṣṭīla were also used in these dance forms. The different rāga-s and tāla-s used in the rendition were mentioned.

Dr. PappuVenugopala Rao concluded the session with his comments followed by compliments from Sri Sanjay Subrahmanyan.
20 December 2015

The day commenced with a prayer song by Bhavya.

The Glory of the Alathur Tradition

The first presentation of the day was by Sri Trichy Sankaran on the Glory of the Alathur Tradition. The speaker commenced the lecture demonstration with an explanation of the terms ‘Tradition’, ‘Pāṭhāntara’ and ‘Bāṇi’ as interchangeable, in the context of a musical lineage. The continuous evolution of various schools of music, be it vocal or instrumental, from the tradition of a pāṭhāntara, the existence of specific bāṇi-s within these schools of music, the textual traditions that formed the very basis of this system of music, the distinctive elements of a pāṭhāntara, and other creative elements in the aspects of melody and rhythm, were briefly touched upon. Examples of unique features that identified musicians like G.N. Balasubramaniam and Madurai Mani Iyer were mentioned in the context of explaining the defining elements of specific bāṇi-s. The speaker outlined information about the lineage of the Alathur Brothers, the nature of their voices, the distinct features of the Alathur school, their expertise in laya and pallavi-s, their flair for presenting the varied facets of a pallavi and their specialization in svara kūṟaippu and kōrvaip, to name a few. This was followed by a demonstration of niraval and kalpana svaram for different kṛti-s and pallavi-s by Alathur Sri Venkatraman, the son and disciple of Alathur Subbier, who assisted Sri Trichy Sankaran in the lecture demonstration. The concepts of anulōma and pratilōma in the presentation of rāgam-tānam-pallavi, were explained next and the present practice in the rendition was also highlighted along with demonstration of the same. Finally, a few tiruppugaz hymns tuned by the Alathur brothers were demonstrated followed by mōhra and kōrvaip played by Sri Trichy Sankaran.

Dr. PappuVenugopala Rao appreciated the presentation with a special mention of Alathur Sri Venkatraman, the son of Alathur Sri Subbier. Sri B.M. Sundaram applauded the presentation and brought forth additional information about the Alathur Brothers. Their association with Pazhani Subramania Pillai was highlighted. Sri Sanjay Subrahmanyan, who enormously applauded the demonstration, added that the music of the Alathur Brothers, lingered on for several generations.

Insights into the music composed by T.K. Govinda Rao

The second lecture of the day was by Vidūṣi-s Saroja and Lalitha (Bombay Sisters). The lecture demonstration commenced with a brief introduction of the biographical details of Vidvān Sri T.K. Govinda Rao and his commencement of training under Sri Musiri Subramanya Iyer. Following this, the speakers detailed the musical contributions of Sri Govinda Rao. His linguistic expertise in several languages was highlighted. A gist of some of the publications was elucidated. The publications ‘Varṇa Maṉjari’ and ‘Varṇa Sāgaram’, that comprised of a collection of the musicians’ own varṇam-s, as well as those of other musicians like Sri T.R. Subramanyam and Lalgudi Sri Jayaraman were also mentioned followed by a demonstration of a varṇam in rāga dhanyāsi.
Other musical contributions of Sri Govinda Rao included collections of the Haridāsa-s sahityā-s which were tuned by T.K. Govinda Rao; few of such kīrtana-s set to tune were demonstrated by the speakers. It was pointed out by the speakers that even some of the ‘post-main’ musical items in the concert format were set to tune by T.K. Govinda Rao. Other compositions set to tune of Ambujam Kṛṣṇa, Periyasāmi Tārān, and also the Āṣṭapadi-s and kāvadi cindu-s were highlighted. The demonstration by the speakers outlined the all-round musical expertise and contribution of Sri T.K. Govinda Rao as a musician, composer and most importantly emphasized his dedication as a teacher.

Dr. PappuVenugopala Rao in his comments stated that Sri T.K. Govinda Rao was a complete musician and his lasting contribution being the several books written, with transliteration, translation, notation and meaning of the sahityā were all highlighted. Dr. Ritha Rajan added that the Queen Mary’s college song, ‘Vāziyarānmarykallūri’ which was composed by Periyasāmi Tārān was set to tune by T.K. Govinda Rao. Sri Sanjay Subrahmanyan applauded the presentation and largely appreciated the musical contribution of Sri Govinda Rao, as outlined by the Bombay sisters and also added that ‘Varṇa Maṇḍari’ was the first publication in English notation; prior to which books were in tamiz and telugu.

21 December 2015

The day began with a prayer song by Pooja and Supraja.

Villupāṭṭu

The first session of the day was a lecture demonstration by Vidvān Subbu Arumugam. Sri Subbu Arumugam commenced his lecture by stating that the villupāṭṭu, an important folk art form had undergone tremendous changes and evolved over a period. The speaker added that one very important aspect of villupāṭṭu was the judicious use of the word ‘āmām’ at the right juncture, by the co-artiste during the main artiste’s performance. It egged on the main artiste to continue his rendition. Sri Arumugam highlighted the message conveyed through the art form and also the subtle humour that contributed to the entertainment value. The speaker also brought out the various subjects that were dealt in this art form; songs conveying pangs of hunger, patriotic songs, songs questioning unhealthy practices, thematic songs on nature, environment, farming, census, blood and organ donation, songs containing messages of various social issues and many more. Many of these themes were substantiated aptly with demonstration. The speaker also stated that the number of instruments used in a villupāṭṭu performance today was far lesser than before, as it was perceived that the usage of many instruments drowned the singing. Sri Arumugam highlighted the various instruments employed traditionally like the villu, udukkai, a pot or pānai, the hūrmōṇium and the tabla. The session concluded with a song composed by the artiste, ‘saṅgītamenbaduvāzkai, vāzkaiyenbadusaṅgtiam’, which was set in simple language and consisted of several terms found in musical parlance.
During the question session, there was a query on the use of the *villu* being tied to the foot of the performer, from a member in the audience, which was suitably answered by the speaker. Sangita Kalanidhi designate Vidvān Sri Sanjay Subrahmanyan complimented Sri Subbu Arumugam for his stellar performance and his outstanding contribution to this folk art spanning several decades.

**Native Music of Chattisgarh**

The second session was a lecture on the native music of Chhattisgarh by Ashok Tiwari and troupe. The presentation prepared by Ashok Tiwari, was presented by Sri Anup Pandey who commenced the lecture stating that the various artistes came from different parts of the state and each of them was an expert in his or her field, all well-versed in music. The first part of the lecture included description of the Chhattisgarh state and the various tribal and folk communities that contributed to the art form. The speaker stated that the music primarily involved singing and included the playing of musical instruments in the temples during the period of regular worship and rituals, and music played in weddings by the musical communities. The contexts and themes of the tribal and folk songs related to the various events of life cycle as well as temples, festivals, religious ceremonies, economic activities in agriculture, leisure, expression of love and blessing were enumerated. The speaker also highlighted the large number of musical instruments that were employed in a performance. The major part of the session included demonstration of over two dozen types of rhythms involving various kinds of songs sung at different occasions and related to different events like the *sōhar, chālmati* and *telmati, tēlchaggi, pargauni, bidai* etc, to name a few. The context of such songs, the deity in whose praise the songs were sung, the time of rendition of these songs were all detailed with apt demonstration. The two styles of *pandwani* rendition namely the ‘*vedmati*’ style and ‘*kāpālika*’ style were also presented. The session ended with the recital of the ‘*bhāg*’, that is generally rendered at the time of the Holi festival.

Dr. Pappu Venugopala Rao stressed the need to preserve this art and culture and pass them on to the future generations. Experts’ Committee member Sri T.V. Gopalakrishnan commended the presentation and commented on how the four aspects of classical music mentioned in the *lākṣanagranta*-s namely, *pada, laya, svara* and *avadhāna* were found in this music. The artistic manner of the rendition of songs, dance and storytelling were commendable, he added. The session concluded with compliments from the Sangita Kalanidhi designate, who also thanked the musicians and other artistes who had come all the way to perform at the Music Academy.

**22 December 2015**

The day began with a prayer by Mitun.

**Tavil and Mrdaṅgam – Rhythmic Explorations**

The first session of the day was a lecture demonstration by Vidvān-s Sri Tiruppoongur Muthukumaraswamy and Sri Neyveli Venkatesh on the rhythmic explorations of *tavil* and
The artistes presented an elaborate *tani āvartanam* in *miśra triputa tāla* of 11 *aṅkāra-s*, followed by a short excerpt in *ādi tāla, saṅkīrṇa naḍai*.

The session concluded with compliments and comments from Sri Trichy Sankaran, Dr. Pappu Venugopala Rao and the Sangita Kalanidhi designate Sanjay Subrahmanyan.

**Panel Discussion- Lakṣya and Lakṣaṇa**

The second session was a panel discussion on *‘Lakṣya and Lakṣaṇa’*. The panel was chaired by Sri B.M. Sundaram, the other members being Sri O.S. Thyagarajan, Dr. Rajshri Ramakrishna, Dr. Radha Bhaskar and Smt. Sumithra Vasudev.

The chairperson Sri B.M. Sundaram began by tracing the etymology of the terms *lakṣya* and *lakṣaṇa* and their definitions as understood today. He emphasised that *lakṣaṇa* came from *lakṣya*.

Sri O.S. Thyagarajan opined that *lakṣya* held the upper hand, and this was strengthened by the fact that yesteryear musicians gave more importance to *lakṣya* than *lakṣaṇa*. Dr. Rajshri Ramakrishna said that *lakṣaṇa* pertained to the framework that one should follow and *lakṣya* was singing extempore within that framework. Dr. Radha Bhaskar expressed that *lakṣya* and *lakṣaṇa* were both equally important and stood as two pillars of Carnatic Music. She also stated that for a student of music, *lakṣya* or the practical aspects should be taught before going into the grammar.

Smt. Sumithra Vasudev explained the dictionary definitions of the terms *lakṣya* as what is practically sung or rendered and *lakṣaṇa* as what is recorded in the form of text. She raised doubts as to the definition and boundaries of what the terms *lakṣya* and *lakṣaṇa* denoted today and whether that which was learnt from a Guru became *lakṣaṇa* though it was not written. This raised a debate between the panelists regarding the exact definition and connotation of these terms.

Sri B.M. Sundaram summed up by stating that *lakṣaṇa* was indeed essential, but *lakṣya* was more important and they cannot exist without each other. Dr. Pappu Venugopala Rao reiterated the fact that *lakṣaṇa* was the backbone on which *lakṣya* stood. There were comments by expert committee members Dr. M.B. Vedavalli, Dr. R.S. Jayalakshmi, Sri T.V. Gopalakrishnan, Smt. Suguna Varadachari and Sri V. Sriram. Sri Sanjay Subrahmanyan concluded the session by saying that the balance between *lakṣya* and *lakṣaṇa* was a cyclic process which kept changing from time to time.

**23 December 2015**

The day began with prayer by Harini Krishnan.

**Mandolin and Srinivas**

The first session of the day was by Mandolin Sri Rajesh, paying tribute to the Mandolin genius U. Srinivas. Commencing the lecture with video clips of Sri Srinivas playing the mandolin, the speaker spoke about how the young Srinivas spent all his time playing the acoustic mandolin.
that had eight strings, which was later modified to a five stringed electric mandolin, as the double string was not suited for the gamaka-s of Carnatic music. Details of his training in music from his guru Sri Subbaraju were outlined. The speaker also highlighted that Sri Srinivas created his own gamaka techniques by listening to the music of Mali and other Greats like T.N. Rajaratnam Pillai, and adapted their techniques to create his own techniques on the instrument. Being a western instrument, Sri Rajesh, added that Srinivas took it upon himself as a challenge to prove that any major classical rāga could be played on the instrument with its technical and aesthetic nuances intact. He played a short video with Srinivas talking about his experience with mandolin as his chosen instrument. The speaker also stated that Srinivas followed the gāyaki style to bring continuity in sound. Next, Sri Rajesh spoke about the various international collaborations Srinivas was a part of and also mentioned that though he did a lot of fusion, he never moved away from his roots. The speaker concluded the presentation stating that Srinivas was able to integrate and establish the mandolin in Carnatic music in a very short span of time of forty-five years.

In the question session, V. Sriram spoke about his interaction with Srinivas during an interview and mentioned how humble and simple a person he was. The session concluded with Sangita Kalanidhi designate Sanjay Subrahmanyam speaking about the greatness of Srinivas’s music and the perfect balance of melody and rhythm in his music. He added that the fingering techniques in the mandolin were more akin to violin fingering. He congratulated the speaker for a lively presentation on Srinivas’s music.

Kathakaḷi Mēla-paṭam – A unique music ensemble

The second presentation for the day was a lecture demonstration on mēlapaṭam by Vidvān-s Dhananjayans, Sadanam Harikumar and troupe. The speaker commenced the presentation with an explanation about Mēlapadam, a unique musical ensemble. He stated that in kathakali, the dialogue between characters employed highly evolved literary poems that were sung in classical, bhāva laden rāga-s. He also mentioned that in the earlier era-s, the kathakali music tradition was referred to as sōpānasaṅgīta but today kathakali music had more karnātaka music, leaving the sōpāna style singing only to jayādeva’s aṣṭāpadi’s in the temples of Lord Kṛṣṇa. Then Sri Dhananjayan cited the reasons for the non-inclusion of mēlapaṭam session, in the context of the day’s performance scenario. He explained that mēlapaṭam was a musical interlude that was rendered after the nṛṛta session known as porappāḍu. He reiterated that it was only after Kerala Kalāmandaḷam revived the kathakali performances, the mēlapaṭam was infused with new life. The challenges involved in the mēlapaṭam were elucidated by the speaker. He acknowledged the contribution of the Sadanam Kathakali academy that had revived the mēlapaṭam tradition. There was a demonstration of a mēlapaṭam that was rendered as a rāgamālīka containing the rāga-s, mōhanam, pantuvarāḷi, karaharapriya, nāṭṭaikkuriṇī, sahāna and madyamāvati, set to adanta tāḷa, that was similar to aṭa tāḷa. The structure of the mēlapaṭam with respect to the number of aksara-s and its commencing points was detailed. This was followed by the demonstration of the mēlapaṭam led by Sadanam Sri Harikumar and his group.
The session concluded with comments and compliments from Dr. Pappu Venugopala Rao and Sanjay Subrahmanyan.

24 December 2015

The morning sessions commenced with prayer by Sandhya.

Tāla-s in Yakṣagāna

The first lecture was by Vidvān Mahesha Padyana on Tāḷā-s in Yakṣagāṇa. He was accompanied by Padināṣa Vaiparittaya for the demonstration. The speaker commenced with a kṛti on Lord Ganesha. The meaning of yakṣagāṇā was outlined and Sri Mahesha explained the melodic structure of the yakṣagāṇa. The role of the bhāgavatār, cendra, maddeļa and kāku (intonation), in yakṣagāṇā-s was emphasized by the speaker. The commonly used tāḷa-s in yakṣagāṇa were explained and the changes in the naḍai of the tāḷa-s as seen in the yakṣagāṇa-s were demonstrated. The importance of chandas in sāhitya was well stressed and highlighted. This was followed by demonstration by Sri Mahesha Padyana, of the various commonly used tāḷa -s and their associated rasa-s in the yakṣagāṇa tradition.

The session concluded with compliments from the convener Dr. Pappu Venugopal Rao, who thanked the speaker for a wonderful lecture, and also pointed out that the term Yakṣagāṇa was a term that is loosely used today. The term Yakṣagāṇa, he said was not confined only to Karnāṭaka and also added that Tyagarājā’s ‘Prahlada Bhakti Vijayam’, ‘Nowka Caritram’ and the ‘Pallaki Seva Prabandham’ of Śahji were also yakṣagāṇa-s. Expert Committee member Sri B.M. Sundaram appreciated the speaker for the delightful presentation and added that yakṣagāṇa-s were in Telugu and most of them were written by the Nāyak and Marāṭhā kings; this is available in the Tanjavur Saraswathi Mahal Library even today. The session concluded with compliments from Sangita Kalanidhi designate Sri Sanjay Subrahmanyan.

Konnakkōl - Most ancient, Most modern

The second lecture demonstration was on Konnakkōl by Vidvān Somasekara Jois B.R. The speaker began his lecture stating that konnakkōl was an Indian traditional art form that included recitation of Karnāṭaka sangita tāḷa vādyā śabdā-s, which was an intense language of aesthetics and phonetics. The speaker cited the various names that were used to refer to konnakkōl in history. The distinct sampradāya-s of konnakkōl that was in the pinnacle during the period of Aruṇāgarināṭar was mentioned. While tracing the earliest time period of the existence of the konnakkōl, the speaker stated its reference in the Saṅgīta Dāmodara of 15th century; its practice that existed much before the formation of the kṛti. He highlighted few compositions of the great composer Aruṇāgarināṭar whose structure was suitable for konnakkōl. There was a reference to the tadattāram, the oldest form of konnakkōl, believed to be as powerful as vēdīc śloka-s. The documented sources of tadattāram were however not available, he said. The speaker also pointed out the use of konnakkōl in āyurvēda, as a cure for the poisonous bite of a snake. The effects of
using *konnakkōl* as therapy for speech were also stressed upon. Sri Somasekara also demonstrated the art of rendering *konnakkōl*, stating the importance of being a good listener primarily, and effectiveness of rendition that could be brought with good voice modulation, tonal quality, pitch and volume control.

The convener of the morning academic sessions Dr. Pappu Venugopal Rao complimented the speaker for the demonstration. Comments and clarifications surged forth from the Experts’ committee member Vidvān Sri Trichy Sankaran. The session concluded with compliments from Sangita Kalanidhi designate Sanjay Subrahmanyan, who congratulated the speaker for the demonstration and praised his efforts to take the art of *konnakkōl* forward, by blending modern *mṛdaṅgam* solkāṭtu-s with ancient techniques.

25 December 2015

The morning lecdem sessions, began with a prayer by Ratnaprabha.

**Vīṇa Pichumani Iyer**

The first session of the day was by Vidūṣṭ Dr. R.S. Jayalakshmi on her Guru, Vidvān Sri Pichumani Iyer. Dr. Jayalakshmi was assisted by Sri Raman on the power point. The speaker commenced her lecture with a brief biography of Pichumani Iyer, detailing about his training in music, his Guru-s and the various influences he had in his early life that made him take to professional performance as a vainika. Dr. Jayalakshmi further provided information about Pichumani Iyer’s role both as a performer and as a teacher. The speaker highlighted Pichumani Iyer’s *gayaki* style of playing the *vīṇa* and also elaborated on his fingering techniques of playing that was unique. She emphasized the fact that his style was marked by a technique that involved very limited oscillation. His soft *mṛttu* and various other techniques used by the artiste were explained by the speaker. Techniques used in playing tānām were shown through video clippings of the artiste. The speaker also highlighted his proficiency in teaching students of music. The session concluded with Dr. Jayalakshmi bringing out the compositions of Pichumani Iyer and those that were tuned by him.

Experts’ Committee members complimented Dr. Jayalakshmi for the wonderful lecture that threw light on Pichumani Iyer, as a teacher, performer and composer. Vidvān Sri T.V. Gopalakrishnan shared the experience he had with Vidvān Pichumani Iyer. Sangita Kalanidhi designate Sri Sanjay Subramanyam complimented the speaker for the delightful presentation.

**Same Rāga-s, Different approaches – Tyāgarāja & Dīkṣita**

The second session of the day was by Vidūṣi S. Sowmya on the different approaches in the handling of same rāga-s by the composers, Tyāgarāja and Dīkṣita. The speaker commenced the lecture by elucidating the various categories of rāga-s, handled by Saint Tyāgarāja and Muttsvāmi Dīkṣita that could be taken up for a comparative study; the subject of study being vast, the speaker took up a particular area of study that pertained to rāga-s possessing the same name, but
constituting entirely different melodic structures, as handled by the two composers. Some such rāga-s taken up for the presentation were kalāvati, sarasvati manōhari, śuddha sāvēri, dēvakriyā and manōhari. The last set included the two rāga-s, rudrapriyā and pūrṇasādja. In the detailing of each rāga, the speaker covered popular compositions known in the select rāga. An outline of the melody of some compositions was demonstrated. The general melodic picture of the rāga-s was put forth in terms of their ārohaṇa-avarōhaṇa structure and its references made from various treatises in history.

The lecture demonstration was largely appreciated by the Experts' committee members, Dr. Pappu Venugopala Rao, Dr. R.S. Jayalakshmi, Dr. Suguna Varadachari and Sri Vasanth Kumar. Dr. Pappu added that it was intriguing that the two composers Tyāgarāja and Muttusvāmi Dikṣita existed merely around 150 years ago, belonged to the same time period, and lived at proximity to each other, yet there was no documentation of interaction between them. He added and stated that although they belonged to the same period, their handling of rāga-s as was seen in the demonstration, was very distinctive. The presentation was applauded as one that sowed the seeds for a thought provoking research. The concluding session of appreciation from the Sangita Kalaṇidhi designate Sri Sanjay Subrahmanyan followed; he also stated that while the kīrtana-s of Tyāgarāja, through repeated rendition by musicians went through a process of evolution, the compositions of Muttusvāmi Dikṣita became more known only after the publishing of the Saṅgīta Sampradāya Pradāśini.

26 December 2015

Hamsini rendered the prayer song marking the beginning of the day’s session.

Music of Parsi Theatre

The first presentation of the day was by Dr. Arimalam Padmanabhan on the ‘Music of Parsi Theatre’. The speaker commenced his lecture with an account of the work of Pammal Sambandam on Parsi theatre. He stated that the subsequent authors, who documented the details of Parsi theatre, based their information on this work. A gist of various documentary materials that was available on the origin and development of the Parsi theatre in many languages and the translations by various authors formed the first part of the lecture. The speaker further went into history and spoke about the advent of the Parsis in India. The English Theatre in the 1780s brought in Parsi stories. The speaker added that there was also a mention about Pammal Sambanda Mudaliar in his book, where in 1897 there was a Parsi group/troupe came to Chennai and staged plays for three months in an open air theatre. The Tamils flocked, even though they did not understand the language which was Hindustāni, he stated. He explained the various influences the Parsi music had from other systems of music like the Hindustāni music and the English tunes, the contextual occurrence of the folk tunes – its flavor and its impact from the ghazal tunes. The common rāga-s that were seen in Parsi music were also enumerated. The session concluded with the speaker detailing the most popular songs that exist today, that have come out of Parsi theatres.
The session concluded with compliments from Dr. Pappu Venugopala Rao and Sri Sanjay Subrahmanyan.

Rāga Tāla Pallavi-s

The second session of the day was by Vidvān Sri T.V. Gopalakrishnan. The speaker commenced the lecture demonstration with information of the conception of the Rāga Tāla Pallavi-s. He mentioned that while he examined the 108 tāla-s, he found many tāla-s with rāga names such as Lalita, Vasanta, Kōkīlapriya, Hamsanādam and Rāgavardhana. Later he learnt about the 72 mēlakarta tāla -s which were subsequently recorded by musicologist B.M. Sundaram, with percussion artists. The scheme of the śaṅga-s that included the ānga-s, anudrutam, drutam, laghu, guru, plutam and kākapādam were demonstrated first.

This was followed by the demonstration of a few Rāga Tāla Pallavi-s, which included information on the placement of the tāla in the 108 tāla scheme and its structure. The tāla -s taken up for demonstration were kōkīlapriya (11th mēlakarta) and the 53rd tāla in the 108 tāla scheme, hamsanādam, a janya rāga giving a total of 32 aksara-s, that had the sāhitya of the pallavi-s incorporating the rāga name within its structure. Next he demonstrated two more tāla-s from the 72 mēlakarta tāla scheme, cārukesi and rāmapriya. Cārukesi (26th mēla tāla) having a total of 22 aksara-s and the 52nd mēla tāla, rāmapriya, the easiest amongst the demonstrated tāla-s having an aksara count of 16. Next the speaker took up the 107th tāla, rāgavardhani in the 108 tāla scheme. He mentioned that the structure of this tāla in the 72 mēlakarta tāla scheme was different. He demonstrated the 24 aksara-s tāla with a pallavi that was the concluding segment that also included rāga ālāpana, tānam, trikālam and kalpanasvaram followed by the tani āvartanam.

There was a question from the Experts’ Committee member Dr. M.B. Vedavalli who asked the speaker, the source for information about such rāgatāla-s and whether each of the 72 mēlakartas had a tāla with ānga-s explained. The speaker replied that information was available in the book, Tāla Saṅgraha that gave all information along with rules about the execution of these tāla-s. Dr. R.S. Jayalakshmi posed a question as to the composer of the sāhitya-s for such pallavi-s, for which the speaker replied that it was his own. The session concluded with the compliments of Sri Sanjay Subrahmanyan.

27 December 2015

The day began with prayer by Lavanya.

Sāraṅgī

The first session was a lecture demonstration by Vidvān Murad Ali Khan. The speaker commenced his lecture with details of the history of the instrument. The different types of Sāraṅgī from different states including Punjab, Nepal and also a folk Sāraṅgī were expounded. He later explained the structure of the instrument with respect to its construction- the number of strings,
the kind of material used in the manufacture of the instrument etc. The fact that sārāṅgī was
the only instrument played with cuticles, was emphasized. The speaker also stated that sārāṅgī
was a complete instrument and the chosen one for accompaniment of vocal performances in
earlier times, because of the closeness of its sound with the human voice. He highlighted that
the practice lessons of the instrument was similar to the various vocal practice techniques. The
speaker further demonstrated the basic lessons with rāg bhairav. A rare composition in jhaptāl,
part of the repertoire of his family was also presented. Next, the speaker demonstrated as to how
to accompany for a vocal performance. To showcase this, vidvān Sanjay Subrahmanyan sang some
ālāpāna phrases for which the speaker accompanied with the sārāṅgī. The speaker also stated that
the most challenging part was the tuning of the instrument, specifically the female pitch, as the
instrument’s tone was affected in a higher pitch. The lecture concluded with a demonstration of
a thumri in miśrakhamāj.

At the end of the session, questions were posed by Vidvān Janardhan Mitta and Vidūṣi
Lalgudi Vijayalakshmi as to the reasons for not preferring the sārāṅgī as an accompaniment and
the extent of amplification required for the instrument. The session concluded with compliments
of Sri Sanjay Subrahmanya.

Panel Discussion - Merits and Demerits of Technology

The second session of the day was a panel discussion on the merits and demerits of
technology by Vidvān-s Dr. Karaikudi Subramaniam, Neyveli Santhanagopalan, Rajkumar
Bharati, Sriram Parasuram, Suresh Gopalan and Vidūṣi-s Lalgudi Vijayalakshmi and Kiranavali
Vidyasankar.

Each panelist was given four minutes to present their views before interaction amongst
themselves. The first speaker, Sri Karaikudi Subramaniam, with a power point to aid his talk,
stressed on the point that acoustically and musically sensitive musicians, ought to know how to use
technology to their advantage in learning, practice, research and teaching of music. He explained
this point with various examples that included aspects such as stabilising laya, creating tonal
sensitivity in children, vīṇa practice, helping perfect vīṇa fretting for craftsmen, distance music
education in villages, documentation and music communication and improving gamaka and laya
of self -taught songs by young students.

The next speaker Neyveli Santhanagopalan commenced his talk by emphasizing that
knowledge of science and technology was an art in itself and should be a requirement for
every artist. He explained his point with his experience in teaching music online through Skype
and added that it was a tremendous advantage now, with use of technology, to listen to the
music of many yesteryear maestros, just at the touch of a button that was not possible earlier.
While talking about the drawbacks of such online teaching, he emphasized the lack of human
interaction in the same.
Sriram Parasuram defined technology and asserted that technology with respect to classical music performance was a double edged sword as there were many aspects to gain and many to lose as well. Where there was purity of sound, the use of the microphone served as an effective tool to amplify. With instruments using pick-up, the speaker felt that it altered the natural acoustics of the instrument, especially instruments like nāgasvaram and tambūra. Elaborating further on the point, he added that the recording and listening of music was so widespread, that the sensitivity of the music was lost in the process. He also highlighted the fact that technology had made classical music unconditionally available to the consumer which made the music less precious and more of a commodity.

The next speaker Rajkumar Bharati highlighted the advantages of the use of the microphone. He also elaborated about the usage of the chromatic tuner and the metronome that helped learners and students of music acquire proficiency in various aspects of singing. He was of the opinion that blaming technology for one's lack of sādhanā was incorrect.

Lalgudi Vijayalakshmi in her presentation stated that technology overcame the limitation of time and replaced human resources with synthetic intelligence. She felt that with the use of technology, understanding the subtle intonations, nuances and anusvara-s present in our music has significantly reduced. She was of the view that technology could be used to build acoustically superior auditoriums and concerts could be rendered microphone less. This she felt would improve the sensitivity in the overall experience of the music.

The next speaker Kiranavali Vidyasankar mentioned that technology in music was being used in many different ways, by various concert artists, guru-s, students and rasika-s. She highlighted the point that technology dealt not only with electronics but also applied to materials used for instruments. This point was further explained by the speaker as to how technology enabled us from doing away with using animal materials such as guts and has been replaced by metal. She concluded by stating that technology was only a supplement and not a substitute to human effort.

The last speaker Suresh Gopalan stated that if artistic effort were to be received and archived well, it was technology that played a very vital role. He said that most organisations did not give any priority to sound quality and those operating the console were not completely knowledgeable, which, in turn affected the quality of music produced. He stressed the need to give time between the concerts to enable a good sound balance according to individualistic requirement of the artists. He concluded by emphasizing that the need of the hour was for organisations to have technicians who were knowledgeable, both about the use of technology as well as some basic knowledge in Carnatic music.

In the question session, T.V. Gopalakrishnan said that technology helped many musicians with their livelihood, with the provision of conducting skype classes and needed to be used to one's advantage. The session closed with concluding comments by the Sangita Kalanidhi designate, Sanjay Subrahmanyan.
28 December 2015

The morning session began with prayer by Kripalakshmi.

Percussion Instruments of Kerala

The first lecture of the day was by Vidvān M.N. Moorthy on “Percussion instruments of Kerala”. The speaker elaborated on the various instruments with respect to their origin, evolution and usage. The association of musical instruments with deities and specific temple rituals and their significance was highlighted. The four different kinds of vādyā-s or instruments were explained in brief with examples. The classification of the vādyā-s, that were played on stage in classical recitals and those of the local genre-s were also expounded. This was followed by an explanation and demonstration of each of the percussion instruments beginning with the cenda and the other instruments. There was a detailed explanation of the cenda that was used both in classical and ritualistic art forms; and the various instruments that were classified under them. There was also a mention about the Kerala’s famed pañçonāyamēlam-s ensemble with demonstration of the edakka, maddalam, timila etc. The speaker concluded his lecture with information on the various instruments that belonged to different tribes and stated that the mizavu won recognition from UNESCO and was considered as a part of the Kūdiyāṭtam.

Dr. Pappu Venugopala Rao thanked M.N. Moorthy for a wonderful lecture and added that in Kerala, the feature of every instrument being connected religiously, socially and community-wise was very interesting. Expert Committee member Sri B.M. Sundaram added that edakka was an ancient instrument mentioned in the Saṅgam literature. In the concluding remarks, Sri Sanjay Subrahmanyan complemented the speaker for the presentation and pointed out the uniqueness of the śruti in the instrument edakka.

Influence of Varna and Kṛti on Rāga alāpana

The second session of the day was by Vidvān Trichur Ramachandran on the influence of varṇa and kṛti on rāga alāpana. He was accompanied by Sri M.A. Sundareswaran on the violin. The speaker began by stating that ‘rāga’ was a very important element in Carnatic Music. He emphasized the need to understand and know a rāga’s lakṣaṇa in order to be adept in manodharma saṅgīta. Sri Ramachandran expressed that the music of nāgasvara vidvān-s had a huge impact on the alāpana singing of yesteryear musicians and that it has enhanced the art of singing rāga alāpana in general. The artiste then went on to demonstrate rāga alāpana in rāga tōḍi, showing the different graha svara-s and phrases that could be used, taking clues from the eduppu of various kṛti-s. The speaker mentioned that one could gather many ideas from kṛti-s regarding the choice of nyāsa svara, vādi samvādi phrases and gamaka-s. He demonstrated examples of the same, in rāga-s like kalyāṇi, śankarābharaṇam, kānāḍā, rttigauḷa, nāyaki etc. Sri Ramachandran stressed the importance of practicing a varṇa, to enable clear enunciation of ‘akāra’ in alāpana singing.
The session concluded with compliments from Dr. Pappu Venugopala Rao and Sri Sanjay Subrahmanyan.

29 December 2015

The day commenced with prayer by Madhu Iyer.

Metre and Music

The first session of the day was on Metre and Music by Vidvän Sri R. Ganesh. The speaker commenced the lecture with the concept of ‘metre’ in Sanskrit, which is known as chandas. In this context, the aspects of nibaddha and anibaddha, which respectively refer to the regularity and irregularity in the arrangement, were dealt with; examples from musical forms such as padyam and gadyam, alāpana and prabandha were cited in this regard. Further, the padavṛtta-s and the mātrāvṛtta-s were demonstrated with suitable examples. The speaker also enlightened ‘tripadi’ and its relevance in different languages. This was followed by a demonstration of the ‘sāṅgatyā’, the speaker’s own composition that was presented in different tāla-s and without a change in the sahitya. The structure of ‘metre’ and its transcending nature was explained. A demonstration of ‘metres’ like tōtaka, hamsagati, paṅcacāmaram, etc were presented by the speaker. The speaker made a mention of the ‘Ārya Śatakam’. He also explained and demonstrated with examples, ‘metres’ with relevance to certain tāla-s.

Dr. Pappu Venugopala Rao thanked the speaker for a wonderful and scholarly lecture and for throwing light on many significant aspects relating to Chandas, and on the laksana-s of a vāggēyakārā. Expert Committee member Sri Trichy Sankaran complimented the speaker and clarified the confusion of the concepts, ‘aṅkara’ and ‘mātra’ that exist today, which was well clarified by the speaker with examples and demonstrations. Sangita Kalanidhi designate Vidvän Sanjay Subrahmanyan congratulated the speaker for a wonderful presentation and reinforced the fact that in music there exist many contextual occurrences of a break in the metrical arrangement, where melody still survived. He concluded the presentation by posing a question as to the need for making ‘metre’ an integral part of music.

Lāvani Music and Dance

The second lecture demonstration was by Vidūsi Savitri Medhatul on lāvani music and dance. The speaker was assisted by Bhushan Korgaonkar and his group. The speaker gave a brief history of the Lāvani, the different types of musical compositions in the lāvani and lāvani music in general. The demonstration like in any other lāvani style began with a muzra. Bhushan Korgaonkar gave a brief history of the lāvani and its derivation from the word lāvanya. He threw light on the instruments associated with the lāvani, its forms and the various rāga-s associated with lāvani music and dance. The importance of saṅcāri bhāva-s in lāvani was explained by Savitri Medhatul that was demonstrated by Shakuntalabāi Nagarkar. The speakers further highlighted the
various places where the lāvani was performed. A demonstration of contemporary lāvani written in traditional style was presented by Chaya Nagarkar. Bhūshan stated that the lāvani songs were a strong expression of empowered women; this was demonstrated by Savitri. The demonstration concluded with a traditional old lāvani that was sung and performed by Shakuntalabai Nagarkar.

Dr. Pappu Venugopal Rao thanked the speaker for bringing in traditional musician dancers in the lāvani tradition; he further supplemented points on the origin of the term lāvani from lāvanya. Expert Committee Member B.M. Sundaram complimented the artistes for a wonderful presentation and emphasized that in Tanjavur, the lāvani commenced with the gan and the Salām Muzra was the last item. He further added that the Sāranga was the accompanying instrument. The session concluded with compliments from Sangita Kalanidhi designate Sri Sanjay Subrahmanyan.

30 December 2015

The day began with a prayer song rendered by Shweta.

**Dvādaśanāmakīrtana-s of Mysore Vasudevacharyya**

The first lecture demonstration of the day was a commemorative lecture of the 150th year celebration of Sri Mysore Vasudevacharyya by Smt. Gowri Kuppuswamy. The speaker outlined the life history of Sri Mysore Vasudevacharyya and the significance of the Dvādaśa Nāmakīrtana-s that are twelve in number. The basis of such kīrtana-s was predominantly spiritual in content, following the vaiṣṇava sampradāya; the main deity being Lord Kṛṣṇa. The speaker went a little into history, drawing attention upon the fact that Sri Mysore Vasudevacharyya, who was a court musician in Mysore, was a śisya of Patnam Subramanya Iyer. Information about the number of compositions, the musical forms and the main deities on which he composed were described by the speaker. This was followed by details of the Dvādaśanāmakīrtana-s of Sri Vasudevacharyya that covered the twelve names of Lord Kṛṣṇa, the twelve directions and twelve weapon’s names. Smt. Gowri Kuppuswamy and her students demonstrated four of the kīrtana-s in the rāga-s bhairavi, kalyāṇi, nāṭṭaikurīnji and kāmbhōjī predominantly set to ādi tāla. The nāṭṭaikurīnji kīrtana (madhusanambhajē) was set to tiśra triputa tāla.

Dr. Pappu Venugopala Rao complimented the speaker for giving a befitting tribute to Sri Mysore Vasudevacharyya, and also added that Sri Vasudevacharyya’s style of composing was comparable to Saint Tyāgarāja’s and sometimes mistaken to be the latter’s compositions. Further comments and compliments came from Expert Committee member Dr. M.B. Vedavalli and Sangita Kalanidhi designate Sri Sanjay Subrahmanyan.

**Śivanin Rāgapravāham**

The second session of the day was by Dr. Rukmani Ramani whose title for the presentation was ‘Śivanin rāga pravāham’. She was assisted by Smt. Mallika Ravi and Smt. Radha Parthasarathy. This lecture commemorated the 125th centenary of Papanasam Sivan. Dr. Rukmani Ramani began
by singing a tāṇa varṇa in bilahari composed by Papanasam Sivan after which she gave a few biographical details about the composer. She mentioned that Papanasam Sivan was hugely influenced by the bhajana tradition and by the composer Neelakantha Sivan. She stated that Papanasam Sivan sang his first composition in rāga kuntalavarālī while singing bhajana in the utsava procession in Tiruvarur. Dr. Rukmani described how the composer got the names ‘Tamil Tyāgaiyar’ and ‘Papanasam Sivan’.

Next, the speaker took up the rāga kharaharpriyā and mentioned that Papanasam Sivan had composed 27 songs in this rāga, followed by short excerpts of some of the compositions. Dr. Rukmani outlined the compositions in various rāga-s like tōḍi, sāṅkarabharanam, kalyānī, bilahari, dhanyāsi, bhairavi, mōhanam to name a few, with demonstrations. She mentioned that many of his compositions were used for dance, in films and were widely sung in concerts. Many compositions which featured in films were composed in classical rāga-s which took Carnatic music to the lay man.

The session concluded with compliments from Dr. Pappu Venugopala Rao followed by comments of the experts’ committee members Sri Trichur Ramachandran, Sri P.S. Narayanaswamy, Sri V. Sriram, Smt. Jayaseethalakshmi and ended with the remarks of Sri Sanjay Subrahmanyan.

31 December 2015

The day began with devotional music by the runners-up of the devotional music competition conducted by The Music Academy; Sri Nadananda Sangita Vidhyalaya.

Music and Mathematics

The first presentation of the day was by Prof. Manjul Bhargava on Music and Mathematics. The speaker began by stating that mathematics had its origin in poetry, music and arts. Prof. Bhargava stressed the fact that Indian languages were devised in a very scientific manner and the ancient grammarians, scientists and theoreticians of India were much advanced compared to the rest of the world. His presentation focused on bringing to light the formulas and concepts which were thought of and proved by many ancient Greats in India much before they were known to the world. Prof. Bhargava explained the concept of the ‘Hemacandra’ numbers, which are popularly known today as the Fibonacci sequence. This concept was recognized and demonstrated by a grammarian Hemacandra in 1050 A.D and the speaker emphasized how naturally this concept was arrived at by this illustrious individual. Next, Prof. Bhargava spoke of the theory of the ‘mēruprastāra’, which is known today as the ‘Pascal’s triangle’ which was discussed by Pingala of 300 B.C. The concept of counting different rhythms with fixed number of beats and syllables was explained with the help of the Hemacandra numbers and the mēruprastāra respectively. The speaker then talked in detail about the acronym ‘yamāṭārājabānasalagam’ and its application in presenting various ‘metres’ and mathematical rhythms. He cited examples of a couple of meters in sanskrit prosody like ‘śārdālivikṛṣṭītam’ and ‘bhujāngapprayātām’ and explained how this acronym was
put to use by scholars in ancient India. The speaker used a power point presentation to visually represent all the examples. Prof. Bhargava concluded by emphasising the need for more students in the art field to explore the allied field of mathematics. Dr. Pappu Venugopala Rao concluded the session with his compliments for the speaker.

Musical Contribution of Calcutta K.S. Krishnamurti

The next session was a lecture demonstration by the Sangita Kalanidhi designate Sri Sanjay Subrahmanyan on the music and contribution of his Guru Sri Calcutta K.S. Krishnamurthi. The speaker began by giving few biographical details of K.S. Krishnamurthi. This musician – composer learnt from Sri G.V. Narayanasingham, father of G.N. Balasubramanian and later graduated from Annamalai University in the Sangita Bhushanam course, where he learnt from many great vidvān-s. Sri K.S. Krishnamurthi then moved to Calcutta (Kolkata today) where he taught many students and became extremely popular as a revered Guru there. Sanjay then spoke about the musical ideas of his Guru and demonstrated two varna-s; one in kadanakutūhalaṃ and the other in mālavi. Next he sang the composition ‘sari nikē’ in kānada where K.S. Krishnamurthi had used plenty of svarākṣara-s. Sanjay mentioned that K.S. Krishnamurthi had composed cīttasvara-s for many compositions and demonstrated couple of examples of the same. He also sang a rāgam tānam pallavi set by his Guru which had a structure of a 4 kalai pallavi, but set in 2 kalai. The speaker talked about the beauty and precision with which K.S. Krishnamurthi used to set compositions by ornamenting it from the bare notation. The composer was also famous for setting tunes for lyrics of Bhāratiyār, Śuddhānanda Bhārati and such like. A couple of compositions were presented as examples. Sri Sanjay concluded with an aṣṭapadi set to sindubhairavi in a khyāl format by K.S. Krishnamurthi. Sri Sanjay Subrahmanyan was assisted by his disciples Swarna Rethas and Rahul. Dr. Pappu Venugopala Rao offered his compliments to the speaker. Smt. Vasantha Kannan, another disciple of Sri K.S. Krishnamurthi, who was present in the audience, shared her experience about her Guru. The session concluded with compliments and remarks of T.V. Gopalakrishnan, Sudha Raghunathan and Trichur Ramachandran.

1 January 2016

The day began with devotional music by Vidhya Vaani Sangeetha Vidhyalaya group, who were the winners in the competition held by Music Academy.

Open House
Tyāgarāja’s Rare Kṛti-s on Lord Śiva
Alepey Venkatesan

It is well known that the Saint Composer has several īśīya paramparā-s (lineages of disciples). I belong to the Mānambucavaḍi paramparā. Another paramparā was the Thillaisthānam paramparā. In this paramparā, there was a vidvān by name Tiruvaiyaru Subramanya Iyer. He was a disciple of Thillaisthānam Paṅcu Bhāgavatatar, a second generation disciple of Tyāgarāja.

Based on the sāhitya-s and notations provided by Tiruvaiyaru Subramanya Iyer, the Tyāgabrahma Mahōtsava Sabha had, circa 1939, brought out a compilation of 27 kṛti-s of Tyāgarāja. Though the title of that book is “26 hitherto unpublished kṛti-s of Tyāgarāja”, it actually contained one kṛti on Gaṇapati and 26 kṛti-s on Śiva. This material was recently placed in my hands by a grandson of Tiruvaiyaru Subramanya Iyer, with a request to bring these kṛti-s to light once again.

I carried out an analysis and some research with the following results.

These kṛti-s do not find place in most popular and most widely used publications, such as T.K.Govinda Rao’s compilation of Tyāgarāja Kṛti-s with notations or in Ramanujachari’s compilation of sāhitya-s in “The Spiritual Heritage of Tyāgarāja”. I have not heard these kṛti-s sung by my Guru Śrī Ariyakudi Ramanuja Iyengar or his contemporaries or by my generation of musicians or by my next generation of musicians. Only 4 out of these 27 have been rendered by 2 or 3 Vidvān-s in recent times. Though sāhitya is available for some of these kṛti-s online, no authentic notation or pāṇṭhāntara through karna paramparā (aural tradition) is available for musicians or music students to learn from. Therefore it is a fair conclusion that these kṛti-s have not been in circulation. Even this book seems to be out of print. In sum, this bouquet of kṛti-s is certainly rare.

What makes these kṛti-s rare and special? When Saint-Composer Tyāgarāja enumerates his parama bandhava-s (closest relatives) in ‘Śītamma mayamma śrī rāmuḍu mā tandri’, the first name he mentions is paramēṣa. Again, in the varāḷī paṇḍcaratna kṛti, when he calls upon the celestials to witness his Rāma Bhakti, he speaks of Lord Śiva as ‘Rāma nāma rasikudu kailāsa sadanudu sākṣī’. Elsewhere, in ‘Nāma kusuma’ in śrī rāga, he speaks of ‘Śiva rāma nāma kusuma’. In that light, these kṛti-s could well be described as ‘Śiva nāma kusumā’.

A thematic study of these sāhitya-s shows that the compilation contains sixteen kṛti-s in praise of Pranātārthiḥara / Paṅcanadīśvara (Ayyārappar), the consort of Dharmasamvardhanī and the presiding deity at the main temple in Tiruvaiyaru, where Tyāgarāja spent most of his life. The saint’s samādhī on the banks of the river Cauvery is located in close proximity to this temple.

The following is the list of these 16 kṛti-s on Pranātārthiḥara / Paṅcanadiśvara (Ayyārappar):
<table>
<thead>
<tr>
<th>S. No</th>
<th>Kṛti</th>
<th>Rāga</th>
<th>Tāla</th>
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<tbody>
<tr>
<td>1</td>
<td>Avatāram enduku</td>
<td>Harikāmbhōji</td>
<td>Jhampai</td>
</tr>
<tr>
<td>2</td>
<td>Vidhi ēmi</td>
<td>Pantuvarāli</td>
<td>Miśra Ėpu</td>
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<tr>
<td>3</td>
<td>Derisīncuța</td>
<td>Mōhanam</td>
<td>Rūpakam</td>
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<tr>
<td>4</td>
<td>Nī Parākramamu</td>
<td>Śaṃmukhapriya</td>
<td>M. Ėpu</td>
</tr>
<tr>
<td>5</td>
<td>Śaṅkara Guruvarula</td>
<td>Śaṅkarābharaṇam</td>
<td>Ėdi</td>
</tr>
<tr>
<td>6</td>
<td>Parabrahmamune</td>
<td>Kharaharapriya</td>
<td>Ėdi</td>
</tr>
<tr>
<td>7</td>
<td>Bhikṣāṭanavēśa</td>
<td>Suraṭi</td>
<td>M. Ėpu</td>
</tr>
<tr>
<td>8</td>
<td>Nī Jēsina</td>
<td>Nīlāmbari</td>
<td>M. Ėpu</td>
</tr>
<tr>
<td>9</td>
<td>Pañcanadīśa</td>
<td>Gaurimaṇōhari</td>
<td>Ėdi</td>
</tr>
<tr>
<td>10</td>
<td>Nīlakaṇṭa niraṇjana</td>
<td>Ėbhōgi</td>
<td>Rūpakam</td>
</tr>
<tr>
<td>11</td>
<td>Mārgamu Telupave</td>
<td>Kāmbhōji</td>
<td>Jhampai</td>
</tr>
<tr>
<td>12</td>
<td>Candraśēkhara</td>
<td>Bēgaḍa</td>
<td>M. Ėpu</td>
</tr>
<tr>
<td>13</td>
<td>Sada bhajimpave</td>
<td>Tōḍī</td>
<td>Ėdi</td>
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<tr>
<td>14</td>
<td>Nīku sari evarurā</td>
<td>Maṇiraṅgu</td>
<td>Jhampai</td>
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<tr>
<td>15</td>
<td>Rakṣimpave</td>
<td>Māyāmālavagula</td>
<td>Jhampai</td>
</tr>
<tr>
<td>16</td>
<td>Khetrapālaka</td>
<td>Bilahari</td>
<td>Ėdi</td>
</tr>
</tbody>
</table>

Incidentally, it is noteworthy that Dharmasamvardhani (apart from Kāmākṣi) is the only deity in whose praise all the three of the Trinity have composed.

**Sapta sthala Kṛti-s**

There is a group of seven kṛti-s in praise of Śiva in seven different temples known as the Sapta sthala-s. These Sapta sthala kṛti-s are the following:

<table>
<thead>
<tr>
<th>Sthalam</th>
<th>Kṛti</th>
<th>Rāga</th>
<th>Tāla</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tiruppaṭhanam</td>
<td>Āpadbāṇḍhavuḍu</td>
<td>Savēri</td>
<td>Ėdi</td>
</tr>
<tr>
<td>Tirucottururail</td>
<td>ĪDhavanēśa</td>
<td>Nāṭṭaiṅkūriṇi</td>
<td>Ėdi</td>
</tr>
<tr>
<td>Tiruvēdikudi</td>
<td>Vēda purīśa</td>
<td>Purvīkālyāṇi</td>
<td>Ėdi</td>
</tr>
<tr>
<td>Tirukkaṇḍiyūr</td>
<td>Brahma sirakhandanamu</td>
<td>Kālyāṇi</td>
<td>Ėdi</td>
</tr>
<tr>
<td>Tiruppuṭuruthi</td>
<td>Puṣpavananpuranivāśa</td>
<td>Vasanta</td>
<td>M. Ėpu</td>
</tr>
<tr>
<td>Tiruneithānām</td>
<td>Kṛtapurikṣētra</td>
<td>Malayāmarutam</td>
<td>Ėdi</td>
</tr>
<tr>
<td>Tiruvaiyāru (Aiyārappar)</td>
<td>Muccaṭa Brahmāḍulaku</td>
<td>Madhyāmāvati</td>
<td>Ėdi</td>
</tr>
</tbody>
</table>
From this table it's clear that one of these Saptasthalsams is Tiruvaiyaru itself. It's noteworthy that the utsavamūrtī-s from the other six temples are brought in procession to Tiruvaiyaru once a year. Thus, in addition to the 16 kṛṭi-s enumerated in the first table, there is one more kṛṭi on Lord Śiva in Tiruvaiyaru, which forms part of the group of kṛṭi-s known as the Saptasthala kṛṭi-s in praise of Lord śiva.

Other Kṛṭi-s on Lord Śiva

In addition to these 16 on Pranātārthihara and the 7 Saptasthala kṛṭi-s, there are also 3 other kṛṭi-s on Lord Śiva which are as follows:

1. Śivāparādhamu Śāma . Ādi
2. Kalasamhāra Saurāśṭram Ādi
3. Mrityunjaya DeVamanōhari Rūpakam

Musical Aspects

Of the 5 major rāga-s, four feature in this collection, viz. Todi, Śaṅkarābharaṇam, Kalyāṇī, Kāmbhōji. Other mēlakarta rāga-s (other than the first 3 above) which find place are Harikāmbhōji, Māyāmālāvagaula, Kharaharapiya, Gaurimanōhari, Pantuvarāli, Śaṃmukhapiya. The rest of the kṛṭi-s are in common rākti janya rāga-s, such as Vasanta, Mōhanam, Hamsadhvani, Saurāśṭram, Bilahari, Sāvērī, Bēgaḍa, Suraṭi, Sāmā & Madhyamāvati.

The tāla-s employed are ādi, rūpakam, miśra cāpu, khaṇḍa cāpu (miśra jhampa).

Scope for Manōdharma (Niraval & Kalpana Svara-s)

There are several sāhitya lines which are suitable for niraval singing. For example, in the Kharaharapiya kṛṭi, ‘Parabrahmamumne’, either the anu pallaivi (‘aruna kirana kamalamulō’) or the caraṇaṁ (‘Tapa yōga mulalō’) or the anucaraṇaṁ (‘Nava kōṭi rāma nāma’) could be taken up for niraval singing.

Similarly, in the beautiful surāṭi kṛṭi, “Bhikṣātana vēsamīka ēmayyā”, the anu pallaivi line, “Dhakṣāyaniyundoṇaṭa” will be an apt take-off point for niraval.

Again, in ‘Candrasēkhara’ in Bēgaḍa, the anupallaivi line ‘Mantra japamulalō yantra sarvātmaṇa’ will be suitable for niraval.

Musical structure of these kṛṭi-s follows the well-known Tyāgarāja format, by which I mean that the music for the anupallaivi is identical with the music for the latter half of the caraṇaṁ.

Tyāgarāja’s hall mark ‘Drāksā rasa navarasayutakṛṭi’ ideal which he has set for himself in ‘Sogasugā mṛḍaṅga tāḷamu’ is evident both in the lyrics and in the gentle extraction of the rāga ruci through the profound simplicity of his approach.
Most of these are short kṛti-s with a single caraṇam while very few have multiple caraṇam-s.

Tyāgarāja’s Śivabhakti

The most remarkable feature of this collection of songs is this.

While the depth and intensity of the saint’s Rāma Bhakti are only too well known, these kṛti-s bring out the ardour of his Śivabhakti and the special warm bond he shares with the Lord of Tiruvaiyar on account of his Rāma nāma rasikatva. To my mind, the most striking example of this love and adoration of Pranaṭārthihara is to be found in the Surati song, “Bhikṣātana veśam”. The anupallavi goes like this: “Dhākṣāyani yundaga tanayulundaga dhanapatītō dāśarati yundaga nīku”. “Bhikṣātana veśamikaemaya paṇcanadīsa?” “When you have Dākṣāyani, and your sons and Kubēra and Rāma...where is the need for you to wear the garb of a mendicant?” Notice that to buttress his argument, the creative genius that he was, refers to the particular manifestation of Uma, wherein She makes the ultimate sacrifice for the sake of her Lord. With his references to the other Deities, he seems to imply, “you have a son who could destroy the Vighna yantra; your other son is a son-in-law of Devendra; Kubēra is your devotee and the Lord of Śrī is your brother-in-law.” “With each of them cherishing you, where is the need for you to resort to Bhikṣā. This kind of poetic fancy is typical of the Saint’s inestimable legacy.

I consider it a benediction from the Sadguru in the 250th Anniversary of his divine advent that the sacred privilege of bringing these kṛti-s once again to light has come to be entrusted to me. I feel blessed.
Music of Vijayanagara

with special reference to Ālāpa and Thāya

Dr. Arati Rao

1. Introduction

The Vijayanagara Empire flourished in South India between 1336 AD to 1565 AD. Many seminal developments in South Indian music took place during the Vijayanagara period. This paper attempts to study these developments with a special reference to ālāpa and thāya – two musical forms that emerged in the Vijayanagara period. The paper has two main sections: i) Section 2 gives an overview of the significant developments that took place in lakṣya and lakṣana in South Indian music between the 14th to the 16th Century under the patronage of the Vijayanagara kings and ii) Section 3 takes up the study of ālāpa and thāya from musical notations of three manuscripts from the Thanjavur TMSSM Library.

2. Developments in lakṣya and lakṣana in the Vijayanagara Period:

The developments in lakṣya and lakṣana that took place in this period shall be examined under the heads – rāga, tāla and musical form1.

2.1. Developments in rāga:

2.1.1 Developments in the svara system:

The first stage: In the 15th century AD, Kallinātha (in his commentary to Saṅgītaratnākara of Śārṅgadēva) mentions some new developments in the svara-s of some rāga-s: ‘ri’ and ‘da’ getting five śruti-s, ‘ma’ getting six śruti-s and ‘ga’ and ‘ni’ getting three śruti-s without the next notes ‘ma’ and ‘sa’ losing any śruti-s. These were all deviations from lakṣana.

The second stage: In the 16th century AD, Rāmāmātya (in his Svarāmekalānāidhi) describes developments seen in lakṣya which could be summarized as follows: i) there were only 7 vikṛta svara-s ii) ‘sa’ and ‘pa’ were now invariants iii) Two consecutive svarā-s could occupy the same pitch position and be called by different names. iv) antara gāndhāra and kākali niṣāda were now played in the frets cyuta-madhyama-gāndhāra and cyuta-sadja-niṣāda respectively on the vīnā.

These changes paved the way for future developments in the svara and mēla systems.

2.1.2. Development of the mēla system:

Grouping of rāga-s under ‘mēla-s’ took place for the first time. This happened in two stages: i) In the non-extant work Saṅgītasāra (14th Century AD): attributed to sage Vidyāranya and quoted by Gōvinda Dīkṣita in Saṅgītasudhā, there is a description of 15 mēla-s. ii) In Svarāmekalānāidhi (16th Century AD), Rāmāmātya describes a system of 20 mēla-s.

1 For a detailed discussion of each of these three aspects, see the Ph.D. dissertation by the Author ‘Vijayanagar as a Seat of Music’, University of Mysore, 2014.
2.1.3. Classification of rāga-s as uttama, madhyama and adhama by Rāmāmātya

For the first time, SvaratnSlakalanidhi classified rāga-s as ‘uttama’ (Superior), madhyama (Middling) and ‘adhama’ (Inferior) on the basis of their suitability for composition of gīta, prabandha, ālāpa and ṭhāya.

2.1.4. Rāga-s in Haridāsā and Tāḻḻapākam Compositions

Upon examination of musicological treatises (such as Saṅgītasārāmṛta by Tulaja), manuscripts (such as those from Thanjavur and Haridāsā tradition) and publications, it appears that the Haridāsā-s used more than seventy rāga-s and the Tāḻḻapākam composers used more than eighty in their compositions. The following features emerge:

- The Haridāsā-s and Tāḻḻapākam composers have used ‘uttama’ rāga-s (such as āhari, bhairavi, bhouli, and deśākṣi), ‘madhyama’ rāga-s (such as guṇḍakriyā, kāmbhōji and pādi) and also ‘adhama’ rāga-s (such as sāvēri, śaṅkarābharaṇa, saurāṣṭra).
- Some of the rāga-s such as māravi, pūrvi and kalyāṇi which have been ignored by Rāmāmātya have been used by the Haridāsā-s and Tāḻḻapākam composers.
- Other rāga-s not mentioned by Rāmāmātya which were used by Haridāsā-s and Tāḻḻapākam poets gained prominence in the 17th century.
- Some rāga-s used by Tāḻḻapākam composers such as amarasindhu, baulirāmakriyā, bhallati, dravidabhairavi, gītanāṭa and rāyagaula do not appear in musicological texts.

2.2. Developments in tāla:

2.2.1. Developments in tāla as per musicological texts:

A summary of fundamental changes seen in the deśī tāla system in this period is as follows:

- Proliferation of deśī tāla-s: In the works Tālādītpīkā (15th Century AD), Saṅgītasūryōdaya (1509-1529 AD) and Vivēkacintāmāṇi (1500 AD), more than a hundred deśī tāla-s are listed.
- Evolution of the tāla-daśa-prāṇa concept, developments in aṅga and jāti
- developments in tāla: A set of deśī tāla-s underwent many changes and crystallized into ‘sālādi tāla-s’.

2.2.2. Tāla-s in Haridāsā and Tāḻḻapākam Compositions

Tāla-s used by Haridāsā-s: As per various manuscripts (such as those from Thanjavur and Haridāsā tradition) and printed sources (the critical editions of Haridāsā compositions published by

2 For a detailed discussion of the development of the Tāla-Daśa-Prāṇa-s, see the paper by the author ‘Evolution of the Tala-Dasa-Prana concept as seen in Musico-logical Works of the Vijayanagara Empire’, Journal of the ITC Sangeet Research Academy, Volume 26-27, December 2013.
KIKS, Mysuru) tāla-s assigned for Haridāsa compositions are: dhruva, maṭṭhya (maṇṭha), rūpaka, jhampe, tripūṭa (triviḍe), aṭṭa, ēka, jhōṃpāṭa, raṇa maṭṭhya, ādi, miśra cāpu, khaṇḍa cāpu. The first nine have been termed ‘sūlādi tāla-s’ in Caturḍāṇḍiprakāṣikā.

**Tāla-s used by Tāḷḷapākam Composers:** The following tāla ascriptions are seen for Tāḷḷapākam compositions from different authentic sources i) As per ‘Sēśācāṛyula Vṛataprati’ manuscript (preserved by the Tāḷḷapākam family for centuries and now with SVORI, Tirupati) jhampe, aṭṭa, maṭṭhya and ēka are tāla-s are assigned for Tāḷḷapākam compositions³. ii) In the dēśī sūlādi of Annamācārya (found in Tirumala copper plate inscriptions), the sūlādi tāla-s have been used⁴. In the sūlādi-s of the Tirumala musical inscriptions, the sūlādi tāla-s and the racam tāla have been used⁵.

2.3. Developments in Musical Compositions:

2.3.1. Musical compositions of Haridāsa-s and Tāḷḷapākam composers

Haridāsa-s and Tāḷḷapākam poets composed abhyāsa gāna, pīḷāri gītā, pada, long poems, ugaṁbhōga, vākyam, sūlādi, prabandha, ālāpa and thāya in the languages samsktṛa, bhāndira bhāṣa, telugu and kannada, as seen in manuscripts, oral tradition and printed sources⁶.

2.3.2. Musical forms in Musicological Texts

The musical forms that have been mentioned / described in the treatises of the Vijayanagara period are: sālagasūḍa, sūlādi, padam, kouḷū (khayāl?), gajalu (ghazal?), gītā, prabandha, nāmāvalī, cāṛnikā and nāṭakam.

3. A Study of Āḷāpa and Ṭhāya from Thanjavur manuscripts

The following section attempts to study the features of āḷāpa and ṭhāya songs comparing notated examples from the Thanjavur TMSSM Library manuscripts B11575, B 11577 and B 11586 with musicological descriptions.

3.1. Introduction to āḷāpa and ṭhāya:

Āḷāpa and ṭhāya are non-lyrical musical compositions (with no tāla attribution) referred to in various musicological texts from the Vijayanagara period onwards (as shall be described subsequently). Several notations of āḷāpa-s and ṭhāya-s are found in manuscripts in the TMSSML

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3 The author is grateful to Prof. Veturi Anandamurthy for information about the sēśācāṛyula vrātaprati’ manuscript notations and other unpublished Tāḷḷapākam notations from Thanjavur.


6 A detailed discussion of evolution of sūlādi-s, has been presented by the author in the paper ‘Structure of Śūlādi: A musicological study of Śūlādi notations in Thanjavur Manuscripts’ presented at the National Seminar on Musical Forms conducted by University of Madras, Chennai in September 2015.
library Thanjavur. In both āḷāpā and thāyā notations, there are two types found – those with only svara phrases and those with svara phrases and nam-tam syllables.

3.2. Āḷāpā and Thāyā: Prior research and publications

Prior research and publications regarding āḷāpā and thāyā can be summarized as follows:

- Authored by Dr. S. Seetha:
  - The sections on āḷāpā and thāyā in the Critical comments on Caturdandiprakāśikā by Dr. R. Sathyanarayana, published by IGNCA; 2006.

Dr. Seetha’s research examines the emergence of thāyā as a Caturdandī form, tracing the lakṣaṇa and literary references to sthāyā and thāyā. It also gives a detailed exposition of āḷāpā as described by Gōvinda Dīkṣita. A comprehensive list of Thanjavur manuscripts that have notated musical compositions has been given in ‘Tanjore as a Seat of Music’. Prof. Sathyanarayana examines the lakṣaṇa descriptions of āḷāpā and thāyā critically and correlates them with the practical examples published in ‘Rāga Āḷāpana and Thāyams’ by Vasudeva Sastri. However, a detailed study of āḷāpā and thāyā notations found in the Thanjavur manuscripts mentioned above has not been presented by these scholars.

3.3. Āḷāpā – the musical form as per Lakṣaṇa

We find references to āḷāpā as a musical form in musicological texts by the following authors: Saṅgītasudhā by Gōvinda Dīkṣita (1604 AD), Caturdandiprakāśikā by Veṅkaṭāmakhīn (1620 AD), Rāgalakṣanamu by Śahaji (1684-1712 AD), Saṅgītastārāmṛta by Tulaja (1729-1735 AD) and Saṅgītasampradāyapradarśini by Subbarāma Dīkṣitar (1904 AD).

Of the above, Tulaja and Śahaji have quoted examples of several āḷāpā-s to illustrate rāga features. Veṅkaṭāmakhīn and Subbarāma Dīkṣitar have described the form. Apart from giving the general description of āḷāpā, Govinda Dīkṣita has given the features of āḷāpā-s of several rāga-s.

Āḷāpā components according to Veṅkaṭāmakhīn (Caturdandiprakāśikā, 6, 1-32) and Govinda Dīkṣita (Saṅgītasudhā, 2, 458) are as follows:

- ākṣiptikā (āyittam) : The introductory phase of a rāga
- First rāgavardhini (yedupu): Phase for rāga elaboration
- vidāri (yedupu muktāyī): Concluding section for rāgavardhini
• Second rāgavardhini and vidārī
• Third rāgavardhini and vidārī

Sthāyī: A sthāyī section has tāna-s pertaining to a particular base note: for example, rsabha sthāyī has rsabha as the base note. There can be as many sthāyī sections in an ālāpa as the number of base notes. Sthāyī sections have the following features:

• According to Saṅgītasudhā, important svara-s of the rāga are taken as sthāyi-s – (base notes) with a maximum of five and minimum of two and tāna-s rendered on succeeding notes for every base note. Veṅkaṭaṃakhin is of the view that all notes of the rāga can be base notes.

• For every base note, tāna-s should be rendered in the following manner: notes above the sthāyī are chosen successively, and two tāna-s (musical phrases) in ascent and two tāna-s in descent are rendered in each of the notes. Veṅkaṭaṃakhin says that while singing tāna-s on a given note, if the tāna-s are in ascending order, notes higher than it should not be touched; if the tāna-s are in descending order, notes lower than it should not be touched.

• As per Saṅgītasudhā, the nyāsa of every tāna in every sthāyī is the sthāyī note itself.

• The sthāyī sections range from the madhya register sa to tāra register sa in Saṅgītasudhā as opposed to the range mandra sa to madhya sa mentioned in Caturdaṇḍīprakāśikā.

• Vartani: Phase consisting of melodic movements in the mandra register. According to Gōvinda Dīkṣita, it is followed by a nyāsa (muktāyī) section. According to Veṅkaṭaṃakhin, it is followed by the fourth rāgavardhini section and then the vidārī section.

3.4. Thāya – the musical form as per Laksana:

Thāya - is one of the components of the four 'daṇḍi-s' described by Veṅkaṭaṃakhin in his Caturdaṇḍīprakāśikā (1620 AD) - gītā, prabandha, ālāpa and thāya. However, the antiquity of 'thāya' is traceable to an earlier period based on the references to 'thāya' by Pārśvadēva in his 'Saṅgītasamayasāra' (composed between 1165 and 1330 AD) where thāya and sthāya are synonymous) and references in Kannada and Telugu literary works7. There appear to be two stages in the evolution of thāya –

• Being synonymous with 'sthāya' (a melodic abstraction which can invoke aesthetic effects) - this is apparent in the references by Pārśvadēva.

7 For a detailed discussion of the antiquity of thāya, see Caturdaṇḍīprakāśikā of Veṅkaṭaṃakhin, Volume Two, Makhihrdaya: A Critical Study’ by R. Sathyanarayana, IGNCA, p 373 - 376
• Being a standardized musical form – this is seen in the references by the following authors: Rāmāmātya (1550 AD), Veṅkaṭamakhin (1620 AD), Śahaji (1684-1712 AD), Tulaja (1729-1735 AD) and Subbarāma Dīkṣitār (1904 AD).

Tulaja and Śahaji have quoted examples of several thāya-s to illustrate rāga features. Veṅkaṭamakhin and Subbarāma Dīkṣitār have described the form, whereas Rāmāmātya has just made a mention of the form.

Thāya according to Veṅkaṭamakhī (Caturdandiprakāśika, 7, 1-7) is as follows:

• A note is chosen as sthāyī.
• Four notes above the sthāyī are chosen, and four tāna-s (musical phrases) in ascent and four tāna-s in descent are rendered in each of the four notes.
• While singing tāna-s on a given note, in ascēnt, the notes higher than the note should not be touched. In descent, the notes lower than the given note should not be touched.
• A little melodic elaboration on the sthāyī note is rendered to rest on mandra sa. This is called yeṇupu or makarāṇi.
• Finally, a concluding muktāyi is performed.

Subbarāma Dīkṣitār’s description of thāya is similar, but the additional information he gives is that all the tāna-s should end on madhya sa, and the vidāri commencing from tāra sa, comes to rest on mandra (madhya) sa⁸.

3.5. The Thanjavur Manuscripts B11575, B 11577 and B 11586:

These are paper copies in dēvanāgari of Palm Leaf Telugu manuscripts from the TMSSM Library, Thanjavur and together contain about 200 thāya and ālāpa notations. Scribal errors such as missing/erroneous svara-s/lyrics and section names are noticed in the notations.

Features of these manuscripts are as follows:

• B11586 is the paper copy of the first manuscript in a group of palm leaf manuscripts entitled ‘rāgalakṣaṇam sūlādi’ (RLS) and contains only thāya and ālāpa notations. The subsequent palm leaf manuscripts in the group contain sūlādi notations. The notations from this manuscript do not have ‘nam-tam’ syllables.

• B11575, B 11577 are paper copies of the palm leaf manuscripts entitled ‘rāgalakṣaṇam Gītādi’ (RLG) and contain the notations of many thāya-s, ālāpa-s, sūlādi-s, gītā-s and prabandha-s. In these manuscripts, for both thāya-s and ālāpa-s, there are two types of notations: those that have ‘nam-tam’ syllables and those that do not.

⁸ See saṅgītasampradāyapradarṣini, volume 1 (Kannada Translation) published by Ananya, 2005, p 98
3.6. Features of alāpa and thāya in the notations of Thanjavur manuscript B11575, B 11577 and B 11586:

Upon examination of the notations of these manuscripts, some interesting features emerge:

**Terms in the Notation:** Some of the terms used in lakṣaṇa do not appear in the notations. The word 'alāpa' is not used at all. Alāpa notations start with the labels - rāga name (sometimes with the mēla name and 'graha' svara information) and the word 'āyittam'. rāgavardhini-s are labeled 'yeḍupu', 'udgrāha', 'rendo udgrāha' and 'rendo āyittam' in the notations; the word 'rāgavardhini' is not used. In the notations, 'muktāyī' is always used for 'vidari' and 'makarāni' is used to denote the last 'vartanī' section in alāpa-s. For tāna-s in the sthāyī section, those in the ascending order (ārōhi) are not labeled as such, but some of those in the descending order are labeled 'avarōhi'. There are also tāna-s labeled 'saṅcāri' that shall be discussed later in this section. In thāya-s, the label 'thayam' or 'thāya' is used at the beginning and the first ('yeḍupu') section has no label, but the last 'muktāyī' section is labelled as such.

**Rāgavardhini:** Many alāpa-s have no rāgavardhini section at all. Several have only one rāgavardhini section, followed by sthāyī sections. Out of the 98 alāpa-s examined, 35 had no rāgavardhini, 50 had one rāgavardhini, 15 had two rāgavardhini-s and there were 2 each with 3 and 4 rāgavardhini-s respectively. From the notations, this section appears non-mandatory and there does not seem to be a restriction on the minimum number of rāgavardhini-s. It may be recalled that Veṅkaṭamakhin mentions the fourth rāgavardhini while Gōvinda Dīkṣita does not.

**Sthāyī:** The following features were noted in sthāyī sections:

- Several alāpa-s have no sthāyī section: Out of the 98 alāpa-s examined, 34 have no sthāyī section.

- In none of the alāpa-s have all svara-s of the rāga been taken as sthāyī notes in the sthāyī section. This is in accordance with Gōvinda Dīkṣita's view that all svara-s of a rāga are not sthāyī svara-s.

- The number of tāna-s per successive note for a sthāyī in the case of both alāpa and thāya is either one or two – not necessarily two.

- There are 11 alāpa-s with a section labelled 'mandaram', 'mandara sthāyī' or 'mandara āyittam' which follow the other sthāyī sections and precede the makarāni section. In some cases, the 'mandara' section has a few numbered tāna-s and in others, has only a line or two of tāna-s with no number. It must be noted that in the notations, svara-s themselves do not carry indications of registers (with dots above or below). Since the tāna-s in the mandara section seem to be specifically sung in the lower register, it is possible that the earlier sthāyī section(s) have tāna-s that are not limited to the lower (mandra) register, even if they do traverse the lower register. It must be noted that there are many alāpa notations without the 'mandara' section labelling. It is possible
that they either have tāna-s traversing the mandara register but not labelled as such, or no tāna-s in mandara at all. Gövinda Dīksita and Veṅkaṭamakhi do not specifically mention a ‘mandara sthāyat’ section – the former talks about sthāyī-s ranging from the madhya register sa to tāra register sa and the latter mandra sa to madhya sa. According to Gövinda Dīksita, some rāga-s do not have the madhya register sthāyī.

• In the sthāyī section, ārohi tāna-s successively touch higher notes and avarōhi tāna-s successively touch lower notes as mentioned by Veṅkaṭamakhi. It is noteworthy that the ‘avarōhi’ tāna sequence in both ālāpa and thāyā shows successively lower notes being touched and does not have the svara-s themselves in a descending order pattern.

• It is seen that the ending note of every tāna in every sthāyī is the sthāyī note itself, as mentioned by Gövinda Dīksita.

• Another set of tāna-s labelled ‘saṅcāri’ is found in two cases of ālāpa – bhairavi āyittam (in RLS) and nāṭa (in RLG) – in both cases, the label is followed by numbered tāna-s. These tāna-s are not much different from the tāna-s in ārōhi and avarōhi except that the progressive touching of higher or lower notes is not seen. These ‘saṅcāri’ tāna-s are not mentioned by Gövinda Dīksita and Veṅkaṭamakhi. Prof. R. Sathyanarayana opines that perhaps the saṅcāri tāna-s were prescribed to be in saṅcāri-varṇa. It is seen that in both cases of ālāpa-s, saṅcāri tāna-s are numbered tāna-s that end in ‘sa’. In Saṅgīta sampradāya pradarśini, there are many ‘saṅcāri’ notations given which indicate musical compositions bound by ṭaḷa. There does not appear to be any resemblance except in the name of these compositions to the saṅcāri tāna-s of ālāpa-s of the Thanjavur notations.

Paitānam: This section, not mentioned in laksana, is found in 7 ālāpa notations. In some cases, it follows immediately after yeḍupu and in others, after the first rāgavardhini (udgrāha). It is noticed that the sthāyī section(s) are missing in the ālāpa-s containing paitānam. Paitānam is a brief section that has svara-phrases both with and without nam-tam syllables. Paitānam is interpreted as ‘tāna in high register’ by Prof. R. Sathyanāraṇya. He also poses the question whether paitānam is synonymous with ‘udgrāha’10. From the notations, this section seems similar to rāgavardhini, but seems shorter than the usual length in some cases. The sthāyī section and paitānam section seem mutually exclusive from the notations.

Pakkasāraṇī and Sāraṇī - Veṅkaṭamakhi describes the difference between saraṇī and pakkasāraṇī method in the suddhamēla-ヴィṇā and madhyamēla-ヴィṇā in the Ṭiṇā chapter in Caturdandtparakāśīka (CDP, 1, 131-152): In the suddhamēla-ヴィṇā, according to the saraṇī method,
in the first string tuned to mandra ādja, only sa, ri, ga and ma can be played and not ‘pa’, ‘da’, ni. However, in the pakkasāraṇi way, ‘pa’ and ‘da’ may also be played optionally in the first string. Similarly, for the second string (tuned to mandra pañcama), śuddha-ma, varāli-ma and pa may be played as per the pakkasāraṇi method, but not in the sāraṇī method. This concept is also extended to the madhyamēla-vīṇā. In the notations, one thāya labeled ‘pakkasāraṇi thāya’ was found in RLG, and 7 more were found in RLS. In structure, they are identical to other tāna-s. Similarly, there are a couple of sāraṇī thāya-s found in the notations. It is interesting to note that one of them, which is a group of thāya-s of nāta rāga, has nam-tam syllables. This indicates that nam-tam syllables may not apply only to vocal music in all cases.

Tārāsthāna: There is a case of a single thāya in pūrvagaula rāga which has the yeḍupu section followed by the muktāyī section. This then followed by the word ‘tārāsthānam’ followed by another yeḍupu followed by muktāyī. From the labeling, it appears that the second yeḍupu and muktāyī are meant to be sung in the higher (tāra) register. ‘Tārāsthānam’ has not been mentioned in the musicological texts Caturdandiprakāśikā, Saṅgītasudhā and Saṅgīta sampradāya pradarśini.

3.7. Case Study: ālāpa and thāya in the rāga nāṭa:

3.7.1. Part I: Study of ālāpa in the rāga nāṭa:

There are four ālāpa notations for rāga nāṭa found in the Thanjavur manuscripts B11575, B 11577 and B 11586. The ālāpa notations were compared with the description for rāga nāṭa in Saṅgītasudhā. One ālāpa notation is taken up for illustration here. Since there are no symbols to indicate which register the svara-s belongs to, registers have been assigned based on the flow of the svara phrases. All sections have not been taken up for illustration - only some to illustrate conformances and deviations with respect to Saṅgītasudhā. Though there are three rāgavardhini-s (yeḍupu-s) in this ālāpa, only the first one with its vidāri (muktāyī) has been taken up. For the sthāyī section, only a few tāna-s pertaining to ādja sthāyī (where ‘sa’ is the base note) have been taken up for illustration.

The different sections of ālāpa for illustration are as follows:

Āksiptikā (āyittam):

Description in Saṅgītasudhā: Starting from tāra ādja, descending to madhya sthāyī rṣabha, starting again and singing tāna-s one by one, the tāna reaches up to tāra ādja and rests there.
The āksiptikā of the alāpa as per the notation in as follows:

Observation: It appears from the notation that the āksiptikā does start from the tāra śadja, touch the madhya ṛṣabha, go back to tāra śadja and rest there.

Rāgavardhini (Yeďupu):

Description in Saṅgettasudhā: Starting at madhya sthāyi paṅcama, ascending to tāra paṅcama, singing a few tāna-s, descending to madhyama, then the tāna comes to rest at madhya sthāyi śadja.

The rāgavardhini of the alāpa as per the notation in as follows:

Observation: From the notation the yedupu seems to start at tāra śadja, not madhya paṅcama as prescribed. Tāna-s touch tāra paṅcama, then descending to tāra madhyama and then descend to madhya śadja.

Yeďupu vidāri (muktāyi):

Description in Saṅgettasudhā: Starting from madhya sthāyi madhyama, ascending to tāra ṛṣabha, descending to madhya ṛṣabha, singing tāna-s, the singer must rest at śadja. The yeďupu
vidâri of the ōlāpa as per the notation in as follows:

Observation: From the notation, the muktāyi appears to start at madhya niśāda, not madhya madhyama. The ‘Rti’ on second line seems to be tāra ṛṣabha. The subsequent ri rri in the same line must be madhya ṛṣabha and finally the muktāyi seems to end on tāra śadja. It could also be interpreted that the final ‘sa sa ssa’ is in the madhya register.

Śadja sthāyī:

Starting from the śadja in the madhyama sthāyī, tāna-s must be sung in each of the svara-s sa, ri, ma, pa, ni, sa (tāra).

We take up a few tāna-s of śadja sthāyī from the notation here.

The first two tāna-s are consecutive tāna-s that touches madhya ‘sa’ and madhya ‘ri’ respectively. They are tāna-s in the ‘ascending’ (ārōhi) order, though not labeled as such.

The first tāna in the notation is:

Observation: It appears from the above notation that the first tāna touches the madhya śadja and does not go above it.

The second tāna in the notation is:
Observation: The second tāna from the notation appears to touch madhya rṣabha and not go above it.

Next, we take up a couple of tāna-s under the label ‘avarōham’. The first of these touches tāra ṣadja as the highest point and the next one touches madhya niśāda as the highest point; in each case, the tāna-s do not touch notes above the highest point.

The first tāna for ‘Avarōham’ in the notation is:

\[ \text{\textit{Observation: We see that this tāna appears to touch tāra ṣadja and does not go above it.}} \]

The second tāna for ‘avarōham’ in the notation is:

\[ \text{\textit{Observation: We see that this tāna appears to touch madhya niśāda and does not go above it.}} \]

Makarani:

Description in \textit{Sahgātasudhā}: This section starts at madhya ṣadja, ascends to tāra niśāda, descends to madhya ṣadja, then a few tāna-s of quick measure have to be sung, then the section comes to rest at madhya ṣadja.

The makarani of the ālāpa as per the notation in as follows:

\[ \text{\textit{Observation: From the notation, the section starts from rṣabha, which is possibly madhya rṣabha and not madhya ṣadja as prescribed. It seems to go up to madhya niśāda, descend to madhya ṣadja and then come to rest in tāra ṣadja.}} \]
3.7.2. Observations from nāṭa ālāpa notations found in the Thanjavur manuscripts B11575, B 11577 and B 11586:

On examination of the four ālāpa-s in the rāga nāṭa (one of which has been taken up for illustration as mentioned in the earlier section), the following observations can be made:

- Two ālāpa-s have no sthāyī section. In these ālāpa-s, sections ‘paitāñam’, ‘saṅcārī’ and ‘mandra sthāyī’ which are not defined in laksāna are seen.
- One ālāpa has makarāṇi (as per Saṅgītasudhā) as well as yeḍupu and muktāyī (as per Caturdandīprakāśikā). Makarāṇi does not appear to end on madhya ṣadja in that case.
- Number of tāṇa-s per note in a sthāyī is two in some cases and one in some. All sthāyī-ś is specified in Saṅgītasudhā for nāṭa are not present in all cases.
- Tāṇa-s sometimes does not start from the starting note specified in Saṅgītasudhā. But the tāṇa-s usually ends in the ending notes specified.
- ‘Avarōham’ has tāṇa-s in decreasing sequence of the highest note touched, whereas the tāṇa itself has svara patterns in ascending and descending order.

3.7.3. Part II: Study of thāya in the rāga nāṭa:

There are four thāya notations found in the rāga nāṭa in the Thanjavur manuscripts B11575, B 11577 and B 11586. Unlike ālāpa, there are no rāga-specific prescriptions available for thāya as per musicological texts. The only comparison that could be made is with respect to the general descriptions given in Caturdandīprakāśikā and Saṅgīta sampradāya pradārśini. The four thāya notations were compared with these descriptions. One thāya is taken up for illustration here. Again, as in the case of ālāpa, since there are no symbols to indicate which register the svara-s belong to, registers have been assigned based on the flow of the svara phrases.

The different sections of thāya for illustration are as follows:

Yedupu – Description in Saṅgīta Sampradāya Pradārśini: A particular svara is chosen as sthāyī. Four ascending tāṇa-s touching four notes above the sthāyī are then sung, finally resting on madhya ṣadja. Four descending tāṇa-s, commencing on the fourth highest note are then sung, finally resting on madhya ṣadja.

The yeḍupu of the thāya as per the notation in as follows:

\[\text{\texttt{I r t c s B f i I}}\]
Observation: From the notation, the section seems to start from madhya ṣadja. The first tāna touches madhya ṣadja. The next touches madhya rṣabha, then the next madhya madhyama, the next madhya pāñcama. Then the descending order of tāna-s seems to start – the first in this series touches madhya madhyama, the second too touches madhya madhyama, then the next touches madhya ṣadja and comes to rest on madhya ṣadja.

Makaraṇi and Muktaẏī – Description in Saṅgīta sampradāya pradarśini: After a brief melodic elaboration (makaraṇi), the muktaẏī section starts from tāra sthāẏī and ends in madhya ṣadja.

Observation: From the notation, the makaraṇi section seems to start from madhya ṣadja and ends on madhya ṣadja. The muktayī does not appear to start from tāra ṣadja and end on madhya ṣadja as prescribed but appears to start on madhya ṣadja and end on tāra ṣadja.

3.7.4. Observations from Nāṭa thāya notations found in the Thanjavur manuscripts B11575, B 11577 and B 11586:

On examination of the four thāya-s in the rāga nāṭa (one of which has been taken up for illustration as mentioned in the earlier section), the following observations can be made:

- Number of tāna-s per note in a sthāẏī is two in some cases and one in some. Sometimes, only avarōhi tāna-s is seen.
- As in the case of ālāpa-s, in the ascending order, successive higher notes are touched by the tāna-s and in the avarōhi order, successive lower notes are touched.
- In one case, three muktayī-s are seen, of which two are big, and the last a short section.
- All muktayī-s ends in ṣadja.

4. Conclusion

Ālāpa and thāya were two compositions of South Indian classical music that evolved in the Vijayanagara period. From the examination of the ālāpa and thāya notations from the Thanjavur manuscripts B11575, B11577 and B 11586, some structural similarities to the descriptions in the treatises Saṅgītasudhā, Caturdandaprakāśikā and Saṅgīta sampradāya pradarśini are noted. However, there are a few deviations from laksana, such as the omission of some sections and some new sections being added. This implies that either these notations represent a different tradition from those in the texts or that they represent a different stage of evolution of these compositions.
This paper is an initial attempt to study these compositions. An intensive study of all such notations in Thanjavur and possibly other manuscript libraries culminating in the publication of critically edited notations of these compositions would highlight an important milestone in the evolution of South Indian Classical music.

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Music in Parsi Theatre – Its influence on the Tamil Theatre

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Music in Parsi Theatre – Its influence on the Tamil Theatre

The influence of Parsi theatre on the Tamil theatre is significant and noteworthy. Parsi theatre, known for its richness in drama, music, and dance, has had a profound impact on the world of theatre in India. In fact, the Parsi theatre, which originated in the 18th century, has influenced various other theatre forms in India, including the Tamil theatre. The Parsi theatre was not only popular among the Parsi community but also among the general audience due to its unique style and quality of performances.

The Parsi theatre was characterized by its rich and vibrant musical performances. The music in Parsi theatre was an essential component of the performance, and it played a significant role in attracting the audience. The music in Parsi theatre was composed of various genres, including classical and folk music, and it was performed by talented musicians. The music was not only pleasing to the ears but also had a great emotional impact on the audience.

The Tamil theatre, which originated in the 16th century, was also influenced by the Parsi theatre. The Parsi theatre's influence on the Tamil theatre can be seen in various aspects of the performance, including the use of music, costumes, and makeup. The Tamil theatre, which is known for its rich and vibrant musical performances, borrowed elements from Parsi theatre, such as the use of traditional instruments and unique music styles.

In conclusion, the influence of Parsi theatre on the Tamil theatre is a testament to the rich cultural heritage of India. The Parsi theatre's influence on the Tamil theatre has helped in the development of the Tamil theatre, and it has contributed to the growth of theatre as an art form in India.

Prasanna A. Sonawane
"The Parsi Theatre: Its Origin and Development" span the early 20th century in the context of Parsi cinema. The Parsi Theatre, established by the Parsi community in Bombay, produced a string of successful films that contributed significantly to the Indian film industry. The first Parsi film was released in 1931, and the community continued to produce films until the late 1940s.

Directed by Ardeshir Irani
Produced by Imperial Movietone
Released Date 14 March 1931
மது பிறப்புடன் உடல் நடத்திய தற்காலத்துக்காக 1931ஆம் ஆண்டு கல்விக்குட்ட நடை செய்ய, அது கல்வி மற்றும் கல்விக்குட்டு பயிற்சியை வழிபட்டு பார்வி தலைவின் திருமுறை மறைந்த. அவ்வாறு, பின்னர், கலந்த 40 வருடங்கள் புதித கல்வி அளிக்கும் இயக்கத்திற்கு 1956 ஆம் ஆண்டில் 22 ஆண்டுக்குப் பின் திருமுறை நிறைவேற்றும் விளக்கத்திற்கு பிறந்த பரவலாக், "பிறந்தவர்களுக்கு சுமார் 85 வருடங்கள் முதல் வ தந்தையும் ஒரு அவர்களினால். பார்வி பெருமளவில் சிறுமியாகத் பெண் மறைந்த பின் கோவில்களில். பார்வி அவள் பெருமளவில் சிறுமியாகத் பெண் மறைந்த பின் கோவில்களில். பார்வி அவள் பெருமளவில் சிறுமியாகத் பெண் மறைந்த பின் கோவில்களில். பார்வி அவள் பெருமளவில் சிறுமியாகத் பெண் மறைந்த பின் கோவில்களில்.

பார்வி தலைவின் வருடங்கள்

பார்வி அவள் குறிப்பிட்டது அவர்களுக்கு வளமும் ஒருவர். துறை கருவகங்கள் 'பார்வி தொடர்' சாய் பயிற்சியை தகங்கின் கோரிலில், புத்தக அறிவியல், பிறந்தவர்கள் ஒரு மூன்று வருடங்கள் கொண்டு எடுக்க ஒரு முக்கியத்துடன் 50 அனுமதிக்கூட்டு வருகைகள் அது அதிக வரையில் மிகுதியே வருகையுடன் பிறந்தவர்கள். பிறந்தவர்கள் அமையின மாய்கள் நிறைவு முறை முறை ஆசிரியர்களின் திரட்சிகளுடன் பிறந்தவர்கள் திரட்சிகளை பிறந்தவர்கள் எனக் கூறியவர். பார்வி தனித்துவமான கவனம் கொண்டவர்களுக்கு சிற்றிகளின் கண்டெடுப்புக்கு உதவியை வழங்குவார்.

இரு சிறு குடும்பம் பால்கோயில் குராண், பார்வி அவள் திருச்சிகள் விளங்கிய (Classical Music) முடியேறுவது அதிகமாகக் கிளாட்டு, நூறு (Thumri), காவர் (Dadra), சூரினி (Jhinjhoti), காலிநாட்டு (Kalingada) புதுவை ஒளியா முக்கியமான அதிக பார்வி தொடர் பிறந்தவர்கள்.

தனி: சிறுகோரில் சிறுகோரில் சிறுகோரில் சிறுகோரில் சிறுகோரில் மறைந்ததாலும், கால்நடைக்குறக்கும் நிலையை அளித்து, பிறந்தவர்கள் குறிப்பிட்டு தொடர் முறையுடன். துறைகள் (Thumakana) சுமார் பார்வி தொடர் பிறந்தவர் தொடர் இருடன். துறைகள் கொண்டு முடியுள்ள பிறந்த பார்வி தொடர் தொடர் முடியுள்ள பிறந்தவர்களின் முறையை பிறந்தவர்கள். பார்வி தொடர் கண்டு வழங்குவர் (புதுவை தொடர்), கால்நடை தொடர் பிறந்தவர்களும் பார்வி தொடர் பிறந்தவர்கள் கொண்டு பிறந்தவர்கள். நூறு, நூறு பிறந்தவர், காவர், காவர், சூரினி பிறந்தவர் கால்நடைக்குறக்குமாக, கால்நடை, சூரினி, காவர் தொடர் குறிப்பிட்டு பிறந்தவர்கள் அவளிடையே.
1897 இல் பார்வேியேல் கருவி பாருதம் மற்றும் குழன்ளியா வணிகம் செய்யும் போது மொழிக்கக்குத் தொடங்கினார். பதிலிபியர் (Esplanade) என்னும் குழிப்பகுதியில் குடையாள் கோட்டில் தொண்டுக் கூறிய பார்வேின் வணிகத் துறையில் இந்தியர் பெண்கள் மற்றும் பெண் மனைவிகள் தான் கட்டுப்பாட்டளவு செய்யும் விளக்கம் விளக்கும் வசதியாக வாய்ந்தது. அது குரல் மக்களுக்கு அவர் தமது நூற்றாண்டு முதலிலிருந்து போதும் நூற்றாண்டு வரையிலான கலாசார கட்டுப்பாடு வழங்கும் வகையிலானது. பொருளாதாரம் வளர்த்து வரும் போது இந்திய பெண்கள் தொண்டுக் கூறிய வணிகத்தில் இந்து பார்வேியேல் வணிகத்தில் இருந்து வருத்தி செய்து வைக்க வைக்களார். பெண் மலர் வணிகத்தில் தொண்டுக் கூறிய வணிகத்தில் இருந்து வருத்தி செய்து வைக்க வைக்களார். குரலில் வணிகத்தில் இருந்து வருத்தி செய்து வைக்க வைக்களார். பொருளாதாரம் வளர்த்து வரும் போது இந்திய பெண்கள் தொண்டுக் கூறிய வணிகத்தில் இருந்து வருத்தி செய்து வைக்க வைக்களார். குரலில் வணிகத்தில் இருந்து வருத்தி செய்து வைக்க வைக்களார்.
The New Royal Parsee Theatrical Company of Bombay, now playing in Madras, has placed many a society and institution under a very debt of gratitude. The Parsees have ever in history been forward in every kind of enterprise and drama also is a sphere invaded by them. Their philanthropic attitude is highly commendable. We wish long life and useful activity for the proprietor and members of his troupe." (page 16)
தமிழ்நாட்டுக் கல்வி போராட்டம் நடைபெற்றது பயிரிக்கு அறிமுகப்படுத்திய தொல்பொருள்களின் புதுப்பிப்பற்றியுள்ளது. ஆனால் கல்வி போராட்டத்தில் நடைபெற்ற பயிரிக் கல்வி போராட்டம் நடைபெற்ற பயிரி போராட்டம் அறிமுகப்படுத்தப்படுவது. ஆனால், அது போராட்ட போராட்டம் அல்லது நூற்றாண்டு தலைமுறை போராட்டம் நடைபெறுவது ஆகியவை உய்யானால் போராட்டம் நடைபெறுவது. இவைகளுக்கு நடந்து போராட்டம் நடைபெறுகிறது. பெரும்பாலான இவைகள் கல்வித் தொல்பொருள்களின் மூலமாக பயிரி அறிமுகப்படுத்தும் போராட்டம் நடைபெறும்.
பார்த்தீ போட்டைக் குறித்து திருத்தக்காவல் (அம்மன் பூரீஸ்வர் பிரிகார்க்கார், பார்த்தீக் குறித்து புதுக்காலம், பார்த்தீக் குறித்து, பார்த்தீக் குறித்து, 1930.) தான் பதிவுகையில் காணப்பட்டுள்ளது.

பார்த்தீ போட்டைக் குறித்து திருத்தக்காவல்

அம்மன் பூரீஸ்வர் பிரிகார்க்கார், பார்த்தீக் குறித்து புதுக்காலம், பார்த்தீக் குறித்து, பார்த்தீக் குறித்து, 1930) தான் பதிவுகையில் காணப்பட்டுள்ளது.
“மரந்து” என்று நடைபெறும் சிறிய விளக்கம். காட்டுக்கிளினர் தொடர்களின் பொருட்களின் அளவுகளை தொடர்கள் என்று எழுதப்பட்டுள்ளது. (கடல். அவசான பொழுதுபோக்கு, கல்விக்குறிப்புக் கொள்கலன், 2008.)
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அகராத்தியில் இராமானூர் பாலானி பாலானி யாழ் யாழ் மான் கால விளையை வரும். இன விளையைப் 'குரு குரு குரு குரு' காலம் எடுத்துக்கொண்டு காலி ராகத்தில் அடையும் பாடலின் மாடிக்கோணம் பாடலின் முறுக்கிலை விளையை வரும்.

குறிப்பிட்டுள்ள வரிசை கட்டுறுப்பு:

பாடல் அறிவியல் கால பெண் பிரமணபாம்புக்கு கதறியா காலத்தில் தேவியுள்ள காலையை விளையை வரும். இன விளையைப் பெண் பெண் பெண் பெண் "பச்சை பச்சை பச்சை பச்சை" காலையை விளையை வரும். பாடல் அறிவியல் காலத்தில் பெண் பெண் பெண் பெண் "பச்சை பச்சை பச்சை பச்சை" காலையை விளையை வரும்.
பொதுநுட்பங்கள் விளக்கம் செய்யும் நூற்றாண்டுகளில், நூற்றாண்டு மாதானூரின் நிறுவனாசிரியராக அறக்கும் பணியற்றிருந்தால், வட்ட நிறுவனாசிரியராக இக்குடும்பத்தில் திறனாக விளக்கத் தியானாக.

பார்க்க நடனக் கலாசாரா அறக்கும் காலப்பகுதியில் பெரும்பாலிலும் காணப்பட்டது, விவசாயக்கை விளக்கத்தாக பொதுநுட்பங்கள் விளக்கம் செய்யும் நூற்றாண்டுகளில் தான் திறனாக விளக்கத் தியானது பருவிட்டு அவர், “வாயு தொன்றிபரிதலை மாதானூரின் மிகுந்த பார்க்க விளக்கம் தியானது” என்று குறிப்பிட்டு குறிப்பிட்டார். ஒன்று அரங்கப்பொழுது காலப்பகுதியில் பருவிட்டு பார்க்க நடனக் கலாசாரா அறக்கும் பார்க்க விளக்கத் தியானம் ரிமார்க்க விளக்கத்தாக ரிமார்க்க விளக்கத்தாக அவர், பருவிட்டு காலப்பகுதியில் பார்க்க விளக்கத் தியானம் காலானிக்கவும் பார்க்க விளக்கத் தியானாக காலானி.

சான்றவிமால் நூற்றாண்டு வர்க்கப்பட்டற்றும் பார்க்க விளக்கத் தியானது. பார்க்க
நடனசாரை அணுக்கும் காலப்பகுதியில் பார்க்க விளக்கத்தாக காலானிக்கவும் கையாற்றுக்காகவும் அன்று அவர் காலப்பகுதியில் பார்க்க விளக்கத் தியானாக காலானி. 2003, 2008.

1. பார்க்க நடனசாரை அணுக்கும் காலப்பகுதியில் விளக்க விளக்கப்பொழுது விளக்கம், இரவல் 1998
Music in Metres
Śatāvadhāni Dr R. Ganesh

Music and poetry are twin-sisters in the family of fine-arts. Especially the metrical part of poetry has much in common with music. However, there are some obvious differences between the music of poetry and the art of music as it is. Barring such small and significant differences, one can appreciate the melody of poetry through the earphones of music. Here is an attempt to bring out the intrinsic melody of metres that belong to the world of Indian poetry in general and that of Sanskrit in particular. While doing so, some examples are also culled out from the repertoire of Yakṣagāna, a well-known regional traditional theatre of Karnataka, having its lyrics essentially in Kannada.

The word chandas in Sanskrit designates the meaning of metre in general, and its etymology shows that it is a technique of concealing blemishes, enriching the beauty, and infusing energy into the art of poetry. Indian Poetics, unlike its western counterpart, accepts both prose and verse as equally competent expressions of poetry. In this sense, metre is not an indispensable entity in poetry; however, it is one of the most desirable qualities of it, as that would be a great entertainer to the lay and the learned alike. Above all, metre acts as a wonderful vyahjaka-samagri (aspects that nourish the beauty delivered through suggestion), according to the dhvani school. Aestheticians like Bhojarāja rightly opine that metre is basically a sabdālankāra (embellishment of sound). Added to this basic structural melody reinforced in the metrical rhythm, the conventional sabdālankāras like the varieties of anuprāsa and yamaka appearing throughout the length and breadth of the verses or songs create a world of marvel that impressively communicates the intended mood or emotion, even before the words are comprehended. This is what T. S. Eliot identifies as auditory imagination. Thus, the importance of metre in poetry is unquestionable, especially from the perspective of aesthetics. It is only the vulgar world of utility and propaganda that curbs the employment of metre for want of erudition and understanding.

Metres are majorly classified into two groups – satāna and vitāna. The former can be set to various tālas without hampering the intrinsic melody of the metrical rhythm, as they themselves can be rendered to beats. While the latter, though it has an intrinsic melody and rhythm of the highest order, refrains from moving to the gait of beats. In spite of the high sense of melody and intricate sound-patterns, it stands apart from the usual tālic measures. Generally, most of the languages of the world are contended with the former variety of metres. It is only in India, that too in Sanskrit literature, we find both the varieties. Here again the latter is held high, as poetry, a thing to be appreciated more deeply at the level of sense, gets distracted when the former variety dominate the scene. However, in songs they alone reign supreme. The vitāna variety of metres that's developed in Sanskrit are freely borrowed by many regional languages of India, along with the satāna varieties too. However, the regional languages have developed their own family of satāna measures, well echoing the spirit of Sanskrit literature. Accordingly, we have both the mātrā-jāti metres and karsana-jāti metres in the regional languages. But, the varṇā-vṛttas basically
belong to Sanskrit. It is in this variety we find both satāna and vitāna patterns. However, the latter are very few in number compared to the vast majority of the former. Only a very great mind that has a keen and deep sense of abstract melody can create a vitāna pattern, while the satāna patterns are far easier to realise and simpler to conceive. Generally, musicians, whenever they want to sing pure poetry, resort to the satāna varieties for obvious reason of tāla, one of the foremost aspects of music. By chance if they opt for the vitāna ones, often they end up in squeezing or stretching these melodies, which transcend the time-dependent rhythms, to suit their regular and time-tested tālic patterns in a monotonous manner, so that the distinct flavour of the vitāna metres is completely lost, and they blow the usual conch of timed rhythm, which bulldozes all the charm. Even if at times our musicians attempt the vitāna measures without moulding them in the regular tālic patterns, sing them in such a way that they go unidentifiable, as if they are prose passages. It is something like an entirely anibaddha sāhitya that is being rendered in a musical way. This is what most of the kāvyā vācana artists are doing. This is comparable to pure rendition of rāga without any tāla. Both these approaches miserably fail to extract the intrinsic metrical melody of vitāna measures. It is only an approach that can feel and understand the innate gati-vilasa i.e. the grandeur of gait unique to such metres, and sing as per the rules of yati-sthāna i.e. position of the caesura, along with a complete hold over the literary beauty of the chosen composition.

The usual satāna metres have beats like triśra (3+3), caturaśra (4+4), miśra (3+4), khaṇḍa (5+5), and rarely sankīrṇa (4+5). In the triśra and caturaśra groups, we also have sub-varieties like santulita-drutāvarta (2+4 / 4+2) and santulita–madhyāvarta (3+5 / 5+3) respectively. As told earlier, Sanskrit too, like many other languages, has maximum number of satāna metres. Here, the most popular in the category of triśra gati are devaramya, pramanika, carucamara and pānca-cāmara, while bhāvaramya, dodhaka, tōtaka, vanamañjarī, hamsagai etc. fall into the family of caturaśra gati. Metres like Haranartana, also known as Mallikāmālā or Mātakokila, and Tarala obey the rhythm of miśra gati, while, measures like Sraṅgviṇī, Bhūjaṅgaprayātā, Indunandana, Aśvadhaṭi, Śambhunaṭana etc., find their place in the khaṇḍa gati variety. It is only the metre Indravajra that follows the sankīrṇa pattern, that too in the converse manner, termed as viloma-sankīrṇa in common musical parlance. Metres like Tanumadhyā and Kariṇī dance to the rhythm of santulita-drutāvarta, while metres like Rathoddhata, Svāgata, Mañjughaśiṇī and Kalahamsa identify themselves with the santulita–madhyāvarta gati. All these are essentially mātric metres in totality, where every laghu or guru – the short and long syllables – are uttered as they are, and even either in recitation or singing, follow the same rule. But this is not so in the case of karsana class of metres. Here, the gurus and laghus are arranged in different groups termed as rati, kāma and bāṇa (according to Sanskrit sources) or brahma, viṣṇu and rudra (as per Kannada sources), or indra, sūrya and candra (according to Telugu sources), so that they follow the same triśra, caturaśra, miśra and khaṇḍa varieties. But the beauty here lies with the unique feature of karsana or elongation, so that much of the music that could be infused while singing is latently present in the composition itself. Thus, unlike the varna-vṛttas and mātrā–jātis, these karsana measures, often called as trimūrti-gaṇṭya, never have a pāṭhyā-rūpa (recitation form). They only have they geya-rūpa (musical form). Even the basic metres of Tamil and Malayalam, depending
on the units like \textit{asai} and \textit{śrī} follow the above system in essence. Thus, all these \textit{mātrā-jātis} and \textit{karśaṇa-jātis} falling into the superset of \textit{vītāna} metres ultimately take the form of songs that are set to popular and basic \textit{tālās} like ēka, ādi, caturaśratriṇṇa, rūpaka, miśracāpu, triśratriṇṇa, khaṇḍacāpu, jhampa etc.

As the \textit{saṅgī} metres are very common and easily identifiable, we are not going to greater details about them. However, we shall touch upon one sub-variety, the \textit{santulita–madhyāvarta} to illustrate the sheer variety that it can afford to. Here are a few examples:

\textbf{Rathoddhata} –

\begin{verbatim}
अबूलीभिरि केसासब्रय
संगीगुण तिमिरं मरीमीभः
कुशीकृतसंस्तोजतोऽचः
चुप्पती रजनीमुख शाशी ॥
\end{verbatim}

Here, though the syllables follow a strict \textit{guru-laghu} pattern of nā-nā-nā-nā-nā-nā-nā-nā, we have an intrinsic \textit{matric} measure of 3+5+3+5, and this is very obvious in the rendition itself. By such \textit{madhyāvarta-gati}, the monotonic mere \textit{caturmātrā-gati} is avoided to a great extent.

\textbf{Mañjubhāṣī} –

\begin{verbatim}
पितुमन्द्वोषितुरागासन
gajāṇकगुणस्वाधिग्रानम्।
पर्याविद्विविन्धैः
प्रमाणारुकरणमहत्तमावम्॥
\end{verbatim}

Except for the first two syllables, the rest is absolutely same as \textit{Rathoddhata}. But the beauty here lies with the first two syllables itself. Any musically tuned ear can notice the difference in rhythms between \textit{Rathoddhata} and \textit{Mañjubhāṣī}. The former starts with a \textit{sama} beat, while the latter is of \textit{viśama}. Thus the \textit{graha} or the take-off of the latter is distinctly gripping and leaping. This is a very welcoming classical feature too in music.

\textbf{Svāgata} –

\begin{verbatim}
नाशराणि पठता क्रिमपाठि
प्रस्मुत: क्रिमथ या पठितेतोपि ।
इत्यंधिरजनसंदर्भोशमे
खेबन्त्वखलु चक्रार नकारः ॥ ॥
\end{verbatim}

Barring the second half, this metre resembles \textit{Rathoddhata} to a great extent. While the first half is of \textit{santulita–madhyāvarta-gati}, the second one is a plain \textit{caturmātrā gati}. Hence, in contrast with \textit{Rathoddhata}, \textit{Svāgata} falls short of enchanting leaps and curvilinear loops.
Kalahamsa is similar to Svāgata except for the additional two laghus at the beginning of every foot. Thus, it is a counterpart of Mañjubhāṣīṅī. Here again, but for the viṣama-graha, an added beauty, everything else is similar to Svāgata.

Mallikāmālā –

अधेरेचितवान्धोहद्वर्ध्मानमनोज्ञता-
स्वर्ध्मीकर्षितमांत्मदित्ताच्छलवलकम्।
पादबेदसरसक्षिक्षितांदस्तकमनो-
तसादुर भाग व्यज साधन भज माधनम्।।

This is a well-known miśra-gati metre, strictly following the guru-laghu pattern of nā-na-na-na-nā-na-na-nā-na-nā-na-nā-na-na-na-na-nā-na, and yet it can be represented as a matric measure of 3+4+3+4+3+4+5. But, the seeming monotony of this metre is broken heartily by an intelligent placement of yati, so as to give a twist in the rhythm itself, leading to a viṣama-graha in the second half of the foot. This is illustrated in the example itself.

While the first line (अधेरेचितवान्धोहद्वर्ध्मानमनोज्ञता) has a simple monotonic rhythm of miśra gati, the second one (स्वर्ध्मीकर्षितमांत्मदित्ताच्छलवलकम्), by following the yati, has a beautiful twist.

Pañcacāmaram –

स्वर्ध्मीकर्षिते वल्लिमा ज्ञितातनोः
गिर्हश्रवामबंते वस्र्धसाभवतेनम्।
भुजान्तरे स्वजान्तरे निदलिते प्रविद्धिते
नत्तक्ष्टरा नांक्रिभुविचित्रितिम्।।

Though this is a very simple and plain triśra gati (na-nā-na-nā-na-nā-na-na-na-nā-na-nā-na-nā) metre, as opposed to its nearest cousin Cārucāmaram (nā-na-nā-na-nā-na-nā-na-nā-na-nā-na-nā), it has an arresting beginning with the viṣama-graha due to the presence of a laghu. This one small change constantly repeats as a value-addition at the beginning of every cycle in all the feet, so that a distinct leaping movement is accomplished, as opposed to a monotonous, linear fast-pace in Cārucāmaram.

Āryā –

Now we shall move on to the satāna metres belonging to the mātrā-jāti class, which invariably follows the tālic patterns that have been enumerated earlier. Here, the Āryā varieties dominate the scene. Āryā, Git, Ārya-git and Upa-git are the main measures which are frequently used in poetry. However, it is the first two that are much exploited by Sanskrit poets, while the
third, in the name of *skandhaka*, has gone into the Prakrit literature, and the same, termed as *kanda* (*skandhaka > khanda-a > kanda*) found a great place in Kannada and Telugu languages. Barring the number of *mātrās* in the even lines, all these metres are very similar. However, due to their complete or incomplete endings in such lines, owing to the saturated or unsaturated *ganas*, they have a marked change in the concluding portions, which bear a distinctly different flavour, as far as the music is concerned. Except *Āryā-gītt*, the rest have an incomplete ending in the even lines, leading to a musical completion resulting in elongated melody. Even here, the only dissimilar metre is *Āryā*, as its even lines are marked with a difference in the number of *mātrās*. While the *Upa-gītt* and *Gītt*, due to their identicity in even lines, have a harmonious conclusion. But, the intrinsic twist within the even lines, due to the existence of an incomplete *gana*, *Upa-gītt* lacks a smooth conclusion, while the *Gītt*, owing to its incomplete *gana* placed at the fag end of even lines, emerges as a measure with normalised ending. *Āryā-gītt*, in spite of having no incomplete *gana* in any of its feet, lacks an independent musical conclusion - smooth or rough - turns out to be a stiff and compact measure. However, the *gana-parivṛtti* or internal phase-shifts within the *ganas* in *Āryā-gītt* create the magic of a complete cycle of pure *caturaśra*, and strikingly beautiful *santulita-drutavarta-gatis*, without any break. Thus, all these four varieties have their own marked beauties and limitations. Here are a few examples to illustrate the melody of these:

अधिकाष्टिष्ठितमणिकान्न-  
काशीपरिचिति काशिद्राकाम् ।  
अनक्तजनातनुचिम्  
अनुकम्पाकृति-मस्तकदुकुलाम् । ।

This is a *Gītt* culled out from *Mūkapañcāśatā*. Here, one can notice the exuberant alliterations ending up in many *yamakas*. These add to the intrinsic melody of the metre to say the least. Even the *ja-gana* in the third line has reinforced a peculiar twist, which can be treated in either way, so as to mar or enhance the musical quality. But, such a doubt cannot arise in the following verse taken from the same work.

परया काशीपुरया पर्वतप्यायपिन्कुचनया ।  
परस्त्रा वयमनया पञ्चजस्तवक्षारितोत्त्वनया । ।

Here, the finesse of the verse is ably supported by the alliterations, again finding their structure in many types of *sabdālāṅkāras*, falling into the main category of *anuprāsa*. However, a greater smoothness and symmetry are achieved mainly due to the optimum use of *ja-gana*.

Similar effect can be realised in the following verse taken from *Śyāmalānavaratnamālikā*.

सरिगमपपनितां तो वीणासक्तस्तत्तथात्स्तत्वम् ।  
शान्तां मूरदस्तवान्तां सतनभरतान्तां नमाभि शिखालाम् । ।  

Here it is needless to say that the verbal melody has vocally contributed to the intrinsic melody of metre to a great extent.
We may wind-up this section with two examples of Āryā drawn from Alāṅkāramaṇīhāra and Rasagaṅgādhara respectively. Here again, we can happily identify the verbal melody competing with that of the metrical, so as to result in a total musical enrichment, aiding rasa. Even an untrained ear can notice the twist - unwelcoming to my ear at least - in the last lines of both verses, which is of course the very nature of the said metre. But, none can ignore its marked existence, which may as well be exploited in an aesthetic way when the situations demand.

अन्तरुंदु का अन्तरुंदु का मन्त्रमन्नीर्य मिवाम्य क्षतिमेताम्।
हरै वामरं के सर्वमात्रमपि नैव विन्दुम।।
उपरिष्टः परिष्टिता गीतामतिंतथप्रत्य नीता।
तदपि न हा विचुददना मानसस्वदनाग्निधियोति।।

Now we shall attend to the melodies of vitāṇa or laya-rahita metres, belonging to the category of varnavṛttas. The melodic-pattern of these metres is beyond the scope of any tāla. The word rhythm is rather an over-inclusive term, as it designates the aspects of both satāṇa and vitāṇa measures in Prosody. However, due to the paucity of technical terms in English, we are compelled to use the same. Thus, the metrical melody of the vitāṇa-vṛttas, is something comparable to the musical quality of mere rāgalāpa or melody in the anibaddha i.e. the “unstructured” form, as compared to the regular musical compositions, which are essentially set to different tālas. It is very difficult and equally interesting, and above all - extremely rewarding - to understand and expound the secret of these metres w.r.t. their melodic patterns. Any agreeable theory in this direction would be a hypothesis at the most. However, even such a small increment in progress is a commendable advancement in the area of metrical aesthetics. The placement of yati or caesura plays a very vital role in deciding the total rhythmic structure of these metres. Yati, according to Sanskrit prosody, is the meeting point of two different gatis. Here, the word gati should never be mistaken for the usual tālic beats like the trīṣra, mīṣra, caturaśra etc. The gatis involved in these vitāṇa measures are based on the patterns of gurus and laghus, irrespective of their tālic beats. There are mainly three types of gatis -guru-pradhāṇa, laghu-pradhāṇa and guru-laghu-miśra. Yati is always due to any of these gatis meeting together. If a metre has only one type of gati throughout its feet, it perhaps has no yati. While, the metres having two or three gatis - at the most - within a foot, will naturally have one or two yatis within; and of course, at the end of every line an invariable yati will always be present, irrespective of the gatis. If a foot carries more than three yatis including the one at the end, then it would eventually end up in the breaking of a foot. Thus, the metre will no longer be the same. The aesthetic possibility of the yatis within a foot cannot be more than two. This means - only three set of gatis at the most can occur in any foot. To make this possible, a metre must have strikingly different arrangement of gurus and laghus within its feet. Usually, any language will have its metrical varieties arising out of the natural rhythm of it. Thus, most of the general purpose or all-round metres will always have a simple rhythm of guru-laghu-miśra-gati. This means having one or no yati within a foot. But the case of special-purpose metres is quite different. Here, the rhythm pattern will not be simple, so as to suit with that of the language in all its naturalness. Hence, the guru-laghu patterns mostly
fall into the category of a mixture of all the three possibilities. This will eventually increase the
number of yatis. Owing to such a design, the total structure of the metre becomes a challenge
to any poet in general, and he may have to resort to a constrained type of construction while
handling such measures. In spite of this obvious impediment handling these metres, strikingness
of the rhythm is always a greater temptation, owing to its higher reward in the sense of aesthetic
appeal. That is why many medieval masters in Sanskrit resort to such measures. This is a hallmark
of their prowess in the skilful art of versification too.

Śikharinī –

As an example to this, here is a masterly metre Śikharinī, which has two yatis within a
foot. It is said that this metre has yatis after the sixth and twelfth/thirteenth syllable, along with the
usual one at the end. Though in the present example, the second yati is placed after the thirteenth
syllable, its aesthetic possibility would have better if it were to be after the twelfth. However, both
are in practice. One can clearly notice the guru-pradhāna, laṭgu-pradhāna and guru-laghu-miśra
gatis falling one after the other in succession in this metre. This orderliness has its own charm.
Especially, the take-off with one laṭgu followed by five gurus suggests the aptness of the name
of the metre Śikharinī too. This, followed by the five laṭhus and a guru wonderfully suggest the
valley beside the peak, and the final miśra-gati would resonate the feel of a plain land. Thus, the
total course of uphill and downhill tasks are complete in it.

This verse from Śivanandalahart illustrates the unfailing charm of this metre, along with
its alliterations. If proper care is taken, this metre can also be rendered in miśra-gati, without
marring the lyrical beauty. However, the original flavour of the laya-rahita melody will be lost.

Hariṇī –

This is a very close cousin of Śikharinī. One can easily notice that Hariṇī is almost a
jumbled Śikharinī. In spite of such seeming similarity, the rhythm of it is strikingly different.
Śikharinī is a very grave and introvert metre starting with a vilamba-gati and then leading to
a druta-gati, while Hariṇī is a jubilant, extrovert measure, with a take-off in druta, leading to
vilamba. However, both conclude in miśra-gati. Such an interchange in gatis is the real secret
behind their astounding difference. Like Śikharinī, Hariṇī too is a sharp laya-rahita metre, never
compromising for any tālic patterns. Especially, the tail-end of it having a pattern of two ja-gaṇas
concluding with a guru ring an unmistakable stroke of muktāya, which can only be compared to a
brilliant and cascading beats on a mṛdaṅgam. Such a finale is well-propelled by the previous four
gurus that appear after the first yati-sthānam, recollecting the impact of an open-beat of forceful
caturaśra-gati on the pakhavāj. This pair of two gurus has an arresting attraction for indulging with any sort of śabdālaṅkāra.

In the world of varṇa-vṛttas, Śālinī, Mālinī, Mandākrānta and Sragdhara are too well-known and belong to a single family. In them, one can see an evolution too. Śālinī, indisputably the oldest, finds its roots in the vedic Triśṭup, while the rest are more or less its timely extensions. However, as one can feel the rhythm of Śālinī and Mandākrānta in Sragdhara itself at places, here we have confined our analysis only to Mālinī and Sragdhara. Both these metres are typical examples of laya-rahita varieties having pronounced yatis. Due to such a feature, they can only be handled by an adept poet who is capable of creating his own vocabulary. Though Mālinī and Sragdhara have many similarities, the latter, due to its vilamba-gati in the opening in the form of seven syllables, where only one is a laghu, scores over the former in terms of loftiness, profundity and gravity. Mālinī, opening with an unbroken succession of six laghus concluding happily with two gurus, has a marked sense of softness and swiftness, sweetness and soberness. Such a pattern of laghus is also seen in Sragdhara; but it has a definite reminiscence of the bombastic take-off, and thus makes it not so gentle. Only swiftness can be felt in it. However, both these metres have the same conclusion. In the words of Abhinavagupta, it is almost a sin to sing Sragdhara, as it always shines well while chanting. This is obviously because of its vedic origin that is established through Śālinī. But, Mālinī can carry good music with it, as its opening phrase of laghus often creates a lilting combination of triṣṭra and caturaśra gatis, leading to santulita-druṭavarta-gati too. This is well contrasted by the concluding vilamba-gati of dominating gurus falling into the pattern of khaḍa-gati in terms of beats. Identical patterns of ganas appearing at the yati-sthānas tempt any poet to indulge in fabricating varieties of śabdālaṅkāras.

Mālinī –
गलितमद्ययूरा हंससंसाकारसारा
विमलविपुरिविहारा सुभुधाश्रयानीरा।
हरिदपस्वरा गोकुलनन्दपूरा
सरति श्रावुद्रारा विश्वास्तत्त्वधारा॥

Sragdhara –
व्रह्मण्डक्षात्वर्णमद्यक्षिणयवनमन्मयोहोनाल्लद्वृधः
श्रीणीकृष्णद्वृधः स्रवद्यस्यसिद्धशिवकेतुल्लद्वृधः।
व्योमितकाश्यणद्वरणद्वरणनविजयसमयस्मद्यविभिन्नद्वृधः
अन्नविदकामस्ते वितरतु विदुधप्रेषणा कार्त्तुद्वृधः॥
In the world of vitāna measures, four are very prominent, and find their use in abundance. Of them, Vasantatilaka and Śardulavikṛtītām are the cherished two. The remaining are of course Śloka and Upajāti. The possibilities of Śloka are far more when compared with any other measures, and it deserves an independent treatment. Hence, we refrain from doing so. The Upajāti metre – a combination of Indravajrā and Upendravajrā in different proportions – sounds like a rhythm of viloma-sāṅkṣṭra-gati, in spite of its supposed laya-rahitā category. However, all these four metres fall into a single family of madhya-gati-varṇa-vṛttas having a weak or no yati. Therefore, they can easily be managed with any existing vocabulary.

Vasantatilaka –

Coming to Vasantatilaka, one of the finest creations in the prosodic world of Sanskrit, is a niryatī metre that can never be aesthetically adopted to any tāla. However, if we closely observe the pattern of gurus and laghus in it, we can identify a very intelligent manner of arrangement that in spite of its satānata, has ceased to be so. If we start counting the matrās and arrange them in the form of the regular gaṇas, we can identify an inversion of miśra-gati in the beginning, which is followed by the regular one in two successions. Such an inversion, often identified as viloma-chāpu in music, has created the marvel of Vasantatilaka as a laya-rahitā metre.

Śardulavikṛtītām –

This is perhaps the most sublime metre in the prosodic world of Indian poetry. Though it has a madhya-gati throughout, never falls prey to monotony, as there are hearty changes here and there. Especially the last seven syllables that emerge as an epigrammatic metrical phrase after the modest but assertive yati steal the show. While the first half serves as a profound prologue to this invincible conclusion. Śardulavikṛtītām can never tolerate any sort of tālic mischief. However, it would submit itself to any sort of majestic rendition that is essentially vitālic. Recitation of Śardulavikṛtītām can no way fall short of the rendition of any sort of ghana-rāga.

Prthvī –

Prthvī is yet another laya-rahitā metre, having the number of syllables as Śikhariṇī. But, the rhythm-pattern is entirely different. It is supposed to have almost similar gatis on either side.
of the single yati in a foot. In this case, there should not be a yati at all, as the gati is almost the same. But, the discrepancy of such a uniform gati in a section that is quite close to the yati, makes it happen. Again, the distribution of gurus and laghus in this miśra-gati is done in such a way that there is an unfailing leap at every instance. Such sweet jumps in the whole course of Prthvī has naturally graduated it to the level of a dancing metre that is not essentially tālic. This is a marked achievement, as we all know that arresting dance, without any pronounced beats, is quite a rarity. This is a privilege that masters alone can afford. Such a perspective can better drive home the speciality of Prthvī as a special-purpose metre.

Viyoginī –

Coming to a metre like Viyoginī, which falls under the category of ardha-sama-vṛttas, though they seem to follow the pattern of vitāna measures, have an intrinsic melody more akin to that of satāna. That's why it has a distinct gati that can easily be set to eka or ādi-tāla. In spite of having taken such liberties, much of its intrinsic melody will not be lost. However, singing it without the constraint of any tāla, has its own appeal.

A guru at the end of every foot in this metre would generate the metre Aupacchandasikā. All the analysis that has been done w.r.t. Viyoginī will equally hold good to this measure too. However, the extra guru at the end has its own sustained melody in case of a vitāna rendition.

Puspitagrā –

If the third guru of Aupacchandasikā in every foot of it is replaced by two laghus, so that the total time-span is maintained constant in spite of such a change, would generate the metre Puspitagrā. This naturally has a swifter flow due to the dominating number of laghus in the first half of every line, and would generate a brilliant take-off, as against the sober and moderate speed of Aupacchandasikā. But for this, the total rhythmic effect in terms of satāna gati remains the same. Thus, it is needless to say that the tālic analysis applied to it would hold good to Puspitagrā too.
Drutavilambita –

In this sober but charming metre, we have a mātric mannerism within the prescribed varna-ganas (na-bha-bha-ra) that every foot of it should have. Hence, we see a smooth flow of 3+4+4+5, suggesting units of miśra and sankirṇa – one each in every line. This is a very unique combination; for, getting any gati registered in the mind, we need a minimum of two identical ganas. But here, the case is different: Before the registering of a satāna gati, another unit of a different gati appears. This should naturally mar the melody of the metre. But as a pleasant surprise, this is not happening. Such an anomaly perhaps is because of the unregistering nature of the gatis itself! As no great expectation is set in the minds of the listeners due to the placement of a single miśra-gati unit followed by a sankirṇa-gati unit, the total metrical rhythm of every foot is well restored. But, when the same line is set to tāla, it would faithfully follow either eka or ādi, without much ado. Here is an example from Bharavi’s Kīrtārjunīyam.

पृष्ठदम्मकद्वकराजित
अर्थितमातमलवनाकुलम् |
लन्यतापरनातरलश्च्युतं
धुतसदानसदानदन्तिनम् |

Metres like Viyogīnt, Aupacchandasikā, Puspitagrā, Aparavaktra (elimination of the last guru of Puspitagrā will result in this) and Drutavilambita, having a closer affinity towards mātrā-jātis, in spite of their supposed basis in varṇa-vṛttas, act in both the ways, something similar to the concept of graha-bheda in music. Thus, they steal the show in the lore of metrical melody by imbibing the best of both the worlds. As they have identical ganas, though for a short span in every foot, can easily accommodate beautiful alliterations, leading to varieties of yamakas. This again enriches the mellifluous nature of these metres. All these measures basically falling into the pattern of Madhya-gati, in terms of the mixture of guru and laghus, never get entrapped by any sort of yati. Such a feature would naturally accommodate much of the existing linguistic vocabulary into the fold of these metres. To put it another way, any Madhya-gati metre having a weak yati or no yati, would naturally act more malleable in terms of versification i.e. the siddha-padas of any language would suffice to handle them as against the yati-prabala metres which often demand a rich vocabulary of sādhyā-padas. These features would enable them to accommodate for many permutations and combinations w.r.t the yamakas.

Now we shall have a peep into the world of songs that are essentially structured in mātrā-jāti, trimūrti-gantya metres. Here, the measures that are popular in Kannada Yakṣagānas are cited as examples, due to their innumerable possibilities in generating lilting rhythms. Unlike the loose structure of metre, in the case of many of the songs that are in the form of kritis, padams, jāvalīs, darus, devaranāmās, tevārams, prabandhas etc., these Yakṣagānic compositions have a greater regularity coupled with variety in their metrical structure. Added to this, the indispensable nature of rhyming positions in the form of ādi, antya khaṇḍa and anuprāsas, ably aided by the rhythmic
tricks such as: varana, atta, anāgata, padagarbha, gaṇaparivṛtti, muḍi, vadi, padmagana, pluta etc., create a galaxy of melodic colours. In spite of the basic, simple tālic rhythms such as ādi, ṛūpaka, misra-chāpu and khaṇḍa-chāpu varieties, these Yakṣagānic measures have a lasting impact of variety and veracity in terms of dancing melodies. Even the length of a foot (pāda) essentially based on the number of gaṇas, plays an important role in harbouring the metrical melody. Above all, the judicious mixture of mātrā-jāti and trimūrti-gaṇṭya patterns within the song – mostly as two distinct units – creates an amazing rhythmic symphony of flexible and gripping successions in such a way that the melody of rāga and majesty of laya are brought at once in any song as a singular unit. It is so unfortunate that words would fail to explain such an effect when the examples are visually presented and not sung to the intended rhythm. However, a trained mind in both music and metre can unfailingly notice the inbuilt melody from the mere words presented here. As the Yakṣagānic songs are usually framed as nibṣa-bandhas, in contrast with the śīthila-bandhas present in the usual lyrics of any song that is in the present system of classical music, mere recitation itself would reveal the metrical melody of them. Thus, the intrinsic music of these songs owe much to their lyricist than the music composer. In this sense, an adept Yakṣagāna poet is also an accomplished musician to a great extent. This would reveal the true relationship between music and prosody as well.

Here are a few examples from my own Yakṣagānic compositions, which would ably reveal the aforementioned observations:

Trimūrti-gaṇṭya-bandha set to miṣra-cāpu tāla:

МАṬTABE  गंधवन्ते - पाटबिद्य  
बेटवन् वन्दनो ।
आठदे मनविष्ण उठदे रसविष्ण  
चारुचरणं ननभाभु नापे निन्चिहनन्तः ।|।

Mātrā-bandha set to eka-tāla:

हरूष्यायितु कान्द - चन्द  
मरक्षेत्रान्त ।
महेष्वरण मणिव - बलुभाग्य गणव  
अनुमेय तारगणित बलुमेय मणिव ।|।

Trimūrti-gaṇṭya-bandha (first half) and Mātrā-bandha (second half) set to miṣra-cāpu tāla:

आफिफुदेवाय मात - प्रीत  
सोलिसितेन्त्री हरिण - रमण  
वाल बानिन वाळशशिगवलकेलः करक्षिलिसिद्वेलः  
लेखलिखी चित्तचालकुदालप्रकरणेनु रुपामूर्तः
Trimūrti-gaṇṭya-bandha (lines one and two) and Mātrā-bandha (lines three and four) set to miśra-cāpu tāla, Mātrā-bandha set to eka-tāla (lines five and six):

Trimūrti-gaṇṭya-bandha (lines one and two) and Mātrā-bandha (lines three and four) set to miśra-cāpu tāla, Mātrā-bandha set to eka-tāla (lines five and six):

\[ \text{Hṛtiśirūt madhū} \quad \text{vinīte} \]
\[ \text{śīte smuṇḍhunā} \quad \text{sūjāte} \]
\[ \text{māṭināḍu maṭhūgaḍhunē} \]
\[ \text{soṭuʒgaḍhunē sārīkṣeṇu} \]
\[ \text{vinīlmalay vinīdāʒīeṇu} \]
\[ \text{maṇiṣnunāgadē koḍuʒ bāloju} \]

Completely in Mātrā-bandha set to eka-tāla. The last two lines are in the second speed. We can also notice the master-stroke of pluta in the beginning of the first three line.

\[ \text{ahēs tapyuvaṛtē} \quad \text{niʃhaé} \]
\[ \text{koḍuʒ koiɾikẹntē} \]
\[ \text{maŋje būḍ장애인 tūrē} \quad \text{tupuʒ maːtaŋu sārī} \]
\[ \text{śaːŋ˘veɾikʈuʃŋ uʃ aːɾi ʃi} \]
\[ \text{śaːŋ˘tmaːɾuʃŋ uʃ səɾi} \]

Trimūrti-gaṇṭya-triṣra-gati-bandha set to rūpaka-tāla. In the last two lines, the varana in the words lole and pāra have brought a distinct twist in the rhythm.

\[ \text{bāgiʃe ʃiʃeʃe baiʃkaːm Sidebar - mē} \]
\[ \text{bąɡutʃe ʃeʃeʃe suʃdriːmaːŋ} \]
\[ \text{dēvna maːnaːría səməvaːnaːuʃ} \quad \text{s} \]
\[ \text{jiːvna d pstmtoʃdruʃ ʃiʃiːti ʃiʃi} \]
\[ \text{jaːɾi tɔʃʃi darı ʃiɾi sąɡleːtē} \quad \text{loːte! ʃiɾi şeʃeʃe ʃiɾi} \]
\[ \text{ʃuʃkoneː æʃdɾiɾ suʃdɾeː} \quad \text{- puʃŋ ɡəʃɾeː} \]

Mātrā-bandha-caturaṣṭra-gati set to eka-tāla. Especially the half-speed in the phrases madhusadana and madhumathana have brought a welcoming contrast to the swift movement in the first half.

\[ \text{maŋʃoːʃeʃe mævaːdæn} \quad \text{- mæhʊsadæn} \]
\[ \text{jaːɾiʃeʃeʃe mæhʊpaːdæn} \quad \text{- mæhʊmædæn} \]
\[ \text{niʃeʃeʃeʃe dʊʃeʃe ʃe} \quad \text{-} \]
\[ \text{paʃktʃiʃeʃe ʃeʃeʃe} \]
\[ \text{ʃoːʃagadē niʃeʃeʃe ʃiʃiːrə} \]
\[ \text{ʃeːʃaːʒeʃe niʃeʃeʃe ʃiʃiːrə} \]

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Matra-bandha-caturasra-gati set to eka-tala. Here, the pada-garbha in the phrase anuragada has a gripping beauty as far as the rhythm is concerned, while the muḍī as an āna-gana in the three lines is well contrasted by the third line which has complete gaṇas.

रागद रथ्यन कवियार्थु-अनु
रागद बन्धन विगियार्थु ।
नागनत्तेनके भोगवस्टेनके
भागियारे नै सोगसार्थु ।।

Trimūrti-ganīya-bandha (first half) and Matra-bandha (second half) set to miśra-cāpu tāla. In the last line, the words are set in such a skilful manner that they simultaneously adopt themselves to both the miśra and caturaśra gatis.

Saṁśī samayām - rūṣagam-
Benei manabhiḥram
Kṛṣṇagৰোণ কঁগেতকেত্তারসজ্জি
Sūndeb hṁstey hārā hīvān
Hōḍēva tūmbhay hārā jīvān
Hōḍēva-ṭugāvāde - sūndeb- sūndeb - pōṇḍādevāś

Matra-bandha set to khaṇḍa-cāpu-tāla. The āna-ganas at the end of every line have created an arresting sense of rhythm, suggesting the firm and formidable nature of the character (the huntress Citrāṅgadā) described in the song.

चित्रामहवेदी चुहं महवटोन्तु बन्दह्य - बि -
चित्रामहवेदी चुहं महवटोन्तु बन्दह्य ।
सिक्षव सवेदु सारञ्चव पोरेदु
कोलवं सिगिठं शारणवं जरिदु ।
मक्षवं मूरतवं मातवं सेरेदु
व्यालवं बिगिठं माररलवं तोरेदु ।।

To conclude, music in metres is an engrossing subject in itself and needs a greater attention from the side of musicians as well as poets. This would certainly bring out rewarding results so as to create better musical compositions leading to greater aesthetic appeal. Especially in the world of applied music like films, theatre, and folklore, such innovations would better equip the artists and create an overall positive effect. As the study in this field of learning still remains unexplored, the present author, with all humility invites the attention of those who are either way equipped.

सोडवर कलपतप्यमानमहिमा भोग्रयोङ्स्तु भवायत्मनाम्।
Karnataka *Yakṣagāna* and *Kuchipudi*: A brief study of both traditions in their presentation of mythological stories

Veena Murthy Vijay

[This study (an on-going research project of the author) is based mainly on the knowledge and guidance given by Śatavadhānī Dr R Ganesh who has been passionately refining and promoting the art of *Yakṣagāna* in Karnataka.]

**Tradition of *Yakṣagāna* in Karnataka**

*Yakṣagāna*, in Karnataka, is a very popular art and this is due to its strong religious background. In the traditions of Karnataka it was and is a very important ritualistic practice to hold an all-night *Yakṣagāna* program by the families. This is done by inviting a certain group of artists called *mēla* who are officially attached to a certain temple and this is called "*Dīpa torisuvudhu*" meaning bringing light. It is said that there will be at least 4 such groups attached to the temple and the shows at the temple will be booked for at least 2 years in the temple. If any family wants a certain day and a certain group they have to book years prior! There are many well-known *mēla*-s like the *Amṛtēśvari mēla*, *Idagunji mēla*, *Dharmasthala śri manjunāthēśwara kṛpāpōṣita Yakṣagāna maṇḍali*, *Mandartha*.

**A typical *Yakṣagāna* performance**

By evening, the ‘*Abbara Tāla*’ or the drums are beaten around the village to bring about awareness of the evening’s performance at the temple.

After this, as great vibrant beats from the drums fill the air, the *mēla* enters the stage singing ‘*Śvāmi Paraku*’. The *Kodaṅgi*-s dance to this. Then the *Bālagōpāla* group perform *Gaṇēśa Prārthiṇe* for one hour, after which the real story begins. Due to time constraints, many of these traditions are being skipped in present day plays. The *mēla* starts straight with the story after the *Gaṇēśa pūja* in the green room.

There are two seating styles for the orchestra – either standing behind or sitting on a seat called *Hadi Maṇca*. Slowly the music engulfs the atmosphere with eager anticipation while the drums shift from *Jhampe tāla* to *Rūpaka tāla* and playing the cymbals, the *Bhāgavatara* begins the story. There is no *Śūthradhāra in Bhaḍagathīṭṭu* as in *Thenkuthīṭṭu*. The *Bhāgavatara* or the main singer plays the role of *Śūthradhāra* also.

To make the show lively, the *mēla* sings lilting tunes like *Chanda Bhāme*, *Namaha Śivāya* and *Hara Hara Śambhō*. The compositions are usually in *Bhāmīni Șatpadi* or *V ardikha Șatpadi* and other meters. The stories are usually from *Bhavgata Purāṇa*. All the characters enter the stage except the character that dies a tragic death.
The story begins with the Nandi śloka – Indirege Thale Bhagi. The storyline is sung in madhyamāvati rāga. Then for half-an-hour five dancers dance the Viñçu sūtki. The story continues till morning, ending with a song, maṅgaḷa. The group packs and moves to the next village to perform the next day.

**Kuchipudi tradition of Andhra Pradesh**

Unlike the Yakṣagāna, in Kuchipudi dance drama, the makeup is not as elaborate. Essentially Kuchipudi dance drama starts with a pūrvarāṅga in an elaborate manner. Pūrvarāṅga has been in practice in oral tradition, and includes prayer to Ganēśa, and Amba Paraku then Jarjara Dhvaja of Indira. This is called Uthapana in Bharata Śāstra. A number of verses of prayer and benediction for the successful play are sung. The Sūthradhāra offers of flowers or Puspānjali is made. This is called Nandi to delight the Gods. Then there are śloka-s from the vēda-s narrated while the stage is consecrated by the sprinkling of holy water. It is followed by Raṅga Alankarana or decoration of stage with coloured powder. Then the dancers enter with incense, offering to the Gods. After this the dipa, with a bunch of fifty eight lights are offered to the Raṅga Dēvata- the chief deity of the stage. Formerly the Jarjara or the flag staff used to be planted on the stage but sometimes the dancer runs across the stage with the flag staff suggesting driving away the evil forces and then makes a quick exit. After this, the Ganapati prārthana “Tāṇḍava Nṛtya Kari Gajanana’ is done with a mask by a dancer. Traditional prayer to goddess “Tripura Sundari” follows. The “Guru Prārthana” is recited followed by ‘Nāndi Stōtra’ by the Sūthradhāra which is somewhat similar to the Yakṣagāna style. In Kuchipudi, the Sūthradhāra sings, wield cymbals, delivers dialogues, impersonates the female role of Mādhavi and also plays the role of viduṣaka (joker). He often carries the story further. The Sūthradhāra in Kuchipudi does not change costumes but by his abhinaya one can make out the role of a character.

The traditional concept of abhinaya in Kuchipudi is from the text Nātya Śāstra which adheres to the theory of rasa. The Nātya śāstra refers to four kinds of abhinaya namely; anīgika, vācika, āharya, sātvika. Abhinaya is the synthesis of all these four.

**Kuchipudi- Anīgika abhinaya**

In anīgika abhinaya essentially the movements of the body are used for expressing emotions to a composition/ mood/ situation. Nātya Śāstra describes vividly every movement of the body in terms of anīga, upāṅga and pratyaṅga. In Kuchipudi style apart from anīga, upāṅga and pratyaṅga, the usage of hastā-s (hand gestures) and the carī bēdā-s (foot movements) bring about sculpturesque style into this form. Apart from this, the use of eye, head, neck, eyebrows, shoulders, limbs and other parts of the body is also taken from the Nātya Śāstra.

**Karnataka Yakṣagāna Anīgika abhinaya**

We do not find any written documentation on the anīgika abhinaya aspect of Karnataka Yakṣagāna. The performers were great scholars and poets and spent all their lives performing;
very little was documented as the technique of Yākṣagāṇa. The artists, scholars and critics have recorded a few nuances of aṅgika abhinaya. Though it does not follow methodically Nātya Śāstra's nṛta hasta and karana, it follows the lōkadarmi style of movements and abhinaya hastā-s and soushtava which is very important for any dance style. The narrative and situational meaning brought with combination of abstract movements synchronizing with the rhythm (tāla, laya) is the essence of aṅgika abhinaya.

The movement of feet - 'hejje’, 'mandi’ - aḍavu-s are digina, laaga, kunchittu, salam hejje, giraki, udi, katthari kaalu, jaaru guppe, thirgaasu nade, tha ding gina, kiru hejje, sallam hejje, kiru hejje, kai karana (hand gestures). All these are the names of some of the steps used in the Yākṣagāṇa mainly in Baḍagu Tiṭṭu style. These names may not coincide with the names of aṅgika abhinaya, but can definitely show a possibility of certain similarities. The rēcaka-s (the movements of the hands and the limbs) are very important in Yākṣagāṇa.

The writer has been studying the hejje patterns of Yākṣagāṇa in comparison to the aḍavu patterns of Kuchipudi. Though Kuchipudi has a vast vocabulary of the aḍavu patterns in various jati-s, a few modifications to the Kuchipudi style based on some of the steps (hejje) of Karnataka Yākṣagāṇa have been added.

Kuchipudi – Vācika Abhinaya

Vācika Abhinaya is very important to this style. Often in dance drama-s of Kuchipudi, the dancers would enact or render a song and engage in dialogue with sūtradhāra (the conductor of the play) also called as the Sakhi or Madhavi. The Sūtradhāra narrates a glimpse into the story line of the play with a dramatic flavour. In a solo repertoire of Kuchipudi style, only the lip syncing of vocal music and sometimes a dialogue in bhāmakalapam is presented.

In Vācika Abhinaya the Bhāgavatalalu would render 'stīsa padyālu’ and ‘kanda padyālu’ during a Kuchipudi Yākṣagāṇa or Bhagavata mēla. They were great artists and scholars in telugu and sanskrit.

Yākṣagāṇa artists were trained to enthrall the audience by the recitation of lengthy dialogues, ‘cūrnika-s’, ‘samvada daruvu-s’, ‘kanda-s’ and ‘kandarta-s’ in all three octaves like the mandra (lower octave), madhya (middle octave), uchha or tīvra (high octave) in deep and resonant voice.

The inherent lōkadharmi style in Kuchipudi allowed, the artists to render dialogues which were suitable to the situation as a show of their scholarly attributes.

Karnataka Yākṣagāṇa - Vācika Abhinaya

Vācika abhinaya is the most important aspect in this style too. The various characters from mythology are portrayed through recitation and rendering of dialogues. The artists have to be proficient not only in dance but also in the art of singing (the special kind of Yākṣagāṇa music). The maddale or the drum is played even while the dialogues spoken, the cymbals' called the
Jakate are used in between the dialogues. Each character is represented with a voice modulation. In Yakṣagāṇa the singing style is called ‘pada’. The literature or the script is called ‘prasaṅga’. Kandha and vruthantha are sung by the artists. The Bhāgavatara or the singer sings from behind on the stage along with the maddale. The voice modulation in singing with dialogue delivery is unique to this style. During the progression of the play the dialogue between the character and sūtradhāra is important in weaving the story of the play.

Kuchipudi - Āharya Abhinaya

The āharya abhinaya in Kuchipudi is a presentation of a character through costumes along with various stage props based on the particular drama and character. Men would impersonate female characters and adorn beautiful jewellery like the bangles, the necklaces, and most importantly the jada or the braid.

In Kuchipudi Yakṣagāṇa the costumes were always either for demon kings or Gods. Since the stories were mythological the costumes were rich in its look, long overcoat and an aṅga vastra (shawl) consisting of rich silk and dhōti was used for kings. Each king’s character based on good and evil the crown would be designed and worn. The sūtradhāra’s costume included a turban dhōti rudrākṣamāla and tulasi beads. Both śaivism and vaiśnavism were depicted through these beads.

There were thirty two types of ornaments for female roles and ten types for male characters including royal sword and other weapons.

The Kuchipudi artists performed more than one type of dance drama; they were Yakṣagāṇa, vīdināṭakam, pagativēsam and kalapam. The characters and themes of all these forms were portrayed by men wearing appropriate costumes and makeup.

‘Ardhanāriswara’ On one side of the body the artist was dressed as śiva and the other half as his consort Parvati. This vīdināṭakam costume was very popular in 1950’s.

Āharyam in kalapams and dance drama-s

The color combination of makeup costumes in the dance drama were chosen according to the character. The costumes for Lakshmi was Red or Pink, for Parvati- blue, Saraswati- yellow, Rāma- blue, Nārada- orange, Hiranyakāśypu- red. In gollakalappam a special cotton sari which is earthy brown is worn by the character gollabhama- the village milkmaid, the artist who played the brahmin’s role would wear silk dhōti or aṅga vastra. The artists themselves made their ornaments in wood which was treated in water and cut into required shape. Upon this gold paper was stuck which were called thalakulu in different sizes or shapes for the ornaments to shine and glitter.

The most important ornament was the jada- braid worn by Satyabhāma, which was adorned with ornaments to represent the entire universe.

The costumes, makeup, ornaments were carried by the dancers’ troupe in boxes called ‘ganiyam’.
As the times changed and the performers travelled to towns and the technique of makeup has improved. Professional makeup artists have adapted sophisticated makeup techniques to the needs of the modern day stage and lights.

The 'tera' or the screen which was used for the entry of the characters is not used in solo repertoire.

**Karnataka Yakṣagāna - Āharya abhinaya**

The āharya in Yakṣagāna is spectacular. It transports the audience into the fascinating world of Gods and Goddesses. The characters are divided into different types- the Dhirodhatta nāyaka (Kṛṣṇa, Rāma and Arjuna), the second type consisting of Indira, Bhīma in his raudra form and the third type including hunters, etc. and of course demonical types like Rāvana and Kumbhakarṇa and special types like the incarnations of Viṣṇu. Other characters like Hanumān, ṛṣi-s, guru-s and women are presented realistically.

The color symbolism in Yakṣagāna has its own identity. Pinkish yellow is the basic makeup in Yakṣagāna with red, black and white lines drawn on it. Heroes put on this basic makeup on which a variety of designs are drawn to represent different characteristics and moods. The eyes are made-up with eye-black, the lips are colored red, the tilaka-s are of various designs, and moustaches and beards are painted directly on to the face. It is said that Yakṣagāna has 10 varieties of makeup and an elaborate variety of headgear, costumes and jewellery. The costume consists of loose black pyjama-s with red and yellow checked sari-s used as dhōti-s topped by green, red or black jackets a red kurta called 'āngi', is passed on to the junior most artists after it is used by all the senior artists as per the hierarchy.

The jewellery in Karnataka Yakṣagāna consists of ankle bells, breast plates, shoulder ornaments, girdles and belts made out of light wood, brilliantly colored and often inset with mirrors are used. The headgear is fantastic and called mundale. The turban is tied in a very complicated fashion, depending on the characters being portrayed.

The ornaments are made by the artisans with a special type of treated wood and the thermocol inset with gold coloured paper and mirrors and beads.

**Kuchipudi Sātvika Abhinaya**

Sātvika Abhinaya deals with the expression with physic states physiologically with emotional conditions resulting in rasa.

In Kuchipudi style the male dancers had to cultivate a great amount of finesse portraying the female characters to evoke the illusion to the spectator that they are watching a female dancer. It is challenging for dancers to impersonate female roles through their male bodies where exaggeration is like thin line bordering on the aesthetics. But now, Kuchipudi form has seen performing solo repertoires. Not only for dance dramas of Kuchipudi, but for solo repertoire performed by many female exponents too, sātvika Abhinaya remains the soul of a dance performance.
Karnataka Yakṣagāna Sātvika Abhinaya

Sātvika Abhinaya is the most important and powerful ingredient of Yakṣagāna. Sātvika abhinaya should have the rasa aspect whether it has vācika or añgika. Though the performers are simple village folks they are highly trained dancers who bring out the very soul through their sātvika abhinaya.

At the end of this brief comparison of the two styles, it would only be suitable to conclude that these two art forms are similar in many ways and parallel in some ways.
Book Review

Kathakali — Dance Theatre
A Visual Narrative of Sacred Indian Mime:
KK Gopalakrishnan,
Niyogi Books Delhi Price : Rs. 3500

Rooted in a rich 400-year heritage, Kathakali is Kerala’s gift to the sphere of performing arts. A self-confessed Kathakali bhranthan (fanatic) K.K. Gopalakrishnan, noted writer-photographer and connoisseur specialising in Kerala performing arts, who currently serves as the Director, Centre for Kutiyattam, Sangeet Natak Academy, guides the reader through the origin, evolution, traditions and complexities of the genre, viewed through the prism of personal experience in his book ‘Kathakali – Dance Theatre – A Visual Narrative of Sacred Indian Mime’. The author navigates the vast canvas with the familiarity of one treading home ground and the precision of an insider who formally learnt the art.

Like his peers, KKG gained an appreciation of Kathakali at an early age while still at school. Hailing from a tharavad famed for its staunch patronage of the art, he gravitated towards Kutiyattam and Kathakali performances. His father encouraged his interest which soon turned into a governing passion. In the mid-80s, KKG became the founder-secretary of the Kottayam Thampuran Memorial Kathakali Club which led to greater opportunities for direct interaction with stellar artists. Simultaneously, he began gaining recognition as a Kathakali reviewer. His big break came when he was recruited by M.T. Vasudevan Nair to write a series for the weekly, Mathrubhoomi, after which he also became a columnist for local and leading publications. Giving up a secure job in the banking sector, he devoted himself to a full-time study of the arts.

Kathakali is believed to have originated in the 17th Century from Ramanattam, in turn said to have been formulated as fitting reply to Krishnattam, with all these genres being predated by Kootiyattam, the most ancient extant form of Sanskrit dance-theatre. The similarities and differences between them are clearly delineated. It was Kottayathu Thampuran, the raja of Kottayam whose
four classic oeuvres are prized as the holy grail of Kathakali, who defined the essential form and content. The next phase saw the evolution of regional styles — the northern Kallatikkotan shaped by Vellath Chathu Panikkar and the southern Kaplingat shaped by Kaplingat Narayanan Namboothiri. In Kannur, Kozhikode and Vatakara areas, the Katathanad style germinated as a regional variant of the Kallatikkotan. Pioneered by Nalloor Unniri Menon, the Kalluvazhi chitta, an integration of the Kallatikkotan and Kaplingatan styles, flourished in the Palakkad district.

The institutionalisation of Kathakali came with the founding of the iconic Kerala Kalamandalam in 1930, the brainchild of poet laureate, Vallathol Narayana Menon and Manakkulam Mukunda Raja. With this, the doors were opened up to all those who wanted to learn the art, irrespective of class or creed. Other noted schools established were the Kottakal PSV Natya Sangham, Unnayi Warrier Smaaraka Kalanilayam, Sadanam and Margi. Immediately prior to and after independence, several changes were effected in training, syllabus and costumes. Among the titans whose dedication ensured the growth and survival of the art were Netumpura Valiya Itteeri Panikkar, Pattikkamthoti Ravunni Menon, Kuyilthoti Ittiraricha Menon, the Panikkar trio of Chandu, Ambu and Chinta Panikkar, the Kannan trio, Parassini Kunhiraman Nair, Kuthunnur Shanku Panikkar, Vazhengata Kunchu Nair, Kalamandalam Krishnan Nair and a host of other great asans. Their efforts were augmented by Kathakali sangeetham stalwarts such as Nenmara Madhava Menon, Kavassseri Samikutty Bhagavathar, Katathanattu Govindan Nambeesan, Takazhi Kuttan Pillai, Venkatakrishna Bhagavathar (vocal) and Kalamandalam Unnikrishnan (percussion). Though there are a handful of active women performers today, Kathakali remains a male-dominated genre on account of the physical rigour involved. As recorded in K.P.S. Menon’s ‘Kathakalirangam’, the first woman believed to have learnt and performed Kathakali was Katyayani, in the 1700s. Kattasseri Sarojini Amma, Vanchiyoor Katyayani Amma, Kalamandalam Kalyanikutty Amma, Chavara Parukutty, Kottarakkara Bhadra and Ganga rank among the rare tribe of women artists.

Why does Kathakali hold endless fascination for aswadhakas who watch the same performances, sometimes by the same artistes for consecutive days and nights, enacting themes drawn from the same repertoire that has remained unchanged for centuries? The answer lies in the fact that it is a ‘classic art form which is always contemporary’. A sophisticated amalgam of vocal and instrumental music, percussion, theatre, mimesis and dance, it urges the rasika to delve deep into the realm of myth, Gods and demons and to correlate it to the universal play of emotions and actions that shape the lives of mortals, through themes both common and rare, from the Ramayana, Mahabharata and Bhagavata. A complete art form, the discipline includes, but is not limited by, the four elements prescribed in the Natyasastra – aangika, vaachika, aahaarya and saathwika. Kathakali defied the much-debated Aryanisation that coloured many other South Indian traditions. For instance, it depicts death, violence, blood and gore on stage with relish, with a blithe disregard for the Natyasastra precept of refraining from the same. Again, anti-heroes such as Ravana, Duryodhana and Narakasura are featured as central characters, while the roles of Rama and Krishna assume secondary importance.
For all its visual sumptuousness, Kathakali has a core of austerity. Stage props are minimally used and economy of movement draws depth from subtlety. However, the splendour of its costumes and make up (aharya) is so distinctive that it merits a separate study. The original lime and rice paste ‘chutti’ (white facial border) was replaced with white paper in a pioneering move by Tiruvalla Ramakrishna Panikkar. While facial colouring pigments continue to be naturally derived, coloured glass and plastic are used nowadays in kesabharam (crown) and ornament inlay.

KKG emphasises that an in-depth appreciation of Kathakali entails an understanding of the land, its people, their social and cultural ethos. Yoked to a feudal society, whose laws stemmed from a rigid caste system designed to keep the dispossessed classes in perpetual subjugation, some Kathakali practitioners joined the discipline voluntarily, while others had the decision made for them by rich local patrons who wielded the power to determine their destinies. In this parochial set up, their lives revolved around the kaliyogams (troupes/schools) which in turn were entirely dependent on the largesse of the patrons. Epic heroes on stage, the artists were subjected to the whims of patrons off it, often having to compromise on their self-respect. While many patrons encouraged them with public approbation, a gift of new vestments, veera sringala (golden bracelet) or the conferment of titles such as Menon and Panikkar, there were some who belittled and even insulted them, deliberately making them wait for hours under a blazing sun, before doling out a token remuneration. The footnotes provide an overview of local customs and a social commentary which records legends, landmark events and their repercussions, ranging from stories of Poontanam Namboothiri and Irattakulangara Rama Warrier to the Kuriyidath Thathri scandal.

More agony than ecstasy, the Kathakali artist’s lot has never been a happy one. Considering the pain and rigour of the training generating ‘the cramps of the early days, the blood in the urine as the massage regimen progressed’, meagre earnings, almost nil recognition, absence of capable stage directors, thinning audiences, and inadequate corporate sponsorship, it remains a wonder that a few brave souls still choose to enter this arena. Hence, the author’s immense pride in a priceless heritage is underscored by a palpable concern for the well-being and future of the art and its practitioners who await long overdue recognition at the state and national levels.

Firmly ensconced in his bailiwick, the author serves up a comprehensive, compelling account, wrapped in the flavour of a lived experience. Empathy and insight light up his descriptions of the noctilucent aura of all-night performances and the vicissitudes of artists’ lives. Thoughtful touches include the listing of famous, oft-staged plays and illustrations detailing mudras (hand gestures). With an aesthetically designed layout highlighting the text and outstanding photographs by KKG, the volume is a labour of love, passionately and painstakingly compiled over several decades. Capturing memories and impressions with remarkable vividness, the book is a visual treat, a collector’s item and a must-read for students, scholars, researchers, and all aswadhakas.
Book Review

Sunaadam: The Vikku Baani of Ghatam Playing

By: Sukkanya Ramgopal

Sri Vikku Vinayakram School for Ghatam

306, Divya Landmark Apartments, No 9, MSR Main road, Yeshwantpur,
Bangalore – 560022

Price: Rs 300/-

"Sunaadam: The Vikku Baani of Ghatam Playing" was released in Bangalore on 25th September 2016. It has been authored by Vidushi Sukkanya Ramgopal, one of India's top ranking ghatam exponents and the foremost disciple of ghatam wizard Sri Vikku Vinayakram.

Sunaadam is the first ever published textbook for ghatam learning. By capturing the quintessence of a unique playing style that has been perfected by ghatam maestro Sri T H Vikku Vinayakram, this book lucidly explains playing techniques and phrases exclusively for the ghatam. In doing so, it also serves as a valuable documentation of the richness of the Vikku Baani.

The book is written in English with a view to cater to a wide community of ghatam students and players across the world. It contains introductory chapters on the ghatam syllables and playing positions explained very clearly with the help of photographs. There is also a pronunciation and symbols chart along with a chapter on how to use the book. Following this are fundamental lessons in the four major talas - Aditala, Rupaka Tala, Misra Chapu and Khanda Chapu. The book also contains some very significant exercises that ghatam players could practice for speed, fluency and easy articulation. For the benefit of all students, audio references for all the lessons in the book are available on www.ghatamsukkanyaramgopal.com. The book has been very tastefully designed by Sri K J Sachidananda, keeping in mind the needs of the users, with adequate space for students to make their own notes.

Sunaadam is a book that will serve as a friend, guide and companion to every student keen on understanding the unique style, nuances and techniques of the Vikku baani of ghatam playing.

"... The lessons in this book well capture my fingering techniques and style. Anybody can understand it easily... I do strongly believe that by following this book, students will be able to play with a certain amount of proficiency...”

From the Foreword by Ghatam maestro Sri T H Vikku Vinayakram

Courtesy : Music Research Newsletter 39 www.musicresearch.in
Obituary

The Music Academy, Madras, reports with a deep sense of sorrow, the passing away of the following distinguished musicians during the year 2016.

Sangita Kalanidhi, Vaageyakaara Dr. Mangalampalli Balamurali Krishna

*Experts Committee Member of The Music Academy*

Dr. SAK Durga

*Ethnomusicologist, Member Experts Committee, Academic Council and Doctoral Committee of The Music Academy*
Raga Sama 

Raga of Margam Kalyana, T. V. Sathyanarayana
R. S. R. Subba Rao

Lakshmana Guruswamy 

S. S. Subramaniam 

The Chaturdanda Prakasika of Veeratamakalin

R. K. Narayana

R. Krishna Iyer Centenary Issue

Professor Sambamoorthy, the Visionary Musicologist

Raga Lakshanangal - Dr. S. R. Latkararaman

Dr. Chitra Raghunathan

A. V. Subramaniam

R. R. Subramaniam

P. S. Subramaniam

R. M. Subramanian