



*The Journal*  
of  
**The Music Academy Madras**

*Devoted to the Advancement of the Science and Art of Music*

**Vol. 91 • 2020, 2021 & 2022**

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।

मद्भक्ताः यत्र गायन्ति तत्र तिष्ठामि नारद ॥

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

**Narada Bhakti Sutra**

Editor

**Sriram V.**

**THE MUSIC ACADEMY MADRAS**

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**THE MUSIC ACADEMY MADRAS**

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# Contents

1. Editor's Note	vii
<b>Proceedings of the 93rd Annual Conference of the Music Academy, Madras</b>	
2. Report on the inauguration of the Music Academy's 93rd annual conference and concerts, on December 15, 2019.	1
3. Speech of Sangita Kalanidhi designate Dr. S Sowmya as delivered at the inauguration of the 93rd annual conference and concerts of the Music Academy, Madras	3
4. Report on the daily sessions of the 93rd Annual Conference	10
5. Report on the Sadas	69
<b>Proceedings of the 14th Dance Festival of the Music Academy, Madras</b>	
6. The 14th Annual Dance Festival	70
<b>Proceedings of the year 2020</b>	
7. A Note on the 94th Annual (Digital) Concerts	71
8. List of concerts held under the 94th Annual (Digital) Concert Series	72
<b>Proceedings of the 95th Annual Conference of the Music Academy, Madras</b>	
10. A note on the Music Academy's 95th Annual (Digital) Conference and Concerts	74
11. Report on the daily sessions of the 95th Annual (Digital) Conference	79
<b>Proceedings of the 15th Dance Festival of the Music Academy, Madras</b>	
14. The 14th Annual Dance Festival	98
15. List of performances held under the 15th Dance Festival of the Music Academy	99

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**Articles**

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16.	Rāga-s of the early Haridāsa-s – Dr Arati N Rao	100
17.	Compositions of Dikṣita's Family as seen in AM Chinnaswāmi Mudaliyār's Oriental Music – 1892 – Aishwarya Shankar	119
18.	An Aesthetic Conjunction of Lakshya and Lakṣaṇa with special reference to 'Sulādi' and Sangeetha Darpana of Damodara Pandita of 16th Century A.D. – Padmini Shreedhar	128
19.	Vadya Vrinda as a Vehicle of Raga Essence: Analysis the Vadya Vrinda Compositions of Sangita Kalanidhi T.K. Jayarama Iyer – KVS Vinay and Purnima Krishnamurthy	136
20.	Saṅgītānanda-ratnākaramu of Tenmaṭham Vēṅkaṭanarasimhācāryulu and Tenmaṭham Vēṅkaṭavaradācāryulu, a 1917 publication – Dr Rajshri Ramakrishna	155
21.	Yadukulakāmbhōjī – Amritha Murali and L Ramakrishnan	170
22.	Vidyā Śaṅkar — The complete Musician, Musicologist and Guru – Nithya Balaji	175
23.	A Composition of Sangīta Kalā Āchārya Thanjavur Sankara Iyer, notated by Vidvān Neyveli Santhanagopalan	187
24.	Two Compositions of Sangīta Kalānidhi TV Gopalakrishnan	189

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## Editor's Note

It is with a sense of overwhelming joy that I present to you, on behalf of the Editorial Committee of the Music Academy, Madras, the Journal for the years 2020, 2021, and 2022. For like the rest of the world, we at the Music Academy too have felt the impact of the pandemic, and are grateful that we have survived, and have been able to resume our normal routines. This is a combined journal for three years, owing to the scaling down of activity following lockdown and other restrictions.

Despite the generally depressed scenario over the last two years, there have been some exciting developments at the Music Academy. The first is the formation of the Music Academy Research Centre (MARC), which was constituted in 2020. MARC ushers in the new decade with renewed vigor, engaging in music studies and research in a focused manner. In keeping with the fundamental objectives of the Music Academy or Vidvat Sabha, the research centre looks to build on the wealth of oral and aural traditions that are integral to the Carnatic music space. At the same time, it will work on strengthening the musicological dimension by way of rigour in the research methods and honing of structured musical thought and perceptions, with a futuristic approach. The activities of MARC include publications, seminars / webinars, workshops and research projects. Dr Sumithra Vasudev, well-known scholar and singer, is the Head of research and Dr Sumathi (Meenakshi) Krishnan is the Director. The Research Advisory Board comprises Dr Ritha Rajan, Dr RS Jayalakshmi, and myself, with an Experts Advisory Panel comprising Prof. Shiv Visvanathan, Sangita Kalanidhi Sanjay Subrahmanyam and Sangita Kalanidhi Dr S Sowmya.

On coming to know that the residence of the late violin maestro Sangita Kalanidhi Dwaram Venkataswami Naidu was to be demolished, the Music Academy contacted his daughter Dwaram Shyamala and made an offer to acquire his books and some memorabilia. The collection of books was catalogued by singers Archana and Aarathi and a total of around 150 volumes, chiefly belonging to the early 20th century and comprising Telugu and English books on music, were acquired. They are now in the process of being catalogued. A prize discovery in the collection was a set of souvenirs of the Music Academy conferences of the years 1930, 1931 and 1933. This was a surprise as we had all along assumed that the first conference souvenir of the Music Academy was published only in 1935. Another acquisition is a handwritten notebook belonging to Tara Pai, a student of Sangita Kalanidhi TS Sabhesa Iyer. The notations have been partly written by the maestro himself. We thank Smt Tara Pai's daughter Smt Sarada Naik for handing this book over to us.

In the cleaning of a loft in the Music Academy we were happy to discover a set of the original sheets of AM Chinnasami Mudaliar's Oriental Music in European Notation. A quick study by singer Aishwarya Shankar, who is researching the book and has presented a paper on the subject in this journal, confirms that this set is reasonably complete and can compare favourably with copies in the British Library.

Under the care of Mysore K Jagadish, our consulting librarian and Sathya, our assistant in the library, the footfalls have increased and we now have researchers regularly consulting books here. The catalogue of the library will soon be up on our website. We are continuing with our push for digitisation and now over 250 rare books, pertaining to the 19th and early 20th centuries have been digitised.


The Music Academy TAG Archives is working on an exciting project, one that aims at making cataloguing and retrieval much faster and cloud-based. It is early days yet but I am sure that we will have more details in the Journal of 2023, all being well.

This volume of our Journal has reports of the 93rd annual conference (2019), the 14th annual dance festival, and a report on the 95th annual (digital) conference and the 15th annual dance(digital) festival. It also carries details of the 94th concert series, which was offered digitally to audiences. The Journal reports have been put together by Geetha Venkataramanan, formerly of The Hindu, Lakshmi Anand who now writes frequently on music, Dr Aravind Ranganathan, a dentist with a passion for music research and R Latha, a research scholar. I thank them all for their efforts. In addition we have articles by scholars which I am sure will be of benefit to the music world at large. I thank the members of the Editorial Board for their advice. And of course, a huge thanks to the ever-smiling AS Diwakar and his team at Compuprint for bringing out the Journal on time.

We at the Music Academy would be happy to receive feedback on this Journal at [music@musicacademymadras.com](mailto:music@musicacademymadras.com)

I wish you all a happy and healthy 2023 and before that a wonderful December participating in the 96th Annual Conference and Concerts of the Music Academy, Madras.

**Sriram V**  
Music Academy  
December 15, 2022



## **Report on the inauguration of the Music Academy's 93<sup>rd</sup> annual conference and concerts, on December 15, 2019.**

**T**he Music Academy's 93rd annual conference and concerts got underway on December 15, 2019. Mr N Murali, President of the Music Academy, Madras, welcomed the gathering. He said the music festival had evolved over nine decades into something iconic, and as one of the largest classical music and dance festivals anywhere in the world. "The festival is equally renowned for its quality, aesthetics and classical tradition. The Music Academy, a heritage institution of nine decades, has played a truly pioneering role in founding this great festival," he said.

Singapore's Minister for Communications and Information S. Iswaran who inaugurated it said there was a palpable desire among Indians around the world to stay rooted to their culture and, in Singapore, there was a thriving Indian classical arts scene, though Indians made up a small minority of the population. Mr. Iswaran, who is also in charge of Trade Relations, said there were increasing numbers of non-Indians learning instruments of the south Indian Carnatic music tradition.

He honoured Dr S. Sowmya, the Sangita Kalanidhi awardee of this year. Dr S Sowmya, who has been elected president of the conference, also received the M.S. Subbulakshmi Award and a cash prize instituted by *The Hindu*. Mr Iswaran released the souvenir of the Academy, and the revised syllabus for the Singapore Indian Fine Arts Society (SIFAS), prepared by the faculty of the Advanced School of Carnatic Music of the Academy.

"I believe the Music Academy is in a unique position to propagate Carnatic music and dance traditions to the global Indian diaspora," he said while recalling the many decades-old partnership between the Music Academy and SIFAS. Mr. Iswaran, whose parents were

Carnatic music enthusiasts, proposed that the Music Academy collaborate with SIFAS on the creation of a digital platform for the appreciation, teaching and learning of Carnatic music.

“You can leverage the Academy’s rich archives, which I understand have already been digitalised for this purpose. One could also envisage digital curriculum and classes, conducted in tandem with personal lessons with gurus and complemented by video-streamed master classes,” he pointed out.

Mr. Iswaran said it would be a timely initiative to bring Carnatic traditions into the digital age in the lead-up to the Academy’s 100th anniversary.


Ms. Sowmya recalled the days when she attended concerts and discussions in the Academy, and subsequent interactions with musicians who also attended the concerts with her. “The impact was so much that even after the festival was over, I would take the bus [number] 29C to just pay a visit to the Academy,” she said. Making a strong case for attending concerts without “agenda and pre-judgment”, Ms. Sowmya said that if some concerts were not up to the expectations on a particular day, circumstances could have played a role. She also called upon musicians to include a lot of padams, javalis, songs from Thevaram and Divyaprabandam, and ragas like Huseini, Paras, Nayaki and Narayanagaula to highlight the sheer variety of Carnatic ragas.

She also mentioned mridangam maestro Sangita Kalanidhi Palghat Mani Iyer’s advice to her, “Don’t get carried away by applause.” Sangita Kalanidhi Umayalpuram Sivaraman and Sangita Kalanidhi Sudha Raghunathan participated.

The full text of Dr S Sowmya’s speech is given in the following pages.



The full recording of the inaugural function can be seen on the Music Academy’s YouTube channel - <https://youtu.be/IFzHN0oMs4Y>



## **Speech of Sangita Kalanidhi designate Dr. S Sowmya as delivered at the inauguration of the 93<sup>rd</sup> annual conference and concerts of the Music Academy, Madras**

**M**y namaskarams to the guest of honour, to respected Sangita Kalanidhis Sri Umayalpuram Sivaraman & Smt Sudha Ragunathan, to the President & members of the Executive & Experts committees of the Music Academy, my fellow artistes and to all of you rasikas gathered here today!

I stand here with the blessings of my beloved gurus Sangita Kalanidhi Dr S Ramanathan, Sangita Kala Acharya Muktamma and my parents Dr Srinivasan & Smt Mangalambal. I feel deeply honoured and privileged to be chosen to preside over the annual conference of this august body, arguably the highest honour that a vidyarthi of Karnataka Sangeetham can aspire for. I am equally honoured to receive an award today in the name of the universally beloved Sangita Kalanidhi MS Amma, she who symbolizes all of our traditions and cherished values. I owe these not only to the blessed atmas I invoked at the outset, but also to the affection and regard that the kind of art I practice & perform has earned from the seniors who I have admired & respected all my life; my peerless peers, each of whom has impacted me with his/her uniqueness; all my co-artistes on stage whom I consider my valued treasures; my younger, zestful colleagues; my loving students and most of all from you, the rasikas. A recognition of this kind is well-nigh impossible without the overall stamp of approval by the greater fraternity of Carnatic music, of which the Music Academy is the true and time-honoured representative.

That said, this is also a moment for reflection on the experiences and processes in my musical journey that have brought me to this podium today. Growing up as a student of music, the annual December music season, specifically the Academy conference with its



immaculate concert line-ups and even more intriguing/intricate academic sessions were defining moments. Many of my peers and I used to look forward eagerly, not only to listen to kutchcheris by revered legends and popular stars of the day, but also to immerse ourselves in the singularly unique and intensive learning atmosphere that the lectures and academic sessions engendered. And I was fortunate to have a guru and a father, both of whom emphasized and prioritized an approach to art as a learner/seeker in addition to being a performer. That approach, with an analytical bend, a devotion to the art rather than the self, has defined my music over the years. I was taught to feel and take responsibility for carrying on a hoary tradition, preserving its pristine beauty and passing it on in as authentic a manner as possible to succeeding generations.

Not only my gurus, every single senior vidwan/vidushi whom I revered and had the fortune to interact with, would invariably tell me the same thing. Most memorable was the advice from one of the greatest legends, Sangita Kalanidhi Sri Palakkad Mani Iyer. My father took me to his house when I was a little child. He heard me sing for a few minutes, was silent for a bit and then came this one-liner in his famously terse manner: “don’t get carried away by applause”. I was perhaps too young to appreciate the import of that comment then. But he was essentially telling me to be faithful to the art, the learning process, the traditions... And to not allow it to be diluted by fear of what an audience would think / expect.

And that is the core of my message today: the sense of responsibility that we, as artistes, teachers and students of music need and be constantly aware of while pursuing our art. I would like to address this in three parts:

- 1) To my fellow artistes: A reflection on what we, as artistes are doing and what can be done better
- 2) To my younger colleagues and aspiring music students: on the need for conscious learning, responsible listening and mindful practice
- 3) To the rasikas: on the need for discernment and understanding, for the sake of perpetuity of the art form

## **To the ARTISTE COMMUNITY**

One of my constant refrains has been to wonder whether, as a result of popular narrative, we often end up celebrating the halo of divinity around the Carnatic Trinity and other great composers over their unmatched merit as vaggeyakaras & musical geniuses. Sure, they were deeply spiritual people with God’s grace in abundance and the kind of emotion that comes through each gem they created is unmatched even today. Bhakti was not the only key take away. Their intellectual approach, their scholarship, their knowledge of the musical sastras and tradition are the most important. Why would we still celebrate the

Trinity? Why would we still gape in awe at the 40 odd compositions of Sri Tyagaraja in Todi, each one different from the other? Are we not stupefied by the multiple compositions of Sri Muthuswami Dikshitar & Sri Shyama Sastri in Anandabhairavi, a so called ‘less scope’ raga? It is imperative that these timeless masterpieces from the Trinity and from other vaggeyakaras are handed over to the next generation in their pristine form so that every nuance and every subtlety is understood, enjoyed and sung with passion and love. This love is the Bhakti that was passed on to us. We are nobody to change what has been handed down. We can only admire them, experience them, savour their beauty and add our own alankarams, if necessary, in the form of manodharmam.

To give a parallel, modern buildings, spectacular bridges and other new architectural marvels spring up every other day, but these need not be at the cost of destroying olden methods and demolishing heritage buildings. Similarly, modern / newer ragas are most welcome, new compositions are great, change & evolution is a must. But certainly NOT at the cost of pushing older gems into oblivion. The evolution must be based on the firm foundations laid eons ago.

Guarding against loss of timeless treasures: Knowing, practicing and preserving ragas must be a priority. Today, ragas such as Nayaki, Huseni, Narayanagaula, Padi and Ghanta are crying to be sung elaborately. We are lucky to have at least a few beautiful masterpieces in these ragas, with recordings of several past masters to serve as a reference. It is indeed the pleasant task of my respected colleagues and peers to partake of this amrit and pass them on to succeeding generations, by singing them often and elaborately, thereby enabling students and rasikas to understand how extensive some of our hidden treasures are. The job of an established musician is akin to that of a teacher, being fully equipped to keep sharing & spreading knowledge with a sense of occasion, time and place.

I’d like to address one of my pet peeves about the current concert scene on this occasion: Why the proliferation of so many outside musical forms and “imported / hybrid” ragas on our concert platforms, when there’s so much unexplored legacy within? We have Tevaram, Divya Prabandham, Padam, Javali, Ashtapadi, Tarangam, Tiruppugazh and so many other musical forms that have contributed to the development of Carnatic Music in South India. These are lying largely uncared for and relegated to a token piece at the tail end of every concert. Why shouldn’t these be mainstream concert fare rather than feature in lecture-demonstrations or so-called “thematic” presentations? Many ragas, musical concepts and tala aspects have been employed in these forms to embellish their inherent prosodic beauty. The greatness of South Indian classical traditions has been crystallized in these forms – raga / pann, chanda talas, ancient dialect, rasas, bhakti, you name it!

Most of the time, someone with a knowledge of the history and evolution of music and the discernment of what is sung “practically” as opposed to “theory” is casually dismissed as a “musicologist” or “scholarly” – terms that I abhor with respect to a practical, evolving art form. Music was “written” or “documented” for us to understand the beautiful process of evolution and to appreciate its timelessness. If not for all the profound treatises like *Natya Sastra*, *Brhaddesi*, *Sangita Ratnakara*, *Sangita Sudha*, *Chaturdandi Prakasika*, *Sampradaya Pradarsini* and the works of Tachur Brothers or *Sangita Kalanidhi* Prof Sambamurthy, we wouldn’t know many of the ragas and musical concepts in vogue today. Our predecessors wouldn’t have been able to explain and elucidate much of what has been passed down. If the raga lakshana discussions that were held at these very same Academy premises were not recorded and documented in the Journal, how would we get answers to some of the queries that arise in our mind every day? If the compositions of the greats weren’t written down with/without notation or passed down orally, how many of them would we be singing in concerts today? My point here is that reading the treatises carefully is essential to understand how our music developed and that it only enriches, supplements / complements the singing: why certain phrases are sung a certain way either in compositions or in *manodharmam* or how certain ragas can be elaborated and so on.

## To YOUNGSTERS AND STUDENTS

Today many of the younger generation artistes are self-taught. Rather than go to a guru regularly, they are heavily dependent on notated books and recordings to widen their repertoire. There is access to vast recording resources mainly online through platforms like YouTube. Content is available literally at their fingertips. This is not a bad thing per se, but again a sense of discernment is necessary, which is hard to come by in the absence of an inspirational, visionary guru who can tell you bluntly that a performance or concert is actually the last thing one should aspire for as an artist. When there are recordings and resources aplenty and easily accessible, responsible listening assumes paramount importance. It is not the number of concerts one hears, but the how that matters: Listening sans agenda, pre-judgement and ulterior motive. There needs to be purpose and priority, as my guru loved to say.

The awareness that one needs to be sufficiently and properly equipped before ascending the stage is of utmost importance. That awareness breeds sincerity, humility and ultimately your professionalism. My guru considered himself a student till the very end and made us students understand and accept the continuity of the learning process. He believed that there was something to be learnt from every concert, every lecture, every presentation irrespective of the age and experience of the presenter, which is why you would see him attend performances of even a little child.

## **The myth of raga ‘scope’:**

There is a reason why elders keep saying “naraya paadam pannungo” (learn as much as you can). The more compositions you learn, the more you understand the scope of a raga and its various shades and contours employed masterfully by great vaggeyakaras. That understanding will help you venture beyond rigid mindsets. One must dare to explore, but within sacred boundaries. My guru inspired me spiritually to attempt pallavis in a Senjurutti or a Narayanagowla or a Ghanta at a time when we were told only the “big” six or seven ragas had this so-called ‘scope’. “purva-prasiddha” (previously famous) ragas like these have a number of compositions that can serve as guidelines in raga structure, which is why relentless expansion of one’s repertoire assumes so much importance.

## **Core phrases vs Scalar classification:**

It is also essential that we do not restrict ourselves and stick to theoretical dogmas when trying to understand raga swarupa. I firmly believe that the codification of ragas according to arohana-avarohana or “scale” was simply a tool to help our understanding. It is important to remember that most of what we call core Carnatic ragas existed centuries before the codification came in and were characterized by their trademark phrases and “pidis” rather than by a scalar structure. It is something like the Periodic Table of elements which was conceived as a tool to understand molecular structure. Much of the “pathantaram tampering” about which we lament today is actually a result of backward correction wherein changes are made to the original tune so that it fits in with the codification that came much later! It is also extremely important when learning/researching to look for original texts rather than commentaries. Your analysis needs to be original, not a rehash of someone else’s opinion of the original. Proper assimilation is the only way to enjoy the beauty of our treasures and that will inevitably lead to a better enjoyment by rasikas when you make your case before them!

## **Creating Originality in the age of social media:**

In this day and age where social media with its “stories”, “posts”, “memes” and fliers are of supreme importance, there is the urge, especially among youngsters to latch on to trends that catch the popular fancy, whether it’s in attire, song list or on-stage mannerisms. The result is a glut of cookie-cutter musicians, many of whom sound and appear indistinguishable from each other. So then how do you create originality? We remember each of our old masters because they all had some unique characteristic or identity that made them stand out from the crowd. They were deeply conscious and aware of their individual strengths and weaknesses and in discovering a niche that resonated with the listening public. Simply put, that discovery of one’s niche is the key to creating an original identity. And that discovery

will come only through the process of sadhana. It involves conscious practice and a deep devotion that transcends mundane learning-by-rote. It needs constant exploration of both the self and the art.

### **Sruti awareness is paramount:**

Not everyone is blessed with a great voice. But many singers with average / decent voices are valuable musical assets because of one simple reason: a keen awareness and sense of sruti. “Sruti-suddham” is a term that’s bandied about merrily, but it’s important that an artist knows it within his/her own deep consciousness AND conscience – the need to be aligned to sruti not just in an overall fuzzy sense but at a deep microtonal level. The interdependence of posterity and popularity:

Singing good, conscientious sruti-aligned music, true to tradition and one’s Guru-parampara will automatically reach the public, stay in their minds and help one’s art stand the test of time. It’s a counter-intuitive concept, but popularity and posterity are deeply interlinked. A style that develops a following also tends to attract more disciples and hence the creation of paramparas. For every great school or bani that exists today, there are several that are forgotten or fell by the wayside due to a lack of following. Were they inferior in some way? No. But they failed to touch a popular chord and the styles decayed due to a lack of following. The sure-fire way of preserving for posterity is to simply put art before the self. It is the moral, ethical and bounden duty of every musician to leave an individual imprint in the ocean of art and that imprint ought to speak for centuries.

## **To RASIKAS**

### **Classical vs popular:**

Carnatic Music is “sastriya sangeetham”, a classical art that follows a set of rules and time-bound traditions. It has never been and never can be a mass market art and for that reason never a strong competitor at the box office. And this is where rasikas play a prominent role. I am as much a rasika as a musician and it’s our duty as rasikas to support art that is enriching and elevating, not just with fulsome verbal praise but also with our wallet. Carnatic music is deeply associated with devotion in the popular mindset and so mustn’t be “maligned” with money matters goes the thought amongst many rasikas. We think artists ought to lead and survive saintly lives, organizers should worry how to run events by chasing sponsors but we need our “all are welcome” programs to continue... right? NO! Box office health is important for the sustenance of the art and it is as much the responsibility of the rasikas as it is of the artists and sabhanayakas. Art would be enriched when we listen with an open mind and forgo expectations and pre-determinations. As rasikas, we need to

elevate ourselves to a level where we see this not just as entertainment or diversion, but as a deeply educational, immersive, spiritual and emotional experience where we are as invested as the performer and the curator.

Let me conclude with the assertion & belief that the attainment of musical bliss – nAda brahmam – is possible for everyone: artists, students and rasikas alike with responsible, conscious listening in which the art is always above the individual. Let me reiterate my gratitude to the entire music fraternity for this opportunity and for the faith reposed in me to conduct the proceedings of this august body over the next two weeks.

NAMASKARAM!



## Report on the daily sessions of the 93rd Annual Conference

**December 16, 2019**

### **Gamakas and Anusvaras as seen in Hindustani and Carnatic Music**

The day's proceedings began with the students of II and III year of the Advanced School of Carnatic Music (ASCM) presenting group renditions of various compositions. The first lecture of the day began at 8.30 am with Saṅgīta Kalānidhi designate Dr S Sowmya in the chair. Secretary of the Music Academy and Convenor of the Conference, Sriram V, welcomed the gathering. The topic of the first lecture was Gamakas and Anusvarā-s as seen in Hindustani and Carnatic Music and was presented by Dr Sriram Parasuram.

Vocalist and an accomplished violinist, Dr Sriram Parasuram straddles both fields of Hindustani and Carnatic music. A member of the Executive Committee, of the Music Academy, he aimed to showcase the distinctions between the two vibrant streams of music in terms of gamakas and anusvarā-s. In a presentation, which was rich in matter and demonstration with Dr. Sriram himself singing and sometimes wielding the violin, he established that the music we hear today in concerts is different from what was practised, say a century ago. From the 15 kinds of gamakas mentioned in Saṅgīta Ratnākara, the concept has come far, to warrant redefining. There has been frenetic activity with the gamaka emerging as an inherent ingredient in the skill set of a musician.

What is known as the Kampita gamaka has expanded into a genre by itself, said Dr. Sriram. In a way, music has become complicated and complex, but musicians seem to revel in this challenge by adopting new styles. The system has evolved lending itself to the imagination and creativity of the artistes. Opening with the strains of Bindumālīnī on the violin, Dr. Sriram said that it was a metaphor for the Bindu or the central point, where Śakti resides. The sounds of music also originate at a point and spread, the waves both static and moving.

On the other hand, Hindustani music is less complicated in this area, said Dr. Sriram. He compared Jōgia and Carnatic rāga Sāvērī to demonstrate how the same svara notes find

different treatments. Tōḍī and Vilāskhāni Tōḍī were also juxtaposed. Dr. Sriram explained how the mīnd acted as the link between svaras. mūrcana, nokku, jāru, spuritam and so on were mentioned as part of the gamaka vocabulary, which also has assimilated vernacular terms. Dr. Sriram did not fail to mention the pioneer role played by nāgasvaram legend T.N. Rajarathinam Pillai in sowing the seeds. Brigā, an offshoot of the gamaka, has no place in any textbook, revealed Dr. Sriram. But it has been honed into an area of speciality. He compared open mouth singing and closed mouth singing of brigā-s, the former being more difficult.

Enamoured of Carnatic ragas, Hindustāni musicians integrated many of them into their system. Ābhōgī was transported and clothed with the features of the rich Kānaḍā family. Dr. Sriram explained the fascinating way in which a senior raga was followed by the adapted one, the notes seamlessly blending into a delightful cascade of svaras. He pointed out the scholarship of Muddusvāmi Dīkṣitar, who embraced Hindustāni ragas, and gave them his indelible stamp, Dvijāvantī, for instance.

After touching on the intricacies of anusvarams by illustrating through phrases of Mohanam, Bēgaḍā and so on, Dr. Sriram brought his analysis to an end by underlining the importance of ‘azuttam’ in singing.

Saṅgīta Kalānidhi Prof Trichy Sankaran complimented Dr. Sriram on an informative lecture. Saṅgīta Kalānidhi Trichur V Ramachandran pointed out that his guru Saṅgīta Kalānidhi GN Balasubramanian, was the trendsetter in gamakas and brigā-s. Dr. Vijayalakshmi Subramaniam wondered whether it was not Malaharī, which came closer to Jōgia than Sāvērī. Dr. Sriram agreed that there were similarities.

Commending Dr. Sriram on an excellent and educative lecture, Dr. Sowmya dwelt at length on the several points, especially of interest to her. She observed that a vaiṇika could bring out even the tiniest of inflections. “You can actually see your fingers plucking the strings exactly at places, where the movements happen,” she explained. She endorsed Dr Sriram’s observation on the importance of ‘azuttam.’



The lecture and discussions can be viewed in full on the Music Academy’s  
YouTube channel – <https://youtu.be/HDD0HiiPHTQ>

**Geetha Venkatramanan**



## Khamas as seen in padams and javalis

The second session of the day was by Dr Subhashini Parthasarathy. She started her lecture by explaining the rāga lakṣaṇa of Khamās as seen in the treatise Saṅgīta Sampradāya Pradarśini of Subbarāma Dīkṣitar. She said this rāga has its origin in North India, being a dēśīya rāga and has different arōhaṇa – avarōhaṇa krama in different treatises. She remarked that the anya svara kākali niṣādha in this bhāṣāṅga rāga was introduced from the period of jāvali composers as this svara is not seen in the kṛti-s of Tyāgarāja or Dīkṣitar. The addition of this svara adds vitality and lustre delineating the śrīṅgāra rasa expressed through the jāvali-s.

Subhashini next tried to explain the possible reasons for introducing this svara. The musical form jāvali flourished among the court musicians who had an opportunity to interact with the practitioners of Hindustāni music. Also, that was the period when the musical form ‘padam’ was enjoying popularity. The necessity to make the jāvali lighter in contrast to the pada-s combined with the influence of Hindustāni music could have resulted in the profuse use of this anya svara. She stressed they were added deliberately and not done by mistake. The later composers followed this practice.

Subhashini traced the history of jāvali to the seventeenth century. The earliest jāvali available in this rāga is ‘rajjipaṇu cikkadēvarāya’ by Tirumalarāya. This was composed on King Cikkadēvarāya (1645-1706). There is also a jāvali ‘yārē pōṣiparō’ on Mummaḍi Krishnarājendra Wodeyar composed by Māgaḍi Rangadāsa around 1850 CE. Interestingly, there is a jāvali on Rāghavēndra Svāmy ‘karadara bārade’ composed by Surapura Ānandadāsa. She also added this is frequently sung as a ‘dēvarnāma’. Dharmapuri Subbarāyar could have been possibly influenced by the tune of the Rāghavēndra jāvali in his composition ‘marubāri’, said Subhashini. She sang both the jāvali-s demonstrating the similarities.

The speaker then proceeded to mention the various works published in the last centuries containing the jāvali-s of various composers. ‘Singāra jāvaligal’, ‘Palaniyāṇḍavan peril ānanda jāvaligal’, and the series of books published by the Taccūr brothers are worthy to be mentioned.

Subhashini then ventured to sing a few jāvali-s to explain their musical structure. She started by saying each jāvali has its own unique musical structure though they have few points in common like a glide in the phrase ‘smgr’. Though all are set to suit the bhāva of śrīṅgāra, the individual theme differs in each jāvali. Whereas many of the jāvali-s are set to ādi or rūpaka tāla, few like ‘mātāḍa bārādēnō’, composed by Vyāsarāya are set to the tāla-s like miśracāpu. Similarly, ‘atīta’ eduppu is not uncommon. The jāvali-s ‘marubāri’ and ‘‘apadūru’ were cited as examples for this.

The jāvali-s are usually sung in madhya kāla with few exceptions like ‘mātāḍa bāradēnō’ and ‘marulu konnadirā’. They have a leisurely pace like a padam. The jāvali ‘marulu konnadirā’ also has a rare phrase ‘ndmgs’.

A special note on the jāvali ‘apadūru’ was furnished by the speaker. She said this composition has the shades of Hindustāni Behāg and the tune of this jāvali was used by a Kannada music director TS Bhagavathi for the song ‘sāku sāku nava mōhana’ in his film ‘bēḍara kaṇṇappā’(1954).

The hall was open to discussion after the lecture. V Sriram, Secretary of The Music Academy recorded his observation that the authorship of the jāvali ‘mātāḍa bāradēnō’ is indeed disputable. He referred to the late BVK Sastri, who claimed this as a composition of Bangalore Nagarathnamma. There was also an interesting discussion between the speaker and the Expert Committee members on the definitions of padam-s and jāvali-s and the criteria by which a composition could be segregated into these two groups. The Saṅgīta Kalānidhi designate Dr S Sowmya complimented the speaker and shared her thoughts on the musical structure of the raga Khamās.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/iU6w8YKfwTc>

**Aravindh Ranganathan**

**December 17, 2019**

**The compositions of Smt D. Pattammal (1929-2004)**

The Annual Conference's second day session began with students of the I year of the ASCM presenting a group performance of compositions. The conference then began with Saṅgīta Kalānidhi designate Dr S Sowmya in the chair. The first topic of the day was the Compositions of D Pattammal and was presented by Dr. Radha Bhaskar, whom Conference Convenor and Secretary of the Music Academy, Sriram V introduced as a musician, music scholar, researcher, writer, and teacher.

A well-known disciple of Saṅgīta Kalā Ācāryā PS Narayanaswamy, Dr. Radha Bhaskar invoked the blessings of Vināyaka through 'Gajamukha Gaṇanāthan,' a composition of Pattammal before embarking on her presentation. Acknowledging the contribution of other female composers such as Andavan Picchai, Ambujam Krishna, Suguna Purushothaman and Papanasam Rukmini Ramani, Dr. Bhaskar went on to explain what made Pattammal an outstanding composer, who had written 658 songs. A remarkable contribution is her compositions in the 72 Mēlakartā ragas, the speciality being they are in Tamiz, sung on various deities.

D. Pattammal's songs could be categorized into various heads, said Dr. Bhaskar and went on to dwell on each with samples. Her Arutpāḍaḷgal – devotional songs – are on various deities. Isai thuvakka pāḍaḷgal – songs for beginners – as the title suggests, are songs suitable for young learners. Dr. Bhaskar underlined the sheer simplicity of the lyrics and catchy tāla structure, which would be easy for even a five-year old to sing. Pattammal firmly believed that music should be made approachable to young minds, which should engage with melody and be encouraged to learn it in a more serious way. And the songs come with valuable messages embedded – such as love, compassion, discipline, bhakti, etc.

Pattammal's 'Mādhava Gitam' is the essence of Jayadēvā's Aṣṭapadi distilled into 24 verses. They are set in the same ragas as the composer learnt the Aṣṭapadi hymns in but in the Pallavi-Anupallavi-Caraṇam pattern, a format Pattammal followed in all her works.

Her '63 Nāyanmārgal' captured the life and spiritual greatness of the supreme devotees of Siva. Her songs of 'Kumārasambhavam,' on the lines of Kālidāsa's masterpiece, however, have not been published. 'Śrihari Sāram' is based on the Bhāgavatam. These songs, which have no notation, have references to ancient culture and traditional customs. 'Janya Rāga Kṛitimāla' has songs tuned in traditional ragas and the more modern ones. Pattammal also seems to have created a few in the process, Rukmāmbari, for instance. Dr. Bhaskar played an audio clipping of Sahānā to show how the composer captures the raga through simple

phrases even at the outset. “She did not believe in keeping the listener guessing,” said Radha Bhaskar, who went on to talk about Pattammal’s Dvimadhyama rāga kritis and those on the music Trinity. The voices in the audio clippings belonged to Vidvān Ramakrishnan Murthy, Vidvān Sikkil Gurucharan and Saṅgīta Kalā Ācāryā TR Subramaniam. Dr. Bhaskar paid a tribute to the late TR Subramaniam for popularising the songs of D. Pattammal in concerts.

“Whatever may be the subject, Pattammal adhered to the traditional format with an eye on the sāhitya-saṅgīta balance and is a complete vāggeyakkāra,” concluded Dr. Bhaskar.

The discussions had Executive Committee member, P. Vasanth Kumar picking Radha Bhaskar’s brain about the rāga nuances and their identities in the context of Ārōhaṇam-Avarōhaṇam. V. Balasubramanian revealed that Pattammal was also the author of ‘Rāga Pravāham,’ a book that discusses 1,000 ragas. Dr. Sriram Parasuram marvelled at the subtle feminine touch Pattammal’s ouvre reveals. In terms of subject, approach and perspective, they have a distinct female flavour, he observed.

“Was Pattammal influenced by Subramanya Bhārati, given the various heads under which she wrote, including those for children,” a member of the audience wished to know. “She was a voracious reader, according to her daughter Subhashree Mani. So, Bhārati might have been one of the many writers she read and could have imbibed his thought process,” replied Dr. Bhaskar.

Summing up, Saṅgīta Kalānidhi designate and conference president, Dr. S. Sowmya generously complimented Dr. Bhaskar on a presentation which was enlightening. She added the names of Neela Ramamurthi, elder daughter of Papanasam Sivan, and Helevanakatte Giriamma, the only female Dasa poet, to the tally of women composers. “I had the fortune of meeting Smt D Pattammal and this lecture has brought out her personality and musical genius,” she said.



The lecture and discussions can be viewed in full on the Music Academy’s  
YouTube channel – <https://youtu.be/FmQj5WxrXvY>

**Geetha Venkataramanan**

**December 17, 2019**

### **Raga Phrases as seen in Varnams and Kritis**

The second session of the day was by Saṅgīta Kalā Ācārya Suguna Varadachari assisted by her disciple Aishwarya Shankar. The speaker compared the rāga phrases seen in the varṇa and kṛti-s and compared them with the rāga elaboration of various musicians. She also elaborated the changes that happened in the rāga svarūpa-s over time. The lecture also included audio recordings of the various musicians and live demonstrations.

The first rāga selected was Śaṅkarābharāṇam. The speaker started the lecture by pointing out the phrase ‘gpgmr’ available in the anupallavi of the varṇa ‘sāmi ninne’ of Vīṇa Kuppayyar. There could be a doubt on the usage of this phrase as this rāga uses ‘gmpgmr’. The practice of adhering to the ārōhaṇa and avarōhaṇa has made few of the musicians change this phrase to ‘gmpgmr’ she commented. She added the version learnt by her from her teacher PK Rajagopala Iyer has the phrase ‘gpgmr’ and cited this as an example to show how the phrases in a rāga have changed over time and the influence that the scale has in shaping the structure of a rāga. Similarly, the phrase ‘pns’ is now changed to ‘pdns’. Also, ‘pns’ is not used in rāga delineations. There are few other phrases available in this rāga, that are totally neglected in rāga elaboration. The example phrase cited was ‘srg’. This phrase, now synonymous with the rāga Bēgaḍā can be very much used in the rāga Śaṅkarābharāṇa. The speaker proved her statement by demonstrating the appropriate lines from the kṛti-s ‘dakṣiṇāmūrtē’ of Muddusvāmy Dīkṣitar and ‘svara rāga sudhā’ of Tyāgarājar. The other phrases cited include ‘rdp’ and ‘dmr’. Contrarily there are few phrases available in the rāga elaboration but not seen in any of the compositions. The phrases ‘dnrg’ and ‘grndp’ fall under this category.

Smt Suguna next proceeded to the rāga Kāmbhōjī. She started with an interesting observation that the ārohaṇa phrases in many varṇa and kṛti-s available in this rāga go like ‘smgmp’, ‘sp’ or ‘srmgmp’, but not ‘srgmp’ as we hear now. She continued saying the phrase ‘srgmp’ is also not seen in the kṛti ‘śrī subrahmaṇyāya namaste’ of Dīkṣitar (saṅgati-s are excluded). The presence of this phrase in the kṛti ‘evari māta’ of Tyāgarājar could have inspired the musicians to include the phrase in the said Dīkṣitar kṛti she speculated. She also cited the aṭa tāla varṇa ‘inta

calamu’ of Pallavi Gopāla Iyer as a rare exception where the phrase ‘srgmp’ occurs only once. That the phrases ‘gpds’, ‘mdds’ and ‘grgsrr’ are available in this rāga but not sung in the rāga elaborations was mentioned with adequate examples. She also demonstrated how this rāga allows elaboration by keeping tāra gāndhāra as an anchor note and comparing the usage of the same svara in the rāga Sāraṅga. Additional information was given here

– the svara madhyamaṃ in the phrase ‘rgmrs’ in the rāga Sārangā is always hrsva in the compositions, whereas it is elongated in the present-day renditions.

The rāga Bhairavī was taken up next. She pointed out that phrases like ‘ndmp’ and ‘ndmgr’ were all available in the compositions, but not available in the rāga elaborations. As with the other rāgas, ample examples were provided predominantly from the varṇa ‘viribōṇi’ of Adiappiah. Similarly, extending the svara ṛṣhabha in the tāra sthāyi in the rāga elaborations is also not supported by the compositions, she said. Contrarily, the phrase ‘snp’ frequently sung by Madurai Mani Iyer and his disciples is not seen in any of the compositions.

The discussion on Bhairavī segued into its allied rāga Rītigaula. The phrase ‘dns’, now frequently heard in the rāga ālāpana-s is not seen in any compositions. Even the āṭa tāla varṇa ‘vanajākṣhi’ lacks this phrase. She made a point to mention that though this phrase was used by her teacher Sangita Kalanidhi Musiri Subramania Iyer in the kṛti ‘janani ninnuvina’ he never used this phrase in the manōdharmā component. Similarly, the phrase ‘npns’ was available only for the mandhara sthāyi prayōga-s in compositions, though it can be heard in tāra sthāyi phrases in many renditions. This section also featured a comparison of phrases between Rītigaula and Nāṭakurañji. The phrases ‘rgmgs’ and ‘gmrs’ available in the Nāṭakurañji rāga compositions are not seen in rāga elaborations, she added.

Bēgaḍā was explored next. Though ‘pdps’ is the main phrase used now, it can take phrases like ‘dns’ and ‘dnsr’ said the speaker. The varṇa ‘inta calamu’ of Kuppayyar was cited as an example. Similarly, the usage of the phrase ‘sgm’ was explained. Contrarily, the phrase ‘sgpmgr’ is not available in compositions but used in rāga delineations.

The lecture came to an end by explaining the use of plain gāndhāram and niṣādam in the rāga-s Dhanyāsi and Mukhārī respectively. A note on the rāga Sahāna and a few rare phrases available only with a few music schools in this rāga were also mentioned.

The lecture was followed by comments from several expert committee members. The Sangita Kalānidhi designate Dr S Sowmya appreciated the efforts put in by the speaker.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/5Qdi5n9hFAM>

**Aravindh Ranganathan**

**December 18, 2019**

### **Ragas of Early Haridasas**

The third day of the 93rd annual conference of the Music Academy began with Sangita Kalanidhi Dr S Sowmya in the chair. The prayer, in keeping with the first topic of the day was Jaya Jaya, in raga nāta by Purandara Dasa and was sung by Akshaya of the II Year of the ASCM. The musicologist awardee of the year Dr Arati Rao then began with her research presentation on ‘rāga-s of early haridāsa-s’. She commenced by saying the rāga-s and the music of the early haridasa-s are tenebrous, precluding us from making firm conclusions and that she is sharing her observations and findings from her ongoing. Her presentation revolved around three vital topics – who were considered the early haridāsa-s, the number of battīsa rāga-s employed by them, and the source of these rāga-s.

The Haridāsa movement started from Naraharītīrtha, a direct disciple of Madhvācārya. Unfortunately, not many of his compositions are available. The works of Srīpādarāya (contemporary to Naraharītīrtha and the Guru of Vyāsātīrthā), Vyāsātīrthā (Guru of Purandaradāsa), Purandaradāsa, Vādirāja (a contemporary of Purandaradāsa) and Kanakadāsa were considered for this study. The works of a composer who lived between the late seventeenth to the late eighteenth century and is yet to be identified were also included. He has signed his compositions with the mudra ‘raṅganāyaka’. Though the haridāsa-s were staunch Dvaitins, dāsa-s like Bēlūrū Vaikuṇṭhadāsa had also propagated the tenets of Viśiṣṭādvaita, said Arati Rao. The haridāsa-s have used music as a medium to promulgate the concept of ‘bhakti’. Though their dēvarnāma-s, ughābhōgā-s, and sūlādī-s are popular, they are also credited with long poems like daṇḍaka-s and vṛttanāma-s.

The term battīsa rāga can be seen in the works of Purandaradāsa. He says ‘battīsa rāgaṅgalēnnu pāduta’ in one of his compositions. Some of the works of Srīpādarāya, Purandaradāsa, and Kanakadāsa also have rāga names. Arati Rao pointed out the rāga-s mentioned by Purandaradāsa and Kanakadāsa in their compositions and made an observation that the so-called thirty-two battīsa rāga-s employed by both composers are different. She also pointed out the term battīsa rāga in a few other treatises like ‘vivēka cintāmaṇi’ and ‘rāga tāla cintāmaṇi’ though the rāga-s mentioned as ‘battīsa’ in these treatises never match with each other. On the other hand, only three rāga-s find a mention in the works of Srīpādarāya, namely ‘anandabhairavī’, ‘kalyāṇī’, and ‘dēvagāndhārī’. Whereas the latter two rāga-s can be seen to be listed in the musical treatises, anandabhairavī is conspicuously missing in them. The presenter opined this rāga was in folk music and appears in the lakṣaṇa later.

The original tunes used by these composers are almost lost completely and Arati Rao said she relied on various sources to know about the lakṣaṇa of the rāga-s used by haridāsa-s. These included the manuscripts preserved at repositories like Tanjavur Maharaja Sarasvati Mahal Library, Kannada Adyayana Samsthe, Mysore, and Government Oriental Manuscript Library, Chennai, the musical treatises ‘rāga lakṣaṇamu’ of Śaḥa Maharāja and ‘saṅgīta sārāmṛtam’ of Tulajā. The manuscripts in the possession of Haridāsa disciple lineage were also consulted. Cippagiri and Gadhwal manuscripts belong to this category.

Arati Rao proceeded to demonstrate the reconstructed sūlādi-s in the rāga-s Ārdradēśī, Dēvagāndhārī, Śankarābharanam, Kalyāṇī, Guṇḍakriya, Śrīrāgam, Śuddha sāvērī, Rītīgaula, Sālaṅganāṭa and Kēdāram. Of these, the segments in the rāga-s Kalyāṇī and Kēdāram belong to the ‘aṣṭa rāga sūlādi’ with the mudra raṅganāyaka. She also added this is the only rāgamālīka sūlādi available. She highlighted the rare phrases seen in these rāga-s like ‘smp’ in śankarābharanam, ‘dnr’ in sālaṅganāṭa, etc. The guṇḍakriya projected in this sūlādi is much closer to the rāga lakṣaṇa of guṇḍakriya essayed in Saṅgīta Sampradāya Pradarśini of Subbarāma Dīkṣitar and the kṛti ‘rāja rājendra’ of Muddusvāmi Dīkṣitar therein. That the lakṣaṇa of the rāga kalyāṇī seen in the sūlādi ‘sārasa nayana’ is not in confirmation with the description of this rāga described in the text Caturdaṇḍiprakāśikā was to be noted.

The lecture was followed by a discussion. Dr Rīta Rājan, an Expert Committee asked the speaker about ‘dhānā kāpi’, the rāga to which the composition ‘jagadōddāraṇa’ is set. The speaker replied she was not aware of this rāga, and added the said composition had been retuned and Vidvān Raja Iyengar was the first one to sing and popularize it in the present tune. The Saṅgīta Kalānidhi designate Dr Sowmya complimented the speaker for her valuable efforts.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/ZQjx1DXoXIw>

**Aravindh Ranganathan**



**December 18, 2019**

### **Vinjamuri Varadaraja Iyengar, a Tribute**

The second session of the day was by Experts Committee Member, Dr Ritha Rajan. The speaker began by thanking the Music Academy for inviting her to speak and also recognised the presence in the audience of Smt Sandhya Vinjamuri Giri, daughter of the subject of the presentation, Gāna Kalānidhi Vidvān Vinjamuri Varadara Iyengar.

Dr Ritha acknowledged that her primary sources of information were an article on Sri Iyengar that had appeared in the website [www.sangeetham.com](http://www.sangeetham.com) and another written by N Pattabhiraman for the *Sruti* magazine, both of which had inputs from Smt Sandhya. Sri Iyengar (1915-1991) was from a Sri Vaishnava Svayam Ācharya family from Srivilliputhur, and born to Vinjamuri Sri Bhavanacharya and Smt Kanakavalli Ammal. The youngest of thirteen children, Iyengar had the opportunity to mix with musicians and freedom fighters very early as his father, an advocate and Chairman of the Guntur Municipality, regularly hosted such people. Personalities such as Vīna Seshanna, Vīna Venkataramana Das, Parur Sundaram Iyer and Sangita Kalanidhi Ariyakkudi T Ramanuja Iyengar were a few among these. Saroini Naidu was another frequent guest. At the age of fifteen, Sri Iyengar participated in a meeting for freedom and was arrested. His refusal to tender an apology led to his being produced before the local magistrate and he was let off only because he was a minor.

Of Iyengar's brothers, five were lawyers and four of these were also musicians. His seven sisters too were trained in music. Varadaraja Iyengar learnt music from Piratla Sankara Sastry of the Muthyala Samasthanam. He was a direct disciple of Tiruvottiyur Tyagier, son of Veena Kuppaiyyar and a member of the Music Academy's Experts Committee. Varadaraja Iyengar moved to Madras in 1936 and joined the University of Madras's Music Course, training under Sangita Kalanidhi 'Tiger' K Varadachariar. After graduation he continued learning under Tiger. He was also greatly influenced by Ariyakkudi Ramanuja Iyengar and was consequently known as Kutti Puli (Tiger) and Chinna Ariyakkudi. In 1935, Sri Varadaraja Iyengar won the gold medal the Music Academy's competition. His tuning of the tambūra so impressed Experts Committee Member CS Iyer that he spontaneously announced another gold medal!

Varadaraja Iyengar's first concert was at Guntur when he was seven. At the age of fifteen he stood in for his Guru Piratla Sankara Sastry at the Muthyala Samasthanam and was greatly commended. At the age of 20, he sang in the place of Ariyakkudi Ramanuja Iyengar who was indisposed. The recommendation was by Ariyakkudi himself and he performed with Sangita Kalanidhi Kumbakonam Rajamanikkam Pillai on the violin and Pudukottai

Dakshinamurthy Pillai on the mridangam. At the Travancore Samasthanam the Maharajah Chitra Tirunal and his mother the Maharani Setu Parvati Bayi added the raga Tōdi to his name as a prefix, impressed by his ālāpana. Many senior artistes such as Sangita Kalanidhi-s IDwaram Venkataswami Naidu and T Chowdiah spontaneously came forward to accompany him. Others included Parur Sundaram Iyer, Thiruvalangadu Sundaresa Iyer, RK Venkatarama Sastry, and Sangita Kalanidhi Marungapuri Gopalakrishna Iyer. On the mridangam he had Sangita Kalanidhi Palghat TS Mani Iyer, Palani Subramania Pillai and Sangita Kalanidhi Vellore G Ramabhadran as his accompanists. Varadaraja Iyengar was much in demand as a concert artiste and travelled to the Far East and Ceylon as well.

At one concert, the violinist T Chowdiah not coming on time led to maestro TR Mahalingam offering to accompany on his flute. This was agreed to and the concert, with Varadaraja Iyengar vocal, Mali flute and Palani Subramania Pillai mridangam, took place. Likewise, he had once performed at the Tyagaraja Vidwat Samajam, Mylapore with Mali on the violin and Sangita Kalanidhi-s Maharajapuram R Viswanatha Iyer and Vellore Ramabhadran providing double mridangam! Varadaraja Iyengar had a brief stint in cinema when he starred as the poet Jagannatha Panditaraya in YV Rao's 1946 starrer Lavangi. Dialogue and songs were by Papanasam Sivan. The hero's role was originally meant to be essayed by MK Thyagaraja Bhagavatar but his arrest led to Varadaraja Iyengar stepping in. The heroine was Kumari Rukmani. In the film Varadaraja Iyengar sang a song in Behāg and a verse in ānanda bhairavi.

He received the title of Gana Vidya Visarada from the Sankaracharya of Pushpagiri Peetham. The pontiff also composed a verse on him. He received the Gana Kalanidhi from the Kakinada Saraswati Gana Sabha. He also received titles such as Gayaka Sarvabhūma and Sangita Jyoti (from Swami Sivanandai in Rishikesh). He received an honorary doctorate from the Columbia University in the 1960s and the Andhra Pradesh State Sangeet Natak Akademi award. He was the first general secretary of the Tyagaraja Vidwat Samajam. He served as the first principal of the Central College of Music at Hyderabad and also served at All India Radio Madras and Hyderabad.

He was a composer and there are fifteen compositions. These include varnam-s, kīrtana-s, jāvali and tillāna-s. He used the mudra Varadaraja. A compilation of his works was recorded by Sangita Kalanidhi RK Srikantan and released. Varadaraja Iyengar has created a varnam in the five ghana raga-s, which is one of its kind. He has used rare ragas such as Shankari. His Jāgēlara in hēlavati, which was his first composition was very popular. He has created a song on Mahatma Gandhi and he is probably the only composer to set jāvali-s in raga-s sāranga and manirangu.

The Ghana Raga Panchakam varnam was presented. Dr Ritha drew attention to the way the purvāṅga had the raga-s nāa, gaula, ārabhi, varāli and sri, while the uttarāṅga has it in the order nāta, gaula, ārabhi, sri and varāli. This she said was in keeping with another tradition where varāli comes last. In the gramophone recording of Veena Dhanammal, we find varāli as the last raga she said. Jāgēlara in hēlavati was presented next.

Dr Ritha spoke on how Varadaraja Iyengar contributed immensely to the AIR. As early as in 1943 he had begun lessons in music over the radio. The programme was called Gana Lahari and one of the students was a girl of thirteen by name Thota Govindamma. Later she became the famous Telugu actress TG Kamaladevi. In the mid-forties Varadaraja Iyengar gave talks over the radio on various aspects of music. He was appointed Producer of Carnatic Music at the AIR Hyderabad in 1956. He was the first appointee to that post, and he served for eight years in that capacity. Sangita Kala Acharya Nookala Chinna Satyanarayana later lauded his work and said he was responsible for bringing the music of Thanjavur to Hyderabad and making the AIR there the Carnatic music centre of Andhra Pradesh. Some of the programmes he initiated there such as Bhakti Ranjani still continue. Laya Vinyasam was another, where he would get percussionists from all over South India to perform. Laya Chitramu was another programme, as was Sangita Goshti. The latter was an interesting concept wherein senior artistes would interact with lay listeners. Dhvani Nikarika, Vadya Vrinda, Laya Sudha and Raga Lakshanamu were other programmes. He also produced thematic features and operas. He set to music the Lakshminrisimhakarāvalambana stuti of Adi Sankara and the Yadugiri Lakshminrisimha suprabhātam and had them broadcast.

He also set to music the Tiruppāvai and this was broadcast in Margazhi (Dec/Jan). We are familiar with the exercise undertaken by Sangita Kalanidhi Ariyakkudi T Ramanuja Iyengar but Varadaraja Iyengar's tunes remain relatively unknown. But some of the verses are sung as per his version even now. The 23rd verse is often sung in bilahari as set by him. Ramanuja Iyengar has set it in manirangu. The 16th verse was sung in mōhanam by Sangita Kalanidhi ML Vasanthakumari as per Varadaraja Iyengar's tune. Ramanuja Iyengar has set it in darbār.

Sangita Kala Acharya TS Parthasarathi has acknowledged that Varadaraja Iyengar was the first to set to music the kirtana-s of Annamacharya. He also wrote extensively on music in English and Telugu. He also knew eight languages – English, Telugu, Tamil, Hindi, Sanskrit, Malayalam, Kannada and Urdu. He was also known for his generosity. He helped Adam Sahib, the guru of Sangita Kalanidhi Sheikh Chinna Moula, continue his gurukula for nāgasvaram. He funded this by selling all his gold rings. He also helped Adam Sahib receive a grant from the government. Dr Ritha described him as a satpurusha who had sathridayam and satsangitam.

A bad accident in his forties that resulted in his being in a coma for forty days led to his gradually reducing his concert opportunities. But he made it up by being an excellent administrator, a tunesmith, and a musicologist.

A collection of photographs was displayed during the presentation.

Executive Committee member V Balasubramaniam commended the presentation and also lamented that the Vadya Vrinda and other programmes are not heard any more. He also thanked the speaker for bringing to light as to who had composed the Tiruppāvai verses in mōhanam and bilahari, which were not as per the Ramanuja Iyengar version. Dr Sumathi (Meenakshi) Krishnan highlighted the manner in which the sons and daughter of Varadaraja Iyengar are keeping his memory alive by organising concerts. Sriram V said that their generosity also extended to the Music Academy, for the gold medal awarded for the best rāgam tānam pallavi is in Varadaraja Iyengar's name and funded by the family. In recent times, his entire collection of books has been donated to the Music Academy by Smt Sandhya Vinjamuri Giri. Vidushi Charumathi Ramachandran commended the presentation. Subash Vinjamuri, nephew of Vinjamuri Varadaraja Iyengar, spoke of his memories of Varadaraja Iyengar. Vidushi Pushkala Gopal remembered her mother Smt Kalpakam Balasubramaniam learning from Varadaraja Iyengar in Hyderabad. She also recalled that at the AIR, he would always tune the tambūra for all performances. He was a most accessible person and would move freely with everyone including children. She asked about what happened to Varadaraja Iyengar's brothers. Smt Sandhya said they were all advocates and good instrumentalists. Of note was Anantachari who played the vīna and became a close associate of Gandhi, accompanying him to jail too. At Wardha, he would play the veda-s on the vīna. Another brother Srinivasachari ran a Sabha in Guntur. Sangita Kalanidhi designate Dr S Sowmya complimented Dr Ritha Rajan for bringing out so many unknown facets of the personality of Varadaraja Iyengar. She thanked Dr Sumitra Vasudev for training the students of the ASCM who sang the compositions of Varadaraja Iyengar.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/nW9DHfrGm0w>

**Sriram V**

## December 19, 2019

The day's proceedings, with Sangita Kalanidhi designate Dr S Sowmya in the chair, began with the prayer by Krishnapriya and Meenakshi of the I Year of the ASCM singing Syama Sastry's himācala tanaya in ānanda bhairavi.

### The Sangitananda Ratnakaramu

The first lecture for the day was by Dr. Rajshri Ramakrishna on a Telugu text published in the year 1917. The presenter started her talk by giving an introduction about the text and its authors and later proceeded to deal with its contents in detail.

The text Saṅgītānanda Ratnākaramu was authored by the brothers Tenmaṭaṁ Vēṅkaṭācārulu and Tenmaṭaṁ Vēṅkaṭavaradācārulu. Both of them belong to the disciple lineage of Śyāma Śāstri through their teacher Taccūr Singarācārulu. We also come to know from the words of Singarācārulu that the brothers were adept in playing vīṇa and violin and they had their initial training in vīṇa from one Nīlakaṇṭha Śāstri. The brothers were closely associated with the family of Vīṇa Dhanammal and were performing musicians of great repute.

The sound knowledge and musical acumen that the brothers had is expressed through this book. It is an open-source reference for both students and musicians alike. The book has all the components that a musical student/performer needs to know. The brothers also used it as an opportunity to propagate their compositions. They used the mudra 'narasimha' and 'nruhari'.

Dr Rajshri then proceeded to explain the musical notation system followed by the authors. She made an important observation that this is one of the very few books published before 1950s having a musical notation system that is similar to what is in vogue today. For instance, ādi tāla is notated as having 32 akṣara-s for 8 mātra kāla in this book. Also, the tāra and mandhara sthāyi phrases are indicated by placing an 'inverted comma' on top and bottom of the svara-s respectively. The latter feature is to be distinguished from earlier texts like 'pallavi svara kalpavalli' of Tiruvottriyūr Tyāgayyar and the series of texts published by Taccūr Brothers. The speaker added that the presentation style in this book is very lucid, and the aspirant can sing along with the text with much ease.

After this initial phase, the speaker started explaining the contents of the text. The text starts with 'svaraṅgali' or 'sarali varisai' and is 24 in number. This is to be contrasted with the 14/15 varisai-s that are in use today. The 'heccu sthāyi' or 'mēl sthāyi' varisai is also different from the present-day exercises. The first varisai runs for 1 āvarta, the second one for 2 āvarta and the third one for 4 āvarta said Rajshri. This is followed by 'dātu varisai' and 'alaṅkāra-s'. The alaṅkāra-s are provided for all the five jāti variants of sūladi sapta-

tāla-s, making it 35 in number. Today, the beginners practice only 7 alaṅkāra-s (one jāti for each tāla).

Around 42 gīta-s in notation are given in this book. Being a 'śrī vaiṣṇava' they have invoked Viṣṇvakṣēna in the first gīta. This gīta, composed by them is set to the rāga 'malaharī', but it follows the tune of the popular gīta 'śrī gaṇanātha'. The authors have also given the latter gīta with notations in the same text. Another significant observation with respect to the gīta-s is the rāga prescribed for the composition 'kamala sulōcana'. This gīta is now sung in the raga Ānandabhairavī, but interestingly it is given as Mañjarī in this text. Rajshri opined that the phrase 'ndns', seen in this gīta is typical to the rāga mañjarī.

Rajshri continued her lecture by giving a few other observations about the rāga Ānandabhairavī and Bhairavī as seen in this book. Though both of them have been placed as janya-s of the mēla Kharaharapriya, there is a special mention that they take suddha dhaivatam. Also, both the ārōhaṇa and the avarōhaṇa phrases in the raga bhairavī use only suddha dhaivata. Similarly, the phrases 'sggm' and 'pnns' which are now used frequently in the rāga Rītigaula, are profusely seen in ānandabhairavī.

The authors have furnished the lyrics of six svarajati-s. The svarajati 'nārāyaṇāya namaste' in the rāga Khamās has the musical tune of the famous svarajati 'sāmbaśivāyanavē' in the same rāga. The musical tune of their bhairavī rāga svarajati 'ninnē nammitirā' was adopted by Saṅgīta Kalānidhi K Ponniah Pillai for his svarajati 'nī arulāyō'.

We can find the compositions of Tyāgarāja, Muddusvāmi Dīkṣitar, Garbhapurivāsar, and Patṇam Subramanya Iyer in this text. The works of other composers are given collectively as 'itara kīrtanālu'. The text also gives padam-s, jāvali-s, pārsi and English tunes in notation.

The tāla of the kalyāṇī rāga kṛti 'amma rāvamma' of Tyāgarāja is mentioned as tīśra rūpaka. The kṛti 'nīdu caraṇamulē' in the rāga simhēndramadhyama is entered as a kṛti of Tyāgarāja. This is now believed to be a composition of KV Srinivasa Iyengar. The kṛti-s 'śrī gaṇanātham' and 'anantabālakṛṣṇa' of Dīkṣitar, now sung in the rāga 'īśamanōhari' are mentioned as 'harikāmbhōji'. Another interesting observation is the availability of sāhitya for the citta svara segment appended to the kṛti 'raghu vamsa sudhā'. We find a rare rāga 'julāv' handled by them. This is a janya of Śankarābharaṇam sung in madhyama śruti. All the musical forms were adequately demonstrated with recordings or live renditions.

Rajshree concluded her lecture by mentioning about Pārsi music tunes used by the Brothers. She remarked they were against the usage of anya svara in a bhāṣāṅga rāga. Their behāg and khamās were devoid of the anya svara-s – prati madhyama and kākali niṣādha respectively.

The session was followed by a discussion with the Expert Committee members. Saṅgīta Kalānidhi Sudha Raghunathan asked the speaker whether the students can be asked to change the rāga-s while singing the svarāvali-s mentioned by the authors to break the monotony for which the speaker replied that could make the learning process difficult and was better avoided. The Saṅgīta Kalānidhi designate Dr Sowmya complimented the speaker for taking up this topic and asked the speaker about the language these composers used for their compositions. The speaker replied both Telugu and Sanskrit were used by them.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – [https://youtu.be/AX0nx2\\_gx4Y](https://youtu.be/AX0nx2_gx4Y)

**Aravindh Ranganathan**

## Tillanas in Suladi Sapta Talas

The second session of the day began with a lecture on ‘tillāna-s in sūlādi sapta tāla-s’ by Saṅgīta Kalā Ācārya awardee Seetha Narayanan. The speaker, being a disciple of Saṅgīta Kalā Ācārya Chingleput Ranganathan, presented the tillāna-s composed by her teacher in the sūlādi tāla-s. These are actually a set of 35 tillāna-s composed in the sūlādi tāla-s.

Sūlādi tāla-s, seven in number – dhruva, maṭya, rūpaka, tripuṭa, jhampa, aṭa and ēka, were introduced and used by haridāsa-s. Each tāla has five jāti-s – tisra, catusra, miśra, khaṇḍa and saṅkīrṇa. These seven tāla-s with their jāti variations give us 35 tāla-s.

The tillāna-s were predominantly composed in Tamizh with occasional Sanskrit words. They were composed on different deities belonging to the Hindu pantheon like Viṣṇu, Śiva, Dēvi, and Ayyappa. Special thematic compositions like ‘samkshēpa rāmayāṇa’ tillāna covering the important incidents from the birth to the paṭṭābhishēka of Śrī Rāmacandra, ‘daśāvatāra tillāna and tillāna on the saṅgīta trimūrti-s are also in this set. The rāga-s employed include Sālagabhairavi, śuddha baṅgāla, rēvati, and bahudārī. Śaṇmukhapriyā, Hēmavāṭī and Nāṭa were the mēlakartā-s used and Nāṭa is the only vivādi rāga available in this set.

The tillāna in the tāla saṅkīrṇa dhruva was presented first. This tāla is also called by the name ‘bhuvana tāla’, said Seetha. This was set to the rāga Nāgasvarāvali. This is the longest composition in the entire set having 29 akṣara-s. The second was on Pārthasārathi Svāmi enshrined in Triplicane. This bēgaḍa rāga tillāna set to miśra maṭya tāla also has the sthala mudra ‘brindāraṇya’. This composition has a special musical structure, wherein three musical phrases with nine akṣara-s were constructed as five and four, four and five and three and six akṣara-s respectively.

The saṅkīrṇa rūpaka tillāna in the rāga Sālagabhairavi is on Varadarāja Svāmi of Kāñchīpuram. The sāhitya covers all the important details related to this kṣētra like the name of the thāyār, vimāna, etc. The sāhitya also demonstrates ‘gōpucca yati’ – ‘ōm namō nārāyaṇāya’, ‘namō nārāyaṇāya’ and ‘nārāyaṇāya’.

The ‘samkshēpa rāmayāṇa’ tillāna set to the tāla saṅkīrṇa rūpaka came next. This was set to the rāga Kannada. This tāla is also called as ‘kaḍa tāla’ was the additional detail given. This was followed by the Śrī rāga tillāna on Atti Varadar enshrined in Kāñchīpuram. The tāla of this composition is saṅkīrṇa ēka and the other four jāti-s in the ēka tāla were allotted to the other four ghana rāga-s, said Seetha.

Ayyappasvāmī of Sabarimala is invoked in a mukhāri rāga tillāna set to ‘gupta tāla’. It was explained that tisra ēka is also called ‘gupta tāla’. The music has a specific passage set to ‘śrotāvaha yati’. Smt Seetha demonstrated this by singing the phrases ‘srm’, ‘srmp’,



‘srmpnd’, ‘srmpndsr’, and ‘srmpndsr̄m’. The hēmāvatī rāga catuśra aṭa tillāna with a naḍai shift from catuśra to tiśra, miśra aṭa bilahari rāga tillāna and khaṇḍa dhruva śuddha dhanyāsi rāga tillāna were also demonstrated. As mentioned by the speaker, this presentation gave us a glimpse into the herculean task taken by Vidvān Ranganathan.

Among his disciples, Smt Seetha alone had the unique opportunity to learn this set in full from Vidvān Ranganathan. She said she was undertaking an attempt to record them for posterity by teaching them to her disciples and also releasing the set as a commercial album.

The lecture was well received. V Sriram, Secretary of The Music Academy made an observation that the pāsuram of Tirumaṅgai Āzvar composed on Pārthasārathi Svāmi could have influenced Ranganathan to compose the miśra maṭya tāla tillāna as both of them share many similarities.

Expert Committee members Saṅgīta Kalānidhi TV Gopalakrishnan and Saṅgīta Kalānidhi M Chandrasekharan shared their views on the presentation. The Saṅgīta Kalānidhi designate Dr S Sowmya asked the presenter about the mudra employed by Ranganathan – he did not use any.

The presenter was ably supported in singing by her disciples Praveena Ramani Niraj and Saundarya Chandrasekar and Sasikiran Chandrasekar on the violin.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/5ygoF2NepyI>

**Aravindh Ranganathan**

## December 20, 2019

The day's proceedings with Sangita Kalanidhi designate Dr S Sowmya in the chair began with Himaja of the II Year ASCM singing dēva dēva of Swati Tirunal, set to māyāmālavagaula.

### Pallavi-s in 108 tāḷa-s

The above topic was presented by Vidushi Charumathi Ramachandran along with Smt. Usha Rajagopalan on the violin and Kallidaikurichi Sri. Sivakumar on the mridangam.

Smt. Charumathi Ramachandran began with a short note on laya, tāḷa and rāga. Laya is a rigid, honest aspect of our music and tāḷa or rhythm creations are completely arithmetic, pure maths. But, rāga-s are not rigid, miśra rāga-s are there, where foreign notes are admissible. She discussed about the theme of the pallavi. It can be from a composition, or created according to a theme, or according to one's manodharma.

She then moved to the title 108 tāḷa-s and discussed about the number '108' being auspicious. The 108 tāḷa-s use only 6 of the 16 aṅga-s (ṣōḍasa aṅga-s), namely, anudṛtam, dṛtam, laghu, guru, plutam, kākapādam. She demonstrated the aṅga-s and said the laghu is always catuśra, unless specified. The pallavi-s that were taken up for the presentation were all composed by Smt. Charumathi Ramachandran.

The presentation's demonstration part started with a pallavi in madana tāḷa, which is the 97th tāḷa in the list of 108 tāḷa-s. 'madana gōpāla giridaranē kṛṣṇa' was the pallavi line in the rāga behāg. She added that drupad and rāgam tānam pallavi are the meeting point of Carnatic and Hindustani music.

The pallavi line has been aptly composed for the next tāḷa 'janaka' as mitilā puri vāzh janaka rājanin pudalvi vaidēhi ayōdhi rāmanai nōkkināl maṇandālē'. Janaka tāḷa is the 105th tāḷa, with 4lagu-s, 2 guru-s, 2lagu-s, 1guru = 48akṣara-s.

"I am following Manikka Mudaliar who gave the idea of 72 mēlakartā tāḷa-s incorporating khaṇḍalagu in lakṣmīśa tāḷa which has 2 dṛtam-s, 2laghu-s and 1pluta" said Smt. Charumathi Ramachandran. She had composed the pallavi 'varalakṣmi varuvāy aruḷ nī taruvāy' in the rāga sālaka bhairavi. She concluded the demonstration with rāgamālīka svara-s and a small tani āvartanam by Kallidaikurichi Sri. Sivakumar.

Sangita Kalanidhi TV Gopalakrishnan complimented the speaker and appreciated her handling complicated tāḷa-s with so much ease. Dr Sumathi (Meenakshi) Krishnan

requested for a clarification on akṣara-s of lakṣmīsa tāḷa as 25 or 26. Sangita Kalanidhi designate Dr S. Sowmya complimented the speaker and shared her memories on listening to Smt. Charumathi Ramachandran's concerts.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/h1BSbSkaMVQ>

**R Latha**

## Centenary tribute to Harikathā exponent Sri TS Balakrishna Sastrigal (1919-2003).

The tribute to the late T.S. Balakrishna Sastrigal by Dr. Premila Gurumurthi, musician, researcher, and Vice Chancellor of the Tamil Nadu Music and Fine Arts University revealed the multi-dimensional genius of one of the pioneers of the Harikathā genre. For the younger members of the audience, the exposition would have been an eye-opener. After introduction by Conference Coordinator and Secretary Sri V. Sriram, Dr Gurumurthi began her lecture-demonstration by thanking the organisation for giving her the opportunity and all those who helped her with the making of the presentation.

Dr. Gurumurthi traced the evolution of Harikathā and spoke of the early fathers of the art, who laid the foundation. This fixed the context for the arrival of Sri Balakrishna Sastrigal, who attained unparalleled eminence through his versatile talent, hard work and enterprise glimpses of which were shown through audio clippings, a single video shot and several photographs, for which Dr. Gurumurthi thanked Sri Khanthan, well known theatre director, documentary filmmaker and younger son of Sri Sastrigal.

Sri Sastrigal, son of Sri Sambhamurthi Ghanapatigal and Meenakshi Ammal, was born in the Madyarjuna Kshetram of Tiruvidaimarudūr. “I’ll let Sastrigal’s work speak for him,” said Dr. Gurumurthi and the clippings indeed showed what a giant the man was in his field. His encyclopaedic knowledge touched countless subjects, so much so that according to Dr. Gurumurthi, Sri Venkateswaran, author of his biography said that if he were to write a book on the subjects he had learnt from Sri Sastrigal, it would run to at least 1,000 pages.

It was said that Sastrigal carved his own style of presentation after imbibing the basics and essential elements of this unique genre of storytelling from stalwarts. Sri Sastrigal’s tutelage started at a tender age under his illustrious father Sri Sambhamurti, himself a Harikathā expert, who taught him the Vedas. Thanks to Sastrigal’s voracious appetite for knowledge, the learning never stopped. He grasped and absorbed almost everything that makes the Hindu heritage so rich – from the Vedas and scriptures to the 18 purāṇa-s and classical music to śloka-s. He picked up several languages in the process. Sastrigal’s wife was Nagalakshmi. It was his father, who wished his son to excel in Harikathā, but it was his father-in-law, Somadeva Sarma, who initiated the process by arranging his first Harikathā performance.

Gifted with a robust and melodious voice, he could keep the audience spellbound for hours. Humour, which ran as a silver thread, was a huge plus besides Sastrigal’s penchant for

current affairs. Among his talented accompanists was his brother Valleesan, a disciple of Sangita Kalanidhi GN Balasubramaniam.

The audio clippings brought alive Sastrigal's ability to mime characters as he described scenes from the Rāmāyaṇa. Tyāgarāja melted in bhakti, Bhīṣma and Dritarāṣṭra dissolved in tears and Hanumān moved with his humility as Sastrigal's voice effortlessly conveyed the emotions. It was not difficult to believe when Dr. Premila observed that the audience cried when he narrated the scenes. M.S. Subbulakshmi referred to his rendering as Gandharva Gānam while Chembai Vaidyanatha Bhagavathar cancelled his concerts to attend Sri Sastrigal's pravacanam. The respect was mutual. At his peak, the veteran was giving three performances a day, the last one going up to midnight.

A banker by profession, it is remarkable that Sri Sastrigal straddled both spheres for four decades without compromising either. Such integrity and commitment he had. Post-retirement, he completely dedicated himself to Harikathā, travelling widely, across the country and to the U.S. As ordained by the Kāñci Mahāsvāmi, he went to the interior villages of Tamil Nadu and spread the glory of Harikatha and in the process, that of Sanātana Dharma, his lectures always embedded with morals.

Mention in particular was made about his long tryst with the Rāma Bhakta Jana Sabhā of Aminjikkarai and Śrī Jagannātha Bhakta Jana Sabhā. Śrī Balasubramanya temple, Teynampet, seemed to have a special aura for it was here that he presented Nandanār Caritram for four years. Among his audience were scholars, artistes, leading lights in politics, Rajaji being one of them. Dr Gurumurthi remembered his Pravacanam at Āsthika Samājam, Venus Colony. A video snippet from the Bharatanatyam performance of

Smt Dwijavanti, grand daughter of Sri Sastrigal, came as the proverbial icing on the cake. Her abhinaya for a Rama Nāṭakam verse demonstrated the genius of Sri Sastrigal in enriching poetry with bhava.

Saṅgīta Kalānidhi Professor Trichy Sankaran drew attention to the fact that mridangam attained its sheen through Harikathā performances. "I made my debut in a Harikathā way back in 1952," he revealed and added that the genre sharpened the percussion artiste's skills. "It was here that all the nuances of the instrument were born," he said to loud applause. V. Sriram remembered a Harikathā in English by Sastrigal. Sri Khanthan complimented Dr. Gurumurthy for paying a fitting tribute to his father.

Summing up, Conference chairman and Saṅgīta Kalānidhi designate Dr. S. Sowmya, commended Dr. Gurumurthi for an illuminating presentation. She marvelled at the aesthetics involved in Sri Sastrigal's presentations, especially the way rāga svarūpa-s were succinctly

showcased in a few phrases. She recalled her student days, when she was exposed to the rich repertoire of Sri Sastrigal.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/aimc0dUpZcU>

**Geetha Venkatramanan**

## December 21, 2019

The day's proceedings began with Sangita Kalanidhi designate Dr S Sowmya in the chair. The prayer was varadarājam in sāranga, sung by Deepika of I Year ASCM.

### Rhythm, from Cross-Cultural Perspectives

The sixth day of the 93rd annual conference of the Music Academy, Madras began at 8.00 am with Saṅgīta Kalānidhi designate Dr S Sowmya in the chair. The first lecture of the day was titled

Rhythm from Cross-Cultural Perspectives and presented by Saṅgīta Kalānidhi Prof Trichy Sankaran and Ken Shorley, of the Acadia University School of Music.

Prof. Sankaran, along with his student, world percussionist, Ken Shorley, showcased some similarities and differences between rhythmic schools, particularly Karnātic and Arab/Turkish traditions with mentions of other traditions. They began with Sankaran playing Mīśra cāpu and Shorley playing an Arab rhythm, Dawr Hindi (literally meaning time cycle of India), on a rik drum. They followed this up with Saṅkīrṇa cāpu on the mridangam with Shorley playing a 9 count Turkish cycle called axak (meaning limping) on a frame drum with a plastic head and jingles. The similarities were striking. Cāpu tālam-s too, Sankaran said, were also called cāpu (as in leaning/limping) and came from the folk tradition.

Solkattu type vocalised percussive language is also prevalent in Arab rhythms. Shorley demonstrated this while Sankaran said the Karnātic solkattu equivalent for what was played. The Arab version does not use the range of vowels used in solkattu but the similarities were nevertheless clear. Prof Sankaran said the concept of cycles with a specified number of beats appears universal. The concept of samam is key in Karnātic, with eduppus mentioned as so many akṣaram-s from samam. The percussionist is the one who finishes the cycle in Carnatic. In Hindustani, it is the percussionist who keeps the beat with a ṭēka where different sounds are used as cues for the vocalist to know where in the cycle they are. The Pudukkōttai school incorporates aspects of the Hindustāni system.

Ken Shorley said that the cyclical aspects are called ikka in Arabic and usul in Turkish – this incorporates a skeletal pattern as a constant undercurrent. The first beat is a focal point but not as much as in Carnatic. Shorley said that the South Indian system makes a much more complete use of the cyclical pattern.

As in konakkōl, the Arab and Turkish systems too have a similar concept of imitating the sound of the instrument, though with a smaller repertoire of sounds. Prof Sankaran mentioned word formulae used in mārga talams and how from those, there was a gradual

increase in tālam-s until the Saṅgīta Ratnākara listed 120 tālam-s ranging from 3 beats to 128 beats. The sūlādi sapta tālam-s were a major landmark expanding the 7 talas into 35, using jāti-s. Then, there are Tiruppugaz tālam-s and cāpu tālam-s. Just as Sanskrit and Tamiz poetry influenced Karnātic rhythms, Shorley explained that Arab music too came initially from a poetry metre, gradually becoming more codified with some ten to twenty used now.

Prof Sankaran referred to the canda kuzippu of Tiruppugaz and sarva laghu and explained that such rhythmic grids featured in other types of music too, like jazz. Collaborating with different schools of music means understanding each idiom thoroughly – which means we should adapt to different textures and not insist on sticking to our own.

Dr. Sowmya mentioned that many ragas have come to us from the Arab world, like Husēni, Navaroj and Paras and that the word Tampura itself comes from the Arab Tambur. She added that it is only in south-eastern music that we have the concept of the tonic note.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/8OmSC0TL8YQ>

**Lakshmi Anand**



**December 21, 2019**

**Sangita Kalanidhi Mysore Sri V Doreswamy Iyengar – a centenary tribute**

Vidvān Sri. D. Balakrishna, the son of Sri. Doreswamy Iyengar spoke about his life and music. Sri. Doreswamy Iyengar was born on August 11, 1920, at Doddagaddavalli, a village in Hassan District, Karnataka. He had his Vīṇa tutelage under Vainika Praveena Sri. Venkatagiriappa. He began his career at the age of thirteen. as the āstāna vidvān, in the court of Krishnarajendra Wodeyar IV. He propagated the Mysore style of vīṇa playing and performed for six decades along with senior Carnatic and Hindustani musicians.

It was at the invitation of Sri. BV Keskar, the then Information and Broadcasting Minister that Sri. Doreswamy Iyengar joined as the producer of music, at the All India Radio, Bangalore, in the year 1953, and worked in that capacity for 25 years. Being in service, he composed tunes to many of the Kannada operas. The Films Division has produced a documentary titled ‘Gentle Knight of Music’ on the life and achievements of Doreswamy Iyengar.

In his long performing career, he toured extensively in India and abroad, and in the latter, the first tour was to Iran in 1969 with Sangita Kalanidhi Trichy Sankaran accompanying him. Many awards and accolades were conferred on him. Some of the notable ones are, Central Sangeet Natak Akademi Award, Karnataka Rajyotsava Award, Honorary Doctorate from the University of Mysore, Sangita Gana Ratna from Gayana Samaja, Bangalore, Padma Bhushan from the Government of India and Sangita Kalanidhi from the Music Academy, Madras. He trained a few students and that included the speaker of the day, his son.

Sri. Balakrishna shared some photographs of Sri. Doreswamy Iyengar with his parents, Guru and co-musicians, as he narrated the biographical details. He further moved on to play some of the audio recordings and shared anecdotes pertaining to them. While playing Jugalbandi with Sri. Ali Akbar Khan on the Sarod, to match the pitch, Sri. Doreswamy Iyengar shifted ṣadjam to the madhyama fret and played.

Sri. Balakrishna then discussed about the Mysore style of vīṇa playing. Much importance is given to the left-hand technique in the Mysore school of music. This involves holding the left hand index and middle finger apart while playing and is a unique feature of Mysore bāṇi. This technique helps the player to negotiate a musical phrase like ‘pmmgrrs’ in rāga-s like bilahari. The whole movement of the phrase is played with one stroke, by the skillful use of the left-hand middle finger. Sri. Balakrishna demonstrated the same.

The speaker moved to the next important section of vīna performance ‘tāna playing’. He mentioned that vidvān-s of yesteryears would practice ciṭṭa tāna-s to master their tāna playing. Recordings of Doreswamy Iyengar’s tāna playing were then played for the audience.

He concluded his presentation by presenting a video of a song from the film ‘Subha Shastry’ for which Sri. Doreswamy Iyengar scored music. He also shared that he has requested Government of India for a commemorative stamp, which is likely to be approved.

Saṅgīta Kalānidhi Sri. M. Chandrasekaran complemented the speaker and shared his memory of playing with Sri. Doreswamy Iyengar. Sangita Kalanidhi Trichy Sri. Sankaran opened the discussion about tānam playing of Karaikkudi Subbarama Iyer and at this juncture, Sri. Balakrishna mentioned that Sri. Doreswamy Iyengar learnt the sālagabhairavi kīrtana ‘padavini satbhakti’ from the Karaikkudi brothers, in the year 1935. sālagabhairavi was his favourite rāga and he composed a tillāna in it. While replying to Dr. RS Jayalakshmi’s question on how he would learn a new composition, Sri. D. Balakrishna said that Iyengar would learn or teach a composition with the notation, vocally first and then on the vīna. Saṅgīta Kalā Ācārya Smt. Neela Ramgopal shared her memory of singing for his features at AIR, Bangalore. Saṅgīta Kalānidhi designate Dr S. Sowmya, being a vīṇa player herself, wonderfully summarized all the key points that were presented by the speaker and complemented him for the demonstration.



The lecture and discussions can be viewed in full on the Music Academy’s  
YouTube channel – [https://youtu.be/rXYu86B\\_AYQ](https://youtu.be/rXYu86B_AYQ)

**R Latha**

## December 22, 2019

The day's proceedings began with Sangita Kalanidhi designate Dr S Sowmya in the chair. In keeping with the topic of the day, Divyameena of the II Year ASCM sang the song sogasugāmrīdangatālamu as prayer.

The first part of the day's programme was the celebration of the completion of 25 years of the Tanjavur Vaidyanatha Iyer School of Percussion, run by the Music Academy. Sangita Kalanidhi Sri. Umayalpuram K. Sivaraman has been the honorary director of the school for all these 25 years. Sri. V. Sriram spoke about Sri. Tanjavur Sankara Iyer and his disciples. Sri. N. Murali spoke about Sri. Umayalpuram K Sivaraman's service and offered his felicitation. This was followed by Sri. Umayalpuram K Sivaraman's acceptance speech and then came the presentation of the morning.

### Musical Excellence of the Mridangam

The above presentation was by Saṅgīta Kalānidhi Umayalpuram Sri. K Sivaraman, Dr. T Ramasami and Dr. MD Naresh.

The first part of the presentation was by Dr. T Ramasami explaining the collaborative research work done by Sri. Umayalpuram K Sivaraman, Dr. MD Naresh, and himself, on the construction of mridangam, from the science perspective.

Dr. T. Ramasami briefly spoke about Sir. CV Raman's research on the science in mridangam. He made a power point presentation of their research explaining the research done. Materials being used and alternative materials that can be used for every part of the mridangam were spoken about in detail. He also spoke on the tonal quality differences and frequency differences heard depending on the material. He concluded by mentioning that mridangam can be used for therapeutic application.

Sri. Umayalpuram K Sivaraman thanked Dr. T. Ramasami and Dr. MD Naresh for their research. He displayed a single parchment mridangam, a fibre glass mridangam and a glass mridangam on the stage.

The second part of the presentation was a mridangam performance by Sri. Umayalpuram Sivaraman's disciples. He said that to become a seasoned mridangam artist, one should play for namasankirtanam, dance and later for Carnatic music concerts. He, in his initial career had played for dance and composed for dance performances.

The disciples then commenced with a dance demonstration of adavu composed by Sri. Umayalpuram Sivaraman with Smt. Sasireka Balasubramanyam on the Nattuvangam, Smt. Sneha Mahesh performed the dance, with Tiruvanthapuram Hariharan reciting

the jati, mridangam by Erode Nagarajan and Madurai B Sundar. This was followed by Sri. Umayalpuram K. Sivaraman's creative compositions being demonstrated and performed by his disciples.

The programme concluded with Sri. Umayalpuram Sivaraman's performance using a Roland rhythm pad.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/jFB62auSEGo>

**R Latha**

## December 23, 2019

The day's proceedings began with Sangita Kalanidhi designate Dr S Sowmya in the chair. The prayer, in keeping with the first topic of the day was Sangita Kalanidhi GN Balasubramaniam's composition samāna rahité in sāranga tarangini. It was sung by Swati Ranganath of III Year ASCM.

### Rare compositions of Saṅgīta Kalānidhi G.N. Balasubramaniam

The eighth day of the 93rd annual conference of the Music Academy began with Saṅgīta Kalānidhi designate Dr S Sowmya in the chair. The first session of the day opened with Secretary and Annual Conference Convenor V. Sriram announcing that Saṅgīta Kalānidhi Trichur Ramachandran would make a presentation on the rare compositions of Saṅgīta Kalānidhi GN Balasubramaniam.

"It is a blessing to pay tribute to my guru on his janma nakṣatram," said Trichur Ramachandran, disciple of one of the most charismatic musicians to appear on the Carnatic horizon. With daughter Subhashree and disciple Easwar giving vocal support, Sri Ramachandran was accompanied on the violin by Sri M.A. Sundareswaran and on the mridangam by Sri B. Ganapathyraman.

"GNB needs no introduction," said Sri Ramachandran and plunged into the subject, but not before thanking the Music Academy for giving him the opportunity to speak on his legendary guru. GNB, hailed as an innovative thinker, who reinvented the concert paddhati, was also a stickler for music values, said Sri Ramachandran. Of the 150 songs he wrote, only 80 are published, he said.

A Srividya Upasaka, GNB composed songs mostly on Dēvi. And the lyrics were sprinkled with Her Nāmāvali, including those from Śrī Lalita Sahasranamam, said Sri Ramachandran, citing samples. Sri Ramachandran likened this to Muddusvāmi Dīkṣitar, who worshipped Dēvi through Nadōpāsana. Sri Ramachandran presented "Enta ninnu" in ragam Chandrahasitam. Subhashree rendered a lilting Kadanakuthūhalam piece.

The words GNB used in his kṛti-s reveal the composer's scholarship in Sanskrit, observed Sri Ramachandran adding that his Guru read voraciously on Śakti upāsana. "Grace and elegance mark his lyrics, which fall within the grammar of lakṣaṇa and lakṣya. As a matter of fact, he was the epitome of elegance and dignity. Right from his attire to the way he carried himself, he was a class apart," said Sri Ramachandran.

"His songs are so soaked in rāga bhāva, that ālāpāna-s are redundant," said Sri Ramachandran. He took time to elaborate on GNB's strong principles on Ārōhaṇam and Avarōhaṇam. He

revealed that he was fortunate to have his guru as his guest for 10 days in his house in Trichur. On Saṅgīta Kalānidhi Semmangudi R Srinivasa Iyer's suggestion GNB composed a song on the deity Guruvāyūrappa. He also composed two songs on Śāsthā, his Kuladeivam.

GNB, never, however, presented his compositions in concerts. "I shouldn't be singing my own songs. It is for the others to do it," he said. And other musicians did render his songs.

The day the lecture-demonstration presented happened to be the Ārādhana of Kāñci Mahāsvāmi, who also was born on the star Anuśam. "Mahāsvāmi paid a visit to GNB's house, when he was ill, and blessed him," he informed. "There's so much to share, this small window of time is simply not sufficient. A separate session should be organized for students," Sri Ramachandran said.

Saṅgīta Kalānidhi M. Chandrasekaran expressed that the presentation took him back several decades when music was pristine. He enquired if GNB used any mudra. Sri Ramachandran stated that GNB did use a mudra – Vimarśānanda – but sparingly.

Neyveli Santhanagopalan made a point about GNB's own creation of rāgas. "He also favoured vakra rāga-s," he mused. P. Vasanth Kumar, Executive Committee member, wanted to know in which of his two Hamsanādam kṛti-s GNB has deployed his mudra. Sri Ramachandran replied that it is the kriti "Daśa śatha dala"

Thanking Sri Ramachandran for an absorbing presentation on a genius, Saṅgīta Kalānidhi designate Dr. S. Sowmya recalled the silken smooth renditions of GNB, especially his use of brīgā-s.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/cexFZ1QjrW8>

**Geetha Venkataramanan**

## Remembering Sangita Kalanidhi T.K. Jayarama Iyer

The second lecture-demonstration session was a tribute to Saṅgīta Kalānidhi TK Jayarama Iyer (TKJ), presented by his grandchildren, KVS Vinay and his sister Poornima Jayashree.

At the outset, the presenters stated that authenticity was the best tribute that could be paid to the stalwart and hence they had on record clippings of their grandfather's music and what doyens had said about him. Their approach worked because what unfolded on the screen brought the stature and genius of a man who was endowed with amazing skills, and was far ahead of his time. Dividing the presentation into three major sections – biography, TKJ's stupendous contribution to Vādyā Vṇḍa and what he meant to his AIR colleagues – the duo took the audience on an extraordinary journey.

Eldest son of Kuppuswamy Iyer and Dharmambal, TKJ was born in Kuttalam village of Kumbakōṇam. His father was his primary teacher in violin and the seed sown sprouted and flourished to put down deep roots while its branches touched multiple areas – from concerts to cinema and teaching to conducting. Saṅgīta Kalānidhi Ariyakkudi Ramanuja Iyengar was underlined as his mentor during the early years, his association with AIR, Tirucci, as the most fruitful period, which defined his strengths and skills.

A man who had mastered many Indian languages, TKJ had knowledge of several streams of music, which stood him in good stead. By combining various musical instruments and bringing all the musicians wielding them on one platform, to create melodic harmony, he had laid the foundation for the aural magic called Vādyā Vṇḍa – the AIR orchestra. Thanks to him the wand was later picked up by other exponents. Raga Vāgadhīśvarī was showcased in this context as an example of his vidvat and acumen to blend sounds of all genres into one mesmerizing symphony. The icing on the cake was his Grama Isai composition, unfurling the mood of a village festival.

Decorated by the Music Academy in 1960, TKJ was honoured by several forums and adorned many high positions. In a 35-second audio bite, the maestro spoke of the greatness of the violin and this was poignant moment for the listeners. The audience responded with warm applause and comments. Saṅgīta Kalānidhi Dr S. Sowmya commended the presentation.

“The credit for providing the visual material should go to Shri J. Krishnamurthi, my father and son of Shri T.K. Jayarama Iyer,” said Vinay. Mr. Krishnamurthi, who was present on the occasion, had been assiduously collecting photographs and material on his father,

especially after 1971. Shri Vinay handed over to V. Sriram, a bouquet of CDs containing the music of TKJ, to enrich the library of The Music Academy.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/cDLndVzmE5I>

**Geetha Venkataramanan**



## December 24, 2019

The day's proceedings began with Sangita Kalanidhi designate Dr S Sowmya in the chair. Pooja Narayan of the III Year ASCM sang *saranu saranu* of Purandara Dasa in raga *Cenjurutti* as prayer.

### Interpreting Musical Compositions Through Dance

The lecture-demonstration sessions for the day got under way with the presentation of Bharatanāṭyam exponent Smt Priyadarsini Govind. The Nṛṭya Kalānidhi designate and former Director of Kalākṣētra took the floor after V. Sriram completed the introduction.

The artiste, a disciple of Svāmimalai Rajaratinam and Kalanidhi Narayanan, brought with her a rich knowledge inherited from these stalwarts and experience gained by her travels across the world to present her art to august gatherings. For her lecture-demonstration, she deployed compositions meant for Bharatanatyam presentations and those adapted to the form. And the composers included legends and modern thinkers.

Priyadarsini Govind quickly went through the salient aspects of a traditional Bharatanatyam presentation, widely referred to as *Margam*. She informed that the rhythmic phrases, *sollu-s* as they are called, which form the backbone of Bharatanatyam, once were *nattuvangam*-based but eventually became *mṛdangam sollu-s*. She pointed out that the style drew from a deep reservoir of lyrical content to enrich the soundscape. She spoke at length on *adavu-s*.

A few minutes of *ālāriṭṭu* composed by young vidvān Aditya Narayanan in *Mīśracāpu* demonstrated how the cymbals, the dancer's resonant anklets and body movements beautifully synchronised with the sounds of 'Śaravaṇa Bhava Ōm' and the *Muttaittaru Tiruppugaz*.

Pāpanāsam Sivan's 'Svāmi Nān Untan Adimai' *Varṇam* was showcased as the wholesome segment, which by giving equal space for rhythm and *sāhityam*, projected the artiste's creativity. Musician and composer Rajkumar Bharati's ' Ōm Śrī Mātrē' interspersed with verses from *Dēvi Mahātmyam* was cited next and a snippet was presented followed by Lalgudi Jayaraman's *Cārukēśi Padavarṇam*. Muttiah Bhāgavatar's *Kamās daru varṇam* was another delightful offering in this context.

Śyāmā Śāstri's famed *Bhairavī svarajati* opened the eyes to a realm where the dancer captured the Śakti Upāsaka's worshipful *sāhitya* through pacy footwork and striking postures.

In the context of *abhinaya*, the veteran presented 'Śivadīkṣa' to highlight the importance of imbibing the emotion predominant in a lyric. She underlined the vital role played by the eyes as a vehicle of communication. The brief demonstration brought back memories of

the dancer's vintage performance days. 'Payyāḍa' was another gem presented, the padam sung by Dr. Subhashini Parthasarathi.

A lilting Kāliṅga Nārthana Tillāna, conceived in an unusual perspective and executed with charm and precision by Priyadarsini's disciples, Shvetha Prachande and Apurva Jayaraman, brought the curtain down on an educative odyssey.

The orchestra comprised Jayashri (nattuvāṅgam) Preethi Mahesh (vocal), Saktivel Muruganandam (mṛudangam) and Easwar (violin). Priyadarsini thanked The Music Academy for providing the opportunity and all those who assisted her with the production.

It was time for questions and Executive Committee member KSR Aniruddha asked about creativity and its scope in Bharatanāṭyam performances. Where is originality when you are presenting what you have rehearsed multiple times? Priyadarsini Govind replied that the art is learnt, and the basics mastered to acquire a strong foundation. It is left to the artiste to interpret and improvise as she/he matures and grows. No two presentations are alike with so many factors contributing to the artiste's expression on the given day, she said.

Summing up, the Conference president Saṅgīta Kalānidhi Dr. Sowmya offered her felicitations and commended the artiste and her team for a beautiful performance. She observed that music and dance were two aesthetic ways of expressing the practitioner's manōdharma.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/XL4kf9IqC7I>

**Geetha Venkataramanan**

## Raga Jhinjhoti as handled by Mysore Composers

The second lecture of the day was by Professor Mysore V Subrahmanya. He was accompanied by Vidvān Deepak Sadasivam on Vocal and Harmonium, Viduṣī Gita Ramanand on Vīna, and Vidvān Adama Ramanand on Mridangam.

The rāga Jhinjhōṭi is a 200-year-old rāga first mentioned in the treatise Rādhā Gōvinda Saṅgīta Sārā authored by Sawai Pratapa Simha Maharaja in 18<sup>th</sup> century. The earliest reference from the realm of Karnāṭaka music comes from Gōvindācāryā. He has also appended a lakṣaṇa gīta for this rāga. The other treatises that make a note of this rāga includes Saṅgīta Sarvārtha Sārā of Tiruvēṅkaṭa Kavi, Kannaḍa Saṅgīta Ratnākara and Saṅgīta Sampradāya Pradarśini. This rāga is referred to by different names like Jhunjūṭi, Jhunjhōṭi, etc. This is a deśīya, niṣādāntya, bhāṣāṅga janya of the mēla Harikāmbhōjī with sādharāṇa gāndhāra as an anya svara. The svaras gāndhāra and madhyama are the jīva svaras and it is usually sung in the madhyama śruti.

Subrahmanya mentioned this rāga was widely used in the theatre (raṅga) saṅgīta and classical music by many composers in the early part of the 20<sup>th</sup> century. The various musical forms like svarajati, kṛti, dēvarnāma, tillāna, and jāvali are available in this rāga. He also gave rare information about a musician by the name Jhinjhōṭi Seshagiri Rao who was proficient in rendering this rāga. This was followed by the vīna recital of selected compositions of Mysore composers in this rāgas. A svarajati, the kṛti ‘praṇatārtihara’ of Mysore Vasudevacharya, two devārṇāma-s ‘kaliyugadalli’ and ‘śīriya tvarite’ of Purandaradasa and Vīna Śēṣaṇṇa respectively were rendered. This was followed by a jāvali ‘nayanathere’ and the well-known tillana of Śēṣaṇṇa. The speaker made a special mention that this ādi tāla tillāna starts from the little finger and the pada garbha in the sāhitya falls on the vīccu of the second druta. This nuance is missed by many musicians, he said. The composer has used the pōṣaka mudra ‘cāmarāja’ in the sāhitya said the speaker. He said few musicians have wrongly added ‘jaya’ as a prefix to ‘cāmarāja’ and consider it as a composition of Jaya Chamaraja Wodeyar. Deepak Sadasivam then presented three compositions which are a part of ‘raṅga saṅgītam’, namely ‘vandisuvaru’, ‘indu vadana’, and ‘sēralentho’ in this rāga.

The presentation was followed by a discussion, wherein Musicologist Dr MB Vēdavalli stated this rāga was upāṅga initially and later changed to bhāṣāṅga due to the influence of ‘raṅga saṅgītam’. The Saṅgīta Kalānidhi designate Dr S Sowmya complimented the musicians.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/6XhhcEhGCCl>

**Aravindh Ranganathan**

**December 25, 2019**

The day's proceedings began with Sangita Kalanidhi designate Dr S Sowmya in the chair. The prayer, smaraisuva janakella in raga Surutti, was sung by Charanya of I Year ASCM.

### **Sangita Kalanidhi RK Srikantan – A Centenary Tribute**

The day started with a presentation on the life and music of Saṅgīta Kalānidhi RK Srikantan. The lecture was delivered by his disciple Dr. TS Sathyavathi. RK Srikantan was born to Krishna Sastri in Rudrapatna, a small village in Hassan district, Karnataka. His initial training in music was from his elder brother Venkatarama Sastri. Being a keen observer, he honed his skills by himself and created his own bāṇi. His association with All India Radio for a period of 35 years helped him.

After giving a brief introduction about the personal life of the vidvān, the speaker proceeded to explain the style and unique features of his music. RK Srikantan was blessed with a sonorous and resonating voice with absolute clarity and purity. Every note was discernible without any compromise on the sāhitya akṣara-s. Sathyavathi then explored the rāga delineation style employed by her teacher. She remarked that Srikantan was known for brevity and the svarūpa of a rāga was shown even within the first few seconds. She explained this aspect of his music with a few audio clips sung by the vidvān in the rāga-s Mōhana, Sahānā, and Ritigaula.

The next aspect taken up for analysis was his kālāpramāṇam. She said this was neither slow nor fast; it was always in a medium tempo. She supported this style by quoting a reference from a musical treatise 'nārādīya śikṣhā'. The text says an aspirant must sing in a slow tempo while learning, in a fast tempo during his practice sessions, and in a medium tempo when he presents his music. She also added the kālāpramāṇam once started is maintained throughout the composition, giving it a majestic gait.

RK Srikantan was also interested in learning and presenting rare compositions in his concerts, said the speaker. Srikantan used to preserve the compositions in a written form collected/learned from vidvān-s. She played a recording of a rare composition 'lalitāmbhikām' in the rāga Dēvakriyā sung by Srikantan.

The speaker then moved on to explain the salient features of svara and neraval singing of the vidvān. She said both these aspects of kalpana saṅgītam were presented spontaneously on the stage without any preparation. She also mentioned his neraval singing could be seen as the extemporaneous exodus of saṅgati-s. Sathyavathi made an important note on the pallavi singing of her teacher. Though he was much more comfortable and adept at

singing pallavi-s in complex and rare tāla-s with different eḍuppu-s, he was not so keen/passionate about singing pallavi-s often.

Srikantan was also a tunesmith said his disciple Sathyavathi. She presented few compositions tuned and sung by him and gave an interesting nugget that the kṛti

‘nārāyaṇa’ in the rāga śuddha dhanyāsi, popularized by Saṅgīta Kalānidhi MS Subbulakshmi was tuned by her teacher. Besides being a successful musician, Srikantan was also an excellent teacher. He has given lecture demonstrations on many topics also.

Sathyavathi concluded her presentation by saying the music of Srikantan was pure in all five aspects namely, śruti, rāga, laya, bhāva, and sāhitya. Though Srikantan left his mortal coil, his legacy remains immortal through his disciples.

Following by the lecture demonstration, Saṅgīta Kalānidhi designate Dr S Sowmya commented that it was very useful for all the students of music. She highlighted the Mōhana raga alāpana, though replete with ‘rava’ saṅgati-s was devoid of kākali niṣhādhā.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/yQ0B4EDLWIY>

**Aravindh Ranganathan**

**December 25, 2019**

### **Tribute to Vidvān Madurai Somasundaram**

The second session for the day was by Lalitharam who spoke about Vidvān Madurai Somasundaram, fondly referred to as Madurai Somu. He started his lecture by clearing a few misconceptions about the initial life of Somasundaram. He said Somasundaram was born in Swamimalai and not in Madurai as commonly believed. Secondly, Madurai Somasundaram was named Paramasivan by his parents. Since the family moved to Madurai even when Somasundaram was young, he adopted the name of the Lord of Madurai, Somasundareshwarar as his pseudonym. Lalitharam also referred to an uncanny incident that happened in the life of the maestro. He was chiefly interested in activities like wrestling, silambam, etc. Once he had a vision wherein Goddess Kālī appeared and ordained him to learn music from his wrestling teacher Nārāyaṇa Kōṇār, who also happened to be a ‘bhajana’ singer. The tēvāram ‘tōḍuḍaiya seviyan’ of Tirugnānasambandar was the first composition learned by Madurai Somasundaram. Later, he honed his skills by learning from vidvān-s like Sangita Kalanidhi Chittorr Subrahmanya Pillai. His talent was much recognized even during his early days and he was a recipient of several state and national awards.

Lalitharam next delved into the music of Madurai Somasundaram. He played the records of the master at suitable places making the lecture quite enjoyable. The speaker said the style of Somasundaram is unconventional and not shackled by the grammar of music. At the same time, the emotions of the listeners were well respected. His voice was subjected to many criticisms said the speaker. Contrary to the common belief, his voice was indeed bold, pliant, effortless in all three octaves, able to hit any note with absolute purity and sing long phrases at a very high speed, mentioned Lalitharam. Above all his renditions always aligned with the śruti.

Lalitharam took up the individual components of ‘manōdharma sangītam’ and explained Madurai Somasundaram’s approach to each one of them in detail. The rāga-s used by him were taken up first. Though Somasundaram himself has admitted in an interview that singing the popular rāga-s like Tōḍī or Bhairavī gives more happiness and satisfaction than singing rāga-s like Vasukarī, he included many rare scales in his concerts. Though few of the rāga-s employed were created by him, the rest can be seen in the book published by Nāthamuni Paṇḍitar, said the speaker. Madurai Somasundaram also had a liking towards symmetric scales. Perhaps, this could have been the reason for him to sing ‘kuvalayābharaṇam’ more frequently than its asymmetric and sampūrṇa counterpart ‘vasantabhairavī, speculated Lalitharam. Somasundaram also avoided singing ‘vivādhi’ rāga-s.

Madurai Somasundaram has followed sarva laghu singing of svara-s on several occasions.

His style of singing neraval gives importance to the bhāva of the sāhitya while projecting the rāga. He also changes the ‘nadai’ quite often. His prowess in laya can be understood only if we analyze his pallavi-s remarked Lalitharam. Somasundaram has sung pallavi-s in complicated tāla-s like saṅkīrṇa dhruva, aṭa maṭya, and miśra jhampa.

His post pallavi segment is unique in that many compositions, especially viruttam-s are joined to form a string without a break. Needless to say, it was well received. A lecture on Madurai Somasundaram is never complete without a mention of the compositions he has sung. The repertoire of Somasundaram was wide encompassing the compositions of various well-known composers. He also had the habit of singing the compositions of lesser-known composers like Madurai Mahlingam, Ilamkamban, etc. Many might wonder about the compositions like ‘talli ninnu’ in Tōḍī and ‘māmava mīnākṣī’ in Kalyāṇī and think them to be his compositions. But they were composed by Kēśavapalli Sītārāmiah, whose compositions were also published as a book. He also took much liberty while singing his own compositions. For example, the varṇa ‘ninna namminānu’ was rendered in both ‘dēvamanōhari’ and ‘śuddha dhanyāsī’.

The lecture was well received and the Expert Committee members Saṅgīta Kalānidhi M Chandrasekharan, Saṅgīta Kalānidhi Trichur Ramachandran, Saṅgīta Kalānidhi Aruna Sairam, and the Saṅgīta Kalānidhi designate Dr S Sowmya spoke of their associations with Madurai Somasundaram.



The lecture and discussions can be viewed in full on the Music Academy's YouTube channel – <https://youtu.be/evZmNgVkEeY>

**Aravindh Ranganathan**

## December 26, 2019

The day's proceedings began with Sangita Kalanidhi designate Dr S Sowmya in the chair. The prayer, *nī dayacé* in raga yadukula kām̃bhōjī, was sung by Preethi Sethuraman by III Year ASCM.

### Rāga Yadukulakām̃bhōjī

The first session of the day started with a lecture by Viduṣī Amrita Murali and Vidvān L Ramakrishnan. The speakers ventured to explore the different facets of the rāga Yadukulakām̃bhōjī through the compositions. Though this rāga is mentioned with different names like 'erukulakām̃bhōjī' and 'erukalakām̃bhōjī' across the musical treatises, the lakṣaṇa of this rāga is relatively constant. It is always considered as a janya of 28th mēla (Harikām̃bhōjī or Harikēdāragaula), with the scale 'srmpds sndpmgrs'. The musicians made a point to note that the rāga cannot be understood with this scale alone as there are many jīva phrases outside the scale that are necessary to be included to make this rāga shine. Almost all the musical forms ranging from gīta to maṅgalam can be seen in this rāga. This rāga is also an integral part of Tamiz music where it is referred to as 'sevvazippaṇṇ'.

The musicians demonstrated the vital and rare phrases of this rāga through different musical compositions. The phrase 'spds' is integral to this raga, said Amrita by singing this phrase from the gīta 'gōvinda gōpavadu' of Tenmaṭam Vēṅkatavaradācārulu. This gīta also displays a rare phrase 'rgsnd' added Ramakrishnan. Similarly, there exists an uncommon phrase 'spdpndpmgr' in the gīta 'ārē gajavanavāsa'. Though this rāga is usually sung as a tristhāyī rāga spanning through three octaves, there exist a gīta 'ārē dīna pārijāturē', wherein the rāga is expanded only between mandhara niṣāda to tāra sadja.

The speakers made an interesting observation that Yadukulakām̃bhōjī and Kām̃bhōjī share many phrases like 'srgsndp' and 'drsrndp'. Though it is customary to use those phrases while singing kām̃bhōjī, it is completely grammatical to sing those phrases in yadukulakām̃bhōjī also. The musicians moved on to unravel the svarajati-s available in this rāga. Many intricate points are seen in the svarajati 'amba kāmākṣi' like the complete absence of the anya svara kākali niṣādha, the appearance of the unique phrase 'dpmgr', and usage of svara-s like r,g and d as a nyāsa svara. The sophisticated structure of the svarajati 'sarōjākṣi' of Saṅgīta Kalānidhi K Ponniah Pillai has a structure resembling old svarajati formats with muktāyī svara-s and svara sāhityā-s, caraṇa starting with gāndhāra, and presence of kākali niṣādha in the phrase 'sns'.

The musical form 'varṇa' was taken up next. The musical genius of Subbarāma Dīkṣitar was projected using the āṭa tāla varṇam 'śrī rājīvākṣādhi'. The practice of giving importance to



daivata, one of the svaram-s running for two āvarta-s without kārvaī were all demonstrated. Learning and gaining proficiency in these varṇa-s help an aspirant to excel in ‘tāna’ singing said the presenters. They also highlighted many rare details like the yadukulakāmbhōjī rāga varṇa ‘sāmi ninnē’ of Svāti Tirunal and the kāmbhōjī rāga varṇa ‘taruṇi ninnu’ of Ponnusāmi Pillai featuring the same phrases ‘srgs’, ‘srmgs’, and ‘srpmg’ and the caraṇa and the first three svara-s in the varṇa ‘cāla nammina’ starting with madhyama.

Amrita and Ramakrishnan continued to inquire further by taking up kṛti-s. The composers employing daivata to paint the svarūpa of the rāga were shown by singing the apt phrases from the compositions ninnu sēviṇcina’, ‘divākara tanujam’, ‘tyāgarājam bhajarē, and ‘daya sēyavayyā’. The phrase ‘pmgpds’, a key phrase used in the rāga kāmbhōjī, but employed by Dikṣitar in his kṛti ‘tyāgarājam bhajarē was demonstrated. That the cittasvara appended to the kṛti ‘parama kṛpā sāgarī’ is totally devoid of the note niṣādha was also pointed out. The presenters ended with highlighting the key phrases available in padam-s, jāvali-s, and tillāna-s.

The floor was open for discussion after the lecture; Saṅgīta Kalā Ācārya Suguna Varadachari raised a query about the usage of the phrase ‘mgpds’ in the compositions. She asked the speakers whether this phrase was seen in the old compositions to which Amrita replied this phrase is not seen frequently. Dr S Sowmya, Saṅgīta Kalānidhi designate opined this phrase could have been added later to the compositions.



The lecture and discussions can be viewed in full on the Music Academy's YouTube channel – YouTube channel at <https://youtu.be/uvNMJ68aFhs>

**Aravindh Ranganathan**

## Nāgasvaram – Sāhitya Bhāvā and Temple Samparadāya

The second session of the day was by Vidvān Vyasarpaḍi Kodandaraman. The lecture was divided into two parts – the first dealt with the enunciation of sāhitya syllables or bringing out the sāhitya bhāva of a kṛti while playing nāgasvaram and the second part dealt with the nāgasvaram tradition practiced in the temples. He was ably supported by his disciple.

Kodandaraman said the nāgasvaram vidvān can make the listeners enjoy the sāhitya of the kṛti played by employing a technique called ‘tuttakāram’. It is a special method of movement of the tongue while blowing air through the instrument. He demonstrated this and also compared it with the normal ‘akāra’ singing. He played ‘sarali variśai’ in the rāga Śrīraṅjani with and without tuttakāra. This was followed by the rendition of the kṛti-s ‘gajavadana’, ‘akilāṇḍeśvari’, and ‘mariverē dikkevarayya’ in the rāga-s Śrīraṅjani, Dvijāvanti, and Latāṅgī respectively.

The second part of this lecture began with a mention of the various musical forms played in the temples by the nāgasvaram players. He said the music is an integral part of temple worship and takes various forms during festive occasions. Though the basic structure of this music remains the same in all the temples, some variations do occur between the temples depending on the main deity enshrined there.

With respect to the daily worship, nāgasvaram is played during the six main pūja-s done at various parts of the day. Though the specific rāga-s are codified for these puja-s, nowadays vidvān-s mix the rāga-s to suit them. Mallāri is a special form employed in the temple and is of various types like ‘tīrta mallāri’, ‘tēr mallāri’, and ‘taligai mallāri’. The mallāri-s were also during the temple processions which could last for 10-12 hours. Kodandaraman demonstrated a mallari set to mīśra jhampa tāla.

He then proceeded to explain and demonstrate a special musical form played during the annual brahmōtsava, during the bhikṣātana kola in the Śiva temples. This form called ‘odakūru’ is still extant in the temples in Tiruvārūr, Cidambaram, and Tiruvaṇṇāmalai. Kodandaraman also explained and demonstrated ‘rakti’ during the presentation. The lecture was followed by an interactive session. The Saṅgīta Kalānidhi designate Dr Sowmya asked the speaker whether the nāgasvara vidvān-s have a liberty to change these musical forms. Kodandaraman replied ‘tīrta mallāri’, ‘tēr mallāri’, ‘taligai mallāri’, and ‘tripuṭa tāla mallāri’ are played as taught but they have the freedom to change other mallāri-s.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/KChZlyqIHye>

Aravindh Ranganathan

## December 27, 2019

The day's proceedings began with Sangita Kalanidhi designate Dr S Sowmya in the chair. The prayer, *sāradē visāradē* in raga *Karnāṭaka dēvagāndhāri* was sung by Krishnamurti of the II Year ASCM and Abhishek of I Year ASCM.

### Madhyama sruti Rāgams

The first session of the day was by Vidvān Bharat Sundar, aided by Vidvān Ramana Balachandran

Madhyama sruti refers to using the original madhyamam as shadja. As to why the madhyamam is used, it might be because the original shadjam then becomes the pancama. These madhyama sruti ragams sung in sama sruti become other ragams.

The six ragams explored were *nādanāmakriya*, *kuranji*, *saindhavi*, *senchurutti*, *punnāgavarāli* and *navrōj*.

*nādanāmakriya*, an old *rāga*, was initially classified in the 9th *mēla* but since the Sangita Sudha of Govinda Dikshitar, has been under the 15th *mēla*. Sangita Kalanidhi Prof P Sambamurthy mentions that this *rāga* was earlier more popular than *māyāmālavagaula*. When the latter gained more traction, its truncated form in madhyama sruti became *nādanāmakriya*. Subburama Dikshitar mentions that while the scales of the two *raga*-s might appear similar, the compositions show variations.

*Kuranji* was under the 15th *mēla* until Shahaji classified it under the 29th *mēla*. Bharat Sundar highlighted that Tyagaraja's *Sītā Kalyāna* is actually listed under *sankarābharanam* in many books.

*Saindhavi* is a very old *rāga* and one point of view is that *kharaharapriya* in madhyama sruti is *saindhavi*. *Kharaharapriya*, however, is much more recent, and *saindhavi* has different *prayōgams*. In Hindustani music, it is under *kāfi thāt*. It is depicted as a full-fledged *rāga* in both systems.

*Senjurutti*'s first mention is in the *Sangrahachoodamani*. It could be an offshoot of the Hindustani *Jhinjhoti*. The range is only from *pancamam* to *nishādham* whereas *Jhinjhoti* has a complete range. With Ramana demonstrating, Bharat surmised that there might be a connection to *surutti* as well.

The Ragunatha Mela Vina, which is effectively today's *veena* in madhyama sruti, might have had significant influence in the development of *Punnāgavarāli* and *Navrōj*.

Punnāgavarāli, since Shahaji, has been classified under the 8th méla. Just as the smaller daivatam has maximum emphasis in bhairavi, a parallel use of the smaller rishabham can be noted in Punnāgavarāli. Its range is from nishādam to nishādam. All the trinity have composed in this rāga and it has strong folk connections.

Navrōj is first mentioned by Muddu Venkatamakhin. It is strongly linked to kalyāni, or the Lydian scale, and has Persian roots. Plagal modes in church music also seem to have parallel scales as in sama sruti and madhyama sruti.

Sangita Kalanidhi Sanjay Subrahmanyam suggested books other than the Sangita Sampradaya Pradarshini could also be consulted and that these raga-s had evolved based on voice capabilities.

Dr. Rama Kausalya mentioned that all these raga-s were from folk music, sung by farm girls in the fields while working. They did not sing it with any raga rules in mind and madhyama sruti was used for volume. Dr. Sumathi Krishnan said that it was possible that the ranges given in the SSP for these ragams might just have been to train voices.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/seRjwSBhCLU>

**Aravindh Ranganathan**

**December 27, 2019**

**Saṅgīta Kalānidhi TV Gopalakrishnan – a study of his musical compositions**

Sri. Rajkumar Bharati, disciple of Sri. TV Gopalakrishnan, presented the above topic. He was accompanied by Sri. S Varadarajan on the violin and Sri. Vijay Natesan on the Mridangam.

He began by explaining the qualities of a composer. A composer must possess musical sense, rhythm sense, knowledge about the content and language skill. Sri. TV Gopalakrishnan knows Sanskrit, Tamil, Telugu, Kannada and Malayalam and has composed in all these languages. He would quickly note down in a notebook, whenever a seed of an idea for a song emerged in his mind.

Sri. Rajkumar Bharathi began the demonstration with ‘praṇavōnkāra gaṇapatē’ in the rāga hamsadvani set to ādi tāḷa. Pallavi of the song is in Sanskrit, anupallavi in Tamil, carana sāhitya is interspersed with sollukkaṭṭu which will be apt for dance performances. This also has a ciṭṭaisvara.

Before singing the next composition, Sri. Rajkumar Bharathi said that being a mṛdaṅga vidvān, many of Sri TVG’s compositions have kaṇakku and cittaivara, in parallel with aesthetics which is never compromised.

Next, a passage from a pada varṇa in nāṭṭaikuriṇji which was composed for Sangita Kala Acharya VP Dhananjayan was sung. The sāhitya words each begin with Tamil alphabets, which shows Sri TVG’s creativity in, and mastery over, the Tamil language. The last ethukada svara saṁhitya is vā vā agaramudalezhuttāga nī vā ānanda naḍaiyuḍanē nī vā iru vinaigaḷ tīra īsan maganē parivoḍu nī vā ezhil vadivamāga ēzhai enakkāga oyyāramāga ōmkaramaga....

This was followed by another varṇa which was dvirāga gati bhēda varṇa. Pūrvāṅga in ṣaṇmukhapriya and uttarāṅga in behāg. Pallavi is in tīśra gati, anupallavi in catuśra, ciṭṭa svara in kaṇḍa, miśra and catuśra. Uttarāṅga part also has different naḍai-s. ‘amba nīlāmbari’ in rāga nīlāmbari was sung next. This is set in ādi tāḷa, vividha kaḷai with pallavi in 4kaḷai-s, Carana in 2&1 kaḷai, ciṭṭāsvara in 1/2 kaḷai.

The audience listened to a glimpse of nāgarājam upāsmahe in nāgasvarāḷi rāga, singāra vēlavā in tenṛal rāga and isaiyē en uyirē in rāga dēvaraṇjani. tenṛal and dēvaraṇjani rāga, which are Sri. TVG’s creations marked the conclusion of the presentation. Sri. TVG has composed 32 kīrtana-s and many varṇa-s, tillāna-s, and pallavi-s. All the compositions have been compiled and the book is soon to be published.

Sri. Sriram complemented the speaker. Sangita Kalanidhi Sri. Sanjay Subramanian offered his appreciation for Sri. Rajkumar Bharati. He also spoke of the vidvat of Sri. TVG and and added that his compositions can be performed and improvised upon. Saṅgīta Kalānidhi designate Dr S. Sowmya summed up by sharing her thoughts and complemented the speaker.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/uDj6xSVq6Bg>

**R Latha**

## December 28, 2019

The day's proceedings began with Ameya of I Year ASCM singing Gopalakrishna Bharati's sivakāma sundari set to raga jaganmōhini.

### A staging of Nandan Carittiram

The entire day's proceedings was dedicated to a staging of Gopalakrishna Bharati's Nandan Carittiram. Sangita Kalanidhi designate Dr S Sowmya had been labouring for several months to bring this to fruition, the cast being the students of the Advanced School of Carnatic Music of the Music Academy. The staging was received rapturously by the audience.



The staging can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/rh1TW1PyDU8>

## December 29, 2019

The day's proceedings began with Sangita Kalanidhi designate Dr S Sowmya in the chair. The prayer, sung by Kirtana and Haripriya of II Year ASCM was Tyagaraja's yōcana kamalalōcana in raga darbār.

### Prosody and alliteration in musical compositions

The first lecture of the day was on the above-mentioned topic by Dr. B. Balasubramanyan.

He began by saying that the subject may not sound related to the musical aspects, but without compositions, one can't imagine the South Indian Music system. Tēvāram and Tiruvācakam are referred as paṇ sumanda pādagaḷ. Māṇikkavācakar says paṇ sumanda pādāḷ paruṇ paḍaittaruḷum. Gnyānasammandar says paṇ onṇi isai pādum aḍiyārgaḷ. From these references, one can understand lyrics and melody are inseparable.

Śabdalankara-s also serve as a mnemonic to remember the lyrics, and the meter in the text helps to maintain the rhythm. marugēlarā, orajūpu, brōvabāramā, baṇṭurīti are some examples, which share the same metrical structure.

Dr. Balasubramanyam said he would discuss Sabdālāṅkāra-s as presented in muhana prāsa antyaprāsa vyavasta of Sri. Svāti Tirunāl and Sangita Kalanidhi Prof. P. Sambamoorthy's South Indian Music – Book IV.

Sri. Svāti Tirunāl explains 4 śabdalāṅkāra-s, muhana, prāsa, antyaprāsa and antarukti. Sri. Svāti Tirunāl uses compositions of Margadarsi Sesheyyangar as examples.

Prof. P Sambamoorthy in his South Indian Music, Book IV, in the chapter 'Prosody', has listed out all the śabdalāṅkāra-s that are mentioned in different languages.

Sri. B. Balasubramanyam explained each of the śabdalāṅkāra-s with familiar examples. Muhana, mōnai or yati is a sabdalankara in which, the same or equivalent letter is placed in the 1st letter of the 1st line / āvarta and the 1st letter of the 2nd line / 2nd āvarta. Muhana is applicable only in the pallavi. Ex. nyāyam dano nīr sollum ōy | nandanāre (nya = na). He sang few more examples, to explain other varieties of monai.

Edugai or prāsa or dvitīyākṣara prāsa was explained next. This is present only in kriti and not in kīrtana format. Prāsa is the repetition of the 2nd letter alliteration in pallavi and anupallavi. Prāsa can be more than a single letter. Ex: akṣaya līṅga... akṣaya suvarṇa.

Anuprāsa is the repetition of similar letters or syllables or words in a section of a song or in the entire song. Nirāmaya purātana, a tīrupugazh was sung as an example. Sri. T.



Viswanathan's audio recording of the caraṇa part of sākēta nikētaṇa in kannaḍa rāga was played as an example of anuprāsa in Sri. Tyāgarāja's kriti.

Antyaprasa is the repetition of a letter or group of letters at the end of the āvarta-s. It differs from prāsa in this respect, while prāsa is confined to consonants alone, here the vowels also should be considered; thus, for instance, a word like nētram can have antyaprasa only with words like gātram, sūtram etc. and not with words like śatrum and mitrum. Antyaprasa can occur throughout the composition. Ex: dakṣiṇā mūrtē...dāsārtē...pūrtē...kīrtē...

Antarukti – A word can be broken at the end of the cycle to match the first letter or second letter alliteration in a song. Anatarukti has been mentioned only by Sri. Svāti Tirunāl. Dakṣiṇāmurtē – vi-daḷita was sung as an example.

Mālaīmāṟṟu is a sollaṇi that appears in tamil literary works like tēvāram etc. Each line will be a palindrome here. Ex. sammandar tēvāram 'yāmāmānī yāmāmā'

Though Padaccēdam cannot be classified as alaṅkāra, to adhere to the prosody, this is allowed in music. Prof. P. Sambamoorthy has explained this in detail.

Sri. Balasubramanyam referred to the kriti vīṇā pustakadāriṇi and discussed about its tāḷa being mentioned as kaṇḍa ēka in the book Dikshita Prakasikai while it sung in mīśra jampa tāḷa in vīṇa Danammal's school. He suggested that the alliteration seems to be perfect when this is sung in mīśra jampa tāḷa. While discussing, he added that only Prof. P. Sambamoorthy has explained in detail about āvarta counts for each section of a composition. Few more examples were sung to demonstrate the āvarta cycles of each sections.

He then spoke about Ramasvami Sivan's compositions. Ramasvami sivan was given the title 'monaicingam' by the ruler of Ramanathapuram. His compositions carry all the sollaṇi that were discussed.

He then spoke about yati and yamakam. He sang the kriti 'tyāgrāja yōga vaibhavam' as an example for yati being employed. Yamakam has been employed in manasavruda by Paṭṇam Subramanya Iyer.

He concluded by saying that only Carnatic composers had knowledge in literature, tāḷa and music. Thus, composing so many compositions comprising all aspects of aesthetics.

Dr. Ritha Rajan spoke about pāda (musical foot) and asked the difference between padaccēdam and antarukti. Dr. Balasubramanyam replied that antarukti is employed at the end of a line and padaccēdam occurs in between a line. Sangita Kala Acharya Smt. Suguna Varadachari continued the discussion on padaccēdam and referred to the composition 'raghuvara nannu maravataguna' and asked about splitting the word maravataguna as ma-

ravataguna. Executive Committee member Sri. Aniruddha thanked the speaker and asked about tuning poems adhering to the metrical rules. Dr. Balasubramanyam said that there are nice poems which were beautifully tuned and when sung have become popular, like ‘vaḍavaraiyai matthākki’ as sung by Saṅgīta kalānidhi Smt. MS Subbulakshmi. Sri. V. Sriram spoke about non-dikshitar kriti, which though they do not carry any alliteration are still being counted as Muttusvāmi Dīkṣitar’s. He also said that the presentation did not touch upon the caraṇa part of a composition. Dr. Balasubramanyam replied that caraṇa is considered as a separate section by itself and the 1st three lines of the caraṇa must have prāsa. Saṅgīta Kalānidhi designate Smt. Sowmya sang ‘tidatti’ and reminisced her learning of the tiruppugazh with meaningful jati-s interspersed. She also shared her thoughts about composers and said their compositions which adhered to all the rules could not have been possible without gaining thorough knowledge in literature, music, philosophy etc. She thanked the speaker for the wonderful presentation.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/6nZ711wid4w>

**R Latha**

## Tending to the Violin

Compact but an instrument that needs constant rather careful attention is the violin. ‘Tending to the Violin’ was presented by Mr James Wimmer and Sri GJR Krishnan in a free-wheeling dialogue. After Secretary and Conference Convenor V. Sriram performed the introductions, the stage was taken by the duo that quickly analysed the various factors, which keep the stringed instrument, hailed as the emperor of music instruments, concert-worthy. Having trained under German violin makers, James Wimmer set up his own facility for making violins and caring for them at Santa Barbara, California, the U.S.A.

After covering the early history of the violin, which made its entry into India 200 years ago, Krishnan engaged the expert in a question-answer session. He began with the early pioneers the quartet – Varahappa Iyer, Baluswamy Dikshitar, Krishnaswamy Bhagavathar and Vadivelu. The last mentioned was said to have learnt the instrument from Frederick Schwartz. At the end of the presentation, V. Sriram pointed out that this information was incorrect. He cited chronological evidence.

The questions posed by Krishnan, ranging from the vital role played by atmosphere and temperature, to the material used for the strings, right tension and the pitch factor, covered almost all aspects of the violin. Wimmer, whose 40 years of experience in the field shone through the session, gave valuable tips on tackling humidity, underlining that dry condition is ideal. But the top cracks in extreme heat, he cautioned. Pack a sponge in the case to beat the moisture, he advised adding that a hygrometer was useful in keeping tabs on the humidity factor.

Guard against sweat and oil, he said. Always go to the repairer to fix any issues because inexpert handling may cause damage to the delicate parts of the violin, he reiterated. The sound-post, which Wimmer referred to as ‘anima’ or the atman (soul) of the violin, the bridge and pegs were some of the other aspects discussed.

“Play the instrument daily and wipe the instrument with a soft cloth after use,” said Wimmer.

A big takeaway from the presentation was the availability of a team of skilled repairers, trained by Wimmer, outside the auditorium. Krishnan announced that the Lalgudi Trust had facilitated the setting up of workshops in Chennai for stringed instruments. “Every year the Trust organizes 15-day sessions, helmed by Wimmer, for the benefit of violinists. Now, experts trained by him will be permanently available in Chennai,” said Krishnan, who recalled his father and grandfather travelling abroad to repair their instruments.

It is best when a luthier can also play the violin, both Wimmer and Krishnan observed. As icing on the cake came a lilting cameo from Wimmer, who said that it was a tribute to

Baluswamy Dikshitar. “My dream to perform at The Music Academy has been fulfilled,” said Wimmer to a warm applause.

Open house found Sangita Kalanidhi Sri T.V. Gopalakrishnan commending the duo on an interesting presentation. Veteran musician couple Pantula Rama and MSN Murthy quizzed Wimmer on after length strings and extensions for seated posture. Wimmer held up models with extensions, designed by his students.

Summing up, Sangita Kalanidhi designate and Conference chair Dr. S. Sowmya extended her greetings to Wimmer and Krishnan on an enlightening session. She thanked Krishnan for setting up permanent workshops for stringed instruments. She asked about the suitability of Indian wood for making violins. Wimmer regretfully said that except the Maple Spruce none qualified. Are options with other materials being explored, she asked. Yes, replied Wimmer, mentioning carbon fibre was a potential substitute for wood.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/FzTKZGIO-ww>

**Geetha Venkataramanan**

## December 30, 2019

The proceedings began with Sangita Kalanidhi designate Dr S Sowmya in the chair. The prayer for the day, sung by Meera and Sreya of I Year ASCM was Sangita Kalanidhi GN Balasubramaniam's vara vallabha ramana in hamsadhvani

### The Philosophy of Indian Dance

Dr Mandakini Trivedi, whom conference convenor and Music Academy secretary Sriram V introduced as an outstanding Mōhiniyāttam artiste who is also accomplished in Bharatanatyam and a recipient of the Central Ministry for Culture award, presented the salient aspects which make the core of Indian dance not just a form of aesthetics but a supreme expression of self-realisation. In a lucid flow of thought, she showed how dance is a three-dimensional classical art form. It is this factor which makes these arts transcendental as against superficial.

At three levels – form, content and experience – Nāṭya fulfils the criteria to offer both the artiste and the spectator a metaphysical experience. What is perceived as sensual leads to a catharsis of feelings, which in turn result in bliss, she explained. Only an artiste, who has internalized the art can communicate the experience to the audience. Otherwise, the presentation remains a mere piece of entertainment, which is mundane and transient, she stated.

The Añjali mudra, for example, symbolizes greeting, denotes the Nāman mudra and the two palms in unison actually bring two people on the same plane, said Dr. Dr. Trivedi.

“To me the squat posture, with which a beginner starts dance lessons, is a representation of the Śrī Cakra. The human body is made up of triangles set on one another with the navel as the centre, where all energies converge. So it is Mēru, which with the right movements can take a dancer to Ananda,” she said. That is how rishis, including Bharata Muni, visualized Nāṭya. The human body should be looked as a mass of nāḍī-s, cakra-s and nāḍi points. It is a yantra in movement, when a dancer is performing. The different energy points converge to release energy.

Dr Trivedi went on to showcase her theory through a riveting dance presentation. ‘Gaṅgā Tattvam,’ (music by Kavalam Narayana Panicker) was a moving statement which captured the sensuous aspect of visual art, communicated a well-known story – that of the Ganga getting released from the locks of Śiva – and stood out for the yogic philosophy embedded in it – that Śiva and Śakti are one unified form.

KSR Aniruddha, member of the Expert Committee, endorsed Dr. Trivedi's metaphysical theory. Bharata Muni called Nāṭya the fifth Veda, he said. Dr. S. Sowmya, conference president and Saṅgīta Kalānidhi designate, complimented Dr. Trivedi on a sublime presentation and added that the theory applied to music too. Only when a musician internalized music, did it rise to become an experience for both the artiste and the listener. Dr Trivedi supplemented the thought by adding that theory and practice should not be considered as separate entities. The knowledge of theory is a tool with which the artiste should explore the third dimension and attain Ānanda and more importantly, transport it to the spectator.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/73KfGVwDQK0>

**Geetha Venkataramanan**

**December 30, 2019**

**Setting Tagore's Chitrangada to Kuchipudi**

The second presentation of the day was by Kuchipudi and Bharata Natyam exponent Amrita Lahiri, who spoke and presented her experience of setting Gurudev Rabindranath Tagore's dance drama Chitrangada in the Kuchipudi style. Executive Committee Member KSR Aniruddha expressed his appreciation on the performance. The Sangita Kalanidhi designate Dr S Sowmya spoke of the way poets have left behind treasures for subsequent generations to delight in. She also spoke on how Tagore in his South Indian visits took back songs such as Lavanya Rama, Meenakshi Memudam, etc, and set Bengali words to the tunes. She spoke on how she learnt these songs for a special programme with Vid Phalguni Mitra.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/BbQ5LsSMCsw>

**December 31, 2019**

### **The Stylistic Ideologies of the Jaipur Atrauli Gharānā**

The above topic was presented by Smt. Manjari Asanare Kelkar, who belong to the Jaipur Atrauli Gharānā.

She began with an introduction of ‘gharānā’, which denotes a distinctive style of rāga music, in Hindustani. Every gharānā has its own unique style in singing a rāga and rendering manner. Developing a rāga or tār will be different in each gharānā. Prominent gharānā-s were evolved from drupad, which ruled around 14-18th century. Mostly, names of gharānā-s were named after the place wherein they evolved. She also, briefly spoke about the history of gharānā.

The main subject of the day ‘Jaipur atrauli gharānā’ was explained in detail with demonstration. This gharānā was developed by Ustad Alladiya Khan. She spoke about his music and how he developed this style.

She sang yamani hindol rāg and rāga jaitari to demonstrate the uniqueness of this gharānā in singing ālāp. While singing ālāp, employing more of ākār is important in this style. She further sang a bandish and spoke about the tāl varieties that are predominantly used in this gharānā.

Next was a bandish in natkāmōd raga to explain Mukhḍā, which is the beginning or end part of a bandish. Ālāp will be sung to suit the mukhḍā.

She also explained about the section ‘behlāvā”, which is between ālāp and tan, and a unique feature in Jaipur gharānā.

She concluded her demonstration with the rāg bahāduri tōḍī, a very important rāg in this gharānā. She mentioned this as a chāyālag rāg.

Sangita Kalanidhi Sri. Sanjay Subramanian shared his thoughts about the hard work that Hindustani classical artists put in to achieve their style of singing. Sri. P Vasantkumar requested for a clarification of rāg yamanihindol and thanked the speaker. Saṅgita Kalānidhi designate Dr S Sowmya offered her complements.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/FW01JZvts2s>

**R Latha**



## January 1, 2020

### The Open House

The Music Academy's Committee was 'At Home' to its members on January 1, 2020. After the traditional breakfast, the Open House began at the Kasturi Srinivasan Hall. Apart from Sangita Kalanidhi designate Dr S Sowmya, members of the Experts Committee such as Sangita Kalanidhi Umayalpuram Sri K Sivaraman, Sangita Kalanidhi Trichur V Ramchandran, Sangita Kala Acharya Suguna Varadachari, Dr MB Vedavalli, Dr Ritha Rajan, Dr RS Jayalakshmi and Dr Rama Kausalya were present on stage. They gave their critical remarks over the conduct of the conference and expressed satisfaction at the way it was conducted. Dr Sowmya thanked the artistes and members of the Experts Committee for the help they extended in ensuring the smooth conduct of the conference. V Sriram, Convenor, thanked Dr Sowmya, members of the Experts Committee, the students of the Advanced School of Carnatic Music, the staff of the Music Academy, M/S Compuprint for bringing out the journal, Ms Roopa Seshadri who has managed social media for the Music Academy, and M/S Mot Juste who have been updating the website. Members of the audience also expressed their happiness over the conference and gave suggestions for improvement in the future years. The Conference then formally concluded.



The discussions can be viewed in full on the Music Academy's  
YouTube channel – [https://youtu.be/pQ6uTk\\_9awg](https://youtu.be/pQ6uTk_9awg)

## The Sadas

**S**tressing the need for striking a balance between lyrics and music, Suresh Krishna, Chairman, Sundaram Fasteners Ltd, said “when language is not understood, the audience switches off.” Presiding over the Sadas of the Music Academy on Wednesday, Mr. Krishna made a strong case for including more and more Tamil songs, arguing that “when a song in languages other than Tamil is rendered music dominates and not the lyrics.”

“There should be a balance between lyrics and music. Music tends to dominate when lyrics are not understood,” he said after conferring the Sangita Kalanidhi award on vocalist Dr S. Sowmya. “Music must touch,” he said and pointed out that “Carnatic music today restricts the audience to a certain section and in my opinion is not desirable.”

Mr. Krishna also made it clear that the Carnatic Trinity could not be replaced as they were part and parcel of the cultural identity of the Tamils, but Tamil songs should be given space. “We should not make Mother Tamil plead. We should respect Tamil. If you want to captivate a larger audience, I personally feel more Tamil songs must be sung,” he said.

To drive home the point, he gave a few examples from Sangita Kalanidhi Dr S Sowmya’s Concert and highlighted how she had taken the pains to ensure a balance among languages.

Rejecting the argument that all the Tamil poems were not lyrical, he said there were enough of them. “At least there will be 10,000 songs. But they are not sung as frequently as other songs. There are 4,000 Divyaprabandhams 11,000 Kambaramayana songs, 24,000 Villi Bharatham songs, Thevaram and Thiruvagasam, Thiuppugazh Papanasam Sivan songs, and Muthaiah Bhagavathar songs,” he said. Earlier, he presented Sangita Kala Acharya awards to Seetha Narayanan and M.S. Sheela. Nagaswaram player Vyasarpadi G. Kothandaraman and vocalist V. Rajkumar Bharathi received the TTK Awards. The Musicologist award was given to Dr Arati N. Rao.



The event can be viewed in full on the Music Academy’s  
YouTube channel – [https://youtu.be/KA0YwDF\\_gZc](https://youtu.be/KA0YwDF_gZc)



## The 14<sup>th</sup> Annual Dance Festival

The Music Academy's 14<sup>th</sup> Annual Dance Festival was held between January 3 and 9, 2020 and a total of 32 performances were featured including Bharata Natyam, Odissi, Yakshagana, Vilasini Natyam and group performances. There were panel discussions on three days of the festival as well.

“The inauguration ceremony at the Music Academy's 14<sup>th</sup> Dance Festival struck the right notes. Senior Bharatanatyam dancer Priyadarsini Govind was conferred the title of Nritya Kalanidhi 2020, and in her acceptance speech, she thoughtfully thanked both—the legendary traditional families who had bestowed on India the great art of natya, and the later non-traditionalists who had worked to make the art suit the social and proscenium compulsions of the time, which had enabled dancers like her to take to the art form of Bharatanatyam. Chief guest Mark Van de Vreken, Consul General of the Kingdom of Belgium, Chennai, said he was working on increasing cultural exchange programmes between India and Belgium. Not the least was the thanksgiving by Sujatha Vijayaraghavan, member of the executive committee, wherein she meticulously mentioned every department contributing to the mounting of the mammoth festival.

With the scheduled 8.30 am start on the first three days, featuring panel discussions on *Spirituality and classical dance*, *Insights and adaptations from folk dance and theatre*, and *The evolving classical dance pedagogy*, followed by performances in the main auditorium right up to 12.45 p.m., with the newly added post-lunch break recital from 2 pm to 3.15 pm, then again the final evening recitals from 6 pm to 9.15 pm—it was a daunting timetable for even the most ardent dance lovers. That all the sessions attracted good audiences, with the evening shows demanding early arrivals to command seats in the first few rows—were pointers to an event that has caught the public eye, and hopefully will continue to do so.”

**Leela Venkataraman, courtesy Sruti April 4, 2020**



## A Note on the 94<sup>th</sup> Annual (Digital) Concerts

**I**n the light of the prevailing Covid pandemic, the Music Academy Madras did not host an annual conference in December 2020. A concert series was however held, comprising live recordings that were later made available via the Music Academy's YouTube channel for free concerts, and via a service provider for the senior concerts. The programmes were broadcast between December 24 and 31, 2020. The latter was made available free of cost to Music Academy members and ticketed for others. The Music Academy acknowledges with gratitude the generosity of HCL Technologies who were the sponsors for the digital concerts. There were no awards announced for the year.

Inaugurating the 94 annual concerts (Digital), Roshini Nadar Malhotra, chairperson, HCL Technologies, and CEO, HCL Corporation, said virtual music festivals helped bring younger audiences into the fold of classical music, as they were the biggest consumers of online content.

She said even though 2020 had been an unprecedented year with COVID-19 forcing people to stay within the safety of their homes, bringing cultural events globally to a halt, digital media had been able to connect people.

"We live in a connected digital world where geographical boundaries have been transcended and the Internet connects all corners of the world. Interactive digital media and various technological tools have ensured that people remain connected to each other from the safety of their homes," she said.

She said the virtual platform also offered opportunities to artistes to perform and connect with their audiences, since virtual festivals reached diverse and global audiences.

"The Music Academy's virtual concerts this year allow access to larger audiences, enabling them to enjoy the profoundness of carnatic music, the mainstay of the festival, from their homes. The digital format will also cut through the barriers of age, time and distance. People across different time zones and countries can comfortably enjoy the concerts with their families," said Ms. Nadar.

She appreciated the Academy for upholding the core values of classical music and maintaining high standards of excellence, while evolving to balance the demands of the modern world and the audience, in nine decades.

N. Murali, president of the Academy, said it was indeed a strange and unusual experience for him to welcome an invisible audience, standing at the famed stage of the Music Academy's empty auditorium.

“Undoubtedly, it reflects the extraordinary and challenging times the whole world has been through, for most of the eminently forgettable year in the wake of the still raging, once in a century, global pandemic,” he said.

The following concerts were arranged by the Music Academy as part of the 94th annual series:

### Programme Schedule – 24th December 2020 to 31st December 2020

Date	3.15 p.m. – 4.15 p.m. (Junior)	4.30 p.m. – 5.30 p.m. (Sub senior)	5.45 p.m. – 7.15 p.m. (Senior -Evening I)	7.30 p.m. – 9.00 p.m. (Senior – Evening II)
a			Sembanarkoil S.R.G.S. Mohandoss (Nadaswaram) Mylai K.Selvam (Nadaswaram) Rameshwaram T.B.Radhakrishnan (Tavil) Swamimalai C.Gurunathan (Tavil)	Kunnakkudy M.Balamurali Krishna (Vocal) B.U.Ganesh Prasad (Violin) Trichy B.Harikumar (Mridangam) B.Sree Sundarkumar (Kanjira)
Dec. 25, Fri	V.Venkatanagarajan (Vocal) T.Nikshith (Mridangam)	R.Ashwath Narayanan (Vocal) Burra Sriram (Mridangam)	Ranjani & Gayatri (Vocal) N.Manoj Siva (Mridangam) Anirudh Athreya (Kanjira)	Jayanthi Kumaresh (Veena) Trichy S.Krishnaswamy (Ghatam)
Dec. 26, Sat	Vishnudev Namboothiri (Vocal) Shraddha Ravindran (Violin) B.S.Prashanth (Mridangam)	J.B.Sruthi Sagar (Flute) K.P.Nandini (Violin) R.Akshay Ram (Mridangam)	Sangita Kalanidhi Dr.S.Sowmya (Vocal) Embar S.Kannan (Violin) Neyveli R.Narayanan (Mridangam) H.Prasanna (Ghatam)	Sangita Kalanidhi Sanjay Subrahmanyam (Vocal) S.Varadarajan (Violin) Neyveli B.Venkatesh (Mridangam) Bangalore B.Rajasekar (Moharsing)

Date	3.15 p.m. – 4.15 p.m. (Junior)	4.30 p.m. – 5.30 p.m. (Sub senior)	5.45 p.m. – 7.15 p.m. (Senior -Evening I)	7.30 p.m. – 9.00 p.m. (Senior – Evening II)
Dec. 27, Sun	Vivek Sadasivam (Vocal) V.Deepika (Violin) Ambur S.Padmanabhan (Mridangam)	Sriranjani Santhanagopalan (Vocal) Chidambaram G.Badrinath (Violin) Akshay Anand (Mridangam)	Sikkil C.Gurucharan (Vocal) H.N.Bhaskar (Violin) Sangita Kalanidhi Umayalpuram K.Sivaraman (Mridangam)	Lalgudi G.J.R.Krishnan & Lalgudi Vijayalakshmi (Violin Duet) Anantha R.Krishnan (Mridangam) Suresh Vaidyanathan (Ghatam)
Dec. 28, Mon	Ramana Balachandran (Veena) Kishore Ramesh (Mridangam)	Vignesh Ishwar (Vocal) B.Vittal Rangan (Violin) K.Sai Giridhar (Mridangam)	Sangita Kalanidhi Sudha Ragunathan (Vocal) Charumathi Raghuraman (Violin) Patri Satishkumar (Mridangam) R.Raman (Moharsing)	Dr.Sumithra Vasudev (Vocal) Dr.M.Narmadha (Violin) B.Ganapathyraman (Mridangam) Papanasam S.Sethuraman (Kanjira)
Dec. 29 Tue	Aishwarya Shankar (Vocal) Sindhu Suchetan (Violin) D.V.Sivaraman (Mridangam)	Aishwarya Vidhya Raghunath (Vocal) M.Vijay (Violin) K.H.Vineeth (Mridangam)	Visakha Hari (Harikatha) B.Anantha Krishnan (Violin) S.J.Arjun Ganesh (Mridangam) Trichy Dr.K.Murali (Ghatam)	Ramakrishnan Murthy (Vocal) R.K.Shriramkumar (Violin) Sumesh S.Narayan (Mridangam) K.V.Gopalakrishnan (Kanjira)
Dec. 30, Wed		N.Ananthanarayanan (Veena) Akshay Ananthapadmanabhan (Mridangam)	Sangita Kalanidhi A.Kanyakumari & Dr.Nishanth Chadran (Violin Duet) K.V.Prasad (Mridangam) Bhagyalakshmi M.Krishna (Moharsing)	K.Bharat Sundar (Vocal) R.Raghul (Violin) B.Sivaraman (Mridangam)
Dec 31, Thu		Sunil R.Gargyan (Vocal) Madurai M.Vijayaganesh (Violin) Srivanchiam R.Sriram (Mridangam)	K.Gayatri (Vocal) M.Rajeev (Violin) Poongulam Subramaniam (Mridangam) Chandrasekhara Sharma (Ghatam)	



The inauguration can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/xQjfyOHF060>



## **A note on the Music Academy's 95th Annual (Digital) Conference and Concerts**

**W**ith the restrictions continuing on closed door gatherings, it was decided that the conference and concerts for 2021 would also be streamed as it was done in the previous year. A series of ten lecture demonstrations was added by way of the conference. In the absence of a Sangita Kalanidhi designate, members of the Experts Committee (via video conferencing) and the convenor, Sriram V (in person), conducted the conference.

The 95th Annual Concerts (Digital) of The Music Academy commenced on Monday, December 20, 2021, with Soumya Swaminathan, Chief Scientist of World Health Organisation, calling for support to artists and artisans who could not embrace the digital medium.

Addressing the online audience at the inaugural event, Dr. Swaminathan said such artists were as vulnerable as informal workers. She said one of the aspects of a normal life that COVID-19 took away was the enjoyment of live music and dance performances.

The Renaissance was a case study about how a society changed after a pandemic, which in this case was the black plague, she said. “The plague almost ravaged 30-60% of the European population at that time. When it arrived in England in the mid-1300s, it had sparked many societal changes that helped spur the Renaissance movement,” she said.

“Looking forward to our post-pandemic life, will it be as marked by creativity like the Renaissance that followed the plague? There may be similar opportunities for a soul-searching creativity to emerge from our time of solitude imposed by the COVID-19 pandemic,” she said.

On the pandemic, she said, “The emergence of the Omicron variant is clearly telling us that the virus is not done with us. We may be tired, we may be fatigued, we may be done with the virus. But as long as it can find opportunities to transmit itself, to continue to multiply and to replicate, it keeps looking for more people to infect. And the more it multiplies, it will mutate and change. That is just the nature of the virus and so we need to be able to live with the virus at some point and not allow it to take over our lives,” Dr. Swaminathan said.

Earlier in his welcome address, President of the Music Academy N. Murali said as the pandemic still raged on, the executive committee decided not to take any chances, given the uncertainty of its trajectory, related restrictions and regulations from time to time.

The music concerts were for 12 days with 48 performances in all and four concerts a day. Senior concerts were ticketed. The concerts were of shorter duration than they would have been in normal times.

The following artistes were featured:

### December 2021 Digital Series

RELAY DATE	DAY	3.15-4.15	Violin	Mridangam
20.12.2021	Monday	S Girija Shankar	Vaibhav Ramani	Mysore Vadiraj
21.12.2021	Tuesday	N Jayakrishnan	V S Gokul	V S Raghavan
22.12.2021	Wednesday	Heramba & Hemantha	Swetha Ananthasivam	Tippirajapuram Hari
23.12.2021	Thursday	Lahari Kolachela	Nagercoil Anand	Indalur Adarsh
24.12.2021	Friday	Aditya Narayanan	Sayee Rakshith	Ambur Padmanabhan
25.12.2021	Saturday	V.Venkata Nagarajan	Srividhya R S Iyer	T Nikshith
26.12.2021	Sunday	Anahita & Apoorva	V Deepika	Kishore Ramesh
27.12.2021	Monday	S.Maalavika	V Subhashree	D V Sivaraman
28.12.2021	Tuesday	Brinda Manickavasagam	M Srikanth	Gomathi Sankar
29.12.2021	Wednesday	Sudha RS Iyer & Srividya	Pappu Gyandev	L Sudarshan Srinivas
30.12.2021	Thursday	J B Keerthana	K S Vijay Balaji	Tirucheri Kaushik Rajagopal
31.12.2021	Friday	R Rathipriya	Mantha Sriramya	B Sai Shankar



RELAY DATE	Day	4.30-5.30	Violin	Mridangam
20.12.2021	Monday	Trivandrum N J Nandini	Sriram Sridhar	Karthik Ganeshram
21.12.2021	Tuesday	Kalyanapuram S Aravind	Sindhu Suchetan	B S Prashanth
22.12.2021	Wednesday	Vivek Sadasivam	Sandeep Ramachandran	G S Nagaraj
23.12.2021	Thursday	Vishnudev Namboodri	Chidambaram Badrinath	Kottyam Santhosh Kumar
24.12.2021	Friday	Aishwarya Shankar	Shreya Devnath	Manadapaka Nagalakshmi
25.12.2021	Saturday	Aswath Narayan	M S Ananthakrishnan	Akshay Anand
26.12.2021	Sunday	Aishwarya Vidya Raghunath	M.Vijay	K.H.Vineeth
27.12.2021	Monday	S.Mahati	K V Krishna	Rohit Prasad
28.12.2021	Tuesday	Vasudha Ravi	Madurai Vijay Ganesh	Srivanchiam Sriram
29.12.2021	Wednesday	K.P.Nandini	Apoorva Krishna	Akshay Ram
30.12.2021	Thursday	J B Sruthi Sagar-Flute	Shradhdha Ravindran	Akshay Ananthapadmanabhan
31.12.2021	Friday	Sunil Gargyan	Tirumarugal Dinesh	Chidambaram S Balashankar



The inauguration can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/fwXUbHpax5o>

RELAY DATE	Day	5.45 -7.15 Pm	Violin	Mridangam	Ghatam	Kanjira
20.12.2021	Monday	Palghat Ramprasad	Tvm Sampath	Bangalore Arjun Kumar	Bangalore Rajasekar (Mohrsing)	
21.12.2021	Tuesday	Sriranjani Santhanagopalan	H M Smitha	Palayamkottai Guru Raghavaendra		G Guruprasanna
22.12.2021	Wednesday	Vignesh Ishwar	M A Sundareswaran	K Arun Prakash	D V Venkata Subramanian	
23.12.2021	Thursday	A.S.Murali	M R Gopinath	N C Bharadwaj	N Rajaram	
24.12.2021	Friday	Amrutha Venkatesh	Nishanth Chandran	Nanjil T Arul	Payyanur Govindaprasad (Mohrsing)	
25.12.2021	Saturday	Ramakrishnan Murthy	R K Shriramkumar	Delhi S Sairam		Anirudh Athreaya
26.12.2021	Sunday	Sangita Kalanidhi Sudha Raghunathan	Embar S Kannan	Patri Satish Kumar	R Raman (Mohrsing)	
27.12.2021	Monday	Bombay Jaishree	H N Bhaskar	Patri Satish Kumar		B Shree Sundar Kumar
28.12.2021	Tuesday	Sangita Kalanidhi Sanjay Subrahmanyam	S Varadarajan	Neyveli Venkatesh	N Guruprasad	
29.12.2021	Wednesday	Sangita Kalanidhi Dr. S.Sowmya	Charumathi Raghuram	Neyveli Narayanan		K V Gopalakrishnan
30.12.2021	Thursday	Dr. Pantula Rama	M S N Murthy	Sai Giridhar	Dr S Karthik	
31.12.2021	Friday	Dr. K Gayathri	Vittal Rangan	Manoj Siva	H Prasanna	

RELAY DATE	Day	7.30-9.00 Pm	Violin	Mridangam	Ghatam	Kanjira
20.12.2021	Monday	Nisha Rajagopalan	Edapally Ajithkumar	Vijay B Natesan	Bhagylakshmi M Krishna (Mohrsing)	
21.12.2021	Tuesday	Sikkil Gurucharan	V Sanjeev	Sangita Kalanidhi Umayalpuram K Sivaraman	Giridhara Udupa	
22.12.2021	Wednesday	Jayanthi Kumaresh (Veena)		Jayachandra Rao	Trichy Krishnaswamy	
23.12.2021	Thursday	Gayathri Venkatraghavan	Mysore Srikanth	B Sivaraman	Krishna Sriram	
24.12.2021	Friday	Sandeep Narayan	R Raghu	Sumesh Narayanan	Trichy Murali	
25.12.2021	Saturday	Bharath Sundar	H K Venkataram	Tiruvurur Bhakthavatsalam	Chandrasekara Sharma	
26.12.2021	Sunday	S Saketharaman	B U Ganesh Prasad	Trichy Harikumar	Trupunithara Radhakrishnanan	
27.12.2021	Monday	Sangita Kalanidhi A. Kanyakumari	L Ramakrishnan	K V Prasad		S.Sunil Kumar
28.12.2021	Tuesday	Trichur Brothers	B K Raghu	Praveen Sparsh		Nerkunam Dr S Sankar
29.12.2021	Wednesday	Malladi Brothers	S Varadarajan	Tumkur Ravishankar		Alathur T Rajaganesh
30.12.2021	Thursday	Lalgudi GJR Krishnan & Vijayalakshmi (Violin)		Anantha Krishnan	Suresh Vaidyanathan	
31.12.2021	Friday	Amritha Murali	B Ananthakrishnan	B Ganapathyraman		Papanasam Sethuraman

## Report on the daily sessions of the 95th Annual (Digital) Conference

**December 21, 2021**

### **Glimpses into Subbarāma Dikṣitar's Pratamābhyāsapustakamu**

2021's first lecture demonstration, in digital mode, titled Glimpses of Subbarāma Dikṣitar's Pratamābhyāsapustakamu, was presented by Dr. RS Jayalakshmi and Dr. Sumithra Vasudev. Sri. V Sriram introduced the speakers. The day's prayer, Muddusvāmi Dikṣitar's Śrī Pārvati Paramēśvarau Vandē in raga Bauli, was rendered by Shreya and Sowmya, 1st year students of the Advanced School of Karnātic Music.

Introducing the book, Secretary of the Music Academy, Madras, Dr. Meenakshi Sumathi Krishnan mentioned that unlike Subbarāma Dikṣitar's seminal work the Saṅgīta Sampradāya Pradarśini (SSP), the Pratamābhyāsapustakamu, since its original publication in 1905 in Telugu, has never been released in any other language until now. She noted that the foreword was written by Hindustāni musician, Vishnu Narayan Bhatkande, the pathfinder of the thāt classification of Hindustāni music. Bhatkande refers to Subbarāma Dikṣitar therein as one of the greatest living authorities of Karnātic music.

Subbarāma Dikṣitar, grandson of Bālusvāmy Dikṣitar, Muddusvāmi Dikṣitar's youngest brother, was adopted by Bālusvāmy to be specifically honed as heir of the Dikṣitar parampara. Besides SSP, Subbarāma Dikṣitar also wrote the Samskrta Āndhra Drāviḍa Kīrtanamulu and the Pratamābhyāsapustakamu. Contextually, the first publication in Karnātic Music, Saṅgītasarvārtasārasaṅgrahamu by Vīṇa Ramanuja Ayya came out in 1859. A few other books had also been released prior to the SSP in 1904. The Pratamābhyāsapustakamu

appears to have been written specifically as a primer for beginners since the Maharāja of Eṭṭayapuram felt that the SSP required knowledge of music and even Dikṣita repertoire to some degree. Despite Pratamābhyāsapustakamu coming out barely a year after SSP, it is clear that it was not a mere rearrangement – slight differences in notation and level of detail indicates a complete rewrite intended for beginners.

Divided into two sections, the first section details basic exercises – varisai-s, alaṅkāra-s, gītaṃ-s (some familiar and others lesser known), jati svaram-s (rāravēṇu is listed only with svaram but no sāhityam) and tāna-s. The second part includes nōṭṭusvaram-s, cauka kāla varṇam-s, tāna varṇam-s, kīrtanam-s, padam-s and a maṅgalam set to 11 rāga-s – all featuring a variety of composers. The covered repertoire could fulfil requirements for a concert itself!

The book has given clear instructions for beginners with special focus on vaiṇika-s – exercises for proficiency in playing all notes at various speeds and the different gamakams required for each, multiple types of plucking and when to employ each. Nuanced gamakam notation indicate the speeds that one is to achieve, going from slow to very fast, allowing one to conclude that Subbarāma Dikṣitar himself was a virtuoso on the vīṇa. Western notation is also used to show variations of notes.

Besides clear directions on how to learn and test svara gñanam, instructions on sitting posture for singing is also specified. The words ‘anya svaram’ is employed in the book, thus predating Saṅgīta Kalānidhi Prof P Sambamurthi’s reference. Subbarāma Dikṣitar refers to Gamakakriyā also being known as Pūrvikalyāṇī, showing knowledge of other systems of nomenclature. Both presenters repeatedly referred to the remarkable level of detail the author has gone into in every aspect. Dr. Ritha Rajan suggested that this might be a good book for teachers and music schools to use to know what and how to teach.



The lecture and discussions can be viewed in full on the Music Academy’s  
YouTube channel – <https://youtu.be/r7xilLW37Qs>

**Lakshmi Anand**

## Lecdem 2 – The Tiruvārūr Pañcaliṅga Kṛti-s of Muddusvāmi Dīkṣitar, presented by RK Shriramkumar

Shreya, a 3rd year student of the Advanced School of Carnatic Music began with a rendition of Tyāgarājāya Namaste of Muddusvāmi Dīkṣitar.

RK Shriramkumar, supported by Amritha Murali, Ramakrishnan Murthy, Sandeep Ramachandran and N. Manoj Siva, took listeners on a tour, in traditional pradakṣiṇa pattern, of Muddusvāmi Dīkṣitar's kṛti-s dedicated to the five liṅgams of the Tiruvārūr Temple complex. Most of Dīkṣitar's compositions are dedicated to this temple and he records several salient features like the festivals, the vāhana-s, the ābharaṇa-s etc. He has composed a kṛti on practically every shrine in that complex, including the five major shrines, the pañcaliṅga-s – Valmikēśvara, Hāṭakēśvara, Acalēśvara, Siddhīśvara, and Ānandēśvara.

The main liṅga is Valmikēśvara or Valmikaliṅga, a liṅga that is an anthill – a valmika. In the Kāmbhōjī kṛti, Śrī Valmikaliṅgam, Dīkṣitar refers to a story from the Śākta purāṇa-s where Viṣṇu became arrogant after successfully completing a yagña and then regained his composure upon coming to Parāśaktipuram, another name for Tiruvārūr, also called Daivayāgapuram. Dīkṣitar's Kāmbhōjī has a distinct flavour. He composed many kṛti-s in the rāgam, including three in khaṇḍa jāti āṭa tālam, each of which is unique.

The next liṅgam, Acalēśvara, is epitomised in Sadācalēśvaram in Bhūpālam. Dīkṣitar, in this kṛti refers to the story of the nāyanmār Naminandhi Adigal lighting dīpa-s with water.

Dīkṣitar refers to Tiruvārūr as Camatkārapura, based on the king, Camatkāra being rid of an incurable disease by bathing in the Śāṅkhatīrtha. Sāhitya and Saṅgīta are beautifully melded. The word 'acala' meaning unmoving, the notes for that word are set in sa and pa – the two immovable svara-s. The song showcases many svarākṣaram-s, a regular feature of Dīkṣitar compositions. The kṛti gives a clear idea of how to sing kalpanā svaram-s for this rāgam.

Next comes the deity Hāṭakēśvara, the song set in Bilaharī. This deity is connected to many esoteric practices, referred to only subtly by Dīkṣitar. Dīkṣitar indicates the pātāla musically using the lower octave for the words. The pallavi of this composition begins on the dhaivatam which is a rare start in the raga bilaharī. The anupallavi and caraṇam end in the gāndhāram leading to the dhaivatam of the pallavi, again a rare usage.

Ānandēśvara, set to Ānandabhairavī, describes the essence of advaita Vēdānta, with descriptions of the nirguṇa brahman and the various stages in attaining samādhi. Shriramkumar mentioned that Saṅgīta Kalānidhi DK Pattammal had recommended that this song was to be rendered only in the presence of the divinity or sanyāsi-s and not to be

rendered on concert platforms having been thus advised by her guru Saṅgīta Kalānidhi TL Venkatarama Iyer. Shriramkumar and team presented the kṛti with the rāga Ānandabhairavī showcasing only the śuddha dhaivatam.

The song on Siddhīśvara is set in Nīlāmbarī. This composition describes the saṅga and nirṅga aspect of the lord. Popularised by Saṅgīta Kalānidhi R. Vedavalli, the song reflects unique and different phrases of the rāga. The opening musical phrase of the composition is a striking sa pa sa, akin to Śyāma Śāstri's Pāhi Śrī Girirājasutē.

Dr. RS Jayalakshmi was appreciative of Ānandabhairavī being rendered exclusively with śuddha dhaivatam as per the Saṅgīta Sampradāya Pradarśini. She also opined that the kṛti-s could have been rendered in Mīśra ēkam itself since Dīkṣitar did not employ the mīśra cāpu tālam employed in the demo.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – [https://youtu.be/cad80LvPH\\_Y](https://youtu.be/cad80LvPH_Y)

**Lakshmi Anand**

## December 23, 2021

The session began with a prayer by Ms. Supriya, II year student of ASCM, singing a tiruppugaz, set in multiple ṇadai-s in view of the day's topic for the lecture.

### Contours of Khaṇḍam

The above topic was presented by Sri. K Arun Prakash accompanied on the vocal by Aishwarya Vidya Raghunath and Sayee Rakshith on the violin.

Sri. K. Arun Prakash elaborated on the topic Khaṇḍam in general. He said, it will be looked as 5, which will include 5 and multiples of 5. Thus, the lecture included khaṇḍa cāpu, ādi tāla in khaṇḍa nadai and miśra jhampa. He shared a simple exercise in khaṇḍa cāpu, which will help students. The exercise was to recite ta ka ta ki ta in khaṇḍa cāpu tāla with 1, 2, 3, 4, 5, 6 and 7 mātra-s, which equal 35 mātra-s. This was followed by another exercise that had a pattern of 44 3 24 – 44 33 24 – 44 333 24 mātra-s of sollu-s, which totalled 60 mātra-s.

He then moved on to demonstrate a two kaḷai ādi tāla in khaṇḍa ṇadai. He sang pūrvāṅga part of mōhana rāga varṇa in khaṇḍa nadai. He also sang khaṇḍa nadai ādi tāla pallavi 'pālin̄cu baṅgāru kāmākṣi bhagavati guṇavati dharmavati' and demonstrated tiśram in it. Next was a catuśra nadai pallavi 'nelatā marulu koṇṭini vānipai cāla sadānanda'. He sang it in khaṇḍa nadai and explained it in detail. He further demonstrated khaṇḍa koraippu in 2kaḷai ādi tāla.

Next was melody section. Smt Aishwarya Vidya Raghunath sang the kriti pavanātmaja, for which, Sri. Arun Prakash explained and performed. He suggested that a mridaṅga vidvān should anticipate the shift of madhyamakāla sāhitya in Muddusvāmi Dikṣitar's kriti and accompany the main artist. At this point the singer sang the madhyamakāla sāhitya of the kriti vīṇā pustaka in khaṇḍa ēka tāla. To demonstrate accompanying for a slow tempo khaṇḍa cāpu, nadamādi tirinda was sung. Sri. Arun Prakash added at this juncture that it is very important for a mṛdanga vidvān to maintain the kālapramāṇa.

Smt. Aishwarya Vidya Raghunath sang kalpana svara for 'satyambu', in nivāḍa nēgāna. Sri. Arun Prakash discussed about playing for kalpana svara which was being sung in catusra gati in khaṇḍa cāpu tāla. Dakṣiṇāmūrtē was sung next. It is to be observed that in the anupallavi of this kṛti, meaningful sāhitya line completes only after 2 āvarta-s. In such instances, the concluding point should be played only at the end of the second āvarta to add aesthetics to the singer's performance. A tiruppugaz in khaṇḍa nadai concluded the presentation.



Sangita Kala Acharya Sri VP Dhananjayan, Dr Ritha Rajan, Dr Rama Kausalya and Dr TS Satyavati complimented the speaker. Dr Ritha Rajan shared that her guru Ramanathpuram Sri Krishnan used to mention khaṇḍam as 1 1/4 kaḷai. She also said that Sangita Kalanidhi Sri TK Murty once shared that Purandara Dāsa has set many of his songs in Khaṇḍa cāpu. The session concluded with Smt. Aishwarya Vidya Raghunath singing bhavayāmi gōpāla bālam, as requested by Sri. VP Dhananjayan.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/fnAaLXdvdD0>

**R Latha**

## Lec Dem 4 – Centenary Tribute to Vidwan Karukurichi Arunachalam – by Lalitharam

Magizhan Parudhi, 1st year student of the Advanced School of Karnātic Music, rendered Muddusvāmy Dīkṣitar's Tyagarāja Mahādhvajārōha in Śrī rāgam.

Kārukuricci Arunachalam is always mentioned along with TN Rajaratnam Pillai (TNR) for nāgasvaram. Where TNR's music might have required immense musical acumen to appreciate fully, Arunachalam's grandeur was accessible to the average person as well.

That Arunachalam neither hailed from Tanjāvūr, the hotbed of nāgasvaram vidvān-s then, nor had any nāgasvaram lineage, but became a colossus is notable. Palavesam Pillai, Arunachalam's father, seeing the immense respect accorded to nāgasvaram vidvān Kūraināḍu Natesa Pillai despite the latter's standing heavily on ceremony, decided he ought to take up the instrument that afforded such stature. Immediately leaving his then vocation, he learned the nāgasvaram. Though unable to make any inroads himself, he taught Arunachalam. Arunachalam also learned vocal music from Kalakkāḍ Subbiah Bhagavatar and his sons. Harikēśanallūr Mookiah Kambar and Harmonium Nataraja Iyer were other teachers.

His career began with neiyāṇḍi mēlam until Rajaratnam Pillai asked him to return with him to Tiruvāḍuturai after hearing him. Arunachalam also picked up pointers from Vilāthikulam Svāmigal and imbibed many creative ideas from Svāmigal's student, Kurumurai Lakshmi Ammal too.

His rapid ascent resulted in his having to leave Kārukuricci for Kōvilpattī for safety when local politicians began feeling insecure. Closely associated with the Congress party, he performed at many party events, Pt Jawaharlal Nehru remarking that the crowds were for Arunachalam and not for him! Unlike many who did not know to manage their success, Arunachalam showed astuteness in financial management. He also tried to uplift the community he lived in. His fame reached its zenith with the 1962 movie Konjum Salangai for which he played several tracks, the most well-known being the song Singāravēlane Dēvā. Unfortunately, he passed away in 1964, at the untimely age of 43.

Arunachalam's musical focus was always rāgam. He balanced aesthetics and virtuosity, blowing and fingering, vocal and instrumental styles, while demonstrating expertise in a wide variety of ragas. He would weave in folk prayōga-s into Karnātic but never was the raga left in question and never did it seem inappropriate. The nāgasvaram is a very difficult instrument where perfect execution is often unachievable – yet Arunachalam did it every time. His recordings are easily identifiable by his never blowing to check śruti – for even that blow would be an apasvaram, which he as a true artiste abhorred. He consistently

played with the best co-artistes, thus making every record of his outstanding.

In eṭṭukaḍai pallavis, sarva laghu svarams would follow the rāgam, ending with the pallavi refrain. Following the tani āvartanam, the pallavi would become a vehicle for elaborate rāgamālīka svarams. He frequently included film music pieces in his concerts where he replicated the BGM effects too.

Kārukuricci M Arunachalam was his duo partner throughout, perfectly complementing but never taking limelight. After P Arunachalam died, M Arunachalam never played again.

Dr Ritha Rajan mentioned that the Tiruvīzimizalai Brothers too performed exactly in gāyaki style, every word clearly delineated.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/7wNolayLuBM>

**Lakshmi Anand**

## LecDem 5 – Rāmanāthapuram Pūcci Śrīnivāsa Ayyaṅgār – presented by Dr. Ritha Rajan

Sharanya and Lalithasri, 3<sup>rd</sup> Year students of the Advanced School of Karnātic Music began proceedings by singing Rāmanāthapuram Pūcci Śrīnivāsa Ayyaṅgār's kṛti Sādhakṛti in Ānandabhairavī.

A third generation member of the Mānambucāvaḍi Paramparā of Tyāgarāja, Pūcci Ayyaṅgār was born in Pāppākulam in a Cellūru Ayyaṅgār family. He passed Matriculation in First Class in English medium from Rāmanāthapuram High School. The Zamindār of Palavanatham, Pāṇḍithurai Tēvar, ensured his training in music under Paṭṇam Subramaṇya Ayyar. Pūcci Ayyaṅgār was prolific, singing exceptionally within two years and Paṭṇam Subramaṇya Ayyar took him along with pride as vocal support for his concerts. Pūcci Ayyaṅgār was also influenced by Mahā Vaidyanātha Ayyar's rāga ālapana and pallavi expositions.

He sang at a śruti of 4.5 which later came down to 3. When VN Bhatkande went to meet him in person, he demonstrated a khayāl to him, mentioning that he had learned details about Hindustāni music from a student hailing from Gwalior, Sangaram Pandit.

Viriboṇi was his usual first piece followed by a few songs featuring the antara gāndhāram. Muddusvāmi Dīkṣitar's Nīlotpala nāyikē (Nārīṇṭigaula) and Subramaṇyaya namastē (Kāmbhōjī); Kavi Mātrubhūṭayya's Nīmadi callaga (Ānandabhairavī); Garuda gamana (Nāgasvarāvali) and Nī padamulē (Bhairavī) by Paṭṇam Subramaṇya Ayyar were sung frequently. Regularly sung pallavis were 'Mandahāsa vadana' in Śaṅkarābharaṇam and 'Mā madura mīnākṣi' in Bhairavī. Towards the end, he rendered some of his own compositions, then concluding with jāvalis and tillāna-s. He placed focus on melody rather than laya, did not allow accompanists to dominate and would give tani āvartanam for just a few minutes towards the end of the concert.

A dedicated teacher, his students included Salem Doraisamy Iyengar, Kandanur Srinivasa Iyengar, Sangita Kalanidhi Ariyakudi Ramanuja Iyengar, Karaikudi Rajamani Iyengar, Kuttalam Srinivasa Iyer, Koteeswara Iyer, Eṭṭayapuram Rajagopala Bhagavatar and Māyavaram Sivarama Iyer.

Pūcci Ayyaṅgār composed tāna varṇam-s, pada varṇam-s, kīrtana-s, jāvali-s, tillāna-s, a kāvaḍi cindu and a navaratnamālika in 9 ragas. He used Sanskrit, Telugu and Tamiz words. His Mōhanam varṇam Ninnu kōri completely displaced an earlier varṇam in Mōhanam. The Kānaḍā Aṭa Tāla varṇam, Nera nammiti is also his composition. His mudra Śrīnivāsa did not appear in all compositions. Some of his compositions reflect older rāga prayōgas not in vogue currently. He had a penchant for carefully created ciṭṭasvaram-s. He has composed

many kṛti-s in cauka kālam including in 2 kalai rūpakam which is quite rare. Jāvali-s often show a clear flavour of another rāgam before returning to the base rāgam that it was in fact set in. Akshaya and Sruthi S Bhat demonstrated several pieces on stage.

That Pūcci Ayyaṅgār was a colossus with a magnanimous nature who got along with most was showcased through several anecdotes including the fact that he was Vice President of both factions of the Thiruvaiyāru Ārādhana. His compositions and name have appeared in movies as well.

Sangita Kala Acharya Suguna Varadachari mentioned that his compositions use mndns prayōgam in Hindōlam and also that she was taught pdns in his Kāṇaḍā nera nammiti varṇam. V Sriram mentioned that Bangalore Nagarathnamma always sang Pūcci Ayyaṅgār's Sadguru Svāmiki at the Tyāgarāja Ārādhana.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/mh0tUephTAU>

**Lakshmi Anand**

## December 26, 2021

The day began with prayer by Meera and Meenakshi, III year students of ASCM. They sang Mysore Vasudevacharya's 'Śrī cāmuṇḍ ēśvari pālayamām'

### Karnātic Encounters – the story of the Royal Mysore Orchestras

The above topic was discussed in detail by Dr. Deepti Navaratna. She began by discussing the musical interconnect of East and West from a historical and musicological perspective. The popular perception in world music and as in India is, that the east met with the west in The Beatles and Ravishankar era. But, the west met east musically, in the 18th century itself. History of the orchestras and how it transformed the musicology and sociology of music making in that era in Mysore was spoken about extensively.

She spoke about the political atmosphere that prevailed. Music which was associated with rituals, court performances and artistic exploration, got associated with pageantry. Mysore had Western band and Karnātic band. Music met and influenced each other, and yet maintained their individuality. "If the two world wars had not happened, we wouldn't have had the musical encounters of east and west meeting musically" said Dr. Deepti. Military music entered Mysore princely state during the first world war.

A video of the Scottish pipe band was played. "Our music not being in much repute among the natives of India" – Scott M, the military secretary to the commander-in-chief of Fort St. George in 1813. In continuation of this message, it was recommended to form more bands and depute them in all the princely states and provinces to receive better reception.

She sang the Mysore anthem 'kāyau śrī gauri', written by Sri. Basavappa Shastri, with music set by the then band master Bottles. Chāmarāja Wādiyār X must be credited for creating the very first palace band. Around this time, the separation of military band, orchestra band, and Karnātic band took place. In 1923, Kṛṣṇarāja Wādiyār IV brought in the Karnātic philharmonic orchestra. Karnātic band musicians were taught, Hindustāni, Western music etc. A video of the Royal Mysore daśarā captured in 1925 was played.

Towards the end of 1930, military bands lost importance and the orchestral band took centre court. An audio sample of the Karnātic band was played. When Mysore merged with Independent India, the band was shifted to Karnataka police. A video of the Karnātic and Western band of the current Karnataka government was played.

Dr. Deepti Navaratna, spoke about how the Western band was brought to Mysore and shared pictures of band masters and instruments that were used. In that short period of time, musicology was altered, Karnātic was repurposed and band music influenced Karnātic

music. She further spoke about the new rāga-s that Jayacāmarāja Wāḍiyār invented, which had the influence of Western scales.

Dr. Ritha Rajan, Dr. Rama Kausalya and Dr. Meenakshi (Sumathi) Krishnan complimented the speaker for the insightful presentation. Dr. Ritha Rajan spoke about the all women band at the Queen Mary's College. Dr. Rama Kausalya added that the Thanjavur court also had a band. Dr. Meenakshi (Sumathi) Krishnan, mentioned that the sarasāṅgī rāga part in mēḷarāgamālika seems to be an influence of western scale music.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/qRex3ktRoSA>

**R Latha**

**December 27, 2021**

The day's programme began with the rendition of the prayer Ādidanō Raṅga of Purandara Dāsa, set to raga Ārabhī and sung by Aishwarya of the 2<sup>nd</sup> year and Purva of the 1<sup>st</sup> year of the Advanced School of Karnātic Music. The topic of the day was the Kolār Sampradāya in the Karnāṭaka Nṛtya Paramparā and was presented by Vid Padmini Shreedhar, Associate Professor at Jain University and a practitioner of dance for several decades. A full paper on the programme appears elsewhere in this journal.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/-6eeeMEbnC8>



## Lec Dem 8 – B Rājam Ayyar – A centenary tribute by Saṅgīta Kalānidhi Dr. S. Sowmya

Sanjana of the 2<sup>nd</sup> year of the Advanced School of Karnātic Music rendered Ekāmbreśa Nāyikē in Śuddha Sāvērī with the śuddha ṛṣabham and śuddha dhaivatam.

Dr. Sowmya learned some compositions directly from B Rājam Ayyar, including the Tōḍi dhyāna kṛti of the Kamalāmbā Navāvarṇam-s. As with the teachers of then, he would sing each line repeatedly until it was rendered perfectly. His singing reflected beautiful flow devoid of undesirable staccato. He managed to clearly articulate words yet ensure that the melody, sometimes reminiscent of dhrupad, was seamlessly free flowing.

He presented many lecdems at The Music Academy including 22 śrutis in Bhairavī which brought out many interesting comments from a jam packed Kasturi Srinivasan Hall.

As a musician, his flow, with the littlest nuances reflected effortlessly was notable. Dr. Sowmya demonstrated it by singing the line Bhārati maddhiṣaṇā jāḍhyāpahē in Dēvamanōharī. What was to be noted was the mellow way in which Rājam Ayyar sang it, highlighting the beauty of the melody but without unnecessary force – applying force was actually much easier than to do it as he did, she said, likening his brigā-s and gamakams to being sprinkled by rose water. His ālāpana-s were usually brief but concentrated in its essence.

She played Rājam Ayyar's recording of the full song Ekāmbra Nātham in Gamakakriyā. Kalpanāsvaram-s did not showcase complicated calculations but its kayda like patterns would intrigue the percussionists.

Rājam Ayyar knew exactly how to sing as per his voice's felicity, playing to the strengths. Dr. Sowmya referred to how this is exactly what is stipulated by stalwarts – taking the musicality from the Guru but adapting to one's strengths.

He sang songs of a variety of composers and performed many rare Muddusvāmy Dīkṣitar pieces. Dr. Ritha Rajan said he learned many Dīkṣitar pieces from TL Venkatarama Iyer, especially those not in the Saṅgīta Sampradāya Pradarśini. V Sriram mentioned that it was interesting that despite being Ariyakudi's student, of the Tyāgarāja Paramparā, he also became a Muddusvāmy Dīkṣitar champion.



The lecture and discussions can be viewed in full on the Music Academy's YouTube channel – <https://youtu.be/dA3apbIYjyE>

**Lakshmi Anand**

**December 29, 2021**

Ms. Deepika, III year student of ASCM sang Tanjāvūr Śāṅkara Ayyar's dēś rāga composition 'rāma nāmame tudi manamē', which aptly suited the topic for the panel discussion of the day.

### **Sangita Kalā Ācārya Tanjāvūr Śāṅkara Ayyar, a tribute**

This was a panel discussion about Tanjāvūr Śrī. Śāṅkara Ayyar's music, his personality and his creations. Neyveli Sri. Santanagopalan, Nagai Sri. Muralidharan, Dr. S. Sunder and Injikkudi Sri. Subramaniam shared their thoughts.

Neyveli Sri. Santanagopalan mentioned that Tanjāvūr Śrī. Śāṅkara Ayyar was a 'musician's musician'. He said that Tanjāvūr Śrī. Śāṅkara Ayyar used to speak about every aspect of music in-depth. He shared an incident that triggered Tanjāvūr Śrī. Śāṅkara Ayyar to compose a song. It was on a day, when Śāṅkara Ayyar and Santhanagopalan were travelling by scooter, when a buffalo came in front. Immediately after reaching home, he composed 'edu vandu nammai edirtta pōdum'. "It was so elating to witness a composition emerging out of a situation" said Sri. Santhanagopalan.

Dr. Sunder got introduced to Tanjāvūr Śāṅkara Ayyar, at his guru Saṅgīta Kalānidhi Śrī. DK Jayaraman's house. After many years, being in the rehabilitation field as a Doctor, he got to treat Tanjāvūr Śāṅkara Ayyar. It was then, he had opportunity to learn compositions from the composer himself. Apart from kṛti-s Tanjāvūr Śrī. Śāṅkara Ayyar has composed a varṇam in hindōḷa rāga, a lakṣaṇa kriti in hamsanādam and a tillāna in ānandabhairavī. He created the rāga viṣṇupriyā. He has used rāgamudra in many of his compositions. Dr. Sunder sang a few lines as he was talking about the compositions. He also made a remark that all his songs had positive content. 'mana santi alittudum' on Goddess Kāntimati is the only kṛti wherein he has written 'ennai innamum ni sōdikkalama' (should you test me further?). This he wrote when he had a stroke and was just recovering.

Nagai Śrī. Muralidharan shared his experience of accompanying him in concerts. He particularly spoke about the 1993 Cleveland concert. He recalled the rāga ālāpana that he sang for baṅgāḷa rāga and nāṭṭaikurin̄ji rāga and his niraval for 'kaḷamuna' in mērusamāna. He also suggested that rasika-s ought to listen to the concert, which is available online.

Injikkudi Śrī. Subramaniam, spoke about Śāṅkara Ayyar as his teacher at the Aṇṇāmalai University. He taught to anyone who wanted to learn the art, without expecting anything in return. He added that, he would teach according to the student's capability. He mentioned

the admiration that Saṅgīta Kalānidhi Sri. TM Tyagarajan and Tanjāvūr Śrī. Śaṅkara Ayyar had for each other's compositions.

Dr.TS Sathyavati, Dr. Ritha Rajan, Dr. Ramakausalya thanked the panelists and the Music Academy for this wonderful tribute. Dr. Ritha Rajan shared her Guru Sri. Ramnad Krishnan's acquaintance with Tanjāvūr Śrī. Śaṅkara Ayyar. Sri. V. Sriram complimented the panelists.



The lecture and discussions can be viewed in full on the Music Academy's YouTube channel – <https://youtu.be/kOkKpLTmq10>

**R Latha**

## LecDem 10 – Compositions of Dīkṣitar’s family as seen in AM Cinnasvāmy Mudaliār’s Oriental Music 1892 presented by Aishwarya Shankar

Mudduswamy Dīkṣitar’s Sarasvati Chāya Taraṅgiṇi in ragam Chāyā Taraṅgiṇi was the day’s prayer, sung by Ameya, 2<sup>nd</sup> year student of the Advanced School of Carnatic Music.

The book Oriental Music as we find it now, was first published in instalments as a monthly periodical. AM Cinnasvāmy Mudaliār (AMC) states that the aim was to create a universal language for Karnātic Music to preserve the work of great masters for posterity – thus, standard Western notation is used for the most part.

The book was a product of a decade-long collaboration between AMC and Subbarāma Dīkṣitar, where AMC requested Subbarāma Dīkṣitar to document this paramparā of compositions meticulously. Investing today’s equivalent of Rs. 20 crores, AMC drove himself to debt to finance this selfless endeavour, even selling his wife’s sarees and pawning her jewels.

Aishwarya explained salient differences discerned by comparing the later book, Saṅgīta Sampradāya Pradarśini (SSP), to the compositions in Oriental Music. Minor notational differences could have been AMC’s attempt to get unfamiliar audiences to comprehend the correct svarasthānam-s. Where octave differences are found, Oriental Music could well be the correct version as western notation uses lines to indicate octaves versus mere dots in traditional Carnatic notations.

In the magnum opus rāgamālika Śrī Viṣvanātham, AMC notes that this composition was created at the request of Vaidhyalinga Mudaliyār, a local Mirāsdar. However, he says, Muddusvāmi Dīkṣitar, being strongly against nara stuti, wrote it in praise of the local divinities ending with a prayer for the welfare of the bhūpāla – vaidhyalinga bhūpāla pālanam – in Bhūpālam – a fact mentioned only in Oriental Music and not in SSP. In his concluding comments, V Sriram suggested that references to patrons in songs might have only been local to Eṭṭayapuram with those words changed for those outside that context.

In the composition Sārasa dala nētra, in Aṭāṇa, AMC clearly states that the lyrics are by Vēṅkatēsa Eṭṭappa Pāṇḍya with music by Muddusvāmi Dīkṣitar. Later, Dr. RS Jayalakshmi asked if it might be possible to check if both were contemporaries to further ascertain credence.

Some nōṭṭu svaram-s have been notated twice to be played/sung with harmony. Aishwarya illustrated this through recorded video demonstrations. She also demonstrated how

Oriental Music's western notations might be interpreted by 1) a Carnatic musician with no knowledge of Western music except for reading the notation (Aishwarya), 2) a musician who practiced both systems (Kamalakaran Vinjamuri), and 3) an expert in Western music with no knowledge of Karnātic (Diana LeGrand). The conclusion was that, as creditable as AMC's efforts were, more work was required, with a collaboration between practitioners of both systems of music necessary for the most realistic representation of the music.



The lecture and discussions can be viewed in full on the Music Academy's  
YouTube channel – <https://youtu.be/dA3apbIYjyE>

**Lakshmi Anand**

## December 31, 2021

The prayer was sung by Ms. Sowmya and Ms. Bhanupriya, I year students of ASCM. They sang a தியதை in kām̐bhōjī rāga.

### இராம நாடகத்தில் தியதைகள்

The above topic was presented by Dr. Arimaḷam Padmanabhan. He began by singing ‘ānai muganai’, the invocatory composition from rāmanāṭakam.

Rāmanāṭakam is the very first kīrtanai nāṭakam (poetic drama) in Tamil history. Śrī. Aruṇācala Kavirāyar was the son of Tillaiyāzhi Nallathambiyā Piḷḷai and Vaḷḷiammai. As a young adult, he had studied Tamiz, Sanskrit and Telugu languages. He aspired to gain more knowledge in Tamil and learnt from Ambalavāṇa Tambirān. Later, as desired by the Dharmapuram ādīnam, he shifted to Śīrgāzhi and spent close to 25 years there.

Two brothers Vēṅkatrāma Ayyar and Koṇḍarāma Ayyar were learning Tamil from Śrī. Aruṇācala Kavirāyar. Upon witnessing Śrī. Aruṇācala Kavirāyar’s songs based on Rāmāyaṇa, the students suggested him to add songs to make it a poetic drama. Thus, Rāmanāṭakam was completed. Śrī. Aruṇācala Kavi wanted to publish it at Śrīraṅgam, as Kambar staged his Rāmāyaṇa.

Then, Śrī. Aruṇācala Kavi composed ‘ēn palli kondirayya’ to get lord Raṅganātha’s blessing to stage his Rāmanāṭakam in the temple. Later, he performed his opera at many places.

Dvipada as a sanskrit word, means two words, a compound word. Prof. Sambamoorthy defines as dvipada as a couplet that is used in dialogues. In Telugu literature, dvipada is a couplet with a specific rhyme scheme. Dipadai should confine to edugai, mōnai and iyaibu.

Dr. Arimaḷam Padmanabhan listed out the dipada-s in Rāmanāṭakam. In Bāla khāṇḍ am – 3, ayōdyā khāṇḍ am – 12, āraṇya khāṇḍ am, kiṣkindā khāṇḍ am – 8, sundara khāṇḍ am – 6 (but, only 4 are available), yuddha khāṇḍ am – 20. Before every dipadai, a viruttam is given. Śrī. Aruṇācala Kavi has composed dipadai, while explaining the scene, for conversations (between Rāma and Sūrpaṇaka, Rāma and Paraśurāma, Daśaratha and Kaikēyi, Sītā and Rāvaṇa), for kūṟṟu and for iraṅgal.

The next section was singing some of the dipadai-s. Dr. Arimaḷam Padmanabhan sang few dipadai-s and concluded his presentation with paṭṭābhiṣēkam and nūrpayan poems.

Dr. Ritha Rajan, Dr. Rama Kausalya and Sri. V. Sriram thanked the speaker.



The lecture and discussions can be viewed in full on the Music Academy’s  
YouTube channel – <https://youtu.be/FF2vapVEfBE>

**R Latha**



## The 14<sup>th</sup> Annual Dance Festival

The Music Academy's 14<sup>th</sup> Annual Dance Festival was held between January 3 and 9, 2020 and a total of 32 performances were featured including Bharata Natyam, Odissi, Yakshagana, Vilasini Natyam and group performances. There were panel discussions on three days of the festival as well.

“The inauguration ceremony at the Music Academy's 14<sup>th</sup> Dance Festival struck the right notes. Senior Bharatanatyam dancer Priyadarsini Govind was conferred the title of Nritya Kalanidhi 2020, and in her acceptance speech, she thoughtfully thanked both—the legendary traditional families who had bestowed on India the great art of natya, and the later non-traditionalists who had worked to make the art suit the social and proscenium compulsions of the time, which had enabled dancers like her to take to the art form of Bharatanatyam. Chief guest Mark Van de Vreken, Consul General of the Kingdom of Belgium, Chennai, said he was working on increasing cultural exchange programmes between India and Belgium. Not the least was the thanksgiving by Sujatha Vijayaraghavan, member of the executive committee, wherein she meticulously mentioned every department contributing to the mounting of the mammoth festival.

With the scheduled 8.30 am start on the first three days, featuring panel discussions on *Spirituality and classical dance*, *Insights and adaptations from folk dance and theatre*, and *The evolving classical dance pedagogy*, followed by performances in the main auditorium right up to 12.45 p.m., with the newly added post-lunch break recital from 2 pm to 3.15 pm, then again the final evening recitals from 6 pm to 9.15 pm—it was a daunting timetable for even the most ardent dance lovers. That all the sessions attracted good audiences, with the evening shows demanding early arrivals to command seats in the first few rows—were pointers to an event that has caught the public eye, and hopefully will continue to do so.”

**Leela Venkataraman, courtesy Sruti April 4, 2020**

# 15th Dance Festival (Digital) 2022

Inauguration – 2nd January 2022 – 5.15 p.m.

Welcome remarks – Sri.N.Murali, President, The Music Academy Madras

Vote of thanks – Sri.N.Ramji, Convenor (Dance Festival)

To be followed by Bharatanatyam Dance by Natya Kala Acharya Smt. Alarmel Valli

Programme Schedule – 2nd January 2022 to 4th January 2022

Date	10.00 a.m. to 11.15 a.m. (Junior)	11.30 a.m. to 12.45 p.m. (Junior)	2.30 p.m. to 3.45 p.m. (Sub-Senior)	4.00 p.m. to 5.15 p.m. (Sub-Senior)	5.30 p.m. to 7.00 p.m. – Senior – Evening I	7.15 p.m. to 8.45 p.m. – Senior – Evening II
<b>2.1.2022 Sunday</b>					Natya Kala Acharya Alarmel Valli	Nritya Kalanidhi Priyadarsini Govind
<b>3.1.2022 Monday</b>	Meera Sreenarayanan	Mahati Kannan	Parshwanath S. Upadhye		Narthaki Nataraj	Natya Kala Acharya Malavika Sarukkai
<b>4.1.2022 Tuesday</b>	Christopher Gurusamy		Apoorva Jayaraman	Lakshmi Parthasarathy Athreya	P.Praveen Kumar	Rama Vaidyanathan



# Rāga-s of the early Haridāsa-s

**Dr Arati N Rao**

*Adjunct Professor, Jain (Deemed-To-Be) University, Bangalore  
and the recipient of the Music Academy's Musicologist Award, 2019*

## 1. Introduction:

The Haridāsa movement is said to have originated in the 13<sup>th</sup>-14<sup>th</sup> century CE period. The earliest known Haridāsa-s were Naraharītīrtha (d. 1333 AD), Śrīpādarāya (1422-1480 AD), Vyāsatīrtha (1460-1539 AD), Purandara Dāsa (1484 – 1564 AD), the four sons of Purandara Dāsa (16<sup>th</sup> century AD), Vādirājātīrtha (1480 – 1600 AD) and Kanaka Dāsa (1509 -1609 AD), who all belonged to the Dvaita school of Philosophy founded by Madhvācārya. Belūru Vaikunṭha Dāsa (16<sup>th</sup> Century AD) was another Haridāsa of this period who followed the Viśiṣṭādvaita school of philosophy. Haridāsa-s were composers of Kannada devotional songs, many of which are popular to this day. However, no authentic oral traditions have so far been traced back to the original composers. The present-day melodies of most Haridāsa songs, particularly dāsara pada-s (dēvaranāma-s) and ugābhōga-s appear to be less than a century old. Scholars and musicians such as S.K. Ramachandra Rao and Sangita Kalanidhi R.K. Srikantan have opined, based on the lyrics of a few compositions of Purandara Dāsa, that the early Haridāsa-s used only ‘battīsa rāga-s’ or 32 rāga-s for their compositions.

This paper attempts to come up with a list of rāga-s that could have possibly been used by the early Haridāsa-s. This study is based on rāga names, the lyrics of Haridāsa songs, musicological references from the texts Rāgalakṣaṇamu of Śāhaji and Saṅgītāsāramṛta, manuscripts of Haridāsa songs in the Thanjavur, Mysore and other libraries, manuscripts belonging to the Haridāsa tradition from Chippagiri and Gadhwāl, and printed sources pertaining to the 19<sup>th</sup> and 20<sup>th</sup> centuries. The paper also attempts to show that the rāga-s used by the early Haridāsa-s did not appear to be limited to 32 and the set of ‘battīsa rāga-s’ is not the same in various musical and musicological references by composers and authors. Since no musical data is available for Narahari Tīrtha, this study is limited to

the known songs of the other Haridāsa-s mentioned above. Some suḷādi-s of an unknown composer with the nom-de-plume ('aṅkita/mudra') of 'raṅganāyaka' have also been found in the Thanjavur manuscripts along with the suḷādi-s of Haridāsa composers of the 15<sup>th</sup> and 16<sup>th</sup> centuries. The time period of this composer appears to be between the late 16<sup>th</sup> century to the late 17<sup>th</sup> century, as discussed elsewhere<sup>1</sup>. Since the identity and exact time period of this composer are not clearly known, his songs have not been taken up in this study. However, notations of the songs have been referred to for rāga phrases in cases where the rāga-s are common to those of other Haridāsa-s which are part of the study.

## 2. Sources of rāga names

The following are the sources of the rāga names of the early Haridāsa-s:

- Rāga names that appear in the lyrics of Haridāsa songs
- References to suḷādi-s in Rāgalakṣaṇamu of Śāhajī (1684-1712 AD)  
Saṅgītasārāmṛta of Tulaja (1729- 1735 AD)
- Suḷādi notations in TMSSML, Thanjavur manuscripts
- Rāga names for suḷādi-s in KIKS, Mysuru manuscript
- Rāga names for Dāsara Pada-s in Chippagiri manuscripts
- Rāga names for Dāsara Pada-s in Gadhwal manuscripts
- Rāga names for Dāsara Pada-s in GOML manuscript
- Rāga names for Haridāsa compositions in 20th Century publications

In order to arrive at a possible set of rāga-s that could be used by the early Haridāsa-s, the sources mentioned above were explored. The total set of rāga-s extracted from each of these sources was examined to determine if the rāga could indeed have been used by the early Haridāsa-s.

### 2.1. Rāga names that appear in the lyrics of Haridāsa songs

In one of Purandara Dāsa songs, the phrase 'battīsa rāgaṅgaḷa' (meaning thirty-two rāga-s) occurs. In this and other songs, he has given the names of some rāga-s. Kanaka Dāsa also has mentioned the term 'trayaśadvaya rāgaḍim' (meaning thirty-two rāga-s) in a song. In other songs, he has listed out some rāga names. There is a song by Śrīpādarāya that lists the names of three rāga-s.

<sup>1</sup> Some known compositions and the time period of this composer have been discussed in the paper 'Discovery of Suḷādi notations with 'Raṅganāyaka' Mudrā in Thanjavur Manuscripts' by the author.

The details of these are as follows:

Composer	Composition	Rāga Names/references
Purandara Dāsa	Aṅaneyarella Neredu	pāḍī, malhārī, bhairavī, sārāṅga, dēśī, guṇḍakriyā, gujjarī, kalyāṇī
Purandara Dāsa	Tuttūru Tūrendu Battīsa Rāgaḷanu	gaula, nāṭi, āharī, gūrjarī, mālavī, sārāṅga, phalamañjari, gaulī, dēśākṣī, ‘battīsa rāgaḷanu’
Purandara Dāsa	Naḷinajāṇḍa Taleyadūgi	māravī, dēśī, gurjarī, bhairavī, goulī, nāṭi, sāvērī, āhērī, kalyāṇī, tōḍī, mukhārī, varālī, vasanta, bhauḷī, dhanyāsī, pūrvī, kāmbojī, pāḍī, dēśākṣī, śaṅkarābharaṇa, mālava, saurāṣṭra, guṇḍakriyē, rāmakriyē, mēgha, kuruñji
Purandara Dāsa	Raṅga Koḷalanūdalāgi	nāmakriyā, mēgharañjini
Kanaka Dāsa	Pūsaraṇa Janakane	‘trayadaśadvaya rāgaḍim’
Kanaka Dāsa	Taṅgadirananimiṣa Tārakegaḷu	bhūpālī, dēśākṣī, nārāyaṇī, gujjarī, mālavī, śrī, dēvagāndhārī, malahari, sālaga, saurāṣṭra, guṇḍakriyā, lalitā
Kanaka Dāsa	Mōhana Taraṅgiṇi (Chapter 22, Verse 32)	nārāyaṇī, dēśākṣī, gurjarī, dēvagāndhārī, guṇḍakriyā, vasanta, ārabhī, sāmanta, malahari
Śrīpādarāya	Lāli Gōvinda Lāli	kalyāṇī, ānandabhairavī, dēvagāndhārī

Taking the complete list of all the rāga names mentioned above, we get the following rāga-s:

āharī/āhērī, ānandabhairavī, ārabhī, bhairavī, bhauḷī, bhūpālī, dhanyāsī, dēśī, dēśākṣī, dēvagāndhārī/dēvagāndhāra, gaula, gaulī, guṇḍakriyā/ guṇḍakriyē, gujjarī/ gūrjarī, kalyāṇī, kāmbojī, kuruñji, lalitā, malhārī/ malahari, mālava, mālavī, māravī, mēgha, mēgharañjini, mukhārī, nāmakriyā, nāṭi, nārāyaṇī, pāḍī, phalamañjari, pūrvī, rāmakriyē, sālaga, sāmanta, sārāṅga, sāvērī, śaṅkarābharaṇa, saurāṣṭra, śrī, tōḍī, varālī, vasanta.

## 2.2. References to suḷādi-s in Rāgalakṣaṇamu, Saṅgītasārāmṛta and suḷādi notations in TMSSML manuscripts :

Śāhajī (1684-1712 AD) and Tulaja (1729-1735 AD) in their respective works Rāgalakṣaṇamu and Saṅgītasārāmṛta have referred to svara passages from several suḷādi-s in their descriptions of rāga-s. Some of the suḷādi-s mentioned by them have been traced to notations in the

Thanjavur Maharaja Serfoji's Saraswathi Mahal Library (TMSSML) by the present author, through microfilm copies of the manuscripts preserved in the microfilm archive of the Indira Gandhi National Centre for the Arts (IGNCA), Bengaluru.

The following table contains the details of the *suḷādi* examples referred to by Śāhajī and Tulaja – where the *suḷādi* has been identified in TMSSML notations, the starting word(s) and the *mudra* of the composer have been indicated. The text *Rāgalakṣaṇamu* has been indicated as RL-S and *Saṅgītasārāmṛta* as SSA. Question marks indicate that the musical notation for the *suḷādi* has not been found. The composers of these *suḷādi*-s are Haridāsa-mentioned earlier, and an unknown composer with the *mudra* 'raṅganāyaka', as mentioned in the Introduction section.

Sl No.	Rāga	Lyrics	suḷādi	Mudra	Text
1	ārabhī	duruviṣayaṅgaḷa	?	?	RL-S, SSA
2	ādradēṣī	duritadabhayavāyke	dēhajirṇavāyitu	(kr̥ṣṇa)	RL-S, SSA
3	bhairavī	kamalajanadhipaṅghri/ kulajanaradhi	?	?	RL-S, SSA
4	bhūpāla	bharadihanumanata hayagu	tandeyāgi	(kr̥ṣṇa)	RL-S, SSA
5	chāyāgaula	satyarigesadācararige	?	?	RL-S, SSA
6	dēvagāndhārī	karugaḷa	hasugaḷa	purandara viṭhala	RL-S
7	gauḷa	maṇimaḷimolle mallige daṇḍe	maṇimaḷi	purandara viṭhala	RL-S, SSA
8	gauḷipantu	sādhajīvanavāda	kaṇḍenayya nisarga janakana	raṅganāyaka	RL-S, SSA
9	hindōḷavasanta	karagambhīrasālare	?	?	RL-S, SSA
10	kannaḍagaḷa	tulajaradhirmajāre	?	?	RL-S, SSA
11	kēdāra	bārane kouca	?	?	RL-S, SSA
12	kēdāra	āresuvalusuvariteṇe	aṣṭarāga	raṅganāyaka	RL-S, SSA
13	malahari	tāruṇa taraṇiya (Khaṇḍikā in RL-S and suḷādi in SSA)	?	purandara viṭhala	RL-S, SSA
14	māruva	ā murāriya	?	?	RL-S, SSA
15	mukhārī	sandēhavinade saruvōt- tama	?	?	RL-S, SSA

Sl No.	Rāga	Lyrics	suḷādi	Mudra	Text
16	nādarāmakriyā	namorāghavāyate (lyrics in RL-S, no lyrics in SSA + gīta)	?	?	RL-S, SSA
17	nārāyaṇadēśākṣī	śrī nārāyaṇa dēva nīnu	?	?	RL-S, SSA
18	nārāyaṇī	lakumīmanōhara (nāmāvali)	?	?	RL-S, SSA
19	nāṭa	mandanṛkaṇṭhīrava	harinaḍeyadiralu	purandara viṭhala	RL-S, SSA
20	pūrvagaṭa	tandutaritā	?	?	RL-S, SSA
21	rītigauḷa	śrutitupatiya gativijha-lalellare	?	?	RL-S, SSA
22	śaṅkarābharāṇa	kāmitārthapradāyaka	?	?	RL-S, SSA
23	śuddharāmakriyā	beṭṭadalli pati / kuhyadahi	?	?	RL-S, SSA
24	varāḷī	koḍuvaru mukutiya	tāyi lakumi	purandara viṭhala	RL-S, SSA

In addition to the above, several suḷādi notations have been found in TMSSML manuscripts which have not been referred to by Śāhajī and Tulaja. Several of them contain notations of suḷādi-s of the Haridāsa-s mentioned earlier.

These are as follows:

Sl No.	rāga	suḷādi starting words	mudra
1	āharī	?	purandara viṭhala
2	bhairavī	noḍele manave	vaikuṇṭha viṭhala
3	bhūpāla	kāmavakāluṭalariya	gurupurandara viṭhala
4	chāyāgaṭa	yaṇiṣaṇiṣaṇi	purandara viṭhala
5	dēvagāndhārī	hejjege hejjege	purandara viṭhala
6	guṇḍakriyā	ambudhi Toṭṭilāgi	purandara viṭhala
7	guṇḍakriyā	beḷaga	gurupurandara viṭhala
8	hindōḷavasanta	kratupatiyemba	purandara viṭhala
9	kannaḍagaṭa	indrammaleyāgi	purandara viṭhala
10	manōharī	vuragaduruviri	vaikuṇṭha viṭhala
11	rāmakriyā	acyutānanta gōvinda	purandara viṭhala

Sl No.	rāga	suḷādi starting words	mudra
12	rēvagupti	ī dēvana nōḍirayya	gurupurandara viṭhala
13	śaṅkarābharāṇa	avana bhayadinda	muḍdu viṭhala
14	sāraṅganāṭa	iṅgaḍala	purandara viṭhala
15	sāraṅganāṭa	sati sabheyali	madhvapati viṭhala
16	śrīrāga	koṁbukolaḷugaḷa	madhvapati viṭhala
17	śuddhasāvērī	lakṣumiya mastakake	vaikuṇṭha viṭhala
18	vēlāvaḷi	indinadina	purandara viṭhala

Apart from suḷādi-s mentioned above, suḷādi-s with the mudra ‘purandara viṭhala’, ‘gurupurandara viṭhala’, ‘hayavadana’, ‘madhvapativṭhala’, ‘muḍdu viṭhala’ in the following rāga-s are seen in the TMSML manuscripts without musical notation (having only lyrics): kāmboḷi, śrīrāga, saurāṣṭra, āhārī, guṇḍakriyā, gujjarī, malahārī, bhairavī, mālavaśrī, kēṭaragaḷa and bauli.

Taking the total list of the rāga names mentioned above, we get the following list: āharī, ārabhī, ādradeśī, bhairavī, bhūpāla, chāyāgaḷa, dēvagāndhārī, gaḷa, gaḷipatu, guṇḍakriyā, hindōlavasanta, kannāḍagaḷa, kēḍāra, malahārī, māruva, manōharī, mukhārī, nādarāmakriyā, nārāyaṇadēśākṣī, nārāyaṇī, nāṭa, pūrvagaḷa, rēvagupti, rītigaḷa, śaṅkarābharāṇa, sāraṅganāṭa, śrīrāga, śuddharāmakriyā/rāmakriyā, śuddhasāvērī, varālī, vēlāvaḷi.

### 2.3. Rāga names for suḷādi-s in KIKS manuscript :

The manuscript K570 labelled ‘āyitta suḷādigalu’ in the Kuvempu Institute of Kannada Studies (KIKS), Mysuru has many ālāpa-ṭhāya notations followed by suḷādi-s for which lyrics are given. Rāga names have been assigned to the suḷādi-s though there is no musical notation for them in this manuscript. The rāga names are: nāṭi, kēḍāragaula, śrīrāga, madhumādhavī, saurāṣṭra, mēcabauli, āhari/āhiri, śaṅkarābharāṇa, rāmakriyā, chāyāgaḷa, vasantabhairavī, bhairavī, kannāḍabaṅgāla, kannāḍagaḷa, suddhavasanta, nādarāmakriyā, lalita, maṅgalakaiśiki, sāmanta, gujjarī, hindōla, vēlāvarī, kāmboḷi, guṇḍakriyā, dēśākṣī, nārāyaṇī, nārāyaṇadēśākṣī, hejjujjī, mālavaśrī, bhūpālī, sālagabhairavī, śuddha dēśī, nārāyaṇagaḷa, jayantasēna, sāma, bhinnasāḍja.

### 2.4. Rāga names for Dāsara Pada-s in Chippagiri manuscripts :

There are some manuscripts in the possession of the family of Haridāsaratnam Gōpālādāsa in Kogilu, near Yelahanka, Bangalore. These have been written by Vijaya Dāsa’s adopted son, Mohana Dāsa’s grandson, Veṅkōba Dāsa. (Vijaya Dāsa was one among prominent

Haridāsa-s of the 17<sup>th</sup> century who continued the Haridāsa tradition in Karnataka after a break of about a hundred years following Purandara Dāsa's demise). Vijaya Dāsa, his family and disciples lived in Chippagiri, Kurnool District, Andhra Pradesh, hence the manuscripts are labelled 'Chippagiri manuscripts'. There are seven manuscripts in all, out of which three contain the pada-s of Vyāsarāya, Svādirāya (Vādirāja of Svādi or Sōde) and Vaikuṇṭha Dāsa.

The rāga name-s found in these manuscripts were pāḍi, āharī, pantuvarālī, saurāṣṭra, tōḍī, kalyāṇī, bhairavī, sāvērī, kāmbōḍī, pūrvī, rēguptī, māyāmālava(gaula), kēdāragaula, śaṅkarābharaṇa, madhyamāvatī, rudrābharaṇa, nāṭa.

## 2.5. Rāga names for Dāsara Pada-s in Gadhwāl manuscripts :

Some manuscripts from Gadhwāl, written by disciples of Vijaya Dāsa which are now in the possession of M.T. Prahlād in RT Nagar, Bengaluru were examined by this author. These too contain compositions of Vyāsarāya, Svādirāya (Vādirāja of Svādi or Sōde), Purandara Dāsa and Vaikuṇṭha Dāsa among other Haridāsa-s. These were consulted. The compositions in these manuscripts along with the Chippagiri manuscripts have also been published by M.T. Prahlād in his book, 'Prācīna Hastapratigalallina Haridāsa Kṛtīgalu'. According to this book, the Rāga-s of the compositions by the above mentioned saints are as follows:

pāḍi, sāvērī, madhyamāvatī, āharī, bhairavī, kalyāṇī, śaṅkarābharaṇa, kāmbōḍī, mukhārī, pūrvī, saurāṣṭra, kēdāragaula, kāmbōḍī, pantuvarālī and varālī.

## 2.6. Rāga names for Dāsara Pada-s in GOML manuscript :

In the GOML manuscript R1598 (veṅkaṭa viṭṭhala purandara dāsa kīrtanālu), there are many dāsara pada-s seen with the mudra of 'purandara viṭṭhala', 'muddu purandara viṭṭhala', 'guru muddu viṭṭhala', 'hayavadana', 'madhvapati rāya', 'ādi kēśava rāya' and 'śrī kṛṣṇa'. These dāsara pada-s have rāga names assigned to them but no musical notations are seen for these.

The rāga names seen for these songs are ānandabhairavī, baulī, dēśākṣī, gauḷīpantu, huṣēnī, kalyāṇī, kāmbhōjī, jheṇjūtī, madhyamāvatī, māñjī, mōhana, mukhārī, nādanāmakriyā, pantuvarālī, pharaju, saurāṣṭra, śaṅkarābharaṇa, varālī and yadukula kāmbhōjī.

In the list of rāga names seen in the GOML manuscript, jheṇjūtī is a modern rāga seen only in Saṅgrahacūḍāmaṇi. Mōhana makes an appearance only in Rāgalakṣaṇamu and Saṅgītasārāmṛta, belonging to kāmbhōjī mēla and lacking only 'ni'. Māñjī is also seen in RL-MV for the first time. Pantuvarālī is seen in RV as 'śuddhavarāṭi' and is described in CDP, though as not fit for composition. Paraju is seen in pan-Indian works RMala, RV etc. before making an appearance in RL-MV. Erukala kāmbhōjī is seen in RL-S and SSA in the 28<sup>th</sup> mēla, later being called Yadukulakāmbhōjī in RL-MV.

On the whole, it appears that the rāga assignment for many of the songs in the manuscript is probably recent and not close to the time of the original composition.

### 2.7. Rāga names for Haridāsa compositions in 20<sup>th</sup> Century publications :

In the twentieth century, many books containing Haridāsa compositions were brought out by institutions and individuals notably by Varadēndra Sāhitya Maṇḍali, Śrīman Madhwa Siddhānta Granthālaya, Institute of Kannada Studies at University of Mysore. While these books were published as a result of collation of several manuscripts and oral tradition from Haridāsa families and those ordained into the Haridāsa sect, the rāga names seem to indicate that they were of a relatively recent origin – names such as Jhenjūṭi, Aṭhāṇa, Bēhag, Māñji, Malayamāruta are seen.

## 3. Battīsa rāga-s in various texts

The ‘battīsa’ rāga-s or set of 32 Rāga-s have been mentioned in the following Lakṣaṇa Grantha-s (musicological works) and literary works:

- Basavapurāṇa (BP) by Pāṅkurki Sōmanātha – 14<sup>th</sup> century AD
- Nātyacūḍāmaṇi (NC) by Sōmanārya – 16<sup>th</sup> century AD
- Rāgatālacintāmaṇi (RTC) by Pōlūri Gōvinda Kavi – early 17<sup>th</sup> century AD
- Abhinava Bharata Sāra Saṅgraha (ABSS) by Mummaḍi Cikka Bhūpāla – early 17<sup>th</sup> century AD
- Vivēkacintāmaṇi (VC) by Nijaguṇa Śivayōgi – 1500 AD

Basava Purāṇa and Vivēkacintāmaṇi give information of the 32 Rāga-s in the Vīraśaiva tradition. In the other three Lakṣaṇa Granthas mentioned above, the 32 Rāga-s are divided into 8 Puruṣa(male) and 24 Strī(female) Rāga-s. Though many Rāga names are common in the four works, they are also not in complete mutual agreement over the list of the 32 Rāga-s.

Many rāga-s of Haridāsa-s seen in sources mentioned above are not found in these texts!

## 4. Summary of findings

### 4.1. Total set of possible rāga-s of Haridāsa-s from various sources:

Examining the names of the rāga-s found in the various sources mentioned in the earlier sections, we have the following findings:

- Many of the rāga names assigned in the 20<sup>th</sup> century publications and in the GOML manuscript seem recent and not dating back to the time of the original compositions
- The names of the rāga-s in the Haridāsa song lyrics seem most authentic.



- The rāga names in the TMSSML, KIKS, Chippagiri and Gadhwal manuscripts, as well as those assigned for suḷādi examples in RL-S and SSA seem likely to belong to the set of rāga-s used by the Haridāsa-s.
- There are a total of 76 rāga-s from the different sources!
- There are several rāga-s which appear in the musicological text ‘svaramēlakalānidhi’ of Rāmāmātya, written in the 16<sup>th</sup> century
- Many rāga-s appear in pan-Indian texts in the 16<sup>th</sup> century or later, such as sadrāgacandrōdaya, rāgamāla, saṅgītapārijāta but none in South Indian texts
- Some rāga-s appear in South Indian texts such as saṅgītasudhā and caturdaṇḍīprakāśikā in the 17<sup>th</sup> century
- Going by the classification of ‘ghana’, ‘naya’ and ‘dēśya’ rāga-s in rāgalakṣaṇamu of the 17<sup>th</sup> century, most rāga-s are fit for ‘ghana’. The saṅgītasampradāyapradarśini interprets that as suitable for tānam in durita kāla

Consolidating the rāga names in the TMSSML, KIKS, Chippagiri and Gadhwal manuscripts, as well as those assigned for suḷādi examples in Rāgalakṣaṇamu of Śāhājī and Saṅgītasārarmṛta (which seem likely to belong to the set of rāga-s used by the Haridāsa-s) we have the following 76 names:

āharī/āhērī, ānandabhairavī, ārabhī, ārdradēśī, bhairavī, bhaulī, bhinnaśadja, bhūpālī, chāyāgaṇḍa, dhanyāsī, dēśī, dēśākṣī, dēvagāndhārī/dēvagāndhāra, gaṇḍa, gaṇḍī, gaṇḍīpantu, guṇḍakriyā/ guṇḍakriyē, gujjarī/ gūrjarī, hejjujjī, hindōla, hindōlavasanta, jayantasēna, kalyāṇī, kāmbōjī, kannāḍabaṅgāla, kannāḍagaṇḍa, kēdāra, kēdāragaula, kuruṇjī, lalitā, madhumādhavī/madhyamāvatī maṅgalakaisīkī, malhārī/malahari, mālava, mālavī, mālavaśrī, māravī/ māruva, manōharī, māyāmālāva(gaula), mēcabauli, mēgha, mēgharaṇjini, mukhārī, nādarāmakriyā, nāmakriyā, nāṭa, /nāṭī, nārāyaṇagaṇḍa, nārāyaṇī, nārāyaṇadēśākṣī, pādī, phalamaṇjari, pantuvarālī, pūrvagaṇḍa, pūrvī, rāmakriyē/suddharāmakriyā/rāmakriyā, rēvagupti, rītigaula, sālaga, sāma, sāmanta, sārāṅga, sārāṅganāṭa, sāvērī/suddhasāvērī, śaṅkarābharaṇa/rudrābharaṇa, sālagaḥbhairavī, saurāṣṭra, śrīrāga, śuddha dēśī, śuddhasanta, tōḍī, varālī, vasanta, vasantabhairavī, varālī, vėlāvalī, vėlāvarī.

## 4.2. Description of the rāga-s of Haridāsa-s in lakṣaṇa grantha-s:

Among the total set of rāga-s mentioned above, we have the following rāga-s in svaramēlakalānidhi:

Category	Rāga-s
‘Uttama’	āharī, bhairavī, bhaulī, dēśākṣī, dhanyāsī, ghūrjarī, malhārī, mukhārī, nāṭī, (śuddha)rāmakriyā, varālī, mālava(gauḍa), sāmanta, śrīrāga, lalitā, hindōla, mālavaśrī, kannāḍagaṇḍa, sārāṅganāṭa

Category	Rāga-s
‘Madhyama’	guṇḍakriyā, kāmabhōjī, nādarāmakriyā, pādī, bhūpala(ī), kēdāragaula, vēlāva(l)ī, h(i)ejjūjī, kannaḍabaṅgāla, vasantabhairavī, rītigaula, rēvagupti, vēlāvalī
‘Adhama’ with description in SMK	sāvērī, śaṅkarābharaṇa, saurāśtra, nārāyaṇī, bhinnasādja
‘Adhama’ with no description in SMK	gaula, gaulī, kuruñjī, tōḍī, phalamañjari, dēvagāndhāra(ī), mēcabauli, maṇagalak(au)aiśiki, sārāṅgabhairavī, ārdradēśī, pūrvagaula

There are several rāga-s in the above list not seen in svaramēlakalānidhi but are seen in pan-Indian texts and later make an entry into South Indian Music through rāgalakṣaṇamu and saṅgītasārāmṛta: kalyāṇī/kalyāṇa, mālava/mālavī, māravī/māruva, megha, pūrvī, sārāṅga, sālāṅga, kēdāra, manōhara, madhumādhavī and ānandabhairavī.

There are also those rāga-s in the above list not seen in svaramēlakalānidhi but are seen in saṅgītasudhā and caturdaṇḍīprakāśikā and not in earlier South Indian texts : hindōlavasanta, ārabhī, chāyāgaula, nārāyaṇadēśākṣī, sālāgabhairavī, nārāyaṇagaula, jayantasēna and sāmārāga

Those which are seen in rāgalakṣaṇamu and saṅgītasārāmṛta for the first time are: śuddhadēśī and gaulīpantu.

Let us examine the rāga-s not seen in svaramēlakalānidhi (SMK) but which are seen in pan-Indian texts and later make an entry into South Indian Music through rāgalakṣaṇamu (RL-S) and saṅgītasārāmṛta (SSA):

- kalyāṇ(a)ī is seen in pan-Indian texts such as sadrāgacadrōdaya (SRC), rāgamāla (RM) etc. in the 16<sup>th</sup> century but the features are different from those seen in the description of the South Indian rāga kalyāṇī in caturdaṇḍīprakāśikā (CDP) of the early 17<sup>th</sup> century, which resembles the modern mōhanakalyāṇī.
- mālava – mālava/mālavī appears in pan-Indian texts such as RM, saṅgītapārijāta (SP) etc. in the 16<sup>th</sup> century and early 17<sup>th</sup> century under the 15<sup>th</sup> mēla. It is later seen in RL-S and SSA.
- māravī is seen in pan-Indian texts such as SRC, RM etc. in the 16<sup>th</sup> century. In these texts, it is said to drop ‘ri’ and ‘dha’ and take the svara-s of the present-day 15<sup>th</sup> mēla. It is later seen in RL-S and SSA, as ‘sampūrṇa’.
- mēgha is seen in pan-Indian texts such as SP, RTV (rāgatattvavibōdha) etc. in the 17<sup>th</sup> century. In these texts, it is said to take the svara-s of the present-day 22<sup>nd</sup> or 30<sup>th</sup> mēla.

- pūrvī is seen in pan-Indian texts such as SRC, RM etc. in the 16<sup>th</sup> century and SP, RTV etc. in the 17<sup>th</sup> century. In these texts, it is said to take the svara-s of the present-day 15<sup>th</sup> mēla.
- sārāṅga is seen in pan-Indian texts such as SRC, RM etc. in the 16<sup>th</sup> century and in SP, RTV etc. in the 17<sup>th</sup> century – as it takes the ‘ūrdhva gāndhāra’ described by Paṇḍarīkaviṭhala, it cannot fit into the 72 mēlakarta scheme. It later appears in Southern texts RL-S, SSA and rāgalakṣaṇa of Mudduveṇkaṭamakhi (RL-MV).
- sālaga – The mention of this rāga is puzzling as ‘sālaga’ is a modern rāga occurring only in works such as SSS and MBC. Perhaps there is an error, and the name should be ‘sālāṅga’ which is again a rāga occurring in SP and RTV taking the svara-s of the modern 16<sup>th</sup> mēla.
- kēdāra occurs in pan-Indian works such as SRC, RM and RMala of the 16<sup>th</sup> century, under the 29<sup>th</sup> mēla. It seems to enter South Indian lakṣaṇa texts through RL-S and SSA.
- manōharī is a relatively modern rāga, occurring in saṅgrahacūḍāmaṇi (Scud), SSS and MBC under 22<sup>nd</sup> mēla and as kamalāmanōharī under 33<sup>rd</sup> mēla. Perhaps, there is an error, and the name actually is manōhara, which is a rāga mentioned in the pan-Indian texts SP and RTV under the 22<sup>nd</sup> mēla.
- madhumādhavī occurs in the pan-Indian works SRC, RM, RMala etc. in the 16<sup>th</sup> century and is placed under the 29<sup>th</sup> mēla. Madhyamādi is another name for this rāga, which has developed in two streams – that under the 29<sup>th</sup> mēla and another under the 22<sup>nd</sup> mēla.
- ānandabharavī is seen for the first time in the pan-Indian work SP and later makes an appearance in RL-S and SSA under the bhairavī mēla. There is a possibility that this rāga existed in folk music for a few centuries prior to its mention by Śāhajī.<sup>2</sup>

Taking up the rāga-s, that do not find a mention in the text Svaramēlakalānidhi of Rāmāmātya but are seen in Saṅgītasudhā and Caturdaṇḍīprakāśikā and not in earlier South Indian texts, we find the following features:

- hindōlavasanta makes an appearance in saṅgītasudhā (SSudha) and CDP of the early 17<sup>th</sup> century, the former placing it under the bhairavī mēla and the latter the āhiri mēla.
- ārabhī is seen for the first time in SSudha and CDP of the early 17<sup>th</sup> century, under the śaṅkarābharāṇa mēla, as ‘sampūrṇa’, however, not commencing tāna-s with ‘ga’ and ‘ni’. It is later seen in RL-S and SSA also.
- chāyāgaṇa makes an appearance in SSudha and CDP of the early 17<sup>th</sup> century, under the 15<sup>th</sup> mēla. It later occurs in RL-S and SSA also.

2 A paper ‘Rāga names in Śrīpādarāya’s ‘lāli gōvinda lāli’ by the author examines this possibility.

- nārāyaṇadēśākṣī is seen in SSudha and CDP of the early 17<sup>th</sup> century, under the 29<sup>th</sup> mēla. It later occurs in RL-S and SSA also.
- sālāgabhairavī – though the name ‘sālāgabhairavī’ occurs for the first time in SSudha under the mēla of śrīrāga, in SMK, ‘sāraṅgabhairavī’ is classified as an ‘adhama’ rāga with no description.
- nārāyaṇagaula has not been described, though mentioned in SMK. It occurs in SSudha and CDP of the 17<sup>th</sup> century under the 28<sup>th</sup> mēla.
- jayantasēna is seen for the first time in SSudha under the bhairavī mēla, though later works CDP, RL-S and SSA classify it under the śrīrāga mēla.
- sāmārāga makes an appearance in CDP for the first time under the 29<sup>th</sup> mēla as a ‘sampūrṇa’. Subsequent texts RL-S and SSA place it under the 28<sup>th</sup> mēla.

The features of the rāga-s which are seen in rāgalakṣaṇamu and saṅgītasārāmṛta for the first time are as follows:

- Śuddhadēśī is a rāga that occurs for the first time in RL-S, under the mēla Śrīrāga.
- Gauḷīpantu is first seen in RL-S and SSA under the 15<sup>th</sup> mēla.

In rāgalakṣaṇamu of Śāhājī, there is a classification of ghana, naya and dēśya rāga-s. Examining this classification, we can divide the set of rāga-s of Haridāsa-s gathered from various sources above into the following categories:

Ghana: āhari, ānandabhairavī, ārabhī, ādradēśī, baulī, bhairavī, chāyāgaula, dēvagāndhārī, gaula, guṇḍakriyā, gujjarī, hejjujjī, hindōla, hindōlavasanta, kāmboḍī, kannāḍabaṅgāla, kannāḍagaula, kēḍāra, kēḍāragaula, kuruṅjī, lalitā, maṅgalakaiśika, malahari, mālavi, mēcabauli, mālavagaula, mēgharañjī, nādarāmakriyā, nārāyaṇadēśākṣī, nārāyaṇagaula, nārāyaṇī, pāḍī, phalamañjari, pūrvagaula, rēvagputi, rītagaula, sāmārāga, sāmanta, sālāṅganāṭa, śuddhasāvērī, śuddhavasanta, śuddhadēśī, śaṅkarābharāṇa, sālāgabhairavī, saurāṣṭra, vēlāvalī

Naya: āhari, bhairavi, kāmboḍī, kēḍāragaula, maṅgalakaiśika, mēcabauli, nādarāmakriyā, saurāṣṭra, pantuvarālī (rakti),

Dēśī: Dhanyāsī, gauḷīpantu, kalyāṇī, māruva, pūrvī, sāraṅga, tōḍī

Not classified: bhinnaśadja, bhūpāla, dēśākṣī, dēśī, jayantasēna, madhyamādi, mālavaśrī, manōhara, mēgha, mukhārī, nāṭa, śuddharāmakriyā, sālaga, śrīrāga, varālī, vasantabhairavī

Thus, we see that most of the rāga-s come under the classification of ‘ghana’. Śāhājī does not describe the features of ‘ghana’, ‘naya’ and ‘dēśya’, however, in the 20<sup>th</sup> century,

Subbarāma Dikṣitar says that ghana rāga-s are those where ‘tānam’ can be sung in the durita kāla from the ‘nābhi’. It is not clear whether this description would be applicable in the time when Rāgalakṣaṇamu was written.

### 4.3. Features of some of the rāga-s of Haridāsa-s seen in suḷādi notations in TMSSML manuscripts:

Some suḷādi-s of the TMSSML notations have been taken up for detailed study by the author <sup>3</sup>. Melodic features from a few of these are presented here. An attempt has been made to describe the melodic features of the rāga-s, however a complete picture of the rāga of the time period can only emerge with a deep and vast study of several songs in conjunction with lakṣaṇa.

#### 4.3.1. ārdradēśī:

The following are the features of this rāga as seen in lakṣaṇa:

- ārdradēśī has been classified as an ‘adhama’ rāga, taking the svara-s corresponding to the modern 51<sup>st</sup> mēla in svaramēlakalānidhi
- In caturdaṇḍīprakāśikā and later texts, it comes under the 15<sup>th</sup> mēla.
- Illustration of suḷādi phrase ‘dēhajīrṇavāyitu’ by Vyāsātīrtha seen in Rāgalakṣaṇamu of Śāhajī and Saṅgītasārāmṛta of Tulaja

The following are the highlights of melodic features of suḷādi dēhajīrṇavāyitu in the rāga ārdradēśī :

In the suḷādi, the phrases seem close to the version of the rāga as seen in Rāgalakṣaṇamu (Śāhajī), Saṅgītasārāmṛta, Rāgalakṣaṇamu (Muddu Venkaṭamakhi) Saṅgītasampradāyapradarśini, as:

- Both ‘p d s’ and ‘p d n s’ occur
- In descent, both ‘s n d p’ and ‘s d p’ occur
- The prayōga-s ‘g g g r’ and ‘m d p m’ are also seen in a few instances.
- The unusual sañcāra-s ‘g p g d’ and ‘g p d’ are noted in the suḷādi, though ‘d d d s n s’ is not seen.

#### 4.3.2. dēvagāndhārī

The following are the features of this rāga as seen in lakṣaṇa:

- dēvagāndhārī has been classified as an ‘adhama’ rāga, taking the svara-s corresponding to the modern 22<sup>nd</sup> mēla in Svaramēlakalānidhi

<sup>3</sup> A book based on study of 10 suḷādi songs from microfilm copies of TMSSML manuscripts by the author is under publication by IGNCA, Bengaluru.

- In caturdaṇḍīprakāśikā and later texts, it comes under the 22nd mēla.
- Illustration of suḷādi phrase ‘hasugala kareva dhvani’ by Purandara Dāsa seen in rāgalakṣaṇamu of Śāhajī and saṅgītasārāmṛta of Tulaja

The following are the highlights of melodic features of the suḷādi hejjege hejjege in dēvagāndhārī:

- ‘dēvagāndhārī’/ ‘dēvagāndhāra’ under the 22<sup>nd</sup> mēla seems the closest to the rāga of the suḷādi as either ‘ri’ and ‘da’ are omitted in ascent or included in a devious way in the rāga scale.
- rāgalakṣaṇamu and saṅgītasārāmṛta describe rāga phrases with jaṇṭa svara-s similar to those found in the suḷādi, but the phrases ‘s g r g m’, ‘s s m m g s’, ‘n D N S g R R S’, ‘s s p p’ seen in the suḷādi do not occur in these descriptions.

### 4.3.3. śaṅkarābharaṇa

The following are the features of this rāga as seen in lakṣaṇa:

- śaṅkarābharaṇa has been classified as an ‘adhama’ rāga, taking the svara-s corresponding to the modern 22nd mēla in Svaramēlakalānidhi
- In caturdaṇḍīprakāśikā and later texts, it comes under the 29th mēla.
- Illustration of a suḷādi phrase seen in rāgalakṣaṇamu of Śāhajī and saṅgītasārāmṛta of Tulaja

The following are the highlights of melodic features of the suḷādi avana bhayadinda – śaṅkarābharaṇa :

- The svara setup in the suḷādi seems close to the descriptions which place the svara content of the rāga corresponding to present-day 29<sup>th</sup> mēla.
- Some of the unusual phrases occurring in the suḷādi such as ‘s m g m P p p’, ‘s m M P’, ‘d g r s n p d n s r’ and ‘s s r g r g r g d p’ do not find a mention in any of the sixteenth to eighteenth century texts.

### 4.3.4. guṇḍakriyā

The following are the features of this rāga as seen in lakṣaṇa:

- guṇḍakriyā has been classified as a ‘madhyama’ rāga, taking the svara-s corresponding to the modern 15th mēla in svaramēlakalānidhi
- In caturdaṇḍīprakāśikā and later texts, it comes under the 15th mēla.

The following are the highlights of melodic features of the *suḷādi ambudhi totṭilāgi* in *guṇḍakriyā* :

- In the *suḷādi*, there are phrases of ascent or devious phrases where *dhaivata* is present – ‘d s’ is seen profusely and ‘d n s’ is seen only in one instance. ‘r m’ occurs in quite a few places.
- *Dhaivata* also occurs in *vakra* phrases such as ‘r r d p p m m’, ‘m m d P m’, ‘m r m d p m g r’
- The feature of ‘*saṃpūrṇatva*’ of the *rāga* mentioned in the 17<sup>th</sup>/18<sup>th</sup> century texts such as *saṅgītasudha*, *caturdaṇḍīprakāśikā*, *rāgalakṣaṇamu* and *saṅgītasārāmṛta* seems to be present in the *suḷādi*, though the *svara* phrases of the *suḷādi* with *dhaivata* in ascent are not seen in the examples given in *rāgalakṣaṇamu* and *saṅgītasārāmṛta*.

Some of the phrases that are seen in the *saṅgītasampradāyapradarśini* seem close to those seen in the *suḷādi* – such as those with ‘m d p m’, ‘d s’ *sañcāra*-s.

#### 4.3.5. *rītigauḷa*

The following are the features of this *rāga* as seen in *lakṣaṇa*:

- *rītigauḷa* has been classified as a ‘*madhyama*’ *rāga*, taking the *svara*-s corresponding to the modern 4<sup>th</sup> *mēla* in *svaramēlakalānidhi*
- In *saṅgītasudha*, it is said to take the *svara*-s corresponding to the modern 22<sup>nd</sup> *mēla*, whereas in *caturdaṇḍīprakāśikā* and later texts, it comes under the modern 20<sup>th</sup> *mēla*.
- Illustration of a *suḷādi* phrase seen in *rāgalakṣaṇamu* of *Śāhajī* and *saṅgītasārāmṛta* of *Tulaja*

The following are the highlights of melodic features of the *suḷādi nōḍidenauvana* in *rītigauḷa*:

- The phrases of the *suḷādi* ‘*nōḍidenauvana*’ could be close to those in *rāgalakṣaṇamu* and *saṅgītasārāmṛta* which say that the *rāga* belongs to the 20<sup>th</sup> *mēla*

Some examples given in these two texts of *svara* phrases – ‘n n n g r s n n n g g m g r g m g r g r’, ‘p n n s’, ‘s s g g m’, ‘p d p m’, ‘p d p m m g r’ etc. seem to be close to the phrases occurring in the *suḷādi* but some of the unusual phrases such as ‘m n d n’, ‘n s g r s’, that occur in the *suḷādi* are not seen in these texts.

### 4.3.6. śrīrāga

The following are the features of this rāga as seen in lakṣaṇa

- śrīrāga has been classified as an ‘uttama’ rāga, taking the svara-s corresponding to the modern 22nd mēla in svaramēlakalānidhi
- In saṅgītasudha, caturdaṇḍīprakāśikā and later texts, it comes under the modern 22nd mēla.

The following are the highlights of melodic features of the suḷādi kombu koḷalugaḷa – śrīrāga :

- In the suḷādi, the phrases ‘p n s g r s’, ‘n s g r s’, ‘n n g r s’, ‘m p s s n p’ are noted, that are seen to occur rarely in the later period.. Another interesting feature is that all segments of the fourth section end with ‘p p m r’ and all segments of the fifth section end with ‘p p m r s’.
- The phrases of the suḷādi seem close to the version of the rāga as seen in rāgalakṣaṇamu and saṅgītasārāmr̥ta as ‘r g r s’ and ‘n s g r s’ are seen in the examples given in these texts.
- However, it is noteworthy that there is no occurrence of dhaivata in the suḷādi notation at all, whereas rāgalakṣaṇamu and saṅgītasārāmr̥ta include a single example of a phrase with dhaivata. The phrases found in notations of several songs in SSP – ‘p d n p m r g r s’ and ‘p d n p n p m r g r s’ are not seen in the suḷādi at all.

### 4.3.7. sārāṅganāṭa

The following are the features of this rāga as seen in lakṣaṇa

- sārāṅganāṭa has been classified as an ‘uttama’ rāga, taking the svara-s corresponding to the modern 29th mēla in svaramēlakalānidhi
- In saṅgītasudhā, caturdaṇḍīprakāśikā and later texts, it comes under the modern 15th mēla.

The following are the highlights of melodic features of the suḷādi ‘hīṅgaḍala madhisudhire’ in sārāṅganāṭa :

- In the suḷādi, it was seen that the svara-s ‘ni’ and ‘ga’ are used sparingly and occur mostly in descent in some instances. Phrases without ‘ni’ and ‘ga’ are also seen in descent i.e., ‘s d p’ and ‘p m r’. ‘ni’ is also seen in ascent in one instance – in the phrase ‘D N S R’ in the first section



In the notation of the *suḷādi*, it is not clear which *ṛṣabha* and *dhaivata* have been used. But the phrases and the usage of ‘ga’ and ‘ni’ appear closer to the description in *rāgalakṣanamū* and *saṅgītasāramṛta*, which place *sālaṅganāṭa* under the 15<sup>th</sup> *mēla*

#### 4.3.8. *sāvērī*

The following are the features of this *rāga* as seen in *lakṣaṇa*

- *sāvērī* has been classified as an ‘adhama’ *rāga*, taking the *svara*-s corresponding to the modern 29<sup>th</sup> *mēla* in *svaramēlakalānidhi*. It is pentatonic, dropping ‘ga’ and ‘ni’.
- In *saṅgītasudhā*, *caturdaṇḍīprakāśikā* and later texts, it comes under the modern 15<sup>th</sup> *mēla*.
- In *rāgalakṣanamū* and *saṅgītasāramṛta*, this *rāga* is called ‘*śuddhasāvērī*’ but is placed under the 15<sup>th</sup> *mēla*.

The following are the highlights of melodic features of *suḷādi* ‘*lakṣumīya mastakake*’ in *śuddhasāvērī* :

- In the *suḷādi*, there is a profusion of repeating *svara*-s in each section. The usual *sañcāra*-s noted in modern *śuddha-sāvērī* such as ‘r m m p d’, ‘d s s r’, ‘R r m r r s’ etc. are seen. The *prayōga* ‘d r s’ is noted in a few instances.
- The notation of the *suḷādi* ‘*lakṣumīya mastakake*’ mentions the name of the *mēla* to which the *rāga* belongs as ‘*śaṅkarābharāṇa*’.
- The *suḷādi* phrases have no ‘ga’ and ‘ni’ and seem similar to those found in *rāgalakṣanamū* and *saṅgītasāramṛta* but the name of the *mēla* in the manuscript seems to suggest that the *rāga svarūpa* of the *suḷādi* was close to the older version of the *rāga*.

#### 4.3.9. *kalyāṇī*

The following are the features of this *rāga* as seen in *lakṣaṇa*

- *kalyāṇī* is not mentioned by *svaramēlakalānidhi*, but is seen in pan-Indian works like *sadrāgacandrōdaya*.
- *caturdaṇḍīprakāśikā*, *saṅgītapārijāta* and *rāgatattvavibōdha* (RTV) describe the omission of ‘ma’ and ‘ni’ in ascent in this *rāga*.
- This version of the *rāga* is described as ‘*Śuddhakalyāṇī*’ in *rāgalakṣanamū* and *saṅgītasāramṛta* with examples of phrases omitting ‘ma’ and ‘ni’

The following are the highlights of melodic features of kalyāṇī in the aṣṭarāga suḷādi ‘sārasa nayana’ : (only 7 rāga-s seen in the notation):

- In the suḷādi, in the kalyāṇī section, we find that ‘ma’ and ‘ni’ are both omitted in ascent, but ‘ni’ does not occur at all even in descent.
- This version of the rāga does not seem to have a corresponding description in any of the texts mentioned above.

#### 4.3.10. kēdāra

The following are the features of this rāga as seen in lakṣaṇa:

- kēdāra is not mentioned by svaramēlakalānidhi, but is seen in pan-Indian works like sadrāgacandrōdaya.
- In rāgalakṣaṇamu and saṅgītasārāmṛta it is said to take the mēla of śaṅkarābharaṇa both these texts quote a portion from the kēdāra section of the aṣṭarāga suḷādi while illustrating the rāga features.

The following are the highlights of melodic features of kēdāra in the aṣṭarāga suḷādi ‘sārasa nayana’ : (only 7 rāga-s seen in the notation):

- In rāgalakṣaṇamu and saṅgītasārāmṛta the descriptions of the rāga lacking ‘dha’ and omitting ṛṣabha in ascent match very well with the suḷādi phrases.
- The svarūpa of the rāga of the suḷādi seems to be close to that seen in rāgalakṣaṇamu (Śāhājī), saṅgītasārāmṛta, rāgalakṣaṇamu (Mudduveṇkaṭamakhi ) and saṅgītasampradāyapradarśini.

### 5. Conclusion

While Haridāsa songs, particularly dēvaranāma-s, are quite popular, the original rāga-s used by the composers cannot be determined with certainty. There is a popular view that Haridāsa-s used only 32 rāga-s in their songs, based on the occurrence of rāga names in some song lyrics. Manuscript notations of suḷādi songs from TMSSML and KIKS, references in Rāgalakṣaṇamu of Śāhājī and Saṅgītasārāmṛta of Tulaja and lyrics of all known songs of Haridāsa-s containing rāga names provide interesting information about rāga-s that possibly could have been used by the composers. An examination of these reveals that the number of such rāga-s is much more than 32. It is also noteworthy that while ‘32 rāga-s’ have been mentioned by various authors in different time periods, the actual rāga names vary from one author to another. The suḷādi notations from TMSSML manuscripts also give clues about the possible features of the rāga-s used. However, only

a detailed study of a large number of songs from musical notations of TMSSML would give a clear picture of the features of these rāga-s.

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# **Compositions of Dīkṣita's Family as seen in AM Chinnaswāmi Mudaliyār's Oriental Music – 1892**

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## **AM Chinnaswāmi Mudaliyār and his contribution:**

AM Chinnaswāmi Mudaliyār was a great scholar and connoisseur of both Indian classical Music and Western Music. He took upon himself the outstanding task of bringing out the treasure of South Indian Music through his work *Oriental Music in European Notation*. This was first published as a series of monthly periodicals commencing from 1892, and later the available periodicals were combined in a book format.

AM Chinnaswāmi Mudaliyār worked as a Superintendent in the Madras Secretariat and was also a member of the Council of the Madras School of Music. He was a qualified Latin Scholar, Master of Piano Forte, and Master of Arts. Having unbounded knowledge in both practical and theoretical aspects of South Indian classical music, he was the first to attempt to create a universal language for Carnatic Music, and his objective was to preserve the valuable compositions of our great masters by reproducing them in staff notation with accuracy by collecting their original versions from the most authentic sources.

According to the information available in the 'Saṅgīta Sampradāya Pradarśini(SSP),' AM Chinnaswāmi Mudaliyār approached the Mahārāja of Eṭṭayapuram in 1890 to depute Subbarāma Dīkṣita, then the court musician of Eṭṭayapuram, who was retaining the tradition of his ancestors, so that AM Chinnaswāmi Mudaliyār could learn, collect and notate all the compositions of their family tradition for posterity. From SSP and the letters of correspondence between AM Chinnaswāmi Mudaliyār and Subbarāma Dīkṣita, as published in *Oriental Music* under the section titled *Opinions of Press*, we know that they were both associated with each other for about a decade. During this period, AM Chinnaswāmi Mudaliyār learned the science of gamaka-s and other aspects of Carnatic Music, including the speciality and characteristics of the Dīkṣita family's tradition for about four to five years

during Subbarāma Dīkṣita's visit to Madras as requested by AM Chinnaswāmi Mudaliyār. Therefore, AM Chinnaswāmi Mudaliyār considered Subbarāma Dīkṣita to be his revered Guru. In 1899, AM Chinnaswāmi Mudaliyār underwent both financial and health difficulties, due to which he appealed to the Mahārāja of Eṭṭayapuram, that the Mahārāja should fulfil his attempt of publishing all Dīkṣita family's compositions by making Subbarāma Dīkṣita write the notations for all their family compositions along with symbols in Telugu and publishing the same. AM Chinnaswāmi Mudaliyār also requested Subbarāma Dīkṣita to write everything without hiding even a single detail. Hence AM Chinnaswāmi Mudaliyār became instrumental in the publication of SSP.

## Importance of Letters of Correspondence

The vital information to be noted from letters of correspondence between AM Chinnaswāmi Mudaliyār and Subbarāma Dīkṣita from 1894 to 1897 published under the Opinions of Press in Oriental Music is given below:

Initially, Subbarāma Dīkṣita accepts the invitation of AM Chinnaswāmi Mudaliyār to come to Madras and writes that he is ready to share with him all the rare and original works with the ancient sciences of their family's traditional music, which has been handed down as an heirloom. Subbarāma Dīkṣita also says that he is pleased to see that their family treasure will come to the limelight and have a helpful existence by sharing it with AM Chinnaswāmi Mudaliyār. AM Chinnaswāmi Mudaliyār replies that he is eagerly waiting to learn the rāga-s and mūrcaṇa-s of Dīkṣita's family from Subbarāma Dīkṣita and awaiting his arrival soon.

Further, Subbarāma Dīkṣita proposes his plan of work to AM Chinnaswāmi Mudaliyār, where he introduces Veṅkaṭamakhi and his ancestors and declares that he is going to share all types of compositions of his illustrious ancestors, including Gīta-s, Lakṣaṇa Gīta-s, Tāna-s, Kīrtana-s, Rāgamālika-s and so on. AM Chinnaswāmi Mudaliyār replies that he will publish all that Subbarāma Dīkṣita shares with him precisely the way he wants it to be seen even though many Tyāgarāja compositions have already been published based on a different ideology of rāga-s in Oriental Music before.

Thereafter, from a copy of a letter by Subbarāma Dīkṣita to *The Hindu*, it is seen that he writes about the need for a written language for Carnatic music then. He further explains that our Carnatic music had a spoken language thus far. Till then very feeble efforts were made to model a formal written language for preservation, along with additional symbols and characters to represent our music. Then he also says that all the inadequacies and incompleteness present then was filled by AM Chinnaswāmi Mudaliyār by adapting staff notation with additional symbols and characters to suit the need of Carnatic music. Further,

he says that some of their family compositions which were notated in western notation by him and AM Chinnaswāmi Mudaliyār, were such that – anyone familiar with basic principles of Staff Notation could attempt playing even songs of moderate difficulty at the first attempt. Then he says he wishes to verify and compare the other copies of his family's traditional books before handing over all their family treasures. We come to know from this that there existed other copies of their family's treatises, and this is endorsed in Prathamābhyāsa Pustakamu, where Subbarāma Dīkṣita has given two versions of Sāhitya for the same Gīta in Gamakakriya along with a note that he gives two versions seen in different copies of their family's traditional books. He also makes an open appeal in the letter to all to hand over any other copies of his family treatises, especially to the disciples of Tyāgarāja by mentioning that since Tyāgarāja was a disciple of Sonṭi Veṅkaṭasubbaya who learned from Veṅkaṭamakhi's grandson, the possibility of having their family books might be more.

Further in the letters to follow, Subbarāma Dīkṣita says he struggled a lot to get the other copies of his family books and mentions an incident where he could not get the second copy of their family book from a descendant of Veṅkaṭamakhi residing in Kumbakonam at any cost, but later got it with the help of the Jagadguru Sankarācārya of Kanchi then, only after the demise of that descendant.

Although many copies of Oriental Music were compiled in book format in Chennai earlier, none of the hard copies were preserved, and as this work is more than a 100 years old, the available copies got destroyed and those that survived were not readable. But few digital copies are available in archival centres and university libraries in India, London, and the USA. But the recent discovery of the original A3 size laminated hard copy of Oriental Music in the Madras Music Academy in a readable condition was instrumental in getting a significant letter written in Tamil by Subbarāma Dīkṣita to AM Chinnaswāmi Mudaliyār. This letter was not found in other digital copies. Subbarāma Dīkṣita, in this letter, praises AM Chinnaswāmi Mudaliyār and honours him by saying 'Avatāra Puruṣa' and requests AM Chinnaswāmi Mudaliyār to make arrangements for his stay, food, and travel similar to the excellent arrangements he had made during his last visit to Madras to teach AM Chinnaswāmi Mudaliyār. Further, he says if AM Chinnaswāmi Mudaliyār is ready with the arrangements and communicates the same to the Eṭṭayapuram Estate manager, Subbarāma Dīkṣita would immediately come to Madras to share the remaining treasures of his family with AM Chinnaswāmi Mudaliyār.

Therefore, Subbarāma Dīkṣita was the direct source for AM Chinnaswāmi Mudaliyār regarding compositions of the Dīkṣita family. In Oriental Music, AM Chinnaswāmi Mudaliyār has given a projected table of contents at the beginning where he has proposed

to provide “An Elementary Instruction Book”, the contents of which are very similar to that of ‘Prathamābhyāsa Pustakamu’ along with notations for Dīkṣita’s Pañcaliṅga Sthala Kriti-s, Navagraha Kriti-s except for Rāhu, Kētu and many more like Śrī Rāmam in Nārāyaṇagauḷa, Saraswati Manōhari in Saraswatimanōhari, Bruhannāyaki in Āndālī, Sri Ganēśātparam in Ārdradēśi, Māmava Paṭṭābhi in Maṇiraṅgu and about twenty compositions. But after having seen the available notations in Oriental Music, we find these songs were not printed. It is clear that the proposed contents were merely intended to show the rough outline of the plan to publish the enormous amount of matter on hand.

## Compositions of Dīkṣita’s family available in Oriental Music

The list of compositions of Dīkṣita’s family found in Oriental Music are given below:

### Subbarāma Dīkṣita’s Compositions:

- Gāravamū Ganna – Rāgamālikā – Rūpaka
- Śrīrājādirāja – Balahamisa (Tāna Varṇa) – Aṭa
- Kāmiṅcina Kalāvatiṛā – Rāgamālikā – Rūpaka
- Nī Sari Lērani – Rāgamālikā – Rūpaka
- Pārthasārathi – Yerukulakāmbhōji – Ādi
- Śrī Rājīvākṣādi – Yerukulakāmbhōji – (Tāna Varṇa) – Aṭa
- Śrī Mahārāja – Aṭhāṇa (Tāna Varṇa) – Aṭa
- Sarasāgrēsara – Naṭanārāyaṇi – Rūpaka

### Muddusvāmi Dīkṣita’s Compositions:

- Śrī Viśvanātham – Rāgamālikā – Ādi
- Viṇāpustaka – Vēgavāhini – Jhampa
- Kalāvati Kamalāsana – Kalāvati – Ādi
- Mahāgaṇapatē – Naṭanārāyaṇi – Ādi
- Sārasadala – Aṭhāṇa – Ādi (Words by Veṅkaṭeśvara Eṭṭappa, Music by Muddusvāmi Dīkṣita)
- Tyāgarājō – Aṭhāṇa – Triśrajāti
- 6 Noṭṭusvara-s under miscellaneous songs

### Veṅkaṭamakhi Compositions:

- Krūradānavāci – Kalāvati (Lakṣaṇa Gīta) – Jhampa
- Tāna – Kalāvati – Veṅkaṭamakhi
- Tāna – Naṭanārāyaṇi (Telugu)
- 4 Gīta-s in Naṭanārāyaṇi
- Atulita – Aṭhāṇa (Lakṣaṇa Gīta) – Tripuṭa

### Gōvinda Dīkṣita Compositions:

- Ravikōṭi – Māyāmālavagauḷa (Lakṣaṇa Gīta) – Maṭya
- Ripubala – Dhīraśankarābharaṇa – Maṭya

The above list of compositions of the Dīkṣita family found in both SSP and Oriental Music are pretty similar, but for a few remarkable changes and missing portions.

### Differences in Subbarāma Dīkṣita's Compositions as seen in Oriental Music & SSP:

- Śrī Rājivākṣādi – Yerukulakāmbhōji – (Tāna Varṇa) – Aṭa

Subbarāma Dīkṣita compositions	Oriental Music	SSP
Śrī Rājivākṣādi – Tāna Varṇa – Yerukulakāmbhōji  Anupallavi section (last line)	Śrī rājillu śivagiri vāsa cidvilāsa <b>santatōllāsāllāsa</b> <b>śrī varaguṇa rāma sangili</b> <b>vīrappa pāṇḍyu</b>	Śrī rājillu śivagiri vāsa cidvilāsa <b>santatōllāsa</b> <b>śrī kārṭikēya bahulēya</b> <b>bālasubrahmaṇya</b>

In the above Tāna varṇa in Yerukulakāmbhōji raga, the change is seen in the last line of the anupallavi section. Although we find the mention of the Rāja's name in both Oriental Music & SSP before the composition, at whose request and honour Subbarāma Dīkṣita composed this, the line which incorporates the name of the Rāja in the composition is only seen in Oriental Music and not found in SSP. At the same time, the other such compositions composed by Subbarāma Dīkṣita at the request of Rāja-s have their names incorporated.

- Śrīrājadirāja – Balahamsa (Tāna Varṇa) – Aṭa

In this Tāna Varṇa, small but distinct changes in melodic phrases from Pallavi and Caraṇa svara-s sections are seen in the comparison of the SSP version with the Oriental Music version. Phrases like RGM, PMR in SSP have been given as RMG and PMG respectively in Oriental Music.

- Śrī Mahārāja – Aṭhāṇa (Tāna Varṇa) – Aṭa

In this Tāna Varṇa, the notation in Oriental Music and SSP matches well with only one slight variation on a particular phrase 'MG, MR'. In SSP, we find it notated as 'MG, MR', whereas, in Oriental Music, it is notated as 'MR, MR'. This change in Oriental Music might be because, in Aṭhāṇa, there is a practice of singing gāndhāra in the sthāna of riśabha.

It is evident that Subbarāma Dīkṣita was the only direct source to AM Chinnaswāmi Mudaliyār for his own compositions. Yet we see such differences mentioned above in fixed compositions like Varṇa-s.



## Differences in Muddusvāmi Dīkṣita's Compositions as seen in Oriental Music & SSP:

- Vīṇāpustaka – Vēgavāhini – Jhampa

In this composition, the melody of the line 'Vēgavāhinīm vāṇim āśrayē' starts from the madhya sthāyi śādja and goes below that in the mandra sthāyi range and again ends in madhya sthāyi śādja according to SSP. But in Oriental Music, the same line starts from the tāra sthāyi śādja and goes below in the madhya sthāyi range, and ends in tāra sthāyi śādja again.

- Kalāvati Kamalāsana – Kalāvati – Ādi

In this composition, there is a small melodic change in the starting line 'śaradjyōtsnā śubhrākārā' of the caraṇa section in comparison to the SSP version with the Oriental Music version. In the madhyamakāla section, the melody of the line 'Śvēta paṅkajāsana suradana' is precisely given in the upper octave in Oriental Music, but SSP provides the same line in the lower octave.

- Śrī Viśvanātham – Rāgamālīka – Ādi

In this magnum opus composition, few melodic changes are seen in SSP when compared with Oriental Music. The important change is the difference in the number of Āvarta-s for rāga-s Gauḷa and Mōhana of the Anupallavi as well as rāga-s Śankarābharāṇa, Kāmbhōji, Dēvakriya and Bhūpāla of the caraṇa. In Oriental Music, all these rāga portions have an extension, having two āvarta-s for each rāga mentioned above. But SSP does not have any extension, having one and a half āvarta for each rāga. A Special Note, which is not seen in SSP is given in Oriental Music about this composition: -

*'This Rāgamālīkā was composed at the instance of Vaidyalinga Mudaliār, a mirajdar who honoured Muttusvāmi Dīkṣitar with Kanakābhishekam in recognition of his extraordinary merits, requested to compose a song on his praise. Like Tyāgarāja, Muttusvāmi Dīkṣitar had a sovereign contempt for Narastuti, so he wrote it in praise of the tutelary divinities of the place ending with a prayer for the welfare of the bhupāla,' i.e., Vaidyalinga Bhupāla pālanam in bhupāla rāga'.*

- Sārasadala – Aṭhāṇa – Ādi

In SSP, it is given as a composition of Kumāra Eṭṭapa Mahārāju, whereas in Oriental Music, it is presented as words by Veṅkaṭēśvara Eṭṭappa and music by Muddusvāmi Dīkṣita for this composition.

- Noṭṭusvara – Gurumūrtē

Amongst the 6 Noṭṭusvara-s found in common in Oriental Music with Prathamābhyāsa Pustakamu, the Noṭṭusvara – Gurumūrtē alone is seen under the kīrtana section in Prathamābhyāsa Pustakamu, with the last two lines given in madhyamakāla format.

Also, in Oriental Music, AM Chinnaswāmi Mudaliyār has added a second voice melody based on western music harmony for the first four Noṭṭusvara-s.

### **Differences in Veṅkaṭamakhi Compositions: as seen in Oriental Music & SSP:**

- The notations of Lakṣaṇa Gīta-s Atulita in Aṭhāṇa and Krūrādānavāci in Kalāvati is the same in SSP and Oriental Music, but for the sthāyi difference, which Subbarāma Dīkṣita mentions in a note that it is advised for vīṇa students to practice such gīta-s in all sthāyi-s.
- In the Naṭanārāyaṇi section, four gīta-s are given in Oriental Music, out of which only one is seen in SSP, i.e., Āreddaśavidha Pāvana. The difference in this gīta is that an additional line having the mudra of Veṅkaṭamakhi is in Oriental Music, which is not seen in SSP.
- Additionally, Tāna in Naṭanārāyaṇi is seen in Oriental Music in Telugu script with sections such as Eduppu, Sthāyi, Ārohi, Avarōhi, and so on, which are mentioned by Subbarāma Dīkṣita under the lakṣaṇa saṅgrahamu while explaining about kaṭaka tāna-s. Although he has given tāna-s for many rāga-s in SSP, this Tāna in Naṭanārāyaṇi is not available in SSP.

### **Differences in Gōvinda Dīkṣita Compositions as seen in Oriental Music & SSP:**

- Ravikōṭi – Māyāmālavagaṇa (Lakṣaṇa Gīta) – Maṭya
- This is given as composed by Veṅkaṭamakhi in SSP but is ascribed to Gōvinda Dīkṣita in Oriental Music. The notations in both SSP and Oriental Music are almost identical except for the sthāyi difference. The rāga Dēvaraṇji alone is not found in the sections under which rāga names are given in Oriental Music as compared to SSP.
- Ripubala – Dhīraśankarābharaṇa (Lakṣaṇa Gīta) – Maṭya
- This is also given as composed by Veṅkaṭamakhi in SSP but as Gōvinda Dīkṣita in Oriental Music. The notations in both SSP and Oriental Music are pretty different, with several changes except for the sthāyi difference. But the Oriental Music version is followed and published in later treatises like Saṅgīta Kalpadrumam and by Prof. Sambamoorthy.

## Conclusion

AM Chinnaswāmi Mudaliyār took such painstaking efforts to bring out these treasures that he went to the extent of selling his wife's jewellery and sarees to get money for preserving and publishing the materials he collected. His selfless sacrifice was commendable, and hence resulted in this monumental work – Oriental Music in European Notations.

A practical experiment was attempted to sing and play the song 'Kāmiñcina Kalāvātirā in Rāgamālikā set to Rūpaka tāla by Subbarāma Dīkṣita in three ways:

- By a Carnatic Musician who can only follow Western Notation and transcribe the same
- By a Carnatic Musician who is well-versed in both Carnatic and Western Music
- By an experienced Western Musician without any Carnatic Music knowledge

We discovered that, AM Chinnaswāmi Mudaliyār's efforts definitely serve as a good skeletal framework which can be enhanced with the required changes as per today's development of both the music systems by collaborative efforts of Western and Carnatic Musicians, so that Carnatic Music can become universal, thereby fulfilling AM Chinnaswāmi Mudaliyār's dream.

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# An Aesthetic Conjunction of *Lakshya* and *Lakṣaṇa* with special reference to ‘*Sulādi*’ and *Sangeetha* Darpana of Damodara Pandita of 16<sup>th</sup> Century A.D.

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The *Bharatanāṭya Sampradaya* (Kolar) of the Karnataka *Nritya Parampara* is known for its rich repertoire and in particular for its distinct temple, court and *sabha* repertoire. The present preceptor Guru.C. Radhakrishna along with his long-standing disciples have researched upon various music/dance literary aspects and in particular on the manuscripts of Yajmann Kolar Kittanna of the late 19<sup>th</sup> century. The research has resulted in composing pre-Tanjore Quartet dance pieces like *Tāya*, *Prabandha*, *Gīta*, Telugu *Navasandhi Kautvams*, *Svara prabandha*, *Svarapallavi Sapta tāla varnams* and *Daru Tillāna/Tillāna Daru*. One such composition is the rarely practiced *Sulādi*, a descriptive, lyrical composition of the *Haridāsas* of Karnataka.

They are composed usually on the presiding deity of a particular temple town. The *Haridāsas* were nomadic bards who composed *sulādis* on their pilgrimage to various holy places. *Sulādis* are set to the *sulādi sapta tālas* and are identified as unique, for their musicality and embellished lyrics. This composition is best suited for dance interpretation for its versatile, descriptive lyrical structures. The *sulādis* are choreographed including both *nr̥tta* and *nr̥tya* with purposefully composed *svara* passages and mnemonic syllables as interludes, interspersed with the lyrics.

The treatises of the post-medieval period document the practising tradition of *sulādis* with technical and structural details. One such treatise is the *Sangīta Darpaṇa* of Catura Dāmōdara of the 16<sup>th</sup> century. Dāmōdara has recorded explicit characteristics on the delineation of the *sulādis* and this practical-oriented research paper is based on the treatise.

“It is noteworthy that the ‘*Sulādi*’ complex of compositions occurs as a *gēya prabandha*, *vādhyā prabandha* as well as *nṛtya prabandha* in the 16<sup>th</sup> century. The former two are described in *Nartana Nirṇaya* by Pundarika Vittala and *sulādi nṛtya prabandha* is described by Dāmōdara”. (Satyanarayana 217: *Nartana Nirṇaya* Vol.I).

The musical compositions of the pre-medieval period were placed under the generic nomenclature of ‘*Prabandha*’. *Sulādi* is the derivative of the *prabandha*, as *Sālaga Sūda prabandha* since the times of the *Haridāsa-s*. In the ancient Indian systems of music, two broad categories of musical compositions can be identified as: *Anibaddha gīta*/*Aniryukta gīta* (without rules) and *Nibaddha gīta* / *Niryukta gīta* (with rules). *Nāṭyaśāstra* explains one that is governed by *Chhandas* and *Tāla* signifies *Nibaddha* and the absence of these is *Anibaddha*. (*Nāṭyaśāstra*: 32.28-38). Parshvadeva in his *Saṅgīta -samaya-sāra* divided the *Prabandha* into three classes: *Sūda*, *Ālikrama* and *Viprakirna*. And, later in the 13<sup>th</sup> century, Sarangadeva split the *Sūda* into *Shuddha Sūda* and *Chāyāḷaga* (the colloquial form of *Chāyāḷaga* is *Sālaga Sūda*). Thus the major types of *Prabandha* were four: *Shuddha Sūda*, *Sālaga Sūda*, *Ālikrama* and *Viprakirna*. Thus *Sulādi* is a *Sālaga Sūda prabandha*.

### Structure of a *Sulādi* /*Sālaga sūda prabandha*:

A *prabandha* contains two main elements namely *dhātu* and *anga*. Among the six *angas* of *Prabandha* are: - *svara* or notes (sol-fa passages); *birudu* - words of praise; *pada* - meaningful words; *tena* or *tenaka* are vocal syllables - auspicious, meaningless and melodic syllables; *pāṭa*- vocalized syllables of the percussion and other musical instruments and *tāla* is the musical meter or the cyclic time units. *Dhātus* are the sections (divisions) of a *prabandha* and are as follows: -*udgarha* is the commencing section of the song. *Dhruva* is the main body of the song and that which is repeated and *mēḷapāka* is the bridge, the link between the two *udgrāha* and *dhruva*. *Ābhōgha* is the conclusion of the song with the pen-name of the singer. *Antara* is found between *udgrāha* and *dhruva* and it is unique to *sulādis* as per textual references.

Though similar to *prabandas* in structure, *sulādis* are composed with only two *angas* - *pada* and *tāla* and *dhātus* *udgrāha*, *dhruva* and *ābhōgha* with *antara* as a variation evident in most of the *sulādis*. The *shuddha sūda* was considered rather strict and rigid. *Sālaga sūda* set to *deśi rāgas* was a more popular form of *Prabandha*. The *sālaga sūda* came to be known as *Tri-dhātuka prabandha* (three *dhātus*); a structured and sophisticated composition with *udgrāha*, *ābhōgha* and *dhruva*.

The *sālaga sūda* has led to the origin of ‘*sulādi*’, a distinct group of musical compositions, unique to Karnataka and propagated by the *Haridāsa-s* or the saint poets of the medieval times. “*Sulādis* are structured in a scholarly manner with simple melodies. Its *sāhitya* is

embedded with philosophical principles set to various familiar and rare *tālas*". (Lalitha Srinivasan). The themes include *madhura bhakthi*, social and moral values, exploits of the Gods and the extraordinary ornamentation of the *Vaishnava* dieties. "*Sulādis* in Kannada were composed during the 15<sup>th</sup> century by saint-singers Vyasaraya, Purandaradasa, Vijayadasa, and many others". (Pranesh: 1:2018). The *tāla* structure of *prabhandas* witnessed a prominent shift from the *mārga* tradition (108 *tālas*) to the *deśi sulādi sapta tālas*, also credited to the *Haridāsa-s* in the pre-modern period.

The etymological derivation '*sūda/sul*' means a group of *tālas* or and '*sulu*' means graceful movement of the body. As R. Satyanarayana opines, the terms '*sul*' and '*sūda*' seem to have their origin in Kannada and no other language. '*Sul*' also means 'sound' with a prescribed order of *tālas*. *Sūda* is a *deśi* traditional term (Kannada word) suggesting a unique composition. '*Sudadi*' was another term in this context which over the centuries came to be called as *Sulādi*.

*Various medieval period treatises* have documented and discussed the *Sāлага sūda prabandha*, and reveal technical details. (The list is given at the end of the paper) It is *Saṅgīta Sārāmṛta* of Tulaja that we find *Sāлага sūda prabandha* equated to *Sulādis* with an illustration. (Arathi Rao 5: 2018). As it was easily accessible to the Mysore region (post-Vijayanagar period), *sulādis* were practised in the oral traditions /*sampradayas* of Karnataka. Thus, it can be said *sulādis* were exclusive to the Karnataka *nṛtya paramapara*, commonly known as the Mysore school of *Bharatanāṭya*.

The most integral references with context to the dance format of *sulādis* is found in Catura Dāmōdara's *Saṅgīta Darpaṇa* of the 17<sup>th</sup> century under the sub-chapter- *Sālagasūda nṛtyam /shuddha sūda nṛtyam*. (TSSNML:219-220;1952). He categorises *Sulādi* under *shuddha paddhathi* for its *Nāṭya dharmi* features and classical stylisation. The singing pattern includes distinct variations along with special dance elements like *kaḷāsa-s*, *lasyanga-s*, *cāri-s* and *brahmari-s* enriched with intricate lyrical richness and grammatical sophistication, along with the explicit description of the dancing tradition of *sulādis*.

The musicological nuances of the *sulādi* is mentioned in *Saṅgīta Sārāmṛta*; Shahaji's *Ragalakshanamu* and in Subbarama Dikshitar's *Saṅgīta Sampradaya Pradarshini*. Manuscripts of *sulādis* with musical notations are available in the Thanjavur Saraswati Mahal library. In Karnataka, the well-known critic Late B.V.K. Sastry and notable academic scholars cum musicians Smt Sharada and Smt Sachi have worked extensively on the compositions way back in the nineteen eighties.

"Although, *Prabandha* disappeared into oblivion, its influence has been long-lasting, pervading most parts, elements and idioms of Indian Music. It is observed that the *Dhrupad*

(*Dhruva-pada*) of the Hindustani *Saṅgīta Paddhati* evolved from *Sāлага Sūda Prabandha*. The *vilambit*, *madhyam* and *drut laya* kept up by the Dhrupad singers very much seems to suggest a style similar to *Sāлага sūda prabhandha*.” As per the readings of an article by B.V.K.Sastry, *suḷādis* have been described in an embellished style by the medieval period Kannada poets, the composition finding a prominent place in poetic literature as well.

It is an interesting fact that the *suḷādis* have been deliberated upon in both *laskhya* and *lakṣaṇa* as well, and have been part of the performance repertoire in the oral tradition. The researcher in this paper has discussed a *suḷādi* with corresponding research -based reconstruction following the medieval treatises and in particular *Saṅgīta Darpaṇa*. The accentuated description of the choreographic aspects with *lāsya* elements in dancing the *Suḷādi* suggested by Chatura Damodara provides for a challenging task to the present day choreographer. The scope and potential for dance is obvious for their remarkable rhythmic variety and structure.” Opines Lalitha Srinivasan in her writings on *Suḷādi*.

Chatura Damodara classifies *Suḷādi* as *shuddha paddhati*, proving the point for its classicality, striking tangible and intangible features. The medieval *Lakṣaṇa* treatises have listed *Suḷādis* as part of the traditional performance repertoire, which precedes the popular Tanjore *margam* format under nomenclature *sadir katcheri* of the famous Tanjore quartet. *Prabandhas* became obsolete gradually from the 17<sup>th</sup> century and novel classical dance compositions became tradition. *Prabhandas* reveal a journey of around thousand five hundred years from the *Nāṭyasastra* period to the 17<sup>th</sup> century *Saṅgīta Sārāmruta*, last of them being the versatile *Suḷādi* or the *Sālagasūda prabandha*.

The verses of *Saṅgīta Darpaṇa* illustrate the delineation of the *Suḷādi* as practiced in the 17<sup>th</sup> century. Damodara provides the detailed structure under the sub-title *shuddha sūda nr̥tyam* under the main heading *sālagasūda nr̥tyam*. The singing pattern, the variations in the *tempos* in each *tāḷa*, and the specified usage of dance vocabulary make *suḷādi* a special composition in the field of dance. The researcher has followed the specific pattern described in the text. The detailed structure followed is as follows:

*Sāлага sūda nr̥tyam* is explained as a composition with *dhruva*, *mantha*, *roopaka jhampa*, *tritiya atta* and *ēka tāḷa-s*, collectively named *sapta sāлага sūda*. *Saṅgīta Ratnākara* explains *sāлага sūda prabhandas* as set to *dhruva*, *mantha*, *prathimantha*, *nissuraka*, *adda tāḷa rasaka* and *ēka tāḷa-s*. Sarangadeva’s classification of these *tāḷa-s* belonging to the 13<sup>th</sup> century gradually came to be known as the *suḷādi sapta tāḷa-s* in the 16<sup>th</sup> century. The *Haridasa-s* seem to have adapted this *tāḷa* structure in composing a single unit called *suḷādi* with seven *prabhandhas* of seven different *tāḷas*. The *suḷādis* are also composed with only five *tāḷas*. Whether seven *tāḷa suḷādi* or a five *tāḷa suḷādi*, the composition ends with a



two line verse called ‘*jate*’ which summarises the purpose of the lyrical theme /idea of the *suḷādi*. The heading in the treatise, uses the term ‘*nṛtyam*’, which clearly tells us the *suḷādi* had both the lyrical (*abhinaya*) and the abstract dance (*nṛtta*) elements in its rendition.

The choosen *suḷādi* for this research is “*Tiruvengala suḷādi*”, by Sri Purandaradasa, elaborated upon the God of Tirumala- *tiruvengalappa*’s ornamentation, his embellished stature, his exploits to win good over evil, the ocean of devotees surrendering to him. The lyrics extol the pilgrim centre Tirupati and symbolically personifies it as ‘*Vaikunta*’ on earth and *Tiruvengalappa*’s blessings to all with his ultimate ‘blessing hand’ is eagerly looked forward to. The *suḷādi* is set to five *tālas* only. “*Suḷādis* appear to contain a predetermined *tāla* pattern, seem to contain a minimum of five and maximum of eight *tālas*”. (Satyanarayana 34: 1967) The final ‘*jate*’ is set to *eka tāla* and rendered as the culminating section of the *suḷādi*. The researcher has attempted to incorporate all music and dance elements as explained by Catura Dāmōdara. The *deśi cāri-s* have been choosen according to the theme of each *prabhandha* with suitable hand postures. *Deśi* dance element – *kaḷāsa*, with *khadga* and *vidyut kaḷāsa*, as variations have been adapted for the *ārudis*. The researcher’s endeavour to revisit, revive and reconstruct the antique composition is documented here.

***Dhruva tāla:*** The well-dressed dancer delineates to the right, middle front in gestural movements displaying beautiful and plentiful hand gestures. The *dhruvaka prabhandha* comprises of dance to *udgrāha*, followed by *ābhōgha* and concluded with *Dhruva*, the 1<sup>st</sup> segment of *udgrāha*.

**Reconstruction:** The *Suḷādi* begins with ‘*Jate*’ as a prelude. Svara passages are composed to add the *nṛtta* element. The first four lines of the *dhruva tāla prabandha* are sung as *udgrāha*, the last four lines as *ābhōgha* with the pen-name and ends with *udgrāha*. To justify graceful rendition as suggested by Dāmōdara, a *sollukattu* is incorporated to perform *deśi cāri-s*, at the word ‘*nīla mēgha shyāma*’. *Ārudis* with patterns of *kaḷāsas* as prescribed by Ashokamalla have been included to depict the variation in *tāla* and each *prabandha* ends with one. The lyrics depict the extraordinary ornamentation of *Tiruvengalappa* from head to toe and his attractive persona.

***Maṭya tāla:*** The dancer performs to the *udgrāha* once, then *dhruva* four times with variation in music and dance rendition, finally ends with *ābhōgha* once. Attractive hand gestures are to be applied along with ‘*saushtava*’ by the dancer. *Maṭya tāla* is auspicious and should be delineated by the dancer in a naturally aligned state says the *Lakṣaṇakāra*

**Reconstruction:** Elegant *cāri-s* to a specially composed *sollukattu* are included at the word- ‘*mereva*’ which celebrates the dancing nature of Krishna / Vishnu wearing melodic jingles.

The *tāla* ends with a suitable *arudi*. The lyrics portray *Tiruvengalappa's* ornamentation, slender waist and his pleasing personality.

**Rūpaka tāla:** The *rūpaka tāla* is presented with *udgrāha* and *ābhōgha* in fast tempo. Followed by *dhruva* in slow, middle and fast tempos.

**Reconstruction:** As this *rūpaka prabhandā* describes the ten incarnations, the *udgrāha* has an inclusion of a *sancāri*. The *ābhōgha* describes the *kalki avatāra* in a fast tempo. In *dhruva* portion, a rhythmic passage is added to praise the Lord, for his triumph over evil. An *arudi* in *kaḷāsa*, format, completes the *rūpaka tāla* rendition.

**Aṭṭa tāla:** The *aṭṭa tāla* is performed to the singing of the *udgrāha* in slow tempo. The *dhruva* should be presented with beautiful hand gestures, which should appeal to the lay person.

**Reconstruction:** The lyrics here depict stories from the *Purāna-s* like *Gajendra Mōksha*, *Draupadi Vastrāpaharana* and stories of *Dhruva* and *Jamila*, who were rescued at their time of despair by Lord Vishnu. An *arudi* is performed at the end of the *aṭṭa tāla*. The *sollukattu* for *cari-s* and *nṛttahastas* is included at the *dhruva* position. The *udgrāha* also is presented with a *sanchāri*.

**Tṛitiya tāla/ādi tāla:** *Dāmōdara* calls *triputa tāla* as *tritiya nṛtyam*. It is set to a fast tempo and has to be presented in a scholarly manner says the author. An interesting inclusion of *lasyanga-s* and *kaḷāsas* are mentioned here.

**Reconstruction:** Melodic syllables are composed to present the *kaḷāsas*. The lyrics here describe the surrendering nature of a devotee to the ultimate deity, who protects the world. An *arudi* is performed at the end of the *triputa tāla*. *Vidyut kaḷāsa*, is adapted from *Ashokamalla's Nṛtya adhyaya*.

**Jate or jati:** “*Jati* or *Jate* is usually the epitome of the literary theme.” (*Satyanarayana* 34:1967). *Jate* aptly concludes the entire *sāлага sūda prabhandā*. This is not set to any particular *tāla* and is left to the choreographer's creativity. *Catura Dāmōdara* has omitted the description of the *jate/jati* in his technical discussion.

**Reconstruction:** The choreographer here has set the *jate* to *ēka tāla* and has used it as both prelude and conclusion of the *suḷādi*. As a conclusion, the *ēka tāla* features described by *Dāmōdara* has been merged by the choreographer, including all the chorographical nuances.

**Ēka tāla:** The *ēka tāla nṛtya* is performed to a fast tempo interspersed with *bhramari* movements. The song should include *ālāpa* in the music rendition for the *bhramari* movements. The *ēka tāla* dance is replete with *kaḷāsas* and *lasyanaga-s*, appealing and attractive as per the treatise.

**Reconstruction:** An elaborate *tīrmānam* is added intertwined with the *svara* passages. *Ālāpana* for *bhramari-s* and *kaḷāsa-s* are rendered as per the technical requisites. *Khadga kaḷāsa*, is adapted at this juncture.

As the above *suḷādi* is set to 5 *suḷādi tālas* and not the *sapta tālas*, *jhampe tāla* and *ēka tāla* are not included by the composer, Purandara dasa.

**Conclusion:** The reconstructed *Tiruvengala Suḷādi*, a composition by Sri Purandaradasa, is composed and presented with the following ragas and tālas:

Catuśra Dhruva tāla and Vāchaspati rāga	Catuśra Roopaka tāla and Purvikalyāṇi Rāga	Catuśra Triputa tāla and Dhanyāsi rāga
Catuśra Maṭya Tāla and Sāveri raga	Kaṇḍa Aṭṭa tāla and Mohana raga	Catuśra Eka Tāla And Madhyamāvathi rāga

The reconstruction of the *suḷādi* is based on the study of medieval treatises for various technical features, incorporated by the researcher in the practical reconstruction of the composition. As the *suḷādi* existed in the medieval period, the treatises referred to belong to the mid- post medieval period. *Suḷādi* is said to have been an integral part of the temple repertoire of the Kolar Sampradaya of the Karnataka classical dance heritage. The investigated treatises and the elements adapted are as follows:

<b>TREATISES OF THE MEDIEVAL PERIOD</b>	<b>ELEMENTS STUDIED FOR TRIAL RECONSTRUCTION</b>
<i>Saṅgīta Ratnakara</i> of Sarangadeva	<i>Dhātus</i> and <i>Angas</i> of <i>prabandha</i> , <i>Dēśi carī</i>
<i>Saṅgīta Samayasara</i> of Parshwadeva	Understanding the Classification of <i>prabandha</i>
<i>Nṛtya Adhyaya</i> of Ashokamalla	<i>Kaḷāsa</i>
<i>Nartana Nirṇaya</i> of Pundarika Vittāla	Notes on Music nuances and <i>prabandha</i>
<i>Saṅgīta Makaranda</i> of Vedasuri/Veda	Mnemonic syllables for <i>nṛtta</i> patterns- <i>carī</i> and <i>arudī</i>

The *Shuddha paddhathi* dance composition *Suḷādi* had gained a classical status in the early 17<sup>th</sup> century and was well rooted with theory and practice in the practice/performing traditions as well as textual traditions. “*Suḷādis* have had a firm tradition and history in both music and dance in Karnataka and other parts of south India”. (Satyanarayana: 68:1967). “Tulaja adds *Suḷādis* were famous and popular in his time and pays gratitude to the *Haridāsa kūta*”. (ibid: 62). *Suḷādis* have originated in Karnataka and having been composed

in Kannada, it is truly understood as Karnataka's identity and pride of the Karnataka's classical dance heritage. The antiquity of the four-hundred-year old performance tradition of the *Sulādi* has been a worthy exercise of reconstructing for today's proscenium.

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# Vadya Vrinda as a Vehicle of Raga Essence: Analysis the Vadya Vrinda Compositions of Sangita Kalanidhi T.K. Jayarama Iyer<sup>1</sup>

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*The authors are the grandchildren of Sangita Kalanidhi TK Jayarama Iyer*

## Introduction

Sangita Kalanidhi T.K. Jayarama Iyer (1894-1971) (TKJ hereafter) was a reputed violinist and scholarly Carnatic musician of the 20<sup>th</sup> century. Apart from being a successful concert performer and scholar, TKJ was recognized for his pioneering contributions to the presentation of Carnatic music in an orchestral format. The peak of these efforts was reached when he served as the inaugural Carnatic music Conductor-Composer for the All India Radio (AIR hereafter) Vadya Vrinda in Delhi starting in 1950. For his contributions to music, TKJ was awarded the Sangita Kalanidhi in 1960, and the Sangeet Natak Akademi award in 1963.

This article discusses TKJ's approach to evolving and shaping the All India Radio Vadya Vrinda (AIR-VV hereafter) as a medium for presenting the essence of Carnatic ragas in a novel format by leveraging the power of an ensemble.

Born into a family of Harikatha practitioners and trained by his father, TKJ became a professional musician in 1918. He soon became a well-respected as a talented violinist and scholarly musician and accompanied many leading artistes of his time. Blessed with an unquenching thirst for knowledge, he became proficient in playing multiple instruments, and well versed in multiple languages and the theory of various music systems. TKJ also gained skills relevant to orchestration by working in films and radio productions in various capacities.<sup>2</sup>

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1 We thank the participants in the 93<sup>rd</sup> Conference for their in-lecture comments, and Mahima Shyamala Vinay for deciphering, notating, and helping with table design for the pieces discussed here.

2 For a musical biography of TKJ see the authors' talk at the 93<sup>rd</sup> Annual Conference of the Music Academy, Madras. "Remembering Sangita Kalanidhi T.K. Jayarama Iyer" <https://www.youtube.com/watch?v=cDLndVzmESI>

An appointment as music supervisor to AIR's Trichy station in 1946 led to a quarter century of a mutually enriching relation between the artiste and the organization. Here TKJ started experimenting and evolving the basics of Vadya Vrinda by producing small group ensemble presentations of kritis, tillanas, javalis and original pieces monthly. Noticing these outputs, V.K. Narayana Menon invited TKJ to apply for the position of Director of South Indian Music in AIR, Delhi.

By this time the idea of building a national orchestra as a unique cultural contribution in a newly independent nation had already taken root in the AIR. While the exact originators of this proposal are not known, TKJ's archives suggest that Prime Minister Nehru was keen on the idea of a vibrant National Orchestra:

*"I must mention, here, our sincere gratitude to ..... Pandit Jawaharlal Nehru .... He wanted to have in India also a big and impressive orchestra."*<sup>3</sup>

TKJ's AIR-VV tenure overlapped with two eminent Hindustani counterparts – Pt. Ravishankar and Pt. Pannalal Ghosh- who did much to establish the Hindustani idiom in this format. Subsequently, other eminent full time and guest composers from both systems have contributed significantly to the growth of the repertoire and richness of the AIR-VV.

## Analysis of TKJ's Vadya Vrinda Compositions

We analyze some of the musical ideas embedded in TKJ's compositions from two sources – (i) a set of AIR-VV works collected by his son J. Krishnamurthy by recording radio broadcasts and (ii) a collection of CDs released by AIR in 2012. A full list of pieces in the analysis archive are listed in Appendix 1.

Early in the existence of the AIR-VV the composers decided to compose in three distinct but overlapping categories:

1. Classical (raga focused)
2. Folk/ Light classical
3. Thematic

Our analysis focuses on the *raga-centric* pieces of TKJ where one or more raga is clearly established and presented within the composition.

In its early years, the AIR-VV comprised of over 40 instrumentalists trained in Carnatic, Hindustani, and Western classical music. They were divided into instrument families like *plucked, bowed, wind/woodwind, percussion*. Typical instruments under each of these categories are described in Appendix 2.

3 Iyer, Jayarama T.K. (1964) "My Experiments in Orchestration", Lecture at Delhi Sangita Samaj (transcript in TKJ's archived papers. Likely published in a subsequent issue of the Indian Music Journal, which was a publication of the Delhi Sangita Samaj). Select screenshots are presented in Appendix 3.

The ensemble gave composers access to a wide range tonal colours. TKJ combined this with musical motifs and techniques (together called “features”, for convenience) from multiple musical systems to create compositions of lasting musical value. We discuss key features below.

### (A) Establishing and Maintaining Raga Bhava

All TKJ’s compositions share two key common features – a clear and bold enunciation of Shadjamam at the onset, and establishment of raga in the first 2-3 phrases. Some examples are shown in Table 1 below.

**Table 1: Examples of opening phrases in select Vadya Vrindas<sup>4</sup>**

Raga Name	Starting Phrase	Instrument(s) used
Kedaram	S S P , , , M G R S R G , S , , ,	Bowed section
Malayamarutham	P G R S N D P , , , , ,	Sympathetic strings of Sitar
	S N D P G R S , , , , ,	
	N D P G R S N D P , , , , ,	
Kannada	N S D , P M D N   S , R S N S G ,     M , R G M D P ,   G M P G R S N S	Plucked section
Mukhari	S , , , , , N , D <sub>1</sub> , P , , , , , N , D <sub>2</sub> , M , , , , , P , D <sub>2</sub> , S , , , , ,	Bowed section
Surutti	P , , , , - R M P S N , , D P , , , , - M , , , , - N S R P M , , G R , , , , - S , , , , N D N S N , , D P , , , ,	All Sections take turns
Vagadeeswari	, , X R <sub>3</sub> , , , S , , , S , , , N <sub>1</sub>     D <sub>1</sub> , , , , N <sub>1</sub> D <sub>1</sub> N <sub>1</sub>     S , , , ,     R <sub>3</sub> , , , S , , , R <sub>3</sub> , , , ,	Plucked and bowed sections

TKJ applied his strong knowledge of raga lakshana towards the process of composition. As S. Gopalakrishnan, a protégé of TKJ in the orchestral sphere, said “[*In the process of orchestration*] I learnt how to use theoretical musical concepts in a practical fashion....”. According to him TKJ heavily used the concept of “Murchana” as a lens to study compositions and used it to define the parameters of the orchestral composition.<sup>5</sup>

Care was taken to ensure that the raga was heard clearly throughout the composition. An essential part of maintaining raga bhava is ensuring key gamakas were heard often enough. The choice of ragas and use of the appropriate sections of the orchestra employed to deliver the gamaka-based phrases became critical factors here. In TKJ’s own words:

*“There are many ragas in Hindustani and Karnatic system which employ simple and straight notes in their structure..... Of course, in passages where gamakas appear we have used instruments like vina, sitar, flute etc. to render them correctly.”*<sup>6</sup>

<sup>4</sup> Tala marks indicate a metered start. Others are unmetered starts.

<sup>5</sup> See “Remembering Sangita Kalanidhi T.K. Jayarama Iyer” (2019). See minutes 22-24 for a practical example in Vagadeeswari provided by S. Gopalakrishnan.

<sup>6</sup> Iyer, Jayarama T.K. (1964) “My Experiments in Orchestration”.

Instances where the key gamaka oriented phrases were assigned to such instruments is shown in Table 2 below.

**Table 2: Deployment of Gamakas in Nattakuranji**

	Rendered Flat	Rendered with gamakas	Gamaka Structure
<b>Phrase 1</b>	N S R G	M , , , , G , , ,	Jaru from S for M
<b>Phrase 2</b>	N D N S	R , , , , S , , ,	Kampitam on R
<b>Phrase 3</b>	M R S N	D , , , , P , , ,	With Anuswarams (D,,snda)
<b>Phrase 4</b>	R G M G	S , , , , N S , , ,	snS,,, for ending Sa
	<b>Clarinet, Sitar, Cello used</b>	<b>Violin, Veena, Flute used with gamakas</b>	

### (B) The compositional format

Like many aspects of the AIR-VV experiment, the compositional format also saw evolution over time. Some of the earliest attempts of TKJ (and other composers) involved arranging existing compositions for an ensemble.<sup>7</sup> From TKJ's notes we learn that his efforts included kritis Endaro Mahanubavulu (Sri), Pancha Matanga (Malahari), Darini Telusukonti (Suddha Saveri); Tillanas in Paras, Sankrabharanam, Kapi; and the Ragamalika "Nitya Kalyani" of Sitarama Iyer.

The only piece of this category in our archive is a rendition of Darini Telusukoti. Two sangatis from the charanam shown in Table 3 below illustrate the general method employed by TKJ in this piece. While various instrument groups are apportioned sections of a sangati, the usage of the double bass to play notes from the raga provides an extra melodic layer and adds weight to the music.

<sup>7</sup> This was a tradition continued by other conductors (e.g Vaishanva Janato arranged by Emani Sankara Sastry is part of the AIR CDs collection).





of the rhythm cycle.<sup>10</sup>

The most common rhythmic idea employed is to change nadai/gati during the piece to transform the “feel” of the piece. This is somewhat akin to the contrast between movements of a western symphony. However, the difference from western orchestral pieces is that the transition in TKJ’s pieces is marvelously seamless and invariably introduced by a percussion instrument playing thekas of the new cycle. For example, Gramotsava, the thematic piece set in Chenchurutti starts in a misra gati, transitions to tisra gati and finally concludes in chatusra gati. In contrast, Dhanyasi starts in misra gati and transitions to tisra gati.

In Vagadeeswari, TKJ seems to drive home the contrast that the tempo change can bring by almost performing a controlled experiment. The opening and closing lines of the piece employ the *exact same* swaras with variations in the karvais to suit the respective gatis (Table 4).

**Table 4: Vagadeeswari- Same Notes in Varying Gatis**

Chatusra gati phrase (48 notes)	R <sub>1</sub> . . . S . . . S . . . N .    D . . . . . N . D . N .    S . . . . .
Tisra gati phrase (24 notes)	R <sub>1</sub> . . S . . S . N D . . . . N D N S . . . .

The slower chatusra gati in the opening versus the brisk tisra gati in the end respectively give a weightier, flowy feel versus a sprightly touch to the same notes.

#### **(D) Musical “ornamentations” from Carnatic and Hindustani music**

As the leisurely opening segments detailing raga lakshana dissolve into metered segments, TKJ uses many musical ideas and techniques from Indian music theory to give structure and substance to the composition. We explore some of those ideas below.

##### **(i) Yati**

There are examples of using melodic Yatis in the compositions. An example of Gopuchya yati in the Malayamarutham piece is shown in Table 5 below.

<sup>10</sup> In his talk during TKJ centenary celebrations in 1994, Sri Gopalakrishnan provides information about pieces composed in Tisra Matyam (where a jalra is used to highlight the beat structure through the piece) and a piece in Kamalamanohari in Sankirna Chapu. Unfortunately, no recordings of either piece seem available.

**Table 5: Gopuchya Yati in Malayamarutham**

Phrase 1	N D P G ,
Phrase 2	D P G ,
Phrase 3	P G , (R S N D N S R G)

In contrast the Balahamsa section of the 3-part raga-tala-malika features a Srotovaha yati shown in Table 6.<sup>11</sup>

**Table 6: Srotovaha Yati in Malayamarutham**

Phrase 1	D , Ś , Ṛ , Ṣ , , , G , Ś ,
Phrase 2	D Ś N D P D Ś Ṛ Ṣ , , , G , Ś ,
Phrase 3	D Ś N D P M R M G S R M P D Ś Ṛ Ṣ , , , G , Ś ,

### (ii) “Sawaal-Jawab” type sangatis

This is a technique used across many compositions, especially in the buildup to the finale of the piece. The process involves identifying phrases in purvanga and uttaranga of the raga that “speak” to each other and splitting them across instrument groups.<sup>12</sup> Such patterns abound in TKJ’s compositions, and we give an example from Vagadeeswari below where the bolded “sawal” is performed by one subgroup and the “jawab” is by another group. Both sawal and jawab become shorter like a kuraippu in this case.

**Table 7: Sawal-Jawab Sangati Example in Vagadeeswari**

Phrase 1	<i><b>D</b></i> , <i><b>D</b></i> <i><b>D</b></i> <i><b>D</b></i> , G , Ṛ <sub>3</sub> , S , <i><b>N</b></i> , <i><b>N</b></i> <i><b>N</b></i> <i><b>S</b></i> , M , G , Ṛ <sub>3</sub> ,
Phrase 2	<i><b>S</b></i> , <i><b>S</b></i> <i><b>S</b></i> <i><b>S</b></i> , P , M , G , <i><b>R</b></i> <sub>3</sub> , <i><b>R</b></i> <sub>3</sub> <i><b>R</b></i> <sub>3</sub> <i><b>R</b></i> <sub>3</sub> , D , P , M ,
Phrase 3	<i><b>P</b></i> , <i><b>P</b></i> <i><b>P</b></i> <i><b>P</b></i> , Ś , M , <i><b>M</b></i> <i><b>M</b></i> <i><b>M</b></i> , N , <i><b>G</b></i> , <i><b>G</b></i> <i><b>G</b></i> <i><b>G</b></i> , D ,
Phrase 4	<i><b>P</b></i> <i><b>PP</b></i> <i><b>S</b></i> <i><b>M</b></i> <i><b>MM</b></i> <i><b>N</b></i> <i><b>G</b></i> <i><b>GG</b></i> <i><b>D</b></i> <i><b>R</b></i> <sub>3</sub> <i><b>R</b></i> <sub>3</sub> <i><b>R</b></i> <sub>3</sub> <i><b>P</b></i> <i><b>D</b></i> , P , M , G , <i><b>R</b></i> <sub>3</sub> , S ,
Font key: <b>Bold + Italic Font</b> = “Sawal”, Regular Font = “Jawab”	

<sup>11</sup> The other two ragas are Mukhari and Saranga

<sup>12</sup> In instances such phrases have (justifiably) been referred to as melodic counterpoints (For example, see “Yadukulakamboji – an analysis” minute 19-20). However, we refrain from using the term here due to the specific usage of the term in orchestral music for separate phrases that are performed *simultaneously*.

A particularly interesting example of this format is the end of the second jathi in the Dhanyasi where the “sawal” phrase is the same and yet there are three different “jawab” phrases (Table 8).

**Table 8: Sawal-Jawab Sangati Example in Dhanyasi**

<b>Phrase 1</b>	<b><i>S G M P ,</i></b> <b><i>Ś Ġ Ŗ Ś ,</i></b>
<b>Phrase 2</b>	<b><i>S G M P ,</i></b> <b><i>Ś N D P ,</i></b>
<b>Phrase 3</b>	<b><i>S G M P ,</i></b> <b><i>S G R S ,</i></b>
Font key: Bold + Italic Font = "Sawal", Regular Font = "Jawab"	

### (iii) Melodically leveraging the percussion section

One of the very distinct features of the Vadya Vrinda was the extensive percussion section with a rich variety of pitched (e.g., tabla, mridangam, ghatam etc.) and non-pitched (e.g., kanjira, dholak) instruments. The wooden xylophone and double bass were additional instruments that could be used as rhythmic tools. Apart from use as standard percussive support, TKJ leveraged this section in various ways to enhance the attractiveness and melodic beauty of the compositions.

**- Laya Vinayam as an embellishment** – In many pieces there are brief dialogues between 3 or 4 percussion instruments ending with a tihai or korvai type structure that dovetails into the subsequent melody. Gramotsava (Chenchurutti) is an example of such a laya vinyam.<sup>13</sup>

An innovative extension of this concept is seen in the piece in Saranga (Table 9) where TKJ exploits the Hindustani technique of lehera to create a dialogue between the melody and percussion with raga being continuously heard.

**Table 9: Leveraging the lehera in Saranga**

	Melodic "Sawal"	Percussive "Jawab" with Underpinning Lehera
Phrase 1	P M <sub>2</sub> P N D P M <sub>2</sub> P N D , P M <sub>2</sub> D P M <sub>2</sub> P R , G M R , ,	Mridangam Pharan
	Pluck section	P . . . . . R . . . . . G . . . . . M . . . . . R . . . . .
Phrase 2	P M <sub>2</sub> R G M R S R S P , M <sub>2</sub> P N D P M <sub>2</sub> R , G M <sub>2</sub> P , ,	Kanjira Pharan
	Bowed section	P . . . . . R . . . . . R . . . . . S . . . . . P . . . . .
Phrase 3	S R S Ś , Ś Ŗ N Ś D , Ś N D N P , M <sub>2</sub> P D N Ś , ,	Ghatam Pharan
	Wind section	Ś . . . . . P . . . . . R . . . . . N . . . . . Ś . . . . .
Phrase 4	D N Ś D Ś N D N P D N Ś R R G M <sub>2</sub> P R G M R S , ,	Tabla Pharan
	Bowed Section	P . . . . . R . . . . . G . . . . . M . . . . . R . . . . . S . . . . .

<sup>13</sup> See minutes 46-48 of “Remembering Sangita Kalanidhi T.K. Jayarama Iyer” (2019)

- **Utilizing pitched percussion for scale changes** – Vagadeeswari and Gramotsava contain outstanding examples of percussion being used as a melodic lead for employing scale changing motifs in the compositions.

In Vagadeeswari, TKJ presents the modal shift or grahabhedam to Bhavapriya by simply changing the accompanying percussion instrument. Most of the accompaniment is by a Mridangam set to the “Pa” relative to the tonic. However, in one segment that percussion switches to a tabla tuned to the chatursruti dhaivatam to reveal Bhavapriya as the result of the modal shift.<sup>14</sup>

In Gramotsava, based in Chenchurutti, TKJ brings out the flavors of the raga in sama sruti and madhyama sruti. Starting at the sama sruti, the transition to madhyama sruthi and back to sama sruthi is led by the xylophone and double bass, who are the key timekeepers in the piece. In melodic terms, the sruthi transition are made seamlessly in the piece, exploiting the insight that the MPDN of the raga in sama sruthi is the same frequency as the SRGM of the madhyama sruthi.<sup>15</sup>

## (E) Musical Verticality in Vadya Vrinda

We now turn our attention to the concept of *“vertical treatment” of music– the idea that distinct melodic voices could simultaneously be singing/playing different pieces of music.* This notion is central to orchestration as the term is used today. Here to examine two highly related features of western orchestration adopted, and adapted, into TKJ’s compositions:

- (i) Musical Texture
- (ii) Harmonic effects<sup>16</sup>

### (i) Musical Texture

We adopt the terminology of musical texture from western music, presented in Table 10.<sup>17 18</sup>

14 See minutes 31-33 of “Remembering Sangita Kalanidhi T.K. Jayarama Iyer” (2019) for Vagadeeswari to Bhavapriya grahabhedam

15 See minute 43 for transition to madhyama sruti and minute 45 for transition back to sama sruti of “Remembering Sangita Kalanidhi T.K. Jayarama Iyer” (2019)

16 We are deliberately using “harmonic effects” in lieu of chord and harmony given the very specific meanings of these terms in western orchestral music.

17 For example see, <https://www.aboutmusictheory.com/music-texture.html> or [https://en.wikipedia.org/wiki/Texture\\_\(music\)](https://en.wikipedia.org/wiki/Texture_(music))

18 A fourth texture is heterophony. This is vertical music where slight variations of a melody are performed simultaneously. Heterophony is not a feature in composed repertoire of Western music or Carnatic music and hence excluded from the discussion. A violinist actively following the kriti rendition of the vocalist without exact matching of “pathantaram” is an example of heterophony that occurs in an extempore manner.

**Table 10: Types of musical texture**

Texture Type	Description	Example
Monophony	Only one melodic line, at a specific pitch (possibly in multiple octaves). No verticality in the musical structure	Kriti rendered by a duo in perfectly aligned “pathantaram”.
Homophony	Vertical music having a distinct musical melodic line accompanied by other musical bits that enhance the effect of the main melody. Typically, these bits will not qualify stand-alone melodies	Chords or instrumental bits playing “under” a song in film music. The supporting pieces often are not standalone melodic lines.
Polyphony	Vertical music with multiple independent melodies playing simultaneously, interacting as counterpoints. Could include staggered versions of the same melodic line played in succession.	J.S. Bach’s ‘fugue’ compositions are extreme examples where entire the composition features interacting melodies which would individually qualify as melodic lines.

Just like many pieces in western orchestra, TKJ’s pieces use a blend of textures. Over time the approach to textural complexity also seems to have evolved.

In a case like the Suddha Saveri piece explained in Table 3, the music can be regarded as an instance of homophony. The main tonal variation comes from apportioning of the sangati across the instrument groups with the double bass providing an additional line of melody related to the raga.

Based in Chenchurutti, Gramotsava has an example where a homophony is followed by a polyphonic segment idea that builds on the previous idea. In Table 11, Phrase 1 is rendered first by itself and then repeated in Phrase 2 with a flute alapana as a counterpoint to the original idea.<sup>19</sup>

19 See minutes 41-42 of “Remembering Sangita Kalanidhi T.K. Jayarama Iyer” (2019)



With the key guiding principle being continued presence of the raga in the progression of the composition, these varied textures often gave the ragas a unique and new colour, significantly enriching the aural experience to the listener.

## (ii) Inclusion of Harmonic Effects

TKJ's compositions also demonstrate the possibilities of harmonic effects within the framework of the ragas. According to S. Gopalakrishnan, TKJ relied on the concept of vadi-samvadi to deliver harmonic effects.<sup>21</sup> However, no details of the exact approach are available. Hence, we use more generic terms to describe the phrases used by TKJ and analyze why these phrases might sound harmonious together (and the relevance of vadi-samvadi in this context).<sup>22</sup>

When studying the tables in this section, it is important to keep in mind that all phrases are rendered simultaneously and with the same rhythmic cadence. Two important considerations are in order here:

1. The discussion here relies on the flat positions of the notes and does not reference the associated anuswaras or gamakas. This is to allow comparison of the interval between the notes being used simultaneously.<sup>23</sup>
2. Since the Shadjama/tonic is well defined and unique. In contrast, in Western music the frequency of the note and the order of counting matters for defining consonance. For e.g., **Sa** and **Śa** are two different mathematical positions when calculating intervals with respect to a note in between. Hence certain strict rules of harmony in Western music do not translate over.<sup>24,25</sup>

21 "Special feature based on the recordings of T.K. Jayarama Iyer" National program of Music, All India Radio broadcast. Original Tamil comments of S.Gopalakrishnan translated by authors

22 We use these terms in the simplest sense in which they are understood. See Vyas, Vidyadhar (2009) for debates around Vadi-Samvadi and related topics.

23 In practice, TKJ's experiments in harmonics were not at the cost of gamakas. If critical to raga bhava, gamakas and anuswaras were employed even in the harmonic segment.

24 Our study of the topic also introduced us to the work of Robert Morris which, based on the principles of Melharmony proposed by Chitravina Ravikiran, defines rigorous rules for identifying phrases in a raga that would also satisfy the rules of harmony in Western music. It is interesting to see that Morris's observation "*.. if Indian music is to have harmony, the melodies based on the raga will have to guide the harmony.*" concurs with the basic approach TKJ adopted towards harmonization decades earlier. Transparency requires we also recognize that most common note combination we observe in TKJ's works- the perfect fifth (Sa-Pa) which inverts into the perfect fourth (Sa-Ma) – is excluded from the Melharmonic combinations. This is because it does not meet the standard practice of invertible consonances in western music.

25 Morris, Robert (2018) "Recent Developments Coordinating Melody and Harmony", The Journal of the Madras Music Academy, Vol 89, pp 62-94.



A method used frequently by TKJ was to underpin a small part of a larger phrase with a second layer of notes from the raga such that a textbook vadi-samvadi relation exists between the two lines. One such example is the phrase from Mukhari in Table 14 below. Viewed from Phrase 2 to Phrase 1, all note pairs have a Sa-Pa relation.

**Table 14: Harmonious Effects – Mukhari**

<b>Phrase 1</b>	S R G S , , P , P N , D <sub>2</sub> ,
<b>Phrase 2</b>	S , S G , R ,

In longer passages, the authors find that TKJ combines phrases which are consonant in the frame of the given raga. One way of thinking of these phrases would be sequences which somewhat naturally succeed each other in an alapana or swara kalpana passages. One such example (Table 15) is a three “voice” passage from Vagadeeswari where the three consonant phrases are simultaneously performed by separate groups of bowed instruments.

**Table 15: Harmonious Effects in Vagadeeswari**

<b>Phrase 1</b>	... x R <sub>1</sub> ... S ... S ... N    D ... N, D, N    S ...
<b>Phrase 2</b>	... x N ... D ... P ... M    G ... M, G, M    P ...
<b>Phrase 3 (higher octave of Ph 1)</b>	... x R <sub>1</sub> ... S ... S ... N    D ... N, D, N    S ...

A pair wise comparison of the relative position of the notes in Phrases 1 and 2 shows a perfect Sa-Pa relation for most pairs, which lends the harmonious effect.<sup>26</sup>

Another example in the same vein is from Mukhari, shown below in Table 16. The double arrow indicates a symmetric relation between the two notes when the direction of interval calculation is inverted.<sup>27</sup>

<sup>26</sup> In the composition, this harmonious effect is combined with a bass line melody and a plucked melodic counterpoint to create a rich polyphonic expression of Vagadeeswari. See minutes 24-36 of “Remembering Sangita Kalanidhi T.K. Jayarama Iyer” (2019)

<sup>27</sup> Of course, an inversion of Sa-Pa relations in these tables (a perfect 5<sup>th</sup> in western music) would lead to a Sa-Ma relation between the notes (a perfect 4<sup>th</sup> in Western music).

**Table 16: Harmonious Effects – Mukhari**

<b>Phrase 1</b>	Ṛ , , Ṣ , , N , D <sub>1</sub> , P , M
	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">             ▲ S-M2 ↓           </div> <div style="text-align: center;">               S-P ↓           </div> <div style="text-align: center;">               S-P ↓           </div> <div style="text-align: center;">               S-P ↓           </div> <div style="text-align: center;">               S-P ↓           </div> <div style="text-align: center;">               S-P ↓           </div> </div>
<b>Phrase 2</b>	D <sub>1</sub> , , P , , M , G , R , S

The two-voice passage in Saranga of Table 17 is analytically more complex. Only a bi-directional comparison between the phrases yields meaningful relations in terms of notes amenable to harmonious usage.

**Table 17: Harmonious effects – Saranga**

<b>Phrase 1</b>	P , , , , R , , , , G , M <sub>1</sub> , R , S , , , ,
	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">             ↑ S-P             </div> <div style="text-align: center;">             ↑ S-P             </div> <div style="text-align: center;">             ↑ S-D2             </div> <div style="text-align: center;">               S-G3 ↓           </div> <div style="text-align: center;">               S-D2 ↓           </div> <div style="text-align: center;">             ↑ S-Ṣ ↓           </div> </div>
<b>Phrase 2</b>	S , , , , P , , , , M <sub>2</sub> P , D , N , Ṣ , , , ,

Note that the prati-madhyama anuswaram is employed here in phrase 2 to give the proper Saranga effect. Similarly, Vagadeeswari phrases exploit the parallelisms in gamaka structures at the beginning of the phrases to present a fuller picture of the raga bhava.

Overall, the authors feel that phrases used by TKJ created the required harmonious effects to the ears attuned to raga music for the following reason: Aided by the fact that the pitch of the shadja is the definitive anchor (irrespective of octave) in raga music, the pairs of notes satisfy the definition of consonance either as understood through the vadi-samvadi sense or as defined in Western music.<sup>28</sup>

### III. The AIR-VV and the continuum of Indian instrumental ensembles

We conclude by discussing insights from scholarly writings about orchestration in Indian classical music and attempt to place AIR-VV in this musical continuum.

The basic question in this area seems to boil down to: Do the terms “Orchestra” and “Indian classical music” (Hindustani or Carnatic) make sense together? Or is Indian music inherently not amenable to orchestration (and if so, why?).

Several scholars, including TKJ, have noted that the practice of combining musical

<sup>28</sup> .

instruments for performance is well documented in Indian music traditions. For instance, Bharata's *Natya Shastra* uses the term "Kutupa" as a term to describe "... a well worked-out arrangement of [musical] instruments"<sup>29</sup>. However, it is unknown how these ensembles compared to orchestration as understood today.

The spread of British rule brought in European instruments and efforts inspired by Western orchestras and bands followed soon. Apart from pervading film music, instrumental groups also found patronage in princely states like Baroda, Darbhanga, Maihar, Mysore and Patiala.

<sup>30</sup> There were also private orchestras and bands, notable examples of which in South India were the orchestra led by A.J. Pandian and the Nathamuni Band. There is evidence that such ensembles had a degree of popularity among laypersons and the cognoscenti. A common feature across all these ensembles was to include Indian music (e.g., kritis, dhuns) in their repertoire to increase local appeal. In 1937 A.J. Pandian's orchestra performed at the Music Academy sessions at the behest of Harikesanallur Muthaiah Bhagavatar. In the 1938 conference, the Mysore Palace String Band gave two performances to full houses.<sup>31</sup>

Despite these developments, the orchestral format was viewed with much caution by many. Even as TKJ sat ready to be appointed as president of the 34<sup>th</sup> Annual conference of the Music Academy, he heard Justice P.V. Rajamannar, who inaugurated the conference, say this:

*"Then there is an attempt at orchestration..... I must confess that even to this day I am unable to understand the fundamental conceptions of this attempt... I cannot easily imagine how the principle of harmony, which is the basis of orchestration can be fitted into the melody of our ragas."*<sup>32</sup>

A more technical problem statement is in the work of Vishnudass Shirali who goes on to ask if the development of *general principles* of orchestration is feasible for Indian music, while retaining its distinct Indian flavour.<sup>33</sup> He viewed two items – both ultimately relating to harmony- as key barriers:

29 Kaur, Pritam (2008) "Indian Orchestra – Vadya-Vrinda: Origin and Growth", B.R.Rhythms – Delhi 110052, pp-12. This book offers a good temporal overview of instrumental/orchestral music in India across sub-genres e.g, philharmonic, film, raga based (including Vadya Vrinda) etc.

30 The Maihar Band, led by Baba Allauddin Khan is believed to be a major influence on Hindustani idiom in the AIR Vadya Vrinda. In fact, the AIR-VV CDs contain two of his compositions. Moula Bux of Baroda is considered another early experimenter of the orchestral format. The Mysore palace band and orchestra continues to perform as the Mysuru Police Band.

31 Rangaswami, Malathi and Sriram V. (2009), "Four Score and More" East West Press.

32 Official report on the 34<sup>th</sup> Annual music conference, The Journal of the Madras Music Academy(1961), Vol 32, pp.6

33 Shirali, Vishnudass (1974), "Problems of Orchestration in Indian Music", The Journal of the Madras Music Academy (1974), Vol 45, pp.68-76

1. Adherence to the 22 sruti scheme, which makes harmonization difficult.
2. Danger of dilution of the raga essence due to the “vertical treatment” of music.

Shirali classifies, without details, efforts of his predecessors including AIR-VV composers as attempts to find a way out using their individual approaches.<sup>34</sup>

TKJ’s own views on AIR-VV in the continuum of Indian ensemble music are well laid out in his 1964 lecture. He recognized that early ensembles might not have been orchestras in the modern sense of the word, but he goes on to point out that *“Even in the West..it has been a matter of evolution during the past four hundred years”*.

TKJ was also very aware that some people may fundamentally *“...not like the very idea of orchestration of Indian music. .”* and made peace with the fact. He believed that part of the reason for the dislike is an inherent tendency to compare with Western classical orchestras. This, he argued, was myopic as the uniqueness of AIR-VV was, in fact, its distinctive Indian musical flavor and that was the reason *“..AIR rightly chose to name the ensemble as Vadya Vrinda”*. With much satisfaction he also noted that visiting Western musicians had watched the AIR-VV *“..with keen interest ... and expressed that they “. . have discovered new avenues of composing.”*

No discussion of TKJ’s (or other VV composers’) work is complete without acknowledging the artistes of the AIR-VV. This team surmounted many challenges including diversity in musical training, differences in linguistic backgrounds, and limited audio technology to breathe life into the compositions through sheer hard work. There was also the giving up of one’s musical individuality, which artistes often did with pride in order create something bigger than oneself – the distinct stamp of the Vadya Vrinda on a raga.<sup>35</sup>

The richness of the musical collage in TKJ’s pieces, achieved through the thoughtful amalgamation of musical motifs from classical music and tonal color of the ensemble make a strong case for the AIR-VV compositions to be thought of as more than “fillers”, which is their current usage on radio, and thus has made them a somewhat forgotten experiment in the history of recent Indian classical music. The compositions deserve to be preserved, propagated, savored, and studied from various angles. This will greatly enhance our understanding of the musical ideas of these composers and contribute to understanding the continuum of instrumental ensembles as a mode of expressing the raga music.

34 Despite raising the questions, Shirali does not provide a substantial way around the challenges. Specifically, he does not provide any solutions to the question of harmonics. He concludes with his view of an apt approach for orchestration of Indian music, much of which was already present in the set up adopted by early AIR Vadya Vrinda composers like TKJ, Ravishankar and Panna Lal Ghosh.

35 See Nair, Malini “Revisiting the glory days of vadya vrinda, India’s national orchestra”, Business Standard, January 18, 2020 for a succinct and poignant description of the journey of the AIR-VV of the Delhi station.

## Appendix 1: List of available AIR-VV Compositions of TKJ

Type	Title/Raga	Duration (rounded off in minutes)	Comments
Raga Centric	Dhanyasi	9	In AIR CD
	Kannada	4	
	Kedaram	4	
	Kokiladhwani	6	Available version (on YouTube) performed by GVAM orchestra in 1970s under the direction of Sugandha Raman
	Malayamarutham	7	In AIR CD
	Mukhari	5	
	Nattakuranji	9	Included in AIR Special feature on TKJ
	Saranga	5	Included in AIR Special feature on TKJ
	Suddha Saveri	8	Adaptation of darini Telusukonti
	Surutti	4	
	Tri-Ragamalika	14	Ragamalika in Balahamsa, Mukhari, Saranga
	Vagadeeswari	5	In AIR CD
Thematic	Gramotsava	7	In AIR CD. Thematic piece depicting a village festival. Based on Chenchurutti
	Jwalamukhi	9	Specially commissioned in 1957 to commemorate the 1857 war of independence.

## Appendix 2: Representative Structure of AIR-VV

Section	Instruments
Bowed	Violin - Carnatic, Hindustani and Western, Viola, Cello, Double Bass, Sarangi, Esraj, Tar Shehnai, Dilruba
Plucked	Veena, Gottuvadyam, Sitar, Vichitra Veena, Sarod, Tambura
Wind	Flute - Hindustani and Carnatic, Clarinet, Shehnai
Percussion	Tabla, Mridangam, Kanjira, Ghatam, Dholak, Nagara, Xylophone

## Appendix 3: Screen shots from TKJ's Talk on Orchestration

This appendix contains screenshots of select sections from the handwritten transcript of Iyer, Jayarama T.K. (1964) "My Experiments in Orchestration", Lecture at Delhi Sangita Samaj. Provided since the published version is untraceable.



**Delhi Sangita Samāj** (1950)

**8128, PANDARA ROAD, NEW DELHI-11**  
Phone: 46285

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**AUTUMN MUSIC MEET 1964**  
November 14 & 15  
Constitution Club  
New Delhi

**14-11-64**  
S.A. 9:15  
9-00 to 11-45

**FIRST SESSION**  
Veeha: Smt. Kannamma Srinivas (Karnatak)  
Illustrated Talk: Sri T. M. Jayaram Iyer on "My Experiments in Orchestration"  
Vocal: Sri N. V. Patwardhan (Hindustani)

**14-11-64**  
S.A. 9:15  
5-00 to 7-45

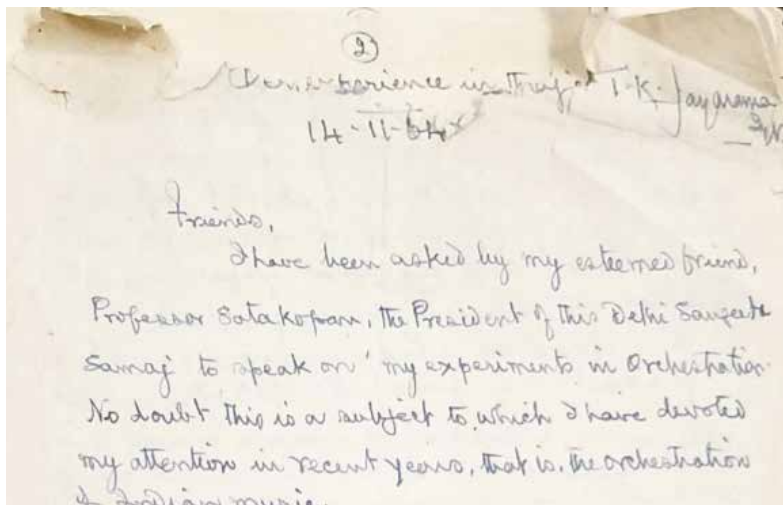
**SECOND SESSION**  
Vocal: Smt. Lalita Narayanan (Karnatak)  
Illustrated Talk: Sri Vinaya Chandra Moudgalaya on "Khyal Gayaki"  
Sitar: Sri Mahmood Mirza (Hindustani)

**15-11-64**  
S.A. 9:15  
9-00 to 11-45

**THIRD SESSION**  
Flute: Sri N. Swaminatha Iyer (Karnatak)  
Illustrated Talk: Sri V. V. Sadagopan on "Introduction to Raga"  
Music by Members

**INVITATION to you & family**  
Please be seated five minutes before time

Picture 1: Event Flyer of TKJ's Lecture



②  
Cherished experience in this T.K. Jayarama  
14-11-64

Friends,  
I have been asked by my esteemed friend,  
Professor Satekoppam, the President of this Delhi Sangita  
Samaj to speak on 'my experiments in Orchestration'.  
No doubt this is a subject to which I have devoted  
my attention in recent years, that is, the orchestration  
& Indian music.

Picture 2: Opening segment of speech

have discovered new avenues.  
 I had the privilege and pleasure  
 of having my colleagues, the celebrated musicians,  
 Pandit Ravi Shankar and the late Panna Lal  
 Ghosh. I must mention here, our sincere  
 gratitude to our late lamented, dear Prime  
 Minister, Pandit Jawahar Lal Nehru, for the  
 keenness with which he watched our orchestra  
 playing in the Rashtrapati Bhavan and other  
 places. He wanted to have in India also,  
 an ~~impressive~~ <sup>big</sup> and impressive  
 orchestra. Due to his encouragement, our  
 All India Radio Orchestra which began  
 with a twenty and odd strong has now

Picture 3: Section referring to Prime Minister Nehru

(5)  
 in All India Radio at Delhi, I was given great  
 scope to produce not only pieces based on  
 dramatic Ragas but also <sup>on</sup> thematic music.  
 Among the thematic pieces, <sup>besides</sup> ~~Ravi~~ Shankar, and  
 Abhighanam Sakuntalam which is a compo-  
 sition of about fifty minutes duration was  
 played before a distinguished and enlightened  
 audience in the lawns of AIR Delhi.  
 and honour of meeting

Picture 4: Reference to raga based and thematic pieces

# **Saṅgītānanda-ratnākaramu of Tenmaṭham Vēṅkaṭanarasimhācāryulu and Tenmaṭham Vēṅkaṭavaradācāryulu, a 1917 publication**

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**S**aṅgītānanda-ratnākaramu, a 1917 publication in Telugu by Tenmaṭham Śrīraṅgācāryulu documents the compositions of Tenmaṭham Vēṅkaṭanarasimhācāryulu and Tenmaṭham Vēṅkaṭavaradācāryulu along with other compositions. The 19<sup>th</sup> century saw many Telugu publications on/for Karnāṭaka music, the earliest being Saṅgīta-sarvārtha-sāra-saṅgrahamu (1859) written by Vīṇa Rāmānuja. After this, there were many publications in the same format (in Tamil and Kannada also), which began with an introduction to music and its theoretical aspects, went on to music lessons arranged in a graded manner and ended with text (sāhitya) of compositions and/or text of compositions with notation. This is generally the practice followed while learning Karnāṭaka music systematically under the guidance of a Guru (Teacher). These books included notations of the compositions of prominent composers like Muttusvāmi-dīkṣita, Śyāmā-śāstri, Tyāgarāja, Subbarāya-śāstri, Kṣētrayya and others. Apart from the compositions of popular composers, the authors also included their own compositions covering the various musical forms of Karnāṭaka Music. The following is the list of Telugu publications which include the authors' compositions (sometimes these document compositions of their kith and kin, e.g. Vīṇa Rāmānuja documents Vīṇa Varadayya's compositions, Tenmaṭham Śrīraṅgācāryulu documents the compositions of Tenmaṭham brothers).



No	Publication	Author	Year
1.	Saṅgīta-sarvārtha-sāra-saṅgrahamu	Vīṇa Rāmanuja	1859
2.	Pallavi-svara-kalpavalli	Tiruvorriyūr Tyāgayya	1900
3.	Gāyaka-lōcanam	Taccūr Siṅgarācāryulu & Alāha Siṅgarācāryulu	1902
4.	Mēḷa-rāga-mālika of Mahā Vaidyanātha Ayyar	Viśvanāthayyar (son)	1903
5.	Saṅgīta-saṁpradāya-pradarśini	Subbarāma Dīkṣita	1904
6.	Prathamābhyāsa-pustakamu	Subbarāma Dīkṣita	1905
7.	Gāyaka-siddhāṇjanam	Taccūr Siṅgarācāryulu & Cinna Siṅgarācāryulu	1905/ 1906
8.	Sanikīrtana-ratnāvali	Tiruvorriyūr Tyāgayya	1907
9.	Gānēnduśēkharam	Taccūr Siṅgarācāryulu & Cinna Siṅgarācāryulu	1912
10.	Gāna-vidya-vinōdini	Vīṇa Basavappa	1915
11.	Saṅgīta-sudhāmbudhi	K V Śrīnivāsa Ayyaṅgār	1917
12.	Saṅgītānanda-ratnākaramu	Tenmaṭham Śrīraṅgācāryulu	1917

In Saṅgītānanda-ratnākaramu, the author, before documenting the practical aspects, has a Pīṭhika (Preface) where he gives a brief introduction to the cultural aspects and background of the contents used in the compositions.

Saṅgītānanda-ratnākaramu documents: Svarāvalulu (Svarāvali-s) (24), Hēccu-sthāyi-varusalulu (Hēccu-sthāyi-varisai-s) (6), Jaṇṭa-varusalulu (Jaṇṭa-varisai-s) (15), Dāṭu-varusalulu (Dāṭu-varisai-s) (4), Abhyāsa-viśēṣamulu (2), Hayagrīva-gītamulu (1), Alāṅkāramulu (35), Viśvaksēna-vināyaka-gītamulu (9), Ghana-rāga-gītamulu (5), Gītamulu (31), Svarajātulu (6), Tyāgarāja-kṛtulu (25), Dīkṣitulavāri-kṛtulu (6), Itara-kṛtulu (6), Granthakartṛ-kṛtulu (11), Pārsī-phaṇitulu (12), Varṇamulu (4), Jāvalulu (8), Maṅgaḷamu, Inḡlīṣu-meṭṭu-svaramulu (10), Paṭṇamu-subrahmaṇyayyagāri-kṛtulu (3), Garbhāpuri-kīrtanamulu (2) and Padamulu (2). Compositions of Tenmaṭham brothers, included in the above are gītam-s (41), svarajāti-s (5), varṇam-s (4), kīrtanam-s (11), pārsi tunes (11 with sāhitya), English tunes (9 with sāhitya) and Maṅgaḷam-s (2).

In the present times the first book that is used as a primer while learning Karnāṭaka music is Gānāmamṛta-bōdhini (Saṅgīta-bāla-pāḍam), compiled by A S Pañcāpakēśa Ayyar. During the course of this article there will be a frequent reference to this book.

**Svarāvali:** In the Pīṭhika, the author gives the importance of understanding the meaning of the compositions (arthagñāna) without which he says, one cannot attain happiness. This is then followed by the Grantha-karta-pratigñā (the author's vow) in which the author Tenmatham Śrīraṅgācāryulu bows to Lord Kṛṣṇa and mentions that this book has been put forth with both theoretical aspects (lakṣaṇa) and practical aspects (lakṣya) of music for better understanding, solely for the students. The importance of learning from the guru is again highlighted in the end; that one should learn madhyama sthāyi ṣaḍja, pañcama and tāra sthāyi ṣaḍja from the guru initially. Then learn ārōhaṇa, avarōhaṇa and move on to svarāvali-s in ādi tāla. Apart from the fourteen sarālī varisai-s given in Gānāmamṛta-bōdhini (Gb) the author lists an additional ten svarāvali-s. There is a very logical progression in the way they are presented.

The author gives the first exercise in 4 speeds (kālamu), where the first speed has one svara per beat; the second speed has 2 svara-s per beat, 3<sup>rd</sup> speed has four svara-s per beat and 4<sup>th</sup> speed has 8 svara-s per beat. Following this, he continues to give all exercises in 4 svara-s per beat (3<sup>rd</sup> speed) as against one svara per beat given in Gb.

The svarāvali begins with 'māyāmāḷava rāgamu 15. mēḷakarta – śu-ri, aṁ-ga, śu-ma, su-dha, kā-ni, ādi-tālamu'

1<sup>st</sup> speed

s , , ,    r , , ,    g , , ,    m , , ,    |    p , , ,    d , , ,    |    n , , ,    ś<sup>1</sup> , , ,    ||  
ś , , ,    n , , ,    d , , ,    p , , ,    |    m , , ,    g , , ,    |    r , , ,    s , , ,    ||

2<sup>nd</sup> speed

s , r ,    g , m ,    p , d ,    n , ś ,    |    ś , n ,    d , p ,    |    m , g ,    r , s ,    ||

3<sup>rd</sup> speed

s r g m    p d n ś    ś n d p    m g r s    |    s r g m    p d n ś    |    ś n d p    m g r s    ||

4<sup>th</sup> speed

s r g m p d n ś    ś n d p m g r s    |    s r g m p d n ś    ś n d p m g r s    |  
s r g m p d n ś    ś n d p m g r s    |    s r g m p d n ś    ś n d p m g r s    ||

5<sup>th</sup> svarāvali

s r g m    p – s r g    s r g m    p d n ś    |    ś n d p    m – ś n d    |    ś n d p    m g r s    ||

In this svara grouping 's r g m p – s r g' is 5 + 3, which introduces a shift in the tāla accent, when the group of svara-s are 'even in number' then the first svara of the phrase coincides with the tāla accent, if the svara grouping is odd then the first svara of the phrase will not coincide with the tāla accent, it will be off beat and therefore maintaining the tāla actions will be challenging.

1 I have used a dot above the svara to denote the octave of the note as is the present practice, the author has used an inverted comma like we use for a single quotation mark ('s)

6th svarāvalī

s r g m p , p , s r g m p d n ś l ś n d p m , m , l ś n d p m g r s ll

Jaṇṭa prayōga ‘p, p,’ has been introduced in this svarāvalī.

9th svarāvalī

s r g m r g m p s r g m p d n ś l ś n d p n d p m l ś n d p m g r s ll

Alaṅkāra pattern ‘s r g m – r g m p’ 4 + 4 has been used.

11th svarāvalī

s r g m s m g r s r g m p d n ś l ś n d p ś p d n l ś n d p m g r s ll

Dāṭu prayōga ‘s m g r’ and ‘ś p d n’ has been used.

14th svarāvalī

s r g r g m p m s r g m p d n ś l ś n d n d p d n l ś n d p m g r s ll

Vakra patterns ‘s r g r – g m g r’ is introduced in the ārōhaṇa, in the avarōhaṇa patterns ‘ś n d n – d p d n’ should have logically been ‘ś n d n – d p m p’, but has been presented as ‘ś n d n – d p d n’, the last note ‘n’ is the connecting note of the next phrase ‘ś n d p m g r s’.

15th svarāvalī

s r g – r g m – g m p – m p d p d n ś l ś n d – n d p – d p l m – p m g m g r s ll

Four groups of three svara-s ‘s r g – r g m – g m p – m p d’ again gives an introduction to shifting accents, where the first svara of the first group coincides with the tāla accent.

16th, 17th and 18th svarāvalī

s r g r	g m p m	p d n d	p d n ś l	ś n d n	d p d n l	ś n d p	m g r s ll
s r g r	g m g m	g m p m	p d p d l	p m d p	n d ś n l	ś n d p	m g r s ll
s r s g	r g m g	s r g m	p d n ś l	ś n ś d	n d p d l	ś n d p	m g r s ll

In the above three svarāvalī-s the avarōha phrase is not the mirror pattern of the ārōha. The last phrase of all the three is ‘ś n d p m g r s’. Combination of krama, vakra, dāṭu and alaṅkāra phrases have been used.

23rd and 24th svarāvalī

s r g m	p d n ś	ś , , ,	p , , ,	l	ś n d p	m g r s	l	s , , ,	p , , ,	ll
s r g m	p d n ś	ś , p ,	s , p ,	l	ś n d p	m g r s	l	s , p ,	ś , p ,	ll

s, p, ś, p, is a śruti exercise that is practiced in the beginning of every sādhanā (practice), but in these svarāvalī-s it has been introduced in the exercise itself.

### Observations:

- The concept of madhyamakāla has been introduced from the svarāvali itself, ādi tāla having 8 mātra-s, and each mātra has four svara-s, this lays a very strong foundation for singing varṇa-s and later advanced musical forms of Karnāṭaka music.
- The svara phrases contain, krama, vakra, jaṇṭa, dāṭu, alaṅkāra and śruti phrases/exercises, which have been introduced in the svarāvali itself.

**Note on notation:** In the early telugu publications the evolution of the notation system can be studied. The author has presented the work in a notation system of his own where dots (.) denote one akṣara (pulse) while colons (:) are used to denote two akṣarakāla-s (in common practice a semicolon (;) is used to denote two akṣara-s). It is seen that single quotation marks (‘) are used to indicate the octave of the note. A single quotation mark above the svara indicates higher octave (‘n) and a single quotation mark below the svara indicates lower octave (‘n). No signs are used for gamaka-s, for the tāla indication, a single vertical line is used to mark the end of an aṅga (I) and two vertical lines (II) are used to mark the end of an āvarta (tāla cycle) or it is sometimes used to mark the end of the exercise. In every publication the authors followed their own system, e.g. in Pallavi-svara-kalpavalli a 1900 publication, the author Tiruvorriyūr Tyāgayyar uses dots on top of a svara to indicate the tāla where the vīṇa player has to play the pakka sārāṇi, pakka pañcama and heccu sārāṇi strings together with the little finger of the right hand, along with a downward pluck of the sārāṇi string with the index finger.

**Heccusthāyi-varusalu:** A set of six varusa-s are presented in this work, the first three consist of one, two and four āvarta-s respectively which corresponds to the 1<sup>st</sup>, 3<sup>rd</sup> and 5<sup>th</sup> heccusthāyi varisai-s in Gb. It is to be noted that the author has added an extra āvarta to the 3<sup>rd</sup> exercise (5<sup>th</sup> exercise in Gb). This could have been done to avoid an odd number of āvarta-s as all the exercises given by the author are either 1, 2 or 4 āvarta-s.

#### 3<sup>rd</sup> heccusthāyi-varusa

s r g m	p d n ś	ś , , ,	ś , , ,	l	d n ś ī	ḡ m p m l	ḡ ī ś n	d p m p ll
d n ś ī	ḡ m ḡ ī	ś ī ś n	d p m p l	d n ś ī	ḡ ī ś ī	l	ś ī ś n	d p m p ll
d ī ī ī	ī ī ī ī	ś ī ś n	d p m p l	d ś ś ś	ś ś ś ś	l	ś ī ś n	d p m p ll
d n ś ī	ś ś ī ś	ś ī ś n	d p m p l	d n ś ī	ś n d p	l	ś n d p	m g r s ll

#### 4<sup>th</sup> heccusthāyi-varusa

s r g m	p d n ś	ś , , ,	ś , , ,	l	ś ī ḡ ī	ī ś - n ś l	ī ś ś n -	d n ś n
n d - p d	n d d p -	m p d p	p m - g m l	p m m g -	m p d n l	ś n d p		m g r s ll

#### 5<sup>th</sup> heccusthāyi-varusa

s r g m	p d n ś	ś , , ,	ś , , ,	l	ś ī ḡ ,	ī ś - n ś l	ī , ś n -	d n ś ,
n d - p d	n , d p -	m p d ,	p m - g m l	p , m g -	m p d n l	ś n d p		m g r s ll

6<sup>th</sup> heccusthāyi-varusa

s r g m      p d n ś      ś , , ,      ś , , ,      |      ś , ś ī      ś n n ,      |      n ś n d      d , d n  
d p p ,      p d p m      m , m p      m g g ,      |      g m g r      g m p d l      ś n d p      m g r s ll

The next three exercises are not commonly sung as varisai-s. The 4<sup>th</sup> exercise includes patterns of six and introduces the student to building alankāra patterns. The 6<sup>th</sup> exercise introduces the concept of Jaṇṭa. It is seen that the patterns are given with second-note punctuation, which is important to sing Jaṇṭa patterns. These exercises help one understand how to build patterns in Māyāmālavagauḷa.

**Jaṇṭa-varusalū:** This work lists fifteen varusa-s; Among them, 8 exercises vary from the exercises in popular practice today found in Gb.

6<sup>th</sup> jaṇṭa varusa

s r g - s      r g - s r      r g - s r      r g g m l      r g m - r      g m - r g l      g m - r g      g m m p

8<sup>th</sup> jaṇṭa varusa

s s r s      g r m g      s s r r      g g m m l      r r g r      m g p m l      r r g g      m m p p

9<sup>th</sup> jaṇṭa varusa

s m g m      r g s r      s s r r      g g m m l      r p m p      g m r g l      r r g g      m m p p

10<sup>th</sup> jaṇṭa varusa

s s r r      g - s r r      g - s r      r g g m l      r r g g      m - r g g l      m - r g      g m m p

11<sup>th</sup> jaṇṭa varusa

s s r r -      s s r r -      s r r - s      r r - s r l      s r - s r      g - s r g l      s s r r      g g m m

12<sup>th</sup> jaṇṭa varusa

s s s s      r r r r      g g g g      m m m m l      p p p p      d d d d l      n n n n      ś ś ś ś

13<sup>th</sup> jaṇṭa varusa

s , s s      r , r r      g , g g      m , m m l      p , p p      d , d d      |      n , n n      ś , ś ś

14<sup>th</sup> jaṇṭa varusa

s s , s      r r , r      g g , g      m m , m l      p p , p      d d , d      |      n n , n      ś ś , ś

15<sup>th</sup> jaṇṭa varusa

s s s ,      r r r ,      g g g ,      m m m , l      p p p ,      d d d ,      |      n n n ,      ś ś ś ,

While the 6<sup>th</sup> exercise combines Jaṇṭa and krama svara prayōga-s, the 8<sup>th</sup> exercise combines Jaṇṭa and Dātu svara prayōga-s. It is seen that in the 9<sup>th</sup> exercise where the author combines Jaṇṭa and Dīrgha svara-s, the tāḷa action does not coincide with the svara.

The twelfth exercise has the first svarāvaḥ exercise given as quadruple notes. The exercises 13th – 15th have one note of the quadruple pattern replaced with an elongated note (dīrgha svara). The elongated note is shifted in each exercise. This is an exercise considered ideal for practicing vīṇa where the different accents for the jaṇṭa prayōga-s are considered as fingering exercises. These Jaṇṭa varusa-s listed in this work include krama, vakra, dīrgha svara prayōga-s, triple and quadruple notes, and shifting of accents, in different patterns.

**Dāṭu-varusalu:** This work documents four Dāṭu varusa-s, the first second and third exercise consisting of two āvarta-s each, and the last one consisting of five āvarta-s. All these dāṭu varusa-s are not practiced commonly. It is seen that in the 4th exercise, the author alternates between dāṭu and vakra svara patterns.

1<sup>st</sup> dāṭu varusa

s r s g	r g r m	g m g p	m p m d	l p d p n	d n d ś	n ś n r̄	ś r̄ ś ġ
ġ r̄ ġ ś	r̄ ś r̄ n	ś n ś d	n d n p	l d p d m	p m p g	m g m r	g r g s

2<sup>nd</sup> dāṭu varusa

s r s g	s m s p	s d s n	s ś ś r̄	l ś n ś d	ś p ś m	ś g ś r	ś s s ,
s m g p	r p m d	g d p n	m n d ś	l ś p d m	n m p g	d g m r	p r g s

3<sup>rd</sup> dāṭu varusa

s g r m	g p m d	p n d ś	d ś n r̄	l r̄ n ś d	ś d n p	d m p g	m r g s
s m g r	r p m g	g d p m	m n d p	l p ś n d	d r̄ ś n	n ġ r̄ ś	ś m ġ r̄

4<sup>th</sup> dāṭu varusa

s r s g	r g m g	s g r g	s r g m	l r g r m	g m p m	r m g m	r g m p
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**Abhyāsa-viśeṣamulu** – Alaṅkāra exercises, they are 11 in number, these contain svara phrases sung for the whole āvarta, covering the whole octave.

1. s r r g – g m m p – p d d n – .....
2. r s g r – m g p m – d p n d .....
3. s r s, – r g r, – g m g, .....
4. s r r s – r g g r – g m m g ....
5. s r g r r s s, – r g m g g r r, .....
6. s r s r s r s, – r g r g r g r, .....
7. s, r s s, , , r, g, r, r, , , .....
8. s, r, g, m g – r, g, m, p m
9. s, r g r, g m g, m g r, g r – r, g r g, m g m, p m g, m g ....
10. s r s r – r g r g – g m g m .....
11. s r g r – r g m g – g m p m .....
12. s r g m g r – r g m p m g .....

**Hayagrīva-gītam:** The notation of the first gītam ‘hari-haya-nuta’ composed by the brothers is in māyāmālavagaula raga (this is a very progressive approach, since the student is familiar with this rāga after learning all the basic exercises, unlike the common practice of singing the first gīta in malahari raga), set to rūpaka tāla. For the first time, the syllabic concept i.e. one svāra for every tāla count, has been introduced, therefore, rūpaka tāla with six akṣara-s, also has six svāra-s with its corresponding sāhitya syllables/vowel extensions.

**Alaṅkāramulu:** Next the sapta tāla alaṅkāra-s have also been notated in the same manner, e.g. Dhruva tāla with 14 akṣara-s has fourteen corresponding svāra-s. The names of the sapta tāla-s have been mentioned by the authors. For instance, the catuśra jāti Dhruva tāla has been mentioned as ‘śrīkara’ and the tiśra jāti Dhruva tāla has been mentioned as ‘maṇi’.

jāti	akṣara-s	laghu l	dṛta o	laghu l	laghu l	name of the tāla
catu.	14	s r g m	g r	s r g r	s r g m	śrīkara
tri.	11	s r g	s r	r g m	g m p	maṇi
mi.	23	s r g m p d p	m g	s r g m p m g	s r g m p d n	pūrṇa
khaṇ.	17	s r g m p	m g	s r g m g	s r g m p	pramāṇa
saṅ.	29	s , r , g , m p d	p m	s , r , g , m p m	s , r , g , m p d	bhuvana

**Observations :** In this publication the author has followed a very logical progression, he has introduced one concept at a time.

- After introducing the four kālam-s all the exercises have been notated in the third kālam.
- In the svarāvalī itself he has introduced all the methods of composing different svāra patterns.
- Introducing a gītam in Māyāmālavagaula itself, further strengthens this concept.
- In the Dhruva tāla alaṅkāra, the catuśra and tiśra jāti-s covers 5 tāla āvarta-s in the ārōha and avarōha, while miśra jāti covers 2 tāla āvarta-s, khaṇḍa jāti covers 4 tāla āvarta-s and saṅkīrṇa jāti covers 3 tāla āvarta-s. For the remaining 6 alaṅkāramulu, the number of tāla āvarta-s remain same for the catuśra jāti while the number of tāla āvarta-s covered in the ārōha and avarōha varies for the other jāti-s.

**Basic Exercises in Early Telugu Publications:** Each of the following publications listed below have different sets of basic exercises, e.g. all the exercises found in Saṅgīta-sarvārtha-sāra-saṅgrahamu have sāhitya, which when introduced at the beginners’ level will shift the focus of the students from śruti, tāla and svāra patterns to memorising the text (sāhitya). The presence of profuse sāhitya heavily compromises the melodic content of a composition.

No	Publication	Year	Author
1.	Saṅgīta-sarvārtha-sāra-saṅgrahamu	1859	Vīṇa Rāmanuja
2.	Gāyaka-pārijāta	1877	Taccūr Siṅgarācāryulu & Alāha Siṅgarācāryulu
3.	Saṅgīta-jñāna-kalānubhavam	1885	Saṅgīta Venkaṭaramanayya
4.	Saṅgīta-svayambōdhini	1892	T M Venkaṭeśa Śāstri
5.	Pallavi-svara-kalpavalli	1900	Tiruvorriyūr Tyāgayya
6.	Prathamabhyāsa-pustakamu	1905	Subbarāma Dikṣita
7.	Saṅgīta-sudha-saṅgrahamu	1909	C Munusvāmi Naidu
8.	Saṅgīta-vidya-darpanam	1910	Ummidi Seṭṭi Venkaṭa Svāmi Nāidu
9.	Saṅgīta-svara-prastāra-saṅgrahamu	1914	Nādamuni Paṇḍita
10.	Gāna-vidya-vinōdini	1915	Vīṇa Basavappa
11.	Saṅgīta-pradāyini	1916	K Varadācāri, Vīṇai K Kṛṣṇamācāryār and K V Śrīnivāsa Ayyaṅgār
12.	Saṅgītānanda-ratnākaramu	1917	Tenmaṭham Brothers
13.	Saṅgīta-sudhāmbudhi	1917	K V Śrīnivāsa Ayyaṅgār
14.	Svara-mañjari	1924	Taccūr Siṅgarācāryulu & Alāha Siṅgarācāryulu
15.	Gandharva-kalpavalli	1929	P Rāmulu Seṭṭi
16.	Saṅgīta-prathama-bōdhini	1934	Ēkāsubba Rāo
17.	Gānāmṛutha-bōdhini	1953	A S Pañcāpakēśa Ayyar

	Ghana-rāga-gītamulu (5)	Rāga	ā/ava	Mēla	Tāla
1.	Āpadāmapahartāram	Nāṭa	s r <sub>3</sub> g <sub>2</sub> m <sub>1</sub> p d <sub>3</sub> n <sub>2</sub> ś ś n p m r s	36	Ādi
2.	Kāmitaphalada	Gauḷa	s r <sub>1</sub> g <sub>2</sub> m <sub>1</sub> r <sub>1</sub> m <sub>1</sub> p n <sub>2</sub> ś ś n p m g m r s	15	Rūpaka
3.	Daśaratha tanayā	Ārabhi	s r <sub>2</sub> m <sub>1</sub> p d <sub>2</sub> ś ś n, d p m g r s	29	Ādi
4.	Rāmā Rākṣasa bhīma	Varāḷi	s r <sub>1</sub> g <sub>1</sub> m <sub>2</sub> p d <sub>1</sub> n <sub>2</sub> ś ś n d p m g r s	39	Ādi
5.	Varadāśṛta	Śrī	s r <sub>2</sub> m <sub>1</sub> p n <sub>1</sub> ś ś n p d, n p m r g r s	22	Rūpaka

**Viśvaksēna, vināyaka gītamulu:** The gīta-s in practice i.e śrīḡananātha, kundagaura, kereya nīraṇu and ānalēkara have additional sāhitya, which is śrī-viśvaksēna, nijavetra, kamalavadana and ravikulōdbhava respectively. Padmanābha does not have an additional sāhitya.



**Ghana-rāga-gītamulu:** There are about 13 early publications which have documented gīta-s in ghana raga-s. In this work the nāta gīta set in ādi tāla has used the text ‘āpadāmapahartāram’, which forms part of rāma-rakṣā-stōtram. The nāta, ārabhi and śrī are set in ādi tāla, 8 mātra-s and 32 akṣara-s. the rendition of these gīta-s does not sound like the usual gīta-s, one beat of tāla corresponding to one svara/sāhitya syllable. The gīta-s in gauḷa and śrī are set to rūpaka tāla, adhering to the popular format of the gīta-s. In the rāga gauḷa the vakra phrase is incorporated in the ārōhaṇa itself instead of the avarōhaṇa.

**Gītamulu:** Apart from Ghana rāga gita-s, the author has given 26 gita-s in raga-s such as Śankarābharāṇam, Pantuvarālī, Kharaharapriya, Bhairavi, Hamsadhvani, Tōḍi, Kalyāṇi, Yadukulakamhōji, Mukhāri, Kambhōji, and others. The 29<sup>th</sup> gīta ‘kamalasulōcana’ has been named as a gīta in Mañjari rāga instead of Ānandabhairavi as is understood now. The śuddha dhaivata has been used profusely in the Bhairavi gīta, whereas it has been classified under the 22<sup>nd</sup> mēḷa. The scale Ānandabhairavi has been classified under 20th mela and the note śuddha dhaivata has been prominently used in both ārōhaṇa and avarōhaṇa. Mañjari has been classified under 22nd mēḷa. The Bilahari gīta begins with a prominent phrase g p d ī ś – ś n d d p – p d p m g r – covering the key phrases of the rāga.

The author lists gita-s in raga-s which are used commonly to sing varṇa-s, kīrtana-s in the later musical forms unlike the popular gīta-s sung in Malahari, these gita-s have more practical approach for understanding the rāga-chāya phrases which are used extensively in varṇa-s and kīrtana-s.

**Svarajātulu:** In the Alaṅkāramulu and Gītamulu section the notation was in the format of one mātra, one svara/sāhitya syllable. Therefore, the number of mātra-s in a tāla determined the number of svara-s/sāhitya syllables. In all the 5 svarajati-s the notation reverts back to the format of having four notes per beat. The svarajātulu are in the raga-s Bhairavi, Ānanda-bhairavi, Khamās, Mōhana, Kāmbhōji and Bilahari. The sāhitya for the Bhairavi, Ānanda-bhairavi and Mōhana have been provided by the Granthakartā. The sāhitya-s for the well-known svarajati-s in Bilahari (rāravēṇu) and Khamās (śāmbhaśivāyanavē) have been replaced by the Granthakartā’s sāhitya Nārāyaṇā-namastē and Maṅgaḷam-śrī-raṅgādīśā. All the svarajati-s are in the same format as those of Śyāma-śāstri.

**Tyāgarāja-kṛtulu:** 25 kṛti-s have been documented here. The raga-lakṣaṇa and tāla aspects followed by the author is in some places different from what is in common practice. Some observations are listed below.

- Śāntamu-lēka in the raga Sāma, the ārōhaṇa avarōhaṇa given here is ‘s r m p m d s – s d p m g r s’ similar to the scale as given in Saṅgīta-sampradāya-pradarśini (SSP) which is different from the popular ‘s r m p d s – s d p m g r s’.

- Similarly, the present day ārōhaṇa avarōhaṇa of the raga Ravi-candrika is ‘s r g m d s – s n d m g r s’, the author’s version is ‘s r g m d n d s – s n d m g r s’.
- According to the Vālājāpet tradition the raga Baṅgāḷa has been listed under the 28<sup>th</sup> mēḷa and the author has also followed the same, whereas in the present times Baṅgāḷa is sung as a janya of Śaṅkarābharaṇa (29<sup>th</sup> mēḷa). Also in the present times, the eḍuppu of the kīrtana is one and a half mātra after samam, but in the notation given by the author, the kīrtana begins on samam.
- The kīrtana ‘amma-rāvamma’ has been notated to tiśra-rūpaka tāḷa while it is actually sung to khaṇḍa-cāpu tāḷa. In many of the early publications, due of the advent of the practice of 35 tāḷa system, many authors have felt the pressure to convert the compositions in khaṇḍa cāpu to tiśra rūpaka or khaṇḍa-ēka, and miśra-cāpu to tiśra-tripuṭa or miśra-ēka.
- The raga Sarasvati is given under the 64<sup>th</sup> mēḷa, while currently it is sung under the 58<sup>th</sup> mēḷa Hēmaṇḍa. However, this does affect the svarūpa of raga as this raga does not have gāṇḍhāra.
- Bṛṇḍāvana-sāranga as in SSP has been listed under the 22<sup>nd</sup> mēḷa, presently it is sung with two niṣāda-s.
- The avarōhaṇa of the present day Kannaḍa-gauḷa (22<sup>nd</sup> mēḷa) is ‘s n d p m g s’ whereas here the author gives ‘s n d p m g r s’.

**Dikṣitulavāri-kṛtulu:** There are 6 kīrtana-s, ananta-bālakṛṣṇa has been spelt as ānanda-bālakṛṣṇa, and the rāga mentioned is Harikāmbhōji, while in the SSP Appendix it has been mentioned a Īsa-manōhari.

#### **Itara-kṛtulu:**

- There are 6 kīrtana-s, 4 are Granthakartā’s compositions.
- The ciṭṭasvara of Raghuvamśa-sudha has a sāhitya (Granthakartā)
- The Granthakartā kīrtana in Byāg has no prati-madhyama prayōga.

**Granthakarṭṭ-kṛtulu:** There are 11 Kīrtana-s. Rare rāga-s which do not have many compositions like Julāv, Nāgadhvani, Āhiri-nāṭa, Jīṅgaḷa and Ṭakka have been used in their compositions. They have two compositions in Hindusthāni-bhairavi.

**Pārsī-pāṭalu-phaṇitulu:** There are 11 Pārsī songs in notation, 5 of which are composed by the Granthakartā-s. Pārsī tunes have been documented in many early publications. The 1920 text Gandharva-kalpavalli lists around 13 compositions under the head Hindusthāni-pāṭalu in the rāga-s Byāg, Mōhana, Śaṅkarābharaṇa, Kāmbhōji, Kīravāṇi, Kharaharapriya, Naṭabhairavi and Kalyāṇī. Most of these compositions are set to Ēka tāḷa while two are set

to Cāpu tāla and one composition in Ādi tāla. At the same time, the 1912 Tamil publication of the same author and titled Gandharva Kalpavalli lists 25 compositions as Pārsi songs. The author has given the notations of compositions popularised by singers like Gauhar Jaan, Azam Shah, etc. It is seen that the rāga or tāla of the compositions have not been mentioned. Another Tamil work, Saṅgīta-rañjani by V Appadurai and A Munusvami Naidu also lists around 15 Parsi songs. Though the authors mention the rhythmic metre in which the compositions have to be sung such as Caturaśra-gati, Tisra-gati, etc., they have not mentioned the rāga-s.

**A note on Pārsī Tunes<sup>2</sup>** with inputs from Dr Arimalam S Padmanabhan:

- The history of Tamil drama and film in the early nineteenth and twentieth century clearly shows the influence of Parsi theatre. However, there is no documented evidence of Parsi theatre's impact, their magnificent auditorium and stage equipment, as well as the manner they interacted ethnically without any linguistic barriers.
- The Zoroastrian religion evolved in Iran before Islam did in the 6th century. The term 'Parsi' was not used in Zoroastrian history until the 17th century. When they immigrated to India after being compelled to leave Iran owing to the growth of Islam, they were known as Parsi-s. They were recognized as a highly affluent business community by the 19th century. This marked the beginning of Parsi theatre, which later influenced other forms of art such as Kathā-kālakṣēpa, Terukūttu, Karnāṭaka music, Indian cinema, and Isai-nāḍagam.
- The Parsi Theatre likewise had a lot of difficulties. They first used western music, which was neither well received, nor effective, given that the shows' protagonists were Harishcandra, Arjuna and other such characters. However, the songs didn't seem very appropriate for the Ramayana and Mahabharata themes. This resulted in them adapting to the Indian context, therefore tunes were based on Indian scales. Eventually, they gained popularity due to their simplicity and haunting nature.

The final sections of **Saṅgītānanda-ratnākaramu** contain, Varṇamulu, Jāvaḷulu, Maṅgaḷamu, Inḡliṣu-mēṭṭu-svaramulu, Paṭṇam-subramaṇyayagāri-kṛtulu, Garbhapuri-kīrtanamulu and Padamulu.

**A Final Note on the Brothers** as documented in Shobillu Saptasvara by Savithri Rajan and Michael Nixon:

- The brothers Tenmaṭham Vēṅkaṭanarasimhācāryulu and Tenmaṭham Vēṅkaṭavaradācāryulu were very closely associated with the Vīṇa Dhanammāl family.

2 முனைவர் அரிமளம் பத்மநாபன், சங்கரதாஸ் சுவாமிகளின் நாடகக் களஞ்சியம், காவ்யா, சென்னை 2008. pp. (xxxii) – (xxxiii)

Both the brothers were disciples of Taccūr Siṅgarācāryulu and were adept at performing both violin and vīṇa. Reference to this has been made by Taccūr Siṅgarācāryulu in his ‘Gāyaka Pārijātam’ where he goes on to say that Varadācāryulu learnt to play the vīṇa from one Nīlakanṭha Śāstrulu.

- Vīṇa Dhanammal’s granddaughter Abhiramasundari learnt to play violin from Tenmaṭham Vēṅkaṭavaradācāryulu before studying under Papa Venkataramiah. In the beginning of the 20<sup>th</sup> century the very famous ‘Dhanam daughters’ Smt Rajalakshmi Ammal and Smt Lakshmiratnammal were famous kaccēri performers. One of the brothers used to accompany them on the violin for many years and for many performances.
- According to T Sankaran ‘Anna Garu’ Narasimhacaryulu and Varadacaryulu were accompanists in his mother’s concerts and those of Coimbatore Thaayi. The younger brother could be found in the concerts of Kanchipuram Naina Pillai. According to him the brothers constituted the ‘Acharya Peetham’ for his mother Smt Lakshmiratnammal, violinist Abhiramasundari, dancer Balasaraswathi, and flautist Viswanathan. Again according to T Sankaran, Varadacaryulu taught veena to Thiru Muruga Kripananda Variar Swamigal.
- The brothers have used the mudra ‘narasimha’ and ‘nṛhari’ in their compositions.<sup>3</sup>

All the early publications in Karnāṭaka music throw light on many traditional methods for teaching music. They also contain the earliest documented notations of the various musical forms like varṇa-s, kīrtana-s by various composers which can form a separate study. The highlights of the present work are the very lucid way in which the notation is provided. It is easily understandable, unlike some other works, the rāga, tāḷa and tāḷa markings, sthāyi markings for notation (though this work was published after SSP, the author was either not aware of its existence, or wanted to create his own signs and symbols for notation), name of the composer, the svara-s taken by each raga, the mēḷa under which it has been classified, the ārōhaṇa and avarōhaṇa, have all been mentioned. Painstaking effort has been taken for editing and proof reading the text. It will be beneficial if this is brought out as a publication once again.

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# Yadukulakāmbhōjī

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*Performing Musicians*

**Y**adukulakāmbhōjī is an exquisite rāga with a long history. A mellifluous rakti rāga, known for its rañjjakatva, it is referred to by distinctive names in multiple texts. Yadukula kām̐bhōjī has also been classified under different mēla-s in accordance with the time period of the text.

A brief note on the nomenclature of the rāga as seen in various texts:

The Rāga is named

- yerukalakāmbhōjī in the Rāga Lakṣaṇamu of Śāhājī – 1684 – 1711
- yerukala kām̐bhōjī in the Saṅgīta Sārāmṛta of Tulaja – 1729 – 1735 (Listed under kām̐bhōjī mela in both)
- Yadukulakāmbhōjī in the Saṅgraha Cūḍāmaṇi – 1750 – 1800 (listed under Harikāmbhōjī mela)
- yerukulakāmbhōjī in the Rāga Lakṣaṇamu of Muddu Vēṅkaṭamakhin – 1st Quarter of the 18th century (listed under harikēdāragaula)
- yerukalakambōdī in the Saṅgīta Sāra Saṅgrahamu of Tiruvēṅkaṭakavi 1800 listed under harikāmbōdī)
- yedukulakambōdī in the Rāga Lakṣaṇa of Mahā bhārata Cūḍāmaṇi – 18th and 19th century (listed under harikāmbōdī)
- yerukalakāmbhōjī in the Saṅgīta Sampradāya Pradarśini – 1904 ( listed under harikēdāragaula).

It is also popularly referred to as yadukulakāmōdari in Kerala.

In the Paṇṇ tradition, the Rāga is equated to sevvazhi paṇṇ.

The rāga might have been named from a tribe of people who called themselves yerukala or yadukula pointing to the fact that the rāga has its origins in folk traditions as well.

The rāga goes beyond the Ārōhaṇa and Avarōhaṇa format and is characterised by specific phrasings, subtle gamaka-s and nuances.

Most texts mention the krama as

s r m p d s / s r m p d n d p d s  
s n d p m g r s

and also list out additional phrasings. A bhāṣāṅga rāga, it showcases a rare occurrence of the kākali niṣādha.

It is fascinating to see how the rāga has been encapsulated in almost every compositional form. The number of compositions that have been preserved provide us a precious treasure trove.

Yadukula kāmabhōjī has been used in tevāram-, folk music (kāvaḍi cindu, temmāngu), sañcāri-s, gītam-s, jatisvaram-s, svarajāti-s, varṇam-s, devaranāma-s, kṛti-s, padam-s, jāvali-s and tillāna-s giving us ample insight into the rāga.

### Gītams

- ‘Gōvinda gōpavadhu’ in Mīśra Jhampa Tāla is mentioned in the Saṅgītānanda Ratnākaramu of the Temmadam brothers (Vēṅkaṭa Narasimhācāryulu, Vēṅkaṭa Varadācāryulu). This Gītam is a composition of the elder of the brothers. His Mudra is Nṛsimha or Narahari. The gītam begins at the mandara sthāyi pañcama and extends till the Tāra sthāyi madhyama showcasing the entire gamut of the rāga in twelve āvartana-s. There is no usage of the Kākali Niṣādha in this gītam.
- “arē rē gajavana vāsa” – Lakṣaṇa Gīta of Vēṅkaṭamakhin mentioned in the Sampradāya Pradarśini. This is on Lord Jambukēśvara of tiruvānaikka
- ‘arē dīna pārijāturē’ composed by Vīṇa Kuppaiyer in Dhruva Rūpaka Tāla mentioned in the text Pallavi Svarakalpavallī. It is also interesting to note the complex tāla structures of these Gītam-s.

### Sanchari-s

The sañcāri-s given in the Saṅgīta Sampradāya Pradarśini and the Taccūr Prastāram give us a detailed picture of the rāga with multiple phrasings.

### Svarajāti

- sarōjākṣirō of Ponniah Pillai in Rūpakam



The structure is that of a pallavi, anupallavi, muktāyi svaram (svaram-s, jati, sāhityam), caraṇam, multiple svaram-s leading back to the caraṇam like in a pada varṇam and also resemblant of the svarajati-s.

- Ē māyalādirā in Husēni – Melattūr Vīrabhadrayya (architect of svarajati-s)
- Ē mānadāyanarā in Huseni of Melattūr Vēṅkatarāma Śāstri

This svarajati carries an interesting start to the caraṇam, an unique example to a direct start with gāndhāram (usually we use phrases such as SRG or GMP, MG or RMG). The second svaram of the caraṇam is as if one would want to dance to it.

Śrī Karuḍaniki – Subbārāma Dīkṣitar 's Daru Varṇam also has jati-s and svaram-s. The magnum opus kṛti Pārthasārathi has a passage at the end of the composition with jati-s and svaram-s. There is also a jatisvaram used in dance performances.

The grand svarajati Ambā Kāmākṣi of Śyāmā Śāstri is the biggest lesson in Yadukulakāmbhōjī.

The salient features are that there is no usage of kākali niṣādham in the entire svarajati. The svara-s are in the Ārōhaṇa krama (2 in Sa 2 in Ri, 1 in Ma, 3 in Pa, 2 in Da and 1 in tārasthāyi ṣadjam). The treatment of the rāga on par with Bhairavī and Tōḍī shows the importance given to it. The unison of sāhitya and saṅgīta in the svarajati brings out an evocative feeling. The glides from Sa to PA seem very important. It also is a lesson for us to equip ourselves to sing comfortably in the mandara sthāyi. There are some profound melodic counterpoints with alternate/parallel phrasings (SSR, R PPD, D AND SRM, M GMP, P MPD, D PDS.). The slide from Ga to Sa is immediately followed with a glide from Sa to Pa. A huge lesson in kalpanā svaram singing –one can notice many different endings

PMG or MGR or SRG – the intent is to sing with glides from G to S and also

SNDPD or SNDPMGR or MGRSNDPMGSNDPGR thus covering the entire gamut.

Śyāmā Śāstri was probably amongst the earliest composers to give a preview into Poruttams – Pāvani Puraharuni ramaṇi (measure of glides equal in each line). The catch phrase of the svarajati and one not present in any other composition is D, PMGRMG,,

The entire svarajati has no phrasing of SDPMG or SR, GRS.

## Varṇam-s

The trope that Yadukulakāmbhōjī is not having much scope is disproved through these nuanced varṇam-s.

They are useful tools to sing tānam.

- *Kamalākṣi Ninnēkōri*

(Some books list this as a composition of Vīna Kuppaiyar and some as Tiruvotṭriyūr Tyāgayyar). The rendition of this varṇam immortalised by Smt T. Brinda has a caraṇam beginning on the Dhaivatam. Patterns of 5 and 6 are employed.

- *Śrī Rājīvākṣādhi*

A Varṇam of Subbarāma Dīkṣitar

The focus is on the dhaivatam in the varṇam. Structuring two āvartanam-s of khaṇḍa jāti aṭa tālam without a kārvaī is no mean task in this rāga.

- *Cāla Nammina is a varṇam of Pañcāpakeśa Bhāgavatar*

The caraṇam as well as the first three svaram-s begin on Ma which is a rare usage.

- *Sāmi Ninnē*

a Varṇam of Mahārāja Svāti Tirunāl

The phrase Sa.. Pa has been highlighted (start of the varṇam and muktāyi svaram).

The rāga also shares common phrases with kām̐bhōjī as in a few phrasings in Fiddle Ponnusvāmi's Taruṇi varṇam. The first svaram of the navarāgamālīka right after kām̐bhōjī ends as SRMM to show the difference.

## Kṛti-s

- *Ninnu Sēviñcina*

The Caraṇam starts with focus on the dhaivatam. The beautiful phrase M.,G.,S (nī padamu) is not commonly used in many kṛti-s.

- *Divākara Tanujam*

The usage of dhaivatam again as also the subtle usage of kākali niṣādham (Bhavānīśa Katākṣa) and the distinct phrase(ṛṣabham) at tila taila miśritāṇna can be noted.

- *Tyāgarājām Bhajarē*

The direct start on Da is striking. In the anupallavi, the phrase PMGGPD is used in yadukulakām̐bhōjī even though it is a phrase replete with kām̐bhōjī. The ending on Da and starting on Da presents an interesting phrase.

Tyāgarāja has composed two kṛti-s starting on dhaivatam

Dayasēyavayyā (DPD start) and Celimini Jalajākṣu (DSND start which is a catchphrase of kāmhbhōjī). Entanucu and Ētāvuna Nērcitivō, Adikādu Bhajana start differently.

Nī Dayace commences with a svarākṣaram. The sensitivity with which the ṛṣabham is sung aids in conveying the bhava of the sahitya.

Tyāgarāja was probably inspired by the Haridāsa-s and Bhadrācala Rāmadāsa.

Dāsarendare and Āḍavāramella Gūdi (naukā caritram) begin in a similar fashion.

Bhadrācala Rāmadāsa's Pāhimam Rāmāyantē is in an alluring yadukulakāmhbhōjī. The popular heccharikagārārā has two pāṭāntaram-s. One of them share a common starting phrase as in Kālai Thūkki, Lalitē Mām pāhi, Mohanamayī and Lokādhīpakanta.

### **Padam-s, Jāvali-s Tillāna-s, Maṅgalam**

It doesn't suffice to explain in words the wealth of a rāga that a padam provides. Popular padam-s are Upamugāna Jēyu and Tāmarasākṣa (similar start to kāmhbhōjī padam Adiyoka, Balavinavē).

Other important compositions are the Jāvali Ikanaina and the Tillāna of Pūcci Srinivasa Ayyaṅgār. The structure of the Tillāna is split into 5 and 4 with prominence again on the dhaivatam. Bhujaga śayinō – the Svāti Tirunāl Maāgalam is evergreen.

### **OTHER NOTABLE COMPOSITIONS**

- *Karunārasalaharī* of Kumāra Eṭṭēndra has an interesting structure, Ciṭṭai svaram-s with multiple variations. The caraṇam has a sāhitya line and a svaram leading back to the sāhitya, a different sāhityam line with a different svaram leading back and so on.
- *Śrī Rāma Jaya Rāma* is truly a soul stirring composition with the rāga lending itself beautifully to the emotion of the Kṛti. There are several other compositions from *Nandanār Caritram*, *Rāmanāṭakam*, Sangita Kalanidhi Pāpanāsam Śivan's *Kumaran Tāl*, Sangita Kalanidhi GN Balasubramaniam's *Paramakṛpāsāgarī* (Ciṭṭai svaram without niṣādhām).

The usage of the rāga with a very different flavour in the Kṛti Pāhi Rāmacandra as shown by Sangita Kalanidhi Musiri Subramanya Iyer brings in a subtle reference to the rāga having its roots in the folk tradition.

A rāga which has been extensively handled over centuries still enjoys an important status amongst the garland of rāgas in the Karnātic firmament. The enchanting flavour of the rāga will continue to have an everlasting appeal.



# Vidyā Śaṅkar

## The complete Musician, Musicologist and Guru

**Nithya Balaji**

*Niece and Disciple of Vid. Vidya Sankar*

**S**mt Vidyā Śaṅkar was a member of the Experts Committee of the Music Academy, Madras for long. She presented numerous papers at the conferences of the Music Academy and also published many books on music, apart from being a lifelong teacher and performer. This article is published as a centenary tribute – Editor

### The early years

Vidyā was born on 28<sup>th</sup> December, 1919 as the seventh child of Śrī Candrasēkhara Subramaṇya Ayyar (C.S.Ayyar) and Sitālakṣmī Ammal in Madras.

As was the practice, Vidyā was initiated into her alphabets on the Vijayadaśamī day of 1924. Thereafter, initial lessons would be given by her mother Sitālakṣmī in their home, Candra Vilās, off Edward Elliots Road. Between her father and mother they divided their lessons for all their children. It was home schooling till fifth class. From sixth or first form, Vidyā, 11 years old, was enrolled in the National Girls High School now named Lady Śivasvāmi Ayyar School. By this time, she had lost her mother and her eldest brother S. Candrashekhar had departed for Cambridge University, to pursue higher education. He was later to become the second Nobel laureate in the family, after their uncle (father's younger brother) C.V.Raman.

### Strong Foundation in musical learning

The whole family was academically and musically inclined with C.S.Ayyar himself an ardent violin student. Ayyar was one of the founding members of the Music Academy's expert committee. A procession of eminent musicians and vidvān-s would visit him at

home and many would engage in serious discussion or even teach him some rare pieces. An attentive little Vidyā would absorb these gems.

When Vidyā was eight, she started music lessons. Even before this, one day, as she was playing nearby, she heard Sangita Kalanidhi T.S. Sabesa Ayyar teach her father the Yadukulakāmbōjī kṛti “Eliyēnē” of Ānai Ayya. The phrase being taught on the violin was “Śivasundarī”. As Ayyar paused to notate, little Vidyā hummed- “Sa ni sa ri ma ma”, and the stunned Sabēśa Ayyar told the hesitant C.S.Ayyar-“ The little child has said it- note it down. ” He offered to teach Vidyā veena, impressed with the child’s svara gñana (ability to recognise the notes from the tune).

Sabesa Ayyar started classes- at 4 a.m. Vidyā when asked to sing as she learnt noted the śruti of her voice was 5 (kattai), while his vīṇa was 2. When she asked how she could sing along, he told her “ place your finger on the ma fret and sing it as sa”. So the child was initiated into the intricacies of śruti right at the alphabet stage!

Her lessons continued with Śrī Sabesa Ayyar, while her father also learnt from Tirupparkadal Srinivasa Ayyangar, who was a student of Kancipuram Naina Pillai, as mentioned by C.S.Ayyar in his own book. Vidyā learnt 14 gītā-m-s, 12 varṇam-s and 10 kṛti-s from Sabesa Ayyar before he shifted to Chidambaram in 1929, as the first Principal of Aṇṇāmalai University Music College. Thereafter he would still come every music conference season and stay in their house, teaching Vidyā. That is how Vidyā had the privilege of learning the 72 Mēlarāga mālīka of Mahā Vaidyanātha Śivan directly from Sabesa Ayyar. Before he left, he appointed Madras Sabhapathi Ayyar as teacher for Vidyā.

Sabhapathi Ayyar could play violin flute and teach vocal. He was a regular violin player for Ramanathapuram Poochi Srinivasa Ayyangar for the latter’s concerts. Once, when Sabhapathi Ayyar entered the house, Vidyā was playing the Varālī raga. He appreciatively taught her the rare Varālī Pañca Ratnam which is normally never taught to early learners. One day, the mandara tanthi (string) broke as Vidyā was practising. Sabhapathi Ayyar said “Bēśh” and startled her. He jocularly added “If the sārāṇi (sa string) breaks one is a sādharāṇa (ordinary) Vidvān, but if the mandaram breaks he/she is a Mahā Vidvān!” Vidyā was gratified as he rarely spoke or complimented.

In the 1930s, C.S.Ayyar was making an undeniable mark in the elitist music circles of Madras. Once when Sangita Kalanidhi Ariyakuḍi Śrī Rāmānuja Ayyaṅgār was visiting, and Vidyā was asked to play the vīṇa, Ariyakuḍi said, “Start with a varṇam of Ayyaṅgār (meaning his Guru Poochi Ayyangar’s composition).He expected Vidyā to play Ninnukōri, the popular Mōhanam Varṇam. Vidyā in her own words recollected in an article. “Instead I played Vanajākṣa in Varālī. Ramanuja Ayyangar was stunned as I had played a composition

of his Guru that he was not even aware of ! A tinge of anger was evident in his voice, as he asked “Sabhapathi velaya?” (Is this the work of Sabhāpathi?) Vidyā’s guru Sabhapathy Ayyar’s brother was violinist Balakrishna Ayyar, who was Poochi Ayyangar’s associate. On the very day latter composed this varṇam, Sabhapathi happened to be there, and being excellent in notating he had noted it down, and had taught little Vidyā.

Both Sangita Kalanidhi Musiri Subramanya Ayyar and C.S.Ayyar were students of Sabesa Ayyar. Once when Musiri was visiting C.S.Ayyar’s house, Sabesa Ayyar was singing Bēgaḍā and Vidyā was accompanying him on the veena. Musiri noticed the absence of Tambura. Next day he came and presented Vidyā with a tambura. When her father offered to pay for it, Musiri said “ This tambura is not for you, or even for Vidyā, it is for Bēgaḍā!” This Tambura would occupy pride of place in her Veena room and we students were never tired of listening as to why it was called “Bēgaḍā Tambura”.

Vidyā continued with her music at home and also in college. In her Intermediate year in Queen Mary’s College she chose Mathematics, Physics and Music. In her graduate course her father counselled her to continue with Music and added English and Sanskrit, saying Kālidāsa, Milton and Shakespeare would broaden her outlook.

Sabesa Ayyar, on one of his visits suggested that Vidyā learn from Syama Sastri. The son of Annasvāmi Śāstri, he was therefore the great grandson of the famous composer after whom he was named. He was around 50 years of age when he began teaching Vidyā. He would never allow Vidyā to write down any song he taught, saying, “You are learning Shakespeare and Milton, can you not remember simple words like Ambā and Kāmākṣī?” In one session, sometimes he would teach 5 or 6 compositions. His belief was- not to hurry and present a kṛti. He would say “Like pickles- songs need to marinade in the student’s mind.” He taught her 75 of his great grandfather’s compositions, as also kṛti-s of his grandfather Subbarāya Śāstri and father Annasvāmi Śāstri.

Today the entire music world is grateful to Vidyā ma for documenting these priceless gems for the benefit of teachers and students alike.

There was one song that her Guru refused to teach her- that was “Ninnuvina marigaladā” in Ābhērī. He was of the view that there were two versions of this song doing the rounds for too long. But when Vidyā later heard Sri M.D.Ramanathan sing this song in Rīthigaula, she learnt this kriti from him and included it in her book.

Every day, songs learnt from her guru would be resonating in her mind even during classes in college. Vidyā would quickly scribble these words and svara-s on bits of paper, and coming home- would stuff it into a drawer in her desk. Once her father discovered these

and advised- “Why are you hoarding these ? They don’t belong to you, but to the future generations- compile them into a book.” He also inspired her to study the chapters on gamaka-s in the “Sampradāya Pradarśini” and write down the compositions of the Śāstri family as Subbarāma Dīkṣitar had done for Muddusvāmi Dīkṣitar. Vidyā took this up as a life’s mission. Hearing of her project Dr.V.Rāghavan lent her a notebook that had the 2<sup>nd</sup> and 3<sup>rd</sup> carāṇa-s of some of the kṛti-s. She gratefully included these in her book.

Vidyā learnt authentic versions of Śrī Muddusvāmi Dīkṣitar from the eminent expert and musicologist Sangita Kalanidhi Sri T.L.Vēṅkatrāma Ayyar, during her college days. Twice a week, for 5 years he would come home after court. She learnt these compositions, which she dilligently wrote down and later notated. Saṅgīta Kalānidhi T.L. Vēṅkatrāma Ayyar had learnt from Ambī Dīkṣitar, son of Subbarāma Dīkṣitar, author of the Saṅgīta Sampradāya Pradarśini. Vidyāmā has laughingly shared “ the three of us, would note down in three different languages : Sangita Kalanidhi B.Rājam Iyer in Tamiz, Sandhyāvandanam Śrīnivāsa Rāo in Telugu and myself in Sanskrit!”

### **An enabling environment for musical pursuits**

Vidyā completed her B.A. in Queen Mary’s College, Madrās, selecting Sanskrit, Mathematics and Music. A combination she later loved to explore and share through her various lecture demonstrations.

In 1940 she married Śrī.V.S.Sankar, belonging to the illustrious family of Sister Subbalakṣmi Ammal. He was her nephew( younger sister’s son.) This large joint family were neighbours of Vidyā’s family and valued education and freedom of women. The elders at home provided ample support for Vidyā to pursue her talent.

To avoid domestic disturbances and enjoy uninterrupted practice sessions, Vidyāmā would rise at 4 a.m. and practise, a habit that stayed with her through her life. Her supportive husband helped her to complete her B.T. (Bachelor of Teaching in 1941-42.). The huge joint family set up after her marriage proved both friendly and challenging. Vidyāmā would practice during the afternoons, often facing the wall. A visitor during one of her sessions, asked her sister in law (this author’s mother) “ How strange why is your sister in law facing the wall and playing her vīṇa?” To which the other replied- “She does not want to be distracted”. A woman musician always has to balance her domestic duties finely with pursuing her own career.

By this time Vidyā regularly played on the Madras and Trichy All India Radio stations. Her first A.I.R. concert had been in Bombay at the age of 15 years while on a visit there.

## Connections with teaching institutions

After his retirement from Parry & Co. Mr. Sankar became the correspondent of Vidya Mandir School, one of the institutions started by Sister Subbalakṣmi. Vidyāmā was involved in its running and setting up of the various subjects along with other family members. Vidyāmā also held several senior positions in various institutions.

During 1955-57 Vidyāmā taught English and Mathematics in Vidyā Mandir. Invited by Smt. Rukmiṇi Dēvi, she taught Music, Mathematics and Sanskrit in Kalakshetra. Then urged by her Guru Sri Musiri Subramanya Ayyar, in 1965, she became a lecturer in musicology in the Central College of Karnātic music when he was its Principal. Sangita Kala Acharya Smt. Kalpagam Svāminathan her close friend and Vainika taught Vīṇa there at the same time.

While teaching at Kalākṣētra, once she had played the Śyāmā Śāstri Bhairavī Svarajati in her A.I.R. concert. Sangita Kalanidhi Karaikkudi Sambasiva Ayyar who was teaching in Kalākṣētra had raptly listened to this. So when he saw her next in Kalākṣētra, he handed his vīṇa to Vidyā and asked that she play the Bhairavī for him.

Sometime in 1950, she met Sangita Kalanidhi Prof.S Ramanathan. Theirs was a long and close friendship. They shared a burning interest in the academic study of music, discussed many topics, learnt from each other and collaborated on research too. When Vidyāmā was teaching this author along with some other students the Navāvaraṇa kṛti-s line by line over several months, Prof. Rāmanāthan would sit in with us listening to his favourite Kambhōjī and Ghaṇṭā āvaraṇa kṛti. He would often explain the meaning of some lines, sharing his child like wonder at Muddusvāmi Dīkṣitar 's play of words!

Many musicians of all ages would frequent her home seeking some clarification or help in sourcing authentic versions, learning some rare songs. Her library and her sincerity in helping them continued through her life. Her close involvement with the expert committee workings of the Music Academy is well documented.

Once, when she was visiting the Paramācāryā at Kāñci, for whom she had great regard and reverence, he told her to teach from her home. He also encouraged her to document Śyāmā Śāstri 's descendants' works too. Her books carry his blessings, printed in the first pages. She stopped teaching in institutions after this advice. She took this as a mission and started teaching veena from her home, to whoever wanted to learn.

## Some of the other positions held and academic presentations

- Vidyāmā was a regular performer and did lecture demonstrations in All India Radio, Doordarshan and Music Dept., Madras University.



- She was the convenor for lecture demonstrations held at Kṛṣṇa Gāna Sabha during 1987-88.
- She designed and executed a live Vīṇa workshop in Moscow, during the Festival of India in 1988.
- She delivered the Dr. Raghavan Sashtiabdhapūrti Endowment lecture on Mahā Vaidyanātha Śivan's Mēlarāgamālika in 1988, at the Music Academy.
- She delivered the Sabesa Ayyar's Endowment lecture for a Bōdhaka on Compositions of Pallavi Doraisāmi Ayyar in 1995 at the Music Academy.
- She displayed the "Śruti Vīṇa" designed by her at the exhibition of musical instruments held at the Music Academy in 1992.

### A teacher par excellence

Students as young as 7 or 8 would troop into her 6 a.m. class at her home. Seniors who were themselves taking classes would come at different times of the day. She charged no fees. In her fascinating and beautiful Vīṇa room, there would be placed a carved wooden box with a slit on the top. When students asked about fees- she would say casually- "just drop whatever you want into that box, once in a while". Bewildered new students would look at other seniors but this practice continued. Once in a while Vidyāmā would open and take out the contents of that box and use it for helping some senior musician in need or spend for a group event she wanted to hold with her students.

Vidyāmā, to all of us students, was a store house of knowledge, and would tell us fascinating stories. A unique Guru who shared so generously and lovingly. Her many traits of kindness kept inspiring us all to come back through our various stages in life to learn more from her, to be with her, to breathe the same air as her!

She instilled in each of us, an awe and respect for this sacred music. She would often share stories from the lives of the Vāggēyakāra-s who did not create these kṛti-s originally for concert platforms, but just let out their hearts and sang in praise of their "iṣṭa dēvata" or on the spot at temples and shrines. The lives of Muddusvāmi Dikṣitar, Śyāmā Śāstri and Tyāgarāja became familiar to us all through stories, linking some of the songs to incidents in their lives. As we learnt the intricacies on the vīṇa she would often urge us to sing. Soon a band of vocal students were created and she taught us both vīṇa and vocal. She grouped different sets of songs to be rendered on special festivals and in temples.

Tyāgarāja's divya nāma kīrtana-s for Rāma Navamī, pañcaratnam for Bahula pañcamī, Dikshitar's Navāvaraṇa kṛti-is for Navarātri, Pañca liṅgam-s for Śivarātri and so on. The calendar year was full of programs, some in her home, some in invited places, halls, temples and many on trips out of Madras too. Her house was always full on these occasions.

Once this author was asked who her guru was by none other than Sri. M.D.Rāmanāthan, who was then Principal of Kalākṣētra as he interviewed this author, to gauge and admit her for part time classes in Kalākṣētra. When he heard she was Vidyāmā's student and niece, he said "then music is in your blood." The author truthfully shared she was Vidyāmā's husband's niece. The legendary MDR said- "Anta Ammā kāttru paṭṭālē pōrum" (It is enough if you breathe the same air as that Ammā.)

## Vidyāmā's teaching and Vīṇa techniques

Right from starting exercises, the vīṇa lessons were strategically created to imbibe proper fingering techniques, strict adherence to tāla, early practices with gamaka-s...all so cleverly included in Sarali, Alaṅkāram and Gītam-s. Even beginners would learn to use the sārāṇi, pañcamam and mandara strings, covering the three octaves on the vīṇa. She had designed special exercises to enable students to learn this, get used to changing the strings with right hand, reaching out, almost as soon as their little hands could do so!

Her lecture demonstrations on teaching the vīṇa and various aspects of early training are all documented in her several publications listed later in this article. Students were urged to sing along. Realise the difference between notes and words (svaram-s and sāhityam). Vidyā ma would often say, the vīṇa is the closest to human voice. Her frequent reminder was- "when there are no words in the song, but only akāram, do not pluck the string at all".

She encouraged group presentations and took her students with their veenas on many tours to play on invitation. Of her senior "set" of students Jagadambal Charles who had also studied Carnatic music was urged to start beginners' classes. This writer was her first student. After some years with her, Mrs. Charles would send the promising ones to Vidyāmā. The lessons were identical to Vidyāmā's own style as she had formulated them so methodically.

## Vidyāmā – the ardent researcher

Vidyāmā's day started at 3.30 a.m. She used these quiet cool hours for her study, research and collection of materials for numerous papers, teaching modules, publishing of authentic versions of Śyāmā Śāstri compositions, teaching the gamaka-s, comparative studies of the Trinity and many more such topics. She was a regular participant in the morning sessions of the Music Academy conferences. Topics of her lecture demonstrations delivered over 50 years are wide, deep and well thought out. She always elaborated her theories and observations through practical demonstrations on the vīṇa. She would explain every facet using her vīṇa and sometimes ask her trained students to sing snatches to elucidate a point. She was a superb presenter, very professional, conscious of content, time and delivery. She would prepare thoroughly each time, never underestimating her audience.

One of Vidyāmā's senior students and performer, Dr. Rām Nāidu recalls, "My guru had a brilliant mind and was greatly respected for her immense knowledge. I had the great privilege of accompanying her on the vīṇa in many concerts and numerous lecture demonstrations. Her presentations, which combined her command over music, linguistics, philosophy and the art of presentation, were unforgettable experiences. All of this was based on tremendous organization, discipline and work ethic, which translated into all aspects of her life.

Once, when she was invited to perform the kṛti-s of Śyāmā Śāstri in the composer's home in Tiruvarur, she handed me her concert vīṇa midway during program so she could sing with great fervour. She had become one with the great composer's music."

### **A few other institutions besides Music Academy:**

She has delivered special talks on select topics at various places. She has also presented and given concerts in other well-known places in Bombay, Baroda and Delhi. She was a regular player in the All India Radio, Chennai. Her last major concert was in New Delhi when she was awarded the Saṅgīt Nāṭak Academy award, was when she was close to her 90<sup>th</sup> year. She made the arduous journey braving the Delhi cold and gave the concert too, a memorable one, in spite of her ailing health. Vīṇa was life's breath to her.

Her extraordinary vīṇa teaching project for Russian audiences in connection with the exhibition "Strī" organised and presented by the dancer Chandralēkha during the Festival of India period, in Moscow in 1988, is well documented. This author accompanied her during this 40-day trip. Not content with teaching the basics within the short span, Vidyāma had prepared exhaustive charts and was armed with teaching aids to give a grounding of basic theory to these ad hoc students, who thronged the vīṇa workshop in this exhibition, daily. By the end of a month, they all presented basic lessons like Janṭa varisai, Alankāram and at least 4 Gītam-s in two speeds. Vidyāmā had planted the seed of interest in them, which probably opened their eyes to our country's ancient South Indian classical system. (She also left behind the vīṇa instruments in the Moscow music school.)

The preparations included selecting 6 Tanjōre vīṇa-s in Chennai, sending them ahead to Moscow. Daily grooming of the instruments at the exhibition hall, protecting them against the intense cold, being able to set right the daily cracking of the frets becoming affected by the cold. (Heating would be switched off every night). Only Vidyāmā with her superb tool kit and hands-on knowledge of the instruments could have pulled off something like this, against all odds and this when she was well over 68 years old!

Mention must be made of the great study and knowledge Vidyāmā had of the vīṇa as an instrument. Vidyāmā's mastery over its intricacies, deep study of its fretting, construction

and scientific study of the notes, their frequencies and sounds produced, including its tonal values. This enabled her to arrive at many complicated topics and aspects and present these lucidly, using the instrument.

Vidyā Śāṅkar's publications and brief content under each title:

1. Aesthetic and Scientific Values in Karnātic Music- Lec dems from the Annual Conferences of the Madrās Music Academy -1946-96. (in a mixture of Tamil and English). First published by Music Academy.
2. Aesthetic and Scientific Values in Karnātic Music- Vol II: Her lec dems at the Music Academy presented between 1999-2004.(In a mixture of Tamil and English, with accompanying charts) Both these volumes also have comments from the presiding musician and experts. Published by Paramparā.
3. The Art and Science of Karnātic Music- published in 1983 by the Music Academy. A hugely popular book for students and teachers in India and abroad. It covers the series of lectures Vidyāmā created for a group of scientists and music lovers at Kalpakkam Atomic Energy Centre and includes a few more special presentations delivered elsewhere. The charts and diagrams specially created and presented for the first time earned great appreciation by Sangita Kala Acharya Shri T.S.Parthasarathi. Quoting from his foreword, he calls it “ a complete manual, a treatise which can be studied with profit by a lay reader, a student of music and a musicologist who will find aspects of our music projected from a new angle”. Second edition in 1999, re printed by Paramparā.
4. A Biography of Śyāmā Śāstri – for the National Book Trust- first printed in 1970, second edition in 1979.
5. Śyāmā Śāstri's Compositions- with complete text, translation transliteration and notation with gamaka signs.

This is a veritable treasure house for all musicians who rely on this source today. Published in 3 volumes in 1947, re-printed in 1979, again in 1989 by Parampara. It has 70 compositions. The preface itself is a treasure house on the Sastry Paramparā. The articles on gamaka-s signs used, the translation in Tamil and English, plus transliteration all make it a scholarly documentation for generations of music students, teachers and performers.

In the last consolidated version published by Paramparā Vidyāmā has added an excellent classification page, showing at a glance the different musical forms of the Śāstri descendants, languages composed in, talas, ragas and deities addressed.

Every edition of Vidyāmā's books has a foreword by musical giants like Sangita Kalanidhi Semmaṅguḍi Śrī Śrīnivāsa Ayyar, Lālguḍi Śrī G.Jayarāman, Sangita Kala Acharya Prof. S. Jānakīrāman, Sangita Kala Acharya Sri T.S. Pārthasārathi, Prof. S.Mādhavan and the like. Vidyāmā has thanked each of them for going through the manuscripts and adding their valuable comments.

6. Compositions of Subbarāya Śāstri and Annasvāmi Śāstri. (All with text, translation, transliteration and notation with gamaka signs. First edition 1995. Foreword by Lālguḍi Śrī G.Jayarāman. Preface carries detailed information about these kṛti-s by Vidyāmā. She has also added a short biography of Subbarāya Śāstri and Annasvāmi Śāstri.
7. Five Pada-s of Justice Ananthanārāyaṇan.
8. "Saint Tyāgarāja's Divya Nāma Kīrtana-s" published by Paramparā completed in her 90<sup>th</sup> year in 2009. Cover drawing of Satguru Tyāgarāja by Sangita Kala Acharya Sri S.Rājam, specially for the book. Foreword by Sangita Kalanidhi Sanjay Subramaṇiam. She wanted to honour young musicians for taking forward our rich legacy.

With these publications, Vidyāmā has left for posterity almost all her lectures and demonstrations beautifully documented for music lovers, teachers and students.

Her vast and precious library consisting of many rare books, journals (including the neatly stacked journals of Music Academy from the earliest years) and first copies of many other brilliant writers and teachers, as per her will, was generously donated to Sampradāya-the reference library, when it was located within the Kalākṣētra campus. Unfortunately today, this library is closed and no information of these precious books are forthcoming. Her reference books in Sanskrit were donated to the Sanskrit College library, as per her wishes. She has also personally gifted almost all her books to various libraries and teaching institutions, including her alma mater the Queen Mary's College- to their music department over different periods.

### **Paramparā (An association for preservation of classical Karnātic music)**

With a few like-minded senior musicians and music lovers like the Śrīmatī Savitri Rajan, Lalguḍi Śrī G.Jayaraman, Śrī N.V.Subramaṇian and her husband Shri V, S. Sankar, Vidyāmā started the association called "Parampara", with the above objective. Śrī V.S.Sankar as its first President got it registered as a not for profit. Through this association Vidyāmā gathered some of her students, other young musicians to join and participate in meeting, discussing various aspects of musical interest, held many special programs which were

different from the usual concerts, published some of the books going out of print and also got her own books published under its name- funding it herself. Always her intent was to make available her books at very nominal cost to reach students. This author has worked as secretary for some years in this association and many rare first person sharing programs, from stalwarts like Sangita Kalanidhi Semmaṅguḍi Śrī Srinivasa Ayyar, Sangita Kalanidhi Smt. D.K.Paṭṭammal and special programs by Lalgudi Śrī G.Jayaraman were held and recorded both vocally and on video. These are kept in her home as of today, but are in the old video /audio CD format.

### Her own creations in Karnātic music-

1. Saṅgīta trimūrti jyēṣṭha – Kṛti on Śyāmā Śāstri' in Saveri raga
2. Vāvendru azaikkum Vaiṣṇaviyē – Kṛti in Rañjanī rāga.
3. Śāradāmbikē – Kṛti in Ārabhī
4. Śrī Rājarājēśvarī – Varṇam in Śuddha Sāvērī
5. She also set to music 5 pada-s of Justice Ananthanāraāyaṇa.
6. Eleven slokas set to respective ragams- of Muddusvāmi Dīkṣitar's Navāvaraṇa Kīrtanai-s.

These were written specially for Vidyāmā by the Devī Upāsakar of Tiruvānmiyūr, the late Śrī Subramanya Ayyar. Vidyāmā taught these to her students who have sung them in Tiruvānmiyūr Marundisvarar temple on the first day of Navarātri for several years. Invited by Lālgudi Śrī G.Jayaraman, Vidyāmā also rendered the original kṛti-s with her students at Muddusvāmi Dīkṣitar's maṇḍapam site, at an Āvaraṇa puja, in Tiruvārūr, where his original home was supposed to have been. Vidyāmā always accompanied her vocal students on her vīṇa.

### Awards and recognition:

1. Vīṇa Ṣaṇmukhavadvu prize from Music Academy, Madrās in 1973.
2. Nāḍabrahmam title from Nārada Gāna Sabhā in 1998.
3. "Nāḍakannal" Birudu in 1993, from Sri Kāmakōṭipīṭha Karnāṭaka Sēvā Trust at Tiruvārūr.
4. Recipient of the T.T.K. Memorial Award in January 1999 from the Music Academy.
5. Mudhra Award of Excellence in 2001.
6. Saṅgīt Nāṭak Academy Award for Vīṇa (Karnāṭic) in 2007. She received the same in Feb.2008, and also gave the expected solo Vīṇa performance in Delhi on 27<sup>th</sup> Feb entering her 90<sup>th</sup> year.

7. At the Centenary of the Madrās Sanskrit College in 2007, she was presented with the title “Kalāvikāsini”.

Vidyāmā passed away at her residence on 29<sup>th</sup> June, 2010.

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### Sources:

All anecdotal descriptions and “early years” narration are from published interviews and articles and family sources.

Śruti Magazine- Issue 272, May 2007. Personal interview given by Vidyā Śaṅkar to Lakshmi Devnath. Article titled “Veteran Vaiṇika and Scholar”. Carried as a main feature.

Personal interview given to Gowri Ramnarayan – published in The Hindu.

Personal interview given to Gita Padmanabhan, article titled “Perfect Notes” in the Hindu.

Interview to Radha Bhaskar on the occasion of Mudhra Award of excellence.

Śyāmā Śāstri experiences and learning related anecdotes from her own prefaces in her published books and her biography printed on the back cover of her numerous publications.

Some from family records and personal anecdotes collected over the years through close association. The author was her Vīṇa student from her school days through college and later joined vocal group singing. She has lived and worked in Chennai for the last 70 years, and had intimate contact with her aunt and Guru. Accompanied her on many trips and participated with other students in her programs and lec dems. Accompanied her on her Moscow workshop and for her New Delhi concert when she was awarded the Saṅgīt Nāṭak Academy award.

Paramparā meeting mins and publication list. This author was its Secretary for many years and had first hand access to its workings and records.

Corroborated for specific information on own compositions of Vidyāmā and cross references with Dr. Ram Naidu, Boston, Vidyāmā’s senior student.

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A Composition of Sangīta Kalā Āchārya Thanjavur Sankara Iyer,  
notated by Vidvān Neyveli Santhanagopalan

பதம்பண்ணத்தின் - திருநாமத் பாவகர ஐயர் - கரவரபிரய - சிவத்  
(1 கண்)

பல்லவி

; தீதா மமா பா ; பா பா ; தீதா பா பா | மாதா யமகரீ ||  
 • பதம் பண்ணத்தின் - வ. ட. | • படி நீழ் | ரு க னின்... ||  
 கை ரீதா மமா பா ; பதநீ | தீவ் தீதா பா பா | காதீ மகரீவ் ||  
 • • பதம் பண்ணத்தின் - வ. ட. | • படி நீழ் | ரு க னின்... ||  
 கை ரீதா தீதா பா ; பதநீவ் | தீவ் தீதா பா பா | காதீ மகரீவ் ||  
 • • பதம் பண்ணத்தின் - வ. ட. | • படி நீழ் | ரு க னின்... ||  
 ; ஸதீ தநீ வ் ; பா பா ; பா பா தகா | காதீ மகரீவ் ||  
 • வதம் பெற வே - வ. ட. | • படி நீழ் | ரு க னின்... ||  
 ; ஸதீ தநீ வ் ; வ் ; பதநீ தா பா | மாதா தீ வ் ||  
 • வதம் பெற வே - வ. ட. | வ. ட. நீ ம | ரு • னின்... ||  
 ; ஸதீ தநீ வ் ; வ் ; பதநீவ் | தீவ் தீதா பா பா | காதீ மகரீவ் ||  
 • வதம் பெற வே - வ. ட. | வ. ட. நீ ம | ரு • னின்... ||  
 கை ரீதா மத யமா பா ; ; ; ; ; ; ; ||  
 • • பதம் பண்ணத்தின்... | - - - - - | - - - - - ||

சிவபல்லவி

; தீதா தீதா தீதா தீ, தய மா மமா தாத் | யாதீவ் ||  
 • தீதம் தீதம் தீதம் தீ. ரு. | • பகதி யா | ம - மகதித்தி ||  
 ; தீதா தீதா யாதீவ் தீ, தய மா மமா தாத் | யாதீவ் ||  
 • தீதம் தீதம் தீ. வ. ட. தீ. ரு. | • பகதி யா | ம - மகதித்தி ||  
 ; (தீ) காதீவ் வாதீ தீ ; ; தயாவ் தீ தீதய காதீவ் ||  
 • • தீ வ. ட. யி. வ. ட. | - காதீ... வாதீ... (தீ) வ. ட. வாதீ... ||  
 வாதீவ் தீவ் தீவ் தீவ் தீவ் ; பதநீவ் தீவ் தீவ் தீவ் தீவ் தீவ் ||  
 • தீ... வ. ட. யி. வ. ட. | காதீ... வாதீ... (தீ) வ. ட. வாதீ... ||  
 தீவ் +  
 ..



தேவாரம்

1. தாஸ்த தா தா ; தீதா தா ; தப வந்தி ; ; தீத  
... ராணாணாபலவாணம் தீதா வெ... 2. வெ... தம்..  
பதம பாஸ்த தா தா ; தீதா தா ; தப வந்தி ; தீவந்தி  
... ராணாணாபலவாணம் தீதா வெ... 2. வெ... தம்...  
பதம பாஸ்த தா தா ; தீதா பதவ் தீவந்தி தா தீ ; ;  
... ராணாணாபலவாணம் தீதா வெ... 2. வெ...  
; தீத பா பபாநாநி வா ; தீதமமா பா,ம தீத பா  
... ஏழைத் த... வா... வெ... ஏதே வ... வா...  
; தீத பா மபததபம துதிவா தீதமமா பா,ம தீத பா  
... ஏழைத் த... வா... வெ... தீ தீதே வ... வா...  
; பா தீ ; , வா, வா ; தீதாநிவா நிவந்தி  
... தீதாநிவா. வந்தி... தீ... தீ... வா...  
வந்தி பா தீ ; , வா, வா ; தீதாநிவா நிவந்தி  
தீதா... வா... வந்தி... தீ... தீ... வா...  
; தீதாநிவா நிவந்தி தீதாநிவா நிவந்தி  
... தீ... தீ... தீ... தீ... தீ...  
; தீதாநிவா நிவந்தி தீதாநிவா நிவந்தி  
... தீ... தீ... தீ... தீ... தீ...  
தீ...  
... +

## Two Compositions of Sangīta Kalānidhi TV Gopalakrishnan

SINGĀRA VĒLAVĀ  
(DVIRĀGA GATI BHĒDA VARNAM) Language - Tamil

P.

SINGĀRA VĒLAVĀ! TIRU MAYILAI VAḶAR MURUGAIYYĀ!  
CINTĀKULAMADU TĪRA VARUVĀY! TIRUMĀL MARUGĀ!

A:P.

SURARIN TUNBAM TĪRNDIḶAVĒ SŪRANAI VENḶRA GURUPARANĒ!  
SOKKA VAITTA KURAMAGAL VALLITANAI MAṆAM PURINDIḶAVĒ  
TUNAI NINḶRA GAṆAPATI SŌDARANĒ!

C.

KĀRTTIGAIP PENGAL ARAVAṆAITTA GUHANĒ! KĀRTIKĒYANĒ!

SW-sā:

1. TĀRAKĀSUKANAI ḶĒVARGAL TUYARTĪRA PŌRINILĒ VENḶRA KUMARĀ!
2. SUṬṬA PAZHAMĀ ENḶRU VINAVI TAMIZHT TĀYKKU ARUḶ PURINDĀY!  
SARAVAṆA BHAVĀ! VAḶIVĒLAVĀ!
3. SIVANADIYĀRK-KANUKŪLANĀY SACCIDĀNANDANĀY  
NĀMAYIL VĀHANĀ! MURUGĀ! VĀ!VĀ!

U.

சீர்தொடர்வையா! தீருவோன் அளிப் பருமையா!  
சீர்தொருவது தீர அருவாய்! தீருவான் மருகா!

24.ப.

சுறதன் துன்பம் தீர்ந்தலே சூறமன வென்ற குடுபரனே!  
 சொக்க மவத்த சூரமகன் வந்ததனன லொன் புரந்தலே  
 துணை துன்ற கணபத் லொகரனே!

8.

கார்த்திகைப் பெய்தகன் அறவணனத்த குயனே! கார்த்திகைனே!

கீத-ரூப:

1. தாரதாசுரமன தேவதகன் துயர்தர பொருளே வென்ற குமரா!
2. அல பழலா என்னு வனவ் துயித் துயங்கு அதுன் புரந்தாய்!  
 சிறவன பவா! அபவையா!
3. சிவநயபார்த்தகதுவலனாய் மச்சதாசுரதனாய்  
 லொலவ் வரையுனா! முருகா! வ!வா!

Rāgam - Shanmukhapriyā (56)

Āro - S R<sub>2</sub> G<sub>2</sub> M<sub>2</sub> P D, N<sub>2</sub> SAvarō - Ṡ N<sub>2</sub> D<sub>1</sub> P M<sub>2</sub> G<sub>2</sub> R<sub>2</sub> S

P.

TISRA GATI

8x6 = 48

1. | N,, Ṡ NDD,, " PM P,D,N,S,,, N,Ṡ, | D,N,ṠND, P,P, MD | PM G,R, G,M, PD |  
 sin- gā - - ra vē - la vā - ti ru ma yi - lai va! ar mu ru galy yā - -
2. | N,, Ṡ ND P,D, NṠṘĠ Ṙ,Ṡ, " Ṡ, ṘṘṘ, | N, ṠṘṠ, ND P,D, ĠṘ | ṘṠ ND PD ṘṠ ND PD |  
 sin- gā - ra vē - la vā - ti ru ma yi - lai va! ar mu ru galy yā - -

3. | N,, Ṡ ND P,D, NṠṘĠ Ṙ,Ṡ, " Ṡ, ṘṘṘ, | N, ṠṘṠ, ND P,D, ĠṘ | ṘṠ ND PD ṘṠ ND PM |  
 sin- gā - ra vē - la vā - ti ru - mayi - lai va! ar mu ru galy yā - -
- | Ṡ,N,D,,, PDPM G,R, GRAM P,,, | P,D,N,,, D,N, | Ṡ,,, ṘṠ ND PMGR |  
 cin tā - ku la madu tē - ra varuvāy ti ru māl ma ru gā -
- | Ṡ,N,D,,, PDPM G,R, GRAM P,,, | P,D,N,,, D,N, | Ṡ,,, ṘṠ ND PMPD |  
 cin tā ku la madu tē - ra varuvāy ti ru māl ma ru gā

A.P.

CHATUŚRA GATI

16x4 = 64

1. | Ṡ, Ṙ, ṘṠN, NṠNṠ P,,, P,D, N, Ṡ, Ṙ,,, " |  
 su ra rin tun - bam tē ṙṅ di da vē - -
- | P, Ġ, Ṙ, Ġ,,, PM Ġ, Ṙ, | Ġ, Ṙ, Ṙ, N, Ṡ,,, " |  
 sū - ra nai ven - dra gu ru para nē - -
2. | Ṡ, ṘṘṘ, ṘṠN, NṠNṠ P,,, P,D, N, Ṡ, Ṙ,,, " |  
 su ra - - rin tun - bam tē ṙṅ di da vē - -
- | P, Ġ, Ṙ, Ġ,,, ṠṘ ĠMPM | ĠṘṠN DP DN Ṡ,,, " |  
 sū - ra nai ven - dra gu ru para nē - -
- | Ṙ,, Ġ,, Ṙ, Ṡ, N, Ṡ, ṘṠ NDPM P,, D, N, N, Ṡ,,, |  
 sok ka vai tta ku ra - maga! va! - li ta nai
- | ṠṘṘṘ NṠṘṠ DṄSṄ NDD, | ĠṘ, ṠND, ṘṠ ND PM G R Ṡ, |  
 maṇam purin di da vē - tunai nindra gaṇapati sō darane

Ci-sw:

KHANDA GATI

$$2\frac{1}{2} \times 4 = 10$$

S,,, P, S,,, | R S N D P M G R S, | G R G,, N D N,, | R S N D M P, D N, |  
 ta ta jham — do — takajham takajham jhanutaka — do —

MIS'RA GATI

$$3\frac{1}{2} \times 4 = 14$$

$\dot{S}, \dots, \dot{N} \dot{S} \dot{R} \dot{G} \dot{S} \dot{R}, -D | \dot{N} \dot{S} \dot{R} \dot{N} \dot{S}, \overset{3/2 \times 4 = 14}{\dot{S} \dot{R} \dot{G} \dot{S} \dot{R}, \dot{N} \dot{S}} |$   
 -do- tarikita tajham -do- takita tajham -do-

| RNS, R G S R, S RNS, | G R S N D P M A R G M P D N |  
-do- takatajham -do- -do- takitadidinginatam

## CATUSRA GATI

$$16 \times 4 = 64$$

| S, R, G, M, P, D, N, S, RG, MP, DN, SR, GMPD |  
— do — taritaka dhimi tajham —do—

NSRĀ      P̣M, Ā R S̄ R,,      R̄S̄, NDP - S̄N,  
-do-    tajhamtakita tām    - do -  
             | tis'ram |                 | tis'ram |

• (TIS'RAM:  $7 \times 6 = 42$ )

DPMP, GR, SṆ RṢ, NDP DP, MPD | (Singāra)  
-do- jhanutarita jhanudhimita jhanutakita  
Lti'sram | tis'ram |

C.

Rāgam - Bēhaḡ

$$\bar{A}r\bar{o} - SG_3M_2PN_3D_2N_3S$$

Avarō -  $\dot{S} N_1 D_2 P M_1 G_1 M_1 G_3 R_2 S$

1. N, S, N, D, N, DPM, P, G, S, N, DPP, PM, G, M<sup>\*</sup>  
kārta tigar p pēn ga! ara va nai-ta guha

G, R	S, N, S	PM G, M*	G, M	///	///	///	///
nē -	kārtti	kē - ya	nē	--	--	--	--

2- N, S, RAR, SNN, D P, M, P, P, S, N, DPP, PR GMP |  
kart ti - gai -- ppen - gal arava nai - tta guha

G<sub>1</sub>, R S, N, S, PMG, M<sup>a</sup> | G<sub>1</sub>, , , , \*

Sw-sā:

1.

S, G, M,    
tā - -

1, P, G, M, P, N, S, - N, S, G, R, M, G, R  
- ra kã - su ra nai dē - varga! tu yar tē

1 N, S, - S R, N S, D N, P D |, M P, M G, M,, P,, N,,  
- - ra pō yini lē ven - - - dra ku ma rā

CATUS'RA GATI

$$16 \times 4 = 64$$

$$M^* - M_1$$
$$N^* - N_1$$

2. - - kārṭṭi kēya | G,,, ,,,, \*S,, N,, ||  
 nē sut ta  
 | P, M, P,,, - G, M, P, M, G, S,,, - N,, S,, G, M, |  
 paḡha mā en-ḡru vīnavi ta miḡht tē y  
 P,,, \*G,, M,, P, N, S, | ,, NS M G M P, MP ND N S, ||  
 kku a-ru! purīndāy saravaṇa bhavā vadivēlavā

3. - - kārṭṭi kēya | G,,, ,,,, \*P, M, D, (kārṭṭigai)  
 nē si vane

| P,,, - M, G, P, M,,, - G, R, M, G,,, - S, P, M, D, |  
 di yārk kanu kū- lanāy sa- cci dā  
 P, - N, D, N, R, S- MĀRĠ | R- ŚNRŚN- ŚN DPM- GMPNS ||  
 - nandanāy mānāyī - vāhanā murugā- vēvā- (kārṭṭigai)

4. | Ś N, D, P, D- MP, M, G, R- SG, M\*- GN, P- MP, N- Ś,,, |  
 PNSĠ, R,, - MPNR, Ś,, | GMPŚ, N,, - SAMP- GMPN ||  
 | ŚNSR- NSND- PMPD- HPMĠ- MGRS- ŚNDP- MĠRS NRŚ, |  
 PNNS NSŚĠ SĠĠM MP, | MPPN PNNS ŚĠ,, - GMP ||  
 | PN,, - NS,, - MĠ, MĠRSN Ś,,, - PM, MĠ, MĠRSN- Ś |  
 NDPM P,,, - PM, MĠ, MĠ | , MĠRSN- ŚNDPM- GMPNS || (kārṭṭigai)



## NĀGARĀJAM UPĀSMAHĒ

Rāgam - Nāgaswarāṇi (28)

Language - Sanskrit

Tālam - Rūpakam

P.

NĀGARĀJAM UPĀSMAHĒ NĀDA GĪTA LAYĀNANDA SĀGARAM ŚRĪ

A.P.

ĀGAMĀDI SANNUṬAM NĀGA LŌKA PŪJITAM

RĀGA RAHITA SANNIDHĀNAM YŌGA BHŌGA BHĀGYA PRADAM

C.

HINDU JAINA BUDDHĀDI SARVAMATA SANĀTANAM

INDIRĀ RAMAṆA ĀNANDA KR̥SHṆA BHŪSHANAM

INDU CŪḌA PĀRVATĪŚA ŚĪVALĪNGA SAMUDITAM

VANDITA NĀGAPURA BHŪTA NĀTHA SĒVITAM

प. नागराजं उपास्महे नाद गीत लयानन्द सागरम् श्री

अ.प.

आगमादि सन्नुतं नागलोक पूजितम्

राग रहित सन्निधानं योग भोग भाग्यप्रदम्

च. हिन्दु जैन बुद्धादि सर्वमत सनातनम् इन्दिरा रमण आनन्द कृष्ण भूषणम्  
इन्दु चूड पार्वतीश शिवलिंग स्मृदितं वन्दित नागपुर भूत नाथ सेवितम्

Āro - S G<sub>3</sub> M, P D<sub>2</sub> S

3 x 4 = 12

Avarō - Ṡ D<sub>2</sub> P M, G<sub>3</sub> S

P.

1. | Ṡ,,, D, P,,, M, | M, M G<sub>3</sub> S M, G,,, | M G<sub>3</sub> S - P M G<sub>3</sub> D P M - P D Ṡ | Ṡ G<sub>3</sub> D Ṡ,,, Ṡ D P M P D |  
nā - ga rā jam u pā - s ma hē nāda gīta layā nanda sāgaram śrī - -
2. | Ṡ G<sub>3</sub> M G<sub>3</sub> Ṡ D D Ṡ G<sub>3</sub> Ṡ D P | M P M G<sub>3</sub> Ṡ P M M, G,,, |  
nā - - ga rā - jam u - pā - s ma hē  
| M M G<sub>3</sub> - P P M - D D P - Ṡ Ṡ D | Ṡ, M G<sub>3</sub>, - Ṡ D P M P D | (nāgarājam)  
nāda gīta layā nanda sāgaram śrī - -

A.P.

1. | D,,, Ṡ, D,,, P, | M P M G<sub>3</sub> Ṡ G M P,,, | M G P M D P Ṡ D P M P, | D, P, D, Ṡ,,, |  
ā - ga mā - dī san - nu tam - - nā - ga lō - ka pū - ji tam - -
1. | D, Ṡ, G, M P M G<sub>3</sub> Ṡ, | Ṡ D Ṡ, D P M, D,,, Ṡ, | D Ṡ M, M, D Ṡ G, G, | Ṡ D Ṡ, D P M P Ṡ D Ṡ,,, |  
rā - ga ra hi - ta san ni - dhā nam yō - ga bhō - ga bhā gya pra dam,
2. | D Ṡ D Ṡ M G<sub>3</sub> P, M G<sub>3</sub> Ṡ M | M G<sub>3</sub> Ṡ Ṡ D P M P D Ṡ, |  
rā - ga ra hita san - ni dhā - nam  
| D Ṡ D M M, D Ṡ D G<sub>3</sub> G, | G<sub>3</sub> G<sub>3</sub> Ṡ D P M G Ṡ G M P D |  
yō - ga bhō - ga bhā gya pra da - m

Ci-sr:

| Ś,, - DŚPDMPGM-S | PMG,, - ŚDP,, - PĀ | Ġ,, - DŚPDMPGM-S |  
 | PMG,, - ŚDP,, - PĀ | Ġ,, - DŚPDMPGM-S | PĀĠ,, - MĀŚ,, - ĀŚ |  
 | D,, - PĀĠ, - MĀŚ, - Ġ | ŚD, - PĀĠ - MĀŚ - DŚĠ | (nāgarājam)

C.

MĀP MĀS DŚDS, S	MĀP MĀ S Ġ, MP,,
hindu jaina buddhādi	sarva mata sanā tanam
PMPDD Ś D Ś - DĀŚ	DŚD P, M P, D Ś,,
indirā - ramara ā -	nanda kṛṣṇa bhūṣaḥam
ŚDŚ MĀM P, M ĀŚĠ	MĀ ĠŚŚD P M P D,,
indu cūḍa pārva tīśa	s'ivalin - ga samuditam
DŚ Ġ M Ġ M - PĀĠ - MĀŚ	ĠŚD - ŚDP - MPD - ŚMĠ
vandita padanāga pura	bhūta natha sēvi tam

Ci - sr:

(nāgarājam)

(nāgarājam)

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