

Sangita Sarvartha Sara Sangrahamu

SAVITHRI RAJAN WITH MICHAEL NIXON

Sangita Sarvārtha Sāra Sangrahamu would appear to be one of the earliest music books printed and published in Madras. It is a Telugu work by Tirunagari Viṇa Rāmānujāyā, and contains many pieces in notation. Copies of three editions are available, printed in 1859, 1885 and 1908 respectively. A copy of the first edition is in the library of the Music Academy, Madras. All the three editions were printed in Madras, but the second and third editions were published by different sets of people. This work pre-dates the monumental *Sangīta Sampradāya Pradarśini* of Subbarama Dikṣitar by forty-five years.

The title-page of the 1859 edition reads as follows :

Śrīrastu

Śrī Hayagrivāyanamah

Sangita Sarvārtha Sāra Sangrahamu

Gānaśāstramu

For the student of Sangīta it will prove most useful.

With the encouragement of Surī Chetty Gōvindarāja Chetty,

and with his permission,

Written by Tirunagari, Viṇa Rāmānujāyā.

From Sangīta Ratnākara, Śrīman Nāradiya, Śrī Sārngadēva,

Śrī Sōmanātha and other authorities

Collecting Svāra, Gīta, Varṇa, Padam etc.

Carefully scrutinized by Srimān Kātrambākam Kēśavācārya

Printed and published by Jñānasūryōdaya Press of

Bhuvanagiri Rangayya Chetty Gāru, housed in

Nō. 91 Gōvindappa Naicker Street,

Pedda Naickenpettai, Cennapaṭṇam.

15th April, 1859.

The title-page of the 1885 edition reads :

Śrīrastu

Saṅgīta Sarvārtha Sāra Saṅgrahamu

Gānaśāstramu

Useful to students.

Contains Svāra, Gīta, Varṇa, Pada and
other important items.

Scrutinized by the eminent music scholar,
Prapaṅca Sarveśvara Śāstri.

Printed by Rāmakṛṣṇa Nāyani,
the son of Vellur Gaṅṭāla Gōvinda Nāyani,
In Gīrvānabhāṣaratnākara Press.

(The press owner), Barur Tyāgarāja Śāstri
was born to

Barur Sitarāmārya

of the Kaśyapa gōtra

by the grace of Tripurasundari:

Cannaṭṭaṅam,

In the year 1885.

This edition, published twenty-six years after the first, does not mention Rāmānuja on the title-page. In *Gāyakasiddhānjanam*¹ Taccur Singarācārya mentions him briefly: 'Tirunagari Veena Rāmānujayya had a good knowledge in playing on the lute'. We can perhaps infer by the use of the past tense that he had passed away before 1905.

Vidvan Veenai Varadayya, speaking about his great-grandfather, Bobbili Kesaviah, at the Music Academy in 1950 gives the following important information :

"Bobbili Kesaviah was a bachelor till his fortieth year, when he married his uncle's daughter, Kanakavallitāyāru. His descendant, Viṇa Rāmānujayya, has composed *sāhitya* for *svārāvali*, *janta*-and

¹ *Gāyakasiddhānjanam*, p. 27, by the Taccur brothers, Madras, 1905.

datuvarisais, making the *ārohana* about Rama and the *avarohana* about Krishna, with separate *sāhitya* for *vilamba* and *druta kālas*. Then again for the ten *janta varisais* he has composed *Daśvatāra sāhitya*. Vīna Vijaya Varadāyya has composed *gītams*, *prabandhams*, *saptatāleśvaram*, *pancatāleśvaram*, *lakṣaṇa gītams*, *Pārthasārathi pancaratnam*, *Yatirāja gītāśhtakam* and others. He has composed with the *mudra* 'Vijaya Varada.' Of the above, some pieces are found in *Sāṅgita Sarvārtha Sāra Saṅgrahamu*. Vīna Varadāyya's son is my father, V. Raghavayya." ¹

In the *vandana ślōka* (salutation) he is highly acclaimed :

चेन्नपुरी तिरुवल्लिकेणि श्रीदिव्यदेशवासीयः

जयतितरां वैणिकमणि रामानुजनामधेयः ॥

यद्गाव श्रुत भक्तिमेति महतीम् य कच्छपीनोदवाक्

सत्तत्त्वोव घनारमशील वृहतीम् वीणा दधच्चत्करः ।

यतकण्ठस्तु कलावती गल परिष्वङ्गी स गीताकृति

श्रीरामानुज नामधेय पदभाक् आभात्ययं वैणिकः ॥

'In Cennapuri, in that hallowed spot, Tiruvallikeni, lives a jewel among vīnā players. Rāmānuja is his name. All glory to him !

'He is deeply devoted to *nāda vidya*. Kalāvati embraces him and in an exalted state he plays the most exalted music. So shines this great *vainika*, Rāmānuja !'

The patron who appreciated and encouraged Rāmānuja's genius was Gōvindarāja Chetty. This patron is extolled in Telugu verse. One day, when vidvāns (musicians and cognoscenti) were gathered around Gōvindarāja Chetty, he addressed me: "O, *gānakalāvīcakṣa-namahātma* ! Great vidvāns have from time to time composed music in a variety of ways according to their particular genius. In the same way you, with all your knowledge and scholarship, should present this *gāndharva vidyā* to the world." "I complied with the

¹ *The Journal of the Music Academy*, vol. XXII, pp. 64-65. 'Bobbili Kesaviah' by Vidvan Vīna Varadāyya.

command and from the great source - books of our music I culled all that was beautiful and great and, collecting it, have named this compilation *Saṅgīta Sarvārtha Sāra Saṅgrahamu*. I offer it to the *rasikas* and hope it will prove to be a treasure."¹

The introduction to the book is an inspiring survey of the development of music from *Nādabrahma* to its manifestation as polished *śāstriya saṅgīta*. This section deserves a separate study of its own.

The first section of the book deals with *lakṣhaṇa*. Starting with *nāda* (musical sound), he goes on to deal with the twenty-two *śrutis* (microtonal intervals) and *svaras*. *Svaras* are described both technically in terms of *śrutis* and also as *dēvatas* (gods) accompanied by their consorts, replete with jewels, weapons, *vāhanas* (mounts) and other attributes that go together to make up their worlds. He deals with the *śadbhēdas* and the *lakṣhaṇa* of *vāditva*, *vādi svaras* and *samvādi svaras* (consonance and consonant notes), *vivādi svaras* (dissonant notes) and *anuvādi svaras* (notes which are consonant with the *vādi svāra*, but have a less pronounced degree of consonance to it). He quotes *ślōkas* from *Daṣṭila* and *Nārada* relating to his next topic, the ancient classification of *rāgas* as *puruṣa* and *strī rāgas* (male and female *rāgas*) and their offspring. In this connection he explains the *jāti bhēdas* of these *rāgas* from the *Vedas* and their classification into *Raga* and *rasa* (sentiment) is dealt with, as also the appropriate times of the day to perform certain *ragas*. Next follows *daśavidha gamaka* (ten varieties of modulating *svaras* as they occur in *rāgas*) and *grāma mūrchanā* (basic scales and secondary scales). This section ends with *pāṭhakulakrama* (the method of singing.) A discussion of *tāla* is conspicuous by its absence.

Svarāvalis follow and the book progresses through *dātu* and *janta* exercises to *alaṅkāras*. All of these have *sāhitya* (words). In the *sāhitya* for the last of the *janta varisai* we find Rāmānuja's authorship attested :

' Kalikimūrtiyaguharidalaceda
Tirunagari Viṅṇā Rāmānuja kavice
Velayuni i jantavarusalaku
Daśāvatāra mula sāhitya monarpaaḍiye '

¹ A free translation of the anecdote on p. I of all the editions.

Elsewhere in the exercises we find the *mudra Vijaya Varada* and before the *alaṅkāras* we find a reference to *Vīṇā Vijaya Varadayya* :

‘ *Saptālaṅkāramulaku Vīṇa Vijayavaradayyagāru
raciyincinatuvanṅi śāhityamulu* ’

Forty-six *gītams* are printed, including two *rāgamāla gītams*. Many of them bear the *mudra Vijaya Varada*. There are four *gīta-prabandhas* and five *kaivāra prabandhas*. *Cittatānams* in nineteen *rāgas* follow. There are two *caukavarṇams*, ten *tānavarṇams*¹ and two *padavarṇams*. One of these *padavarṇams* is actually the famous *svarajati* in *Huseni rāga*. Several of these *varṇams* seem to be found only in this book. Two *svarajatis* are also given.

The *śāhitya* of one hundred and fifty seven *padams* by eighteen different composers appears. There is a *chīnta* by *Melatur Venkatarāma Śāstri* and three *tirunāmamulu* of *Vikrāla Narasiṃha Śācāraya*.

One hundred and ninety two *kritis* by nine different composers are printed, including twenty of *Tyāgarāja* with notation and eighty-nine without.

The book concludes with ‘ *Rahasyatrayakārika* ’.

The 1859 edition has also four pages of errata and corrigenda.

Twenty *kritis* of *Tyāgarāja* and fifteen *padams* of *Parimalaraṅga* have some notation. A *padam* of *Vīrabhadrayya*, the *kritis* of *Parimalaraṅga*, one of *Paidāla Gurumūrti*'s *kritis* and another by *Tyāgarāja* have *cittasvarams* appended to them. The *svara-śāhityas* for some of *Śyāma Śāstri*'s and *Subbaraya Śāstri*'s *kritis* are given.

There is quite a confusion over the names of the *rāgas* assigned to *Tyāgarāja*'s *kritis*, typical of the confusion prevailing before the Music Academy provided a forum for the stalwarts of the previous generation to clarify this issue.

SVARĀVALI

The unique feature of this book is the presentation of *svarāvali*, *dātu* and *janta* exercises and *alaṅkāras* with *śāhitya* of a very high order.

¹ In the 1885 edition, an additional ten *tānavarṇams* are printed.

Karnatic music is woven around religion and has *bhakti* (devotion) as the base. So Rāmānuja's approach is to simultaneously initiate the beginner into *svara*, *purāṇa* (scripture) and *sāhitya* (literature). He has written in Telugu and Sanskrit.

The *lakṣya* opens with a ślōka of Gōpāla depicting *Mālava rāga*. It is from his commentary on the *Gīta Govinda Dīpikā*.¹

‘ नितंविनीचुं वितवक्त्रविम्बः । शुक्रद्युतिःकुण्डलवान् प्रशस्तः ।

संगीतशालां अविशत् प्रदोषे मालाधरो मालवरागराजः ॥

‘In the glow of sunset this esteemed prince enters the music hall. His face is radiant with the kisses of his queen. His emerald and ruby earrings are as pretty as parrots. He wears a beautiful garland, this *Mālavarāga rāja*.

From this meditation he passes to a *dhyānaślōka* on *Ādi tāla* :

‘ षट्स्त्रीस्कन्ध समायुक्तं दण्डान्दोलन संस्थितम् ।

वामाङ्गेचैक वामाक्ष्या सन्निधौ चामरीयुतं ॥

पीताम्बरधरं रक्तावर्णकुण्डलमण्डितम् ।

यज्ञसूत्रधरं देवं आदितालं भजाम्यहम् ॥ ’

‘Borne along on the shoulders of six women, he is seated in a swaying palanquin, his lady by his side. A maid in front fans him with a *cāmara*. He is clad in yellow silk and adorned with flashing ruby earrings. The sacred thread gleams on his shoulder. I worship the lord of *Ādi tāla*.’

With these *ślokas* he ushers the student into the world of music, inculcating a sense of aesthetics and reverence from the beginning.

The *sāhitya* is all in praise of Vishnu. When sung, the words remove the tedium of singing only *svaras* and impart an inspiring

¹ Cf. *GĪTA GOVINDAKĀVYAM*, Nirnaya-Sagar Press, Bombay, 1949, p. 10n., Here there is a difference in the reading of the *ślōka*.

bhāva. In the *sarali varisai* the *ārōhana* (ascending scale) is consistently in praise of Rāma and the *avarōhana* (descending scale) in praise of Krishna. There are separate *sāhityas* for *vilamba* and *druta kālas* (slow and fast speeds). In the *vilamba kāla* the syllables of the poetry are long to match the *dirgha* (long) *svaras*. The *druta kāla* *svaras* are matched by short syllables. These two speeds occur only in *sarali* and in the first *janta varisai*.

S, R, G, M, — P, D, N, S,
śrī ra me sa — rā ma pā hi

S, N, D, P, — M, G, R, S,
śrī vat sān kā — kṛ ṣṇā pā hi

S R G M — P D N S
va na ca ra — pa ti sa kha

S N D P — M G R S
va su pa ti — va ra su ta

For the *sancari varisais* he has formed a *svara* sequence as a primary exercise for *citta pallavi*:

S R G M — P, G M — P , ; — P , ; |
va ra dha ra — ṇi dha ru — re ... — re ... |

G M P D — N D P M — G M P G — M G R S
sa ra si ja — bha va nu ta — sa ra sa pa — da ka ma la

SRGMP ||
varadharāṇi ||

* G M G M — P D P D — M D P D — M G R S |
gi ri dha ra — mu ra ha ra — su ru ci ra — gu ṇa ma ni |
|| varadharāṇi ||

* M P D P — D N D P — M P D P — M G R S |
gi ri dha ra — mu ra ha ra — pa ra ma pu — ru sa śrī . |
|| varadharāṇi ||

* M P D P — D N D P — M P D P — M G R S |
ga ru ḍa ga — ma na ki n — na ra va ra — sē . vi ta |
|| varadharāṇi ||

* D N S N — S R S N — D N S N — D P M G |
su ra ri pu — ha ra su n — da ra su ca — ri . . tra |
|| varadharāṇi ||

* N S R S — R G R S — N S R S — N D P M |
gu ru ta ra — su ca ri ta — va ra pha la — dā . ya ka |
|| varadharāṇi ||

No *hecchusthāyi varisais* are printed, but there are four *dātu varisais*.

Eleven *janta varisais* are presented. The first, in two speeds, is a '*Veṅkaṭeśvara stōtra*' (praise of Śrī Veṅkaṭeśa). Each of the ten *varisais* which follow describes one of the ten incarnations of Viṣṇu.

ŚRĪ VENKATĀCALAPATI STOTRAMU

S S R R — G G M M — P P D D — N N S S
śrī śe ṣa dri — śā śrī kan ṭā — pṭā la kṣmī bhū — nī lā nā thā

S S N N — D D P P — M M G G — R R S S
lō ka dhā rā — śrī kan tā kṣā — māṃ pā hi gō — pi prā ṇē śā

VARĀHĀVATĀRAMU

S S S — R R R — G G G — M M M
śvē ta va — rā ru ṇa — gā va ra — rū pa mu

P P P — D D D — N N N — S S S
gai ko ni — dā ru ṇa — bhaṅ gi ni — mī ri na

S S S — N N N — D D D — P P P
krū ra ni — śā ca ru — hē ma vi — lō ca nu

M M M — G G G — R R R — S S S
jham pi na — sā ra sa — nē tru ni — gōi ce da

The *alānkāras* are prefaced by *dhyāna slokas* for each *tāla*, and the *lakṣhaṇa* of the *tālas* stated. There are *alānkāras* for the *sapta tālas* as well as for *Ādi tāla*. The *lakṣhaṇa* for *Dhrūva* and *Ādi tālas* does not correspond to the accepted *lakṣhaṇa*. *Dhrūva tāla* here has three *angas* (components) of six, four, and four *akṣarakālas* (beats). *Ādi tāla's* *lakṣhaṇa* is identical to that of *Ēka tāla*, and this slip may be regarded as a printer's mistake. Here is the *Maṭhyatāla dhyāna-ślōka* as a sample.

‘ मयूरवाहिनीं वीणां चाक्षमालाचरां पराम्
दशस्त्रीसेवितां रत्नभूषणीं च चतुर्भुजाम्
ध्याये श्रीमठ्यकां विप्रमातृकां मुवनेश्वरीम् ॥ ’

‘On a peacock, four-armed, with viṇa and a rosary in her hands, wearing precious gems and ornaments, the goddess of the Universe appears. Ten women attend her. I meditate on her, Mother, *Maṭhya tāla*.’

In all the *ślōkas* the *tāla* is pictured as a deity and the *akṣharas* (beats) as women attendants. The number of *akṣharas* is indicated by the number of ladies. Not only do these inspire an exalted ideal of music, but they also serve as vivid ‘visual’ teaching aids.

The *sāhitya* of the *alānkāras* incorporates the *lakṣhaṇa* of the *tāla*. *Maṭhya tāla* is a clear example :

S R G R — S R — S R G M
la li ta mu — ga nu — la ghu dru ta

R G M G — R G — R G M P
ma la ra ga — ma ri — la ghu vu nu

G M P M — G M — G M P D
ce la ga ga — ni la — ma ṭhya mu nu

M P D P — M P — M P D N
ku lu ku tsu — ce lu — va la ra ga

P D N D — P D — P D N S

ve la ya ga — vi nu — pi n ca ga

S N D N — S N — S N D P

ta la ci na — ta la — pu lo sa ga

N D P D — N D — N D P M

ve la yu ni — vi ja — ya va ra da

D P M P — D P — D P M G

pa lu ma ru — pa da — mu la ku nu

P M G M — P M — P M G R

pa lu vi dha — mu la — pa ra ga ga

M G R G — M G — M G R S

ne la mi ni — go li — ce da mi ka

Ēka tāla is presented in two varieties; the regular :

SRGM RGM P and also as SRG RGM

The second variety has attractive *sāhitya* full of rhyme :

S R G — R G M — G M P — M P D — P D N — D N S

ni nu mā — na nu ma — vanu ma — vinumā — kanumā — nanumā

S N D — N D P — D P M — P M G — M G R — G R S

tanumā — tsanuma — dhanamā — ghanamā — dhanamā — yanima

Śolkatṭu (*mṛdaṅga* syllables) are also introduced :

S R G — R G M — G M P — M P D — P D N — D N S

tam ta — dhimitā — takatom — kiṭadhom — takajhem — trakadhom

S N D — N D P — D P M — P M G — M G R — G R S

trakadhom — takajhem — kitatom — takatom — dhimitā — ta ri dhā

A *ślōka* refers to those who do not know the science and practice of *tāla* as being like one who is born blind. He can gauge the form of a pot only by feeling it. The simile seems to be that without a knowledge of *tala* we bear the drum and respond to it, but cannot fully comprehend the *tala*.

एतद् ध्यान विधानैश्च तालवृत्तान् समाचरेत् ।
तालध्यान विधानं यो न जानाति सभाविशः
जात्यन्धस्तु घटस्पर्शात् रूपेण नतु जायते ॥'

With a series of *Vishama svara* exercises in *Ādi tāla* the section of *tāla* exercises ends.

GITAMS

As soon as we turn to the *gīta* section, Vijaya Varada is revealed as a composer of merit. The first *gītams* are the *Pillāri gītams* of Sri Purandaradāsa. Such a devout Śrī Vaiṣṇava was he that he has substituted the *Sāhitya* for the second and third stanzas of *Śrī Gaṇanātha* by salutations to Śrī Vishvaksēna and Hayagrīva. A *Sarvalaghu gītam* in *Rāga Nāta* prefaces three sets of his compositions. His *bhakti* to his *iṣṭadēvata* Raṅganātha, Pārthasārathi and to the great Rāmānujācārya finds expression in the *Śrī Raṅganāyakula pancaratnam*, the *Pārthasārathi pancaratnam* and the *Yatirāja gītashtakam*. These pieces are in great and familiar *rāgas* like *Kalyāṇi*, *Nāṭakuraṅgi*, *Bhūpāla*, and *Śankarabharaṇam*. In the *Pancaratanas* he uses a variety of *tālas*, but the *Gītashtakam* is all in *Jhampa tāla*.

His style of *gītam* composition conforms to the classic definition of *gītam* as a musical form. He has written in Sanskrit and Prākṛit and incorporated the *gītālankāra* syllable (these are syllables adorning *gītams*) 'a a', 'ayya', 'iyya', 'anvo', 'iya', and 'are'. He labels the different *khaṇḍikas* (sections) such as *jāvaḍa khaṇḍika*, *ābhōga khaṇḍika* and *mudra khaṇḍika* and composed the music to correspond to the grammar of these.

‘अष्टभाषा पदैर्युक्तं अग्न्या अन्वोतिर्ययुतं ।
स्वररागैः प्रगायन्ते गीतमित्यभिधीयते ॥’

'The combination of the words of eight languages (prākṛit with the syllables 'aiya', 'anvo', and 'tiya' set to *svaras* in a *rāga* is known as *gītam*.'

Apart from the well-known *rāgas* he has composed in rare *rāgas*, too, for example *Nūtanacandrika*, *Sāraṅganātā Mālavaśrī*, *Ghaṅtārava*, *Pādi*, *Pūrvagaṅgā*, *Suddhavasantā* and *Gummakāmbhōji*. There is a *gītam* as well as an *Aṭa tāla varṇam* in *Manōhari rāga*. This *rāga* poses a problem of identification as the pieces do not conform to any of the *lakṣhaṇas* found in books.

Vijaya Varadayya's mastery is most evident, perhaps, in the two *rāgamāla gītams*. One is a garland of thirty-six *rāgas*, and for this there is no indication of the *tāla*. As each *āvarta* has ten *aksharakālas*, the *tala* may be reckoned as *Maṭhya* or *Jhampa*. The second, consisting of thirty-two *rāgas*, is in *Dhrūva tāla*. The handling of each *raga* to express its identity in just ten or fourteen *svaras* is remarkable. The *sāhitya* contains the name of each *rāga* as it occurs.

Five of Vijaya Varadayya's *lakṣaṇa gītams* are given. They do not explain the *lakṣaṇa* of the *rāga*, but list all the principal musical terms.

There is a *gītam* in *Simhanandana tāla* in *Saṅkarābharāṇa rāga*. A *ślōka* is also given for this *tāla*. The *gītam* has subsequently been printed in several publications.

Sangita Kalānidhi Śrī Muthiah Bhāgavatar in his *Sangītakalpadrumam*, Part I¹ has printed some twelve *gītams* from this book, though without acknowledging the source. Harikesanallūr Vīṇa A. Subrahmaniam in his *Gītaprabandha Mālai*² has also given a few *gītams* and most of the *prabandhams* from Rāmānuja's book, which he learnt from his *guru*, Śrī Muthiah Bhāgavathar.

¹ *Sangītakalpadrumam*: Part I by Gāyakasikhāmani Sangita Kalānidhi Dr. L. Muthiah Bhāgavatar, Second Edition, published by the Government of Kerala, 1977.

² *Gītaprabandha Mālai*: by Harikesanallur Vīṇa A. Subrahmaniam, Cennai Sangita Nataka Sangam, Madras, 1961.

PRABANDHAMS :

There is a small collection of *gītaprabandhams* and *kaivāra prabandhams*. *Prabandhams* are sung like *gītams*, as they also have one *svara* for one *akṣarakāla* and are sung in three *kālas*.

'*Kaivāra*' is a Telugu word meaning '*stotram*', (praise). Two of the *kaivāra prabandhams* in this book have *sāhitya*, *śolkattū* (drum syllables) and instrumental sounds. The *Srī rāga prabandha* has, in addition, the auspicious syllables '*tēna*.' It is an authoritative example of the full *lakṣhaṇa* of *kaivārā prabandha*. The others have only *śolkattū* and instrumental sounds. The *Dhanyāsi rāga prabandham* bears Rāmānuja's *mudra*. '*Srī vīrarāghava māmaya vijaya varadarāja saure*'.

In his *Isaiyiyal*¹, Śrī K. Ponnaiya Pillai says that *kaivāra prabandhams* have instrumental sounds, *tēnakam* and *sāhitya* in praise of *rājas*, and that they were sung and played on all the instruments when *rājas* set out in procession.

The instrumental sounds referred to are the '*taka taka*' of the *Rudra vīṇa*, the '*tu ku tu ku*' of the conch and the '*dhim ta dhim ta kiṇa kiṇa*' of the bow. When the bow is strung and plucked, it produces a clear musical tone. There are numerous references in Indian literature to the *jyāghoṣham* (reverberation) of the bows of the great heroes. Tyāgarāja's picture of Rāma in '*Nāda sudhā rasam*', with his bow as the *rāga* and the seven bells as the notes of the octave also comes to mind. "*Svaramulu yāroka ghaṇṭalu; vara rāgamu kōdandamu*." The string's reverberation produces the '*dhimta*' and the bells '*kiṇa*'. In Tamil *Nāḍu* the bow is found as an accompaniment for *villu pāṭṭu* (a form of narration with songs).

K. V. Srinivāsa Iyengar in *Gānabhāskaramu*² explains that the auspicious syllables '*tēna*' derive from *mahavākyas* (*Upaniṣad Sūtras* embodying the highest philosophy).

The *Kaivāra prabandham* in *Gaula rāga* is nearly identical to the one printed in *Saṅgīta Sampradāya Pradarśini*.

¹ *Isaiyiyal*. P. 24, by Sangita Kalanidhi K. Ponnaiya Pillai, Annamalai University, Chidambaram, 1948.

² *Gānabhāskaramu*. P. 114, M. Adi & Co., Madras 1918 by Sri K. V. Srinivasa Iyengar.

The *gītaprabandhas* have rather more *sāhitya* and are in praise of various deities and *rājas*. The *Nāṭa rāga gītā prabandham* has *sāhitya* of great beauty 'Jaya jaya sangītagamābhinava bharata-muni re'. The composer's signature appears, and the title of the *prabandham*. 'Venkaṣamantri racanave śri varadannu prabandham'. Prākṛit is used extensively in the *prabandhas*.

When these *prabandhams* are sung and we comprehend their *grandeur*, we realise how they help to lay a strong foundation for practice of music. The *rāgasvarūpa* (form of the *rāga*) is depicted in a majestic style. Singing the instrumental sounds and *solkaṭṭu* prepares the musician for handling *tillānas* and other compositions containing *jatis*. Muthusvāmi Dikshitar's family tradition was steeped in *gītams* and *prabandhams* and we sense that these were a major influence in his compositions.

Today there are only a few *vidvāns* who have learnt *prabandhams* from authoritative sources. It is imperative that they teach whatever they know to ensure the survival of this musical form.

TĀNAM

Cittatānams in twenty *rāgas* provide a wealth of material for mastering *tāna*. The different stages in the development of *tānam* are clearly labelled: *āyittam*, *eduppu*, *udgraha* (with *muktāyi*), *sthāyi* and *muktāyi*. Some portions are given as *thāyams*. *Nāṭa rāga tāna* with 'ānantam' syllables (*tannakāramu*) is systematically developed over five-and-a-half pages. Each section is named. After the *sthāyi* portion we find *avarōhi*, then *pañcama sth. yi*, *rshabha sthāyi*, *sañcāri*, and the climax, *makarani*. Some of the ragas in which he has given *tānams*, apart from the *ghana rāga pañcakam* are *Srīrañjani*, *Kēdāram*, *Mechabauli*, *Sālagabhairavi*, *Maniraṅgu*, *Surasindhu*, *Udayaravican-drika*, *Dēvamanohari*, and *Sindhu Rāmukriya*.

VARNAMS

The editor of the 1885 edition has included *varṇams* not found in the 1859 edition. In the list of *varṇas* in Appendix these additional pieces are marked with an asterisk. The composers range from 'Tānavarṇa mārgadarṣi' Gōvindasamāyya through Ādippayya, Sonti Venkaṣasubbayya to Rāmānuja's contemporary, Viṇa Kuppayya.

The *anubandhams* for 'Viribōni' in *Bhairavi rāga*, *Āta tāla* and for 'Sāmi ninne' of Shatkāla Narasayya in *Pantuvārāli rāga*, *Ādi tāla* are also found here.

Three masterpieces of Govindasāmayya appear. They are in *Mōhanam*, *Kedāragula* and *Navarōj rāgas* in *Ādi tāla*. It is interesting that the *Mōhana varṇam* is given as *Rēgupti rāga* and the *dhyāna ślōka* for *Rēgupti* also occurs. *Rēgupti* is an older name for *rāga Mōhanam*. Both the *Mōhanam* and *Kedāragaula varṇams* are found in *Ādi Sangīta Sudhambudhi*¹ of Śrī K. V. Srinivasa Iyengar. The *Mōhana varṇam* is also given in *Sangīta Sampradaya Pradarsini*. Rāmānuja's book gives, in addition, some traces of *jatis* between the *ettugada svaras* for these two *varṇams* which will help dancers who may wish to present these remarkable *varṇams*.

From *Ādi Sangīta Sudhambudhi* we gather the following information. Govindasāmayya was proficient in Telugu, Sangīta and Bharata Śāstra (dance). He was a Telugu Brahmin and a great scholar. A very handsome man, he would dance in woman's apparel and enchant an audience of *rasikas* by his art and his looks. His elders were unaware that he danced !

In the vanguard of *rasikas* was Venkaṭa Perumāl Rāju Gāru, Zamindar of Kārveṭṭinagar. Govindasāmayya composed a *varṇam* in *Mohanam* and said 'I have brought a *mattebham*. Can anyone buy it?' (This a pun on '*mattebham*': It means both an elephant in rut and a popular metre in Telugu-poetry). The Rāju Gāru smiled and said, "May I see it" ? Immediately Govindasāmayya donned the dress of a dancer, and performed the *varṇam* in the *Raja Sabha*. What he composed and danced was so beautiful ; music of rare quality, woven about fine and suggestive poetry, was interpreted in masterly *abhināya*. It became a captivating '*mōhana astram*' (a reference to the shafts of Manmatha). Venkaṭa Perumāl was beside himself with delight and presented the master with a purse of five thousand rupees and many other gifts besides, and asked him to stay on in his court. Because of this some say that he was from Kārveṭṭinagar and was a *Nattuvanār*. He wrote *varṇams*, *padams* and *javalis* saturated with *ṣṛṅgāra rasa*. Of the *varṇams* *Mohanam*, *Kedāragaula* and *Navarōj* are very famous.

Subbarāma Dikshitar tells us² that he lived before Ādippayya, and that he was a '*Tāna Varṇa Mārgadarīṣi*'.

¹ *Ādi Sangīta Sudhambudhi* p. 113, by K. V. Srinivasa Iyengar, M. Adi & Co., Madras, 1929.

² *Sangīta Sampradaya Pradarsini*, Part I, p. 25, by B. Subbarāma Dikshitar, Ettayapuram, 1904.

Prof. P. Sambamoorthy¹ speaks of his brother, Kūvanasāmayya, who composed a *varṇam* in *Nāṭakurañji*. He was born in Kāveri-pūmpattinam.

The *Navarōj rāga varṇam* is a '*Mattebhadvipadagītakandotpala-campakamālikāksharatānavarṇamu*'. This grand title refers to the six popular varieties of *chandas* (metre) in Telugu poetry that the composer has used. The *muktayi svāra* (the *svāra* following the *anupallavi*) is in *Mattebha*. The first *ettugada svāra* is in *Dvipada* and the four *svāras* which follow are in the other metres. *Ettugada svārams* follow the *charaṇam*.

The notation of the *varṇams* is not clear as the *tāla* is not precisely indicated. It will be worth the effort to restore the *Navarōj varṇam* and several of the other pieces.

The '*pada varṇam*' in *Husēni rāga* is actually the famous *svārajati* about which Dr. V. Raghavan has written in several issues of the Music Academy Journal.

The following *varṇams* are not available in the various publications we consulted: a *varṇam* in *Śrī rāga Ata tāla*, '*Itujāgujesedi*' bearing the mudra '*Śrī Tripurasundari*', and an *Ata tāla varṇam* in the problematical *Manohari rāga* '*Sarasijākṣhinipai*' with the mudra '*Śrī Pārthasarthe Kṛpānidhe*'.

SVARAJATIS

Two *svārajatis* follow. The first in *Mōhanam rāga*, *Ādi tāla*, '*Sami daya mīra*', is printed in *South Indian Music*, Book II². The other in *Punnāgavarāli rāga* *Ādi tāla* '*Ē maguva bodhincenu ra*' poses the same problem of restoring the *tāla*.

PADAMS

The *sāhitya* for over one hundred and fifty *padams* is presented. A list of the composers and the number of their *padams* we give as

¹ *A Dictionary of South Indian Music and Musicians* Vol. II, P. 356, by Prof. P. Sambamoorthy, Madras December, 1959.

² *South Indian Music, Book II* P. 92, by Prof. P. Sambamoorthy, The Indian Music Publishing House, Madras, 1976.

Appendix. For fifteen of the *padams* of Parimalaraṅga some *svaras* are given which may help the *vidvāns* to sing these *Kritis* and other pieces.

A *chindu* of Melatūr Veṅkaṭaramana Śāstri in *Nādanāmakriya rāga*, *Āditāla*, 'Taluku baluku kuluku gala miṭhāri ra' is printed.

Appropriately the *kritis* start with those of Kōsalapurivāru (Mārgadarṣi Śēshayyāngar). Because he came from Ayōdhya, says Subbarāma Dikṣitar, he adopted 'Kōsalapūri', as his *mudra*. They are in Sanskrit and sing the praises of Śri Ranganātha.

There are three *tirunāmamulu* of Vikrāla Narasimhācharya extolling the glories of Yatirāja Sri Rāmānujācārya. The use of 'tirunāmamulu', for 'Devarnāma' is interesting, and show his allegiance to the *Srī Vaishṇava Sampradāya*.

He prints a *kriti* in Khamās raga, Ādi tāla by Malayālapu Kūlasēkhara Mahārāja which is also found in *Saṅgīta Sampradāya Pradarsini*. This composer is none else than Svati Tirunal.

There are three *kritis* of Paidāla Gurumurti Śāstri, also in Sanskrit. One in *Mohana rāga*, *Tisra (gati) Rūpaka tāla* 'Sabhāpati hṛdambuḷe sadā bhaje' has a *cittasvaram*.

Thirteen *kritis* of Muthuswami Dikṣitar, eight of Śyāma Śāstri (two with *svara sāhitya*) and five of Vīna Kuppayya are given.

Cittasvarams for all eight *kritis* of Parimalaranga are found. Ten *tirunāmamulu* follow.

Then come Tyāgarāja' *kritis*. Nineteen *kritis* have notation and there is a *cittasvaram* for the *kriti*, 'Endukō bāga teliyadu' in *Mōhana rāga*, *Ādi tāla*. There are eighty-nine *kritis* of his without notation.

When we come to the conclusion of the book we stand in reverential awe, as it were, at the wide range of *nāda vidya* he has been able to convey. It is truly 'Sāra' and 'Saṅgraha', 'the essence' and 'abridged', fulfilling the wishes of his patron. He calls it a treasure, and it is. We feel that the Music Academy, serving the cause of classical music, should reprint this book and make it available to the musicians of our age. They can then learn these pieces

and disseminate the wealth contained in them. If such master-pieces are sung and taught to young musicians, they will provide many musical 'seeds' which will grow and inspire them. There art, especially their *manōdharma sangīta* (creative elaboration), will gain in depth and freshness of melody.

EPILOGUE

People ask me: 'Where did you get this book and what made you work on it?' So I think I should explain. Our family had the great privilege of having Tiger Varadachariar and Vina Dhanammal as our gurus. It was Tiger, whom we affectionately called 'Appaji', who pointed out to my mother the wealth this book contains, and it is in my mother's collection of books. She was so fascinated by the beautiful *sāhitya* for *sarali*, *janta* etc., that she taught these to all the youngsters and many students decades ago. I remember my mother, Kanakammal, speaking about this unique *sāhitya* at the Music Academy some forty years ago. Ever since it has been in my mind and in practice I have been teaching these *sāhityas* to all who come to me. Ten years ago I wrote about this in the souvenir of a *sabhā*. When Michael Nixon learnt these, his desire to work on the book gave me support to study it in detail. Prof. S. Ramathan encouraged me to present this paper. So I thank all those who made it possible and the Secretaries of the Music Academy, in particular Sri T. S. Parthasarathy and all the friends like Rosy, Mythili, Sita, Adishesu and Mike who have taken thought and moulded this morning's programme. My *namaskārams* to all the *vidvāns* and *vidushis* and musicologists who have graced this occasion. (Savithri Rajan.)

APPENDIX

List of *varṇams* found in *Saṅgīta Sarvārtha Sāra Saṅgrahamu*.

(Those marked with an asterisk occur in the 1885 edition only.)

CAUKAVARṆAMS :

1. 'Sarigādānīpai' Reguṭṭi rāga (Mohanam)—Ādi tāla
Composer : Gōvīndasāmayya
2. 'Nī sari mannē dora' Kedāragaula rāga—Ādi tāla Com-
poser : Gōvīndasāmayya.

TĀNAVARNAMS :

- * 3. 'Sri nādhu nīnnu nādu' —Nāṭa rāga—Āta tāla Comp: Viṇa
Kuppayyar.
- * 4. 'Celimikōri vaciyunnadi' —Gaula rāga—Ādi tāla Comp: Viṇa
Kuppayyar.
- * 5. 'Sarasiyamukhi' —Arabhi rāga—Ādi tāla Comp :
Pallavi Doraisvami Ayyar.
- * 6. 'Sāmi ninne kōri' —Saṅkarābharāṇam rāga—Ādi tāla
Comp : Viṇa Kuppayyar.
- * 7. 'Inta calamu' —Kambhoji rāga—Āta tāla Addres-
sed to Sri Cāmarājendra.
- * 8. 'Inta cauka sēya' —Bilahari rāga—Ādi tāla Comp :
Viṇa Kuppayyar.
- * 9. 'Sāmi nīpai' —Ānandabhairavi rāga—Āta tāla
Comp : Viṇa Kuppayyar.
- *10. 'Nenaruncinanne' —Dhanyāsi rāga—Āta tāla Comp :
Viṇa Kuppayyar.
- *11. 'Iṭu jāgu jesi' —Sri rāga—Āta tāla Mudra : Sri
Tripurasundari.
- *12. 'Kanakāṅgi' —Tōḍi rāga—Āta tāla Comp: Pallavi
Gōpāla Ayyar.
13. 'Viribōni' —Bhairavi rāga—Āta tāla Comp :
Ādippayya:

14. '*Nena runci ēlukora*' —Bilahari rāga—Ata tāla Comp :
Sonti Venkaṭa Subbayya.
15. '*Sāmi ninne nammina nāpai*'—Pantuvarāli rāga—Ādi tāla
Comp : Satkāla Narasayya
16. '*Sarasijākṣi*' —Manohari rāga—Ata tālā Mudra :
Sri Pārthasārathēkrpānidhe.
17. '*Maguva ninnē kōri*' —Nārāyaṇagaula rāga—Ata tāla
Comp : Viṇa Kuppayyar.
18. '*Inta calame*' —Bēgada rāga—Ādi tāla Comp :
Viṇa Kuppayyar.
19. '*Vanajākṣhi*' —Kalyāṇi rāga—Ata tāla Comp :
Pallavi Gopāla Ayyar.
20. '*Ninnē kōri*' —Mohana rāga—Ādi tāla Mudra :
Subrahmanyasvāmi; Suggested
composer: Pallavi Doraisvāmi
Ayyar
21. '*Tōyajākṣhi*' —Varāli rāga—Ādi tāla Mudra :
Tōyādriraṅga
22. '*Inta calame*' —Navarozu rāga—Ādi tāla Ad-
dressed to Sri Kāvērīrājarājendra
Suggested composer: Govinda-
sāmayya.

PADAVARṆAMS :

23. '*Vanajākṣhro*' —Saṅkarābharaṇam rāga—Rūpaka
tāla Addressed to Sri Pratāpa
Simhendra Mahārājā.
24. '*Ē māyāladirānā Sāmi*' —Huseni rāga—Rūpaka tāla (Sva-
rajati) Addressed to "Bhūmivē-
layunattājendruniputruḍau Sri
Mallājicandra Sāmi"