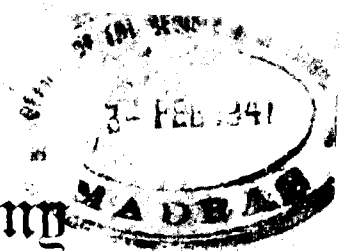


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The Journal
of
The Music Academy
Madras



A QUARTERLY
DEVOTED TO THE ADVANCEMENT OF THE SCIENCE
AND ART OF MUSIC

VOL. X

1939

PARTS I-IV

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
सङ्गता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

"I dwell not in Vaikuntha, nor in the hearts of Yogis,
nor in the sun; (but), where my Bhaktas sing, there
be I, Nārada!"

T. V. SUBBA RAO, B.A., B.L., *Editor-in-charge.*

V. RAGHAVAN, M.A., PH.D., *Managing Editor*

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The Teachers' College of Music

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DR. T. V. SUNDARA RAU

Managing Editor

DR. N. R. RAMAIAH

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NOTICE

All editorial correspondence should be addressed to the Managing Editor.

Articles on musical subjects are accepted for publication on the understanding that they are contributed solely to the Journal of the Music Academy.

All manuscripts should be legibly written or preferably type-written (double spaced—on one side of the paper only) and should be signed by the writer (giving his address in full).

All articles and communications intended for publication should reach the office at least one month before the date of publication (ordinarily the 15th of the 1st month in each quarter).

The Editor or the Academy is not responsible for the views expressed by individual contributors.

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The Journal of the Music Academy,

MADRAS

OPINION

THE ORIENTAL LITERARY DIGEST, POONA, WRITES:—

“A journal of all-India character, solely devoted to music has been a serious and long-standing desideratum. Though the *Sāṅgīta*, a quarterly published from the Maris College, Lucknow, and the journal of the Music Academy Madras (JMAM) were started in 1930, both had, unfortunately, to be suspended after issuing a few excellent numbers. The reappearance of the JMAM will therefore be welcomed by all thoughtful lovers of Indian music and culture with no small amount of gratification. The volume under review, though dated 1934, was published only a few months ago, and with the promise of soon bringing out the volumes due for each of the years 1934 to 1938, resumes the thread of its publication from where it was broken.

Though naturally it is devoted chiefly to South Indian Music, there are features which make it indispensable for serious students and lovers of music throughout the length and breadth of India. Publication of original articles on music by experts, and of classical works on Indian music are instances in point. Authoritative reports of the annual conferences of the Music Academy, Madras, are to be found only in the pages of this journal, and embodying as they do the discussions on important topics by experts and acknowledged authorities, they cannot be overlooked by serious students of Indian music.”

This alone should suffice to draw the attention of all scholars, societies and institutions concerned with Indology to this important journal.

We wish the journal a long and brilliant career of service to the cause of Indian music. Let all lovers of Indian music make common cause with those in charge of the Journal to see its growing prosperity.

The Journal of the Music Academy, Madras.

SELECT OPINIONS

The Indian Express: "The resumption of the Journal is an event of the first magnitude in the musical world. The very capable Board of Editors may be trusted to produce issues of the quality as the one under review."

The Hindu: "The revival of this valuable Journal devoted to the study and promotion of Indian Music will be welcomed by all lovers and exponents of the art."

The Madras Mail: "We are glad to note the revival of the Journal of the Madras Music Academy (a quarterly devoted to the advancement of the science and art of music) * * * Fulfilling as it does a real need of music lovers, we are sure all lovers of art and culture will support it."

H. H. The Maharaja of Dharampur: " * * His Highness is also delighted to read the articles in your magazine which are undoubtedly very interesting and instructive. He is also pleased to read the proceedings of the Academy's Music Conference * * * "

The Adyar Bulletin: "The resumption of the publication of this journal devoted to the promotion of research in the field of music must be welcomed by all lovers of Indian culture. The Journal fulfils a real need as it is the only Journal of its kind in India."

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THE MADRAS MUSIC CONFERENCE, 1938.

OFFICIAL REPORT.

The Opening Day.

23—12—1938.

The Twelfth Music Conference organised by the Madras Music Academy, Madras, was inaugurated on 23—12—38 by His Highness the Yuvaraja of Mysore before a large gathering of musicians and music lovers at the special pandal erected at "Woodlands", Royapettah.

His Highness the Yuvaraja, the visitors and guests of the evening, on arrival, were received by Rao Bahadur K. V. Krishnaswami Aiyar, President, and the members of the Executive of the Music Academy and led to the hall.

Proceedings commenced with prayer.

WELCOME SPEECH.

On behalf of the Academy, Rao Bahadur K. V. Krishnaswami Aiyar welcomed His Highness and the other guests and said that the Academy was deeply grateful to His Highness for consenting to participate in the function at no small personal inconvenience. Were it not for "the boundless encouragement" the Royal House of Mysore had accorded to music, the Academy, Mr. Krishnaswami Aiyar said, would have hesitated to trouble His Highness to inaugurate the Conference.

"His Highness Sri Krishnaraja Wadiyar III" Mr. Krishnaswami Aiyar continued, "was a great scholar of Sanskrit and Kannada and was a generous patron of music. High Highness Sri Chamarajendra Wadiyar was himself an accomplished musician and liberally encouraged music and drama. His Highness Sir Sri Krishnarajendra Wadiyar Bahadur, G. C. S. I., G. B. E., the present Maharaja of Mysore, has great talent for music and promotes the art by lavish gifts. Your Highness's abiding love of music and munificent recognition of merit have been a source of great benefit to musicians and art institutions. In this connection we cannot avoid expressing our profound gratitude to Your Highness for having become our Patron,

ACTIVITIES OF THE ACADEMY.

"We flatter ourselves that our activities have not altogether escaped Your Highness's kind attention. We hold Annual Conferences for bringing together eminent Vidvans to discuss means of reconciling the growing difference between the practice and the theory of art, arrange for specially planned performances for proper exposition of Saṅgīta in all its branches, discover talent and give it publicity and encouragement, conduct the Teachers' College of Music for imparting instruction in music on right lines, publish the Journal of the Music Academy embodying the results of study and research by reputed Vidvans, edit rare and valuable works on music, celebrate the days of the great composers, hold competitions for stimulating the study of classic compositions; and, in short, spare no fair endeavour for the advancement of the cause of music in all its aspects.

"Numerous as are the difficulties that hamper the attainment of our objects, we are yet sustained by the hope that we shall be able to enlist the sympathy and patronage of, amongst others, Your Highness, His Highness the Maharaja Bahadur and the Durbar of Mysore."

In conclusion, Mr. Krishnaswami Aiyar expressed pleasure at the Indian Fine Arts Society co-operating with the Academy in the Conference part of the activities this year. Welcoming His Highness once more, Mr. Krishnaswami Aiyar requested His Highness to declare the Conference open.

His Highness the Yuvaraja then declared the Conference open amidst cheers.

OPENING ADDRESS.

His Highness, the Yuvaraja of Mysore, said:—

It gives me great pleasure to be here in your midst this evening. Five years ago you extended your invitation to me to address your conference. It was not a little disappointment to me to have been unable to meet you then. I have been looking forward to the pleasure of meeting you after your invitation to me this year. Believe me this pleasure is so greatly enhanced by the cordial welcome you have accorded to me and the appreciative terms in which you have referred to me, for which I thank you most heartily.

When I accepted the invitation to open this conference I was impelled mainly by two reasons. One was the love which,

as an Indian, I feel for our national culture and fine arts. The other was my hearty sympathy for organized efforts, like those of the Music Academy of Madras, for the development of Indian music and the encouragement of musical taste.

It is a great pleasure to me that the Indian Fine Arts Society, instead of holding a Conference of its own, is co-operating with the Music Academy in the conduct of this Conference and I hope it is a presage for greater unity bringing about the happiest results. May I say how deeply I am interested in the objects of your conference and how greatly I appreciate the privilege of addressing the distinguished savants and artistes of music, representing the musical lore, culture and refinement of this great Southern Presidency gathered here this evening? It is to me a source of great pleasure to see that your Province and Mysore are so closely knit together by that tie of musical affinity. It needs no more eloquent proof than the fact that one of our foremost Vidvans, Saṅgīta Śāstra Ratna Vasudevachar and not a few of other distinguished exponents of music in our State earned their laurels in Madras and that one other talented Musician in the State, Gāyakaśikhāmaṇi Muthiah Bhaghavathar, hails from Madras. South India may justly lay claim to the unique credit for having preserved for centuries past the purity of the great Sastraic traditions of ancient Hindu Music; and this in itself, I think, is a great contribution to the art.

THE TRUE TEST OF GOOD MUSIC.

I have not myself made any approach to a scientific study of music; like all music lovers, I can find consolation in the thought that "an instant of true appreciation is worth an age of learning". We have all doubtless at various times come under the spell of great music, and have often had the experience of "losing our own troubled selves in a large whole and emerging strengthened."

It may not speak much for my critical acumen, but I confess that my first test of good music is enjoyment. One often sees elements of beauty and can find a measure of gratification in some of its humblest specimens. Every one, I suppose, has his own personal standard and preferences in the matter of art and its presentation. But some are much too critical and difficult to please, and thereby shut themselves off from sources of genuine pleasure and satisfaction.

That reminds me to say that music is not and cannot remain the monopoly of the learned and the critical. The expert after all exists mainly to minister to the inexpert. And art can have no claim to general estimation and support unless it comes down to the feelings and understandings of the multitude.

If music is not the monopoly of the expert, neither is it simply the purveyor of amusement and distraction for the rich and the fashionable. On the contrary, it has an important part to play in the intellectual and emotional life of normal human beings in all walks of life. And fortunately it is of all delights the one least spoilt by incompetence. Music certainly ought to be cultivated in every home in the land.

A GOOD AUGURY.

It is gratifying to see evidence on all sides of a growing appreciation of the importance of musical knowledge and of cultivated taste for the young and the old, the poor as well as the rich. The spread of musical education and the interest which it arouses and encourages is, indeed, of good augury. In some of the public schools and universities, music has been made an optional subject of study. Much more, of course, will have to be done before it can be said to occupy its rightful place among liberal studies. A good deal lies also in the hands of the professional teachers of music, who are often clever musicians but not always, perhaps, men of fine sensibilities or wide cultural interests. There are, of course, outstanding exceptions.

The patronage of music has in these days shifted, to a large extent, from the noble and well-to-do to the people at large. "Everyman" is in fact slowly but surely coming into his own. This man naturally reacted to some extent on the character of entertainments, which tend to be lengthy, over-full of items, and congested with the din of too many accompaniments. Public performances tend to become spectacular displays instead of well-designed exhibitions of high art. It is here that, as I believe, the enthusiastic but discriminating amateur can exert a decided influence with a view both to raise the level of popular taste and to encourage a higher type of performance.

If I touch here, for a moment, on the part of the expert musician, it is not without some trepidation. But I do feel that the first aim of the entertainer must be to entertain, to delight, and, if possible, to elevate the feelings of his audience, and not

so much to show off his skill in the manipulation of his instrument or in the evolution of complicated and unexpected combinations and rhythms. It is not always pleasant to watch the grimaces and contortions of some energetic performer in his effort to bring forth the forms struggling for outward expression. Often the result is an overpowering technique evoking a certain amount of startled admiration, but nothing more. It says much for women singers, that, apart from their natural advantages of feature, and voice, they abstain as a rule from ungainly gesture and strained attitudes, and so add materially to the enjoyability of their performance.

TRAINING OF THE HUMAN VOICE.

The human voice remains potentially the most expressive of all musical instruments. More attention should certainly be paid to its cultivation especially in our schools of music. The aim should be to attain an easy modulation of the voice, the proper control of the breath, the avoidance of pronounced nasality and the command of a full and resonant quality of tone. The European voice strikes the Indian ear as rather artificial and is not melodic, and aims at the musical expression of natural moods and sounds to which the voice should be trained and adjusted to correspond.

HARMONY IN INDIAN MUSIC.

Each nation has developed a distinctive type of music according to its own genius and tradition. Indian music has, as its chief qualities, beauty, rhythm and tenderness. It is not passionate and energetic, but calmly emotional and contemplative. Most persons are agreed that it is not possible to engraft Western novelties on it without impairing its distinctive character. This does not mean, of course, that Indian music has reached a finality of development, or that its presentation by exponents is not capable of material improvement. Dr. Arnold Bake who is now engaged in important researches in Indian music has observed that though unity is the keynote of Indian music and it must develop on its own lines, yet it cannot altogether escape the influence of Western music, with which it has a basic affinity. It is pulsating with new life to-day. I believe that the introduction of the effect of harmony cannot but improve and enrich Indian music and relieve the monotony of the tunes. In this connection, I wish to draw attention to Dr. Pandian's efforts to give a

Western harmonic background to Indian melodies and to obtain from a judicious use of harmony a better appreciation of their beauty by the Westerners. The result has also been, we see, received with due appreciation by a number of Indian musicians with modern and more liberal views about music as a fine art.

Vaiṇika Praviṇa Mr. V. Venkatagiriappa, one of our Palace musicians, has shown the possibility of harmonising Indian music with the aid of notation. Orchestration through a skilful combination of the instruments gives the most pleasing effect to the beauty of Indian melodies.

There is just another aspect to which I wish to refer. Music is after all the expression of our emotions and feelings through the pleasing medium of musical notes. The fact that our great composers have been devotees has perhaps led to the predominance of *Bhaktirasa* in our music. The need for expressing other '*rasas*' deserves greater attention. Much of our music is stereotyped. The same set pieces are too often repeated in the programmes, though fortunately the individuality of the singer and his distinctive style and interpretation often contribute towards variety and effectiveness. At the same time we should, I think, do everything to encourage new productions in new styles. Composers should be invited to render their pieces for the first time at public festivals and musical conferences like the present. The themes of the songs might also be more varied, human and real. We have enough compositions on the qualities of the Deity, and praises of Gods and Goddesses, with occasional descents to the erotic or the commonplace. It would be a relief to have songs woven round natural scenery, the wild life of the forest, the grandeur of the waterfall, scenes of rustic beauty, children at play, lambs gambolling and so on. Why not take as subjects for song the pure love of country, true friendships, healthy rivalry in games, and even, for the matter of that, great events in world history, and other topics that are likely to appeal to the chastened emotions and the enlightened understanding?

FOLK SONGS.

There are numerous folk songs in all languages of our country, but I think, they are suffering gradual decay or neglect. Growing, as they did, untrammelled by the rules of music they have a direct appeal to the masses. Their music is the voice of the mystic like Kabīr and Tukārām who sang for the people,

combining rare musical beauty with the excellence of the meaning of words. As Dr. Arnold Bake points out, the Indian folk songs make an irresistible universal appeal and carry a message to the world in general through the exquisite melody of their songs, though the words may convey no meaning to those unfamiliar with songs. Their decay, I think, would be a serious loss to the country. *I wish you would consider the effective steps that may be taken for the preservation of the folk songs of the South Indian languages.*

While on this subject, I should like to urge the very great value, to amateurs as well as to professionals, of learning to read music as they read books. It is true that the graces and modulations of Indian music cannot be fully reproduced on paper; but for a person with some aptitude and training, a full notation is a great help. And a system of universal notation adapted to our national music will greatly help in the recording of new musical compositions, and preserve to a large extent the integrity of the original forms. It will assist students, particularly, in learning musical pieces. *Much could also be done in this direction through permanent musical records, if musicians of note were less self-sufficient living unto the day instead of for the further as well, and if recording firms were more enterprising.* It is true, no doubt, that the gramophone is trying to familiarise the people with some of the best types of music. Its range is, however, limited, and it is not every one who can afford the cost of a machine and a good set of representative records.

ART OF DANCING.

I am glad to note the efforts that are being made by zealous exponents of Indian dancing to resuscitate this beautiful art from the discredit into which wrong associations have brought it in recent times. Dancing as an art does not depend for its effect on erotic alliances or monotonous repetitions, but on natural grace of movement, aided by artistic poses and rhythmic variations. Terpsichorean music ought to occupy as respectable and even distinguished a place in India as it does in the countries of the West.

We are living in the days of the radio, which has brought about revolutionary changes. Apart from the possibility of introducing cheap wireless sets for individual use, the radio has already made itself felt as an effective agency for the dissemination

tion of music of varying styles and qualities. *Broadcasts can do much to educate popular taste, provided selections are made with discrimination and from a wide range of choice.* They have the great advantage of serving large numbers of people at one time and instead of occasional doses of music we have now over the air light, short and easily assimilable does in the ease and comfort of our homes.

But when all is said, there is nothing to equal the pleasure of listening face to face, to the performance of a master-artist, and losing oneself in the effortless out-pourings of creative harmony. Unequalled opportunities for such pleasure can be made available by a Conference like this at which we are assembled; and I offer my congratulations to the participants therein in anticipation of their coming good fortune.

WORK OF THE ACADEMY.

I wish also to testify to the good work that the Music Academy of Madras is doing, not only in this direction, but in its efforts to purify South Indian Music of excrescences, and to promote the healthy development of musical art and science. The Academy shows signs of a vigorous growth all these ten years. I have no doubt that in the fulness of time it will firmly take deep roots in the affection and goodwill of the people. The establishment of the College of Music and the Schools, competitions in music, efforts at resuscitation of the Indian dance, publication of the journal and rare works on the musical art, and the assistance given to your Radio Stations in broadcasting music, are all a record of highly useful work, I must heartily congratulate the Academy on the success which has attended its efforts, and on its good fortune in possessing a President like Rao Bahadur K. V. Krishnaswami Aiyar who is a tireless and resourceful worker in the cause of music, and other enthusiastic persons serving on the Governing Body of the Academy.

May I say a word of admiration for the high duties you have set for yourself? An Academy like yours is eminently fitted to set up high standards of art and devise effectively means of attaining the ends you have in view. *No one has the same advantage as your Academy for fighting against deterioration and the lowering of standards, acting as the sovereign organ of opinion, to give high tone to art, and be the centre of correct information, judgment, and taste in all matter pertaining to it.*

I have no doubt that by dint of patient and persevering efforts, you will carve out a high place in the world of Indian music, to which your high purposes entitle you. SS

I wish to thank you once more for having given me an opportunity to be present among you to-day and for your sentiments of high regard and affection to His Highness the Maharaja and our Royal House of Mysore, which I appreciate very much. I shall be very glad to convey your sentiments to His Highness the Maharaja.

I wish your Conference all success.

The President-elect of the Conference, Saṅgīta Ratnākara Vidvan Ariyakkudi Ramanuja Aiyangar, was then formally proposed and elected to the chair.

THE PRESIDENTIAL ADDRESS OF SAṅGĪTA RATNĀKARA ARIYAKKUDI RAMANUJA AIYANGAR.

Mr. Ramanuja Aiyangar then delivered his presidential address in Tamil of which the following is a translation.

Music was a divine gift that God in His manifestation as *Nāda Brahman* gave to the world. For ages, the divine art had been practised and professed by successive generations of musicians and lovers of the art and science and to this day music had maintained its continuous stream of progress. To learn the art, practise it correctly and gain real proficiency in it, it was essential for one to get divine grace and be instructed by a true master of the art. It was almost impossible to learn the art and the science by being self-taught.

USE OF THE TAMBURA FOR ŚRUTI.

Music to-day had taken on new aspects and expressions. There were also numerous departures from the original practices and principles which were not all wholesome. Of the instruments of *śruti*, there was none to excel the *Tambūra* and yet there were a number of musicians who did not use that instrument for *śruti*. There were others who used it but failed to tune it up, if in the middle of the performance the strings relaxed. The harmonium as a drone had many defects, for instance, variation in the volume of sound between the blowing-in and blowing-out of the bellows of the harmonium was a source of inconvenience to the musician. Other defects too could be

noticed by comparing the sound of the harmonium with that of the *Tambūra*.

TRADITIONAL SVARAM SINGING.

The practice of eking out the singing of *kalpanāsvaram* in the course of rendering *Kṛtis*, with snatches of *rāga* was a heterodox method of rendering *svarams*. It was regrettable that very few of the musicians to-day followed the traditional method. This was mainly due to a desire to cater to the taste of the audience. Trying to satisfy the audience was not wrong, but he suggested, it was quite possible to please the hearers without transgressing the bounds of tradition. Another common feature of present-day musical performances was for the musician to follow the *jāti* of the *mṛdaṅgam* in singing the *svara*—a practice not at all known to the traditional school. The masters always insisted on these being rendered in consonance with traditional practice, experience and the pieces of the great composers.

SAHITYA.

Knowledge of the *sāhitya* was essential for the success of musical rendering of any given piece. Otherwise it would be a soulless performance. A knowledge of the language of the piece would enable the singer to enter into the spirit of it. Having regard to the pieces popular in South India some knowledge of Telugu and Sanskrit was necessary for all musicians.

SINGING OF "MISCELLANEOUS PIECES."

In ancient days it was not common for musicians to sing "miscellaneous pieces" after *paliavi*. It was a modern innovation. He had a feeling that it would be consistent with the spirit of tradition if musicians sing pieces from *Gīta Govinda*, *Taraṅga*, *Kṣetrajñā*, *Rāma Nāṭaka* of Arunachala Kavi, *Nandānār Caritram*, Muthu Tandavar *Padam*, Vedanayakam Pillai's compositions, Kavi Kunjara Bharati's pieces, *Tiruvācakam*, *Tevāram*, *Prabhandam*, *Aruṭpā*, or Pattinathar or Thayumanavar. There was wide field of choice here and elsewhere. It was a pity that these compositions were not as popular to-day as they should be. It was the duty of musicians to keep these current. The late Viṇai Dhanammal, was one of those musicians who consistently adhered to the practice of rendering some at least of these pieces in her performances. It was a well known fact that Viṇai Dhanammal retained her greatness and popularity

to the last day without in any degree deviating from ancient traditions in the selection or rendering of her songs.

The compositions of Sri Subrahmanya Bharati provided a rich source for the musician to add to his repertoire from. There were many poems of Bharati which were rich in *Bhakti* and other *Rasas* and by singing them musicians would not only be rendering good music but also performing their duty to the country by popularising the songs of that great national poet.

DUTY OF MUSICIANS.

Since the inception of the Conference, at its various annual sessions, discussions had proceeded on different *rāgas*, *rāga-lakṣaṇas* and other matters of interest and importance to musicians and music. Broadcasting the results, he said, would accelerate the progress of music considerably and one of the means of spreading the knowledge would be for all musicians and lovers of music to participate in the discussions. The present session would devote attention mostly to current *rāgas* and he hoped therefore that a large number of musicians and *vidvāns* would participate in the discussions. It was the duty of all musicians to co-operate and help in the success of the conference organised by the Academy which had for its aim the promotion of the welfare of musicians and the advance of music. Such an organisation played a very important part in bringing together musicians, who, it was notorious, could rarely pull together for a common purpose. He hoped that the good work that Messrs .K. V. Krishnaswami Aiyar, T. V. Subba Rao, T. L. Venkatarama Aiyar, E. Krishna Aiyar and others connected with the Academy were rendering to the cause of music and musicians would bear full fruit with the co-operation of all musicians.

In conclusion, Mr. Ramanuja Aiyangar wished the conference a successful session.

VOTE OF THANKS.

MR. SATYAMURTI'S SPEECH.

Mr. S. Satyamurti, proposing a vote of thanks to His Highness, said that His Highness touched a deep chord in every Indian heart when he said that he participated in the function because as an Indian he felt interested in the renaissance of Indian culture. The Madras Music Academy was born at the session of the Indian National Congress in Madras in 1927 and it

was gratifying that it had lived twelve years. With the blessings of His Highness, Mr. Satyamurti was sure it would live for at least twelve decades more. The foremost object of the Academy was to give and secure for musicians an honoured place in society which was their due. The interest that His Highness and his distinguished brother, the Maharaja of Mysore, took in music and especially in the revival of Carnatic music, was quite well known. The Maharaja of Mysore was "a Prince among musicians and a musician among Princes" and a great patron of the art. Mr. Satyamurti prayed that God would bless His Highness with long life in order that Carnatic music and South Indian music might get more and more encouragement. The work of the Academy should be appreciated by cultured patrons like His Highness, the Yuvaraja and the Maharaja. They were all anxious that South Indian Music should play its part in producing a synthesis of Indian music and that Indian music should find a place in the music of the world. He was anxious—his ambitions were, he confessed, unlimited—that the whole world should enjoy and benefit by South Indian music. He had no doubt that the work of the Music Academy would go far in achieving that objective.

His Highness had referred to the proximity of Madras and Mysore and the geographical and cultural affinity. Mr. Satyamurti would add that Madras and Mysore were "to-day next to each other musically". This, he hoped, would usher in a new era of happy co-operation. The platform, he knew, was too sacred for politics and he would therefore not trench into politics on the occasion. But, if he might do so, he would like to say that whether Federation should or should not come, Madras could rely on His Highness and the Royal Family of Mysore to produce a Federation of good music and good musicians of India. And it might be that because of the musical synthesis, which they could rely on His Highness and the Royal Family of Mysore to help produce, even Federation might be made acceptable to Indians. He was very happy indeed to tender to His Highness, on behalf of the Academy and the citizens of Madras, profound and heartfelt thanks for his participation in the function and patronage of the Academy.

The opening function came to a close with a music performance. Srimati Vasantakokilam and Srimati Vasundhara, with accompaniments, gave a short programme of vocal music (Carnatic and Hindustani respectively).

THE SECOND DAY.

24—12—1938.

The proceedings of the conference began with Vidvan Ariyakkudi Ramanuja Aiyangar in the Chair.

CONDOLENCE RESOLUTION.

The following resolution was passed, the experts standing:—

This conference places on record its profound regret at the sad demise of Chidambara Bāgavathar, Viṇai Dhanam, Viṇai Subbanna, Kotisvara Aiyar, Nataraja Sundaram Pillai, Flute Gopalier and Chidambaram Vaidyanatha Pillai.

DISCUSSION OF RAGALAKSHANAS.

NĀṬA.

Then the lakṣaṇa of Nāṭa was taken up for consideration.

Nāṭa Rāga was sung by Tiger Varadachariyar, Muthiah Bhagavathar, Valadi Krishnier, Semmangudi Srinivasier, Prof. P. Sambamurti and Ariyakkudi Ramanuja Aiyangar.

Muthia Bhagavathar: The Ārohaṇam is Sa ri ga ma pa dha Ni Sa and Avarohaṇam is Sa ni pa ma ri Sa. There is some difference of opinion about the admissibility of the *prayoga* "ma Sa ma."

Semmangudi Narayanaswami Aiyar sang a *Varṇam* in Nāṭa "Sarasi"

Valadi Krishnier sang "Jagadānanda."

Sabhesier was of opinion that in practice it was only Pa Ni Sa, and not Pa dha ni Sa.

Ariyakkudi Ramanuja Aiyangar sang the gīta "Govinda," with "Sa ga ma pa Ni Sa."

Muthia Bhagavathar sang the "gīta" "Jaya Jaya" with "Sa ri ga ma pa dha Ni Sa."

Vasudevachariyar's opinion was Sa ri ga ma pa dha Ni Sa and Sa ri pa ma ri Sa.

T. L. Venkaiarama Aiyar stated that in "Svāminātha," Sa ri ga ma pa dha ni Sa was used.

Tiger Varadachariyar was for "Sa ri ga ma pa dha Ni Sa" in Ārohaṇam.

Semmangudi Srinivasa Aiyar agreed with this.

Musiri Subrahmanya Aiyar suggested that Sa ga ma pa Ni Sa is the normal ārohaṇam and Ri ga ma and Pa dha Ni are apūrva sañcāras.

Gopalakrishna Aiyar said that 'Sa ri ga ma pa dha Ni Sa' was the ārohaṇam.

Ariyakkudi Ramanuja Aiyangar stated that while Sa ri ga ma pa dha Ni Sa was admissible, in practice Sa ri ga ma, and pa dha Ni Sa were rare. So it is better to regard Sa ga ma pa Ni Sa as normal, while sa ri ga ma pa dha Ni Sa can be held to be admissible.

There was agreement about the avarohaṇam that it is "Sa ni pa ma ri Sa." In the ārohaṇam the following Vidvāns were for "Sa ri ga ma pa dha Ni Sa"—Mutthiah Bhagavathar, Tiger Varadhachariyar, Semmangudi Narayanaswami Aiyar, Valadi Krishnair, Fiddle Gopalakrishna Aiyar, Vasudevachariyar, T. V. Subba Rao and T. L. Venkatarama Aiyar.

The following Vidvāns were for having "Sa ga ma pa Ni Sa" as ārohaṇam, and for having "Sa ri ga ma pa dha ni Sa" also as occasionally occurring: Ariyakkudi Ramanuja Aiyangar, Sabhesier, Musiri Subrahmanya Aiyar, Semmangudi Srinivasier, Sambamurti Aiyar, Lakshmana Pillai, Sundaram Aiyar, Subrahmanya Aiyar.

THE THIRD DAY.

25—12—1938.

Nāṭa Continued.

Discussion on the Lakṣaṇa and Lakṣya of the Rāga "Nāṭa" was resumed.

Mr. P. S. Sundaram Aiyar read the śloka in *Caturdaṇḍī Prakāśikā* relating to the Rāga and pointed out that the Rāga was characterised in that work as a *Bhāṣāṅga*. This, he added, was a fact which had to be noted and accounted for.

Mr. Umayalpuram Venkatarama Aiyar said that the Rāgas which had their origin in North India were styled *bhāṣāṅgas* and that it was only in that sense that "Nāṭa" had been so characterised. It could, therefore, now, be properly regarded only as an *Upāṅga*.

Mr. T. L. Venkatarama Aiyar suggested that before Venkaṭamakhi formulated the seventy-two *melakartās* there was reason to classify "Nāṭa" as a *bhāṣāṅga*, because both the

gāndhāras and *niṣādas* occurred in it. But in his own scheme, that author classed it as a *Rāgāṅga* and treated it as the 35th *Mela*. It thereafter ceased to be regarded as a *bhāṣāṅga*.

Mr. B. Subrahmanya Sastri agreed with this view and added that the Rāga must be classed in consonance with Venkaṭamakhi's classification which excluded it from the list of *bhāṣāṅgas*, though there had been a departure at the present day from that classification to the extent that the Rāga was regarded as an *Upāṅga*.

Discussion on the ārohaṇakrama of the Rāga was then resumed.

Mr. Rajamanikkam Pillai said that sa ga ma pa ni sa should be adopted as the proper *krama*, the reason being that this sañcāra would be easy for the beginners to learn and would also be pleasing to the ear.

Mr. Umayalpuram Venkatarama Aiyar said that he favoured the adoption of sa ri ga ma pa dha ni sa for the ārohaṇa of the Rāga. He added that the *Saṅgraha Cūdāmaṇi* supported his view, and sang the composition "Ni bhajana" in support of his contention.

Mr. P. Saukarayya Sastri sang a Gīta of Gurumūrti Sastri, which favoured the sañcāra, sa ri ga ma pa dha ni sa.

After some further discussion, the meeting adjourned to meet next day.

THE FOURTH DAY.

26—12—1938.

Nāṭa Continued.

The President took the chair.

Further discussion on the lakṣaṇa of Nāṭa was resumed.

The following proposition was moved by *T. V. Subba Rao*.

The ārohaṇam is 'Sa ri ga ma pa dha Ni Sa' and "Sa ni pa ma ri Sa" is the avarohaṇam.

This was seconded by *Semmangudi Srinivasa Aiyar*.

Muthia Bhagavathar sang "Govinda" with "Sa ri ga ma" and supported *T. V. Subba Rao*.

There was a body of opinion of that Sa ri ga ma and Pa dha Ni Sa are sparingly used in actual practice.

Vasudevachariyar said it should be Sa ri ga ma pa dha Ni Sa and Sa ni pa ma ri Sa, and sang a few Tānas.

The conference decided that Nāṭa was a Janya of 36th Mela and its ārohaṇam is Sa ri ga ma pa dha Ni Sa and avarohaṇam is Sa ni pa ma ri Sa.

Though Prayogas like Sa ga, Sa ma, and Pa Ni are largely used, Sa ri ga ma, and pa dha ni Sa should occur to show the Sampūrṇa Bhāva of the rāga.

ASAVERI.

Ariyakkudi Ramanuja Aiyangar sang "Śaraṇam Śaraṇam Raghurāma" and sang the rāga.

Āro. Sa ri ma pa dha Sa.

Ava. Sa ni Sa pa dha ma pa ma ri ga ri Sa.

Muthiah Bhagavathar sang "Lekhana" and said that the avarohaṇam was Sa ni dha pa ma ga ri Sa.

Vasudevachariyar said that some persons said it was a Janya of Ratnāṅgī but he was of opinion that it was a Janya of Tōḍi. He was for Sa ni Sa pa dha ma pa ga ri Sa.

Sabhesier said that in Ri ma pa Catuśśruti Rīṣabha occurred.

Prof. Sambamurti said that the avarohaṇam was Sa ri ga pa dha ma pa ri ga ri Sa.

T. L. Venkatarama Aiyar stated that the Avarohaṇam is Sa ni dha pa ma ga ri Sa, and quoted Sampradāyapradarśinī and sang "Candram Bhaja" and "Kumārasūminam."

Muthia Bhagavathar said that Sa ni Sa pa dha ma pa ma ri ga ri Sa, Ri ga ri Sa, are prayogas; and the avarohaṇam is Sa ni dha pa ma ga ri. Catuśśruti Rīṣabha occurs in "Ri ma pa" in the madhyama Sthāyī; but "Ri ma" in the Tāra Sthāyī should be "Śuddha Rīṣabha."

Musiri Subrahmanya Aiyar was for adopting "Sa ni dha pa ma ga ri Sa."

Vasudevachariyar was for Sa ni Sa pa dha pa ma ga ri Sa. *Prof. Sambamurti*, *Mr. Lakshmana Pillai* and *Sabhesier* agreed with this view.

T. V. Subba Rao suggested Sa ni Sa pa dha ni dha pa ma Sa ri Sa, with a note that Sa ni dha pa was admissible.

Subrahmanya Sastri was for Sa ni dha pa dha Sa ri Sa.

Sundaram Aiyar was for Sa ni ma pa dha ri ga ri Sa.

The conference decided that it was a Janya of the 8th Mela, and its ārohaṇam is Sa ri ma pa dha Sa; and its avarohaṇam is Sa ni dha pa ma ga ri Sa; that the following are the characteristic prayogas Sa ni Sa pa dha ma pa ma ri ga ri Sa;

pa dha ma pa ri ga ri Sa;

Sa ni pa dha ni dha pa dha ma pa ma ga ri

ma ri ga ri Sa.

Ri ga ri sa are characteristic Vāṣeṣa Prayogas. Catuśśruti Rīṣabha occurs in Ri ma pa ni madhayama sthāyī and it is a Bhāṣāṅga.

THE FIFTH DAY.

27--12--1938.

Bhairavī

The proceedings began with the President in the Chair.

Bhairavī rāga was taken up for consideration. The discussion was as to the admissibility of Catuśśruti Dhaivata. *P. S. Sundaram Aiyar* wanted to have the meaning of 'Bhāṣāṅga' cleared. The president ruled that the discussion of the meaning of the word "Bhāṣāṅga" was not relevant.

K. Vasudeva Sastri said that for understanding the face of the rāga, we must know will the 'Mūrccanās.' Their importance is recognised in the ancient works, and in the Caturdaṇḍī-prakāśikā. There are seven mūrccanās in a Mela. The main mūrccanā for *Bhairavī* is to commence from Dhaivata, and end in the Pañcama. There is another mūrccanā with Ri as the starting svara, and ending with Sa.

P. S. Krishnaswami Aiyar stated that the use of 'Catuśśruti Dhaivata' cannot be exactly defined and limited. It must be learnt only by practice. He sang 'Viribhoni' and said that in "Ni dha Ni" Catuśśruti Dhaivata was used by some.

L. Muthiah Bhagavathar said that he was not for defining the exact prayogas in which the two Dhaivatas occurred.

Musiri Subrahmanya Aiyar was for retaining the decision already come to, and permit Catuśśruti Dhaivata only in the Prayoga Dha Ni Sa, and that in other prayogas only Śuddha Dhaivata should occur.

Semmanugudi Srinivasier agreed with this view.

Jalatharangam Ramanayya Chetty was of the same opinion.

Lakshmana Pillai was of the same opinion, but he said that in "Ni dha Ni" both the Dhaivatas occur.

Syama Sastri stated that the simple rule ought to be that in avarohaṇam alone "Śuddha Dhaivata" should be used.

T. K. Jayarama Aiyar stated when Niṣāda is emphasised the Dhaivata will be Catuśśruti; and when the 'Niṣāda' is short, the Dhaivata will be Śuddha.

M. S. Ramaswami Aiyar, said that in āroha in Dhaivata it is Catuśśruti, in avaroha it is Śuddha Dhaivata.

Vasudevachariar agreed with the view of T. K. Jayarama Aiyar.

Umayalpuram Venkataramier and *Raghava Aiyangar* agreed with the above.

Sabhesier stated that in ārohaṇam when the Sañcārī is Dha ni Sa Sa it is Catuśśruti; otherwise it is Śuddha.

T. V. Subba Rao agreed with this addition that in "Ni dha ma" Catuśśruti was also permissible.

The conference was opinion that in ārohaṇam Catuśśruti Dhaivata occurred when the Sañcāra was Dha ni Sa, when the 'Sa' is long, and in all other Sañcāras, and in avarohaṇam, Śuddha Dhaivatha occurred.

Discussion of other aspects of Rāga Bhairavī was adjourned to the next day.

PAPER ON HARIKATHA.

Śrīmatī C. Saraswati Bai then read a paper on "Kālakṣepams."

THE SIXTH DAY.

28—12—38.

A NEW VINA CALLED VISVAVINA.

Mr. Hulugur Krishnachar gave a demonstration of a new invention of his of a Vīṇā called the Viśva Vīṇā which was many stringed instruments in one. He explained his invention thus:—

The present one which I have invented is not any single instrument of a particular sort but it is a combination of many scientific instruments, ancient and modern. It is devised by me to suit demonstration purposes in a laboratory by a scientist as well as for practical performance by professional musicians.

The shape and the size of the instrument are of the usual type in our country. In quick succession, without the need of elaborate adjustments, the instrument can be used to demonstrate Dhruva and Cala Vīṇās (mentioned in the Saṅgīta Ratnākara), Goṭu-Vādyam, Sarasvatī Vīṇā of the Deccan, Rudra Vīṇā of the north, Citrā, Vipañcī, Niśṣaṅka Vīṇā and Tambūra. It furnishes all kinds of instruments on the basis of a scientific classification, viz. stringed instruments for the purpose of theoretic demonstration and those meant for the practice of art. These latter have sympathetic strings and strings to keep time. Of these both the fretted and the unfretted variety could be demonstrated. Each of them could either be played with the plectrum or by the bow.

Another aspect of this instrument deserves to be noticed. How all stringed instruments whether ancient or modern are capable of being tuned to the śuddha, madhya, Acyuta rāja-Mela and Raghunatha Bhūpa-Mela; but never has any instrument been invented which can serve the purpose of so many different kinds of instruments in one. All these needs could be met by very simple adjustments.

I have named the instrument as the विश्ववीणा—"Universal Lute." The tuning, fretting and playing of the various incorporated instruments have been named, after the ancient manner, कृष्णराजेन्द्रमेळ after the glorious name of H. H. कृष्णराजेन्द्र ओडियर बहादूर्, G. C. S. I., G. B. E., Maharaja of Mysore, who is well known to the world as a great patron of Oriental arts and sciences. Thus the instrument is विश्ववीणा with कृष्णराजेन्द्रमेळ.

The Academy thanked Mr. Krishnachar for his demonstration, expressing the hope that the practicability of such an instrument would be demonstrated by future use of that instrument.

ORCHESTRAL DEMONSTRATION.

Mr. Venkatagiriappa and his party then gave their orchestral demonstration. A piano, a violin, several vīṇās and a tabela were the instruments used. The following gentlemen comprised the party: Messrs V. Narasinga Rao, Venkatanarayana Rao, S. Sundara Rao, V. Venkatasubba Rao, V. Doraiswami Aiyangar and Seshappa.

Songs by Messrs. L. Muthiah Bhagavathar, Vasudevachar and by Mr. Venkatagiriappa himself were the main pieces demonstrated. Śrī Tyāgarāja's "Vinatā Suta" was also included.

Mr. Venkatagiriappa prefaced the demonstration by a speech in which he stressed the utility of staff notation and the possibility of introducing harmony in Carnatic music.

Appreciative speeches regarding the demonstration were made by Messrs. Vasudevachar and Muthiah Bhagavathar.

THE SEVENTH DAY.

29—12—1938.

The proceedings of the conference began with the President in the chair. Pandit S. *Subrahmanya Sastri* stated that "Bhāṣāṅga" has been used in current practice in the sense of a Rāga taking "Svaras" other than those pertaining to the mela in which it is "Janya." That may be adopted unless a contrary meaning is clearly established.

P. S. *Sundaram Aiyar* explained the meaning of 'Bhāṣāṅga' as used in the ancient texts of Śārngadera, Govinda Dikṣita and Veṅkaṭamakhin.

RITIGAUḤA.

Then "Ritigauḥa" was taken up for discussion.

Piratta Sankarayya Sastri sang "cherara" with "dha pa ma ga ri Sa" and "ma dha Ni Sa."

The president sang "Sadguru" of Ramnad Srinivasa Aiyangar.

The above kīrtana showed "Sa ri ga ma" "Pa Ni dha ma", "ma ni dha ni Sa", "Sa ni pa ni Sa" in the Madhyamasthāyī, "Sa ni dha ni pa ma", "Sa ni pa ma ga" and "pa dha ni dha ma" (the sañcāra).

Piratta Sankarayya Sastri sang "Kanikaramuleda" a kīrtana of Muthialpet Thyagayyer. It showed "ma dha ni Sa."

Syama Sastri sang "Janani Ninuvina". It showed "ma dha ni Sa" and "Pa dha ni Sa ni dha."

P. S. *Krishnaswami Aiyar* sang the Varṇa Vanajākṣi and pointed out "Sa ma pa dha pa ma ga ri Sa" and "Sa ni dha Ni pa dha Ni," and "ni dha dha Ni."

He showed also a Prayoga "Sa ni dha Ni pa dha ni dha ma."

Prof. Sambamurti:

Āro. Sa ga ri ga ma Ni dha ma Ni Ni Sa.

Ava. Sa ni dha ma ga ma pa ma ga ri Sa.

Sabhesier.

Āro. Sa ga ri ga ma Ni dha Ni Sa.

Ava. Sa ni dha ma ga ma pa ma ga ri Sa.

T. V. Subba Rao.

Āro. Sa ga ri ga ma Ni Ni Sa would be appropriate and the other sañcāras must be noted as Prayogas. "Ga ga" should be Śuddha and not "Sālaga." As for the mela, 22nd would be the most appropriate.

Sabhesier, Ariyakkudi Ramanuja Aiyangar, Muthiah Bhagavathar and Semmangudi Srinivasier.

"Ni pa Ni Sa" occurs in the Mandrasthāyī. The Prayoga "Pa dha ni Sa" should be discarded.

The lakṣaṇam ought to be Sa ga ri ga ma Ni dha Ni Sa and Sa ni dha ma ga ma pa ma ga ri Sa," and "Ma Ni Ni," and "Pa dha pa ma ga ri Sa" must be noted as Prayogas.

The mela of the Rāga is 22.

P. S. *Sundaram Aiyar* referred to Veṅkaṭamakhin's classification "Nari Rītigauḥa" as the 20th mela. Mr. T. L. Venkatarama Aiyar explained the historical evolution of the Rāga and said that it changed later.

P. S. *Sundaram Aiyar* referred to Govinda Dikṣita describing "Rītigauḥa" as a Janya of Śrī rāga. Śuddha Dhaivata is the older svara, and Catuśśruti Dhaivata was a later one. So it is a Janya of the 20th mela.

Syama Sastri was for setting this down as a Janya of the 22nd mela.

Subrahmanya Sastri was for adopting the 20th mela.

Anantha Krishna Aiyar was for 20th mela.

T. K. *Jayarama Aiyar* was for putting sang the rāga in the 22nd mela. The Kīrtanas of Dikṣitar were rendered in "Non'-Rītigauḥa."

T. L. *Venkatarama Aiyar* was for putting it under the 20th mela.

The conference was of opinion was that it was a Janya of the 22nd mela; that Śuddha Dhaivata also occurs, that originally

it was in the 20th mela but according to the current practice it is the 22nd mela.

THE EIGHTH DAY.

30—12—1938.

During the unavoidable absence of Ariyakkudi Ramanuja Aiyangar, it was proposed by T. V. Subba Rao and seconded by E. Sankaranarayana Aiyar that Gayakasikhamani L. Muthiah Bhagavathar do take the chair. It was unanimously passed and Muthiah Bhagavathar took the chair.

A point was raised about the meaning of "Bhāṣāṅga." Muthiah Bhagavathar stated that a discussion on the meaning of "Bhāṣāṅga" according to the texts might be taken up on a separate occasion and in a small committee of Vidvans learned in Sanskrit; for the present they might proceed on the lines hitherto adopted and take it to mean Rāgas where foreign notes also occurred. This was agreed to.

ĀNANDA BHAIRAVI.

Then Ānanda Bhairavī was taken up for consideration.

Pirattla Sankarayya Sastri sang "Mānasa guruguha" of Dīkṣitar and a song of Kuppier.

T. L. Venkatarama Aiyar sang "Mānasa guruguha" and "Kamalāmbā Samrakṣatu."

Tiger Varadacariyar sang "O jagadamba."

P. S. Krishnaswami Aiyar sang a gīta which was said to be in Ānanda Bhairavī and which had the Prayoga "Pa dha Ni Sa." He also sang "mānasa guruguha" with "Sa ni dha ni Sa" and Kākalī Niṣāda.

G. N. Balasubrahmanyam sang "marivere" of Syama Sastri.

Sattur Subramanya Aiyar sang "Nille Theliyaga" of Tyāgarāja.

M. Rajagopalier sang "Ni mathi."

Lakshmana Pillai Song "Kṛpasūta" with Cīttasvara containing "Pa ni dha Ni Sa."

Mannargudi Krishnamurthi Aiyar sang "Sadbhakthi."

Bharatham Narayanaswami Aiyar sang a "Padavarṇam."

Muthiah Bhagavathar sang a kīrtana of Lakshmana Pillai in Ānanda Bhairavī "urukāyo maname." He said that the song

presented a variety of prayogams. He suggested the adoption of "Sa ga ri ga ma pa Sa" and "Sa ni dha pa ma ga ri Sa" as avarohaṇam and "Pa dha pa," and "pa dha ni" may be noted as special Sañcāras.

Pirattla Sankarayya Sastri wanted on the authority of Thiruvottiyur Thyagayyer "Sa ga ri ga ma pa dha pa Ni Sa" as the ārohaṇam.

P. S. Krishnaswami Aiyar preferred "Sa ga ri ga ma pa dha pa pa Ni dha Ni Sa."

At this stage further discussion was adjourned to the next day.

THE NINTH DAY.

21—12—1938.

The proceedings began with the President in the chair.

Aiyaswami Aiyar sang "manchidinamu" of Kṣetrajña.

Ariyakkudi Ramanuja Aiyangar sang "Sadbhakthi" with "Pa Ni Sa" and "Sa ni dha ni Sa."

Tholadri Aiyangar sang "Vāsudeva" with "Pa ni Sa ri Sa ni Sa," with anthara Gaṅgādhara and Kākalī Niṣāda; with "Pa dha ni Sa," "Sa ri ga ma ga ri Sa." The composition was one by Vānamāmalai Maṭhādhipati.

Aiyaswami Aiyar sang "Indra" of Purandaradas with Anthara gāndhāra; and with Prayogas "Pa Ni Sa," and "Sa ri ga ma."

Lakshmana Pillai sang "Engutrai-ena."

M. Sabbapathi Aiyar sang "Nirapāyam" with Kākalī Niṣāda; and with Pa Ni Sa, and "Sa ni dha ni Sa."

Sabhesa Aiyar stated that "Sa ga ri ga ma pa Sa" include "Pa dha pa" and "Sa ni Sa"; and that Śudda Dhaivata was admissible in "Pa dha pa ma ga ri Sa"; and that Anthara Gāndhāra and Kākalī Niṣāda were not admissible.

There was a discussion as to whether "Pa dha ni" was possible. Sabhesier was of opinion that "Pa dha ni" was not admissible.

After some discussion the full consideration of the Rāga was anjourned.

At this stage on the motion of Ariyakkudi Ramanuja Aiyangar, Vidvan Sabhesa Aiyar took the chair.

MODERN MUSIC.

Dr. Kuppuswami Aiyar gave a talk on "Modern Music from a layman's point of view." He said that there was deterioration; that many Vidvans discorded the Tambūra Śauti; that in Nāgasvara, Tambūra is not appropriate, as Nāgasvara is majestic and dignified and drowned the tambūra. He suggested various improvements.

PAPER ON RAGAS AND RASAS.

S. R. Kuppuswami of Hyderabad read a paper on "Rāgas and Rasas."

THE LAST DAY.

1—1—1936.

MUSIC ACADEMY COMPETITIONS.

Prize Distribution.

Prizes and medals for the successful candidates in the music competitions conducted under the auspices of the Music Academy were distributed in the morning by Sir Alladi Krishnaswami Aiyar in the special pandal at "Woodlands," Royapettah. Mr. Ariyakkudi Ramanuja Aiyangar, President of the Conference presided.

Mr. E. Krishna Aiyar, extending a welcome to Sir Alladi Krishnaswami Aiyar, referred to the running of the Teachers' College of Indian Music by the Academy and stated that all the candidates passed out of that institution were employed. The College was recognised by the Government last year. One feature of the institution was the personal touch between the teachers and the taught. In the near future, with the help of the public, Mr. Krishna Aiyar said, they hoped to make provision for the teaching of instrumental music also. So far as the Academy was concerned, he said that its object was to restore Carnatic music to its pristine glory. He also referred to the award of two gold medals, one on the name of Rajah Sir Annamalai Chettiyar and another in the name of the late Vīṇai Dhanammal.

Sir Alladi Krishnaswami Aiyar then gave away the prizes to the following successful competitors.

SUCCESSFUL COMPETITORS.

Teachers' Certificate Examination in Indian Music held in April (diploma): Mr. P. Balakrishnan (II class), Mr. G. Hariharan (II class), and Srimati B. Indira (III class).

Certificate of Merit (in Vīṇā): Srimati R. Kamala and Srimati S. Vidya.

Vīṇai Dhanammal Gold Medal (for proficiency in Vīṇā): Mr. K. P. Sivanandam.

Rajah Sir Annamalai Chettiyar Gold Medal (for vocal music): Mr. P. Balakrishnan.

Vocal Music competitions conducted by the Academy: (for Ladies) Srimati A. Susila, First Prize; Srimati M. K. Rajam, Second Prize; (for Men): Mr. S. Balasubrahmanyam.

Sir Alladi Krishnaswami Aiyar said that he deemed it a great privilege to take part in the function. Music, he said, was as ancient as human nature itself. It was by the histrionic art that man was able to capture the imagination of others. Music need not be of the same type for all times. There was as much music in the recitation of the Vedas as in the songs sung by the great Vidvans. One peculiarity of Indian culture and music, he added, was there was no compartmentalisation in them. A layman like himself listening to Hindustani and Carnatic music, would find that there was a great similarity between them. There was something characteristic of music all over India. Westerners had as much to learn from Eastern music as in other departments of knowledge and culture. Prof. Radhakrishnan preached to the western world that Indian philosophy had much to contribute to the solution of the problems of the West. Connoisseurs of music and of art had to educate the people of the West in the musical literature of India. Unless Western ears were entirely dead—he did not believe it was so—he was sure that music of the East would be appreciated by them.

If they read the Dialogues of Plato or portions from Aristotle, they would find that great sections of these were devoted to musical art. Plato's conception of music was much more universal than that of later writers.

STRENGTHEN THE MUSIC ACADEMY.

Stressing the need for further strengthening the Music Academy, Sir Alladi Krishnaswami Aiyar appreciated the work of Rao Bahadur K. V. Krishnaswami Aiyar. It was only through institutions like the Music Academy that they could bring the art into intimate touch with the people, while keeping to its higher ideals.

After welcoming the participation of women in the performances conducted by the Conference, Sir Alladi Krishnaswami Aiyar referred to the use of harmonium for *śruti*. Musical experts, he said, should discourage the use of this instrument in music and insist upon the use of the 'Tambura' for *śruti* purposes. 'Tambura' was much more germane to our music.

Sir Alladi Krishnaswami Aiyar alluded to the Teachers' College of Music run by the Academy and said that he was very glad that the Government had recognised it. He said he looked forward to the time when there would be a craze among artists for recognition by academies. If they went to London, they would know what an academy of art meant to the artists.

He then emphasised the need for maintaining discipline in running public institutions and added that they wanted dictatorship of the type which would be responsive to public opinion. He did not mean to say that Rao Bahadur K. V. Krishnaswami Aiyar was a dictator. He possessed the quality of imparting his individuality to others. Sir Alladi Krishnaswami Aiyar, in conclusion, congratulated the recipients of the prizes and medals.

Mr. T. L. Venkatarama Aiyar proposed a vote of thanks to Sir Alladi Krishnaswami Aiyar and the function came to a close.

CONCLUDING SESSION—EXPERTS' DISCUSSION.

Mr. T. L. Venkatarama Aiyar, on behalf of the Experts' Committee, announced that further discussions on the Rāga, "Ānanda Bhairavi" had been adjourned to the next session of the Conference.

Mr. P. S. Krishnaswami Aiyar observed that the work the Academy had set before itself was great and every year they found that it had not been possible to go through the agenda prepared for the Conference. He suggested that a sub-committee of five or seven experts might be appointed, who could meet a number of times during the year and formulate certain suggestions regarding Rāgas and other kindred matters. The committee could also have ready the necessary authorities supporting the conclusions to which they had arrived. The work done by the committee in the course of one year could be discussed and ratified at the Conference. In this way, the Conference would be able to turn out a larger volume of business than at present. The Academy could provide the necessary facilities for the

meeting of the Vidvans and also supply the necessary reference books. This procedure would also bring about a continuity in the work of the Conference.

The next suggestion made by the speaker was the starting of branches of the Academy in at least thirty centres. By prescribing a syllabus and a standard of instruction, those branches could give preliminary training to music students, before they were admitted into the College conducted by the Academy. The branches would also be in a position to make a monetary contribution to the Academy. The speaker hoped that this idea would be worked up and that musicians would co-operate with the Academy for raising the necessary funds.

On behalf of the Academy, Mr. T. L. Venkatarama Aiyar said that the Executive Committee of the Academy would examine the suggestions.

On the motion of Mr. T. L. Venkatarama Aiyar, a resolution expressing sincere condolences at the demise of Mr. Sripada Ramamurti who had rendered valuable assistance to the Academy by reporting the proceedings of the Conference during the past years, was carried, all standing.

Rao Bahadur K. V. Krishnaswami Aiyar expressed the thanks of the Academy to Mr. Ramanuja Aiyangar for having presided over the Conference and for having conducted its deliberations successfully. They did not consider that they had conferred any favour upon Mr. Ramanujra Aiyangar by electing him as President. The Presidentship was his by right and people would have blamed the Academy if they had not elected him as President. The Conference was particularly successful this year and Mr. Krishnaswami Aiyar hoped that Mr. Ramanuja Aiyangar and other musicians would continue to extend their co-operation to the Academy in future years.

NEED FOR A PERMANENT HABITATION.

Continuing Mr. Krishnaswami Aiyar said that he had been keenly feeling the absence of a permanent habitation for the Academy. He would be content with holding the annual Conference in a pandal; but he desired that they should have at least a large piece of land with a small building to call their own. The office of the Academy and the College, conducted by it, could be located in that building. It was also his ambition to

accommodate in that place all musicians coming to Madras, whether to give performance at the Academy or elsewhere. All musicians should be the Academy's guests while in Madras. The place should be equipped with a music library and other amenities, so that, if his ideas took shape, one musician or another would be always in residence at the place. This would help the frequent meeting of musicians and further the objects of the Academy. Money was required for all those purposes and he hoped that musicians would volunteer to help the Academy by taking part in the benefit performances that would be arranged for the purpose.

Proceeding Mr. K. V. Krishnaswami Aiyar thanked the Indian Fine Arts Society for co-operating with the Academy, the vidvans of Mysore who had so kindly taken part in the Conference, and all those who had in one way or other helped in the success of the Conference. H. H. the Maharaja of Travancore had sanctioned an annual contribution to the Academy and H. H. the Maharaja of Cochin had also done likewise. Mr. Krishnaswami Aiyar thanked them and the Dewans of the two States for this help. He also expressed the belief that they could also look to the Mysore State to help them in the coming years. The speaker next thanked Mr. Victor Paranjoti and the authorities of the All-India Radio for arranging to broadcast the opening day's proceedings on shortwave. After thanking various other individuals and bodies, Mr. Krishnaswami Aiyar pointed out that the success of a Conference like that depended on the willing co-operation of a number of persons and public bodies and, if there was a slight friction anywhere, the whole Conference would be spoiled.

APPEAL TO MUSICIANS.

He had been given to understand, Mr. Krishnaswami Aiyar continued, that the decisions, arrived at by the Academy in regard to the Rāgas had been followed by the vidvans who gave performances. This was indeed a great thing and he thanked the musicians for their co-operation. It had come to his knowledge that some vidvans did not participate in the Conference because they had no part in the entertainment side of the Conference. This was indeed regrettable. The Conference belonged to the musicians and it was his sincere hope that more and more musicians would take part in it and help the Academy. Another

thing he would like to mention was that musicians should not deal with the Academy in a bargaining spirit in the matter of remuneration for their performances. If the Academy was able to pay more, it would certainly do so, for those connected with the Academy were aware that musicians deserved to be paid more. His request, therefore, was to treat the amount paid by the Academy as an honorarium and not as the correct remuneration. He would also like to mention, Mr. Krishnaswami Aiyar added, that laymen connected with the Academy had nothing to gain from the Academy. In fact, some of them were working at a considerable sacrifice of their time and energy. In return they expected the vidvans to treat the Academy as their own and co-operate with them in all the work.

A complaint had been made that complimentary tickets had not been issued to all vidvans. They followed certain principles in this matter. He had issued 110 season tickets, 40 complimentary season tickets to musicians and in addition, issued 600 free daily tickets. This worked out at a little over 200 free seats per day. The pandal was capable of seating 1,168 persons and they had to look to the convenience of those who paid for the entertainment. Could it be said, he asked, that the Academy had not issued a sufficient number of complimentary tickets? In the case of students of music and Vidvans not well known to them, they had made it a point to issue free tickets to them on all the days on which they attended the conference. These facts, Mr. Krishnaswami Aiyar hoped, would convince every one that the Academy had not even the slightest intention to show disrespect to any one.

Concluding Mr. Krishnaswami Aiyar thanked the public who attended the performances, for the wonderful order and discipline they maintained and The HINDU and other papers for the help rendered to the Academy in various ways.

A silver cup and saucer were presented to Mr. Meenakshisundaram who had helped in the design and construction of the pandal.

Gayakasikhamani L. Muthia Bhagavathar thanked Mr. Krishnaswami Aiyar and others on behalf of the musicians. He commended the suggestions of Mr. P. S. Krishnaswami Aiyar and Mr. K. V. Krishnaswami Aiyar and assured the latter that he could expect the hearty co-operation of the musicians in the

scheme referred to by him. The scheme of housing the Academy and the musicians who might visit Madras, would require large sums of money and he thought that benefit performances alone would not bring them the required funds. He therefore, suggested that Mr. K. V. Krishnaswami Aiyar might examine the possibility of starting a lottery for the purpose.

Dr. Sankaranarayana Aiyar said that each Vidvan should regard the Academy as his own and work for it.

Mr. Musiri Subrahmanya Aiyar said that he was prepared to do what he could for the Academy.

Pandit S. Subrahmanya Sastri of Tanjore expressed the hope that the spirit of co-operation that was now prevailing would continue to exist.

Sangītharatnākara Vidvān Ariyakkudi Ramanuja Aiyangar, in the course of his concluding remarks, thanked all those who had co-operated with him in making the Conference a success.

THE MADRAS MUSIC CONFERENCE.

1939

OFFICIAL REPORT.

THE OPENING DAY.

21—12—1939.

The Thirteenth Music Conference conducted by the Madras Music Academy was held in the Senate House of the University of Madras. Sir R. K. Shanmukham Chetti, Dewan of Cochin, opened the Conference and Sangita Vidvan Musiri Subrahmanya Aiyar presided over the deliberations.

After prayer, Rao Bahadur K. V. Krishnaswami Aiyar, the President of the Academy, welcomed Sir Shanmukham Chetti and referred in the course of his welcome address to the activities of the Academy and said:

"The Academy is especially beholden to the Ruling House of Cochin for the patronage that it has received in several ways. His Highness the Maharaja of Cochin has on a previous occasion done to the Academy the supreme honour of being present at one of its annual sessions, and to-day in the presence here, of you, his trusted Dewan, we have another proof of His Highness's great affection for this institution, and solicitude for its progress and welfare. Furthermore, His Highness's gracious permission accorded to his dear niece, Her Highness the Princess Manku Thampuran, to honour the Academy to-day with her esteemed presence and to confer upon us the great pleasure and privilege of listening to her exposition of the musical art, has placed us under a deep debt of gratitude."

Declaring the Conference open Sir R. K. Shanmukham Chetti said:

SIR SHANMUKHAM CHETTI'S OPENING ADDRESS.

I thank you sincerely for the honour that you have done me in inviting me to open this year's Music Conference. When your President, Rao Bahadur Krishnaswami Aiyar, sent me the invitation I wondered if there was any catch in it. Yours is a gathering of experts, of critics and artists and of those learned

in the art and science of music, and I was a little suspicious why a layman like myself should be invited to perform the opening ceremony of such a conference. When I looked into the list of those who have been invited to this task in previous years, I found that it has been your invariable practice to invite a layman for these functions. Whether this is the result of a subtle policy of the *pundits* to know at firsthand the depth of the ignorance of the general public in matters musical, or whether it is a concession from the wise to the ignorant, I certainly welcome this practice. While I am free to confess that I am very much of a layman in matters connected with music, I am not so free to admit that I and my like have not our own points of view and our own ways of understanding and appreciating music. After all, it is the layman in the ultimate who subtly influences the growth and development of any fine art. No doubt, all immortal works of art are impersonal and above popular praise or applause. Nevertheless, it is an acknowledged fact that arts and artists do thrive on public patronage and are extremely sensitive to popular criticism. An appreciative audience or an admiring crowd is certainly a source of inspiration to musicians, and very often the future of a genius depends upon the attitude of the so-called man-in-the-street. It would, therefore, follow that the experts in music should not ignore the point of view of the layman for whom the ultimate appeal has to be made. In making this observation I do not mean to suggest that the art of music should be "stepped down" and brought to the level of the multitude, though such a phenomenon is not uncommon in our music world. What I intend to suggest is that the layman has his own attitude towards things, his own reactions to life and art, and it is wise on the part of the expert to recognise this factor.

In the course of my travels in India and my visits to some of the countries in the West, I have had occasions not merely to listen to various kinds of music, but I have made it a point to observe the part that music plays in everyday life of peoples of many countries. The cultural level of a people is to be judged not so much by the great productions of a few masters but by the extent to which the art has permeated the life of the people at large. Judged from this point of view, I am inclined to think that the cultural level attained in this respect in many of the countries in the West is much higher than in our country.

Though the theory of music is studied in the academies and schools by specialists, the art of music and its practice are very much wider and more general than what one sees in our country. I have no doubt in my mind that our music heritage is as great as any in the world and, probably in certain respects, subtler and more spiritual. We are naturally proud of this heritage. In spite of the havoc played by time, conquests and clash of cultures, we have not proved unworthy guardians of what we have inherited, and we have preserved it to some extent. To what extent the succeeding generations have contributed anything of their own to this inheritance is a matter about which I am not competent to express an opinion. We have lived on our heritage, exploited it, and, to a considerable extent, we have hoarded it in dark chambers to take selfish delight in our possessions. I have a feeling that we have not been magnanimous enough in sharing this heritage with the masses of our people. I take it that the growth of institutions like the Music Academy of Madras is the result of a genuine desire to improve upon our heritage and to bring it to the doors of the ordinary citizen. Though the Academy has got very good work to its credit, there is need for work on a very much wider scale. Not merely should there be more arts schools, music academies and cultural centres, but the activities of these institutions should be considerably enlarged.

MUSICAL CULTURE NEEDED.

Annual conferences like these might give a fillip to and create a passing exhilaration in a few art enthusiasts. But work of a very much more varied character is necessary to produce lasting results. Culture must not be like a feast to be gorged in a goodly quantity on a wedding day; but to be of any value to a nation, culture must pervade the activities of the everyday life of the people. Organisations like the Music Academy and the Music Conference ought to become live forces in the lives of our people. It is not merely enough for a body like yours to encourage individual artists by arranging recitals for them or getting up annual festivals during the Christmas week or inaugurating academic discussions on the theory of music. All these are necessary, but much more has to be done. The main aim of the Academy must be, in my opinion, the general diffusion of knowledge of music among the people by

opening more branches in some of the important cities and starting music centres in towns and villages, by supplying cheap literature on music to schools and colleges, by holding art festivals in different parts of the country, by sponsoring new talents and encouraging amateurs, by acting as advisers and critics to the University, the Radio, the sound films, and thus acting as an unofficial cultural bureau. I have heard the criticism that amateur artists do not get the same encouragement that they deserve. While the professional musician has to be encouraged, a more generous gesture must be shown to the amateurs. Without any disrespect to the professional musicians it might be said that the amateur has his part to play in the music renaissance of this country. The fact that amateurs are not generally slaves to traditions and styles to the same degree as a professional is of tremendous value for original research. The re-earch side of our music has certainly received great attention at the hands of the Academy. Apart from the theoretical discussions which are a leading feature of your conference, there must be provision for allround experiments in vocal and instrumental music. The spell of old traditions is great. It must be the function of this institution to encourage new and daring developments in the realm of music. Has there been sufficient activity in adding to the richness and variety of both the theory and practice of Indian music? I do not know how many there are in the Indian musical world who have ventured to be themselves", to be unique in their own way, to have challenged the past and created something that would be suggestive of their genius. Year after year and in place after place one hears the same songs and the same themes. There must certainly be wonderful possibilities in our music for new experiments and for newer modes of expression.

Speaking of newer modes of expression, let us take, for instance, orchestration. It may be true that our music does not lend itself easily for orchestration in the European sense, being more of melodic nature. It must still be possible, I think, to produce grand orchestral composition out of our melodies. Though a complete stranger to the technique of western music, I have felt on some occasions the thrill of the music of the orchestra. There must certainly be any amount of unsuspected wealth of beauty lying hidden in our music awaiting the touch of a master. Only patient research and bold experiments will

reveal it. Attempts in this direction have of late been made in Bengal and Bombay and, to some extent, in Madras. I hope that these efforts will get encouragement and guidance from an expert body like yours. It is needless for me to observe that orchestration does not mean either the multiplicity of instruments or the mere increase of volume and tone. It is a complex structure like architecture, demanding not only planning and designing, but creative imagination and skill of joint action.

REVIVAL OF FOLK SONGS

Music academies and associations at present mainly concern themselves with the fostering and development of classical music. This may be natural, but does it not stand to reason that these learned bodies should show an equal interest in the revival of our folk arts, especially folk music? In the simple tunes and light melodies of our folk music we have a rare treasure which has an universal appeal. Learned bodies like the Academy seem to show only a patronising attitude towards them and some of the great Vidvans seem to consider it almost beneath their dignity to show any acquaintance with this type of music. In the musical recitals organised by learned bodies like yours, such folk songs are given the last place, if at all they find any place. I am not ashamed to confess that some of these simple songs make an irresistible appeal to me. I am free to confess that I am moved very much more by a simple inspiring piece of Subrahmanya Bharati than by some of the great classical tunes and songs. A friend of mine who is a sort of a *pundit* in music attributed this to the imperfect training of my ears. The vast majority of people who attend a music performance are persons with such imperfectly trained ears like mine. I think it is not an unreasonable demand to make that the greatness of a master-singer is to be measured by the appeal that he can make to such an audience. Secret of the appeal of such simple songs lies partly in the sentiments that they convey. Apart from the effect of rhythmic sound as such, the meaning of a song has a great deal to do in the appeal that it makes. A master-musician may evolve supreme melody when he sings a song in a language which neither he nor the audience understands, but its effect on folks like me is certainly not so great as the rendering of a piece in a familiar

practice. I refuse to believe that a tortured facial expression is an inevitable concomitant of reciting a great piece. The art of singing does not consist of mere technique and cleverness. Mathematics in music is all right in its place, but the art and beauty of music lies in its expression. A well informed musical critic has observed: "One of the most serious faults that has crept into our music is the deadweight of technique, the physical and facial gymnastics and contortions which even some of our best singers indulge in. If our music is to make a universal appeal it should be purged of these faults. Steady attention must be paid to the cultivation of sweetness of voice and accuracy and gracefulness of notes. It is astounding and shocking to find that even some of the front-rank singers in this country are indifferent to the art-side of music. Their singing then not only ceases to appeal even to trained ears but often becomes positively jarring. Music, above all things, should be sweet and agreeable even to untrained ears." This criticism sums up the attitude of a layman like myself to our music. You must pardon me for the frank way in which I have expressed these lay thoughts. I honestly feel that a realisation must come to our people that in matters like music it is not mere tradition and technique that counts so much as the subject and beauty of expression. Music, like life, must be experienced and enjoyed with one's whole being. It cannot be a matter of mere intellectual or emotional thrill. I hope that the work of this Academy will result in purifying and ennobling the art side of music so that it may truly enrich our cultural life.

VOTE OF THANKS

Thanking Sir Shanmukham Chetti, Lady Venkatasubba Rao said that the Music Festival organized by the Madras Music Academy had become an annual function and lovers of music from one end of South India to the other looked forward to this event with joyous anticipation. The term "festival" most aptly described these celebrations, for to everyone it was a great treat to listen to some of the finest exponents of music. The Academy owed Sir Shanmukham a deep debt of gratitude for having taken the trouble of coming over to Madras to perform this ceremony. They could not, Lady Venkatasubba Rao said, forget the help rendered to them by H. H. The Maharaja of Cochin. The fact that Sir R. K. Shanmukham Chetti

was participating in this function made them hope that help would be forthcoming from that State in yet more abundant measure. There was another matter full of significance which gladdened their hearts. All of them knew that Her Highness the Princess Manku Thampuran of Cochin Royal Family, by agreeing to sing at the Conference, was breaking with the tradition of ages. This constituted a land-mark in the history of the social development of the ancient State of Cochin.

ELECTION OF PRESIDENT

Vidvan L. Muthia Bhagavatar proposing Vidvan Musiri Subrahmanya Aiyar as President of the Conference, said that he came of a high "Śiṣya Paramparā" and was like himself, the pupil of Sabhesa Sivan, a disciple of Doraiswami Aiyar, a great exponent of music, patronised by Raja Tulajarama Rao. Vidvan Muthia Bhagavatar also referred to the fact that the Conference was being held in the University buildings and hoped that it was significant of the co-operation between the Academy and the University in matters relating to the promotion of music.

PRESIDENT'S ADDRESS

Sangita Vidvan Musiri Subrahmanya Aiyar then delivered his presidential address in Tamil.

Vidvan Musiri Subrahmanya Aiyar thanked the organisers of the Conference for electing him President of the session and said that he took it not as a personal distinction conferred on him but as an honour done to the entire body of musicians. The Academy had been doing very praiseworthy work for the promotion of music and the fine arts and it was a matter for congratulation that it had had the services of a succession of enthusiastic and able Presidents and Managing Committees. Rao Bahadur K. V. Krishnaswami Aiyar, its present President, had a reputation for earnest and hard work for such causes and the Library Association and the Music Academy to-day bore testimony to the amount of enthusiasm and strenuous effort he had brought to bear on the task of spreading knowledge and developing arts.

On behalf of musicians, Mr. Subrahmanya Aiyar assured the Academy and all lovers of music that musicians were ever ready to extend the utmost co-operation they could to the work of promoting music. He added that it would increase the

weight and usefulness of the Committee if musicians were more fully represented on that body.

The importance of annual conferences such as the present one, Mr. Subrahmanya Aiyar continued, could not be over-emphasised. They helped to canalise and sustain public enthusiasm and love for the art. They provided valuable opportunities for discussions on matters connected with the practice and the technique of the art. They enabled lovers of music to consider how best its development could be fostered. The performances which formed such a welcome adjunct to the Conference stimulated interest in music. It was, thus, a matter for little surprise that the Annual Conference of the Academy had come to be looked forward to not only by laymen interested in music but by vidvans also. Besides, the Academy offered enormous scope for the discovery of fresh talent. Indeed, it was one of the duties of such a body to do its best to discover and encourage promising young musicians, for it was only then that the development of the art could be ensured. He was glad to be able to say that the Academy had taken special pains in this direction this year and they could all look to the Academy for continued endeavour to foster rising musicians in the years to come.

ENCOURAGEMENT TO NEWMEN

Mr. Subrahmanya Aiyar suggested that the Academy should draw up a definite scheme and adopt a clear-cut policy for the encouragement of young musicians of promise. Many of the coming generation of musicians got their training in music classes organised by public bodies, such as the Madras and Annamalai Universities and the Music Academy, and the old tradition of getting training under some of the master-exponents of music was slowly wearing out. The number of men so trained is also dwindling. To approach these Universities and secure their co-operation for the selection of proficient men for the performances organised by the Academy would be an easy way of fostering talent. This would result in maintaining contact between the University-trained men and the training centres. It would also satisfy Vidvans trained otherwise and help to establish closer relations between the Academy and the Universities. The Academy would also do well to keep an eye on persons giving performances on the Radio with a view to encouraging the deserving among them.

At the successive annual conferences, Mr. Subrahmanya Aiyar continued, learned discussions were conducted on the technique of *Rāgas* and *Rāga Lakṣaṇas*. But it would be so much effort wasted if the conclusions reached by learned and able musicians as a result of such discussions were not translated into practice by exponents of the art. Unless steps were taken to revise instructional methods in accordance with these decisions, it would be very difficult, almost impossible, to give effect to those considered resolutions in the practice of the art. In this connection, they should seek the co-operation of the Universities and other bodies engaged in the work of instructions. Their representatives might be invited to the discussions in the Subjects' Committee and efforts should be made to persuade them to give effect to the resolutions adopted in their instructional classes. There was, thus, great need and scope for co-operative work as between the Academy and the Universities in the field of music and other fine arts.

Indian music had developed along two parallel lines into two schools, South Indian and North Indian, and Mr. Subrahmanya Aiyar observed, it almost looked as if there was no place in either for the other. While indulging in conventional praise, the votaries of neither school seemed to enjoy music belonging to the other system. Many persons held the view that in these days when they were striving for national unity in all directions, such a distinction in the field of music was inappropriate. But no advocate of this view had yet evolved any workable scheme for a synthesis. Without a conscious effort no reform, however welcome, could be brought about. The first step towards this objective, he thought, would be to initiate students of music in the primary *Lakṣaṇas* of the two systems and enable them to practise them. They should urge the Madras and the Annamalai Universities to introduce such a reform in the teaching of music in the classes conducted by them. Music schools in North India should also move in this direction and introduce teaching of South Indian Music in their classes. When it was realised that the two systems of music were alike offsprings of the Indian genius and were closely associated, despite apparent diversities due to local conditions, they would find that there could be no insuperable difficulty in exponents of music becoming equally proficient in both systems and North Indians enjoying South Indian Music as their own

and *vice versa*. South India had to some extent gone ahead in this matter and many North Indian tunes had been adopted in South Indian musical compositions. He would plead for a similar adoption of South Indian tunes for North Indian musical pieces.

South Indian Music, the President continued, was rich in its *Sāhitya* and he doubted if the treasures of Jayadeva, Kshetrajna, Tyagayyar, Dikshitar and Syama Sastri could ever be excelled or new *Vārṇa-mēṭṭus* devised. But unless they kept on striving in this direction, they might cease to progress. The example of learned composers like Mr. Muthia Bhagavata, Mr. Papanasani Sivan, Mr. Vasudevachar and the late Mr. Kotiswara Aiyar should encourage and spur them to activity in this respect.

POPULAR AND CLASSICAL MUSIC.

The essential difference between popular and classical music was that while the one merely pleased by its melody the other pleased also by its technical perfection. People not conversant with technique might not enjoy the technical elaboration of music as they did the *Sāhitya*. But technique elaboration was an essential aspect of classical music and *rāgas*. That was the reason why ancient masters and authors of treatises on classical music took great pains to conserve the distinctive characteristics of *rāgas*. Their music was woven round *rāgas* and all their ramifications, which in turn were made up of combinations of *svaras*. Each musician could multiply these combinations and elaborate the *rāga* according to his *manodharma* and the scope for such elaboration was unlimited.

Sāhitya was an important aspect, though only one of the aspects, of music. Indifference in the matter of *Sāhitya* was due, in his opinion, to the fact that musicians were apt to rely for effect more on their rendering of *rāgas*. This seemed to accord with the attitude of hearers of music also, who enjoyed music albeit they understood very little of the *Sāhitya* of the piece rendered. This was not peculiar to South India; he had noticed a similar tendency in the North also. It was no doubt a welcome feature that this drawback was slowly being removed.

There were others, the President continued, who were inclined to look upon *Sāhitya* as all that mattered in music and that *Pallavis*, *Svaras* and other such "musical gymnastics"

should be eliminated altogether. Undue emphasis on *Sāhitya* to the exclusion of other aspects of music was as undesirable as stressing the technical aspect to the detriment of *Sāhitya*. In the best music, there was a harmonious balancing of these varied attributes.

A new type of music was slowly developing, owing to other influences, which helped to emphasise the importance of *Sāhitya*. Pieces designed to stir up man's emotions, rouse his patriotic fervour or stimulate his *Bhakti* were becoming popular. *Their appeal lay not in their music but in their text. It would be wrong to judge classical music by these standards. Theirs was the transient brilliance of lightning and gave delight for the moment while the pleasure that classical music could give was more enduring and more substantial.* This was due to the perfection of their technique and the scientific evolution of their *Lakṣaṇas*. It was, therefore, the duty of all lovers of art to preserve and promote the study of these *Lakṣaṇas*. He hoped the discussions at the Conference would help them in this task.

The opening function came to a close with a concert by Her Highness the Princess Manku Thampuran, niece of H. H. the Maharaja of Cochin.

THE SECOND DAY.

DISCUSSION OF RAGA LAKṢANAS.

22-12-'39.

The proceedings began with Vidvān Musiri Subrahmanya Aiyar in the chair.

Dilīpaka again.

Dr. Sankaranarayana Aiyar started with a question as to the lakṣaṇa of Dilīpaka. The attention of the Conference was drawn to the discussion of the Rāga-lakṣaṇa on 31-12-1937 and to the decision of the Conference. After some discussion the matter was dropped.

Ānandabhairavī.

Then rāga "Ānanda Bhairavī" was taken up for discussion.

Prof. Sambamurti: The normal lakṣaṇa is Sa ga ri ga ma pa dha pa sa and Sa ni dha pa ma ga ri sa.

But "Pa ni sa" is an ancient prayoga and is found in Rāmaswami Dikshitar's Kirtana, and in the Gita of Gurmurti Sastri. Sama Sastri avoided Pa ni sa altogether. Pa ni sa is admissible. Kākalī Niṣāda, and Antara Gāndhāra are also found. They are also admissible. In Sama Sastri's Kirtanas, either Antara Gāndhāra or Kākalī Niṣāda is used.

Mr. G. V. Narayanaswami Aiyar stated that in Rāgas which take Pa sa, the Prayoga Sa ni sa occurs with Kākalī Niṣāda.

Mr. Semmangudi Srinivasa Aiyar sang the Varṇam "Sāmi Ninne" wherein neither Antara Gāndhāra nor Kākalī Niṣāda occurs, and Pa ni sa also occurs. He said without Antara Gāndhāra, or Kākalī Niṣāda, the rāga bhāva is well produced.

Mr. Valadi Krishnier stated that Antara Gāndhāra and Kākalī Niṣāda also occurred.

Dr. Srinivasa Raghavan sang a piece of Tyagaraja "Rāma." He was for Sādhārana Gāndhāra and Kaiśikī Niṣāda.

Mr. Venkatesa Aiyar said that Śuddha Dhaivata was admissible. Sa ni sa is Kākalī; otherwise it is Kaiśikī Niṣāda.

Pandit Subrahmanya Sastri stated that occasional foreign notes may be admitted when they do not mar the rāga bhāva.

Vidvan Ponniiah Pillai: Antara Gāndhāra occurs occasionally; also Kākalī Niṣāda. In Sa ni sa, Kākalī Niṣāda occurs. They are admissible.

Vidvan Ramakrishnayya Pantulu: Antara Gāndhāra and Kākalī Niṣāda are not sanctioned by the lakṣaṇas; and appear to be recent innovations. Śuddha Dhaivata occurs; and Pa ni sa is also admissible.

Vidvan T. K. Jayarama Aiyar: It is an ancient rāga. Antara Gāndhāra and Kākalī Niṣāda also occur; and they are not wrong.

Mr. T. V. Subba Rao: It has two phases; a classical phase and a popular phase. In the classic phase it has neither Antara Gāndhāra nor Kākalī Niṣāda. Pa ni sa is an archaic phrase.

Mr. T. L. Venkatarama Aiyar was for avoiding Antara Gāndhāra and Kākalī Niṣāda; and sang "Mānasa Guruguha" and "Kamalāmbā Samrakṣatu."

Further discussion was adjourned to the next day.

A CONDOLENCE RESOLUTION.

The following resolution was moved from the chair, and unanimously passed, all the members standing.

"The conference records its sense of deep sorrow at the demise of Mr. P. S. Krishnaswami Aiyar, a member of the expert committee."

THE THIRD DAY

23—12—'39

The proceedings were resumed with Vidvan Musiri Subrahmanya Aiyar in the chair.

Ānandabhairavī--(Continued).

Further discussion on the lakṣaṇa of Ānandabhairavi commenced with a demonstration by Vidvan Tiger Varadachariar. He said that Antara Gāndhāra was admissible; and that Kākalī Niṣāda was found in the prayoga Ni dha ni sa but that prayoga should be used only when the Rāga Ālāpana is concluded. He said that both Pa dha pa sa and Pa dha pa ni sa were admissible.

Vidvan Muthiah Bhagavathar drew the attention to the prayoga "Sa ri ga" in "Manchi dinamu" and to prayogas like "Sa ni dha ni sa", "Pa dha ni dha ni sa"; and said that it ought to be determined that the lakṣaṇa is Sa ga ri ga ma pa dha pa sa and Sa ni dha pa ma ga ri sa, that Antara Gāndhāra and Kākalī Niṣāda ought to be avoided; that both the Dhaivatas are admissible and that it is a Janya of the 20th mela.

Vidvan Sama Sastri said that Antara Gāndhāra was admissible; but Pa ni sa is not admissible; nor Kākalī Niṣāda. It does not show any sañcāra below Niṣāda in the mandra Sthāyi.

The Chairman said that Sa ga ri ga ma pa dha pa sa, and Sa ni dha pa ma ga ri sa is the better lakṣaṇa. Antara Gāndhāra occurs in Ma ga ma and Kākalī Niṣāda occurs in Sa ni sa.

Vidvan Tiger Varadachariar proposed the following for acceptance.

Aroh. Sa ga ri ga ma pa dha pa sa
Sa ni dha pa ma ga ri sa.
Pa ni sa is admissible.

Antara Gāndhāra occurs in Ma ga ma prayoga.

Both the Dhaivatas occur.

It is a Janya of the 20th mela.

There is a very rare Alpa prayoga of Kākalī Niṣāda.

THE FOURTH DAY

24—12—'39

READING OF PAPERS.

Mr. M. S. Natarajan read a paper on "Carnatic Music and Tamil Nad."

DISCUSSION OF RAGA LAKSANA.

Vasantā.

Vidvan Tiger Varadachariar. Both *Vasantā* and *Lalitā* are Janya of the 15th mela. *Vasantā* has also a *Tivra dhaivata*.

Āro. Sa ga ma dha ni sa.

Ava. Sa ni dha ma ga ri sa.

Alpa Pañcama is admissible.

Lalitā has only a Śuddha Dhaivata. Occasionally a Catusśruti Dhaivata is used by some. It is Sa ri ga ma dha ni sa.

There is a body of opinion that *Vasantā* should come under the 17th mela. But it is more appropriately put under mela 15. That is the tradition.

Vidvan Piratla Sankarayya Sastri. *Vasantā* is a Janya of the 15th mela. Its lakṣaṇa is Sa ga ma dha ni sa; Sa ni dha ma ga ri sa. Śuddha Dhaivata is the predominant note.

Pañcama is not admissible.

Vidvan T. K. Jayaramier. *Vasantā* is classed in the 15th mela. But in practice only Catusśruti Dhaivata occurs.

I am not aware of any Carnatic composition in *Lalitā*; nor have I heard that rāga rendered.

Dr. Sankaranarayana Aiyar was for placing this in the 17th Mela.

Vidvan Venkatesa Aiyar sang "Ētla Dorikituvo" and said that Sa ri ga ma dha ni sa and Sa ni dha ma ga ri sa are the Ārohaṇa and Avarohaṇa.

Vidvan Muthiah Bhagavathar said that it must be determined whether "Sa ga ma" or "Sa ma ga ma" is the proper Ārohaṇa.

Vidvan M. Rajagopala Aiyar (Gopu) sang "Sītamma Māyamma." He said it was *Lalitā*.

Vidvan Krishnamachari sang a Tamil piece of Subbaraya Sastri in *Vasantā* "Śrī Kāmākṣī."

Prof. P. Sambamurti was for putting *Vasantā* in the 17th mela. In the Avarohaṇa the Catusśruti is not full-fledged. So it might have been classed under the 15th mela. "Sītamma Māyamma" is *Vasantā*. *Lalitā* has Sa ri ga ma dha ni sa and Sa ni dha ma ga ri sa and it has Catusśruti Dhaivata; and it also comes under the 17th mela.

Vidvan Valadi Krishnier sang "Naṭanamāḍinār" in *Vasantā*.

Sa ma ga ma dha ni sa

Sa ni dha ma ga ri sa.

Miss. Vidya sang "Nannu Brova *Lalitā*" without any 'Sa ri ga ma' prayoga.

Vidvan Rajagopala Aiyar sang the Varṇa "Ninnu Kori."

Vidvan Muthiah Bhagavathar said that in *Lalitā* the Dhaivata is Śuddha and so it ought to be a Janya of 15th mela. In *Vasantā* Śuddha Dhaivata is also admissible.

Further discussion was adjourned to the next day.

THE FIFTH DAY.

25—15—'39.

Vasanta.

The proceedings began with Mr. Muthiah Bhagavathar in the chair, during the temporary absence of Vidvan Musiri Subrahmanya Aiyar.

Mr. Sundaram Aiyar. In the body of the *Caturdaṇḍi Prakāśikā*, only *Lalitā* is mentioned, and not *Vasantā*. In the *Anubandha* both are mentioned. Some think that *Anubandha* is written by *Muthu Venkaṭamakhin*.

At this stage *Pandit Subrahmanya Sastri* intervened and wanted to have this doubt cleared as to whether the 72 *melas* were created by *Venkaṭamakhin* or by *Muthu Venkaṭamakhin*.

Vidvan Musiri Subrahmanya Aiyar took the chair at this stage.

Vidvan Tiger Varadachariar said that in *Lalitā* only *Śuddha Dhaivata* occurs. In *Vasantā* most of the *Saṅcāras* take *Catusśruti Dhaivata*. *Sa ga ma* is also admissible.

Vidvan Muthiah Bhagavathar sang the *gītas* “*Re Re Nilagghana*” and “*Ravikoṭi*”.

Mr. Sundaram Aiyar said that on the question of *Muthu Venkaṭamakhin*’s authorship, there is no evidence of such a person in the genealogy of that family.

The President ruled that the question be considered fully later on, after due publication in the agenda.

Vidvan Ariyakudi Ramanuja Aiyangar. Now both *Lalitā* and *Vasantā* are practically the same; but they ought to be different. *Lalitā* has only *Catusśruti Dhaivata*. *Vasantā* should be sung in the 15th *mela*; but owing to the difficulty of handling both *Kākalī Niṣāda* and *Śuddha Dhaivata*, *Śuddha Dhaivata* has become *Catusśruti*. *Ārohaṇa* of *Vasantā* is “*Sa ga ma dha ni sa*” *Lalitā* is a *Janya* of the 17th *mela*.

Vidvan Sama Sastri: *Lalitā* has *Sa ga ma dha ni sa* and *Sa ni dha ma ga ri sa*; and takes out *Catusśruti Dhaivata*. There is no *Kīrtana* in *Vasantā* of the *Sama Sastri* school.

Vidvan Bharatani Narayanaswami Aiyar said that *Vasantā* should take *Catusśruti Dhaivata*.

Vidvan Muthiah Bhagavathar said that for *Vasantā* the *lakṣaṇa* is *Sa ga ma dha ni sa* and *Sa ni dha ma ga ri sa*. *Catusśruti Dhaivata* is used but *Śuddha Dhaivata* also occurs. So it is a *Bhāṣāṅga rāga*, coming under the 15th *mela*.

Mr. Sundaram Aiyar wanted to know whether *Cyutamadhyama* or *Pratimadhyama* occurred in *Vasantā*; he said he had heard “*Rāmacandra*” with *Pratimadhyama*.

Vidvan Tiger Varadachariar said that *Alpa Pañcama* is used, not *Pratimadhyama*.

Lalitā takes only *Śuddha Dhaivata*.

Dr. T. Srinivasaraghavan stated that in *Lalitā* *Catusśruti* occurs; and in *Vasantā* it is *Trisruti Dhaivata*.

Prof. P. Sambamurti: The two *rāgas* are distinct. Both are to be placed in the 17th *mela*. *Trisruti Dhaivata* occurs in *Vasantā*.

Vidvan Rajamanickam Pillai stated that in *Vasantā* *Śuddha Dhaivata* occurs and in *Lalitā*, *Catusśruti Dhaivata* occurs.

Further discussion was adjourned to the next day.

THE SIXTH DAY

26—12—’39

Vasantā (continued)

Vidvan Musiri Subrahmanya Aiyar took the chair. Discussion on the *Lakṣaṇa* of *rāgas Vasantā* and *Lalitā* was resumed.

Vidvan Ramakrishna Pantulu. *Vasantā* is a *Janya* of the 15th *mela*. “*Sītamma Māyamma*” is set down by some as *Vasantā* and by some as *Lalitā*. For *Vasantā* the *Dhaivata* is higher than *Śuddha Dhaivata*. But in *Lalitā* “*Sa ga ri ga ma*” is used. The texts say that “*Sa ri ga ma*” is admissible for *Lalitā*. It is also set down in the 15th *mela*. “*Eṭṭadorugithivo*” is in *Lalitā* but here also *Catusśruti Dhaivata* occurs.

Vidvan Piratla Sankarayya. He sang a *varṇam* in which *Sa ri ga ma* occurred.

Vidvan Venkatesa Aiyar. According to me *Vasantā* takes *Sa ri ga ma dha ni sa* and *Sa ni dha ma ga ri sa*. It takes *Catusśruti Dhaivata* only. He has not heard *Lalitā* rendered.

Prof. Sambamurti said that even though *Vasantā* is set down in the 15th *mela* it should not be taken as necessarily suggesting *Catusśruti Dhaivata*; in *Lalitā* only *Tivra Catusśruti* occurs.

Vidvan Muthiah Bhagavathar: In *Vasantā*, though the *Dhaivata* is higher than *Śuddha Dhaivata*, it is sung in conjunction with *Śuddha Dhaivata*.

Mr. T. L. Venkatarama Aiyar stated that Catusśruti is found in use; but Śuddha Dhaivata is also used. It is a Bhāṣāṅga. It has been classed under the 15th mela. That might be retained but it should be emphasised that Catusśruti Dhaivata is the predominant note. Alpa pañcama is used.

Vidvan Muthiah Bhagavathar wanted that Alpa pañcama should be taken as a species of Gamaka; and should not be regarded as a distinct note. It should not be classed under the 17th mela when Śuddha is admissible.

The President said that the lakṣaṇa is Sa ga ma dha ni sa and Sa ni dha ma ga ri sa; it is a Bhāṣāṅga rāga; and is a Janya of the 15th mela. Catusśruti Dhaivata largely occurs.

This was accepted by the conference.

Lalitā

Then Lalitā was taken up for further consideration.

Vidvan Tiger Varadachariar said that Lalitā has only Śuddha Dhaivata; that he sang "Sītamma" only in Vasantā.

Vidvan Valadi Krishnaier said that Lalitā is a Janya of the 15th mela; an Upāṅga rāga; and its lakṣaṇa is Sa ri ga ma dha ni sa and Sa ni dha ma ga ri sa.

Vidvan Ramakrishna Pantulu sang "Etla Dorikithivo" as a piece in Lalitā; its lakṣaṇa is Sa ri ga ma dha ni sa and Sa ni dha ma ga ri sa. It takes only Śuddha Dhaivata.

Vidvan Muthiah Bhagavathar: Lalitā is an Upāṅga rāga; only Śuddha Dhaivata is admissible. It takes a long Dhaivata and its Chāyā becomes different from that of Vasantā.

A pada of Svati Tirunal "Hemāṅga" in Lalitā was sung.

Vidvan Ariyakudi Ramanuja Aiyangar stated that his view was that it should take Catusśruti Dhaivata.

Pandit Subrahmanya Sastri stated that Venkatamakhin and Saṅgita Sārāmṛta support Śuddha Dhaivata; but Akalaṅka's work supports Catusśruti Dhaivata (Saṅgita Sāra Saṅgrahamu).

Mr. T. L. Venkatarama Aiyar stated that according to Saṅgita Śudhā, Venkatamakhin, and Tulaja it was only Śuddha Dhaivata. He sung "Hiraṇmayīm Lakṣmīm" of Dikshita with only Śuddha Dhaivata.

Vidvan Tiger Varadachariar stated that Śuddha Dhaivata should be adopted; that Singarachariar, and Saṅgraha Cūḍāmaṇi supported the same position.

The President said that Lalitā should be put under the 15th mela and should take only the Śuddha Dhaivata.

Vidvan Semmangudi Srinivasa Aiyar stated that if two rāgas Vasantā and Lalitā are to be distinctly sung the distinction mentioned by Vidvan Tiger Varadachariar and Muthiah Bhagavathar should be accepted.

The majority was of opinion that Śuddha Dhaivata was the proper svara, and not Catusśruti Dhaivata. It is an Upāṅga Rāga. It is a Janya of the 15th mela. Sa ri ga ma dha ni sa and Sa ni dha ma ga ri sa.

THE SEVENTH DAY

27-12-'39

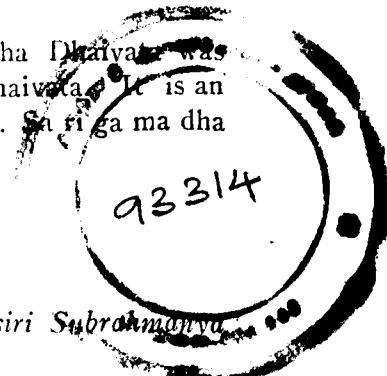
The proceedings began with Vidvan Musiri Subrahmanya Aiyar in the chair.

LECTURE AND DEMONSTRATION OF A 22-SRUTIS-HARMONIUM.

Mr. Lingappa, brother of Mr. Chowdiah, the Palace Vidvan, Mysore, read a paper on 22 Śrutis. He stated that the current practice of adopting 12 notes had brought about decline in music. The same svara, appearing in two different rāgas, has different values. For example the Antara Gāndhāra of Nāṭa is different from that of Saṅkarābharaṇa. He gave similar instances of Madhyama in Kalyāṇi and Kāmavardhani and of Rṣabha in Māyāmālavagouḷa and Gouḷa.

The lecturer demonstrated the statements by playing on a Harmonium specially constructed for that purpose.

The President thanked the lecturer on behalf of the Academy. The President announced that a committee consisting of himself, Mr. T. V. Subba Rao, Mr. Sundaram Aiyar, P. Sambamurti Aiyar, T. L. Venkatarama Aiyar, and T. K. Jayarama Aiyar will examine the instrument and send a report to the Academy.



A LECTURE ON RAGAS AND TĀNAS.

Then *Vidvan Tiger Varadachariar* delivered a lecture on Rāgas and Tānas. He explained the meanings of "Svara", "Varṇa" and "Pada". "Varṇa" means the giving of coating of Anusvaras to the Svaras, such as will give the distinct colour. Svaras without the "Anusvara-gamakas" lack life. He sang "Vanajākṣi" Varnam in Kalyāṇi and illustrated Svaras without Anusvaras, and then Svaras with Anusvaras. Rāgas are created out of these Svaravarṇas.

He sang several pieces to illustrate the Rāga—"Rama-chandram Bhāvayāmi"; "Eppudu"; some folk-songs; "Śiva dikshāparu".

Tānas are very important; the gītas can properly be rendered only by knowledge of Tānas. He sang Tānas in Tōḍi, Kānaḍa, Varāḷi, and Śrī rāgas.

Vidvan Muthiah Bhagavathar thanked *Tiger Varadachariar* on behalf of the Music Academy.

THE EIGHTH DAY

28—12—'39

Vidvan Musiri Subrahmanya Aiyar took the chair.

A LECTURE ON TRADITIONAL METHODS.

Vidvan Gayakasikhamani L. Muthiah Bhagavathar then gave a discourse on "Traditional methods" in Carnatic Music. In Carnatic system excepting Ṣaḍja and Pañcama, the other Vikṛta Svaras were defined in various ragas. In Hindustani Music variety of notes is admissible but not in the Carnatic system except in Bhāṣāṅga rāgas. In the Carnatic system an elaborate system of Rāgas, Kartās and Tānas has been developed. We have Upāṅgas, Bhāṣāṅgas, Kriyāṅgas etc. We have even Deśāṅgas, that is rāgas taking the names of countries, like Gurjari. In the old Tevāram days, there were Paṇs, corresponding to Melas and Thirams, corresponding to Janyas. These were evolved out of 6 major melas, and there were 32 Paṇs.

In Kriyāṅga rāgas, the bhāva is rendered by Vakra sañcāras. In Bhāṣāṅga rāgas there is an admixture of notes.

After the days of Śārṅgadeva, Māyāmālavagouḷa came into vogue. Purandaradās mentions this as Ādi-maṅgala-rāga. One of the features of this mela is the use of minor notes, Ri

and Dha, and the nearness of Sa and Ri, Ga and Ma, Pa and Dha, Ni and Sa is another feature.

The Alamkāras illustrate the Tālas, and contribute to the beauty of Rāgas. The Ādi Tāla is only an adaptation of the "Jampaṭa Tāla" of Maharashtra.

Gītas bring out the Rāgabhāva; and they follow the tānas.

He sang "Vijitamādana" and illustrated how it brings out Tāna-bhāva. There are Gītas which illustrate Tāna, some illustrate Madhyama and some illustrate Ghana. He sang Gītas in Nāṭa and Śrī Rāgas.

The 1st portion of a Rāga is called Udgrāha and the second is called Ābhoga. If there are three Kaṇḍikas, the first is called "Dhruva".

In the Gītas, the rāga-phases ought to be brought out in accordance with the Vādi-Saṁvādi rule. The best Kīrtanas are based on these principles. He sang "Vācām-agocara" of Śrī Tyāgarāja; "Māmava Mīnākṣī" of Dikshitar, and "Noremi" of Tyāgarāja; "Pariyāsakamā" of Tyāgarāja.

He sang some Padams. *Vidvan Tiger Varadachariar* thanked *Muthiah Bhagavathar* on behalf of the Music Academy.

THE NINTH DAY

29—12—'39

A LECTURE ON SVATI TIRUNAL.

Owing to the unavoidable absence of *Vidvan Musiri Subrahmanya Aiyar*, Mr. T. V. Subba Rao took the chair. Then *Gayakasikhamani Muthiah Bhagavathar* gave a discourse on the life of Svati Tirunal, the Royal composer of Travancore.

A PRESENTATION OF SVATI TIRUNAL'S COMPOSITIONS.

Vidvan Semmangudi Srinivasa Iyer sang "Pāhi parvata Nandini" in Ārabhi, "Śrī Ramachandra" in Todi.

Vidvan Kalyanakrishna Iyer sang "Smara sadā mānasa" in Bilahari and rendered "Śrī Kumara" in Aṭhāṇā on the Vīṇa.

Srimati Sarasvati Bai sang "Jaya jagadīśa" in Yamunā Kalyāṇi.

Vidvan Srinivasan, disciple of *Gayaka Sikhamani Muthiah Bhagavathar* sang "Pāhi tarakshupurālaya" in Ānandabhairavī.

Sri T. L. Venkatarama Iyer sang "Māmava Ananta-padmanābha" in Gauḷipantu.

Srimati Pattammal sang "Paripālaya mām" in Rītigauḷa and "Mandaradhara" in Todi.

Vidvan A. Narayana Iyer rendered on the gottu vadya "Adri Sutavara" in Kalyāṇī.

Gayakasikhamani Muthiah Bhagavatar sang "Rājivākṣa" in Śaṅkarābharāṇa, a composition in Kannada language, "Valapu tala vasama" in Aṭhāṇā, in Telugu language and "Śrīta gaṅga" in Hindī and "Bhujagaśāyi" a maṅgalam.

THE LAST DAY

30-12-'39

In the absence of Vidvan Musiri Subrahmanya Aiyar, Mr. T. V. Subba Rao took the chair.

A LECTURE ON VARNA.

Vidvan Piratla Sankara Sastri then gave a discourse on Varna. Rāga is adorned with svara varṇa. Varṇa is of four kinds, Ārohi, Avarohi, Sthāyi and Sañcāri. When all these four kinds are used in a rāga it is pleasing to the hearers.

A LECTURE ON SĀHITYA.

Then Vidvan Musiri Subrahmanya Aiyar took the chair. Mr. P. Sambamurti then gave a discourse on "Sāhitya in Musical Composition." He pointed out that the "Prāsa" in the second Akṣara is peculiar to South Indian Music; it is to be found in the Composition of Talappakkam Chinnayya. In the kīrtanas of Tyāgarāja, we sometimes find the old readings altered. But Tyāgarāja sometimes used colloquial or provincial expression for effect. Sometimes the substituted words, though grammatical, are not musical.

Sometimes, only to Tāḷa Prasthāram, words are broken. He illustrated the subject by reference to Kṛtis. In such cases, the rules of Prāsa justify the Pada-Cheda.

Dr. Sankaranarayana Aiyar followed with an exposition of the rule of Prāsa and yati, and sang "Chintaya mākaṇḍa" for illustration. In the Hindustani music, only Antya Prāsa is observed. Sāhitya is the life of compositions.

With a vote of thanks the proceedings came to a close.

THE SEVEN LAMPS OF SĀṆGĪTA*

BY

T. V. SUBBA RAO.

The first condition of good music is that it shall be pleasing to the ear. It may perhaps be urged that what is agreeable to a certain person may not please another. The ear I speak of is, of course, the ear of a person who has cultivated it and has thus developed it to a fair degree of sensitiveness and has further accustomed himself to the right type of traditional music.

What then is it that will please the ear? It is concord, the ultimate basis of all music systems. The value of tones in music is entirely relative. A simple tone by itself has little or nothing to please; but in combination with or in close succession to, certain other tones, its power to delight is high. A compound tone is always agreeable on account of the presence of the upper partials. These upper partials are produced by the vibration of the string in aliquot parts along with the vibration of the whole string; and these notes agree with the note of the entire string. In this agreement lies the secret of the pleasurable sensation in music.

In making the distinction between śruti and svara you ought to remember a very important point which is commonly overlooked. When a svara is said to comprise several śrutis, the meaning is not that śruti is a small interval and svara is a big interval, but that svara has components. When a string vibrates the note that is immediately heard as hrasva or short is śruti; the prolonged note which is heard together with its harmonies is svara. The difference is not one of pitch at all. The śruti is a simple tone and svara is a compound tone. The difference, therefore, is one of quality or timbre. This is why a svara by itself is said to be pleasing; and the pleasure is due to the circumstance of the presence of upper partials which have varying degrees of agreement with the primary tone.

*An abridged version of one of the Readership lectures delivered under the auspices of the Madras University in December, 1939.

Every note that is used in music must have at least a fair measure of concord with the fundamental. It must also agree with the note that precedes it and the note that succeeds it. Though our system of music is essentially melodic and produces its effects by a succession of notes rather than by a super-imposition of them, yet it must so far be conceded that the foundation of melody is harmony. The notes are derived on the basis of harmony; but they are applied on the principle of melody. That the pleasure of harmony may be sensed by the ear the *ṣaḍja* and *pañcama* are always sounded in the drone so that all the notes used may be perceived to agree with them.

There is another form of agreement of notes which is somewhat subtle. Every note must have a relation of concord to the note that immediately precedes it. Though the previous note does not actually sound when the other note is rendered, yet the impression or auditory persistence continues so that the concord is perceived. You will find here the most remarkable inter-relation of melody and harmony. In making use of this principle of concord, the *bhāva* or relation of *madhyama* and *pañcama* to the *ṣaḍja* is emphasised and brought freely into play between note and note. This is known as *vādi-samvādita* and all good musicians and composers make the greatest use of this high degree of concord. There are lesser degrees of harmony which are also employed with excellent results. You will thus find that the first essential of good music is it must use notes which are *śrutiśuddha* and thereby possess pleasing degrees of concord.

The quality next in importance is *rasa*. The *rāga* forms the very soul of the South Indian music. Every *rāga* in the proper sense of the term is a distinctive, colourful, melodic expression of a certain mood or moods of mind. It is the most fascinating creation of imagination and emotion inspired by a sense of beauty. It is a sort of personality transcending the notes composing it much in the same way as the human personality transcends the anatomy. It is a living form of imperishable sweetness, a living force making a passionate appeal to your emotions. When you are deeply moved by a *rāga* you no more think of its *svaras* than of paint and canvass when you behold a master-piece of Turner or Hogarth. It is no *rāga* that is devoid of colourful emotional contents. The merit of

a *rāga* lies in its richness of feeling and sentiment and in its capacity to stir our spirits profoundly. One may almost say where there is no *rasa* there is no *rāga*.

A *rāga* can properly express *rasa* only when the artiste feels within himself the emotion he seeks to convey and employs his notes and phrases as vehicles for this purpose. I cannot in this connexion avoid making a reference to a sense of dryness and dullness which too often overcomes you in many of the concerts at the present day. I have no hesitation in attributing this defect to the neglect of the very essence of all art which is *rasānubhava*. As if to make up for this deficiency the musician of the mechanical type who has neither emotion nor imagination loses himself in the endless maze and tangle of lifeless *svara* combination and invites you to wonder at his laborious efforts to come back to the starting point at the proper moment. I am sure you do not understand me to condemn the classic mode of *svara* singing where the scintillating notes are exquisitely patterned to form a brilliant ornament to a piece. You have only to turn to the *pañcaratna kīrtanas* of *Tyāgarāja* and some of the compositions of *Subbarāya Śāstri* to perceive the beauty of *svara* appendages. What is objectional is that mode of *svara* singing where the notes divorced from their proper *sthānas* and altogether estranged from *rāga* affinities, resemble in the group combinations the *śollus*, *śabdas* and *jatis* of a *tālavādya*. To sing a *rāga* and sustain interest in it requires creative talent and refined taste which are more inborn than acquired. Skill in mere *svara* singing is attained by repeated efforts. The musician, therefore, pursues the mechanical course of discharging volleys of numbered *svaras* and kills time by the endless rounds of time-measures.

In so far as there has been, of late, a falling off from the classic standards of the past, the deterioration is to be imputed to the sacrifice of the *bhāva* and *rāga* aspects of *saṅgīta* and over-emphasis of *tāla*. *Laya* is indeed an essential element of good music as I shall presently advert to; but it must be put into its proper place. That which should dominate is melody; and rhythm must be subordinate. If our artistes are only brought to realize that the aim of Art as an end in

itself is *rasānubhava*, they will not fail to canvass this aspect of *saṅgīta*.

Though it is the tyranny of rhythm that must be avoided, yet *laya* is an indispensable element of good music in all its phases. Rhythm in music is but a reflection of the order that pervades the whole universe and our being in particular; and nothing, therefore, can more commonly appeal to us, from the most primitive to the most cultured, than the time element in *saṅgīta*. *Tāla* in dance and compositions, *laya* in *rāga* and rhythm in every aspect including *abhinaya* are inalienable attributes of beauty. Without a regulated time element in music there is bound to be chaos. No musician can be too careful of his *kālapramāṇa*. The least laxity of it will lead to acceleration or retardation of *tāla*. While the standard compositions should conform to the *tāla* and *kāla* appropriate to them, a *pallavi*-singer should choose simpler *tālas* so that fancy may be allowed the freest play unhindered by the complexities of intricate time-measures. Thus rhythmic power and beauty should characterise music.

The next essential of good music is *saṃpradāya* or faithfulness to tradition. Our system of music has a long and glorious past. By tradition I mean the rich heritage of compositions and *rāga* renderings as passed on from generation to generation in the authentic *guru-śiṣyaparaṃparā*. It is impossible to over-estimate the importance of learning music by the ear. Music must be heard as it comes from the mouth of the teacher and the exact form as presented should be grasped. Indian music is always a matter of personal and individualistic interpretation. If a student should benefit, it can only be by means of direct contact with the teacher. The original *saṅgātis* should suffer no distortion. This however does not mean there is no scope for individuality. The artiste may always elaborate according to his lights without violence to the design of the composer. In the *ālāpana* of a *rāga* the artiste has the amplest room for the display of his *manodharma*. The *rāga* must be conceived in its entirety and every part should be so related to the others that the impression of a harmonious whole may be conveyed. Every note employed must illumine the *rāga* whose identity must be preserved throughout the *ālāpana*. Nowhere must a *rāga* appear a patchwork

of shreds and bits. I think it may not be out of place if I sound a note of warning against the growing practice of learning songs from books and manuscripts. This vicious device is responsible for the shapeless, grotesque and almost monstrous renderings that assault our ears. Good music must therefore be *sāṃpradāyika*.

No presentation will be considered worthy if it is devoid of power, beauty and effect. Embellishments of *alaṅkāra*, *gamaka* and *anusvara* will indeed enhance the charm of renderings, but their introduction must be governed by taste and economy. The artiste must be conscious of his powers and limitations and render only such pieces as the range or quality of his voice will permit. If his *śārīra* is of the *gamaka* type, he should avoid *ravajāti* renderings. The great composer *Tyāgarāja* is well known for the care he took in the selection of his compositions for being taught to his disciples according to their voice and capacity.

In the *rāga ālāpana* only the prescribed and appropriate vowels and consonants should be used. The deepest and the most resonant vowel "A" and the consonants "N", "M", and "T" should be employed. The fundamental vowel referred to is the most magnificent sound that the larynx, the divine vocal instrument, can produce. By a profundity that is almost mysterious it is best calculated to stir us to our very depths. No consonant serves to begin or terminate a *pada* better than "T"; and the liquid sounds "N" and "M" furnish an easy transition from the vowel to the consonant. You will now perceive the great wisdom that lies behind the selection of these sounds for *rāgālāpana*, which when put together form the word "Ananta". It is often amusing to find how when the vocalist discards these chosen sounds, he takes to uncouth utterances and ludicrous explosions that mock and parody musical expression. It is deplorable to find that of late the sound "ya" has been usurping the place of "A" in the *ālāpana*.

Whatever may be the natural endowment of a singer he must cultivate his voice so that the *mandra* and *tāra sañcāras* may be rendered in their proper *saptakas*. A systematic course of voice-culture will improve the sweetness, richness, depth and range of tones. There is a technique of voice production that should be studied and practised if the voice should command

power and stability. It is regrettable to note that some of our best musicians lose their voice even before they are middle aged. I feel bound to observe that South Indian musicians should pay particular attention to voice training. Tones are produced by the vibration of the chords in the larynx, but no note can be pleasing unless it is rich in its components. To secure this end the note must be fully resonated. The cavities of the chest and the abdomen should be made to take their part as sound boxes for the note. A course of exercise in deep and rhythmic breathing would be very beneficial in increasing the lung capacity and the power to regulate the flow of breath and in imparting a silver quality to the voice. If expression and presentation should be effective the voice should be potent and well cultivated. Considerations similar to these will apply to instrumental music regarding finger technique and tone production.

When compositions are recited the language must be rendered clearly so as to express the bhāva, but not however, at the expense of music. The artiste must be familiar with the language of the song he sings and understand the full significance of the words employed. But in music of the classic type it must always be borne in mind that saṅgīta is more important than sāhitya and if there is a conflict between the two in the sense that if one is to be rendered effectively the other cannot, the preference must indeed go to saṅgīta. In so far, however, as both can be harmonised it should be the endeavour of the artists to do justice to both equally.

I need hardly say that lakṣaṇa or regard for Śāstra is an essential of good music. As art is a living and growing force, lakṣaṇa in conformity with the taste and spirit of the times will be changing. Yet it is fairly easy to ascertain in every epoch how the lakṣaṇa stands, even as it is possible to learn the ever-changing grammar and idiom of a living language. Further there are fundamental laws in music which will hold good for all time. No music which has any pretensions to classicism can afford to discard lakṣaṇa in its permanent or changing aspects.

The next requisite of good music is style. The manner a musician presents may be excellent; but it will fail to produce effect if the manner of presentation is not attractive. You know full well what style in literature is. Suppose a speaker

said "Rama too thinks so" it will be correct English but inelegant. If instead he said "So thinks Rama too" the language is improved by beauty of style. A musician who aims at style must not only choose his phrases and saṅgatis but their proper sequence also. Each pāda or phrase must naturally lead to the one following so that the final expressions are in the nature of a climax and form the summit of interest. A sense of unity should prevail throughout a rāga rendering. Even as in literature so in music the defects of diffuseness and redundancy should be avoided. Quality, not quantity should be the ideal of the artiste. To the musician who has his mind on the notes of the scale, mechanical combinations come easily but they are as colourless as dry. But he who realizes the rāga form first is never at a loss for a true and faithful expression of ideas. Do not take hold of the svaras and then try to reach a rāga. On the other hand grasp the rāga in its full and concrete form first and if necessary you may go to its svaras. Rāga is not deduced from svaras at all; but svaras may in a way be derived from rāga. It will not be out of place here to caution you against a common blunder which some of the so-called purists fall into, of settling the svaras of a rāga first and making the rāga conform to them. To grasp the rāga form thoroughly and truly the only way is to study a number of compositions of the great master composers in the particular rāga. And these compositions are the best models to fashion your style after.

To my mind the quality that imparts the highest merit to art is inspiration. It is difficult to explain what exactly inspiration is. It is indeed more a thing to experience than to describe. But perhaps some idea of it may be conveyed to make its character comprehensible. It is a faculty more often than not unconsciously derived, of being able to visualize ideas and express them with power and beauty beyond the reach of common human intelligence however trained. It is a vision, an intuitive perception or insight from which nature cannot withhold her secrets. This super-human power transcends all limitations of time and space and perceives objects and ideas of truth and beauty of eternal value. Its productions will appeal to all men in all times. Shakespeare and Tyāgarāja are universal masters who will please, instruct and ennoble mankind as long as the world endures. Let not my mention of these names make you despair of ever deriving inspiration. I should

never have made mention of it as a great quality in art if it were altogether impossible of attainment. Even as great geniuses often lose their inspiration, so is it likely that common people may have their moments of inspiration. Is it not within our experience that ordinary individuals occasionally excel themselves and reach heights of excellence unattainable with their normal capacity? It follows then that if great men are on occasions off the track of inspiration, lesser men get on the track in their rare moments. To the former it comes naturally and frequently; to the latter it comes occasionally and in an exceptional way. It is undoubted, however, that whosoever is the artiste, genius or mediocre, the presentation which is inspired is of supreme excellence.

Is it possible for an artiste to derive inspiration when he wants it? Perhaps not for the mere wish for it. Perhaps, yes, if he has purged his mind of all impurities and made it radiant with truth and love. You may not order inspiration when you please, but it is certainly open to you to put yourself in a state fit to receive inspiration. The mind of man is like the receiving set of a radio which when properly tuned enables us to hear the transmission from a broadcasting centre. The Eternal is for ever radiating knowledge and bliss for those who by self-discipline have made themselves worthy to receive them. Inspiration is the reception of message of the Universal spirit by the self of an individual attuned to it. How is the self to be tuned? By obliterating from it all traces of hate and insincerity and charging it with forces of humility, peace and harmony. It is then very easy for us to establish a contact with the Infinite. All around us the Great Light for ever shines. If we but keep the mirror of our mind clean and polished we should reflect the Radiance and illumine our own little sphere.

There is another virtue which though not on a par with inspiration is yet near allied to it and animates all creations of art. It is the sense of ecstasy or joy of creation which the artist feels in expressing himself. Art is self-expression and unless life is imparted to it by the spirit of the author, the production however perfect from the point of view of technique, is apt to be dull and inspired. It is now unfortunately becoming a common experience with us that we have to sit

through a long concert and hear music which to all appearances is flawless and yet leaves us cold. We find that an essential something is missing in it, *viz.* the aesthetic sensibility. As the artiste himself does not feel it, his auditors too do not experience it. It may not be given to all to have inspiration. But it is possible for all to take delight in their creation, and transmit the happy sensation through their works. Whatever be the rasa of a piece of artistic creation, there must arise a serene aesthetic enjoyment as the result of our appreciation. The source of that feeling is the delight which the artist himself experiences. If ever you heard rapturous music which made you forget yourself and all around you and nay, even the very music itself, so that in your consciousness one and only one remained, the boundless immensity of supreme delight or Ānanda, then indeed you have heard good music, or saṅgīta, illumined by the seven Lamps radiant with the qualities of being śrutiśuddha, rasapradhāna, layaśuddha, sāmpradāyika, sāhityaśuddha, gamakālaṅkāraśobhita and Ānandamaya.

MUSIC AND DIGESTION

The Kāśyapiya saṁhita or the Vṛddha Jivakīya Tantra, a text of medicine, says that one who sits at ease after food and enjoys interesting talks, music of the Vīṇā, Veṇu, vocal singing and the display of dances has his food digested easily and has his physical strength increased.

स्वर्सान्म्य सुखेनान्नमव्यथं परिपच्यते ।

वीणावेणुस्वनाङ्गमश्रे गीतनाट्यावडम्बितम् ॥

विचित्राश्च कथाः शृण्वन् भुक्त्वा वर्धयते बलम् ॥

(P. 226 Nirṇaya Sagar Press, cdn.).

PALLAVI DORAISWAMY IYER OF TANJORE.

Four compositions, all in Telugu, of Pallavi Doraiswamy Iyer, a court musician of Tanjore, are published here with svaras. He probably lived from 1782 (?) to 1816 (?) A.D. No horoscope is available in the family. He was a contemporary of Thiagaraja, and his two sons, Sahhapati Sivan and Govinda Sivan were, later, disciples of Thiagaraja. Doraiswami Iyer was the grandson, by the daughter, of Nayam Venkatasubba Iyer, Vīṇa musician of the Tanjore Court. Pallavi Doraiswami Iyer was brought up in his early years by his maternal grandfather, who after return from Tanjore settled down at Madras; so he had his education in Telugu at Madras, which accounts for his remarkable poetic expression in that language. Our composer's younger brother was adopted by Venkatasubba Iyer. The dates of the composer have been approximately fixed from two land documents of gifts, one, dated corresponding to 11th October, 1791 A.D. lunar eclipse day, to Doraiswami Iyer's father and the other, corresponding to 7th April, 1804 A.D., a gift to the composer at the *supindikarāṇa* of his maternal grandfather by the adopted son. These details have been kindly furnished by Vidvan Sabhesa Iyer, the composer's great grandson and the first principal of the Annamalai Music College. The texts were obtained from the illustrated manuscripts of the composer himself (who was also a painter) and the *grantha* palm leaf manuscripts of Govinda Sivan, the grand uncle of Vidvan Sabhesa Iyer. He composed in all 49 pieces, and more than a dozen are current in the family. It is proposed to publish them with svaras at a later date. The composer, it is said, met also Bobbili Kesavayya and won him in a contest of Pallavi singing. The words of the pallavi were *Chelu naṭarā moḍi* in Pantuvarāḷi rāga, Mīśrachapu tāḷa, and start with 9 mātrās left out of 14, to be sung in 2 kālas, and later, with an addition of a *Makuta* of 16 svaras.

1

ఫరజ. ఆది తాళం.

ఆడీనంసుహుడు ధ్రుగుడుతఁడై యని॥ప॥
జాడగ గిరికన్యకను క్రీకంట జూడనంబశా భాసనికొనియాడ
జూడజూడ వేడుకగా చంద్రచూడుండు మూడుకండ్లవా॥డా॥
చెవులనుండు తాటంకకుండలచ్చవి చెక్కిట మెరుగొడ! జాహ్నవీ
యువతీయుతమైన జడకట్టు ముడియువీడి యనియాడ
సవరసంబులొల్క మోముచిరు సవ్వముద్దుగుల్కు! త్రి
భువనాననచతురుడై వెలయుత్రి పురహరుడునడుము.
ఘోరస తిరిగి॥యా॥ ౧ ॥

అభయకరము జుట్టుకొన్న ఫణిగతి ననుసరించి తలయాచ
భక్తులకు శుభమిలిచ్చు పదమిదేయని కరముజూపి సురలు
చెయిచాచ! సభనుమాచి నొక్కుచును యపస్మారునితా
ద్రొక్కుచును! ఇభచమము ధరియించినట్టి జగదీశు
భానుకోటి సంకాశు॥డా॥ ౨ ॥

భూతలమున నన్ను సేవించిన భూతదయాసహితుని
సదాబ్రోతు నిదినిజమని యొకచేత బూనినాడు
మారుతహితుని! జాతాపని నిలిచితి నె యశని
జూచిచాల పలచితి నె. ఈ రీతిని సుబ్రహ్మణ్యగన్న
గౌరీరమణుడు కాలగవళాదమను॥డాడీ॥ 3 ॥

* This song was sung to humble the Vīṇā players, of the Tanjore Court, who could not play the sound 'ఘిర్' 'Ghir' on the Vīṇās.

ராகம் பரஜம், ஆதிதாளம், மேளம் 15-இல் றன்யம், ஆனம்மா.

பல்லவி.

1 2 3 4 5 6 7 8
ஸ்ரீ ; ; நிஸ்திதா கமகிதா | பா ; ; ஸ்திதம் கம தா நிதி |
ஆ ல னம் | பா புறநுதிநுதிநுதிதானி |
1 2 3 4 5 6 7 8
ஸ்ரீநிஸ்திதா நிஸ்திதா கமகிதா தாபா | கா ; ; மக தா தா | நிதி |
ஆ ல னம் | பா புறநுதிநுதிநுதிதானி | ஆனம்மா

அனுபல்லவி.

1 2 3 4 5 6 7 8
மக மாதா தா நிதிநிஸ்தி ஸ்ரீ ஸ்ரீ நிஸ்திதம் க்ரி ஸ்தித நி தா க
ஜாடக கி ரி கன்ய கரகீ கண்ட | ஜல-டனம்ஸா ஸனிகொஸிபா-ட
1 2 3 4 5
கா க் கா க் க் க்ரிஸ்தி, தபத | நிஸ்திஸ்தி தாமக மகமகிஸ க் ரிதி |
ஜல-ட ஜல-டேவ-டுக-கா சந்தா | கு டுண்டனம் - | டனம்மா

கரணம்.

1 2 3 4 5 6 7 8
பாபாபா பாதாமகா பா மா | பா ; ; பா ; பா தாபா (2) (கமகமா மாதா தாபா)
செவலனுண்டு தாடங்குண்டல - | ஆ - - -

1 2 3 4 5 6 7 8
பாபாபா பாதிதாமகா பா மா | பா மா ரிஸி நிஸ கம பா த தாபா
செவலனுண்டு தாடங்குண்டல | சாநி செக்கிடெருகா-ட ஜாந்ஹி - - -
1 2 3 4 5 6 7 8
மக மாதா நிதி தாபா பா மா | நிதாமக மாதா கிஸா ;
புலி-யுகை - ஸஜா சட்டிமுடி | புலிவாணி பா - - -
1 2 3 4 5 6 7 8
நமதநீ நிதி ஸ்ரீ ஸ்ரீ நிஸ்தி ஸ்ரீ நிஸ்திதா கமக
ஸாஸம்மொத்த - ஸாஸம்மொத்த | நல்வுமுத்துக் க்ரி
1 2 3 4 5 6 7 8
ஸ்க்கா க் க் க்ரி ஸ்தி தாநி நிக்ரி நிதி | மதாநி மா, கி க்ரி
புலி வனசுதாபா - ஸாஸம்மொத்த | புலிவாணி பா - - -

3

అహరి. యంపె తాళం

ప. పరమాంస నాలోన పవళింపవె॥ప॥

అను. పరమపావన దయాపర దిగంబరచిదం
 బరపురమున నటించి బడలితివి చాచా||

చ. (i) తనువనేనభను విస్తారంబుగాను నెనరనె చప్పురము
నిమింఁచినాను! మనమనె బ్రగాసు మంచంబులోను!
*ఘనమంచనణ్ణ మౌతలగడ వేసినాను.

(ii) ధ్యానమును హేమపాత్రాస్త్రములలోను, ఆనందము నెడి దుగ్ధాన్నమిడినాను నీనామమునెడి తేనియను బో శేసు. పూనిభుజియించి జోబో బాయలేను.

(iii) తెలివినియను మాణిక్య దీపంబిదోను! వెలుగునుబ్రహ్మణ్యవినుత నీకేను! పెంలేనిభక్తి యనువిడెమునిచ్చేను! కలయనాబుద్ధియా కాంతనిచ్చేను॥

* ప్రణవమను యూపాన్మ బరచియున్నాను. (పాతాస్తరము.)

Note. This song has been written in Nāyikā-Nāyaka Bhāva.

[illegible]

ராகம் சங்கராபரணம், சாப்தாளம், மேளம் 29-இல் ஏவாகுதய.

பல்லவி.

1 2 1 2 1 2 1 2
 | , மப | பமகா மா | ப பா | தா ஸ்வி || ஸா, | , ஸாஸ்வி || தப பா | பமகா ஸரி |
 | ஏ | லா கு || த ய | வத்ஸவி || ஜே | ப க || து ல | வை னி |
 1 2
 | க | மாதப பமகா மா | பபா நி த ஸ்வி || ஸா, | , திஸ்வி || தப பா | பமகா மக மா |
 | - | கே லா கு | த ய வத் - ஸு || ஜே | ப க | து ல | வை - - னி - - |
 | ரி | கமப த ப ம | கா, மகரி க ம த ப பா || கரிஸஸா க்ரிஸ்வி | தப பா நிஸ்வித பமகா || ரிக
 | - | கே - லா - கு | த ய வத்ஸு - - || ஜே | ப க | து லா வை னி || - - |

அனுபல்லவி.

| , ஸாஸாஸா | ஸ்ஸ்ஸாஸ்ஸாஸ்விநி | , ஸாநிநிஸ்ஸா | நிஸ்த(ரி, தி) னிஸ்ஸா || (திருஸ்ஸா)
 | வாஸா - | ய முகி ரி | வாஸ ம | தியு கா க -) கா க ||
 | , பபாத நிஸ்ஸா | நிஸ்தநிபததி || ஸ்ஸா, நி த ப ம || பா, ம க ஸரி || க
 | ஹால ஹ | லமு ம்ருங்கி || நட ம - - - க || டோ ரு - ட || நிகேகாரு

சரணம்.

| , கமபா மா | ப பா கா மா | கீ கா ; | ; , கமபா கம |
 | ரா தி - கூ | துருநி - | நா தி | னி

ரி	கமபா மா	ப பா கா மா	, கா மா	கமபா கரிஸா
ரா த வ	டோண் யு டு	கெக்கடி	நி - - தி - -	
,	மாகா மா	ப பா நா நி	ஸ்ஸ்தநிஸ்ஸா	, ஸாஸ்ஸா
ஸ்ஸாநா	- நு டனி	ந்யா தி -	இந்தடி	
,	நிஸ்ஸிநிஸ்ஸா	நிஸ்விதநிபததி		ஸ்ஸா , நி த ப ம
	புண்யா. த்	மு - - - டை - - -	மு ன் னெருக -	வை தி. னி - -

P. S.—The mudrā he adopted for his compositions is 'Subrahmanya' his *Saman*. The famous Tāna Varṇa in 'Ārabhi', Āditāla, 'Sarasija mukhi' is one of his compositions.

C. SUBRAHMANYA.

THE TEACHING OF MUSIC

BY

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The teaching of music is one of the noblest of professions. It is the happy lot of the music teacher to discover the musically talented pupils, give training to them and make them brilliant musicians. They in their turn shed lustre and happiness around them wherever they go. A music teacher is an asset to the Society. The emoluments offered to him are rarely in keeping with the dignity and greatness of his calling.

It is the duty of the State and the Society at large to encourage musicians and music teachers and place them far above want. The platform singer merely pleases his audience; but the music teacher is engaged in the still nobler task of teaching music to people and thereby help in the creation of an intelligent and appreciative audience. Through his efforts the audience is gradually enabled to enjoy and understand something of the musicians' lofty flights in the sphere of creative music.

As between the teacher of music and the concert performer there is no disputing the fact that the former renders a greater service to the Society than the latter. Both spend years at equipping themselves for their relative tasks. But the task of the concert performer is relatively easier. He is primarily concerned with pleasing his *ad hoc* audiences. Audiences are of diverse kinds and tastes and the successful performer is he who is shrewd enough to study beforehand the psychology and the musical level of the audience and suitably adjust the programme so that they may have the feeling of having derived the maximum pleasure from the concert. He may commit a few mistakes, but they will be noticed only by a few and soon forgotten. At the conclusion of the concert, the performer and the audience part with mutual satisfaction—the former that he has justly earned his fee and the latter that they had an adequate return for the tickets' price. But the teacher of

music has to face a permanent audience day in and day out, often for some years. He may be teaching individuals or large classes in institutions. His repertoire must be extensive. He must be in touch with the latest developments in music and the newest compositions that have been composed and published. He must be ever ready to answer the questions of his pupils. He should never bore the students with teaching the same old stale songs. The teacher of music has however the satisfaction of discovering talented pupils and give special training to them and these may prove later on as star singers and performers. It is his unique privilege to infuse life into the otherwise routine school programme. Unlike the other members of the staff, he comes into contact with pupils of all the classes.

Some of the teachers of music who are also good performers are not enabled to take concert engagements for various causes. Service regulations may not permit them or they may not be able to take leave frequently and attend to trifling engagements. One of the ways of keeping a music teacher in good form is by encouraging him to accept as many concert engagements as possible without prejudice to his own work in the Institution. A music teacher being a musician plus a teacher, if he is not made to avail himself of opportunities to shine in the former role also, he is likely to become a mere fossilised teacher. The managements of musical conservatories in Europe and other countries have appreciated the importance of this privilege and they allow their staff to enjoy the same.

It sometimes happens that those who fail to make a decent living by giving concerts and who nevertheless possess the requisite talents for that career are unhappily lured to the profession of music teaching. The temptation that one can make a comfortable living by staying in a single place and also be free from the worries of going from place to place to keep concert engagements, proves too strong for them to resist. Soon after embarking upon the new career he discovers that he has actually no use for most of the advanced things that he has learnt and practised. He ceases to be in *concert form* any longer. His time is wholly swallowed up with the daily preparation for his work and he becomes primarily concerned with the task of the efficient discharge of his own duties. He will have no hope of reverting back to his former profession and his career as a con-

cert performer becomes sealed. A concert performer must therefore think thrice before changing his career. Many instrumentalists are at present attracted to cinema jobs on account of handsome salaries. They also share the same fate.

It is desirable that schools should engage qualified teachers of music to teach the subject. These teachers should not be asked to teach other subjects even if they are qualified to teach those subjects. This will help the music teachers to give their undivided attention to the teaching of music. They will also have sufficient leisure to practice music. If necessary, schools may engage music teachers on a part-time basis. A music teacher can easily manage three schools on a part-time basis.

Special classes in instrumental music during out of school hours may be organised for the benefit of students desiring to learn an instrument. The fee-income derived from such classes may be paid wholly to the teacher or shared between him and the school.

The school pupils may be encouraged to give concerts and operas and the income derived from such performances may be utilised to equip the school with a Radio set, Gramophone, Music Books etc.

THE MUSIC TEACHER.

His qualifications, responsibilities and duties.

An ideal music teacher is one who has a born aptitude and taste for the art. He must be genuinely interested in Music and it is only then that he will be able to inspire enthusiasm for musical studies in his pupils. People with acquired taste for the art rarely prove as successful music teachers. He must feel the competency for the task. To make or mar the singing as well as the speaking voice of the next generation of men and women is virtually in his hands.

A music teacher must possess a commanding and a winning personality. He must have a strong and healthy body and a robust appearance. He must be clean in his habits and put on a neat dress. He must be humble, knowing full well his limitations. He must be constantly alive to the fact that what he had learnt is after all very *little* compared to what he has yet to learn in music. He must be calm and must not lose his presence of mind even under trying circumstances. Even if it is his lot

to teach dull and un-musical pupils, he must, without losing patience carry on the work most cheerfully. It is not unusual in a class to see some pupils putting the teacher's patience to test by asking all sorts of vexatious questions. Even on such occasions, the teacher, without losing temper, must strive to give convincing answers to those inquisitive pupils. By his conduct, interesting presentation of the subject and efficient teaching, he must endear himself unto them. His entry into the class-room must be eagerly awaited by the students. The pupils must get to like him and become intensely fond of him. Instead of inspiring a feeling of awe in their minds he must strive to create an atmosphere of love. The relationship between the teacher and the taught should be one of perfect cordiality. He should endeavour to achieve good results with his pupils. He must be an impressive teacher and must be able to establish contact with his class quickly. He must be able to maintain discipline in the class. Petty considerations like insufficient salary being offered to him should not stand in the way of the efficient discharge of his duties. He must have the power of accurate judgment of the pupil's work. He must be an accurate singer and possess sympathy with the need and aspirations of his pupils.

He must be a painstaking and spirited teacher. He must infuse life into the class. He must ever strive to promote the cause of musical learning.

A music teacher should possess a fine *Śruti-laya Śārira* i.e. a voice which naturally and easily blends with the *Śruti*. The possession of an attractive, sweet, graceful and pleasant voice on the part of a teacher is a helpful factor in interesting the pupils in their music lessons. It makes them learn with attention and concentration. Distraction from the lesson is easily prevented. He must be able to sing with expression on his face—the expression suggestive of the *bhāva* underlying the piece. He must be able to render the pieces in a polished and artistic manner and according to the correct style and *Pāṭham*. He must be able to sing without effort. While singing he must carefully avoid all mannerisms, contortions of the face, gestures of the hand and other unseemly movements of the limbs and the body. Failure to observe these will result in the pupils unconsciously copying these ugly mannerisms. It will become very difficult to eradicate these defects later on.

The Music Teacher must be of active habits and must strive to create a good impression of himself in the mind of his pupils. He must always put on a smiling appearance and address the pupils with a cheerful face. He must maintain the equanimity of temper at all times. His entry into the class must be eagerly awaited by the pupils. During the music period, his entire attention ought to be on the class. He must see that the class is brisk, disciplined and active. Otherwise the singing will tend to become insipid, dull and uninteresting. Good music classes sing with energy and force.

The music class-room must be kept tidy and attractive. The walls of the room should be adorned with pictures of great musicians and composers and pictures of musical instruments, charts, plans of famous concert-halls and opera houses, seating plan of school Orchestra and a map of South India, showing the principal seats of music.

There must be the unquenchable thirst within him to improve his knowledge every time and make himself more efficient and fit for his task. He must utilise his holidays and vacations to learn new pieces and thus increase his repertoire. He will find from experience that a song taught to one class comes to be learnt by the whole school. This is especially true of boarding schools. As the pupils of the class practice singing during out of the school hours every other pupil hears the new piece and learns it automatically, so that the teacher cannot hope to teach the same piece as a *new song* to some other class or even to the same class the following year. Hence the necessity on the part of the music teacher to add to his repertoire frequently. If he persists in teaching the old old familiar pieces, they will fall flat on the pupils' minds and their enthusiasm for musical lessons will descend to a low ebb. He must thoroughly master all the pieces and teach songs from memory and not by looking into a book. If however the students have printed music books before them, then the teacher would do well to have a copy of the book before him and teach.

The music teacher should make it a point to attend every music conference, meeting, festival or concert and be in touch with the latest developments in the art. Short accounts of such festivals, conferences, concerts and meetings can with profit be given to the pupils afterwards.

The music teacher must never shirk extra work. He must co-operate with the school authorities in making the periodical school functions a real success. He must also infuse a spirit of confidence in his pupils.

Once a month at least, the more talented pupils or groups of pupils of a class should be induced to take part in school concerts, admission to which may be restricted to the staff, students and other invitees. At the end of every term or at the end of the school year, the music teacher must get up a public demonstration of music.

Extra-curricular activities:—

In addition to the routine class teaching and the school concerts, the music teacher must be able to arrange for a number of extra-curricular activities. He must be able to organise school choirs (junior and senior), orchestras (junior and senior), percussion bands for children, music clubs, musical evenings, musical competitions and festivals, periodical demonstrations of music, lectures and lecture-recitals and children's concerts excursions to places of musical interest and importance. An exhibition of musical instruments, musical works, manuscripts, charts and other teaching devices can be arranged once a year. Voices which are clear and even throughout one and a half octaves should be preferred for school choirs. They can lead in prayers.

For inter-school competitions, a piece may be prescribed and the school that gives the best rendering may be awarded a prize. Or, the schools may be given the option of presenting any *kṛti* of Tyāgarāja or any *kṛti* in a *rāga* like Śaṅkarābharāṇa, Kāmbhojī, Kalyāṇī, Todi or Bhairavi. Each school can send a team of not less than three and not more than twelve for the competition. The winning school can be awarded a shield and certificates of merit can be given to the members of the singing team from the successful school. In the case of individual competitions, graded certificates like: I Class Honours, II Class Honours and Merit may be awarded on the recommendation of the Judges. Activities like these promote the cause of musical education and culture. They also make the school life enjoyable. Pupils feel a new enthusiasm and joy while participating in such activities. School life will pulsate with a new joy.

Compared to Europe, the percentage of people in India, possessing a fair knowledge of the science and art of music is very low. It is the fundamental right of every citizen to receive education not only in the 3 R's but also in music. In addition to his routine school work, the music teacher will do well to organize music classes for adults. Thereby he can contribute his share in the spread of musical knowledge. During summer holidays, he can hold vacation classes for the benefit of those who otherwise will not have an opportunity of studying music.

The teacher can also train students to stage classical operas or select portions of such operas to the accompaniment of the school orchestra. He can also arrange to stage historic music contests such as between Syama Sastri and Bobbili Kesavayya and Maha Vaidyanatha Aiyar and Venu as also incidents centring round the "sa ri ga pa ga" pallavi Kṣetrajña's "Vadarakapove" padam and Tyāgarāja's "Nannu Pālimpa" etc. The teacher can also hold conversations on musical topics. The pupils must become familiar with the names of musicians and composers who flourished in and around their places.

NOTES OF LESSONS AND RECORD OF WORK.

Every music teacher should carefully prepare his daily notes of lessons and also maintain a detailed and careful record of the work done.

Notes of lessons. Details:—

In addition to the usual details figuring in a model notes of lessons like the name of the teacher, date, class, duration of the period, requirements, lesson and the procedure to be followed in teaching it, the object in teaching the lesson etc. the following details must find a place in a music notes of lessons.

The pitch of the class.

Technical period or Melodic Period.

Name of the piece and its language and composer.

Its rāga and tāla.

The ārohaṇa and avarohaṇa of the rāga.

The name and serial number of its Janaka rāga if the piece is in a Janya rāga (this detail to be given to the students at the option of the teacher).

A brief Sañcāra which the teacher proposes to sing in that rāga either in SOLFA or as an ālāpāna; and the phrases which the teacher proposes to ask the students to repeat before teaching the new piece.

Any interesting story or anecdote, or the circumstances that occasioned the piece, or an account of the composer, or an account of a musical Patron-relevant to the piece and which the teacher proposes to tell at the beginning of the new lesson.

Questioning the students if they have already heard this new piece and also if they have heard or learnt other compositions in the same rāga and also heard or learnt compositions of the same composer in this rāga or in other rāgas.

Prefatory remarks relevant to the piece.

Theory portion relevant to the piece.

The gist of the piece.

Constituent aṅgas of the piece: pallavi, anupallavi, one or more caranās, ciṭṭa-svara and other additional appendages if any.

Notes on the composition and the composer.

Questions to test their previous knowledge:

If a Gīta is to be taught, then the pupils may be asked what Gītas they have learnt before and their rāgas and tālas.

Object underlying the teaching of this song.

After these preliminaries, the piece is to be taught according to the procedure outlined in the chapter on Methods.

In order to keep in touch with the songs already taught, it is essential that about 5 or 7 minutes of each period should be utilised to the singing of such pieces.

Therefore the daily notes of lessons should also contain the names of the revision songs and pieces belonging to the sphere of Abhyāsa-gāna (Technical pieces).

Svarajñānam and Tālaññānam exercises:—Sight-singing and ear-test exercises and passages for Musical Dictation.

Musical terms if any, proposed to be taught.

RECORD OF WORK DONE.

(Separate records for technical and melodic pieces to be maintained.)

CLASS.

Date.	Pieces revised.	New pieces taught.	Theory portion taught.	Anecdotes, Stories etc. told.	Remarks on the reception of the new piece.

Pupils who have had their turn in (1) individual singing, (2) in providing the śruti accompaniment (Tambura or the drone) and (3) in keeping tālam.

Also the exercises given for dictation, the vocalises and sight-singing exercises practised etc.

SINGING OUT OF TUNE AND OUT OF TIME—CAUSES AND

REMEDIES.

It sometimes happens, that a class while engaged in singing, goes unconsciously out of tune or out of time. The pitch with which the pupils started is departed from and a tendency to either sing below or above the original pitch is noticed. The tempo also gets either slackened or accelerated. When a departure from the original pitch or tempo is noticed, the teacher should peremptorily stop all singing and after a few moments of pause draw the attention of the pupils to the original pitch or tempo as the case may be. The pupils may be made to listen to the original śruti for about half a minute and then asked to proceed. If the original tempo is departed from, they should be asked to count a few āvartas of the tāla in the original tempo in silence. Then they should be asked to proceed with the song.

There are many causes which tend to make the class sing out of tune and out of time. The pitch invariably tends to get less in the following cases:

1. Inattentive singing on the part of even a few pupils. The rest of the class fall a prey to them and instead of being able to rectify those few pupils, are themselves led to sing in the faulty pitch.

2. The tambura not being correctly tuned. If even one of the strings is not in tune, then the students are misled and they tend to sing out of tune.

3. If the śruti was not sufficiently well impressed in the minds of the pupils at the beginning of the lesson. (It is desirable that at the commencement of the lesson, the pupils are made to listen to the śruti attentively for a minute at least. The śruti can also be kept sounding as the pupils enter the music room. After listening attentively to the śruti, the pupils should be asked to sing the śruti svaras : s p s p s and then asked to begin singing).

4. Continuous distraction. If the music room is situated near the road-side, then any passing procession to the accompaniment of loud music, serves to distract the attention of the pupils and detracts them from the class pitch.

Some loud music in a different pitch (*e.g.* Nāgasvaram or a Gramophone record or a Radio) being played in the neighbourhood also draws away students from the correct pitch.

5. If the pupils are asked to begin on a pitch far in excess of their normal śruti, then too the śruti tends to go down.

6. If the students are asked to sing a piece with which they are not thorough, then too the śruti tends to get less on account of the feeling of doubt in their minds.

7. Ill-health, weariness and laziness on the part of a few students also results in the going down of the pitch.

8. Fatigue on the part of pupils. When tired children sing, the pitch tends to go down.

9. The presence in the class of a few children with poor ear.

10. Singing with indifference and singing without listening.

The pitch of the class tends to go *above* the original śruti in the following cases:

1. If the pupils are asked to begin on a pitch far below their normal śruti.

2. If the pupils, due to some cause, sing with extraordinary enthusiasm.

The tempo or Kāla-pramāṇa (speed of singing) of the pupil's music gets slackened if:—

GRADED SYLLABUS.

At the beginning of the academic year the teacher will do well to draw a well-planned, regularised, graduated and detailed Syllabus along the lines mentioned below:—

The principal aim to be kept in view in the teaching of music in schools is to train the children to sing nicely and to train their musical instincts, ultimately leading them towards appreciation of good music (Musicianship). This object is attained by taking them simultaneously through the Technical course, comprising the Svara exercises, Alāṅkāras, Gītas, Svarajātis and Varṇas and through the Melodic course comprising songs of recognised merit. The choice of suitable songs is important, since the future taste of the child is dependent upon this. There must be great variety in regard to speed and execution. The songs should include graded selections from Art music, Sacred music, Operas and Folk music—and also a few National songs, Ballads, Musical Dialogues and songs of local interest. Classical and difficult pieces should be avoided in the lower standards, for the simple reason that they will not appeal to the imagination of the young pupils. The compass of the pupil's voice should be gradually extended through the use of songs of progressive range. Graded exercises in musical dictation and graded sight-singing and ear-test exercises along with short theory lessons centring round simple and common musical terms should be given once a week. Graded and planned out exercises in musical notation given once a week will help the pupil in course of time to sing accurately musical passages from sight.

Very simple songs should be taught in the 1st Standard. From the 2nd Standard onwards, assuming that three periods per week will be available for music, one period should be devoted to the Technical course (abhyāsa-gāna) and the other two to the teaching of songs proper. Where more periods are available, they should be proportionately apportioned between the Technical and Melodic courses. The utility of the Abhyāsa-gāna course is that it gives training in the artistic and polished rendering of pieces and generally in musicianship. Exclusive of the Technical course, on an average about 15 to 20 songs may be taught to a class in a year. In Schools which are situated in prominent centres of music, it ought to be

possible to cover more songs during a year. Only songs with beautiful melody combined with expressive words and consistent with the state of the musical development of the children should be taught. The selected songs should have good poetry in them and must be within the child's comprehension. In the Primary Classes songs should be taught only by the *lip-ear* method. From the 1st Form onwards, they may be taught *by rote* or with Svaras at the option of the teacher. Pupils should always sing the songs, counting the tāla correctly. Solo singing should be encouraged.

From the 5th Standard onwards graded exercises in musical dictation and graded sight-singing and ear test exercises as also well-planned-out Svarajñānam and tālaññānam exercises may be given. From the 1st Form or 2nd Form onwards pupils may be encouraged to sing simple melodies themselves from printed music books.

Each year select songs, verses and dialogues from well-known operas should be taught, so that the opera or select scenes from it may be staged at the end of the year, if possible to the accompaniment of the School Orchestra.

Each year the pupils should be made familiar with at least 8 rāgas, through pieces taught. The teacher would do well to preface each song with a few simple melodic phrases in the rāga of the piece and ask the pupils to repeat them. By including in this preliminary exercise the difficult musical phrases occurring in the song, as also phrases involving the characteristic gamakas of the rāga, the teacher will pave the way for the easier grasp and assimilation of the piece. In each lesson the pupils should be asked to sing one or two familiar songs learnt either during the year or in the previous year. This will aid in bringing them into form. A music lesson can profitably be begun with some breathing exercises. Once a week at least a portion of a period should be devoted to the singing of Vocalises either collectively or individually or in small groups. A portion of the music period can be utilised to the teaching of Assembly songs. Musical signs and terms should be explained as they occur. The teacher may now and then write on the black-board simple melodic phrases in rāgas familiar to the pupils and ask the pupils by turn to sing one phrase each. The judicious adoption of this method will develop svarajñānam in

pupils within a short space of time. The singing lesson develops the memory and the power of concentration of the child. Besides giving training to the eye, it also trains the ear to recognise tonal and rhythmic effects.

Stories of music, spicy anecdotes about great musicians, accounts of famous musical contests and glowing accounts of musical patrons, their munificence and the honours bestowed by them on musical luminaries, given to pupils off and on will serve to rouse their enthusiasm and kindle their imagination. From the 1st Form onwards regular graded lessons on the theory of music and short biographical accounts of great musicians and composers might be given at the option of the teacher.

The syllabus outlined here is for pupils of average musical ability. *The teacher may make modifications here and there to suit local needs.* In each class a few songs of the same type as the ones taught in the previous year but of a higher order may be given. For each class some typical songs are given here to indicate the standard. Syllabus is given up to 4th Form after which students having special aptitude may take to optional music in the 5th and 6th Forms.

From the 4th Standard onwards, the pupils may be taught the meanings of the more important musical terms. For this purpose, the musical terms have to be graded and taught. About 20 technical terms may be taught to a class during a year. In the higher classes, this number might be increased.

MODEL SYLLABUS.

STANDARD I.

Technical Course:—Nil.

Melodic Course:—

Very simple songs consisting of only stanzas i.e. without the divisions: Pallavi, Anupallavi and Carana in Ādi and Rūpaka tālas characterised by easy rhythm and sama eḍuppu—the stanzas being sung to the same music. The range of the songs should not exceed an octave and must be preferably between mandra pañcama and madhya pañcama. Songs with saṅgatis and gamakas and pieces in prati madhyama rāgas should be avoided. Pieces in Śaṅkarābharana, Harikāmbhoji

and their derivatives may be chosen. Songs chosen should be short and really easy.

Examples:—

Bhaktiyāl Yānurai.
Kallārkkum.
Eṅgaladu.
Vīdiyile.
Nīlamayil.
Gopikā Ramaṇa.
Nāpālī Śrī Rāma.

STANDARD II.

Technical:—Śrutisvara exercises and Saraḷi varisais.

Melodic:—Songs of the same type as for Standard I, but they may have the divisions: Pallavi, Anupallavi and Carana and the range can be from madhya ṣaḍja to tāra ṣaḍja.

Examples:—

Pārāyovendan mugam.
Ponnār meniyan.
Muttineri.
Pāhi Rāmachandra.
Gatamohā śrita.
Śrī Rāma Śrī Rāma.
Paramātmuni.
Rārā phaṇīśayana.
Śrī Raghuvara Dāśarathe.
Toḍuḍaiya seviyan.

STANDARD III.

Technical:—Hechu Sthāyi varisais and Janṭa varisais.

Melodic:—Easy songs in Ādi and Rūpaka tālas having a few simple saṅgatis. Songs to be in Sama eḍuppu and in easy and familiar rāgas. The range of the songs may extend up to $1\frac{1}{2}$ octaves.

Examples:—

Oka māṭa.
Vinave O manasā.
Sara sara samarai.
Mādar pirai kaṇṇi.
Atti muganai.
Isainda erum.

Gitaniniya kuyile.
Syāmaḷe Minākṣi.
Raminchuvā revarurā.

STANDARD IV.

Technical:—Alaṅkāras in the saptatāḷas. (Practice of the svara exercises learnt during the previous years in 2 Kālas or degrees of speed). The 4 Malahari rāga gītas of Purandara Das.

Melodic:—Songs in Ādi and Rūpaka tāḷas involving simple gamakas. Easy pieces in Cāpu tāḷa. The range of the songs may extend over 2 octaves. One or two pratimadhyamarāga pieces may be taught.

Examples:—

Chuḍare Chelulāra.
Āḍavārulella.
Abhimānamennaḍu (Vivardhani).
Vedavākhyamani.
Paripālaya Dāśarathe.
Kanikaramuleka poyena.
Rārā Rāma.
Ārukkuttāṇ teriyum.
Mātrariyāda.
Arumarundoru.
Matrupatrena.
Pāpam seyyādiru.

STANDARD V.

Recognition of rāgas when the ārohaṇa and avarohaṇa are sung by the teacher.

Technical:—Gītas in Mohana, Ārabhi, Śuddha Sāveri and Kalyāṇi rāgas: Bilahari Jātisvaram.

Guessing the tāḷas of new pieces sung by the teacher.

Melodic:—Pieces in Ādi, Rūpaka and Cāpu tāḷas involving simple gamakas and saṅgatis. A few pieces in anāgata eḍuppu (i.e. the music starting after 1/2 count etc.) may be taught. A few songs with ciṭṭa svaras may also be taught.

Examples:—

Amba ni śaraṇamu.
Ezhundāl.
Nā manavini.

Sarasvati nannepudu.
Ālokaye Rukmiṇi.
Tillaiyambala.
Vinatā suta.
Ento Brahmānandamu.
Anāthuḍanugānu.
Koniyaḍe.
Cidambara dariśanamā.
Paccāi māmalaī Pōl.
Muttu Kumāraiyane.
Pittā Pirai Śūḍi.
Adala Śeḍanāraḍa.
Toli ne jesina.

FORM I.

Technical:—Gītas in Bhāṣāṅga rāgas like Bhairavī and Kāmbhoji: Khamās svarajāti: Saṅkarābharāṇa Ādi tāḷa varṇa: Guessing the tāḷas of more new pieces sung by the teacher.

Melodic:—Easy pieces in Deśādi tāḷas and very simple pieces in the Jhampa tāḷa. More songs with Ciṭṭa svara. Tevāram in Rāgamālikā form.

Examples:—

Chinna rāḍe nā.
Vina nāsa koni.
Tillaiyāzhandaṇar.
Raghu Nāyaka.
Saṅgita Śāstra.
Kanugonṭini.
Guruleka.
Śrī Rāma Jaya Rāma.
Entani ne.
Kanaka Sabhāpati.
Kālaharaṇa.
Tanavāri tanamu.
Bāgumira ganu.

FORM II.

Technical:—Two Āditāḷa Varṇas preferably in Kāmbhoji and Hamsadhvani. Guessing the rāgas of new pieces sung by the teacher, provided the rāgas of the pieces sung are familiar to them. Encouraging the students to give simple phrases of their own in familiar rāgas. A Rāgamālikā Kirtana.

Melodic:—More pieces in Deśādi and Jhampa tālas. Songs with Madhyamakāla Sāhityas, Madhyamakāla Kṛtis with saṅgatis.

Examples:—

Marugelarā.
Tolijanmamuna.
Tolinenujeyu.
Śrī Sarasvati.
Kanna tandri nāpai.
Jaya Jaya Gokula.
Enakkuniru padam.
Paluku kanda.
Śrī Raghu vara.
Naḍamāḍi.
Raghuvaṁśasudhāmbudhi.
Upacāramulanu.
Manasu karugademi Śrī.
Raghuvara Nannu.

FORM III

Technical:—Navarāgamālikā Varṇa; Bhairavi Aṭa tāla Varṇa. Guessing the rāgas of further new pieces sung by the teacher, the rāgas of the chosen pieces being familiar to them. Encouraging students to give simple musical sentences of their own in rāgas familiar to them.

Melodic:—Slightly difficult pieces in Ādi, Deśādi, Rūpaka, Cāpu and Jhampa tālas. Easy pieces in Tripuṭa tāla. Songs with svara sāhitya. A few chowka-kāla pieces.

Examples:—

Vanaḷā sana.
Sāntamuleka.
Lekana ninnu.
Upacāramu jeseva.
Devi Minākṣi mudam.
Varamulosagi.

FORM IV.

Technical:—Śaṅkarābharāṇa and Kāmbhoji Aṭa tāla Varṇas. The Nitya Kalyāṇi Rāgamālikā or Pannagendra śayana Rāgamālikā. Guessing the rāga and tāla of new pieces sung by the teacher. Encouraging students to write musical passages of their own in rāgas familiar to them.

Melodic:—Songs of an advanced nature in Chowka and Madhyama kālas, bristling with technical beauties. Kṛtis with caraṇams in different dhātus.

Examples:—

Śrī Raghuvarāprameya.
Enduku nirdaya.
Evarani.
Nidhi chāla.

It is desirable that all the songs taught in a school should have been previously approved by the Director of Musical Education or other competent authority.

THE LANGUAGE PROBLEM.

It is essential that the songs taught should be in the mother-tongue of the pupils, as otherwise they will not be able to enter into the spirit of the songs and sing with expression on their faces. But in bi-lingual areas like the city of Madras for example, songs in both Telugu and Tamil may be taught. From I Form onwards it is essential that whatever be the regional language, at least half the number of songs taught should include selections from Tyāgarāja and other classical composers. A knowledge of the meanings of these classical songs is presumed on the part of the music teacher.

If the teacher intends teaching a song which is not in the printed book, then in order to save time, he can make cyclo-styled copies of the song in notation and circulate them to the pupils beforehand. The pupils can copy the songs during their leisure moments and return the sheets back to their teacher. If necessary, in bilingual areas, the teacher can write the songs in English scripts (S R G M P D N) with the Sāhitya transliterated and the pupils can copy them in their own language.

KUMMI AND KOLATTAM.

The teaching of Kummi and Kolāṭṭam must find a prominent place in any scheme of musical teaching, especially in girls' schools. The pupils love to participate in them. This exercise fosters active habits. It is capable of being done by large groups of children. Besides giving strength to the limbs, these folk dances develop the pupils' powers of thinking and understanding and memory. Ideas of co-operation and a feeling of esprit-de-corps are engendered in them. The utility of

Kummi and Kolāṭṭam in the direction of the development of the rhythmical sense in children can hardly be overrated. After familiarising the pupils with the different steps and with the varieties of Kummi, the teacher can take them through Kolāṭṭam and Pinnal-Kolāṭṭam (with cords).

There are many story songs and songs on secular themes intended for Kummi and Kolāṭṭam. During the Village Fairs and Festivals one can see large groups of women participating with enthusiasm in these dances. One can hear antiphonal singing in this type of folk music. Very frequently the leader of the Kummi, takes the party through a new set of songs on some Puranic or other theme. The party carefully listens to and repeats accurately the parts sung by the leader. In course of time they become familiar with the new songs. The alternation of Solo and Chorus on such occasions adds considerably to the interest of the performance.

MUSIC AND MATERNITY.

The Kāśyapiyasamhitā or Vṛddha jīvakiya tantra, a medical text of authority, says that during a lady's pregnancy, her house might be resounding with chants and music of instruments.

ब्रह्मघोषैस्सबादित्रैर्बोदितं वेदम् शस्यते ।

(P. 55, Nirnaya Sagar Press edn.)

THE CART BEFORE THE HORSE

R. SVAMINATHAN

The principle of cart before the horse has begun to be adopted in our music, on a commercial basis and especially in Tamil songs, owing to the increased demand for them to meet the requirements of Tamil Talkies. There may be a dramatic situation to be represented by a song. The Talkie Director or Manager chooses a few of the gramophone plates for the Studio Composer and he is to compose a song conveying the required ideas, and the composition is to be shoved into the tune of the selected plate. More often than not, the composer selects a piece from some printed matter and the song is made to order. The composer of the song has no choice in the matter of the tune; it is selected for him and he is not to judge whether the tune is suitable to the sentiment. The result is that we have many mushroom songs in strange tunes interspersed with flat stilted words without any points for appreciation except perhaps the voice of the artist who sings them. The pity of it is that some of these songs are begun to be sung in music performances also. Nobody is moved to any musical appreciation. This method of departmental work in music is artificial. Music is essentially subjective or personal. The author of the song expresses himself in music. The sentiment or idea expressed is one that he feels and often he thinks out the idea in music. First the idea is felt, then the particular rāga most appropriate is chosen and the particular tune and the text of the song flow naturally into each other i.e. the words of the song and the setting thereof in the frame of music merge their individual existence into one for the listeners, as both tend to the same effect. This we know was how the great masters composed songs. Of course the urge for new songs is quite commendable. But if the high standard of old tradition is to be maintained they must be undertaken by first rate musicians well read in our literature so that good poetic ideas and words may be well set in appropriate tunes.

NOTES OF THE ACADEMY

THE XI ALL-INDIA ORIENTAL CONFERENCE.

The XI All-India Oriental Conference was held during the Easter of 1940 at Tirupati under the auspices of the Venkatesvara Oriental Institute. The usual single Fine Arts section was split this time into three sections, Painting and Sculpture, Dance and Music. The Music Academy extended its co-operation to the Music section. Mr. T. V. Subba Rao of the Academy presided over the section and members of the Academy deputed to the conference read papers:

Vidvan K. Ponniah Pillai: Some chief characteristics of South Indian Music.

Dr. V. Raghavan: Saṅgīta sāra saṅgrahamu.

Mr. T. L. Venkatarama Aiyar: Venkaṭamakṣin's Melas.

Mr. C. S. Aiyar, another member of the Academy, contributed a paper on "Pallavi Doraisvami Aiyar."

COLLECTION OF MANUSCRIPTS.

The Music Academy has started the work of collecting Music Manuscripts. Vidvan Sabhesa Aiyar lent an old Ms. in his possession from which the Academy has made a copy of compositions of Pallavi Doraisvami Aiyar as well as of Tyāgarāja.

Descendants of Tyāgarāja were kind enough to lend to the Academy for copying a palm leaf Ms. in their family containing a rich collection of Tyāgarāja's compositions, some with Svaras. It is noted that in about fifteen cases, the Ms. shows differences in specifying the Rāgas of the Kīrtanas.

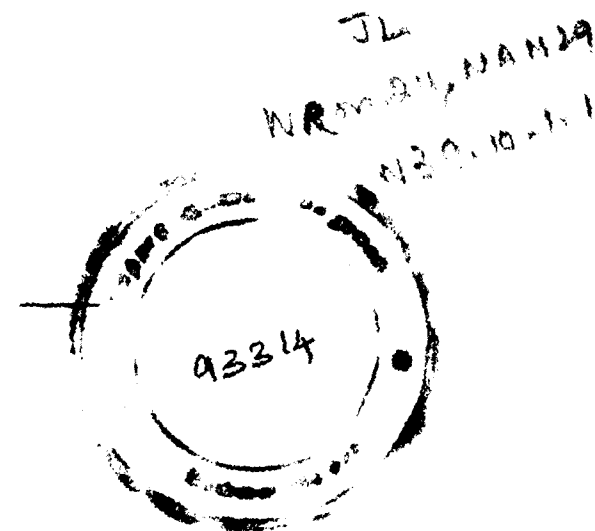
The Academy has also secured Ms. of two Rāgamālikā compositions of prince Pratāpasimha of Tanjore. The Sāhitya is in Marathi and is accompanied by Svaras. The Rāgas and Tālas are mentioned both in the text and in an Index.

The Academy appeals to all those interested in the preservation of music materials to help the Academy to build up its Mss. Library which would form the basis of its publication department and its deliberations on Rāga Lakṣaṇas.

DĪKṢITAR MUSIC CIRCLE.

Mr. T. L. Venkatarama Aiyar has started under the auspices of the Academy a Dīkṣitar Study Circle for the teaching and learning of the compositions of Śrī Muttusvami Dīkṣitar. The circle was started in August 1940 and more than fifteen persons are attending the circle, which meets every Monday and Thursday at the Academy premises at 4-40 p.m. Admission to the circle is free. The following compositions have been taught and learnt:

1. Karikalabhamukham	Sāveri	Rūpaka
2. Jambūpate	Yamunākalyāṇi:	"
3. Bālasubrahmanyam	Surāṭhi	Ādi
4. Kamalāmbike	Toḍi	Rūpaka
5. Santānarāmasvāminam	Hindolavasanta	Ādi
6. Śeṣācalanāyakam	Varāḷi	Rūpaka
7. Śrikamalāmbike	Śrīrāga	Khaṇḍa ekatāla
8. Kamalāmbā samrakṣatu	Ānanda bhairavi	Mīśra
9. Śrīguruṇā pālito'smi	Pāḍi	Rūpakam
10. Bhaja re citta	Kalyāṇi	Mīśra



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