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Music Academy

Madras

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MUSIC ACADEMY

MADRAS



SRI TYAGARAJA

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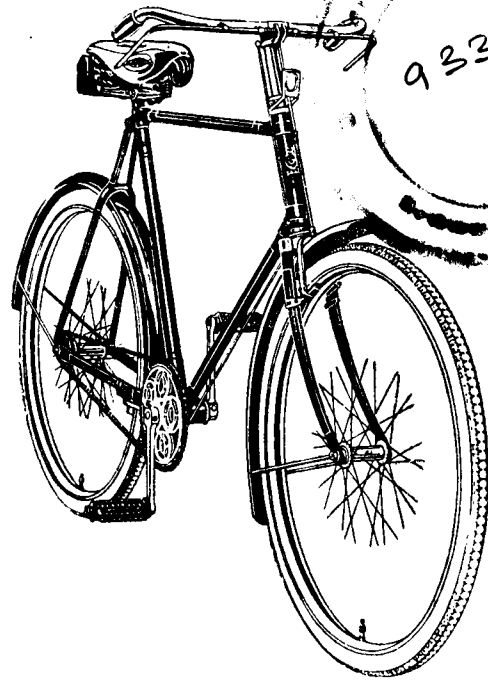


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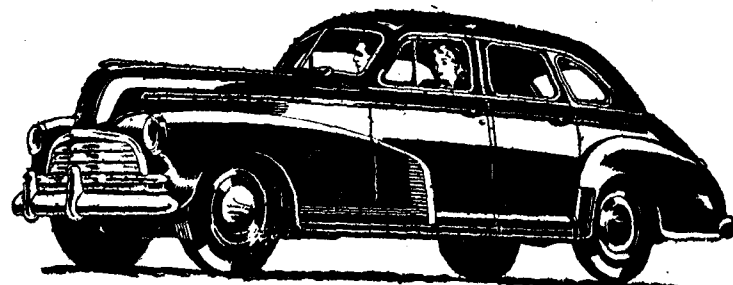
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The Music Academy, Madras

During the session of the Indian National Congress in December 1927 an All-India Music Conference was held in the Congress Nagar whereat a resolution was passed urging the formation of a permanent institution to promote the cause of music. In pursuance of that resolution, the Music Academy, Madras, was founded by the Executive of the Reception Committee and formally inaugurated by Sir C. P. Ramaswami Iyer in the autumn of 1928. Ever since, the Academy has been ceaselessly endeavouring for the advancement of the science and art of Music. Its varied lines of activity are briefly noted below:

Conferences

The Academy always places the work of organizing periodical conferences in the forefront of its programme. As a body devoted to the higher learning and practice of the art, it brings together artistes and persons learned in the sastras and seeks to effect a reconciliation between the Theory and Practice without in the least repressing the natural development of an ever-growing art. Considering the difficulties, the Academy feels that the measure of success already achieved is encouraging. It notes with satisfaction that its work in this direction is appreciated by other organizations which conduct their conferences on identical lines.

Performances

The performances arranged by the Academy on classical lines have exerted a chastening influence on public taste. A choice selection of the different styles and languages, a proper rendering of their sahitya as well as sangita, limitation of accompaniments in number and function to their true character as auxiliaries, adoption of the tambura as the sole drone instrument, due regard for bhava, raga and tala,

and for gita, vadya and natya, and finally the publication of an educative programme are some of the features peculiar to the concerts of the Academy. North Indian as well as South Indian Music, Vocal and Instrumental Music, Dance and Kalakshepam all come within the purview.

Lectures and Demonstrations

Lectures are delivered by experts in theory on different topics of interest and intricacy and demonstrations are held to illumine the difficult aspects of practice. New instruments and inventions are introduced to the public. These functions are generally popular and much interest is evinced in them.

Encouragement to rising talent

The Academy is never slow in recognizing and bringing to light new and undiscovered talent in the sphere of music. Many young musicians of promise have been introduced to the public. The start so obtained by them has been of benefit in their career and some of them have already established themselves as musicians of repute. The Academy is ever ready to help any deserving musician to gain due publicity. The free performances arranged by the Academy from time to time have been popular and educative.

Bharata Natya

Very early the Academy set its hand to the task of dispelling the cloud of prejudice that hung over the ancient institution of Bharata Natya. By refining the performance and issuing an enlightening programme it has brought the classic Indian dance within the limits of intelligent appreciation and has thus rescued it from the danger of extinction. It now holds a place as an important branch of Sangita.

THE MUSIC ACADEMY, MADRAS—TWENTIETH CONFERENCE

The Teachers' College of Music

To achieve its avowed object of improving in all possible ways the theory and practice of Carnatic music, the Academy felt the necessity of establishing a College of Music. As it involved financial help, the Academy, in its infancy, contented itself with propagating this idea in colleges and institutions which had Government aid. Representations were made by the Academy to the Government and the Director of Public Instruction to introduce the subject of music in the Bachelor of Arts Course in the Queen Mary's College Madras, and the attempts were successful.

In 1931 the Academy thought that it should not any longer be satisfied with the introduction of music in the curricula of studies in the colleges run by the Government, and wanted to take the initiative itself of running a Teachers' College of Music to train teachers who would maintain pure standards in the art and impart theory and practice of Indian Music on sound and correct lines, thereby providing for the right type of tuition to be given to the youth of our country. The Academy opened the Teachers College of Music and it had the unique fortune of having eminent Vidwans like Sangita Kalanidhi Tiger Varadachariar, Sangita Kalanidhi Gayakasikamani Muthiah Bhagavathar and Vidwans Appa Iyer and Valadi Krishna Iyer as its successive Principals. Some of them had to take up appointments in the Universities of Madras, Annamalai and Travancore. Vidwan Kalidas Nilakanta Iyer is the present Principal of the College.

In 1937 the College was granted recognition by the Director of Public Instruction, Madras. Its course of studies and syllabus are formed in consultation with the Department of Education. A Committee of experts supervises the selection of candidates for admission. Dr. Raja Sir Annamalai Chettiar of Chettinad has created an endowment out of which a gold medal in his

name is awarded to the successful candidate who secures the highest number of marks in the Annual Government Examinations.

Scholarships have also been instituted in the College out of a fund collected on the occasion of the Shashti-purti of the President of the Academy, Rao Bahadur K. V. Krishnaswami Ayyar.

With a view to give facilities to the students of the Teachers' College of Music in Pedagogy, a model school has been started and is being used as a practising school for the students of the college. Mr. K. V. Sampath, an old student of the Academy's College, who has undergone the course for two years, is in charge of this Model school. It is hoped that this new model school will have many sections of its own and grow from strength to strength. It is a matter of sincere gratification that the students who have passed out of the college have all secured employment as teachers of music in various educational institutions in the Province.

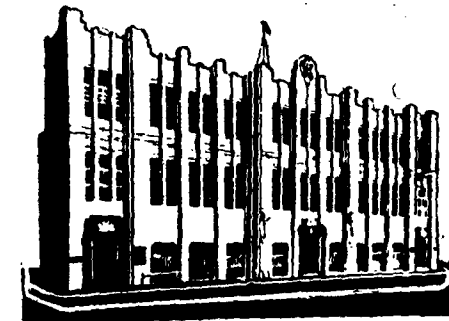
Mrs. M. Sitammal, B.A., L.T., Dip-in-Music, is in charge of the Theory and Pedagogy classes. During this year, the Academy has equipped the College with the necessary items of sound apparatus, sonometer, etc., and Prof. Vissa Appa Rao has been kind enough to deliver to the students a course of lectures on the physical aspects of the science of music.

An earnest endeavour is being made to expand the scope of the Teachers' College of Music. It is the desire of the Academy to open classes in instrumental music also. The Academy is ambitious of raising this college of music into a residential college. This programme cannot be achieved without the co-operation and support of the public and increased grant from the Government.

The Journal

The Academy maintains and conducts a high-class quarterly journal devoted to the

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“ஹனி - விடாவை”

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தென் இந்திய
சோல் ஏஜன்டுகள்: Messrs. BEST & Co., Ltd., MADRAS

advancement of the science and art of music. Sixteen volumes for the years 1930-45 have been issued. The only journal of its kind in all India, it has earned the appreciation of Music savants and valuable use is made of its original articles by other journalists and music students. Its circulation now extends to foreign countries too. Authoritative editions in notation of rare compositions form a regular feature of the journal. It is given free to the members of the Academy.

Publications

The Academy has published valuable works on music. Sangita Sudha (Sanskrit) of Govinda Dikshita and Abhinayasara Samputa (Tamil), Chaturdandi Prakasika of Venkatamakhin, (Part I Sanskrit Text and Part II Tamil Translation), Sangita Sara Sangrahamu (Telugu) and Sangita Saramita (Sanskrit) have been published. The Sangita Samaya Sara of Parsvadeva (Sanskrit) and a series of rare songs in notation edited by the Kalanidhi Presidents of the Academy have been taken up for publication.

Celebrations

The Academy is alive to the importance of celebrations in memory of great composers as valuable means to stimulate new interest in their compositions. These functions are impressive and well attended and serve to familiarise the compositions of the great masters.

Competitions

For the purpose of encouraging the study and practice of music on correct lines the Academy institutes periodical competitions on the terms prescribed by it and awards medals to those that stand first and second. These competitions are general as well as special, open as well as restricted. The response to competitions is generally satisfactory and the intended purpose is invariably fulfilled. From the point of view of the general public, they are very popular.

Encouragement of Original Compositions

The Academy occasionally holds Kriti competitions to stimulate the production of original compositions.

Library

The Academy maintains a library which is being slowly enlarged by the acquisitions of rare books and manuscripts. It is proposed to prepare correct copies of all important unpublished music manuscripts in the various libraries of the country and preserve them with a view to their future publication.

Bureau of Information

The Academy acts as a central Bureau of Information and as a representative body of experts and gives advice on various technical matters referred to it, such as courses of study and choice and gradation of artistes. It makes representations to the authorities for the advancement of common purposes and in the cause of music education.

Affiliation

To co-ordinate the activities of the several institutions having the same objects in view, the Academy has constituted a council of affiliated institutions to which representatives from affiliated institutions are admitted. The Academy has several Music Institutions affiliated to it.

Appeal

For the effective execution of the extended programme of work the Academy requires funds. A Music Hall worthy of the finest of the fine arts and a building for housing the Teachers' College of Music were urgently necessary. The Academy therefore purchased a large property of 28½ grounds with a bungalow for a lakh and sixty thousand, part of which amount the Academy has paid by borrowing from the Indian Bank. Further a substantial endowment for maintaining the various departments of its activity is immediately required. The Academy hopes that generous patrons of music will make liberal grants to it to crown its efforts with success.

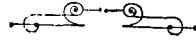
In Praise of Sri Tyagaraja



Sangita Kalanidhi Sangita Sastra Visarada

K. Vasudevachariar

MYSORE.



Slokas:—

ராமவ்ஹாஸ்யவிப்ரேந்ரஸுபுத்ரம் லோகவித்ருதம் ।
ராமஸ்கீர்தனத்யானபூஜனாஸக்தமானஸம் ॥
காமக்ரோதாதிர்ஹிதம் ராமஹக்திஸிர்மணிம் ।
த்யாகராஜகுஹம் வந்நே ஸங்கீதாபிதிகலாநிதம் ॥

Kriti.

Kalyani.

Ch. Rupaka.

- ப. ஸ்ரீமதாதி த்யாகராஜ-
குருவர் நமாம்யஹம் ।
அ. ஸ்ரீமதாரமணசுரண-
கமலஹஜனதூர்நதர்-ஸ்ரீமத் ।
ச. ஸகலலோகஸஸேவித-ஸங்கீதஸாஹித்ய-
ஸாரஹரிதஸுலலிதபத்-
ஸமேலனஸஸோஹித-ஸங்கீர்தன-
ஸுரஜன-ஸமுபாஹிதஸக்தீர்தம்
ஸுரஸுநிவர்-காஸுந்ய-ஸஜ்ஜாத-ஸுஜ்ஜானம்
ஸாமகானலோல-வாஸுதேவ-ஹ்ருதயஸுஸ்திதம்
ஸுஜன-ஹ்ருதய ஜலதி சந்ரமமல-வஸஸஜாதம் ॥ ஸ்ரீமத் ॥

தாளம்: ருபகம்.

பல்லவி

	+	ஸ்		ஸ ஸா ஸ கி		ஸ் நி த நி		ஸ் நி		ஸ் நி தா ப ம	
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	கு . கு .		வ . ரம் ,								

ராகம்: ரேமச கல்யாணி.

அனுபல்லவி

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 ம க நி ம் | க் நி நி நி த க்ா நி ||

ஸ் நி த நி | ஸ் நி த ப த நி ஸ் || நி ம ப த | நி ஸ் ||
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Tyagaraja's "Alakalallaladaga"

A Study of its Bhava, Raga and Tala

SANGITA KALANIDHI T. V. SUBBA RAO

I am sure most of you have heard and enjoyed the well-known song of Tyagaraja, "Alakalalla" in the Madhyamavati raga. It is a very simple piece, in a simple raga in simple rhythm. What delight, enlightenment and spiritual elevation are afforded by a critical and minute study of it!

The meaning of the song on the surface of it is plain enough as follows: How swelled the bosom of the royal sage with ecstasy when he saw the waving locks of Sri Rama in the act of subduing the turbulence of Maricha and at the moment of breaking the bow of Siva at the sage's wink! Here you find expressed the unspeakable charm of Rama, the supreme joy of the Rishi therein and the two heroic occasions therefor, the overpowering of the Rakshasa and the shattering of the great bow.

The supreme significance of the linking of these two events and the wealth of suggested ideas of the song of unequalled lyrical poetry cannot be fully grasped without the back ground of the relevant outlines of the story in the Ramayana. The aged Dasaratha fondly doting on his son, proud of his child's beauty and valour on the one hand and sad and despairing, on the other hand, of the prospect of obtaining a worthy bride for the prince holds consultation with Vasistha and his senior counsellors. Just at that moment Visvamisra enters and is ceremoniously received and assured of all possible assistance in the fulfilment of any wish. Pleased at this promise the visitor asks that Rama be sent with him to the forest to protect his sacrifice from the ravages of Rakshasas. So unexpected is the request that the aged king faints from the shock. The angry

sage vexed and thwarted prepares to leave the court. The king in the meanwhile recovers and is prevailed upon by Vasistha to gratify the wish of Visvamisra. Rama with Lakshmana inseparable as the shadow from the substance accompanies the sage. There is, perhaps, no spectacle in the Ramayana that made a more profound impression upon the imagination of Sri Tyagaraja than that of the prince following the sage to protect the sacrifice.

What could delight the Rishi more than his domain over the youths to whom he teaches the two mantras of Bala and Atibala to overcome all fatigue? Then he initiates them, for he had been a kshatriya before he became a brahma rishi, into the mysteries of Dhanurveda. Rama attains perfect mastery over the science and practice of archery and becomes the supreme bowman. He humbles the pride of Maricha. The sacrifice of the sage comes to a successful conclusion.

Then comes the invitation to Sita's svayamvara. Visvamisra sets out with the lads and reaches the court of Janaka. Encouraged by him, the boy prince to the envy, despair and stupifaction of the assembled chiefs, bends the bow so hard that it breaks in stringing. The prince has performed the impossible for others and wins the hand of Sita. Ravana who had set his heart upon the matchless bride, now stung by pride and jealousy begins to cherish bitterest hostility to Rama which ultimately leads him to ruin and destruction. The linking of the two events, the sacrifice and the svayamvara possesses profound dramatic interest. Visvamisra's visit which for the

moment seemed to frustrate the hopes of Dasaratha for the early marriage of Rama, proves the most effective means of their rapid fulfilment. Rama perhaps could not have won his bride without the training in archery under the royal sage. The fight with Maricha is indeed the test and trial of Rama's prowess before the more hazardous event of shivering the bow of Siva. Thus a whole series of dramatic events is exquisitely suggested by stressing and connecting the two occasions for the rapture of Visvamisra.

In both these acts of unparalleled heroism Rama comported himself with grace and charm. He seemed to accomplish them with careless ease. In fact his loveliness was set off to greater advantage when in sympathy with the rhythmic motion of his limbs his lustrous locks of hair waved in endless beauty. Visvamisra was delighted beyond measure upon beholding the transcendental beauty of Rama, the exquisite bewitchment of the rocking ringlets even in the very act of wielding the ponderous bow to exhibit the supremacy of his skill. Herein you find how Tyagaraja with a genius that is not inferior to Valmiki's, presents the two parallel aspects of Rama, the human and the divine. From the human point of view it is natural enough that Visvamisra should be moved profoundly by the unspeakable personal attraction of Sri Rama, the resplendency of the silken locks of curly hair, their graceful motion about the forehead, the effortless ease in acts of utter strength and the victorious achievement of purposed ends. The sage had yet greater reasons to be elated. Had not his sacrifice prospered? Had he not succeeded in making Rama the supreme archer? Had he not been instrumental in making the Prince the Lord of Sita? He was happier than a father who finds his son excel him in skill and learning.

Side by side with this, the presentation of the divine aspect is unmistakable. Was Visva-

misra who had undergone untold suffering to renounce his kingly caste to become a brahmashishi, the person who would be enchanted by the physical beauty of a human being? His ecstasy was indeed, the result of his awareness that whom he saw before his eyes was the Divine Person to attain whom he had sacrificed so much. It was the bliss of trance in the presence of Godhead. It was the greatest experience, the final goal of all who seek liberation from the cycle of birth and death. What a great piece of good fortune it was to have the Lord of the Universe for his protegee following and obeying him like his own dear child! The rapture of the sage was nothing less than the supreme ananda, the transcendental state of the perfected being wherein one sees the Lord in oneself and oneself in the Lord. This was from his own individual point of view. But were there not other reasons for God intoxicated ecstasy? The seer could know from the unsurpassed valour of Rama as displayed on the two critical occasions that the Prince could succeed in destroying Ravana and thus fulfil the high purpose of the Avatar. He had laid the foundation for it in the marriage of Rama with Sita. Was not the sage to rejoice at the prospect of the world being rid of the forces of evil?

All these ideas and many more for those who contemplate intensively upon the beauties of the song are suggested by a few words and phrases in it. There is no greater or worthier interpreter of Valmiki than Thyagaraja. The composer is not content to draw upon the epic of the adikavi. He makes use of many other sources like the Ananda Ramayana, Adbhuta Ramayana, Adhyatmaramayana, the traditional legends and lastly the high inspiration of his own prophetic soul. His picture of Rama and the colourful incidents of the hero's life are drawn with such vividness and fervour and insight that you are left wondering how so much meaning is possible in so few words. His

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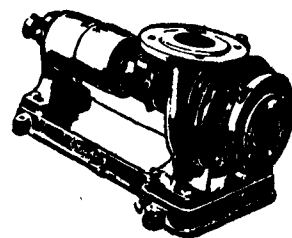
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expressions are the flood gates of thoughts and feelings of oceanic magnitudes.

Tyagaraja excels all other poets in the aptness of his chosen words. The expressive possibilities of his language are immense. Terms like "Ranmuni", the royal sage, or "Ponguta," the swell of ecstasy are not used at random. They convey a significance unlimited in their scope. The highest art is properly suggestive and Tyagaraja is the supreme master of it.

Let it not be supposed that the greatness of Tyagaraja is to be seen only in the richness of his bhava. The most amazing accomplishment of the composer lies in the expression of these comprehensive ideas by means of the universal language of tones. By the perfect harmonization of bhava and raga he achieves a unity of thought and music the like of which is unknown in an equal measure in the songs of other vaggeyakaras. More often than not his sargatis convey the dynamic implications of the bhava. For instance can the wavy motion of the locks be suggested better than by the musical phrase for "adagagani" where the grace of gamaka keeps steadily oscillating between rishabha and madhyama? Notice again the sangatis of increasing range corresponding to the words "Etupongeno", conveying the notion of the increasing swell of rapture. Examine the musical equivalent of "Cheluvumiraganu" meaning transcendental loveliness and you find the top notes of the compass used. When the highest flourish of beauty is to be implied it is but natural that the limit in the tara sthayi should be reached. Formerly, madhyama used to be that limit. Recently, however, not quite happily, it has been extended to the panchama. This is an unwarranted innovation meant more to show the vocal range of the singer than to respect the traditional form of the raga. Madhyama is of peculiar importance in this raga which originated in the earliest times on that note itself as I shall presently show. To limit

the range to the tara madhyama is sound in principle and consonant with the best practice.

The song as is well-known is set in the notable and familiar raga Madhyamavati. To understand the aptness of the mode for the sentiments of the song it will be necessary to determine the predominant rasas in it. Sringara vira, adbhuta and lastly, perhaps mostly, santa of the highest kind are the principal emotional Rasas in the piece. The type of Sringara is that of boundless lyricism coupled with a sense of fulfilment and with the spirit of buoyancy and delight. This variety which implies a pride of victorious feeling as the success of the object of love is near allied to heroic sentiment. For both these kinds of feeling of love for the hero and exultation for his triumph in war, a clear straight pentatonic scale and mode with the bright rishabha are best fitted. It is equally suited to express pleasant surprise at the well nigh impossible feat of arms. A scale of five notes is on all accounts primitive in character. A raga based on such a scale is apt for the expression of primeval feelings like war, love and wonder. At any rate no other raga harmonizes these sentiments to the same extent as Madhyamavati.

More than all the dominant rasa in the song is santa of the highest spiritual quality. The vital phrase which gives the key to the rasa is "Etupongeno." It is the verb in the sentence. The pleasure of feeling is not of the sensuous kind, but pure bliss of mind in a state of perfect equilibrium. It is the rapture of Samadhi where peace and knowledge reign. How wonderfully Madhyamavati can express santa rasa could be understood upon the examination of the history of the raga and the character of its notes. It is a familiar experience for most of you that Madhyamavati concludes a concert. If you ask for the reason of it you are told that the mode is the atonement for possible lapses. The answer is in a way satisfactory but is apt to provoke another question why that mode of

all modes should be deemed to possess the power of expiation. The true explanation is to be found in the character of the notes of the scale. The srutis or microtones of our gamut are derived on the basis of the parallel progressions of the dual consonances of the fourth and the fifth or madhyama and panchama bhavas. In addition to shadja madhyama and panchama, the first progression of madhyama bhava gives the flat nishada and the first progression of panchama bhava gives the sharp rishabha taken in the madhya sthayi. A further progression of each ratio would give the Kharaharapiya scale. More progressions would give in parallel ratios other srutis from which other scales could be formed. While the first complete scale in the progression is Kharaharapiya the earlier scale of five notes which are the minimum for the foundation of a raga, is that of Madhyamavati. Thus the notes of this scale are nearest related to shadja by the principle of samvada dvaya! In the Hindu scale of 22 srutis the concord of the madhyama and panchama furnish the basis for the derivation of tones from which a selection under certain limitation is made for forming a scale. Thus Madhyamavati being the first, though not the full, scale carries in its notes the highest possible measure of consonance through madhyama and panchama and as such is calculated to produce the greatest sense of harmony. Madhyamavati is thus rendered as the final melody of a concert, so that it might by the natural harmony and sweetness of its notes obliterate any trace of discord produced in the mind of the hearers by the neglect or imperfections of the musician. The raga has therefore, an inherent capacity to produce a most pleasurable feeling by the nature of its notes if not by the skill of the performer. As every artist would desire to leave the final impressions most favourable Madhyamavati is rendered even after the mangalam. The melody is the consummation of a concert and is full well capable of stand-

ing for the final beatitude of God-vision which Visvamisra experienced in the ecstasy of "upponguta". It is the raga of perfect harmony or santa.

There is perhaps another reason based on tradition savouring a little of superstition, for the rendering of the mode at the conclusion. The old name for the raga was Madhyamadi. It was rendered with the madhyama as the starting or fundamental note and omitting dha and ri of the shadja grama or the primordial scale. The ancients did not choose to play the raga with sa itself as the fundamental omitting ga and dha, as the rishabha in the raga was required to be a full chatusruti. The raga was, therefore, originally called Madhyamadi. The name implied the beginning and the middle and excluded the end. An idea that there was no termination to the mode gradually evolved. Endlessness meant infinity and eternity. Since Visvamisra enjoyed the bliss eternal, Madhyamadi was the proper mode to suggest the conception of infinity. It is only natural that musicians who dreaded an end to their career, were anxious to conclude their performance with a raga which in the name was devoid of end.

There is excellent reason, therefore, in science, tradition and prejudice for esteeming Madhyamavati as the crown of the katcheri. Since the supreme happiness which Visvamisra experienced upon realizing the divinity of Rama is the very summit of spiritual achievement, no raga other than Madhyamavati is in perfect harmony with the very core of the sahitya. The conjoint effect of raga and bhava in absolute unison creates in us the same thrill of ecstasy that the royal sage and the saintly composer felt.

The rhythm of the song is extremely simple. Generally Tyagaraja avoids complicated talas, for the unbound spirit chafes at the rigidity of artificial rhythms. Natural as his rhythms are,

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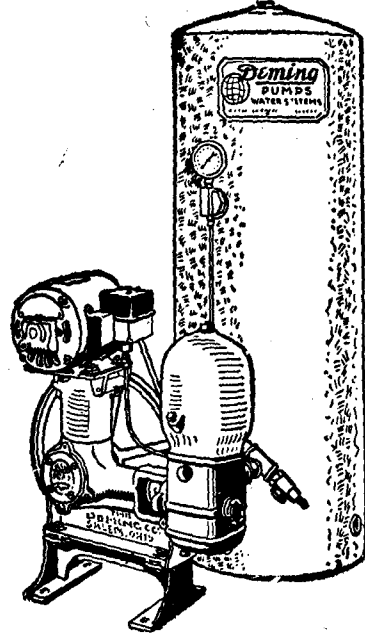
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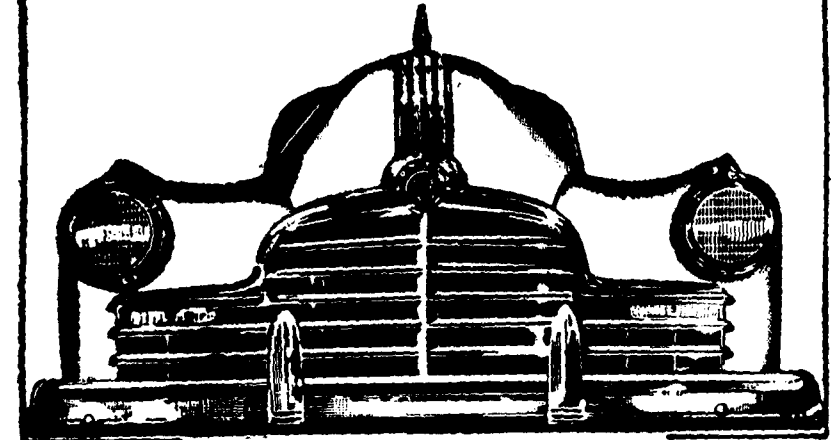


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the rupaka tala of the piece is in madhyamakala and is almost elementary in character. It is such that without dominating the music, it serves but to regulate the flow of melody. The tala of three units, the natural effect of reduction in madhyamakala of a measure which ordinarily has six units, well fits in with the heroic sentiment and the rapid march of events envisaged in the kirtana. Tyagaraja has so refined, softened and subdued his rhythms that they lose all their grossness and become spiritualized.

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I hope I have indicated to some extent the immense benefit which students of music would derive from an intensive appreciation of the songs of Tyagaraja. His kirtanas as well as the pieces of other great composers present the truest picture of the ragas of Carnatic music. A scrutiny of them svara by svara is the surest path for the acquisition of thorough knowledge of ragas. Each phrase is so suggestive that new ideas come into your mind to help and inspire you in your alapana.

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To the mind that values the basic facts of life no task is more welcome than to perceive unity in diversity. In spite of the bewildering multiplicity of habits customs and manners, the innermost experiences of all great men possess a remarkable affinity. Confining the scope of our enquiry to the realm of music we are faced at the very outset with the assertion that the east and the west have developed their systems on divergent lines; that while the former prefers melody, the latter, harmony. Students of comparative music know full well, however, what a great and fundamental part the principle of harmony plays in Indian music, even as they know that in Europe melody is the soul and harmony the outer limbs of music. The difference lies only on the emphasis placed on the two aspects. The unifying principle is the concordant relation of notes that form the piece of music. Laws of harmony are unalterable and govern all civilized systems of music, alike.

In the expression of general ideas relative to sangita, the poets of England bear an intimate kinship with the sages of India who have revealed the mysteries of the subtle art and in particular with that prince of composers, Tyagaraja, as great in thought and feeling as in the power of rhythm and melody. What these ideas are may best be set forth in their own immortal words.

Every Indian work giving an exposition of the science of music defines the nature of Nada and describes the two varieties of it, Alata and Anahata, one as the proper study of art and the other as a phenomenon of nature known only to the yogis. Shakespeare should, indeed, have had an intuitive perception of Anahata nada when he observed "There is not the smallest orb thou beholdest but in his motion like an angel sings, still quiring to the young eyed cherubins; such harmony is in

immortal souls. But whilst this muddy vesture of decay doth grossly close it in we cannot hear it." The idea of our Rishis that the entire universe is Nadadhina, has a clear echo in the lines of Dryden: "From harmony, from heavenly harmony, this universal frame began, from harmony to harmony through all compass of notes it ran, the diapason closing full in man." And the same thought is well enshrined in a song of Tyagaraja beginning "Nadopasana" and in another piece where Rama the perfect man is presented as the incarnation of Nada-sudharasa.

No description of bhakta Vaggeyakara can be more appropriate than the following "Like a poet hidden in the light of thought singing hymns unbidden till the world is wrought to sympathy with hopes and fears it heeded not." Tyagaraja's insistence on a pure mind full of love and joy as a necessary condition of singing truly finds eloquent expression in the stanza: "With thy clear keen joyance langour cannot be; shadow of annoyance never came near thee; thou lovest but ne'er knew love's sad satiety." Shelley had nothing but [absolute melody in mind when he asked "how could the notes flow in such crystal stream"? If the same poet had known that the best of our rakti ragas are sokarasa pradhana, he could not have improved upon the sentiment of the line "our sweetest songs are those that tell of saddest thought". Compare Shakespeare's observation "I am never merry when I hear sweet music" with that of Kalidasa "Ramya viskya madhurascha nisamya sabdan paryut-suko bhavati yatsukhitopi jantuh. While many kinds of emotion simple or complex can be aroused by music the most natural, common and intense feeling it generates is one of sadness or its allied nuances of tenderness, pathos, pity and sympathy. To the artist the fascination of grief seems irresistible and he indulges in

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the luxury of it without any restraint. The western classic dramatists ancient or modern were famous for their tragedies. The comedies they wrote were comparatively inferior. The padas and kirtanas of our composers express the sorrows and sufferings of life and pray for the grace of God for relief from misery and bondage. What accounts for this strange contrast that while human craving for happiness is insatiable the finest creations of art should be full of pathos? Is it to be supposed that sorrow is as inescapable in art as it is in life? Does art propose to give us pain rather than pleasure? Indeed not. We love to hear the songs that weep only to enjoy them. The very sentiment of grief, however realistic our experience for the moment, is a source of delight to us, for that emotion is not inborn but alien, being induced by art. We begin to smile through tears, our mind turns from the rasabhava to the artistic perfection that produced it and is the source of our joy and admiration. Moreover the feelings of sorrow and pity have the merit of cleansing the mind of all grosser passions and leaving it pure and serene for high contemplation. Is it any wonder, therefore, that the plays of the Greek dramatists and Shakespeare's masterpieces and the bulk of songs of Purandaradas and Tyagaraja embody the sadness of human life? The experiences of the artistic mind are alike at all times in all countries.

Next to sokarasa, the sringararasa particularly of the vipralambha variety, seems well adapted for song. The greatest poet exclaimed "If music be the food of love, play on, give me the excess of it." It was indeed the grace and delicacy of a zaru-gamaka that Shakespeare was alluding to in the words "That strain again! it had a dying fall, O! it came over my ear like the sweet south that breathes upon a bank of violets stealing and giving odour." What words can describe our love of classic songs in vilambita laya, with greater force than these "but that piece of song, that old and

antique song we heard last night; Methought it did relieve my passion much more than light airs and recollected terms of these most brisk and giddy-paced times." Mark the words "recollected terms." How significant is the expression! What subtle sarcasm lies concealed therein! What disgust it voices against the misfit of a new sahitya in an old and familiar varnamettu! The wail of a bhakta at the change which his spirit suffers in coming upon the earth leaving the Lord whose praises he had been singing such as is found in "yake bandhi jiva" of Purandaradas finds an apt parallel in the words "O may we soon again renew that song and keep in tune with heaven till God ere long. To his celestial consort us, unite, To live with Him and sing in endless morn of light." The extemporization of raga and pallavi with kalpana and korvai with manodharma and vichitra tana is envisaged with surprising insight by Milton: "Lap me in soft lydian airs, married to immortal verse such as the melting soul may pierce, in notes with many a winding bout of linked sweetness long drawn out, with wanton heed and giddy cunning, the melting voice through mazes running, untwisting all chains that tie the hidden soul of harmony." Of the master musician who flourished a generation ago, the wizard of the flute cut off in the prime of life, words more truly descriptive than these can scarcely be found, "Thy humblest reed could more prevail, has more strength and diviner rage, than all which charms this laggard age."

Our sages are fond of comparing the human body to the Vina. Shakespeare likens it to the Venu, though the end of the passage seems to suggest that the resemblance to the Vina is perhaps greater: "You would play on me, you would seem to know my stops; you would sound me from my lowest note to the top of my compass; and there is much music, excellent voice, in this little organ, yet cannot you make it speak—do you think I am easier to be played

upon than a pipe? Call me what instrument you will, though you can fret me, you cannot play upon me."

Relevant to the new movement for song production the following remarks of Ruskin may be studied with profit: "The worst music commends itself at first to ninety-nine people out of a hundred, but after doing them the appointed quantity of mischief, it is forgotten and new modes of mischief composed. The less we compose at present the better; there is good music enough written to serve the world for ever." Concerning the relative importance of word and music in a song the same author has these significant words: "The goodness and sweetness of the poem cannot save it, if the music be false; but if the music be right the poem may be insipid or inharmonious and still be saved by the notes to which it is wedded". It is needless to say that what is deprecated is the offspring of the production drive and not the natural expression of the irrepressible urge of the creative spirit.

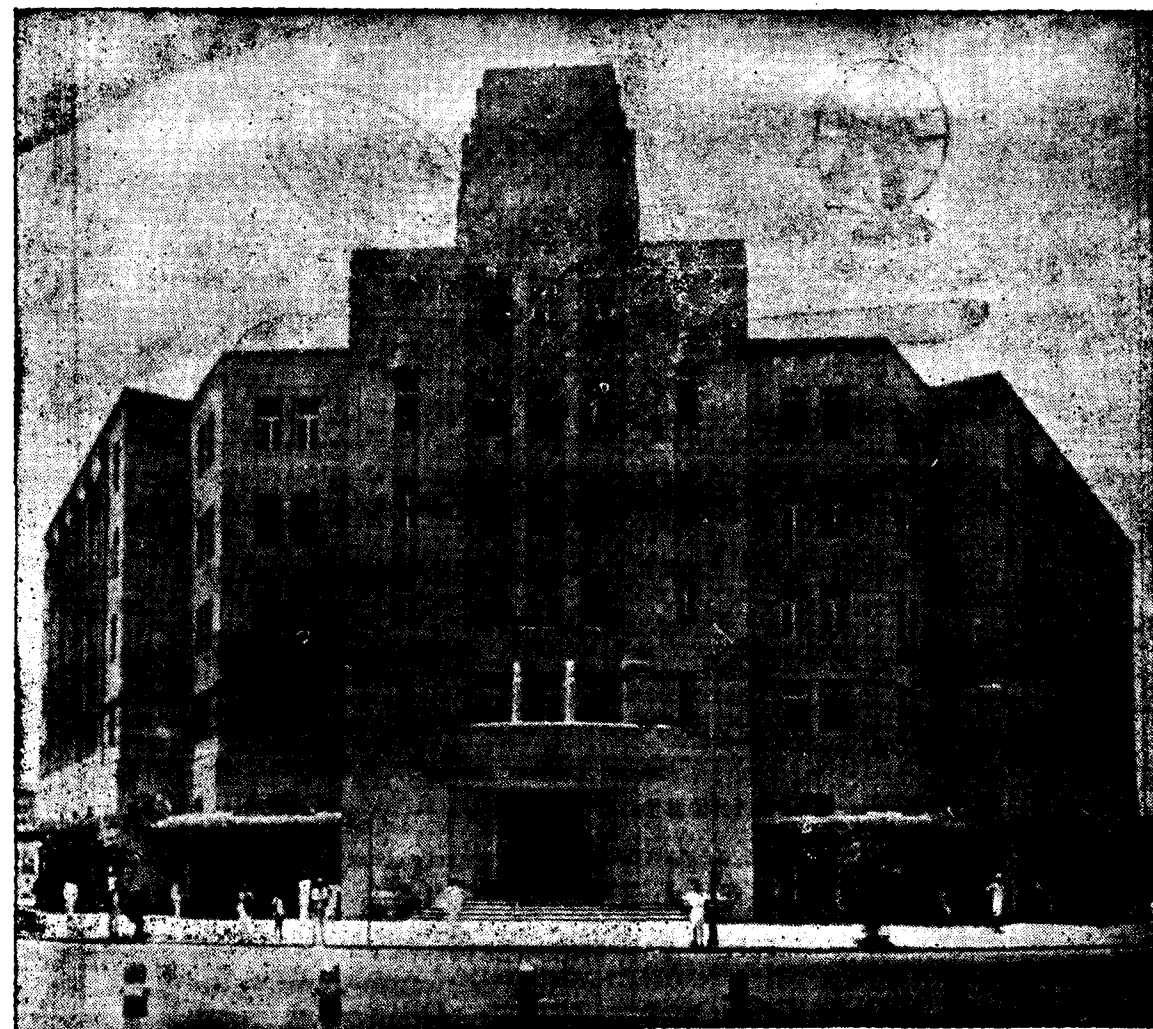
The opinion of Wordsworth too in this connection should be instructive. The poet upon hearing the reaper sing a melancholy strain which makes the Vale profound overflow with the sound asks "Will no one tell me what she sings? Perhaps, the plaintive numbers flow for old unhappy, far off things and battles long ago! Or is it some more humble lay, familiar matter of to-day? Some natural sorrow, loss or pain, that has been and may be again?" and then very significantly observes "Whate'er theme the maiden sang—I listened motionless and still; and as I mounted up the hill, the music in my heart I bore long after it was heard no more." Though the poet was at first a little curious to know the subject matter of the song, what really mattered to him was the music of it which made an abiding impression on him. If in a folk song where commonly the theme should count, he should express his marked preference of the unforgettable

music, there should be little doubt about his views concerning the relative importance of sangita in music of the classic quality. In a country, in a system, where ragas are all in all the secondary character of sahitya should be even more manifest. There is profound good sense in the words "Music when combined with a pleasurable idea is poetry; Music without idea is simply music; the idea without music is prose from its very definiteness." It is political bias that confuses music with literature.

In relation to sentiments wedded to song or verse the unity is even more pronounced. For every kirthana of Tyagaraja denouncing cant and extolling sincerity, inveighing against empty ceremonials and praising inward purity abhorring greed and commending sacrifice, abjuring pride and seeking the grace of God, there are innumerable passages of western poets giving expression to parallel ideas. They are false who prophesy that East and West will never come together. Hearts overflowing with love and joy meet and mingle in the everlasting temple of truth and beauty and in common humility and reverence seek the perpetual inspiration for fulfilling the ordained mission of the composer more than the poet "to assert eternal providence and justify the ways of God to men."

I have said that this mission is more properly that of the composer than the poet as the power of music to move the world is greater than that of poetry. Congreve holds that it has charm enough "to sooth a savage beast, to soften rocks or bend a knotted oak". This same power to tame and soften even the brutes which our sages were never tired of proclaiming finds forceable expression in these lines of Shakespeare "If they but hear perchance a trumpet sound or any air of music touch their ears you shall perceive them make a mutual stand, their savage eyes turn'd to a modest gaze by the sweet power of music; Therefore the poet did feign that Orpheus drew trees, stones

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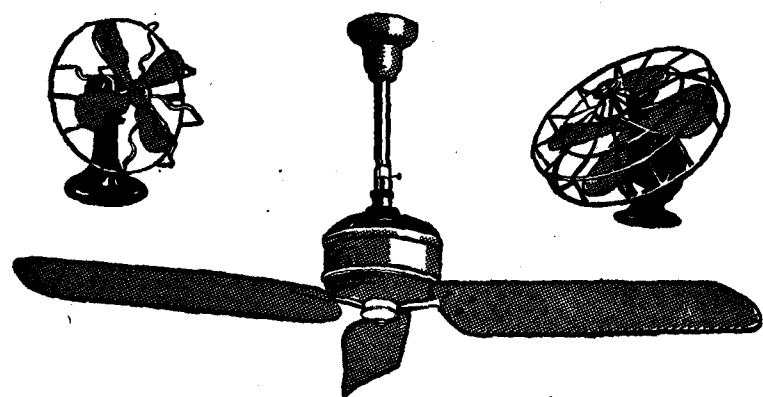
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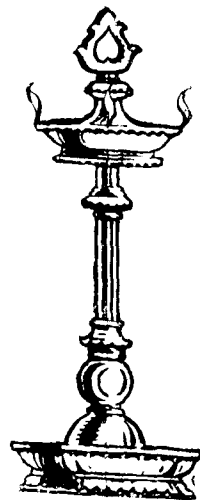
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and floods! Since naught so stockists, hard and full of rage but music for the time doth change his nature." Tyagaraja condemns the man who cannot swim in the musical ocean of joy supreme as burden on earth. Shakespear's indictment of the unmusical being is even fiercer! "The man that hath no music in himself, nor is not moved with the concord of sweetsounds, is is fit for treasons, stratagems and spoils; the motions of his spirit are dull as night and his affections dark as erebus. Let no such man be trusted." Our Rishis are emphatic that of all knowledge sangita alone is chaturvidha phala-prada. Tyagaraja glorifies it as sarupya saukhyada. Addison's plea for it is no less passionate and eloquent: "Music the greatest good that mortals know and all of heaven we have below." The composers of India like Kabir, Tulasidas, Purandaradas, and Tyagaraja with their sou turned heavenward, scorning the earth with all its eating cares and fleeting pleasures, sang with the unbounded joy that comes of true renunciation. It is this secret that Shelley seeks to learn. "Teach me half the gladness that thy brain must know such harmonious madness from my lips would flow the world should listen, as I am listening now". That harmonious madness is the Ananda which music alone could impart. It is sufficiently mysterious that a passage of few notes should stir the deep emotions of the heart; but what is a greater marvel is its power to give us a fore knowledge of that unspeakable bliss which is beyond the material universe. This transcendental experience is the peculiar gift of music. Those who fail to cultivate this art deny themselves the easiest means of securing the highest happiness; or has not Yagnyavalkya said "Vina vadana tatvagnah srutijati visaradah Talagnascha a prayasena moksha margam niyachhati". "He who has mastered the technique of the Vina and knows the tones and modes and rhythms easily attains salvation."

I cannot conclude this address without alluding to the great message that music delivers to us at this crisis in our history. When nations of the earth are in mortal dread of the globe-shattering force of the new discovery and our painful thoughts begin to despair of finding an abode of peace music offers the greatest hope and solace to our distracted race. It has now been demonstrated beyond question that subtler the substance, the greater is the energy of its particle. The atomic power of the mind stuff could if properly harnessed be made to prevail over that of the grosser atom. It is knowledge of this secret that enabled the Rishis of old to control nature through their utterance. It seems at last that the stories of the great miracles attributed to music are not fables but real facts of life. The vibrant energy of the musical note emanating from the purity of soul that can draw upon the cosmic energy, would instead of spreading ruin and death compose and harmonize difference, turn hate and greed into love and sacrifice and make the blasted earth smile again with peace and plenty. The atom of the spirit would subdue the atom of gross matter. Let us then set ourselves to the task of healing the self wrought wounds of humanity with the sweet balm of concord and harmony. Misled by false values the war-weary world lies weltering senseless in a sea of blood. It is waiting to remake history under the inspiration of the message which only meek and pacific India, the India of the Upanishads, can deliver. That is the message which our greatest composer and poet has celebrated in the song "Santamuleka saukhyamuledu". Music thus properly understood is no mere amusement for idle hours, but the highest knowledge divinely bestowed for the good and uplift of man. If civilization is to be built up again it may not be on the shifting sands of power politics or the treacherous morass of economic exploitation, but on the foundational arch of culture, the key stone of which is music.

Melody and Harmony

By R. K. VISWANATHAN M. A.

Annamalai University.

I Melody

MUSIC is the oldest among the Fine Arts. Its wide appeal to mankind has been recognised from earliest times. It has borne a close relation to religion in all countries. Without music religion would lose one half of its power. In social life also it has held a high place in every nation. "The aim of music is to weave the elementary sounds into sequences and combinations which give pleasure to the brain through the ear". Besides it has got an educational value in disciplining the human mind. "Gymnastics for the body, music for the mind" is commonly heard in educational parlance.

The three elements of music are Melody, Harmony and Rhythm. A collection of notes played in succession constitutes melody. When they are played in succession a unity is perceived among them which gives us pleasure by awakening our musical imagination. If the notes are played simultaneously, harmony arises. From the effect of these superimposed sounds we derive pleasure. The sound patterns produced in our minds by the single notes played in melodic succession and by a series of notes played simultaneously are entirely different. Rhythm regulates the playing of these notes. Of the three elements of music, rhythm must be accorded the honour of antiquity. Primitive music has been predominantly rhythmical.

Musical notes are produced by regular vibrations such as those of strings or gas columns. The more rapid the vibration the higher is the pitch of the note. The rate of vibration which determines the pitch of a note is also referred to

by the term "frequency". The relation between any two notes is called the musical interval between them. A musical interval can be expressed in a number of ways. For example, if we take two notes which vibrate 256 and 512 times a second respectively, the Physicist would express the musical interval between them as 2. The musician would call this interval an octave. The other common intervals termed as the fifth, fourth, Major Third, Minor Third, Major Sixth and Minor Sixth by the Musician denote the ratios, $3/2$, $4/3$, $5/4$, $6/5$, $5/3$ and $8/5$ respectively. The width of a musical interval is also expressed either in cents or savarts. This is more convenient for this reason. Suppose we have to add the intervals of a fifth and a fourth. We really do that by multiplying the corresponding ratios and similarly when subtracting one interval from another, we really divide the corresponding ratios. This calculation is conveniently made with the help of logarithmic tables. The basis of this calculation is simple. The interval ratio 2 for the octave is taken to be equal to 1200 cents. The number of cents for any other interval of frequency ratio is obtained by multiplying the logarithm of the frequency ratio by a conversion factor of value 3986. Some find this factor inconvenient and use 1000 instead in which case the octave has to be divided into 300 parts. Each part is called a "Savart".

The alterations of pitch in melodies take place by intervals which are regulated by some kind of rhythmic arrangement. These intervals form the musical scale in which the melody moves. In selecting the particular intervals

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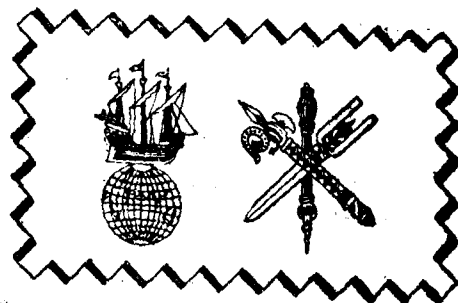
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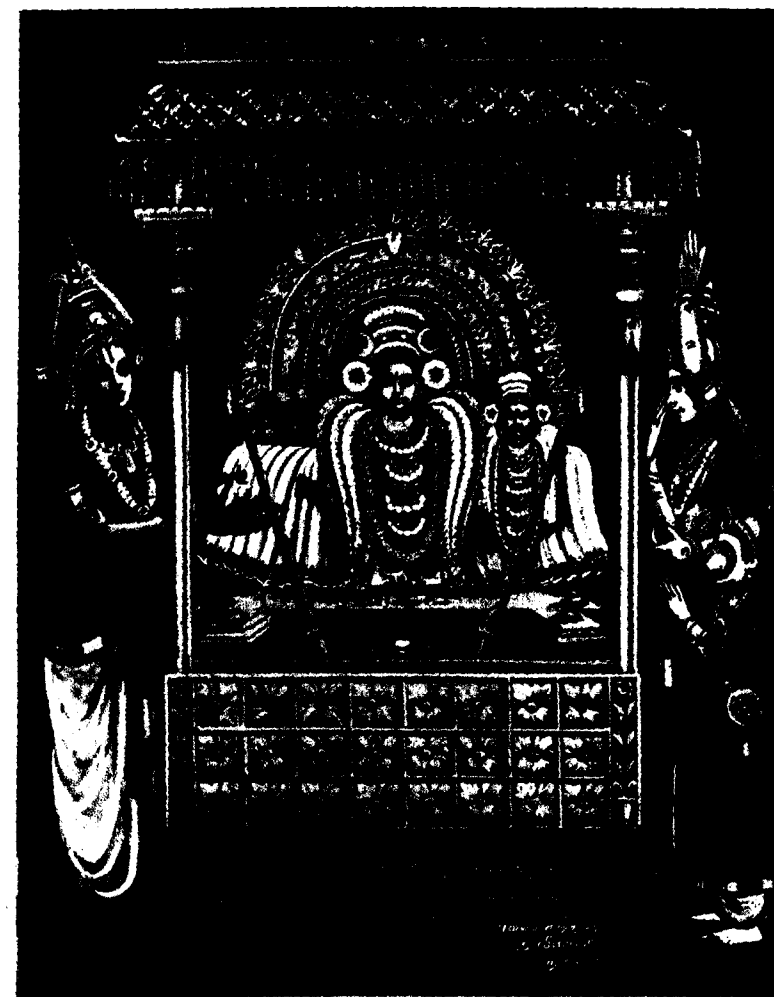
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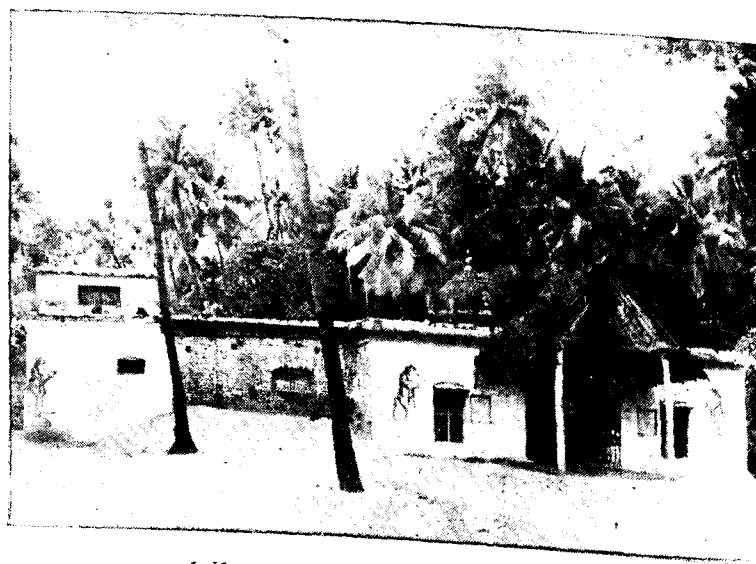
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God TYAGARAJA at Tiruvarur, after whom the
Saint - Composer was named.

—Courtesy: Rao Bahadur
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*A View of Sri Tyagaraja's Samadhi
on the Cauvery Banks at Tiruvayyar*

for the musical scale national differences of taste have played a large part. Moreover different nations have answered differently the question of the smallest interval that is admissible in a scale. It seems that in the first stages of development of musical scales many nations avoided the use of intervals of less than $9/8$. It is said that scales of this kind are still found among the Chinese and Malays of Java and Sumatra. We can conjecture how the present day musical scales must have come into existence. The octave interval is fundamental in music of all ages and of all countries. This must have been discovered first. Later on the interval of a Fifth, and its inversion the fourth must have been recognised. Thus the four notes C F G C must have constituted the earliest scale. Then they must have tried the fifth from G and added D to the collection. Repeating it A must have been added. In course of time, other smaller intervals must have come into vogue. European nations have followed the Greek system and have retained the semi-tone interval of frequency ratio $16/15$ as the limit. Pythagoras is said to have been the first to establish the eight complete degrees of the Diatonic Scale,

C	D	E	F	G	A	B	C
$\frac{256}{256}$	$\frac{288}{256}$	$\frac{324}{256}$	$\frac{352}{256}$	$\frac{396}{256}$	$\frac{440}{256}$	$\frac{495}{256}$	$\frac{528}{256}$

containing three different intervals of $9/8$, $10/9$ and $16/15$. With the growth of instrumental music tempered scales came into existence. What these scales are can be understood from the following illustration. Suppose we have a keyed instrument containing a certain number of octaves each divided into seven notes forming the Diatonic Major scale. The major scale can be played only with C as the Tonic. If we want to play in a key other than that of C, we have to introduce notes which are not in the original key. This number becomes very large if we take all the seven notes one after the other as the key. Introduction of this large number of notes makes the instrument unweildy. For the sake of convenience perfect

tuning was given up. Expedients which are made for the sake of convenience are known as systems of Temperament. Of these two alone have had extended use viz. Mean Tone Temperament and Equal Temperament. In the Mean Tone Temperament the major thirds are kept pure, and the note which lies between the notes of each major third is put half way between them. The Equal Temperament is the most convenient and popular one. In this the octave is divided into twelve equal parts. Two of these parts are taken for a whole step and one for a half step. Thus each whole step is 200 cents and each half step is 100 cents. Advocates have not been wanting both for and against this system. In any tempered scale the purity of the intervals is sacrificed and in the equally tempered scale though the important intervals of the fourth and fifth do not suffer appreciably, the other intervals do suffer from the compromise. It is said that these deficiencies are concealed to a great extent because of the rapid movement in the instrumental music. However when notes are jumped in the shape of chords, these small differences of pitch greatly diminish the significance of the chords. The most telling argument against its use is this. It is an accepted fact that the more simple are the ratios between sounds the more their relation is harmonious and the more complicated the ratios the more dissonant are the sounds. Temperament is musically absurd because it replaces the simple ratios of the notes by ratios which are nearer to them but nevertheless extremely complicated. In spite of this it is claimed by the westerners that the high development of their instrumental music would not have been possible but for Temperament.

In India apart from acoustical principles, tradition has played a considerable part in the development of Musical scales. The Samam chant is the earliest example of our Musical scale. In evolving scales there is ample

evidence to show that our ancients were fully aware of many of the acoustic principles. For example the phenomenon of consonance and dissonance which is the fundamental principle of Harmonic music was known to them. Samvadtva is consonance. They were aware of the significance of overtones long before Helmholtz discovered them for western musicians. One remarkable feature in the development of our scales is the various intervals they have tried and fixed. The smallest interval which they denote as sruti has been a varying unit. The intervals of major tone (9/8), minor tone (10/9) and semi-tone (16/15) have been taken by them to be equal to four srutis, three srutis and two srutis respectively. That these srutis are not of equal value can be shown by a simple calculation. It can also be shown in a number of ways that they have taken the octave to consist of twenty-two srutis. To give one example let us suppose we proceed to form the eight degrees of the octave by a succession of fifths in which case it can be shown that there are five major tone intervals of ratio 9/8, two intervals of 256/243. Each of the latter is termed by them as a sruti. For the five major tone intervals there will be twenty srutis and hence the octave, will contain twentytwo srutis. A symbolic necessity for dividing the octave into twenty-two srutis is also pointed out by one writer. The number 22 is related to 7 by the ratio 22/7 which expresses the relation between the circumference and diameter of a circle which is considered as the most perfect shape. Though the octave is taken to consist of twenty-two steps at a time only a limited number of notes is played for a melody. This we term as a Raga. We have inherited a remarkable system employing a vast number of these scales capable of representing all shades of feeling. A systematic classification of these scales for the first time was done by Venkatamakhin. His system is the most scientific system that

can be related to our present day Carnatic Music. In his method though he divides the octave into sixteen divisions he takes it really to consist of twelve divisions. With that he builds up his seventy-two primary scales and innumerable secondary scales. Though an infinite number of scales are mathematically possible from his calculations only a certain number has been found musically acceptable. The three famous South Indian composers Tyagaraja, Dikshitar and Syama Sastri had employed many of the scales listed by Venkatamakhin. It is for the present day musicians to bring many more of his scales into prominence and thus enrich our musical heritage.

2. Harmony.

Indian music has been built on Melody and European music on Harmony. In both the systems one particular note is always taken as the central point. This is called the tonic to which all the succeeding notes are related. In the melodic system the relation between the tonic and the succeeding notes is found by the work of memory. But in the harmonic system as the notes are played simultaneously their relation to the tone is directly felt. When voices and instruments move forward in an orchestra their notes must form consonances with one another. If they are dissonant the music will be spoiled. To attain perfection in the music played the co-operation of all parts is very essential. To secure this we must consider not only the relations of the notes in the piece of music with its tonic but also of its chords with its Tonic chord. When these relations are properly adjusted harmony becomes perfect. The physical side of harmony has been well understood by scientists.

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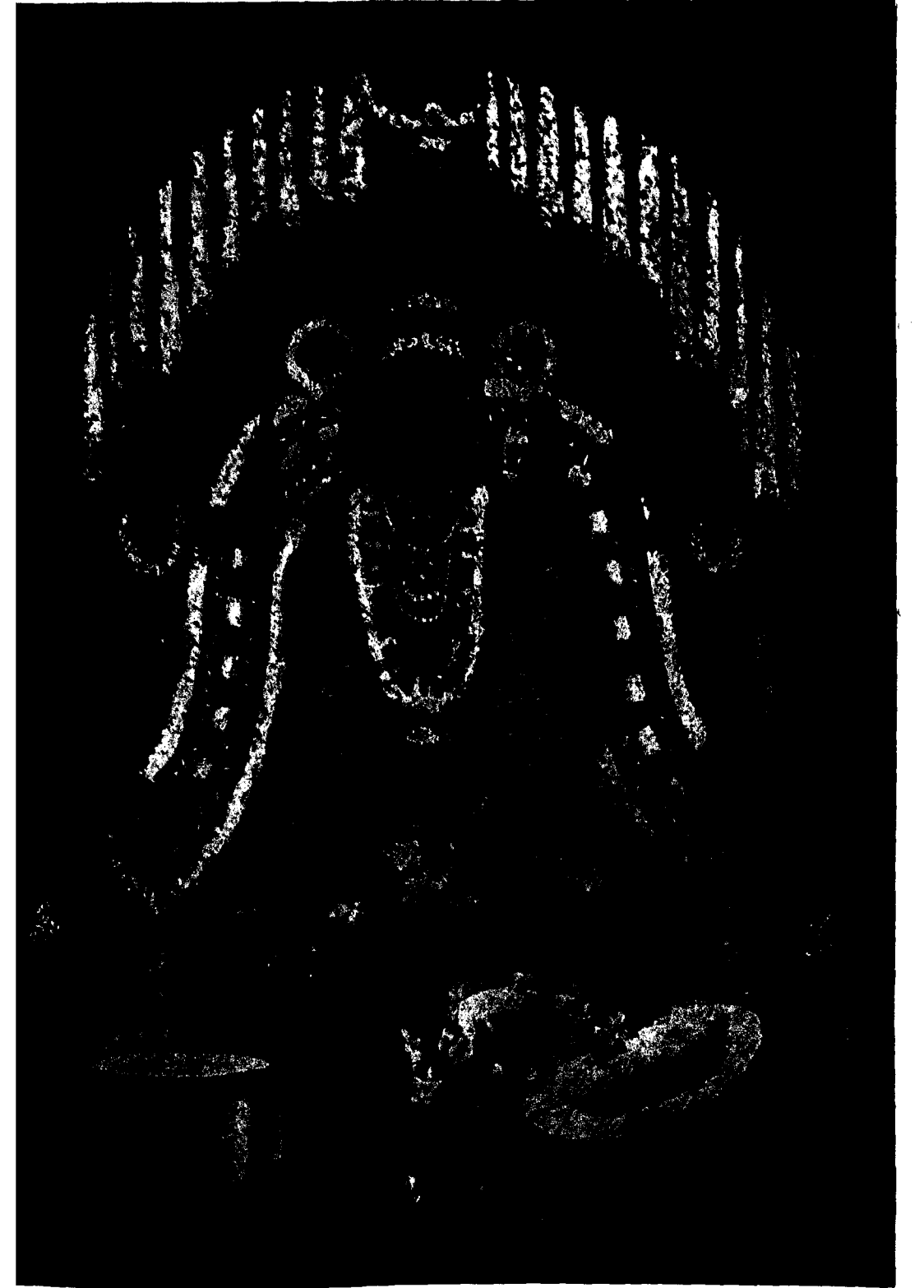
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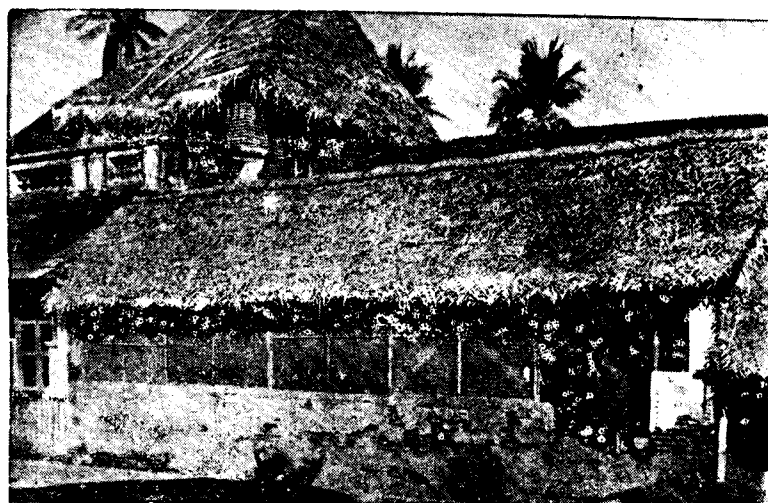
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களோடு சிறந்த பயனளிக்கத்
தக்கது இந்தப் புது மாதிரியான
பாலிஸி என்பது உண்மை.

குழந்தைகளுடைய இன்ஷூ
ரன்ஸ் பாலிஸிகளும் சேர்க்கப்பட்
டிருக்கின்றன.



“ஸீதம்ம மாயம்ம ஸ்ரீராமுடு மாதன்றி”
The Rama idol worshipped by Sri TYAGARAJA.



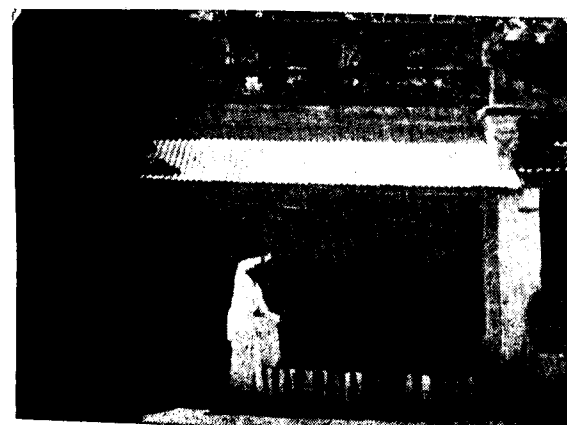
The House in New Street, Tiruvapur, in which Sri Tyagaraja was born.



Inner View of the Samadhi of Sri Tyagaraja at Tiruvayyar.



The Street at Tiruvayyar where Sri Tyagaraja lived.



The House at Tiruvayyar in which Sri Tyagaraja lived.

THE MUSIC ACADEMY, MADRAS—TWENTIETH CONFERENCE

hear are composite. The human ear is able to perceive pendular vibrations alone as simple tones. It has been shown that all varieties of sound are due to particular combinations of a smaller or larger number of simple tones. These separate component tones in the composite sound are called partials. The partial having the lowest frequency is called the fundamental while the others are called overtones. If the overtones have frequencies which are multiples of the fundamental they are termed harmonics. Otherwise they are known as inharmonics.

If two simple tones of nearly the same frequency are sounded at the same time, we do not hear them as two tones. We hear only one tone, of which the frequency lies between the frequencies of the components and of which the loudness increases and decreases periodically. This periodic waxing and waning of the resultant sound is known as Beats. Beats are counted from the instant when the resultant sound is loudest to the next instant when it is again loudest. They can also be counted from the instant when the resultant sound is faintest to the next instant when it is again faintest. The frequency with which the beats occur can be shown to be equal to the difference between the frequencies of the components. When there are more than two tones having nearly the same frequencies beats can occur in a number of ways.

When two simple tones whose frequencies are p and q and which are well separated from one another reach the ear at the same time a third tone of frequency $p-q$ is heard along with the components. Among the musicians who were the first to observe this difference tone was the famous Italian violinist Tartini. In honour of him this tone is also called Tartini's tone. It is a very common occurrence and many practical uses are made of this difference tone. The Policeman's whistle is an example. In it when a blast of

air is blown it is distributed equally over the mouths of the two pipes of unequal length. The difference tone is then heard loudly. Helmholtz showed that there is likewise produced a tone of frequency $p+q$ which he called the summation tone. This is much more difficult to hear than the difference tone and that is why it escaped notice at first. These two go under the name of combination tones. The cause of this phenomenon was not properly understood until Helmholtz investigated it. In harmonic music when a whole lot of simple tones of frequencies p, q, r , etc. are sounded simultaneously all their different tones of frequencies $p-q, q-r, p-r$ are heard along with $p+q, q+r$ and $p+r$. These are known as combination tones of the first order. There are other orders as well. For instance a first order difference tone may combine with one of the generating tones to give a difference tone of the second order, a second order difference tone may combine with one of the generating tones or one of the first order difference tones to give a difference tone of the third order and so on. Similarly for summational tones. These combination tones must be taken into account along with overtones for deciding the consonance and dissonance.

It was recognised long ago that certain combination of tones when produced together give rise to a pleasing effect and some other combinations produce a decidedly harsh effect on the ears. This pleasing effect is known as consonance and the harsh effect is known as dissonance. When consonance was produced it was found that the ratio of the frequencies of the two tones was a small number. The smaller the number the better is the consonance. It was Pythagoras who first began to investigate the reasons for consonance and dissonance. Everything in Number and Harmony was the principle of his doctrine. After him Euler attempted an explanation of the phenomenon. He said that

the human mind always delights to discover its nature also. According to him only when two tones have frequencies which can be expressed in small numbers the mind takes a delight in hearing them. The first scientist who tried to give an explanation on a physical basis was D' Alembert. Finally it was Helmholtz who developed a complete theory of consonance and dissonance. His theory in bare outline is this: He found that all dissonances are due to unpleasant beats generated by component tones and that consonances are formed by tones which fail to produce such beats. We will consider the theory in detail now.

We have already seen that, when the frequencies of two tones are very nearly the same, beats are produced. These beats will be slow when the difference in frequency is small. But as it becomes larger the beats will grow more rapid. When they are moderately slow the effect may be pleasing but when they are rapid the effect is decidedly unpleasant. If they become still more rapid the unpleasantness decreases and when they reach a limit the ear is no longer able to detect them at all. A similar phenomenon is noticed in the case of our eyes also. Suppose we look at a light which varies periodically in brightness. When the variations in brightness become moderately rapid the flickering effect becomes decidedly unpleasant, but as the variations grow still faster the unpleasant effect decreases and when the variations became sufficiently rapid the flickering blends into what looks to the eye like a steady light.

After establishing this fact that annoyance is always caused by intermittent stimuli Helmholtz found out the circumstances under which such unpleasant beats arise in the various combinations of tones through either the partial or combinational tones. First he examined the conditions necessary for the production of dissonance between two simple tones. His conclusions can be better understood by taking an example. As sources for the two simple tones

let us take a pair of middle C (264) tuning forks. By attaching wax to one of the prongs of one fork we can lower its frequency and study the beats when they are sounded together. It will be seen that the roughness due to their beats reaches its maximum when the interval between them is about a half-tone. On increasing the interval still further it will become less marked and when the interval amounts to a minor third roughness altogether ceases. From this it can be understood that dissonance arises between two simple tones when they form with each other an interval less than a minor third. This interval is called the beating distance for the two tones. It will also be clear that the same beating interval will give rise to very different numbers of beats per second according as the tones occupy a low or high position in the scale. Next we shall consider the consonance and dissonance of a composite tone. We have already seen that in it there will be a number of partial tones. Up to the seventh overtone the partials are out of beating distance. Above the seventh they close in rapidly upon each other. These will produce harsh dissonances with each other. Helmholtz says that this is the reason for the harsh character of trumpet notes. So it can be concluded that the partial tone series above the seventh when present will merely contribute noise to the composite tone. Next we shall consider the consonance and dissonance produced when two composite tones are sounded together. Dissonance due to beats will be produced if a partial tone belonging to one composite tone is within beating distance of a partial tone belonging to the other composite tone. Several pairs of tones may be thus situated and if so each will contribute its share of unpleasantness to the general effect. The unpleasantness of any pair will depend chiefly on the respective orders to which the beating partial tones belong and on the interval between them. Thus in determining the general effect of a combination of two composite tones we have to ascertain what

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pairs of partials come within beating distance and also to estimate the amount of roughness due to each pair. The joint effect of all these roughnesses constitute the dissonance of the combinations. If there be no dissonance the combination is described as a perfect concord. When dissonance is present, its amount will decide whether the combination has to be classified as an imperfect concord or a discord. Further the number and arrangement of the partial tones in the composite tone also decides the consonance or dissonance. Chords which sound well on flutes or strings will be impossible in clarionets. Again, when two composite tones co-exist we saw that combination tones will be produced. Dissonance may arise due to the combination tones also. Helmholtz has investigated such cases also.

The explanation given by Helmholtz as to why consonance is always associated with ratios of small numbers can be seen now. That two composite tones or notes which are an octave apart form a perfect chord is a well established musical fact. Helmholtz points out that only by exactly satisfying the assigned simplest numerical relation of 2 the partial tones of the higher note can be brought into exact coincidence with the partial tones of the lower. When this is the case all beats and consequent dissonance are prevented. The next nearest approach to such a concord is the fifth. Then comes the fourth and so on. We shall consider now the case when three notes are produced at a time. In this case the probability of rough beats is greater than with two notes and hence the number of consonant triads will certainly be smaller than the number of consonant chords of two notes. A triad consists of three intervals, one between the lowest note and the middle note, another between the middle note and the highest note, and a third between the lowest and the highest. If any one of the three intervals is dissonant the triad becomes dissonant. The number of consonant triads possible within an octave can be easily calculated and it is found that six consonant triads

are available. Expressing them by means of numbers they are 3: 4: 5, 4: 5: 6, 5: 6: 8, 10: 12: 15, 12: 15: 20 and 15: 20: 24 respectively. But these six triads are not all independent. If we replace the lowest note of 3: 4: 5 by its octave we have 4: 5: 6 and if we replace the lowest note of 4: 5: 6 by its octave we have 5: 6: 8. Thus the three triads 3: 4: 5, 4: 5: 6 and 5: 6: 8 may be regarded as simply different positions of a single triad which we may represent by 4: 5: 6. This is known as a Major Triad. In the same way we can see that the three other triads may be regarded as different positions of the triad 10: 12: 15 which is known as a Minor Triad. Thus we see that if we restrict ourselves to triads in which no notes are as far apart as an octave there are only two kinds of consonant triads Major triads and Minor triads. The imperfect nature of Minor triads compared to the Major triads according to Helmholtz's investigations is due to the different ways in which combination tones enter in the two cases. Sometimes four part chords are also used in harmonic music. It can be easily seen that all consonant tetrads must be either Major or Minor triads to which the octave of one of the tones has been added.

Introduction of tempered scales for the sake of unlimited facility of modulation in keyed instruments has considerably changed the order line between consonance and dissonance in western music. Many chords which were thought discordant at first have become common usage. It is said that good orchestras in western countries even now do not play in tempered scales. Helmholtz goes to the extent of saying that the music based on any tempered scale is an imperfect music. Instruments like the Piano and Organ become so popular that it is too late for them to go back to pure intervals and perfect chords. A poet has said that it is only "a low Sun that exhibits glorious colours," and it is no wonder that imperfect harmony has captivated the western ears.

THE VINA

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To sing and dance is in the very nature of man; the primitive man, as he was hunting in the forest saw the wind blowing through bamboos bored by bees and insects, and charmed with its hum and whistle, he created the flute of bamboo, *Venu* or *Vamsa*. This picture of Nature's flute in the forest bamboo-groves is one of Kalidasa's favourite descriptions in his poems.† Whether as a hunter or as an

* Mricchakatika III. 3. Vina hi nama asamu-drotthitam ratnam.

† It occurs many times in Raghuvamsha, Kumara sambhava and Meghasandesa.

archer-warrior, early man drew his bow, plucked its string and enjoyed its twang. In one of his marvels of archery in the battlefield of Lanka, Valmiki makes his hero Rama, whom he earlier describes as an accomplished musician‡, say that he would take the stage of the field, and with his arrows as the striking or playing sticks, he would play with his bow as he would play on a Vina or harp.§

When the bowman plucked the string or struck with his arrows the string in full tension, it filled his ear with resonating sound; and from this, early man developed his stringed instrument, the Vina. The very fact that the earliest type of Vina was bow-shaped, used a gut as string, the string was called by the same name as the bow-string, *jya*, and was either plucked or played with a long stick or a short plectrum (*Kona*), bears out clearly such an evolution for this harp-like instrument. In Vedic literature the Vina is actually called *jya*, and in Tamil literature too the stringed instrument is called by a more or less identical word, *yaz*. In our sculpture also, both in several parts of India, Bhaja, Barhut and Amaravati, and in regions of Greater India like Java, we find early

‡ Gandharve cha bhuvi sreshthah. Ayodhya, 2.35.

§ Ramayana, Yuddha, 24.42-43.

Mama chapamayim vinam sarakonaih pravadam / Jyasabdatumulam ghoram artabhitamahasvanam / * * * avagahya maharagam vadyi-shyamyaham rane//

In Yuddha, 52, 24, Valmiki says that the battle, with its rhythmic twang of bows, resembled a concert—Dhanurjyatantrimadhuram * * * yuddhagandharvam ababhau.

It is striking that in one of his many kritis in which Tyagaraja has sung of the art of music itself, Nadasudharasambalanu in Arabhi, the Saint-Composer says that Nada had taken human form in Rama and the Ragas had taken the form of Rama's bow.

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representations of this kind of bow-shaped or boat-shaped Vina with a hollow resonator covered with board or leather, provided with a covered arm to which the strings are tied, and which ladies play with fingers or plectrum, holding the instrument under the arm or on their lap. Among the views that Hanuman had in the seraglio of Ravana at mid-night was a lady-musician lying, clinging to her Vina, a picture which Valmiki compares significantly to a cluster of lotus creeper clinging to a boat in a stream*. This boat-form Vina still survives in Burma where it is called the *Saun*.†

Vedic and Buddhist literatures have references also to the several parts of the Vina, like the belly-like resonator, the arm or Danda, the skin of the lizard used for covering the sounding board, the holes through which the strings passed and the Kona or the plectrum. The passages show also that the body of the harp was brightly ornamented with colours and precious stones.

The sculptures show also another type of Vina, current in the same ages, which is more like a mandolin. With an oval resonator, it has a straight elongated neck-like body carrying the strings and having pegs or keys at the top to adjust the tension. We are told in the books that the Vina held by Sarasvati is called the *Kacchapi*; *Kacchapa* means a tortoise, and if a tortoise's neck is pulled out long, it would be exactly like this mandolin-type of Vina.

We are also told in the books that just as Sarasvati's Vina is called *Kacchapi*, Narada's was called *Mahati*, Tumburu's *Kalavati*, and Visvavasu's *Brihati*; Siva's was called *Pinaki*

* Sundara, 10-37 :

Kachid Vinam parishvajya prasupta samprakasate/ Mahanadiprakirneva nalini potam asrita//

† The Madras Museum has a specimen of this *Saun*; it was exhibited in the Music Exhibition conducted by the Music Academy during the 13th Conference in 1939 at the Senate House.

and it is significant to note that this *Pinaki* of Siva is named after Siva's bow *Pinaka*.

Vinas were distinguished on the number of strings used: The *Ekatantri* or *Ektar* which beggars and wandering minstrels improvise, has a single string; it was also called *Pinjaraka* and *Ghoshaka*; *Nakuli* had two strings; the three-stringed one was called *Tritantrika*; there was a five-stringed Vina also; that with seven strings was called *Chitra* or *Parivadini*; *Vipanchi* had nine strings; both *Chitra* and *Vipanchi* were played with plectrum; other varieties like *Alapini*, the big and the small *Kinnari*, *Pinaki*, *Vallaki*, *Jaya*, *Hastika*, *Audumbari*, *Shatkarna* and *Sarangi* are described by Sarngadeva in the *Sangita Ratnakara*; *Mattakokila* had twenty-one strings; *Ravana* is said to have played a Vina called *Ravana-hastaka* which, probably to give scope to his twenty hands, had numerous strings; a *Svara-mandala* is also described as a Vina of numerous strings; legends of Udayana tell us that Udayana got from the serpent King Vasuki in the Nagaloka a Vina called *Ghoshavati*, whose name itself shows that it must have had numerous strings; with it Udayana captivated not only the heart of Vasavadatta, but captured wild elephants; a hundred-stringed Vina, *Satantri*, is mentioned as played with a plectrum.

Sometimes Vinas are distinguished and named by the design attached to the head of the instrument, as in *Mayuri* or *Dilruba* and the *Makara yaz*. Indeed few of our instruments are devoid of such design, and the *Makara-head* has been a permanent feature of our Vina. Of these varieties, the *Kinnari* has three gourds, and is the source of the *Kinnor* mentioned in the Bible.

In Tamil literature, we find the stringed instrument mentioned as *yaz*, which may be, as suggested earlier, the same as *Jya*. The *Periyaz* or big harp had twenty-one strings; the smaller one had seven strings: the *Makarayaz*

had seventeen strings; and Sakotayaz fourteen strings; Senkottuyaz had seven strings; it is said that the Naradap Periyaz, the Sanskrit Mahati (Mahat=Periya), as also the Kicakap Periyaz, had one thousand strings; Tabaru's is said to have nine strings and Maruttuvayaz or Devayaz, only one string. The Sakotayaz and Senkottayaz were bow-shaped and open in their strings; the twenty-one strings of the Periyaz represented the three sthayis of the seven svaras. Kalladanar's descriptions of these yazs, their form, measurements etc., have some Sanskrit basis. As Manikkavachakar speaks of Yaz and Vina separately, we have to take the former as the Tamil name and the latter as the Sanskrit name. From the Silappadikaram (XV. 106), we learn that the Senkottu yaz was the yaz of a class of Brahmans devoted to the art of music called Ambanavas or Kausikas.*

The Silappadikaram describes the yaz as an accompaniment to both dance and music, in the debut of Madhavi, in the seaside songs of Madhavi and Kovalan, and in other places too. The Arangetrakkadai of this epic refers to the fourteen strings and the seven Palai notes that could be produced by them. In this old yaz, the strings were tuned to absolute pitch, and were open, and with no provision for Gamaka; different Ragas had to be played by the modal shift of tonic. Still players achieved a variety of effects for which quite a rich vocabulary exists in Tamil works:

வார்த்தல், வடித்தல், உந்தல், உளழ்தல், உருட்டல், களித்தல், சும்மை, கம்பலை, அழுங்கல், சினைத்தல், துவைத்தல், சிலம்பல், இரங்கல், இமிழ்தல், விம்பல், இரட்டல், ஏங்கல், கனைத்தல், தழங்கல், தறங்கல், அரற்றல், இசைத்தல்—

which, some contend, comprehend Gamakas too.

* See the writer's article on Kausika in the Journal of Oriental Research, Madras, XV. iii.

The Telugu works such as those of Palkuruki Somanatha of the 12th or 14th cent. A.D. mention a large variety of Vinas, Lavanyavina, Kailasavina, Akasavina, Svayambhuvina, Gaurivina, and so on, not traceable in regular music works. Regarding the varieties mentioned in the Sangita Ratnakara, we are sure of their form and method of playing, both of which Sarngadeva describes. Peddana in his Manucharitra and Ramarajabhushana in his Vasucharitra speak of Vinas tuned to Nata and Kambhoji Ragas; the former more specifically says that for the Raga Desakshi appropriate for the morning time, the Vina tuned to Nata over-night has to be retuned; it is thus clear that it was only sometime after this that the frets on a Vina were fixed in such a manner that all Ragas could be played conveniently.

The Vina had come to dominate musical thought so much that even vocal music was described as that of the *Gatra Vina*, and writers describe the parallels between the strings of the Vina and the frets with the Nadis and chakras in the human system. Vina-music was considered to be a great means of yoga-practice and sage Yajnavalkya declares that an adept on the Vina is much nearer to divine realisation than other types of yogins. Several of the ancient modes of Vina music were called by the names of yajnas or sacrifices, and were considered efficacious enough to bestow the blessings of the respective yajnas; hence did Brahmans take the Vina, the embodiment of Sri, and play and sing the Murcchana named Uttaramandra during the Asvamedha.† It is to the Vina's music that Valmiki set his glori-

† See the writer's article "Music in Palkuruki Somanatha's Works" in the Journal of the Music Academy, Vol. XIV.

‡ For a presentation of these important Vina-episodes from history and literature, both Sanskrit and Tamil, see the writer's Pageant on Vina the Queen of Instruments in *Silpa*.

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சாமான்களுக்கும் எம்போரியம் ஒரு கண்
காக்ஷி - உயர்ந்த பட்டு ரகங்கள், ஜவுளி
தினுசுகள், வெகுமதி சாமான்கள்
இன்னும் கணக்கி லடங்காத
சில்லரைச் சாமான்கள் யாவும்
அடங்கிய மிகப் பெரிய
ஸ்டோர்.



நம்பிக்கையும் நானயமும்
பொருந்திய இடம்



எ ம் பே ர ி ய ம்

மதராஸ் சுதேசி எம்போரியம் லிமிடெட்
மவுண்ட் ரோட் & ஆபிரம் விளக்கு
சென்னை.

ous epic on Rama, and made Kusa and Lava sing it in Rama's Asvamedha. It is to this Vina that Ravana sang his Saman to propitiate Siva. It is again the Vina-music that brought divine grace to some of our saints, to Tiruppan Alwar of Urayur who played to Lord Ranganatha from the other bank of the Cauvery, to Nambaduvan who sang the Kaisika-p-pan to the Lord at Tirukkarungudi, to Tirunilakantha yazpanar, and to Banabhadra of Madura who played Sadhari. The Chola inscriptions show that a special endowment was made in temples for the maintenance of Vina-music called Vinai-k-kani, and in the Koyilolugu we find specifications of the spots and festivals in the Srirangam temple at which the deity is to be offered the service of Vina-music.

One of the forms of Siva himself is Vina-Dakshinamurti, the teacher of the yoga of the Vina-music in which Yajnavalkya saw an easy means to Liberation. It is this form of Dakshinamurti as Vina-teacher that one finds in the oldest temples in South India, adorning the southern side of the temple, in the place of the latter day Yoga-Dakshinamurti imparting Jnana, knowledge, to Sanaka etc. The Pallava sculptures represent Dakshinamurti as having a Vina made of a long slender body and a single gourd, the gourd-side resting on the left shoulder. It is beyond doubt that the all round royal artist, Mahendra Vikrama Pallava was a worshipper of this Vina-teaching Dakshinamurti, and himself became a great Vina-player under the tuition of a master named Rudracharya. This king and his master have left us a unique record of music on stone; on the rock at Kudumiyamalai and at Tirumayam, both in the Pudukottah State, we have two inscriptions of this king giving us the Svara-notations, Svaragamah, for what are called the seven and the eight, which appear to be Ragas. Mahendrarvarman's descendent Rajasimha who built the Kailasanatha temple at Kanchi, became an equal adept in Vina, for the inscriptions call him equal to Narada, Tamburu and

the Vidyadharas in Vina,—Vadya-Vidyadhara, Atodya-Tumburu and Vina-Narada. These Pallava kings but walked in the footsteps of the Gupta monarch Samudragupta whose coins present us the king playing the Vina, both of the harp and guitar shape, and whose inscriptions praise him as the equal of Narada and Tumburu in Vina. The great renaissance in Karnatic music which appeared in Tanjore in the 17th century was, again, presided over by the king, Raghunatha Naik, whose musical accomplishments are described in many a work of his court.

Texts mention also Vinas like Chala Vina and Dhruva Vina, Sruti Vina and Svara Vina, Ekaragamela Vina and Sarvaragamela Vina; of these the first two come under the class Sruti Vina, intended for purposes of demonstrating the twenty-two Srutis. The present Vina of our Karnatic music is to be taken perhaps as the same as the one determined by king Raghunatha Naik of Tanjore and his scholar-minister Govinda Dikshita, and named after the king as the Achyuta Raghunatha Mela Vina in the works Sangita Sudha, Chaturdandiprakashika and Samgrahachudamani. In the history of the Vina the noteworthy land-mark is the fixing of the frets in an instrument that was open for a long time. It was indeed with great skill that the ancients handled the open strings for all their music, tuning them every time they played a fresh tune. Another noteworthy point is the determination in the 16th cent. by Ahobala, author of the Sangita Parijata, of the sound values of the speaking length of the wire.

Vina is only a common name corresponding to the other name Tata or an instrument with stretched wire. We have seen what a variety of these stringed instruments we had. Even now we have a good number of those surviving. In the north we have the Sitar and Sarangi dominating a group which includes less known types like Dilruba, Surbahar, Sarod, Esraj,

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Sarinda, Kacchap and the Katyayana Vina sometimes identified with Svaramandala or Satatantri, a box-like instrument forming the forerunner of the Piano. Some of these are played with a bow, like the violin which has come to be a permanent acquisition to Karnatic music. In the south, we are familiar with the Gotuvadyam which is manipulated with fingers and a solid material moved on the strings, and which is sometimes grandly styled the Mahanataka Vina, the Svarabat, and the Vina proper. Attempts are still being made to innovate and create new stringed instruments.

The Vina proper is, of all these, the greatest instrument. For several centuries it has preserved not only the grammar of our music but moulded the graces of our style; and some of our best composers have been, as Dikshitar proudly refers to himself, Vainika-Gayakas. No wonder a foreign connoisseur of our music speaks of it as "the instrument *par excellence* for rendering Indian music"; and no wonder that the Tamil poets described it as the "fine instrument endowed with divinity and exquisite sweetness"—"தெய்வஞ் சான்ற திருக்கவை நல் யாழ்."

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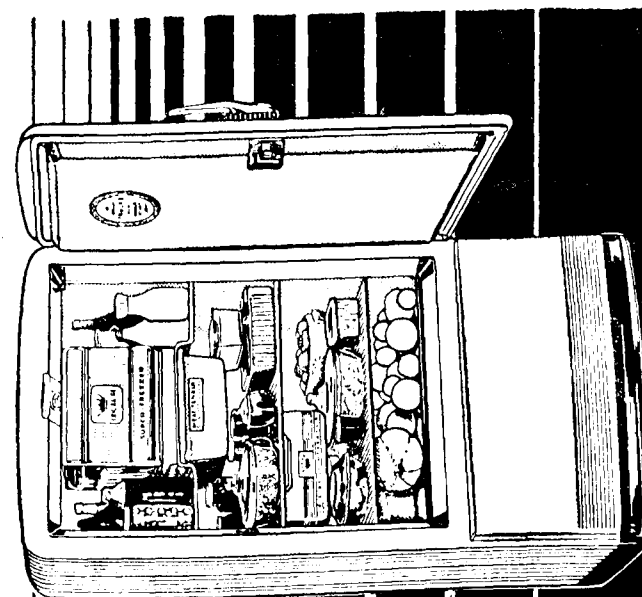
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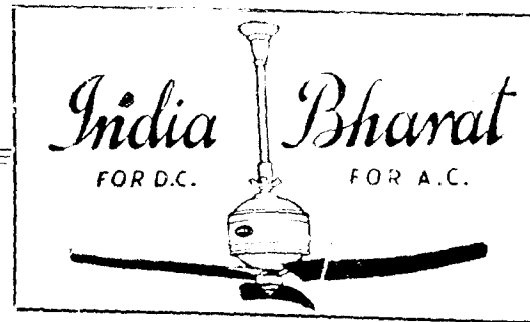
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TYAGARAJA

DR. V. RAGHAVAN.

With the fall of Vijayanagar, South India was fast disintegrating in political life; the banners of the merchant-ships of foreigners from the western hemisphere were already fluttering thick in the Indian waters, signalling the entry of India into a fresh period of slavery to the second great invaders from the west. In the arts of painting and sculpture, the deterioration that set in led to such rapid decay that today our painters and sculptors have to go back to Ajanta to rebuild a lost tradition; in literature, writers were after those classical features that had long been lengthened out to aberrations, and avid vernacular productions were out-doing in the same line. But fortunately this politically declining and otherwise shrinking age in South India was noteworthy in two important departments of the cultural life of the people, the spiritual and the musical, two departments which developed a vital mutual relation, and produced numerous Saint-singers who at once enriched and developed the musical art and elevated the society with their exalting songs couched in popular poetic style. If Purandaradasa may be said to dominate one end of this period of musical-spiritual efflorescence, Sri Tyagaraja may be said to dominate the other end.

The remarks made above regarding the decay in our painting, sculpture and literature, as against the miraculous persistence of music, may be verified by the significant phenomenon that while in the modern times, Indians had begun appreciating, enjoying and taking to alien painting and alien literature, they have never been able to take to or enjoy alien music to any extent; nay, even those de-nationalised in dress and food, have never been able to enjoy

anything but their own music. It has been truly said by aesthetic philosophers that music is the art of arts and towards its supreme nature, all other arts tend. Its essence is so near to the essential nature of one's own real being that an alien music can never hope to tear its way in to the heart of a man.

Many indeed have been the great music makers of this period in South India who have helped the country to keep its music; of all these Tyagaraja, the latest, is also probably the greatest. His powerful genius comprehended the several and varied excellences of all the early masters, the giants that immediately went before him, and his own brilliant contemporaries. In sheer volume of output, he essays in the direction of Purandaradasa and Kshetragna; in devotion, religious fervour, reformatory zeal and spiritual realisation, his songs approach those of Purandaradasa; when we think of him singing in anguish to his Rama, we find in him a second Ramadas of Bhadrachala; in his lyrical moods, he takes a page off Kshetragna; in his Pancharatnas and some of his heavier compositions, he treads the path of the earlier Prabandha-karas and later Varnakaras; turning out pieces now and then in the language of the gods, he seems to beckon his contemporary Dikshitar; when he sings of Mother Tripura-sundari, it appears as if Syama Sastri of Tanjore was sojourning at Tiruvotriyur; and he could sustain himself through the task of a dramatic composition like Narayana Tirtha or Merattur Venkatarama Bhagavata and pay his homage to a Sampradaya sanctified by Jayadeva. To many of these predecessors of his, Purandara, Bhadrachala Ramadas, Jayadeva and Narayana Tirtha, Tyagaraja pays obeisance

in his Prahlada Bhakta Vijaya. To Ramadas in particular he refers in two pieces, *Kshira Sagarasayana* in Devagandhari and *Emitova* in Saranga.

It is said that, in view of the progressive decline of human powers, and the consequent need for easier paths, the path of Bhakti was devised for the present age. In the sphere of music too, the period we are reviewing showed a tendency to evolve simpler media of enjoying music. If we look at the Prabandha chapters of the Sanskrit treatises on music, we find described huge edifices of compositions in numerous parts, sometimes handling a long series of Ragas and Talas; and mere Ragas, even in times nearer to us, we are told, some of our bygone musical giants went on singing for days together, introducing it for hours, unfolding it a whole night, emphasising its contours a whole day and crowning it with effects another twenty-four hours! Their capacious mind and the equally capacious mind of the connoisseurs then comprehended and digested huge musical meals of which we today have no conception. Music had gradually to bring itself into more and more concretised and condensed forms, and reduce itself into tiny crystals. The age of the Chaturdandi, of Gita, Prabandha, Thaya and Alapa, had to give place to the age of the Kirtana and the Kriti. Within the compass of a handy piece, effective capture and picturisation of a Raga, the mounting of it on a rhythmic setting, increasingly of the medium tempo of Madhyamakala and giving it an exalted poetic medium—all were achieved. In the process of achieving this musical vitamin tabloid of Kriti, which has preserved our music for today and saved the great art from being lost to us, Tyagaraja stands foremost with his marvellous contribution.

From simple compositions set in metrical patterns to elaborate Pancharatnas which have long sentences, piled one upon another, we have in Tyagaraja a wide variety of song-types, showing manifold architectonic experimenta-

tion, design and skill. This variety again is a speciality which marks Tyagaraja among his contemporaries. From plain Divyanama sankirtanas, he soars to artistic creations in which, into a few words, an eddying flood of music is thrown. Such variety, they say, the composer adopted to suit the varying capacities of the learners that came to him; undoubtedly, it has contributed to the wide appeal of his productions. What a large number of small, simple, well-set pieces he has given, the ease and grace of which have made them live on the tongues of women and children in our homes! And again those little lilting pieces, bearing the impress of the band-aids heard from Tanjore that have a vivaciousness and charm, all their own!

Tyagaraja, though he is found in plaintive and drooping strains in many pieces, is also found strong and self-conscious in numerous songs, he refers to himself, his excellence and; excellence his songs, both in their sangita and their sahitya. His description of the essentials of a Kriti in his Sri Ranjani piece apply well to his own compositions: Nigama sirottamu galgina nijavakkulato, svarasuddhamuto, yativisrama, navarasa yuta Kritiche". Kriti is that speak the true words of the Upanishads, have svarasuddha, rhythmic pauses, true Devotion, Vairagya ease and grace, nine rasas." The expression Draksha-rasa refers to the songs being in the style called Drakshapaka, like grapes, laden inside and out, with Rasa (*Bahirantar dravad rasa*) as Alankarikas say. Draksha-paka is indeed the style of Tyagaraja's songs.

A further remarkable feature of Tyagaraja's compositions is their poetic excellence and spiritual value. When an impossible combination happily comes about, they say in Sanskrit that Gold has acquired Fragrance, *Hemnah param amodah*. Gold is great by its own high value; fragrance is something wonderful, but only real flowers have it; flower-like ornaments of gold cannot emit flowers' fragrance, but if they should, then it is a miracle indeed. This con-

summation of fragrant gold has indeed been achieved in the creations of some composers like Jayadeva, Purandara, Kshetragna and Tyagaraja. Evening after evening we sit and listen to our artists rendering pieces of Tyagaraja; neither the artists nor we have any idea of the wealth of precious fancy, thought and feeling that lie hidden in the many familiar lines, catching turns and exhilarating effects to which our musical hunger makes us return again and again! It is as if the dazzling charms of a lady's beauty should blind us to, or makes us never curious about, her infinite qualities of head and heart; it is as if, revelling in the joys of a poet's masterly style and diction, we care not for the noble thoughts in the poem; it is as if, stunned by the grandeur of a Gopura soaring tier upon tier, each studded with mouldings, we stop there, gazing and gazing, missing the evening service at the sanctum of the Deity. But were one to resist or renounce the overwhelming joys of the sangita of Tyagaraja, were one to boldly get to the sahitya, he would come across a treasure of thought the contemplation of which would make him forget everything about his music. Poetic fancies, learned allusions, moral precepts, enunciation of doctrines, high Upanishadic truths, condemnation of sham, hypocrisy, false paths, show and shortcuts, happy similes, worldly wisdom, popular sayings, and above all every shade and mood of religious, devotional and spiritual experience, renunciation of worldly good and flattery of the rich, prayer, plaintive pleading, yearning, anguish, remonstrance, sportive rebuke, despair and dejection, self-depreciation, faith, hope, exhilaration, ecstasy of realisation, endearment, joy of service, surrender and dedication, satisfaction at his own devout life, gratitude, make his songs an endless epic record of the mind of a great Bhakta which was, till the end, erupting like a ceaseless volcano.

From time immemorial, music, as indeed every other art in India, has been yoked to spiritual realisation. Not less significant are

the observations of Tyagaraja in many a song of his on music both as an *Upasana* and as an art. Elsewhere in this volume I have given a selection of passages from Tyagaraja's Kriti on Music to give an idea of how he adored his art. In some of them he also remarks how some that prided over their musical lore had no realisation of the fundamentals of true music.

It is now a full hundred years since this Saint, Poet and Composer attained Samadhi. In two of his pieces, *Giripai* in Sahana and *Paritapamu* in Manohari, Tyagaraja refers to Rama having appeared before him and vouched him Moksha in a few days time. Urged by the great example of Sannyasins like Sadasiva Brahmendra, Narayanatirtha, and his own Guru Sri Ramakrishnananda, saluted by him in his *Noukacharitra*, all of whom were also votaries of the Nadabrahmam, Tyagaraja donned the orange robes, and attained Brahmi-bhava at Tiruvadi as a Sannyasin on Pushya Bahula Panchami in Prabhava, 6th January 1847, when he was eighty-eight years old. There may be various views about the last piece that he sang but there is no gainsaying the fact that before he passed away, he had himself realised how far-famed he and his music were, and for this, in his *Dasarathi* in Todi, he expresses his gratitude to Rama, characterising Him as the Rasika Siromani who spread his Kriti far and wide. The popularity and fame that he earned even during his own life time, Tyagaraja learned during the visits he had of admirers from distant places and the pilgrimages he undertook; also the numerous pupils he attracted were at once a proof and a cause of his popularity; of these pupils, three main schools have come down to us, the Tillasthanam, the Umyalpuram and the Walajapet Sampradaya starting with Rama Iyengar, Krishna and Sundara Bhagavata and Venkataramana Bhagavata respectively.

Tyagaraja's pilgrimage extended from Tirupati in the North to Sri Rangam in the South,

as the deities and shrines praised by him show. His songs on Goddess Tripurasundari at Tiruvotriyur, the place of Vina Kuppier, his pupil, show that he stayed in this place for some time; similarly he went to Kovur, another place near Madras, and sang five pieces in praise of God Sundaresa there; it is said that Kovur Sundara Mudaliar, a patron of those times in Madras, honoured Tyagaraja, and we in Madras have a legitimate claim to great musical associations in this and other respects too.

However, a vociferous section of the public, probably somewhat numerous too, was ill disposed towards him and reviling him both in respect of his religion and his music; this is clear from the extreme anguish in which he cries to Rama in some of his songs and asks him why he allows his devotee to be thus humiliated among his compeers. To trouble from his own elder brother, there is express mention in a song, *Anyayamu Seyakura* in Kapi and it is well known that the account handed down through Sampradaya says that his elder brother, Japyesa, did not like Tyagaraja, his Unchavritti, Bhajana, Ramapuja etc. and that he partitioned the family belongings. But, no critical scholar need subscribe to the story that Tyagaraja's song *Nenendavedagudura* was sung by the composer in connection with the loss of his Rama-idols through the agency of his wicked brother; for, this, even as the *Teradiyakarada* in Gaulipantu at Tirupati, has only the high reference of philosophy, and not the lower reference of historical detail.

In a number of his songs, Tyagaraja has condemned the prostitution of oneself involved in the flattery of the rich, Nara-stuti; that he never did it and swerved not from the path of the desire-less Uncha-varrtin, is clear; but for this, it is not necessary to drag into a tale the Kalyani-song *Nidhitsala sukhama* that it was sung as a reply to an invitation from the King of Tanjore. It is said that Tyagaraja's grand-

father Girirajakavi was an honoured poet of the Tanjore Court; that his father Rama Brahman was persuaded to accept the gift of a house at Tiruvadi by the King; and that his guru Sonthi Venkataramanayya was an illustrious musician of the Court; it is inconceivable, considering the exceeding knowledge and taste of the Tanjore Kings, that the contemporary King would have never had any contact with an outstanding musician of his time living so near, or that such a contact with a king of culture would have in any manner devaluated the worth of Tyagaraja's undoubted Vairagya.

When he sang that Rama the Brahman was his father, *Sri Ramudu ma tandri*, he meant it doubly, for his father's name was also Rama Brahman; twice in the introductory portion and once at the end in the Phalasruti, Tyagaraja mentions himself as the son of Rama Brahman in his Prahlada Bhakta Vijaya; the initial reference here to his father as God Rama Himself shows that Rama Brahman was a person of high spiritual attainment. While it is generally said that Tyagaraja's mother was Santamma, the Walajapet account would, in perfect consonance with the song '*Sitamma Mayamma*', call his mother Sitamma.

A Girirajakavi is said to have been his paternal grandfather and some see a reference to this fact in Tyagaraja's Ganesa song in Bangala, *Giriraja suta tanaya*; but if we respect Grammar as much as pious tradition, this reference makes Giriraja the maternal grandfather, Matamaha, of Tyagaraja (son of the daughter of Giriraja). It is said that the family that was living at Tiruvarur migrated later to Tiruvadi while yet Tyagaraja was young. Tyagaraja was born at Tiruvarur and was named after the deity at the place, God Tyagaraja, the Ishtadevata of the Tanjore Court too, and around whom and whose temple too, music, dance and literature had a glorious growth. If Giriraja was really

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(1) பாலினிதார் ஜீவியகாலம் முழுவதும் வருஷத்திற்கு ரூ. 250 வீதம் 6 மாதத்திற்கு ஒரு முறை பென்ஷனும் பாலினிதார்-இறந்தவுடன் பாலினி தொகை ரூ. 5000 ம் அல்லது

(2) பென்ஷன் வேண்டாதவர்களுக்கு ஒரே தொகையாக ரூ. 6000மும் கொடுக்கப்படும்.

மேலே குறிப்பிட்ட தொகைகள் எல்லாம் உத்திரவாதமானவை. லாபத்தைப் பொறுத்தவை அல்ல. இப்பாலினிக்கு வருஷாந்திரக் கட்டணம் ரூ. 195—15—0 25 வருஷங்களில் மொத்தம் ரூ. 4898—7—0 தான் ஆகும்.

சாதாரண லாபத்துடன் கூடிய இன்ஷியூரன்ஸ் பாலினிகளுக்கு மேற்கூறிய வயது கால அளவுக்கு பிரீமியம் சுமார் ரூ. 220 ஆகும் என்பதை கவனித்தால் இப்பாலினியின் விசேஷ அனுகூலங்கள் தெரியவரும். இப் பாலினியின் குறைந்த பிரீமியமும் அதிக நன்மைகளும் வருஷத்திற்கு ரூ. 1000 க்கு ரூ. 14 லாபம் (போனஸ்) பெறுவதற்கு சமான்ம்.

முழு விபரங்களுக்கு கீழ்க்கண்ட கார்டை பூர்த்தி செய்து அனுப்புகள். தபால் மூலம் ஒட்ட வேண்டியதில்லை.

பிரித்வி இன்ஷியூரன்ஸ் கம்பெனி லிமிடெட், சென்னை

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Tyagaraja's maternal grandfather, it is but natural that Tyagaraja's mother was confined at her father's place; and Tyagaraja's own father was already a resident of Tiruvayyar; that affiliation with Tiruvadi was already there for Tyagaraja's father is shown by the fact that the elder brother of Tyagaraja was named Japyesa after the deity at Tiruvadi. Tyagaraja belonged to a Telugu Vaidika Muriginadu community of Bharadvaja gotra. In the fifth introductory verse of his Noutkacharitra, Tyagaraja mentions his house-name (Inti-nama) as Kakarla. In the Tanjore Library, among the Telugu Mss. we have operas and poems of a Giriraja kavi of Shahaji's Court, who was a musician too; his Inti-name was Garbha and his gotra too was different from Tyagaraja's; he may be the maternal grandfather. Tyagaraja was born in Sarvajit, Chaitra, 27th, Monday, Sukla Saptami, Pushya, 4th May 1767, according to the Walajapet account, but in 1759 according to others.

Tyagaraja has affixed his signature in all his pieces; some scholars think that this was sufficient immortalisation of his actual Janma-bhumi and the deity there. On the Cauvery (Sarivedalina in Asaveri) and Tiruvadi he has two pieces which show that Tyagaraja was not devoid of the feeling of patriotism to one's own soil. But strangely, there is no anecdote of his, including Tiruvayyar in his pilgrimage; it is strange too that even though he stayed for some time at Tiruvotriyur, he did not sing a single song on the deity Tyagaraja.

Tyagaraja is said to have married a lady named Parvati who predeceased him. According to the Walajapet account, she died early and issueless and Tyagaraja married her sister, Kamalammal, and begot a daughter named Sitalakshmi; Sitalakshmi was married to Kuppaswami of Annam Agraharam; they begot a Tyagaraja who married one Guruvammal, and when the former died issueless, the direct line of Tyagaraja became extinct.

The Rama image worshipped daily by Tyagaraja is the custody of the descendents of Tyagaraja's brother Japyesa. Sufficient atonement for their ancestor's sin of throwing away that idol!

Mention has already been made of Sri Rama-krishnananda the Guru of Tyagaraja saluted by him in his Noutkacharitra. In music, it is said he was the pupil of Sonti Venkataramanayya, son of Sonti Subbanna, one of the numerous giants who prepared the ground at Tanjore for the emergence of Tyagaraja. One of the leading features of the artistic life of the times was the Bhagavata Natakas in Telugu of composers like Merattur Venkatarama Bhagavata, an elder contemporary of Tyagaraja, Kavi Matri-butamayya and others which were being staged at villages near Tanjore like Merattur, Sula-Mangalam, Saliyamangalam and Uttukkadu. These, as well as the operatic Krishnalila Tarangini of Narayanatirtha which was also popular, inspired Tyagaraja to compose his Noutka Charitra and Prahlada Bhakta Vijaya. In fact he salutes Narayana Tirtha in the opening of his Prahlada Bhakta Vijaya. Another popular feature of the times was the celebration in Bhajana Mathas of festivals of Radha, Rukmini and Sita Kalyanam; there was a regular prescribed Sampradaya for the songs in these festivals; according to this Utsava sampradaya, Tyagaraja composed many songs. As part of his daily worship of Rama too, he composed a number of pieces.

In philosophical pursuit, Tyagaraja was an Advaitin, but like many eminent Advaitins, he was an ardent Bhakta too. Though Rama was his Ishtadaiva, favourite deity, and though in many pieces he asks which deity could equal his Rama, Tyagaraja evinced no dislike for other deities; in fact he lauded many of them and saw that all but represented the one God. Among Bhaktas, he belonged to the school popularised in Tanjore Dist. by Bodhendra, Ayyaval and others, named Nama Siddhanta

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i.e., the faith that the Name of the Lord, if worshipped incessantly by *Japa*, would give one salvation. It is said that Tyagaraja had the vision of Rama on the completion of a certain fixed number of Rama-nama repetitions; however, what is clear is that among his songs are many which speak of his Darsana of the lord, and two, *Ninnmnera* in Pantuvarali and *Pahi mam Sri Ramachandra* in Kapi, which refer to the fact that Tyagaraja was worshipping Rama and his Name from his young years. But in respect of one tenet, the sanction for which has been clearly laid down in an authority no less than the Bhagavata, he was a reformer; the Bhagavata says in the Ajamila story, and Ayyaval and other Namasiddhantins also say in their writings that the Lord's name uttered in whatever manner, saves one; but Tyagaraja says that Nama saves only when uttered with a proper understanding of its full import and importance, in his Purnachandrika song "*Telisi Rama Chintanato namame*". On Narada who is foremost among Bhaktas given to the ceaseless singing of the Lord, Kirtana, and whom he therefore considers as a special Guru of his, Tyagaraja has sung many songs. His veneration of Anjaneya is due not only to his being the foremost Ramabhakta, but, as Tyagaraja says in his Surati piece *Gitarthamu*, he was also an eminent musical author.

His ideas in the field of Ramabhakti have their literary antecedents not only in the Valmiki Ramayana, his familiarity with whose details is clear from many a song, but in the

Ramanandiya School, the Adhyatma Ramayana, the Adbuta Ramayana, and the connected stories, beliefs and ramifications, such as the hundred-headed Ravana, referred to in two pieces, *Sri Jamakanaye* in Kalakanthi and *Dehi tava pada* in Sahana, the Sita carried away by Ravana being a Shadow Sita, referred to in *Majanaki* in Kambhoji and Siva imparting the Rama taraka nama to everyone visiting Kasi; in fact this last idea of Siva glorifying Rama and his Name is vital to his songs, for it is on the basis of Tyagaraja meaning both Siva and himself that he has used the Tyagaraja Mudra in his songs. Two other significant facts may also be mentioned here: the first Bhakta to be saluted by Tyagaraja in his Prahlada Bhakta Vijaya is Tulasi-das; and even when he speaks of Valmiki's Ramayana, as in his Isamanohari piece '*Manasa Sri Ramachandruni*' which draws our attention to chapters three and six of the work, Tyagaraja really means the Adhyatma Ramayana.

The above represent some thoughts which occurred to me after my perusal of some seven hundred songs and the two dramatic compositions of Tyagaraja. I cannot conclude better than by hoping that the centenary celebrations and the activities evinced on this occasion by several bodies and individuals will lead us on from an era of pious glorification to one of substantial and scholarly research and detailed analytical study of the multifaceted art of one who was at once a great musician, poet and saint.

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,, R. S. Gopalakrishnan Violin

,, Thanu Mridangam

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மிகல்: ஸ்ரீ ஆர். எஸ். கோபாலகிருஷ்ணன்

மிருதங்கம்: ஸ்ரீ தானு

1 Naradamuni Vedalina
நாரதமுனி வெடலின

2 Nenarunchara Napai
நெனருஞ்சரா நாரைப

3 Epaniko Jenmimchi
ஏபனிகோ ஜன்மிம்சி

4 Varadaraja Ninnukori
வரதராஜ நின்னுகோரி

5 Nivantidaivamu
நீ வண்டி வைமு

6 Kadale Vadu
கதலை வாடு

7 Devadideva
தேவாதி தேவ

8 Patikiharati
பதிகி ஹாரதி

Pantavarali
பந்துவராளி

Simhavahini
சிம்ஹவாஹினி

Asaveri
அசாவேரி

Svarabhushani
ஸ்வரபூஷனி

Todi
தோடி

Narayanagaula
நாராயண கௌளை

Sindhuramakriya
ஸிந்துராமக்ரியா

Surati
சுரதி

Tripura
திருபுட

Adi
ஆதி

Adi
ஆதி

Rupakam
ரூபகம்

Adi
ஆதி

Adi
ஆதி

Adi
ஆதி

Adi
ஆதி

Raga Alapana, Pallavi: Bhairavi — ராக. ஆலாபனை, பல்லவி: பைரவி.
Mangalam — மங்களம்

ஸ்வர வயாதி ராகமுல தெலியவா—

செந்த ரேர மதாறு பரவு—

வந்திரிசி வந்தனமு

All those many exalted ones who are well versed in Svara, Iaya and Raga, to all of them, my obeisance.
Endaro Sriraga V. R.

படை, சீரங்கு
வெட்டு, காயம்
முதலியவைகள்

ஜேர்மெக்ஸ்

ஆற்றும்
குலம்



லக்ஸ் டாய்லட் சோப்பினால் கண்ணும்பா தினந்தோறும் அழகுபடுத்திக்கொள்ளும் முறை இதுவே

லக்ஸ் டாய்லட் சோப்பின் நுரைய துறாமாக சருமத்தின்மேல் தடவுகிறேன்..

சுத்தமான, குளிர்ந்த ஜலத்தில் கழுவுகிறேன்..

பின்பு, உலர்ந்த மிருதுவான துண்டினால் முகத்தை துடைக்கிறேன்

சினிமா நட்சத்திரங்கள் விரும்பும் அழகையளிக்கும் சோப்

கண்ணும்பாவிற்கு, அவருடைய அருமை யான சருமத்தை குளுமையாகவும், அப்பழுக்கற்றதாகவும் செய்துகொள்ள ஒழுங்கான பாதுகாப்பு அவசியம் என்பது தெரியும். நீங்களும் உங்கள் சருமத்தை சேர்படுத்துவதில் சிரத்தையெடுத்துக் கொள்ளுமீர்களா? இந்த கவனமான அழகுபடுத்திக் கொள்ளும் முறையை 30 நாட்கள் கையாளுங்கள். இவ்வெண்மை யான, சிறந்த சோப்பின் குளிர்ந்த பரிமாணத்தை நீங்கள் விரும்புவீர்கள். மேலும், இதன் தாராளமாயுண்டாகும் துரை உங்கள் சருமத்தை சுத்தமாக்கி பளபளப்பையளிக்கும். உங்கள் சருமத் திற்கு அதற்கு வேண்டிய பாதுகாப்பை யளியுங்கள். உண்மையான அழகையளித் தும் லக்ஸ் டாய்லட் சோப்பைப் பயன் படுத்துங்கள்.

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Srimati Komalavalli

Violin

மிகில்: ஸ்ரீமதி கோமளவல்லி

Srimati Hamsadamayanti

Mridangam

மிருதங்கம்: ஸ்ரீமதி ஹம்ஸதமயந்தி

1 Entanuchu எந்தனுசு	Yadukulakamboji எதுகுலகம்போஜி	Adi ஆதி
2 Rajavedala ராஜு வெடல	Todi தோடி	Rupakam ரூபகம்
3 Nadachinadachi நடசி நடசி	Kharaharapriya கரஹரப்ரியா	Adi ஆதி
4 Etulabrotuvo எதுலப்ரோதுவோ	Chakravakam சக்ரவாகம்	Chapu சாபு
5 Kanakanaruchira கனகன ருசிர	Varali வராளி	Adi ஆதி
6 Manasusvadhina மனஸு ஸ்வாதின்	Sankarabharana சங்கராபரணம்	Chapu சாபு
7 Sitamma சீதம்மா	Vasanta வஸந்தா	Rupakam ரூபகம்
8 Nidayarada நீ தயராடா	Vasanta Bhairavi வஸந்த பைரவி	Rupakam ரூபகம்
9 Kshirasagara க்ஷிரஸாகர	Devagandhari தேவ காந்தாரி	Adi ஆதி

Raga Alapana, Pallavi: Kalyani — ராக ஆலாபனை, பல்லவி: கல்யாணி
Mangalam — மங்களம்

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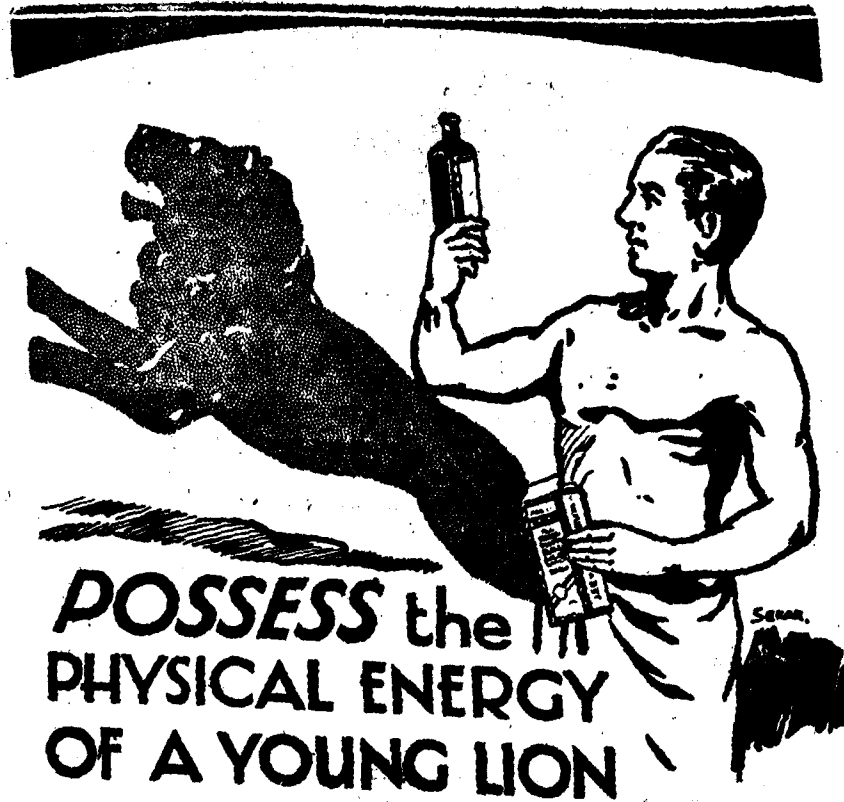
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Asthana Vidvans ஆஸ்தான வித்வான்கள்
Sri Alattoor Bros. Vocal பாட்டு: ஸ்ரீ ஆலத்தூர் சகோதரர்கள்
,, R. K. Venkatarama Sastri Violin பிடி: ,, ஆர். கே. வெங்கடராம சாஸ்திரி
,, Murugabhupati Mridangam மிருதங்கம்: ,, முருக பூபதி

Endaro எந்தரோ	Sri ஸ்ரீ	Adi ஆதி
Emitova ஏமிதோவா	Saranga ஸாரங்கா	Adi ஆதி
Marimarininne மரி மரி மின்னே	Kambhoji காம்போஜி	"
Atugaradani அடுகாராதனி	Manoranjani மனோரஞ்ஜனி	"
Ennaga Manasuku என்னகா மனஸுகு	Nilambari நீலாம்பரி	"
Padavini பதவினி	Salagabhairavi ஸாலகபைரவி	"
Sarivarilona ஸரிவாரிலோனா	Bhinna Shadja பின்னஷட்ஜம்	"
Sogasuga ஸோகஸுகா	Sri Ranjani ஸ்ரீ ரஞ்ஜனி	"
Sarjesiveduka ஸரிஜேவிடேவடுகா	Tivrahini திவ்வாஹினி	"
Everichirira எவரிச்சிரிரா	Madhyamavati மத்யமாவதி	"

Raga Alapana, Pallavi Todi — ராக ஆலாபனை, பல்லவி: தோடி
Mangalam — மங்களம்

விதூஷக மஹேஸ்வரன் ஸ்ரீமதேஸ்வரன் மஹேஸ்வரன்
My salutations to the learned; my salutations to those who are learned in music.
Vidulaka Mayamalava gaula V. R.

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சகல கோய விதூஷகன்

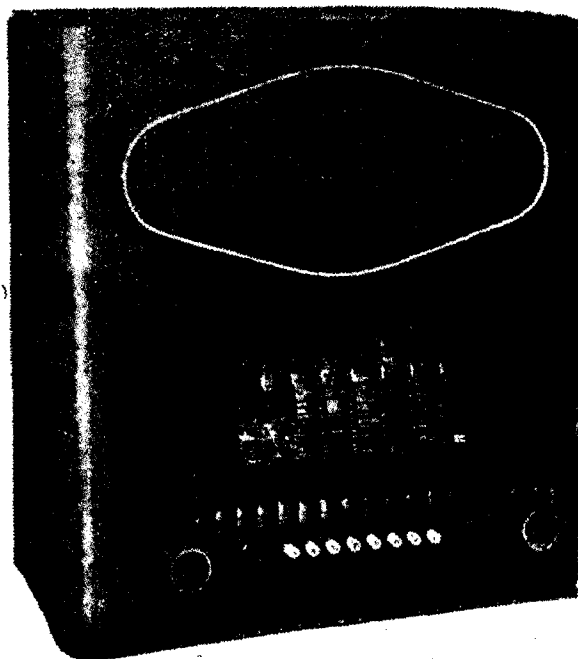
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AND CLUBS

MONDAY 23-12-46 திங்கட்கிழமை 3-30 p.m.

Sri Ramnad Krishnan Vocal பாட்டு: ஸ்ரீ ராமநாதபுரம் கிருஷ்ணன்

„ Narasinga Rau Violin இசை: ஸ்ரீ நரசிங்க ராவ்

„ Rangan Mridangam மிருதங்கம்: ஸ்ரீ ரங்கன்

1 Grirajasuta கிரிராஜஸூதா	Bangala பங்காளா	Adi ஆதி
2 Ninnunera நின்னு நெர	Pantuvarali பந்துவராளி	Rupakam ரூபகம்
3 Brochevarevara ப்ரோசேவாரெவரே	Sriranjini ஸ்ரீ ரஞ்ஜனி	Adi ஆதி
4 Sive pahi mam சிவே பாஹி மாம்	Kalyani கல்யாணி	Adi ஆதி
5 Nadadinamata நாடாடினமாட	Janarangini ஜனரஞ்ஜனி	Misrachapu மிச்சா சாபு
6 Kulabirudunu குலபிருதுனு	Devamanohari தேவமனோஹரி	Rupakam ரூபகம்
7 Tanayunibrova தனயுனிப்ரோவ	Bhairavi பைரவி	Adi ஆதி
8 Ivasudha nivanti ஈவஸூதா நிவந்தி	Sahana ஸஹானா	Adi ஆதி

Ragam Alapana, Pallavi: Simhendramadhyamam — ராகம், ஆலாபனை, பல்லவி: சிம்ஹேந்திரமத்யமம்.
Mangalam — மங்களம்.

முதமுது சங்கர க்ருத ஸாம நிகம் விதுலகு

சுதரத்தம் ஸந்த ஸ்வர விதுலகு ம்ரோக்சேத

My salutations to those versed in the musical Sama Veda that God Sankara created in His joy ; my salutations to those who know well the seven svaras which are the embodiment of Nada.
Vidulaku Mayamalava gaula. V. R

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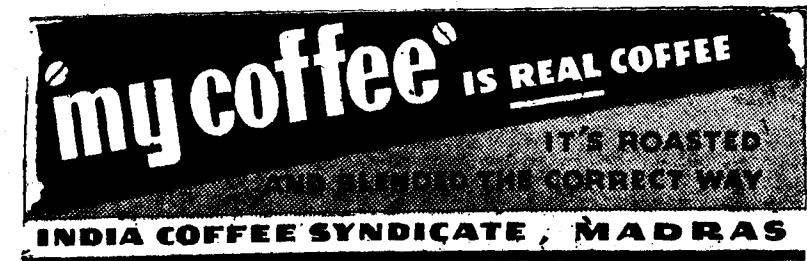
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MONDAY 23-12-46 திங்கட்கிழமை 5-30 p.m.

Sangitakalanidhi Maharajapuram

Sri R. Visvanatha Iyer

Vocal

ஸங்கதகலாநிதி மகாராஜபுரம்

பாட்டு: ஸ்ரீ விசுவநாத அய்யர்

„ Master Krishnan

Violin

விடில்: ஸ்ரீ மாஸ்டர் கிருஷ்ணன்

„ Nagarcoil Ganesan

Mridangam

மிருதங்கம்: ஸ்ரீ நாகர்கோயில் கணேசன்

1 Ramabhirama
ராமாபிரமம்

Darbar
தர்பார்

Misrachapu
மிஸ்ரா சாபு

2 Sitavara
ஸீதா வர

Devagandhari
தேவகாந்தாரி

Rupakam
ரூபகம்

3 Manamuleda
மானமுலேதா

Hamirkalyani
ஹமீர் கல்யாணி

Adi
ஆதி

4 Evarikai Avatara
ஏவரிகை அவதார

Devamanohari
தேவமனோஹரி

Misrachapu
மிஸ்ரா சாபு

5 Kanakanaruchira
கனகனருசிரா

Varali
வராளி

Adi
ஆதி

6 Entara ni
எந்தரா னி

Harikambhoji
ஹரிகாம்போஜி

Adi
ஆதி

7 Emi jesite
ஏமி ஜேஸிதே

Todi
தோடி

Misrachapu
மிஸ்ரா சாபு

8 Mohanarama
மோஹன் ராமா

Mohanam
மோஹனம்

Adi
ஆதி

9 Bhajare Bhaja manasa
பஜாரே பஜ மானசா

Kannada
கன்னட

Misrachapu
மிஸ்ரா சாபு

10 Nannuvidachi
நன்னு விடசி

Ritigaula
ரீதிகௌலா

Misrachapu
மிஸ்ரா சாபு

Raga Alapana, Pallavi: Ramaninne: Sankarabharam: Adi.

ராக ஆலாபனம், பல்லவி: ராமாநின்னே: சங்கராபரணம்: ஆதி.

Mangalam — மங்களம்

ராக ஸுதாஸா பரணம்: ரேஸி ராஜிஸ்ஸவே ஒ மனசா
 Drink, O Mind, and delight in the ambrosial Rasa of Raga.
 Ragasudharasa Andolika

V. R.

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 சுகல சுகாய நவாநன்

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MONDAY 23-12-46

திங்கட்கிழமை 9-30 p.m.

Sri K. S. Narayanaswami & Brother—Vina

வினை—ஸ்ரீ கே. எஸ். நாராயணசாமியும்-சகோதரரும்

Sri Vellore Ramabhadran — Mridangam

மிருதங்கம்: வேலூர் ஸ்ரீ ராமபத்ரன்

Saddinchane
ஸாதிஞ்சனே

Arabhi
ஆரபி

Adi
ஆதி

Nivadanegana
நீவாடநேகான

Saranga
ஸாரங்க

Jhampa
ஜம்பை

Dhyaname varamaina
த்யானமே வரமைன

Dhanyasi
தன்யாசி

Adi
"

Dorakuna
தொரகூனா

Bilahari
பிலஹரி

"
ஆதி

Venugana
வேணுகான

Kedaragaula
கேதாரகௌலா

Rupakam
ரூபகம்

Koluvai
கொலுவை

Bhairavi
பைரவி

Adi
ஆதி

Raga Alapana, Pallavi — ராக ஆலாபனை, பல்லவி.

Mangalam — மங்களம்.

வினா வரதன லோகமென சிவமேன
விதமெனுகு மோகமுகலதா

Is there Salvation for those who have not understood the intentions of Siva who always delights in playing on the Vjina.

Mokshamu

Saramati

V. R.

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TUESDAY 24-12-1946

செவ்வாய்க்கிழமை 3-30 p.m.

Srimatis Amrutavalli
and Sundaravalli
(Ambur Sisters)

Vocal

ஸ்ரீமதிகள் அம்ருதவல்லி-சுந்தரவல்லி

பாட்டு : ஆம்பூர் சகோதரிகள்

Srimati Komalavalli
Srimati Hamsadamayanti

Violin
Mridangam

பிடி : ஸ்ரீமதி கோமளவல்லி
மிருதங்கம் : ஸ்ரீமதி ஹம்ஸதமயந்தி

1 Dayaleni தயலேனி	Nayaki நாயகி	Jhampa ஜம்பா
2 Sri.janakatanaye ஸ்ரீ ஜனக தனயே	Kalakanthi கல்கண்டி	Adi ஆதி
3 Sandehamunu சந்தேஹமுனு	Ramapriya ராமப்ரியா	Adi ஆதி
4 Cheraravademi சேர ராவதேமி	Ritigaula ரீதி கௌள	Adi ஆதி
5 Kalalanerchina கலல நேர்ச்சின	Deepakam தீபகம்	Adi ஆதி
6 Orulanadu Ko ஒருல நாடுகோ	Suddhasaveri சுத்த சாவேரி	Adi ஆதி
7 Ni dasanudasudu நீ தாஸானுதாஸுடு	Hamir Kalyani ஹமீர் கல்யாணி	Adi ஆதி
8 Saranu Saranu சரணு சரணு	Madhyanavali மத்தியமாவதி	Adi ஆதி
9 Evaruteliyanu ஏவரு தெலியனு	Punnagavarali புன்னாகவராளி	Misra Chapu மிஸ்ரா சாபு

மேலே குறிப்பிட்ட அறிவுரை.....கேட்பதில்லாத குரல் விவரினாலு

Is there salvation in this world to those who have no devotion to You (Rama) and are devoid of knowledge of music?

Mokshamu

Saramati

V. R.

மனம், சீர்தன்மை
வேட்டு, காயம்
முதலியனவாக

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TUESDAY 24—12—1946

செவ்வாய்க்கிழமை 5-30 p.m.

Srimati N. C. Vasanthakokilam

ஸ்ரீமதி என். எரி. வசந்தகோகிலம்

Vocal

பாட்டு

Sri T. Krishnamurthy Pillay

Violin

விடில்: ஸ்ரீ தி. கிருஷ்ணமூர்த்தி பிள்ளை

Sri Ramnad Iswaran

Mridangam

மிருதங்கம்: ஸ்ரீ ராமநாதபுரம் சகவரன்

1 Jagadananda karaka
ஜகதானந்த காரக

Nata
நாட

Adi
ஆதி

2 Daridapuleka
தரிதாபுலேக

Saveri
சாவேரி

Adi
ஆதி

3 Manasunilpa
மனஸு நில்ப

Abhogi
ஆபோகி

Adi
ஆதி

4 Taivameruga
தத்வ மெருக

Garudadhvani
கருடத்வனி

Rupakam
ரூபகம்

5 Nidhichala sukhama
நிதி சால சுகமா

Kalyani
கல்யாணி

Misra Chapu
மிஸ்ர சாபு

6 Saketaniketana
ஸாகேத நிகேதன

Kannada
கன்னட

Rupakam
ரூபகம்

7 Sri Ramajayarama
ஸ்ரீ ராம ஜெய ராம

Yadukulakambhoji
யதுகுல காம்போஜி

Jhampa
ஜம்ப

8 Vidajaladura
விடஜாலதூரா

Janaranjani
ஜனரஞ்சனி

Adi
ஆதி

9 Upacharamulana
உபசாரமுலன

Bhairavi
பைரவி

Adi
ஆதி

Raga Alapana, Pallavi: Sankarabharanam

— ராக ஆலாபனை, பல்லவி: சங்கராபரணம்

Mangalam — மங்களம்

ஸ்ரீதயாஜா கவர் விதுஷ ஜிவன் முக்துலனி தயாஜாஜு தெவியு

Tyagaraja knows that those who know the Nada, Omkara and Svaras one indeed Jivanmukt
(liberated while yet embodied).

Ragasudharasa

Andolika

V. R.

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எப்பொழுதும் —உங்கள் நினைவில்—
இருக்கட்டும்?

நகரில்
நம்பிக்கையான நாணயமுள்ள
சிறந்த நூதனமான புடவைகள், சேலைகள்
கிடைக்குமிடம்

==பட்ஸ் டிரேபரி==

(ஜவுளி மாளிகை)

ஒருமுறை எங்கள் காட்சி சாலைக்கு
நேரில் வந்து வந்து பார்த்தால்
இது உண்மையென
அறிவீர்கள்



கலியாணங்கள், மற்ற விசேஷங்களுக்கு வேண்டிய சிறந்த பட்டு,
நூல் புடவைகள் சேலைகள், துப்பட்டாக்கள், வேஷ்டிகள், கைத்தறியில்
நெய்யப்பட்ட பலவித துணிகள், மில்லில் தயாரிக்கப்பட்ட துணிகள்,
கோட்டிங், ஷர்டிங், சிட்டித் துணிகள், மற்றும் உங்களுக்கு வேண்
டிய பலவித சமரான்கள்

வெகுமதிக்கு வேண்டிய பலவித பொருள்கள்,
எங்களிடம் எப்பொழுதும் கிடைக்கும்.



உங்கள் திருப்தியே எங்கள் மகிழ்ச்சி
நேரில் வந்து வேண்டியதை வாங்கிக்கொள்ளுங்கள்

373-375 எஸ்பிஎன்ஸ்ட்.

காட்சிசாலை

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WEDNESDAY 25-12-1946

புதன்கிழமை 3-30 p.m.

Pattamadai Sri Sundaram Vocal பாட்டு: பத்தமடை ஸ்ரீ சுந்தரம்
Sri K. Alagirisami Violin இசை: ஸ்ரீ கே. அனதிரசாமி
Sri Srikantan Mridangam மிருதங்கம்: ஸ்ரீ கண்டன்

1 Nammivachina நம்மிவச்சின்	Kalyani கல்யாணி	Rupakam ரூபகம்
2 Sangitasastra ஸங்கீதசாஸ்த்ர	Mukhari முகாரி	Adi ஆதி
3 Bagayenayya பாகாயெனய்ய	Chandra jyoti சந்த்ரஜோதி	Adi ஆதி
4 Sarvabhauma ஸார்வபௌம	Ragapanjaram ராகபஞ்சரம்	Adi ஆதி
5 Muddumoma முத்துமோமு	Suryakantam ஸூரியகாந்தம்	Adi ஆதி
6 Sudhamadhurya ஸுதாமாதூர்ய	Sindhuramakriya ஸிந்து ராமகரியா	Adi ஆதி
7 Noremi நோரேமி	Varali வராளி	Adi ஆதி
8 Tanamidane தனமிதனே	Bhushavali பூஷாவளி	Adi ஆதி

Raga Alapana, Pallavi: Natakuranji — ராக ஆலாபனை பல்லவி: நாகுரஞ்சுரி
Mangalam — மங்களம்

ஸ்வர ராசு ஸ்தாஸ்ய புத பக்திஸ்வரராவர ராசு ஓ மனஸா
O Mind, Devotion coupled with the ambrosial Rasa of Svara and Raga is itself Heaven and Salvation
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Manager: C. Sreenivasulu Naidu. |
| 3. Kumbakonam: Union Bank Buildings,
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Secretary: P. S. Venkataraman, B. A. | 7. Mysore: 175, Margosa Avenue,
Malleswaram Post, Bangalore,
Manager: G. Venkatachalam, B.A. |
| 4. Mangalore: P. B. No. 131,
Manager: W. R. Sunita, B.A.,
Asst. Manager: B. K. Mudya. | 8. Ceylon: 16-1/11, Bailey Street,
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Managers: Messrs. Herman DeSilva
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GOOD TO THE LAST DROP

MY COFFEE

WEDNESDAY 25-12-1946 புதன் கிழமை 5-30 p.m.

Asthana Vidvans
Sri G. N. Balasubramanyam

Sri T. Chowdiah
Sri Palghat Mani Iyer

Vocal

Violin

Mridangam

பாட்டு: ஸ்ரீ ஜி. என். பாலசுப்ரமண்யம்

விடில்:

மிருதங்கம்:

ஆஸ்தான வித்வான்கள்

டி. செனதையா

பாலக்காடு மணி அய்யர்

1. Nenarunchinanu
நெனருஞ்சினனு

2. Nada sudharasa
நாத ஸுதாரசா

3. Ediyochanalu
ஏடியோசனலு

4. Ennallu
என்னலு

5. Kalaharana
காலஹரா

6. Varanarada
வரனாரதா

7. Ramaninnu
ராமநின்னு

8. Raga sudharasa
ராக ஸுதாரசா

9. Vasudeva
வாஸுதேவா

10. Mokshamugala
முகாமுஜலா

Malavi
மலாவி

Arabhi
ஆரபி

Kirnavali
கிரனாவலி

Subha pantuvarali
சுப பந்துவரலி

Sudhasaveri
சுதாசாவேரி

Vijayasi
விஜயாசி

Mohanam
மோஹனம்

Andolika
ஆந்தோலிகா

Kalyani
கல்யாணி

Saramati
சாரமதி

Adi
ஆதி

Rupakam
ரூபகம்

Adi
ஆதி

Misram
மிசரம்

Rupakam
ரூபகம்

Adi
ஆதி

Adi
ஆதி

Adi
ஆதி

Adi
ஆதி

Adi
ஆதி

Raga Alapana, Pallavi: Kambhoji — ராக ஆலாபனை, பல்லவி: கம்பஹஜி.
Mangalam — மங்களம்.

முதலாவது ஸ்த மேருருமே. மேருரு
The knowledge of the Nada emanating from Muladhara is itself Moksha.

Svaragandha

Sanharabharana

V. R.

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‘திருப்பாக்கல்’ திருமாளக்குப் படுக்கையாகி மேன்மையடைந்ததுபோல—அதே பெயரைக் கொண்ட ‘காக்-ஸாகர்’ என்னும் பஞ்சணை சுமாரான ஓய்வையும் ஆழ்ந்த நித்திரையையும் அளிக்கிறது.

- ★ ஆறு அங்குல உயரத்தில் ஓங்கவில் அமைக்கப்பட்ட தேர்தியான பாட்டில்கள் மிகவும் உறுதியானவை.
- ★ ககத்துக்கெனவே நடுவில் அமைக்கப்பட்டுள்ள கெட்டியான லீப் பீர்டு கள் நகங்காது.
- ★ தகிக்கும் கோடை இரவுகளில்கூட “ஜிஜு ஜிஜு” என்ற வரும் காற்றோட்ட வசதிகள் உள்வது.
- ★ ஜத்து வகுடங்களுக்கு உத்தரவாதத்துடன் குற்றமற்ற உழைப்புக்காகவே அமைக்கப்பட்டது.



எல்லாவிதமும் முதுகெலும்பை நேரான நிலையில் வைக்கும் ‘காக்-ஸாகர்’ மிகவும் மிகுதுவானது; எவ்விதம்கூடப் படுத்த நோக்கத்துடனேயே தயார் செய்யப்பட்டது. பொதுமில் கல்ல விசாரத்தைய அளிக்கக்கூடியது.

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புதன்கிழமை 9-30 p.m.

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Sri S. Subrahmanya Pillai &
S. Nataraja Sundaram Pillai
Nagaswaram

ஆதின வித்வான்கள்
திருவிழிமிழலை சகோதரர்கள்
ஸ்ரீ சுப்பிரமணியம் பிள்ளை &
நடராஜசுந்தரம் பிள்ளை
நாகஸ்வரம்

Adhina Vidvans
Nidamangalam Meenakshisundaram
Pillai & N.T.M. Shanmukhavel

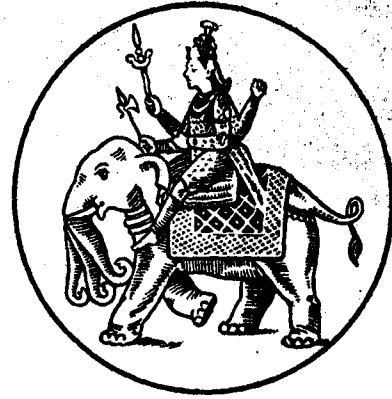
ஆதின வித்வான் ஸ்ரீ
நீடாமங்கலம் மீனாட்சி சுந்தரம் பிள்ளை &
Taval N. T. M. ஷண்முகவேல் தவுல்:

1 Nijamarmamulanu நிஜமர்மமுலனு	Umabharanam உமாபரணம்	Adi ஆதி
2 Vidulaku Mrokkoda விதுலகும்மரோக்கோத	Mayamalavagaula மயாமலாவகோளா	Adi ஆதி
3 Ramabhirama ராமாபிராம	Dhanyasi தன்யாஸி	Adi ஆதி
4 Palukavemira பாலுகாவேமிரா	Purna Chandrika பூர்ணசந்திரிகை	Adi ஆதி
5 Eccharika எச்சரிகை	Yadukulakambhoji யதுகுலகாம்போஜி	Misr Jhampa மிசர்ஜம்பை

Ragam : Pallavi : Harikambhoji : Ragamalika — ராகம், பல்லவி, ஹரிகாம்போஜி, ராகமாலிகை
Mangalam — மங்களம்.

கைமல பக்திதா ராசா குள கைமல முத்துராசு மனலா
O Mind! one who has by nature Devotion united with knowledge of music is verily a liberated soul.
Ragasudharasa Sankarabharana V. R.

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THURSDAY 26—12—46

வியாழக்கிழமை 3-30 p.m.

Sri S. V. Parthasarathi Vocal

பாட்டு: ஸ்ரீ எஸ். வி. பார்த்தசாரதி

„ Erode Visvanatha Ayyar Violin
„ Puducode Krishnan Mridangam

பிடி: „ ஈரோட் விசுவநாதய்யர்
மிருதங்கம்: „ புதுக்கோடு கிருஷ்ணன்

- | | | |
|------------------------------------|--------------------------------|-------------------|
| 1 Etuda nilichite
எதுட நிலிசிதே | Sankarabharanam
சங்கராபரணம் | Adi
ஆதி |
| 2 Vinayakuni
வினாயகுனி | Madhyamavati
மத்தியமாவதி | Adi
ஆதி |
| 3 Anuragamuleni
அனுராகமுலேனி | Sarasvati
சாஸ்வதி | Rupakam
ரூபகம் |
| 4 Dachukovalena
தாசுகோவலெனா | Todi
தோடி | Jampa
ஜம்ப |
| 5 Raghuvara nannu
ரகுவர நன்னு | Kamavardani
காமவர்த்தனி | Adi
ஆதி |
| 6 Tolijanmamuna
தொலிஜன்மமுன | Bilahari
பிலஹரி | Jampa
ஜம்பை |

Raga Alapana, Pallavi: Bhairavi — ராக ஆலாபனை, பல்லவி: பைரவி
Mangalam — மங்களம்

சாத ஸ்வரமுறு வர ஸ்வரத்தபுலேதி கபை * *
பரமரத்தமுதி பரதமுலனு * * ஈரம் குலைம முலசே
புஜிஞ்சே ஈர ஜன்மமே ஜன்மமு

If one places the Supreme Lord on the bejewelled pedestal of Nada and Svara and worships His feet with the flowers of His Names, then, verily, the human birth is the birth par excellence.

Namakusumamula

Sri Raga

V. R.

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Only those candidates whose proficiency in music is up to the Intermediate Standard of the Madras University are ordinarily admitted. Preference is however given to those who are already employed as music teachers.

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THURSDAY 26—12—46.

வியாழக்கிழமை 5-30 p.m.

**Asthana Vidvan Rajyasevanirata
Semmangudi Sri Srinivasa Iyer**
Vocal

ஆஸ்தான வித்வான் ராஜ்ய சேவாநிரத
செம்மங்குடிஸ்ரீஸ்ரீனிவாஸ அய்யர்
பாட்டு

**Asthana Vidvan
Kumbakonam Sri Rajamanickam Pillai**
Violin

ஆஸ்தான வித்வான்
கும்பகோணம் ராஜமாணிக்கம் பிள்ளை
விடில்

**Asthana Vidvan
Palghat Sri Mani Iyer** *Mridangam*

ஆஸ்தான வித்வான்
பாலக்காடு மணி அய்யர்
மிருதங்கம்

1. Dudukugala துடுகு கல	Gaula கௌள	Adi ஆதி
2. Ramaninne ராமா நின்னே	Useni உசேனி	Adi ஆதி
3. Gnanamosagarada ஞானமொசை ராதா	Purvi Kalyani பூர்வி கல்யாணி	Rupakam ரூபகம்
4. Chala Kallaladu சாலகல்லாடு	Arabhi ஆரபி	Adi ஆதி
5. Manasuloni மனஸு லோனி	Hindolam ஹிந்தோளம்	Adi ஆதி
6. Enduku peddala vale எந்துகு பெத்தல வலெ	Sankarabharanam சங்கராபரணம்	Adi ஆதி
7. Odanu Jaripedu ஒடனு ஜரிபெடு	Saranga சாரங்க	Adi ஆதி
8. Kaddanna variki கத்தன்ன வாரிகி	Thodi தோடி	Adi ஆதி
9. Etavuna nerchitivo ஏதாவுன நேர்ச்சிதிவோ	Yadukula Kamboji யதுகுல காம்போதி	Adi ஆதி
10. Lalite லலிதே	Bhairavi பைரவி	Adi ஆதி

Raga Alapana, Pallavi: Kalyani — ராக ஆலாபனை, பல்லவி: கல்யாணி.
Mangalam — மங்களம்

நாதலோலுடை ப்ரம்ஹாந்த மந்தவே மநஸா
ஸ்வரது பலப்ரத ஸ்பந்தஸ்வர ராக நிசய ஸஹித நாதலோலுடை

O Mind! One that delights in Nada attains the Bliss of Godhead; one that delights in the Nada
of the many Ragas and the seven Svaras which bear sweet fruit, attains Brahmananda.
Nadaloludai Kalyanavasanta V. R.

படை, சீரங்கு
விட்டு, காயம்
முதல்யவைகளை

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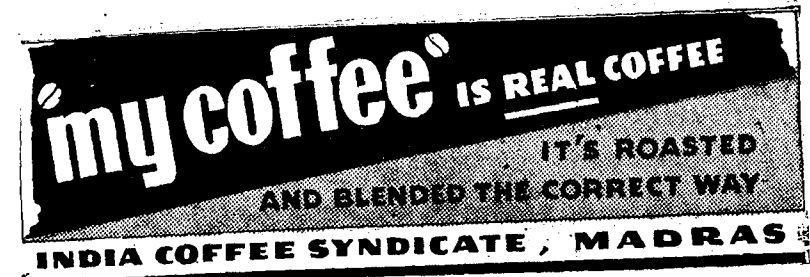


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FRIDAY 27-12-46 வெள்ளிக்கிழமை 3-30 p.m.

Sri T. M. Tyagarajan Vocal பாட்டு: ஸ்ரீ தி. எம். தியாகராஜன்
Sri Nellai Mani Violin டிஷல்: ,, நெல்லை ஸ்ரீ மணி
Sri Devarajan Mridangam மிருதங்கம்: ,, ஸ்ரீ தேவராஜன்

1 Sobhillu சோபில்லு	Jaganmohini ஜகன் மோஹினி	Rupakam ரூபகம்
2 Brova barama ப்ரோவ பாரமா	Bahudari பஹுதாரி	Adi ஆதி
3 Bale balendubhushani பாலே பாலேந்து பூஷணி	Ritigaula ரீதிகௌள	Adi ஆதி
4 Vallaga danaka வல்லகா தனக	Harikambhoji ஹரிகாம்போதி	Rupakam ரூபகம்
5 Naradaguruswamy நாரத குருஸ்வாமி	Darbar தர்பார்	Adi ஆதி
6 Emi neramu ஏமி நேரமு	Sankarabharanam சங்கராபரணம்	Adi ஆதி
7 Patti viduvaradu பட்டி விடுவராத	Manjari மஞ்சரி	Adi ஆதி
8 Marugalera மருகேலரா	Jayantasri ஜயந்த ஸ்ரீ	Adi ஆதி

Raga Alapana, Pallavi: Kamboji — ராக ஆலாபனை, பல்லவி: காம்போஜி.

Mangalam — மங்களம்

சோபில்லு ஸ்பந்த ஸ்வர ஸ்ரீதருது பஜிம்பவே மகஸா
O Mind! Worship the shining Beauties of the seven Svaras.
Sobhillu Jaganmohini V. R.

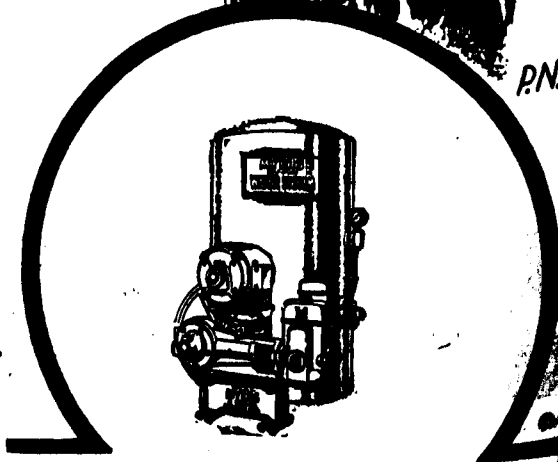
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FRIDAY 27-12-46 வெள்ளிக்கிழமை 5-30 p.m.

Madura Sri Mani Iyer Vocal பாட்டு: மதுரை ஸ்ரீ மணி அய்யர்
 Thiruvallangadu N. Sundaresa Iyer. Violin பிடி: திருவள்ளங்காடு
 ஸ்ரீ என். சுந்தரேச அய்யர்
 Palni Subrahmanya Pillai Mridangam மிருதங்கம்: பழனி

- ஸ்ரீ சுப்பிரமணியப் பிள்ளை
- | | | |
|--|---------------------------------------|----------------------------|
| 1 Telisi rama
தெலிஸி ராமா | Purnachandrika
பூர்ண சந்திரிகா | Adi
ஆதி |
| 2 Yochana
யோசனா | Darbar
தர்பார் | Adi
ஆதி |
| 3 Etavunara
ஏதாவுன ரா | Kalyani
கல்யாணி | Adi
ஆதி |
| 4 Samaja varagamana
ஸாமஜ வரகமனா | Hindolam
ஹிந்தோளம் | Adi
ஆதி |
| 5 Aparada nulanorva
அபராதமுல நோர்வா | Rasali
ரஸாளி | Adi
ஆதி |
| 6 Enta nerchina
எந்த நேர்ச்சினா | Udayaravichandrika
உதயரவிசந்திரிகா | Adi
ஆதி |
| 7 Orajupuju
ஓராஜுபுஜு | Kannadagaula
கன்னடகௌளா | Adi
ஆதி |
| 8 Evarura
ஏவரூரா | Mohanam
மோஹனம் | Misra Chapu
மிஸ்ரா சாபு |
| 9 Sukhi evvaro
ஸுகி எவ்வரோ | Kanada
காநடா | Adi
ஆதி |
| 10 Niravadhi sukhada
நிரவதி ஸுகதா | Ravichandrika
ரவிசந்திரிகா | Adi
ஆதி |

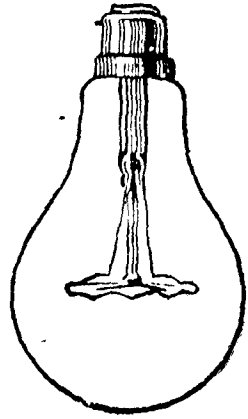
Raga Alapana, Pallavi: Shanmukhapriya — ராக ஆலாபனை, பல்லவி: ஷண்முகப்ரியா.
 Mangalam — மங்களம்.

நாத ஸுதாஸம்பிலனு நராக்ருதி யாயே மனஸா

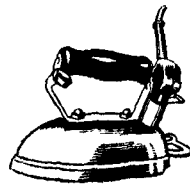
O Mind! the ambrosial Rasa of Nada has gathered itself and taken human form (in Rama)
 Nadasudha Arabhi V. R.

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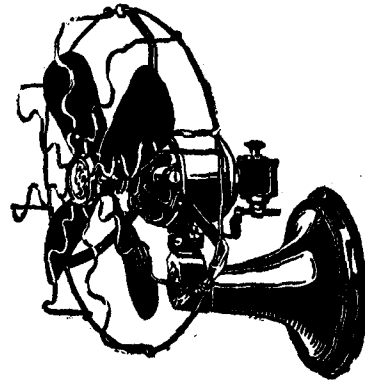
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FRIDAY 27-12-46

வெள்ளிக்கிழமை 9-30 p.m.

Adhinavidvan
Tiruvidamarudur

ஆதின வித்வான்
திருவிடைமருதூர் ஸ்ரீ வீருசாமிப் பிள்ளை

Sri Veeruswamy Pillai Nagaswaram

நாகஸ்வரம்

Adhinavidvan

ஆதின வித்வான்:

Nidamangalam

நிடாமங்கலம்

Sri T. Meenakshi Sundaram Pillai
and Sri N.T.M. Shanmukhavel

Thaval

ஸ்ரீ T. மீனாட்சி சுந்தரம் பிள்ளை &
ஸ்ரீ N. T. M. ஷண்முகவேல் தவுல்

1 Anupama gunambudhi

Atana

Jampa

அனுபம குணம்புதி

அடாணு

ஜம்ப

2 Nannupalimpa

Mohana

Adi

நனுபாலிம்ப

மோஹனம்

ஆதி

3 Rarama intidaka

Asaveri

Adi

ராரா மாயிண்டி தாக

அஸாவேரி

ஆதி

4 Ranidi radu

Manirangu

Adi

ரானிதி ராது

மணிரங்கு

ஆதி

5 Vinatasuta

Jayantasena

Adi

வினதாஸுத

ஜயந்தஸேனா

ஆதி

6 Rama niyeda

Kharaharapriya

Adi

ராமா நீயெட

கரஹாரப்ரியா

ஆதி

Raga, Alapana, Pallavi: Bhavapriya

— ராக ஆலாபனை, பல்லவி: பவப்ரியா.

Mangalam — மங்களம்.

ஸங்கீத சாஸ்திர ஞானமு ஸாரூப்ய ஸௌக்யதமே ானஸா

O Mind! the knowledge of the science of music confers on one the Bliss of attaining unity with Godhead.

Sangitasastra

Mukhari

V. R.

லிட்டில்ஸ்

ஒர்யண்டல் பாடம்

சகல நாய ந்வாரணி

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SATURDAY 28-12-1946

சனிக்கிழமை 3-30 p.m.

Sri. Kumbhakonam Brothers Vocal பாட்டு-ஸ்ரீ கும்பகோணம் சகோதரர்கள்

Violin

மிகில் :

Mridangam

மிருதங்கம் :

PROGRAMME D. V.

1	Ninne Bhajana நின்னே பஜனா	Nata நாட்டை	Adi ஆதி
2	Vadera வாடேரா	Kamavardhani காமவர்த்தனி	Adi ஆதி
3	Narasimmananu நரசிம்ம நனு	Bilahari பிலஹரி	Misra Chapu மிச்சாசாபு
4	Natupai நாதுபை	Madhyamavati மத்யமாவதி	Khanda Chapu கண்ட சாபு
5	Evaramadukudura வரமடுகுதூரா	Kalyani கல்யாணி	Rupaka ரூபகம்
6	Enthanusu இந்தனுஸு	Gundakria குண்டகரியா	Adi ஆதி
7	Sitamanohara ஸீதாமனோஹரா	Ramamanohari ராமமனோஹரி	Adi ஆதி
8	Rakasasivadana ராகாசசிவதனா	Dhakka டக்கா	Adi ஆதி
Raga Alapana, Pallavi : Sankarabharana — ராக ஆலாபனை, பல்லவி : சங்கராபரணம்			
Mangalam — மங்களம்			

ஸங்கீத ஜ்ஞானம் பக்திவினா ஸன்மார்கமு கலதே மனஸா
O Mind ! The knowledge of music, without devotion, would not lead one to the Right Path.
Sangithagnanamu Dhanyasi V. R.

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SUNDAY 29-12-1946

ஞாயிற்றுக்கிழமை

3-30 p.m.

Nellai Sri Murthy

Vocal

பாட்டு : நெல்லை ஸ்ரீ மூர்த்தி

Sri Bhuvaneswariah

Violin

விடில் : ஸ்ரீ புவனேஸ்வரியா

Sri T. A. Meenakshisundaram

Mridangam

மிருதங்கம் : ஸ்ரீ.டி. ஏ. மீனாக்ஷிசுந்தரம்

1. Meru Samana

மேரு ஸமான

Mayamalavagaula

மாயாமாளவ கௌள

Adi

ஆதி

2. Rama raghukula

ராமா ரகுல

Kapi

காபி

Rupakam

ரூபகம்

3. Emijesite

ஏமி ஜேஸிதே

Todi

தோடி

Misrachapu

மிஸ்ர சாபு

4. Okabari judaga

ஒகபாரி ஜூட

Kalavati

கலாவதி

Adi

ஆதி

5. Namminavarini

நம்மின வாரினி

Bhairavi

பைரவி

Adi

ஆதி

6. Marubalka Kunna

மாருபல்க குன்ன

Sriranjani

ஸ்ரீ ரஞ்ஜனி

Adi

ஆதி

7. Varada navanita

வரதா நவனித

Ragapanjaram

ராகபஞ்சரம்

Chapu

சாபு

8. Venkatesa

வேங்கடேச

Madhyamavati

மத்யமாவதி

Adi

ஆதி

Raga Alapana, Pallavi

Mangalam

— ராக ஆலாபனை, பல்லவி

— மங்களம்

நாத தனும் அலிசம் சங்கரம் நமாம்
Ever do I bow to Siva who body is Nada.

Nadatanum

Chittaranjani

V. R.

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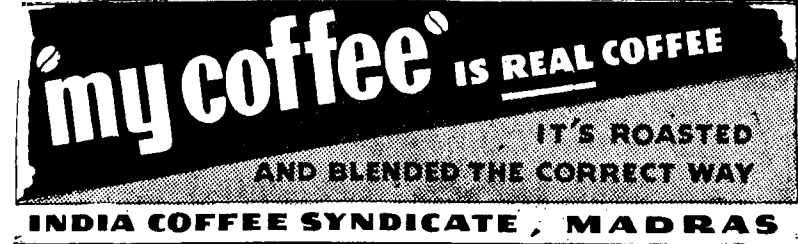
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SUNDAY 29—12—1946

ஞாயிற்றுக்கிழமை 5-30 p.m.

Srimathi D. K. Pattammal Vocal பாட்டு: ஸ்ரீமதி டி. கே. பட்டம்மாள்
Sri T. B. Subrahmanyam Violin டிபில்: ஸ்ரீ டி. பி. சுப்ரமணியம்
Kalpatti Sri Ramanathan Mridangam மிருதங்கம்: கல்பாத்தி ஸ்ரீ ராமநாதன்

1 Nadatanumanisam நாததனுமனிசம்	Chittaranjini சித்தராஞ்சனி	Adi ஆதி
2 Ennadujutuno என்னடு ஜுதுதுனோ	Kalavati கலாவதி	Adi ஆதி
3 Ammaravamma அம்மராவம்ம	Kalyani கல்யாணி	Misrajampana மிசர் ஜம்ப
4 Endukudayaradu எந்துகு தயராது	Todi தோடி	Tiruputa திரிபுட
5 Paralokabayamu பரலோகபயமு	Mandari மந்தாரி	Adi ஆதி
6 Pakkalanilabadi பக்கல நிலபடி	Kharaharapriya கரஹரபிரியா	Tiruputa திரிபுட
7 Challare சல்லரே	Ahiri ஆஹிரி	Misra Chapu மிசர் சாபு
8 Elanidayaradu ஏல நீ தயராது	Atana அடானா	Adi ஆதி
9 Kaligiyunte கலிகி யுண்டே	Kiravani கிரவாணி	Adi ஆதி
10 Ramakatha sudha ராமகதா ஸுதா	Madhyamavati மத்யமாவதி	Adi ஆதி

Raga Alapana, Pallavi : Bhairavi — ராக ஆலாபனை, பல்லவி : பைரவி.
Mangalam — மங்களம்

தோர்த்தமு என்பதோர்த்தமு நீதாவது ஜுதிடர ஓ மனரை

See O, Mind, the meaning of Bhagavadgita and the bliss of music existing in the same place (in Rama).

Gitarthamu

Surati

V. R.

லிட்டில்ஸ்
ஒர்யண்டல் பாடம்
சகல நாய் நவாரண்

கொலம்பியா
ரிகார்டுகளில்



தீயானஸ்வதி
D.K.பட்டம்மாள் பாடிய

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GE.6240
சீத்தம் எப்படியோ (நாதநாமகரியா)
இன்னம்தயவு (ரீதிகளையா)

தீயாகையா
டாக் பாட்டுகள்
GE.6329
ராதிகா கிருஷ்ணா (அஷ்டபதி)
நீணந்தருதம்

ஸரஸ்வதி ஸ்டோர்ஸ்
மதராஸ். 2.

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SUNDAY 29-12-1946 ருயிற்றுக்கிழமை 9-30 p.m.

Adhina Vidvan
Tiruvaduturai Sri N. Rajaratnam Pillai Nagaswaram
சுதினவித்வான்

திருவாடுதுறை ஸ்ரீ என். ராஜரத்தினம் பிள்ளை—நாகஸ்வரம்
Nachiar Koil Sri Raghava Pillai—Thaval நாச்சியர்கோயில் ஸ்ரீ ராகவப் பிள்ளை—தவுல்

1 Tolinenujesina தொலிநேனு ஜேனின	Kokiladhvani கோகிலத்வனி	Adi ஆதி
2 Chesinadella சேனின தெல்ல	Todi தோடி	Adi ஆதி
3 Pahi Ramaduta பாஹி ராமதுத	Vasantavarali வஸந்தவராளி	Rupakam ரூபகம்
4 Mariyadagadayya மரியாத காதய்ய	Bhairavam பைரவம்	Adi ஆதி
5 Manavyalakinchara மனவ்யரள கிஞ்சரா	Nalinakanti நளினகாந்தி	Adi ஆதி
6 Najeevadara நாஜீவாதார	Bilahari பிலஹரி	Adi ஆதி

Raga Alapana, Pallavi : Varali — ராக ஆலாபனை, பல்லவி : வராளி.
Mangalam — மங்களம்

நிமே ரிஜரத்தரு கல்வின நிஜரத்தருகலதே, ஸ்வரத்தருகலதே
யநி விசரம், தைப்பதி விரத்தி, த்ரகாரல, நவரஸ்யுத
க்குறிசே பஜியிம் திருமெவ்வோட

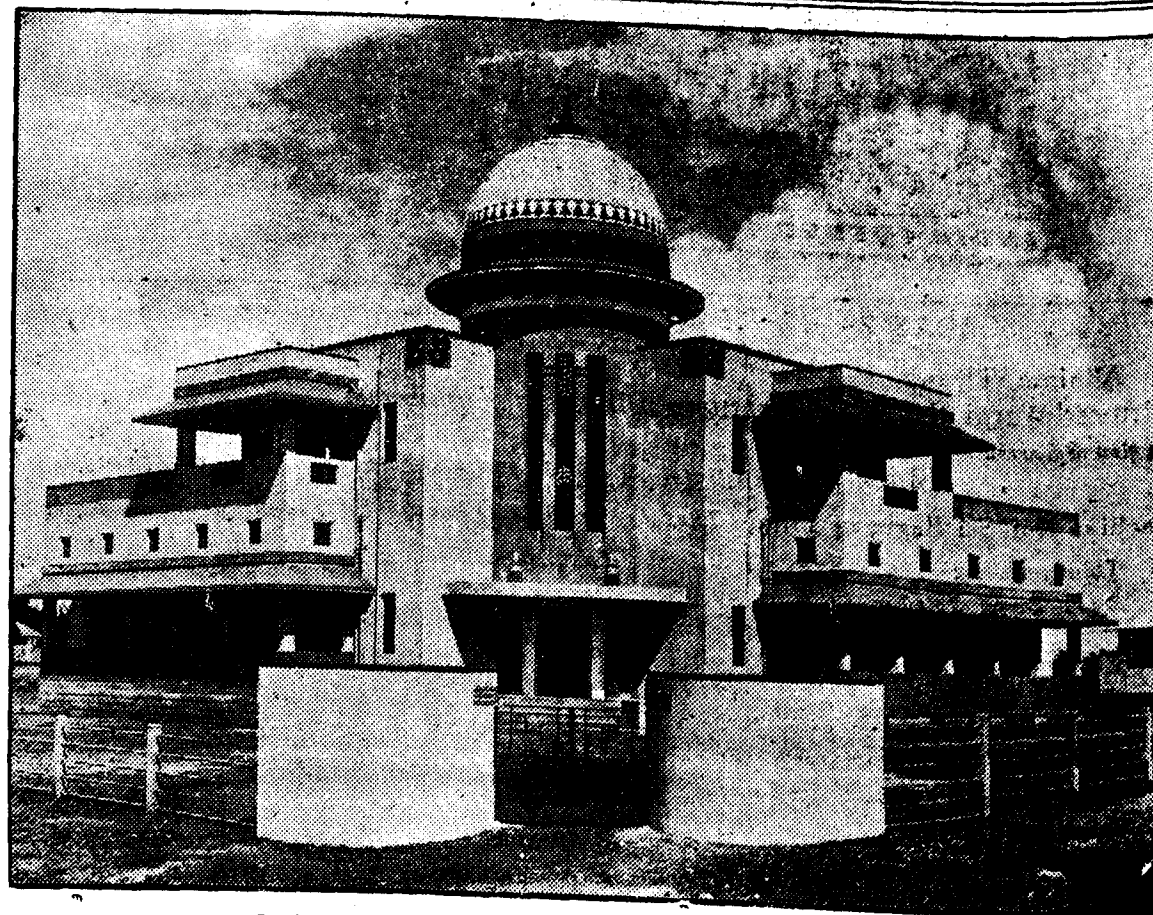
O! Where is that great soul who will adore you, O Lord, with Kritis which speak the true words of the Upanishads, which have Svata-Suddha, rhythm-pauses, true devotion, Vairagya, ease and grace, and the true Ragas.

Sogasuga

Sri Ranjani

V. R.

சுரியண்டல் பாடம்
சகல நாய ந்வாரன்



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MONDAY 30-12-46 திங்கட்கிழமை 4 p.m.

Harikatha on Life of Sri Tyagaraja — ஹரிகதை ஸ்ரீ தியாகராஜ சரித்திரம்
Brahmasri Annaswami Bhagavata — ப்ரம்மஸ்ரீ திருவையார்
of Tiruvayyar அண்ணாஸ்வாமி பாகவதர்

MONDAY 30-12-46 திங்கட்கிழமை 6-30 p.m.

BHARATA NATYAM Special Programme of Tyagaraja Kritis Arranged by the
Indian Institute of Fine Arts, Madras And Presents Through their Students
Sow. G. Kausalya and Sow. S. Kalyanasundaravalli

பரதநாட்டியம்: ஸௌ. ஜி. கௌசல்யா-ஸௌ. எஸ். கல்யாணசுந்தரவல்லி
Trained by Nityakala Visarada Pandanainallur Chockalingam Pillai

கட்டுவனார்: பந்தனை நல்லூர் சொக்கலிங்கம் பிள்ளை

PROGRAMME D. V.

1 Alarippu அலரிப்பு	Sourashtram சௌராஷ்டிரம்	Misram மிசரம்
2 Sri Ganapathini ஸ்ரீ கணபதினி	Saveri சாவேரி	Adi ஆதி
3 Jatisvaram ஜதிஸ்வரம்	Hindolavasantam ஹிந்தோளவஸந்தம்	Tisram திஸ்ரம்
4 Rara Sita ராரா சீதா	Sriragam ஸ்ரீ ராகம்	Rupakam ரூபகம்
5 Yendaromahanubhavulu எந்தரோ மஹானுபாவலு		Adi ஆதி

INTERVAL

ராகம்புலு மஞ்ஜுள மருயவ தாரமுலெத்தி
மஞ்ஜிரமு கல்லிசி கடிஞ்சு—

Each Raga has taken a beautiful incarnation and is dancing with tinkling anklets.

Sripapriya

Atana

V. R.

ஜேர்மெக்ஸ்

GOOD TO THE LAST DROP
MY COFFEE

6 Sundaresvaruni ஸுந்தரேச்வருனி	Sankarabharanam சங்கராபரணம்	Adi ஆதி
7 Venuganaloluni வேணுகானலோலுனி	Kedaragowla கேதாரகௌள	Rupakam ரூபகம்
8 Darini Telusu konti தரினிடெலுஸுகொண்டி	Suddhasaveri சுத்த ஸாவேரி	Adi ஆதி
9 Upacharamulanu உபசாரமுலனு	Bhairavi பைரவி	Adi ஆதி
10 Paripalaya mam பரிபாலய மாம்	Darbar தர்பார்	Chapu சாபு
11 Yennagamanasuku யென்னகமனஸுகு	Nilambari நிலாம்பரி	Adi ஆதி
12 Chalu Chalu சாலு சாலு	Saveri ஸாவேரி	Chapu சாபு
13 Adavaru lella ஆடவாரு லெல்ல	Yedukula kamboji யதுகுல காம்போஜி	Chapu சாபு
14 Tillana தில்லானா	Atana அடானா	Adi ஆதி
15 Patiki haratire பதிகி ஹாரதிரே	Surati சுராதி	Adi ஆதி

Mangalam — மங்களம்

செவ்வாய்க்கிழமை 3-30 p.m.
செவ்வாய்க்கிழமை 3-30 p.m.
Oh! Where is that great man who, along with the beautiful rhythm of the Mridanga, will enthrall you, O Lord!
Sogasuga Sri Ranjani V. R.

ORIENTAL BALM
for Aches & Pains



TUESDAY 31-12-46 செவ்வாய்க்கிழமை 3-30 p.m.

Sattur Sri Subramanaim Vocal பாட்டு: சாத்தூர் ஸ்ரீ சுப்ரமணியம்
Sri Marella Kesava Rao Violin கிதார்: மாரெல்ல ஸ்ரீ கேசவ ராவ்
Sri Master Raghu Mridangam மிருதங்கம்: ஸ்ரீ மாஸ்டர் ஸ்ரீ ரகு

1 Nadopasana நாடோபாஸன	Begada பேகட	Adi ஆதி
2 Evarunnaru ஏவருன்னாரு	Malava sri மாவாஸ்ரீ	Adi ஆதி
3 Munduvenuka முந்து வெனுக	Darbar தர்பார்	Adi ஆதி
4 Sanatana சனாதன	Phalamanjari பலமஞ்சரி	Adi ஆதி
5 Emanadichevo ஏமானதிச்சேவோ	Sahana ஸஹானா	Rupakam ரூபகம்
6 Koluvamaregada கொலுவமரேகதா	Todi தோடி	Adi ஆதி
7 Adikadubhajana அடிகாது பஜன	Yadukulakambhoji யதுகுல காம்போஜி	Adi ஆதி
8 Matladavemi மாட்டாட வேமி	Nilambari நிலாம்பரி	Adi ஆதி

Raga Alapana, Pallavi: Kanada — ராக ஆலாபனை, பல்லவி: கானடா
Mangalam — மங்களம்.

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Sogasuga Sri Ranjani V. R.

ORIENTAL BALM
for Aches & Pains

GOOD TO THE LAST DROP

MY COFFEE

TUESDAY 31-12-1946 செவ்வாய்க்கிழமை 5-30 p.m.

Sangitakalanidhi

Sri Musiri Subramania Iyer Vocal பாட்டு-ஸ்ரீ முசிரி சுப்ரமணிய அய்யர்
Violin பிடி :
Mridangam மிருதங்கம் :

PROGRAMME D. V.

1 Sitapati ஸீதாபதி	Kamas கமாஸ்	Desadi தேசாதி
2 Ramabana ராமபாண	Saveri ஸாவேரி	Adi ஆதி
3 Gattikanu Nannu கட்டிக் காணு நன்னு	Begada பேகட	Rupakam ரூபகம்
4 Enthuthakinado எந்து தாதி நாடோ	Todi தோடி	Chapu சாபு
5 Janakiramana ஜானகிரமண	Suddhasimandhani ஸுத்த ஸீமந்தனி	Adi ஆதி
6 Namoralagimpa நாமொராலகிம்ப	Devagandhari தேவகாந்தாரி	Rupakam ரூபகம்
7 Manasa Sri Ramachandrani மனசா ஸ்ரீ ராமசந்த்ருனி	Isamanohari ஈசமனோஹரி	Adi ஆதி
8 Everimata எவரிமாட	Kambhoji காம்போஜி	Adi ஆதி
9 Samayamutelisi ஸாயமு தெலிஸி	Asaveri அஸாவேரி	Adi ஆதி

Raga Alapana, Pallavi : Sankarabharana — ராக ஆலாபனை, பல்லவி : சங்கராபரணம்
Mangalam — மங்களம்

நாதோபாஸனச்சே சங்கராபரண விதுஷி வெலிசி ஓ மனசா

தந்தி ஸ்வர ராக விலோக்யு * * ஸ்வதந்த்ருதி

The very Gods, Siva, Vishnu and Brahma, became glorious by Worshipping Nada. They are always delighting in the strings of the Vina, in Svara and Raga. They are Free Souls.
Nadopasanache Begada V. R.

LITTLE'S
ORIENTAL BALM
for Aches & Pains

GOOD TO THE LAST DROP

MY COFFEE

TUESDAY 31-12-1946 செவ்வாய்க்கிழமை 9-30 p.m.

Sangita Kalanidhi

Sri Prof. D. Venkataswami Naidu Violin ஸங்கீத கலாநிதி
ஸ்ரீ ப்ரொபஸர் துவாரம் வெங்கடஸ்வாமி
நாயுடு-பிடி
Sri Somanna Mridangam ஸ்ரீ ஸோமண்ணு மிருதங்கம்

PROGRAMME D. V.

1 Sri Ganapatini ஸ்ரீ கணபதினி	Sowashtra ஸௌராஷ்ட்ரா	Adi ஆதி
2 Bantureeti பந்து ரீதி	Hamsanadam ஹம்ஸநாதம்	Adi ஆதி
3 Bhajanaparula பஜன பரூல	Suruti சுருட்டி	Adi ஆதி
4 Manasu vishaya மனஸு விஷய	Natakuranji நாட்டக்குறஞ்சி	Adi ஆதி
5 Paramamudu பரமாத்முடு	Vagadhiswari வாகதிஸ்வரி	Adi ஆதி
6 Naradaganalola நாரதகானலோல	Atana அடாண	Rupakam ரூபகம்

Raga Alapana, Pallavi : Bhairavi, Ragamalika — ராக ஆலாபனை, பல்லவி : பைரவி,
ராகமாலிகை

Mangalam — மங்களம்

ஸங்கீத குரணமு ப்ரம்ஹானந்த ஸாகர மிதி

தேஹமு பூமி பரமு

The body that does not float on the ocean of the Supresses Bliss of Godhead namely musical knowledge is verily a burden to earth.

Anandasagara

Garudadhvani

V. R.

LITTLE'S

ORIENTAL BALM

for Aches & Pains

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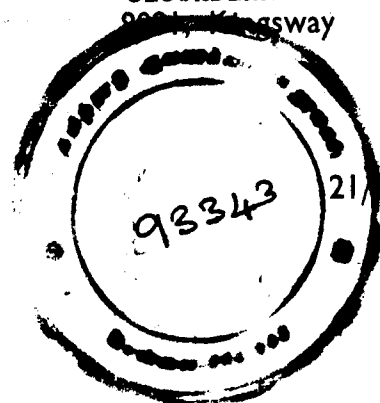
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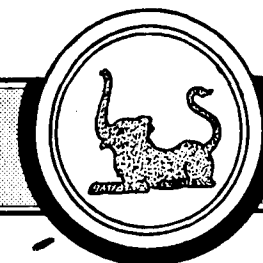
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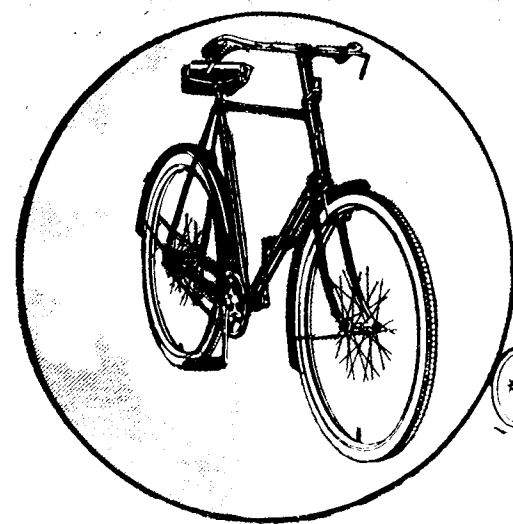


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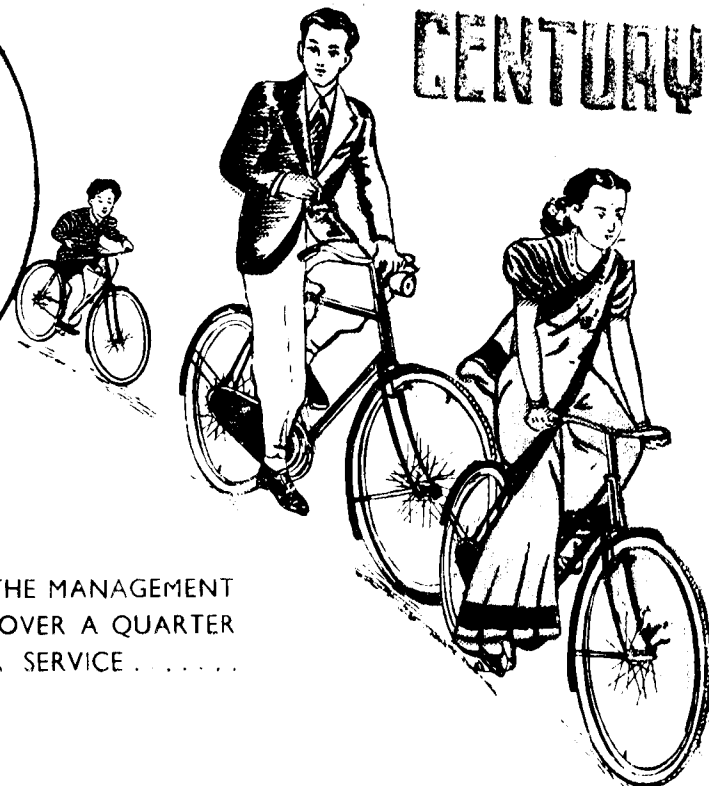
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