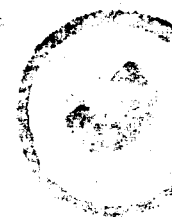


Journal of the
Music Academy

Madras



1961

JL
NRM&MMA, NY
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THE JOURNAL OF THE MUSIC ACADEMY MADRAS

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

Vol. XXXII	1961	Parts I-IV
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नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मङ्गला यत्र गायन्ति तत्र तिष्ठामि नारद ॥

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

EDITED BY

V. RAGHAVAN, M.A., PH.D.

1961

PUBLISHED BY

THE MUSIC ACADEMY, MADRAS

115-E, MOWBRAY'S ROAD,

MADRAS-14.

Annual Subscription—Inland Rs. 4. Foreign 8 sh. Post paid.

THE JOURNAL OF THE MUSIC ACADEMY, MADRAS

OPINIONS

The Oriental Literary Digest, Poona,
writes:

"A journal of all-India character, solely devoted to music, has been a serious and long-standing desideratum. Though the *Sangita*, a quarterly published from the Marris College, Lucknow, and the Journal of the Music Academy, Madras, (JMAM,) were started in 1931, both had unfortunately, to be suspended after issuing a few excellent numbers. The re-appearance of the JMAM will therefore be welcomed by all thoughtful lovers of Indian music and culture with no small amount of gratification. The volume under review, though dated 1934, was published only a few months ago, and the promise of soon bringing out the volumes due for each of the years 1934 to 1938 resumes the thread of its publication from where it was broken.

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

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

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

The Indian Express: "The resumption of the Journal is an event of the first magnitude in the musical world."

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

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

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

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

S. N. Bhattacharya, Benares Hindu University: "A glance at the Index for the last ten years' articles in your Magazine reveals to me the keen interest in music taken by the South Indians. There is no such Journal in the North."

The Visva-Bharati Quarterly, Santiniketan: "The present issue of this Journal like its predecessors, maintains a uniformly high level of musical research. The contributions exhibit variety and present music as a rich cultural pattern characteristic of the genius of our country. Those who care to study Indian music seriously, especially its Southern School, would be happy to discover that each article in this Journal embodies some aspect of faithful research in the domain of music.....This Journal should inspire the lovers and patrons of Hindustani music to start a similar magazine from the North."

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THE XXXIVth MADRAS MUSIC CONFERENCE 1960

OFFICIAL REPORT

THE OPENING DAY

22nd December 1960

The XXXIVth Annual Conference of the Music Academy, Madras, was held in a large pandal, specially erected in the grounds of the P.S. High School, Mylapore, Madras, from the 22nd December, 1960, to 4th January, 1961.

The Hon'ble Dr. P. V. Rajamannar, Chief Justice, Madras, and President of the Central Sangeet Natak Akademi, New Delhi, opened the Conference and the connected series of the music and dance performances, and Vidwan T. K. Jayarama Iyer presided over the Conference and the deliberations of the Experts' Committee. The Conference was attended by musicians and musicologists from other parts of the country and from foreign countries as well. The All-India Radio held its Light Music Seminar in Madras during the time of the Academy's Conference and the Central Sangeet Natak Akademi also held meetings of its Executive Committee and General Council in the premises of the Conference and as a result of these meetings a large number of experts and music lovers from different parts of India were able to attend the Conference of the Academy. The opening function was attended by distinguished visitors, members of Government, High Court Judges, musicians and lovers of art.

On arrival Dr. Rajamannar was received by the Office-bearers of the Academy. Dr. V. Raghavan, Secretary of the Academy, introduced the Chief Justice to the Members of the Executive of the Academy, the Vidwans of the Experts' Committee of the Academy and the President-elect of the Conference, Sri T. K. Jayarama Iyer.

There was a Group Photo of the Office-bearers and the Vidwans present and the distinguished Opener, after which the Chief Justice was led to the dais.

Prayer was sung by the students of the Academy's Teachers' College of Music.

Sri K. Soundarajan, Secretary, read messages received for the success of the Academy's 34th Conference.

Dr. S. Radhakrishnan, Vice-President of India, sent his best wishes for the success of the 34th Annual Conference and Music Festival.

The Hon'ble Sri M. Anantasayanam Iyengar, Speaker, Lok Sabha, wished the Conference and Festival grand success.

Sri V. T. Krishnamachari sent his best wishes and said: "The activities of the Academy in upholding high standards in Indian music, especially in Karnatic music, and in research and teaching, are well-known. I am glad the annual Sadas (Convocation) is being held this year under the Presidentship of the greatest exponent of Karnatic Music in the present generation, Sangita Kalanidhi Sri Ariyakudi Ramanuja Iyengar. The Academy has a large programme for encouraging research and teaching in Karnatic Music. I am sure that this will receive the generous support it deserves."

Sangita Kalanidhi Sri T. L. Venkatarama Iyer, wrote that the features of this year's Conference were unique and attractive. "It is to be opened by the Chief Justice Dr. P. V. Rajamannar, who is a person eminent not merely in public life but also in art and literature. The presiding over of the Conference by Sri T. K. Jayarama Iyer and of the Sadas by Sangita Kalanidhi Sri Ariyakudi Ramanuja Iyengar, the doyen of Karnatic Music, are in the fitness of things. The participation of Sri Ramanuja Iyengar shows that the entire music world is once again solidly united behind the Music Academy."

Dr. C. D. Deshmukh, Chairman, University Grants Commission, said in his message: "The Academy is an institution that is

doing very significant service in the field of Indian, especially Karnatic, Music, one of the country's most precious heritages. May it flourish for ever."

H. E. the Governor of Madras, the Governor of Panjab, the Governor of Orissa and the Governor of Bombay sent messages wishing the Conference all success.

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The following Central Ministers sent messages :

The Hon'ble Sri B. V. Keskar, Minister for Information and Broadcasting, said: "It gives me added pleasure to know that the deliberations this year will be presided over by Sri T. K. Jayarama Iyer who has so competently guided the National Orchestra for All-India Radio. I very much appreciate the recognition of the signal services that he has rendered to Indian music in general and Karnatic Music in particular."

The Hon'ble Sri B. Gopala Reddi, Minister for Revenue and Civil Expenditure, said he was very happy to note that the Hon'ble Dr. P. V. Rajamannar was opening the Conference and Festival.

The Hon'ble Dr. P. Subbaroyan, Sri A.K. Sen, Sri K.C. Reddy, Sri Hafiz Mohd. Ibrahim, Sri Jag Jivan Ram and Sri Karmarkar sent their messages wishing the Conference all success.

The Hon'ble Dr. U. Krishna Rao, Speaker, Madras Legislative Council, sent his best wishes.

The Hon'ble Sri M. Bhaktavatsalam, Home Minister, Madras, sent his best wishes.

Dr. A. Lakshmanaswami Mudaliar, Vice-Chancellor, Madras University, said in his message that he was glad that the Conference was being opened by the Hon'ble Chief Justice. The President and the office-bearers of the Music Academy deserved the warmest thanks of the music loving public for the sustained

manner in which they had developed the Academy from very small beginnings to its present stature. "The Music Academy", he said, "has been largely responsible for bringing to the notice of the public deserving talent in this field and for encouraging many a young aspirant to a place of recognition."

The Vice-Chancellors of the Osmania and Mysore Universities also sent their messages. Dr. Henry Cowell, composer of the Madras Symphony, wrote from New York: "It is an inspiration to all of us to know that a Conference of the world's greatest musical tradition is being held by the Madras Music Academy. We hope fervently that this festival will always continue. My wife and I always wish to be with you at this time. We would if we could, and we shall when we can."

Mr. Paul C. Sherbert, Executive Director, The Asia Society, New York, wrote: "Today, Mr. and Mrs. Henry Cowell and I have been recollecting our respective experiences in Madras with much nostalgia, and wishing we could be with you and all those participating in the Annual Conference of Music and Dance which opens on December, 22nd. On behalf of my own organisation, the Asia Society, and its trustee, and on behalf of the new Society for Asian Music of which Henry Cowell and I are trustees, I wish the Conference as rich a success as it has had in previous years, and attainment of new heights of achievement and enjoyment. As a measure of my own interest, I would like to donate this year a prize of Rupees 100/-."

Composer Mr. Hovhaness and Mrs. Hovhness who were with us at the last Conference sent the following telegram: "Greetings to Music Academy, Madras. Your sacred art is our inspiration. The glory of your music will bring new life to a dead World."

Prof. Mantle Hood, Head of the Ethno-musicology Department, University of California, Los Angeles, along with other members of the Department, sent greetings and best wishes for the success of the 34th Annual Conference.

Dr. Rose Brandel, Secretary, Society for Ethno-musicology, New York, extended greetings and best wishes to the Conference and Festival of the Music Academy, Madras.

Dr. Spector, Musicologist, New York, sent her best wishes. Mr. Faubion Bowers, writer on Eastern Drama and Dance, New York, sent his best wishes.

Miss Juliette Alvin, Society for Music Therapy and Remedial Music, London, sent her warmest wishes for a successful and fruitful Conference.

Mr. E. L. Heins of the Ethno-musicology Department of the Tropical Museum, Amsterdam, sent his best wishes.

Miss Zubica S. Zankovic of Belgrade sent her best wishes for creative activity on the traditional lines, for devoted service to the science and art, for good will and for advancing endeavour to international better understanding.

Miss Rosette Renshaw of the Music Department of the University of Montreal, Canada, who had attended the previous Conference of the Academy, sent her best wishes.

Messages were received also from Miss J. Joyce of the Ford Foundation and Mr. Thomas W. Simons, American Consul General, Madras.

Sri J. C. Mathur, Director General, All-India Radio wrote: "Having seen for myself last year the proceedings of the Academy, I have nothing but admiration for that special atmosphere which lifts this annual congregation from the level of a festival to that of a classical experience. Undoubtedly, this special atmosphere is the result of a maturing process extending over a period of over 30 years and has been possible owing to the striking synthesis of high class artistic expression on the one hand and solid and distinguished scholarship on the other. The Madras Academy, therefore, truly embodies the ideal of Sarasvati holding in her hands the Veena and the sacred books."

Sri Prem Kripal, Secretary to the Government of India, Ministry of Education, Delhi, wrote that he had had the privilege

of attending some festivals in the past which were very successful and profitable, and that in the future also the Academy would have greater success and would contribute to the dissemination of the music of the highest standards among the general public.

Sri K. R. Kripalani, Secretary, Sahitya Akademi, Delhi, sent his best wishes.

Prof. G. H. Ranade of Poona and Prof. R. C. Mehta, Principal, College of Indian Music, Dance and Dramatics, M. S. University, Baroda, sent their best wishes.

Messages were also received from Smt. Devika Rani Roerich, Smt. Rukmini Devi, Sangita Kalanidhi Marungapuri Gopalakrishna Iyer, Sri Thakur Jai Dev Singh and Mr. Ambikacharan.

Sri T. T. Krishnamachari, Vice-President of the Academy, welcoming the gathering and participants in the Conference, made a fervent appeal to the music lovers in the City and the State to enable the Music Academy to complete its project of putting up its own building and auditorium.

Sri Krishnamachari said that Dr. Rajamannar was eminently fitted to inaugurate the Session by reason not only of his wide knowledge of Sanskrit and music but also on account of his balanced view of things. Referring to the President-elect, Vidwan T.K. Jayarama Iyer, Sri Krishnamachari said that besides being a gifted musician, Sri Jayarama Aiyar was also an ambassador of Karnatic music in North India. Referring to the growth of the Madras Music Academy, Sri Krishnamachari paid tributes to the founder-President Dr. U. Rama Rao and the present President Sri K.V. Krishnaswami Aiyar. He made a special reference to the presence at the Conference of all sections of musicians and particularly of the doyen of Karnatic music Sangita Kalanidhi Ariyakudi Ramanuja Iyengar. He described the Academy as the mother of musicians and music institutions. Finally he made an appeal to the members of the Academy to put their shoulders to the task and said: "If each member collected a thousand rupees they could hold the next session of the Conference in their own building."

Welcome Address

Dr. V. Raghavan then read and presented an Address of Welcome, on behalf of the President and Members of the Academy, to the Hon'ble Dr. P. V. Rajamannar. The Address said:

"DEAR SIR,

"While we extend to you a warm welcome, we also feel somewhat perplexed not being able to find the exact terms in which we could welcome formally one who has been one of us. The embarrassment is all the more when we try to introduce to you an Institution and its activities so intimately known to you. When we requested you to accede to our request to open this our thirty-fourth Conference, you too gave expression to this feeling but everybody connected with the Music Academy had a sense of complete satisfaction when you eventually agreed. For our part we feel we have fulfilled a duty, for as Kalidasa observed: प्रतिब्रजति हि श्रेयः पूज्यपूजाव्यतिक्रमः ।

"May we say, Sir, that in requesting you to inaugurate our Conference and Music Festival this year, we have made a choice which, in more ways than one, is befitting our Academy. You are one who knows well our institution since its inception and the pioneering and varied work we have done here during the past three decades and a half. Apart from the eminent position occupied by you as the Chief Justice and Acting Governor of our State, you have been a constant and ardent votary of art and letters, a dramatist and connoisseur of music and dance, a *rasika* par excellence. The Government of India who appointed you President of the National Academy of Music, Dance and Drama, could not have made a better choice.

"In the comparatively short time that it has been functioning, the Central Sangeet Natak Akademi, despite several shackles, has, under your stewardship, by and large, rendered substantial help to the arts under its care. With your catholicity of taste, generous impulse and liberal outlook, you have made this organisation a vital and benevolent factor in the growth of the arts of music and

dance in free India. Our Academy here is grateful to you for the kind interest you have always shown whenever our requests were brought before that body. If some of the important departments of our activity—our Journal and Publications, Experts' Discussions, Junior Concerts and providing for North Indian Music and Dance—have been, recently, put on a secure basis, it is due to the support which you have extended to us through the Central Akademi. Some of the projects of the Central Akademi, such as the reprinting of the *Sangita Sampradaya Pradarsini* in Tamil script and the South Indian part of the proposed *Dictionary of Technical Terms in Music, Dance and Drama*, have also been entrusted to us.

“Interest in our music and dance has grown and expanded in recent years in such a way that there has been an ever-increasing mingling of musicologists not only of the North and the South of India, but also of foreign countries. Our Academy, if we may say so, has taken a lead in this matter and has itself been steadily gaining stature as an Institution of all-India importance and wide recognition abroad. One of our projects, on the academic side, is to consolidate this development and set up in our Academy an *Institute for Comparative Music*. But before that, we have to finish the big project on hand, namely, our new building and auditorium, which, unlike other efforts, has been planned on the international standard. शरीरमाद्यं खलु धर्मसाधनम्; even so, our physical habitation is the primary *Sadhana* now, which we have to complete.

“That your direct association with our Conference this year has been quite auspicious is borne out by the complete co-operation we have received this year from all the musicians. May we hope that this auspiciousness has further fruits in store for us?

“We now request you, Sir, to declare open our thirty-fourth Conference and the connected festival of music and dance.”

Opening Address by Dr. P. V. Rajamannar

Declaring open the Conference, the Chief Justice, Dr. P. V. Rajamannar, said:

“It is not with customary politeness that I offer my most sincere thanks to the Music Academy for the honour they have done me by asking me to open their 34th Annual Conference and Festival of Music and Dance this year. Without any hesitation I can say that this Conference along with the connected Festival has been a cultural event of first rate importance and significance, and I am proud to be associated with it. Once before I have presided at the *sadas* and that I should have been again chosen for participation in this event is a matter for gratification. I must also thank you and your President for the very kind and flattering words in which you have welcomed me. You are right in describing me as one of you. You are also right in saying that your institution and its activities are intimately known to me. The Music Academy, in my opinion, has done more for Karnatic Music than any other institution in India. It has done the most difficult kind of work and that is pioneering work. During the three decades and half of your meritorious work I know that you have met with many obstacles, but with single-minded zeal and devotion you have overcome them all. I know that the major problem which is now facing you is the completion of your new building and auditorium. It has, as you say, become your primary *sadhana* at present. After all the *atman* can manifest itself only in and through the *sarira*. I am sure that when it is completed, it will be a building worthy of the great culture of South India, and planned on international standards.

“To an audience like this it may probably be unnecessary to recount the service which your Academy has done to Karnatic Music and Dance. Two things only I wish to mention. One is the publication of your Journal and ancient texts relating to music. Your Journal has maintained the highest standards of scholarship. The other thing I wish to mention is the discussions among experts which take place during your annual conferences. To attend these discussions is to undergo a course of musical education. I must also not refrain from mentioning one aspect of your Festival. You have not confined it to concerts of Karnatic Music and South Indian Dance. You have been regularly including in your programme music concerts and dance recitals of other regions.

This year, for instance, you have included vocal concerts by Sri Bhimsen Joshi and Srimati Bai Kesar Bai and a Manipuri dance recital. I did not consider this only as a gesture of friendship and goodwill. These concerts have an important cultural value because they along with the other South Indian concerts and recitals, demonstrate on the same platform the unity of Indian music and dance.

"In your Welcome Address you have made a reference to the Central Sangeet Natak Akademi. It is very embarrassing for me to say much about it, occupying as I do, the office of its Chairman. In the tempo of the modern age I can well appreciate the impatience in some quarters of the failure of the Akademi to accomplish many things. I think that the purpose and functions of the Akademi have not been fully understood. The Akademi as established seven years ago. I think it is a very brief period in the life of a National Akademi. The Akademi has among its members eminent scholars like, for instance, your Dr. Raghavan, leading musicians like Musiri, famous artistes like Srimati Rukmini Devi and Srimati Balasaraswati, musicologists like Prof. Deodhar and Prof. Sambamurthy and several experienced workers in cultural fields. Our Vice-Chairman has international experience of the theatre movement. Indeed I am one of the least among the members. Our country is so vast and so rich in varied cultural systems and patterns, that I and our Academy have thought it best to leave it to regional bodies like your Academy to foster and develop the regional systems and patterns, with the Central Akademi playing the role of patron. We have established a National School of Drama and with its integration with the Asian Theatre Institute, I expect it ere long to obtain international recognition. Your Dr. Raghavan has been gracious enough to undertake the mighty task of compiling a *Dictionary of Technical Terms in Music, Dance and Drama*. We have also commenced to gather materials to publish a *Who-is-Who in the World of Music, Dance and Drama*. Our Akademi has striven to maintain the highest standards in the several fields of music, dance, drama and film indirectly by the presentation of the national awards every year. I shall content myself with quoting with respect from the speech of

the President on the occasion of the presentation of the awards in April this year. He said: "It is immaterial if the Akademi is going slow and has not been able to accomplish mighty things."

"On an occasion like this I suppose I will be in order if I make a few observations relating to music and dance, music in particular. If I make any remarks I do so in all humility before this distinguished audience, among whom I find profound scholars and experienced musicians. I would group my remarks under three broad heads which I shall call (1) Preservation, (2) Research and (3) Experiment. I shall take up preservation first because unless we conserve and safeguard the wealth that we have inherited, it will be lost to us and we cannot derive from it any benefit. I am afraid that we have not been doing much in this direction of preservation. We have inherited the *kritis* and *kirtanas* of composers like Sri Purandaradasa, Sri Tyagaraja, Sri Muttuswami Dikshitar and Sri Syama Sastri of whom any country in the world can be proud. They have left for us innumerable compositions, several of which fortunately can still be sung and played in the manner in which they were rendered when they were created. It is partly due to the *sisya parampara* of the great masters. But, latterly, it is becoming more and more difficult to recognise these compositions in their original form. Sri Tyagaraja, it is true, introduced what may be called a novel feature, namely, the use of *sangatis*, in his *kritis*. I believe in respect of many of his *kritis* it may not be difficult to determine the original *sangatis* which Sri Tyagaraja himself used. The tendency, however, has been to introduce new additional *sangatis* by individual musicians, with the result that the *kriti* as actually rendered in a concert of today is, to some extent at least, different from the *kriti* as composed by one or other of the famous *Vaggeyakaras*. It is also a matter of regret that already several of the *kritis* are becoming obsolete and the time may come when students of Karnatic Music will not know the correct rendering of many of them. I would only give one instance. I was told that there are very few musicians who know to sing correctly the *Varali kirtana* in the *pancharatna* group of Sri Tyagaraja. I myself discovered it on a few occasions at the *aradhana* at Tiruvayyar. If this can happen even to one of the *pancharatnas*, it can certainly happen to scores, probably hundreds,

of other *kirtanas*. If this can be said of Sri Tyagaraja, who is probably the most popular composer of Karnatic Music, the position regarding the masterpieces of Sri Muttuswami Dikshitar and Sri Syama Sastri is worse. There is one handicap under which we suffer in the task of preservation of the words of the old masters. That is the absence of a completely adequate notation. The *sapta swaras* alone are not sufficient. An attempt was made, as you know, in the *Sangita Sampradaya Pradarsini*, to use symbols to denote glides, quivers and other features which sometimes are the life of a *raga* or a phrase. I have for many years pondered this sad state of affairs and I have formed the opinion that at present the only effective way of preservation of these *kritis* in their original form is to make extensive tape recordings of the compositions as rendered by the leading musicians still luckily with us. What I have said before regarding *kritis* and *kirtanas* is equally true regarding the *javalis* and *padas*. The talented family of the late Srimati Dhanammal possesses a rich *repertoire* of this type of composition. I am glad to tell you that the Central Sangeet Natak Akademi has appointed a committee with that well-known scholar and devotee of Karnatic Music, Sangita Kalanidhi Sri T. L. Venkatarama Ayyar, as Chairman, to formulate a large-scale scheme of recording. They have made suggestions which we hope to implement. But may I venture to say one thing while on this subject. I make an appeal to all the great musicians with us to make a little sacrifice for the sake of Karnatic Music and co-operate with us and with other bodies like the Music Academy and make the venture a success. I wish to emphasise the fact these recordings will not be exploited commercially. They will be like books of reference and copies will be treasured in music libraries all over the country to educate and inspire successive generations of students of music.

“Such recording is, I think, extremely necessary also in the matter of *raga alapana*. It has often been said that *raga* is the pivot of Karnatic Music, and the complete *svarupa* and *bhava* of the *raga* are brought out fully in the *raga alapana* done in a proper way and exhaustively. The orthodox *paddhati* or method of *alapana* may be divided into three stages. The first is the introduc-

tion. Each *raga* has its individuality and the object of the introduction is to indicate to the listeners what the *raga* is. It is generally done by beginning in the *shadja* of the *madhyasthayi* and then dwelling on *sanchara* in all the three *sthayis*, coming back to the *madhyasthayi shadja*. This introductory part has been called the *akshiptika* or *ayattam*. Then comes the main body of the *alapana*. The musician develops the *raga* at this stage and hence it is known as *raga-varadhini*. This is generally done in three parts. The first part is in *vilamba-kala*. One begins with the *shadja* in the *madhyasthayi*, and after *sanchara* with nice *gamakas*, one goes up to the *shadja* in the *tarasthayi* (aroha) and comes back to the *shadja* in the *madhyasthayi*. The second part is more elaborate. Here the expert musician has the fullest opportunity of demonstrating his mastery of the *raga*. He sometimes reaches the *madhyama* and *panchama* in the *tarasthayi*, and after delighting the audience with fascinating establishments, he returns to the *shadja* in the *madhyasthayi*. This part is generally done in the *madhyasthayi* alone, though for effect other *sthayis* are also resorted to. In the third part, *sanchara* is mostly in the *tarasthayi*. Then comes the conclusion which has a technical name, *makarini*. In this part the *alapana* is in all the three *sthayis*. The *sancharas* which consist of several *prayogas* ending in the same *swara*, as for instance, *ma ga ri, ri ma ga ri, ri pa ma ga ri*, bring out the beauty of the *raga*. The *sanchara* will be both in the *arohana* and the *avarohana*. The expert takes each of the *swaras* beginning with *shadja* as the *sthayi swara*. He then takes the *rishabha* and then the *gandhara* and other *swaras* one by one. Likewise, the *avarohana sthayi sancharas*. In the *alapana* of a particular *raga*, a great vidwan can also make use of what is called the *graha-bheda* and introduce an element of novelty and enhancement of *bhava* by contrast. This is done by taking the *rishabha* of the *raga* in which the *alapana* is being done as the *shadja*, and using the other *swaras* of the *alapana raga*, in which case there would be a change of the *raga*. This diversion is not easy and requires both constant practice and thorough knowledge. You will all agree with me that nowadays we never hear *raga alapana* in this intensive and extensive manner. Partly this is due to the time element. I remember the days when I used to go and listen to a vocal recital.

by a leading musician from about 4 O'clock in the evening till nearly 10 in the night. Gradually the length came to four hours. I believe now it is about three hours. I realise that it will be unfair to criticise a vidwan for finishing the *raga alapana* in a few minutes, to go on to *tanam* and *pallavi*, each again taking a few minutes. He has to cover within the three hours not only these items but also several *kirtanas* and other popular songs including at least one Hindusthani song. In the national programme of the All India Radio the musician is given only an hour and half. I must say in this connection that up in the North the exposition of a *raga* takes far more time than in the South at present. I see no formidable reason why that should not be so here too. In the circumstances I submit that there must be recording of complete expositions of the well-known *ragas* at least.

"The next head is Research. Now, research can be either of purely historical value or of value to the living music of today on account of the inspiration which it may receive from the discoveries consequent on research. There are many unpublished text books on music which are bound to supply us much information relating to the theory of music. Here I must stress the importance of *lakshana*. The other day I read an article written by a devoted scholar of Indian Music lamenting the neglect of *lakshana* in the present day. I do not think that there is any essential conflict between *lakshana* and *sampradaya*. There should not be. It is idle to defend anything which is *vilakshana* or *avalakshana* on the ground that it is according to *sampradaya*. There is much scope for improvement in the teaching of music which has largely been on an empirical basis, without a grounding in theory.

"Research is tedious work and also specialised work. Mere love of music alone is not sufficient. Infinite patience, scientific approach and imagination, besides scholarship are needed. I do not think that we have encouraged research scholars by providing them with facilities, financial and otherwise. Not only bodies like the Academies, but also Universities and Education Departments of the States should actively promote research in arts like music and

dance. While on this topic I must mention the reference in your Welcome Address to one of your projects, namely, to set up an *Institute of Comparative Music*. It is a most fascinating project whose scope is almost limitless. May I plead for making it also an *Institute of Comparative Dance* as well. I think we have sadly neglected the study of our dance forms in their further development in the far eastern countries like Cambodia, Bali, Java, etc. At a recent meeting of the representatives of Asian countries convened under the auspices of the Asian Theatre Institute, there was discussion on the implementation of the following objectives, namely, to conduct research in the dramatic forms of Indian and other Asian countries, to provide facilities for research by artistes and scholars for countries of Asia, to provide for exchange of dramatic forms between different Asian countries and through study and experimentation to create an understanding of the indigenous theatre forms in relation to contemporary forms, to collect material for evolving new patterns and forms in theatre production. The *Unesco* has provided for a workshop of theatre workers to be held in India, and in the next year another workshop in Japan to continue the work. May I suggest that the same objectives may be kept in view in organising the Institute of Comparative Music and Dance.

"Finally I come to Experiment. I am aware that in art there is no law of progress. If Shakespeare and Kalidasa wrote their masterpieces centuries ago, it does not mean that today our authors are producing works far greater than theirs. But, at the same time, it is obvious that any system of art cannot remain static. If it tends to do so, it becomes gradually fossilised and lifeless. There must be constant endeavour towards new art forms and new treatment of old themes. I am acutely conscious of the fact that I am treading on delicate, if not dangerous, ground in making any suggestions in this matter. Experiment can be either within the traditional framework or it may be eclectic. If the new form has no relation whatever to the existing forms, I would not call it experiment. As you are aware, Venkatamakhin's scheme of *melakartas* is one of one most brilliant achievements in the mathematics of music. With permutation and combination, the

number of *janya ragas* can be innumerable. It cannot be said that the great masters of the past have exhausted all of them. Tyagaraja himself composed *kritis* in new ragas which apparently had not been used before. Muttuswami Dikshitar gave proper place to many ragas of the Hindustani system in the Carnatic scheme of scales. I venture to suggest that there is scope for the eminent musicians of our time to compose in new ragas. It has often been said that many of the *apurva melakartas* will not delight the heart and soul of the ordinary audience. I am however not sure of what audiences of today and tomorrow may like or not like. Even rock-n-roll tunes appear to attract our young men. Ragas which were left untouched because of their bizarre pattern may shock people into appreciation. This remark may appear to be cynical but on that account it need not be brushed aside. Not only Tyagaraja and Dikshitar but also composers like Patnam Subramania Ayyar, Tiruvayyar Subramania Ayyar, Muthiah Bhagavathar and others have composed some of their *kritis* in new unfamiliar ragas. This is one field of experiment.

Then there is the attempt at orchestration. I speak with great hesitation because of the presence of the esteemed President of the year, Sri T. K. Jayarama Ayyar, who has devoted considerable time and energy to the orchestration of Indian Music. I must confess that even to this day I am unable to comprehend the fundamental conceptions of this attempt. With my very limited knowledge I have always thought that Indian Music was essentially melodic. Within the orthodox set-up, I cannot easily imagine how the principle of harmony, which is the basis of orchestration, can be fitted into the melody of our ragas. If each raga is a fixed scale of notes, how can there be any introduction of a dissonant note? Of course I remember the *Madras Symphony*. That is really an example of Western music, though it may employ themes and phrases from Karnatic ragas. Sometimes when the word 'orchestra' is used, what is meant is group-singing, that is to say, when for example four players on flute, four players on violin and two on veena all play the same *kriti* of Tyagaraja. But with all respect, that is a wrong use of the word orchestra. I however, keep an open mind on this subject. I shall watch without any

prejudice or partisanship further developments in this direction. It is gratifying that eminent musicians and musicologists like our worthy President and Prof. Sambamurthi believe in this experiment.

"Before I conclude, I only wish to impress upon you one aspect of Indian Music which should never be lost sight of, namely, its spiritual basis. In this age of predominant secular interests, there is the danger of its being lost sight of. With your leave I shall quote to you from a great savant who though international by birth and breeding was fundamentally Indian in culture, the late Ananda Coomaraswami. In an article on Indian Music he says:

"This Indian music is essentially impersonal: it reflects an emotion and an experience which are deeper and wider and older than the emotion or wisdom of any single individual. Its sorrow is without tears, its joy without exultation and it is passionate without any loss of serenity. It is in the deepest sense of the words all-human.....The singer is still a magician, and the song is a ritual, a sacred ceremony, an ordeal which is designed to set at rest that wheel of the imagination and the senses which alone hinder us from contact with reality."

Dr. Rajamannar then declared open the 34th Conference of the Academy and the connected music and dance festival.

Sri V. K. Ramaswami Mudaliar, M.L.A., one of the Trustees of the Academy, proposed a vote of thanks to Dr. P. V. Rajamannar.

Election of the President

Sangita Kalanidhi Madurai Mani Iyer, the retiring President, then proposed Vidwan Sri T. K. Jayarama Iyer for the Presidentship of the 34th Conference. He was seconded by the Sangita Kalanidhis Musiri Subrahmanya Iyer, Dwaram Venkataswami Naidu, Mudicondan Venkatarama Iyer, Tiruvizhimizhalai Subramania Pillai and Dr. V. K. Narayana Menon.

Presidential Address

Vidwan T. K. Jayarama Iyer then delivered his Presidential Address in English. He said:

Mr. Chairman and Friends,

As I rise to speak before you, my mind is filled with the galaxy of distinguished musicians and scholars who have presided over the conferences of this Academy all these glorious years. When I recall to myself the awe and admiration with which I have looked upon them—some of them no more amidst us—humility overwhelms me.

It is very kind of the Academy to have considered me for this honour; for me it is a proud privilege to have been elected President of this year's session of the Conference. I consider myself fortunate in having this Conference opened by the Hon. Chief Justice Sri P. V. Rajamannar, a connoisseur of Indian art and one who has been closely associated with all efforts for the promotion of music and literature.

My association with the Academy has been long and intimate. In a sense, it dates back to 1927, the year of its inception. The late Ghatam Sundaram Iyer was collecting artistes and musicians to take part in the proceedings. There was much excitement and expectancy in the air. I was about 30 then. As a volunteer, going about the city of Madras in the company of Sundaram Iyer, I felt I was making a great contribution to music!

Since then, I have been following the proceedings of the Academy year after year. The discussions of the Conferences and the publication of its proceedings have been most illuminating and valuable. I have had the privilege of participating in the proceedings of the Experts' Committee, of which I have been a member since 1940, and have also been participating in the concerts of the Academy.

The work of the Academy has steadily gained wide recognition all over the country and abroad. Delegates from other countries often attend our Conference and Cowell's "Madras

Symphony" is a handsome tribute to the Academy. Every year the discussions on technical aspects of music by leading exponents have been of a high order. Invariably, some new points are brought to light; one learns something. At any rate, musicians have an opportunity to think about the different aspects of the art they practise. This, to my mind, is an invaluable contribution. In olden days, there were seldom any discussions. Knowledge was not readily exchanged among persons in the same profession. Even where people did not mind parting with knowledge, the method and approach were not clear. I remember, how in the early thirties, some musicians and scholars would gather under the trees on the lawns of the Museum Theatre in Egmore, with palm-leaf manuscripts tucked under their arms, to discuss the theory of music. It was under the auspices of this Academy, they were discussing seriously the knotty problems relating to the *Srutis* and *Svaras* of our music. Inquisitive passers-by would stay a minute or two merely to find out what was going on. In this context, I wish to point out the great service of the Academy in conducting the periodical publication, namely, the Journal of the Madras Music Academy, which embodies all the discussions and proceedings carried on during the annual conferences, besides illuminating articles from eminent musicians and scholars, relevant excerpts from foreign journals, rare compositions in notation, and so on. The perusal of any issue of the journal by musicians and music lovers will prove instructive and enlightening to them. The Academy's publication of valuable works on Lakshana and Lakshya is a landmark in the history of Karnatic music.

Another apparently small, but really important, thing deserves mention. When the Academy first began to issue annotated programmes of the concerts, there was raising of eyebrows; it was considered unthinkable. Today, however, the practice has become universal. I need hardly emphasise that this innovation of the Academy has contributed in a large measure towards creating better knowledge among concert-goers and in getting larger audiences to classical music.

The inclusion, in recent years, of Hindustani Music in the annual concerts of the Academy is a welcome innovation. Hindu-

stani musicians and scholars have come to hold the Academy in great esteem and have expressed the need for a similar institution in North India.

At one time, some years back, you may remember, there arose the question—who next? Where are the people who will follow up the line of our present-day veteran vidvans? The Music Academy, as an institution, has taken up the challenge and has been giving opportunity for the younger generation of musicians by arranging concerts with good accompaniments. This encouragement shown by the Academy to our young and promising artistes has given laudable results and has created a great satisfaction among all musicians and music lovers.

To sum up, the Madras Music Academy is an organisation with the avowed object of keeping up the traditions and standards of our music. It is the Academy of the musicians, for the benefit of musicians and music, and managed on behalf of the musicians by a body of selfless and highminded persons to whom music is a beloved cause. I wish to express openly the widespread gratification at the prestige and the international stature the Academy has attained.

Apart from the Academy and Sabhas, State Organisations like the All India Radio and the Sangeet Natak Akademi have helped to foster classical music in recent years. The National Programme of the All India Radio and the annual awards of the Sangeet Natak Akademi are concerted measures which have resulted in ensuring far greater support for the artiste today.

Music has thus gained greater support and wider appreciation. However, the opinion is often expressed in some quarters that the standard of musicianship and performance has deteriorated. Is this true? If so, what are the causes, and what can be the remedy? Going through the Journal of the Academy, I came across the following passage in the volume for 1932: "The great need of the hour is the maintenance of a high standard of taste and appreciation. The excessive craze for mechanisation has invaded the realm of music where it is playing great havoc. If

vulgarization of the art is to be prevented an effective organ which will serve as a corrective is indispensable." It continues: "Unfortunately, the aim, at any rate, of one class of singers is nothing more than to tickle the ear of the multitude and induce repeated cries of *encore*. The purity of the *ragas* is no concern of theirs." So, in a sense, we see that the complaint of falling standards was heard nearly thirty years ago. One might argue, there is nothing new in this; it is even fashionable to complain and talk of the "good old days". But, it is worthwhile analysing such a view-point in some detail. Are we unduly sentimental or is there any justification?

I shall begin with a reference to one or two happy auguries. Today, there is widespread knowledge of music. The extent of its practice has also grown appreciably with a proportionate increase in the number of critical listeners. The Press is also taking notice of concerts and there are quite a few national dailies and journals which publish critical reviews of concerts. All this is very welcome. Thirty years ago we could not have thought of these things. As a musician, I feel happy and proud.

Even a casual survey of Karnatic music today will show that technical skill has greatly improved and that the performances have become highly interesting. This deserves appreciation.

Another noteworthy feature is the wide-spread knowledge of theory or *Sastra*. Some decades ago there was not much knowledge of theory; at any rate not much emphasis on it. The musicians's reliance was primarily on *Sampradaya*. Here, I wish to say that while the development in theory and technique is welcome, it is necessary to have equal emphasis on *Sampradaya*. As you are aware, the ancient text-books on music written from time to time sought to reconcile the theory with the *Sampradaya* current in their times. The *Sampradaya* of our music is firmly established in our *Ragas*. An elaborate *Alapana* of the raga in detail at every *Khanda* is a memorable experience of the beauty of *Raga Bhava*. The *Khanda* is a beauty spot of the raga, where the musician can stay and develop with his *manodharma*. Major *Ragas* which afford expansive treatment comprise many *Khandas*.

or beauty spots. When we talk of Todi Sitaramiah or Sankarabharanam Narasiah developing the *Ragas* for hours or days together, we can readily infer that it was based on this principle of *Khanda Prastara* or *Ragavardhini*. The kritis of the great composers are so many magnificent edifices revealing the several aspects of the *Raga*. Learning the *Kritis* gives inspiration to elaborate *Alapana* of the raga with *Bhava*.

Nowadays, the musician seems to think that the audience who are prepared to sit through a performance of even four to five hours' duration, would feel impatient or bored at too long an *Alapana*. I think this is an erroneous conception. Have we not listened with ecstasy to the *Raga-vistara* of the great masters, till two decades ago? Or is it that the great springs of our *Ragas* have dried up? The audience come to hear good music, in a receptive mood, so to say, eager to imbibe whatever the musician sings with feeling and to respond with similar feeling. Indeed the listeners are familiar with and heartily appreciate all the well-known *Ragas*. Perhaps it is only the minor *Ragas* or the brain-teasing *Apurva Ragas* that make it a struggle for the singer as well as the listener. I would say that any *Raga* when rendered soulfully is bound to evoke kindred feelings in the listener.

I am quite familiar with the view that somehow the audience must be pleased. Present-day trends must be recognised, we are told, and the singer has to cater to changing tastes. I respectfully disagree. To imagine that the listener is deaf to the abiding values of music is to underrate the audience and to delude oneself. Should the musician pander to the commoner tastes, ever assuming that that is what the audience want?

Music, if it must please, should first be satisfying to the artiste himself. If the musician is able to experience the ecstasy of the *Raga*, the audience will inevitably respond. Innovations there can be, but they should be appropriate and based on *Sampradaya*. I may mention an instance. There is nowadays a growing tendency to exhibit virtuosity in an excessive measure. Quick tempo or speed is no doubt essential in music, but it has its place; it must come as a gentle climax to the elaboration in the *vilamba*

and *madhyama kalas* at every stage in *Raga Alapana* and as a grand climax in the closing. I wish to remind my audience — however oft-repeated it may be — that the essential beauty of the *Raga* lies in *vilamba kala*. To my mind, that music which causes mere excitement is short-lived in its appeal. Once we leave the concert hall it is all over. It was an interesting feat that we watched; but there has been no music to remember.

Great music can be recalled in the mind and it is possible to experience the same pleasure in the recall. At some time or other, we all have experienced this. I distinctly recall in the ear of my mind, as it were, the Sankarabharanam of Govindasvami Pillai. A certain grandeur of conception, a feeling for melodic phrases that touch your heart and an unhurried manner—these are some of the qualities of good music-art at its best. In fact, what is art? I may, with your permission, give one of my favourite quotations from Tolstoy. "Art", he says, "is a human activity consisting in this, that one man consciously by means of certain external signs, hands on to others feelings he has lived through, and that others are infected by these feelings and also experience them." I recall some occasions when a simple *Alapana* has created this infection of feeling. Some years ago a young singer was rendering Sankarabharanam; it was a brief phrase, a very familiar one, but so feelingly rendered that like me, the late Semmangudi Narayanaswami Iyer who was in the audience, was visibly moved. I do not mean that our music should be melodramatic. I am not idealistic. It is possible to produce music that will appeal to the intellect and the emotion. Well, I do not know if I am able to convey what I have in mind; I hope my friends can fill the blanks in my expression.

Now, I wish to refer to one or two other problems of our present-day music. First, let us take voice culture. We are often overpowered by musicianship and technical skill so much that the quality of the voice is ignored. It is possible by training the voice methodically from the beginning to acquire a rich and ringing tone. *Sruti suddha* and *Svara suddha* will certainly touch the heart and rouse the finer feelings. In North India, the average singers,

both male and female, and even singers who are past sixty, are able to hold on steadily to notes in the *Vilamba Kala*. Surely this capacity must be due to a method of voice training from the early lessons. I suggest that we can draw upon their experience.

As regards teaching of music, I think that the method adopted nowadays has become somewhat insipid. The system propounded by Purandara Dasa is of eternal value. In Hindustani music also, the first lessons are being taught only in *Bhairav That*, that is our Mayama-laya Gaula-mela. The *Ustads* say that that is the traditional method. It is perhaps in music schools, they begin with Bilawal or Sankarabharana-mela as evolved by the late Bhatkande. However there is a difference in the teaching of the early lessons. They devote longer time for the practice of steady notes in *Vilamba Kala* and in the *Mandra Sthayi* which in turn strengthens the vocal chords and ensures *Sruti suddha* and *Svara suddha* singing.

Along with the topic of teaching and learning, I wish to stress the importance of correct and clear pronunciation of the text of the song in whichever language it is.

I should like to point out that the repertoire of the musician is but a fraction when compared with the thousands of masterpieces which have been bequeathed to us by the great composers. Utmost care is being taken by the musician and the teacher of music to know and understand the *Arohana*, *Avarohana* and *Sanchara krama* of the *Raga* of a song and also its *Laya* intricacies. Will it be too much to ask them to devote equal attention to the *Sahitya* and correct pronunciation? There are books that give the correct version. There are people everywhere who can help us to know the meaning and correct pronunciation. Only, the desire, the earnestness, is needed.

In recent years, music concerts have steadily come under the sway of the microphone and loud-speakers. While helping us to get larger audiences, the mike has the insinuating effect of creating an emotional gap between the singer and the listener. Only the amplified music is heard; the audience need not even listen attentively and so rapport becomes difficult. It is in this context

that I particularly welcome the efforts of the Academy in putting up the new concert hall which can accommodate over 1500 persons and yet will be free from the blare of the loud-speakers. Classical music is serious music; it must be taken seriously and listened to with rapt attention.

I wish to conclude with a few words on a subject to which I have devoted my attention in recent years. It is the Orchestration of Indian music. It is, perhaps, difficult for me to be dispassionate; yet, I feel, we must not fight shy of innovations. There need be no apprehension of any kind that the orchestra will, at any time, lead to the neglect of classical music. There are, in fact, references in our old texts to ensembles, variously named as *Kutapa-vinyasas*, *Brindas*, *Kolahalas*, etc. Experiments like this, however, deserve to be judged not on the basis of the output of any individual, but on the ultimate validity of such music.

Once again I must thank the Music Academy for this great honour they have done me. I have ventured to share a few thoughts with you today. During the Conference I propose to discuss a few more points such as Tanam and Pallavi singing. With the blessings and co-operation of my musician friends, I hope the discussions will prove useful.

Tamil Version of the Presidential Address

கனம் அக்ராஸனர் அவர்களே, அன்பர்களே, நமஸ்காரம்.

உங்கள் முன்னால் பேச நான் ஆரம்பிக்கும் இந்த ஸந்தர்ப்பத்தில், முதன் முதலில் என் மனத்தில் தோன்றுவது என்னவென்றால், இத்தனை வருஷ மஹாநாடுகளிலும் இந்த அக்ராஸனத்தை அலங்கரித்த பெரியோர்களின் நினைவுதான். அவர்களில் சிலர் நம்மிடை இப்போது இல்லையே என்று வருந்துகிறேன். பக்தி விநயத்தோடு அந்த மஹா வித்வான்களையும் சாஸ்திர வித்பன்னர்களையும் நான் ஸ்மரிக்கும்போது அவர்களுக்கும் எனக்குமுள்ள தாரதம்மியத்தை உணர்ந்து நான் அவர்களைப் பணிவுடன் வணங்குகிறேன்.

இந்த வருஷம் எனக்கு இந்தப் பெரிய கௌரவத்தை அளிக்க முன் வந்த நமது ஸங்கீத வித்வத் ஸபையாருக்கு முதலில் நான் என் மனமார்ந்த வந்தனத்தைத் தெரிவித்துக்கொள்கிறேன். நாடோபாஸனை செய்யும் அனைவருக்கும் செய்யும் கௌரவமாகவே நான் இதைக் கருதுகிறேன். கலாரஸிக ராகிய கனம் பிரதம நீதிபதியான ஸ்ரீ ராஜமன்னார் அவர்கள் இந்த மகாநாட்டைத் திறப்பது ஒரு நல்ல அதிருஷ்டம். அன்னார் ஸங்கீதம், ஸாகித்தியம் ஆகிய இரண்டிலும் அன்பும் ஆர்வமும் கொண்டு அவற்றின் முன்னேற்றத்திற்காகப் பெரிய ஸேவை செய்து வருபவர் என்பது நமக்கெல்லோருக்கும் தெரிந்ததே.

எனக்கும் இந்த வித்வத் ஸபைக்கும் உள்ள நெருங்கிய தொடர்பு, நெடு நாட்களாக, இந்த ஸபை நிறுவப்பட்ட காலமான 1927-ம் வருஷம் முதல் இருந்து வருகிறது. அந்த முதல் மகாநாட்டில் கலந்து கொள்வதற்காக வித்வான்களைச் சேகரிக்க காலஞ்சென்ற கடம் ஸுந்தரமய்யர் முனைந்திருந்தார். அச்சமயம் வாலிபனான நான் சென்னையிலும், மற்றும் பல ஊர்களிலும் ஸுந்தரமய்யருடன் அலைந்து அவருக்கு உதவியாகப்பணியாற்றியதை ஸங்கீதத்துக்கே எதோ நான் பெரிய ஸேவை செய்ததாகக் கருதினேன்!

அந்த நாள் தொட்டு, நமது அகாடமியின் அலுவல்களில் நான் மிகவும் சிரத்தை கொண்டவன். அகாடமியில் நடக்கும் ஸங்கீத சர்ச்சைகளும் அவற்றின் பிரசுரங்களும் வித்வான்களுக்கும் ரஸிகர்களுக்கும் பெரிய பயன்தரக்கூடிய விளக்கங்களாகும். இந்த சர்ச்சைகளில் நானும் கலந்துகொள்ளும் பாக்கியம் எனக்கு ஏற்பட்டது. வித்வத் ஸபையார் சென்ற இருபது ஆண்டுகளாக என்னையும் ஸபையின் நிபுணர் குழுவில் ஒரு மெம்பராகச் சேர்த்து கௌரவித்து வருகிறார்கள். ஸபையின் விழாக்களில் நான் பல சமயம் பிடிவாசித்துப் பங்கெடுத்துக் கொண்டிருக்கிறேன்.

இன்று நமது அகாடமி நம் நாட்டில் மட்டுமின்றி வெளி நாடுகளிலும் ஒரு பெரிய ஸங்கீத ஸ்தாபனமாகக் கருதப்படும் நிலைமை அடைந்திருக்கிறது. அந்நிய நாட்டுப் பிரதிநிதிகள்

வருஷந்தோறும் மகாநாடுகளில் கலந்துகொள்கின்றனர். இதன் பயனாக கடந்த ஒரு ஆண்டில் அமெரிக்கா தேசத்தவரான கோவெல் என்னும் ஸங்கீத நிபுணர் நமது அகாடமியிடம் அவருக்குள்ள மதிப்பின் அறிகுறியாக “மதராஸ் ஸிம்பணி” என்னும் வாத்திய இசைக்கோவையை ஸமர்ப்பித்திருக்கிறார். வருஷந்தோறும் நடக்கும் கலை ஸம்பந்தமானதும், கலா நுணுக்கத்தைப் பற்றியதுமான சர்ச்சைகள் தரத்தில் மிகவும் உயர்ந்ததாகவே இருந்து வருகின்றன. ஒவ்வொரு தடவையும் ஏதாவது ஒரு புதிய பிரச்சனை விளக்கப்படுகிறது; ஒரு புதிய விஷயம் தெரிந்து கொள்கிறோம்; வித்வான்கள் தாங்கள் கையாளும் வித்தையின் மர்மங்களைப்பற்றிச் சிந்திக்கவும், ஆராய்ச்சி செய்யவும் ஒரு வாய்ப்பு ஏற்படுகிறது. இது ஸங்கீதக் கலைக்கு ஒரு மகத்தான ஸேவை என்று என் அபிப்பிராயம்.

முன் காலத்தில் இவ்விதமான சர்ச்சைகள் அதிகம் இல்லை யென்றே சொல்லலாம். லக்ஷணம் தெரிந்த வித்வான்கள் அவ்வளவு சுலபமாகப் பிறருக்குச் சொல்லிக்கொடுத்து விடமாட்டார்கள். மனமுவந்து ஒருக்கால் சொன்னாலும், புரியும்படி விளங்கவைப்பது அநேகமாகக் கடினம்தான். நமது அகாடமி ஆரம்பித்த முதல் இரண்டு, மூன்று வருஷங்களில், முதன் முதல், எழும்பூர் மியூஸியம் தியேட்டர் மைதானத்தில், பிரபல ஸங்கீத சாஸ்திர வித்பன்னர்கள் ஒன்று கூடியது என் ஞாபகத்திற்கு வருகிறது. சாஸ்திரத்தில் ஈடுபட்டுத் தெளிந்த பலர், சில பழைய புஸ்தகங்கள் ஓலைச்சுவடிகள் இவற்றை தங்கள் கையில் பத்திரமாய் மூடிவைத்துக்கொண்டு வந்த காட்சி என் கண்முன்னால் நிற்கிறது. ஸங்கீத சாஸ்திர நுட்பங்களை மனமார வெளியிட்டுச் சர்ச்சை செய்யவே அகாடமியின் அழைப்புக் கிணங்கி அவர்கள் கூடி நமது சங்கீதத்துக்கு ஆதாரமான சுருதி, ஸ்வரம் முதலிய அடிப்படையான, சிக்கலான நுணுக்கங்களை ஆராயத் தொடங்கினார்கள். ஸங்கீதத் தொழில் செய்யும் வித்வான்கள் பலருக்கே இந்தப் பிரச்சனைகள் புது விஷயமாயிற்றே; வேடிக்கை பார்க்க வரும் மற்றோருக்கு இது என்னவென்று விளங்கும்?

இந்தச் சமயத்திலிருந்துதான், நமது வித்வத் ஸபை ‘Journal of the Music Academy’ என்று பத்திரிகையை ஆரம்பித்தார்கள். இந்த ஸஞ்சிகைகளில், ஆண்டுதோறும் கூடும்

நிபுணர் குழுவின் ஸங்கீத சர்ச்சைகளின் விவரங்கள், ஸங்கீத மேதைகளின் கட்டுரைகள், அந்நிய நாட்டு ஸங்கீதப் பத்திரிகைகளிலிருந்து எடுக்கப்பட்ட பொருத்தமான பகுதிகள், ஸ்வரப் படுத்திய அபூர்வ கீர்த்தனைகள் முதலிய சிறந்த அம்சங்கள் நிறைந்திருக்கின்றன. ஸங்கீத லக்ஷண லக்ஷ்ய கிரந்தங்களை அகாடமி பிரசுரித்திருப்பது கர்நாடக ஸங்கீதத்தின் சரித்திரத்தில் ஒரு முக்கியமான கட்டமாகும்.

இன்னொரு சிறிய, ஆனால் முக்கியமான, விஷயத்தை உங்களுக்கு நினைவூட்ட விரும்புகிறேன். அதாவது, கச்சேரியின் நிகழ்ச்சி நிரலை விவரமாகத் தயாரித்து ரஸிகர்களுக்கு அளிக்கத் தொடங்கிய பெருமை நமது அகாடமியைச் சார்ந்தது. முதன் முதலில் இவ்வழக்கத்தை ஆரம்பித்தபோது ரஸிகர்களிடையே ஏற்பட்ட ஆச்சரியமும் ஸந்தேகமும் நாளடைவில் மாறி, இப்பொழுது, இது ஸர்வ ஸாதாரணமாக இருந்து வருகிறது; கூவிர அவசியமாகவும் இருக்கிறது. இவ்வழக்கத்தினால் கச்சேரிக்குச் செல்பவர்களின் எண்ணிக்கை அதிகமாகி வருவதுடன் அவர்களுடைய ச்ருதி, ராக, தாள ஞானமும் ரஸிகத்தன்மையும் வெகுவாக வளர்ந்திருக்கிறது என்பதை நான் சொல்லவும் வேண்டுமா?

சமீப காலமாக அகாடமி ஆண்டு விழாக் கச்சேரிகளில் ஹிந்துஸ்தானி ஸங்கீத நிகழ்ச்சிகளையும் சேர்த்து வருவது மிகவும் வரவேற்கத்தக்க ஒரு புதிய அம்சமாகும். இதன் விளைவாக, வடநாட்டில் நம் அகாடமியின் மதிப்பு ஏறியிருப்பதுடன், அவர்களிடையே, வடநாட்டிலும் இம்மாதிரி ஸ்தாபனம் ஒன்று தேவையென்ற உணர்வும் அவாவும் ஏற்பட்டிருக்கிறது.

சில காலத்துக்கு முன்பு ரஸிகர்களிடையே ஒரு ஐயமும் அச்சமும் எழுந்தது உங்களில் பலருக்கு ஞாபகமிருக்கலாம். தற்காலம் பிரபலமாக விளங்கும் ஸங்கீத வித்வான்களுக்குப் பின் அந்த பரம்பரையைப் பின்பற்றி காப்பாற்றக்கூடிய வித்வான்கள் எங்கிருக்கிறார்கள்? ஏற்படுவார்களா? என்பதே அந்த அச்சம். இந்த பயத்தைத் தீர்ப்பதாகச் சவாலேற்று நமது ஸங்கீத அகாடமி இளம் வித்வான்களுக்கு நல்ல வாய்ப்பளித்து வருகிறது. இப்படிக்கொடுக்கப்பட்ட ஊக்கமும் உத்ஸாகமும் ரஸிகர்களுக்கு மிகுந்த திருப்தியளித்ததும்ல்லாமல் ஸங்கீத வளர்ச்சியிலும் விசேஷ பலனைத் தந்திருக்கின்றன.

ஆகவே, நமது கர்நாடக ஸங்கீதத்தின் தரத்தையும் பாரம்பரியத்தையும் பாதுகாப்பதையே குறிக்கோளாகக் கொண்டுள்ள ஸ்தாபனம் நமது அகாடமி. இது வித்வான்களுடைய சபை; வித்வான்களின் நலனுக்காக ஏற்பட்டது; ஸங்கீதத்தின் வளர்ச்சிக்காகத் தோன்றியது. இந்த ஸ்தாபனத்தை நிர்வகிக்கும் பெரியோர்களும் ஸங்கீதக் கலைக்காக உள்ளன்போடு உழைப்பவர்கள். இங்கு நமது அகாடமி ஸர்வதேச ரீதியில் அடைந்திருக்கும் உயர்ந்த மதிப்பையும் சிறப்பையும் உங்கள் சார்பாக மனமாரப் பாராட்டுகிறேன்.

சமீப காலமாக, கர்நாடக ஸங்கீதத்தை வளர்க்கும் பணியில் நமது அகாடமி, மற்ற ஸங்கீத ஸபைகளைத்தவிர, ஆல் இண்டியா ரேடியோ, ஸங்கீத நாடக அகாடமி போன்ற ஸ்தாபனங்கள் பெரும் பங்கு கொண்டிருக்கின்றன. உதாரணமாக ரேடியோவில் நடக்கும் நாஷனல் புரோகிராம் முதலியனவும் ஸங்கீத நாடக அகாடமி செய்துவரும் பரிசளிப்புக்களும் வித்வான்களிடையே புதிய உத்ஸாஹமும் ஊக்கமும் ஏற்பட ஆதரவாயிருக்கின்றன.

இவ்வாறு ஸங்கீதத்துக்குத் தகுந்த ஆதரவும், தகுந்த ரஸிப்பும் இருந்துங்கூட ஸங்கீத வித்வத்து, பாணி இவைகளின் பரிசுத்தமும் தரமும் தேய்ந்து வருகின்றன என்ற அபிப்பிராயம் சிலரிடம் இருந்து வருகிறது. இது உண்மையா? உண்மையென்றால் காரணங்கள் என்ன? நிவர்த்திக்கும் வழிகள் என்ன?

அகாடமிப் பத்திரிகைகளை நான் புரட்டிப் பார்த்துக் கொண்டிருந்தபொழுது, 1932-ம் வருஷத்திய இதழில் கீழ்க்கண்ட வரிகள் காணப்பட்டன:—கலையின் தரத்தையும் அதை ரஸிக்கும் தரத்தையும் குறையாமல் காப்பாற்றுவதே இப்பொழுது ஏற்பட்டிருக்கும் அவஸரமான நிலை. ஏனென்றால், ஸங்கீதத்தின் ஜீவகனையை பாதிக்கும் அளவுக்கு ருசியற்ற ஸாஹஸி செயல்களின் வெறி மிஞ்சிவிட்டது. கீழ்த்தரமான இந்தப் போக்கைத் தடுப்பதற்கு வலிமையும் துணிவுமுள்ள ஒரு ஸ்தாபனம் அவசியமாகிறது.

அந்தக் கட்டுரை மேலும் கூறுகிறது:—வித்வான்களில் ஒரு பகுதியார் கச்சேரியில் ஜனங்களின் கைதட்டுதலையே பிரதான லக்ஷியமாக கொண்டு பாடுகிறார்கள். இம்மாதிரியான

லகழியம் ராகபாவத்தையே மறந்து விடுமளவுக்கு மிஞ்சி விடுகிறது; இது மிகவும் வருந்தத்தக்கது.

இதிலிருந்து, நம் ஸங்கீதத்தின் தரக்குறைவைப் பற்றிய அபிப்பிராயம் சென்ற முப்பது ஆண்டு காலமாக இருந்துவருகிறது என்று ஒருவாறு சொல்லலாம். 'பழமையைப் போற்றிப் பேசுவது இன்றைய நாகரீகம், இது ஒன்றும் புதிதல்ல' என்றும் சிலர் எதிர்வாதம் செய்யலாம். ஆனால் இவ்விதமான அபிப்பிராய பேதங்களை விரிவாக ஆராய்வதே உசிதம். பழமையின் பேரிலுள்ள அசட்டுப் பாசம்தான் இதற்குக் காரணமா? அல்லது இக்கருத்து ஏற்படுவதற்கு ஏதேனும் நியாயம் உண்டா?

ஸங்கீதத்துறையில் தற்போது ஏற்பட்டுள்ள சில மகிழ்ச்சிக் குரிய முன்னேற்றங்களைச் சொல்லி ஆராயத் தொடங்குகிறேன். இன்று மக்களிடையே ஸங்கீத ஞானம் முன்னேவிட அதிகமாகப் பரவியிருக்கிறது. கச்சேரிகளின் எண்ணிக்கையும் விஷய அறிவுடன் ரஸிக்கும் மக்களின் எண்ணிக்கையும் விருத்தியடைகின்றன. கச்சேரிகளைப் பற்றிய செய்திகளும் விமரிசனங்களும் நம் நாட்டுப் பத்திரிகைகளில் வெகுவாக இடம் பெறுகின்றன. இவையாவும் வரவேற்கத்தக்க அம்சங்கள். முப்பது வருஷங்களுக்கு முன்னால் இம்மாதிரியான முன்னேற்றங்களைக் கனவிலும் கருதியிருக்க முடியாது. ஸங்கீதத்தை உபாஸிப்பவன் என்னும் முறையில் நான் இதைப்பற்றிப் பெருமையும் மகிழ்ச்சியும் கொள்கிறேன்.

தற்காலத்திய ஸங்கீதத்தை மேம்போக்காகப் பார்த்தாலும் கலா நுட்பத்தில் சாதனையும் திறமையும் அதிகமாக வளர்ந்திருப்பதைக் காணலாம். கச்சேரிகளும் ஜன ரஞ்சகமாக அமைவதையும் காணலாம். இது போற்றத்தக்க விஷயம்.

மேலும், ஸங்கீதத்துறையில் சாஸ்திர ஞானமும் பயிற்சியும் நன்றாக மேலோங்கி நிற்கிறது. முன்பெல்லாம் ஸங்கீத வித்வான்கள் சாஸ்திர ஞானத்தைப் பிரதானமாகக் கொண்டு ஸாதனை செய்யவில்லை. வித்வான்கள் பரம்பரையான ஸம்பிரதாயத்தையே பற்றிக்கொண்டு பாடி வந்தார்கள். இங்கு ஒன்று சொல்ல விரும்புகிறேன்: ஸாதகர்கள், சாஸ்திர ஞானத்தில்

காட்டும் அக்கரைக்கு நிகராகவாவது ஸங்கீத ஸம்பிரதாயத்திலும் கவனம் செலுத்த வேண்டும். நமது ஸங்கீத கிரந்தங்களைப் படித்துப் பார்த்தால், அவைகளில் காணப்படும் லக்ஷண விளக்கங்கள் அவ்வப்போதிருந்த ஸம்பிரதாயத்தை ஒட்டியே எழுதப்பட்டன என்பது புலனாகும்.

நல்லது. ஸம்பிரதாயம் என்பது என்ன? அது எதில் விசேஷமாக அமைந்திருக்கிறது? கர்நாடக ராகங்களே ஸம்பிரதாயத்தின் பொக்கிஷம். ராக ஆலாபனம் செய்யுங்கால் ஒவ்வொரு கண்டமாக நின்று பாடினால் ராக பாவத்தின் ருசியையும் அழகையும் அநுபவிக்க ஸாத்தியமாகிறது. கண்டம் என்பது ராகத்தின் அழகுப்பகுதி, இப்பகுதிகளில் வித்வான் நின்று நிலைத்துப் பாடி, தன் மனோதர்மத்தை நன்கு வெளியிடக்கூடும். விஸ்தாரமாக ஆலாபனம் செய்யக்கூடிய பெரிய பிரபலமான ராகங்களில் இத்தகைய அழகுப்பகுதிகள் நிறைந்திருக்கின்றன. ஒரு தோடிஸீதாராமய்யாவோ சங்கராபரணம் நரஸ்யாவோ ஒரே ராகத்தை மணிக்கணக்கிலோ நாட்கணக்கிலோ ஆலாபனை செய்தார்களென்றால், அவர்கள், இந்தக் கண்டப்ரஸ்தாரம் அல்லது ராகவர்த்தினி முறையையே கையாண்டிருக்க வேண்டுமென்று ஊக்கலாம். தலைசிறந்த வாக்கேயகாரர்களின் கிருதிகள் எல்லாம் அந்தந்த ராகங்களின் பற்பல நயமான அம்சங்களை எடுத்துக் காட்டும் கம்பீரமான இசை வடிவங்கள் என்றே சொல்லவேண்டும். அத்தகைய கிருதிகளை வித்வான் பாடம் செய்வதால் ராகங்களை ருசியுடனும் பாவ உணர்ச்சியுடனும் பாடுவதற்கு மிகவும் அனுகூலமாயிருக்கும்.

தற்காலத்திய கச்சேரிகள் மூன்று முதல் ஐந்து மணி நேரம் வரை நடக்கின்றன. கச்சேரி ரஸமானதாக இருந்தால் ஜனங்கள் பூராக் கச்சேரியும் கேட்கத் தயாராகவே இருப்பார்கள். சில சமயம் இவ்விதக் கச்சேரிகளில் பிரதான ராகம் விஸ்தாரமாக ஆலாபனம் செய்யப்படுவதில்லை. காரணம், ராகத்தைக் கொஞ்ச நேரம் அதிகமாகப் பாடினால் கேட்போருக்குச் சலிப்புத் தட்டுமோ என்ற நினைப்பு. இது ஒரு தவறான கருத்து என்பது என் அபிப்பிராயம். சுமார் இருபத்தைந்து ஆண்டுகளுக்குமுன் கூட, பிரபல வித்வான்களின் கச்சேரிகளில் அதி விஸ்தாரமான ராகாலாபனத்தை நாம் பரவசத்துடன் கேட்கவில்லையா? அல்லது,

தற்பொழுது நம் ராகங்களின் மஹோந்நதமான பாவரஸ ஊற் றுக்கள் வறண்டு போய்விட்டனவா? நல்ல ஸங்கீதம் கேட்க வேண்டுமென்றுதானே ஜனங்கள் ஆசையுடன் கச்சேரிக்கு வரு கின்றனர். பாவ உணர்ச்சியுடன் வித்வான் பாடும் பழக்கமான பிரபலமான ராகங்களைத் தாம் கேட்டு ரசிக்கவேண்டும் என்ற ஆர்வத்துடன் தான் அவர்கள் வருகின்றனர். அதிகமாக விஸ் தாரம் செய்யமுடியாத சிறிய ராகங்களோ, அல்லது ருசியற்ற முறையில் பாடப்படும் சில அபூர்வ ராகங்களோ பாடுவோருக்கும் கேட்போருக்கும் ஒருக்கால் சிரமத்தைக் கொடுக்கலாம். ஆனால் உள்ளம் கனிந்து பாடும் எந்த ராகமும் பாடுவோருக்கும் கேட் போருக்கும் ஒரு ஐக்கிய பாவத்தை ஏற்படுத்துவது நிச்சயம் என்றே சொல்லவேண்டும்.

கச்சேரியில் எவ்விதமாயினும் ஜனங்களைத் திருப்தி செய்ய வேண்டும் என்று வித்வான்களிடையே இருக்கும் கருத்தெனான் அறியாதவனல்ல. மேலும், தற்கால ரீதியை அநுசரித்து மாறி வரும் ரஸனைக்குத் தக்கபடி கச்சேரிகளை அமைத்துக்கொள்ள வேண்டும் என்றும் கூறப்படுகிறது. இவ்விதமான கருத்து, சரி யென்று எனக்குப் படவில்லை. ஸங்கீதத்தின் பிராசினமான, உண் மையான அழகுக்கு ஜனங்கள் மதிப்புக் கொடுக்கமாட்டார்கள் என்று கூறுவது. ஜனங்களின் ரஸிகத்தன்மையைக் குறைவாக அளப்பதாகும். இவ்வெண்ணம் தன்னையே ஏமாற்றிக்கொள் வதுமாகும். ஒருக்கால் ஜனங்களின் ரஸிக்கும் தன்மை மட்டரக மானது என்றே வைத்துக்கொண்டாலும், வித்வான் ஸங்கீதத் தின் தரத்தைக் குறைத்துக் கொள்ளலாமா? கேட்போரின் ரஸி கத்தன்மையை நல்ல முறையில் மேலோங்கச் செய்யவேண்டியது வித்வானின் கடமையல்லவா?

ஸங்கீதம் ஆநந்தம் பயக்கவேண்டுமானால், அது முதலில் வித்வானுக்கே பாடும்பொழுது திருப்தியைத் தரவேண்டும். ராகபாவத்தில் ஏற்படும் பரவசத்தைத் தானே அநுபவிக்க முடிந்தால், அவர் கேட்போரையும் நிச்சயமாகப் பரவசப்படுத்த முடியும். ஸங்கீதத்தில் புதுமைகளைக் கையாளலாம். ஆனால் அவை பொருத்தமாகவும் ஸம்பிரதாயத்தை அநுசரித்ததாகவும் இருக்கவேண்டும். உதாரணமாக, கச்சேரிகளில், தன் சாதனைத் திறமையினால் ஏற்பட்ட அதிக வேகமான செய்கைகளையும்,

நெரடான பல அநாவசியமான ஸங்கீதங்களையும், அளவுக்கு மீறிக் காட்டும் போக்கு, இக்காலத்தில் வித்வான்களிடையே வளர்ந்து வருகிறது. த்ருத காலம் என்பது ஸங்கீதத்தின் ஒரு அவசிய மான அம்சம்தான். ஆனால், அதற்கு ஒரு இடமும் எல்லையும் உண்டு. த்ருதகால ஸங்கீதிகள், ராக ஆலாபனையின் ஒவ்வொரு கட்டத்தின் முடிவில் சிறுசிறு அளவிலும், ஆலாபனை பூர்த்தி யாகும் தருணத்தில் வேண்டிய அளவுக்கும் பாடி, சிகரம் வைத் ததுபோல் பிரமிக்கும்படியாக அமையவேண்டும். ராகத்தின் எழில் நயம் விலம்ப மத்ய கால ஆலாபனையில்தான் நிறைந்திருக் கிறது என்ற உண்மையை உங்களுக்கு நான் நினைவூட்ட விரும்பு கிறேன். என்னைக் கேட்டால், பரப்பரப்பு என்ற உணர்ச் சியை மட்டும் கிளறும் ஸங்கீதம் மனதில் பதிந்து நிலைக்காது; நாம் கேட்டுக் களித்தது ஒரு அற்புதமான நிகழ்ச்சியாக மட்டும் இருக்குமேயல்லாது, நம் நினைவில் பதியக்கூடிய ஸங்கீதமாக இருக்காது.

உயர்ந்த ஸங்கீதம் மனத்தைவிட்டு அகலாது. மீண்டும் நினைவுக்குக் கொண்டுவரலாம். நேரில் கேட்கும்போது ஏற்பட்ட அந்த ஆநந்தத்தை இந்த இன்ப நினைவிலும் அநுபவிக்க இய லும். ஒவ்வொரு சமயத்தில் நம்முள் ஒவ்வொருவரும் இதை அநுபவித்து உணர்ந்திருக்கிறோம். பிடிவாத வித்வான் கோவிந்த சாமி பிள்ளையவர்களின் சங்கராபரண ராகம் இன்னும் என் நினை வுச் செவியில் ஒலிக்கக் கேட்கிறேன். கற்பனையில் ஒரு கம்பீரம், இசை இழைந்தோடும்போது உள்ளத்தைத்தொடும் ஒரு இனிமை, நிதானத்தன்மை, இவை யாவும் உயர்ந்த ஸங்கீதக் கலைக்கான குணங்கள். உண்மையில் கலை என்பது என்ன? டால்ஸ்டாய் அவர்களின் பொன்மொழி ஒன்றை இங்குக் கூற நான் அதுமதி கோருகிறேன். ஒரு மனிதன் தான் அநுபவித்த ஒரு ரஸாநுபவ இன்பத்தை, எல்லோரும் அநுபவிக்கட்டுமே என்ற ஆசையினால், சில புறக் குறிப்புக்களால் மற்றவர்களுக்குச் சமர்ப்பிக்கிறான். அவர்களும் அதில் ஈடுபட்டு அதே ரஸாநுப வத்தை அடைந்து ஆநந்திக்கிறார்கள். இம்முறையில் மனிதன் வெளியிடும் செயல்தான் 'கலை' என்று அவர் கூறுகிறார். ஒரு சாதாரண ஆலாபனைகூட இப்பேர்ப்பட்ட ரஸாநுபவத்தை அளித்த சமயங்கள் என் நினைவுக்கு வருகின்றன. சில வருடங் களுக்குமுன் ஒரு இளம்வித்வான் சங்கராபரண ராகத்தைப்பாடிக்

கொண்டிருந்தார். அவர் பிடித்த பிடிகள் சாதாரணமானவை தான்; பழக்கமானவைதான்; ஆனால் மனமுருகப் பாடினார். என்னைப்போலவே, சபையில் அமர்ந்திருந்த காலஞ்சென்ற பிடி வித்வான் செம்மங்குடி நாராயணஸ்வாமி அய்யரவர்களும் ஆந்த பாஷ்பம் பொங்க உணர்ச்சி வசப்பட்டு ரஸித்தார். அந்த அளவுக்கு பாவம் ததும்பப் பாடினார் அந்த இளம் வித்வான். இதனால் நம் ஸங்கீதம் வெறும் உணர்ச்சிவேகம் ஊட்டுவதாக மட்டும் இருக்கவேண்டுமென்று நான் சொல்லவில்லை. லக்ஷியக் கனவு காண்பவனல்ல நான். ஆனால் அறிவுக்கும், உணர்வுக்கும் ஒருங்கே கவர்ச்சி அளிக்கக்கூடியதொரு ஸங்கீதத்தைப் பாடுவது சாத்தியமானதே. நண்பர்களே, என் மனத்தில் எழும் கருத்துக்களை எடுத்துச் சொல்வதில் என் சொற்கள் அரைகுறையாக இருந்தால் அதை நீங்களே பூர்த்தி செய்து கொள்வீர்களென்று நம்புகிறேன்.

இக்காலத்து ஸங்கீதத்தில் எழும் இரண்டொரு பிரச்சனைகளைப்பற்றி இங்குக் குறிப்பிட விரும்புகிறேன். முதலில் 'சாரீரம்' என்ற விஷயத்தை எடுத்துக் கொள்வோம். ஸங்கீத ஞானத்துக்கும், கலா நுணுக்கங்களுக்கும் முதலிடம் தந்து, சாரீர வசதியின் அவசியத்தைப் பெரும்பாலும் நாம் புறக்கணித்து விடுகிறோம். ஆரம்ப முதலே நாம் சாரீரத்துக்கு முறையாகப் பயிற்சியளித்தால் செவி நிறையும் குரலினிமை பெறமுடியும். சுருதி சுத்தம், ஸ்வரசுத்தம், இவை கேட்போர் உள்ளத்தைத் தொட்டுப் பரவசப்படுத்தும் தன்மை வாய்ந்தவை. பொதுவாக, வட இந்தியாவில் உள்ள வித்வான்கள்—ஆண் பெண் இரு பாலரையுமே இங்குக் குறிப்பிடுகிறேன்—சாமானிய பாடகர்களும் கூட, ஏன் அறுபது வயது தாண்டிய வித்வான்கள் கூட, விலம்பகாலத்தில் ஒவ்வொரு ஸ்வரத்திலும் பிசகாமல், நின்று, நிலைத்துப் பாடும் திறமை பெற்றிருக்கிறார்கள். இந்தத் தனித்திறமைக்குக் காரணம் என்ன? ஆரம்பப் பாடங்களிலிருந்தே அவர்கள் அப்பியஸித்து வரும் குரல்பயிற்சி முறைதான் இவ்வசதிக்குக் காரணம் என்று நான் கூறுவேன். இவ்விஷயத்தில் அவர்களது அநுபவத்தையும் முறையையும் நாம் பின்பற்றுவது நலம் என்று யோசனை கூற விரும்புகிறேன்.

இனி, ஸங்கீத போதனா முறையை எடுத்துக்கொள்வோம். தற்போது கையாளப்படும் முறை கவர்ச்சியற்றதாகவும், ருசி

யற்றதாகவும் ஆகிவிட்டதோ என்று சொல்லத்தோன்றுகிறது. ஆதி புரந்ததாஸர் அமைத்த முறை இழியாத மதிப்புடையதே. ஹிந்துஸ்தானி ஸங்கீதத்திலும் ஆரம்பப்பாடங்கள் நம் மாயா மாளவ கௌள மேளத்தில்தான் கற்றுக் கொடுக்கப்படுகின்றன என்று அறிகிறேன். காலஞ்சென்ற பாதிக்கண்டே அவர்கள் வகுத்த முறையில் தோன்றிய பாடசாலைகளிலே சங்கராபரண மேள ஸ்வரங்கள் கொண்ட ஆரம்பப்பாடங்கள் கற்பிக்கப்படுகின்றன. எது எப்படியாயினும் சரி, ஆரம்பப்பாடங்களைச் சொல்லிக் கொடுக்கும் முறையில் வேற்றுமை காணப்படுகிறது. அவர்கள் முதலில் விலம்பகாலத்திலும், மந்த்ரஸ்தாயியிலும் ஒவ்வொரு ஸ்வரத்திலும் நின்று நிலைத்துப் பயிற்சி செய்து கொள்கிறார்கள். நீண்ட காலம் இவ்வகை ஸாதகம் செய்கிறார்கள். இதன் பலனாக, சாரீரம் வலுவடைவதோடு சுருதி சுத்தமும் ஏற்பட வேறுவாகிறது.

போதனா முறையைப்பற்றிய இந்த சந்தர்ப்பத்தில் இன்னொன்று முக்கியமாகக் கூற விரும்புகிறேன். அதாவது, பாடும் கிருதிகள், பாட்டுக்கள், எந்த பாஷையிலிருந்தாலும் சரி, ஸாஹித்தியத்தை சுத்தமாகவும், தெளிவாகவும், உச்சரிக்கக் கற்றுக்கொள்ள வேண்டியது மிக அவசியம்.

நமது தலைசிறந்த வாக்கேயகாரர்கள் நமக்கு அளித்துள்ள ஆயிரக்கணக்கான மகத்துவம் பொருந்திய கிருதிகளை எண்ணிப் பார்த்தால், நமக்குத் தெரிந்து நாம் கையாளும் கிருதிகளின் தொகை ஒரு சிறு அம்சமே என்பது விளங்கும். உருப்படிக்களைப் பாடம் பண்ணும்போது ஸங்கீத ஆசிரியர்களும், வித்வான்களும் அவற்றின் ராக ஆரோஹணம், அவரோஹணம், ஸஞ்சாரம் முதலிய ராக நுட்பங்களிலும், லயநுணுக்கங்களிலும் மிகுந்த கவனம் செலுத்தி வருகிறார்கள். அதே அளவுக்கு ஸாஹித்தியத்திலும், அதன் தெளிவான உச்சரிப்பிலும் அவர்கள் கிரத்தை காட்ட வேண்டுமென்று எதிர்பார்ப்பது தவறாகுமா? ஸாஹித்தியத்தின் சுத்தமான பாடார்தரமுள்ள புஸ்தகங்கள் இருக்கின்றன. பாடல்களின் அர்த்தபாவம், உச்சரிப்பு முதலியவற்றை எடுத்துச் சொல்லக்கூடிய பாஷா ஞானமுள்ளவர்கள் பலரும் தேடினால் கிடைப்பார்கள். ஆகையால், இவ்விஷயத்தில் தேவையானது ஆர்வமும், மனப்பூர்வமான அக்கரையும் தான்.

சமீப காலத்தில், கச்சேரிக்கு ஒலி பெருக்கி என்ற சாதனம் இன்றியமையாததாகிவிட்டது. ஒலி பெருக்கியின் மூலம் ஏராளமான ஜனங்கள் கேட்பதற்கு வசதி அமைத்திருப்பது உண்மை தான். ஆனால் வித்வானுக்கும் ரஸிகனுக்கும் இடையே ஏற்படும் பரஸ்பர உணர்ச்சி என்ற பார்த்தவ்யத்தில் ஒலிபெருக்கி குறுக்கிடுகிறது. ஒலிபெருக்கியின் பெருங்குரலில், நுணுக்கமான பாவநயங்கள் நசிக்கின்றன. சப்தம்தான் கேட்கிறதே; கேட்போர் செவி கொடுத்து, சிரத்தையாகக்கேட்கவேண்டிய அவசியம்கூட இல்லை. ஸஹிருதயத்வம் ஏற்படக் காரணமும் இல்லை. இவ்விஷயத்தில் நமது அகாடமி மேற்கொண்டுள்ள புது முயற்சியைப் பெரிதும் பாராட்டுகிறேன். சுமார் 1500 பேர்களுக்குமேல் அமர்ந்து, ஒலி பெருக்கியின் அலறல் இன்றி நிம்மதியாக, அமைதியாக ஸங்கீதம் கேட்கக்கூடிய முறையில் அகாடமியார் நிர்மாணித்துவரும் புதிய கட்டிடத்தையே புதுமுயற்சி எனக் குறிப்பிடுகிறேன். நமது பிராசீனமான ஸங்கீதம் ஆழ்ந்து, அமர்ந்து, ஒருமைப்பாட்டுடன் அநுபவிக்கவேண்டிய ஒரு உயர்ந்த கலை. அதை அந்த முறையில் தான் சிரத்தையுடன் கேட்டு ரஸிக்கவேண்டும்.

என் உரையை முடித்துக்கொள்ளுமுன், சில வருஷங்களாக நான் கவனம் செலுத்திவரும் ஒரு விஷயத்தைப்பற்றிச் சில வார்த்தைகள் கூற விரும்புகிறேன். இந்திய ஸங்கீதத்தில், ஆர்க்கெஸ்ட்ரேஷன், அதாவது, வாத்தியக்குழு இசை, என்பதைப்பற்றியது அது. இதைப் பற்றிப் பாரபக்ஷமற்று ஆராய்வு வது எனக்குக் கொஞ்சம் சிரமம்தான். இருந்தாலும் புதுமைகளை ஏற்றுக்கொள்வதில் நாம் ஸங்கோசப்படவேண்டியதில்லை என்று நான் நினைக்கிறேன். வாத்ய கோஷ்டி இசையின் வளர்ச்சியால் நமது பிராசீன ஸங்கீதத்துக்கு எப்பொழுதாவது ஏதாவது நலிவே, ஹானியோ வந்துவிடுமோ என்ற பயமே வேண்டியதில்லை. நமது புராதன நூல்களிலே, 'குதபம்' 'ப்ருந்தம்', 'கோலாஹலம்' போன்ற பெயர்களுடன் குழு இசை கூறப்படுகின்றது. இதைப்பற்றிய சோதனைகளையும், சாதனைகளையும் யாராவதொருவர் செய்த முயற்சிகளை மட்டும் கொண்டு தீர்மானிக்கலாகாது. ஆனால் இத்தகைய ஸங்கீதத்தின் ஸ்தானம், பண்பு, ஆதாரம் முதலிய தத்துவங்களை கவனத்தில் வைத்துக் கொண்டு இப்பிரச்சனையைப் புரிசீலனை செய்வது நலம்.

எனக்கு இந்த உயர்ந்த பதவி அளித்து கௌரவித்ததற்கு ஸங்கீத வித்வத் ஸபைக்கு நான் மீண்டும் நன்றி செலுத்துகிறேன். நம் ஸங்கீதத்தைப்பற்றிய ஒரு சில கருத்துக்களை இன்று உங்களுடன் பரிமாறிக்கொண்டேன். மஹாநாட்டின் அன்றாட நிகழ்ச்சிகளில், தானம், பல்லவி பாடுதல் போன்ற இன்னும் சில விஷயங்களைப்பற்றி ஆராயலாம் என்ற நேர்க்கம் கொண்டுள்ளேன். எனது ஸஹோதர ஸங்கீத வித்வான்களின் ஒத்துழைப்பாலும் ஆசிகளாலும், இந்த ஆராய்ச்சிகள் பயனுள்ளவையாகும் என்று நம்புகிறேன்."

After the Presidential Address there was a recital on violin by the President assisted by his student, Vidwan Tiruvallur Subramaniam, and accompanied by Vidwan Karaikudi Muthu Iyer on the Mridangam.

Conference Souvenir

In connection with the Conference, the Academy brought out an attractively got-up Souvenir, carrying an account of the normal and special activities of the Academy and the detailed annotated programme of the Conference including concerts, tri-colour portraits of the famous Karnatic composers and photographs of distinguished persons and musicians connected with the Academy and its Conference, and pictures of the noteworthy musicians who took part in the activities of the Academy. There were also the following articles in the Souvenir: *Sahitya in Kritis* by G. N. Balasubramaniam, *Tanam* by Mudicondan Venkatarama Iyer, *Svaramela Kalanidhi of Ramamatya* by Dr. V. Raghavan, *Sanskrit Compositions of Tyagaraja* by Dr. V. Raghavan, an article on the late Vidvan Sri Vidyala Narayanaswamy Naidu of Tirupati by Vidvan Sri Narasimhulu Naidu and also a special article on the President Sri T. K. Jayarama Iyer and his life and work.

The Conference Agenda

The following was the Agenda of the 34th Conference and its Experts' Committee meetings :

1. Talks and Demonstrations :

- (i) President Vidvan Sri T. K. Jayarama Iyer—*Raga-rupa*.
- (ii) Sangita Kalanidhi Mudicondan Sri C. Venkatarama Iyer—*Proper method of singing Pallavi*.
- (iii) Vidvan Sri M. K. Kalyanakrishna Bhagavatar—*Raga Playing on the Veena*.
- (iv) Vidvan Sri Devakottai Narayana Iyengar—*Veena Meettus, their Varieties and Uses*.
- (v) Vidvan Sri Vidyala Narasimhalu Naidu—*Compositions of Tirupati Narayanaswami Naidu*.
- (vi) Vidvan Sri M. A. Kalyanakrishna Bhagavatar—
(a) *Mandrasthayi Sanchara* (b) *Tanam Singing with Tala*.
- (vii) Vidvan Sri Tinniyam Venkatarama Iyer—*Panchagati Mora on Mridangam*.
- (viii) Sri Kumar Birendra Kishore Roy Chowdhury, Calcutta—*Demonstration on Sarasvati Veena and Sur-Rabab*.
- (ix) Sri Ambikacharan, Madras—*Ragas and Kritis suited to the Flute*.
- (x) Vidvan Sri T. Visvanathan—*Karnatic Music Abroad (with Tape recordings)*.
- (xi) Vidvan Sri Chandrappa, Bangalore—*Pallavi in Rare Talas*.
- (xii) Mr. Harold Powers, U. S.—*Structural Functions of Embellishments (with Piano)*.
- (xiii) Sri B. Subba Rao, Nagpur—*Some Karnatic and Hindustani Ragas with same or similar names*.

2. Discussions :

- (i) Prof. R. Srinivasan—*Changing the Tunes of old Kritis*.
- (ii) Dr. V. K. Narayana Menon—*Light Classical Music*.

3. Papers :

- (i) Sri Yoganarasimham, Mysore—*The Musical Scheme of Dikshitar's Navagraha Kritis*.
- (ii) Sangita Bhushanam Sri S. Ramanathan—*The Indian Sa ri ga ma Notation*.
- (iii) Svami Prajnanananda, Calcutta—*The Sapta-Tantri Veena in the Buddhist Caves of Pitalkhora*.
- (iv) Dr. Kumari Prema Lata Sarma, Banaras Hindu University—*Ancient Grama System and its Distortion in the Mediaeval Times*.
- (v) Sri Kumar Birendra Kishore Roy Chowdhury, Calcutta—*Tansen School of Music*.

4. Talks : Prof. Deodhar, Bombay—*Voice culture*

Vidvan Sri T. N. C. Venkatanarayanacharyulu, Guntur.

5. Raga Lakshanas.

6. Teaching Methods in Music.

7. Dance—Mr. Chaturong Montrisart of Thailand :

The Dance-Drama of Tailand (Talk & Demonstration).

8. Western Music : Mr. Anthony Saletan, U. S.—*Some Roots of American Folk Songs (Talk and Demonstration)*.

Experts' Committee Meetings

THE FIRST DAY

23rd December, 1960

The proceedings of the Experts' Committee meetings of the Music Academy convened in connection with its 34th Annual Conference began this morning at the P.S. High School, Mylapore. Vidwan Sri T. K. Jayarama Iyer, President of the Conference, opened the proceedings by singing two Sanskrit verses of prayer and in his introductory speech, stressed the importance of *Lakshana*. He said that any change that occurred in *Lakshya* occurred always imperceptibly and on the basis of *Lakshana*. Therefore, the President said, the Conference part of the Academy's work devoted to *Lakshana* was of very great importance. He said that great masters of the Karnatic music had sat in the Experts' Committee and it was a great honour for him to preside over that august body. While there was always room for difference of opinion, Sri Jayarama Iyer observed, truly learned men should always be open to conviction and correction. In deliberations there was no room for any obstinate stand. The President then gave an indication of various items which have been included in the Agenda of the Experts' Committee meetings of the Conference.

Tiruppavai

The proceedings then began with the auspicious recital of select Tiruppavai psalms by Vidwan Sri Maduari N. Krishnan accompanied by Sri Kandadevi Alagiriswami on the violin and Umayalpuram Sri N. Sivaraman on the Mridangam. Eight pieces were rendered.

In complimenting the musicians, the President observed that some of our earliest music was in the form of devotional compositions of saints like *Tevaram* and *Divyaprabandham* and the *Ashtapadi* of Jayadeva. Though the original musical settings of these might have been continuously superseded by other settings given by succeeding generations, it was all the same necessary to maintain the tradition of singing them. For example in the

*Bhajan*s, we were maintaining the tradition of *Ashtapadi*-singing according to the settings given by Ramulu Bhagavatar some time ago. Recently thanks to the movement set in motion by His Holiness Sri Sankaracharya of Kanchi Kamakoti Peetham, there has been a revival in Tiruppavi singing and the present *Varna-mettus* in which the recitals were given this morning were those given by their foremost musician Sri Ariyakudi Ramanuja Iyengar. His settings were appropriate and appealing and should be maintained.

Veena - Meettus

The President then requested Vidwan Devakottai Sri Narayana Iyengar to give his talk and demonstration on different kinds of *meettus* in Veena-playing. In doing so the President observed that the sound of Veena was suggestively called in Sanskrit *Kvanana* which was a quality akin to the vocal and differed from the sound produced by bowing. Then, assisted by his daughter Kumari Vedavalli on the Veena and accompanied by Vidwan Karaikudi Sri Muthu Iyer on the Mridangam, Vidwan Sri Devakottai Narayana Iyengar gave a talk and demonstration on different kinds of *meettus* and their employment in Veena-playing. The Vidwan then observed that the *meettus* should be sparingly used in such a way that they did not spoil either the rhythm or the melody while playing the *kritis* or the *alapana*. In *alapana*, in a single *meettu* several *svaras* could be played. A fresh *meettu* should not be resorted to before the *Karvai* of the *svara* sounded slowly ebbed out. Illustrating these aspects of *meettus*, the Vidwan played a *varnam* in *Darbar*, *Alapa* in *Dhanyasi* followed by a *kriti* of Tiruvorriyur Tyagayyar, *Raga* and *Tana* in two *kalas* in *Kambhodi* followed by *Marakatavallim* in the same *raga* and then the *kriti Sarvabhauma Saketa* in *Raga-panjara* and a *Tiruppugazh*.

Thanking Vidwan Narayana Iyengar, the President observed that our instruments had varied sound-qualities ranging from the volume of the Nagaswara to the soft and sweet chamber instrument, Veena. The Veena was used in the temple for *Ekanta-seva* late in the night. The sound of the Veena differed from that of the violin, and also from that of the wind-instruments. The peculiar-

rity of the Veena sound was the 'free vibrations', whereas the wind instruments are characterised by 'forced vibrations'. One of the delights of listening to the Veena is the slow dying out of a svara that has been sounded. As melody and its sweetness depended on continuity and flow, *Tadai-meettu*, which was appropriate only when parts of Sahitya with hard and conjunct consonants were played, should not be resorted to. He paid a tribute to the playing of Devakottai Narayana Iyengar whom he described as the true disciple of the late Karaikudi Sambasiva Iyer.

THE SECOND DAY

24th December 1960

When the Experts' Committee of the Music Academy met again this morning in connection with the 34th Conference with the president, Vidwan T. K. Jayarama Iyer, in the Chair, there was a discussion on the subject of 'Light Classical Music' and demonstration of the compositions of Tirupati Narayanaswami Naidu.

Light Classical Music

Dr. V.K. Narayana Menon, who initiated the discussion on the subject, observed that the problem of light classical music was not so much inherent in the subject as it was one of their own making and it was necessary to face and discuss that problem at an academic level so that the issues involved might be properly viewed. It was not possible, Dr. Menon said, to give a proper definition of the subject they have taken up for discussion. But negatively it was possible to clarify it by setting forth certain misconceptions which should be avoided. Firstly it did not mean filmy or cheap music or crooning with a large number of instruments. At the same time light music was opposed to the heavy, though it did not necessarily mean that all music was bad music. It might be taken as an antithesis of the classical and meant for entertainment though not for elevation. It was quite valid and beautiful, but the difference was that the appeal of the light and the classical were at different levels. They had such examples in Western music also where great musicians like Mozart and Bach

composed lighter pieces which were just pleasing and were for diversion. In our own music we had Khyal and the Thumri of the North and Javali of the South. In a song there were two parts, the words and the musical setting, and in both sections vulgarity was possible and this should be avoided.

Sri Narendra Sarma, composer of lyrics and producer of Vividh Bharati, AIR, then spoke on the subject. Sri Sarma observed that the English word 'light' did not quite convey the ideas they had in mind when they spoke of this type of music. The AIR had adopted the name *Su-gam* which meant easy of access or which found easy access into the heart of the people and the lay listeners. It did not stand against classical music and in fact it was the great classical composers who had also given compositions of this type. Sri Sarma stressed the change that had occurred in the minds of people and in the social set up when music had come out of the temple and the chamber and had to be served and enjoyed in large halls and also through mass contact medias. In this enlargement of scope and medium, naturally the public taste and the type of music which caught the public, particularly the younger generation today, was a low and flippant type of music. Popular music was growing but without a plan and also in a detrimental way and it was their duty to save the taste of the youngsters and give them proper guidance so that both aspects of the art might be consolidated.

Prof. R. Srinivasan analysed the issues involved into the two-fold tendency of the mind to adapt and innovate, and to resist change and adaptation. Discussing the phases light and heavy, he observed that our music was sufficiently high to comprise all such phases of light and heavy, as it had both its shallows and depths. In fact in our lighter and simpler songs, there were often pure and natural notes, as well as authentic forms of raga, and there was, he thought, no need to make any new creations to build up our light music.

Vidwan Veeriah Chowdhury of Guntur observed that while light classical music could be rendered by or could appeal to all, the purely classical could be rendered by or could be enjoyed only

by the select. The two differed essentially in the style of rendering; of the former, examples were to be found in our devotional music in which *Bhakti* as well as *Arti* or the pangs of the heart and words were prominent; in the latter *sangatis* or purely musical effects were prominent.

As a leading and prominent musician, Vidwan Sri G.N. Balasubramaniam said that he agreed that the difference between the two lay essentially in the treatment of Svaras, and the same pieces could be rendered in either style and he illustrated his point by singing a piece in both styles. He observed that particularly in the Kutchery-plan of Karnatic music, there was a well-organised provision for all these aspects of music, and after an ascent towards the classical through the kritis, culminating in Ragam, Tanam and Pallavi, we had in the post-pallavi part provision for the necessary complement of light classical songs.

Bringing the discussion to a close the President Sri T. K. Jayarama Iyer said that in all art there was a two-fold appeal, to the intellect and to the heart, neither of which could be excluded. Indeed the mastery in intricate and difficult technique is of the greatest delight for the performer and to knowledgeable listener. At the same time the appeal to the heart was also necessary and it was indeed regrettable that our music, as it unfortunately was today, should have become a matter of mere technique. For example calculation involved in Mridangam playing could be shown either by mere counting or by tapping on the table, but the doing of this on the Mridangam would have the necessary sweetness and appeal. In our music the greatest classical composers had themselves been responsible for the light classical pieces and it was within their own experience that infectious light airs had kept enthralled the greatest pallavi-masters. He concluded by saying that such light music should be a natural growth and not a thing ordered to be made.

Tirupati Narayanaswami Naidu's Compositions

The President then requested Vidwan Narasimhalu Naidu, nephew of late Tirupati Narayanaswami Naidu, to give his talk and demonstration of the compositions of Narayanaswami Naidu.

The Vidwan assisted by his pupil Sri Chandrappa and accompanied by Vidwan Sri Tiruvallur Subramaniam on the violin and Vidwan Sri Karaikudi Muthu Iyer on the mridangam, rendered select compositions of Tirupati Narayanaswami Naidu, an account of whose life and work had been given in the Souvenir of the Academy's Conference. The pieces included a new janya called *Sakuntala* under *Harikamboji*, with Arohana *Sa ri ga ma dha ni sa* and Avarohana as *Sa ni dha pa ma ga sa* and with the words *Ninnu Vinaga* and the well-known piece *Ikanaina* in *Pushpalatika* raga. The following other pieces were also rendered: *Endupotura Saveri - Adi*; *Ika-Evvarito, Balahamsa - Adi*; *Momuchoopu emi Darbar - Rupakam*; and *Nee Dasuda, Begada-Adi*.

THE THIRD DAY

25th December, 1960

At the meeting of the Experts' Committee, convened in connection with the 34th Conference of the Music Academy held this morning at the P. S. High School premises with the President Vidwan T. K. Jayarama Iyer in the chair, Sri S. Ramanathan read a paper on the 'Indian *Sa ri ga ma* Notation', and Mr. Anthony Saletan, U. S., gave a talk on 'Some Roots of American Folk-Songs' and Sri T. Viswanathan gave an illustrated talk on 'Karnatic Music Abroad'.

Notation

In his introductory observation the President of the Conference said that even in the most elaborate notation one could not say that musical expression was completely communicated but all the same notation was necessary as aid for preservation and remembrance. The notation should be simple and useful and there was no use being obstinate about one system of it being most suitable.

In his paper Sangita Bhushanam Ramanathan traced the antiquity of the Indian notation pointing out the forms of Vedic notation, the notation found in the Kudumiyamalai inscription with the addition of vowels, and the references in Tamil literature. He said that it was in the last century when

music books had began to appear in print that a notational system was slowly evolved by our early music editors, Chinnaswami Mudaliar, Subbarama Dikshitar and K. V. Srinivasa Iyengar. Reference was also made by the speaker to the different Conferences including a previous session of the Academy's Conference where the subject of notation was discussed and musicians and scholars had expressed their opinion that an adequate scheme of notation as a means of preservation should be evolved on the basis of symbols adopted in the *Sampradaya Pradarsini*. The speaker then referred to the different symbols adopted by Subbarama Dikshitar from Staff notation. He also mentioned the efforts of more recent editors and publishers and the symbols and systems adopted by them and discussed the possibility of a common notation for Hindustani and Karnatic music, the use of Devanagari alphabet and the use of Staff notation for interpreting our music to foreigners. In his concluding remarks the President observed that we should always welcome new aids and should study the useful points in the Western staff notation also.

American Folk-Songs

Introducing then Mr. Anthony Saletan, U.S., Dr. Raghavan said that the Academy was thankful to the USIS for assistance in arranging the talk and demonstration of Mr. Saletan. Mr. Saletan, he said, was a specialist in folksongs and a music consultant for public schools. He handled many instruments, wrote and lectured on the subject and in his present tour he was collecting folksong material from different parts of the world.

American folksongs, Mr. Saletan said, had their original roots in the aboriginal (Red Indian) music, which was characterised by pentatonic tunes akin to the Asian music. Among the primary roots of the American folksongs were those derived from the music of different Red Indian tribes like Ojibwa. Mr. Saletan then sang an example of *Chekabay Tebik*. The roots were also to be found in the songs of the many European nations who went to build up the United States and who took with them their own melodic type and rhythmic variety, language and culture. In illustration of this

he sang an Yiddish folksong from Eastern Europe and Irish-American immigrant song (of the road-workers), as also a song of the German settlers (Pennsylvania "Dutch").

The next phase of the American song was what grew in the States from out the above-mentioned primary roots and this comprised dance-songs, recreational songs and occupational songs. The greatest of the American folksong form was the 'Negro Spiritual' and of this class Mr. Saletan sang 'Run to Jesus.' He also illustrated the counterpart of this called 'White Spiritual' and also songs of the religious society called Shaker who lived a simple life. Asking what the future of folksong was in the present times of mass contact and radio, the speaker said that the modern resources had created a new interest in traditional music and corresponding to the older rural songs, they had now City folksongs. As an example of the last he sang an urban song by and American folk-poet Woody Guthrie. Another aspect of folksong today was the great cultural exchange from different parts of the world which was taking place as a result of the mingling of the peoples. As example of this he sang some Malayalam, Kannada and Tamil folksongs which he had learnt.

Thanking the speaker for his most interesting lecture and enjoyable recital of folksongs, the President said that the folk and sophisticated aspects were there in every individual and that the folksongs of the different nations of the world had a common element. For example in the first song sung by Mr. Saletan there was *Suddhasaveri*.

Karnatic Music in U. S.

The President then called upon Sri T. Viswanathan to give his talk on 'Karnatic Music Abroad'. In doing so he referred to the great musical heritage of Viswanathan's family and the good work he had done in his two years stay in the University of California.

In his talk Sri Viswanathan gave an account of the work he had done in the Department of Ethno-musicology of the University of California where they had an elaborate study programme under the headship of Dr. Mantle Hood. He said that

while he was provided ample opportunities to study different other systems of music and musical cultures, he had his musical outlook broadened and his knowledge and experience had deepened his insight into Karnatic music itself. He paid a tribute to the work of the Music Academy in bringing together musicians and musicologists of different countries and said that the reputation that the Music Academy enjoyed in American music centres was very high. The most interesting work which he did in California was teaching Karnatic music as an example of which he played recordings of *Viriboni varna* sung by his American students followed by their rendering of the Tyagaraja kriti *Siva Siva* in *Panturvarali*, their recital of *Konnakkol*, and finally their rendering of a *Tiruppugazh*.

In conclusion Sri Viswanathan said that a simple book on Karnatic music written in international terminology should be produced to introduce Indian music abroad.

In his concluding remarks the President observed that the study of other musical systems and musical cultures should be welcomed.

THE FOURTH DAY

26th December 1960

At this morning's session of the Experts' Committee of the Music Academy, held in connection with the 34th Annual Conference with the President Vidwan Sri T.K. Jayarama Iyer in the Chair, Dr. (Miss) Prem Lata Sarma, Officiating Principal, Music College, Banaras Hindu University, read a paper on 'Ancient Grama System and its Distortion in the Medieval Times,' Mr. John Marr of the London School of Oriental Studies spoke on 'Polyphony' and Vidwan Sri Chandrappa, Bangalore, gave a demonstration of Pallavi.

Grama System

Dr. Prem Lata Sarma, pupil of Pt. Omkarnath Thakur, said in the course of her paper that in music, as in other branches of learning there were certain fundamentals which could not change and there were other elements subject to change in the natural process of development. The law of consonance or *Samvada* was

one such fundamental which did not change, for example the *Shadja-Panchama*, the *Shadja-Madhyama* or *Shadja-Antara-gandhara* relations. Bharata spoke of the *gramas*, *Shadja*, and *Madhyama*, which were respectively characterised by the *Shadju-Panchama* and *Rishaba-Panchama* relations. The difference between the *Panchama* of *Sa-grama* and the *Apakrishta Panchama* of the *Ma-grama* was the *pramana-sruti* or *standard sruti* which came to 81/80. This *pramana-sruti* was the keynote of Bharata's scientific and simple method of determining the 22 *srutis*. The permanent value of the *grama* of Bharata lay in the determination of this *pramana-sruti* and in its forming the basis of *Chatus-sarana*. Further the use of these *gramas* lay in the derivation of the scales of Indian music through the *murchhanas* of these two *gramas*. According to Bharata the *Ma-grama* was to be derived from the *Shadja*, by *Samjna-bheda*, that is, by changing the names of the notes, by taking *Sa* of *Sa-grama* as *Ma*. Unfortunately from the *Sangita Ratnakara* onwards it was found that the basis of the *grama* system had somehow been missed. Sarngadeva's *Chatus-sarana* method was different and had not been indicated in a precise way and the standardising of the intervals and method of deriving *Ma-grama* from the *Sa-grama* as given in Bharata had also been abandoned. In fact *Ma-grama* also, these later texts said, had become obsolete and all ragas were assigned to *Sa-grama* and the *Sa-grama* itself, which was taken as the *Suddha scale* was not correctly located on the strings. The fact, however, was that the *Ma-grama* could never be lost, as it was inseparable from the *Sa-grama*. The idea that *Sa-grama* represented the *Suddha scale* is not found in Bharata, whose conception was different, nor are the *Svaras* of the *Sa-grama* natural or easy to follow as the *Suddha-svaravali*. Authors of musical treatises both in the North and the South had failed to see this. The further wrong notion arose in the North that the traditional *Sa-grama* was replaced by the *Bilawal* scale scheme as a result of foreign influences. In the South, *Mukhari* or *Kanakangi* was taken as the representative of *Suddha scale* scheme, though it was vitiated by *Vivadi-dosha*. *Sankarabharanam* or *Bilawal* had intimate and unbroken connection with both *Sa* and *Ma gramas* of old and there was no need to ascribe any foreign influence in its being taken as the natural

scale. All these showed that the Grama was still alive and that it premeated our music whether we knew it or not. In conclusion Dr. Miss Sarma emphasised that the system of Bharata provided a common meeting basis for both North Indian and South Indian system and pleaded for a "back to Bharata" approach in our musical investigations.

Sri Kumar Birendra Kishore Roy Chowdhury, Calcutta, agreed with the view expounded by the speaker and her teacher, Pt. Omkarnath Thakur, that the Grama system was a solvent of our differences and provided a common basis and mentioned in this connection the work of the Calcutta scholar Sri Sanyal who was evolving a theory of what he called 'Matrikas'.

The President Sri T. K. Jayarama Iyer differed from the speaker on her observations on *Mukhari* or *Kanakangi* being a *suddha* scale. According to him this *Mukhari* could be taken to be practically equal to *Kharaharapriya*. The conception of the *Suddha* and *Vikrita* today, he said, differed from what it was in Bharata under the grama scheme.

Sangita Kalanidhi Sri Mudicondan Venkatarama Iyer observed that the speaker's explanation of *Madhyama* grama and its relation to *Shadja* grama was very plausible. The divergence arose because the conception of *Dvisruti*, *Trisruti* etc. was not always exactly identical with all. He referred in this connection to the discussions in the previous Conference of the Academy on *Srutis* and also the Samagana Seminar conducted by the Academy. According to him, the *Suddha scale* which was elusive was neither *Mukhari* nor *Kharaharapriya* but was something between these two.

Sri T. Viswanathan observed that in discussing this question it should be borne in mind that the question of a particular *sruti* being beautiful or enjoyable was a matter of cultivation.

Polyphony

Mr. John Marr, a votary of Karnatic music, of the School of Oriental and African Studies, London, speaking on Polyphony,

drew attention to certain parallel developments in the history of Karnatic music and European music. When Purandaradasa, founder of modern Karnatic music, was composing his music, in Europe there was the flowering of the supreme religious music. The speaker explained how in Polyphony the parts were equally important and differed from its later development, Harmony. It was from Parellell Line Harmony that Polyphony and the later Harmony developed. The speaker played also two records, *Codex Squarciglupi*, Italian, of the 14th-15th centuries, and *Tenebrae-Responsaries* by the Spanish composer Victoria, in Latin, in which there was pure choral singing without any instrument and which was on the suffering of Christ. In a century and half after this, secular music developed greatly in Europe. So far as Karnatic music was concerned it had reached its perfection and there was nothing more to be done in respect of the *Kritis* of Dikshitar or Tyagaraja. A similar culmination point had been reached in European music and it was then that new orchestral development began and perhaps a simliar line of developments might manifest itself in the field of Karnatic music also.

Thanking the speaker, the President said that while such a development was possible, the melodic character of Indian music could never be superseded.

Pallavi

Vidwan Sri Chandrappa, Bangalore, pupil of Vidyalala Sri Narasimhalu Naidu, accompanied by Vidwan Sri A. D. Zachariah on the violin, Vidwan Sri T. M. Venkatesa Devaru, Konnakol, and Vidwan Sri V. Nagabhushanachar on the mridangam then gave a demonstration of a rare Pallavi in the rare *Hamsanada Tala* in the rare raga *Latangi*, 32 aksharas, eduppu in the 3rd akshara.

The President in thanking the Vidwan and his guru for the demonstration said that this was a matter of Tala and its mathematics and as it somewhat submerged the melodic and enjoyable aspects of music, it was not for youngsters but only for veterans to take to these recondite displays.

THE FIFTH DAY

27th December, 1960

When the Experts' Committee of the Music Academy convened in connection with the 34th Conference met this morning in the P. S. High School premises, Vidvan Sri T. K. Jayarama Iyer presiding, there was the release of the new book of *Javalis* edited by Smt. T. Brinda and published by the Academy and then there was a talk and demonstration by Sri B. Subba Rao of Nagpur, on 'Some Karnatic and Hindustani Ragas with Same or Similar Names'.

Javalis

Dr. V. Raghavan announced that in pursuance of the publication programme of the Music Academy, they had brought out on the occasion of this year's Conference a volume containing 30 Javalis by Patnam Subrahmanya Iyer, Tiruppanandal Pattabhiramayya, Dharmapuri Subbarayar, Tirupati Narayanaswami and others, with svara notation, edited by Smt. T. Brinda, granddaughter of the late Veena Dhanammal. This was the fifth in the series of important and rare compositions which the Academy had brought out in notation. He then requested the President of the Conference Vidvan Sri T. K. Jayarama Iyer, to release the publication.

Sri T. K. Jayarama Iyer observed that the publication of such works were really landmarks, as musicians always found it difficult to part with their treasures. He said that it was indeed a matter of congratulation that Smt. Brinda agreed to bring out this volume of Javalis. As she belonged to the great Dhanammal family and as the publication came from the Academy it had the seal of authenticity and authority. It was also appropriate that when they had just discussed light classical music there should have been the publication of a volume of Javalis which formed one of the brilliant examples of that type of music. He then released the book by giving a copy to the Editor. Copies of the book were then presented by Dr. V. Raghavan to the members of the Experts' Committee and some of the musicians and scholars. Sangita

Kalanidhi Musiri Subrahmanya Iyer in his speech, extended his felicitations to Smt. T. Brinda for bringing out that book and appealed to her and to the Academy to bring out further volumes of similar collections of rare compositions.

This was followed by a recital of select Javalis by Smt. Brinda along with her daughter Kumari Vegavahini accompanied by Sri T. Ranganathan on the Mridangam. The following eight javalis were rendered: *Paripovalara*, *Tarumaru*, *Samayamide*, *Iduneeku*, *Muttavaddura mohananga*, *Parulanamata*, *Mariyada teliyakane* and *Adineepai*.

While thanking Smt. Brinda, the President emphasised the need for listening to actual recital in addition to using the book and appealed to all young vidwans to learn these javalis.

Hindustani and Karnatic Ragas

The President then introduced Sri B. Subba Rao of Nagpur who had already brought out a book called *Raganidhi*, a compendium of the ragas of the North and the South. Sri Subba Rao had spent his lifetime on this interesting comparative study. Sri Subba Rao, in the course of his talk, said that the raga constituted the soul of Indian music and in the field of actual singing one found that musicians, both the high class artistes as well as those engaged in film work, were freely taking ragas from both parts of India. The light film tunes of South India today were all derived from North Indian ragas. Recently North India has taken some South Indian ragas like *Simhendramadhyamam*, *Vachaspati* and *Hamsadhyani*. Bhatkande himself had adopted ten of the Melakartas of the South for providing a scientific basis for the North Indian ragas. There are now musicians and scholars in the North asking why they should not adopt the entire 72 melas of the South for organising the North Indian ragas. He then demonstrated with the help of the Gottuvadya, christened by him as Devadatta Veena, some of the ragas of the North and South in their inter-relations. He took up the *Sriraga* of the South to which *Badahamsa-Saranga* of the North approximated. One of the characteristics of the North Indian ragas, Sri Subba

Rao said, was that they had three or more ragas in the same Arohana and Avarohana but they were distinct from one another because of the particular tetrachord in which they were rendered and of the *Vadi-Samvadi* relations which were different in each case. He illustrated this with the group of *Bhup* which was rendered only in *Mandra*, i.e., lower tetrachord, *Deskar* only in *Tara* and *Jaitkalyan* which had the same svaras but had a different *Vadi-Samvadi* relation. One limitation of the North Indian elaboration of the ragas was that the *Sanchara* became restricted and repetitions were likely. The next group to be taken by him was *Vijayasree* of the South which was near to the North Indian *Sriraga*. The other groups dealt with by him comprised Karnatic *Todi* corresponding to the North Indian *Bhairavi*, and the Karnatic *Subhapantuvarali* corresponding to the *Todi* of the North. He also brought out the differences among ragas having the same name, taking for illustration, *Lalita* and *Lalit*, and *Vasanta* and *Basant*.

Supplementing the views of the speaker Dr. (Miss) Prem Lata Sarma of Banaras said that the basis of the distinction of ragas with same Aroha-Avaroha was the variation of the *Jivasvaras*. She illustrated it with *Vasanta* and *Paraj* having the same notes where *Suddha Madhyama* was used in the two different ways in the two ragas.

Thanking the learned lecturer for his talk and demonstration, Sri T. K. Jayarama Iyer paid a tribute to Bhatkande for the systematic work done by him. With reference to the observations of the lecturer on the North Indian *Sriraga* and its South Indian counterpart, Sri Jayarama Iyer expressed the view that raga *Gaulipantu* should be more appropriately considered to be the corresponding Karnatic raga. Regarding the rare ragas found in books, the President said that the mere arohana-avarohana and melakarta given in the books were not enough data to bring out the raga bhava. Factors like *Amsa*, *Nyasa*, etc. should also be understood well. Thus it would be advisable to render them only after having heard at least once their authentic version. This was borne out by the groups of North Indian ragas having similar arohana-avarohana but having clearly distinct forms.

THE SIXTH DAY

28th December, 1960

At the meeting of the Experts' Committee of the Music Academy held this morning in connection with the 34th Conference, Sri T. K. Jayarama Iyer presiding, Sri Kumar Birendra Kishore Roy Chowdhury of Calcutta read a paper on 'Tansen School of Music' and gave a demonstration of 'Dhrupada on Sarasvati Veena and Sur-Rabab', and Mr. C. H. Montrisart of Thailand presented a paper on and gave a demonstration of 'Dance-Drama of Thailand'.

Tansen and Dhrupad

Introducing Sri Birendra Kishore Roy Chowdhury, Sri T. K. Jayarama Iyer said that he was a well-known musician and scholar of Bengal and was a member of different music committees and had practised music under well-known masters. Sri Chowdhury was also connected with the Calcutta University and the Sangeet Natak Akademi of Bengal and was a pupil of the late Mohammad Ali Khan.

In his paper Sri Chowdhury said that North Indian music had its most glorious period during the times of Moghul Emperors and the renaissance of the Hindustani music at that time centred round Tansen, pupil of Swami Haridas. The period was also noteworthy for the influence of Arabic or Persian music on Indian music. The speaker, who had touch with the Tansen's school through Tansen's descendants, traced the history of different schools of Hindustani music and the different Courts where they were cultivated and the manuscripts and other materials relating to these schools. On the side of Persian music, influence on Tansen was from Hazrat Mohammad Ghouse, Pir of Gwalior. According to the lecturer, this Persian and Arabic tradition went back to Greece and Pythagorus, who himself had imbibed the principles of music from India. The Dhrupad of Hindustani was developed by Baiju Bawra on the lines of the older Sanskrit *Prabandha* and *Dhruva Gitis*. However, in the Pathan Courts *Kwawali* rather than *Dhrupad* was fostered. In Gwalior

Raja Man Tomar built up a musical centre where *Dhrupad* system was cultivated. *Dhrupad* developed further in the hands of Swami Haridas and Tansen. The eclectic cultural atmosphere of Akbar and his successors helped the further growth of *Dhrupad*. Tansen was the shining jewel of this stage. About a thousand *dhrupads* were associated with him, all of which were noteworthy for their ragas as well as their poetry. While the themes of many of these were devotional, some were in praise of Kings. On the musical side Tansen embellished the *Dhrupad* with *Meed*, *Gamakas* etc. From Akbar's time upto the beginning of the present century there was an unbroken line of Tansen's followers and descendants called the *Seni* musicians who were regarded as high authority and with whom were associated many new ragas. Four styles or *Bani* developed in the post-Tansen period in *Dhrupad* singing: 1. *Gourhar Bani* containing melodious sliding notes. 2. *Dagar Bani* containing melodious Gamaks in curved lines; 3. *Khander Bani* with quick vibrations; and 4. *Nauhar Bani* with jumpy notes. Sri Chowdhury also pointed out how the different instruments of Hindustani developed in this period and said that there were connections with South India in the instrumental development, as Bīram Khan came to Hyderabad and learnt South Indian Veena. Sri Chowdhury then demonstrated on the Sarasvati Veena and the Sur-Rabab; the latter was a precursor of the Sarod and while it was suited for alap, the Sarod was suitable for gats. Sri Chowdhury then sang a *Dhrupad* in Bhairav and Choutal, *Chandravani* by Tansen, and played it on the Sarasvati Veena. On Rabab he rendered a *Dhrupad* of Tansen in Bimpalasi which had touches of *Anandabhairavi*.

The President Sri T. K. Jayarama Iyer, thanking the lecturer for his talk and demonstration, compared the *Dhrupad* with the Karnatic kritis, particularly the compositions of Dikshitar. He then requested Mr. Montrisart of Thailand to give his talk and demonstration.

Thai Dance

Introducing Mr. Chaturong Montrisart and the subject of his talk and demonstration, Dr. V. Raghavan drew the attention of the audience to the observations of Dr. P. V. Rajamannar in his

Opening Address at the present Conference on the need for comparative study in different dance forms. This, Dr. Raghavan stressed, was all the more important in the field of the dance-forms of South-East Asia, which, he said, formed an integral part of the dance-heritage of Bharata. The different forms of dance-drama in Java, Bali and other South-East Asian regions preserved several departments of dance and dance-drama as set forth in Bharata's *Natya Sastra* which unfortunately were not preserved in the surviving forms in India itself. In Thailand, *Ramayana* dance-drama according to the technique of Bharata was prevalent and several episodes from the *Ramayana* were enacted following this ancient Indian technique. The *Ramayana* theme handled by them was more akin to the South Indian version and there were also local additions made by them. In Thai poetry in which these themes were set, Sanskrit was freely mixed in *Manipravala* style. One important element in the Thai dance-drama was that it preserved in the many scenes of the movements and warlike actions of monkeys and demons, the *Gatis* and *Charis* mentioned by Bharata. Several of the terms and names of persons were Sanskritic. E.g. the guest who was to speak and demonstrate and was a member of a noble family engaged in Thai military service, was called Chaturong Montrisart which was in Sanskrit "versed in the affairs of the fourfold army", *Chaturanga-mantri-sastra*. In Thailand the art of dance was cultivated in the past by the nobility and the royalty. Mr. Montrisart was now on a Government of India Exchange Cultural Scholarship and was studying Indian Dance-drama.

In his paper on 'Thai Classical dance', Mr. Montrisart drew attention to the cultivation of the classical dance in the royal courts in ancient Thailand and their development in modern times by the Department of Fine Arts of the Government. The Thai classical dance was divided into two categories, the *Khon* in which males alone played and the *Lakhon* in which the participants were women. The *Khon* was the masked play of ancient times. It was played usually on important days during the year and on festivals and celebrations. It presented episodes from the *Ramayana* called by them *Ram-kein* which meant *Rama-kirti*. The

names of the characters were Sanskritic, though somewhat transformed by local pronunciation. In a full performance of the *Khon* about 45 actors participated. In costume and make-up, different colours were used for the different characters and there were about 140 different kinds of masks for demons and monkeys. The training of *Khon* actors was long and tedious as the movements involved a lot of muscular exertion bordering on gymnastic training necessitated by the several fighting scenes. There was also *abhinaya* or gesture language called by them *Natya-Sabta*. The theme of the drama was sung in chorus and the actors were mute. The *Khon* orchestra comprised both a large and a small ensemble, and music formed an important part of Thai classical dance, each theme and sentiment having its appropriate music. Of the *Khon* itself there were five forms prevalent, an open air mask-play before the screen, a court-masked play and a masked-play on a modern stage. The last one was recently evolved. *Lakhon*, the second main form, though originally a male-dance, became about 200 years ago a dance by women in which graceful expression was emphasised. In *Lakhon* also there were six forms.

Reading the paper on behalf of Mr. Montrisart, Dr. Raghavan drew attention to several corresponding points in the Indian tradition and Bharata's *Natya Sastra*. The paper was followed by demonstration with costume by Mr. Montrisart. Mr. Clifford Jones who had worked with Mr. Montrisart gave out the 22 kinds of movements, comparable to our *adavus* and *karanas*, figuring in Thai dance, all of which were demonstrated by Mr. Montrisart. Mr. Montrisart then demonstrated the portrayal of the nine rasas according to Thai dance. Then he demonstrated the *Viraja* dance of the monkeys and their leaders; the *Viraja* was really *Veera jaya* in Sanskrit and formed the heroic and war-like movements of the monkey fighters. The music accompaniments of the demonstrations was provided by tape-recordings.

At the request of Dr. V. Raghavan, Dr. P. V. Rajamannar, who along with the Hon'ble Mr. Nityananda Kanungo, Smt. Kamaladevi Chattopadhyaya, Mr. Ghosh, Secretary to the Ministry of S. R. and C.A., and other members of the Central Sangeet Natak Akademi witnessed the demonstration, spoke congratulating the

Academy on arranging this programme of the dance of Thailand. Chief Justice Rajamanner observed that the morning session of Academy's Conference were extremely fruitful and comprehensive in that they embraced not only the music and dance of the South and the North of India, but also the music and dance of other countries. Commenting on that morning's programme he said that there was in it something basically Indian in origin. He said that in Greater India, there were aspects of our arts which gave more authentic pictures of our early traditions unfortunately not preserved in India. The conception of rasas, stylised movements and the whole symbolism of all this was Indian. He said that, on behalf of himself and on behalf of the Sangeet Natak Akademi, he would congratulate the Madras Music Academy's efforts in organising these programmes in their Annual Conferences.

The President of the Conference, Vidwan Sri T. K. Jayarama Iyer, thanked the artistes, Mr. Montrisart and Mr. Clifford Jones, who assisted him, and Justice P.V. Rajamannar.

THE SEVENTH DAY

29th December, 1960

When the Experts' Committee convened in connection with the 34th Conference of the Music Academy assembled again this morning at the P.S. High School premises, with the President Sri T. K. Jayarama Iyer in the chair, Prof. Deodhar of Bombay gave a talk on 'Voice Culture'; the Experts' Committee of the Academy felicitated Sangita Kalanidhis Mudicondan Venkatarama Iyer and Sri T. N. Swaminatha Pillai on their receiving the President's awards; and in a discussion initiated by Sangita Kalanidhi Semmangudi Srinivasa Iyer, the Vidwans discussed teaching methods in music.

Voice Culture

Prof. Deodhar who had been specialising in the subject of 'Voice Culture' and had been in the United States for some time to study the latest researches on this subject, said that it was not as if our ancient musicians did not realise the importance of voice culture, for we had sufficient emphasis laid on singing in

Mandra Sthayi and from *Nabhi*, but unfortunately in no ancient treatise did we find any scientific and practical details given as to how a musician should practise this. The musicians themselves had been insisting on this but they too were not able to set forth any practical steps by which these could be achieved. This was a subject in which physiologists and doctors in the West and writers like Stanley had made investigations. They had taken several types of voices for investigation, and formulated the principles by which in the different parts of the mechanism of voice production, in breathing, etc., intonation and singing were affected. In North India there were several *gharanas* according to which voices were trained in different ways; most of these voices would, from a purely scientific point of view, have to be considered false voices. There were the two extremes of the throaty artificial voice and the sweet, artificial voice. These extremes should be avoided and to achieve this one should understand how the muscles of the mouth and the tongue as well as the throat, and the chest and abdomen functioned. In voice production, the relaxation and tension of muscles, as also the action of the tongue should be observed. The tension of muscles produced contraction and not lengthening and each muscle in its action had an antagonistic muscle which reacted in the opposite direction. For contraction in one part, the relaxation of the muscle in another must co-operate and when producing a particular sound, one should know which part should be free and relaxed and which tense. Generally speaking the tongue movement in our music was defective. The tongue should not close the larynx; it should be detached from the larynx and be placed 'in contact' with the abdomen. The breathing action should be set up in the *Nabhi* in the abdominal region with corresponding relaxation in the upper part of the body. On the other hand, breathing action of the chest would lead to abdominal relaxation which would not be conducive to *Nabhi* singing. Therefore a study should be made of the part played by the abdomen, the larynx and the pharynx and the position of the tongue. The question of age did not matter in the production of voice. What mattered was really the health of the individual. The quality of the voice also would be determined by the action of the muscles. The thin, piercing quality

of female voice was the result of one set of muscles different from that which produced the warm and big voice of men-singers. There should be co-ordination of both these muscles to produce good music. The lecturer illustrated the action of the vocal apparatus by drawings and also by asking persons to feel the different muscles and bones of the mouth, neck, chest and abdomen.

Answering some questions from Dr. Raghavan, the lecturer said that there was nothing intrinsic in the character of Indian music, either of the North or of the South, in the *murkhi*, *tan* or *gamakas* which prevented the proper cultivation of the voice. The lecturer also informed that he was preparing a book on *Voice Culture for Indian Music*. He also demonstrated by singing a variety of *Todi* in slow tempo and a *Drut Tarana* in *Maluha-Kedar* to show how the essential features of Indian music should be brought out without any facial contortion. The President Sri T. K. Jayarama Iyer thanked the lecturer for his very lucid lecture and demonstration. He would, however, say that the physiological aspect of music was only one of its aspects and a musician should not be frightened by the details of anatomy and physiology. The ability to exercise these muscles and parts of the body should come to him unconsciously. Apart from this, there was also the difference of one system of music from another, that in which there was steady-note singing and another in which there was vibretto singing. Our musicians, particularly Tyagaraja, have referred to these centres of voice production in the body, *nabhi*, *hrut*, *kantha* and *rasana*, in their compositions and our conception of music has laid clear emphasis on this subject of *Nadopasana*. He would say that the real enjoyment of music could be brought out only in singing which is not hurried and which is not sung merely for excitement. *Vilambit alapa* might appear somewhat longdrawn but it was yet necessary and he would advise the South Indian musicians to observe this *vilambit alapa* of the North. It was also necessary that before starting on actual lessons we should teach students the proper cultivation of their voice. Singing in *Mandra sthayi* strengthened the voice. Over-exercise of the voice in the early years produced a strain in the voice and led to its failure in later years, and voice, like anything else, should be carefully tended.

Felicitations

The meeting then extended its felicitations to Vidwans Sri Mudicondan Venkatarama Iyer and Sri T.N. Swaminatha Pillai who had, according to the decision of the Central Sangeet Natak Akademi which met in Madras the previous day, had been selected for the President's Award for Karnatic music, vocal and instrumental, that year. The President of the Conference, Sri T. K. Jayarama Iyer, garlanded the Vidwans on behalf of the Academy, the Vidwans and the music loving public which had assembled. He paid a tribute to the services of the two vidwans to the cause of music and their attainments in the field. Sri Semmangudi Srinivasa Iyer referred to Mudicondan Venkatarama Iyer as endowed with a research mind and referred to his brilliant performance of *Shatkala pallavi* a few years ago in the Academy's Conference. Sri T. N. Swaminatha Pillai, he said, was in the direct line of the pupils of Dikshitar. Other musicians and scholars who associated themselves with the sentiments expressed by the above speakers were Prof. R. Srinivasan, Budalur Krishnamurti Sastrigal and Madura Subrahmanya Iyer. The two vidwans then replied and recalled the teachings and blessings they had received from their own gurus.

Teaching Methods

Initiating the discussion on this subject Sri Semmangudi Srinivasa Iyer said that close upon the lecture on voice-culture, their discussion of the subject of teaching methods in music was appropriate, as it was also of primary importance. We had been following too long, he said, the traditional method and that the time had arrived, when we should re-think and see whether there was need to introduce some new methods. For one thing, he said, from the select few with gifts who had in the past practised the art, music has now come to be learnt in Schools and Colleges and even in general schools where it had been introduced as one of the subjects. One could not now use only the old method but think of simpler and easier methods by which classes comprising good, bad and indifferent material could be taught. Just as the child was taught language today not by the alphabet or spelling but

by pictures and the actual spoken sound being learnt through those pictures, even so the students in the beginning should be taught the correct svaras through actual songs and then helped to identify the svaras. They had been following the practice of beginning the first lessons in *Mayamalavagaula*, corresponding to *Bhairav* in the North. In the North, they had changed over to *Bilaval*. It seemed to him that *Mayamalavagaula* was chosen for the beginning exercises because of its suitability for training on Veena. For the voice *Sankarabharanam* was certainly more suited. He would go further and say that we might adopt the *Samagana-svaras* (corresponding to *Kharaharapriya*) for the beginning exercises for voice. He said that he would not assert this dogmatically but would just propose it for the consideration of the vidwans. Even *Thayas* and other exercises of old were designed for Veena and not for voice.

Sri T. K. Jayarama Iyer observed that in Hindustani they had different ragas for *sadhakam* in different parts of the day. For morning practice they adopted *Bhairav* (*Mayamalavagaula*), and for the evening *Iman* (*Kalyani*). After this practice they went to *Kammach* (*Harikambhoji*). Sri Jayarama Iyer said that sometimes they in the South made too much of *gamaka* even to the detriment of the raga. *Gamaka* should also be governed by *kala-pramana*. In the training of the *gamakas* also, those difficult for execution should be practised by intoning the svaras in slow manner, gradually quickening the pace.

Prof. R. Srinivasan said that he agreed with Prof. Deodhar that voice culture was important, although according to him the voice was but the means of producing music. There was, according to him, in actual singing, a hiatus between one's objective notion of a *svrasthana* and the subjective nature or the internal vibrations of the same. As regards *Mayamalavagaula* and *Sankarabharana* he said that each had its points of justification in respect of its usefulness for the beginning exercises.

Sri Mudicondan Venkatarama Iyer observed that he was of the view that while they might continue *Mayamalavagaula* for their first lessons, they should insist on the students,

as he had been insisting in the Academy's Teachers' College, singing *Sarali* and *alankara* in *Sankarabharanam* and nine other ragas. While individual attention was not possible in classes in the present day, he, at the same time, agreed that the deficiency of an individual singer required adaptation of the instruction method for him. He agreed that small and easy pieces might be used to create *svara-jnana*. Sri Semmangudi Srinivasa Iyer wanted them to note that in *Mayamalavagaula* the proximity of notes made it difficult for teaching it in the classes. Sri Venkatarama Iyer said that he, however, welcomed reforms and was not against other ragas being used. Vidwan Madurai Subrahmanya Iyer said that on the violin the first lessons were taught in *Mayamalavagaula* but after that *Sankarabharana* was taken. Sri K. S. Narayanaswami said that this important subject deserved their further attention and hoped to present a paper on this subject at the next Session. He also observed that it was not quite correct to say that in our music all the notes were always oscillating. There were also steady notes, on which practice could be made.

Concluding the discussion, the President Sri Jayarama Iyer observed that there were two aspects in the question, that of mass teaching and that of training a real musician, and he thought two required two different types of teaching methods; exercises should proceed from practising on steady notes to practising them with *gamakas*.

THE EIGHTH DAY

30th December, 1960

At today's sittings of the Experts' Committee of the Music Academy, at its 34th Conference, Vidwan Sri T. K. Jayarama Iyer presiding, Sri Ambikacharan spoke on 'Ragas and Kirtanas suited to the South Indian Flute', Sri M. A. Kalyanakrishna Bhagavatar gave a demonstration on *Mandrastayi*-singing and *Tanam*-singing with *Tala*, and Vidwan Tinniyam Venkatarama Iyer gave a demonstration of *Mora* in *Panchagatis*, on the Mridangam.

Flute

Speaking on the flute, Sri Ambikacharan said that there was no instrument which did not have some drawback and the flute had its own defect. Listeners might have noted, he said, that some flutists kept two flutes and changed over to the second. The speaker described how the flute was so designed as to suit the *Harikambhoji* scale and how the ragas of that *mela* particularly could be played easily on it. He then played on the flute *Yadukulakambhoji*, *Bhupala*, *Mohanam*, *Bilahari*, *Todi*, *Kalyani* and *Kharaharapriya*.

Thanking the lecturer the President said that it was true that the flute was suitable for certain ragas and was somewhat difficult for certain others. He then requested Vidwan Sri M. A. Kalyanakrishna Bhagavatar to give his talk and demonstration.

Mandrasthayi Sanchara and Tana

In his talk Sri Kalyanakrishna Bhagavatar said that he belonged to a tradition of Veena Vidwans in which *Tanam* was played with *Tala*; this helped the *neraval* in the *Pallavi* to follow, especially when the *Talas* were difficult to be negotiated. The Vidwan sang *Bhairavi Varna*, the *Kriti Vatapiganapatim* and *Ragam, Tanam and Pallavi* in *Todi*, illustrating *Mandra Sanchara* in the *Raga* and the accompaniment of *Tala* in *Tana*. He was ably accompanied by Vidwan Lalgudi Jayaraman who gave brilliant display on the violin, and Vidwan Karaikudi Muthu Iyer on the Mridangam.

Vidwan Veeriah Chowdhury observed that *Mandrasthayi sanchara* in slow tempo was good but each should adopt a style suited to him. It was not possible for all to sing in the same way. As far as *Tana* was concerned there was once prevalent in Andhra a tradition of singing it with *Tala*, but he himself had never heard it. Vidwan Mudicondan Venkatarama Iyer recalled the 1949 Conference when he presided, at which, on the suggestion of the late Sri Kasturi Srinivasan, *Mandrasthayi* singing was discussed at some length. Only certain voices, the Vidwan observed, were good enough for *Mandrasthayi sanchara*, even as

certain other voices which were suited only for singing in the higher *sthayi*. It was within their experience that some *Mandra-sthayi* voices were defective in the higher ranges. The late Konerirajapuram Vaidyanatha Iyer used to sing *Mandra-sthayi* with the closed mouth and today the advantage of the microphone, the Vidwan said, should give to *Mandra*-singing a fresh lease of life. As regards *Tana* singing with *Tala*, he said that it was true that there was the tradition of Trivandrum, but in Tamiland there was no such practice.

Thanking the Vidwan Sri Kalyanakrishna Bhagavatar, Sri T. K. Jayarama Iyer observed that *Mandra-sthayi* singing strengthened one's voice and helped one to secure *Svara-suddha*. *Tana* with *Tala* he had heard in Trivandrum and while capable vidwans could do it, he felt that sometimes *Tala* might be somewhat of a hindrance also. He also complimented Sri Lalgudi Jayaraman's playing in *Mandra-sthayi* and said that *Mandra-sthayi Sanchara* was not merely to observe a convention but was really a most enjoyable thing. He then requested Vidwan Tinniyam Venkatarama Iyer to give his Mridangam demonstration.

Panchagati Mora

Vidwan Tinniyam Venkatarama Iyer first referred to his Guru Tinniyam Sethuramier aged 91 who passed away only the previous week. The demonstration of *Panchagati mora* on Mridangam comprised : 1. *Sankirnajati*, 9 aksharas ; *Misrajati*, 7 aksharas ; *Khandajati*, 5 aksharas ; *Tisrajati*, 3 aksharas ; and *Chaturasrajati*, 4 aksharas.

THE NINTH DAY

31st December, 1960

When the Experts' Committee of the Music Academy convened in connection with the 34th Conference met this morning, with the President Vidwan Sri T. K. Jayarama Iyer in the Chair, Dr. Harold S. Powers of the Harvard University, U. S., who had been in Madras previously and had come again on a grant from the Rockefeller Foundation to continue his study

of Karnatic music, spoke on 'Structural Functions of Embellishments', the Academy and the Experts' Committee received the Soviet Cultural Delegation who were in the City, and Sri M. K. Kalyanakrishna Bhagavatar of Trivandrum gave a demonstration on the Veena.

Anusvaras

Speaking on 'Structural Function of Embellishments', Dr. Powers said that what he meant was *Anusvaras* and that what he proposed to do was to give descriptive analysis, illustrating his points both from Karnatic music and a representative of the specimen of European music in the so-called 'Tonal System'. Dr. Powers pointed out that at the most fundamental structural levels, i.e., the level of the *adhara sruti* or tonic, Indian music and Western music were both based on the same assumption. At the next structural level also, where the *adhara sruti* is accompanied by other tones having a harmonic relationship with it, they were analogous. He pointed out that the first step in elaboration of fundamental harmonic structure was the application of the *anusvaras* to the harmonic tones. He said that it was only in the development and structural prolongation of those *anusvaras* that Indian and European music differed. Indian music, he said, elaborated its structures by super-imposing *anusvaras* one on another, producing short phrases which could be combined at different pitch levels to produce elementary scales.

Dr. Powers then said that in Karnatic music harmonic structures could be built on the *adhara sruti*, choosing from six notes, viz., *Shadja*, *Panchama*, *Chatussruti Rishaba*, *Antara Gandhara*, *Suddha Madhyama* and *Chatussruti Dhaivata*, depending on the raga. He observed that other *svaras* would function in one raga or another as *anusvara* with respect to these six possible harmonic tones. He demonstrated this point and others by analysing short phrases from several ragas. For example he pointed out that *Todi Gandhara* should be conceived only as a secondary *anusvara* with respect to *Suddha Rishabha* or as neighbouring *anusvara* with respect to *Madhyama*. He said that the *Todi Gandhara* should not be treated as a steady note and

demonstrated what in his opinion was the right way and the wrong way of producing this *svara*.

Dr. Powers then showed how the primary *anusvaras* in European music were supported and elaborated not by *gamaka* but by harmonics. He sang a short song by the early 19th century German composer, Mr. Franz Schubert, accompanying himself on the Piano, and illustrated his points by a brief analysis of the song.

The President Sri T. K. Jayarama Iyer in thanking Dr. Powers for his analysis complimented him on his devoted study of Karnatic music.

Soviet Composer

Mr. Kuliev, composer from Azerbaijan in the Soviet Union, and a member of the Soviet Cultural Delegation which had arrived in the City the previous day attended the Conference this morning. Welcoming him on behalf of the Academy and the Experts' Committee, Dr. V. Raghavan recalled his own visit to the USSR, and said that the distinguished guest hailed from Azerbaijan and in the music of Azerbaijan, Uzbek etc., there were airs reminiscent of Indian ragas. Mr. Kuliev speaking on behalf of his delegation conveyed to the Academy and its Conference the greetings of the Soviet musicians and composers. He said that the Soviet Union had helped to develop music in all its component States. In Azerbaijan itself, before 1920 there was no professional music and the first music school opened there was only in 1922. Research was also being done in the folk music of his State and they have been, in their Institute in the Academy of Sciences of their State, collecting folk music material. They in Azerbaijan were very much interested in Indian music which they had so far known only through the films; but they were now eager to get into touch with Indian classical music and to improve their knowledge of it. They desired to have collaboration between the representatives of their music and the musicians of India. Dr. Raghavan then presented on behalf of the Academy a set of the issues of the Journal of the Music Academy to Mr. Kuliev. The President of the Conference Sri T. K. Jayarama Iyer thanked

Mr. Kuliev for visiting their Conference and requested him to convey the greetings of the musicians of India, especially those of Madras assembled at that Conference, to their fellow musicians in USSR and expressed the hope that they would come and study South Indian music.

Veena

The President then requested Sri M. K. Kalyanakrishna Bhagavatar of Trivandram to give his demonstration; the explanations were given by Sri M. A. Kalyanakrishna Bhagavatar. It was pointed out by the Vidwan that for the proper playing of the *ravai* the fingers should be kept apart while playing. The Vidwan played a *kriti* in *raga Kedara* and in *tala Rupaka*, *Tanam* in the five *Ghana ragas* in two *kalas* and then a *Pallavi* in *Kalyani*.

Thanking the Vidwan the President said that the Trivandrum tradition of Karnatic music was represented by a number of distinguished musicians like Paramesvara Bhagavatar, Coimbatore Raghavier and the grandfather of the two Kalyanakrishna Bhagavatars taking part in the demonstration. Veena Vaidyanatha Iyer of Mayuram was himself a pupil of the famous Kalyanakrishna Bhagavatar of Trivandrum.

THE TENTH DAY

1st January, 1961

At today's meeting of the Experts' Committee of the Music Academy, convened in connection with the 34th Conference, the President Sri T. K. Jayarama Iyer gave an exposition of *Raga-Rupa* and Sangita Kalanidhi Sri Mudicondan Venkatarama Iyer gave a talk and demonstration on the proper method of singing *Pallavi*.

Raga-Rupa

Sri Jayarama Iyer quoting well-known *kritis* of Tyagaraja on the subject, pointed out how *Raga* which represented absolute music and was the soul of Indian music, was of divine nature. The very *svaras* which composed the *raga*, he said, had their own speciality and divine aspect. Even a single note would touch their hearts when properly intoned or played. The *Raga* was like the mansion and *svaras*, its bricks, had to be pure and correct

according to the nature of the *Raga*. In a *Raga* there was a *Svara* in which one could begin it or dwell in the course of its elaboration, and the kritis of the great masters served as guides in this respect. Sometimes even a single *Svara* could give the identity of a *Raga*. There was such a thing as *Jiva-Svara* and a musician elaborating a *Raga* should exercise economy of phrasing. There was also a *prayoga* which served like the seal or the stamp of the *Raga*. According to the texts there were ten *lakshanas* which should be observed in bringing out the proper form of the *Raga*, like *Amsa*, *Nyasa*, *Alapatva*, *Bahutva*, *Langhana*, etc. There were the *svaras* which should not be touched; even so, *svaras* which should not be lingered upon. There were *Visesha Sancharas* in developing well-known *Ragas* and these special phrases were handed down by tradition or preserved in what are called the *Katakas*. When one was elaborating a *Raga* one should also remember that *Virama* or rest at certain places was essential for oneself as well as the listener. Restraint was also necessary on the part of the artistes in respect of expression. The *Adbhuta* created by certain effects in the course of singing *Raga* was not so sustained as the *Rasa* of *Karuna* or *Santa* which was deep and sustained. Sri T. K. Jayarama Iyer's exposition was interspersed with the singing of snatches of several ragas to illustrate the points referred to by him.

Pallavi

He then requested Sri Mudicondan Venkatarama Iyer to give his exposition of *Pallavi*. Sri Mudicondan Venkatarama Iyer observed in the course of his talk that in *Pallavi*, equal importance was to be given to three elements, *Pada*, *Laya* and *Vinyasa*. One should be able to negotiate the intricacies of *Pallavi* singing, but one's *Pallavi* should be both understandable and enjoyable. The Vidwan said that our singing could not be called a recital, for it was always a creative art, based as it was on *Manodharma*. He had chosen the subject of *Pallavi* because in these days there was the danger of its taking certain undesirable turns. The difficult aspects of *Pallavi* should be well understood and a Vidwan should be able to do them if asked to display his mastery, but it was not necessary that in all concerts these difficult aspects of *Pallavi* should be sung. As far as his memory went, he could say that in

the concerts of olden days, aspects like *Anuloma* were not actually sung. Sri Venkatarama Iyer then analysed the *Pallavi* and its aspects and explained clearly the meaning and method of performance of *Anuloma*, *Trikala*, *Viloma*, *Pratiloma*, etc. He took for demonstration the well-known *Pallavi* in *Todi*, in four *kalai chowkam*, *Ganalola*, as it was better to use a simple and well-known *Pallavi* to make them understand the different aspects of *Pallavi* singing. There were other feats of *Pallavi* like *Double Pallavi*, *Vichitra Pallavi*, etc., which were exhibitions of skill. In a *Pallavi* which was sung so as to be understood as well as enjoyed and easily executed, the words must be few and such as to give scope for *Karvai*; at the same time the *Pallavi* should not be too soft and should have enough *bigu-sugu*. In his demonstration of the *Ragam*, *Tanam*, *Svaram* and *Pallavi*, Sri Venkatarama Iyer was accompanied by Vidwans Sri T. N. Krishnan on the violin and Sri Madurai N. Krishna Iyengar on the Mridangam.

In thanking Sri Venkatarama Iyer for his talk and demonstration, as also his accompanists Sri T. N. Krishnan and Madurai Krishna Iyengar, the President Sri T. K. Jayarama Iyer paid a tribute to Venkatarama Iyer's attainments. He referred especially to his rendering of the *Todi* in accordance with the old *Sampradaya*. He also mentioned that Sri Mudicondan Venkatarama Iyer was conducting under the auspices of the Academy, apart from the Teachers' College of Music, an advanced evening course for qualified young musicians and it was upto those who had the aptitude and qualification to go to him and learn as much as possible from his rich knowledge and experience. Sri Jayarama Iyer emphasised that *Pallavi* was not a mechanical thing nor was it necessary for all singers, including girls, to strain themselves to sing this. Its singing, though a difficult matter, should be enjoyable. He said that there should be continuity of *Raga* in *Pallavi* singing.

THE ELEVENTH DAY

2nd January, 1961

When the Experts' Committee of the Music Academy met this morning at its last session in the 34th Conference with the

President Sri T. K. Jayarama Iyer in the Chair, Prof. R. Srinivasan gave a talk on the changes made in the original tunes of old compositions, after which the concluding function of the Experts' meeting was held. At the outset Dr. V. Raghavan made a report of two papers submitted to the Conference whose authors could not be present, 'The Musical Scheme of Dikshitar's Navagraha Kritis' by Sri H. Yoganasimham of Mysore and 'The Sapta-Tantri Veena in Buddhistic Sculpture' by Swami Prajnanananda of Calcutta.

Original Varna-Mettus

Prof. R. Srinivasan observed that changes in songs had been made in the whole *Varna-mettus* as well as in the use of certain notes, and on that occasion he would confine himself to the wholesale change of *Varna-mettus* and that too not in the kritis of *Trimurtis* or others, but in the songs in the *Nandan Charitram* of Gopalakrishna Bharati and in Arunachala Kavirayar's *Ramayana Kirtanas*. Prof. Srinivasan illustrated with the following pieces from *Nandan Charitram*: *Sivalokanathanai* which was originally in *Senchurutti* but later came to be rendered in *Nadanamkriya*; *Chidambaradarisanamam* which was originally in *Asaveri* and came later to be rendered in *Mukhari*. The other pieces mentioned by him were *Aarar Asaipadar* originally in *Mukhari* but which had been rendered by some in *Shanmukhapriya* and *Innamum Orudaram* in *Yadukulakambodi*, later changed over to *Kedaragowla*. Vidwan Budalur Krishnamurti Sastrigal referred to its *Kedaragowla* version being old and having been heard by him from wellknown sources. Prof. Srinivasan agreed that some of the changes had occurred early and some new *Varna-mettus* were good; but he was of the view that the original tunes were to be preserved and they had their own appropriateness with reference to the theme and sentiments. Similarly *Yaro ivar yaro* of Arunachala Kavirayar was originally in *Saveri* which was appropriate to it, but had come to be sung in *Bhairavi*. The President Sri T. K. Jayarama Iyer said that changes had come in these pieces because there was no *Sishyaparamapara* to safeguard the *Varna-mettus*, and naturally changes had been more easily introduced in these. Sri S. Parthasarathi pointed out that even in the compositions of Tyagaraja,

where there was strong *Sishyaparamapara*, changes had been introduced. Sri Jayarama Iyer himself illustrated this with the example of *Rara Sita*. He also expressed his opinion that in Tyagaraja-kritis, where set *sangat* had been given, new *sangat* should not be added. The *sangat* were closely related to the *Bhava* and the ideas brought out by Tyagaraja in those songs, and he referred to the study of Tyagaraja's kritis from the point of view of the ideas and emotions given in the work *Spiritual Heritage of Tyagaraja*. Vidwan Sri Veeriah Chowdhury observed that as there was eating for strength and eating for taste, in music also there was the singing for *Bhakti* and singing for mere *Ruchi*, and when *Bhakti* was forgotten all sorts of changes would creep in and he referred to, for example, the renderings of *Yochana* without any regard to the *Sahitya*. The *Sahitya* of Tyagaraja had its *Prasa*, *Avarta* etc., which required correct rendering.

Condolence

Dr. V. Raghavan then placed before the meeting the resolution of the Experts' Committee expressing its condolence at the demise of the following musicians and musicologists who had passed away during the year: Sri C.S. Iyer and Mrs. Sitapathy, who were both members of the Experts' Committee of the Academy, Tinniyam Sethuramier, Mridangist; Rajalakshmi Ammal; daughter of Dhanammal; Dwaram Narasinga Rao, Principal, Vizianagaram Music College and Violinist; Varanasi Brahmayya Sastri, Violinist; and Mr. Jaap Kunst, Ethno-musicologist and authority on the music of Java, Amsterdam. The members then stood in silence for a minute.

Concluding Function

The President was then garlanded by Sri T. V. Rajagopalan, Secretary of the Academy. Bringing the proceedings of the Experts' Committee meetings to a close, the President of the Conference Sri Jayarama Iyer gave a resume of the work done during the 34th Conference and made a detailed reference to the papers, lectures and demonstrations of Karnatic, Hindustani and Western music, as also dance. He expressed his thanks to Sri K.V. Krishna-

swami Iyer, President of the Academy, and its Executive Committee for electing him for the high honour of the Presidentship of the Academy's Conference and to the Vidwans who co-operated in the Conference. The Madras Music Academy, Sri Jayarama Iyer said, had expanded in recent years and enjoyed worldwide reputation and its Conference provided a wide forum for music and dance of different countries of the world.

Speaking on behalf of the representatives of Hindustani music, Sri B. Subba Rao of Nagpur said that that was his first visit to the Academy's Conference and that he was tremendously impressed. From his own experience of so-called conferences in different centres of North India, he would say that the conference of the Madras Music Academy was the only true conference in the field of music. The Academy, he said, was a reservoir of knowledge and the way they encouraged the juniors was most praiseworthy. He complimented Sri T. K. Jayarama Iyer for the way in which he had conducted the Conference and said that the solid foundation of the *Svarajna* of the South Indian musician enabled him to negotiate and master other systems of music. He referred to Pallavi as the climax of South Indian music and was very glad to learn that in the Academy there was an advance course in which young musicians could train themselves in Pallavi and other branches.

Speaking on behalf of the representatives from outside countries, Dr. Harold Powers of the Harvard University, U. S., said that while he was one of them in so far as he was a devotee of Karnatic music, he could also speak on behalf of the participants from countries outside India. The Academy and its Conference, he said, had become truly international. The Academy in the future, he said, would have to organise, like the UNESCO, the necessary machinery for translation etc., to enable all the participants to benefit by the multi-lingual proceedings. At the same time he did not wish that the friendly and easy atmosphere in which views were exchanged at this Conference should give place to procedural formalities. Music was an abstruse subject to be expounded but the meetings of the Experts' Committee of the Academy had, he thought, been doing a splendid job of this.

Speaking in Kannada, Sri Padmanabha Rao of Mysore, pupil of Sri Vasudevachar, referred to the Conference of the Academy as a music *Yajna* and said that year after year the work of the Academy was improving and becoming more and more interesting.

Speaking in Telugu Sri Veeriah Chowdhury said that Andhra-desa was grateful to the Academy for including many Andhra artistes in the concerts in the Academy and the morning sessions of the Conference constituted the acme of the Academy's activities, as everyone who participated in it was a man of knowledge.

On behalf of the Music Academy, and its Executive, Dr. V. Raghavan then thanked Vidwan Sri Jayarama Iyer for accepting the Presidentship and conducting the Conference in a successful way. The Academy, he said, was very grateful to Dr. P. V. Rajamannar for opening their 34th Conference. He said that that year's Conference was marked by some special features, as during that Session of the Conference, the Executive and the General Council Meetings of the Central Sangeet Natak Akademi and the AIR Light Music Seminar were held in Madras which facilitated the participation in the Academy's proceedings of a number of musicians and scholars from other parts of India. The Academy was particularly grateful to the Sangeet Natak Akademi for supporting its activities in respect of introducing North Indian music and encouraging junior talent and the Ministry of S. R. and C. A. for assisting in the presentation of the Manipuri Dance recital. He thanked the participants from foreign countries, Messrs Anthony Saletan, U. S., John Marr, U. K., Harold Powers, U. S., C. Montrisart, Thailand, and C. Jones, U. S. In the concerts of the 34th Conference, he said, the Academy was fortunate in enlisting co-operation from all sections of musicians. He referred to the work of the Executive Committee members who were in charge of the different departments of the Conference work and to the help given by the P. S. High School authorities, the Police, Corporation of Madras, Telephone Department, All India Radio, the Press, and the Bharati, Rama and Dhanvantari Scout Groups. The competitions of the Academy, he said, had been steadily increasing in

number and the Academy was glad that several additional offers for medals and prizes had been received from the admirers of the Academy who included friends in distant countries like America.

Dr. Raghavan announced also the publication of volume XXXI (1960) of the *Journal of the Music Academy, Madras*.

There was then a group photo of the members of the Experts' and Executive Committees and the musicians who had participated in the Concerts and the Conference.

Members' Day

The Members' Day of the Academy and reception to the President of the Conference was held at 8 A.M. in the morning in the Conference premises. After light refreshments there was a programme of music by the Members and Members' children and a variety entertainment by the Boy Scouts who were assisting in the conduct of the Conference. Among those who participated in the music programme was Mr. Harold Powers of U.S., student of Karnatic music.

The Sadas

The *Sadas* of the XXXIVth Conference of the Music Academy, Madras, was held on the 3rd January, 1961. In the unavoidable absence of Sangita Kalanidhi Ariyakudi Ramanuja Iyengar who was to have presided over the *Sadas*, Sri T. T. Krishnamachari, Vice-President of the Academy, presided and conducted the proceedings.

The function commenced with invocation by Vidwan K. V. Narayanaswami. After convoking the *Sadas*, Sri K. Sundararajan, Secretary, read messages that had been received on the occasion. Sri K. Balasubrahmanya Iyer, Trustee of the Academy, welcomed Sri T. T. Krishnamachari and the members of the *Sadas* and other invitees.

Sangita Kalanidhi Musiri Subrahmanya Iyer, presenting the President of the Conference, Vidwan T. K. Jayarama Iyer, read the following citation:

Vidvan Sri T. K. Jayarama Iyer

The Citation

Born in 1894 in Kuttalam village in Tanjore District; imbibed his love for music and flair for violin from his father, Sri Kuppuswami Iyer; first entered Government service but resigned in 1921 to devote himself completely to music; has accompanied leading musicians of the South; was a Professor of Music at the Sri Svati Tirunal Academy, Trivandrum, and later joined the All India Radio at Tiruchi; since 1950 has been composer-conductor of the National *Vadya Vrinda*, A.I.R., Delhi; is acquainted with several languages and is endowed with a scholarly mind; has done comparative study of North Indian and Western music and has experimented on possible lines of orchestrating Indian classical ragas and composing new thematic music which has been broadcast on National Programmes of the A.I.R.; a leading senior violinist, he is noted for his classical and refined style.



The President of the *Sadas* then read the *Birudu Patra* conferring the title of *Sangita Kalanidhi* on Sri T. K. Jayarama Iyer and decorated him with the insignia of the title, the gold medal.

The Academy also bestowed at the *Sadas* recognition on two senior vidwans who had rendered great service to the cause of music, Vidwan Veeriah Chowdhury and Vidwan Vidyala Narasimhulu Naidu. Sri S. Venkateswaran, I.C.S. (Retd.), Vice-President of the Academy, and President of the Madras State Sangita Nataka Sentham, read the citation of Vidwan Veeriah Chowdhury and Sri R. Bai Eswaran, Member of the Executive of the Academy, read the citation of Sri Vidyala Narasimhulu Naidu.

D.

Vidvan P. Veeraiah Chowdhury*The Citation*

Born on 4-10-1886 in the village of Pedanandipadu in Guntur District, Andhra; developed his taste for music in his frequent visits to the Tyagaraja Festival at Tiruvayyaru, and imbibed much of his knowledge of the art from Dr. B. Madhavachary of Harbanahalli; took to drama and Harikatha Kalakshepam; has performed in public and on the Radio and has been honoured publicly several times; has been ceaselessly working for due importance being given to Sahitya and Bhava in singing.

Vidvan Vidyala Narasimhulu Naidu*The Citation*

Born on 3rd July 1899 at Tirupati in a family of hereditary musicians; started learning music under his uncle, the well-known composer, the late Tirupati Narayanaswami Naidu; a specialist in Pallavi, he has trained a number of disciples and taught rare compositions to well-known musicians.

The President of the Sadas then presented Souvenirs in the form of silver plates to the two vidwans.

Felicitations were then offered to the recipients of the singing by Sangita Kalanidhi Dwaram Venkataswami Naidu, re. K. Chandrasekharan, Sri B. Subba Rao and Mr. Shabaz of Technical Assistance Board, New Delhi.



The speech of Sangita Kalanidhi Ariyakudi Ramanuja Iyengar who was to have presided was then read.

The recipients of the honour then replied.

Sangita Kalanidhi T. K. Jayarama Iyer referred to the great services rendered by the Music Academy for the preservation of Karnatic music and the maintenance of its standard for the last 40 years and his own close association as a young musician with the Academy from its earliest years. After him Vidwans Veeriah Chowdhury and Vidyala Narasimhulu Naidu spoke. The former emphasised the necessity of understanding the *sahitya* and rendering the songs with correct bhava.

Sri Krishnamachari then distributed medals and prizes to the winners of the different competitions held during the Conference. The winners were introduced by Sri T. V. Rajagopalan and Sri P. S. Ramachandran.

Dr. V. Raghavan then introduced the winners of the special awards which had become a regular feature during the last few years. These awards, he said, were given to the best performers among the Juniors and Sub-seniors Concert Series conducted in the afternoons, the prizes for which, he said, were donated by members of the Academy and also Dr. Henry Cowell, the composer, and Mr. Paul Scherbert of the Asia Society, U. S. The winners of the three prizes in the Sub-senior Concert Series were Smt. G. Vaidehi (Vocal), Sri Aleppey Raghavan (*Mridangam*) and Sri T.H. Vinayaka Ram (*Ghatam*). The three winners in the Junior Series were T. A. Jayaraman, Sri Sikkil Bhaskaran and Sri M. G. Mohan Ram (*Mridangam*); the last, the *Mridangam* Prize, was from an endowment created by Dr. Henry Cowell, the famous American composer and author of the Madras Symphony dedicated to the Music Academy, Madras.

The President of the Sadas Sri T. T. Krishnamachari in his speech said that the 34th Conference was a signal success, thanks chiefly to the co-operation of all the musicians. He made special mention of the high class traditional Hindustani vocal concert by Bai Kesarbai Kerkar, which was one of the highlights of the Conference.

Dr. V. Raghavan, Secretary, proposed a vote of thanks,

THE MUSIC ACADEMY COMPETITIONS

Competitions	Donors	Winners
Vocal Music (Gents)	<i>P. A. Ramaswami Iyer Memorial Medal</i> —Awarded by P. R. Swami Iyer.	I Prize: T. G. Badrinarayanan
Vocal Music (Ladies)	<i>Rajalakshmi Memorial Medal</i> —Awarded by Sri K. V. Ratnam Iyer of Kozhuhmam.	I Prize: Malini Rajam II Prize: S. Nagalakshmi III Prize: S. Rajalakshmi & Nirmala Sundararajan
Violin	<i>Kasturi Ranga Iyengar Memorial Medal</i> —Awarded by the Late Sri K. Srinivasan	I Prize: L. Subramaniam
Modern Compositions	<i>L. Muthiah Bhagavatar Memorial Medal</i> —Awarded by Sri T. L. Venkatarama Iyer.	I Prize: B. Leelavati II Prize: Seeta Ramakrishnan & K. Ananda
Tamil Songs	<i>The 'Amarar Kalki' Tambura Prize</i> —Endowed by Sri T. Sadasivam.	I Prize: Rajalakshmi Jagannarayanan II Prize: S. Hemalata & Nirmala Sundararajan
Maharaja Svati Tirunal Compositions	<i>Murti Memorial Medal</i> —Endowed by R. K. Murthi Memorial Committee.	I Prize: Rajalakshmi Jagannarayanan II Prize: Sita Ramakrishnan

THE MUSIC ACADEMY COMPETITIONS

Competitions	Donors	Winners
Purandaradas Padams	Endowed by V. S. S. K. Brahmananda, Tobacconist, Jaffna (1850-1950)	I Prize: Devaki Rangappa II Prize: S. Ravindran
Kshetrajna Padams	<i>Jeshing Lal K. Mehta Memorial Medal</i> —Awarded by Sri Surajmal.	I Prize: P. Padmalochana II Prize: Devaki Rangappa
Pallavi Singing	<i>Dr. Sankaranarayana Iyer Memorial Medal</i> —Endowed by Dr. S. S. Krishnan.	I Prize: V. Meenakshi II Prize: E. S. Padmaja
Sanskrit Compositions	<i>Sri T. R. Venkatarama Sastri Gold Medal</i> —Awarded by Sri T. V. Rajagopalan	I Prize: Lakshmi Ramaswamy II Prize: V. Meenakshi
Raga Singing	<i>The Rajaratnam Memorial Medal</i> —Awarded by Sri S. Natarajan	S. Nagalakshmi
Divya Prabandham-Tevaram	<i>Sri Vijayaraghavulu Naidu Memorial Tiruppavai Medal</i> —Awarded from Vijayaraghavulu Naidu Memorial Religious & Charitable Trust.	I Prize: N. C. Sundaravalli II Prize: S. Rajeswari & Nirmala Sundararajan

SPECIAL AWARDS

Competitions	Donors	Winners
Best Junior Musician	<i>Sangita Kalanidhi Sri T. V. Subba Rao Memorial Prize</i> —Awarded by the Executive Committee of the Music Academy.	T. A. Jayaraman
Best Junior Violin Vidwan	<i>Semangudi Narayanaswami Iyer Memorial Medal</i> —Awarded by Sri V. Pan-chapakesan.	Sikkil Bhaskaran
Best Junior Mridanga Vidwan	Awarded by Dr. Henry Cowell of U. S.	M. G. Mohan Ram
Best Sub-Senior Musician	Awarded by Mr. Paul C. Scherbert.	Smt. G. Vaidehi
Best Sub-Senior Mridangam Vidwan	do.	Allepey Raghavan
Best Sub-Senior Ghatam Vidwan	do.	Vinayaka Ram

*This year there was no award in the Veena competition.

THE INDIAN SARIGAMA NOTATION

By

Sangita Bhushanam S. Ramanathan

Definition. Musical Notation has been defined as a graphic method of representing sounds to the ear through the medium of the eye. The word “notation” is derived from the Latin term “*Nota*” meaning ‘nod’ or ‘sign’. There are two ways by which the representation of sound is effected :

(1) By phonetics which indicate the scale degrees with words, letters or numerals ; and

(2) By diastematic intervals in which the eye and the ear unite in noting the rise and fall of a melodic line by the relative position of arbitrary signs known as neumes.

Antiquity of the Phonetic Notation

The earliest attempts at notation seem to have been made by the Indians and the Chinese in the East and the Greeks in the West. In the early periods, Greek music was notated by means of letters. Later, in the West they adopted a scheme of notation based on curves, lashes, hooks, dots, etc. Still later musical intervals came to be suggested by the distance of the signs from the words of the songs. About the 10th cent. A.D. a red line was drawn to indicate the pitch of F. In course of time more lines were drawn to denote the relative pitches paving the way for the development of the Staff Notation.

In India, on the other hand, letter-notation has ruled since very early times. Sa ri ga ma pa dha ni, obviously the first letters of the seven svaras, Shadja, Rishabha, Gandhara, Madhyama, Panchama, Dhaivata and Nishada, were used. In the Narada Parivrajaka Upanishad, we find :

नारदः सरिगमपधनिसंज्ञैः वैराग्यबोधकरैः स्वरविशेषैः प्रापञ्चिकपराङ्मुखैः हरि-
कथालापैः सम्मोहयन् etc.

In the Kudimiyamalai inscriptions of the Pallava period (7th cent. A.D.) there are whole passages written in Sa ri ga ma notation though with vowel variations.

The *Sangita Ratnakara* (13th cent. A.D.) gives some songs in Sa ri ga ma notation.

In Tamil also, the seven notes of the scale, Kural, Tuttam, etc., were denoted by the letters Sa ri ga ma pa dha ni.

There is also an old verse quoted by Adiyārkunallār beginning with the words :

“சரிகமபதநி என் னிற டெழுத்தால்.....”

Notation for Vedic Recitation

Vedic recitation was learnt by the lip-ear method and so the problem of notation was not there. The Vedas themselves were referred to as “எழுதாக்கிளவி,” the ‘unwritten word’.

In Sāma Gāna, the notes Krushta, etc., were represented by numbers and they have a method of indicating the notes by grazing over the fingers with the thumb. It is also a kind of notation as it is indicated at each step on the fingers, though not written, and has got to be memorised along with the Gāna. When Sāmaveda came to be printed in modern times, either in Grantha in the South or in Devanagari in the North, these numbers were printed like notation-signs.

When the Rig and Yajur Vedas were printed, signs like — | || were used to represent anudātta, svarita, etc.

Early attempts at Notation

Music was considered as an upa-veda, Gāndharva veda, and till very recently music used to be taught on the lines of the Santhai (ஸந்தை) in Vedic recitation; the teacher recited a passage once and the pupils repeated it twice. Singing twice each sangati in the songs seems to be a survival of that tradition. Writing down the svaras of the songs, nay, even the words, was frowned upon. Only the Gītas and Varnas were taught with svaras. The Kriti, padas, etc., were taught without Svaras except for some difficult passages here and

there. The pupils later reduced the Kritis to svaras for their own guidance and aid to memory. But there was no system of notation as such.

When institutions for the purpose of teaching music came to be established in the twenties and thirties of this century, they had to face the problem of notation as the old method would no longer be suitable for a class of pupils with varying standards. The syllabus for the Sangita Bhushana course started at Chidambaram included “the principles of Sa ri ga ma Notation as found in K.V. Srinivasa Iyengar’s works”.

Long before this course was started, the First All India Music Conference convened by H. H. the Maharaja of Baroda in 1916 took up this question. It had this as one of its aims and objects : To provide a uniform system of notation for the whole country. It appointed a committee to submit a report on notation, which, unfortunately never came.

The problem of notation was discussed at great length also at the 16th and 17th Sessions of the Conference of the Madras Music Academy. There was downright condemnation of it by some. They said, “Our music is not intended for notation”. Some felt there was no need for it, holding that “even as the Vedas have been preserved without notation, music must be preserved”. Still others tolerated it as a necessary evil. Some would have it for students, though not for vidvans. Some welcomed it as a record for posterity, though not an accurate one. They thrashed out the problem and the following resolution was passed: “This Conference recognises the need for an adequate scheme of notation as a means of preserving our music in some form and appoints a committee consisting of Sri C. S. Iyer, Prof. Sambamurthi and Sri T. L. Venkatarama Iyer to evolve a scheme of notation on the basis of the symbols adopted in the Sangita Sampradaya Pradarsini”.

Chinnaswami Mudaliar and Staff Notation

Towards the end of the last century, Manali Chinnaswami Mudaliar, a great patron of Music, wanted to introduce the Western Staff Notation to our music. He brought out a work of

Tyagaraja's songs in Staff Notation so as to enable the West to have an idea of our music. The traffic was not one way all through. Subbarama Dikshitar, a great musician, musicologist, Vainika and Vāggēyakāra, all combined in one, was greatly influenced by Chinnaswami Mudaliar. They sat together and devised signs for the various gamakas, mainly drawing from the Western Staff Notation. These gamaka signs and other symbols were incorporated in the "Sangita Sampradaya Pradarsini", a monumental work by Subbarama Dikshitar, published in 1904.

Subbarama Dikshitar and Staff Notation

Subbarama Dikshitar stuck to the Indian sa ri ga ma notation and made judicious use of the symbols used in Staff Notation. He has used most of the symbols as they are used in Staff Notation while adapting some of them to suit our needs.

(1) Symbols taken without modification :

┆ Single bar } Tāla beats.
 || Double bar }

||: Repeat.

⌒ fermata, ending.

\$. De capo, from the beginning.

. Dot after a note lengthens it by half its value.

—, =, Single and double lines above the lines to indicate half and quarter notes.

Acciacatura — Italian crushed note with no time value, being played with its principal note.

/ Virga, a rising inflexion, Ārōhana Jāru.

\ Punctum, a falling inflexion, Avarōhana Jāru.

Note.—The last two symbols were taken from the Neume Notation used by the Greek grammarians to determine the pitch of the accents, acute, grave and circumflex.

(2) Symbols adapted to our needs :

□ - natural, to denote the notes of Sankarabharana when they occur in Bhashanga-ragas.

♭ - flat, to denote Suddha Rishabha, Sadharana Gandhara, Suddha Dhaivata and Kaisiki Nishada.

♭♭ - double flat, to denote Suddha Gandhara and Suddha Nishada.

- Sharp, to denote Shatsruti Dhaivata, Shatsruti Rishabha, and Varali Madhyama.

♩, ♪ - eighth rest, to indicate that the piece is to begin after one or half akshara after the beat.

X - double sharp, for Odukkal (ஒதுக்கல்).

~ - mordent for Kampita.

W - torculus resupinus, for Nokku (நொக்கு).

✓ - Podatus, down, up, for Kandippu.

^ - climacus, up, down, down } for Ravai.

∨ - Scandicus, down, down, up }

Note :—Again, the last mentioned four symbols were adapted from the Neume Notation used to denote Greek accents.

It is true that the gamaka signs used by Subbarama Dikshitar were designed by one with a bias on Vina playing, but it is equally true that the notation is valuable to vocalists also as our music is greatly influenced by the Vina. Excepting for the Pratyahata (ஃ) which is peculiar to the Vina, all the others gamakas hold good for vocal music as well as other instruments like the violin, gottuvadyam and flute. The Vina has not only been a concert instrument but has served as a sonometer for experimental purposes.

Notation without gamaka signs

If Subbarama Dikshitar contrived a system of Notation which was more or less an accurate record of the music, others had worked at a more practical system and evolved a simple notation without the gamaka signs. Tachur Singarachariar, T. S. Sabhesa Iyer and K. V. Srinivasa Iyengar deserve special mention in the design and popularisation of this system which is current now. They all adopted four svaras per

akshara in one kalai as the unit as against the two-svara unit employed by Subbarama Dikshitar. The justification is that in the Varna, Svarajati, etc., each akshara has four svaras. In Tyagiah's Pancharatna kritis too, the unit is four svaras. It does away with the need for the lines to a large degree. Commas and semi-colons are used to denote the duration of one note and two notes respectively.

When the question of notation was being discussed at the Academy Conference, Mr. Vissa Appa Rao wrote a letter to the Editor of the Journal of the Music Academy, in which he raised some interesting points. He was for omitting Sphurita and Pratyahata signs altogether. He wrote, "In the preliminary stage, everyone would have certainly learnt how to sing or render an instrument janta - svaras in arohana and avarohana." Regarding Ravai and Vali, he said, "It is better to represent these with the help of svaras rather than by symbols." Both these suggestions seem reasonable.

The publication of Papanasam Sivan's Kirtana Malai was another landmark in the evolution of our Notation. It followed in the main, the system adopted by K. V. Srinivasa Iyengar but tried to be exact in giving the svaras. The danger, however, must be pointed out in pursuing this to the very extreme for the sake of exactness.

Notation in Hindustani Music

(1) Vishnu Digambar's system.

- सं - Mandra Saptaka.
- सा - Tāra „
- रे - guru, two matras.
- , सारे - laghu, one matrā.
- o — druta, half matra.
- - anudruta, $\frac{1}{4}$ matra.
- - anu anudruta, $\frac{1}{8}$ „
- सा रे

- , - Visrānti
- + - Khāli.
- ॠ, ॡ - Komal Ga and Dha.
- ॢ - Tivra Ma.

There have to be three lines in the score, one for the svara, the second for it mātrākāla and the third for the sahitya. Added to this is a fourth line to indicate Sam and Khāli.

In the South, we denote the mātrākālas by the short and long vowels and with commas and semi-colons. The half notes and quarter notes are denoted by a line or two lines respectively, above or below the notes.

Digambarji uses Sā (स) for Shadja of one matra and Rē (रे) for Rishabha of one matra. We in the south use Sa ri ga ma pa dha ni for notes of one matra and Sā rī gā mā pā dhā nī for those of two matras. Our use of short Sa and Ri facilitates this.

The komal and tivra varieties of the notes are shown in the body of the notation itself. In practical usage that would be a cumbersome process. In the South, it is enough if we mention the number of the Mela from which the particular raga is derived. Only when the raga takes both the varieties of the same note have we need to indicate the foreign note in the Karnatic system.

(2) Pt. Bhatkhande's system :

- Dots - for the sthāyis.
- म - Tivra Madhyama.
- ग - Komal Ga.
- - one matra — — - Meend.
- दा स—दा आ ; — Visrām.
- X - Sam.
- o - Khāli.

Though vikrita notes are given at the top, komal and tivra varieties are shown also in the body of the notation.

Common Notation for the Karnatic and Hindustani Systems

As both the systems follow Sa ri ga ma notation, it should not be difficult to evolve a common notation for both. In spite of the

common notation, the two systems could still retain their peculiar individuality. But our notion being a phonetic one as against the diastematic notation of the West, the problem of script is really formidable. The Late Rev. H.A. Popley who had bestowed a great deal of thought over these problems advocated the Nagari script for purposes of notation. He also suggested the use of the first letters of the Indian notes s r g m p d n in Roman script. In his earlier work, "The Music of India" he had advocated the use of the capital and small letters to represent the sharps and flats but subsequently he saw the uselessness of this and felt that Komal and Tivra marks could be given at the top of the piece instead of in the body of the notation.

C. S. Iyer has produced two volumes of Tyagaraja Kritis in Notation using the Nagari script and some of Subbarama Dikshitar's gamaka signs. Smt. Vidya Shankar a little earlier had published Syama Sastri's Kritis in Notation on the above lines, though using a bilingual medium, Devanagari for the svaras alone and Tamil for svara and words. Both of these publications give the flat and sharp varieties of the notes at the top in thirteen squares.

Prof. P. Sambamurthi has given some preliminary exercises like svarāvali, etc., and simple gitas and varnas in his text-books using the Roman script. He uses the capital letters to denote a long note and the small letter to denote the short note. H. A. Popley's objection to the use of short and long vowels as is done in Tamil and Telugu seems unreasonable.

Sa ri ga ma and Staff Notation

The Staff notation has certainly some advantages in its favour. Firstly there is no problem of script and hence it can have universal application. Secondly there is graphic representation of pitch. But between the two, writing Sarigama is easier. The mela number gives us the flats and sharps. Last but not least, Sa ri ga ma is very much alive with us.

Staff notation may be used to interpret our music to the foreigners as transliteration is used in the field of language.

TANSEN SCHOOL OF MUSIC

By

Birendra Kishore Roy Chowdhury, Calcutta

During the epoch of the most glorious period of the Moghul Empire the musical culture of North India rose to the zenith. Mian Tansen, the greatest disciple of the saint and musical seer, Swami Haridas of Vrindaban, was the central figure around whom a renaissance of Hindusthani music took place. The new features added during this period could never be brushed aside, for in the teaching of Tansen could be found the key that incorporated and federated the musical arts of India and the Middle East through a rhythmic pattern that was however India's own creation. In the past, the spirit of this synthesis had incorporated Greek and Arabian melody types into the Indian scheme. The creation of such a scheme was a triumph for the musical genius of India. This was the ancient spiritual ideal of India of creating unity in diversity. In fact, this is the cosmic way, so to say, and as such its long history in the practical concerns of Indian achievements is a matter of supreme interest for the world. Mr. Fox Strangways is right when he says, "India has had time to forget more melodies than Europe has had time to learn."

I propose to furnish an outline of the traditional gifts of the Tansen school of music of which little is known till now to the world at large. This school, although based on the inspiration of Indian Rishis, drew materials to enrich itself from the music of Arabia and Persia.

I have come into touch with the original sources of the teachings of Tansen handed down through generations of his descendants. The royal courts of Rampur and Jaipur which patronised and respectfully retained the descendants of Mian Tansen stabilised the teachings of his School. The Nawabs of Rampur were themselves great connoisseurs of music. The late Nawabs Haider Ali Khan, Hamid Ali Khan and Chhamman Saheb were great masters of vocal and instrumental music and

had in their durbars the immortal Bahadur Hossain Khan, Sangeet Nayak Wazir Khan (the Guru of Alauddin Khan) and Mohammed Ali Khan of the Tansen line. Wazir Khan himself was not only a great musician but was also a great musicologist who wrote the *Risālā Mousiki*, a voluminous work with notations. Chhamman Saheb also wrote several valuable manuscripts including *Risālā Tansen*, *Nurul Hāwdāyak* and on the philosophy of music, all of which are carefully preserved in the court of the present H. H. Nawab of Rampur. Being a disciple of the late Mohammad Ali Khan and also of the son of Wazir Khan, I have received the original teachings contained in these works.

Among the Seni musicians, that is, the descendants of Tansen, of the 19th and 20th centuries, we find two mighty figures who were given the title "*Sangeet Nayaka*" by the royal courts. In the 19th century, Basat Khan, the celebrated vocalist and Veena player, was an outstanding figure who trained many disciples and wrote some valuable books on music. The famous work "*Nāgamat-e-Asarhi*" contained his teachings. Another book named "*Nāgamat-e-Niamat*" written by the great sarodi Niamatullah Khan who was one of his disciples, contains his musical theories. Md. Ali Khan who was my Guru, was the second son of Basat Khan. He and Wazir Khan flourished during the earlier part of this century and the latter trained Allauddin Khan, Mastaque Hussain Khan and Hafez Ali Khan. The immortal Pandit Bhatkande also took initiation from him in Seni music.

I have found complete identity of views in the teachings of Basat Khan and Wazir Khan in the theories of Hindusthani music. Both of them have propagated the basic principles on which the entire structure of music of Tansen and his descendants stand. The tradition of Tansen brings us in close touch with the legendary origin of the Indian music as well as the historical accounts given by Śārṅgadeva.

The theories of Tansen accept the view of the *Saṅgīta Ratnākara* that Brahmā created the *Mārga* style of music out of the contents of the *Sāmaveda* which used to call the learning of music as the *Nādaśāstra*, the embodiment of

the eternal spirit. The God Mahādeva was the original teacher of this Vidyā and Pārvatī and Sarasvatī received this divine knowledge from him. The mention of God Gaṇeśa, Ṛṣi Nārada and Hanumān come next. The celestial beings of the Heaven, that is the lesser gods, Gandharvas, Kinnaras and the celestial nymphs learnt this divine music from Nārada and Hanumān. In the teachings of Tansen we find accounts of the Puranic personalities like Rāvaṇa, Vālmiki, Lava, Kuśa, Hanumān, Arjuna and others. Then there are references of Bharata, Maṭaṅga, Śārṅgadeva and Kallinātha.

Tansen based his theories of music according to the Śiva Mata and the Hanuman Mata in which the expositions of the characteristics of the six main Rāgas, namely (1) *Bhairav* (2) *Mālkoṣh* (3) *Hindol* (4) *Shree* (5) *Megh* (6) *Dīpak* and their Rāgiṇīs and the Rāga Putras were given. In Sanskrit works like *Saṅgīta-darpaṇa* correlation of the Rāgas with the Rāgiṇīs seems to be based on imaginary grounds or fictions. But both Basat Khan and Wazir Khān in their musical manuscripts, have rearranged the relations between Rāgas and Rāgiṇīs which they ascribed to Tansen's theories in a way satisfying both reason and science. These two great musicians accepted the theory of twelve Melas and showed that the six main Rāgas belonged to the six main Melas and there was correlation between the Rāgas and Rāgiṇīs according to the similarities of Melas, *Vādi*, *Saṃvādi* and *Aṃsa Svaras*. Later on Pandit Bhatkande established the theories of ten *Thātas* of the Hindusthani Saṅgit Paddhati. Bhakhande also became the disciple of Wazir Khan and collected many Dhrupads of the Tansen School.

Tansen was acclaimed by Emperor Akbar as the greatest musician of India after the age of Bharata. We find evidence to this in the work of Abul Fazal. The descendants of Tansen expressed the view that the musical teachings of Tansen, especially those on the structure of the Rāgas, have been carried down through lines of the Gurus and disciples. Tansen himself was a disciple of Bābā Rāmdās of Oudh and Svāmi Haridāsji of Vrindāban, both of whom regarded God Śiva

as the creator and Hanumān as the propagators of Rāgas and Rāgiṇīs. Tansen also assimilated some of the basic principles of the music of the Middle East.

The origin of the Arabic and the Persian music may be traced from Greece. But it should be remembered that the Greeks were indebted to Egypt on the one hand and India on the other for the development of their philosophy, music, science and the various arts. Tansen however received the influence of the Arabic and Persian music from Hazrat Mohammed Ghous, the celebrated Pir of Gwalior, who was also one of the spiritual guides of Tansen. Tansen was the son of a Gaudīya Brahmin of Benaras and was initiated by Haridās Svāmi in the *Brahma Vidyā* and *Nāda Vidyā* and later on was initiated by the Pir of Gwalior in the cult of Sufism. Although by his marriage with a Muslim lady he embraced the Islamic religion, he did not forsake the teachings of the Vedic cult; rather he combined the philosophical principles and the practices of the Vedas and the Bhakti Śāstra of India with the Sufi cult of Persia. The songs composed by him bear evidence of his true devotion to the gods and avatāras of India as well as to the prophet Mohammed. Regarding the traditions of the music of the Middle East which inspired Tansen, we find the following account in the manuscripts of Wazir Khan.

About the origin and history or legends of music, the ancient Persians believed that this art had originated from the melodious notes of a bird which they called *Mausiqār*. The beak of the bird had seven holes in it and through each hole it used to sound a different note. This ultimately led to the foundation of seven fundamental notes.

The Persians and the Arabic scholars mention the name of Pythagoras as the first authentic writer on music. Pythagoras wrote a book entitled *Mousike* in the Greek language in about 500 B. C. *Mou* in Greek means air, and *sike* means knot and the word *mousike* meant "tying a knot in the air". Persians and Arabs call music "*Mousike*". Pythagoras was known as a student of Sāṅkhya Philosophy and many believe that he learnt also the fundamental principles of Indian music.

After Pythagoras, we find mentioned in the traditions of Tansen's School, the name of Aras-Ta-Talis of the Greek period who had three Arabic disciples who were both musicians and physicians: (1) Hakim Sukharat, (2) Hakim Bokharat, and (3) Hakim Jalinus.

During the reign of King Marun Rashid of Persia, Mutir-bin-Kundi, was a renowned musicologist who followed the traditions of the three Hakims mentioned above and translated the work of Pythagoras into Arabic. The great sage Abu Ali Sina then gave it a practical shape.

During the reign of Khalifa Harun Al Rashid of Baghdad the Arabians got free from the taboo on music and several Arabic musicians like (1) Sayeb (2) Ashib (3) Tyayib (4) Nasir (5) Ibrahim Bin Musli and (6) Ishakh Bin Ibrahim emerged on the scene.

The Pir Saheb of Gwalior who was one of the masters of the Tansen school received the knowledge of this line which flourished in Arabia. The Arabic inspiration of this line shines as the milky way in the firmament of Tansen music.

Hazarat Md. Ghous, however, was not the earliest exponent of Persian and Arabic music in India. The influence of Turkish music had been carried to the Northern parts of India by the Sakas and the Hun tribes even in the Hindu period. The music of Turkistan was similar to that of Persia. Later on during the Pathan period Amir Khusru, the renowned poet and musician, introduced the Persian system of music in the Delhi Durbar. He composed numerous songs in the Persian style known as "Kwawali". The Persian system was based on the theory of the twelve Moquams (Main Rāgas), twenty-four Subhas (Rāgiṇīs) and forty-eight Gussas (Uparāgas). Amir Khusru composed also many new Rāgas by combining the tunes of India and Persia.

Baiju Bawra, a musician saint who was a contemporary of Amir Khusru, created the Dhrupad style of Hindusthani music in accordance with the lines of Sanskrit "Prabandhas" and "Dhruva gītis." Baiju Bawra was an exponent of theory of

Rāgas and Rāgiṇīs. But the Dhrupad Paddhati introduced by him, although it received the highest respect in the temple of music, never held a dominant position in the courts of the Pathan Emperors who placed the Kwawali system in a position superior to that of the Dhrupad Paddhati.

After the fall of the Pathan Empire, Raja Man-Tomar of Gwalior established a musical association in his court and retained four great musicians, (a) Bham, (b) Chharju, (c) Dhundhibar and (d) Chanchal Sashi who were given the title 'Sangita Nayaka'. With their co-operation Raja Man revived the glory of the Dhrupad system of music and gave it a status superior to that the Kwawali.

The Pir Ghouse of Gwalior was a friend of the Raja and although he imbibed the Persian culture in music and religion, he accepted the Dhrupad system of Indian music and was also an admirer of the Bhakti cult of India.

At that time Swāmi Haridās of Vrindaban was regarded as a great saint and a musical genius of remarkable creative power. He followed the style of Baiju but gave an extremely melodious and colourful style of presentations of Dhruvapada music. As Tansen's musical genius was developed by his direct teachings it was evident that Tansen would become an exponent of the Dhruvapad Style. In fact the Pir of Gwalior also encouraged Tansen to develop the Dhruvapad style although he made him well versed in Persian music. Thus Tansen based all his musical creations on the Dhruvapad Paddhati while assimilating some beautiful forms of the Persian music.

Akbar the Great made the ideal of his policy to combine the different cultures of India. Tansen as the Guru of Akbar followed the same ideal in the creation of his music; both the Emperor and Tansen raised the status of Dhruvapada as the highest expression of music. Thus in the Mogul court unlike the Pathan Court the Kwawali type of music was given only a secondary position. Akbar established an association of nine gems of musicians (*Navaratna*) with Tansen as its leader. Tansen created many new

Rāgas which, upto now, are regarded as the foremost Rāgas of Northern India. Some of these are noteworthy, e.g. *Darhari Kanara*, *Darbari Tori*, *Miaki Mallar*, *Miaki Saran* etc. Tansen composed about one thousand Dhruvapadas which are even now remembered not only for the wonderful exposition of the Ragas contained in them but also for their very high poetic value. There are many songs of devotion to the Supreme Divine and also to the Gods. We find also many outstanding songs composed by him in praise of the Kings and the Emperors. And these songs contain remarkable synthesis of the Vedānta, the Bhakti Śāstra and the mysticism of the Sufi cult.

Tansen re-shaped the entire of Dhruvapada music by the addition of new ornamentations in *Meed*, *Gamaka* etc. which were lacking in them. His songs had special charm and emotional appeal. As the Guru of Akbar, he received the highest honour from all and established a permanent school of Dhruvapada music. In the field of instrumental music also he had valuable contributions in the development of the Rabab (*Rudra-Veena*) and the Hindusthani *Saraswat Veena*. It is remarkable that his music was kept bright in the line of his descendants also.

From the period of Akbar upto the beginning of the present century the descendants of Tansen who were called Seni musicians were regarded as authorities on Hindusthani classical music. Some of his descendants created new Rāgas which have permanent value, e.g., *Vilaskhani Todi*, *Tilak-Kamod*, *Puria Kalyan*, *Kausiki Kanada* etc. These musicians preserved and developed the Dhruvapada music introduced by Tansen containing the four *Bāṇīs* or styles: (1) *Gourhar Bāṇī* containing melodious sliding notes. (2) *Dagar Bāṇī* containing melodious Gamakas in curved lines. (3) *Khander Bāṇī* with quick vibrations. (4) *Nauhar Bāṇī* with jumpy notes. These Bāṇīs contained five main Rasas: (1) Śānta (2) Śṛṅgāra (3) Karuṇa (4) Vīra and (5) Adbhuta. The classical instrumental music of Northern India was also developed on the same lines through the instruments, the Veena, the Rabab, Surasingar and Sitar. The celebrated musician, Shah Sadarang, was also a

descendant of Tansen and it was he who invented the Hindusthani classical Kheyal by combining the techniques of the Dhruvapada and the Kwawali with the system of Rāgas following the tradition of Dhruvapada.

Now-a-days we come across many musicians who claim to belong to different schools of music of the North. But all these schools were founded by musicians who were directly or indirectly the disciples of some descendant of Tansen. Thus what we know about the classical Hindusthani Music is originated from the line of Tansen. If we sincerely aspire to revive the glory of the classical music of the North we have to turn our attention to researches on the music of Tansen's line and for that purpose the establishment of centres for research on the Tansen School of music is urgently required.

THE ANCIENT GRĀMA SYSTEM AND ITS DISTORTION IN THE MEDIEVAL TIMES

By

Dr. Prem Lata Sharma,

*Reader in Theory & Research College of Music,
Banaras Hindu University*

At the very outset I beg your permission for expressing my deep gratitude to the Music Academy for having afforded me the golden opportunity of addressing such a distinguished gathering of musicologists and musicians as we have here today.

The subject of my paper might appear to be dry and dreary on the one hand and on the other hand it might give the impression that I am going to talk about certain obsolete things and thereby give vent to a reactionary tendency of tracing back the steps over ground over which we have advanced in developing our musical system. But I may humbly assure you that there is no such thing in my paper and I am sure you will bear testimony to this fact when you have kindly listened to me. This much for the first half of the title of my paper, viz., 'The Ancient Grāma System'. The second half of the title, viz., 'Its Distortion in the Medieval Times' might give the impression that I am going to speak of certain revolutionary things. May I tell you with the permission of Dr. Raghavan that he remarked the other day that I had chosen a revolutionary subject. Yes. I confess that the thesis of my paper is revolutionary in the respect that it embodies an attempt at re-establishing certain truths that fell into oblivion since the medieval times and in the course of this attempt I shall with all humility have to hit at the root of certain wrong notions that we have come to adopt during the course of time. In that respect I crave the indulgence of the learned gathering in the cause of the re-installation of truth.

In every branch of learning there are certain fundamental elements which have a permanent standing, which are universally true for all times and places just like arithmetical principles, and

there are other elements which change in course of time in the natural process of development. In the light of this general truth it can be said that musical forms can change, rather they do change. Styles change due to various reasons, and through the impact of various influences, names and terminologies change; but there are certain fundamental principles which admit of no change. The law of consonance or *Samvāda* is one of those permanent principles. The usage of the term *Samvādī* may change as it has been changed by certain authors who have used it in *Rāga Lakṣaṇas* to denote the second predominant note of a *Rāga*, but the interval representing *Samvāda* or consonance can never change. The interval of 'Sa-Pa' (Fifth) and 'Sa-Ma' (Fourth) can never change, no matter what name we give to it, and no matter whether we depict it through 13 or 9 *Sruti* intervals or through arithmetical fractions such as $3/2$ and $4/3$. Similarly the interval of 'Sa' and Antara *Gāndhāra* or the interval of perfect third is unchangeable. It is clearly audible from the string of *Mandra Śaḍja* in our stringed instruments like the *Tambura* and the *Veena* or *Sitar*. These *Samvādī* (consonant) intervals which are embodied in the upper partials or harmonics cannot be changed in any time or place.

After this general introduction I come to the *Grāma* system which is based on the two main *Samvādas*, viz. *Śaḍja-Pañcama-Samvāda* and *Śaḍja-Madhyama-Samvāda*. This *Grāma* system embodies the kernel of the science of musical scales as developed by our seers. While discussing this topic, it should always be borne in mind that *Grāma* is a scientific or *sāstraic* concept and in all branches of learning the science or theory is constructed on the basis of the art or practice for the sake of standardisation, regulation and classification, just as grammar is evolved out of the usage of a spoken or written language. *Grāma* is, therefore, the grammar of our musical scales and this particular grammar embodies certain fundamental principles which hold good for all times and places.

Bharata, the earliest extant authority on our music, speaks of two *grāmas*, viz., *Śaḍja-grāma* and *Madhyama-grāma*. He is silent about the third *grāma*, viz., *Gāndhāra-grāma*, which is referred to

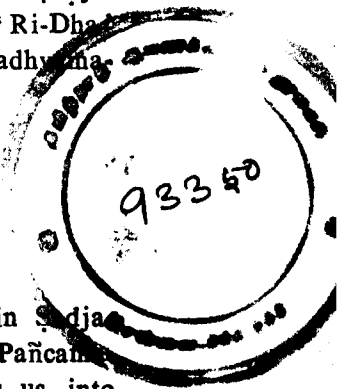
in *Nāradya S'ikṣā*, *Maṭaṅga's Bṛhaddeśi* and practically all subsequent works. It deserves mention here that all the works which enumerate the *Gāndhāra-grāma* as the third *Grāma*, speak of it as prevalent only in 'Svarga' (celestial region) and proclaim that it is not used by human beings, स तु मर्त्यैर्न गीयते. It is quite out of place here to try to go into the obscure points of this third *Grāma*. It will suffice here to say that today a study of the *Grāma* system has to be confined to two *Grāmas* which have been propounded by Bharata.

Śaḍjagrāma is based on *Śaḍja-Pañcama-Samvāda*, all the notes in this *Grāma* having the mutual *Samvādī* interval of *Śaḍja-Pañcama-Bhāva* or 13 *Śruti* interval or 'Sa-Pa', 'Ri-Dha', 'Ga-Ni', 'Ma-Sa' but the characteristic feature of *Madhyama-grāma* is *Rṣabha-Samvāda*; in the words of Bharata:

षड्जग्रामे तु संवादः षड्जस्य पञ्चमस्य च ।

संवादो मध्यमग्रामे पञ्चमस्य र्षभस्य च ॥ (N. S. 28/21)

Thus *Śaḍjagrāma* has its characteristic feature in *Śaḍja-Pañcama-Samvāda* and *Madhyama-grāma* in *Rṣabha-Pañcama-Samvāda*. This simple statement of Bharata initiates us into a vast realm of revelation and that is this. *Śaḍjagrāma* has *Śaḍja-Pañcama-Samvāda*, but it has no *Rṣabha-Pañcama-Samvāda* because *Rṣabha* being 'Trisruti' in *Śaḍja-grāma* it has ten-*śruti* interval with *Pañcama* and thus no *Samvāda* is possible between *Rṣabha* and *Pañcama*. In *Madhyamagrāma*, however, the *Śaḍja-Pañcama-Samvāda* is violated by establishing *Rṣabha-Pañcama-Samvāda*. In other words the *Pañcama* of *Madhyamagrāma* is at twelve *Sruti*-interval from *Śaḍja* which is not a *Samvādī* interval and thus it has a *Samvādī* interval of nine *śrutis* from *Rṣabha*. Now I invite the special attention of the learned audience to the importance of this *Samvāda-bheda* in the two *grāmas*. In *Śaḍjagrāma* we arrive at the perfect fifth and in *Madhyamagrāma* we reduce this perfect fifth so as to make it the perfect fourth of *Trisruti-Rṣabha*. Now what is the significance



of this slight variation? An answer to this pertinent question is available in Bharata's own words: He says:—

मध्यमग्रामे तु श्रुत्यपकृष्टः पञ्चमः कार्यः । पञ्चमस्य श्रुत्युत्कर्षाभ्यां यदन्तरं
मर्दिवादायतत्वाद्वा तावत् प्रमाणश्रुतिः ।
N. Ś. 28.

That is to say, the difference between the Pañcama of Śaḍja grāma and that of Madhyamagrāma comprises the Pramāṇa-Śruti or the standard Śruti. In mathematical calculation this difference comes to 81/80 which is the same as the Comma 'Didymus' of the Greeks. The beauty of Bharata's exposition lies in the fact that he has evolved such a simple and easy method of arriving at this subtle interval of Pramāṇaśruti through the system of two Grāmas which are based on the simple consonance or Saṁvada of Śaḍja-Pañcama or Rṣabha-Pañcama (in Śaḍja-Madhyama-Bhāva). The accuracy of this method is beyond question because it is corroborated by mathematical calculation and its simplicity is unrivalled because it is based on the simplest consonant (Saṁvādi) intervals.

The Pramāṇa-Śruti is the key-note of Bharata's scientific, accurate and at the same time simple method of arriving at and demonstrating the 22 Śruti intervals. He has expounded the Catuḥsāraṇā on the basis of these two Grāmas and the first step in the catuḥsāraṇā is the fixation of the verification of the Pramāṇa-Śruti or the standard measure of Śruti. When in the initial stage of Catuḥsāraṇā, no measure of Śruti is available to us, and when no hypothesis can reasonably be taken for granted. Bharata's method of arriving at the Pramāṇa Śruti clearly opens the way for arriving at the 22 Śruti intervals. The mathematical precision and unequalled lucidity of Bharata's Catuḥsāraṇā-vidhi owe their existence to the system of two Grāmas, viz. Śaḍjagrāma and Madhyamagrāma. This fact is sufficient to show the permanent value of the Grāma system, because we cannot just afford to label this system as obsolete and out of date unless and until we have evolved a method of arriving at and demonstrating the 22 Śruti intervals which can surpass the Catuḥsāraṇa-vidhi of Bharata based on the two Grāmas. It is a glowing jewel of our 'Sāstriya'

heritage in music which we cannot afford to lose. A full exposition of Catuḥsāraṇa would require a separate and independent paper. Hence I cannot but close this topic here itself.

Thus we have seen one major utility of the Grāma system, viz., its application in fixing up and verifying the 22 Śruti intervals. Now I wish to draw the kind attention of the distinguished audience towards the other aspect of the Grāma system, viz., the classification of all musical scales prevalent in our Indian Music through Mūrccchanās of the two Grāmas. In this context, the position of Madhyamagrāma has to be understood in a different manner. When Grāma forms the basis of Catuḥsāraṇa, that is to say, when it is used for the standardisation of the Śruti intervals, relative Apakarṣa or reduction of the Pañcama of Śaḍjagrāma is ordained, as explained above; but when we are concerned with the Mūrccchanās of the two Grāmas, no Apakarṣa has to be made for arriving at the Madhyamagrāma, because Apakarṣa or reduction cannot be accepted in actual practice of singing or playing. Hence Bharata says in the context of Mūrccchanā that Madhyamagrāma is derived out of Śaḍjagrāma by Samjñābheda, i.e., by changing the name of notes. He says that if the Śaḍja of Śaḍja-grāma is called Madhyama and if the Gāndhāra of Śaḍjagrāma is augmented by two śrutis and is given the place of Dhaivata we can have Madhyamagrāma by Samjñābheda.

Just as Madhyamagrāma is obtained in a particular Mūrccchanā of Śaḍjagrāma, similarly Śaḍjagrāma can be obtained in that Mūrccchanā of Madhyamagrāma where Dhaivata is lowered by two Śrutis and is given the place of Gāndhāra. Thus Grāma and Mūrccchanā are interchangeable terms in the sense that one Grāma is nothing else but a particular Mūrccchanā of the other. This important point is elucidated in the following passage of Bharata :—

द्विविधैकमूर्च्छनासिद्धिः, द्विश्रुतिप्रकर्षद्विविधैकते गान्धारे मूर्च्छनाप्राप्तयोरन्यतरत्वं
षड्जग्रामे । तद्वशान्मध्यमादयो निषादादिमत्वं (निषादादित्वं) प्रतिपद्यन्ते । मध्यमग्रामेऽपि
धैवतमार्दवात् (धैवतामार्दवात्) निषादोत्कर्षात् (च) द्वैविध्यं भवति । तुल्यश्रुत्यन्तरत्वाच्च

संज्ञान्यत्वम् । चतुःश्रुतिकमन्तरं पञ्चमधैवतयोः । तद्वह्निरोत्कर्षाच्चतुःश्रुतिकमेव भवति । शेषाश्चापि मध्यमपञ्चमधैवतनिषादषड्जर्षभा मध्यमादिमत्वं (षड्जादिस्वं) प्राप्नुवन्ति । (N. S. 28)*

Bharata's above doctrine of the close relationship of two Grāmas is corroborated by the following passages from Dattilam and Saṅgītārāja of Kumbha Rana :

गान्धारं धैवतीकुर्याद् (व ? द्वि) श्रुत्युत्कर्षणाद् यदि ।
तद्वह्निरोत्कर्षाच्चतुःश्रुतिकमेव भवति ॥
ततोऽभूद् यावत्तिथ्येषा षड्जग्रामस्य मूर्च्छना ।
जायते तावत्तिथ्येव मध्यमग्राममूर्च्छना ॥
श्रुतिद्वयापकर्षेण गान्धारीकृत्य धैवतम् ।
पूर्ववन्मध्यमाद्याश्च भावयेत् षड्जमूर्च्छनाः ॥

(दत्तिल २६-२८)

षड्जग्रामभवा एव मूर्च्छना मध्यमाश्रिताः ।
चित्रं मध्यमगा एव ताः स्युः षड्जगता यथा ॥
षड्जे श्रुतिद्वयोत्कर्षाद्गान्धारो धैवतीभवेत् ।
द्विश्रुत्यपचयाद् ग्रामे मध्यमेऽधोगतां व्रजेत् ॥
तद्वह्निरोत्कर्षाच्चतुःश्रुतिकमेव भवति ॥
नान्याद्याः स्युर्मादिकाः मध्ये श्रुतिसाम्यात्स्वतः स्वराः ॥
एवं यावत्तिथी षड्जग्रामे या मूर्च्छना भवेत् ।
तावत्तिथ्येन सा मध्ये चित्रमत्राभवत् स्वयम् ।
वैणिकानामयं पन्थाः सुगमः श्रुतिशालिनाम् ॥

Saṅgītārāja, Gita Ratna Kosa, Svara Ullāsa,
Sthānādi-Parīkṣaṇa, 370-374.

It is to be noted that in the context of Mūrccchanā, Bharata does not speak of any Apakarṣa-Kriyā. The 14 Mūrccchanās thus arrived at from the two Grāmas and their 56 varieties as Pūrṇā, Śāḍavā, Aūdavā and Sādhāraṇikṛtā cover practically all possible scales of our Indian music, whether it is Hindustani or Karnāṭic.

* The text of this passage has been reconstructed on the basis of the two editions of Nāṭyaśāstra published from Kashi and Bombay; cf. Saṅgitanjali, Part V by Pt. Omkarnath Thakur, P. 56.

This statement also needs elaboration which is impossible within the limits of this paper but it can be established beyond doubt that the Mūrccchanās cover practically all varieties of our musical scales.

Having indicated briefly the double utility and soundness of the Grāma system, I now come to the second half of my subject, viz., its distortion in the medieval times. The concept of Grāma somehow or other fell into oblivion since the time of Saṅgita Ratnākara and in later works of the medieval times, both of the South and the North, the concept underwent perversion and distortion. Without meaning any offence to all those great authors and with due deference I have to make this statement because it embodies the truth. The following three observations on the treatment of this topic in Saṅgita Ratnākara will support the above statement :—

(i) The Catuḥsāraṇa-Prakarāṇa of Saṅgita Ratnākara is most obscure, impractical and inaccurate, because Grāma has been totally abandoned in the treatment of Catuḥsāraṇa. The tuning of twenty-two strings into twenty-two Śrutis has been ordained in the Saṅgita Ratnākara but no precise method of standardising these Śruti intervals has been indicated. This is not a sweeping statement, but it is fully supported by obscure expressions like manāg, ucca, nirantarātā, etc., which are used in connection with the tuning of the strings. Thus the main purpose of Grāma, viz., the fixation of Śruti intervals has been forfeited in this work.

(ii) The concept of Samjñābheda for arriving at the Madhyamagrāma from the Śaḍjagrāma and vice versa has been abandoned. This has led to the falling of the Grāma system into oblivion and obscurity.

(iii) Thirdly, Śaḍjagrāma has been taken to represent the Śuddha-Svaras or notes and the location of Śaḍjagrāma on the Viṇā has not been clarified.

The three features of the treatment of Svara, Śruti and Grāma in the Saṅgita Ratnākara had far-reaching consequences, which may be briefly indicated as follows :—

(1) The precision and lucidity of the Catuḥsāraṇa-Vidhi as propounded by Bharata was lost for posterity and all sorts of confusion arose regarding Sruti-intervals and note-intervals in terms of Śrutis. Many of these confusions have been inherited by us and are still lingering on in our conception of Svara, Śruti and Grāma.

(2) The exact location of Ṣaḍjagrāma on the Viṇā could not be accomplished by any writer, although all of them professed that Bharata's Ṣaḍjagrāma represented their Śuddha notes.

(3) As the real significance of the Apakṛṣṭa-Pañcama of Madhyamagrāma was lost, practically all authors began to proclaim that their contemporary music was restricted to the Ṣaḍjagrāma only and that Madhyamagrāma had become obsolete. Really speaking, the concept of Grāma is an undivided whole with the Grāmas Ṣaḍja and Madhyama, as two inseparable elements. We can describe the two Grāmas as being *Vāgarthāviva samprktau*. Neither of them can be detached from the other, but the distortion of this basic concept led to the notion that Madhyamagrāma had been lost. This notion came to be in vogue only due to the fact that music authors lost sight of the real purpose of the Grāma system and found it impossible to locate the two Grāmas on the Viṇā.

The lamentable consequences of the notion that Ṣaḍjagrāma was representative of the Śuddha notes need little elaboration here. Really speaking neither of the two Grāmas was originally intended to represent the Śuddha notes. As I said in the beginning, Grāma was the perpetual Grammar of our musical scales, but it had nothing to do with the concept of Śuddha and Vikṛta svaras or notes. The concept of Śuddha or Vikṛta notes implies that a certain set of notes is taken to be standard or Śuddha for practical purposes and the other note-varieties that are higher and lower than the particular Śuddha notes are described as Vikṛta. This is the practical aspect of that concept and in its theoretical aspect it implies that Śuddha notes should be natural, easy-flowing and *Samvādamaya* or endowed with consonance. The conception that Ṣaḍjagrāma was the traditional Śuddha-Svarāvalī was neither true

to the original concept of Grāma as explained above nor was it in conformity with the real implication of the term 'Śuddha' because Ṣaḍjagrāma is neither natural, nor as easy-flowing as a Śuddha scale should be. Moreover, the attempts at locating the Ṣaḍjagrāma taken to be the Śuddha scale on the Viṇā led to two different kinds of pitfalls that can be noticed in the post-Ratnākara works on music, both of the North and the South. They are as follows :

(1) In the North, authors like Ahobala and Śrīnivāsa and others who followed them failed to locate the Trisruti-Ṛṣabha and Dhaivata on the Viṇā. They took the Catuḥsruti-Ṛṣabha and Dhaivata to be Trisruti and professed all along, contrary to the actual position of their contemporary music, that Ṣaḍjagrāma was their Śuddha scale. When serious attempts at reconciliation of theory and actual practice revealed and established in the latter half of the 18th century in the Saṅgītasāra compiled by Mahārāja Pratāpasimha Deva of Jaipur and in the first half of the 19th century in Nagmāte Āsafī by Mohammed Raza of Patna, that Bilāvala, and not the so-called Ṣaḍjagrāma, was the Śuddha scale, another wrong notion gradually crept in and that was that the traditional Ṣaḍjagrāma was replaced by the Bilāvala scale through some foreign influence on the music of the North, East and West of India. That this notion is most unsound and misleading, I shall establish just a little later.

(2) In the South, on the other hand, Mukhārī or Kanakāṅgi Mela was proclaimed to be representative of Ṣaḍjagrāma and was said to be the Śuddha scale. In this connection I might just quote a few lines from what Prof. P. Sambamurthi has to say on this point (*vide* p. 145, *Praṇava Bhārati* By Pt. Omkarnath Thakur):

“ The Śuddha-Svara-saptaka of Kārṇāṭic music is theoretically the Kanakāṅgi rāga which is the first mela in the scheme of 72 Melakartās; but the concept of Kanakāṅgi as the Śuddhamela is not more than four-hundred years old. When the scheme of 72 Melakartās was evolved, the lowest variety of each of the notes, Ṛṣabha, Gāndhāra, Dhaivata and Niṣāda, were taken as the Śuddha-Svaras. This sounds logical; but before the emergence

of Kanakāṅgī as the Śuddha Mela, the Kafi Thāt or Kharahara-priyā of the southern system was the Śuddhamela. Still earlier in ancient Tamil music the Khamāj Thāt or the Harikāmbhoji Mela was considered the Śuddha Mela. This Harikāmbhoji-Mela is only the Madhyama Mūrcchanā of Śaḍjagrāma or Kafi Thāt..... Kanakāṅgī is not a very melodious Rāga. It suffers from 'Vivādi Doṣa.' All subsequent musicologists have acquiesced in this concept because logically we have got to subscribe to some proposition which will appeal to our sense of reason."

The Vivādi Doṣa of this Mukhāri or Kanakāṅgī is quite clear and it cannot be overlooked. Hence it goes without saying that Mukhāri or Kanakāṅgī does not really represent the Śaḍjagrāma although Rāmāmātya has said :

षड्जग्रामस्वराः सप्त मुखारीमात्रभासकाः ।

Rāmāmātya's location of the Śaḍjagrāma or Śuddha Notes on the Viṇā presents the Śuddha scales as Sa-ri-ri-ma-pa-dha-dha-sa, wherein Dviśruti and Triśruti intervals have been taken as Triśruti and Pañcaśruti respectively. (See illustration No. 1 at the end). This scale is neither a representative of Śaḍjagrāma nor is it really fit to be called Śuddha, because it is not natural, easy-flowing and saṁvādamaya or characterised by consonance.

Having briefly demonstrated the havoc created by the oblivion of the Grāma system in the North and the South, I want to demonstrate briefly how both the Grāmas can be correctly located on the Viṇā in accordance with the words of Bharata. (Cf. illustration No. 2 at the end.)

As regards the location of Śaḍjagrāma on the Viṇā one phrase and another sentence of Bharata's Nāṭyaśāstra are most significant, viz., Pañcamena Śuddhaśaḍji (N.Ś. 28th chapter in the context of the enumeration of Mūrcchanās) and सर्वस्वराणां प्रवरो ह्यविनाशी तु मध्यमः, (N.Ś. 28/69). These two extracts when read together elucidate that Pañcama which is obtained on the second fret by tuning the main string to Madhyama, is the starting point of Śaḍjagrāma. Perfect Śaḍjagrāma is obtained from this place.

The ageold tradition of tuning the main string of the Viṇā to Madhyama has been handed down to us. Rāmāmātya has also followed this tradition while describing the order of tuning the strings of the Śuddha-mela-Viṇā. Śaḍja is obtained on the 7th fret when Madhyama is located on the main string. This Śaḍja is the Madhyama of Śaḍjagrāma which has been described as 'Avināśī' by Bharata. When this Madhyama of Śaḍjagrāma is taken as the starting point, in other words when the Mūrcchanā of Śaḍjagrāma is constructed, the Harikāmbhojī scale is obtained. This scale is different from Bilāvala or Śaṁkarābharāṇa only in respect of Niṣāda. The requisite Niṣāda of Bilāvala can be obtained by taking the Antara-Gāndhāra of Śaḍjagrāma. Madhyamagrāma can be located on the Viṇā by taking the Śaḍja of Śaḍjagrāma as Madhyama. The Bilāvala or Śaṁkarābharāṇa scale can be obtained in the Niṣāda Mūrcchanā of Madhyamagrāma (cf. illustration No. 3 at the end).

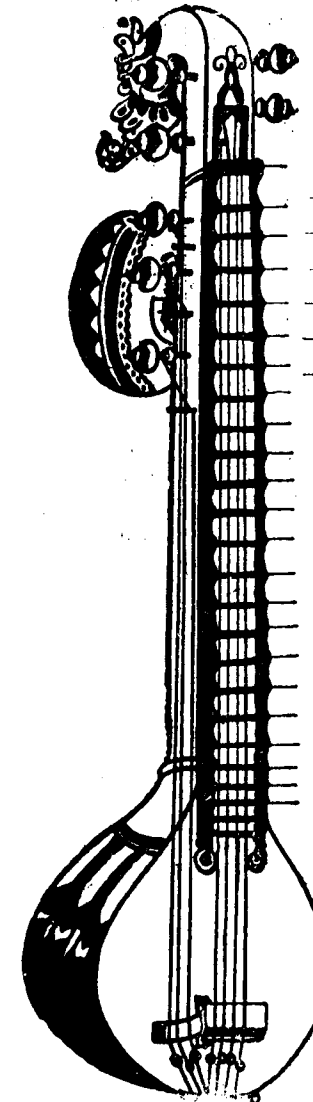
Thus it is established beyond doubt that Śaṁkarābharāṇa or Bilāvala has an unbroken and close connection with both the Grāmas and that we need not hold any foreign influence to be the cause of the prevalence of this natural scale (Śaṁkarābharāṇa). The Grāma system is still alive with us ; whether we recognise this fact or not, is a different question.

I have already showed briefly the sound basis of the Grāma system as propounded by Bharata in his Catuṣśaraṇā Prakaraṇa and Mūrcchanā in two different contexts. His Grāma system fulfils a double purpose, viz., the standardisation of the Śruti intervals on the one hand and the classification of various scales on the other. After this elucidation it can be safely said that a proper understanding of the Grāma system does not imply any reactionary tendency ; it will rather make us worthy of our rich heritage which is unrivalled among the musical systems of the world. This understanding can set at rest all doubts and speculations regarding our tradition of scales and can also resolve the difference of the Śuddha scale of the North and the South. Both systems of our music undoubtedly owe allegiance to Bharata ; there is no doubt about it and if the Grāma system of Bharata provides a common

meeting place to both of them it should be a most welcome event. I appeal to the Music Academy, Madras, to encourage elaborate discussions and deliberations on this topic of cardinal importance and take the credit of rendering a great service of national importance by resolving our difference of scales through a proper understanding, of Bharata on the lines indicated above. 'Well-begun is half done', so runs a proverb. I shall deem it a rare, valuable privilege if my humble submission proves to be a good and auspicious beginning. On the model of the motto, 'Back to Home and Back to God' let us join hands and say 'Back to Bharata and Back to Grāma'.

Before closing I take the opportunity of heartily thanking the Music Academy and the learned audience. I also beg your permission to recall with reverential gratitude the illumination received by me from my revered Gurudeva Pt. Omkarnath Thakur who has carried on intensive research in this and many other subjects of Indian Music and to present to the Music Academy a complete set of Panditji's publications, viz., *Praṇava Bhārati*, Vol. I, and *Saṅgītāñjali*, Vols. I to V.

Illustration No. 1
Rāmāmātya's location of
Ṣadjagrāma (Suddha Svaras) on the Vīṇā



The first string from the right	The second string from the right	Actual Sruti Intervals	Imposed Sruti Intervals
Mandra Ma.	Mandra Sa.		
Suddha Pa.	Suddha Ri.	2	3
„ Dha.	Suddha Ga.	2	2
„ ni.		2	3
		1	2

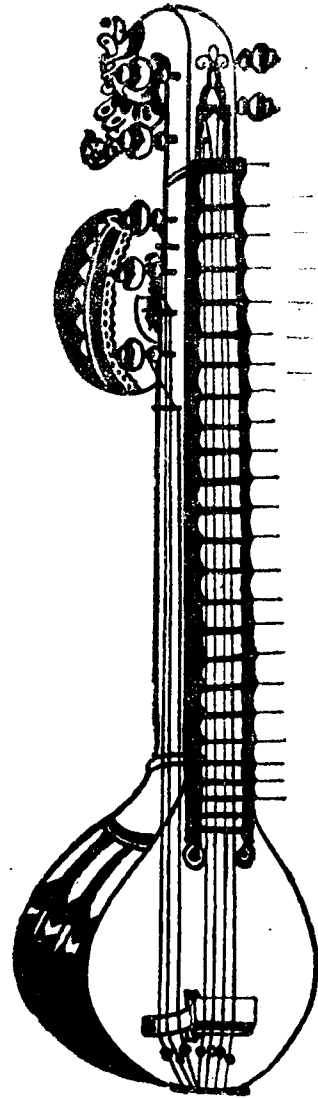


Illustration No. 2
Ṣaḍjagrāma and Madhyamagrāma

Ṣaḍjagrāma	Sruti Intervals	Madhyama grāma
Ni.	—	Ga
Sa.	4	Ma
—	3	—
Ri.	2	Pa
Ga.	2	—
Ant. Ga.	2	Dha
Ma	4	Ni
—	3	—
Pa	3	Sa
—	2	—
Dha.	2	Ri
Ni.	4	Ga
—	—	—
Sa.	—	Ma

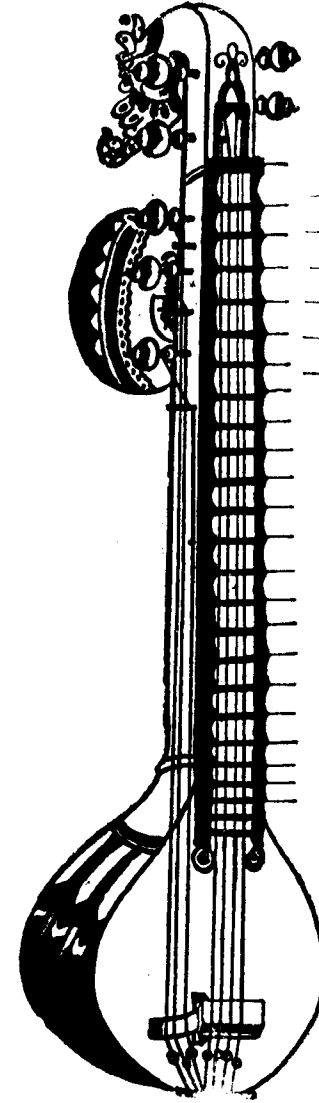


Illustration No. 3
Śankarābharāṇa or Bilavala
Scale in relation to the two Grāmas

Ṣaḍja grāma	Madhyama-grāma.	Śankarā-bharāṇa	S'ruti Intervals
Ma	Ni	Sa	—
—	—	—	4
Pa	Sa	Ri	—
—	—	—	3
Dha	Ri	Ga	—
Ni	Ga	Ma	2
—	—	—	4
Sa	Ma	Pa	—
—	—	—	3
Ri	Pa	Dha	—
Ga	—	—	4
Ant. Ga.	Dha	Ni	—
Ma	Ni	Sa	2

THE MUSICAL SCHEME OF THE NAVAGRAHA KRITIS OF MUTHUSVAMI DIKSHITAR

By

H. Yoganarasimham, M.A., B.T., Mysore

In this paper I shall try to prove that the Navagraha Kritis which are Muthuswami Dikshitar's unique gift to Karnatic Music are not just haphazard, single compositions but a well-knit group based on a composite plan. The principle underlying the plan is a musical one and not merely a casual one like the fact that the grahas are nine in number. And this principle is also what distinguishes the group of Navagraha Kritis from other groups of compositions of the same composer, like the group of Navāvaraṇa Kritis and the group of Guruguha Kritis, otherwise known as Subrahmanya Saptakam, which are based on an extra-musical plan. What the musical plan and the principle of the Navagraha Kritis are I shall try to explain now.

Let me begin by recalling the traditional story narrated about the occasion which made the great composer compose the Navagraha Kritis which scintillate in the firmament of Karnatic Music even as the planets in the starry firmament above. The story may not be vouched for in all its details such as what particular Graha was unfavourable, but it may be true in the main. The story goes that Suddha-Maddalam Thambiyappa, a pupil of the composer, once suffered from acute colic. Medical treatment failed. And he consulted the astrologer who prescribed that Graha S'ānti must be performed. As he lacked vedādhikāra the astrologer himself could not comply. The mortified patient approached his Guru Muthuswami Dikshitar and consulted him as to the further course to be adopted for his Graha-s'ānti. Dikshitar, an avatār of commiseration, promised to compose the Graha-Kritis for him to practise with devotion for a week. He was as good as his word. And the patient devoutly practised the Kritis for a week and lo ! he was cured of the colic.

Was it a miracle of faith? Faith in the planets? Faith in Guru? Or was it the magical effects of certain 'Bijāksharas'?

used in the compositions by our composer who was a Māntrika? Or was it the healing power of music? Or was it the cumulative effect of all these factors?

It is said that Thambiyappa, after his own cure, acquired also the power of healing other colic patients. And so this story is adduced as an evidence for believing that the Navagraha Kritis were composed for their healing value. If this tradition is true we can draw the corollary that this healing value of the kritis is still there for any one to test and experiment.

Next to the healing efficiency of these kritis the originality of the Sanskrit Sāhitya is worth noticing; for the songs here do not contain phrases just borrowed from the Graha Kavachas and Graha Stotras contained in our Puranas and devotional literature, but are original hymns minted by our great composer. But I will not dwell long on the literary side of the kritis, for it is their musical side that forms the subject matter of this paper.

The first kriti is on the Planet Sun. It begins:

सूर्यमूर्ते नमोऽस्तु ते ।
सुन्दरच्छायाधिपते ।

सूर्य, आर्यविजुत, आरोग्यादिफलद, सोमादिग्रहशिखामणे, भारतीशहरिहरात्मने, are some of the epithets used. The hymn to the Sun is set to the rāga Saurāshtra. In Dikshitar's school, Saurāshtra is a Sampūrṇa-rāga, sung at all times (Sārva-kālīka). The Pañchāsruti-Dhaivata of this rāga brings out the unparalleled power and brilliance of the Sun. The Jāru from Śuddha-Madhya over Antara-Gāndhāra down to Śuddha-Rṣabha well expresses the Bhaktibhāva of the devotees. The phrase नमोऽस्तु ते coming from Madhya-Sthāyī down to Mandra-Pañchama reflects the humble obeisance of the devotee. The rāga Saurāshtra is derived from the first rāga practised by our musicians, viz., Māyā Mālava Gauḷa, and affords scope for the portrayal of Vīra-rasa in the Uttarāṅga and by contrast the Bhakti-bhāva in the Purva-āṅga and is thus best suited for humbly saluting the first and foremost of the Grahas, Sūrya. So this Sūrya Graha Kriti bears testimony to the sense of propriety and power of introspection of Dikshitar.

If the rāga belongs to the first mela practised by the musician, the tāla of the kriti is the first one in the order of the seven Sūlādi Tālas:

ध्रुवो मन्त्रो रूपकश्च क्षम्पा त्रिपुट एव च ।
अटताळश्चैकताळश्च सप्त ताळाः प्रकीर्तिताः ॥

Dhruva Tāla, the first tāla, is selected for the hymn on the first graha. Not only is Dhruva the first tāla, it is also a tāla of big compass and suits the Great Sun, who by his tremendous radiation seems to control life on our planet.

If the Sun stands for power and brilliance, the Moon is the first to give us the experience of Nature's beauty and joy. For he is born of the mind of the Virāt Purusha, cf. 'चन्द्रमा मनसो जातः'. Dikshitar begins this kriti thus:

चन्द्रं भज मानस - साधुहृदयसदृशम् ।

The Chandra hymn is set in Asāveri-rāga, soft and tender, and suited to the mild Śīta-kirāṇa. The three kinds of संचादित्व in this rāga, namely, between Śadja and Śuddha-Madhyama, Śadja and Pañchama, Śuddha-Rṣabha and Śuddha-Dhaivata suggest an impassioned concord. This is a Rakti-rāga and is well suited to the hymn on the beautiful Chandra, the second planet.

The hymn on the second planet is set to the second tāla, Jhampā, in the order of Sūlādi Tālas. Incidentally we may notice the 33 Anusvāras used in the hymn, which bring out the unspeakable passion and delight caused in us by the moon. This is, in my view, a master-stroke of musical composition.

The third graha is Maṅgala:

अङ्गारकमाश्रयाम्यहम् - विनताश्रितजनमन्दारम् ।
मङ्गलवारं भूमिकुमारं - वारं वारम् ॥

The term Maṅgala-vāra is a euphemism. It is really the Amaṅgala-vāra. No auspicious work is undertaken on that day. The Rāga Surāṭī is aptly chosen for this grama. Surāṭī is a rāga chosen for singing a Maṅgalam, but still it is amaṅgala in another

sense, for, the Guru does not teach this rāga to the Śishya in our sampradāya. The selection of a rāga which is both maṅgala and amaṅgala for the graha which is called maṅgala and yet is amaṅgala is a stroke of musical genius.

The time-scheme is also very apt. The tāla of the Maṅgala-kṛti is Rupaka. The third tāla is fitted for the third graha. Further it is a unique Tāla; for, unlike other Tālas, it is the only tāla which begins with the Drutam. So the adjustment of the unique with the inauspicious, the Vilakṣaṇa to the Amaṅgala, is again a master-stroke of artistry.

The fourth graha in Budha.

बुधमाश्रयामि सततम् ।
सुरादिभुतं चन्द्रताराद्युतम् ॥

To portray the planet who is कन्याधिप, मधुरकविताप्रद and सदानन्दसहित it is a rakti-rāga that is fitted. The rāga Nāṭa-kuraṅgi with so many pleasant facts very well suits the purpose. Again, for the fourth Graha, it is the fourth tāla that is selected, namely, Jhampā.

The fifth graha is Guru or Bṛhaspati. The song begins with the words: बृहस्पते तारापते । ब्रह्मजाते नमोऽस्तु ते ॥ The term निरामयाय occurring here may be indicative of the cure of Thambiappa's ailment, for which the graha is addressed. To sing the praise of Bṛhaspati, who is महाबल and जगत्त्रयगुरु, Dikshitar has chosen Rāga Aṭhāṇa. The Chaturśruti-Dhaivata, which is really Pañchas'ruti-Dhaivata as the ams'a-svara and the nyāsa-svara of the rāga, well brings out the greatness of Bṛhaspati. The swinging of the notation of the terms महाबल विभो and जगत्त्रयगुरो from one Sthāyi to another is suggestive of the sweep and majesty of the planet. The Dhātu-svara-prayoga even within the same sthāyi also accords with this. The rasa is Adbhuta and therefore the rāga Aṭhāṇa is chosen for the fifth graha.

The sixth graha is Śukra. The Pallavi runs thus :—

श्रीशुकभगवन्तम् - चिन्तयामि सततम् ।
सकलतत्त्वज्ञम् ॥

This song contains many astrological terms such as Horā, Drekkāṇa, etc. Śukra is Daityaguru and so Dikshitar has thought it fit to choose a rāga outside the pale of classical Karnatic music and 'Pharaz', a deśiya-rāga, is chosen. It is also a rakti-rāga in keeping with the nature of Śukra, who is described as कविम् and कलत्रकारकम् and who is also सङ्गीतकारक.

The sixth tāla, namely, Aṭa-tāla, is availed of for the song on the sixth Graha.

The seventh graha is Sani. The song on Śani is, in my opinion, one of the best in Karnatic music and the best of the Navagraha Kritis.

The song opens thus :

दिवाकरतनुजम् - शनैश्चरम् ।
धीरतरं सन्ततं चिन्तये ॥

The song is set in the rāga यदुकुलकान्मोजी. This can be called a universal rāga, for phases of this rāga are seen to be present in the music of most countries. Dikshitar has thought fit to address Śani who is most feared universally in a Rāga which is almost universal.

Besides, the dhātu at every step seems to suggest the rasa and the bhāva of the mātū in this g.m of a song. Note the dhātu in which the terms दिवाकरतनुजम्, भयङ्करम्, निर्भयम्, etc., are aptly set. One feels that one can suit the bodily gestures to the dhātu and the mātū.

The usual slow tempo of Dikshitar agrees with the slow movement of Śani-graha.

As regards the tāla of Śani-graha-kīrtana, the Ādi Tāla is indicated at p. 810 in the Saṅgita Sampradāya Pradarsinī which is our authority for Dikshitar's school. But according to the सूत्रादि सप्तताल सूत्र followed by Dikshitar, the tāla for the seventh graha should have been the seventh tāla, that is, Eka-tāla. Nor is the Ādi-tāla corrected into Eka-tāla in the Errata of the S. S. Pradarsinī. Now, the question arises which is the correct Tāla for the Śani-graha-kṛiti? Ādi-tāla or Eka-tāla? I should be

obliged if Vidwans brought up in the tradition of Dikshitar's school can clarify this point. A famous violinist of Mysore whom I consulted some time ago said that Eka-tāla is the correct tradition. If so, my thesis that Dikshitar has adopted the Sapta-tāla-sūtra for the Nava-graha kritis stands entire, without exception. In case Ādi-tāla be the traditionally accepted tāla for the Śani-kṛiti (which may not be the case), it will have to be explained otherwise. I submit that just as a universal rāga was chosen for this kṛiti, a universal tāla which is of greatest popularity in Karnatic music, viz., Ādi-tāla might have been thought of for this kṛiti.

After the seven major grahas we are now left with the two minor ones, Rāhu and Ketu, which are mere Chāyāgrahas and do not enjoy the status of having any week-days assigned to them. The two are parts of one body said to be cut off by Lord Viṣṇu's discus. The hymns are set to two Prati-madhyama rāgas, Rāmā-manohari and Chāmara corresponding to the present Rāmapriya and Shanmukhapriya. The note Prati-madhyama suggests a crookedness as compared with the Śuddha-madhyama and suits the nature of the two kshudra-grahas.

The tāla adopted for the two is the same; the Vilakṣhaṇa-tāla in the Sūlādi system, namely Rūpaka, which was adopted for the Maṅgala-graha is chosen for these two kritis. The peculiar values attached by Dikshitar to the Prati-madhyama note and to the Rūpaka Tāla are interesting points and would form fruitful subjects for further study and investigation.

We may now take a general look at the art of the entire group of Navagraha Kritis.

The kritis form a group not merely in the mechanical sense that they treat about the group of nine grahas. The musical genius of Dikshitar has knit them together in a musical sense also: i.e., by adopting the order of Sūlādi Tālas as enunciated in the famous tāla aphorism already quoted above. The seeming exception to this theory arising from the assignment of Ādi-tāla instead of Eka-tāla to the Śani Graha Kirtana has already been explained.

So, the musical unity in this group is based on tāla or time measure.

How is unity achieved in other groups of compositions of the same composer? Consider the Navāvaraṇa kritis and the Subrahmaṇya kritis.

The following table illustrates how in the Navāvaraṇa Kritis the composer has tried to achieve unity by matching the serial number of the Āvaraṇa with the serial number of the Vibhakti or grammatical case in which the name of the Deity invoked is put:

No. of the Āvaraṇa	Opening words	Rāga	Tāla	Serial No. of Vibhakti of Devi's name
(1)	(2)	(3)	(4)	(5)
प्रथमावरणकृतिः	कमलाम्बा संश्रुतु — आनन्दभैरवी —	एक	— प्रथमा विभक्तिः	
द्वितीया- „	कमलाम्बा भज रे — कल्याणी —	आदि	— द्वितीया „	
तृतीया- „	श्रीकमलाम्बिकाया — शंकरभरणम् —	रूपक	— तृतीया „	
चतुर्थी- „	श्रीकमलाम्बिकायै — काम्भोजी —	आट	— चतुर्थी „	
पञ्चमा- „	श्रीकमलाम्बायाः — भैरवी —	झम्पा	— पञ्चमी „	
षष्ठा- „	श्रीकमलाम्बिकायाः — पुष्पागवली —	आदि	— षष्ठी „	
सप्तमा- „	कमलाम्बिकायाम् — महन —	त्रिपुट	— सप्तमी „	
अष्टमा- „	श्रीकमलाम्बिके — घण्टा —	आदि	— संबोधनप्रथमा	

The Navāvaraṇa Kṛiti in rāga Āhīri (and Eka-tāla) begins with श्रीकमलाम्बा in the Prathamā-vibhakti, thus going back to the first case after completing the first round.

The Maṅgala Kṛiti in Śrī Rāga which is sung after the Navāvaraṇa Kritis begins with 'श्रीकमलाम्बिके' which is in the Sambodhana-Prathamā-Vibhakti, which is cited alternatively after the प्रथमा or सप्तमी. Since it came after Saptamī in the first round, the composer has thought fit to adopt the alternative orders of that case. This shows not only his acquaintance with Sanskrit grammatical usage, but, what is more, his method of variation.

Thus we see that the grouping of Navāvaraṇa Kritis is based on the principle of vibhakti or Sanskrit grammatical case. The grammatical Vibhakti is a bond of an extra-musical kind. But since the entire group deals with one Devatā only, the composer

may have thought it fit to adopt this principle of Vibhakti which binds and at the same time affords a variation.

The same extra-musical principle of grouping by means of Vibhakti variation is what we find adopted by the composer in the case of the Subrahmanya group of songs also.

On the other hand, since the Navagraha group concerns different grahas, the composer has adopted a different principle, that of Tālakrama, which is a musical principle.

What is the propriety of adopting the tālakrama principle for the Navagraha Kritis? To indicate a group even musically, Dikshitar could have composed all the nine kritis in rāgas within the same Mela; alternatively, Dikshitar, no doubt, had the ability to compose nine kritis in the same rāga with different Metṭus or shades of melody. But why did he think fit to adopt the tālakrama aphorism? ताल is defined thus: तालः कालक्रियमानम्. Tāla is time-measure, It can suggest time and the vicissitudes of Time which the nine grahas spell for man. Tāla-gati is used by the composer to suggest Graha-gati or Graha-chāra. This is an improvement on the extra-musical principle of Vibhakti-krama adopted in the two other kriti groups to which I have referred already. In my opinion, this adoption of the Tāla principle for composing the nine graha kritis forms the high-water mark of the great Composer's sense of musical propriety for the theme on hand.

Further, while there are five Jātis in each tāla, why did Dikshitar choose the particular jāti under each? This question is difficult to answer. There seems to be no special parity between the total Akshara kāla of the jāti adopted and the number of years of Dasā or Bhukti of each graha. But still there is an interesting coincidence which may be noticed, the Akshara-kāla-s of the jātis of the tālas of all the nine kritis total to 81 which is a multiple of nava or the magic number 9. The square root of 81 is 9. I cannot say whether this was intended.

Now, let us consider the rāgas used for the Navagraha Kritis. The rāgas used in the case of the seven major grahas are Saurā-

shṭra, Asāveri, Suratī, Nāṭa-kuranjī, Athāṇa, Pharaz and Yadukula Kāmbhōjī. These are all Suddha-Madhyama Rāgas and Sampūrṇa Rāgas and Sārva-kālika Rāgas. Further they are all Bhāshāṅga Rāgas; Grahas are great powers and their free movement is, as it were, expressed musically by Bhāshāṅga Rāgas which do not suffer from the limitation of the Janaka Rāga but freely take Anya-svara-s. This feature incidentally gives us an idea of the great Composer's appraisal of Bhāshāṅga Rāgas.

The use of Prati-Madhyama Rāgas for the two var grahas, Rāhu and Ketu, gives us an idea as to the peculiar value attached to Prati-madhyama-svara by the Composer.

This sort of study of the great Composer's compositions would reveal not merely his delicate sensitiveness to svara and tāla but some of the principles that might have influenced his superb artistry which forms such a notable part of our proud musical heritage.

SAPTATANTRI-VINĀ IN THE SCULPTURES OF THE BUDDHIST CAVES OF PITALKHORA

By

Swami Prajñānānda, Calcutta

Musicians as well as musicologists and lovers of music generally miss or rather neglect to study the archaeological findings relating to music, excavated from the mounds of the ancient sites in different places in India. Treatises on music no doubt supply us much valuable material which throws light on the obscure and forgotten chapters of the history of Indian music. But it is a fact that the representation of musical instruments and different dancing postures with different hand poses (*mudrās*) of different epochs carved on the stone walls and facades of different caves and temples of India furnish us materials for the proper appraisal of the culture of music as obtained in ancient India. Well has it been said by Garl Engle in connection with music of the most ancient nations that sculptures and frescoes of musical instruments and dance poses of different nations of different times supply us the knowledge of the culture and customs of the ancient peoples among whom music was common. The archaeological findings on music should therefore be regarded as one of the essential and valuable means for studying the historical evolution of music.

Apart from the study of the archaeological findings, we should also pay attention to the pages of the valuable ancient manuscripts and books on music. Blind faith and fanaticism in the name of love for tradition should not be allowed to blur our vision in the proper revaluation of the priceless treasure of the music of India. Representations of some of the musical instruments on stone have recently been excavated from the Buddhist Caves of Pitalkhora, carved in the Satmala ranges, known also as Chandera, on the northern fringe of Aurangabad District of Bombay State. The Caves of Pitalkhora lie 50 miles to the west-south-west of the Ajanta Caves and 23 miles to the north-west of Ellora. The earlier account of those Caves, says

M. N. Deshpande¹ seems to have appeared in 1853, when John Wilson gave a very brief description of the Chaitya-Cave and the adjoining Vihāra-Cave. Fergusson and Burgess have also given a more detailed account of the same in their monumental book, *Cave Temples of India*. In the *Report of the Buddhist Cave Temples and Their Inscriptions* (vide *Arch. Surv. West. Ind.*, IV, London, 1883, pp. 11-12) Burgess has further drawn particular attention to the capitals on the pilasters of the Vihāra and also dealt with the inscriptions, two in the Chaitya and five over the cell-doors of the Vihāra, recording gifts from the natives of Pratishthāna. In more recent years, fresh light on these Pitalkhora Caves has been thrown by M. G. Dikshit in the *Journal of the Bombay Historical Society*, 1941, Nos. 1-2. It is said that the development of rock-cut architecture started in the second century B.C. culminating in its final form in the sixth-seventh centuries A.D. The Caves were taken charge of by the Department of Archaeology, Government of India, in 1953, and are still maintained by the said Department. The ancient name of Pitalkhora seems to be Pitangalya which has been mentioned in Ptolemy's account as Petrigala.

Three Saptatantrī-Vinās have been found engraved on stone slabs excavated from the debris in the forecourt of Cave No. 4 of Pitalkhora. Beside them, have also been found one fragmentary sculpture of a winged Kinnara and that of a flying Gandharva from the same site of the Cave 4. Though the nomenclatures Kinnara and Gandharva are closely associated with music, as found in ancient lore, the Epics and the classical literature of India, yet sculptural representations of Gandharvas and Kinnaras as found in the Pitalkhora Caves are very peculiar in forms and features, for the winged Kinnara have been featured with collared beads in the right hand and bowl of flowers in the left. The flying Gandharva has been depicted with a shield in his left hand, in heroic pose. During the Vedic period, says the historian R. C. Dutt, the Gandharvas and the Kinnaras used to be considered as the enemies of the gods, but this conception underwent metamorphosis during

1. Vide 'Rock-Cut Caves of Pitalkhora in the Deccan', published in *Ancient India* (Bulletin of the Arch. Surv. of India), No. 15, 1959, pp. 66-93.

the Epic period. It seems that the sculptors of the Buddhist Caves of Pitalkhora adhered to the Vedic conception, while chiselling the figures of the Gandharvas and Kinnaras.

The Saptatantrī-Viṇās, together with their plectrums have been vividly depicted in some sculptures in Cave No. 4. The particular sculptures are three in number, two of which contain the representation of one female and one male musician. In one of the two, a woman has been portrayed in a reclining posture, playing a Viṇā having seven strings with her right hand. From the fragmentary piece of the sculpture it appears that the Viṇā depicted thereon resembles in shape the Egyptian harp. It is placed on the lap of the woman who holds the plectrum with her thumb and forefinger, and plucking the second string on the Saptatantrī-Viṇā. In the second one, a youth has been portrayed, holding a Viṇā against his right shoulder, and seven strings of the Viṇā emanating "from an elliptical gourd with a curved handle at one end of which are tied the strings". In the third is found the representation of a male figure, "wearing a graiveya and a hāra on the neck and heavy floral wreaths on the wrists". A Viṇā with seven strings is on his left arm, pressed against the left rib, and he holds the plectrum in his right hand.

The Saptatantrī-Viṇā was not a novel string instrument in ancient India. In the R̥gveda we find mention of the Viṇā, Vāṇa with hundred strings: "vāṇam śata-saṅkhyābhis tantrībhir yuktam viṇā-viśeṣam dhamante vādayante." In the R̥k verse 10.32.4, it has further been mentioned: "mātaṁ yanmantur yu-thasaya purvyābhi vāṇasya sapta-dhāturiḥ janaḥ." Sāyaṇa has explained it as: "vāṇasya vādyasya sapta-dhātuḥ niṣādādi-sapta-svaropeto janaḥ abhi-gacchati tadvat tadguṇopetam". As the term sapta dhātuḥ has been used with the word vāṇaḥ, it is probable that sapta-dhātuḥ signifies the seven tones that were produced in the hundred strings of the Viṇā, Vāṇa. But we cannot agree with Sāyaṇa's interpretation of the term sapta-dhātuḥ as niṣāda, etc. (niṣādādi-sapta-svaropetaḥ), because notes like niṣāda, dhaivata, pañcama, madhyama, gāndhāra, ṛṣabha and ṣaḍja known as the seven notes of both the Gāndharva and Deśī types of laukika music have evolved after the Vedic period. The

Vedic notes went by the names of kruṣṭa, prathama, dvitīya, tṛtīya, caturtha, mandra and atisvārya, and it is reasonable to surmise that sapta-dhātu or seven tones or notes that were produced in the hundred strings of the Viṇā, Vāṇa, were the Vedic ones. During the time of Kātyāyana of the Kalpasūtra, the Vāṇa again came to be known as the Kātyāyanī-Viṇā, and the commentator Karka has called it the Mahatī-Viṇā, which possessed hundred strings.

The Saptatantrī-Viṇā is one of the types of the Viṇā or lute class of ancient India. The most ancient type of Viṇā was in the form of a Bow, which was known as Dhanuryantram, a musical instrument fashioned after the hunting Bow, having strings of gut. The Bow or Dhanuryantram is regarded as the forerunner of all classes of string instruments of the world. The Viṇā with one string (Ekatantrī) and the Viṇā with two strings (Dvitantrī or Dotārā) were the primitive types of Viṇā. In the Vedic literature, different kinds of Viṇā have been mentioned. The name of the Saptatantrī-Viṇā has also been mentioned in later Classical Sanskrit literature, Buddhist Birth Stories or Jātakas, Nāṭyaśāstra of Muni Bharata and other works on music.

The Birth-Stories of Gautama Buddha were compiled sometime between 3rd-2nd centuries B.C. Sir Wallis Budge has said in his monumental book *Bārtaam and Yewāsef* (1923) regarding the Birth-Stories of Buddha: ".....the orthodox Buddhists believe that this collection of the Birth-Stories was in existence some three or four centuries before the Christian Era. At the end of the 3rd century B.C. they were held to be sacred that they were chosen as the subjects to be represented round the most sacred Buddhist buildings, e.g., the relic shrines at Sāñchi, Amarāvati and Bārhut, and they were popularly known under the technical name of Jātaka". The number of the Jātakas is 547 or 550 or 565 and of them the Viṇāsthuna and Guptila Jātakas in particular contain reference to musical instruments like Viṇā. It has been mentioned in the Guptila Jātaka that Guptila and Musila

used to play the *Vīṇā* having seven strings, i.e., the *Saptatantrī-Vīṇā*. The *Guptila Jātaka* states:

Saptatantrī sumadhura mohinī vīṇāra |
Vādana śikhilā antevāsikā āmāra ||

The *Vīṇā* with seven strings has also been described in the works of *Kālidāsa*. The *Saptatantrī Vīṇā* perhaps resembled the *Citrāvīṇā* as described by *Muni Bharata* in his *Nāṭyaśāstra* in the 2nd century A.D. *Bharata* has said,

Saptatantrī bhavet citrā vipaṇṇī navatantrikā |
vipaṇṇī koṇavādya syāt citrā cāṅguli-vādanā || (29 114)

That is, the *Citrā-vīṇā*, having seven strings, was to be played by the finger, whereas the *Vipaṇṇī-vīṇā*, having nine strings, by the plectrum (*koṇa*). *Nārada* has also mentioned about the *Vīṇās*, *Dāravi* and *Gātra*, in his *Nāradi Śikṣā* of the 1st century A.D. It is said that the *Dāravi-vīṇā*, which contained seven strings, was used as an accompaniment in classical type of *Deśi* or formalised regional music. We get also the reference to the *Saptatantrī-Vīṇā* during the time of the *Pallava King*, *Mahendravarman*, who lived in the 7th century A.D. It has been said that *King Mahendravarman* was himself an accomplished *Vīṇā* player and that he received his training in *Vīṇā* from his learned teacher *Rudrācārya*. The *Vīṇā* which he used to play was known as the 'Parivādini', having seven strings. *Dr. Raghavan* says in this connection in his illuminating article on "Music in the Deccan and South India" (vide 'The Bihar Theatre', No. 7, January, 1956): To the east of *Kuṇḍumiyāmalai* inscription, there is a label "Parivādini-da" helping us to understand the notations given in this inscription, as pertaining to the music on the *Vīṇā* called *Parivādini*, a lute of seven strings". From this it becomes clear that the *Saptatantrī-Vīṇā* was in vogue among the Indian society. Our modern *Sitār* with seven strings is but the modified form of the ancient *Citra-vīṇā*, though it is erroneously believed that the Indo-Persian poet *Āmir Khasrau* fashioned and introduced it into India for the first time. Most of the post-Bharata musicologists have also mentioned about the *Saptatantrī-Vīṇā* in their works.

Regarding the forms of the ancient musical instruments of the *Vīṇā* class, it can be said that most of them were Bow-shaped, resembling the Egyptian harp, as has been said before. The representations of the three *Saptatantrī-Vīṇā*, engraved on stone, which have been excavated from the Buddhist Caves (Cave No. 4) of *Pitalkhora*, are Bow or harp shaped, and most of the ancient *Vīṇās*, though differing in number of strings, were of the same shape. *Vīṇās* featured in the sculptures of *Gāndhāra* (1st-2nd century A.D.), *Barabudur* (8th century A.D.), *Kāmbōja* (circa 13th centuries A.D.), *Kizil* (Turfān, Central Asia, 6th century A.D.), *Amarāvati* (2nd-3rd centuries A.D.), *Ajantā* (2nd-7th centuries A.D.), *Nāgārjunakoṇḍa* (2nd-3rd centuries A.D.), *Sātnā* (2nd century A.D.), *Mahābalipuram* (7th century A.D.), *Pāṇāpur* (8th century A.D.), *Anurādhapura*, *Ceylon* (2nd-3rd centuries A.D.) and other places. The *Vīṇās* of *Egypt* (4000 B.C.) and *Sumer* (3200 B.C.) were also Bow or harp shaped. Again, the *Vīṇā* which is embossed on the coin of *Emperor Samudragupta II* (4th century A.D.) is also of identical shape. Figures of *Vīṇās* perpendicular in shape with a gourd at each end are also found in *Mahābalipuram* (7th century A.D.), and *Ajantā* (2nd-7th centuries A.D.), *Bengal* (*Bāgāli-Kāleśwar*, 14th century A.D.) and *Raṅgpur* (9th century A.D.). But the sculptural representations of the three *Saptatantrī Vīṇās* of the Buddhist Caves of *Pitalkhora* are palpably of the Bow or harp type.

THAI CLASSICAL DANCE

By

Chaturong Montrisart

I take it as a great honour to have been given this opportunity to address you here today on the subject of Thai classical dance, as I myself am a student studying this subject for many years. I therefore should like to present to you what I have learnt.

To speak of our dancing is in fact to speak of one important branch of Thai culture. Most of the Thai classical dance originated in the Royal Court of ancient Thailand and has been handed down to the present generation. The classical dance of Thailand, though not indigenous in the full sense of the word, has through the centuries become peculiar to the country. The art is not to be seen outside Thailand nowadays unless it has been copied from Thailand, or taught by Thai instructors, such as in Cambodia. The ancient Khmer or Cambodian dance disappeared almost four centuries ago and was reintroduced only by the good intention of the Thai King of the Chakri dynasty with Thai chorus, Thai postures and Thai dancing girls. In Java, the plays which are occasionally to be seen performed by royal troupes of players in the palaces have many points of similarity to the drama of Thailand. I wish to mention here that no sketch of the subject of Thai dancing can be complete which does not make mention of India. It is known for certain that the art came originally from India, but there is no record to show when and how it was introduced. I would like to state here that in 1943 the Thai National Museum acquired a replica of a statue about 6 inches in height from Pimai. H.R.H. Prince Damrong Rajanuphab, the writer of a treatise on dancing, states that it may be in imitation of the *Vyamsita Karana*, one of the 108 *karanas* of Chidambaram. When I learned this, I tried to find documents relative to the question but unfortunately to no avail. At the present time there are still no documents which might serve as evidence to confirm this. Let me take this opportunity to ask that if anyone has evidence of this matter, they might kindly let me know.

The training in classical dancing is very time-consuming and the selection of dancers for the various roles must be made very carefully. In most cases the story is related to either royalty or supernatural beings. Some roles require special personal characteristics of the performers in order to achieve the desired effect. The personality of each dancer has certain individual attributes which fit some particular role, be it the role of a hero, heroine, soldier, demon or monkey, leader or follower. Thus, those who could find all the actors and actresses to complete the cast in former times were only kings, royal princes and noblemen who had many dependents from whose numbers dancers were selected.

The development and preservation of theatrical art in former days were the responsibility of high court officials and members of the royal family. The classical dance now falls within the domain of the Fine Arts Department which is responsible for the preservation of the national cultural heritage.

The Thai classical dance proper may be divided into two major categories, namely the Khon, in which most of the roles are taken by men, and the Lakhon, in which most of the participants are women.

The Khon, or the masked play, is a form of drama which is undoubtedly very ancient. The Khon has been well-known since the middle of the 17th century in Ayudhya period. In the same way that drama evolved in ancient India around the cult of one or other of the chief gods, the Khon grew with the court in old Thailand in the form of religious pageant. Thus in one of our ancient laws it is distinctly stated as taking place in that form as a part of the ceremonies in connection with the coronation of kings. In course of time the Khon lost much of its religious aspect and it is now a form of amusement, expensive to produce, and therefore not often seen. The Khon performance usually takes place only on important days during the year such as the Nation's Day celebration, the New Year's celebration, the *Sangran* rites, Constitution Fair, and in State functions which are arranged by the Government as public programs. Sometimes it is per-

formed for 3 or 4 days consecutively. It is also seen at the temple or *wat* when the festival season is held, and also at the time of a cremation at the temple. With a view to the preservation of the national cultural heritage, the Fine Arts Department presents Khon in various episodes at the Government Fine Arts Theatre every season, and has done so ever since the conclusion of the South-East Asian war.

The Khon always presents episodes from the Ramayana, practically the whole of which has been translated into Thai poetry, and which is called the 'Ramakien'. The story follows more closely the South Indian versions and the names have been changed slightly though they are still easily recognizable. Lakshmana becomes Lak, Ravana is called Thosakhanth or Dasakantha, Sugriva becomes Sukrib, Vibhishana becomes Piphek, and so on. For the purpose of presentation, adaptation into episodes has been necessary. Some of these are: "The Conquest of Demon-Crow", "The Lady Afloat", "The Snake Noose", "The Weapon of Brahma", "Hanuman the Volunteer", etc. Many episodes not found in Indian versions of the story have been introduced. A great deal of Khon is based on the fighting between the monkey armies and the demon armies; this episode takes about four hours. In full performance there will be about 45 actors participating.

Formerly male actors played all the roles in Khon, including female parts. Nowadays, actresses who have been trained in Lakhon take these female roles, namely the parts of Sita, Mandodari, and the daughter of Piphek. At the same time that women began to take female parts, certain male characters dispensed with the mask—Rama, Lakshmana, Bharata and Satrughna. Formerly Rama's mask was green, Lakshmana's yellow, Bharata's red, and Satrughna's purple, symbolic of the colour of the sky at the time of each one's birth. These characters now wear naturalistic make-up, but their jackets are of the afore-mentioned colors. The only other male character who does not wear a mask is the comedian, who must make humorous speeches from time to time.

There are about 140 different kinds of both demon and monkey masks. The mask is purely conventional, and is not intended to

be life-like. Each mask is a good example of Thai decorative art; it is distinctive and characteristic so that the wearer is recognized at once for the character which he represents. Other sartorial items also conform to certain characteristics. The monkey costume has little curlicues which represent the curls of the monkey's fur; the dress of a demon is designed to instill into the audience an impression of ferocity and strength; that of a human hero, majesty and grace; female dress, beauty and gentility. The important characters have about 22 pieces of dress and ornaments.

Certain other accessories are also used such as movable dais, war chariots, bows, arrows, mace, tridents, royal canopies, and so on.

The dance and expressive movement are both graceful and dramatically conceived. Not merely the arms and hands, but the whole body has to be used and a great deal of muscular exertion is necessary. The actor must have a very supple body. Needless to say, training of Khon actors is long and tedious. In the first stage, it resembles a thorough gymnastic training, especially since during the fighting scenes there are many displays of acrobatic and tumbling feats which must be very thoroughly learned since the mask makes their execution doubly difficult. Actors are also trained in *nātaya sabta* or gesture language, somewhat similar to the gesture languages found in various types of Indian dance-drama, although more naturalistic and not so extensive.

By reason of the fact that most of the performers wore masks and are therefore unable to utter any kind of sound, there has to be a sort of "chorus". This chorus is called the *kon phak* and consists of two or three men who fulfil the same role as the *dalang* in Javanese dance-drama. They stand at the back of the stage and recite the story which is known as *khamphak* and is related to the old *chandas* style of Sanskrit verse. Another kind of *khamphak* is known as *kābya*. Besides the verses of the story, the *kōn phak* also recite dialogue, known as *ceraca*, which may also include descriptions of action on the stage. It is in rhythmic prose and is known by the technical name of *rai*. The *kōn phak*

have the most important part in the presentation, as all the actors have to follow, with their movements and gestures, these recitations. The *kōn phāk* also sing certain songs. In recent times there has been added to the Khon performance considerable singing in the fashion of the court Lakhon; therefore a separate group of singers with their leader is situated off the stage.

The Khon orchestra is called *wong pīphāt*. Formerly the orchestra consisted of only five pieces, known as *wong pīphāt khrerang hā* or small percussion ensemble. The instruments included the *ranād ek* or xylophone made of bamboo pieces strung together and attached to an oblong wooden soundbox; *khong wong* or gong sets graduated to scale; *pī*, similar to the sanai; *sphon* or *thapōn*, a drum similar to the mridangam; *klong tād*, a pair of two big drums. There is also a *ching* or a pair of cymbals. Nowadays larger orchestras are often used, depending upon the nature and setting of the piece to be performed. The *wong pīphāt khrerang khu*, or medium sized percussion ensemble, consists of a pair of each of the instruments mentioned. The *wong pīphāt khrerang yai*, or large percussion ensemble, includes all the important percussion instruments, making a total of 14. The player of the *ranād* leads on most of the action, while the player of the *sphon* sets the pace of the movements.

Music is an important feature of Thai classical dance and dance-drama and is really in itself a separate branch of study; the musicians must not only be proficient with all the melodies, but must be thoroughly familiar with the movements of the dance. There are certain "action tunes" which are never varied. Each tune is a signal for a certain action; for instance, there is an action tune for walking, for marching, weeping, bathing, romance, or anger. Each of these will be different for different types of characters. These actions are depicted in such a faithful way that even a person listening outside the theatre may know exactly what is taking place on the stage.

The Khon therefore consists of four categories of performers, namely, the dancers, the *kōn phāk*, the singers, and the orchestra. It depends for its perfection upon the flawless co-ordination of all these.

There have been various forms of Khon in the past. Nowadays there are five, namely:

1. Khon Klāngplāeng, the open-air masked play in which it is understood that military reviews and battle are the order of the day. The accompanying music will be appropriate marches while the text will consist of recitations and dialogues without singing.
2. Khon-Rōng-Nok or Khon-Nung-Rāo, a variety in which the play is performed on a stage with a pole placed at the back which serves as seating for the actors when they are not actually performing. There is also a simple backdrop on which is painted a scene of mountains or forest. There is no singing, only recitations and dialogues. There are, as a rule, two *pīphāt* bands, one at either end of the stage.
3. Khon-Na-Co or the "masked play before the screen" in which the representation takes place in front of a screen of white cloth which acts as the back of the stage. This type of Khon was at one time performed as an *entr'acte* between scenes of a shadow play, but has now become a separate variety of drama in itself.
4. Khon-Rōngnai, meaning the "court masked play", has the greatest affinity with the court Lakhon. It includes singing as well as recitations and dialogues. The staging is also more elaborate.

In these four varieties of the masked play, the story presented is not divided into acts or scenes, nor are any stage settings employed. There is yet one more variety and that is:

5. Khon-Chāk, which is the masked play on a modern stage, such as the performances of the Fine Arts Departments which have been regularly staged since 1946. It includes a great deal of singing; the story is divided into acts and scenes; and special scenery is used.

The Khon or masked play has been regarded among us Thai people from olden days as an art form which is made up of various fine arts and is a key to all these.

Lakhon, or dance-drama, the other important variety of Thai classical dance, was also at one time performed exclusively by men. The entrance of women into the art of Lakhon took place within the last 200 years, and as grace is emphasized rather than strenuous action, the women caught the popular fancy almost at once, and continue to be in favour up to the present day. For many years it was the custom for a company of actresses to take all the roles themselves, including male roles. Today men, usually those trained in Khon, often take the minor male parts. If they represent demons, monkeys, or other beings which are neither celestial nor human, they wear masks; otherwise masks are not used in Lakhon.

In the training for Lakhon, greater attention is paid to the graceful movement of the body, hands and arms, almost to the exclusion of muscular exertion, except in the "character parts" where the dramatic energetic action of the Khon is retained in a milder form. In other words, as the strong point of the Khon is its strenuous virility, so grace of action is the strong point of Lakhon.

Another important difference between the Lakhon and the Khon is that, while the words of the Khon are mostly recited, the words of the Lakhon are nearly always sung. This singing is not done by the actors and actresses themselves, but by a chorus with a leader. The players of the Lakhon may, however, speak for themselves on suitable occasions during the performance. When the lines are sung for them, the players employ the *nātaya sabta* to the full; when they themselves carry on the dialogue, the gesture language is not so much used.

The Lakhon, like the Khon, is performed only on certain occasions, such as festival days and for various State functions. The orchestra is another point of similarity; my statements with regard to the orchestra for Khon are equally true in the case of Lakhon.

The girls begin their training for Lakhon in early childhood. The preliminary training consists of *Ram-Mēa-Bot* or basic postures of Thai dancing, of which there are 65 in all. After this the students are instructed either singly or in groups of two or three, in the movements of the classical dance in general. They are also, of course, trained in the *nātaya sabta*. Compared with most Indian dance little facial expression is used in connection with this gesture language; yet the mood is conveyed with great delicacy through music, gesture and movement of the body.

Although at one time there were many more varieties of Lakhon, today there are six, which I will attempt to describe briefly.

1. Lakhon-Nok or the drama of the public. This form of Lakhon is characterized by rapid action and broad farce and it is not necessarily subject to dramatic convention. Lakhon-Nok is a popular production; ancient costumes, stylized stage conventions and broad farce make it a little complicated for spectators who are not familiar with Thai customs. The melodies and songs are simple and in quick tempos. The orchestra is the *wong pīphāt khrerang hā*, or small percussion ensemble. The stories which are presented in this form are from wellknown Thai literature composed especially in a form of Thai poetry suitable for drama. Some of these stories are "Phra-Rot-Tha-Sēn", "Sangthōng", "Suwannahong", and so on. The three greatest dramatic stories of Thai dance-drama, however, "Inao", "Rāmakien" and "Unarudh", are never presented in this form. Women first began to take part in Lakhon-Nok during the reign of the fourth Chakri dynasty King in the Ratanakōsintra period, 1854-1868.
2. Lakhon-Nai or the court dance-drama. Lakhon-Nai is very different from Lakhon-Nok. All the dancers are women; graceful and delicate movement, melodies and rhythm in the most classical style, the majestic gesture language, and the finest type of recitation are charac-

teristic of this variety. In former times Lakhon-Nai was called Lakhon-Nāng-Nai, which means "performing by court actresses". The costumes and ornaments are the same as those worn by royalty. The orchestra is the medium size or large size percussion ensemble consisting of 10 or 14 musicians. There is also a group of singers with their leader. Formerly only three stories were used for Lakhon-Nai, namely "Rāmakien", "Unarudh" and "Inao"; at the present time two more have been added: "Phra Keit-Ti-Rot" and, from Indian literature, "Sakuntala".

3. Lakhon Derk Damban or dance-drama at the Derk Damban Theatre. This type is similar to the Lakhon-Nai in the case of costumes, but it has a different style of representation. The performers dance, sing, and speak the dialogues themselves. Scenery is also used in this variety. Lakhon Derk Damban was arranged for State visitors under the supervision of H. R. H. Prince Naritsarānuwat-Thiwang during the reign of King Rama V or King Chulālongkorn (1868-1910). The best known story for this dance-drama is "Kawee".
4. Lakhon Nora-Chatrī is the oldest form of Thai dance-drama; it originated in the Southern part of Thailand and interpreted only Jātaka stories. In the early period of performing Nora-Chatrī, there were only three main characters, all acted by men. These were the hero, called Phra Suthon, the heroine called Manōhra, and the comedian called Prān Bun. These actors danced, sang and spoke, and they were accompanied only by drums. The actor who took the hero's part did not wear a jacket, but used ornaments such as *sang-wan*, a golden chain worn from the shoulder to the hip opposite to it, *thap-suang*, a pendant, *thōng-kōrn* or bracelet, and bronze nails. He also wore *sanap-phla* or tight-fitting trousers; the *pha-unng*, something like a *dhoti* but made of gold brocade, covered the *sanap-phlao*. The head-gear was

the *sard*, a Southern type of crown. The actor taking the female part had a more or less similar costume. In the early days these three actors also played many minor parts in the drama. Many more characters have now been added to Nora-Chatrī, and both men and women take part. An orchestra is used, either the small or medium size percussion ensemble. A distinctive feature of Nora-Chatrī, in early times as well as today, is the well regulated unison between the dancer's movement and the tempo of the drumbeats. The drummer must know the dance very well and follow the movements perfectly. The only story now presented in this form is known as "Phra Suthon" or "Manōhra".

5. Lakhon-Phan-Tāng, the hybrid dance-drama. This form is similar to Lakhon-Nok, but the stories are those with foreign themes such as "Rājātirāt", an episode of Burmese history, "San Kuo" or the three kingdoms of Chinese romance, "Phyā Phānong", an episode of Northern Laos. The costumes depend on the tradition of the country being presented. The actors and actresses do not sing but are accompanied by a chorus; the dancers may however speak on suitable occasions during the performance. They speak in the Thai language but with the accent of the country concerned. The orchestra is the small percussion ensemble.
6. Lakhon-Sēphā or dance-drama with the accompaniment of the singing of *sēphā*, a particular type of Thai poetry. The word "*sēphā*" has probably come from Sanskrit "*sevā*" which means a kind of worship; "*sēwākaku*" means "praise sung in a variety of melodies"; it may be related to "*serawai*" or "*Hariserawai*" of Tamil, meaning the "song in praise of God accompanied by musical instruments". Very few dance poses are used. The story is a well-known romance of the Ayudhya period, "Khun Chāng Khun Pan". Both men and women participate.

I hope I am not being too ambitious to undertake to tackle the vast subject of costumes within the limited space of time allotted. I shall try to present a kind of bird's-eye view of this subject. The costumes for both Khon and Lakhon resemble those worn in Thailand in olden times, exaggerated in some respects for stage effect. They are found to be suitable and have not been changed during the successive generations. An actor portraying a royal personage wears a pair of closely fitting trousers reaching down below the knees and having richly embroidered edges. The cloth worn around the waist above the trousers is usually of gold brocade and is passed between the legs and tucked in at the back. It falls to knee level and is held by a broad sash over which a jewelled belt is worn. Above the waist a tight-fitting jacket is worn with a collar and a pair of epaulettes, all richly embroidered. A breast piece represents armour whenever necessary. Several ornaments such as anklets, bracelets, and rings and a crown or coronet, depending upon the status of the person portrayed, complete the glittering costume. Female characters wear as a skirt a broad piece of gold brocade held at the waist by a gold and jewelled belt and reaching to well down below the knees. A wide scarf, or a pair of scarfs sewn together, is worn over the upper part of the body. One end is draped and held in front above the belt, while at the back the other end hangs down to about the level of the skirt. A jewelled collar, necklace, armlets, bracelets, anklets, and rings are worn by female characters. Queens and royal ladies wear crowns or coronets according to their rank and others have headdresses in keeping with their parts.

This gives a short overall introduction to Thai dance art.

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Remarks on Advau and Karanas

Khon, and Lakhon also, employ a system of *karanas* or *adavus*. While they express and fulfil a particularly Thai or Cambodian aesthetic impulse and need, they are essentially the same, in theory and spirit, as Bharata's *charis* and *karanas*, as is their use as choreographic motifs, both abstract and gestural, that may express the emotions through a classical system of composition. This is obvious upon observation and investigation of the movements and patterns of Thai dance-art in both Khon and Lakhon. Both individual poses and intervening movements reveal these classical compositional principles at work. These choreographic principles, coupled with the traditional use of appropriate *ragas* and *talas*, to suit each mood or dramatic situation, is precisely in line with the ancient Indian concepts of drama.

Mr. Montrisart then demonstrated a select group of Thai dance movements for Lakhon called *Ram-Mea-Bot*. This was the short series of 22 movements; the full series numbers 65 movements.

1. *Thep-pranom*, the salutation to the celestials.
2. *Pra-thom*, the preliminary movement.
3. *Phrom sī-nā*, the four-faced Brahma.
4. *Sot-soi māla*, stringing a garland.
5. *Chert Chin*, majestic, grand.
6. *Kwāng doen dong*, the stag walks in the forest.
7. *Hong bin*, the man flies.
8. *Kin-narin-lāp tham*, the kinnon walks and looks at the cave.
9. *Am-phai*, beautiful, graceful.
10. *Chā-nāng-non*, singing the lady to sleep.
11. *Phamon Khiao*, the bee caresses (the flowers).
12. *Khaek tao*, the cockatoo.
13. *Phālā phianf lai*, the hillock reaching only up to the shoulder.
14. *Mekhala yon keo*, Mekhala tosses her gem.

15. *Weow wai*, sparkle.
16. *Mayū-ret-fon-nai na pha phon*, the peacock dances in the air.
17. *Yod tong tōng lom*, the tip of the plantain leaves is swayed by the wind.
18. *Phrom nimit*, Brahma, the Creator.
19. *Phismai riang mon*, wedded love.
20. *Yāy tā*, change.
21. *Macha chom sākhan*, the fish disports in the ocean.
22. *Pra-sī-korn-kwāng-chak ritthi rong*, the four-armed Narayana hurls his might discus.

Mr. Montrisart then demonstrated the above movements or *karanas* with their names sung as accompaniment in one continuous sequence, showing the movement between poses as well.

Remarks on Raga and Bhava

The *rasa* concept and the system and use of *ragas* representing and reinforcing the emotional image are quite easily acceptable as a part of the cultural heritage of medieval India to Thailand via Cambodia.

The use of *ragas* in Thai music for Khon and Lakhon is not the same as the Indian classical concept of *raga*. There is a basic similarity in the use of melody modes which suit the emotional intent of dramatic situations and which heighten or reinforce the mood, but the system is rather a set one since definite melodies represent definite characters. The division is basically in three parts according to character type: humans, giants or demons, and animals. Each of these three categories has its special melodies to express the emotions. There may be as many as five or six melodies for each of the nine basic sentiments, differing in each of the three categories. To these we may add the special tunes known as "action tunes" which have been mentioned earlier. These tunes are traditional *set* melody modes and do not have the wider range of embellishment and creative interpretation that the Indian *raga* concept contains. This field,

however, is now undergoing study in Thailand at the Government Fine Arts Department. The examination, comparison and classification of these melodies to ascertain their composition in relation to *ragas* are yet to be done. This is a rich field for the Indian musicologist to do research in, and might well yield valuable information on the reconstruction of a part of the music and drama of ancient India.

Mr. Montrisart then demonstrated the nine sentiments with excerpts from either Khon or Lakhon, showing the full play of melody, rhythm, tempo, gesture and movement appropriate to each.

Notes on Demonstration of Raga and Bhava

Sringara: One of the melodies showing the erotic sentiment is *klun-kra-thob-flung*, meaning "the wave curls along and breaks on the shore". The song is from the Lakhon presentation "Vivāhaphraimuth" written by king Vajirāwuth. The words describe the hero's love for his beloved. He describes her as being more beautiful than the divine goddess.

Raudra: The second melody will show the furious sentiment. It is taken from the episode "The Weapon of Brahma" from the "Ramakien", and is called the *ling lōd* melody, or "the monkey jumping". The words describe Hanuman's anger when he sees Indrachit, the brave son of Thosakhanth, in the guise of Indra, shoot the *Brahmāstram*, destroying the monkey armies and Lakshmana or Lak. Hanuman curses Indrachit and tries to kill him, but Indrachit is mounted on Airāvan and the elephant's heads shield him from Hanuman's efforts. (In the Thai tradition, Airāvan or Airāvata is shown with many heads.) Hanuman thereupon attempts to break Airāvan's necks.

Karuna: The third melody shows the pathetic sentiment and is called *phāk o*. The last line is in *ophī* melody mode. The word "o" means "to soothe". This song is in *khamphak* style of verse and is from the episode of "The Lady Afloat" from the "Ramakien". It describes Rama's sorrow when he sees the dead body of Sita on the sea-shore. It is not, however, Sita but the

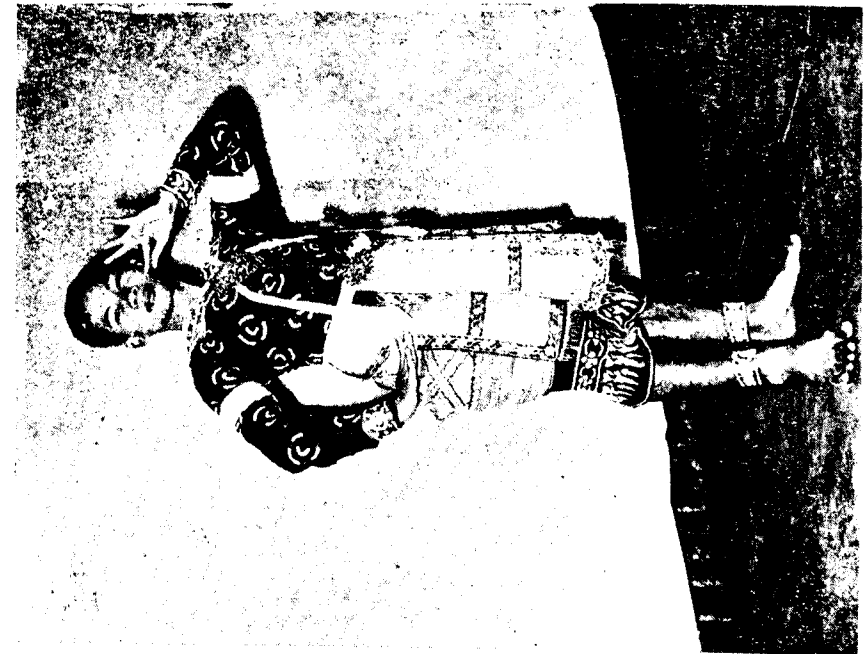
figure of Piphek's daughter, Benjakay, who had disguised herself as Sita.

Vira: So far we have heard songs expressing various sentiments as portrayed by either human beings or monkeys. The next melody shows the heroic sentiment of Thosakhanth, the demon king of Lanka. The melody is called *sing-tō-len-hāng* which means "the lion plays with its tail". This is from the "Ramakien", from the episode of "Hanuman the Volunteer". It describes Thosakhanth, thinking that he will never win in the war with Rama; his friends, sons and other relatives have all been killed in the fight. With kingly pride, he orders his minister to prepare the troops for battle as it is his *dharma*.

Vibhalsa—The character Indrachit is now presented in the sentiment of disgust. The melody is called *ram-rai* or "to dance in rhythm". While he is making sacrifice in order to obtain the of the *Brahmastram*, a messenger comes from his father to inform him that his relatives have been destroyed by Rama's armies. He hates the bad news and is further disgusted because it renders the sacrifice useless. This is from the "Ramakien", the episode of "The Weapon of Brahma".

Adbhuta: The next melody, showing the sentiment of wonder, is called *phāk chom dong*, of which the first line is in *chom dong nai* melody. *chom dong* means "enjoyment in the forest". The song describes Lava and Kusa, called Lop and Kut in Thai, playing in the forest; they see many different kinds of birds, monkeys and other creatures which they have never seen before. This is taken from the episode "The Horse Sacrifice" from the "Ramakien".

Hasya: The comic sentiment is shown by the melody *Kamer lai kwāy* or "Khmer drives the buffalo". It is taken from a famous story presented in Lakhon-Nok, "Sangthōng" or "The Golden Prince of the Conch", the episode of "The Polo Match". The hero, a golden prince who was born in a conch, has disguised himself as a black mute clown, half-human and half-demon. His



A posture from Lakhon showing the sentiment of love.
This posture is called "yim" or smile



A posture from the Khon showing the grandeur of
reception

mother-in-law comes to visit at his cottage and the dutiful son-in-law shows his respect for her, but in nonsensical ways.

Santa: The tranquil sentiment is shown in the melody *khom yai* or "The great Khmer". This is taken from the story "Phra-Rot-Tha-Sen" from Lakhon-Nok. It describes Rot-Tha-Sit as he is seated on the throne for the purpose of giving an audience to noblemen and ministers.

Bhayanaka: The melody showing the fearful sentiment is *rai nok* meaning "to dance". This is taken from "Sangthong", a story of Lakhon-Nok. Having seen the messenger of Indra, Vishvakarma, enter the assembly, the King of Sāmol tries to run away; his queen encourages him to meet the enemy bravely. The King, full of fear, remains on the throne.

A Note on the Make-up

An interesting and perhaps significant point in this discussion is the traditional use of an "idealized" conception in costume. This is often referred to as stereotyped by some critics for lack of real understanding and appreciation of the principle of classical concepts in character portrayal. This idealized conception is a theatrical device still widely used in the East, and at one time widely known in the West. The costuming of Italian *commedia dell'arte* characters was quite standardized and to a degree in the ballet there is a certain "form" observed in the costume of classic ballet characters. Earlier Greek and Roman comedy and tragedy had their masks and "ideal" conceptions, as even in medieval passion plays and morality plays there were standard images removed from the personal, subjective, and made symbolic, ideal, or immortal. In Japan we have an excellent example. Not only the ancient Bugaku, but Noh drama and to a great extent, the later traditional form of Kabuki, employs the concept of the idealized, immortalized, and to a degree universalized, character image. The image was developed and has grown up in Indian theatre, and subsequently in Thai and in Japanese concepts, to an almost equal degree of expression. There are obvious areas of accentuation and dissimilarity, but basically the development is related. Primarily dealing with the supernatural, the characters



"Virajai dance": The walking of Keyura, the purple monkey.



A posture from Lakhon showing the comic sentiment. This is a posture of "I don't know."

assume a gorgeous and highly ornamented image. This becomes settled or set over the hundreds of years of the art's development and assumes the position of a sacrosanct image concept, greater and more powerful at evoking emotion than the ephemeral subjective realistic image. At its most basic origins we may find the primitive urge to embody supernatural forces and "fix" them, hold them as a power in themselves by symbolism. In any case the final expression is a delicate and highly refined stylization of reality and unreality, pulsing and surging beneath with primal power, yet expressed in a very high form of theatrical art.

Some Further Remarks on Virajai Dance

The dance which Mr. Montrisart performed was the dance of the Eighteen Coronets, or the monkey officers of Rama's army in the epic "Ramakien". The officers and men of the monkey army may be classified as follows:

1. The Monkey Kings.
2. The Eighteen Coronets or sub-commanders.
3. *Tiew Petch*, of the next lower rank.
4. *Chung Kieng*, of a still lower rank.
5. *Khen*, or the ordinary soldiers.

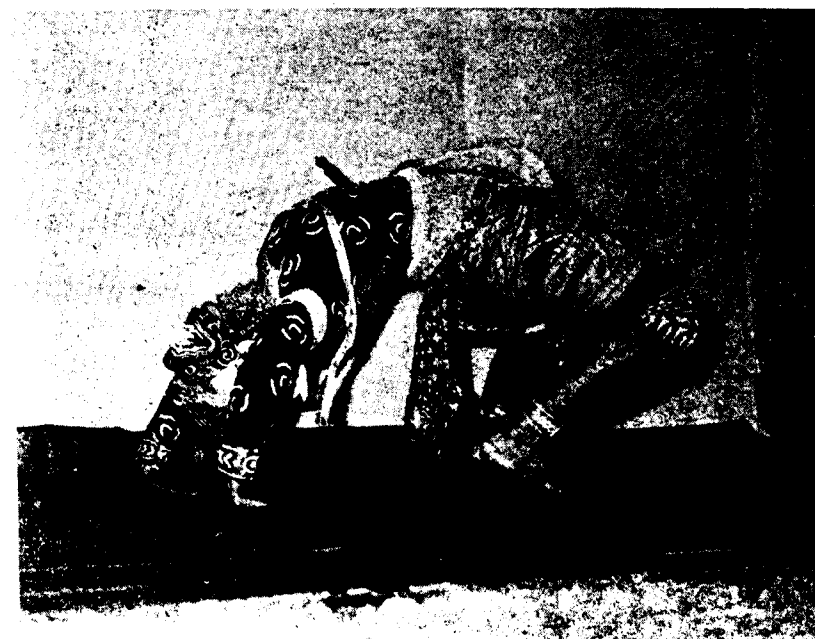
In the *Khon*, or masked play, the march of an army towards the battlefield begins with the entrance on the stage of monkey soldiers or *Khen*, who perform simian antics. Then warriors of higher rank appear in succession, to be followed finally by the Commander-in-Chief who makes a final inspection of the troops.

The original music, tempo, poses and movements, and even the monkey antics have, through the years, been subject to certain refinements and modernizations. In full performance there would be 25 actors performing this *Virajai* Dance. Of the different classes of monkeys Mr. Montrisart took for demonstration the part of the purple monkey known as *Keyura*.

The movements showed the antics and restless character of a monkey, his display of strength, the instructions to the other monkeys, and finally the marching off to the battle.



"Virajai dance": The posture of Keyura, the purple monkey, playing with the fly which was caught.



"Virajai dance": Keyura is showing his strength to the enemy monkeys.

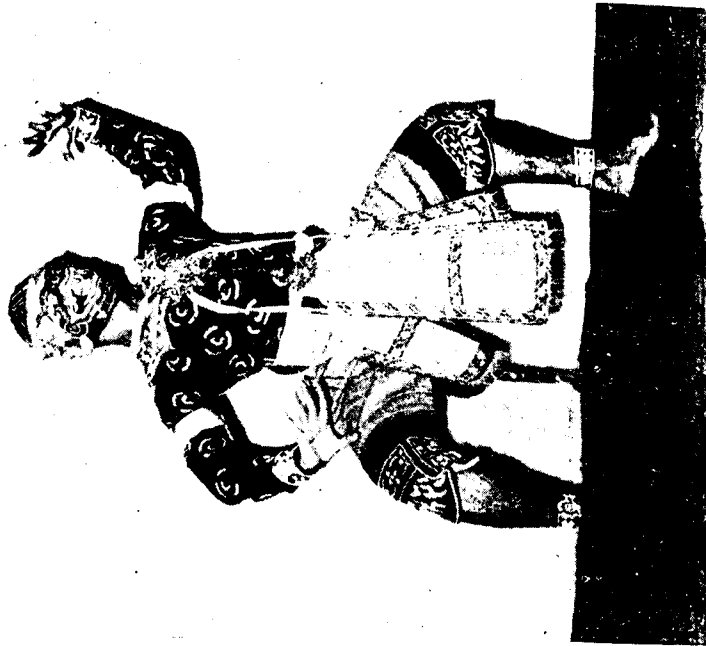
The melody is called *krao nok*, the action tune used in Khon for monkeys proceeding to battle.

Remarks on Lao Kra Thob Mai

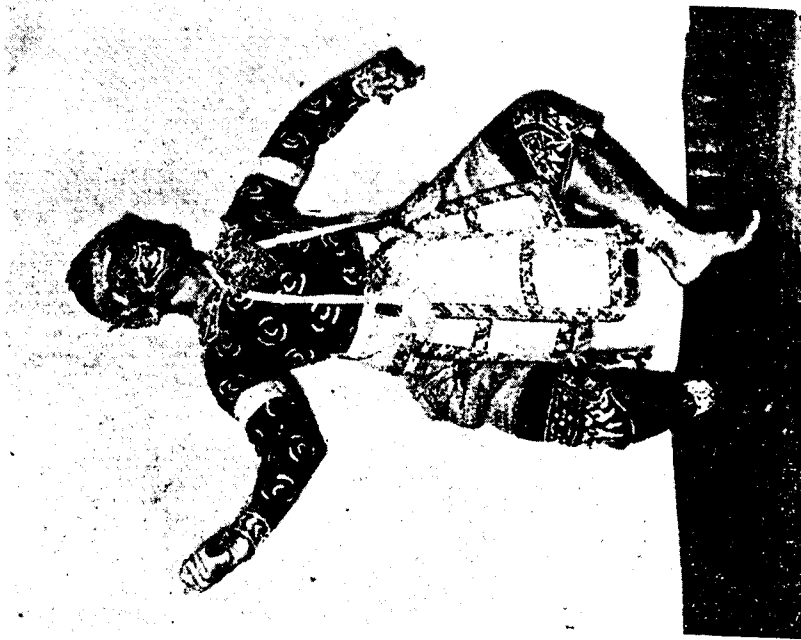
The melody called *lao kra thob mai* means, literally translated, "Laotians strike against the big poles". It is adapted from a folk tune of North-eastern Thailand, accompanying the dance known as *ram-laos-kra-thob-mai*, a popular seasonal entertainment of certain of the North-eastern regions. The song describes the beauty of the moonlight. On this lovely night, the girls and boys come to dance together. They sing and dance in the moonlit night which, with its cool breezes, refreshes them. The orchestra is the *wong pīphāi khrraug hā*, also assisted by two musicians who strike together two bamboo poles.

Remarks on Lao Phaen

The *Lāo phāen* is a solo piece and, as in the case of most musical compositions performed thus, it is exploited by the musician to display his improvisational and creative skill. There are only two musical instruments which are really suitable for rendering the *Lāo phāen* melody and they are the *chakhā*, a kind of lute, and *pī nai*, a kind of pipe. It can be played melodiously on other instruments also, but not so perfectly. It is understood that this melody was composed not less than eighty years ago for the performance of "Pralaw", a play written by the late Prince Naradhip. It was later adapted for dancing in groups. The tune describes the enjoyment of boys and girls when they perform together the folk-dances of the North-western regions of Thailand.



"Virajai dance", Keyura in the posture of "cha-noi" or "proceeding", one of the "Naty Sabta" or gesture language.



"Virajai dance" showing the posture depicting the strength of the sub-commander monkey.

TWO NEW KRITIS OF SRI MUTHUSWAMI
DIKSHITAR

GOVINDARAJAM

In Mukhari on Govindaraja at Chidambaram

and

SRI LAKSHMIVARAHAM

In Abhogi on Lakshmi-Varaha at Kallidaikurichi

Edited By

VINA VIDWAN A. SUNDARAM IYER

I

“गोविन्दराजम्”

॥ मुखारिरागे — मिश्रचापुतालेन गीयते ॥

पल्लवी

गोविन्दराजमुपास्महे नित्यं श्री

गुरुगुहविनुतचिदाकाशगृहे

॥ गो ॥

अनुपल्लवी

देवराजादिपूजितदिव्यगात्रम्

दीनार्तिभंजननिपुणतरक्षेत्रम्

देवकीवसुदेवपुत्रम्

मध्यमकालम्

देवकनकसमेशमित्रं देशिकनुतरमाकळत्रम्

॥ गो ॥

चरणम्

नृगराजस्य कृकलासजन्मापहम्

नृपतिं रुक्मिणीसत्यभामाब्जमधुलोकम्

भगवन्तं भक्तकल्पकधरणीरुहम्

भद्रप्रदोद्युक्तपाणिसरोरुहम्

उरगशयनम् अङ्घ्रिसरसीरुहम्

आमनजलरुहम्

मध्यमकालम्

नगधरं गोपिकाभोहम्

नतभागवतादिसमूहम्

खगराजतुरगारोहम्

करुणामृतरसप्रवाहम्

II

“श्रीलक्ष्मीवराहम्”

॥ आभोगिरागे — आदितालेन गीयते ॥

पल्लवी

श्रीलक्ष्मीवराहं भजेऽहं

श्रीलक्ष्मीसहितं श्रितजनशुभप्रदम्

॥ श्री ॥

अनुपल्लवी

नीलमेघजयदयामळगात्रम्

नीलाम्बुदेवीस्तुतिपात्रम्

नीलकण्ठशिवगुरुगुहमित्रम्

निखिलभक्तजनभयार्तिदात्रम्

॥ श्री ॥

चरणम्

मङ्गलालयाभोगिनुत्तपदम्

पुङ्गवबुधजन्मतं वेदनुतम्

शङ्करमित्रकरं कुबेरप्रतिष्ठितम्

शङ्खचक्रं कृपाकरम्

मध्यमकालम्

पङ्कजासनप्रमुखसेवितम्

पङ्कजमुखमार्गवीभावितम्

भङ्गकरताम्रपर्णीतीरस्थम्

सङ्कटहरसदानन्दसहितम्

॥ श्री ॥

1. “கேர, விந்த, ராஜம்”

முகாரி ராகம் — மிச்சரபு தாளம்

ஆ: ஸ்ரீ ம ப த ஸ்ரீ அ: ஸ்ரீ த ப ம க ரி ஸ்ரீ

பல்லவி

ஸ்ரீ, - ஸ்ரீ த ப
கேர, விந்த, -
ஸ்ரீ - க்ரீ ரி ஸ்
ஸ்ரீ - கு, கு, ஹ

அனுபல்லவி

பா, த - ஸ்ரீ
தே, வ ரா ஜா
ஸ்ரீ - த ப ம க
பு, ல் - ஜாநிபு

மத்யமகாலம்

தா ப ம க ரி
தே, வ க ன க

மகரி - ம ப ரி ம
ரா. ஜம் உ.
நி த ப - ம பா,
வினு, த கி த்ரா

; ரி - ஸ்ரீ க்ரீ
தி, பூ, ஜி த
ரி ரி ஸ் - நி த்ரா
ணாதர கே, த்ரம்

ஸ பா ஸ்ரீ த்ரம்
ஸ பே, ஸமித்ரம்

பா, - மகரி ஸ்
பா. ஸ்ரீ ம.
; , மகரி
கா ஸ்

• ரி - ஸ் - நி த் பா
தி, வ ய க்ர, த்ரம்
ரி - ம - மா ப நி
தே, வ கி வ ஸ்

க் ரி க் ஸ் நி த்
தே, ஸி க து த்

ரி - ம - ப நி த் தா
தே, - நி. த்ரம்.
ரி மா ப ப த் ஸ்ரீ க்ரீ
க், கு தே, (கே, ர)

த பா க ரி ம ப
தி, நா ர் தி
தா ப - ம பா
தே, வ பு த்ரம்

ரி மா க் ரி ஸ் நி த்
ர மா க ள த்ரம்
தே, (கே, ர)

சரணம்

ரி ம ப ம கா ரி ஸ்
ந்ரு க், ரா. ஜஸ்ரீ
ஸ நி த் - ஸா ஸ்
ஸ த்ர ய பு, ர மா
த ஸ்ரீ க் ஸ்ரீ
த, ர ணீ ரு ஹம்
நி த்ர ம த்ர பா
உ ர க், ஸ ய னம்

மத்யமகாலம்

ரி ம ப நி. நி த்
ந க், த்ரம் கே, ர
ரி ம், கா, ரி ஸ்
க், ரா ஜ து

பா த பா ரி ம
மா ப ஹம் ந்ரு ப
ப மா நி த் பா
பு, க், வ ந் த்ரம்
ரி க ஸ ப த்ர ஸ்
த, யு க் த் பா. ணி
ரி மா ப த்ர ம ப
ரு ஹம் ஆ. ன ன

க் ரி ஸ்ரீ நி த்
ந த்ர க், வ
க் ரி ஸ்ரீ நி த்
க ரு ண ம்ரு த்

பா மா க ரி
தி ம்ரு க் மி ணீ
பா த ஸ்ரீ ரி
பு, க் த்ர க் ஸ்ரீ
ஸ்ரீ, ரி மா
ஸ்ரீ ரோ ரு ஹம்
மகரி - ரி க ஸ்
ஜல ரு ஹம்.

பா ம ப த்ர ஸ்ரீ
தா தி, ஸ்ரீ ஹம்
ம பா ஸ்ரீ த்ர ஸ்ரீ
ர ஸ்ரீ ர வா ஹம்
(கே, ர)

१. “गोविन्दराजम्”

॥ शुक्लारिगणे मिश्रचापुतालेन गीयते ॥

आः सरि म प ध सां — अवः सं नि ध प म ग रि सां

पहवी सां, - सं नि ध प गो वि. न्द. सं री गं रिं रिं सं श्री. गुरु गु ह	म ग रि म प रि म रा. . जं. उ. नि ध प म पा, वि तु त वि दा	पा, म ग रि स पा . . स्म. . . मग री . . का रा	री म प नि नि ध धा हे . नि . त्यम्. रि मां प ध सं रिं गं रि गु . हे गो ॥
अनुपहवी पा ध सां री दे व रा जा सां नि ध प म ग भं . ज न नि पु	रिं सं रिं गं रि दि पू . जित रि रि स नि ध सा ण त र क्षे . जं	री सं नि ध पा दि व्य गा . जं री म मा प नि दे व की व सु	धपा गरि म प दी ना ति धा प प म पा दे व पु . जम्
मध्यमकालम् धा प म ग रि स पा म ग रि सा दे व क न क स मे रा मि . जम्	गं रिं गं सं नि ध रिं मां गं रिं सं नि ध दे . शि क कु त र मा क ल ज म . गो ॥		

चरणम् रि म प म गा री स नु ग रा . . ज स्य स नि ध सा सा स . त्य भा मा ध सं री गं सा ध र नी रु हं नि ध प म ध पा उ र ग श य नं	रि म पा प मा कु क ला स जन् स म ग री मा ज्ज म धु लो ले नि म ध पा प म ग दो रि म ग रि ग प्र . रि सा अ . द्वि स र सी	पा ध पा रि म मा प हं नृ प प मा नि ध पा भ ग वं . त्तं स रि ग स प धा . णि धु . क्त पा . म प रि मा प ध म न रु हं आ न न	पा मा ग री ति रु किमणी पा ध सां रि रि भ क्त कल्पक स री , रि मा स रो रु हम् म ग रि रि ग सा ज ल रु ह म .
मध्यमकालम् रि म प नी नी ध मा प ध सां न ग ध रं गो पि का मो . हं रि मं गां, रिं सं रिं पं म गं रिं सां अ ग रा ज तु र गा रो . हं	गं रिं सां नि ध पा य प धा सां न त भा ग व ता दि स मू हम् गं रिं सां नि ध म पा सं नि ध सं रि क रु णा सु त र स प्र वा . ह म . गो ॥		

२. “श्रीलक्ष्मीवराहम्”

॥ अभोगि रागे — आदि तालेन गीयते ॥

आ : सरिगमधसां अव : सधमगरिसा

14	0	0
पल्लवी री सां ध सं ध म म गा रि री ग रि रि स श्री . ल . . . क्ष्मी व रा . . . रि सं सं ध ध सं ध म म गा रि रि ग म ग रि रि स श्री . . . ल . . . क्ष्मी व रा . . . री; री, ग मा धा; ध म ध सं श्री ल . . . क्ष्मी स . हि .	स ध स : रि सा हे . . . म . स ध सा : रि ग हे . . . म . ध सा, रि सं ध म तं . श्रि त ज न	री, म रि म ध म ध सं जे . . . ह म् . . रि स स ध ध सा, जे . . . ह म् . ध मा ध ग म ध स शु भ म म द म् . ॥ श्री ॥
अनुपल्लवी सं ध ध म धा सां सां सं ध सां नी . . . ल मे घ ज . य री री, गं मां मं रिं गं गं रिं सां नी ला . . . म् . . . वे . .	सं री, मं गं गां री इया म . . ल रिं सं धा ध म म ग धी . . सु . ति .	सां रिं सं धा ध सां, गा . . . त्र म् री ग रि री सा; पा . . . त्र म्

14	0	0
मध्यमकालम् रि ग म गा रि स ध रि स ग रि गा मा नी . ल क ण्ठ शि व गु रु गु ह मि जं चरणम् मा : मा मधा, ध म धा; मं ग ला ल . या री ग रि स स ध सा री गा मा मा पुं . . . ग . व तु ध ज न धा सां रि सं ध रिं सं गं रिं मं गं गां री शं . क . र . प्रि . य . क . र म् गं रि सं धा रिं सं ध ध म ध म ध सं शं . . . ख च . . . क . ध . र . मध्यमकालम् रि ग म री ग सा . स रि स सा ध सा पं . क जा स न . प्र मु ख से वि तं री गं मं रिं गं रिं सं री रिं सं ध सां सं मं ग क र ता झ प णी ती . र स्थं	ध रिं सं धा म ध सं निखिल भक्त जन सं ध ध म म ग ग रि भो . . . नि . तु . धा सां सां रिं स न त वे . . री री गां री कु वे . र ध सं ध ध मा क . . . री ग म म म धा पं क ज मु ख भा री गं रिं स ध - स ध सं क ट हर - स दा	सं धा म ग म ध सं भ या ति दा ॥ श्री ॥ रि स रि ध सा; त . प . दम् धा मा धा सां द तु तम् री सं रिं ध सां प्र ति छि . तम् ध म म ग ग रि सा पा . . . क . रम् म धा सां ध सां गं वी भा वि तम् ध म ध ग म ध सं न न्द स हि त म् ॥ श्री ॥

ॐ
A RARE AND UNPUBLISHED KRITI
of
MYSORE SADASIVA RAO

Edited by
H. Yoganarasimham, Mysore

रागः—कामवर्धनी

आदितालः

रचयिता—मैसूर सदाशिवराव्

प.—पाहि पाहि श्रीगजानन !
पार्वतीतनय श्रीभुजगभूषण !

अ. प.—देहि देहि सुखमापन्नशरण !
देहि मा विघ्नं विनायक !

- चरणम्—(1) सिन्धूरवर्णशोभित !
चिद्विलासमूर्ते शुभकीर्ते !
बन्धविमोचन चामरकर्ण !
भव्यसेव्य भक्तवृन्दभाव्य !
- (2) शिञ्जितमणिमञ्जीरपद !
श्रितलोकसकलविद्यादायक !
मञ्जुलवेष मूषकवाहन !
मन्दगमन महानुभाव !
- (3) वामनविग्रह सदाशिवनुत !
वामदेवाङ्गपीठविहरण !
हेमवसननुत मुनिजनपोषण !
तामरसाक्ष दीनशरण्य !

Pts. I-IV] A RARE AND UNPUBLISHED KRITI OF MYSORE SADASIVA RAO 155

पल्लवी :—

सां सं सां रिं नि ध धपा । प म ग म प ध । प म ग रि सा ॥
पा हि पा हि श्री ग जा न न
सा , रि गा , म धा प धा । निसं सां सं सां । सं नि ध प ध नि सां ॥
पा र्व ती त न य श्री भु ज ग भू ष ण
, रिं } (पाहि)

अनुपल्लवी :—

धमा , ध नी , स सं सां । सां , नि सं रिं सं । नि ध नि सां ॥
दे हि दे हि सु ख मा प ण श र ण
नि री , सं सां , रिं सं नि धा पा । पा , ध मा । धा , नी ॥
दे हि मा वि ङ्गं वि ना य क
, नि } (पाहि)

चरणम् :—

प पा प म प धा , प पा , प पा , म ग रि गा ॥
सि न्धू र व र्ण शो भि त
ग ग ग रि ग रि सं स रि गा , ग प म गरी , सा ॥
चिद्विला स मू र्ते शुभ की र्ते
ग म प ध नि सं सं । सं गा रिं सां । सं नि सं ध नि ङ्गं ॥
ब न्ध वि मो च न चा म र क र्ण
सं सं सं नि धा प पा ध पा म ग म प ध नि ॥
भ व्य से व्य भ क्त वृ न्द भा व्य
, नि } (पाहि)

(द्वितीयतृतीयचरणे प्रथमबद्ध्ये)

|| பல்லவி ||

ஸா ஸ் ஸா ரி நி த த பா	, ப ம க ம ப த	ப ம க ரி ஸா
பா ஹி பா - - ஹி ஹி	க - ஜா - - -	- - - ன ன
ஸா, ரி கா; ம தா ப தா	, நி ஸ் ஸா ஸ் ஸா	ஸ நி த ப த ரி ஸா
பா ர் வ தி த ன ய ஹி	பு ஜ க சூ	- - ஷ - ண - -
	, ரி	(பாஹி)

|| அனுபல்லவி ||

, த மா, த நி, ஸ் ஸ் ஸா	, ஸா, நி ஸ் ரி ஸ்	நி த ரி ஸா
தே ஹி தே ஹி ஸ - க	மா - ப ன் - ன	ச - ர ணா
, நி ரீ, ஸ் ஸா, ரி ஸ் நி தா பா	பா, த மா	; தா; ரீ
தே ஹி மா - வி - - க்னம்	வி - னா	ய க
	, நி	(பாஹி)

|| சரணம் ||

, ப பா ப ம ப தா, ப	பா, ப	பா, ம க ரி கா
ஸி ந்தா - - - - ர	வ ர் ண	சேர - பி - த
, க க க ரி க ரி ஸ ஸ ரி	கா, க ப ம	க ரீ ; ஸா
சி த் திலா - - - ஸ மூ -	ர் த் தே ச ப	கிர்த் தே
, க ம ப த ரி ஸ் ஸ்	, ஸ் கா ரி ஸா	ஸ் நி ஸ் த ரி ஸ்
ப ந்த வி மோ - ச ன	, சா - ம ர	க - - - - ர் ண
, ஸ் ஸ ஸ நி தா ப பா	த பா ட	க ம ப ரி
ப வ்ய ஸே - - வ்ய ப	க் த வ் ரு ந்த	பா - - வ்ய
	, ரி	(பாஹி)

(மற்ற சரணங்களையும் முதல் சரணம்போல் பாடவும்)

TWO SONGS FROM THE RĀMANĀṬAKAM OF ARUNĀCHALA KAVIRĀYAR

Edited by

Sangita Bhushanam S. Ramanathan

Note:—In his monumental work, Manali Chinnaswami Mudaliar has given in Staff Notation not only a number of Tyagaraja's kritis but also some rare songs of Gopalakrishna Bharathi and Arunachala Kavi. I have rendered in Sarigama notation two of the songs from Arunachala Kavi's Ramanatakam. The first is the Todayam in Nattai and the second is a song in the rare Raga, Dvijavanti.

The quaver has been represented here by a full note. The style of execution has been given as 'Andante' which means 'going at a moderate pace'. So the songs are to be sung in madhyama kāla.

இராமாயண பதம்—பாலகாண்டம்

இசையமைப்பு :
வேங்கடராமய்யா,
கோதண்டராமய்யா

சாகித்தியம் :

அருஞ்சல கவிராயர்

(1)

இராகம் : நாட்டை - தாளம் : ஜம்பை
மேளம் 36. மேளகர்த்தா சலநாட்டை

ஆரோஹணம் : ஸ ரி க ம ப நி ஸ

அவரோஹணம் : ஸ நி ப ம ரி ஸ

ஸ ஸ ஸ ம ம ம ம	1	க ம ப ம பா ம	
எ வ ரும் வ ணங்கி ய		ர கு ரா . . மன்	
க ம ப ஸ நி ப ப	1	ம ப ப ம மா ரி	
எ து வும் நி னைந் தது		தரு ரா . . மன்	
க ம ப நி ப ப ம	1	க ம ப ம ம ப ம ம ரீ	
ர . னி கு ல		சு ந் த ர ஜய ரா மன்	
ஸ நி ஸ ரி ஸ நி ஸ நி	1	ஸ ஸ ரி ஸ கா,	
ந ர . . . ட . கத்தைச்	1	சொ . ல . வே	
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VARNAS

Vidvan N. Chennakesavayya of Mysore

கண்ட,ஜாதி அடநாளம்

அவர்களின் வர்ணம்

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ப ம க ம | ரி ரி க ரி | ஸ ரி ஸ நி | , ஸ த ப | ம தா த | நி ஸ ரி | , க ம ப ||
ட் ல தெல் பு து னம்

கமப ரி | ப ம க ம | ரி க ரி ஸ | நி ஸ ரி ஸ | , ரி க ம | ப மாத | ப ம க ம ||
வி ன வே ஸ்ரீ சே
ரி ஸ் நி ஸ | த நி த ப | ப ம த நி | ஸ் ரி நி ஸ | , ஸ பா | , ப ரி க | ம ப நி த ||
ன ஸ்ரீ வெங் கடேச் வ ரு

(முத்தாயிஸ்வரம்)

| ரிகம ப | , மகம | ரீ கரி | ஸாஸத | நிஸரிஸ |
 || மகமரி | கமபா | தபமக | , மரிப | மபாம | தாநிஸ் | ரிகாம் |
 || மகாம | ரிகரிஸ | (எவரேமி)

சுரணம்

|| * * * * | * * * * | பாபா | நிததப | மா , , | கமகம | ரீகம |
 ப லு மா ரு தே
 || தபமக | மரி கம |
 ஸே து னெ பலு | மா | — | ரு | தே |

(சிட்ட ஸ்வரங்கள்)

1. || பா, ம | , , கா | ; மா | ரீ ; | கா ரீ | ஸா ; | ஸாதா |
 || ஸா ரீ | கா மா | (பலுமாரு)
2. || பாதம | பம கா | ம ரீ க | ரிஸரிக | மபாப | நிஸரிக | , மரி க |
 || தபமக | மரி கம | (பலுமாரு)
3. || நிததப | மக பம | கமரிக | மபமக | மரிகரி | ஸநிரிநி | ஸதநிதி |
 || மபமக | மரி கம | (பலுமாரு)
4. || ஸா, ஸ | , ஸநிஸ் | ரீ ரீஸ் | தாநிதி பமகம | ரீ, க | , ம ரிக |
 || ஸரிநிஸ | , ஸரி க | ம பாப | மதாநி | ஸதநிதி பமதா | நி ஸா, |
 || தபமக | மரி கம | (பலுமாரு)

நி : நி | ஸ்தநிதி | பாபம | தா தநி | , ஸதநி | ஸாரிநி | ஸரி கப ||
 ரீ கரி | ஸநிஸ் | தநிதப | ரிகாமப | , ப ரீ | ரி ரீ நி | நிதப ||

பா ரிக | மபமக | மரி கரி | ஸா, நி | ஸரி கா | மரி கம | பா நிதி ||
 பி ல சி னா ரா டே மி
 மரி கம | பா , , ||
 பி ல சி னா ரா | டே

நி ஸா | ரீ ஸா | நி ; | ஸாதா | ; பா | மாதா | ; நி : ||

நிநி ஸ | தபமத | , தநிஸ | ரிஸா | ரி | கமபம | , தநிஸ் | ரிஸாநி ||

ரிஸரிநி | ஸரி கம | பரிபம | தநிஸ் | ரி | கமரிக | ரிஸரிநி | ஸதபத ||

மபாத | மபமக | மரி கரி | ஸா, ரி | நிஸதநி | தபமத | நிஸரி ||
 ரிக் மக | , ம ரீ | கரிஸ்நி | , தபம | தநிஸ் | ஸாஸ்ப | , , தநி ||

கூண்டஜாதி அடதாளம்
பல்லவி—பதரேதி மேரகா, துரா—
அனுபல்லவி—ஸத்யுடை, ன ஸ்ரீ வெங்கடேச்வர—
சரணம்—பணதி நின்னே
[ஆரோஹணம்—ஸரிமுக ம ப த ஸ்—

பல்லவி

|| * * * * | * * * * | பா தா | ஸா, நி | ஸா ரி ஸ | ரீ ; | ; |
ப த ரே து
|| , க ரி ம | க க ரி ஸ | ஸ ரி ம ம | க ம ப ம | க ம பா | ம ப ம த | த ப ம ப |
பா மா ம ணி
|| த ப ம ப | க க ரி ஸ |
மி ர

அனுபல்லவி

| தா தா | பா ; | ம ப த ப | த ஸ்ஸ் நி | த நி த ப |
ஸ த யு டை ன
|| த ப ம ப | த ஸ்ா , | ப த ஸ்ஸ் | , நி ஸ் நி | க் ஸ்ா நி | ரி ம் க் ரி | , க் ரி ஸ் |
ஸா மான் யு
|| ம ர க ரி | ம க ரி ஸ |
வி லி

முக்தாயிஸ்வரம்

| பா த த | , ஸ ப த | ஸா ரி ஸ | ரி க ஸ ரி | ரீ , , |
|| ஸ ரி ம ம | பா ; | த த ப ப | ம க ரி ம | க ஸ ரி ம | ப த ஸ் ப | , த ஸ் நி |
|| , ம க ரி | , க ரி ஸ | (பதரேதி)

எருகல கம்போஜி ராகம்
பா, மாமணி பை தேரமேமிரா ||
ஸாமான்யுல் மாட ஸெஸ் வினி ||
தம்மியுன்னிதிர ||
அவரோஹணம் — ஸ்ரீ தப மகரிஸ]

ஸ ரி ம ம | க ரி ரி ம | க க ரி ஸ | ஸ ஸ ரி ஸ | , ரி ஸ ரி | ம ம க ஸ | , ரி ப ம ||
மே ர கா து ரா |
ம ம க ரி | ரி ம க ரி | , க ரி ஸ | ஸ பா த | ஸ நி ஸா | ரி ம க ஸ | ரீ , த ||
பை நே ர மே

த த ப ப | , ம ப த | ப ப ம க | ம ப ம ம | க ரி க ரி | ஸ ரி ம க | ம ப ம ப ||
ஸ்ரீ வெங் க டேச் வ ர
ரி ரி ஸ்ஸ் | , ஸ்ஸ் நி | த த ப ம | ப த ஸ்ஸ் | நி த ப நி | த பா ம | த ப ம ப ||
ல மா ட லெல் ல

ரி ம கா | ரி க ரி ரி | , க ரி ஸ | ஸ ஸ ரி ஸ | , ரி ம ம | ப மா க | ரி ம க ரி ||
ஸ் ரி க் ரி | ம் க் ரி ஸ் | , ரி ஸ் நி | த பா த | ப ம ப த | ரி ஸ்ா நி | த ப த ப ||

சுரணம்

பா பா | பம கா | ரிம கஸ | ரீ ப ம | பா , |
ப ண தி நின்

|| க ரி ஸ | , ஸ ரி ம |

தி ர ப ண | தி | நின் |

சிப்ட ஸ்வரங்கள்)

1. || பா :- | ; பா | மா கா | ; மா | பா மா | கா ரீ | ; ரீ ||
||காஸா| ரீ மா | (பண்து நின்னே)

2. || பா, நி | தப மப | தபா த | மத பப | , ம கரி | ரிம கரி | , கரி ஸ |
|| , மகரி | , ஸரி ம | (பண்து நின்னே).

3. || பதபப | மக மப | ம மகரி | ரிம கரி | கஸ ரிஸ | ரிமக ம | பம பத |
|| நி, தப ம | கஸ ரிம | (பண்து நின்னே)

4. || ஸரி பம | , க ரி ம | கா ரி ஸ | ரிக ஸரி | ஸா ; | ஸபாத | ஸநிஸா |
|| மபதஸ் | , நி ஸ்ரி | ம் கா க்ரி | , க் ரிஸ் | த்ரிஸ் ஸ் | நித பநி | த தமப |
|| ஸ் நிநி | த, த பம | (பண்து நின்னே)

குறிப்பு:—இந்த வர்ணங்கள் ஸ்ரீ பட்டணம் சுப்ரமணிய அய்யர்
அவர்களின் கிஷ்யரும் என் குருஷமான ஸங்கீத கலா
நிதி மைசூர் ஸ்ரீ கே. வாசுதேவாச்சாரியார் அவர்களிடம்
கற்றுக்கொண்டவை. [மை. செ.]

மப தப | , தமப | தஸ் தப | , மத பப | , மக ம | பப ம க | ரிம கரி ||
னே நம் மி யுன் ன

ப ப. மக | ரிமகஸ ||

னே நம் | மி யுன் | ன | தி

மா கா | ரி ஸா | ; பா | தா ஸா | ; ரீ | மா கா | ; ரீ ||

ரி ம க ம | , பதப | மப தஸ் | ரி ஸ்ர நி | தப நிதி | , தபம | பதஸ்ப ||

ப தஸ் நி | நித பத | பம பத | ஸ் ரி ம்ம் | க் ரி ஸ் ரி | க் க் ரிஸ் | நிதரிஸ் ||

ரி ம க ஸ | ரீ ; | ரி ப மா | க ஸ ரிம | ப த பா | மகரி ஸ | ரிம பா ||

ப த ஸ் ரி | , ரி ம ப | தஸ் ரஸ் | நி த ப ம | ப த பா | மகரி ஸ | ரிகஸா ||

BOOK REVIEWS

KATHAK NRITYA: By Lakshmi Narayan Garg.
Publishers : Sangita Karyalaya, Hatharas. Price
Rs. 8/-.

This is indeed the first book on *Kathak* which attempts to deal with this dance-style in detail. It has been written by one who has been associated with the practice and propagation of this dance-style for many years. The *Sangita* magazine and the Sangita Karyalaya has made a serious and sustained effort in Hindi to propagate the correct understanding of the arts of music and dance in North India.

The author has tried to encompass a very wide field by including the history of dance in general and by trying to include the manifold development of the Kathak style in particular. It includes chapters on the śāstraic tradition and gives the usual divisions etc. of dance in terms of tandava, lasya, nritya, nritya etc. ; it has chapters on the different aspects of the Kathak dance and makes a historical survey of the different *gharaṇas* (schools or traditions) of Kathak. It contains a chapter on how the dancer should do make-up in terms of existing materials such as lip-stick and their shades and another on neumonics (*bols* or *sollukattus*) of the different schools of Kathak.

The material included is interesting, sometimes valuable, and often informative ; but it must be said that the presentation of this material shows a lack of direction and sense of the class of persons for whom the work is intended. It appears that the author has tried to state too much without a proper critical appraisal of historical and technical traditions. It is not clear whether the book is meant for the beginner or for the advanced student, the spectator or the performer ; there is material for them all, but not enough or sufficiently or lucidly presented to be of help to either.

There appears also an indiscriminate use of historical, literary and sculptural evidence, and sources from the earliest times to the 18th-19th century are all listed often without chronological order to establish the great historical tradition behind this dance-style. This results in far-fetched unconvincing statements like identifying the Mohenjo-daro dance figurine as a Kathak dancer. Similarly the great dancers of this dance tradition are listed together with indifferent ones and sometimes not of this dance-style at all (such as the mention of Smt. N. Sarabhai amongst Kathak dancers).

The author would have done well to separate first the academic or śāstraic traditions and the oral (*maukhika*) traditions and then to inter-relate these, by showing specific instances of the survival of the one in the other. Had this been done, and had the author restricted himself later to a detailed analysis of the *Kathak* technique, it would have been a great help to the serious student of the dance-style and would have given the students of the other dance-techniques an opportunity to compare theirs with *Kathak*. As it is, the material presented is certainly confusing, if not misleading. It would have been interesting to know in detail how the vital principles of the Hindu classical tradition survived in this outwardly secularised dance-form even at the most pessimistic moments of its history. There is enough evidence and scope for such elaborate analysis.

In defining terms relating to the dance-style there is the same desire to include as much as possible from different traditions. Terms like *Tukra*, *Palta*, *Salami*, *Kartta* of Kathak have been listed together with general terms like *Kathakali*, *Bhramari*, '*alokita drishti*', '*alolita-siro-bheda*', '*Kunchitapada*' etc. There is no attempt to state whether or not these movements are used in Kathak and whether or not the śāstraic terminology is part of the oral tradition. One cannot gather from the author's enlisting of the different *Bhavas* and *Rasas* whether they are extant in contemporary Kathak and if so to what extent.

The weakest part of the book relates to the illustrations of the 'nāyikā-bheda'. While some well-known and excellent *Thumaris* and *Karttas* have been included in the text, they are poorly illustrated by inaccurate line drawings and photographs of actresses in films. It would have been better to analyse in detail (by giving the names etc. of each *hasta*, *aṅga* etc.) of the series of illustrations from Shambhu Maharaj's '*Kou Gali Gaya Ghau Shyam*'. There was no place for putting together renderings by Shambhu Maharaj and Nalni Jayavant in the same book. Even more distressing is the chapter on 'Make-up' for which there was no occasion in a serious treatment. Shades of lipstick from the market have been listed. If something on the '*aharya-abhinaya*' had to be said, it should have been restricted to the traditional methods. Heyna decoration of the hands and nail polish cannot be spoken about in the same breath.

The strength of the book lies in the author's attempt to trace the geneology of the different *gharanas* of the *Kathak* School and in the transcribing of the bols of these *gharanas*. Here is a genuine attempt to document as far as possible the oral tradition and to bring to light the different *tala*-compositions of the rich *nritta*-technique of this dance-style. The serious student of the dance can benefit greatly from the chapter on the 'Bols' and it will give him an opportunity to compare his particular repertoire with the repertoire of the other *gharanas*. It might have added to the value of the book if some attempt had been made to compare in detail these dance patterns and their different renderings.

Thus, if only the author had overcome the temptation of including as much as possible and had restricted himself to a detailed treatment of a dance-style with which he was familiar, this would have indeed been a major contribution to the critical literature on Kathak.

KAPILA VATSYAYAN

ABHINAVABHARATASANGRAHA By Mummadi Chikkabhupala;
Ed. by R. Satyanarayana. Sri Varalakshmi Academy Publication Series 4. 1960. Pp. lxii, 325, 26.
Price Rs. 15/-.

The book under notice is a compilation on music and dance and has been known from a manuscript of it in the Oriental Library, Mysore, and another in the India Office Library, London. The latter is as defective as the former and on the basis of the Mysore manuscript, we have now an edition offered by Sri R. Satyanarayana of the Mysore Brothers and the Sri Varalakshmi Academy, Mysore. The publication has been supported by a grant of the Central Sangeet Natak Akademi.

There are several references to the author whose identity could be well made out. In the Introduction, the Editor gives an account of the author, Mummadi Chikkabhūpāla or Chikkappa Gauḍa of Madhugiri, in Tumkur District, Mysore State, who flourished, as has been shown by the Editor, between 1600 and 1670 A.C.

Unfortunately the text as available now extends to two chapters only, Instruments and Song, Vādyā and Gīta. Though the compiler is brief in his treatment, the text of these two chapters extends to over 2,000 verses. There is little that the compiler himself says; the text is made up of passages culled from other sources chiefly *Nāṭya Śāstra*, *Saṅgītaratnākara* and Haripāla's *Saṅgītasudhākara*; the *Ratnākara* alone supplies more than half the material of the text. This does not mean that the compilation does not contain interesting data. The Editor has drawn attention in his Introduction to these noteworthy points, which include the mention of the drone, *Śruti-vādyā* otherwise called *Mukhavādyā* (pp-42-3 of the text). The reference to the drum *Dol* is also interesting. *Toḍi rāga* is mentioned as *Toṇḍi*.

Of the works and authors drawn upon in this compilation, the *Svaramelakalanidhi* is the latest. We are glad to note that the Editor has corrected his earlier identification of the *Saṅgītasāra* quoted here as the work of that name by Vidyāranya. Sudhākara's *Saṅgītopaniṣatsāra* has since been published in the

Gaekwad's Oriental Series. The value of works of the nature of compilations is that the extracts they give will be useful for textual criticism and reconstruction of the source-texts from which the quotations are taken. For example, the numerous extracts here from Haripala could be used for the collation of the text of the *Saṅgītasudhākara* which is not well-preserved.

The description of Voice as an Instrument and its inclusion into a five-membered enumeration of music are met with elsewhere; but the observation in the Introduction that the Kohala-text in the present compendium includes it under *carma-baddha* with percussion instruments is not supported by the text which is itself not free from corruption.

There are printing errors in the Sanskrit portion of the publication.

V. R.

THE DANCE COMPOSITIONS OF THE TANJORE QUARTETTE
Ponniiah, Chinnayya, Sivanandam, Vadivel. Edited by
Messrs K. P. Kittappa and K. P. Sivanandam. (Ponniiah
Kalaiagam, 7, Periapalli Street, Madras-28.) A Darpana
Publication, 1961, Rs. 8/-.

The Darpana release of the text in Tamil script of these 71 dance-compositions fulfils a longfelt need. This will be warmly welcomed by musicians, musicologists and especially those interested in Bharata Natya. The Editors should be congratulated for having published this invaluable book of dance-music.

It is to be noted that the Editors of this book are direct descendants of the famous Tanjore Natyacharyas. A short genealogical sketch of this family of dance-masters adorns the opening pages. This is the first book in print mainly devoted to dance-compositions. This is packed with 15 *Jatiswarams*, 7 *Sabdams*, 9 *Swarajatis*, 24 *Padavarnas*, 2 *Tana varnas*, 4 *Ragamalika-varnas*, 1 *Javali*, 1 *Swarapadam* and 8 *Tillanas*. The get-up is good and the price of Rs. eight should be considered moderate. Every student of music should own a copy and especially those who are devoted to dance.

It is heartening to note that the Editors are contemplating to release a Second Part. When the Second Part is printed, the Editors may strive to remove the many printing errors, and to spell ragas and titles uniformly (e.g., *Kambodi* and *Kambhoji*, *Chakkarvakam* and *Chakravakam*, *Yadukulakambodi* and *Yadukulakambhoji*). The pure text printed separately varies considerably from the *sahityam* printed alongside of the *swaram*; this defect should also be eliminated. Also, considering the large number of songs in Telugu, the student would feel lost without proper guidance for pronouncing *ka, kha, ga, gha*, etc.; this defect should also be made good.

Some of the other drawbacks to be improved may also be pointed out: Where the text for the whole song has been printed, the *sahitya*, unlike the *Pallavi*, *Anupallavi* and *Charanam*, has been left out for *muktayiswara* and *Charanaswaras*. On page 23, for example, the mutilation of the printed *sahitya* owing to *tala* is of doubtful utility:

மாந நூர நினு மோஹ னுங் குட மோடி
ஏடி கி சாலு ரா ||

This is superfluous where the *sahitya* is given again with notation. It is commendable that the Editors have attempted to give *sollukattus* for the first *alarippu*, the first *Jatiswaram* and the first *Sabdam*. If the *Adavu Sollukattu* instead of *Mridanga Sollukattu* in the *jatiswaram* on pages 4 and 5 had been given, it would have been more helpful. It is a pity that the Editors have not given the *adavus* for all the *Jatiswaras*, *Varnas*, *Ragamalikas* and *Tillanas*. The reviewer has mentioned this because these *adavus* would check to some extent the modern vulgar *sollukattus* that have become prevalent. *Sollukattus* may and do differ from school to school but at least one standard pattern is worth recording in print.

In the *Jatiswaram* section there are some mistakes. To mention a few, the second line in the *Saveri Jatiswaram* on page 15

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should start ஸ்ரீ கிருஷ்ண கிருஷ்ண தபம instead of ஸ்ரீ கிருஷ்ண கிருஷ்ண தபம || In the *Vasantha Jatiswaram* on page 18, the second *avarta* of the third line should read as follows :

ரீ ; தா மா கா மா || instead of ரீ ; தா மா மா கா மா ||

In the *Hemavati Jatiswaram* there are *sthayi* and *karvai* errors combined with wholesale omission of one complete '*swaram*'. After the fourth line the following passage should be inserted :

ரீ , த ப த நி த த ப ம ப த | ரீ , தா ப நி த ஸ் நி ரி ஸ் நி த |
ரீ , தா ப நி த ப ப ம க ரி ஸ | ரீ , தா ப த நி ஸ ரி க ம ப த |
ரீ , த ப த ரீ , த ப ம ப த | ரீ , ஸ் நி த ரீ , ஸ் ரி க் ரி ஸ |
ஸ் நி த ரீ நி த ப மா த ப ம க | க ரி ஸ ரீ ஸ ரி க மா ப த நி || ஸ்ர

Seven *Sabdas* in *Kambhoji* are given with a basic melodic pattern. *Ragamalika sabdas* are modern "perversions". On page 26 the third line of, the seventh *sabdam* should be corrected to read as below :

நிக்கழகூன நின்னு நம்பிதி
மொராக்கிவேடின மொக்க பரசுட சக்கனா ||

There are 7 *Swarajatis* The *madhyamakala charanas* and *charanaswaras* are noteworthy features of the dance-type of *Swarajatis*. The seventh *Swarajati* even features *trikala* movement but it is doubtful if, with this, the *anga-suddha* could be achieved by the dancer.

24 *Chowkavarnas* (*Padavarnas*) are printed here ; these are in different *raktiragas*, *Anandabhairavi Khamas*, *Sankarabharanam*, *Bhairavi*, *Atana*, etc It is hoped that the present generation of dancers and dance-teachers would benefit by this large number of *Padavarnas*. Some *varnas* have *dwi* and *tri sahityas*. Regarding the fifth *varnam* on page 73 in raga *Manohari*, the raga has been erroneously described as a derivative of the 28th *Melakarta* (*Hrikambhoji*) with the following *arohana* and *avarohana* :

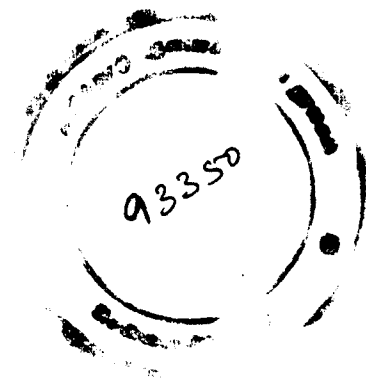
sgmpdms—sndpmgs. It is *janya* of the 22nd *Melakarta*, *Kharahara-priya* with *sgrgmpds—sdpmgrs* for its ascent and descent.

Ragamalika (page 72, 121) tail-pieces, *swaraksharas* p. 93, and *trisragati* movement (page 96) in *varnas* reveal the mastermind behind these compositions. For some of the *varnamettus* of *varnas* given here, Sanskrit *sahityas* by Swati Tirunal are known.

The publication of the *javali* on page 194 is to be welcomed.

The Editors should be given all credit for having brought out this treasury of dance-music. There is no doubt that the lovers of music and dance will be looking forward to the appearance of the next part in the series.

T. VISVANATHAN



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Printed at The Bharati Vijayam Press, Venkatachala Chetty St., Triplicane, Madras-5
and published by Dr. V. Raghavan for the Music Academy,
No. 115-E, Mowbray's Road, Royapettah, Madras-14.