



The Journal
of
The Music Academy Madras
Devoted to the Advancement of the Science and Art of Music
Vol. 93 • 2024

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

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

Narada Bhakti Sutra

Editor
Sriram V.

THE MUSIC ACADEMY MADRAS

ISSN. 0970-3101

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THE MUSIC ACADEMY MADRAS

New No. 168 (Old No. 306), T.T.K. Road, Chennai 600 014.

Email: music@musicacademymadras.com | Website: www.musicacademymadras.in

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December 2024

All Correspondence relating to the journal should be addressed and all books, etc., intended for it, should be sent in duplicate to the Editor, The Journal of the Music Academy Madras, New 168, T.T.K. Road, Chennai 600 014.

Articles on music and dance are accepted for publication on the recommendation of the Editor. The Editor reserves the right to accept or reject any articles without assigning reasons.

Manuscripts / soft copies should be sent to the editor either by courier or by email to music@musicacademymadras.com

The Editor of the Journal is not responsible for the views expressed by contributors in their articles.

Price : ₹ 150/- US \$ 15

Published by **N. Murali** on behalf of The Music Academy Madras
at New No. 168, TTK Road, Royapettah, Chennai 600 014.

Typeset by COMPUPRINT, Chennai 600 086 and
Printed by N. Subramanian at Sudarsan Graphics Offset Press,
4/641, 12th Link Road, 3rd Cross Road, Nehru Nagar,
Kottivakkam, Chennai 600041

Editor : **Sriram V.**

Statement about ownership and other particulars about newspaper “JOURNAL OF THE MUSIC ACADEMY MADRAS” to be published in the first issue every year after the last day of February

Form IV

(See Rule 8)

1. Place of Publication – New No. 168, T.T.K. Road
Chennai 600 014
2. Periodicity of its publication – **Annual**
3. Printer's Name – **Sri. N. Subramanian**
Nationality – Indian
(a) Whether a citizen of India ? – Yes
(b) If a foreigner, the country of origin. – N/A
Address – Sudarsan Graphics Offset Press
4/641, 12th Link Road,
3rd Cross Road, Nehru Nagar,
Kottivakkam, Chennai 600041
4. Publisher's Name – **Sri. N. Murali**
Nationality – Indian
(a) Whether a citizen of India ? – Yes
(b) If a foreigner, the country of origin. – N/A
Address – 260 A, T.T.K. Road, Alwarpet
Chennai 600 018
5. Editor's Name – **Sri. Sriram V.**
Nationality – British
(a) Whether a citizen of India ? – No
(b) If a foreigner, the country of origin. – United Kingdom
Address – ‘Kalyani’,
11/9, RK Salai II Street,
Mylapore, Chennai 600 004
6. Names and addresses of individuals
who own the newspaper and partners
or shareholders holding more than
one percent of the total capital – **The Music Academy Madras**

I, N. Murali hereby declare that the particulars given above are true to the best of my knowledge and belief.

Date: **Dec. 15, 2024**

N. Murali
Signature of the Publisher

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Editor's Note

Here we are, with the Journal of the Music Academy, Madras, 2024. It has the report of the 97th annual conference held in December 2023. It has also has a collection of scholarly articles that pertain in part to papers presented at the conference and also independently researched material. For good measure I notice there are personality-based articles as well and in this I must say we are reviving an old tradition in this Journal. After all, it is the people who make the art.

During the year, our library has grown in numbers. And if we keep at it, we may soon be looking for extra space within the Academy for our books. Our catalogue is on our website. We are continuing with our push for digitisation and now over 300 rare books, pertaining to the 19th and early 20th centuries have been digitised. Another major achievement is the labelling of all the photographs in the Academy albums up to 1988. These are all digitised and available in high and low resolution formats.

The Music Academy TAG Archives is more or less done with its digitisation and archiving exercise. The old software had served its time and our collection was on EnterMedia, the digital asset management platform. Our since thanks to *The Hindu* for lending its resource Suresh Vijayaraghavan who spearheaded the effort, with help from Savita Narasimhan and Harini Rangan. Since then, it was felt that EnterMedia had its limitations for an archive dedicated to a very niche art like ours and the Academy has embarked on building its own platform with the help of Suresh Vijayaraghavan. The work is almost done and we are populating it with content. The decision on how to make it accessible remains owing to the Academy's concerns over copyright.

The conference reports in this Journal have been put together by Lakshmi Anand who now writes frequently on music, Dr Aravind Ranganathan, a dentist with a passion for music research and Lashman who when not learning music, is researching on it. I thank them all for their efforts. The Journal this year has more articles and songs with notation than before. A large part of the credit for co-ordinating this task goes to S Janaki, veteran arts journalist who is now consultant at the Music Academy. The diacritic marks have all been painstakingly added by S Kirthana, a young scholar. I thank the members of the Editorial Board for their advice. And of course, a huge thanks to the ever-smiling AS Diwakar and his team at Compuprint for bringing out the Journal on time.

We at the Music Academy would be happy to receive feedback on this Journal at music@musicacademymadras.com

I wish you all a happy and healthy 2025 and before that, a wonderful December participating in the 98th Annual Conference and Concerts of the Music Academy, Madras.

Sriram V
Music Academy
December 15, 2024



Report on the Inauguration of the Music Academy's 97th Annual Conference and Concerts on December 15, 2023

The Chief Justice of the Madras High Court, S.V. Gangapurwala, said that classical music not only preserves the nuances of the art form but also allows adequate space for artists for improvisations and creativity in their renditions. He was inaugurating the 97th annual conference and concerts of the Music Academy on 15th December 2023 at the T.T. Krishnamachari Auditorium of the Music Academy.

He presented the M.S. Subbulakshmi Award instituted by *The Hindu* to vocalist Bombay Jayashri, the Sangīta Kalānidhi-designate of this year. Noting that Chennai has grown into the Carnatic music capital, the Chief Justice lauded the Music Academy for promoting the art and also for recognising the contributions of prominent artists. The Academy had also sustained Chennai as a seat of tradition and culture through music festivals he said.

He also released the journal and souvenir of the Academy, which were received by Carnatic musicians Sangīta Kalānidhi-s Lalgudi G.J.R. Krishnan and Lalgudi Vijayalakshmi. Earlier, N. Murali, president, the Music Academy and director, The Hindu Group of Publications, elaborated on the Academy's association with the stalwarts in the legal profession. Several Chief Justices and judges of the Madras High Court as well as a Chief Justice of the Supreme Court have inaugurated the annual music festivals in the past.

Highlighting the Music Academy's activities, he said the Academy had been conducting the annual fests without a break since 1929. This year, about 80 concerts would be held as part of the festival till 1st January 2024, apart from morning academic sessions. Felicitating Ms. Jayashri, he said her musical journey has many cross-cultural influences and she has collaborated with experts from several art forms. She is the quintessential modern Carnatic music performer who took art across boundaries. Recalling her recent health setback, he said she would not be performing during this season and expressed the hope that she would enthral rasikas next year. Mr. Murali also expressed solidarity with Chennai that suffered a deluge. Ms. Jayashri recalled her long association with the Music Academy as a listener

in 1982 and later as a participant in competitions. The Academy has nurtured talents and patronised Carnatic music over several decades she said. She thanked the Academy for choosing her for the coveted award. V. Srikanth, Secretary of the Music Academy proposed a vote of thanks.

Courtesy: The Hindu

The text of the presidential address delivered by vidushi Bombay Jayashri at the inauguration of the 97th Annual Conference and Concerts is available in the Music Academy Souvenir 2023.



The full recording of the inaugural function can be seen on the Music Academy's YouTube channel — <https://www.youtube.com/watch?v=o7PBFXidrBQ>



Report on the 97th Annual Conference of the Music Academy, Madras

December 16, 2023

The first day's proceedings began with devotional group singing by the students of the I year & II year of the Advanced School of Carnatic Music, with violin and mridangam accompaniment. Sangīta Kalānidhi Lalgudi G.J.R. Krishnan chaired the session.

Karnataka Sangita Vahini of Prof. R. Sathyanarayana – A Study Presented by Dr. Arati Rao

Dr. Arati said that this was R Sathyanarayana's (RaSa) magnum opus published in 2000, an 800 page book in Kannada. RaSa was a musicologist, dance scholar and a Srividya upāsaka. The book covers both Indian music history as well as contemporary developments and RaSa wrote the book with an objective of questioning and dispelling myths and revisiting traditional beliefs.

With regard to Indian Music History, the book covers developments in svara, mēla, rāga and tāla systems, musical forms and musical instruments.

RaSa has analysed and mentioned the contributions of the scholars Vidyaranya, Kallinatha, Ramamatya, Pandarika Vittala, Nijaguna Sivayogi, Govinda Dikshita, Venkatamakhi, Tulaja and many Haridasas. RaSa mentions that only Govinda Dikshita has cited Vidyaranya's work and no one else, so there is controversy as to whether Vidyaranya's might be a fictitious work. One should note that all these individuals merely documented what was already in practice in their time and did not create anything. Ramamatya described the overlapping svara-ss concept for the first time.

Until Ramamatya, śadja was also changeable. Ramamatya mentions śadja as immovable – ādhāraśadja. Venkatamakhin simplifies the gāndhāra-s effectively setting up the basis for our 72 mēlakartā system of today except for the using of pañcāśruti riśabha vs. catuśruti riśabha.

mēla System: Govinda Dikshita says Vidyaranya was the first to come up with the mēla system listing 15 mēla-s. hejjujji is a mēla in that system. mēla-s then were just a group of rāga-s and not computed artificially. rāga-s thought to be similar were grouped together with the group taking the name of the most prominent rāga within and mēla-s did not have to be sampūrṇa. From Pandarika Vittala onwards, artificial computing of rāga-s begins. In Sadragacandrodaya, he computes 90 melas but describes only 19. Venkatamakhi computes 72 melas but describes only 19.

Development in Rāga system

Vidyaranya tried to integrate the old grama rāga-s into the system. Kallinatha describes svvara changes to some rāga-s that makes for a big change in the rāga system. Ramamatya describes a classification of rāga-s based on their suitability for various contexts.

Govinda Dikshita has described how ālāpa has to be done, how to begin, how to end etc. There is disagreement on whether ālāpa was meant to be learned or not since there are manuscripts with notation for ālāpa. Venkatamakhi has described several dēśi rāga-s newly entered into South Indian music like kalyāṇī and pantuvarālī. Tulaja has described several rāga-s giving phrases of the rāga-s, not just the svvara-s, citing actual examples from songs practiced in the Thanjavur region. Nijaguna Sivayogi describes grāma, rāgāṅga, battisa, mitra rāga-s.

Developments in musical forms

The writers have described prabandha-s, ālāpa-s, ṭhāya-s and how Haridasas utilised and created several musical forms. Development in instruments refer mainly to the vīṇā and its tuning and fretting. A few have described the physical characteristics of other instruments.

Developments in tāla system

Pandarikavittala describes dēśi and mārṅga tāla-s; Venkatamakhin describes sūlādi sapta tāla-s – as we know them now but for the aṅga-s placed differently though counts remain the same. Haridasas have contributed extensively to tāla system of south Indian music by modifying and using sūlādi tāla-s for gīta-s and prabhandam.

Regarding Indian music of 20th Century and later, RaSa says rasa theory applicable to drama and poetry is not applicable for music. He suggests that practitioners of kāvya vacana learn more about music from musicians and musicians learn how to better enunciate the lyrics from gamakis (practitioners of kāvya vacana).

Sugama saṅgīta started off as kannada gīte –not bound by rāga, tala or musical form – with lyrics taking uppermost priority. Now, the influence of western pop and movie trends is obvious with profusion of instruments, especially electronic, leading to loss of melody sometimes.

Mysuru vīṇā tradition

Making of Mysuru vīṇā is different from that of Thanjavur vīṇā. Convention of holding vīṇa upright has given way to horizontal position. Mysuru was known for vīṇā tradition but now it is no longer possible to identify what that tradition is. RaSa says every musician he interviewed said they follow the vocal style and he wonders why because the vīṇā has its own potential.

Present day Carnatic concert (RaSa's time)

RaSa makes suggestions for cultivating an educated audience to appreciate music and says accompanists support main artistes in a concert and try not to overshadow. Musicians should come out of their ivory towers and try to make their music more appealing.

Lakshmi Anand



The lecture and discussions can be viewed in full on the Music Academy's
YouTube channel Link: <https://www.youtube.com/watch?v=3VylpceEsg8>

The readers are also requested to go through Dr Arati Rao's article on the same subject elsewhere in this journal - Editor

The Manuscripts of Sangīta Kalānidhi Embar S. Vijayaraghavachariar at The Music Academy

Presented by Krithika Bharadwaj

The second lecture of the day on the above topic was presented by viduṣī Krithika Bharadwaj. Sangīta Kalānidhi Lalgudi G.J.R. Krishnan presided over the session. Since the presenter has written a complete article on her findings, we request readers to go through the same published elsewhere in this journal.



The lecture and discussions can be viewed in full on the Music Academy's YouTube channel — <https://youtu.be/YxGMofhsVaE?si=0lulsVJWcAry4sgb>

December 17, 2023

Sangītā Kalānidhi Sheikh Chinna Moulana Centenary

Presented by Sheik Kassim, Babu, Sangīta Kalānidhi Neyveli R. Santhanagopalan & Nagai Muralidharan.

The second day's proceedings began with devotional music presented by the students of the III year of the Advanced School of Carnatic Music, with violin and mridangam accompaniment. Sangīta Kalānidhi Lalgudi G.J.R. Krishnan presided over the session.

Sangīta Kalānidhi Sheik Chinna Moulana belonged to a grand musical lineage of nāgasvaram players that dates back 300 years, a tradition that endures to this day. His family was entrusted with playing the nāgasvaram in the Rama temple at their ancestral village of Karavadi, Andhra Pradesh.

He received his initial music training from Sheik Kasim Saheb. Later, he moved to the Chilakaluripeta Gurukulam in the Guntur district—an area renowned as the “nāgasvaram belt”—and continued his musical studies under Sheik Adam Saheb.

“When he wasn't talking about Rama (his cherished deity), he (Moulana) was talking about Rajarathinam Pillai,” remarked Sheik Kasim, speaking of his grandfather's admiration for Rajarathinam Pillai's music. Like many musicians of his time, particularly nāgasvaram artists, Moulana was deeply captivated by the music of the great Rajarathinam Pillai and longed to study with him. He closely followed Pillai's style, imitating his playing during practice. However, as it was nearly impossible to approach Pillai, Moulana turned to Nachiyarkoil N K Duraikkannu, a brilliant nāgasvaram artist, for guidance. Duraikkannu also held deep admiration for Pillai's music, forming a strong foundation for their bond. Whatever Moulana felt was lacking in his own music, he found abundantly in Duraikkannu's, who was more than generous as a mentor.

Over the years, Moulana steadily progressed as a concert nāgasvaram artist. His performances were characterised by elaborate ālāpana-s steeped in rāga bhāva, effortless rhythmic precision, and thunderous bhr̥ga-s. He was instrumental in introducing rāga-s like sālāgabhairavi (a personal favourite), maṇiraṅgu, hēmavati, and sarasvati to the nāgasvaram repertoire and concerts. His vast repertoire of compositions became much-anticipated by audiences. In the latter half of his concerts, he enjoyed playing jāvali-s, with sakhi prāṇa, emandune, and madhura nagarilō among his favourites. His concerts were further elevated by the extraordinary Taval accompaniment of Valangaiman Shanmugasundaram Pillai, with whom he shared a 33-year association.

Moulana held a special affinity for Muthuswami Dikshitar's compositions. When he played a piece like *māmava paṭṭābhirāma*, listeners could transcribe the lyrics just by hearing him, so precise was his fidelity to the *sāhitya*. Indeed, if a student couldn't learn the *sāhitya* of a composition, he wouldn't teach it to them.

How Moulana acquired his celebrated Dikshitar *kritis*, such as *śrī varalakṣmī* and *śrī lakṣmī varāham*, is a story in itself. A native Telugu speaker from a family devoted to Tyagaraja's works, he was fluent in Tyagaraja's compositions. However, he was keen to expand his Dikshitar repertoire. When he approached a musician to learn Dikshitar *kritis*, he was dismissively told that such compositions were of little use to a *nāgasvaram* player. Motivated by this, Moulana resolved to master Dikshitar's works. He sought out Sangīta Kalānidhi Kallidaikuruchi Vedanta Bhagavathar and frequently hosted him in Andhra Pradesh to conduct workshops where Bhagavathar shared his repertoire of Dikshitar *kṛti*-s.

Moulana's passion for learning remained undiminished until the end of his life. In his later years, as his memory began to fail, he would write down *sangati*-s numerous times to retain them.

Beyond music, he held a deep interest in the Mahabharata and often engaged friends and neighbours in Srirangam—where he resided—in animated discussions about its characters and stories.

Rasikas might also recall his admiration for the music of Shehnai maestro Bismillah Khan. When he played *hindustāni rāga*-s, one could easily discern Khan's influence. Whenever the two met, they engaged in lengthy discussions about the technique and aesthetics of the *nāgasvaram* and Shehnai, leading to a refined confluence of their profound musical sensibilities.



The lecture and discussions can be viewed in full on the Music Academy's YouTube channel — <https://youtu.be/ySj7oTAB9CQ?si=eInKdPvyFtFjKVBL>

Lashman

December 18, 2023

The third day's proceedings began with a rendition of vēṇu gāṇalōluni in kēdāragaula rāga by Sanjana Meenakshi (III ASCM). Sangīta Kalānidhi Neyveli R Santhanagopalan presided over the session.

Panngalum Soozhalgalum

Presented by Vidvān B. Sargurunathan

The presenter explored the nuances of the paṇṇ indalam - which corresponds to the modern-day nādanāmakriyā. He analysed three padigam-s (hymns) set to this paṇṇ, composed by the tēvāram trinity: Tirugnanasambandar, Appar, and Sundarar. His discussion delved into the intent, emotional depth, and environment embodied in this paṇṇ.

Sargurunathan noted that Tirugnanasambandar used approximately 23 paṇṇ-s in his verses. Of the 380-odd padigam-s he composed, 50 are set to indalam, including a notable hymn dedicated to the shrine at Tirumarugal. In this piece, Sambandar, moved by the sorrow of a girl who lost her lover to a snakebite, pleads to the Lord with profound grief, resulting in the young man's revival. Similarly, indalam was employed by Tirunavukkarasar (Appar) in the popular tale of Apputhi Aḍigal, where he beseeches the Lord of Tingalur to revive Apputhi Aḍigal's son.

These instances reflect how indalam was used by the Nayanmars to express deep sorrow and invoke divine intervention. Upon careful reading of Sekkizhar's Periya Puranam, the observer realises that this paṇṇ was likely sung during the morning hours.

However, in Sundarar's hymn beginning with pittā pirai sūḍi, also set to indalam, there is no trace of sorrow, as seen above. Here, Sundarar, realising his life's purpose, is blessed by Siva to sing his praises, creating a sense of accomplishment rather than lament. This duality shows that while indalam often conveys despair, it also embodies the triumph of devotion, as seen in both Sambandar's and Appar's legends too. Thus, indalam serves to express both sorrow and the ultimate victory of devotion.

Since indalam aligns with nādanāmakriyā in the Carnatic tradition, it is essential to limit the range within the nīśāda note when rendering these padigam-s, preserving its unique melodic character.



The lecture and discussions can be viewed in full on the Music Academy's YouTube channel — https://youtu.be/2HDNTcP2u9Y?si=kfROVPtJzcXNN_8Z

Lashman

Sangīta Kalā Achārya M.S. Anantharaman, centenary tribute

The second session was a centenary tribute to Sangīta Kalā Achārya M.S. Anantharaman, presented by M.A. Sundareswaran and M.A. Krishnaswami, accompanied by M.S. Ananthakrishnan, M.S. Ananthashree, M.S. Anathalakshmi, M.K. Ananthabalasubramanyam on the violin, and Guru Raghavendra on the mridangam. The session was presided over by Sangīta Kalānidhi Neyveli R. Santhanagopalan.

The presentation began with a group rendition of śrī mahāgaṇapatiravatu, a composition of Muthuswami Dikshitar. This piece, popularly rendered in miśracāpu tāla, was played in tisra tripuṭa tāla, reflecting a rare version inherited by Parur Sundaram Iyer—Anantharaman’s father and Guru—from the legendary Veena Dhanammal.

This was followed by a rendition of the popular mōhana varṇam, performed with an inventive twist. Keeping the original svara structure of the varṇam intact, it was played with alternative svara-s resulting in other rāga-s like śivarañjani, vāsanti, and bhūpālam. Sundareswaran also demonstrated various rhythmic exercises on the mōhana varṇam, techniques he had learned directly from MS Anantharaman.

The tribute further highlighted the distinctiveness of the Parur technique with a rendition of the sāraṅgā varṇam. Excerpts of Anantharaman’s playing, including svarakalpana in Pantuvarāli and ‘*Song of Love*’, were shared.



The lecture and discussions can be viewed in full on the Music Academy’s YouTube channel — https://youtu.be/qMsLls-fDxg?si=V52yL_x1CJ1zDxck

December 19 2023

The day's proceedings began with Shreya Ravikumar of the III year of the Advanced School of Carnatic Music presenting Patnam Subramania Iyer's composition *mānasa vṛda* in ābhōgi rāga. Sangīta Kalānidhi Neyveli R Santhanagopalan chaired the session.

T. Sankaran — A Life in Music

Presented by Sangīta Kalā Achārya Dr. Ritha Rajan

T. Sankaran (21.06. 1906 to 3.01.2001) was the grandson of Veena Dhanammal - son of her second daughter Lakshmiratnam — and cousin of Sangīta Kalānidhi T Brinda, Sangīta Kalā Achārya T Mukta, Sangīta Kalānidhi T Balasaraswati, Sangīta Kalānidhi T Viswanathan and T Ranganathan. He learned music from his mother Lakshmiratnam.

Sankaran was a graduate in Economics and History from Pachaiyappa's College, Chennai and worked as a teacher of History, English and Geography in Kanchipuram, Chidambaram and Madras and also as an administrator at Cochin Harbour. While in Kanchipuram, he stayed at the home of Naina Pillai who remained a lifelong obsession for Sankaran.

Hearing Sankaran's music broadcast on All India Radio in 1939, the then station director hired him instantly as a staff artiste from where he steadily progressed to Assistant Station Director. He was posted in Tiruchi, Madras, New Delhi and Vijayawada. He was well liked by everyone and easy to get along with.

Illustrating the effort that Sankaran put into every aspect of his job Dr Ritha Rajan mentioned that Sankaran would select announcers based on how *ks̥itijāramaṇam* was pronounced. If the candidate said it correctly, he or she was appointed. While in Vijayawada, Sankaran identified special talents of Srirangam Gopalaratnam who was a staff artiste there and had many forgotten operas rendered and broadcast by her. Voleti Venkateswarulu was Producer then and AIR Vijayawada's Bhakti Ranjani was a landmark program that Sankaran coordinated with singing by Srirangam Gopalaratnam and Voleti.

In 1941, while at Tiruchi AIR, it was Sankaran who made the direct relay of the Tyagaraja Aradhana happen. After retiring from AIR in 1961, T. Sankaran joined the Tamil Isai Sangam's Tamil Isai Kalloori as Correspondent and Director. There, he spearheaded three key initiatives:

1. A gallery of rare musical instruments
2. A hall with photos of famous musicians
3. A very well-maintained library

A musician in his own right, Sankaran wrote books and numerous articles in various publications. He delivered many lecture demonstrations including:

1. At The Music Academy in 1964 with T. Balasaraswati and T. Viswanathan on rare jāvali-s -Dr. Ritha mentioned that many presented have not been heard since.
2. At Tamil Isai Sangam Conference on Tamil song śrī kāmākṣi kaṭākṣi in Vasantā rāga — noted as a Subburaya Shastry composition.
3. In 1983, was offered a lecture tour to New York on an ICCR scholarship to speak on Distribution of Musical Communities in South India.

Some of his notable articles are:

1. Social organisation of music and musicians Southern Area — which gives a complete history of the Thyagaraja Aradhana — coauthored by Mathew Allen in Garden Encyclopaedia of World Music 5.
2. On Kandappa Nattuvanar (for Sangeet Natak Akademi) — Balasaraswati's Guru — a pathbreaking reformer, writes Sankaran — for example, earlier, dance musicians would move with the dancers on stage — it was Kandappa Nattuvanar who made sitting in one place a standard.
3. On Balasaraswati's musicians — Sankaran provides a comprehensive list of everyone who sang for Bala and their musical competencies — many were top class.
4. Multiple articles on nāgasvaram, written with a lot of humour, providing painstaking detail and anecdotes that were previously never available — some facts he mentions are that the making of nāgasvaram is a cottage industry and that there is no textbook for nāgasvaram playing. He also expounds on the temple tradition of nāgasvaram.

Key books he wrote included:

1. 1962 — Isai Medaigal — on several famed musicians such as SG Kittappa, Dhanakoti Ammal, Naina Pillai etc - written very absorbingly like a novel.
2. 1990 — Compositions of Annai-Ayya Brothers, co-authored with T. Viswanathan, published by Brhaddhvani.
3. 2023 — The Life of Music in South India co-authored with Mathew Harp Allen — parallel book to Daniel Neuman's The Life of Music in North India.

He edited many unpublished compositions for the Music Academy Journal. He wrote several articles on composers for The Hindu including separating out the compositions of the Thanjavur Quartet by individual composer. His articles on Sruti were very popular and extremely well written — V. Sriram mentioned that Sankaran's articles on musicians were what drove him to learn more about musical personalities. Sankaran's biographies of musicians were honest and while he could be sharp, they were also laced in humour. He

would unfailingly refer to each character's musical positives. Dr. Ritha noted that but for Sankaran, we would not have awareness of many musical personages of yesteryear. His writings illustrated the social mores of the time as well.

Lakshmi Anand



The lecture and discussions can be viewed in full on the Music academy's YouTube channel — Link: <https://www.youtube.com/watch?v=YvsTvyijVdc&t=5s>

Compositions of Manambuchavadi Sishya parampara

Presented by Dr. S Nityasri

Dr Nityasri started her presentation by introducing the audience to the four main disciple lineages of Tyagaraja, namely Vālājpēt school pioneered by Vālājpēt Vēṅkaṭaramaṇa Bhāgavatar, Tillaisthānam school headed by Tillaisthānam Rāma Ayyaṅgār, Umayālpuram school by Kṛṣṇa and Sundara Bhāgavatar-s, and Mānambucāvaḍi school by Mānambucāvaḍi Vēṅkaṭasubbayyar. The speaker said the last school is characterized by its long- standing śiṣya paramparā with many of them being renowned composers.

Vēṅkaṭasubbayyar was born c 1798 to Śivarāmakṛṣṇayya and Bhāgīrati, aunt of Tyāgarāja Svāmīgal. He belonged to the Mulakanāḍu sect of Telugu Brahmins with the family name ‘akumaḍugala’. He had his musical training under Svāmīgal for 17 years. A reference to Vēṅkaṭasubbayyar can be seen in various publications like ‘gāyakasiddhāṇjanam’, ‘karuṇamṛta sāgaram’, ‘kṛti maṇi mālai’, etc. He had many illustrious disciples like Paṭnam Subrahmaṇya Ayyar, Maha Vaidyanātha Ayyar, Sūsarla Dakṣiṇāmūrti Śāstri, Vēṇugānam Sarabha Śāstri, Lāvaṇi Vēṅkaṭa Rao, Fiddle Venkōba Rao, Tiruvaiyāru Kṛṣṇa Ayyar and the grandson of Svāmīgal, Pañcāpakēśa Ayyar.

Vēṅkaṭasubbayyar himself was a composer of merit, though not all of his compositions have seen the light. The speaker said she gathered around 10 compositions of Vēṅkaṭasubbayyar from various sources. These include hamsadhvani rāga varṇa jalajākṣa, kṛti-s āvaraku, parabramhamu, svāmiki sari, dhanyuḍevvaḍō, janmamenduku, a rāgamālika śivabhūpatē and a maṅgalam giri rāja. The sāhitya of a nine rāga rāgamālikā karuṇīncumu and a kṛti mariyādagāda cannot be traced. The speaker then proceeded to explain the intricacies of the kṛti-s āvaraku, and parabramhamu.

The latter kṛti has two versions, one in the rāga pravāljyōti and the other one in the rāga kāpinārāyaṇī. Nityasri demonstrated both versions. She also mentioned the kṛti āvaraku set to the rāga kuthūhalam was a source of inspiration for the later śiṣya-s of this paramparā to create kṛtis in the rāgas kathanakuthūhalam and suraraṇjanī. The rāgamālika śivabhūpatē was composed on Sakhārām Sahēb and Vijayamōhana Muktāmbā Bai of Thanjāvūr Court. The speaker noted that the rāga mudra of all the four rāga-s, namely pratāpacintāmaṇī, ābhōgī, vijayaśrī and pūrṇacandrikā was deftly introduced into the sāhitya. The majority of his compositions were in Telugu and were composed in praise of Śrī Rāmacandra Mūrti. Nityasri stressed we can find many kṛti-s of Vēṅkaṭasubbayyar starting at 1.5 edam.

Nityasri then ventured into the compositions of prominent composers belonging to this śiṣya parampara. She covered the compositions of Paṭnam Subrahmaṇya Ayyar, Maha Vaidyanātha Ayyar, Rāmanāthapuram Śrīnivāsa Ayyaṅgār, Mysore Vāsudēvacārya, Tiger Varadācārya,

Ariyakkuḍi Rāmānuja Ayyaṅgār, MD Rāmanāthan and Bālamuralikṛṣṇa. She mentioned we can see both the rāga-s handled and not handled by Svāmigal in their compositions. Whereas the compositions in the rāga-s mālavī, garuḍadvanī, and mandārī can be placed in the former category, the kṛtis in the rāgas katanakutūhalam, sindhumandārī, surarañjanī and śuddha sālavī can be placed in the latter category. The majority of the rāgas have suddha madhyama, vivādī rāgas are not in plenty, and many of the janyas are derived from the mēlas karaharapriyā, harikāmbhōjī and dhīraśaṅkarābharāṇa, said the speaker.

The speaker has also explained her findings concerning the tālas used by these composers. A vast majority of the kṛti-s can be seen in ādi tāla. Similar to the compositions of Vēṅkaṭasubbayyar, many compositions starting at 1.5 edam can also be seen here. A lesser number of compositions were seen in cāpu tāla. Tālas belonging to 108 tāla group and 35 tāla group can also be seen in these compositions. A few examples cited include tāla-s simhanandana, lakṣmīṣa, vilōmitam, pratāpaśēkharam from the former category and catuśra aṭa, miśra jhampa, tīśra rūpaka from the latter category.

Nityasri proceeded to elaborate on the musical intricacies of these compositions of which the compositions in the rāga behāg are worth mentioning here. Nityasri analyzed the compositions of Paṭnam Subrahmaṇya Ayyar, Rāmanāthapuram Śrīnivāsa Ayyaṅgār, and Saṅgīta Kalānidhi Mysore Vāsudēvacārya in the mentioned rāga. Whereas the musical structure of this rāga is found to be similar to the compositions of the first two composers, the composition by Vāsudēvacārya differs considerably from the rest. Nityasri cited a statement given by the composer Vāsudēvacārya himself to reconcile the difference. It seems the composer, in a book published by him, has remarked our music and rāgas have evolved over time and his music could not be an absolute reproduction of the music of his guru parampara. Nityasri completed her presentation by mentioning the contributions made by Mānambucāvaḍi śiṣya parampara. The lecture was well received and was followed by a discussion. Saṅgīta Kalānidhi Neyveli Santhanagopalan complimented the speaker and concluded the session by giving his valuable inputs.

Aravindh Ranganathan



The lecture and discussions can be viewed in full on the Music academy's YouTube channel — <https://www.youtube.com/watch?v=HI13fZQmkpE&t=473s>

December 20, 2023

The fifth day's proceedings began with Uttara of the 2nd year of the Advanced School of Carnatic Music began proceedings by presenting a composition of Puthucode Krishnamurthy. Sangīta Kalānidhi Aruna Sairam presided over the day's presentations.

Compositions of Puthucode Krishnamurthy

Presented by Trivandrum Dr.G. Baby Sreeram

Puthucode Krishnamurthy was born in Puthucode, 35 kilometres south of Palakkad, in Kerala, on 28th February 1923. He had his initial lessons from Sesha Bhagavathar and Krishna Bhagavathar then later from Palghat Rama Bhagavathar. He had a beautiful regal voice that adhered itself to śruti very well and often produced goosebumps.

Around 1942 while in Delhi, he learned hindustāni music at the Gandharva Maha Vidyalaya while in Delhi and therefore composed many hindustāni khyāl style compositions as well. Krishnamurthy joined Chembai Music College as lecturer in 1950, retiring as Principal in 1976. After retirement, on Sangīta Kalānidhi Semmangudi Srinivasa Iyer's advice, he came to Kalakshetra. MD Ramanathan (MDR) who was already in Kalakshetra was one of his favourite musicians and there appears to have been much musical dialogue between them. After MDR died in 1984, Krishnamurthy, whose health was failing, also returned to Kerala.

He did not get much recognition in his lifetime but for the Kerala Sangeet Natak Academy Award 1974, The Music Academy Madras' Certificate of Merit 1983 (where he sang as a substitute on cancellation of the originally scheduled artiste) and Isai Kadal from Tamil Isai Sangam in Karaikudi. He had been accompanied by many leading musicians such as Sangīta Kalānidhi-s Umayalpuram Sivaraman, TV Gopalakrishnan and TK Murthy besides VV Subrahmanyam and Trichur Narendran.

Amongst Malayali composers, Puthucode Krishnamurthy was one of the few who knew music and one who set to tune his own lyrics — a vāggēyakāra. Dr. Baby added here that of some 200 or so compositions he composed, 70-80 were in Malayalam - a difficult language to set to music due to its aksharams such as 'enya' 'enja' 'enyu' etc. The other compositions were in Tamil, Sanskrit and Hindi. She noted that his musicianship reflects in how he has composed his pieces.

Some groupings of his compositions include dēvi pañcaratnam in ghanarāga-s, composed in Malayalam, Ārupaḍaiveedu — 6 pieces in Sanskrit and Tamizh, Navagraha kritis in Malayalam, 16 pieces — Navakrodaṣḍaśa kṛti-s on Puthucode and three compositions on Guru bhakti.

He composed several kṛti-s on big and small kṣētra-s, particularly Keralite ones — Vaikom Mahadeva kṣētra, Nelluvai Dhanvantari kṣētra, Padmanabhaswamy, Guruvayoor, Puthucode etc., describing some key aspects about each. Besides three rāgamālikā-s, he has composed a piece on Ganga Devi and the Kalpathi car festival as well.

His pieces have been composed in multiple rāga-s, tāla-s and kalai-s, including vilōma cāpu and showcase various aspects such as samaṣṭi caraṇa-s, madhyama kāla-s, rāga mudhra-s and also nice eḍuppu-s. He appears to have had a particular fondness for Kharaharapriya. All his compositions request bhakti and/or God's benevolence.

Krishnamurthy died in his wife's arms on August 23, 1985, varalakṣmi vratha day.

Lakshmi Anand



The lecture and discussions can be viewed in full on the Music academy's YouTube channel — <https://www.youtube.com/watch?v=eBLiWGhyFnQ>

Dr Baby Sreeram has presented a full article on the above subject which is published elsewhere in this journal.

Marriage Songs of the Thanjavur Region

Presented by Dr. Rama Kausalya with vocal support by Madhuvanti Badri

Dr Rama Kausalya's lecture-demonstration highlighted numerous songs performed during different stages of a wedding ceremony. Throughout the presentation, she emphasised the rich variety of songs composed by various composers in multiple languages—often interwoven within the same song—and the diverse cultural milieu of the Thanjavur region, which served as a melting pot of various ethnicities and traditions, resulting in this remarkable confluence.

Lashman



The lecture and discussions can be viewed in full on the Music academy's YouTube channel — <https://youtu.be/R4mFk9hAuBA?si=3xO9DKSBqVdcFuWw>

December 21, 2023

The proceedings began with Bhanupriya of the III Year of the Advanced School of Carnatic Music singing Muthuswami Dikshitar's Brhaspate. Sangīta Kalānidhi Dr S Sowmya presided over the day's proceedings.

Inclusive teaching aid for Mēlakarta rāga-s and sulādi sapta tāla-s

Presented by Dr KT Udaya Kiran

With the abundance of print and digital materials available to support the learning of Carnatic music today, it might be tempting to assume that learning music has become easier than ever. However, it's important to remember that all these resources are accessible only to those without visual impairments. For a person with visual impairment, they offer little assistance.

With a commitment to fostering an inclusive approach to music education, particularly focused on mēlakarta rāga-s and sūlādi sapta tāla-s, Dr K T Udaya Kiran has developed a digital model that integrates print, braille, audio guides, and tactile graphics.

The key components of this model include:

- A contemporary approach to svara-s: an introduction to svara-s, their equivalents in other forms of music such as hindustāni and Western classical, and their representation as frequencies in Hertz.
- The use of braille to make teaching and learning more inclusive and accessible.
- Teaching tāla-s with tactile graphics: an introduction to tāla-s, their structures, and tactile graphics that demonstrate how each tāla is represented in hand movements.
- Audio recordings of the scales of mēlakarta rāga-s in different śruti-s, with and without gamaka-s, in both vocal and instrumental formats.
- Audio recordings of the sapta tāla-s, rendered in number counts and jati-s.

Through this innovative model, Dr Kiran hopes to break down barriers related to language and physical condition, making Carnatic music education genuinely inclusive.

Lashman



The lecture and discussions can be viewed in full on the Music Academy's YouTube channel — <https://youtu.be/a5PKot1tSy4?si=QWAeYcP8ggjrZ1xn>

An article on the subject by the presenter is published elsewhere in this journal.

Saṅcāri-s in Saṅgīta Sampradāya Pradarśini

Presented by Sangīta Kalā Āchārya Dr RS Jayalakshmi

There is a unique musical term or form provided by Subbarama Dikshitar in his work ‘Saṅgīta Sampradāya Pradarśini’ (1904) - saṅcāri-s. There are svara passages that represent the important prayōga-s set in tāla, that can be used in a particular rāga. There are no lyrics attached to them. The special element or aspect of the saṅcāri is that it gives us a glimpse of the prayōga-s that were in vogue during Subbarama Dikshitar’s period. This is the first documented source available to understand about the various rāga-s, prayōga-s and compositions that were sung/played during his and his earlier times.

In this treatise, Subbarama Dikshitar has mentioned 189 rāga-s. He has given compositions in these rāga-s and even notations for these compositions. However, there are at least a few rāga-s that are mentioned, yet do not have any composition given. This is not the case with respect to saṅcāri-s. saṅcāri-s are provided for every rāga mentioned by Subbarama Dikshitar.

The presenter has written a detailed article on the subject which is published elsewhere in this journal.



The lecture and discussions can be viewed in full on the Music Academy’s YouTube channel — <https://youtu.be/2Jp1wluGgBs?si=QVU3Tinn7tmFkg50>

December 22, 2023

The proceedings began with Srutika and Jayanthi of the I Year of the Advanced School of Carnatic Music singing Kavi Matrubhutayya's ni mati tsallaga. Sangīta Kalānidhi Aruna Sairam presided over the day's proceedings.

Navatī mēla rāgatāla mālīkā

Presented by Dr Srikantham Nagendra Sastry

The speaker started his presentation by saying that his work under discussion illustrates an approach to mēla tāla system with respect to lakśya and lakṣaṇa.

Way back in 1998, at a conference organized by Ra. Satyanarayana, Nagendra Sastry listened to a composition composed by the former in a rare rāga Paṇḍarīkavallabha, which utilizes a unique gāndhāra, namely ūrdhva gāndhāra. When Nagendra Sastry enquired with the former about this rāga, he was introduced to the mēla system formulated by Paṇḍarīka Viṭṭala, a musicologist of the 16th century. After explaining the classification system, Satyanarayana was dismayed at the lack of relationship between the present mēla tālas and the mēla rāga-s. He also expressed that the eighteen rāga-s in this system, formulated by Paṇḍarīka Viṭṭala is to be given lakśya, lakṣaṇa and a proper nomenclature in adherence with the śāstra. This kindled the interest in Nagendra Sastry to come out with this composition in the year 2018, which was approved by Satyanarayana and Akella Mallikarjuna Sarma. This work was also published as a book last year in Bengaluru.

The presenter continued by explaining the history of mēla nomenclature from the period of Vidyāraṇyā. Later he explained the classification system of Paṇḍarīka Viṭṭala delineating the possibility of 90 rāgas as mēlakarta rāgas. Nagendra Sastry mentioned the text Sadrāgaacandrōdaya of Paṇḍarīka Viṭṭala and the mathematical process of deriving mēlas using svara prastāra. In today's context, this can be considered as an extension of the concept proposed by Vēṅkaṭamakhī, he added. Nagendra Sastry then proceeded to explain the specialty of these 18 rāgas available in the system of Paṇḍarīka Viṭṭala, namely the presence of ūrdva gāndhāra. Like the vivādi rāgas, where two different varieties of the same svara are used serially, it is assumed that these 18 rāga-s use two madhyamas, śuddha and prati in succession. Now, the first madhyama is named as ūrdva gāndhāra. With this, we get 3 more cakrās and 18 mēlas, making 90 in addition to the available 72 with the following additional combinations — śuddha ṛṣabha with ūrdva gāndhāra, catuśruti ṛṣabha with ūrdva gāndhāra and ṣaṭśruti ṛṣabha with ūrdva gāndhāra. Nagendra Sastry demonstrated ūrdva gāndhāra by singing svara prastāra.

Srikantam Nagadeepti, a student of Nagendra Sastry proceeded to explain the rationale behind the naming of these additional cakrās. The thirteenth cakra was named lakṣaṇa, fourteenth as bhuvana, and the fifteenth as pañcadaśī after rāga trayōdaśa lakṣaṇa, caturdaśa bhuvana and Śrī Vidyā pañcadaśī mantra respectively. Katapayādi system was used to name the rāgas in these cakrās. She also explained the name of the rāgas available in these cakrās.

Ambika Sastri then explained the need for a new mēla tāla system. She mentioned the lack of relationship between the mēla rāgas and mēla tāla in the system available by taking the Vanaspati tāla as an example. She also added the need to use only ṣaḍaṅgas of tāla, namely like laghu, druta, anudruta, guru, pluta, kākapāda in the construction of mēla talas.

Kartikeya Sarma then proceeded to explain the newly devised mēla tāla system. He said every svara available in a mēla is identified with an aṅga of a tāla and since we have seven svaras but only six tāla aṅgas, one aṅga will be necessarily repeated. Druta is used for ṣaḍja and pañcama, anudruta, once for śuddha madhyama and twice for prati madhyama, laghu for ṛṣabha, guru for gāndhāra, pluta for dhaivata and kākapāda for niṣādhā. For the svara varieties, corresponding jātis are used, ‘manushi’ for four, ‘dēśa’ for five, and ‘divya’ for six. For ūrdva gāndhāra, hamsa guru with 14 akṣaras is used. He explained the concept by demonstrating mēcakalyāṇī tāla.

He also added that similar to the rāgas, we can also derive janya tālas from these mēla tālas, like ‘mōhana’ tāla from ‘harikāmbhōjī’ tāla. Nagendra Sastry has also written a ‘śāstra nirmāṇa’ for this work.

The presenter then proceeded to explain the structure of this composition. The rāgamālikā starts with śrī rāgam with a prayer followed by 1 āvartana in the 90 mēla rāgas with its corresponding mēla tāla. Each āvartana is embellished with its raga and tala mudra in the sāhitya. They also have a cakra mudra in the last rāga of each cakra. Considering brevity ciṭṭa svaras were intentionally avoided, said the speaker.

Mahesh then explained the importance of raga mudra. This is a bilingual composition in Samskr̥tam and Telugu. He explained the intelligent introduction of rāga names in the sāhitya by giving adequate examples. The last segment of this presentation was on the lyrical beauty of this composition and was explained by Nagapranati. She said this composition has adequate reference to the cult of Śrī Vidyā, its method of worship, notes on the deities worshipped, and on the subtle esoteric mantras. This was followed by a demonstration of selected cakras by Nagendra Sastry and his team.

The lecture was well received and appreciated. Saṅgīta Kalā Āchārya Dr. RS Jayalakshmi, an Expert Committee member asked on the possibility of singing kalpana svaras using these tālas for which Kartikeya Sarma gave an extemporaneous demonstration. Saṅgīta Kalānidhi Aruna Sairam felicitated the team and concluded the session.

TR Aravind



The lecture and discussions can be viewed in full on the Music academy's YouTube channel — https://www.youtube.com/watch?v=5FYV7_XbpEY&t=2042s

Gana Vidya Vinodini, a 1915 publication

Presented by Dr Rajshri Ramakrishna

The book was authored by one Vīṇa Basavappa, a musician belonging to the lineage of Vālājāpēṭṭai Vēṅkaṭaramaṇa Bhāgavatar, a disciple of Tyāgarāja Svāmigal. It is understood from the words of the author that he was a disciple of the grandson of Vālājāpēṭṭai Vēṅkaṭaramaṇa Bhāgavatar and Vīṇa Śēṣaṇṇa.

After introducing the author, Rajshri proceeded to explain the contents of the text. This book, like other texts published in the early part of the last century, contains both the theoretical and practical aspects of music. The text begins with the nāda and nādōtpatti and then proceeds to explain mēlakarta and its intricacies. The practical section starts with basic exercises like sarali varisai, heccu sthāyi varisai, janṭa varisai, and alaṅkara. Rajshri highlighted the varisai seen in this text and compared it with the present system in vogue with adequate examples and demonstrations. This is followed by gīta, varṇa, svarajati, kṛtis, padam, jāvali and tillāna of various composers. Whereas Basavappa gives information about the authorship of the kṛtis notated, this detail is strikingly missing for the other compositions in the text. Rajshri proposed further research be done to identify the authorship for these compositions.

Out of the fourteen gītas notated, the first five include the pillāri gīta, now taught to every music aspirant. There are two svarajatis available in the text — manāyakā in the rāga jhenjhūṭi and sīta varamēlukōra in the rāga bauli. Whereas the former was composed by Vālājāpēṭṭai Kṛṣṇasvāmy Bhāgavatar, the authorship of the latter is to be ascertained. She also added that the structure of the bauli rāga svarajati resembles the hamsadvani rāga svarajati of Mysore Sadāśiva Rao in having lot of mēl kāla prayōgas. This book also has four varṇas of Vālājāpēṭṭai Vēṅkaṭaramaṇa Bhāgavatar in the rāgas kamalāmanōhari, dēvamanōharī, śrī rāgam and pūrvikalyāṇī and a khamās rāga varṇa of unknown authorship.

Rajshri then mentioned the interesting points observed in the kṛtis notated in the text. There are fifteen kṛtis of Tyāgarāja Svāmigal, one kṛti each of Syāma Śāstri, Muddusvāmy Dīkṣitar and Paṭṇam Subrahmaṇya Ayyar, two kṛtis of Mysore Sadāśiva Rao. Sthāyi symbols are not given for any svaras in the notations. The svarasthānas and the mēla for each rāga are mentioned throughout the book. The raga of the kṛti parāku jēsina, a composition of Svāmigal is mentioned as khamās. The rāga of this kṛti is given as jujhāhulī, a janya of gāyakapriyā in several other texts. The dhaivata used in the rāga rītigaula is marked as catuśruti variety while notating the kṛti and suddha variety while notating the gītam is noteworthy to be mentioned said the speaker. She added this shows the change in the lakṣaṇa of this rāga even during the period of this author. Rajshri pointed out this is the first text

to publish the kṛtis of Mysore Sadāśiva Rao in notation. A padam in the raga kām̐bhōjī, a kannāḁa jāvali, and a tillāna of Śēṣaṇṇa are also seen with notations.

The next section is titled hindustāni. The rāga of these compositions is given as behāg. Several compositions are seen here which cannot be seen in other texts of this period. The book also contains a section on tāhanam in the rāgas nāṭa, gaula, ārabhi, śrī rāgam, kēdāragaula, and nōttusvarās. The text concludes with a maṅgalam mākulamuna in the rāga suraṭī from Nauka Caritra of Tyāgarāja Svāmigal. Rajshri gave demonstrations at appropriate places to make the presentation interesting.

The lecture was well received and was followed by a discussion. Saṅgīta Kalānidhi Aruna Sairam appreciated the speaker and concluded the session with her valuable comments.

TR Aravind



The lecture and discussions can be viewed in full on the Music academy's YouTube channel — <https://www.youtube.com/watch?v=eNb3OYl8q3Y&t=2030s>

December 23, 2023

Centenary tribute to Namagiripettai Krishnan and Vedaranyam Vedarurthy

“No two lives could be more different than those of these two nāgasvaram artistes,” observed Lalitha Ram as he began his centenary tribute to Namagiripettai Krishnan and Vedaranyam Vedarurthy.

Lalitha Ram opened his presentation with a clip of a vācaspati ālāpāna by Namagiripettai Krishnan, highlighting the significant influence of T. N. Rajarathinam Pillai on the maestro’s style.

Namagiripettai Krishnan

Born on 2 August 1924, Krishnan received his initial musical training from his father, Kaathasami, and his grandfather, Chinnappa Mudaliyar. His formal tutelage continued under Aruppukottai Ganesan, with his debut taking place at the Sowdambigai Amman Temple. A devoted admirer of Rajarathinam Pillai, Krishnan regarded him as his mānasika guru. Pillai reciprocated this admiration, recognising Krishnan as his Ekalavya.

Krishnan’s career breakthrough came in the 1950s in Chennai. His distinctive style impressed Sangīta Kalānidhi G. N. Balasubramaniam, who played a pivotal role in securing his A-grade ranking at All India Radio. Appointed as a state artiste of Tamil Nadu, Krishnan became a fixture at state festivals and served as an āsthāna vidvān for the Tirumala Tirupati Devasthanams.

Krishnan’s music was distinguished by its majestic tone, brilliant saṅgati-s, and a strong emphasis on madhyama kāla and upper octaves. He was among the first nāgasvaram artistes to challenge the taboo surrounding the performance of vivādi rāga-s in concerts.

Lalitha Ram also discussed the symbiotic relationship between vocal and nāgasvaram styles. While it is well known that vocalists like Sangīta Kalānidhi G. N. Balasubramaniam and violinist Lalgudi G. Jayaraman were influenced by Rajarathinam Pillai’s nāgasvaram techniques, by the late 1960s and 70s, the influence became reciprocal. Nāgasvaram artistes began drawing inspiration from vocalists who had adapted elements of the nāgasvaram bāni into their own styles, leading to a unique confluence of traditions.

Vedaranyam Vedarurthy

Born on 10 September 1924, Vedarurthy hailed from a family of musicians. He was the grandson of Ammachatram Kannusami Pillai, the guru of Rajarathinam Pillai and a

composer in his own right. Vedamurthy studied under A. K. Ganesa Pillai and became renowned for his mastery of laya and pallavi. He was equally acclaimed for his innovative exploration of sarva laghu svara-s.

Vedamurthy was acclaimed for his pure tone and sound, earning him the title Nādamurthy.

In 1952, Vedamurthy modified the nāgasvaram to enhance its melodic quality, an instrument he used to perform at the Arunagiri Festival. Despite his untimely passing at the age of 38 during a trip to Mysore for a concert, he left a lasting legacy.

Vedamurthy's music was characterised by a measured, rounded approach to the gamaka-s of the ragas he played. His technique combined nuanced modulations of tone with precise fingering and blowing, revealing the intricate textures of each raga. He was particularly noted for his renditions of rakti rāga-s such as suruṭṭi, sāvēri, and dhanyāsi.

While the nāgasvaram tradition usually emphasises extensive ālāpana-s over kṛti-s, Vedamurthy adapted his approach to suit the context. Lalitha Ram demonstrated this with two examples of bhairavi ālāpana-s: one brief and restrained, preceding a kṛti, and another expansive and exploratory, performed as part of a pallavi.

Vedamurthy's repertoire included rare gems such as the kuriñji padam śiva dīkṣa parulanu, a staple of Kashi yatra ceremony in Tamil weddings from the past. He also incorporated tānam in his RTP presentations, an uncommon practice in nāgasvaram traditions.

A Tale of Contrasts

While Krishnan's music evokes a childlike exuberance, Vedamurthy's artistry reflects a mature, laid-back elegance. Lalitha Ram concluded by emphasising the responsibility of the musical community to support the current practitioners of the nāgasvaram tradition and ensure its preservation for future generations.

Lashman



The lecture and discussions can be viewed in full on the Music academy's YouTube channel — <https://youtu.be/fyLegHVbqaA?si=4bmpEfFjZKB5RrGt>

December 24, 2023

The day's proceedings began with prayer by Sowmya (3rd year) and Kamakshi (1st year) of the Advanced School of Carnatic Music. They sang *kamalāmbā* in *kāṇaḍā* by the Garbapuri Quartet. The day's session was presided over by Sangīta Kalānidhi Lalgudi Vijayalakshmi.

Valaintha Villum Valaiyatha Sollum

by Dr Bharathi Thirumagan, Dr S Thirumagan and T

with Harmonium by Prakash Ramachandran and Tabla by Venkata Rao.

The session began with V. Sriram stating that the late Padma Sri Subbu Arumugam (Bharathi Thirumagan's father) brought much joy into people's lives and the last time he had presented at The Music Academy was in 2015 with Sangīta Kalānidhi Sanjay Subrahmanyam presiding.

Dr Bharathi began by stating that the two underlying tenets of *villuppāṭṭu* are firstly, do what you can for others without asking what the world does for you (the opening phrase of *thanthanathom* eponymously conveys this) and, secondly, wishing well on everyone and everything. It is a very old art form, with the grammar having been set in *Tolkappiyam* itself. The *villu* alone does not make *villuppāṭṭu* — just as there are seven *svara*-s, there are seven integral tenets

1. Villu (the bow)
2. Sollu (words)
3. Nagaiccuva (comedy)
4. Kadai (story)
5. Iyal (literature)
6. Isai (music)
7. Nāḍagam (play or theatre)

Questions are routinely asked in *villuppāṭṭu* and it plays the important role of validating and confirming. The art form was blessed by the Paramacharya of Kanchi Kamakoti Peetam. The ācārya asked Subbu Arumugam to sing about the Ramayana, Mahabharata and the Bhagavad Gita. In the 1940s, Arumugam began singing about the independence struggle using the artform as a vehicle for national integration.

Earlier a small drum was used to highlight specific words — however that drumming often made the words inaudible. Therefore, people like NS Krishnan, Kothamangalam Subbu and Subbu Arumugam made it milder and without interference. There was no śruti earlier

but harmonium was since added to bring in the śruti component. villuppāṭṭu exponents are strongly encouraged to learn Carnatic music first to be conscious of the concept of rāga. NS Krishnan suggested that Subbu Arumugam think of the proportion of dialogue vs. music to the art of villuppāṭṭu.

villuppāṭṭu can be presented for short and long durations and on a variety of topics. The present, the past and the future can all be handled within villuppāṭṭu. Besides spirituality, the Independence struggle and national integration, AIDS and family planning have all been discussed in villuppāṭṭu. The message of seers from all languages are explained in Tamizh in villuppāṭṭu.

Bharathi narrated the anecdote of Khader Bhadsha who, pre-independence, was to be hanged. As his last wish, he asked for a harmonium. He sang a kāvāḍiccindu — so mesmerised was everyone there that the time of hanging passed by and he was released.

She concluded with an amusing song that asked, among other things, for spectators not to walk out during tani āvartana-s and for singers to not wear a pained expression whilst singing.

Dr. Rama Kausalya said that Bharathi is the reason youngsters are taking to villuppāṭṭu these days. Dr. T. S. Sathyavathi said it had been her first experience with villuppāṭṭu and the grammar, humour and glamour brought forth beautiful flavour too.

Sangīta Kalānidhi Lalgudi Vijayalakshmi said that she understood the responsibility of taking over from a colossus, and how so many aspects — saying only good things using positive words alone, the importance of enthusiasm, the efficiency of words and the necessity for words dancing on the tongue — were all so crucial to a good villuppāṭṭu performance.

Lashman



The lecture and discussions can be viewed in full on the Music academy's
YouTube channel — https://www.youtube.com/watch?v=5bTq9fu_jkQ

A Comparative Analysis of Manōdharma Upaj/Badhat in Carnatic & Hindustāni Music

Presented by Vidvān Dr Sriram Parasuram

The lecture demonstration focused on manōdharma, the improvisational aspect of hindustāni and Carnatic musical idioms, in all its forms. Sriram Parasuram presented a concise yet thorough comparative analysis of the two styles, examining how kalpana saṅgītam is perceived and practised in each tradition.

In Carnatic music, terms like manōdharma and kalpana are common, whereas hindustāni musicians use terms such as Upaj (derived from the Sanskrit word ‘Utpatti’, meaning origin) and Badhat (meaning expansion).

Carnatic music has four distinct forms of improvisation, or manōdharma aṅga-s: ālāpana, tāna, niraval, and svara. The hindustāni system incorporates equivalent forms—ālāp, jhōd jhala, bōl tār, and sargam—which, while not direct counterparts, have their own unique grammatical and aesthetic frameworks.

A key difference is that in Carnatic music, manōdharma codified and designated sections within a concert. In hindustāni music, however, improvisational elements are integrated throughout. Musicians have the freedom to transition between sargam and bōl tār as they perform—a fluid juxtaposition not found in the Carnatic system.

In Carnatic concerts, ālāpana occupies a significant portion, but in hindustāni music, the ālāp is performed extensively in dhrupad and serves mainly as a brief introduction to the rāg in Khayāl gāyaki.

The ālāpana is typically followed by a composition in the Carnatic context. Compositions hold great importance here; the 4 manōdharma aṅga-s are all anchored around them. The significance of compositions is such that they can exist as standalone pieces without any manōdharma.

In contrast, hindustāni classical music does not treat compositions as sacred. They serve primarily as platforms for rāga exploration, with a strong emphasis on manōdharma. In fact, hindustāni compositions, or bandish-s, are rooted in improvisation and do not exist without it.

The hindustāni system uniquely accommodates improvisation tailored to instrumental idioms, separate from vocal styles. In Carnatic music, no such distinction exists; the vocal interpretation largely shapes the music, despite a rich history of instruments and instrumentalists.

An essential aspect of manōdharma in a Carnatic concert is tani āvartanam, the improvisational solo by percussionists. Unlike the main artist, who has specific sections for manōdharma, the percussionist improvises throughout the performance.

In hindustāni concerts, the tabla largely maintains rhythm. When tabla takes over, the main artist repeats the same line of the bandish and becomes the rhythm-keeper.

Throughout his analysis, Sriram Parasuram remained objective, presenting his insights without judgement.

Lashman



The lecture and discussions can be viewed in full on the Music academy's YouTube channel — <https://youtu.be/fQFMlKP2D3A?si=DfvMcx7lwsTO3FmO>

December 25, 2023

The tenth day's proceedings began with prayer by Pavanetra of the II Year of the Advanced School of Carnatic Music rendering Purandara Dasa's Tāḷa Bēku. The proceedings were presided over by Sangīta Kalānidhi Thiruvārur Bakthavatsalam.

Rasa — On Purpose

Presented by Viduṣi Vasanthalakshmi Narasimhachari

As the title of the presentation suggests, Vasanthalakshmi Narasimhachari's lecture demonstration focused on the intentional, mindful, and restrained application of Rasa in dance. "Rasa is latent like fire in wood," she explained. "But when ignited intentionally—that is Rasa, on purpose."

To illustrate this concept of controlled and purposeful expression, she presented the Tamil padam, *ini enna pēccu in rāga sahānā*, and the Kuchipudi padam, *siggāyanōyamma* from *Bhāmā Kalāpam*. Through these pieces, she emphasised a balanced, measured approach to Rasa in Abhinaya, demonstrating how subtlety and intention enhance the emotional depth in dance.

Lashman



The lecture and discussions can be viewed in full on the Music Academy's YouTube channel — <https://youtu.be/AOKkpti3HE0?si=WcqJSWPUTECQ3uH5>

Knowledge, Pedagogy and Practice

Centenary Celebrations of Sangīta Kalānidhi TK Murthy

Sangīta Kalānidhi T. K. Murthy was felicitated on the occasion of his entering his centenary year at this first-of-its-kind event in the history of the Music Academy, Madras.

The event commenced with a formal felicitation from the Academy, presented by its President, N. Murali. This was followed by an address and introduction by T. K. Venkatasubramanian. The presentation was led by T. K. Murthy's disciples, with a special emphasis on the tāla aṅga Kākapāda.

Lashman



The lecture and discussions can be viewed in full on the Music Academy's YouTube channel — <https://youtu.be/5igX1R9EYNI?si=wbg5MpxXr0ENBG59>

December 26, 2023

The eleventh day's proceedings began with prayer by Bharat Raj of the I Year of the Advanced School of Carnatic Music rendering Tyagaraja's bhuviniidāsudāne. The proceedings were presided over by Sangīta Kalānidhi Thiruvārur Bakthavatsalam.

Compositions of Haridāsa Amba Bai

By Dr. T.S. Sathyavati

Amba Bai was born in 1902. At the age of 10, she was married, only to be widowed two years later. The same plague that claimed her husband also took her father, leaving her orphaned and widowed. At the age of 28, she was taken under the guidance of her guru, Tande Muddu Mohana Vittala, who initiated her into the haridāsa tradition. Her journey as a composer began at the age of 29 and continued until her untimely death in 1946 at the age of just 44.

Amba Bai's life was marked by profound despair and hardship. She kept a diary where she documented the many cruelties she endured. As a wandering musician, Amba Bai travelled from village to village with her tambūra and tāla. When devotees requested a song, she composed extraordinary verses on the spot. Alongside her songs, she authored kāvya-s such as rāma kathāmṛta kāvya and rāmāyaṇa darśana. Dr Sathyavati noted that Amba Bai is considered the first female poet in the Kannada language.

Amba Bai's contributions remained obscure until 1983, when Dr Ananthapadmanabha Rao, with the support of Dr Shanta Nagaraj, Amba Bai's niece, brought out her life and works to public attention with great effort.

Dr Sathyavati was supported by her disciples, Ashwini Satish and Lavanya K., and presented the following compositions:

udbhavisita kambhadi śrī nārasimha
ittitta bārendu
muttaidē yādena
hari guru karuṇadi
mūru nāmagala darisi
achcheṭa vagayeda
tuṅgē mangala taraṅgē
mangala paṇḍari vāsanigē

Lashman



The lecture and discussions can be viewed in full on the Music Academy's YouTube channel — https://youtu.be/sFfP43XqXrc?si=WJg_W2UrGeVPXmIa

Understanding of Hindustāni Tāla from South Indian Music Forms set to Hindustāni Tālas

Presented by Anuthama Murali

Anuthama Murali selected a few Carnatic and hindustāni tāla-s and South Indian musical compositions set to them, as illustrated in manuscripts such as Kōrvayance Sāhityace Jinnas, Sangeetham and Nrtya Padam, and Tanjavūra Nrtya Prabandha.

She demonstrated caturaśra maṭya and jhampa tāla-s from the Carnatic tradition, alongside sūltāla/ūrphākta and jhaptāl from the hindustāni system, analysing the notations of compositions set to these tāla-s, as documented in the aforementioned manuscripts.

Key takeaways included insights into how melodic and lyrical placement, along with accents, interact with the aṅga-s of the tāla. The *aṅga* markings in these texts also aid in discerning the tempo of the compositions.

Lashman



The lecture and discussions can be viewed in full on the Music Academy's YouTube channel — https://youtu.be/pN66i7J34bw?si=PSI8rR_10EgarZy6

December 27, 2023

The twelfth day's proceedings began with Snigdha, a I year student of the Advanced School of Carnatic Music, singing Lalgudi Jayaraman's kandan seyal in nāṭṭakkuriṇji. The sessions were presided over by Sangīta Kalānidhi Dr. S. Sowmya

The splendour of korvais in Lalgudi Bāni

Presented by Sangīta Kalānidhi-s Lalgudi GJR Krishnan and Lalgudi Vijayalakshmi

The siblings began by explaining the facets of kōrvai. They clarified that kōrvai-s 40-50 years ago were generally simple with more sophisticated ones found only in the tavil world. Therefore, while there are now many kōrvai-s that span difficulty levels, 40-50 years ago, when Lalgudi Jayaraman came up with his, they were pathbreaking.

His playing alongside many major laya vidvān-s made him familiar with the extent of complexities in kōrvai-s. Yet, he demarcated a territory for himself, mostly using only catuśram without too many changes in kālam. He used kārvaī-s and every akṣara as an opportunity to express the rāga. The rāga bhāva reigned supreme at all times.

One needs to dissect every kōrvai deeply to find the math because the melody and the beauty is predominant — even very complex facets would be so soaked in melody such that listeners would not see the complexity in it. His kōrvai-s were taken as inspiration by laya vidvān-s like G. Harishankar and V. Nagarajan too.

Stating that melody and rhythm are intertwined with each in the other, Vijayalakshmi remarked that the rāga the kōrvai is set to has a huge impact on the kōrvai itself. Based on the type of rāga, whether rakti, vakram, scalar etc., the approach would necessarily have to be different.

A kōrvai in suruṭṭi was explained. The rāga does not give scope for much kārvaī, therefore the vādisamvādi poruttam is exploited, starting at samam and coming to idaṁ seamlessly. Due to the structure of hamsarūpiṇi, a rāga whose ascent is mōhanam and descent madhyamāvatī, a unidirectional approach is not possible.

In kharaharapriya, Jayaraman demonstrated how the common three 5s kōrvai structure could be reimagined to find something new thereby infusing freshness. This, Krishnan said, opened many new doors for several musicians including many stalwart percussionists such as Sangīta Kalānidhi Vellore Ramabhadran who took this kōrvai and built on it in his playing.

Other kōrvai-s were explained and demonstrated showcasing Jayaraman's fertile imagination in various rāga-s — overlapping of pūrvāṅgam and uttarāṅgam, overlapping of numeric patterns and kārvaī-s. There were kōrvai-s based on mṛdaṅgam patterns as well which Sangīta Kalānidhi Trichy Sankaran appreciated and replayed in his tani as well.

In 1986, he showcased a pallavi in three rāga-s - ṣaṇmukhapriya, ānandabhairavi and sāmā — where he featured a seamless transition using kōrvai which then was uncommon. There were thematic kōrvai-s as well. The duo played the “drōṇa karṇa duryōdanādi hara” section from Muthuswami Dikshitar's bālagōpāla to show the arrow like kōrvai sections in keeping with the war theme.

His kōrvai-s for compositions were highlighted as well. Dancers, the duo said, found the grand finale in the kōrvai in the pahāḍi tillāna perfect for their needs. The tillāna flows like a boat ride, reflecting the highest level of aesthetic sense — the mood of the composition was always maintained with the kōrvai enhancing the composition itself. Jayaraman always exercised restraint ensuring that the rāga was front and centre.

Sangīta Kalā Āchārya Dr Ritha Rajan commented on how the continuity of the lineage, akin to the Dagar family, was nice to see. She wondered if a samam to samam kōrvai could be used for arai iḍam to arai iḍam because traditionally it is said that one should not use it for ¾ iḍam. She also mentioned that the interaction between Karaikudi Mani and Lalgudi Jayaraman had resulted in some nice synergies.

Lakshmi Anand



The lecture and discussions can be viewed in full on the Music Academy's YouTube channel — Link: <https://www.youtube.com/watch?v=PIVgu2Sij-Y>

Nagmā-s & Dhun-s of Mysuru Vainika-s

Presented by Vidūśi Geetha Ramanand

Geetha Ramanand was accompanied on the veena by B Gopal, and on the mridangam by Adhamya Ramanand.

Nalwadi Krishnaraja Wodeyar's time was a dynamic period in the history of Mysore State in every walk of life. In music too, it was an age of experimentation and exploration, resulting from constant exposure to different forms of music and the encouragement given by the King for such endeavours. New rāga-s, new compositions and new compositional forms were created.

Born in this vibrant atmosphere were nagmā-s and dhun-s, pioneered by the vainika-s of Mysuru. While nagmā-s were composed by vainika vāggēyakāra-s of Mysuru, dhun-s were taken from hindustāni music, and presented with their own improvisations.



The lecture and discussions can be viewed in full on the Music Academy's YouTube channel — https://youtu.be/s1tgVRcfE9c?si=r9SOHk3SpYSAy_Eh

A detailed article on this subject is presented elsewhere in this journal.

December 28, 2023

The thirteenth day's proceedings began with prayer by Shruthi of the I year of the Advanced School of Carnatic Music singing sarasvati namōstute in sarasvati rāga, composed by Sangīta Kalānidhi GN Balasubramaniam. The sessions were presided over by Sangīta Kalānidhi Sanjay Subrahmanyam.

The Compositions of Sangīta Kalā Āchārya TR Subramaniam

Presented by Vidvān Mohan Santhanam

Vidvān Mohan Santhanam, a disciple of T.R. Subramaniam, offered a lecture-demonstration showcasing select compositions learned directly from his guru. Rather than choosing popular works already in circulation, Santhanam focused on lesser-known pieces, shedding light on his mentor's refined musical sensibilities, mastery of rhythm, and remarkable linguistic prowess.

Santhanam was accompanied by K.V. Shravan on the mṛdaṅgam. The compositions highlighted are as follows:

Varṇam-s:

1. nīlakaṇṭhan maganē vā - janarañjani - ādi
2. sendil vāzh - hamīrkalyāṇi - ādi (pada varṇam)
3. vēṇkaṭamuḍaiyānai - bṛndāvana sārāṅgā - ādi (pada varṇam)

Kṛti-s:

4. nī arul tarādu - śuddha dhanyāsi - ādi
5. nigama vēda vēdyam - hamsadhvani - ādi
6. bhārata janani - rāgamālikā - tālamālikā

Tillāna:

7. kāpi - ādi

ciṭṭasvara-s composed for existing kṛti-s:

8. śrī guruguhamūrtiki - dhēnuka - rūpakam - Ponnaiyah Pillai
9. kai kūḍa vēṇḍumē - latāṅgi - khaṇḍacāpu - Koteeswara Iyer

Existing compositions tuned:

10. pālīsamma muddu śāradē - śrīrañjani - ādi (tīśra gati) - Purandara Dasa

Pallavi-s:

11. śaṅkarābharaṇam - ādi
12. rañjani - ādi (khaṇḍa gati)
13. bēgaḍa - khaṇḍa ēka (tīsra gati)

Lashman



The lecture and discussions can be viewed in full on the Music Academy's YouTube channel — <https://youtu.be/-vX4U6kR8ZA?si=-xUPAfzQiIR9yPWS>

Archiving Books, Artefacts and Music — The Music Academy Experience

Presented by: MK Jagadish, Savitha Narasimhan, Suresh Vijayaraghavan

The session was presented (in order) by MK Jagadish (consulting librarian of Academy and former librarian of the USIS), Savitha Narasimhan (fully virtual archiving through her initiative, the Museum of the Performing Arts) and Suresh Vijayaraghavan — CTO of *The Hindu*. The three have been working together closely ensuring that The Music Academy has been making progress in archiving.

MK Jagadish spoke on the digitisation of the library's print media. These are extensively used by scholars and students. As of now, the digital library contains

1. Over 300 rare books
2. Music Academy journals from 1930
3. Annual conference and concert souvenirs from 1931
4. Photographs of Music Academy conferences from 1955-1988 — fully captioned
5. Press clippings from 1920-1992
6. Souvenirs of other institutions and special publications.
7. Over 5,000 books on music.

The Digital Library is searchable on an intranet by Title, Author, Keyword, Subject, Year of Publication and Publisher. There is a link to the Library on The Music Academy website wherein digitised books are indicated. There is an Ask the Librarian feature where one can ask for questions and put in requests.

Savitha Narasimhan elucidated on the digitisation of the music, dance and lecture demonstration collections of the Academy. The goal was to enhance the archival repository to increase the effectiveness of the Music Academy archive through upgrades and bring it up to date with current standards.

The Academy has its own recordings as well as those donated by well-wishers over the years. RT Chari donated sizeable chunk of his own collection to the Academy and helped set up the Music Academy-Tag Digital Archive. State of the art when launched in 2008, people could come to the archive and listen to any artiste at the touch of a screen. Since 2013, there have been viewing facilities for its dance and lecture demonstration collections.

With technology ever evolving, the 'state of the art' is a shifting concept, hence the decision to upgrade the archival facilities. In Phase 1, a comprehensive policy for the archives

was created, audio video systems in existing archives were analysed and issues in the existing workflow were identified. In Phase 2, the team understood the new software and created meta data and an error free system for entering information and tested entries to understand possibilities and road blocks. In Phase 3, a standardised pronunciation guide was developed, duplicates removed and a detailed user manual created. In Phase 4, over 62,000 tracks of music were entered with correct spelling, correction of other errors, track identification and information. Experts — Sangīta Kalā Āchārya-s Dr Ritha Rajan and Dr RS Jayalakshmi, Kanakam Devaguptapu, Dr Sriram Parasuram, Arun Prakash, Dr Arati Rao - were consulted to ensure correctness. A detailed system of identifying type or genre of composition or improvisation was devised thereby enabling better search and more thorough track information. All names of artistes follow the globally accepted naming convention and languages of compositions have been included.

2500 RTPs were named and most of the unidentified tracks, viruttam-s, tillāna-s, ślōka-s and maṅgalam-s have been named. Identification of rāga-s in rāgamālikā tracks both in compositions and improvisational pieces was accomplished. Extra tags like minor and major bodies of work, co-artistes' names etc. have been included. The next phase will be to integrate, dance, lecdems, etc. and look into modalities of making everything digitally available.

The central mission of any good archive is to preserve cultural heritage, access and retrieval. Savitha remarked that as a one stop resource for research and education in the arts, promotion of collaborations and innovations, audience engagement and outreach, The Music Academy was a one of its kind organisation in the south to offer these facilities.

Finally, Suresh Vijayaraghavan spoke on how the goal was to digitise to facilitate better searchability and discoverability and to preserve the archives in a central location and organise and manage it. He added that the software had been adapted for the specific needs since it had never been used for music

Sangīta Kalānidhi Sanjay Subrahmanyam said that the Academy should disseminate the fact that these resources are available — they can have a display during events and start a library mailing list with a periodic newsletter. He added that the metadata should distinguish between a true vāggēyakāra and just a lyricist and should have fields for tunesmith and lyricist. One could also include composers of ciṭṭasvara-s. He added that the ability for viewers to submit notes that might provide interesting anecdotes that can subsequently be verified. If one person's feedback was publicised, the others would automatically come, he said.

Lakshmi Anand



The presentation and discussions can be viewed in full on the Music Academy's
YouTube channel — <https://www.youtube.com/watch?v=DUx63JsLe44>

December 29, 2023

The fourteenth day's proceedings began with prayer by Uttara and Sriraga of the II year of the Advanced School of Carnatic Music singing mārā janānīm āshraye, composed by NCh Krishnamacharyulu in nāṭakapriya. The sessions were presided over by Sangīta Kalānidhi Lalgudi Vijayalakshmi.

Centenary Tribute to Vidvan NCh Krishmacharyulu**Presented by Vidvan TKV Ramanujacharyulu**

A detailed article on this topic is published elsewhere in this journal.



The lecture and discussions can be viewed in full on the Music Academy's YouTube channel — <https://youtu.be/ZAnmx8DCnwQ?si=im2YZ9ox0seTMvbJ>

Use of Nadai-s in Tala Cycles, Points and Counterpoints

Presented by Dr K Ashok

Dr K Ashok, disciple of Vidvān K S Kalidas, was assisted by L Subramaniam, Akshay Anand, Rohit Ashok on the mṛdaṅgam, and Aishwarya Shankar - vocal, in his presentation titled “Use of Naḍai-s in Tāla Cycles, Points and Counterpoints”

Lashman



The lecture and discussions can be viewed in full on the Music Academy's YouTube channel — <https://youtu.be/s77ft5zx6P4?si=KEOkGk8uvCXf4TDU>

December 30, 2023

The fifteenth day's proceedings began with prayer raga by G.K. Baanupriya of the III year of the Advanced School of Carnatic Music singing iḍadu padam thūkki in khamās composed by Sangīta Kalānidhi Papanasam Sivan. The sessions were presided over by Sangīta Kalānidhi Sudha Raghunathan.

Compositions of Sangīta Kalānidhi Prof Trichy Sankaran

Presented by Dr Curtis Andrews

A detailed article on the subject appears elsewhere in this journal.



The lecture and discussions can be viewed in full on the Music Academy's YouTube channel — https://youtu.be/Ce1jT6Wk_rE?si=trdvVot1tajgzkyg

Perspectives of ‘Seeing’

Presented by Nāṭya Kalā Āchārya Malavika Sarukkai

Malavika Sarukkai’s presentation, invited the audience to look into dance rather than merely at it.

She explained that the language of gesture, expressed through hasta-s (hand movements), is only a symbolic representation of dance. To achieve true fullness, the entire body and mind must unite. Without this integration, dance can at best be read, but not truly felt.

Years, even decades, of dedication to technique and craft allow a dancer to understand the subtle power of breath, which must flow through the legs, arms, and, most importantly, the eyes. This internalisation cannot be taught—it emerges through rigorous practice and introspection. Such mastery in technique conceals the dancer and reveals the dance, enabling the audience to transcend the mundane and experience the sublime.

To illustrate these concepts, Malavika Sarukkai selected a verse from the Bhakti Mañjari of Swati Tirunal, dugdhāmbōraśi putryā, focusing on the phrase savyō bhujastē. She explored how the left arm of Padmanabha is perceived uniquely by his consort Lakshmi, by demons, and by devotees. As she danced, she urged the audience to observe the subtle shifts in the portrayal of the arm, the way the feet convey the narrative, and other nuances. Such creative detailing is what communicates the essence of feeling to the audience. Even if the audience does not consciously notice every detail, it is these nuances that ultimately convey the emotional depth of the dance.

Lashman



The lecture and discussions can be viewed in full on the Music Academy’s YouTube channel — <https://youtu.be/uIqw7HhQJwM?si=OS7NPzAavZKWKFsI>

December 31, 2023

The sixteenth day's proceedings began with devotional music rendition by the Natyasruti Group, winners in the devotional music competition of the Music Academy. The sessions were presided over by Sangīta Kalānidhi Sudha Raghunathan.

Concept of 32 Khandam and Sankeernam

Presented by Vidvān Tirunageswaram Subramaniam

Vidvān Tirunageswaram Subramaniam demonstrated the concept of 32 in khaṇḍam and saṅkīrṇam. He was assisted by Vidvān Tirukadayur TG Babu and Vidvān Tirunageswaram TRS Manikandan.



The lecture and discussions can be viewed in full on the Music Academy's YouTube channel — https://youtu.be/M8G0210ki_M?si=ZBXAca3xcK0RHM5

Arutpa-s of Vallalar Ramalinga Swamigal

Presented by Dr Arimalam Padmanabhan

A detailed article on the subject appears elsewhere in this journal.



The lecture and discussions can be viewed in full on the Music Academy's
YouTube channel — <https://www.youtube.com/watch?v=JzZYNwVkUy4>

January 1, 2024

The day's proceedings began with devotional music rendition by Carnatic Raga Vrinda, runners up in the devotional music competition of the Music Academy. This was followed by the customary Open House sessions, where many of the members of the Experts Committee and those in the audience shared their views on the conference and concerts.



The Sadas

Carnatic vocalist Bombay Jayashri Ramnath was given the Sangīta Kalānidhi award at the Sadas of The Music Academy Madras, held on Monday, 1st January 2024. Former West Bengal Governor Gopalkrishna Gandhi noted that by honouring Ms. Ramnath, “We honour the purity of her swaras, the sublimity of her bhava, the yogic equipoise of her singing soul and the amazing strength of her will power”. Presiding over the ‘Sadas’ of the 97th annual conference and concerts of the Music Academy, he talked about how artificial intelligence is ushering in a revolution. “In the realm of music, artificial intelligence can do some spectacular things like removing recording flaws and can clean up scratches without trace. The Music Academy can so guide and influence the regulators that must be placed in position for artificial intelligence in the realm of music. Artificial intelligence must nurse, not doctor music,” he said. Accepting the award, Bombay Jayashri Ramnath thanked her parents and gurus. “My first guru T.R. Balamani who played a crucial role in my musical journey. The great guru Lalgudi G. Jayaraman sir took me under his wings 35 years back and ever since, his tutelage, his watchful and affectionate guidance shaped me into the musician, the teacher and the person that I am today. On a personal note, a thank you to my husband Ramnath and my son Amrit for their support all these years, especially the last year without which today would have been insurmountable,” she said.

Bharatanatyam exponent Leela Samson said that the words that come to her mind when she listens to Bombay Jayashri’s music are “melodious, internally powerful, inclusive, unbiased and full of love”, adding that there is refinement in every phrase of her music. N. Murali, president, Music Academy, said, “The festival becomes what it is due to the enriching and enjoyable experience unfailingly provided by all the musicians, other artists and experts. Ms. Jayashri would undoubtedly be at her musical best at the next season to enthrall us all.” “I must acknowledge that the recent Sangīta Kalānidhis graciously and unhesitatingly stood in for her by presiding over the morning academic sessions by taking turns. Our heartiest felicitations also go to the recipients of other major awards and applaud their immense contributions to Carnatic music,” he added. The Sangīta Kalā Āchārya award was given to Carnatic vocalist Palkulangara K. Ambika Devi and mridangam exponent K.S. Kalidas.

While Thavil exponent Thirunageswaram T.R. Subramaniyan and Othuvar B. Sargurunathan received the TTK Award, the Musicologist Award went to Arimalam S. Padmanabhan.

Courtesy: The Hindu



The event can be viewed in full on the Music Academy's
YouTube channel — <https://www.youtube.com/watch?v=PjIYIALGVi8>



The 17th Annual Dance Festival

Classical dancer and choreographer Vasanthalakshmi Narasimhachari was presented with the ‘Nritya Kalanidhi’ award at the 17th Dance Festival of the Music Academy, which began on Wednesday, 3rd January 2024 at the T.T. Krishnamachari Auditorium in Chennai. Presenting the award, Edgar Pang Tze Chiang, Consul-General of the Republic of Singapore in Chennai, recalled that Vidushi Vasanthalakshmi Narasimhachari and her late husband and dance exponent, M.V. Narasimhachari, were dance tutors at the Singapore Fine Arts Society in the 1970s. They had trained many Singaporean dancers and created multicultural performances. Highlighting Singapore’s cultural links with Tamil Nadu, Mr. Chiang said Tamil population made up a significant segment of Singapore’s Indian community.

Tamil is one of the four official languages and its historical people-to-people links are intertwined with heritage and tradition of the fine arts of Tamil Nadu. Noting that Singapore Indian Fine Arts musicians and dancers have participated in past editions of the Academy’s dance festivals, Mr. Chiang said this year too, Aravinth Kumaraswamy, artistic director of Apsaras arts dance company, would perform on January 15. Lauding the Academy for being a key custodian of south India’s rich cultural heritage, Mr. Chiang said the festival stands as a testament to the Academy’s commitment to musical education and cultural preservation. He also released the dance brochure and presented prizes to winners of the Spirit of Youth festival, HCL Concert series and mid-year dance series. Earlier, N. Murali, president of The Music Academy and Director, The Hindu Group of Publications, said this year’s edition would feature several genres of the classical art form, including Bharatanatyam, Kuchipudi, Kathak, Yakshagana and Mohiniyattam, both as solo and group performances. Felicitating Smt. Vasanthalakshmi Narasimhachari as one of the foremost exponents of classical dance, he said she and her husband were exposed to various other dance genres such as Kathakali and Odissi. The duo has many distinctive creations to their credit through their Kalasamarpana Foundation. Accepting the award, Vasanthalakshmi Narasimhachari described it as a significant moment in her life. “It is not Vasanthalakshmi, the individual,

who is being acknowledged and felicitated but Vasanthalakshmi, the artiste who has found life's purpose in her art," she said.

Courtesy: The Hindu



The full proceedings can be viewed on the Music Academy's
YouTube channel — <https://www.youtube.com/watch?v=W9MFTTQ4tUI>



Developments in Indian Music of the medieval and early modern period examined by Prof. R. Sathyanarayana in his work ‘Karnāṭaka Saṅgīta Vāhini’

Dr. Arati Rao

1. Introduction

Prof. R. Sathyanarayana (9 May 1927 – 16 January 2020), known as Ra Sa, was one of the most distinguished scholars of Indian Music and Dance. His large body of work includes critical editions of Samskr̥ta treatises and original works on these subjects comprising a number of monographs, translations and commentaries. His work on education, psychology, philosophy, and cultural anthropology reflects his firm foundations in Indian śāstra-s. His prolific authorship is seen in more than 170 research papers on various aspects on music and dance presented at various forums, and more than 200 published articles on music, dance, education, philosophy, yoga, tantra, mantra and other Indic disciplines¹. His collection of essays — ‘Karnāṭaka Saṅgīta Vāhini’ (KSV) on various aspects of Karnāṭaka Music, is doubtless a magnum opus, covering a myriad of topics pertaining to the historical evolution of South Indian Music and modern music of the Southern Indian region. The KSV was first published in 1980 by the Kannada Book Authority of the Government of Karnataka and re-printed in 2001.

Ra Sa has carried out a detailed analysis of developments in South Indian Music in the medieval and modern period and documented his findings in essays in the KSV. There are 27 essays in this compilation, each covering a specific topic. The topics vary from an overview of South Indian Music (‘Karnāṭaka Saṅgīta’ as labelled by him), its relationship with North Indian Music (‘Hindustānī Saṅgīta’), important musicological treatises authored by Kannaḍiga-s, the contribution of Haridāsa-s of Karnataka, modern karnāṭaka music and popular musical forms of Karnataka such as Sugama Saṅgīta and Kāvya Vācana.

1 The author is grateful to Prof. N. Ramanathan for these details about Prof. Sathyanarayana’s work.

Doing justice to the intricate and incisive analysis carried out on various topics by Ra Sa in the KSV is a lofty objective. Every chapter in the KSV has such in-depth information and discussion that it merits a separate critical review by itself. A consolidated review of the KSV cannot be taken up in one article; such a review will result in a larger document such as a monograph or a book. The present article is not a critical review of the KSV. It also does not attempt to give a gist of all the chapters of the KSV. It is merely an attempt to highlight some of the important discussions in the chapters pertaining to Indian Music of the medieval and early modern period (from the 14th century AD to 18th century AD) in the KSV.

While a critical examination of all the technical discussions in the KSV has not been attempted in this article, there are a few aspects related to the style of presentation of the KSV, which have been taken up at the end of this article. There are some observations and conclusions in the KSV that are at variance with the author's personal views, as well as some views of Ra Sa that other scholars are not in agreement with. These have not been touched upon in this article. Ra Sa has highlighted some aspects of musicological texts in his essays in the KSV. Only these have been taken up in this article².

2. Developments in Indian Music of the medieval and early modern period in the KSV

In separate essays, Ra Sa examines the works of several lakṣaṇakāra-s (authors of musicological texts and commentaries) — Vidyāraṇya, Kallinātha, Rāmāmātya, Nijaguṇa Śivayōgi, Paṇḍarīka Viṭṭhala, Gōvinda Dīkṣita, Veṅkaṭamakhi and Tulaja. The common factor among these authors is that they all were of Kannaḍa origin, with the exception of Tulaja, the Maratha King of Thanjavur. Ra Sa justifies his choice of Tulaja, the author of Saṅgītasārāmṛta, saying that Tulaja acknowledges the great contribution of Kannaḍiga-s in his work. In addition to the contribution of lakṣaṇakāra-s to South Indian music, Ra Sa also takes up the musical contribution of the Haridāsa-s of Karnataka. However, Ra Sa has not covered some other authors of the medieval and early modern periods such as Sōmēśvara, Pārśvadēva, Sōmanātha and Catura Dāmōdara in the KSV. This book also does not talk about the contributions of other prominent composers such as the Vīraśaiva-s and the Tāllapākam poets³.

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- 2 It should be noted that there are several other detailed discussions carried out by Ra Sa on the same musicological texts in some of his other writings, for example, the critical edition of the Caturdaṇḍīprakāśikā. These may be studied by interested readers for a more comprehensive view of Ra Sa's analysis of the texts.
 - 3 In order to have a holistic understanding of musical developments in South India in the medieval and early modern period, it is important to study the other texts such as Mānasōllāsa, Saṅgītasamayāsāra, Rāgavibōdha and Saṅgītadarpaṇa, as well as the contributions of other composers of South Indian music.

The contributions of the authors and Haridāsa-s discussed in the KSV pertain to various key aspects of Indian Music — the svara system, rāga system, mēla system, musical form, tāla and musical instruments. Rather than taking up the contribution of each author and the Haridāsa-s separately, an attempt has been made below to summarize the significance of their contributions, based on the above-mentioned key aspects :

2.1 Developments in the svara system:

This section describes the significant changes in the svara system in the medieval and early modern period as highlighted by Ra Sa. A brief overview of the svara-s in the ancient period is necessary to examine the later developments in the svara system.

2.1.1 Names and abbreviations of svara-s

Below is a list of names and abbreviations of svara-s used in this paper:

Name	Abbreviation
kaiśikiniṣāda	kini
kākaliniṣāda	kāni
cyuta	cu
sādhāraṇagāndhāra	sā
antaragāndhāra	an
laghu	la
catuḥśruti	ct
pañcaśruti	pñ
ṣaṭśruti	ṣṭ
ūrdhva	ūr
prati	pra

Table 2.1

2.1.2 Svara-s in the ancient period:

As is well known, the ancient works of Nāṭyaśāstra (NS) and Dattilam (DA), written around the 5th century AD described 22 śruti-s for an octave. The seven svara-s ṣaḍja, ṛṣabha, gāndhāra, madhyama, pañcama, dhaivata and niṣāda (later denoted by the syllables sa, ri, ga, ma, pa, dha and ni) had specific intervals of śruti-s. These arrangements of svara-s were labelled ‘grāma’-s by these authors. NS describes two grāma-s: ṣaḍjagrāma and madhyamagrāma (Premalatha, n.d.a, 1-2)

The ṣaḍja grāma rāga has the following intervals of śruti-s:

śruti-s	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
svara-s				sa			ri		ga				ma				pa			dha		ni

Table 2.2

The madhyamagrāma has the following intervals of śruti-s:

śruti-s	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
svara-s				sa			ri		ga				ma			pa				dha		ni

Table 2.3

We note that in the above two tables, the only difference is that of the position of the pañcama (pa).

In addition to the above svara-s, NS and DA describe the sādjhāraṇa svara-s antara gāndhāra and kākali niṣāda on the 11th position and 2nd position respectively. These svara-s were weak svara-s that occurred in addition to the grāma svara-s.

In the 10th century, the commentary of Abhinavabhāratī (AB) on the NS, written by Abhinavagupta, adds two more sādjhāraṇa svara-s - sādjhāraṇa gāndhāra and kaiśiki niṣāda on the 10th and 1st positions respectively. These svara-s have an additional feature - their presence impacts the next svara, i.e. madhyama and ṣaḍja, and reduces their position by one śruti to place them on the 12th and 3rd positions respectively. Also, sādjhāraṇa gāndhāra could occur only in madhyama grāma and not in ṣaḍja grāma. (Hema Ramanathan 2021a)

So, the svara-s in the two grāma-s with the grama svara-s, sādjhāraṇa svara-s and the reduced positions of ‘sa’ and ‘ma’ could be depicted as follows:

ṣaḍja grāma:

śruti-s	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
svara-s	kini	kāni	cu	sa	sa		ri		ga		anga		ma				pa			dha		ni

Table 2.4

madhyama grāma:

śruti-s	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
svara-s	kini	kāni	cu	sa	sa		ri		ga	sāga	anga	cu	ma	ma		pa				dha		ni

Table 2.5

2.1.3 The svara system of Saṅgītaratnākara:

The positions of svara-s in ṣaḍja grāma, that have been labelled ‘śuddha’ svara-s, in the 13th century treatise, Saṅgītaratnākara (SR), by Śāraṅgadēva. Svара-s placed anywhere else in the śruti grid, were called ‘vikṛta’ svара-s by him. Thus, the madhyama grāma ‘pa’, the sādḥāraṇa svара-s of NS and AB and the reduced positions of ‘sa’ and ‘ma’ were all labelled ‘vikṛta’ in SR (Premalatha, n.d.b, 2)

It should be noted that though sādḥāraṇa svара-s were earlier considered weak svара-s and could be used only in conjunction with the respective grāma svара-s, in the time of SR, they had acquired an independent status and could be used in lieu of the grāma svара-s.

In addition to the above vikṛta svара-s, SR describes another set of vikṛta svара-s which are sa, ri, ma, pa and dha in the positions 4, 7, 13, 16 and 20. These are identical to the śuddha svара positions of the respective svара-s. It is puzzling to think of the same svара position being labelled both śuddha and vikṛta. The reason for these svара-s being labelled ‘vikṛta’ can be understood as follows: In the SR, the svара-s were labelled ‘vikṛta’ not only if they shifted from their ‘śuddha’ positions, but also if their interval with respect to the previous svара changed from what it was in the ‘śuddha’ position. For example, if ‘ni’ is placed in the ‘kākali ni’ position, then the interval between ‘ni’ and ‘sa’ is 2 śruti-s and not 4 śruti-s as it is when ‘ni’ is in the ‘śuddha ni’ position. Since the interval between ‘ni’ and ‘sa’ is now changed, ‘sa’ is treated as a vikṛta svара⁴.

Thus, the two sets of vikṛta svара-s, denoted ‘vikṛta svара-s I’ and ‘vikṛta svара-s II’ are depicted in the table below:

śruti-s	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
śuddhasvара-s				sa			ri		ga				ma				pa			dha		ni
vikṛtasvара-s I	ki ni	kāni	cu sa							sāga	an ga	cu ma				cu pa						
vikṛtasvара-s II				sa			ri						ma			pa				dha		

Table 2.6

2.1.4 Kallinātha’s contribution to the svara system:

It is with this background of the svara system of Śāraṅgadēva, that the significance of the contribution of Kallinātha, the author of the ‘Kalānidhi’ commentary on SR, written in the 15th century AD, can be understood. Some of the important aspects documented

4 For a more detailed discussion of śuddha and vikṛtasvара-s, please see ‘SuddhaVikṛtasvара-s’ by V Premalatha

by Kallinātha on the svara system indicate significant deviations from the earlier grāma system. Ra Sa highlights the following aspects of Kallinātha's observations on the svara system (Sathyanarayana 2001, 137-141):

- 1) In the period prior to Kallinātha, rāga-s with affiliation to śadja grāma used the pañcama of the 17th position and the rāga-s with affiliation to madhyama grāma used the pañcama of the 16th position. In the 15th century, this rule was no longer in vogue and both the pañcama-s could be used in rāga-s which were earlier affiliated to either grāma. Kallinātha notes a further development, that the pañcama of the 16th position was lowered by another śruti to occupy the 15th position. It now was no longer called pañcama but was considered 'vikṛta madhyama' in rāga-s such as Rāmakriyā. Ra Sa points out that this svara was a representative ('pratinidhi') of the earlier madhyama grāma pañcama and later came to be known as 'prati madhyama'. Thus, Kallinātha documents an important development of the madhyama grāma pañcama getting converted to a variety of madhyama, which now had an interval of 6 śruti-s from the previous svara, i.e. becoming 'ṣaṭśruti'.
- 2) Upto the time of the SR, both 'ri' and 'dha' always remain in the 7th and 20th positions respectively, as can be seen in table 1.1. The 'vikṛta' varieties of 'ri' and 'dha' result from the movement of the previous svara, i.e. 'sa' and 'pa' respectively, and 'ri' and 'dha' never moved up from their śruti positions. However, Kallinātha, notes that in śrīrāga, the ṛṣabha and dhaivata both occupy the next positions, i.e. the 8th and 21st positions, thereby having 4 śruti-s or becoming 'catuḥśruti'. He also observes that in rāga-s such as Naṭṭā and dēvakrī, the ṛṣabha and dhaivata occupy the 9th and 22nd positions respectively, becoming 'pañcaśruti'.

Ra Sa states that the important observations made by Kallinātha laid the foundations of future developments in the mēla system, discussed by Rāmāmātya and others.

2.1.5 The svara system of Svaramēlakalānidhi:

Rāmāmātya's description of the svara system in his work, Svaramēlakalānidhi (SMK), written in the 16th century AD, documents further developments.

Ra Sa highlights the following aspects of Rāmāmātya's svara system (Sathyanarayana 2001, 158-164):

- 1) SMK clearly states that the vikṛta svara-s that result because of movement to another śruti position (vikṛta svara-s I in table 1.5) are what are valid from a practical perspective. The vikṛta svara-s described in the SR, which result from a change in the interval due to the movement of the previous svara-s (vikṛta svara-s II in table 1.5) have no practical significance as they are identical to śuddha svara-s. Hence, the number of vikṛta svara-s is only 7 and not 12.

- 2) Rāmāmātya notes that in the music of his time, cyuta śaḍja, cyuta madhyama, cyuta pañcama are no longer varieties of śaḍja, madhyama, pañcama but varieties of niṣāda, gāndhāra and madhyama. It may be noted that cyuta pañcama later transforms into the modern prati madhyama.
- 3) Rāmāmātya documents for the first time, that the same śruti position can be occupied by two svara-s in different melodic contexts. He says that if ṛṣabha occupies the 10th and 11th positions, it is known as pañcaśruti ṛṣabha and ṣaṭśruti ṛṣabha respectively. In the same positions, i.e. the 10th and 11th, gāndhāra is known as śuddha gāndhāra and sādharāṇa gāndhāra. A similar relationship exists between dhaivata and niṣāda, i.e. pañcaśruti dhaivata occupying the same position as śuddha niṣāda and ṣaṭśruti dhaivata occupying the same position as kaiśiki niṣāda. This significant development was a precursor to the development of the svara system in modern South Indian music.

In summary, Rāmāmātya's depiction of the svara system can be seen in the table below:

śruti-s	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
śuddhasvara-s				sa			ri		ga				ma				pa			dha		ni
vikṛta svara-s	ki ni	kāni	cu sa- ni							sāga	an ga	cu ma				cu pa						
overlapping svara-s	ṣṭdha									pñ ri	ṣtri											pñdha

Table 2.7

2.1.6 The svara system of Sadrāgacandrōdaya:

Paṇḍarīka Viṭṭhala was an author of the texts Sadrāgacandrōdaya (SRC), Rājamañjarī, Rāgamāla and Nartananirṇaya, written in the 16th century AD. Of these, Rāgamāla is an extract of Nartananirṇaya. Ra Sa describes the svara system of Paṇḍarīka Viṭṭhala in the SRC and describes how it forms a basis for his mēla system (Sathyanarayana 2001, 237-240). He states that ri, dha and ni have three vikṛta varieties, ga has four and ma has one in this system. The svara-s which have a prefix 'cyuta' in Rāmāmātya's system have a prefix 'laghu' in this system. The svara system of Paṇḍarīka Viṭṭhala can be summarized as follows:

śruti-s	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
śuddhasvara-s				sa			ri		ga				ma				pa			dha		ni
vikṛta svara-s	ki ni	kāni	la sa							sāga	an ga	la ma				la pa						
overlapping svara-s	ṣṭdha						ct ri	pñri	ṣtri				ūrga							ct dha		pñdha

Table 2.8

The fourth vikṛta position of ga, called ‘ūrdhva gāndhāra’ overlaps with śuddha madhyama. This is a vikṛta variety of gāndhāra which is seen in the rāga sārāṅga. It might be recalled that the present-day version of this rāga in kaṇṇāṭaka music has both the śuddha madhyama and prati madhyama. The śuddha madhyama of the present day has a precursor in the ‘ūrdhva gāndhāra’ of the SRC. Using his vikṛta svara system, Paṇḍarīka Viṭṭhala computes 90 mēla-s in the SRC.

In the Rāgamañjari (RM), Paṇḍarīka Viṭṭhala describes a simpler system, where all svara-s except sa and pa are capable of moving up three steps. The augmentation of ga to the position of śuddha ma is described as the fourth step upward (Sathyanarayana 2001, 251-252). Ra Sa does not elaborate on the svara system of Rāgamāla/Nartananirṇaya.

2.1.7 The svara system of Caturdaṇḍīprakāśikā:

The Caturdaṇḍīprakāśikā (CDP) was written by Veṅkatamakhi in the 17th century AD. Ra Sa describes Veṅkatamakhi’s svara system, where there are 7 śuddha svara-s and 5 vikṛta svara-s (Sathyanarayana 2001, 327). The overlapping svara-s in the CDP are the same as those described in the SMK. However, it is noteworthy that kākali niṣada occupies the 3rd śruti position and antara gāndhāra occupies the 12th position in the CDP, whereas these were in the 2nd and 11th position in the SMK. In the CDP, there is no laghu ṣaḍja and laghu madhyama, their positions having been taken over by kākali niṣada and antara gāndhāra. Hence, the number of vikṛta svara-s is now 5 as opposed to 7 in SMK. The svara system in the CDP is very similar to the svara system in present-day Karnataka Music, except that catuḥśruti ri and catuḥśruti dha are now used instead of pañcaśruti ri and pañcaśruti dha.

The svara system of CDP can be seen in the table below:

śruti-s	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
śuddhasvara-s				sa			ri		ga				ma				pa			dha		ni
vikṛtasvar-s	ki ni		kāni						sāga			an ga				pra ma						
overlap	ṣṭdha							pñ ri	ṣṭri													pñdha

Table 2.9

2.2 Developments in the mēla system

This section describes developments in the mēla system. It might be recalled that the mēla system came into being only in the medieval period of Indian Music history. The grāma system of the ancient period was not in vogue in the medieval period. The first available description of the mēla system in a text which is extant today is in the SMK. However, Ra Sa asserts that Vidyāraṇya was the first author to document a mēla system, in his work

‘Saṅgīta Sāra’, in the 14th century AD. This work is no longer extant, and this work is only known through the ‘Saṅgīta Sudhā’, a work by Gōvinda Dīkṣita written in the 17th century AD. Dīkṣita quotes Vidyāranya at several instances and describes a mēla system propounded by him. Doubts have been raised about a work with the name ‘Saṅgīta Sāra’ really having been written by Vidyāranya as no authors other than Gōvinda Dīkṣita have mentioned or cited from Vidyāranya’s work. Ra Sa attempts to address the question of the authenticity of the Saṅgīta Sāra (Sathyanarayana 2001, 49-54). He also discusses the mēla systems of other authors Rāmāmātya, Paṇḍarīka Viṭṭhala, Tulaja and Veṅkaṭamakhi. These systems can be grouped into two types -

- a) the mēla as a group of existing rāga-s — These mēla-s have the following features:
 - The name of the mēla is the name of the most prominent rāga under it
 - There is no stipulation that the rāga giving the mēla its name should have all the seven svara-s
 - There is no concept of ‘parent’ and ‘child’ rāga-s - the terms ‘janaka’/‘mēlakarta’ and ‘janya’ are not used
- b) a mēla being a scale artificially computed and representing the parent scale of a set of rāga-s.

2.2.1 Mēla as a group of existing rāga-s

2.2.1.1 Vidyāranya’s system

Gōvinda Dīkṣita, citing Vidyāranya’s ‘Saṅgīta Sāra’, describes 15 mēla-s with 50 rāga-s under them. Ra Sa highlights the following aspects of Vidyāranya’s mēla system (Sathyanarayana 2001, 54-63):

- a) The concept of ‘mēla’ is similar to the concept of ‘grāma’ (of ancient Indian Music) in the following way: the scale formed by all the svara-s belonging to a particular group of rāga-s is the mēla, and grāma is a scale which gives rise to the jāti-s. So both can be considered scales from which musical modes (rāga-s or jāti-s) arise.
- b) The grāma rāga-s which were affiliated to grāma-s in the early medieval period were linked to mēla-s by Vidyāranya. This can be seen in rāga-s such as madhyamādi and Vēlavali, which were ancient grāma rāga-s, being linked to mēla-s.
- c) A possible influence of other systems of music is seen in the mēla hejjujji, which is known to be derived from Persian/Arabic music.
- d) This mēla system appeared to be lakṣya-oriented, as the gurjarī mēla had the maximum rāga-s under it. In the SMK, the equivalent mēla of mālavagaula has the maximum rāga-s under it and the rāga mālavagaula is said to be most apt for compositions.

- e) Ancient rāga-s like śaṅkarābharaṇa and kām̐bōdhī had mēla-s named after them as there were other rāga-s which had svara-s common with them, and could be grouped with them. śaṅkarābharaṇa and kām̐bōdhī apparently were prominent rāga-s of the group.

2.2.1.2 Rāmāmātya's system

Rāmāmātya delineates a mēla system with 20 mēla-s (Sathyanarayana 2001, 176-179). Ra Sa observes that it is interesting that many of the mēla-s described in the Saṅgīta Sudhā are seen in the SMK. Rāmāmātya makes no reference to the grāma system, and his system too seems to be lakṣya-oriented. He says that there are two schools of thought - one which does not make a distinction between the pairs of svara-s cyuta ṣaḍja and kākali ni, cyuta madhyama and antara ga, and the other school which makes a distinction between these. According to the former, there are only 15 mēla-s.

2.2.1.3 Tulaja's system

Ra Sa makes a brief mention of the mēla system propounded by Tulaja in the 18th century in his 'Saṅgītasārāmṛta'. Tulaja accepts Venkaṭamakhi's computation of the 72 mēla system (that shall be described subsequently) but gives a detailed description of 21 mēla-s that were prominent in his time (Sathyanarayana 2001, 376). There are some new mēla-s in his system such as bhinnaṣaḍja and vēlāvalī.

2.2.2 Mēla-s being artificially computed

2.2.2.1 Paṇḍarīka Viṭṭhala's system

Paṇḍarīka Viṭṭhala describes a system of 90 mēla-s in the SR C (Sathyanarayana 2001, 240-244). He gives an elaborate formula for computation of these mēla-s, based on his svara system described above. Ra Sa asserts that his system, as well as that of Sōmanātha's Rāgavibodha (RV, written in the 16th century) are as computationally sound as Venkaṭamakhi's 72 mēla system and the latter does not seem to be aware of the mēla systems in SRC and RV. Ra Sa also describes the Vīṇā fretting system in the SRC, mentioning that there are no separate frets for antara ga and kākali ni, and that the frets for laghu ma and laghu sa may be slightly adjusted to play these svara-s. From Paṇḍarīka Viṭṭhala's computation, it appears that only laghu ma and laghu sa are considered for the mēla system and antara ga and kākali ni are not separately mentioned. Paṇḍarīka Viṭṭhala's system is described in a simple manner by Ra Sa, comparing it to Venkaṭamakhi's system.

The combinations of ri and ga in the CDP can be described as below:

It has been seen in the earlier section that CDP speaks about pañcaśruti ri overlapping with śuddha ga (occupying the same svarasthāna) and ṣaṭśruti ri overlapping with sādharāṇa

ga. In a mēla, the ga should always be higher than the ri. For example, if pañcaśruti ri is considered, śuddha ga cannot be considered, and only sādharma ga and antara ga can be considered. A similar relationship exists between the vikṛta forms of dha and ni.

If the svara-s ri and ga are ‘uttarāṅga’ and dha and ni are ‘pūrvāṅga’, the following combinations emerge:

pūrvāṅga		uttarāṅga	
śuddha ri	śuddha ga	śuddha dha	śuddha ni
	sādharma ga		kaiśiki ni
	antara ga		kākalini
pañcaśruti ri	sādharma ga	pañcaśruti dha	kaiśikini
	antaraga		kākali ni
ṣaṭśruti ri	antaraga	ṣaṭśruti dha	kākalini

Each of the 6 combinations of ri & ga above pairs with 6 combinations of dha & ni, resulting in 36 combinations with śuddha ma and 36 combinations with prati ma, resulting in the 72 mēla system of Venkaṭamakhi.

We note that laghu sa substitutes kākali ni and laghu ma substitutes antara ga in the SRC. In addition to the above svara-s, SRC mentions ‘ūrdhva ga’ which overlaps with śuddha ma. As mentioned earlier, laghu pa of SRC is actually a variety of madhyama, which is akin to varāḷi ma of CDP. Due to this, the following additional combinations emerge:

pūrvāṅga		uttarāṅga	
śuddhari	śuddhaga	śuddhadha	śuddhani
	sādharma ga		kaiśikini
	laghu ma		laghusa
	ūrdhvaga		
pañcaśrutiri	sādharma ga	pañcaśrutidha	kaiśikini
	laghu ma		laghusa
	ūrdhvaga		
ṣaṭśrutiri	laghu ma	ṣaṭśrutidha	laghusa
	ūrdhvaga		

All the above 9 combinations of pūrvāṅga are present only for laghu pa. We cannot have ūrdhvaga with śuddha ma since they are overlapping svara-s, occupying the same svarasthāna. So, for śuddha ma, we have 6 combinations of pūrvāṅga as mentioned above. There are 6 combinations of uttarāṅga in all cases, i.e. for both laghu pa and śuddha ma.

Hence, for laghupa, we have 9 combinations of pūrvāṅga paired with 6 combinations of uttarāṅga resulting in $9 * 6 = 54$ combinations. In the case of śuddha ma, there are only $6 * 6 = 36$ combinations. We get totally $54 + 36 = 90$ scales.

It is interesting that having described 90 possible scales, Paṇḍarīka Viṭṭhala describes only 19 mēla-s that are in vogue. Of these, sārāṅga and dēvakrī have unusual svāra combinations, which are inadmissible in the present day 72-mēlakarta system.

In RM, Paṇḍarīka Viṭṭhala describes 20 mēla-s. Some of these though identical to those in SRC, however, different names. For example, mālāvagaṇḍa, hammīraṇaṭṭā, tōḍī and śuddharāmakrī in SRC take on the names of gaudī, hamīra, tōḍī and dēśikāra in RM. There are some mēla-s not common to RM and SRC. Among the rāga-s belonging to the mēla-s, too, there are some differences. These variations could be explained easily as SRC and RM have been composed in different geographical regions at the instance of different royal patrons, albeit by the same author.

In the RMala, there is no description of mēla-s. On the other hand, the rāga-s have been grouped into ‘families’.

2.2.2.2 Veṅkaṭamakhi's system

Ra Sa has given a detailed account of Veṅkaṭamakhi's mēla system (Sathyanarayana 2001, 328-334). The 72 mēla system proposed by Veṅkaṭamakhi is well-known and has been described above. But as Ra Sa points out, though Veṅkaṭamakhi describes the derivation of 72 scales, only 19 mēla-s which were in vogue are described by him. He does not name all the 72 mēla-s - it is a common misconception that the present-day mēlakarta system in use in Karnataka Music today was laid down by Veṅkaṭamakhi. It is also noteworthy that in the CDP, it is not mandated that the rāga giving its name to the mēla, should have all the 7 svāra-s in its scale. Veṅkaṭamakhi refutes some of the descriptions given by Rāmāmātya in his mēla system. For example, bhairavī and śaṅkarābharaṇa have been described as janya-s of śrīrāga in the SMK. This has been criticized in the CDP. Similarly, Veṅkaṭamakhi does not agree that pāḍī and ādradēśī should be in the śuddharāmakrīmēla. It appears that the scales of the rāga-s changed over time, due to which the mēla assignment also needed to be revised. Ra Sa points out that in Veṅkaṭamakhi's system, for the rāga giving its name to a mēla, it was not mandatory that both the ārōhaṇa and avarōhaṇa, the seven svāra-s had to be present in an order. This concept of ‘krama sampūrṇatva’ that is seen for mēlakarta rāga-s in present day Karnataka Music was a later development⁵.

5 For a more detailed discussion of the development of the mēla system, see ‘The Concept of Mēla’ by N. Ramanathan.

2.3 Developments in the rāga systems:

This section delineates the developments in the rāga system discussed by Ra Sa. It is seen that the number of dēśī rāga-s described varies from one text to the other. The mēla system propounded by each author also varies from the others (as discussed earlier) and the rāga-s belonging to each mēla are also not the same across the texts. It is seen that the description of a rāga varies from one text to the other, also leading to differences in the mēla affiliation. These descriptions reflect the changes in the rāga-s that came about over the centuries.

2.3.1 Vidyāranya's contribution

As mentioned earlier, Vidyāranya's description of mēla-s and rāga-s is taken from Gōvinda Dīkṣita's Saṅgīta Sudhā by Ra Sa. There is a description of the 50 rāga-s which are affiliated to 15 mēla-s (Sathyanarayana 2001, 63-115). These include the rāga lakṣaṇa parameters such as graha, amśa, nyāsa svara-s and others. It is noteworthy that these were the lakṣaṇa-s defined for jāti-s in the earlier texts. Thus, in Vidyāranya's description of rāga-s, there is a legacy of the grāma system. An interesting rāga described by Vidyāranya is the hejjujji rāga, which also gives its name to the mēla hejjujji. Ra Sa states that this appears to have entered Indian Music from Persian or Arabic music. It is interesting to read the features of rāga-s such as malahari and vēlāvali, as per Vidyāranya's description. Ra Sa makes interesting observations such as malahari being very similar to the earlier form of śuddha sāvērī. He also states that the ancient ṣaḍja grāma scale is transformed into the 'mukhārī' mēla of Vidyāranya, having all śuddha svara-s. The earlier rāga 'śuddhasādhārīta', which was affiliated to the ṣaḍja grāma, took the shape of 'mukhārī' rāga under the mukhārī mēla. The grāma rāga affiliated to the ṣaḍja grāma having kākali ni and antara ga, known as 'ṣaḍja grāma rāga' transformed into the mālavagaula in the late medieval period (gaula in Vidyāranya's system).

2.3.2 Rāmāmātya's contribution

Rāmāmātya's description of rāga-s provides interesting insights. Ra Sa points out that, he uses the 'dēśya' or regional names of rāga-s, such as 'kannaḍa' for the rāga known as 'kaṇṇāṭa' in other texts. Ra Sa highlights some unique aspects of the rāga system of SMK (Sathyanarayana 2001, 179-180):

- 1) Ra Sa says points out that in Rāmāmātya's mēla system, the rāga-s described include older grāma rāga-s as well as newer 'dēśī' rāga-s.
- 2) The grāma system was no longer in vogue at the time of the SMK. In the description of the rāga-s, the grāma affiliation is not mentioned and the rāga is described in terms of its scale.

- 3) Rāmāmātya gives a classification of ‘uttama’ (superior), madhyama (middling) and adhama (inferior) rāga-s based on their suitability for composition of gīta, prabandha, ālāpa and ṭhāya.

Among the uttama rāga-s are mālavagaula, śuddhanātī, lalitā, śuddharāmakriyā, bhairavī, śrī and others. The madhyama rāga-s are kāmboḍhī, kēdaragaula, kannāḍabaṅgāla, madhyamādī, vēlāvalī and others. The adhama rāga-s are saurāṣṭrī, mēcabaulī, śaṅkarābharaṇa, dēvagāndhārī, tōḍī, varālī and others.

2.3.3 Paṇḍarīka Viṭṭhala’s contribution

Ra Sa describes the features of rāga-s in Paṇḍarīka Viṭṭhala’s three works in detail (Sathyanarayana 2001, 244-249, 253-260, 262-263). In the SRC, Paṇḍarīka Viṭṭhala names mukhārī as his first mēla, which has the svara-s of the erstwhile ṣaḍja grāma alias the śuddha svara-s of Sārṅgadēva. He then takes up mālavagaula, which Ra Sa mentions, has a scale identical to the earlier ṣaḍja grāma rāga. Ra Sa says that the rāga-s dēvakrī and sārāṅga apparently were popular in those times, because of which Paṇḍarīka Viṭṭhala describes them with ‘ūrdhva gāndhāra’, and comes up with a mēla to accommodate them. He describes rāga-s such as hammīranāṭa, kalyāṇa and kāmōḍa which are not described by Rāmāmātya and Venkaṭamakhi. As mentioned earlier, the rāga-s mentioned in Paṇḍarīka Viṭṭhala’s three works — SRC, RM and RMala are similar, but the same rāga-s are mentioned with different names in some instances. For example, nārāyaṇagaṇḍa, prathamamañjarī, madhyamādī, māravī and rāmakrī become nārāyaṇī, paṭamañjarī, madhumādhavī, māru and rāmakalī. In RM, there are some additional rāga-s like dīpaka, vibhāsa, śuddhabhairava and suhavi. An interesting feature highlighted by Ra Sa is that Paṇḍarīka Viṭṭhala gives equivalences of rāga-s in the Persian purdāh-s: for example, dēvagāndhārī, kānarā, sārāṅga, baṅgāla, dēśī of SRC are equated to rahāyī, niśābar, māhur, zaṅgūl and āhaṅgpurdāh-s. Similarly, the rāga-s in RMala - dhannāsī, dēśīkāra, dēśī, kalyāṇa are equated to the purdāh-s irākh, bākharez, āhaṅg and yaman. Ra Sa also makes an interesting observation about the Persian svara system being equivalent to the Indian svara system except the third and seventh svara-s being a little lower than laghu madhyama and laghu ṣaḍja.

2.3.4 Venkaṭamakhi’s contribution

Ra Sa has given a detailed description of the rāga chapter of the CDP (Sathyanarayana 2001, 334-336). Venkaṭamakhi describes the 10 lakṣaṇa-s of rāga-s: graha, amśa, nyāsa et al. Ra Sa mentions that he speaks of 4 types of dēśī rāga-s: rāgāṅga, upāṅga, bhāṣāṅga and kriyāṅga, but does not describe them. He also points out that in the mēla system of CDP, some rāga-s which are not sampūrṇa — gaula, śrī and bhairavī, are rāga-s which give their names to mēla-s. Thus, the rule of sampūrṇatva for a ‘mēlakartā’ rāga was not applicable in the CDP. Venkaṭamakhi mentions for 50 rāga-s, the time of singing along with

other rāga features. Ra Sa observes Veṅkaṭamakhi's description of two dēśī rāga-s: Kalyāṇī and Pantuvarālī. The former is not mentioned by Rāmāmātya at all; it is mentioned by Paṇḍarīka Viṭṭhala and Sōmanātha. It appears to have an origin from North Indian music. Pantuvarālī is a rāga that was not considered fit for composing gīta, ṭhāya and prabandha by Veṅkaṭamakhi, and he says that it is 'pāmarapriyā' - fit for the common man.

2.3.5 Tulaja's contribution

Ra Sa makes an important observation that Tulaja has made a unique contribution while describing the rāga-s of his time: he gives examples of svara passages from several types of songs (Sathyanarayana 2001, 377). These are gīta, prabandha, ṭhāya, tāna, svaragati, suḷādi, svarakhaṇḍa, ālāpa, kaṭaka, daru. He also mentions sthāyī, muktāyī, sañcārī, tānīkaraṇa, nāmāvalī, dhruva, udgrāha, āyitta, rāgavardhanī and nyāsa. Of these, the last four appear to be parts of ālāpa.

2.3.6 Nijaguṇa Śivayōgī's contribution

Nijaguṇa Śivayōgī, an ascetic who belonged to the Śaiva/Vīraśaiva sect, composed the 'Vivēka Cintāmaṇi' in the 15th or 16th century AD. Ra Sa mentions the translations and editions of the text. Ra Sa gives a brief account of the rāga-s described by Śivayōgī (Sathyanarayana 2001, 220-225). Śivayōgī describes the 36 grāma rāga-s of the type : śuddha, bhinna, gauḍa, vēsara, aṣṭasādhāraṇa, saptaśādhāraṇa, upāṅga (upa?). Ra Sa expresses the opinion that there seem to be many errors that have crept into the names of the rāga-s (possibly due to scribal errors in transmission). For the 36 rāga-s, affiliation to śaḍja grāma or madhyama grāma is not mentioned. Śivayōgī further describes rāgāṅga, upāṅga, bhāṣāṅga and kriyāṅga rāga-s. Ra Sa points out scribal errors in these descriptions. Śivayōgī gives the following classification systems of rāga-s i) śuddha, miśra and saṅkīrṇa ii) puruṣa, strī and napunsaka iii) mitra rāga-s (these are mostly rāga-s with similar names such as asnāṭi, harināṭi, sāḷaganāṭi)

2.4 Developments in musical forms

This section describes the different musical forms dealt with by some of the authors. Not all the authors mentioned in the earlier sections have taken up the subject of musical forms. For example, SMK, RM and RMala focus only on the svara, mēla and rāga systems and do not have descriptions of any musical forms. Gōvinda Dīkṣita and Tulaja have followed Śāraṅgadēva in their descriptions of prabandha. However, Tulaja gives some interesting information about the sālagasūḍaprabandha which has been highlighted by Sathyanarayana. Gōvinda Dīkṣita describes the musical form of ālāpa in great detail, along with the other forms of ṭhāya and gīta. Veṅkaṭamakhi describes the

‘caturdaṇḍī’ forms of gīta, prabandha, ālāpa and ṭhāya. In this section, there is also a brief description of the contribution of the Haridāsa saints of Karnataka, starting from the 15th century AD. The Haridāsa-s composed new types of songs for the first time in South Indian music.

2.4.1 Paṇḍarīka Viṭṭhala’s contribution

Ra Sa mentions that in his Nartananirṇaya, Paṇḍarīka Viṭṭhala describes several types of songs. (Sathyanarayana 2001, 264-265). In the first section - tāladhartṭprakarāṇa, among other features related to tāla instruments, he describes vādyaprabandha-s such as gajara and yati. In the mṛdaṅgīprakarāṇa, he talks about ‘hastapāṭaprabandha-s’ such as varṇavyāpti, vyāpti, nēma and mohara. Later, he describes prabandha-s in great detail, first mentioning their dhātu-s (udgrāha, ābhōga etc.), aṅga-s (svara, tāla etc.). He then takes up the classification of prabandha-s as śuddhasūḍa (ēla, karaṇa, dhēṅkī, vartanī etc.), ālikrama (varṇa, varṇasvara, gadya, kaivāḍa etc.), viprakīrṇa (śrīraṅga, śrīvilāsa, pañcabhaṅgī etc.) and sālagaśūḍa (dhruva, maṇṭha, pratimaṇṭha etc.). Though Paṇḍarīka Viṭṭhala follows Śārṅgadēva exactly in the description of these prabandha-s, he additionally mentions the names of 11 other prabandha-s: candraprakāśa, sūryaparakāśa, navaratna, vīraśṛṅgāra et. al. not mentioned by Śārṅgadēva.

2.4.2 The contribution of Veṅkaṭamakhi

Veṅkaṭamakhi has dedicated four separate chapters to the ‘caturdaṇḍī’ — the four pillars of ālāpa, ṭhāya, gīta and prabandha (Sathyanarayana 2001, 337-344). While describing ālāpa, he talks about ākṣiptikā, the introductory section, rāgavardhanī, which is the elaboration of the rāga, the sthāyī section which deals with performance of rāga phrases around specific svara-s. Ra Sa points out that Veṅkaṭamakhi has given colloquial names like āyitta, yaḍupu/karaṇa and muktāyī for these sections. The final section is named makaraṇī or vartanī. Ra Sa describes the word ‘ṭhāya’ as being the corrupted version of ‘sthāya’, and says that the ṭhāya described by Veṅkaṭamakhi has an inheritance of the earlier musical form of sthāya described by Śārṅgadeva, Pāṅkurī Sōmanātha and other authors. In the ṭhāya chapter, Veṅkaṭamakhi describes tāna-s (svara phrases) built around a particular sthāyī svara, followed by a muktāyī (conclusion) section. In the gīta chapter, Veṅkaṭamakhi poses the question of why gīta is needed separate treatment and then describes that it is nothing but sālagaśūḍaprabandha. He also asserts that it is one of the pillars of the ‘caturdaṇḍī’, and therefore needs to be taken up separately. Ra Sa elucidates that these gīta-s were being sung using suḷādi tāla-s, as evidenced by Tulaja’s description of a suḷādi of Purandara Dāsa, about 75 years after Veṅkaṭamakhi. Tulaja equates the suḷādi to a sālagaśūḍaprabandha. However, Veṅkaṭamakhi does not mention the usage of suḷādi tāla-s in the chapter on gīta, but describes the gīta in a

manner similar to the description of *sālagasūḍaprabandha* by Śāraṅgadēva. Ra Sa expresses surprise at this omission by Veṅkaṭamakhi. In the *prabandha* chapter, Veṅkaṭamakhi does not follow the classification of *śuddhasūḍa*, *ālī* and *viprakīrṇaprabandha-s* followed by Śāraṅgadēva. Instead, he takes up the classification of *prabandha-s* as *mēḍini*, *ānandini*, *dīpani*, etc. based on their *aṅga-s* and accordingly describes them. For example, the *mēḍinī jāti* *prabandha-s* of *śrīraṅga*, *śrīvilāsa*, *pañcabhaṅgī*, *pañcānana*, *umātilaka*, *kaṛaṇa* and *simhalīla* have been grouped and described together. Ra Sa points out that Veṅkaṭamakhi has reiterated some of Kallinātha's views. Veṅkaṭamakhi also gives some information based on contemporary *lakṣya*: for *prabandha-s* having an *ābhōga*, there are two halves, the first being sung without *tāla*, known as 'vākya' or *ālāparūpakhaṇḍa* in popular parlance. This is the part which has the name of the composer.

2.4.3 The contribution of Tulaja and Haridāsa-s

Ra Sa highlights the significance of the description of a *suḷādi* - 'hasuḡalakarevadhvani' of Purandara Dāsa by Tulaja, in his work *Sanḡītasārāmṛta*. Tulaja discusses it at length, equating it to a *sālagasūḍaprabandha*. Ra Sa also mentions the fact that Tulaja gives the examples of several compositions such as *ālāpa-s*, *ṭhāya-s*, *gīta-s*, *suḷādi-s*, *pada-s*, *daru-s* and *varṇa-s* while describing *raga-s* (Sathyanarayana 2001, 377). Ra Sa has extolled the virtues of Haridāsa-s of Karnataka as composers, describing the different types of songs composed by them (Sathyanarayana 2001, 276-298). He is of the view that they have pioneered the creation of many different types of musical forms that have laid the foundation of the composition of different types of songs in modern South Indian music. He points out that Śrīpādarāya (1422AD -1480AD) has composed a *daṇḍaka* and a *vṛttanāma* in Kannada for the first time. Vādirāja composed the first *gēyanāṭaka* 'nāradakoravañjī', *svapnagadya*, *lakṣmīśōbhāne*, *guṇḍakriyā* and *vaikuṇṭhavarṇane*. Ra Sa observes that the *suḷādi* musical form was seen for the first time in the compositions of Haridāsa-s, as evidenced by Tulaja's elaborate descriptions of *suḷādi* mentioned earlier. Ra Sa asserts that the *kṛti* or *kīrtana* form was inaugurated in Kannada for the first time by the Haridāsa-s, in the fourteenth century. Due to thousands of *kīrtana* compositions of Haridāsa-s, this form became very prominent in South Indian music. Ra Sa also highlights the contributions of Haridāsa-s in composing *abhyāsa gāna* (beginners' exercises) such as *sarale varase* and *jaṇṭi varase*. He observes that the *pillārī gīta-s* of Purandara Dāsa have a close relationship with *suḷādi-s*. The Haridāsa-s also are said to have composed *ṭhāya-s* and *prabandha-s*, as described by Ra Sa. While discussing the varied musical forms created and employed by the Haridāsa-s, he also points to the anomaly of the *lakṣaṇakāra-s* such as *Paṇḍarīka Viṭṭhala*, Veṅkaṭamakhi and Tulaja not describing all the forms in their texts, though these musical forms were doubtlessly popular in the times of these authors.

2.5 Developments in musical instruments

In the musical treatises belonging to the medieval and early modern period described in the KSV, there are descriptions of musical instruments. These can be broadly categorized as: i) the descriptions of vīṇā tuning and fretting ii) the descriptions of the physical structures, techniques, playing postures and compositions associated with various musical instruments. In the first category of descriptions, there are no details of actual measurements of the vīṇā in terms of length, width, thickness, weight, circumference as well as the material used, such as the type of wood. Instead, we find the specifications of the number of strings and frets, and the svara-s associated with them. In the latter category, the details of how various instruments are constructed are given. It can be seen that in the late medieval/early modern period, vīṇā tuning and fretting seems standardised with minor variations across the different texts.

2.5.1 Descriptions of Vīṇā tuning and fretting

The authors Rāmāmātya, Paṇḍarīka Viṭṭhala and Veṅkaṭamakhi have described Vīṇā tuning and fretting, which Ra Sa discusses at length. He also makes fleeting references to the tuning systems of Gōvinda Dīkṣita and Tulaja (Sathyanarayana 2001, 171, 376). The descriptions of Vīṇā fretting deal with the practical problem of fitting all the svara-s of an octave into a maximum of 12 frets. It is interesting that there are no separate frets provided for antara gāndhāra and kākali niṣāda, as these are thought to be too close to cyuta madhyama and cyuta ṣaḍja. Thus, the total number of svara-s in an octave are 16, and these are played on 12 frets.

Rāmāmātya is a pioneer in the documentation of the Vīṇā tuning and fretting systems which have evolved into those of the Karnataka Music of the modern period, Ra Sa asserts. He details the three tuning systems given by Rāmāmātya: i) Śuddha Mēla Vīṇā 2) Madhya Mēla Vīṇā and Acutarājendra Mēla Vīṇā (Sathyanarayana 2001, 170-173). These are described below:

Śuddha Mēla Vīṇā:

In this type of tuning, the 4 main strings of the Vīṇā are tuned to anumandra ṣaḍja, anumandra pañcama, mandra ṣaḍja and mandra madhyama. There are 3 side strings tuned to madhya ṣaḍja, mandra pañcama and mandra ṣaḍja. These are depicted below:

Side Strings			Main Strings			
3	2	1	4	3	2	1
man sa	man pa	mad sa	man ma	man sa	anu man pa	anu man sa

Madhya Mēla Vīṇā

This tuning has the main strings 4-3-2-1 tuned to anumandra pa-mandra sa-mandra pa-madhy sa, and the side strings tuned to madhya sa-mandra pa-mandra sa

Side Strings			Main Strings			
3	2	1	4	3	2	1
man sa	man pa	mad sa	mad sa	man pa	man sa	anu man pa

Acyutarājēndra Mēla Vīṇā

This tuning is similar to the Śuddha Mēla Vīṇā except that the 4th main string is tuned to mandra pañcama, and there are 4 side strings 4-3-2-1 tuned to mandra sa-mandra pa-madhy sa-madhy pa.

Rāmāmātya describes two types of fretting: ĒkarāgamēlaVīṇā and AkhilarāgamēlaVīṇā. In the former, frets pertaining only to the svara-s of a particular rāga are placed. In the latter, frets pertaining to all svara-s are placed. For the 3 tuning systems described above, the two fretting systems are applicable. In addition, for the Madhya Mēla Vīṇā, there is a fretting system called Ēkatantrī too. Thus, Rāmāmātya describes 7 combinations of tuning and fretting.

Paṇḍarīka Viṭṭhala, in his SRC, describes the Śuddha Mēla Vīṇā and Madhya Mēla Vīṇā, with their Ēkarāgamēla Vīṇā and Akhilarāgamēla Vīṇā fretting systems, in a manner similar to that of Rāmāmātya (Sathyanarayana 2001, 239-240). Ra Sa makes an interesting observation of SRC documenting a practice of shifting of the frets of laghumadhyama and laghuṣaḍja slightly towards the mēru in order to play antaragāndhāra and kākaliniṣāda, whenever necessary.

Rāmāmātya describes 6 frets being placed on the 4 main strings for all these tunings. The fretting for Śuddha Mēla Vīṇā is depicted below:

	Main Strings			
	4	3	2	1
Frets	man ma	man sa	anu man pa	anu man sa
1	m2	r1	d1	r1
2	p	r2	d2	r2
3	d1	g2	n2	g2
4	d2	g3	n3	g3
5	n2	m1	s	m1
6	n3	m2	r1	m2

Legend: r1: śuddhari, r2: pañcaśrutiri/śuddhaga, g2: ṣaṭśrutiri/sādhāraṇaga, g3: cyuta ma-ga, m1: śuddha ma, m2: cyuta pa-ma, p - pañcama, d1: śuddhadha, d2: pañcaśrutidha/śuddhani, n2: ṣaṭśrutidha/kaiśikini, n3: kākālini, s - ṣaḍja

Ra Sa highlights one of the important facets of the fretting system detailed by Rāmāmātya: placing the frets on the strings based on the ṣaḍja- pañcama relationship or the ṣaḍja - madhyama relationship. The svara-s derived by this method are known as ‘svayambhū’ svara-s. The placement of frets is done as follows:

Steps for placing frets using the ṣaḍja-pañcama relationship:

- The 2nd string above is tuned to anumandra pañcama. In the 4th string, a fret is placed at the spot where the same pañcama is heard, an octave above, i.e.mandra pañcama. This is the 2nd fret.
- The 2nd fret produces the svara of pañcama on the 4th string, pañcaśruti ṛṣabha on the 3rd and 1st string, and pañcaśrutidhaivata on the 2nd string. Next, on the 4th string, a fret should be placed where the same pañcaśrutidhaivata is heard, in the higher octave, i.e.madhyasthāyī. This is the 4th fret.
- Upon the placement of the 4th fret, we get the cyuta-madhyama on the 3rd and 1st strings, and cyuta-ṣaḍja on the 2nd string. Then, on the 4th string, a fret is placed where the cyutaṣaḍja is heard in the madhyasthāyī. This is the 6th fret and gives cyutapañcama on the 3rd and 1st string and śuddhaṛṣabha on the 2nd string.

Steps for placing frets using the ṣaḍja-madhyama relationship:

- The 4th string above is tuned to śuddhamadhyama. At the place where it sounds on the 3rd string, a fret should be placed. This is the 5th fret.
- The 5th fret produces kaiśikiniṣāda on the 4th string, śuddhamadhyama on the 3rd and 1st strings, and ṣaḍja on the 2nd string. A fret should be placed on the 2nd string where the kaiśikiniṣāda is heard. This is the 3rd fret.
- The 3rd fret produces śuddhadhaivata on the 4th string and sādhāraṇagāndhāra on the 3rd and 1st strings. A fret should be placed on the 2nd string where the śuddhadhaivata is heard. This is the 1st fret.

In addition to the description of Śuddha Mēla Vīṇā and Madhya Mēla Vīṇā, Venkaṭamakhi also describes ‘Ēkatantrī’ and two ‘Dvitantrī’ Vīṇā-s. Another Vīṇā tuning system, the Raghunāthamēla Vīṇā is also described by him. Each of these 6 types of tuning systems, with the two fretting systems of Ēkarāgamēla Vīṇā and Sarvarāgamēla Vīṇā give rise to 12 combinations of tuning and fretting systems (Sathyanarayana 2001, 326).

Since Rāmāmātya describes only the first 6 frets in the 4 strings, the difference in the two fretting systems of Ēkarāgamēla Vīṇā and Akhilarāgamēla Vīṇā is not clearly illustrated in the SMK. However, the placement of svara-s for the two fretting systems is clearly described by Veṅkaṭamakhi. In the CDP, on the 4th string, the 7th fret is the ṣaḍja. The difference in fretting is seen after the 7th fret. In the Ēkarāgamēla Vīṇā, from the 8th fret onwards, in the 4th string, there is one fret each for the svara-s ri, ga, ma, pa, dha, ni and sa, giving a total of 14 frets uptoatitārasa. In the Sarvarāgamēla Vīṇā, from the 8th fret onwards, in the 4th string, there are two frets each for the svara-s ri, ga, ma, dha and ni, and one fret each for pa and sa, giving a total of 20 frets uptoatitārasa⁶.

2.5.2 Descriptions of the physical structure, techniques, postures and compositions associated with various instruments

Ra Sa briefly touches upon the physical descriptions of instruments in a couple of chapters. He does not comment upon the technical details of these but merely summarises them. These are as follows:

- Nijagaṇa Śivayōgī gives the classification of tata, suṣira, avanaddha and ghana and gives their description (Sathyanarayana 2001, 227-228). He describes different string instruments. Ra Sa observes that Śivayōgī's description of some of the string instruments is not found in other lakṣaṇagrantha-s. The placement of frets described by Śivayōgī also indicates the tuning of 'Ēkarāgamēla Vīṇā', he opines. Ra Sa mentions that the chapter on percussion instruments in the available versions of the Vivēka Cintāmaṇi seems to have scribal errors. The descriptions of 'mardale' and 'avuja' seem mixed up.
- In the Nartananirṇaya and SRC, there are descriptions of techniques, postures and compositions associated with musical instruments (Sathyanarayana 2001, 170-173). In Nartananirṇaya, Paṇḍarīka Viṭṭhala has described the postures of a tāladhārī as well as the techniques and compositions to be played in the Kāmsya Tāla (Sathyanarayana 2001, 261). Ra Sa laments that Viṭṭhala is totally silent about the revolution in tāla in Karnataka Music being heralded by Haridāsa-s in his time. Viṭṭhala describes the postures, techniques and compositions of a mṛdaṅgist as well as the construction of a mṛdaṅga (Sathyanarayana 2001, 262). In the SRC, Viṭṭhala describes the ālapti of several rāga-s on the Vīṇā (Sathyanarayana 2001, 249).

6 These detail about the fretting systems of Ēkarāgamēla Vīṇā and Akhilarāgamēla Vīṇā have not been explained in the KSV by Ra Sa, however, he gives this detailed explanation in his critical edition of the Caturdaṇḍīprakāśikā. This description was included here as it was felt that it would explain the Vīṇā fretting systems of various authors clearer

2.6 Developments in tāla

Ra Sa has devoted a chapter to tāla in Indian Music. He discusses the concept of tāla- the etymology and the fundamental features. He then takes up the contribution of Haridāsa-s in the revolutionary changes in tāla in South Indian music in the 14th - 16th centuries AD. In other chapters, he briefly discusses documentation of changes to the tāla system by authors of lakṣaṇagrantha-s in. These are described below.

2.6.1 Documentation by authors

2.6.1.1 Paṇḍarīka Viṭṭhala

Ra Sa highlights the features of tāla described in the Nartananirṇaya (Sathyanarayana 2001, 261). In the tāladhartṭprakaraṇa, Paṇḍarīka Viṭṭhala first distinguishes between mārṅa and dēśītāla-s. He then talks about five types of laghu-s and the different aṅga-s of tāla-s. Viṭṭhala gives the lakṣaṇa of 86 dēśītāla-s, and gives the concept of prastāra, saṅkhyā, naṣṭa and uddiṣṭa. Other features of tāla-s such as mārṅa, kāla, graha, laya and yati too are described, along with saśabda and niḥśabdakriyā-s.

2.6.1.2 Veṅkaṭamakhi

In the svara chapter of the CDP, Veṅkaṭamakhi describes the suḷādītāla-s jhōmbaḍa, dhruva, maṭhya, rūpaka, jhampa, tripuṭa, aṭa, ēka and ādi. Ra Sa observes that the descriptions of these tāla-s is very important from the historical perspective and also highlights the fact that these have been labelled 'suḷādītāla-s' by him (Sathyanarayana 2001, 327-328).

2.6.1.3 Nijaguṇa Śivayōgi

There are several aspects of tāla described by Nijaguṇa Śivayōgī (Sathyanarayana 2001, 228-229). He describes the tāla on the right hand as Śiva and the one on the left as Śakti. Ra Sa points out the errors in the description of druta and virāma, and the lack of mention of anudruta, in the available text of VivēkaCintāmaṇi. The terms atīta, anāgata and vartamānakāla seem to be erroneously labelled 'kriyākāra' instead of 'graha'. Śivayōgi has described 101/108 dēśītāla-s classified as bhaṅga, upabhaṅga, vibhaṅga, śuddha and anu tāla-s. Ra Sa points out that of these, the last three are not found in other lakṣaṇagrantha-s. He describes 6 saṅkhyābhēda-s for tāladhārī-s who are performers for dance. Ra Sa hypothesises that this description seems to imply that suḷādi-mārṅa-dēśītāla-s were used in the context of musical and the 6 bhaṅga-s in the context of dance.

2.6.2 Contribution of Haridāsa-s

Ra Sa describes tāla in the context of time in musical and dance performance and highlights its importance. He then takes up revolutionary changes in the tāla system of South Indian music from the 14th century to the 16th century. (Sathyanarayana 2001, 299-303). First, he talks about mārṅa and dēśītāla-s and the aṅga-s druta and kākapāda being used in the latter,

in addition to laghu, guru and pluta which are also used in mārṅatāla-s. Then, he takes up the changes in the laghu in the 15th- 16th centuries, which led to the large proliferation in the dēśītāla-s. Ra Sa points out that the large number of dēśītāla-s had become unwieldy and unaesthetic. It was at this time that the Haridāsa-s of Karnataka made modification to the tāla system to re-organize the tāla-s into more aesthetically pleasing and simpler tāla-s. Their contribution to the tāla system can be summarized as follows(Sathyanarayana 2001, 303-314):

- I. They chose only some tāla-s, which were popularly used in sālagaśūḍaprabanadha-s as well as in folk music, as evidenced by references to them in contemporary Kannada literature. These tāla-s were ‘suḷāditāla-s’ - dhruva, maṭhṭhya, rūpaka, jhampe, aṭa, ēka, jhōmpaṭa, are jhampe and ragaṇamaṭhṭhya.
- II. They retained only the aṅga-s druta and laghu, and removed the other aṅga-s from usage.
- III. Earlier, the laghu could take 4 or 5 akṣara-s. Among the dēśītāla-s, there were pairs of tāla-s such as jayaśīla-kamala where the number of aṅga-s were the same, but the span of the laghu was different. Due to the difference in the lengths of the laghu, the āvarta counts of these tāla-s were different. However, the Haridāsa-s stabilized the laghu at 4 akṣara-s. Due to this, these pairs of tāla-s had identical structures and some tāla-s thus became redundant. The Haridāsa-s did away with the redundant tāla-s.
- IV. Along with the laghu, the druta was also stabilized by the Haridāsa-s. The span of the druta was exactly half of the span of the laghu. Therefore, it now spanned two akṣara-s.
- V. ‘Virāma’ in the earlier system of dēśītāla-s was not an aṅga by itself, but was an appendage to other aṅga-s such as pluta, laghu and druta, to increase their span by half. But in the hands of the Haridāsa-s, the span of Virāma was stabilized to 1 akṣara, and it was re-named ‘anudruta’.
- VI. After this, there was a development of jātī-s of laghu. The laghu now had 5 varieties of spans of 3, 4, 5, 7 and 9 akṣara-s respectively.
- VII. Another interesting development was the conversion of the jhōmpaṭatāla into the modern āditāla, inverting its aṅga-s, not earlier than the 19th century AD.
- VIII. Ra Sa is of the opinion that the chāputāla-s were the creation of Haridāsa-s, and were derived from the suḷāditāla-s. These came into being as they were more aesthetically pleasing for the rendering of Haridāsa compositions.

- IX. The tālaprāṇa-s mārṅa, yati and prastāra had become very complex and not usable. Ra Sa writes that the Haridāsa-s removed the connection of these to the suḷāditāla-s. They also refined the 'jāti' prāṇa.

3. Stylistic aspects of presentation KSV

Ra Sa has written the KSV in exceptionally good Kannada; the sentences are often long and filled with flowery language in addition to complex terminology. Apart from creating a work that has immense technical complexities embedded in it, Ra Sa has succeeded in creating a literary masterpiece, that may be out of reach for the average musician and student of music. While technical definitions and descriptions demand precise terminology, the usage of simpler language would perhaps have made the book more readable. There is a serious lack of academic rigour in the music community in the present day. This could be attributed to the lack of awareness of serious research and greater emphasis on performance. Books like KSV have very valuable content which could help enlighten musicians, scholars and students at large, but only if the barrier of the high-flown language can be crossed.

Ra Sa also has tried to create dramatic introductions to the authors of the medieval and early modern texts -Vidyāraṇya, Kallinātha, Rāmāmātya, Veṅkaṭamakhi and Paṇḍarīka Viṭṭhala, at the beginnings of the chapters pertaining to the contributions of these authors. The introductions are filled with dramatic imaginary visualizations of these authors in the courts of their patrons, replete with dialogues akin to those in a play. The descriptions have a different tone as compared to the remaining parts of the chapters, which are totally academic in nature. It would perhaps have been more apt if the introductions too had been restricted to core biographical details of the authors and presented in an academic manner.

4. Conclusion

The Kaṇṇāṭaka Saṅgīta Vāhini is a very important work of Ra Sa. It provides a holistic view of many of the important developments in Indian Music of the medieval and early modern period as seen in the musicological texts. Ra Sa's brilliant analysis of seemingly minor technical points mentioned by the authors of these texts brings out their significance in the musical developments of the period. He also provides insights into revolutionary changes brought out by the Haridāsa composers through their music. The correlation of seemingly unrelated developments between lakṣya and lakṣaṇa, as well as between the lakṣaṇa-s documented by different authors, is one of the high points of Ra Sa's analysis. This book is truly a treasure for serious scholars and students of Indian Music.

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Sangita Kalānidhi Embār

Sri S. Vijayarāghavāchāriyār and His Manuscripts

at The Music Academy Library

Smt. Krithika Bharadhwaj

(Disciple of His Holiness Mahāranyam Sri Sri Muralidhara Swāmigal)

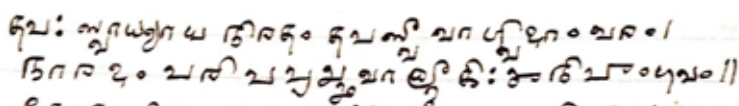
Sri Gurubhyō Namaha ! Sangita Kalānidhi Embār Sri S. Vijayarāghavāchāriyār (hereafter addressed as Sri Embār) was a doyen of Harikathā. Sri Embār finds a rightful place in a pantheon of Harikathā experts and legends like Thanjavur Sri Krishna Bhāgavatar, Soolamangalam Sri Vaidyanātha Bhāgavatar, Tirupazhanam Sri Pachāpakēsha Shāstri, Tiruvaiyaru Sri D. Annāswāmy Bhāgavatar and Sangita Kalānidhi Harikesanallur Muthaiah Bhāgavatar. Sri Embār stands out for his Bhakti, variety and connect with audience.

Sri Embār was born as the son of Chidambaram Sri Srirangāchāriyār, who himself was an erudite scholar and a distinguished Harikathā exponent. Sri Embār, through his Harikathā performances enthralled audiences all over the world. Though a Vaishnavite, Sri Embār was well versed in Saiva charitrams too, especially those of the 63 Nāyanmārs. He even gave discourses on subjects related to Shāktam and Kaumāram with great felicity and ease. Sri Embār's Harikathā expositions included a wide of charitrams like Āndāl Kalyānam, Srinivāsa Kalyānam, Valli Kalyānam, Meenākshi Kalyānam, Pārvati Kalyānam, Sadguru Sri Tyāgarāja Swāmigal, Sri Muttuswāmi Dikshitar, Sri Ramana Maharishi, Āzhwārs and Nāyanmārs and so on. But the jewel on the crown, was his Nandanār Charitram, which Sri Embār himself, in one of his discourses, declared to be his “Kutumba Sottu” (குடும்ப சொத்து). Nandanār Charitram of Sri Embār, to date, remains his masterpiece.

That being said, are there any recordings and hand-written manuscripts of the above ? Some of Sri Embār's Harikathā renditions are available digitally. But the most important

point here is Sri Embār has carefully and painstakingly documented most of the above charitrams. These manuscripts are available at The Music Academy Library and is a big treasure trove for us, Harikathā artistes.

In Harikathā parlance, these manuscripts are known as nirūpaṇams. Now, what is a nirūpaṇam ? It is a written document or text pertaining to a charitram. It gives the gist of the entire charitram and includes prose, poetry and the songs related to that particular kathā (story). Hence, a nirūpaṇam is a manuscript containing a combination of slōkās, gadyams, padyams, kirtanams, ōvis, dinḍis, chindus, sākis, mattakōkilams etc., interspersed with short prose descriptions here and there. These nirūpaṇams of Sri Embār are mostly in Granthā lipi. Wherever any Tamil song had to be written down, Tamil lipi has been used. For Sānskrit, Marāthi and Telugu songs, the commonly used lipi in his nirūpaṇams is Granthā only. A sample of a Sānskrit slōkā written in Granthā lipi, in a nirūpaṇam is given below. This is the prathama slōkā (first slōkā) in Srimad Vālmiki Rāmāyaṇam.



तपः स्वाध्याय निरतं तपस्वी वाग्विदां वरम् | नारदं परिप्रच्छ वाल्मीकिः मुनिपुङ्गवम् ॥

This writer as a Harikathā artiste, though not a researcher, feels very humbled, to present some of Sri Embār's nirūpaṇams here in this article.

1. Nandanār Charitram – Anḍarpirān Vāzhuginḍra Sthānam

Nandanār a great devotee of Lord Shivā, is one of the 63 Nayanmārs. He is called Tirunāḷaipōvār Nāyanār (திருநாளைப்போவார் நாயனார்). While visiting the Tirupungur Shivā temple for the Lord's darshan, Nandanār happens to hear the Chidambara kshētra mātmyam narrated by a pourānikā (story teller). Patanjali Maharishi and Vyāgrapāda Maharishi wished to see the Paramānanda Tāṇḍavam of Lord Shivā and hence did penance in Chidambara kshētrā. The Lord appeared on Rishaba Vāhanā (bull) in the month of Thai, Guru vāram, Pushya Nakshatrā and performed the Paramānanda Tāṇḍavam in the Kanaka Sabhai (The Golden Hall). It is said that the Lord is performing this Tāṇḍavam even today, non-stop, as requested by the two Maharishis. While narrating this kshētra mātmyam, Sri Embār has sung the below song which summarizes the above mātmyam.

திருநீல வளத்திழை .

அன்புடன் மலர்ந்து வந்திருந்தேன் - ஸ்ரீம
 நாராயணத்தின் அருள்பெறும் - கனல்
 சூழ்ந்தேன் உன் அருள் - கனல்
 வளம் - திருநீல வளம் .

வளம் உன் அருள் - கனல்
 கனல் உன் அருள் - கனல்
 கனல் உன் அருள் - கனல்
 வளம் - திருநீல வளம் .

வளம் உன் அருள் - கனல்
 கனல் உன் அருள் - கனல்
 கனல் உன் அருள் - கனல்
 வளம் - திருநீல வளம் .

கனல் உன் அருள் - கனல்
 கனல் உன் அருள் - கனல்
 கனல் உன் அருள் - கனல்
 வளம் - திருநீல வளம் .

After listening to the above mähātmyam, Nandanār developed a deep longing to go and have darshan of Lord Natarājā in Chidambara kshētrā. Every day, Nandanār used to say, “At least tomorrow I should go to Chidambaram”. Hence, he was called as Tirunāḷaipōvār Nāyanār. The opera of Sri Gōpālakrishna Bhārati says that Nandanār pleaded with his landlord for 12 years to give him permission to go to Chidambaram just once. Finally, the Lord through His divine play, makes the landlord agree. Nandanār goes to Chidambara kshētrā, has darshan of the Lord’s Paramānanda Tāṇḍavam and merges with Him.

2. Valli Pariṇayam

a. Ālōlam Ālōlam

b. Kānavarkōn

- a. **Ālōlam Ālōlam** : This is a folk song which Sri Embār has rendered in Valli Pariṇayam. Valli, the divine consort of Lord Murugā, was found amidst Vallikizhangu (a variety of tuber) by Nambi, a hunter king, in Vallimalai. Valli even as a child was extremely devoted to Lord Murugā. When she reached the age 12, she started guarding the thinai (தினை - a type of millet) fields of her hunter father Nambi, that being the customary practice of their family. This was called Thinai Punam Kāttal (தினைப்புனம் காத்தல்). While she guarded the fields from morning to evening, Valli sang melodiously as follows :

[illegible]

In the above song, Sri Embār gives us a good list of various birds flying towards the thinai fields. Valli, calls out their names individually and pacifies them by singing Ālōlam Ālōlam. The word “Ālōlam” (ஆலோலம்) does not signify any particular meaning. Just like we say “Thālēlō” (தாலேலோ) while rendering a lullaby, Ālōlam is also a refrain, which is repeated at the end of each stanza. Sri Embār has rendered this song in the Rūpaka Tāla, the refrain starting at the second beat.

- a. Kānavarkōṇ :** This is another beautiful song rendered by Sri Embār in Valli Parīṇayam. This is a rare prabandham know as Kuram (கூறம்), which is unique only to Tamil language. Sri Embār has interestingly rendered the meter for this Kuram, at the beginning of the song. The meter goes as follows :

தந்தின்ன தனதந்தினா தனதிந்தினா தனனா |
தந்தின்ன தனதந்தினா தனதிந்தினா தனனா |

— 13 —

காணவர் கொண்டு கடுமையான வன்னியம் மே -
 ஆனதொரு நாளுமாறையில் வேளாறுவாயம் மே -
 துணிந்தமையதனில் வளர் குமரன இளமனே.
 துணிபுடனே கொல்வதன் றிகொல்லொன்று ஏன்னுமே -
 மாந் வயாற்றியெய்தித் தமாண்டி யீயம் மே -
 காணு வனும் நம்மக் கடுமையான மகன் அம் மே -
 ரொன் புனம் காவல் செய்ய மேந்தி யூயுனக் கெ -
 ஆன மனையென ஒரு நாளு ஒரு எனக் கெ -
 வடநாட்டு வெள்ளியை யானு யென வெடன
 திடமுடையான் பெற்று மகன் தித்த துணிந்த நோடன்
 யீ டுக் கெத்தா னுடையான் அ டுக் கெவான் றானு மெ -
 யீ டுக் கெத்தா னுடையான் அ டுக் கெவான் றானு மெ -

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மாயுதையன் கெஞ்செடு கொம்புறுத் தீதடி .
 சீதட்டையன் யானவனர்ப்பாறு னக்டிதடி .
 கொஞ்செடுதா சீதட்டையன் கொன்றுவாத் தீதடி
 மிஞ்சுவேதகப்பறுத் தீயன் தகப்பன் சாமி .
 மான்மடித் தீயன் வேடறுத் தகையன் தகாண் .
 மான்மடித் தக மானகனினை வாழ்வன்மனம் போண் .
 துணைத் தீயன் மூட்டாட்டியுணைத் தீயன்
 சீதட்டையன் யோதி சிறு செய்வதின் தீயன்
 வேயயன் தீயன் தீயன் தீயன் தீயன் தீயன்
 வேயயன் தீயன் தீயன் தீயன் தீயன் தீயன்

The background of this song is as follows. A fortune teller known as Moodhāṭṭi (மூதாட்டி) comes to the palace and tells the fortune for the hunter king Nambi and his wife Mōhini. The queen requests the fortune teller to go to the thinai fields and see Valli's hand and tell her fortune. As requested by the queen, the fortune teller comes to the fields and sees the hand of Valli. The sakhis (friends) of Valli ask the fortune teller to predict when Valli's marriage will take place. In this context, the fortune teller sings the above song, predicting correctly when Valli's marriage will happen and with whom it will happen. In this song, the Moodhāṭṭi implicitly suggests that the Lord of Thanigai (Tirutani), the son of the Lord of Kailāsa, will be the groom. Eventually, Lord Subramanyā comes as a hunter and takes the hand of Valli after a sequence of interesting events.

3. Meenākshi Kalyāṇam

- a. *Rājati Vasudhā*
- b. *Malayadhvajudanu*
- c. *Mattahasti Turanga*
- d. *Tuchyā Virahātē*

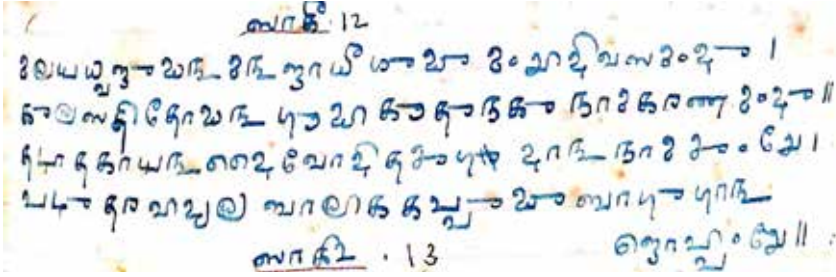
Sri Embār has rendered some beautiful sākis and abhangs in Meenākshi Kalyāṇam. The introductory sāki describes Madurai as a beautiful town that shines and dazzles like jewels.

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மீனாட்சி கலியாணம் -
 பாடி .
 மதுரையிலுள்ள மீனாட்சி கலியாணம் .
 மதுரையிலுள்ள மீனாட்சி கலியாணம் .

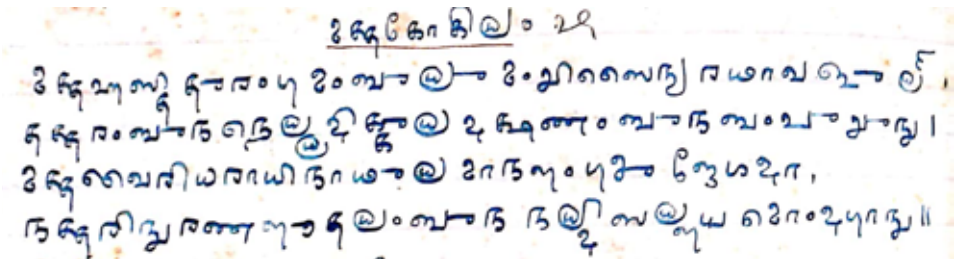
राजति वसुधा रमणी मणिवद्रांचन् मधुरा नगरम् ।
राजितसदनै राजित मखभुग्राज राज घन नगरम् ॥

Dēvi Meenākshi, the divine consort of Lord Shivā, takes the avatārā (incarnation) as the daughter of Malayadhwaja Pāndyā, the ruler of Madurai, as a three-year old child with three stanā-s (breasts). A divine voice predicts that the Devi's third stanā will vanish once she sees her would-be husband. Dēvi is named Taṭātakai, as per the instructions of the divine voice. This is brought out very beautifully in the below sāki :



मलयध्वजुडनु मनुजाधीशुडु । मञ्चि दिवसमन्दु । कुलसतितोडनु गूडि कूतुनकु । नामकरण मन्दु ।
तटातकायनु दैवोदितमुग । दानु नाममुञ्चे । पटुतर विद्यल बालिक कप्पुडु । बागुगानु जोप्पिञ्चे ॥

Dēvi is named Taṭātakai on an auspicious day, by the king and the queen. She was taught all the arts by her father, the king Malayadhwaja Pāndyā and she surpassed all the kings in bhoomandalā (earth), not only in valour but also in political affairs. She was very intelligent, beautiful and none of the kings dared to challenge her in war. Malayadhwaja Pāndyā crowned her as the Chakravarthini – the Queen of Madurai. Dēvi goes on a conquest of all the kingdoms. She wins over all the kings on earth and then proceeds to the dēvalōkā (heaven). In this context, Sri Embār has sung a Mattakōkilam in Kāmbhōji Rāgā, set to Mishra Chāpu Tāla, describing Dēvi's conquest of all the kingdoms.



मत्तहस्ति तुरङ्गमंबुलु । मञ्चिसैन्य रथावलुल् । तत्तरंबुननेल्लदिककुल । दक्षणंबुनवंपुचुन् ।
मत्तवैरिधराधिनाथुल । मानभङ्गमु जेशदा । नत्तरिङ् रणभूतलंबुन । नल्लिदसलभयमोन्दगान् ॥

Dr. Prameela Gurumurthy, in her book, “**Kathaakaalakshepa – A Study (Musical Discourse)**” quotes Sri Embār’s words on how to sing a Mattakōkilam. She says, “According

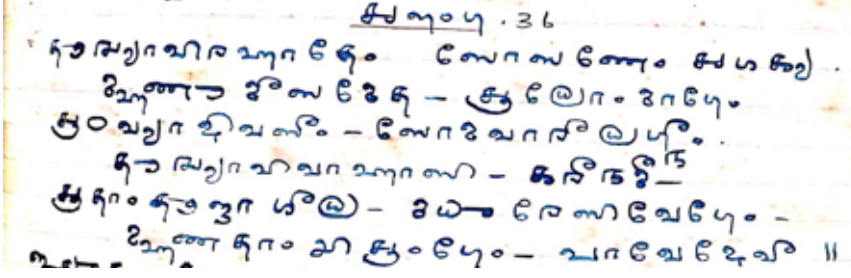
to Embār S. Vijayarāghavāchāriar, Mattakōkilam is rendered in mishram and chathurashram. Any suitable rāgā is used. He says that “Angumeeraka”, another Mattakōkilam, which is also in Telugu, is sung in Kāmbhōji, Mishra Nadai, which resembles the tune of the well known Sabdam Sarasijākshulu”. The above Mattakōkilam is also similarly rendered in Kāmbhōji. The notation of the above Mattakōkilam is given below.

Rāgā : Kāmbhōji

Tāla : Mishra Chāpu

பா	த	ஸா	ஸ்	ஸ்		பா	த	ஸா	ஸ்	ஸ்	
மாத்	த	ஹஸ்	தி	து		ரங்	க ³	மம்	பு ³	லு	
, ப	த	ஸா	ஸ்	ஸ்		ஸ்	ப	த	ஸா ;		
மஞ்	சி	ஸைந்	ய	ர		தா ²	வ	ஞல்			
தா	ஸ்	ரீ	ஸ்	நி		தா	த	தா	த	ப	
தத்	த	ரம்	பு ³	ன		நெல்	ல	தி ³ க்	கு	ல	
, நி	த	பா	ம	க		பா	த	ஸா ;			
த ³	சுடி	ணம்	பு ³	ன		ப ³ ம்	பு	சுன்			
பா	த	ஸ்ரிகம்	க்	ம்		கா	ம்	கா	ம்	க்	
மத்	த	வை	ரி	த ⁴		ரா	தி ⁴	நா	து ²	ல	
, ம்	க்	ஸா	ஸ்	ஸ்		ஸா	த	ரீஸ்	க்ரிஸ்நி	தா	
மா	ன	ப ³ ங்	க ³	மு		ஜே	ஷ	தா ³			
, த	ஸ்	ரீ	த	ஸ்		க்ரிஸ்நி	த	தா	த	ப	
நத்	த	ரிங்க்	ர	ண		பூ ⁴	த	லம்	பு ³	ன	
, நி	த	பா	ம	க		பா	த	ஸா ;			
நல்	தி ³	ஸல்	ப ⁴	ய		மொந்	த ³	கா ³ ன்			

Meenākshi Dēvi defeats the ashtadikpālakās and then finally goes to Kailāsā. Lord Shivā comes to the battlefield and lo ! at the first sight of the Lord, Dēvi’s third stanā vanishes. Lord Shivā praises her skills and says “Meenākshi, throughout your digvijayā (conquest of all corners), I have been accompanying you. I know who you are, but you don’t know me. I shall come to Madurai, on Monday, the 8th day from today and marry you”. This part has a very moving abhang sung by Sri Embār in Dēsh Rāgā, set to Ādi Tāla.



तूच्या विरहातें सोसणें अशक्य | म्हणूमीसमेत आलों मागेम् |
 आठव्यादिवसीं सोमवारीलग्नीम् | तूच्या विवाहासि करीनमी |
 आतां तूजाशील मधुरेसिवेगेम् | मल्लतांचि आंगें पावेदेवी ||

4. Thonḍaraḍipōḍi Āzhwār

- a. *Bhootalam Pugazh*
- b. *Maṇḍanguḍiyā Nagari*
- c. *Sri Nāthāchyā Anugrahānēm*
- d. *Ē ḍā Nee Ālaya*

Sri Embār has rendered the charitrams of the twelve Āzhwārs, of which Thonḍaraḍipōḍi Āzhwār seems to be the most popular one. Sri Embār has embellished this Āzhwār's charitram with various songs, predominantly with those in Tamil. Thonḍaraḍipōḍi Āzhwār is known as Bhaktāṅghrirēṇu Sūri. So, this Āzhwār's charitram is usually called as Bhaktāṅghrirēṇu Sūri Vaibhavam or Charitram.

If we observe carefully, Sri Embār in his discourses usually gives us,

1. an introduction to the greatness of the avatāra sthālā (birth place) of the main character of the kathā.
2. information about the parents of the main character of the kathā and their greatness.
3. information about whose amshā this avatāra purushā is.

That being so, in Thonḍaraḍipōḍi Āzhwār's charitram also, Sri Embār has rendered a couple of sākis which covers all of the above in a short and crisp manner.

Thonḍaraḍipōḍi Āzhwār was born in a place called Maṇḍanguḍi, near Kumbakonam, on the banks of Kāvēri. He was born to Vēdavishāradar, a Vaishnavite and his wife Thirumagaḷ. Vēdavishāradar belonged to the pūrvashika vamshā, and lived on unchavrutti (ritual alms seeking), though he was very rich and owned a big palatial house and many farm lands. This couple was extremely devoted to Lord Ranganāthā in Sriranga kshētrā. They had

The above introductory details are all captured in three beautiful sākis which are as follows :

[illegible]

(Sāki – 2)

ऐसेतो सुत वाङ्मनीयेतां हरिच्या वनमालांश । पाहूनि त्यासी म्हणतिल सर्वहीं हेचाकलळसारांश ॥

(Sāki – 3)

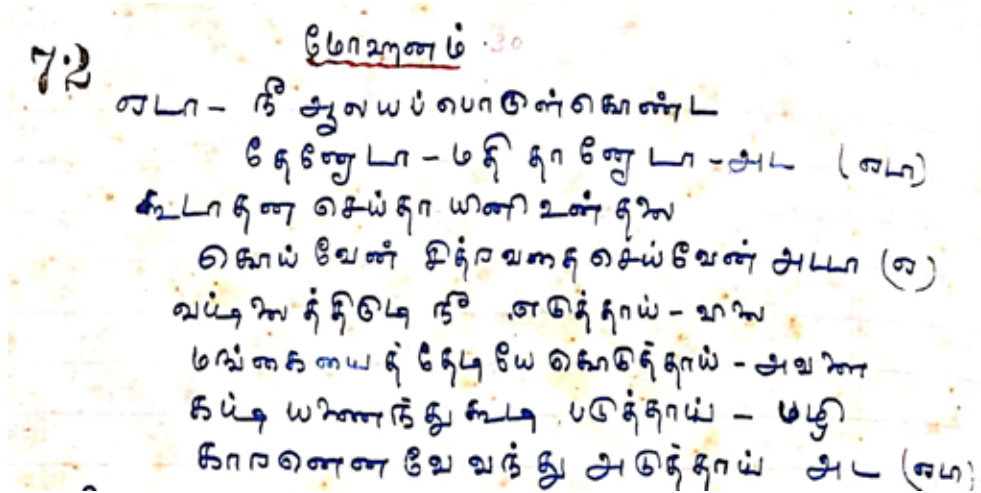
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Sri Embār has even given the list of trees and flowers in that nandavanam, as seen by Dēvadēvi, a dāsi, who happens to pass by that way one day.

வய்யா . 7
நந்தி வனத்தின் திங்கிலம். நவாயு வய்யா அபாஸம்
(நந்தி)

1. 58 சந்தனம் பாரி சாகு மகோசம்
சாமந்தியவரி தாது யனேகம்,
சந்திரமலர் அழகுநீடு மூலம்
சூரியகாந்தி துளப சிபோகம்
2. நறுமண ரோஜா கோடுநீடுவலம்
துளபம் சம்பகம் நனிநா அநீகரலம்
அனையு ம் வலவ நோலேதலனாலம்
அந்தம வகைநி வனநாஸகிலம்
3. மல்கிலந்ரு சம்பகம் தியன் தோட்டம்
மலையேறு துள பலாஅ மை தேட்டம்
நுங்குப்பட்டி கனின் பந்திசன் வட்டம்
தாது மாதாண பலாசுருங் கூட்டம்,
4. துளப கமலம் துளப கா - வலம்
தந்தான செவ்வலர் அகர் பூவம்
புளப மல்லிகைகள் பந்தி - அலம்
பச்சைமடு கிழம்ப பதியன்வன் துளம்,
5. மகிழ மனே ருத்திதமொடு அந்தி
மல்லிகையு ம் மலர்நிழல் அருந்தி
அகமகிழ் மன்மத பாணமு ம் - நந்தி
யாவர் கும் மன வகைந்நு சிலந்தி.

As Dēvadēvi goes around the nandavanam, she sees Vipranārāyaṇā working in the garden and is spellbound by his beauty. A normal conversation with her sister Alivēṇi, eventually becomes a heated argument and finally Dēvadēvi challenges that she would entice Vipranārāyaṇā and bring him home in six months. Dēvadēvi somehow manages to win the challenge and Vipranārāyaṇā becomes a slave of Dēvadēvi's beauty. She shuns Vipranārāyaṇā now, as her sole motive was to win the challenge. At this point, Bhagavān enacts a leelā (divine play) and Vipranārāyaṇā is accused of stealing one of Lord Ranganāthā's poojā utensils, known as gold vaṭṭil (தங்க வட்டில்). The King is extremely angry and tells Vipranārāyaṇā as follows :



Vipranārāyaṇā is put behind bars, though he pleads not guilty. He laments that this punishment is as a result of him forgetting Bhagavath kainkaryā. However, Lord Ranganāthā finally saves his bhaktā by appearing in the dream of the Chōzhā King and Vipranārāyaṇā is released. This is when he runs to Lord Ranganāthā and sings the Tirumālai pāsuras, the most popular one being the one below.

பச்சைமா மலைபோல் மேனி | பவள வாய்க் கமலச் செங்கண் |
 அச்சுதா அமரரேறே | ஆயர் தம் கொழுந்தே என்னும் |
 இச்சுவை தவிர யான்போய் | இந்திரலோகம் ஆளும் |
 அச்சுவை பெறினும் வேண்டேன் | அரங்கமா நகருளானே ||

5. Sri Sadāshiva Brahmēndra Saraswati Swāmigal

- Paramashivēndra Guruvē*
- Unmattavat Sancharateeha*
- Nijaguru Paramashivēndra*

Sri Sadāshiva Brahmēndrā was a great brahmagnyāni. His purvāshramā name was Shivarāmakrishnā. He had his vidyābhyāsā at Tiruvisalur and got married at a very young age. When his young wife came of age, his mother held a big function at home inviting his in-laws. Shivarāmakrishnā, being hungry, asked his mother to serve him lunch. His mother told him to wait for some time as his in-laws had come home that day for the function. Shivarāmakrishnā reflected on his mother's words. He thought, "My wife is yet to come home and start living with me. She has just come of age. If, on this day itself, my lunch gets delayed by 4 hours, then what will happen in the future when I start living with her". This thought repeatedly kept coming in his mind and this led to the realization that the

hunger he was experiencing was only for the body and not for the ātmā. He renounced the world and took refuge under the then Peeṭādhīpati of Kanchi Kāmakoṭi Peetam Sri Paramashivēndra Saraswati Swāmigal.

அந்தக் காலத்தில் - (பக்கம்)
 பரமசிவன் பூர்த்தி -
 பரமசிவன் தந்தை அல்லவென்றான் புலன் (பா)
 பரமசிவன் தந்தை அல்லவென்றான்
 பரமசிவன் தந்தை அல்லவென்றான் (பா)
 சிவன் தந்தை அல்லவென்றான்
 தந்தை அல்லவென்றான்
 தந்தை அல்லவென்றான்
 தந்தை அல்லவென்றான் (பா)

பரமசிவேந்தர் குருவே | பாமரன் எந்தனை அடிமை கொண்டிடும் ||

பரம சிவனார் உருவங்கொண்ட | பரம ஞானம் அளித்திடும் ஸ்ரீ ||

சம துமாதி குண ஸஹிதா | ஸாது ஸங்கம விஹிதா |

மமதை அதனில் ஊறும் அறிவிலி | யான எந்தனை காத்தருள் செய்யும் ||

He took sanyāsā and his deekshā nāmam was Sadāshivēndra Saraswati Swāmigal.

Brahmēndra Swāmīgal was an expert in shāstrās and vēdāntā. So, he had the habit of doing tarkam (argument) with any pandit who came to the Muṭṭ to have darshan of his Guru Paramashivēndra Swāmīgal. No one could ever win Sadāshivam in any argument. He was engrossed in tarka vādam and derived joy in defeating the other learned scholars. This habit of his, became a nuisance and all pandits started complaining to his Guru about him. Paramashivēndra Swāmīgal felt sorry for his disciple. The Guru thought, “Sadāshivam is so engrossed in tarka vādam that he derives pleasure in defeating others. He still hasn’t got the anubhooti (practical experience) of what he has learnt”. So, one day Sri Paramashivēndra Swāmīgal called him and said “ஸதாசிவம் உன் வாய் மூடாதா” (**Sadāshivam won’t you shut your mouth**). On hearing his Guru’s command, Sadāshiva Brahmēndrāl immediately shut his mouth never to open and speak again. He stopped talking and became a mouni and a great gnyāni. He reveled in the highest truth and cared nothing about the outside world.

Sri Ādi Shankarāchāryāl describes the state of a gnyāni in Vivēkachoodāmani as follows :

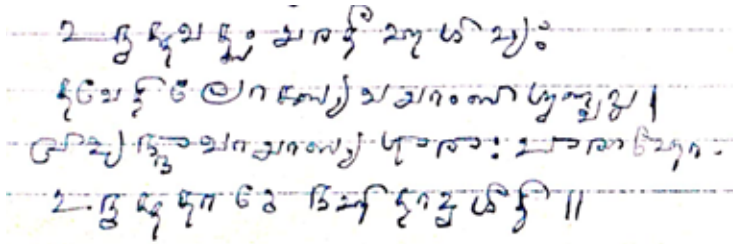
“दिगम्बरो वापि च साम्बरो वा । त्वगम्बरो वापि चिदम्बरस्थः ।

उन्मत्तवद्वापि च बालवद्वा | पिशाचवद्वापि चरत्यवन्याम् ॥” (Vivēkachoodāmani - Verse 540)

(Established in the ethereal plane of Absolute Knowledge, he wanders in the world, sometimes like a madman, sometimes like a child and at other times like a ghoul, having no other clothes on his person except the quarters, or sometimes wearing clothes, or perhaps skins at other times).

Sadāshiva Brahmēndrāl was in that highest state of a gnyāni. He started roaming around the streets like a madman with torn clothes and people again started complaining to his Guru about him. On hearing this, the Guru lowered his head and regretfully shed tears saying, “I haven’t got the madness which my disciple has got – I wish I could be like him”. The Guru yearned for that state of mind in which Brahmēndrāl was.

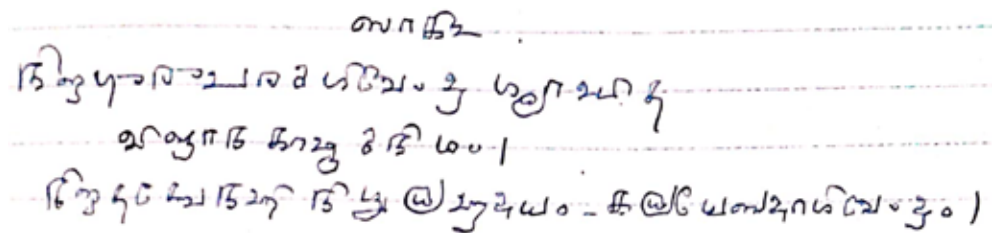
This whole episode is beautifully depicted by a ślōkā followed by a sāki, both of which Sri Embār has rendered. The ślōkā is from Sadāshivēndra Pancharatnam of His Holiness Sri Sri Nrusimha Bhārati Swāmigal of Sringeri Peetam.



ॐ नमो भगवते वासुदेवाय ।
 तस्मै नमः तस्मै नमः तस्मै नमः ।
 तस्मै नमः तस्मै नमः तस्मै नमः ।
 तस्मै नमः तस्मै नमः तस्मै नमः ॥

उन्मत्तवत् सञ्चरतीह शिष्यः तवेति लोकस्य वचांसि शृण्वन् ।
 खिद्यन्नुवाचास्य गुरुः पुराहो ह्युन्मत्तता मे न हि तादृशीति ॥

(Long ago, hearing people’s reports thus, “Your disciple wanders here like a madman”, his Guru regretfully said thus : “Alas indeed, that I haven’t acquired this kind of madness !”)



नमो भगवते वासुदेवाय ।
 तस्मै नमः तस्मै नमः तस्मै नमः ।
 तस्मै नमः तस्मै नमः तस्मै नमः ।
 तस्मै नमः तस्मै नमः तस्मै नमः ॥

निज गुरु परमशिवेन्द्र क्षाधित विज्ञान काष्टमनिशम् ।
 निजतत्त्वेन हि निश्चल हृदयं कलये सदाशिवेन्द्रम् ॥

The above two-line sāki beautifully captures the essence of the above incident in the life of Sri Brahmēndrāl.

6. Sri Bhadrāchala Rāmadāsar

Bhakta Rāmadāsā's charitram is a very popular one, (on par in terms of popularity, with the charitram of Annamayyā), amongst the Andhra Kavis. Many bhaktās have written prose and poetry on the life of Sri Rāmadāsā. Even Sri Tyāgarāja Swāmigal who never did any nara stuti (singing the glory of men), sang the glory of Sri Rāmadāsā, as a Mahātmā.

Bhakta Rāmadāsā was a great devotee of Lord Rāmā. He was born to Lingaṇṇā and Kāmāmbā, as their only son, in a place called Nelakondapalli in Golkonda Samasthānam.

అంకి 2

శ్రీః. మాత గణపకొంబల వైష్ణవో హి శిష్యుడయ్య బాగుబుద్ధి
కాకొంబల గోపన శిష్యుని. వైష్ణవ హరి మోక్షాధిపతి సాధు గణం॥

श्रीमिश्रिन नेलकोण्डपल्लेलो शिष्टजनुलु पोगडगनो ।

कामाम्बकु गोपन्न जनिञ्चैनु कमलाक्षुनि वरमुननो ॥

The Nizāms were ruling in Hyderabad with Tāneeshā as their King.

అంకి 1

నికొంబలంబి శ్రీ గాథిశా నామ గీతామయ సాధి ।
శిష్యుని హరి శిష్య సంకీర్తనాశ్రయ వైష్ణవ హరి గణ గీతామయ ॥

निजाम वंशी श्रीतानीषा भूपति हैदराबादि । ज्याचा कीर्ती सन्तसमाजी वर्णुनि तरति भवाब्धी ॥

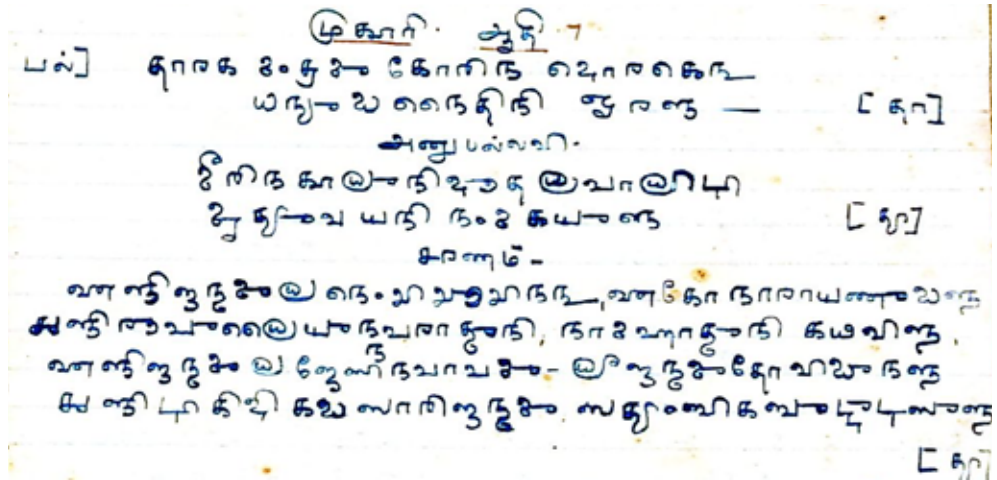
Lingaṇṇā retired as the Diwān of the Nizām Sarkār and settled down in Nelakondapalli. It was then Sri Rāmadāsā was born to him. The parents named the child as Gōpaṇṇā. Due to his intense devotion to Lord Rāmā, he was called Rāmadāsā by one and all. Some versions of his charitram indicate that he got the Tāraka mantra upadēsā (initiation) from Sant Kabir, when the latter came on a pilgrimage to dakshiṇa dēsā (South India). It is said that Sant Kabir came to Nelakondapalli and accepted Gōpaṇṇā as his disciple and gave him Rāma Nāma upadēsā. Sri Embār has written a sāki pertaining to this incident.

అంకి 6

కవీ సామాధి కథాక్షర సా
హం వై నామోకాశం ।
శ్రీమం నామోకాశం శ్రీమత్యక్షర
మరణ నామోకాశం ॥

कबीर दासुनि कटाक्षमुनदा | गाञ्चे राम नाममुनु |
जपम्बु सेयुचु जलज नयनुनि | चरण सेव नित्यमुनु ||

After obtaining the Rāma nāmā, Rāmadāsā started singing numerous kirtanams on Lord Rāmā. His Nāma ruchi, taste for the divine name of Lord Rāmā, can be seen in many of his kirtanams, an example of which sung by Sri Embār is given below.



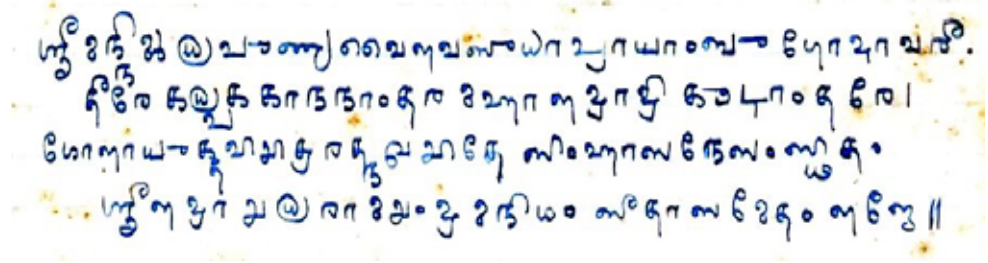
தாரக மந்த்ரமு கோரின தொர்கெனு த⁴ன்யுட்³னைதி நி ஓரன்ன |
மீரினகாலுனி து³தலபாலிடி ம்ருத்யுவயனி நம்மகயுன்ன ||
என்னி ஜன்மமுல நெஞ்சி சூசிநனு எனோ நாராயணுட்³ன்ன
அன்னி ருபுலை யுன்னபராத்முனி நா மஹாத்முநி கதவினன் ||
என்னி ஜன்மமுல ஜேஸின பாபமு லீஜன்மமுதோ விரு³ நன்ன |
அன்னிடி கிதி³ கட³ஸாரி ஜன்மமு ஸத்யம்பி³க பு³ட்டுட ஸுன்ன ||

He was a great sāhityakartā (composer) and has sung songs on Lord Rāmā.

Gōpaṇṇā was married to Sundari Bai and they had a son called Rāghavā. Since, Gōpaṇṇā inherited the vast wealth from his father, he had no worries about earning his livelihood. He had the freedom to engage himself in Rāmā bhakti. Every year, Rāmadāsā used to celebrate the Rāmā Navami utsavam (festival) in a very grand manner. On one such occasion, Rāmadāsā even lost his son Rāghavā, when the child accidentally fell into a huge cooking pot in the kitchen. But Lord Rāmā appeared there suddenly, on that day, as a Yogishwarā by name Rāma Yōgi and brought the dead child back to life. This sequence of events firmed up Rāmadāsā's belief in Lord Rāmā even more and he was ready to even sacrifice his life for Lord Rāmā. Such was his devotion to the Lord.

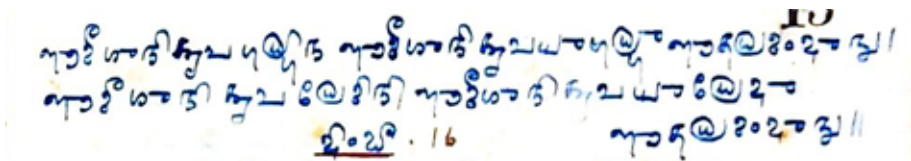
Rāmadāsā spends every bit of his wealth on Rāma kainkaryā (service) and eventually becomes a pauper. His biggest worry now was how to conduct the Navami utsavam that year. He approached his two uncles, Akkaṇṇā and Mādaṇṇā, the then Diwāns of Nizām Sarkār, and with their contributions he successfully did the utsavam that year and even took up a government job. He was appointed as the Tāsildār of the Bhadrachalam Tāluk.

The introductory slōkā on Bhadrachala kshētrā and the temple, as sung by Sri Embār is really a very captivating one and goes as follows :



श्रीमन् निर्मल पुण्य वैभव सुधा प्रायाम्बु गोदावरी तीरे | कल्पक काननान्तर महाभद्राद्रि कूटान्तरे |
शोभायुक्त विचित्र रत्नखचिते सिंहासने सम्स्थितम् | श्री भद्राचलरामचन्द्रमनिशं सीतासमेतं भजे ॥

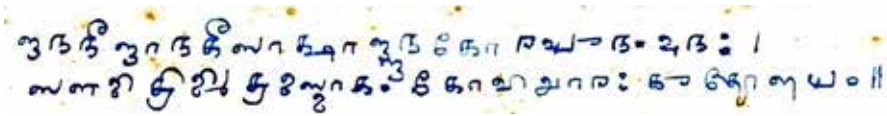
Rāmadāsā was given a very grand welcome and taken to the Bhadrachala Rāmā temple which was then in a very dilapidated condition. The Archakā (priest) of the temple requested him to renovate the temple and do the samprōkshaṇam before he got transferred from Bhadrachala kshētrā. The Archakā also said that this was the niyamanā (order) from Lord Rāmā. Rāmadāsā was very upset on seeing the poor state of the temple and vowed to renovate it at any cost. He took up the job as the Tāsildār and worked diligently. At the same time, he sold his big house in Nelakondapalli to fund the renovation of the Bhadrachala temple. But as the temple works progressed, he fell short of money and started using the tax money, without asking permission from the Nizām King Tāneeshā. Tāneeshā on coming to know about this, enquires about the misappropriation of funds in Bhadrachalam. The two uncles of Rāmadāsā send a confidential letter to him, appraising him about the action taken by the King, for which Rāmadāsā boldly replies, as Sri Embār has sung, as follows :



भूमीशुनि कृप गलिन | भूमीशुनि कृपयु गल्यु भूतलमन्दुनु |
भूमीशुनि कृपलेमिनि | भूमीशुनि कृपयुलेदु भूतलमन्दुनु ॥

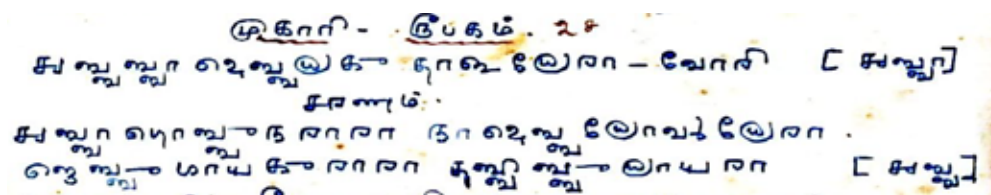
When I have the *krupā katākshā* (grace) of the husband of Bhoomiputri i.e. husband of Sitammā (husband of Sitammā is none other than Lord Rāmā), I do not need the *krupā* of the Bhoopathi i.e., the King of the earth (meaning Tāneeshā here in this context).

Rāmadāsā is subsequently arrested and put behind bars by the Nizām King Tāneeshā for using the state tax funds to renovate the temple. Even when the soldiers come to arrest him, Rāmadāsā bravely faces them and says, when my mother Sitammā and father Rāmā are there, there is no fear for me. This Sri Embār has sung as a *slōkā*, followed by Sri Tyāgarāja Swāmigal's *keertanam* "Sitamma Māyamma". The beautiful two-line *slōkā* is as follows :



जननी जानकी साक्षात् जनको रघुनन्दन : | सौमित्रिमित्रमस्माकं को विचार : कुतोभयम् ||

It is said that Rāmadāsā was sentenced to indefinite imprisonment and the King ordered that he should be released only when he repaid the entire tax amount which he had used up for the temple renovation. For 12 years Rāmadāsā suffered torture and imprisonment. In this context Sri Embār has sung a *kirtanam* in Ābhōgi Rāgā (though the *nirūpaṇam* states the *rāgā* as *Mukhāri*) set to Rūpaka Tāla. The *keertanam* starts at the second beat of the tāla.



अबबबा देबलकु ताळलेरा वोरि ||

अबबा गोबुन रारा | ना देबलोर्वलेरा | जेबुशायकु रारा | तब्विबुलायरा ||

It was during this period that Sri Rāmadāsā sang profusely on Lord Rāmā seeking His grace and help. Finally, Rāmadāsā pleads to Sitammā to save him. It is to be noted that while Rāmadāsā pleads to Lord Rāmā to save him, nowhere in his *kirtanams* does he say that what he did was wrong. Instead, he says the Lord's temple was in a bad condition and hence it was the duty of the *bhaktā* to renovate it by whatever means. But Lord Rāmā being a *Chakravarthi* (King) himself, knows how important the tax funds are for the state treasury. So, Lord Rāmā has to repay Tāneeshā and only then get Rāmadāsā released from the prison. Sitammā being Sri Mahālakshmi herself, gives the required amount all in gold coins with Rāmā Nāma *mudrā*. Then, Lord Rāmā and Lakshmanā disguise themselves as

the servants of Tāsildār Rāmadāsā, by name Rāmōji and Lakshmanōji and meet the King and hand over the due amount with interest for the 12 years.

Rāmadāsā is released and the King having had the divya darshan (divine vision) of the Lord realizes the greatness of Rāmadāsā, and seeks his forgiveness. Rāmadāsā is appointed as the care taker of the Bhadrachala temple by the King himself. Rāmadāsā lived long doing Rāma bhakti and finally attained the Tiruvaḍi (Holy Feet) of Lord Rāmā.

The above are a few examples of the nirūpaṇams of Sri Embār. There is still a vast number of these covering a variety of topics/charitrms. Sri Embār has painstakingly written down the nirūpaṇams for Sri Bhāgavatam and Srimad Rāmāyaṇam also.

These manuscripts, are a treasure and are indeed priceless. It is a great blessing that these are being preserved well in The Music Academy Library. These manuscripts are accessible to one and all and this writer is very sure that this will be of great learning for generations to come, to those seeking to learn this unique and divine art.

This writer thanks The Music Academy for giving this opportunity to write this article for The Music Academy Journal and feels blessed to have been chosen for the same. Sri Embār was a Harikathā Chakravarthy and a one like him may never be born again. Luckily, we have his nirūpaṇams well preserved in The Music Academy Library. This writer prays that many people read them and use them to propagate Bhakti.

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1. The various hand-written nirūpaṇams (manuscripts) of Embār
Sri. S. Vijayarāghavāchāriyār, as preserved in The Music Academy Library.
2. “Kathaakaalakshepa – A Study (Musical Discourse)” by Dr. Prameela Gurumurthy,
University of Madras Publications, 2009, Page 90.
3. Vivēkachoodāmaṇi of Sri Ādi Shankarāchāryāl, Verse 540.





T. Sankaran – (Thanjavur Sankaran)

A Life in Music

Sangīta Kalā Achāryā Dr. Ritha Rajan

Ancestry and Family

The musical family of Vina Dhanammal dates back to the 17th Century. It was a family of mainly female musicians and dancers of the Thanjavur court and their ancestor Pappammal adorned the Thanjavur court in the 18th century. While Vina Dhanammal with her distinguished women ancestors and her glorious daughters had been among the most respected female artists in the Carnatic Music world, there were also male artists in her lineage, who proved themselves equally worthy. Dhanammal's maternal uncle Ponnuswami was a violinist. Dhanammal's brothers Narayanaswami and Appakannu were violinists and brother Kutti was a ghaṭam player. T.Sankaran, Sangita Kalānidhi T.Viswanathan and T.Ranganathan were the three grandsons of Dhanammal, who were equally prominent in their own right.

Sankaran was the son of Lakshmiratnam (Chinnakutti Ammal), the 2nd daughter of Vina Dhanammal. His illustrious cousins were Sangita Kalānidhi T. Brinda, Sangita Kalā Acharya T. Mukta and T. Abhiramasundari, daughters of Kamakshi Ammal, the youngest daughter of Vina Dhanammal as also Sangita Kalānidhi T. Balasaraswathi, T. Viswanathan and T. Ranganathan, born to Jayammal, the third daughter of Vina Dhanammal.

Sankaran learnt music from his mother Lakshmiratnam, who was very much held in esteem by great vidvān-s like Kanchipuram Naina Pillai, Pudukkottai Dakshinamurthi Pillai and Konnakol Pakkiriyaipillai.

Sankaran was blessed with a dedicated wife Smt. Vedavalli, who also belonged to a well-known musical family. She was the grandniece of violin Vidvān Malaikkottai Govindaswami Pillai.

His Education

T. Sankaran was an Economics & History graduate from Pachaiyappa's College, Madras. He taught English, History and Geography at schools in Kanchipuram, Chidambaram and Madras. At Kanchipuram, he stayed in the house of Kanchipuram Naina Pillai, the great musician, who was the guru of T.Brinda and T.Mukta.

His career

For a brief while, Sankaran worked as administrator in Cochin Harbour.

His music broadcast at the All India Radio in 1939, Tiruchi was heard by the then AIR Station Director who was impressed and gave him an appointment in AIR. After having worked at different capacities as staff artist and producer, Sankaran retired from All India Radio in 1961 as Assistant Music Director. After retirement, he was appointed Correspondent and Director of Tamil Isai Kalloori, run by the Tamil Isai Sangam, Madras and he served there till 1986. He was Contributing Editor to *Sruti*, the South Indian Classical Music and Dance Monthly right from its inception in 1983.

Sankaran was closely associated with the Sangeet Natak Akademi, Delhi, and the Eyal Isai Nataka Manram at the State level. He authored and co-authored books and articles on Carnatic musicians' lives and on the historical and social background of Carnatic Music

T.Sankaran as a musician

Audio recordings of Sankaran having sung along with Sangita Kalanidhi Smt. M.S. Subbulakshmi, and Sangita Kala Acharya-s Smt. T.Mukta and Smt Rama Ravi are available on the You Tube. But to understand and appreciate his musicianship in his own right, one should listen to audio clips where he has sung exclusively all by himself with the tambura. Luckily two such rare recordings are available, thanks to his son, Yadav Murthi Sankaran. One can hear a beautifully rendered lullaby in nilāmbari raga and a free relaxed rāga alāpana of śaṅkarābharaṇa in these audio clips. In spite of such remarkable musicianship, Sankaran preferred to hold official posts in places like All India Radio, be in close association with musicians of all ranks and further enjoy writing books on them. All of them were very much at home with Sankaran and freely shared their musical experiences with him. That he was an easily accessible man, though from the legendary Vina Dhanammal family was wholeheartedly appreciated by all the musicians. That he was also academically well qualified, added to his importance among musicians.

Though not a regular teacher, he privately taught Rama Ravi and A.R.Sundaram, rare compositions that he had acquired from various reliable sources, including his aunts. He was

a very friendly person and maintained a cordial relationship with all the family members of Vina Dhanammal.

My guru Sri.Ramnad Krishnan learnt the āhiri rāga kīrtana of śyāmā śāstri *māyamma* from T. Sankaran, when they were travelling together once in a train!

Lecture demonstrations by Sankaran

In 1964, Sankaran gave a lecture demonstration in the Music Academy on rare javali-s, with his cousins Sangita Kalanidhi-s T. Viswanathan and T. Balasaraswathi. Together they sang hitherto unheard of jāvali -s in the rāga-s kīravāṇi and hamīrkalyāṇi. This author still remembers Sankaran's beautiful rendering of the Tamil kīrtana 'śrī kāmākṣi in vasantā rāga while demonstrating the kīrtana at the Tamil Isai Sangam Music Festival circa 1982.This kīrtana was an exclusive Dhanammal legacy.

In 1983, he was offered a lecture tour to New York to speak on the 'Distribution of Musical Communities in South India' on an ICCR Scholarship.

T. Sankaran's Contributions As An Administrator

a. The All India Radio

Hearing Sankaran's live broadcast on the Tiruchi All India Radio in 1939, the Tiruchi AIR Station Director was so impressed with Sankaran's music that he immediately appointed him as a staff artist. Sankaran was with AIR till his retirement. He worked in various capacities in Tiruchi, Ahmadabad, Baroda, New Delhi, Madras and Vijayawada as staff artist, programme assistant, Producer and finally retired as Assistant Station Director in 1961.

In Vijayawada, Sankaran identified the musical potentialities of Srirangam Gopalaratnam,the staff artist. Her fine sense of śruti and laya and her competence in handling any musical complexity with ease and poise were well utilised by Sankaran. He produced many special musical features with Voleti Venkateswarulu and Srirangam Gopalaratnam, unearthing many forgotten songs from nṛtya nāṭaka-s like Bhama kalapam and rare songs from the Bhāgavatamēla nāṭaka-s.The Vijayawada All India Radio's broadcast of these musical features became very popular all over India. Another famous broadcast from the Vijayawada AIR was the 'Bhaktirajani'(devotional songs) which went on air, in the morning. Here also, the prominent singers were Voleti garu and Srirangam Gopalaratnam!

When Sankaran was with the Tiruchi All India Radio, associating with Sarukkai Gopalan,the Station Director of Tiruchi AIR,he brought out the first direct live broadcast of Tyagaraja Aradhana Festival conducted at Thiruvaiyaru in 1941.

b. The Tamil Isai Sangam, Madras

After retiring from the All India Radio, Sankaran was appointed as the Correspondent and the Director of the Tamil Isai Sangam, Madras and was associated with the institution till 1986.

There Sankaran established a portrait gallery of all the stalwart musicians of the past in a beautiful spacious hall. Sangita Kalanidhi Palghat Mani Iyer was so fascinated by this galaxy, that he always went to the place, whenever he had visited Tamil Isai Sangam and spent a long time there, going through the great portraits and lost in memories of the past!

Sankaran had also created a museum of all rare musical instruments at the Tamil Isai Sangam.

He was also in charge of the Tamil Isai Kalloori and maintained an excellent library with a vast and rare collection of music books. All the books were kept in very good condition and it was a pleasure making use of the library.

Sankaran was also in charge of the Annual Music Competitions held at the Tamil Isai Sangam every year before the Music Festival in December. For the prestigious Kalki Tambura prize for the Gopalakrishna Bharathi kirtana-s, Sankaran held a preliminary test for all the competitors. All the competitors had to tune a tambura to the satisfaction of the judges. Then only were they allowed for the actual competition!

c. As an Archivist

It was with Sankaran's initiative and support that Savitri Rajan, disciple of Vina Dhanammal and Sangita Kalanidhi Tiger Varadachariar, could found Sampradaya, an archival centre for South Indian Music Traditions at Madras. Savitri Rajan was very much assisted by Michael Nixon, the musician and scholar. Sankaran recommended my husband K.S.S. Rajan for being the President of Sampradaya and was of full of support and guidance to Rajan in all the documentations carried out by Sampradaya. It was Sankaran who suggested the documentation of Carnatic Music recital on Dilruba, the North Indian Instrument by the Kerala Artist Angamali K.J.Jose at Sampradaya.

Similarly, the less-known Kerala Vina vidvān M.K.Kalyanakrishna Bhagavata's ciṭṭa tāna-s were also documented at Sampradaya.

Articles written by T.Sankaran

1. *The Social Organisation of Music and Musicians : Southern Area* Co-authored with, Matthew Allen, in the *Garden Encyclopedia of World Music Vol. 5, South Asia, The*

Indian Subcontinent, edited by Alison Arnold. In this article, Sankaran has given a complete history of how Tyagaraja Aradhana at Thiruvaiyaru was started in a very simple manner and how it came to be celebrated grandly and received worldwide attention.

2. Articles in Sangeet Natak Akademi, Vol LII, Numbers 1 - 4, 2019
 - a. Kandappa Naṭṭuvaṇār
 - b. Bala's musicians
3. Edited rare unpublished compositions with notation in the Music Academy Journals. For example, the rare maṅgalam composed by Syāmā Sāstri, which Sankaran found in the music notebook of Ramatilakam, niece of Kanchipuram Naina Pillai has been published in one of the Music Academy journals.
4. The following articles on music composers had been published in *The Hindu*.
 - a. The Tanjore Quartet
 - b. The last of the Tanjore Quartet
 - c. Tirupati Narayanaswami
 - d. Dharmapuri Subbarayar
 - e. Pattabhiramayya

All the articles in *The Hindu* are interesting. In the articles on the Tanjore Quartet, Sankaran has very clearly established the individual authorship of many compositions which are just referred to as Tanjore Quartet's compositions. In the article 'The last of the Tanjore Quartet' Sankaran writes specially about Vadivelu, the youngest of the Tanjore Quartet and the most talented among them. Sankaran says that almost all the pada varna-s of the Quartet family were composed by Vadivelu.

In the article on Tirupati Narayanaswami, for the first time, we come across many of his kīrtana-s and jāvali-s, thanks to Sankaran. Tirupati Narayanaswami was also a great teacher. Sankaran in his own humorous way, writes that once Narayanaswami had trained two of his nieces to thoroughly memorise kalpana svara-s for a kīrtana. He did not stop with that. He further specially trained the nieces to sing these svara-s as if they were being sung spontaneously! He made the nieces sing the memorised kalpana svara-s before Malaikkottai Govindaswami Pillai and left him astonished!

In the articles on Dharmapuri Subbarayar and Pattabhiramayya, for the first time we come across new information, for example that Dharmapuri Subbarayar had composed even Tamil

jāvali-s! Both the javali composers visited Dhanammal frequently and many jāvali-s were composed in her house itself and taught to her daughters.

The *Sruti* magazine issue, 1 September 1984 which was dedicated entirely to Kanchipuram Naina Pillai could not have been published but for the contribution of Sankaran, says Editor in Chief, *Sruti* N. Pattabhiraman. In some of the articles written in the *Sruti* magazine, Sankaran had used the pseudonym ‘Vayuputra’. He also wrote articles under the pseudonym ‘Matangar’ elsewhere.

In one of *Sruti* magazine’s issues, Sankaran, along with K.R. Rajagopalan, had published an interesting article ‘Who is Oho’ wherein, he has brought out much information about many well-known and forgotten musicians. It seems that the famous violin Vidvān Parur Sundaram Iyer, who was highly proficient in both Carnatic and Hindustani styles was very much opposed to dividing Indian Music as Carnatic music and Hindustani music. He felt that it should be called Bhāratiya Saṅgītam” collectively, of course with the regional musical style differences being given their relevant importance.

Further Sankaran in this article ‘Who is Oho’ names two female violinists of the earlier generations whom we have never heard about. One was Akkamma, the grandmother of M.S. Subbulakshmi and mother of Shanmukhavadi. Also there was one Thayamma, ancestor of Kanchipuram Naina Pillai, who was also a violinist.

Sankaran’s special articles on the Nagaswaram

There are three special articles exclusively written on the Nagaswaram written by T. Sankaran. They are

- a. *The Nagaswara Tradition systematised by Ramaswami Dikshitar* in the Journal of the Indian Musicological Society, Bombay and Baroda, 1976.
- b. *The Nagasvara Tradition* uploaded in The Academia by Saskia Kersenboom.
- c. *Nagaswaram Traditions and the Lineages* in the *Sruti* Magazine, October 2013

Books authored by T.Sankaran

He was the author of the well-known Tamil book, *Isai Mēdaigal* (1962), published by the Tamil Isai Sangam, Madras.

The Life of Music in South India (a parallel book to Daniel Newman’s book, *The Life of Music in North India*) was co-authored with Matthew Allen, and published posthumously by the Wesleyan University Press, 2023.

Nāgaswaram was a book by him that was edited and published by Sruti Foundation

Compositions of Anai-Ayya Brothers, was co-authored with T. Viswanathan and published by Bṛhaddhvani, Madras, 1990

Sankaran was very much inspired by the book *The Life of Music in North India* by Daniel Newman. He got the unique idea of writing a parallel book and thus came about *Life of Music in South India*, co-authored with Matthew Allen. This is a very interesting rare type of book wherein Sankaran takes up each statement given by Daniel Newman on North Indian Music and gives a corresponding statement on South Indian music.

For example, while Daniel Newman says that the North Indian Music was only for the elite North Indian people and that North Indian music could be heard only in the royal courts and rich patron's places, Sankaran, here in his book says that on the contrary, South Indian Music was accessible to all common men, who could understand and enjoy art music like an aristocrat. This could happen here in South India, because the South Indian temples always held classical music concerts during important occasions and during temple festivals. The devotees who thronged the temple could listen to these music concerts, which was part of the temple atmosphere. Thus they could imbibe the art and its nuances in the most natural way. Besides, the temple instrument nāgasvaram (which Sankaran calls 'the loud instrument') could be heard even from a long distance, and people living closer to the temple could listen to nāgasvaram music even from home.

Sankaran was so well connected with all the musical families who readily shared with him all their musical legacy. Sankaran was a very successful interviewer, knew the tactics of extracting all the information from the shy, reserved musicians and also from the most popular musicians. His interview with nāgasvara vidvān Thiruvavaduthurai. N.Rajaratnam Pillai is always viral on the YouTube.

Within his own family circles also, he was always very much sought after. He was the most reliable resource person and was a great moral support for all the members of the Dhanammal family. It was only through Sankaran that many unknown talented musicians were made known to the music world and many rare compositions and especially jāvali-s and padam-s were unearthed!





Vidwan Puthucode Krishnamurthy

Vidūṣi Dr. G. Baby Sreeram

Puthucode Krishnamurthy (1923-85) was born in the small village of Puthucode in Palakkad. It is a traditional *agrahāram*, one among the 68 groups of *agrahāram-s* in Palakkad where Tamil Brahmins live in row houses. The Puthucode village has a Devi temple at its centre whose main deity is Goddess Annapoorneshwari. Growing up, Krishnamurthy used to frequently visit the temple and sing at the sanctum with his robust voice, dedicating several *kṛti-s* or *ślōka-s* which would echo off the stone structure of the temple and ring through the silent paths of the *agrahāram-s*. Uninterrupted by the disturbance of motorcycles or electronic equipment like fans or television, the village of Puthucode was lucky enough to be captivated by his rich music.

He was born to Krishna Sastrigal and Parvati Ammal. He embarked on his musical journey from a very young age and his first teacher was his mother, Parvati Ammal herself. Later on, he sought formal music lessons from Sesha Bhagavathar & Krishna Bhagavathar. Furthermore, his advanced music training was under the tutelage of Palghat Rama Bhagavathar, who was a disciple of legendary musicians Palghat Anantharama Bhagavathar and Sangita Kalānidhi Umayalpuram Swaminatha Iyer. Thus, Puthucode Krishnamurthy belonged to the guru-siṣya parampara of Saint Tyagaraja.

In an event commemorating Sri Palghat Rama Bhagavathar, unveiling a memorial, Puthucode Krishnamurthy spoke highly of his guru. He said that his guru was one of the most sincere and lovable people. Sharing his memories with the audience, he spoke of his guru's generosity and humility, and how he taught students for free. Puthucode Krishnamurthy, however, managed to hide his *guru dakṣiṇa* within the folds of veshti-s or dhoti-s offered to his guru. His devotion towards his gurus can be felt through his compositions on guru bhakti, written in Malayalam. Some of his compositions which specifically focused on Guru Bhakti were:

- guru kaṭākṣam - gauri manōhari

- Marannidāthe - śāma
- sadayam en hṛdi - śāma

He paid homage to both his guru and Saint Tyagaraja through the kṛti in gauri manōhari rāga that is set in the tāla khaṇḍacāpu, the same as the Tyagaraja composition “guru lēkha”. In the caraṇam, he narrates the qualities of an “uttama guru” (Ultimate Guru) which are as follows:

Padma patra jalakanam polē paṭṭatal enyē vāzniḍum

vazikāṭum vātsalya nidhiyam sal - guru katākṣam nālu puruśārthavum arulum

These lines go on to say that a guru should strive to live a life akin to a drop of water that stays on the surface of a lotus leaf, unattached while at the same time, guiding the students affectionately. According to Krishnamurthy, such a guru’s *katākṣam* will confer upon his true disciple all the four puruśārtha-s - Dharma (righteousness), Artha (prosperity), Kāma (passion) and Mōkṣa (self-actualization).

In the early 1940s, he moved to Delhi where he taught Carnatic music to students. The musical scenario of Delhi at the time of independence was such that there were not many teachers in Delhi, although concerts used to be organised for visiting artists from the south like Sangita Kalānidhi-s Musiri Subramania Iyer, G. N. Balasubramaniam and M. S. Subbulakshmi. It was in this milieu that Śrī Pudukode Krishnamurthy decided to venture into north India as a music teacher. One of his early students from Delhi named Mrs Shakuntala Narasimhan was a writer at *The Hindu* newspaper, regularly contributing articles. In one of her writings, she has mentioned about Puthucode Krishnamurthy as her first guru.

He subsequently performed for the Delhi All India Radio (AIR) for a few years. He was an integral part of many musical productions for AIR, during which he grew proficient in Hindi. He developed an interest in Hindustani music, eventually learning it at the Gandharva Maha Vidyalaya school in Delhi. He later integrated this Hindustani music style into his singing. During his time there, he has also composed some Hindustani sthāyi-s, khayāl-s and bhajan-s in Hindi.

He returned to Kerala in 1950 as a lecturer at the Chembai Music College in Palakkad, a career that spanned over two decades. During his service, he also frequented the Swathi Thirunal Sangeetha College in Trivandrum during the 1970s. In 1976, he retired as the Principal of the Chembai Music College. Through this period, he trained many good musicians who later served as music teachers in different institutions as well as becoming performers.

Following his retirement, he accepted an offer from Kalakshetra to teach music in Madras. He joined in the year 1978, as a colleague of the great Sri M.D. Ramanathan. He spent

more than six years in Chennai during which he extensively performed with many eminent vidwans such as Lalgudi G Jayaraman, Sri V.V. Subramaniam, Trichur Narendran, and Sangita Kalānidhi-s M.S. Gopalakrishnan, T.N. Krishnan, Palakkad Mani Iyer, Palghat Raghu, T.K. Murthy and Umayalpuram Sivaraman.

Due to health reasons, he resigned his job at Kalakshetra and settled with his son in Karamana, Trivandrum. He passed away in the year 1985 on August 23rd. He breathed his last peacefully in his wife's arms, on the day of Varalakshmi Vratam.

With his extensive knowledge of Sanskrit, Tamil and Malayalam, he has written and composed over 200 compositions. He has written several group kṛti-s, including Tamizh compositions on aru paḍai vīḍu on Lord Muruga, Navagraha kṛti-s in Malayalam, a daśāvātāram rāgamālika and a rāmāyaṇa rāgamālika. Like Tyagaraja's ghana rāga pañcaratnam-s, he has also composed five kritis in Malayalam on Devi in Ghana rāga-s which are known as dēvi pañcaratnam. However, unlike Thyagaraja, he has used five tāla-s - ādi, rūpakam, miśra cāpu, khaṇḍa cāpu and miśra jāti jhampa tāla for nāṭṭa, gaula, ārabhi, varāli and śrī respectively.

Being an ardent dēvi upāsaka, in these kṛti-s, he had mentioned about the saundarya lahari, dēvi bhāgavatam and dēvi mātmyam. The compositions are meditative in nature and he talks about seeking bhakti in all the five compositions.

Malayalam is a very tough language to fit into the tāla while expressing an idea or thought or narrating a character or incident. He has intellectually handled the language with tact and added the most appropriate Sanskrit words too to enhance its sweetness. Therefore, one can easily sing his Malayalam kṛti-s without feeling the difficulty of the language.

Similar to Dikshitar, he composed on specific kṣētra deities, including compositions like śrīnivāsa dayā sindhō in kāṇāḍā (Tirupati), arul puriya in kāpi (Sholingur), śrīdhāma in Sahāna (Guruvayur), dhyāyē śrī dhanvantra mūrtim in amṛtavarīṇi (Nelluvai) and even on specific festivals such as Kalpathy Rathotsavam in compositions including śrī viśvanātham in hēlavati.

Other kṣētra kṛti-s include:

- Vaikom Mahadeva kṣētra
- Sri Padmanabhaswamy kṣētra
- Puthucode kṣētra

His deep devotion towards Puthucode Devi prompted him to write ṣoḍaśa kṛti-s (16 compositions) on Navakrodapuram (Puthukode) Goddess which include 6 kṛti-s in Sanskrit

and 10 kṛti-s in Malayalam. The kṛti-s are as follows:

1. Paradēvatē – pūrvikalyāṇi – vilōmacāpu
2. hrīm̐kāra sunādavinōdini – sunādavinōdini – rūpakam
3. bhavatāriṇi paripālayamām – Bhairavi – miśracāpu
4. caraṇam prapādyēyam – Durga – rūpakam
5. durgē namō bhavāni – śuddha dhanyāsi – rūpakam
6. karuṇāmṛtavārśiṇi – amṛtavārśiṇi – rūpakam
7. pālikēnam – rītigaula – rūpakam
8. jagadamba – ānandabhairavi – ādi
9. Akhilatāpaharamām – malayamārutam – ādi
10. śaraṇam enikākila – kalyāṇi – ādi (2 Kala)
11. sakala jaganmōhini – jaganmōhini – ādi
12. aḍimalarina – āndōlika – ādi
13. akhilalōkanāyaki – nāyaki – rūpakam
14. akhilalōkajanani – nīlāmbari – rūpakam
15. Kanivilladhayo – mukhāri – ādi
16. sarvabhaddha praśamanīm – madhyamāvati – ādi

Additionally, he has also composed kṛti-s in praise of different deities and associated festivals. He has composed a kṛti on Ganga Devi in ānandabhairavi - “sukṛta taraṅgāvali” & “kāṇman kaṇṇugal” in śaṅkarābharaṇam based on the famous Kalpathy Car Festival. He wrote a kṛti titled “kalaśōdbhava munivara upāsmahē” which is a rare composition on Agasthyar Muni in Kānada ragam. He has also masterfully composed some rāgamālīka-s namely śiva pañcākṣara rāgamālīka, śrīdēvi rāgamālīka and rāmāyaṇa rāgamālīka.

His music had great standards and good pāṭhāntaram. He simultaneously had a very melodious yet vibrant and robust voice. One of his students remembered him for his splendid śruti śhuddham, remarking that when he sang śaḍjam in the classroom, the chair table all started vibrating and one could not differentiate the sound of tambūra from his voice.

In his career, he received many awards and accolades including the Kerala Sangeetha Nataka Academy Award in 1974, the Music Academy Madras Certificate of Merit in 1983 and the “Isai Kadal” title from Tamizh Isai Sangam, Karaikudi.





கவிஞ்சர பாரதி (1810 – 1896)

Vidūṣi Dr. Rama Kausalya

19-ஆம் நூற்றாண்டினை தமிழிசையின் பொற்காலம் என்று கூறலாம். கோபால கிருஷ்ண பாரதி, கவிஞ்சர பாரதி, ஆனை ஐயா, மஹா வைத்தியநாத ஐயர் - ராமசாமி ஐயர் சகோதரர்கள், தஞ்சை நால்வர், வேதநாயகம் பிள்ளை, கனம் கிருஷ்ண ஐயர், பிஷாண்டார் கோவில் சுப்பராம ஐயர், ஸ்ரீவாஞ்சியம் சுப்பராம ஐயர், வள்ளலார் போன்ற ஏராளமான வாக்கேயக்காரர்கள் இக்கால கட்டத்தில் தமிழிசைக்குத் தங்கள் பாடல்கள் மூலமாக வளம் சேர்த்தனர். இதற்கு மூன்று சூழல்கள் காரணமாகக் கூறப்படுகின்றன.

1. இக்காலகட்டத்தில் கிருதி என்னும் இசை வடிவம் முழுமை பெற்றுப் பிரபலமானது. இதனை இயற்றுவதும் பாடுவதும் முந்தைய வடிவங்களைப் போல் அல்லாமல் எளிமையாக இருந்தது.
2. ஹரிகதை என்னும் கதை சொல்லும் வடிவம் மக்களிடையே பெரும் வரவேற்பைப் பெற்றது. இதற்கு ஏராளமான பாடல்கள் தேவைப்பட்டன.
3. அச்ச வசதி தமிழகத்திற்குக் கிடைத்தது. அப்பொழுது இயற்றப்பட்ட கிருதிகளும், சரித்திர கீர்த்தனைகளும் அச்ச இயந்திரம் ஏறின. சுரதாளக் குறிப்பு பரவலாக இல்லாத காரணத்தினால் சுத்த சாஹித்தியங்களே பிரசுரிக்கப்பட்டன. இவை மக்களிடையே பாடல்களைக் கொண்டு சேர்க்கப் பெரிதும் உதவின.

இந்த மகத்தான வரிசையில் ஒரு துருவ நஷுத்திரமாக விளங்கியவர் கவிக்குஞ்சர பாரதி அவர்கள்.

“சிவனை நினைந்தவர் எவர் தாழ்ந்தார் - சதா
சிவனை மறந்தவர் எவர் வாழ்ந்தார்”

- இது சங்கீத கலாநிதி ஆலத்தூர் சகோதரர்களால் பிரபலப்படுத்தப்பட்ட பாடல்.

“எல்லோரையும் போலவே என்னை
எண்ணலாகுமோடி போடி”

- இது எஸ் ஜி கிட்டப்பா அவர்கள் குரலில் பட்டி தொட்டிகளில் எல்லாம் ஒலித்த பாடல். இவற்றையும் இவை போன்ற ஏராளமான பாடல்களையும் இயற்றியவர் கவிஞ்சர பாரதி ஆவார். தமது இயற்பெயரே வெளி உலகத்திற்குத் தெரியாமல், அவருக்கு அளிக்கப்பட்ட கவிஞ்சரம் என்ற பட்டப் பெயராலேயே வழங்கப்படும் அளவு சிறந்த புலமையும் புகழும் உடையவர்.

கவிஞ்சர பாரதி 1810 ஆம் ஆண்டு (ஆங்கீரஸ் வருடம், ஆடி மாதம்) அன்றைய ராமநாதபுரம் மாவட்டம் சிவகங்கை சமஸ்தானம் பெருங்கரை என்ற கிராமத்தில் பிறந்தவர். இந்த ஊர் இவருடைய முன்னோர்களுக்கு ராமநாதபுரம் மன்னரால் தானமாக அளிக்கப்பட்டது. நல்ல விதவத் பரம்பரை. பாரதி என்பது குடும்பப் பெயர். தமிழிலும் சமஸ்கிருதத்திலும் பெரும் புலமை பெற்ற குடும்பம்.

இவருடைய தாய்வழிப் பாட்டனார் நாகு பாரதி பெரும் புலவர்; வாக்கேயகாரர். சிவ கவச நாடகம் போன்றவற்றை இயற்றியவர். ஆக, பாரதி அவர்களுக்கு இரு வழியிலும் நல்ல புலமை உடைய குடும்பப் பின்னணி.

சுப்பிரமணிய பாரதி என்பவர் குழந்தைப் பேறு வேண்டி பெருங்கரைக்கு அருகில் உள்ள கொடுமனூர் முருகன் கோவிலுக்குத் தம் மனைவியுடன் வாரம் நடந்து சென்று விரதம் இருந்து, அம் முருகன் அருளால் பெற்ற பிள்ளையே கவிஞ்சர பாரதி ஆவார். குழந்தைக்கு கோடீஸ்வரன் என்று இவருடைய பாட்டனார் பெயரையே வைத்தனர்.

கோடீஸ்வரன் சின்னஞ்சிறு வயதிலேயே தமிழ், சமஸ்கிருதம், இசை ஆகியவற்றை நன்கு கற்றுத் தேர்ந்தார். 12-ஆம் வயதிலேயே கீர்த்தனைகள், பதங்கள் இயற்றும் ஆற்றல் மிகுந்தவராக விளங்கினார்.

இளமையில் ஒரு முறை இவர் நோயுற்றபொழுது பெருங்கரையில் கோவில் கொண்டுள்ள தர்ம சாஸ்தா இவர் கனவில் தோன்றி, ‘தன்னைப் பாடும்படி’ பணித்தாராம். அவ்வாறே மறுநாள் தர்ம சாஸ்தா மீது “பன்” ஒன்று பாடி வழிபட்டாராம். உடனே நோயும் நீங்கி விட்டதாம். அது முதல் இவர் குடும்பத்தினர் ஆண்டுதோறும் இக்கோவிலுக்கு வந்து படையலிட்டு அந்தப் பள்ளினைப் பாடி வழிபடுவார்களாம். ஆனால், அந்தப் “பன்” இப்பொழுது கிடைக்கவில்லை.

தொடர்ந்து ராமநாதபுரம் மாவட்டப் பகுதிகளில் உள்ள கடவுள்கள் மீது பாடல்கள் இயற்றலானார். அக்கால கட்டத்தில் வாழ்ந்த பிரபல வாக்கேயக்காரான பெரியவர் மதுரகவி பாரதி அவர்களுடைய நட்பு இவருக்குக் கிடைத்தது. இந்த நட்பு இவருடைய புலமைக்கு மேலும் ஒளி ஏற்றியது. பிரபல வித்வான்கள் கவிஞ்சர பாரதியுடைய பாடல்களைப் பாடி அவற்றை நாடெங்கும் உள்ள ரசிகர்களிடம் கொண்டு சேர்த்தனர்.

இவ்வாறு வித்வான்கள் வாயிலாக இவருடைய பாடல்களைக் கேட்ட சிவகங்கை மன்னர் கௌரி வல்லப மகாராஜா இவரைத் தம் அரண்மனை அவைக்கு வரவழைத்தார்.

இவர் இயற்றிய பாடல்களை இவரே பாட நேரிலேயே கேட்ட மகாராஜா கவிஞ்சரம் என பட்டமளித்து சிறப்பித்தார். (குஞ்சரம் என்றால் யானை. கவிஞர்களுள் யானை என்பது இப்பட்டத்திற்கான பொருளாகும்.) சிவகங்கை சமஸ்தான வித்வான் ஆகவும் கவிஞ்சர பாரதி நியமிக்கப்பட்டார்.

இவருடைய புலமையைக் கேள்வியுற்று அப்போதைய ராமநாதபுரம் சேதுபதி ஆகிய முத்துராமலிங்க சேதுபதி (1841-1873) தம் அவைக்கு வரவழைத்து, பாடக் கேட்டு மகிழ்ந்தார். ராமநாதபுரம் சமஸ்தான வித்வானாக நியமித்துக் கௌரவித்தார். இவ்வாறு இரண்டு சமஸ்தானங்களில் ஆஸ்தான வித்வானாகக் கௌரவிக்கப்பட்ட பெருமை உடையவர் பாரதி ஆவார்.

இவருடைய படைப்புகளின் பரப்பு மிகவும் பரந்துபட்டது ஆகும். மரபு வடிவங்களான ஆசிரியப்பா, விருத்தம், வெண்பா முதல் செவ்விசை வடிவங்களான கீர்த்தனை, பதம் ஈராக அனைத்து வகை வடிவங்களையும் கையாண்டு இருக்கிறார். நித்தியோத்ஸவப் பாடல்கள், திருமணப் பாடல்கள், பஜனை சம்பிரதாயப் பாடல்கள், கிராமியப் பாடல்கள் ஆகியவற்றையும் இயற்றி இருக்கிறார்.

1886-இல் கவிஞ்சர பாரதியின் பதங்கள் புத்தகமாக வெளிவந்திருக்கின்றன. இப்புத்தகம் புஷ்பரத செட்டியார் அவர்களால் சென்னப் பட்டணத்தில் வெளியிடப்பட்டது.

இப்புத்தகத்தின் தலைப்பு:

ராமநாதபுரம் சிவகங்கை

என்னும்

உபய சமஸ்தான வித்வான்களான

கவிஞ்சர பாரதி

மதுரகவி பாரதி

ஆகிய வித்வத் சிரோன்மணிகளும்.

சென்னை மாநகரில் பிரசித்த

கவியா யிருந்த

ஸ்ரீ ராம கவிராயர் அவர்களும்

பாடிய பதங்கள்

இப்புத்தகத்தில் 37 உருப்படிகள் உள்ளன. விநாயகர் மீது முதல் பாடல் உள்ளது. ஏனைய 36 பாடல்கள் தமிழ்ப் பதங்கள் ஆகும். இவை, நாட, தேவகாந்தாரி, பைரவி, முகாரி, தன்யாசி, மோகனம், கல்யாணி, சுத்த சாவேரி, காம்போதி, அசாவேரி, மத்தியமாவதி, தர்பார், புன்னாகவராளி, சுருட்டி, ஆஹிரி, ஆனந்த பைரவி, பியாகடை போன்ற புழக்கத்தில் உள்ள ராகங்களில் இயற்றப்பட்டிருக்கின்றன. இவை அபிநயத்திற்கு

மிகச் சிறப்பான முறையில் இடம் கொடுக்கும் வகையில் அமைந்துள்ளன. ரூபகம், ஆதி, சாபு, திரிபுடை போன்ற தாளங்களில் இவை அமைந்துள்ளன. “வருவாரானால் வரச் சொல்லு” என்ற முகாரி ராகப் பதத்திற்கான தாளம் அடச்சாப்பு என்று குறிப்பிடப்பட்டுள்ளது.

பேரின்பக் கீர்த்தனைகளும் பதிகங்களும் – இத்தொகுப்பு 1915 -ஆம் ஆண்டு கவிஞ்சர பாரதி அவர்களின் பேரன் கோடஸ்வர அய்யர் அவர்களால் பதிப்பிக்கப்பட்டது. நித்யோத்ஸவ பஜனைகள் கீர்த்தனங்கள் என்று உள் தலைப்பிட்டு விநாயகர் கீர்த்தனங்கள் முதலில் காணப்படுகின்றன.

பிறகு குன்றக்குடி கீர்த்தனங்கள் – அக்கோவிலில் கும்பாபிஷேகம் அதனை விவரிக்கிறது பல்லவி அனுபல்லவி மூன்று சரணங்கள் கொண்ட ஒரு கீர்த்தனை: (கும்பாபிஷேகம் கொண்டாரே – அடாணா-ஆதி)

மதுரையில் சொக்கநாதர் செய்த 64 திருவிளையாடல்களையும் ஒரு கீர்த்தனமாகப் பாடியுள்ளார். (சொக்கேசர் செய்த லீலை – செளராஷ்டிரம் – ஆதி) ஒவ்வொரு திருவிளையாடலையும் அதற்குரிய வரிசை எண்ணுடன் ஒரே வரியில் கூறி, தொடர்ந்து 64 திருவிளையாடல்களையும் (பல்லவி, அனுபல்லவி, நான்கு சரணங்கள்) தருகிறார்.

சான்றாக, அனுபல்லவி :

சக்கரன்தனக்குமுன்

னுற்றபழியைநீக்கித்

தநு கணயிராவதத்தின்

சாபமிரண்டிற்போக்கி

முக்கியமாய்முன்றில்மதுரை

முதுநகர்தனையுண்டாக்கி

மும்முலைப்பிராட்டிநான்கி

லிம்மையிலுதிக்கநோக்கி

அக்கறையாயைந்தினிற்க

யற்கணியை மணஞ்சூடி

ஆறினிற்பாம்பு புலிக்கா

அம்பலத்தில்நடமாடி

மெய்க்குண்டோதரற்கேழில

னக்குவைவரவேநாடி

விரைவுடனெட்டினில்வைகை

பெருகிவரவுங்கொண்டாடிச்

(சொ)

இப்பாடல் நித்திய வழிபாட்டிற்குச் சிறந்தது எனக் கொண்டாடப்படுகிறது.

பாடல் இறுதியில் இக்கீர்த்தனைக்கான பலஸ்ருதி ‘கருத்தில் நினைந்தது கைகூடும்’ என்கிறது.

மழை பெய்யப் பாடிய கீர்த்தனங்கள் என்ற தலைப்பில் மழை வேண்டி சில பாடல்கள் பாடி இருக்கிறார். வானம் பார்த்த பூமி என்று குறிப்பிடப்பட்ட அப் பிரதேசத்தில் வேண்டிய நேரத்தில் மழை பெய்தால் தான் விவசாயம் செய்ய முடியும். இவர்

பாடினால் கட்டாயம் மழை பெய்யுமாம். ஒரு பாடல் கோடைக் காலத்தில் மழை வேண்டுகிறது:

தன்யாசி ராகம் - சாபு தாளம்

சரணம் 1

அருங்கோடை யென்றெண்ணாமலே ஐயமின்றி யென் கைவசந்தனில்
இருந்தகோடை விதையெல்லாம் வயற் கிரம்பவேவிதைத்து
வருந்திவருந்திப் பயிர்முகம் பார்த்து
மழைமுகம் பார்த்து மயங்கித் தியங்கி
கரைந்துருகுமென் மனக்கவலை தீர்த்துக்
கஞ்சமலர்க்கடைக் கண்க்ருபை பார்த்து

(மழை)

ஸ்ரீ ராமாயண சம்சேஷப கீர்த்தனம் - ஒரு நீண்ட கதையை சுருக்கமாக ஒரு கீர்த்தனை வடிவில் இயற்றுவது சம்சேஷப கீர்த்தனம் ஆகும். இவர், ராமாயணத்தை சுருக்கமாக ஒரு கீர்த்தனை வடிவில் ஸ்ரீ ராமாயண சம்சேஷப கீர்த்தனம் (பல்லவி அனுபல்லவி 4 சரணங்கள்) இயற்றி இருக்கிறார்.

இக்கீர்த்தனமும் நித்திய பாராயணத்திற்குச் சிறந்ததாகக் கருதப்படுகிறது. சரணங்கள், கௌசிகன் பின் சென்று யாகம் காத்ததிலிருந்து பட்டாபிஷேகம் வரை விவரிக்கிறது.

பைரவி ராகம் - அடதாளச் சாபு தாளம்

பல்லவி

ராம பஜனை செய்தால் மனதே உனக்கொரு
நாளுங் கவலை யில்லை யே.

சரணம் 4

பொரு விபீஷணன் லங்கைக் கரசென விதித்து
புஷ்பக மீதினிற் சேவடி. பதித்து
கருமுகில்போலயோத்தி நகரில்வந் துதித்து
கனகமகுடம்குடி யனைவருந் துதித்து
கவிகுஞ்சரம்நிதம் நவிலும் செந்தமிழ்க்கு
சுபகரமருளும் ரவிகுல பட்டாபி

(ராம பஜனை)

மதுரை மீனாசுஷி அம்மன் மீது கீர்த்தனைகள், ஸ்ரீ மீனாசுஷி திருப்பள்ளி எழுச்சி, ஸ்ரீ மீனாசுஷி அடைக்கல மாலை, ஸ்ரீ மீனாசுஷி வெண்பா, ஸ்ரீ மீனாசுஷி கயற்கண்ணி மாலை முதலியவற்றைப் பாடி இருக்கிறார்.

இவர்கள் குடும்பத்தில் மனம் அமைதியற்று இருந்தாலோ ஏதேனும் ஒரு காரியம் நிறைவேற வேண்டும் என்றாலோ மீனாட்சி அடைக்கல மாலையை ஒரு மண்டலம் படிப்பது உண்டு. அன்னையிடம் சரண் அடைந்து உன் அடைக்கலம் நான் என்று தன்னை முழுவதுமாக அர்ப்பணித்துக் கொள்ளும் பக்தி வெள்ளத்தினை இப்பாடல்களில் காணலாம்.

இதில் விநாயகர் காப்பாக ஒரு வெண்பாவும் அதைத் தொடர்ந்து கலித்துறையில் முப்பத்தொரு செய்யுட்களும் உள்ளன. ஒவ்வொன்றும்

“யான் உன் அடைக்கலமே” என்று முடிகிறது.

தினையேனு முன்றன் றிருவடிக் கேதொண்டு செய்தறியா
வினையேனை யெப்படி யாட்கொள்வை யோகொன்றை வேய்ந்த சொக்கர்
மனையே மலையன் றனையே வைவேல வனையுவந்த
அனையே தென்கூடற் கயற்கணி யானுன் னடைக்கல 7.

மாட்சியுநீ மதுராபுரிச் சொக்கர் மனமகிழ்கண்
காட்சியுநீ கருணைக்கடல்நீ மறை கண்டறியாச்
சூட்சியுநீ மலையத்துவ சன்பெற்ற சுந்தரிமீ
னாட்சியுநீ யங்கயர்கணி யானுன் னடைக்கலமே. 31

குன்றைக் குகன் அந்தாதி வெண்பா என்னும் அந்தாதி ஒன்று பாடி இருக்கிறார். ஆனால் இந்த அந்தாதி முழுவதும் கிடைக்கவில்லை.

இத்தொகுதியில் காணப்படும் “சத்ரு சங்கார ஆசிரியப்பா” குறித்து இவர்கள் குடும்பத்தில் ஒரு நிகழ்ச்சியைக் கூறுகிறார்கள்: கவிஞ்சர பாரதி குடும்பத்தினர் செப்புத் தகடு மானியமாகப் பெற்ற சொத்துக்களை ஒருவன் தனது என்று கூறி இவருக்கு இடையூறு செய்தானாம். மனம் நொந்து போன கவிஞ்சர பாரதி அவர்கள் “சத்ரு சங்கார ஆசிரியப்பா” வைப் பாடினாராம். இதில் பதினான்கு பாடல்கள் உள்ளன. ஒவ்வொன்றும்,

சத்ருசங் காரகோர சரப ஓம்பிரணவகார
திரிபுராந்தக குமார சரண தாண்டவ மயூரனே.

என்று முடிகிறது. பகைவர்களை அழிக்கும் முருகனுடைய ஆற்றலைப் பலபடப் பாடி பின்னர் தமது மன வருத்தத்தை தெரிவிக்கிறார். சான்றாக,

அய்யனே யான்படும் வெய்ய துயரங்கள்தனை
 ஆர்க்கென் றெடுத்துரைப்பேன்
 அக்கிரமமாய் நீசன் வக்கிர வழக்கையிட்
 டவதிப் படுத்துகின்றான்
 மெய்யது சிறந்தநின் சந்நிதியி னுத்தரவை
 மிக வறுதி யாகவெண்ணி
 வேந்தன் கொடுத்தபூ மிப்பலன் கைக்கொண்ட
 விதமின்றி வேறில்லையே
 தெய்வமே யென் செய்வேன் பொய்வஞ்சநீசன்
 திடுக்கிட வழக்கையெல்லாம்
 செந்தூட் படுத்தியென தந்தரங் கப்படி
 செயங்கொடுத்த தருள்புரிகுவாய்
 சைவர்கள் தழைக்கவெஞ் சமணரைக் கழுவிட்ட
 சத்ருசங் காரகோர சரப ஓம்ப்ரணவகார
 திரிபுராந்தக குமார சரண தாண்டவ மயூரனே. 11

முருகனுக்கு ஊஞ்சல், லாலி, கல்யாணம், நலங்கு ஆகியவை பாடி இருக்கிறார்.

சான்றாக ஊஞ்சல் :

ராகம் - பைரவி

சொர்ணமகா மேருகிரி கால்களாகத்.
 துங்கமிகு வடவரையே விட்டமாக
 பன்னாக மணிச்சேடன் கயிற தாகப்
 பாருலகே செம்பொன்மணிப் பலகை யாக
 மின்னியதோர் பொன்னுலகம் பந்த லாக
 விச்வகன்மா செய்துவைத்த ஊஞ்சல் மீதில்
 அன்னைவள்ளி குஞ்சரியா ளாடி ருஞ்சல்
 ஆறுமுக வேலவனா ராடி ருஞ்சல்.

இதே போல முருகனுக்கு நித்யோத்ஸவத்திற்கான பாடல்களான, தோடய மங்களம், திருப்பள்ளியெழுச்சி, சரணு, எச்சரிக்கை, தீபாராதனை, அலங்கார தீபாராதனை, கற்பூர ஹாரத்தி, கட்டியம், புஜங்கம், அவதாரிகை, தாலாட்டு, மங்களம் ஆகியவற்றையும் இயற்றி இருக்கிறார்.

சிவகங்கை கொடுமனூர், பெருங்கரை, நைனார் கோவில், திருப்பூவனம், மானாமதுரை, சாக்கை, கானாடுகாத்தான், ராமநாதபுரம், திருப்பதி, அழகர் கோவில், கண்டனூர்

தேவையம்பதி போன்ற பற்பல தலங்களின் இறைவன் இறைவியரைப் போற்றி கீர்த்தனைகள் பாடி இருக்கின்றார்.

இவருடைய பாடல்களில் மோனை, எதுகை வகைகள், ஏனைய அணிகள் போன்றவை பொருத்தமாகவும் அழகாகவும் அமைந்துள்ளன. கவிஞ்சரம் என்னும் இவருடைய முத்திரை, பாடல்களின் சாகித்தியத்தோடு இயைந்து பொருத்தமாக அமைந்துள்ளதும் குறிப்பிடத்தக்க மற்றொரு அழகு ஆகும்.

சுருக்கமாகக் கூறுவதானால், இத்தொகுப்பு கவிக்குஞ்சர பாரதி என்னும் வாக்கேயகாரரை முழுமையாகப் புரிந்து கொள்ளப் பெரிதும் உதவுகிறது.

அன்றாட வாழ்க்கையில் சந்திக்கின்ற அனைத்துப் பிரச்சனைகளையும் தெய்வங்களிடம் நேரடியாக சமர்ப்பித்து, தீர்த்து வைக்கச் சொல்லி முறையிட்டு விடுவார். அவை உடனடியாக சரியாகிவிடும்.

ஒருமுறை இவர் வீட்டில் பால் கறந்து கொண்டிருந்த எருமை மாடு நோய் வாய்ப்பட்டு விட்டது. உடனடியாக இவர் முருகனிடம் முறையிட்டார்:

வேலவனே செம்பொன் விலைகொடுத்து வாங்கியவென்
பாலெருமைக் குற்றிடுத்துன் பங்களைத்தீர்த் — தேலுவையாய்
வாலெடுத்து வீசி மடிசுரந்து மென்மேலும்
பால்கறக்கச் செய்வாய் பரிந்து.

மாடு நோய் நீங்கி பழையபடி பால் கறக்கத் தொடங்கியது.

அழகர் குறவஞ்சி

குறவஞ்சி, தமிழில் உள்ள சிற்றிலக்கிய வகைகளுள் ஒன்று. இயல் இசை நாடகம் என்னும் முத்தமிழும் விரவி வரும் குறவஞ்சி நாடகங்கள், அனைத்து வகை மக்களையும் ஈர்ப்பதாக உள்ளன.

குறவஞ்சி நாடகங்களின் கதை அமைப்பு ஒரே விதமாகத்தான் இருக்கும். தலைவன் தலைவி பெயர்கள் மட்டுமே மாறுபடும். உலா வருகின்ற கடவுளிடமோ அரசனிடமோ தலைவனிடமோ தலைவி காதல் கொள்கிறாள். விரகதாபத்தால் துன்புறும் அவள் நிலவையும், தென்றலையும் மன்மதனையும் பழிக்கிறாள். தோழியைத் தூது விடுகிறாள். குறத்தி வருகிறாள். தலைவி விரும்பும் தலைவனை அடைவாள் என்று குறி சொல்கிறாள். பிற்பகுதியில் குறவன் குறத்தி தொடர்பான நிகழ்வுகள் இடம் பெறுகின்றன.

பாத்திரங்களுக்கு ஏற்றபடி மொழிநடையும் இசையமைப்பும் அமைந்திருப்பது குறவஞ்சி நாடகங்களின் தனிச்சிறப்பு ஆகும்.

அழகர் குறவஞ்சி

கவிஞ்சர பாரதியாரின் வெற்றிகரமான படைப்பான அழகர் குறவஞ்சியின் பாட்டுடைத் தலைவன் : அழகர் மலையில் வீற்றிருக்கும் மால் அழகர். தலைவி : மோகனவல்லி.

குறவஞ்சிகளின் இலக்கணப்படியே அழகர் குறவஞ்சியும் தொடங்குகிறது ; அழகாக விரிகிறது. பாயிரம்; அதனை அடுத்து கானடா ராகத்தில் வடமொழியில் ஸ்வாமின் கஜமுக விபோ என்ற விநாயகர் துதி, பிறகு முருகன், விஸ்வநாதர் - விசாலாட்சி விருத்தம், மால் அழகர், கலைவாணி, துர்க்கை, ஆஞ்சநேயர், ஆழ்வார்கள் துதிகள் உள்ளன. அவையடக்கத்திற்குப் பிறகு கதை தொடங்குகிறது.

கட்டியக்காரன் பிரவேசிக்கிறான். மால் அழகரின் கொலையும், பவனியும் வர்ணிக்கப்படுகின்றன. திருப்பவனி வந்த விசித்திரங்களை ஆதிசேடனாலும் சொல்ல முடியாதாம்.

பவனி வரும் அழகரைக் கண்ட பெண்கள் மெய் மறந்து போகிறார்கள்.

பேரழகியான மோகனவல்லி வருகிறாள். அவள் பந்தடிக்கிறாள். பாடலின் ஓசையே பந்து அடிப்பது போல் இருக்கிறது. அடுத்து மோகனவல்லி கும்மி அடிக்கிறாள்.

மாஞ்சி ராகத்தில் 17 கண்ணிகள் கொண்ட இப்பாடலில் கும்மியின் சந்தமும் சொல்லாட்சியும் சுவாரசியமாக இருக்கின்றன.

மோகன வல்லி யமுத வல்லியடி
முத்து வல்லி யதிசித்ர வல்லி
நாகவல்லி பசுந்தோகை வல்லி நவ
ரத்னவல்லி யானந்த வல்லி. 3

செண்பகவல்லி சிநேகவல்லி குண
சீலவல்லி துணை மாலைவல்லி
அம்புஜவல்லி ஸரஸ் வல்லி நீங்கள்
அஞ்சாறு பெண்களும் வாருங்கடி. 4

அழகரைக் கண்ணுற்ற மோகனவல்லி பாங்கியிடம்,
இவன் யாரோ அறியேனே - சகியே
யாதொன்றும் அறியேனே (காம்போதி - ஆதி)

என்று வினவுகிறாள். அவர் யார் என்று பாங்கி கூறக் கேட்டவள், விரகமுற்றுப் பாடுகின்ற பதங்கள் அழகான சிருங்காரச் சுவையின் வெளிப்பாடாகத் திகழ்கின்றன.

மோக மிஞ்சுதென்ன செய்வேன் என்ற பதம் வகுளாபரண ராகத்தில் சுத்த சாகித்தியமாகத் தரப்பட்டுள்ளது. பொதுவாக, வகுளாபரண ராகத்தில் அதிகமாக உருப்பபடிகள் இல்லை. இப்பதத்தில் சிருங்காரம் சற்றே தூக்கலாக உள்ளது.

சகி, தலைவியின் விருப்பப்படி அவளுடைய காதலை அழகரிடம் சென்று தெரிவிக்கிறாள்.

மோகனவல்லி சந்திரனையும் மன்மதனையும் நிந்திக்கிறாள். மலைக் குறவஞ்சி வருகிறாள். சோலைமலை வளத்தையும், தன் குலவளமையையும் பேசுகிறாள்.

தன்னுடைய குறி சொல்லும் திறமையை விவரிக்கிறாள். அவள் கல்லிலிருந்து நார் உரிப்பாள். மணலையும் கயிறாகத் திரிப்பாள். சாட்டையின்றி பம்பரம் ஆட்டுவாள். மோகனவல்லியின் உள்ளம் கவர்ந்தவர் யார் என்று கூறி, அவர் வந்து சேர்வார் என்றும் குறி சொல்கிறாள்.

வந்துசேருவார் மானே = இனியொன்றுக்கும்
மலையாதே நீதானே

மாலழகர் மோகனவல்லியைத் திருமணம் புரிந்து கொள்கிறார்.

நாடகத்தின் பின்பகுதியில் சிங்கன், சிங்கி, குளவன் ஆகியோர் இடம்பெறுகின்றனர்.

சிங்கன் 108 திருப்பதிகளிலும் சிங்கியைத் தேடிச் செல்கின்றான்.

சிங்கனின் வாய்மொழியாக வரும் ஒரு நொண்டிச் சிந்து சிங்கியின் அழகையும் குணத்தையும் பெருமையுடன் விவரிக்கிறது. சிங்கன் சிங்கியை சந்திக்கிறான்.

மங்கள கவியுடனும் கீர்த்தனத்துடனும் வாழி விருத்தத்துடனும் அழகர் குறவஞ்சி நிறைவு பெறுகிறது.

வாழி விருத்தம்

மதிவாழி ஆழ்வார்கள் பதின்மர் வாழி
மறையோர்கள் வாழிகலை வாணர் வாழி
நிதிவாழி மயிலேறும் பெருமாள் வாழி
நீள்புவியோர் வாழி மனு நீதி வாழி
துதிவாழி வாழி செங்கண்மா லழகர் மீது
சுருணகவி குஞ்சர நாவலவன் சொன்ன
பதிபுகழும் குறவஞ்சிப் பாவின் ததைப்
படிப்போரும் கேட்போரும் வாழி மாதோ.

இக் குறவஞ்சியில் காணப்படும் வடிவங்கள் : விருத்தம், வெண்பா, கீர்த்தனை, ஓரடிக் கீர்த்தனை, சிந்து, திபதை, அடி மடக்கு திபதை, கும்மி முதலியவை. அழுத்தமான செவ்விசை வடிவமான பதம் முதல் நாட்டுப்புறக் கும்மி மெட்டு வரை சூழல்களுக்கும் பாத்திரங்களுக்கும் ஏற்றவாறு மிக வெற்றிகரமாகப் பயன்படுத்தப் பட்டுள்ளன. ரக்தி ராகங்களே கையாளப்பட்டுள்ளன. இங்கு காணப்படும் செஞ்சுருட்டி ராகம் உபாங்கமாக உள்ளது.

ஒரு நாட்டிய நாடகத்தின் சிறப்பு அம்சமான ஜதிக் கோர்வைகள் இடை இடையே பொருத்தமாகத் தரப்பட்டுள்ளன. பழமொழிகளும் உவமைகளும், கூற வந்த கருத்துக்களுக்கு கனம் சேர்க்கின்றன.

மோகனவல்லி கடலை நோக்கிப் பாடுகிறாள்:

கடலே யென்றனைப் போலவே நீயும்
காதலுற்றாயோ

என்று தொடங்கும் பாடலின் இரண்டு சரணங்களிலும் காணப்படும் சிலேடை இன்புறத்தக்கது. சான்றாக,

மாலை அடைந்து நின்றேன் = நீயும்
மாலை அடைந்து நின்றாய்

(மால் - திருமால் ; மால் - மயக்கம்)

வளைகள் நெகிழ்ந்து நின்றேன் = நீயும்
வளைகள் நெகிழ்ந்து நின்றாய்

(வளை - வளையல்; வளை - சங்கு)

அழகர் குறவஞ்சியின் முதல் அச்சுப் பதிப்பு கவிஞ்சர பாரதியாரின் பேரன் கோடீஸ்வர ஐயரால் 1916 -ஆம் ஆண்டு வெளியிடப்பட்டது. ஸ்காட்டிஷ் அச்சு யந்திர சாலையில் அச்சிடப்பட்டிருக்கிறது.

1963 - இல் கோடீஸ்வர ஐயரின் குமாரர்கே. நாகமணி அவர்களால் டாக்டர். எஸ். ராமநாதன் அவர்களின் சுரதாளக் குறிப்பு உதவியுடன் பதிப்பிடப்பட்டது. டாக்டர் ராமநாதன் அவர்கள் நாகமணி அவர்கள் பாடிக் காட்டிய பாடல்களுக்கு மட்டுமே சுரந்தாளக் குறிப்பு வழங்கி இருக்கிறார். ஏனையவை சுத்த சாகித்தியங்களாகவே தரப்பட்டுள்ளன.

அழகர் குறவஞ்சி, நாட்டிய நாடகமாக பேராசிரியர் பி சாமுர்த்தி அவர்களால் சென்னை தமிழிசைச் சங்க பண்ணாராய்ச்சி மாநாட்டில்

25.12.1960-இல் நிகழ்த்தப்பட்டது. இசை நாடகமாக சென்னை வானொலி நிலையத்தின் வாயிலாக 18.11.1961-இல் வழங்கப்பட்டது.

இலக்கிய நோக்கில் இசை நாடக நோக்கில் நாட்டிய நாடக நோக்கில் - எந்த வகையில் பார்த்தாலும் இது ஒரு சுவாரசியமான படைப்பாகவே இருக்கிறது. குறவஞ்சி நாடக வரலாற்றில் பல்வேறு சிறப்புகள் காரணமாக அழகர் குறவஞ்சி சிறப்பானதொரு இடம் பெறுகிறது.

ஸ்காந்த புராணக் கீர்த்தனை

ஸ்கந்த புராணம் பதினெண் புராணங்களுள் ஒன்று. சமஸ்கிருதத்தில் உள்ளது. சமஸ்கிருத ஸ்காந்தம் புராணங்களுள் அளவில் பெரியது. வியாசர் இயற்றியது. தமிழ் மொழியில் சிவாச்சாரியார் மரபினரான காஞ்சிபுரம் காளத்தியப்ப சிவாச்சாரியாரின் திருமகனார் கச்சியப்ப சிவாச்சாரியார் இயற்றியுள்ளார். கச்சியப்பசிவாச்சாரியார் காஞ்சிபுரம் குமரக்கோட்டத்தின் அர்ச்சகர். ஸ்கந்தபுராணம் அங்கு தான் அரங்கேற்றப்பட்டது.

இதற்கு திகிட சக்கர என்று இறைவனே அடி எடுத்துக் கொடுத்ததாகக் கூறுவர். கந்த புராணம் ஏழு காண்டங்களில் 10, 345 செய்யுட்களைக் கொண்டது. முதல் ஆறு காண்டங்களை கச்சியப்ப சிவாச்சாரியாரும், ஏழாவது உபதேச காண்டத்தை குகனேரியப்ப முதலியாரும் இயற்றினர். இதனை அடியொற்றி கவிக்குஞ்சர் பாரதி அவர்களால் கீர்த்தனைகள் வடிவில் இயற்றப் பட்டதே கந்தபுராணக் கீர்த்தனை என்று வழங்கும் ஸ்காந்த புராண கீர்த்தனை ஆகும். இதனை, கந்தபுராண மூல நூலிலிருந்து விலகாமல் கவிக்குஞ்சர பாரதி அவர்கள் படைத்திருக்கிறார்.

ராமநாதபுரம் மன்னர் முத்துராமலிங்க சேதுபதி அவர்கள் பாரதியாருடைய புலமையையும் இசைஞானத்தையும் பெரிதும் மதித்து தம்முடைய ஆஸ்தான வித்வானாக நியமித்துப் பெருமைப் படுத்தினார்கள். மன்னருடைய சகோதரர் பொன்னுசாமித் தேவர் அவர்களுக்கும் கவி குஞ்சர பாரதி அவர்களின் பாடல் இயற்றும் ஆற்றல் மீது மிக்க மதிப்பு இருந்தது. பொன்னுசாமித் தேவர் அவர்கள், ஒரு நாள் கவிக்குஞ்சர பாரதியாரிடம் சம்பந்த சரணாலயர் இயற்றிய ஸ்கந்த புராணச் சுருக்கம் என்ற நூலினை அளித்து அருணாச்சலக் கவிராயரின் ராம நாடகத்தைப் போன்றதொரு நூலாகக் கந்த புராணத்தை கீர்த்தனை வடிவில் இயற்றித் தரும்படி கேட்டுக்கொண்டார்.

பாரதியாரின் குல தெய்வம் முருகன். அவர், அருணாச்சலக் கவிராயரிடத்தில் மிகுந்த மதிப்பும், சேதுபதி அவர்களிடமும் பொன்னுசாமி தேவர் அவர்களிடமும் பேரன்பும் கொண்டிருந்தார். ராமநாதபுரம் சிவகங்கை ஆகிய இரு சமஸ்தானங்களின் ஆஸ்தான வித்வான் என்பதோடு அப்பகுதியில் வாழ்ந்த கனதன வான்களாலும் ஆதரிக்கப்பட்டார். எல்லோருடைய பேரன்பும் ஆதரவும் இவருடைய வாழ்க்கையை சகல சௌகரியங்களுடன் வளமாக வைத்திருந்தது. இயல்பிலேயே பக்திமானான இவர் உடனடியாக இப்பணிக்கு ஒப்புக்கொண்டார்.

அரண்மனையின் ஆரவாரங்களில் இருந்து விலகி அமைதியாக இருந்தால் தான் இப்பெரிய பொறுப்பினை நிறைவேற்ற முடியும் என்று தீர்மானித்து சேதுபதி அவர்களிடமும் பொன்னுசாமித் தேவர் அவர்களிடமும் விடை பெற்றுக் கொண்டு, தம்முடைய ஊரான பெருங்கரைக்கு வந்துவிட்டார். அப்போது அவருக்கு 55 வயது. ஐந்து ஆண்டு காலம் கந்தபுராணத்தோடு தவம் இருந்தார் என்றே கூறலாம்.

கந்தபுராணத்தை கீர்த்தனைகளாலும் விருத்தங்களாலும் அமைக்க ஐந்து ஆண்டுகள் ஆகின. தம்முடைய 60 ஆவது வயதில் இந்த செயற்கரிய செயலை நிறைவு செய்தார்.

இது நூல் வடிவமாக கவிஞ்சர பாரதியாரின் பேரனும் பிரபல வாக்கேயகாரரும் வித்வானுமான கோடீஸ்வரர் ஐயரால் 1914 ஆம் ஆண்டு பதிப்பிக்கப்பட்டது.

தற்போது 1922 ஆம் ஆண்டு வலையப் பேட்டை ரா. கிருஷ்ணன் அவர்கள் இதனை சந்தி பிரித்துப் பதிப்பித்திருக்கிறார்.

மூலத்திலிருந்து விலகாமலும், புராணக் கீர்த்தனைகளுக்கான இலக்கணங்கள் நிரம்பப் பெற்றும் ஸ்காந்த புராணக் கீர்த்தனை அமைந்துள்ளது குறிப்பிடத் தக்கதாகும். இதில் காணப்படும் வடிவங்கள் : வெண்பா, விருத்தம், நிலை மண்டில ஆசிரியப்பா, 32 அடி ஆசிரிய விருத்தம், கட்டளைக் கலித்துறை, வண்ணதரு, சந்த திபதை, சந்த விருத்தம் கீர்த்தனம், திபதை, உத்தர பிரதீபுத்தர திபதை ஆகியன.

அக்காலத்தில் பழக்கத்தில் இருந்த இராகங்களையும் தாளங்களையும் சூழ்நிலைக்கு ஏற்றவாறு பொருத்தமாகக் கையாண்டு உள்ளார். வியப்பான இடங்களும் உண்டு. இறந்த ஏழு வீரருக்காக வீரபாகு தேவர் இரங்கல் என்ற தலைப்பின் கீழ் உள்ள திபதைக்கான இராகமாக ஆனந்த பைரவி தரப்பட்டுள்ளது. ஒரு சோகமான சூழலில் ஒரு மகிழ்ச்சியான ராகத்தைப் பயன்படுத்தி உள்ளார். இதே போல பானு கோபன் தன்னுடைய தந்தையாகிய சூரபதுமனுக்குப் புத்திமதி சொல்கிறான், அதற்கு சூரபதமன் கடிந்து மறுமொழி கூறுகிறான்.

“என்ன மதி சொன்னாய் - பயலே - நீ” என்று தொடங்கும் திபதைக்கான இராகமாகக் கருணையும் மென்மைத் தன்மையும் கொண்ட கானடா ராகம் குறிப்பிடப்பட்டுள்ளது.

உத்தர பிரதீபுத்தரம் என்பது வினாவும் விடையுமாக அமைந்துள்ள வடிவம் ஆகும்.

இவற்றை வேறுபடுத்திக் காட்ட, வினாவுக்கு தர்பார் இராகத்தையும், திரிபுடை தாளத்தையும், விடைக்குக் கனடா ராகத்தையும் ஆதிதாளத்தையும் பயன்படுத்தி உள்ளார். இவை போன்ற இடங்கள் அந்த வாக்கேயகாரருக்கு இராகங்களின் மீதான ஆளுமையைக் காட்டுகிறது.

ஸ்காந்த புராண கீர்த்தனைப் பாடல்களை கவிக்குஞ்சர பாரதியாரின் மருமகன் ஆத்மநாத பாகவதரும் பேரன் குஞ்சரமய்யரும் பிரபலப்படுத்தினார்கள். ஸ்காந்த புராண கீர்த்தனை இயற்றி முடித்த பிறகு அவர் மனம் பக்தியில் கனிந்து நின்றது. இதற்குப் பிறகு அரசவைக்குத் திரும்பச் சென்று கௌரவங்களைப் பெருக்கிக் கொள்ள வேண்டும் என்று தோன்றவில்லை. பல்லக்கு மரியாதை போன்றவற்றுடன் வாழ்ந்த மகோன்னதமான வாழ்க்கையைத் துறக்கும் அளவு மனம் பக்குவப்பட்டு நின்றது. பூஜை, பஜனை, நித்திய கர்மானுஷ்டானங்கள் என்றே அவர் வாழ்க்கை சென்றது.

அமைதியான மகிழ்ச்சியான குடும்பம்; வசதிகளுக்குக் குறைவில்லை. பேரப் பிள்ளைகள் கொள்ளுப் பேரப்பிள்ளைகள் என்று நிறைவாழ்வு வாழ்ந்தார். அவருடைய எண்பத்து நான்காவது வயதில் ஆயிரம் பிறை கண்ட நிறைவாக சதாபிஷேகம் கொண்டாடி மகிழ்ந்தனர் அவர் குடும்பத்தினர். அதற்கு இரண்டு ஆண்டுகளுக்குப் பிறகு, அவருடைய 86 ஆவது வயதில் குடும்பத்தினர் அனைவரும் சூழ்ந்திருக்க, தம்முடைய இஷ்ட தெய்வத்தினை மனதில் இருத்தி, வாயில் அவன் நாமத்தைக் கூறியபடி எந்தவித அவஸ்தையும் இன்றி அமைதியாக இவ்வுலக வாழ்வை நீத்தார்.

இரு சமஸ்தானங்களில் ஆஸ்தான வித்வானாக விளங்கியவர். பல கன தனவான்களின் பேராதரவு பெற்றவர். இருந்தபோதிலும் இவர் பாடல்களில் நரஸ்துதி கிடையாது.

இசை உலகிற்கு இவர் கவிஞ்சரம்; வீட்டில் ஆனைத் தாத்தா; ஊராருக்கு ஆனைப் பாட்டா; இவர் வீடு ஆனைப் பாட்டா வீடு. குடும்பத்தினராலும் ஊராராலும் புரவலர்களாலும் பாசத்துடனும் அன்புடனும் மரியாதையுடனும் பார்க்கப்பட்டார்.

அனைவரும் இவரைத் தெய்வாம்சம் கொண்டவராகவே மதித்தனர். இவர் கையால் விபூதி பெற்று அணிந்து கொள்ள வேண்டும் என்று அனைவரும் விரும்பினார்கள். காளமேகம் என்று போற்றப்பட்ட வேம்பத்தூர் பிச்சுவையர் இவரிடம் விபூதி பெற்று அணிந்து கொண்ட பின் பாடிய பாடல்:

நெற்றிதனில் அணிந்தே நீங்கினேன் கர்மவினை
எற்றிவிட்டேன் இன்பநிலை எய்தினேன் - முற்றுணர்ந்து
கந்தனருள் பெற்ற கவிஞ்ச் சரமறையோன்
தந்த விபூதி தனை.

இவரைப் பற்றியும் இவர்தம் படைப்புகள் பற்றியும் நிறைய சிந்தித்த பிறகு மனதில் லேசான ஒரு நெருடல். பெருங்கரையில் இவர் வாழ்ந்த வீடு இப்போது இல்லை. வீடு இருந்த மனை கூட எது என்று தெரியவில்லை. இவருடைய படைப்புகளை இவர்கள் குடும்பத்தினர் மிகுந்த பக்தியுடன் பாடிக்கொண்டு வருகிறார்கள். இருந்த போதிலும் கூட இவருடைய படைப்புகள், அவற்றின் எண்ணிக்கையை நோக்கும்போது, (சிலவற்றைத் தவிர) பரவலாகப் பாடப்படவில்லை. இவருக்கு சீடர்கள் யாரும் இருந்ததாகத் தெரியவில்லை. மதுரை சங்கீத வித்வத் சமாஜம் இசைக் கல்லூரியில் டாக்டர். எஸ். ராமநாதன் அவர்களின் தொடர்பு காரணமாக அழகர் குறவஞ்சி பாடமாக வைக்கப்பட்டிருந்தது. அதன் காரணமாக அதில் உள்ள பாடல்கள் வெளி உலகத்திற்குப் பரிச்சயம் ஆயின. இன்று வரை பாடல்களைப் பாடிக் கொண்டிருக்கும் அவர்கள் குடும்பத்தினரிடமிருந்து பாடல்களைப் பெற்று சுரதாளக் குறிப்புடன் வெளியிடப் படுமானால் இசையுலகம் மிகுந்த பயன் பெறும்.

கர்நாடக சங்கீத உலகிற்கு மிகப்பெரிய கொடை ஆற்றியுள்ள இந்த யுக புருஷரின் வாழ்க்கையையும் படைப்புகளையும் சிந்திப்பதே நம்மைப் புனிதப்படுத்தும் என்று சொல்லத் தோன்றுகிறது.



Saṅcāri-s in Saṅgīta Sampradāya Pradarśini

Sangita Kalā Achāryā Dr RS Jayalakshmi

Introduction:

Indian classical music is an aesthetic art form India. It is a very old system of music, believed to be as old as the vēda-s since the sāma vēda is mostly set in a musical style. After the Saṅgīta Ratnākara of Sarṅgadeva (1210-1247), the word “Carnatic” came to represent the South Indian Classical Music as a separate system of music.

There are several musical forms in Carnatic music which are classifications based on the structure of the song or composition. Audience conversant with Carnatic music may have heard of these terms/musical forms like gītām, varṇam, svarajati, jatisvara, varṇa & kṛti etc. However, there is a unique musical term or form provided by Subbarama Dikshitar in his work ‘Saṅgīta Sampradāya Pradarśini’ (1904) - saṅcāri-s.

Saṅgīta Sampradāya Pradarśini (SSP) is a treatise consisting of a compilation of several composers including Subbarama Dikshitar’s own compositions, his brother Nādayōti Muthuswami Dikshitar’s compositions, their father, Ramaswami Dikshitar’s compositions amongst other compositions of that era/times. The compositions include various musical forms including gīta-s, kṛti-s, varṇa-s, rāgamālīka-s, etc. Amongst these, Subbarama Dikshitar has also given saṅcāri-s.

Saṅcāri-s are svara passages that represent the important prayōga-s set in tāla, that can be used in a particular rāga. There are no lyrics attached to them. The special element or aspect of the saṅcāri is that it gives us a glimpse of the prayōga-s that were in vogue during Subbarama Dikshitar’s period. This is the first documented source available to understand about the various rāga-s, prayōga-s and compositions that were sung/played during his and his earlier times. In this treatise, Subbarama Dikshitar has mentioned 189 rāga-s. He has given compositions in these rāga-s and even notations for these compositions. However, there are at least a few rāga-s that are mentioned, yet do not have any composition given. This is not the case with respect to saṅcāri-s. They are provided for every rāga

mentioned by Subbarama Dikshitar. The sañcāri-s are given with tāla-s. some of the tāla-s being rūpaka, maṭya, tripuṭa, dhruvarūpaka, raganamaṭya, etc. sañcāri-s do not contain any sectional divisions, like the pallavi, anupallavi, caraṇam, etc.

Subbarama Dikshitar has mentioned in various places that he follows his parampara and sticks on to that. As an example, he mentions ‘There are many janya rāga-s for (māyā) mālavagaula, the 15th Janaka rāga’ (rāgaṅga rāga/mēla). He also mentions the usage of prayōga-s, etc of his (Subbarama Dikshitar’s) period. His svara nomenclatures were different from that we use presently. For instance, he mentions the riśabha-s and madhyama-s as triśruti riśabha, pañcaśruti riśabha, śuddha madhyama and varāli madhyama respectively. But he has also used the term prati madhyama for some rāga-s. From this, it is seen that he has used his tradition’s terminologies as well as the present terms. It also shows that the term prati madhyama was used more during his period, which he has opted for and used. He also mentions ‘cyuta pañcama’, which sounds slightly lesser than the sound of pañcama. For example, he has mentioned in the description of rāga vasanta, that ‘whenever the pañcama is pulled in the madhyama fret on a vīṇa, the pañcama sounds lesser than its original sthāna and it is known as the cyuta pañcama.’

śuddha madhyama, prati madhyama, cyuta pañcama are different from each other based on their sthāna sounds. It is like what is said at present too. For instance, taking just a riśabha svara, there are so many varieties of holding a same note - gaula riśabha, madhyamāvatī riśabha, saḥānā riśabha, etc. Even though there may be slight difference in holding the riśabha, the handling of the note defines what rāga it is a part of. Similarly, Subbarama Dikshitar has given different names to madhyama, meaning, each madhyama would have had its own way of handling. He couldn’t notate those minute sound differences, which would be known clearly only when sung. He has tried to translate these sound differences into writing by giving these names to the svara-s.

He has mentioned many present-day upāṅga rāga-s as bhāśāṅga rāga-s and vice versa. For example, mōhanam, śrīrañjani, ānandabhairavi. Any rāga having an anya svara is given under bhāśāṅga set, not as upāṅga.

SSP contains 189 rāga-s. He has given the list of all the 189 rāga-s with ārōhaṇa and avarōhaṇa details. Apart from this 189, there are few rāga-s known as the aprasiddha rāga-s, like kanra, dīpaka, for which there are no further details like ārōhaṇa and avarōhaṇa.

This book contains the following musical forms, gītam, svarajati, jatīsvara, tāna varṇa, cauka varṇa, pada varṇa (only one), kṛti-s (of Muthuswami Dikshitar, and many other composers), rāgamālikā, padam-s. All the 189 rāga-s may or may not have these musical forms composed in it, but there are sañcāri for all the 189 rāga-s.

Here comes the importance of sañcāri. All the prayōga-s of a rāga can't be composed in a composition. Hence, he has composed sañcāri-s in all the rāga-s in svara form to put in light the prayōga-s of a rāga. These are composed with tāla-s to make it seat with the kālpramāna it must be sung in. The most used tāla for sañcāri was maṭya tāla, and there are a few sañcāri-s in raganamaṭya tāla and dhruva tāla. Out of these 189 rāga-s, there is only one rāga's sañcāri that has been composed in ādi tāla. Raganamaṭya tāla is the vilamba kāla rendition type of the maṭya tāla. This tāla is a bit slow paced, and Subbarama Dikshitar has used this tāla to compose the sañcāri-s for rāga-s like sāvēri, bhairavi, etc, which themselves demand a vilamba kāla structure.

The sañcāri in bhūpāla rāga is composed with tisra ragana maṭya tāla, which is an interesting point to note, which is split as (6 3 6).

Taking few rāga-s and their sañcāri-s

gaula –

A Janya of the 15th rāgaṅga rāga, (māyā) mālavagaula, gaula has a gītam, 2 kṛti-s of Muthuswami Dikshitar and the sañcāri.

This sañcāri is composed in maṭya tāla. The gīta contains PMRGMRS, PMRS, RMRS prayōga-s. The kṛti-s (śrī mahāgaṇapati and tyāgarāja pālayāṣumām) do not have PMRS or RMRS prayōga-s. This sañcāri contains these rare prayōga-s PMRS and RMRS, and RGMRS within the first few āvartana-s.

These prayōga-s indicate that he has handled the prayōga-s from the gīta period (around 17th Century) and his grandfather's tradition. He has also given the pañcaratna-s of Tyagaraja, where Tyagaraja has not used RGMRS, except in one ciṭṭasvara of the gaula pañcaratna.

r r s ṇ \P / s s Ṣ	r r ṛ s ṇ ^w s r m \R	ṛ s ṇ p s ṇ p s ṣ ṇ	
p ṇ ^w s r p m r ṛ S	r / p m r ḡ m r ṛ s r	s ṣ ṛ s ṣ ṛ s s ṇ p	
/ r ṛ s / p m ḡ M r ṛ	s r s ṇ \P / r ṛ S	ṇ ^w s r / p ṇ ^w m r ḡ m r	
s ṇ ^w s / R r p ṇ ^w s r	/ m r s r / p m ḡ m r s	R / M ṇ ^w p ṇ ^w p p \M	
\R / G / M r ṛ S	R ṇ ^w / P m ḡ / M M	ṇ ^w / r s ṇ / r s / m r S	

sāvēri –

The sañcāri in sāvēri rāga is composed in raganamatya tāla.

In the description Subbarama Dikshitar has given, the phrases MGM and SNS occur. These phrases were in vogue during the lakṣaṇa gīta period.

In Muthuswami Dikshitar's śrī rājagōpāla, the niśāda he has used is kaisiki niśāda and the gāndhāra is sādihāraṇa gāndhāra predominantly. Subbarama Dikshitar has mentioned that he had given the sign for the antara gāndhāra and the kākali niśāda prayōga-s.

In the sañcāri, Subbarama Dikshitar has not used MGM prayōga. The SNS prayōga is used in the end of the sañcāri, by giving a N touch to the S. The niśāda wasn't a note, but a touch.

$\tilde{R} \tilde{R} \dot{r} / g r \dot{r}$		$s \backslash \check{n} \check{d} \check{d}$		$s r / g \check{g} r \check{r} S$	
$r \check{p} \check{m} \check{g} r s r \check{m} \check{p}$		$/ d \check{m} \check{g} r$		$/ \check{p} \check{M} \check{g} r s / r / g r$	
$s / r s \check{n} \tilde{D} / r \dot{r}$		$\check{d} s / r \dot{r}$		$\check{d} / r s r \check{p} \check{m} \check{g} r \dot{r}$	
$/ d d r s \check{d} / s \dot{s} / r \dot{r}$		$s r \check{p} \check{M}$		$p / \check{d} \check{m} \check{g} \check{r} \check{g} r s$	
$n \backslash \tilde{D} / r s \tilde{R} / \check{p} \check{M}$		$\backslash S r m$		$P d / n \check{d} \check{m} \check{g} r$	
$/ D \check{m} \check{g} r / g r \dot{r}$		$\check{m} \check{p} / d \check{m}$		$\check{g} r / \check{p} \check{m} \check{g} \check{r} s r$	
$/ \check{p} \check{M} \tilde{M} \check{g} \check{r} \check{S}$		$/ R \tilde{R}$		$s / r \check{n} \check{d} \check{S} \tilde{R}$	
$s r / \tilde{M} \check{p} d \backslash \tilde{M}$		$\check{m} \check{p} d / n$		$d \check{d} / M \check{m} \check{p} \backslash M$	

d\Mp\M [~] G		[~] R / ^x p [~] M		pd / n ^Y d ^Y m ^Y g ^Y r ^Y s	
d\m ^Y g ^Y r ^Y s\ñ ^Y d ^Y d ^Y		p [~] d [~] s [~] r		/ ^x p [~] M [~] p ^Y m ^Y g ^Y r ^Y m ^Y p	
dPd\Mpd		^w mpd / n		[~] D [~] p [~] d ^w m [~] p / d [~] d [~]	
p\Mp / dmpd		pd / nd		/ np / dmp / d ^w mp	
rm ^Y ps ^Y rm ^Y d ^Y s		rp ^Y d ^Y s ^Y		^w mpd / N ^Y d ^Y m	
^Y g ^Y r ^x p [~] M ^Y g ^Y r / m / ^w p [~] ○		^Y m ^Y g ^Y r		sr / [~] G [~] r [~] s [~] ○o [~] [~] R [~]	
d ^Y d ^Y / r [~] Ṣ [~] r [~] s [~] r		Mms ○		○srmm ^Y sr ^w mp	
^w mpd [~] P [~] d ^x ^w mp		[~] D [~] d [~] p		/ [~] D [~] d [~] \Rmpd	
sr ^w m [~] P [~] / dpm		\n [~] D [~] p		\M / n ^Y d ^Y p ^Y m ^Y g ^Y r	

mārgadēśi, mālāvapañcama, rāmakali –

All the three rāga-s are the janya of the 15th mēla, (māyā) mālavagaula.

mārgadēśi- Subbarama Dikshitar has mentioned and given prati madhyama sign in few phrases. For instance, in a phrase, rgd(m)p, the prati madhyama sign is given to the (m).

Taking the kṛti, maṅgaladēvatē by Muthuswami Dikshitar, the first phrase of the song starts with the same phrase. But there is no prati madhyama sign used in the kṛti and musicians do not sing the line with prati madhyama. Since he has given the usage of prati madhyama in the lakṣaṇa, it is not necessarily used in the composition.

LAKṢAṆA

śloka — Vēṅkaṭamakhi

niṣādō varjitō yatra madhyamō vakratām gatah |
 śāḍavi sagrahōpētā mārgadēṣīti sā smṛitā ||

mūrcchana ⇒	ārōhaṇa:	s b r g r g b d m p d s,
	avarōhaṇa:	s n b d m p g b r s .

lakṣaṇa vivaraṇa — Subbarāma Dīkṣita

bhāṣāṅga; śāḍava; niṣāda varjya; śāḍya graha; madhyama vakra; suitable for singing at all times.

(rgd#m p) (rgP#m grg) (d m p p) (d s d m P G) — etc, are the *jīva svara sañcāras* for this *rāga*.
 It is a practice among people who are well-versed in *saṁpradāya* to hold the *madhyama* as *prati madhyama*.

pallavi

§ S r g / D \ m ^w p ⊖ maṁ ga ḷa dē va tē		⊖ p ^ˆ p r / [˜] g ⊖ pa ra dē		⊖ g ^ˆ r S va tē	
S d S r g p maṁ ga ḷaṁ bha va tu		d m / p ^ˆ g na ta dē		^ˆ r ^ˆ S . ^ˆ ^ˆ va tē	

mālavapañcama – This *rāga*’s description contains many phrases with *prati madhyama*, which is also found in the compositions, starting from the Gita to Muthuswami Dikshitar’s *kṛti* and the *sañcāri*.

d p m ^ˆ g r ^ˆ r s ^ˆ n S		r g m p N d d p m		s / n d d p p m m P	
/ d p ^w m p / n n d d p # m		/ d m / p # m g ^ˆ g r ^ˆ r S		/ g r s n / r ^ˆ s ^ˆ n d p	
n s ^ˆ n d d p N ^ˆ N		n d d p / n ^ˆ n / s ^ˆ s / r ^ˆ r		s s r ^ˆ [˜] G ^ˆ r g ^ˆ M	
s r ^w g m p n s r ^w g m ^ˆ p		^ˆ g r ^ˆ r s p n d d p m		p d d p / n d p / d p m	
p ^ˆ p / n n d d p p m m		/ p m g ^ˆ g / m g ^ˆ g r ^ˆ r s		^w m p ^ˆ p / d d p ^ˆ p / d d	
p p n n n n d d d p		^w m p n n d d p p m p		/ n d p / d p m ^ˆ g r ^ˆ r	
m g r ^ˆ r ^w g m / p ^ˆ m ^ˆ g r		^w g m p / n d p m ^ˆ g r s		P m g ^w m p N d p	

$\dot{\bar{n}}\dot{\bar{d}}\dot{\bar{p}}\dot{\bar{m}}\dot{\bar{P}}\dot{\bar{m}}\dot{\bar{g}}\dot{\bar{r}}\dot{\bar{g}}$ | $s\dot{\bar{r}}\dot{\bar{g}}\dot{\bar{m}}\dot{\bar{g}}\dot{\bar{m}}\dot{\bar{P}}/\dot{\bar{n}}\dot{\bar{d}}$ | $P/\dot{\bar{n}}\dot{\bar{d}}\dot{\bar{P}}/\dot{\bar{d}}\#m\dot{\bar{p}}\dot{\bar{m}}$ |
 $\dot{\bar{G}}\dot{\bar{m}}\dot{\bar{p}}\backslash\dot{\bar{M}}\dot{\bar{g}}\dot{\bar{m}}\dot{\bar{P}}$ | $s\dot{\bar{r}}\dot{\bar{g}}\dot{\bar{m}}\dot{\bar{p}}\dot{\bar{m}}\dot{\bar{g}}\dot{\bar{m}}\dot{\bar{p}}/\dot{\bar{n}}$ | $\dot{\bar{d}}\dot{\bar{p}}\dot{\bar{m}}\dot{\bar{g}}\dot{\bar{m}}\dot{\bar{p}}/\dot{\bar{n}}\dot{\bar{n}}\dot{\bar{d}}\dot{\bar{p}}$ |
 $\backslash\dot{\bar{M}}/\dot{\bar{N}}\dot{\bar{d}}\dot{\bar{p}}\dot{\bar{m}}\dot{\bar{g}}\dot{\bar{M}}$ | $\dot{\bar{g}}\dot{\bar{m}}\dot{\bar{P}}\dot{\bar{N}}\dot{\bar{D}}\dot{\bar{P}}$ | $\dot{\bar{n}}\dot{\bar{d}}\dot{\bar{P}}/\dot{\bar{n}}\dot{\bar{d}}\dot{\bar{p}}\dot{\bar{m}}\dot{\bar{m}}\dot{\bar{g}}$ |
 $/\dot{\bar{p}}\dot{\bar{m}}\dot{\bar{m}}\dot{\bar{g}}/\dot{\bar{m}}\dot{\bar{g}}\dot{\bar{g}}\dot{\bar{r}}\dot{\bar{r}}\dot{\bar{s}}$ | $\dot{\bar{n}}\dot{\bar{d}}\dot{\bar{p}}\dot{\bar{n}}\dot{\bar{s}}\dot{\bar{r}}\dot{\bar{g}}\dot{\bar{m}}\dot{\bar{P}}$ | $\dot{\bar{n}}\dot{\bar{s}}\dot{\bar{n}}\dot{\bar{d}}\dot{\bar{p}}\dot{\bar{m}}\dot{\bar{g}}\dot{\bar{m}}\dot{\bar{P}}$ |
 $\dot{\bar{n}}\dot{\bar{s}}\dot{\bar{r}}\dot{\bar{r}}\dot{\bar{s}}\dot{\bar{n}}\dot{\bar{d}}\dot{\bar{d}}\dot{\bar{P}}$ | $\dot{\bar{s}}\dot{\bar{n}}\dot{\bar{d}}\dot{\bar{d}}\dot{\bar{P}}\#m\dot{\bar{d}}\dot{\bar{p}}\dot{\bar{m}}\dot{\bar{P}}$ | $m\dot{\bar{p}}\#m\dot{\bar{d}}\dot{\bar{n}}\dot{\bar{s}}\dot{\bar{g}}\dot{\bar{m}}\dot{\bar{p}}\dot{\bar{n}}$ |
 $s\dot{\bar{r}}\dot{\bar{g}}\dot{\bar{m}}\dot{\bar{p}}\dot{\bar{n}}\dot{\bar{s}}\dot{\bar{n}}\dot{\bar{d}}\dot{\bar{p}}$ | $\dot{\bar{s}}\dot{\bar{n}}\dot{\bar{d}}\dot{\bar{d}}\dot{\bar{p}}\dot{\bar{m}}\dot{\bar{s}}\dot{\bar{g}}\dot{\bar{p}}\dot{\bar{m}}$ | $\dot{\bar{g}}\dot{\bar{g}}\dot{\bar{r}}\dot{\bar{r}}\dot{\bar{s}}\dot{\bar{r}}\dot{\bar{s}}\dot{\bar{n}}\dot{\bar{S}}$ |

rāmakali-

rāmakali's description too contains prati madhyama prayōga-s, but there is no usage found in the kṛti, rāma rāmakali kaluśa, and in the sañcāri. There is an assumption at present that when Dikshitar had gone to the North, he rāmakali, which has the usage of prati madhyama in the Hindustani tradition. This is in a way correct, but this rāga is found in Venkatamakhin's lakṣaṇa gita, in the bhāṣāṅga kāṇḍam, as a mālavapañcama janya rāga.

Also, this rāga is found in Ramaswami Dikshitar's 108 rāga-tāla-mālikā, which he composed before the arrival of Muthuswami Dikshitar from the north. How could rāmakali have entered the Carnatic system through Muthuswami Dikshitar is a question to be looked into.

Subbarama Dikshitar has mentioned in the description that rāmakali is also known as Bhibās. This is a rakti rāga in the Hindustani tradition, which has the usage of prati madhyama.

mela 15 — mālavagauḷa

janya rāga (bhāṣāṅga) 9 — rāmakali

LAKṢAṆA

śloka — Veṅkaṭamakhi

rāgō rāmakalī gēyā hyārōhē ma ni varjitā
ṣaḍjagrahā tu sampūrnā prātaḥ kalēṣu gīyatē ||

mūrcchana ⇒

ārōhaṇa:	s ṛ g p ḁ d s,
avarōhaṇa:	s n ḁ d p m g ṛ s .

lakṣaṇa vivaraṇa — Subbarāma Dīkṣita

bhāṣaṅga; saṁpūrṇa; śaḍja graha; madhyama and niṣāda are varjya in the ārohaṇa; suitable for singing in the early morning hours.

(g g / d p) (d # m / p G) (D p # m G) (d s r G) (# m g d p # m G) (s r g / m G) (d p # m G) — etc, are *jīva svara sañcāras* for this *rāmakalī rāga*.

It is the *saṁpradāya* to render the *madhyama* of this *rāmakalī rāga* as *prati madhyama*. This is a *rakti rāgam* that came down from the Northern region.

☞ People from other regions call this *rāga* as “*bibhas*”.

m̃gPḡp d / n d p | g̃g / d p / d m / pḡr̃s | s r G / ḍḍP \m̃g |

ḡ / p̣P̣m̃g̃r̃S | / r s / ṛḍs r / g ṛ G̣ | s r g / d P̣m̃g̃r̃ |

s r g̃r̃g r̃r̃S | d p̣p̣m̃g̃g / p̣p̣ / ḍḍ | m̃G / ḍḍp̣m̃g / p̣p̣ |

g p d / n ḍḍp̣m̃G | / d p̣m̃ G̣ p d / n d p | m̃g̃ḡp / ḍḍp̣m̃g̃g |

/ p̣ḡr̃s / r ṣḍs r g | m̃g d p p̣m̃g̃r̃s r | ṣḍ̣ḍp̣ḍs ṛṛ G̣ |

/ ḍḍp̣m̃ G̣ p̣m̃ G̣ | / d p̣m̃ G̣ n d p̣m̃g̣ ⊃ | ⊃ g r g p̣m̃g / p̣ḡr̃s |

s / ṛḍ̣ / g̃ṛḍ̣ / r s | g r g / p r / g s / ṛḍ̣s | ḍḍp̣p / d p̣m̃g / d p |

/ n d p̣m̃g / d p̣m̃g p | d / n ḍḍp̣d p̣p̣ / d p | m̃g / p̣p̣m̃g r g p̣m̃ |

g / n d g / d p̣m̃g r g | s r g / d p̣m̃g p ḍḍ | r g p ḍḍ̣ṇḍp̣m̃g |

P d / n ḍḍP̣m̃g | P ḍḍ̣ṇḍP̣m̃g | r s r g p p / ḍḍP̣ |

P̣ḍ̣ḍ̣P̣ḍ̣ / ṣḍ̣ṇḍ | P d / g̃ṛṛṣṇḍp̣ | ḍḍ̣̣ṇḍp̣p̣m̃ G̣ |

p d / G̃ṛṛ / g̃ṛṢ | ṛṣṇḍ̣̣̣ṇḍp̣m̃g̣ | / n d p̣m̃g / p̣m̃g̃r̃s |

ḍs r g p d g p / ḍḍ̣ | ḡp ḍḍ̣̣̣ṇḍp̣m̃g̃p̣ | d / ṛṣṇḍ̣̣̣ṇḍp̣m̃g̃ṛ |

GP[~]D / S^ˆS^ˆ | d^ˆg\R^ˆS^ˆd / t^ˆS^ˆ | NDP^ˆp^ˆmG |
 r^wgp^ds^ˆt^ˆg\R^ˆs | n^ˆ\D^p / dP^mG | / dP^mg^rs^rS |
 d^ˆd^pm^ˆg^wp^dSⁿ | d / n^ˆd^pg^ˆg / d^pm^ˆg | / g^rs^ˆs^ˆt^ˆg\R^ˆS |
 p^mg^rS^dr^S | rrGRG\R | srg / d^pm^ˆG\R |
 grs / r / grS^ˆS^ˆ ||

svaram

D·p ⊖ | ⊖ p^mG^ˆ g^ˆp / dⁿ | d^ˆd^pm^ˆ | | \G / d^pp^ˆm^ˆG |
 / d^ˆP^ˆ\m^ˆ | | \G / p^m\G / m^ˆg ⊖ | ⊖ g^ˆ r^ˆG | d^p^ˆm^ˆG^ˆ m^ˆg^ˆr^ˆs ||:
 n^ˆd^ˆS | r^ˆgP^ˆ g / D^p | g / n^ˆD | | p^m^ˆ g^ˆp^dS^s |
 / g^ˆr^ˆS^ˆ | | n^ˆd^ˆ / r^ˆS^ˆn^ˆd^ˆ p ⊖ | | ⊖ p^mG^ˆ | s^ˆn^ˆd^ˆp^ˆ m^ˆg^ˆr^ˆg^ˆ ||

rudrapriya –

The ārohaṇa avarōhaṇa of rudrapriya is given as s r g m p d n n s – s n p m g r s, a janya of the 22nd rāgaṅga rāga, śrī. There are many compositions, Muthuswami Dikshitar's rudrakōpa, Balaswami Dikshitar's śrī valli, nīvē rasika śikhāmaṇi, Krishnaswamayya's ambā paradēvatē tuned by Subbarama Dikshitar and Ettendra Maharaja's murugā unnai nambinēn tuned by Subbarama Dikshitar. There is no use of antara gāndhāra mentioned in the lakṣaṇa gīta and in any of these compositions, but there is a usage of antara gāndhāra in the sañcāri. We could doubt if that was a printing mistake, but Subbarama Dikshitar has given a footnote mentioning, 'In the prayōga- mgM of this rāga, in some places, antara gāndhāra is employed. This rudrapriya is known as Hindustani kāpi.'

Now, a question arises, 'What happens to Dikshitar's kāpi?' His kāpi, vēṅkaṭācalapatē, has a sādharmaṇa gāndhāra, and it is completely different from present day's kāpi.

R G̃g / mgrS	MGM M̃;	pdnd / NPM	
pmgr / npmgrs	N̄PMpn̄sr	r̄gMg / mGR	
Srs̄s̄n̄D̄N̄	s̄n̄GRg / m̃G̃	Rgmpd / NP	
MGRMM	m̄pd / npmGR	Mgrs̄n̄PM	
G̃Rm̄g̃M̃M̃	g̃mpd / npmgR	G̃M̄grs̄n̄P̄	
n̄srgmgr̄g̃R̄	/ Npmgrs̄n̄gr	G̃m̄gr̄gRS	
n̄S̄n̄r̄n̄Gg	R̄Gr̄g̃r̄M̄m̄	GM̄g̃m̄m̄Pp	
PD̄p̄dd̄N̄n̄	n̄PmpMg / mg	rGr̄m̄Mgrs̄n̄	
n̄s̄n̄GRg / m̃G̃	rgmpdNgmp	d̄N̄pd̄N̄d̄N̄	
pn̄s̄r̄g̃ / m̄G̃R̄	m̄G̃r̄g̃r̄S̄N̄	s̄N̄pM̄grS̄	
G̃r̄S̄n̄P̄mg̃	gr̄S̄g̃r̄s̄N̄p	mGr̄mg̃gr̄S̄	
R̄s̄N̄pm̄gr̄S̄	R̄s̄N̄PM̄pn̄	srg / mGRgr	
SRNS̄	⊃ S̄		

In the *prayōga* — (m̄g̃M̄) of this *rāga*, in some places *antara gāndhāra* is employed. This *rudrapriya* is known as *hindustāni kāpi*.

Taking a few *janyas* of 20th *rāgaṅga rāga*, *nārīrītigaula*, which has the usage of D1, where Subbarama Dikshitar mentions that the *pañcaśruti dhaivata* has got entered in these *rāga*-s without our knowledge.

bhairavi- A *janya* of the 20th *rāgaṅga rāga*, has a bigger *sañcāri* in *ragana matya tāla*. Subbarama Dikshitar has clearly mentioned about the usage of *pañcaśruti dhaivata* in the phrase ‘SNDNS’, but he has started his *sañcāri* with the D2. This being the *anya svra* for

this rāga, there is no kṛti that starts with this svara, but his sañcāri does. We could find the usage of pañcaśruti dhaivata a lot.

$\mathfrak{d} \dot{\mathfrak{D}} \backslash \overset{\sim}{\mathfrak{N}} \overset{w}{n} / S R$		$\mathfrak{d} \dot{\mathfrak{d}} / \mathfrak{n} / \overset{w}{n} s r$		$g / \overset{x}{m} \overset{y}{g} r s \dot{s} R$	
$\overset{y}{n} \mathfrak{n} \overset{x}{N} \overset{y}{S} \dot{\mathfrak{D}} P$		$\mathfrak{d} / \mathfrak{n} / \overset{w}{n} S$		$p / \mathfrak{d} / \mathfrak{n} / \overset{w}{n} s r / \overset{x}{g} R$	
$\overset{x}{g} r / \overset{x}{g} s / R R$		$\mathfrak{d} \dot{\mathfrak{d}} / \mathfrak{n} \dot{\mathfrak{n}}$		$p p \backslash \mathfrak{d} \dot{\mathfrak{d}} / \mathfrak{n} \dot{\mathfrak{n}} \overset{w}{n} S$	
$\backslash P \mathfrak{d} \overset{w}{n} s r / g \dot{\mathfrak{g}}$		$p / \overset{w}{N} s r$		$g / m \overset{x}{g} \overset{y}{g} \overset{y}{r} / g \dot{\mathfrak{g}} r$	
$s / r \dot{r} s \mathfrak{n} / s \dot{s} \overset{y}{n}$		$\mathfrak{d} \dot{\mathfrak{d}} \mathfrak{d} / \mathfrak{n} \dot{\mathfrak{n}}$		$\mathfrak{d} \dot{\mathfrak{d}} p \overset{w}{p} \overset{w}{p} / \mathfrak{d} \dot{\mathfrak{d}}$	
$p p / \mathfrak{d} \dot{\mathfrak{d}} / \mathfrak{n} \dot{\mathfrak{n}} / s \dot{s}$		$/ r \dot{r} / g \dot{\mathfrak{g}}$		$p / \mathfrak{d} / \mathfrak{n} / \overset{w}{n} s r g / \overset{x}{m} g$	
$/ \overset{x}{m} r / \overset{x}{g} s / \overset{x}{r} \mathfrak{n} \overset{x}{S} \mathfrak{d}$		$/ \overset{x}{g} R s$		$/ \overset{x}{r} s \backslash \overset{y}{N} \mathfrak{d} \tilde{N} S$	
$\backslash P \dot{\mathfrak{D}} \overset{x}{p} / \overset{y}{N} S$		$/ m \dot{m} \overset{y}{g} r$		$g / \overset{x}{m} \overset{y}{g} r \overset{w}{n} s R$	
$\backslash \overset{w}{N} R s / \overset{y}{N} \overset{x}{S} \mathfrak{d} \dot{\mathfrak{D}}$		$\overset{w}{n} S r$		$/ P \mathfrak{d} / \mathfrak{n} / \overset{w}{n} s r / \overset{x}{g} r$	
$m p \mathfrak{d} \overset{y}{n} s r \overset{w}{g} m$		$\mathfrak{d} \dot{\mathfrak{d}} \overset{y}{n} s r$		$\overset{w}{g} / \overset{x}{m} \overset{y}{g} \overset{y}{g} R \dot{R}$	
$p / S \tilde{R} / G \overset{w}{m} / M$		$s r g m$		$\mathfrak{n} s r g \overset{w}{m} p / \overset{x}{d} m$	
$p / D m / P \backslash \tilde{G}$		$/ M \tilde{M}$		$\backslash R / \tilde{G} \backslash S S$	
$r g \overset{w}{m} p / \overset{x}{d} m / \overset{x}{p} g$		$/ \overset{x}{m} r \backslash \overset{x}{g} s$		$/ \overset{y}{d} \overset{y}{d} m \overset{y}{g} r / g / m m$	
$\backslash S r g \overset{w}{m} p / \overset{x}{d} m$		$p \mathfrak{d} \backslash \tilde{M}$		$\dot{m} p / \overset{x}{d} m \backslash \overset{y}{G} R$	

āhiri-

āhiri, in Subbarama Dikshitar's school is a rāga that is given with all the svarasthāna-s except the prati madhyama. He has given a footnote saying that 'āhiri can be understood only through experience'. This sañcārī is given in Maṭya tāla. The description of the rāga āhiri tells the prayōga-s that can occur in āhiri. All the combinations of PDNS occur in this rāga according to his text.

$s \dot{s} / m \backslash \dot{g} MP \backslash \dot{G}$		$M \dot{g} mp / d / \dot{n} d P$		$\backslash \dot{G} mp \backslash G / m \backslash \dot{G} \dot{r}$
$S \backslash \dot{N} \backslash \dot{D} \backslash P \dot{d} / \dot{n}$		$\dot{n} S / r \dot{r} s / g r \dot{r} S$		$/ G mp / n \backslash \dot{D} \backslash P$
$/ d \dot{d} P mp \backslash G M$		$\dot{g} mp / d / n \backslash \dot{D} p / d p$		$\backslash M mp \dot{g} \dot{m} G R S$
$\dot{d} \backslash \dot{n} \dot{D} P \dot{d} / \dot{g} \dot{n} / \dot{r} \dot{r} S$		$/ m m \dot{g} \dot{m} / \dot{g} \dot{G} ; MP$		$\dot{g} m P \dot{d} / n \backslash \dot{D} P$
$/ \dot{d} p / \dot{d} \dot{m} P \backslash \dot{G} M$		$\dot{g} \dot{g} \dot{g} \dot{g} \dot{r} \dot{r} s \dot{g} \dot{n} S$		$\backslash \dot{N} / R \dot{S} / d \dot{d} P$
$\dot{m} p \backslash M / n \dot{d} \dot{n} \backslash \dot{D} \dot{r} P$		$\dot{m} p \backslash \dot{G} M P \backslash \dot{M}$		$p / n \backslash \dot{D} d \dot{d} d \dot{d} P$
$M m \backslash \dot{g} MP / d \dot{d}$		$P \dot{g} mp / n \backslash \dot{D} \backslash P$		$/ \dot{d} m / \dot{p} \dot{g} m / \dot{p} \backslash \dot{g} \dot{m} \backslash \dot{G} r s$
$s m m \backslash \dot{g} mp \dot{g} m p p$		$\dot{d} / \dot{g} n / \dot{n} \dot{S} \cdot \backslash n \dot{r} \dot{n} \backslash \dot{D} \supset \dot{D}$		$p / \dot{d} p \dot{d} m \dot{p} \dot{g} m P$
$/ d p \backslash \dot{G} M g m m / n$		$\backslash \dot{d} / n \dot{n} \dot{S} \supset S / \dot{r} \dot{r} \dot{S}$		$\backslash \dot{g} N / \dot{r} \dot{r} \dot{S} \dot{g} \dot{n} \dot{s} \backslash N$
$\backslash \dot{D} \backslash P \dot{d} / \dot{s} \dot{g} \dot{N} / \dot{r} \dot{S}$		$p / d / n \dot{n} \dot{s} / \dot{r} \dot{r} \dot{S} \backslash N$		$\dot{r} \dot{S} / \dot{r} \dot{n} \dot{s} \backslash N \backslash \dot{D}$
$\backslash P / d \dot{d} mp / d / n / \dot{r} \dot{S}$		$\backslash P \backslash M p / n \backslash \dot{D} \backslash P$		$M / p m / \dot{m} \dot{p} \backslash \dot{G} \dot{R} S$
$s \dot{s} / m \dot{m} \dot{g} m / p \dot{p} \backslash \dot{g} m$		$p / d / n / \dot{n} \dot{s} / \dot{r} \dot{s} n / \dot{r} \dot{s} \dot{s}$		$\dot{r} \dot{s} m \backslash \dot{G} \dot{r} \dot{s} / \dot{r} \dot{S}$
$\dot{s} \backslash n \dot{d} \dot{n} \dot{D} p \dot{g} \dot{m} \dot{G} r S$		$\dot{g} mp / d / n / \dot{n} \dot{s} \backslash P \backslash M$		$\dot{m} \dot{p} \backslash \dot{G} \backslash R \supset R S \supset \dot{S}$

ḥṛṇḍāvani-

In the Lakshana Shloka, ḥṛṇḍāvani is mentioned as an auḍava rāga, and āṛōhaṇa and avarōhaṇa is RMPNS NPMRS. But RGRS prayōga is found in the rāga. For instance, the beginning phrase of the kṛti saundararājam, RGRS prayōga is found. Similarly, SGRS and NGRS prayōga-s are used in the sañcāri, wherein the G is given with the ‘odukkal’ sign (the note should be pulled on a lower fret in a vīṇā). When a note is pulled on its lower fret, the sound of the svara does not reach the exact sthāna but will be lesser than the sthāna sound. ḥṛṇḍāvani and ḥṛṇḍāvanasāraṅgā are the same according to Subbarama Dikshitar where there is no usage of the kākali niśāda.

r m p / N \tilde{N} | \ddot{n} p m R R | p m p R \ddot{r} s | $\overset{w}{n}$ s r \SS |
 $\overset{w}{r}$ m p \R m p | $\overset{w}{n}$ s r \S m r | P m r m \tilde{R} | n \ddot{n} p m \R |
 p \M r s / $\overset{x}{g}$ r | S $\overset{w}{n}$ R S | S / n p m R | $\overset{w}{m}$ P / n p m r |
 P m \R \tilde{R} | p \M r $\overset{w}{n}$ S | s / n \ddot{n} \P N | s / p \dot{p} \ $\overset{w}{M}$ P |
 m R S r r | \ddot{n} \P r $\overset{w}{n}$ S | \ddot{n} \ddot{n} \ddot{n} S $\overset{w}{n}$ s | \ddot{n} \ddot{n} \ddot{n} R s r |
 N / $\overset{x}{g}$ r $\overset{w}{n}$ S | s / n n \tilde{N} \tilde{N} | ś n ś \tilde{N} p p | / n \ddot{n} p / n p m r |
 p m r / p m r s | \ddot{R} m r $\overset{w}{m}$ p n | p $\overset{w}{m}$ p \ddot{N} s \ddot{r} | $\overset{w}{n}$ s r / m \dot{m} p n |
 Ś \circ S p $\overset{w}{m}$ p ś | ś n p m R s | $\overset{w}{n}$ s $\overset{w}{n}$ / r s p $\overset{w}{m}$ | / n p ś / $\overset{x}{g}$ r Ś |
 r ś n p ś \tilde{N} | p m p m \dot{m} r s | $\overset{w}{n}$ S \ddot{r} M p | $\overset{w}{n}$ Ś / m R ś |
 \ddot{S} n P m r | p \M R S | \ddot{n} \P / N \tilde{N} | S \circ S \circ S. \odot ||

aṭhāna-

The gamaka signs given in aṭhāna are so much. Subbarama Dikshitar mainly highlights the way of handling gāndhāra. Though aṭhāna is the janya of the 28th rāgaṅga rāga, sādḥāraṇa gāndhāra is used. And when sādḥāraṇa gāndhāra is handled, it should be handled where it sounds like RMRM. Similarly, when pañcaśruti dhaivata is handled, the sound is DNDP.

athāna has antara gāndhāra, sādghāraṇa gāndhāra, and both the dhaivata-s. When we see the usage of antara gāndhāra, nowadays, it is predominantly used in the tāra sthāyi. Subbarama Dikshitar, in his sañcārī, has given a prayōga where both the signs denoting G1 and G2 are giving. This indicates that, the prayōga can be sung with either G1 or G2. We can find a reference of this in AM Chinnaśwami Mudhaliyaar’s book.

jīva svarass — In this *rāga mūrccana*, in the *ārōhaṇa*, the *dhaivata* is shown as *dirgha*, and in the *avarōhaṇa*, both *dhaivata*, and *gāndhāra* are shown as *dirgha*. Hence, the *dhaivata*, and *gāndhāra* are the *jīva svaras* for this *rāga*. For these two *svaras*, the *gamakam* by the name '*valī*' shines.

gāndhāra — This *svara* shows up as *sādhāraṇa gāndhāra* in some places, *antara gāndhāra* some other times, and sometimes with *kāṃpita* without even touching the level of *antara gāndhāra*.

$\frac{\widehat{\mathbf{G}}}{\mathbf{r}^{\mathbf{w}} \mathbf{m}^{\mathbf{x}} \mathbf{R}^{\mathbf{m}} \mathbf{m}^{\mathbf{r}} \mathbf{s}}$ — the symbol \mathbf{b} will indicate this occurrence. In the $\tilde{v}\tilde{n}a$, one should descend to the $\tilde{r}\tilde{s}abha$, holding the string firm in the $pañcaśruti$ $\tilde{r}\tilde{s}abha$ $sthāna$ — $(\mathbf{b} \widetilde{\mathbf{G}} (\overset{\mathbf{w}}{\mathbf{m}} \mathbf{t} \overset{\mathbf{x}}{\mathbf{G}} \mathbf{m}^{\mathbf{r}} \mathbf{s}))$.

dhaivata — Since this *svara* is the important *jīvādhāra*, without exhibiting its originality, it will always show up touching the *kaiśiki*.

$\frac{\widehat{D}}{n \widehat{D} n \widehat{D}} = (n \setminus D) \quad (D \setminus n \widehat{P}) \quad (\widehat{n} \setminus \widehat{D} \setminus \widehat{D}) \quad (\widehat{n} \widehat{D} \setminus \widehat{n} \setminus \widehat{P}) \quad (P \setminus \widehat{n} \widehat{D} \setminus n \widehat{P})$ — even though it is shown as (D, \widehat{D}) , it will appear as shown above, with a mixture of *gamakas*. All these have to be played in the *vīṇa*, in the *pañcaśruti dhaivata sthāna*. The *gāndhāra* and *dhaivata* are played according to the context.

niṣāda — The *kaiṣiki niṣāda* that is close to the *dhaivata* stated above, will provide great *rañjana*. Only the *kaiṣiki* will show up when handling the lower notes (**m p d**) without touching the upper *ṣaḍja*, as also when reaching the *mandra sthāyi*.

The *kākali* will shine when ascending with (p n ś) (d n ś), and when descending with (ś n p). There will be an extra level of *nokku* in the *niṣāda*. In (^wṇ s r) (^wr m p) (^wm p) — there will be *nokku* in the first *svara* itself.

While ascending up with *kākali niṣāda* using ‘*pa dhi nu śa*’ — one should descend with *jaru* rubbing one *svara* with another *svara*. If one ascends to an upper *svara* from *pañcama* holding the *dhaivata* very firm, it will result in *śaṅkarābharāṇa*. While ascending to *kaiśiki niṣāda* using the phrase (p d n m), the *śadja* will show up slightly less while holding in the *niṣāda sthāna*.

While descending in the normal manner with (ś d p m), we will end up in *dēvakriya*. Since (d n p) is there, the *rāga* will sparkle only when the *dhaivata* is somewhat played here. All these features can be grasped from the *lakṣya*s shown below.

$$\begin{array}{l} \text{d d } \overset{\cdot}{\text{n}} \text{ p m P } \backslash \overset{\cdot}{\text{g}} \text{ m P} \quad | \quad \text{g m p } / \text{ } \overset{\cdot}{\text{s}} \text{ n } \backslash \overset{\cdot}{\text{s}} \text{ p } / \overset{\cdot}{\text{n}} \backslash \text{P} \quad | \quad / \text{d d } \overset{\cdot}{\text{p}} \text{ m } / \text{d p m p } \backslash \text{G} \quad | \\ \overset{\cdot}{\text{g}} \text{ m p } / \text{ } \overset{\cdot}{\text{s}} \text{ } \overset{\cdot}{\text{s}} \text{ n d } \overset{\cdot}{\text{d}} \overset{\cdot}{\text{d}} \text{P} \quad | \quad / \text{d p m } / \text{p } \overset{\cdot}{\text{g}} \overset{\cdot}{\text{g}} / \text{m r S} \quad | \quad \text{r } \overset{\cdot}{\text{n}} \text{ s r s p m } / \text{n P} \quad | \\ \backslash \overset{\cdot}{\text{M}} \text{ p p } / \text{ } \overset{\cdot}{\text{s}} \text{ n } \backslash \overset{\cdot}{\text{D}} \backslash \text{P} \quad | \quad \text{ } \overset{\cdot}{\text{s}} \text{ n } \backslash \text{d d } \overset{\cdot}{\text{p}} \text{ m } / \text{d p } \overset{\cdot}{\text{p}} \text{ m} \quad | \quad \text{p m } \backslash \overset{\cdot}{\text{g}} \overset{\cdot}{\text{g}} / \text{m r s } \overset{\cdot}{\text{n}} \text{ S} \quad | \end{array}$$

$\dot{n} / r s / p m / \dot{n} p / \dot{s} \dot{t} N$ | $p / \dot{r} \dot{s} \dot{t} n / \dot{s} p / \dot{n} \dot{D} P$ | $/ d p / d m / p g / m r / p m$ |
 $/ \dot{n} p d / \dot{b} n P p / \dot{s} \dot{t} N$ | $\dot{s} \dot{r} \backslash N \dot{S} / \dot{r} \dot{r} \dot{S}$ | $\dot{r} n \dot{s} p / \dot{n} \dot{D} p \dot{m} P$ |
 $/ d p m p \backslash G / M r s$ | $p s \dot{n} r s p m / n P$ | $\dot{m} p \dot{n} s r m p / \dot{s} n p$ |
 $\dot{n} \dot{D} \dot{n} \dot{D} \dot{n} \dot{D} \dot{n} p \dot{m} P$ | $/ G G G \dot{m} r r S$ | $r r m r m p \dot{n} s \dot{n}$ |
 $s r s r / p m p n \backslash P$ | $/ \dot{n} p / \dot{s} n / \dot{r} \dot{r} \backslash \dot{S} N$ | $\dot{s} \dot{G} \dot{m} \dot{r} \dot{s} \dot{r} \backslash \dot{N} \dot{S}$ |

 $d n \dot{S} \dot{r} \dot{s} \backslash \dot{D} \backslash P \backslash M$ | $g m p \dot{s} n p / d \dot{b} \dot{n} p m$ | $/ \dot{n} p m / \dot{p} \dot{g} \dot{m} r r S$ |
 $\dot{s} \dot{n} d \dot{d} p m \dot{g} m r s$ | $/ d \dot{d} p m / \dot{p} \dot{m} \dot{g} m r s$ | $\dot{n} r \backslash S s p m / n \backslash P$ |
 $p / \dot{s} n / \dot{r} \backslash \dot{S} n \dot{g} \dot{m} \dot{r} \dot{s}$ | $\backslash P n / r n \dot{s} \dot{n} \dot{D} / \dot{s} \dot{D}$ | $p / d m / p \backslash \dot{G} \dot{G} \dot{G}$ |
 $\dot{t} \dot{g} m \backslash R R r r \backslash S$ | $\dot{n} s R \dot{g} m P / \dot{D}$ | $\dot{n} \dot{s} \dot{R} \dot{S} N \backslash \dot{D}$ |
 $\dot{G} \dot{m} r \dot{S} n \dot{s} n \backslash \dot{D}$ | $p / \dot{r} \dot{s} m / d p g / m r s$ | $\dot{n} s / r \dot{r} / m \dot{m} / p \dot{p} / \dot{s} \dot{s}$ |
 $\dot{n} \dot{s} / \dot{r} \dot{r} \dot{g} \dot{g} / m \dot{r} \dot{S}$ | $/ \dot{r} \dot{S} n \backslash \dot{D} \dot{d} P m$ | $\backslash G / \dot{p} M g / m R s$ |
 $\dot{n} s r m p n \dot{s} n \backslash \dot{S} \dot{D}$ | $n / \dot{r} \dot{s} n \dot{d} \dot{n} \dot{D} p d \dot{b} N \dot{s}$ | $D \dot{n} P \backslash M / \dot{d} p M$ |
 $\dot{b} \dot{G} \dot{G} / M \backslash R \odot R$ | $S \odot S \dot{n} / \dot{r} \backslash S \odot S$ ||

suruttī-

suruttī is given as a bhāṣāṅga rāga, and the usage of sādharāṇa gāndhāra is occurring. For instance, in the kṛti aṅgārakam āśrayāmyaham, we could find the phrase PGRS in the madhyamakāla line, maṅgala dāyaka mēsa turaṅgam makarōttuṅgam. The gāndhāra has a glide and odukkal sign, where the gāndhāra must be played in the rīṣabha fret on the vīṇā, where the sthāna sound of gāndhāra gets lesser. The rāga which Subbarama Dikshitar has given as bhāṣāṅga is now an upāṅga rāga.

bilahari-

bilahari has a lot of kaisiki niśāda prayōga-s. There are few prayōga-s in the sañcāri, that has DNS in a sequence, and DD NN S phrases too, which we find interesting which existed back then.

SRGPP	srgpd/ṛsndp	mgRGRR	
/gṛsṇ\Ḍs _s S	pḍsrGPP	GDp mgrS	
ṛgPmg\RR	gḅndp mgRG	Srg/dp mG	
r/mGr sṇḍS	r/mgr/g sṇpḍs	pḍsr gpmgP	
mgdp mgrṛG	srs/gr sṇḍS	ṇḍgrg/d\Pmg	
rgp/dp mgṛgP	mgDmg/ddP	mgpd/ḅnpgmṛ̃	
mg/dmg/pmgR	sr/gs/gr/dp mg	RGDṇḍP	
RGp mgR	ṛgpdḅndp mgr	gḅndp mgRṚ	
gḡPsr gḡP	mgṛGp/Ḍ̃S	Pd/ṣndPD	
p/ḅNdp mgṛG	Pdḅndp mGḡ	Pdḡn\Pmgṛg	
pḡ/dḡ/ṣndḡṢ	dnpdmgD̃D̃	p/dmg/nd/ṣṇD	
/ṛsṇ\Ḍp mgD	ṣndp mgpdṢ	rmḡp/dḡpdṢ	
gpdṣṇḍpdṢ	rmgp dṣgpdṣ	gḅndrmgdp mg	
rgpdp mgrS	ḅnd/ḅnp/dmḡrS	rg/dḡrg/pḡmg	
ṛg/ṣndp\mḡṛs	rgdmgp dnṢ	ḅndmgdḡṇṇṢ	
mgpdṣn pmṢ	nd/gṛṢṇḍS	/ṛsṇ\Ḍ/gḡṛsṇ	

ārabhi- The ārōhaṇa and avarōhaṇa based on the present day is SRMPDS SNDPMGRS. It has two special phrases, DNS and SNS. There are two kṛti-s of Dikshitar in SSP, śrī sarasvatī and mārakōṭi. DNS and SNS prayōga-s are not found in śrī sarasvatī, but both the prayōga-s are figured in the latter. But he has given only DNS (in the lower octave) in the sañcāri.

r ^Y SR/M\g ^Y r	ssRṇ\Ḍ/SS	rm ^Y gr/mm/P ^Y P	
r/pM ^Y grsrS	ḌSḍḍ/s ^Y SR	ḍ/\n ^Y Srrm ^Y gR	
r/pP ^Y Mm\g ^Y R	/ddp ^Y p ^Y m ^Y gr ^Y r ^Y S	dPm ^Y gr/pM ^Y g	
r\Srs\n ^Y ḌS	ḍs ^Y srḌSR	s\n ^Y Ḍs ^Y /R ^Y R	
sr ^w mp/dd ^Y p ^Y p ^Y mg	rs/r ^Y r ^Y n\ḌḌS	r ^Y r ^Y m ^Y gr ^Y /m ^Y m ^Y P	
/Ḍ\PM\G ^Y R	dpm ^Y gRsrS	pḍsr ^Y m ^Y gr ^Y /P ^w	
rmp/dpm\g ^Y rS	RRḍsr ^Y m ^Y gr	m ^w p/dd ^Y P\MP ^w	
d/s ^Y ndPm ^Y gR	/P ^Y P ^Y m ^Y gRR	sr/M\g ^Y rd ^Y rS	

navarōj and kuriñji-

These were not explained for its phrases. He has mentioned navarōj as a madhya rāga, ranging from pañcama to madhyama. When he gives description for kuriñji, he specifies that the sañcāra is from N to S, and he has given the ārōhaṇa till śadja. The sañcāri also contains phrases till śadja.

kumudakriya-

This rāga was only handled in Dikshitar's school. We sing the kṛti ardhanārīśvaram, but which is not given in the SSP. kumudakriya, in SSP, has no gīta, kṛti, ślōka, but has sañcāri by Subbarama Dikshitar, which shows the importance of the rāga. Even though the ārōhaṇa and avarōhaṇa, we see, have SRGMDS SNDMGRS, the usage of SNS, DNS and SNRS

are found. Since there is no other musical form mentioned in this book, the sañcāri is the only source representing this rāga of his school.

ṣtgrgmdñḍḍ | śñḍ/ṇdṃG̣ṛṇ̃ | ḍḍṢdsrgṃṇ̃ |
 /ḍḍṃgṃḍṆ\̣Ḍ | \̣ṃGṛgṃgṛṇ̃ | rsRGṚṚ |
 ṇ̃ḍ/ṛṛsṛṛgṛg | ṃgṛgṂ/\̣Ḍ\̣Ṃ | gmdnḍḍ\̣ṂG̣ |
 gṃg̣g̣ṛgṃṃG̣ | Mḍṃgṛṛgṃg̣ | /Ḍḍ\̣ṃGṛg̣ṛ |
 ṇ̃ḍḍṢṣṛṛgṛ | /g̣g̣Ṃgṃḍṇ̃dṃ | /ṇḌḍ/Ṇdṃgṃ |
 gṃ/ḍḍṃgṛ/gṛṣ | /ṇḌḍ/Ṃgg̣gṃ | ṇ̃dṃ/ṇṇ̃ḍḍ/ṇdṃ |
 ṃgṃMḌṇ̃dṃg̣ | gṃḍnḍḍ/ṣ́nḍḍ | ṇ̃dṃg̣G̣/ṇṇ̃dṃ |
 Gṛṣ/ṛṇ̃ḍṇ̃rg̣ | /ṣ́rg̣ṃgṃṃḍḌ | ṃṇ̃\̣Ḍ/Ṃgṃ\̣G̣ |
 ṃ/Ṇḍ\̣MṂgṃ | G̣G̣ṛṛgṃG̣ | srgṃḌ/ṆḌ |
 ṃḍṇ̃ḍ/Ṣ́Ṣṇ̃ḍ | ḍg̣\̣Ṛḍ/ṛṣṇ̃dṃ | /G̣ṛṇ̃ḍḍ/Ṣ́Ṣ |
 ṇ̃ḍṢṛg̣ṛṛG̣ | /Ṃg̣ṛṣṇ̃ḍḍṢ | ḍ/G̣ṛṇ̃ḍ/Ṇdṣ |
 /g̣ṛṇ̃ḍ\̣Mḍṃgṃ | ḍṃgṛg̣/ṃgṛṣ | /ṛnḍḍ/ṣṣ/ṛṛ/g̣g̣ |
 ṛṛ/g̣g̣/ṃṃgṃ/ḍḍ | nḍḍmṣnḍḍṢ | dṣṛg̣ṛnṣṇ̃Ṣ |
 /ṇ̃nḍḍṣnḍḍ\̣Ṃ | ḍnḍḍ\̣ṂGṛṇ̃ | ḍ/ṣṇ̃/rṣ/gṛ/ṃg̣/ḍ |
 ṃ/nḍ/ṣ́ṇ/\̣ṣ́/\̣g̣ṛṣ | /g̣ṛṣ/\̣ṇ̃ḍ/Ṣ́ṇ̃ | \̣Ḍ/ṇḌṃGṛṇ̃ |
 ḍḍṇ̃ṇ̃ḍḍ/ṢṢṢ |


saurāśtram-

Being a mālavagaula Janya, saurāśtram has its natural notes, but Subbarama Dikshitar has mentioned pañcaśruti dhaivata in almost all the phrases. Only a U-Turn kind of phrase, like MDP, has the use of D1.

LAKṢAṆA

śloka — Veṅkaṭamakhi

*saurāśtrarāgassampūrṇassagrahassārvakālikāḥ
pañcaśrutir dhaivatastu kvacit sthānē prayujyātē ||*

 In the usage “dhaivatastu” the suffix “tu” indicates that *kaiśiki niṣāda* is also present.

mūrcchana ⇒	ārōhaṇa:	s ḅr g m p ḅd n s,
	avarōhaṇa:	s n ḅd p m g ḅr s .

lakṣaṇa vivaraṇa — Subbarāma Dikṣita

bhāṣāṅga; sampūrṇa; śaḍja graha; rakṭi rāga; suitable for singing at all times. In some regions the use of pañca śruti dhaivata and kaiśiki niṣāda is seen.

The *jīva svara sañcāras* that make this *saurāśtra rāga* pleasing are as follows:

These sañcāri-s can be further analyzed, and phrases could be jotted out to present ālāpana in these rāga-s.





Nagmā-s & Dhun-s of Mysuru Vainika-s

Vidūṣi Geetha Ramanand

The 18th and 19th centuries are considered the golden period of kaṇṇāṭik music, especially with reference to Mysore Province. It is well-established that the Mysuru Wodeyars were great patrons of art. ‘*Veeneya beḍagidu Mysūru, Nālvaḍi Kṛṣṇana Mysūru*’, wrote the renowned Kannada poet Śrī B M Srikantiah, emphasising the prominence enjoyed by the vīṇā in the royal court of Mysuru, especially during the reign of Nalwadi Krishnaraja Wodeyar.

Mysuru, under Śrī Nalwadi Krishnaraja Wodeyar, was a musical melting pot. The king, a great scholar and musician himself, was well-versed in kaṇṇāṭik, hindustāni and Western Classical music. During his rule, many great hindustāni musicians visited Mysuru and performed in the royal court. Ustad Natthan Khan was the first hindustāni classical musician to become an *āsthān gavāyi* (court musician). His sons Ustad Abdullah Khan and Ustad Vilayat Hussain Khan were also *āsthān gavāyi*-s. Ustad Faiyyaz Khan, a doyen of Agra Gharana was a regular visitor to the royal court. A court musician of Baroda, he was conferred the title ‘*Aftāb-e-Mousiqi*’ meaning ‘*The Sun of Music*’, by the Maharaja of Mysuru. Sitar maestro Barkatullah Khan, Ustad Abdul Karim Khan of Kirana Gharana, the legendary singer Gauhar Jan, Kesarbai Kerkar and many such eminent hindustāni musicians received royal patronage during this period. There was also a significant presence of Western music maestros in the royal court.

Sangita Kalanidhi V. Doreswamy Iyengar, who was inducted into the Mysore palace orchestra during his teenage, describes Nalwadi Krishnaraja Wodeyar’s deep interest in music thus¹:

“He greatly aspired to identify innovative aspects in all music genres and adapt them to our music. His Majesty’s taste and opinions shaped the framework and colour of our instrumental ensembles. These ensembles were not limited

1 Translated from Veeneya Neralinalli, P 98.

to *karṇāṭik* music. An instrumental presentation had to include a couple of *hindustāni* and Western classical compositions, in addition to *karṇāṭik kṛti-s*. Such was the king's inclusive approach.

The king actively promoted musical exchanges between his court musicians and visiting artists. He had appointed renowned *hindustāni* musicians to teach *hindustāni* classical compositions to the musicians of the palace orchestra. Expert Musicians such as Allijan Saheb and Vilayat Hussain Khan taught us many *cīz* and other compositions there ”.

Krishnaraja Wodeyar's time was a dynamic period in the history of Mysore State in every walk of life. In music too, it was an age of experimentation and exploration, resulting from constant exposure to different forms of music and the encouragement given by the King for such endeavours. New *rāga-s*, new compositions and new compositional forms were created.

Born in this vibrant atmosphere were *nagmā-s* and *dhun-s*, pioneered by the *vaiṇika-s* of Mysuru. While *nagmā-s* were composed by *vaiṇika vāggēyakāra-s* of Mysuru, *dhun-s* were taken from *hindustāni* music, and presented with their own improvisations.

Nagmā:

‘*Nagmā*’ is a compositional form pioneered by *vaiṇika pravīṇa* Veena Venkatagiriappa, court musician, Chief Director of the palace orchestra, and prime disciple of the legendary maestro Veena Sheshanna.

Before we delve deeper into the *nagmās*, let us look into the etymology and origin of the word. The word ‘*nagmā*’, is of Persian origin, meaning a song, a melody or something new. It is evident that *nagmā* came from *hindustāni* music where the term ‘*lehrā nagmā*’ is used for short compositions without lyrics. These compositions are played during *Tabla* or *Pakhawaj* solo performances and in *Kathak* dance accompaniment. *Lehra* or *nagmā* is a repetitive melodic pattern set to the same number of beats in a rhythmic cycle (*tāla*) being performed. The *lehrā* can be played on a variety of instruments like *sāraṅgi*, harmonium, *sitār*, *sarōḍ*, flute etc. It may be interspersed with short and occasional improvisations, built around the basic melody. It is to be played with the highest precision in *laya* and *svara* control as it is the canvas on which the main performer paints.

Now moving on to how the *nagmā* came into becoming a part of the *Mysuru Vaiṇika Vāggēya parampara*, during Śrī Nalwadi Krishnaraja Wodeyar's rule, a plethora of cultural activities were organised in the palace. Entry to the public was usually restricted for such programs. For the benefit not invited, these live concerts were relayed through speakers.

Sometimes even recordings of reputed artists would be played. On one such occasion, a recording of Śrī Devalankar's harmonium recital of a *nagmā* in the *rāg pīlu* was played. Upon listening to this, the king summoned Veena Venkatagiriappa and asked,

“Do we have this type of composition in our music? If not, why don't you try to compose one?”

Venkatagiriappa very humbly accepted the royal order and *nagmā-s* with the distinct stamp of Mysuru Vainika Vāggēyakāra-s were born. This incident is documented by Prof V Amrutha, daughter of Venkatagiriappa, in her book '*Vipanchi Vaibhava*'², a work on vainika-s of Karnataka.

Dr Ra Sathyanarayana in his '*Karnataka Sangeetha Vahini*', clearly mentions that Venkatagiriappa was the first one to compose *nagmā-s* in the karnāṭik context³.

From the above references, it can be deduced that *nagmā-s* were first composed in the early 1930s by Veena Venkatagiriappa. Venkatagiriappa retained the name '*nagmā*' mentioned on the gramophone record of Śrī Devalankar. This convention was followed by his contemporary - Veene Shivaramaiah, and Venkatagiriappa's disciples Prof R N Doreswamy and Sangita Kalanidhi V Doreswamy Iyengar too. Other than Venkatagiriappa, these are the only three Mysuru vainikas who have composed *nagmā-s*.

Based on the available *nagmā-s* by the Mysuru Vainika Vāggēyakāra-s, it can be described as:

'a purely svara-based compositional form without lyrics'.

A variety of *svara* patterns with different permutations and combinations are employed in these compositions. The first part of a *nagmā*, which can be equated to a *pallavi* of traditional karnāṭik compositions, is generally followed by *svara* passages in two or more segments. The *nagmā* of hindustāni music is one basic melody that is repeated, as mentioned earlier. However, in the *nagmās* composed by Mysuru Vainika-s, there is a refrain around which other melodic explorations are built.

Nagmas of Veena Venkatagiriappa (1884-1952)

Veena Venkatagiriappa was initiated into music by his maternal uncle Sri Chikka Subbarayaru, and later trained under the legendary vainika Veena Sheshanna. He was inducted into the royal court as an āsthāna vidvān. Knowing his ability, the King created

2 Amrutha, V, *Vipanchi Vaibhava*, P 98.

3 Sathyanarayana, Ra. *Karnataka Sangeetha Vahini*, P 577.

an opportunity for Venkatagiriappa to learn some rare instruments like Theremin and *svarabat* along with piano. The king also arranged for him to train in hindustāni and Western music. Venkatagiriappa mastered them all and was made the Chief of Palace Band - karṇāṭik music. He was eventually promoted as the Chief Director of Palace Orchestra. Venkatagiriappa has documented a number of compositions of karṇāṭik music in Western Staff Notation system.

Venkatagiriappa has composed nearly 35 compositions including *varṇa-s*, *kṛiti-s*, *tillāna-s*, *rāgamālika* and three *nagmā-s*⁴.

His *nagmā-s* are in the *rāga-s*:

1. *behāg*
2. *kīravāṇi*
3. *hindōla*

The *nagmā* in *behāg* set to *caturaśrajāti* ēka *tālā*⁵ begins with a beautiful phrase:

g m p n d n Š Š;

After resting in *tārasthāyi śaḍja*, the next 2 *avarta-s* join as a theme line, together giving a vibrant picture of behāg.

P N N, s d N d P, D | m P m g m G r s N | S „ „ „ „ „

Along with this, the other phrase that repeats is:

s g m P m g m G r s N S

The next segment starts from the higher octave *gāndhāra* with plenty of *dātu svāra*-s.

$\dot{g} \dot{m} \dot{g} \dot{p} \dot{m} \dot{p} \dot{g} \dot{m} \dot{r} \dot{g} \dot{r} \dot{m} \dot{g} \dot{m} \dot{r} \dot{g}$
 $\dot{s} \dot{r} \dot{s} \dot{g} \dot{r} \dot{g} \dot{s} \dot{r} \dot{n} \dot{s} \dot{n} \dot{r} \dot{s} \dot{r} \dot{n} \dot{s}$
 $\dot{d} \dot{n} \dot{s} \dot{r} \dot{s} \dot{n} \dot{d} \dot{p} \dot{m} \dot{p} \dot{g} \dot{m} \dot{g} \dot{r} \dot{s} \dot{n}$

4 All of these are published in *Veene Venkatagiriappanavara Kritigalu* edited by R N Doreswamy and V Amrutha

5 He has mentioned the tāla for this nāgmā as *Bhairava*. No references could be found about this tāla. As the *chaturaśra jaati ēka tāla* suits the composition well, Mysuru vainikas have continued to play it in *Chaturaśrajāti Ēka tāla*.

In the last segment, we can find the beauty of *gōpuccha yati* in the *svara* pattern:

p n n n n n

p n n n

p n n

p n n

and

p ś ś ś ś ś

p ś ś ś

p ś ś

p ś ś

Here, a lot of *janṭi svara* patterns are woven beautifully with only 3 *svara-s* - *pañcama*, *niśāda* & *śādja*. Repetition of phrases or *svara-s* paints an effective picture of the *rāga*⁶.

This *nagmā* was performed for BBC by Rani Vijaya Devi on the piano, which was well appreciated. She was the sister of Jayachamarajendra Wodeyar and a disciple of Venkatagiriappa. A video of another *nagmā* in *kīravāṇi* performed by Rani Vijaya Devi, with Smt Ranganayaki Parthasarathy, also a disciple of Venkatagiriappa, and Smt Prabha Ramaswamy, can be found on YouTube⁷.

The *kīravāṇi nagmā* has 4 segments. This *nagmā* is set to ādi *tāla*. Similar to *behāg nagmā*, this too has a lot of *dāṭu svara-s* & *janṭa svara-s* incorporated beautifully. In the last segment, there's a continuous stream of third-speed *svara* phrases which provides space for showcasing the playing techniques of *Mysūru bāṇi* of Veena:

(The underlined *svara-s* are in third speed)

ṇ s || R g r s r G m g r g M p m g m P d p m p |

D n d p d N ś n d n | S ṛ ś n ś R ḡ ṛ ś, ṛ ś ||

N ś n D n d P d p M p m G m g R g r S r s ṇ s |

r g m p d n ś ṛ | ḡ ṛ ś n d n ś n ||

d p m d p m g r s ṇ s r S...

The other *nagmā* of Veena Venkatagiriappa is in *hindōḷa*⁸. It has five segments, and is the

6 Notation in Appendix 1

7 <https://www.youtube.com/watch?v=48-wbIsXwJQ>

8 Published as 'Malkauns' in *Veena Venkatagiriappanavara Kritigalu*, ed R N Doreswamy & V Amrutha, P 83-84.

longest among his *nagmā*-s. It has a profusion of *janṭa prayōga*-s. The *tāla* for this *nagmā* is mentioned as *Keharwa*. In the *hindustāni* tradition, this is an 8-count *tāla*, consisting of 2 groups of 4 counts. The Mysuru vainikas have been playing this *nagmā* in *caturaśra* *ēka* or *ādi tāla*.

This *nagmā* begins as

n s g m g m d n m d n ś d n ś ġ | Ś;;;

This *nagmā* contains 5 segments, consisting of *Gopuccha yati*, *dāṭusvara*-s and *janṭasvara*-s.

An example for *gopuccha yati* in the second segment of this *nagmā*:

s m m m m m

s m m m

s m m

s m m

g d d d d d

g d d d d

g d d

g d d

The final segment of this *nagmā* is very different from that of the other two *nagmā*-s. It is longer than the last segments of the other two *nagmā*-s. Instead of a *tihāyi/tīrmāna*-like ending that lands in *tāra śhāyi śadja* in the last segment as found in the other two *nagmā*-s, here there is *tristhāyi sancāra* including *dāṭusvara*-s, gradually concluding in *ādhara śadja*.

This segment begins with the pattern:

Ś m m Ġ M ś m m ġ ġ ś ś n | N ġ ġ Ś Ġ n ġ ġ ś ś n n d |

D ś ś n ś d ś ś n n d d m |...

It continues with *dāṭusvara* phrases like

s m g m g d m d

and concludes as

ś n d n d m g m | d n ś n d m g m | g s s n Ś; |

In the notations of Venkatagiriappa's three *nagmā*-s, a vertical bar (|) is found after 8 aksharas of madhyama kāla while the double bar - '||' symbol is not present at the end

of each *avartana*. Therefore it seems appropriate to play these *nagmā-s* in *caturaśrajāti* *ēka tāla*.

These *nagmā-s* of Venkatagiriappa are published in *Veena Venkatagiriappanavara Kritigalu*, edited by Prof R N Doreswamy and Prof V Amrutha⁹.

It is also interesting to note that Venkatagiriappa himself presented some *nagmās* along with other compositions of *Mysuru bāṇi* in a lecture demonstration at the Madras Music Academy in 1938.

Nagma-s of Veena Shivaramaiah (1886-1946):

Veena Shivaramaiah, son of Veena Padmanabhaiah, was a contemporary of Veena Venkatagiriappa. He has over a hundred compositions to his credit, including *varṇa-s*, *kṛti-s*, *tillāna-s*, *nagmā-s* and a ‘melody’ in the *rāga Kōlāhala*. His unique contribution to the world of karṇāṭik music is ‘*Swayambhu Swara*’, a *rāga* with the 3 *svara-s* - *śaḍja*, *antara gāndhāra* and *pañcama*. He has composed 4 *kṛti-s*¹⁰,¹¹ in this *rāga*, a fact that bears testimony to the richness of his creativity. Shivaramaiah has composed three *nagmā-s* in the *rāga-s*:

1. *pīlu*
2. *dhun pīlu* and
3. *behāg*

All of them are set to *caturaśra* *ēka tāla*.

The *pīlu nagmā*, starts from *mandra sthāyi niśāda*.

n s r m r m p n m p n s p n s r Ṣ;

The higher octave *sancāra*:

ś ḡ ḡ m̐ ṣ ḡ m̐ ṣ ḡ ṛ ḡ ṣ

gives a clear picture of the *rāga pīlu*. The composer gives different shades of the *rāga* in the *avarōhaṇa krama*. The *rāga bhāva* is portrayed with some special, unusual *sancāras* like:

9 Doreswamy R N & V Amrutha, *Veena Venkatagiriappanavara Kritigalu*, P 79-84.

10 1. *Shrī Rājārājēśwari Samrakśisou* (in Kannada) - *Adi tāla*; 2. *Rāma Tyāgarāja Prema* (in Sanskrit) - *Adi tāla*; 3. *Shree Rāma Raghulalāma* (in Sanskrit) - *Adi tāla tiśra gati*; 4. *Bhājē Bhājē Pārvatīraṇaṇam* (in Sanskrit) - *Adi tāla tiśra gati*.

11 Murthy, M S Narayana, *Shivarama Sangeetha Sudha*. Vol 2

1. $\underline{g\ m\ p\ d_2\ N_2\ d_2\ D_1\ p\ G_2\ G_2\ m\ D\ p\ \dot{g}\ \dot{r}\ \dot{S}\ d\ n\ \dot{s}\ \dot{r}} \parallel$
 $\underline{d_1\ n\ \dot{s}\ \dot{r}\ \dot{s}\ n\ d_1\ p\ M\ r\ m\ | \ p\ d_1\ p\ m\ P\ \dot{s}\ \dot{g}_2\ \dot{g}_2\ \dot{r}} \parallel$
 $\dot{s}\ \dot{r}\ \dot{r}\ \dot{s}\ \dot{s}\ n\ \dot{s}\ \dot{r}_1 \parallel \dot{s}\ n\ d_1\ p\ m\ p\ n\ \dot{s} \parallel$
 $\dot{g}\ \dot{r}\ \dot{g}\ \dot{s}\ \underline{n\ s\ r\ m\ r\ m\ p\ n} \parallel \underline{m\ p\ n\ \dot{s}\ p\ n\ \dot{s}\ \dot{r}} \parallel \dot{S};;$
2. $\underline{\dot{r}\ \dot{g}\ \dot{r}\ n\ d\ n\ d\ n\ p\ n\ \dot{s}\ \dot{r}\ \dot{s}\ n\ \dot{S}\ \dot{s}\ n\ \dot{s}\ \dot{g}\ \dot{r}\ \dot{g}\ \dot{s}\ n\ \dot{s}\ \dot{m}\ \dot{g}\ \dot{m}\ \dot{g}_2\ \dot{r}\ \dot{g}_2\ n_2} \parallel$
 $\underline{d\ n\ p\ n\ \dot{s}\ \dot{r}\ n\ \dot{s}\ p\ n\ p\ m\ p\ r\ m\ g\ r\ S}$

dhun pīlu is a rarely heard *rāga*. The *mūrcchana* for it is:

Ārōhaṇa: $s\ r_2\ m_1\ p\ n_3\ \dot{s}$

Avarōhaṇa: $\dot{s}\ n_2\ d_2\ n_2\ p\ m_1\ g_3\ m_1\ p\ g_2\ r_2\ s\ n_3\ s$

The *nagmā* opens with a special *sancāra*:

$S; \underline{g\ m\ p\ d\ n\ \dot{s}}\ \underline{\dot{S}\ \dot{S}_}$

‘ $\underline{g\ m\ p\ d\ n\ \dot{s}}$ ’ *prayōga* is seen in the later segments of this *nagmā* too. *śuddha daivata prayōga* can be noted in the phrases:

- i) $\underline{M\ p\ D_1\ d_1\ p}$
- ii) $\underline{m\ p\ D_1\ d_1\ p\ m\ r}$
- iii) $\underline{g\ m\ p\ d_1}$
- iv) $\underline{p\ m\ p\ d_1}$

The segment divisions common to the *nagmā*-s of Venkatagiriappa, are not seen in this *nagmā*. *Tisra* and *khaṇḍa* groupings of *svara*-s, and a mixture of *madhya* and *vilamba laya* can be seen here.

Behāg *nagmā*

There are four segments in this composition. The opening phrase:

$\underline{p\ n\ s\ g\ s\ g\ m\ p\ g\ m\ p\ n\ m\ p\ n\ \dot{s}}$

and in the third segment, phrases like:

$\underline{p\ n\ n\ n\ n\ n\ n\ p\ n\ n\ n\ p\ n\ n\ p\ n\ n}$

are reminiscent of Venkatagiriappa’s *behāg nagmā*. However, the second segment stands on its own, with the following phrases eventually culminating in the *pallavi*, with lots of *dāṭusvara prayōga*-s:

p n p n d ś n ṛ n ṛ ḡ ṛ ś n d p
ś n d p m n d m p d m g m p m
g r m g r s g r s n

Overall the composition has some unique *rāga sancāras* with a combination of *tiśra* and *khaṇḍa svara* groups and plenty of *dāṭusvara-s* like:

- i) ś p̣ ṃ p̣ ḡ ṃ ṛ ḡ ṇ ṛ,
- ii) ś ḡ ṛ ṇ,
- iii) ś ṃ ḡ ṛ,
- iv) ś ḡ ṃ ṛ ḡ.

The *nagmā-s* of Shivaramiah have been published in ‘*Shivarāma Sangeetha Sudhā Bhāga 2*’ compiled by his son M S Narayana Murthy.

Nagma-s of R N Doreswamy (1916-2002):

R N Doreswamy was a Professor of music at the Fine Arts College, Mysore University. He has composed about 66 compositions including *svarajati*, *jatisvara*, *kṛti-s*, *rāgamālīka*, *bhajan*, *tillānā-s* and *nagmā-s*¹². His compositions are in the languages: Kannada, Sanskrit, Telugu and Hindi. He has co-authored ‘*Vīṇā Venkaṭagiriappanavara Kṛtigaḷu*’, the compilation of his Guru’s compositions, with V Amrutha. He has also written a biography of his Guru¹³.

His *nagmā-s* are in the *rāga-s*:

1. *naṭabhairavi*
2. *dharmavati*
3. *durgā* and
4. *caṅkravāka*.

All these are set to *caturaśra* ēka *tāla*, with the *nagmā* in *dharmavati* being in *khaṇḍa gati*.

The *naṭabhairavi nagmā* begins with a mixture of *madhyama* and *viḷamba laya*:

R g g M p p D M p p | D n n Ś ṛ n Ś ||

It continues in *viḷamba gati*. After two *āvarta-s* of symmetrical *svara* patterns, it reaches

12 Doreswamy R N. *Lakshmiramana Kriti Manjari*.

13 Doreswamy R N. *Veena Venkatagiriappa*.

the *tārasthāyi śādja* and eventually returns to the *ādhāra śādja*. If we consider the first ten *āvarta-s* to be the *pallavi*, the subsequent ones are all filled with diverse *svara* patterns. It progresses delightfully, sometimes in *viḷamba*, sometimes in *druta kāla*, and other times in a combination of both. *Janṭi* and *dāṭu swara* phrases in *druta kāla* make it more lively. This *nagmā* ends with *madhyama kāla svara-s*, finally resting in *ādhāra śādja*:

r s r g M p d m p D n ś d n || Ś ř Ğ ř ś n D p m p d n ||
ś ř Ğ Ğ ś N d p m p d n ś ř || ś n d p m g r s R d p m p ||
d n ś ř ś n d p m g r s R || d p m p d n ś ř ś n d p m g r s ||
R ś n d p m g r s R || S;;; ||

The *nagmā in dharmavati* set to *caturaśra Ēka tāla - khaṇḍagati* begins from *madhyasthāyi riśabha*:

R g m p D n ś ř Ś; Ś; ||
Ř s n d N d p m D p m g R g r s ||

The progression of this *nagmā* from *mandrasthāyi pañcama* to *tārasthāyi pañcama* is beautiful. The expansive *janṭa*, *dāṭu svara-s* and diverse *svara* patterns in the *khaṇḍa naḍe* make this *nagma* special, adding to its rhythmic beauty.

M m m m m g r g m P p p p m g r s r |
G g g g g r s n s R r r r r s n d n ||
S s s s r s N s R r r r r s R g ||
S s s s s n D n S s s s d n s r g ||
m m m m m g r g m p p p p p m g m p |
d d d d d d p m p d n n n n n ś n d n ś ||
ř ř ř ř ř Ğ ř ś ř Ğ m m m m m Ğ ř ř ř ř ||
ṭ ṭ ṭ ṭ ṭ m m m m m Ğ Ğ Ğ Ğ ř ř ř ř ř ||
ś ś ś ś ś n n n n n d d d d d p p p p p ||
m m m m m G r s n S r g m P d n ś ||
Ř ś n d N d p m D p m g R g r s ||
R g m p D n ś ř Ś; Ś; ||

The *nagmā in rāga durgā* set to *caturaśra ēka tāla*, begins as:

r m p m r s r m p d m p d ś Ř Ś Ś d ś d ś m p D ||
Ś ř ś ś d Ś d m P m r M ; ||

The *rāgabhāva* of *durgā* brought out in these initial *āvarta-s* by the composer is mesmerising. It can be observed that much like the other *nagmā-s*, this *nagmā* too consists of *janṭasvara-s*, *dāṭusvara-s*, *tiśra*, *caturaśra*, *khaṇḍa svara* patterns. There is also *śrōtōvāha yati*:

r M
s r M
d s r M ...

The *nagmā in rāga cakravāka* set to *caturaśra* ēka *tāla* begins as:

g m p d n ś Ṛ Ṣ Ṣ

in the same fashion as Venkatagiriappa's *behāg nagmā* which begins as

g m p n d n Ṣ Ṣ Ṣ.

However, the similarity ends here and the composer's creativity shines in the *āvarta-s* that follow. Traversing from the *madhyasthāyi daivata* to the *tārasthāyi pañcama* and filled with innovative *svara* patterns, the lilting melody of this *nagmā* is extremely attractive.

On examining these four *nagmā-s* composed by Prof. R. N. Doreswamy, it is clear that he has developed his own mould and filled it with *rāga bhāva* in the most creative and inventive manner.

The *nagmā-s* of Prof R N Doreswamy are published by him in '*Lakshmiramaṇa Kṛti Manjari*'.

Nagma of Sangita Kalanidhi V Doreswamy Iyengar(1920-1997):

A torchbearer of the Mysuru vaiṇika parampara, V Doreswamy Iyengar has composed two *svarajati-s* in the *rāgas behāg* and *garuḍadhvani*, a *tillāna* in the *rāga Sālaga Bhairavi*, a *nagmā* in the *rāga Sindhubhairavi* and many orchestral compositions. He has set tunes to many *Haridāsa pada-s*. He was a producer of music at AIR, Bengaluru.

He composed the *nagmā* in *Sindhubhairavi* during the "Festival of India" concert tour in Russia. This *nagmā* in *Adi tāla*, is brimming with beautiful *svara* patterns. It offers a unique perspective of *Sindhubhairavi*.

The opening phrase itself is beautiful:

P p d p d m p m d p n d p G S g m P g m p d p G r S

In this *nagmā*, the segments are clearly indicated as *pallavi* and *caraṇa-s* 1, 2, and 3. While most *nagmā-s* of other composers have a profusion of *janta prayōga-s* and *dāṭustara-s*, both these *prayōga-s* are minimal in this *nagmā*. The phrases in each *caraṇa* emanate from a melodic impulse, and reflect the *rāga bhāva* beautifully.

Other than the *pallavi*, another phrase that repeats in the first and second *carāṇa-s* is

Ṛ Ġ ṛ Ś D N d P g s g m

While the *pallavi* and two *carāṇa-s* are in *caturaśra naḍe*, the last *carāṇa* is in *tiśra naḍe*, adding a spring to the step of the *rāga*:

G m g r₁ s D n s R₁ | S₁ r N₂ ||
 S m M₁ g m s | s g m p d p | M₁ ||
 D₁ d p D₁ ś n | D₁ ṛ ś n d p D₁ ||
 Ś R₁ Ġ ṛ Ġ n D | ṛ R₁ n D | m g r S₁ ||
 g m d n Ś m d g m d n | Ś m d g m | d n Ś s d ||

We can also observe a *tihāyi/tīrmāna*-like ending in the last āvarta of the segment above. This *nagmā* is published in *Vipanchi Vaibhava*¹⁴.

It can be noted that most of the *nagmās* are in *ēka tāla*. Considering that these were primarily composed for instrumental ensembles involving *karṇāṭik*, *hindustāni* and Western Classical instruments, the choice of *ēka tāla* seems well-suited for easy understanding by artists of all genres.

Dhuns:

In Hindi and Urdu, *Dhun* means ‘melody’ or ‘tune’. It is a light piece usually played in *hindustāni* classical music. It may have lyrics, or could just be a melody. It is more freely interpreted and may incorporate *anyasvara-s* to enhance the lyrical beauty. The tune may be based on folk music or *bhajan-s*. Occasionally, it may be based on film songs too. They are predominantly played on instruments. They also offer scope for creative explorations.

As mentioned earlier, the king Śrī Nalwadi Krishnaraja Wodeyar encouraged and even ordered his court musicians to learn certain *rāga-s* and compositions from visiting North Indian musicians. Thus, many *dhun-s* and *gat-s* were learnt and performed by *Mysuru āsthāna vidvān-s*.

While some *dhun-s* were presented in their original form, others were interpreted and improvised by Veena Sheshanna and other court musicians. These include ‘*Naina tērē*’ and ‘*Mērē dard-e-jigar*’ in *Jinhōṭi*, ‘*Gavāra nahi tujhē*’ in *Yaman*, and ‘*Murali ki dhun*’ in *Mālgunji*.

The *dhun* ‘*Gavara nahi tujhē*’ in *Rāg Yaman*, is set to *tiśra naḍe*. While the original lyrics for this *dhun* is *śṛṅgāra*-based, there is also a Kannada lyric written by Ponnamma (sister

¹⁴ Amrutha, V, *Vipanchi Vaibhava*, P 182.

of Vid. Thitte Krishna Iyengar) that is devotional. It starts as: ‘*Namāmi Prabho*’. Thitte Krishna Iyengar used to sing this *dhun*.

The *dhun* ‘*Nain Tērē mann kē*’ is in *Janjhūṭi rāga*, set to ādi *tāla*. This was played by Veena Sheshanna frequently. *Janjhūṭi rāga* had a special place in Veena Sheshanna’s heart. He used to play two *dhun-s* in this *rāga*.

‘*Nain tērē*’ starts in *atīta eḍuppu*. The *sāhitya* is in Hindi, with a mix of Urdu. Sheshanna’s version of this composition shows us a gradual expansion of the *rāga*. There are a few phrases with *kākali niśāda* too:

s n₃ s r s r s n, n s R g s, Ḍ N S R

As mentioned earlier, Sheshanna regularly hosted concerts of hindustāni musicians at his house. On popular demand, he would often present these *dhun-s* after the main performance. Old-timers recall that Sheshanna’s exploration of the *dhun* ‘*Nain tērē mann kē*’, would go on for hours! His renditions were greatly enjoyed and appreciated by the visiting hindustāni musicians, who extolled Sheshanna as the ‘*Maharaja of music*’.

The *dhun* ‘*Murali ki dhun*’ is in *rāga mālgunjī*, set to ādi *tāla*. This is a *rāga* from hindustāni music. It is a śāḍava *sampūrṇa rāga* of *Kāfi tāṭ*.

Ārōhaṇa: s r₂ g₃ m₁ d₂ n₃ ś

Avarōhaṇa: ś n₂ d₂ p m₁ g₃ m g₂ r₂ s

It uses two *gāndhāra-s* - *antara* & *sādhāraṇa gāndhāra*, and two *niśāda-s* - *kaiśiki* & *kākali*.

Vādi - *Madhyama*, *Samvādi* - *śāḍja*. *Mālgunjī* is a mixture of *Khamāj*, *Bāgeśrī*, *Rāgeśrī* and *Jaijayavanti rāg-s*.

An audio clip of this *dhun* in its hindustāni form sung by Prof Narayan Rao Vyas (1902-1984), a disciple of Pt Vishnu Digambar Paluskar, is available on YouTube¹⁵. This *dhun* would often feature in the concerts of V Doreswamy Iyengar. Further, inspired by this *dhun*, he composed a song: ‘*Koḷalanūduva celuvanyāre*’, for the Kannada film ‘*Subba Shastry*’, sung by Saṅgīta Kalānidhi M Balamuralikrishna¹⁶.

‘*Mērē dardē jigar*’, a *dhun* in *rāga Janjhūṭi* is set to *caturaśra ēka tāḷa*.

One can see a lighter brisk movement of the *rāga* and variety in rhythm structure with a mixture of *caturaśra* and *tiśra gatis* in this *dhun*. The usage of *prati madhyama* is to be noted.

15 <https://www.youtube.com/watch?v=VUyafHiQYOU&t=25s>

16 <https://www.youtube.com/watch?v=f9B37lvvZ-g>

The language of the composition seems to be a mixture of Urdu, Farsi and Hindi. An audio clip of this *dhun* sung by the legendary Gauhar Jan is available on YouTube¹⁷.

The notation of this *dhun* and the *dhun* in *mālgunji* were collected from the manuscript collection of late Vid. M Cheluvarayaswamy, renowned musicologist and disciple of vaiṇika pravīṇa Śrī Venkatagiriappa and father of my Guru Vid C Krishnamurthy¹⁸.

The beautiful confluence of karṇāṭik and hindustāni music genres is evident in all these *dhun*-s. All these *dhun*-s were also played by Saṅgīta Kalānidhi Mysore T Chowdiah along with V Doreswamy Iyengar. Some other *dhun*-s that were often performed by Mysuru musicians are:

Rām ko ādhār - pīlu - Tisra Éka
ān bān jiyā mē lāgi - Kāpi - ādi
Hōri khēlat mōse - Khamāch - miśra cāpu
Pyāri pyāri qurbān - pīlu - ēka tāla
dhīrē dhīrē - ēka tāla
*Hindustāni - Dhun Bhairavi - ēka tāla*¹⁹

It is interesting to note here that many of these *nagmā*-s and *dhun*-s are performed till this day by the Karnataka Police Band, which is the successor of the Mysore Royal Palace Orchestra in post-independence India. Some of the compositions played by the Police band are: the three *nagmā*-s of Venkatagiriappa in *behāg*, *kīravāṇi* and *hindōḷa*, the *dhun*-s - *Hindustāni* (*dhun bhairavi*), *Nain Tērē*, *Murali ki dhun*, etc²⁰.

Practising these *nagmā*-s can help one gain mastery over the instrument. Group renditions of the *nagmā*-s can open new possibilities of orchestration, as they offer tremendous scope for exploring harmonics and layers. They have great scope for exploration by percussion artists as well.

Both *nagmā*-s and *dhun*-s can be unique and attractive additions to the traditional concert repertoire. They lend themselves well to being adapted to fusion concerts too. They can also serve as inspiration for further explorations.

17 https://www.youtube.com/watch?v=YnhSN_rJxPU

18 Original notation from Cheluvarayaswamy's music book for *Murali ki dhun* in Appendix 3.

19 From the personal collection of Vid M Cheluvarayaswamy

20 Interview with S Manju, senior violinist, Karnataka Police Band

APPENDIX 1: Notation for Veena Venkatagiriappa's *nagmā* in *behāg*

NAGMA. Composer: Veena Venkatagiriappa
Raga: Behag. Tala: Chaturasra Eka.

gmpm dms šš || Pn Nsd dnd Pad || mpmm gm G hšN ||
 S,, ,,, || gmpm dms pndm s || šš mpmm gm G ||
 hšN S hšN S || gmpm dms šš ||
 gmgpmp gmgpmp hšhš gmgpmp || šššš hšhš mšmšhšhš ||
 dmsš šndp mpmm ghšN || S,, S,, ||
 gmpms gmpms gmpm || šš S,, S,, ||
 gmgpmp hšhšgmgpmp šššš || hšmšhšhš dmsš šndp ||
 mpmm ghšN S,, || gmpms gmpms gmpm || S,, ,,, ||
 PN Nsd dnd Pad || mpmm gm G || hšN || S,, ,,, ||
 gmpm š gmpm š gmpm || S,, ,,, ||
 Pmmmm pmm Pmmmm || pšššš pššš pšš pšš ||
 Pmmmm pmm pššš šššš || Pmm pššš Pmm pššš ||
 Pmm pšš Pmm pšš pššhš || šndp mpšndp mpmmgš ||
 šš šš šg mpmm gm G || hšN S,, ,,, ||
 gmpm dms šš || gmpm dms pndm S ||
 šš mpmm gm G || hšš N šmšhš šndp ||
 mpndp mpmmgš šš || pndm š pndm š pndm || S,, ,,, ||

APPENDIX 2:

Notation for Dr Veena Doreswamy Iyengar's *nagmā* in *Sindhu Bhairavi*

Nagma - Raga Sindhu Bhairavi - Tala Ad
Composer: Dr. V. Doreswamy Iyengar

Pallavi

P p d P d m p 1 m d p m 1 d p G ||

S g m P g m 1 p d p g 1 g n S ||

G G ; g p 1 m d p g 1 g m G ||

S g n g m g n s 1 d n s n 1 S ; ||

① n g s d n s 1 D g d 1 p m D ||

n g s d n s 1 D g s 1 p m D ||

n g n s d m 1 g d p 1 g s g m || Pallavi .

② S s D n s 1 g n s 1 S ; ||

n g n s d m 1 m g R 1 m D ||

S g n g s d p 1 g p d m 1 d n g n s ||

n g n s d m 1 g d p 1 g s g m || Pallavi .

③ (Trisra made)

G m g n s D n s R 1 S g g g 1 g g g n ||

S m M g g g g g m p 1 s g m p d p 1 m g g g ||

D g g d p d g g s s m 1 d g g n s 1 m d p d g g ||

S R G n g n m d 1 n s m 1 m g n s g g ||

g m d n s m d g m d m 1 s m d g m 1 d n s d || Pallavi .

APPENDIX 3: Notation for *Murali ki dhun* in *mālgunji*, from the music book of Vid M Cheluvayaswamy, a disciple of Veena Venkatagiriappa.

[illegible]

1082

౧. చంద్రా | చంద్ర | మన | న | న ||
 ౨. చంద్ర | చంద్ర | మన | న | న ||
 ౩. చంద్ర | చంద్ర | మన | న | న ||
 ౪. చంద్ర | చంద్ర | మన | న | న ||
 ౫. చంద్ర | చంద్ర | మన | న | న ||
 ౬. చంద్ర | చంద్ర | మన | న | న ||
 ౭. చంద్ర | చంద్ర | మన | న | న ||
 ౮. చంద్ర | చంద్ర | మన | న | న ||
 ౯. చంద్ర | చంద్ర | మన | న | న ||
 ౧౦. చంద్ర | చంద్ర | మన | న | న ||

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- Telephonic interview with Sri S Manju, senior violinist, Karnataka Police Band.
- Telephonic interviews with Vid V Amrutha, Vid Lalit J Rao, Vid Abhijit Shenoy, Vid Bharathi Pratap, Vid Adarsh Shenoy.





An Inclusive Teaching Aid for Mēḷakarta Rāgas and Suḷādi Sapta Tāḷas

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Abstract

Concept and presentation are crucial aspects in disseminating musical ideas and expressions to a broader audience. When multiple mediums are employed, inclusivity is achieved. This teaching aid integrates print, Braille, audio, and tactile graphics to enhance accessibility and relevance in the contemporary learning and teaching of music. The focus remains on maintaining conceptual integrity while ensuring inclusivity across diverse demographics, including individuals with varying levels of musical experience, age, gender, and specialization in different musical genres. This article explores the comprehensive design and implementation of the teaching aid, aiming to facilitate understanding and appreciation of Mēḷakarta Rāgas and Suḷādi Sapta Tāḷas across Carnatic Classical Music, Hindustāni Classical Music, and Western Classical Music, while also catering to the needs of differently abled individuals.

Introduction

The quest for accessible materials to learn about Mēḷakarta Rāgas sparked the idea for this inclusive teaching aid. While numerous printed resources exist, there is a notable absence of accessible Braille materials. This gap inspired the creation of a teaching aid that encompasses Braille, print, tactile graphics and audio examples. The aim is to empower visually challenged individuals with access to the rich heritage of Carnatic Classical Music, leveraging multiple formats for enhanced comprehension and engagement.

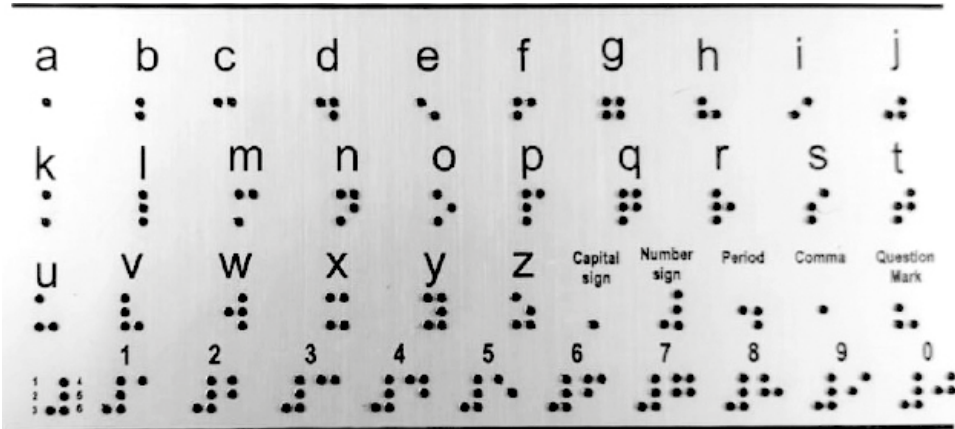
Scope

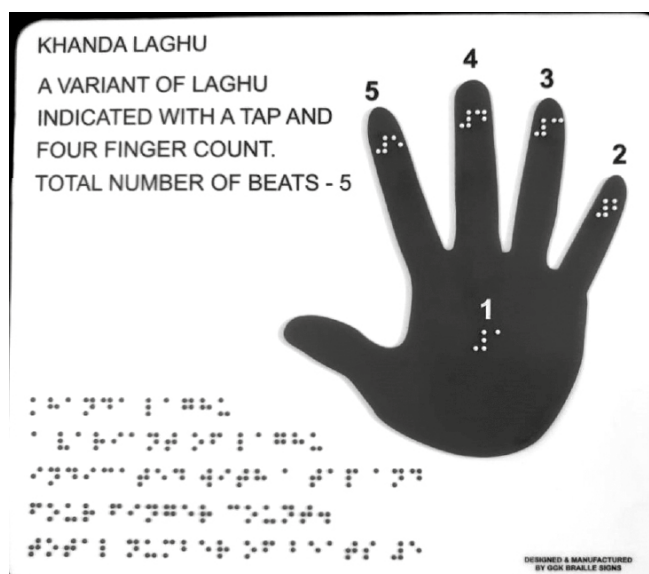
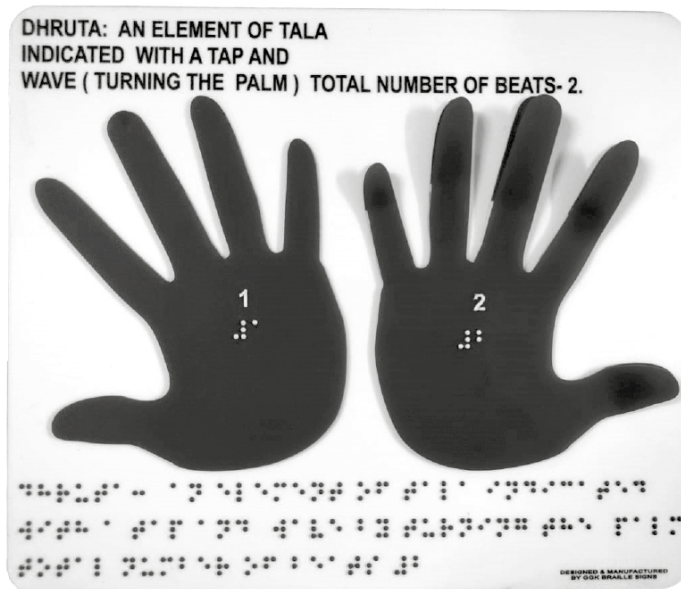
This teaching aid is designed to be inclusive, accommodating diverse learning needs through its integration of print and Braille. It offers a novel approach to understanding Mēḷakarta Rāgas and Suḷādi Sapta Tāḷas, the pivotal elements in Carnatic Classical Music. Despite the timeless nature of these concepts, this teaching aid presents them in a contemporary light, making them accessible and relevant to a modern audience. The inclusion of tactile graphics for representing Suḷādi Sapta Tāḷas and comprehensive audio examples further enriches the learning experience, ensuring accessibility for all, irrespective of musical proficiency or physical ability.

Components

The teaching aid’s uniqueness lies in its contemporary approach to Swaras, meticulously detailing their significance across various musical interpretations, including Carnatic, Hindustāni, and Western Classical Music. This approach not only facilitates cross-genre understanding but also underscores the universal appeal and relevance of Mēḷakarta Rāgas. The inclusion of Braille ensures accessibility, enabling visually challenged learners to engage with the material alongside sighted counterparts. Tactile graphics represent Suḷādi Sapta Tāḷas, offering a tangible learning experience that transcends visual barriers and enhances comprehension through touch. Moreover, audio examples, featuring male and female voices as well as instrumental renditions, provide auditory context, enriching the learning process for learners at all stages of musical development.

Picture depicting Braille Alphabet



Tactile representation of elements of tāḷa**Conclusion**

In conclusion, this teaching aid serves as a pivotal resource in making the intricate concepts of Mēḷakarta Rāgas and Suḷādi Sapta Tāḷas accessible to a global audience. By embracing

diverse formats such as print, Braille, audio, and tactile graphics, it caters to the learning needs of individuals with varying abilities and backgrounds. The adaptability of the teaching aid, including its potential translation into multiple languages and conversion to alternative formats, ensures widespread accessibility and usability. Ultimately, this initiative not only aims to preserve and propagate the legacy of Carnatic Classical Music, but also fosters a deeper appreciation and understanding of musical heritage among learners worldwide.

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A Tribute to Centenarian Śrīmān N.Ch. Krishnamacharyulu Gāru A Polymath in Karṇāṭik Music

Vidvān T.K.V. Ramanujacharyulu

The world of karṇāṭik music is graced by the contributions of numerous legendary figures, whose lives and works continue to inspire generations. Among these luminaries, Śrīmān N.Ch. Krishnamacharyulu Gāru stands out as a remarkable polymath. His unparalleled virtuosity in karṇāṭik music, Harikatha, and his creative literary works in Sanskrit and Telugu render him a towering figure in this field. This article pays tribute to his multifaceted talents and enduring legacy.

Early Life and Education

Śrīmān N.Ch. Krishnamacharyulu Gāru was born in 1923 in Jaggayyapet, Krishna district, Andhra Pradesh, to Śrīmān N.Ch. S. J. Tiruvengkatacharyulu Gāru and Śrīmāti Venkata Ramanamma Gāru. From a young age he exhibited a prodigious talent for learning. His father, a distinguished scholar, imparted rigorous training in tarkam, vyākaraṇam, Sanskrit, and the divya prabandham. By the age of 16, young Krishnamacharyulu had already memorized complex texts like the amarakōśam and gurubala prabhōdhikā, showcasing his exceptional memory and intellect.

The Miraculous Turn Towards Music

At the age of 16, due to illness, Krishnamacharyulu was sent to his maternal uncle's house in Poduru village, West Godavari district. His uncle, Śrīmān Chilakamarri Kesavacharyulu Gāru, a proficient violinist, recognized and nurtured Krishnamacharyulu's latent musical talents. Under his uncle's guidance, Krishnamacharyulu mastered the fundamentals of violin karṇāṭik playing. His dedication and intense practice enabled him to achieve a level of

proficiency in just a few months, a feat often attributed to divine intervention by Sarasvati, the goddess of learning and arts.

The Turning Point: A Fortuitous Performance

A pivotal moment in Krishnamacharyulu's early career was when he stepped in as a violinist for a Harikatha performance in his village. The original violinist was unavailable, and the organizers, seeking a replacement, turned to young Krishnamacharyulu. His performance was greatly appreciated by the audience and the main artist, the legendary Harikatha Vidvān Śrīmān Peddinti Suryanarayana Dikshita Dasu Gāru. This event marked the beginning of his illustrious journey in karnāṭik music. By the age of 18, he had already begun teaching vocal music and violin to students, demonstrating his commitment to nurturing the next generation of musicians.

Pursuing Mastery: Training Under Parupalli Ramakrishnayya Pantulu

Determined to advance his musical journey, Krishnamacharyulu sought further training from the renowned Vidvān “gāyaka sārvaabhauma” Śrī Parupalli Ramakrishnayya Pantulu. This placed him in the esteemed lineage of Sadguru Śrī Tyāgarāja svāmi's disciples, as Parupalli Ramakrishnayya Pantulu was a disciple of Susarla Dakshinamurthy Shastri, who in turn was a disciple of Manambuchavadi Venkatasubbaiyar, a direct disciple of Tyāgarāja. Krishnamacharyulu's rigorous training under Parupalli Ramakrishnayya Pantulu honed his skills and deepened his understanding of karnāṭik music. While Parupalli Ramakrishnayya Pantulu was his direct guru, Sangita Kalanidhi Śrī Dwaram Venkataswamy Naidu Gāru was his mānasika-guru or indirect guru. Sri Krishnamacharyulu was a great admirer and follower of his renditions, practicing diligently along with his recordings and always holding Śrī Dwaram in the highest regard.

A Renowned Violinist and Harikatha Exponent

Krishnamacharyulu's talent as a violinist was soon widely recognized. He became a sought-after accompanist for many legendary vocalists, including Sangita Kalanidhi-s Maharajapuram Viswanatha Iyer, Madurai Mani Iyer, GN Balasubramaniam, Mudikondan Venkatarama Iyer, and the Alathur Brothers. His ability to provide sensitive and supportive accompaniment while enhancing the overall musical experience was highly acclaimed.

In addition to his prowess as a violinist, Krishnamacharyulu was a distinguished Harikatha exponent. His Harikatha performances were notable for their extemporaneous presentation, depth of knowledge, and engaging storytelling.

Contributions to All India Radio and Beyond

Guru Parupalli Ramakrishnayya Pantulu Gāru not only up-skilled his disciples but also recommended some of them to All India Radio (AIR). Consequently, Krishnamacharyulu Gāru became the first violin vidwan to enter AIR Vijayawada. His multifaceted talents shone brightly after his appointment as a violin artist at AIR. He served with distinction, eventually becoming the senior-most employee in the music section. During his tenure, he produced numerous musical features and performed countless solo and accompanist performances. His linguistic brilliance led him to create many novel programmes in the Telugu literary field, Harikatha, music lessons, Sanskrit lessons, music composing, conducting yakṣagāna-s, bhaktiranjani, and śuktimuktāvali programs in Vijayawada AIR. He excelled as a poet, critic, and above all, a great vāggēyakāra.

This golden era at AIR Vijayawada featured stalwarts such as Sarvasri Balantrapu Rajanikanta Rao, Mangalampalli Balamurali Krishna, Sandhyavandanam Srinivasa Rao, Voleti Venkateswarlu, Annavarapu Ramaswami, Srirangam Gopalaratnam, and NCV Jagannadhacharyulu, among others.

For many years, he presented extraordinary and rare performances in Harikatha, vividly explaining the meaning of a single Tyāgarāja kīrtana for over an hour—a remarkable record at that time. Recognizing his untiring abilities, the Zamindar of Kapileswarapuram, SBPBK Satyanarayana Rao, invited him to lecture and teach Harikatha methodology to aspiring students. Śrīmān Krishnamacharyulu accepted this invitation and rendered his duties with the encouragement of the Kapileswarapuram Zamindar.

Prolific Composer and Literary Genius

Krishnamacharyulu's creative genius extended beyond performing to composing and writing. He composed numerous kṛti-s, devotional songs, and translations of classical Sanskrit texts into songs, such as Kulaśēkara Āzvār's mukundamālā ślōka-s.

One of his notable contributions at AIR was the composition of a kṛti in kīravāṇi rāga, inspired by Tyāgarāja's pancaratna kṛti-s. Encouraged by the music section producer, Sangita Kala Acharya Śrī Sandhyavandanam Srinivasa Rao, Krishnamacharyulu created a composition that followed the styles of both Tyāgarāja and Śyāmā Śāstri. His ability to compose kṛti-s resonated with the classical traditions of the great composers and was a testament to his deep understanding and respect for kaṇṭhik music heritage. His composition "mārajananīm āśrayē" in nāṭakapriya rāga, requested by the legendary Śrī Voleti Venkateswarlu Gāru, is a shining example of his ability to create music that embodies the essence of great classical composers like Muttusvāmi Dīkṣitar. This composition was

also rendered in concerts by great vidvān's like Lalgudi G Jayaraman, Sangita Kalanidhi T M Tyagarajan, etc.

In this kṛti, the verses are structured in dvitīya vibhakti, and both anupallavi and caraṇa-s feature beautiful madhyamakāla sāhitya-s. Each subsequent phrase is progressively shorter, resembling the tail of a cow ("gōpuccha"). For example: "vasumahitām... sumahitām.. mahitām.. hitām.. tām". Each segment of the line maintains significant meanings, creating a cascading effect that is both intellectually and aesthetically pleasing.

Similarly, the kṛti 'śrī kanakadurgē' composed in kalyāṇi was developed when legendary vidvān-s Śrī BV Raman and Lakshmanan inquired about kṛti-s praising the Goddess Vijayawada Kanakadurga.

The kṛti "gauri sukumāri," composed in vasantā ragam, is a rare gem in the Sanskrit language, adorned with beautiful rhythmic lyrical phrases. It has been performed by Sangita Kalanidhi Sri T.V. Sankaranarayanan and many other contemporary vidvān-s in concerts, showcasing its timeless appeal and intricate musicality.

In my personal experience, I once requested him to teach a dēśādi tāla kṛti in kēdāragaula, to which he obliged and taught me one that started with 'sarigāḍura caukasēyutaku'. I was unsure of the composer of that kṛti, thinking it had similarities to Śrī Patnam Subrahmanya Iyer. Later, I learned that he composed that kṛti extempore upon my request. Many such experiences were shared by his other disciples as well. To his credit he has many compositions in rare rāga-s like hēmaṇḍa, nāmanārāyaṇi etc. He is a true vāggēyakāra.

In addition to his musical compositions, Krishnamacharyulu was a prolific writer. He authored several poetic works in Telugu and Sanskrit, including "tyāgarāja caritam," "parakāla vilāsam," "bidala mōkṣam," "naukā caritram," and "candrakalā śōḍaṣi." His works are characterized by their depth, erudition, and poetic beauty, reflecting his profound command of both languages.

Innovations in Karṇāṭik Music

Krishnamacharyulu's contributions to karṇāṭik music have left an indelible mark on the tradition, blending deep-rooted classical foundations with innovative approaches. Here's a closer look at his significant contributions:

Pañcaratna kṛti "sādhincene" Analysis

One significant innovation was his detailed analysis and interpretation of the pañcaratna kṛti-s of Tyāgarāja. During a lecture demonstration at the Madras Music Academy, he proposed a revised approach to singing the eṭṭugaḍa svara-s of the ārabhi rāga kṛti "sādhincene." He

suggested that musicians should revert to the pallavi “sādhincene” instead of the caraṇa “samayāniki,” arguing that this approach was more prosodically appropriate and meaningful. This insightful observation was highly commended by experts and continues to influence the rendition of this kṛti.

With his in-depth and incomparable knowledge in both music and literature, he was able to resolve and correct numerous erroneous practices. For example, he rectified incorrect usages such as ‘śaḍjamam’ (actually ‘śaḍjam’) and clarified the proper usage of terms ‘pāṭham’ and ‘pāṭhāntaram.’

Similarly, he pointed out the misapplication of the term ‘durita kāla’, which means ‘sinful tempo.’ Instead, he advocated for the correct term ‘druta kāla’, meaning ‘speed tempo’, in alignment with the proper Sanskrit usage.

Garbha Kṛtis

Another remarkable contribution of Krishnamacharyulu to Kaṇṇāṭik music was his concept of “garbha kṛti-s.” This innovative idea involved composing kīrtana-s in any tāla and allowing an ādi tāla kīrtana to be sung in three or four other tāla-s, such as khaṇḍacāpu, rūpakam, and tiśra tripuṭa, without disrupting the prāsa (rhyme scheme). This novel approach demonstrates his deep understanding of rhythm and tāla, and it remains a unique contribution to the field of kaṇṇāṭik music.

Tyāgarāja gēyārtha kuncika

Krishnamacharyulu’s contributions to Kaṇṇāṭik music extend to his insightful commentaries on the compositions of Saint Tyāgarāja. His work, “**Tyāgarāja gēyārtha kuncika**,” is a profound exploration of the meanings and nuances of Tyāgarāja’s kṛti-s. This commentary delves into the philosophical, literary, and musical aspects of the compositions, offering a deeper understanding of Tyāgarāja’s works.

Krishnamacharyulu’s work exemplifies a harmonious blend of traditional kaṇṇāṭik music with innovative techniques and thoughtful interpretations, inspiring contemporary musicians and enriching the musical landscape.

A Dedicated Guru

Krishnamacharyulu’s passion for teaching was evident throughout his life. He was an affectionate and dedicated teacher who trained his students in rendering kīrtana-s effectively and developing their manōdharmā saṅgītam (improvisational music). His innovative teaching methods and emphasis on practical training helped his students achieve excellence in both vocal and violin performances.

Many of Krishnamacharyulu's students have become leading performers and acclaimed artists in the field of karnāṭik music, including those specializing in violin, vocal, flute, and vīṇā. His legacy as a teacher is a testament to his dedication to nurturing and passing on the rich traditions of karnāṭik music, with more than 100 disciples spread across the globe. He used to say that every long journey starts with one step ahead. He instilled patience and perseverance in his students' hearts, qualities he demonstrated.

Since the age of 12, I was blessed with invaluable training and love from my maternal uncle, Krishnamacharyulu Gāru, and aunt, Rukminamma Gāru, who were not just family but my revered Guru and Gurupatni. Though our bond by birth was precious, the guru-gurupatni relationship is something I hold even dearer. Living under their roof, I flourished under their affectionate guidance and unwavering support. Smt. Rukminamma Gāru, with her boundless love, treated all disciples as her own children. Their nurturing has profoundly shaped who I am today. I am eternally grateful to the divine for bestowing upon me this incredible blessing.

Some of his notable performing students include:

- NC Srinavasa Iyengar
- NCV Jagannathacharyulu
- Indira Kameswara Rao
- M Jalajakshi
- TKV Ramanujacharyulu
- NCh Bucchayacharyulu
- MSN Murty
- V Mukunda Sarma
- NC Madhav
- I Vijay Venkatesh
- P Gowrinath
- CVP Sastry
- Swati Srikrishna
- Vishnubhotla Sisters Saraswati and Krishnaveni
- Dinakar
- V Sujana
- TK Sisters Saroja and Sujata
- NC Kousik Kalyan

- Padmavati
- MDBT Sundari
- Krishnapriya
- PKD Mallikharjuna Sarma

It may also be noted that his prasiśya-s are also currently upcoming artistes with a lot of promise, continuing his musical lineage and tradition.

Master of aṣṭāvadānam

Krishnamacharyulu's profound command over Telugu and Sanskrit, combined with his poetic skills, naturally led him to the realm of aṣṭāvadānam. This demanding art form requires the performer to engage in eight different tasks simultaneously, showcasing their memory, concentration, and versatility.

Krishnamacharyulu Gāru was renowned as an aṣṭāvadāni, mesmerizing audiences with his poetic ability in Telugu and creative prowess in Sanskrit. In an aṣṭāvadānam, the poet performs on stage while eight scholars (pricchaka-s) pose questions from various angles:

His mastery of aṣṭāvadānam left audiences spellbound, further cementing his reputation as a polymath and a true master of his craft.

Contribution towards Visishtādvaita sampradāyam

Sri Krishnamacharyulu was a distinguished ubhaya vēdānta scholar, deeply versed in the traditional scriptures of both Sanskrit and drāviḍa vēdānta, such as the nālāyira divyaprabandham and their commentaries. A devout practitioner of traditional customs, he viewed them as a way of life.

Surrounded by eager disciples' keen to learn from his wisdom, he spent considerable time with fellow ubhaya vēdānta scholars, sharing profound insights and discussing intricate concepts. Inspired by HH Śrī Tridandi Srimannarayana Cinna Jīyar Svāmiji, the founder of the Statue of Equality, he authored several significant literary works that continue to hold esteemed positions in traditional circles today.

Sri N.Ch. Krishnamacharyulu He received many awards in his lifetime. Moreover, he received the distinguished title of "Uthama Vaggeyakara" from the Madras Music Academy during the 2005-2006 music festival in recognition of his grand compositions that have garnered widespread acclaim and multiple accolades.

A Legacy of Humility and Devotion

Despite his numerous achievements and accolades, Krishnamacharyulu remained a humble and devoted artist. He never sought praise or supremacy, always acknowledging the greatness of the vāggēyakāra-s, especially the Trinity of kaṇṇāṭik music—Tyāgarāja, Muttusvāmi Dīkṣitar, and Śyāma Śāstri. His deep respect for these great composers is evident in his lectures, writings, and compositions.

Krishnamacharyulu's life and work exemplify the qualities of dedication, humility, and devotion. His contributions to kaṇṇāṭik music, Harikatha, and literature continue to inspire and enrich the lives of musicians, scholars, and music lovers.

Conclusion

Sriman N.Ch. Krishnamacharyulu Gāru's legacy is a testament to his extraordinary talents and unwavering commitment to the arts. His contributions to kaṇṇāṭik music, Harikatha, and literature are unparalleled, and his influence continues to resonate through his students, admirers, and the countless individuals who have been touched by his work. As we celebrate his life and legacy, we are reminded of the timeless beauty and profound depth of kaṇṇāṭik music and the enduring impact of a true maestro.





Compositions of Sangita Kalanidhi Trichy Sankaran

Dr. Curtis Andrews

Sangita Kalanidhi Trichy Sankaran is one of the greatest exponents of the art of mṛdaṅgam, lauded globally for his contributions to the world of Carnatic with a career starting in the early 1950s through present. He has accompanied all of the legends of Carnatic music from the Golden Age up to the current crop of young stalwarts in the field, acting as a living link between various generations of Carnatic musicians. He has concertized globally in both Carnatic and intercultural contexts, and as an educator has influenced thousands of students through his 40-plus years of teaching at York University in Toronto, Ontario (Canada). However, there is one aspect of his artistry and creative expression that is relatively unknown to most of his peers and admirers in India and even in some diasporic circles: his role as a composer. This article is an overview of Sankaran's compositional output from 1984 to 2018, the seeds of which coincide with his arrival in Canada in 1971.¹

Performer - Composer - Professor

Outside of India, Sankaran's life has been defined by three major roles that he has developed simultaneously and excelled to great heights in each. First and most well-known, he has maintained his stature as a top-ranking Carnatic musician, as well as a collaborator in numerous other world-music and contemporary music contexts on a global scale. Secondly, beyond performing, he has developed a ground-breaking pedagogical approach which infuses the theory and practice of South Indian musical ideas in a non-Indian context to great effect, reaching literally thousands of students and gaining awards for his impact on the North American educational landscape through his decades of teaching at York University and also as an invited lecturer at other institutions across North America. Thirdly, and most pertinent

¹ While this article focuses on just a handful of Sankaran's creations, a glance at Table 1, which lists his complete list of compositions, will give the reader a sense of the breadth, depth, and diversity of his compositional output and various genres within which he has composed.

to this presentation, is his avatar as a composer of repute in various contexts ranging from gamelan, Western chamber orchestra, contemporary music, jazz, and world music.

As a mṛdaṅgam vidvān, he has introduced numerous kōrvai-s, mōra-s, koraippu-s and other laya-centric compositions that bear the stamp of his artistry and have influenced younger generations of laya vidvān-s. But this article does not examine these creations. Rather, it focuses on Sankaran’s output as a composer of original compositions for various ensembles and instruments within and beyond the Carnatic realm, starting in 1984 through present. These are not merely one-off collaborations or superficial “fusions” or world music experiments with little prior thought or coordination. Rather they are well thought out, completed scores and arranged ideas written for various instrumental combinations and genres, often utilizing expert musicians from various fields and musical cultures, guided by an urge to understand the “other” while at the same time expressing his own musical identity, experience, and curiosity. Through these compositions, Sankaran has shown that he has been able to adhere firmly to his traditional training and identity as a Carnatic musician, while simultaneously engaging with cutting-edge and even experimental music explorations outside of India, and establishing himself within the North American musical landscape over the past 50 years as a performer and collaborator and for nearly 40 years as a composer of high standard. As he has often stated, it is his deep and strong roots in his strict Indian music training and upbringing that has enabled him to comfortably venture far beyond it, while still retaining and even promoting its essence in new contexts.

YEAR	COMPOSITION
1984	Svaralaya (Genre: world/gamelan) Instruments: Gamelan degung, mṛdaṅgam/mṛdaṅga taraṅg, kanjīra Commissioned by Evergreen Club Contemporary Gamelan (Toronto, CAN)
1989	Laghu Misra (Genre: world/gamelan) Instruments: Gamelan degung, mṛdaṅgam Commissioned by Evergreen Club Contemporary Gamelan (Toronto, CAN)
1993	Mela Tembang (Genre: world/gamelan) Instruments: Gamelan degung Commissioned by Evergreen Club Contemporary Gamelan (Toronto, CAN)
1993	Misra Mela (Genre: world/gamelan) Instruments: suling, mṛdaṅgam
1993	Catch 21 (Genre: world) Instruments: marimba, vibraphone, congas, triangle, claves, kanjīra, konnakkōl

YEAR	COMPOSITION
1996	Timescape (Genre: bharatanatyam) Instruments: suling, saxophone, flute, mṛdaṅgam, naṭṭuvāṅgam Commissioned by Lata Pada/Sampradaya Dance (Toronto, CAN)
1996	Jhampalaya (Genre: jazz) Instruments: Piano, mṛdaṅgam, saxophone
1997	Carnatic Concerto (Genre: contemporary/Western classical) Instruments: Piano, Flute, Violin, Viola, Cello, Double Bass, Clarinet, Western percussion, mṛdaṅgam, and kanjira Commissioned by Ensemble Mondetta (Winnipeg, CAN)
1999	Jazzadorian (Genre: jazz/contemporary) Instruments: jazz orchestra Composed for contemporary ensemble Arraymusic (Toronto, CAN)
2000	Devi's Dialogue in D (Genre: jazz) Instrumentation: saxophone, piano, and mṛdaṅgam
2001	Dhirena Thillana (Genre: Carnatic) Instrumentation: voice, flute, mṛdaṅgam
2001	Veni Express (Genre: world) Instruments: percussion ensemble, violin, vocal, and konnakkōl
2003	Malkar (Genre: Middle-Eastern) Instrumentation: voice, flute, mṛdaṅgam, and percussion rāga-s Malahari and Hejaz-kar
2005	Nalinakanthi (Genre: world/jazz) Instruments: voice, bass, mṛdaṅgam, tabla, percussion Commissioned by Autorickshaw (Toronto, CAN)
2007	Simhanandana (Genre: world/jazz) Instruments: voice, bass, tabla, percussion Commissioned by Autorickshaw (Toronto, CAN)
2009	Seven Eleven (Genre: world/jazz) Instruments: voice, tabla, bass, mṛdaṅgam rudrakēśi 11-beat tāla
2014	Hamsa (Genre: contemporary/Western Classical) Instruments: cello, clarinet, violin, flute
2018	Chapu Tala Malika (Genre: world/jazz) Instruments: vibraphone, guitar, vocal, violin, mṛdaṅgam, African hand drums Commissioned by Curtis Andrews (Vancouver, CAN)

Table 1 List of compositions by Trichy Sankaran

Before I engage in a discussion of some of these selected compositions, some history is needed to give context as to how this aspect of his artistry developed, with respect to a major turning point in Sankaran's life and career, his shift to North America in 1971. As the prime disciple of Palani Subramania Pillai, Sankaran was an in-demand accompanist for many of the senior and soon-to-be senior artists of the 20th century including Sangita Kalanidhi-s Semmangudi Srinivasa Iyer, Chembai Vaidyanatha Bhagavata, Madurai Mani Iyer, Alathur Brothers, M. Balamuralikrishna, K.V. Narayanaswamy, M.S. Gopalakrishnan, N. Ramani, T.N. Seshagopalan, and noted exponents such as Flute Mali, M.D. Ramanathan, Ramnad Krishnan, S. Balachander, Lalgudi G. Jayaraman, and many others. From the time of his guru's passing in 1962 and up until 1971 Sankaran had been working hard to establish his position in the Carnatic firmament. His reputation as a virtuosic and kaccēri-enhancing mṛdaṅgam vidvān was widely recognized by those within Madras music circles, both local and foreign. It was due to the persuasion and invitation of American Carnatic vocalist and scholar John B. Higgins that Sankaran decided to relocate to Toronto, Ontario in 1971 to help create, along with Higgins, the Indian music program in the Fine Arts department at York University. What he thought may have been a short-term endeavour turned out to be more than a 50-year journey, which has changed the musical landscape of Canada forever and naturally, altered the trajectory of Sankaran's own life and career.

It was at York University and in 1970s Toronto itself that Sankaran was exposed to a vast array of influences that expanded his ideas about what music is and what it could be. His first exposure to Western classical music was at York via various faculty whom he had heard perform. For example, it was here that Sankaran was struck by the notion of music without percussion, in a string quartet wherein music had rhythm and melody but no percussion, which showed him how rhythm can exist without the drum. He was also exposed to the music and ideas of pivotal American composer John Cage, had interactions with free improvisation, engaged with the deep listening practices of Pauline Oliveros, as well as with other experimental musics and musicians. In his words:

I was not just mindful of my own thing. No, I wanted to really experience, it was all a new revelation for me. And for the first time, to my astonishment, I found and I was listening to an ensemble without drums. I was amazed...I was convinced, yes, there can be rhythm without drums. There is rhythm in everything. So that was one of the realizations.

York was also the site of his first musical collaboration outside of Carnatic music, which happened in 1974 with electronic music visionary David Rosenboom and his colleague Richard Teitelbaum. An adherent of Sri Chinmoy and interested in yoga and meditation, Rosenboom was conducting experiments in electronic music, brain waves and biofeedback. In one such experiment, the alpha rhythms of the brain were captured via electrodes connected to the

head of Tai Chi dancer/performer Barbara Mayfield. These brain waves were then used to activate a sequencer which had been pre-set to produce the tones of a pentatonic mode (which corresponded to the raga Mohana). These seemingly random patterns/melodies were then accompanied by Sankaran, who would search for recurring patterns or cycles, supporting and reinforcing them as they created the performer's nexus between alpha brainwaves and the sequencer. A testament to Sankaran's role in this is given by Richard Teitelbaum himself: "The skills and talent of the drummer in this most highly developed rhythmic tradition are thus employed to add further dimensions to the real-time feedback, with a speed and accuracy surpassing anything even a computerized system could now achieve." This composition, called *Tai Chi Alpha Tala*, was a ground-breaking fusion of cultures (Chinese, Western and Indian) and other cultural and biological universals: the pentatonic scale and the alpha rhythm of the human brain, and in many ways was to foreshadow the cross-cultural activity that Sankaran would engage in over the next 50 years.

Also in the early 1970s, Sankaran came into the orbit of NEXUS, praised by many as the perhaps the greatest contemporary percussion ensemble in existence, and called the "high priests of percussion" by the New York Times. Through his association with NEXUS and its members (some of whom taught at York University and others based in Toronto), Sankaran was exposed to the music of American minimalist composer Steve Reich, as well as the traditions of other cultures, especially through performances with musicians from West Africa. These experiences would later make their way into Sankaran's own compositional output in the coming decades.

But it was Sankaran's association with Canada's first gamelan ensemble, the Evergreen Club Contemporary Gamelan (ECCG), that really started his career as a composer. Gamelan is a term used to describe a vast diversity of instrumental ensembles and performing traditions that originate on the islands of Indonesia, characterized by orchestras of various tuned bronze gongs as well as wooden percussion, drums, string and wind instruments. The ECCG was founded in 1983 by several of Sankaran's former students as a group that would play their interpretations of the music of Sunda (Western Java) as well as contemporary and original compositions. Their choice of commissioning Sankaran to compose for them goes beyond previous associations however. Aside from being aware of his prowess as a creative musician, Sankaran himself had an earlier interest in the music and culture of Indonesia and actually spent several weeks in Bali and Java in 1982.

As he says "I went [...] to study the spread of Hindu culture in Java and Bali. I was so intrigued by their music, which is also percussive, that I composed "Svaralaya" for the Evergreen Club Gamelan Ensemble of Toronto, which involved tuning my instrument to the pitches and scales of the gamelan." In Indonesia he also met with instrument makers and drummers,

experienced various types of gamelan performances, and even gave a solo performance to the accompaniment of the ketuk, one of the time-keeping instruments of the gamelan. This gave him unique insight into the gamelan culture, sounds and instruments which many composers in the West do not have. All of this culminated in his first official composition, entitled “Svaralaya”.

Aside from its importance of being Trichy Sankaran’s first scored composition outside of the Carnatic realm, “Svaralaya” is significant as it foreshadows his later compositional methods and ideas. It displays his use of various Carnatic elements in a new context, with new instruments. Specifically, these include:

1. the use of a drone
2. rāga-based melodic ideas
3. ālāpana-like introductory sections and interludes
4. tāla-based rhythmic structures and phrases, including ṇaḍai changes
5. Carnatic-derived forms (pallavi, anupallavi, caraṇam)
6. improvisation (theme and variation)
7. cadential figures and cues such as mōra-s and kōrvai-s
8. call and response and reductive forms such as koraippu

As it relates to gamelan sounds, structures and ideas, this piece displays some of Sankaran’s knowledge of that genre via the use of idiomatic elements such as:

- 1) a simultaneous layering of instruments with different melodic ideas and rhythmic density (referred to as the colotomic structure of gamelan music)
- 2) the use of a gradual retardation of tempo as a method of ending a performance or section of a piece
- 3) adherence to the fixed melodic scale that a gamelan ensemble uses
- 4) use of the *gongs* to mark structural points within the cycle and composition

Svaralaya begins with an ālāpana-type introduction by the *suling* (bamboo flute) before the introduction of the main melodic motif (akin to a *pallavi*) in ādi tāla which alternates between catuśra and tiśra ṇaḍai, played by the *suling* and metallic melodic percussion such as the *bonang* and *saron*. After this another short unmetered ālāpana-like section by the *suling* appears which leads into the second section of the piece. This 2nd section (anupallavi) is defined by the introduction of melodic themes which develop much in the way saṅgati-s are used in kṛti-s, finishing with arudi-like motifs back into the pallavi section.

The following sections are defined by a new *tāla* structure (*saṅkīrṇacāpu*) over which some fascinating musical ideas are brought forth, including a *mṛdaṅgam* solo and a *koraippu* between *mṛdaṅgam* and *kendhang* (the main drum used in gamelan). This section composition is further defined by Śrī Sankaran's decision to employ not only the *mridangam* in the context of a gamelan ensemble but the use of a *mṛdaṅga-taraṅg*, tuned to the five pitches of the gamelan itself, upon which he played a short improvised melodic solo (which is remarkably free from standard *mṛdaṅgam* repertoire) before playing the actual *mṛdaṅgam* solo. Rare even in India, the decision to use a *mṛdaṅga-taraṅg* speaks to his interest in expanding the role and possibility of what a *mṛdaṅgist* can achieve in novel contexts.



*Figure 1 Trichy Sankaran and the Evergreen Club Contemporary Gamelan performing “Svaralaya”, 1984.
Photo courtesy of Andrew Timar*

Śrī Sankaran reflects on this composition from an interview conducted in 2020:

So, we were debating on how to really write this music. Then finally, we decided that it's better that we write it in western notation. Even though the instruments would be kind of very, kind of approximate pitches. I learned to read and write music so I became familiar with the western notation. I would write only in my own traditional way, using the *swaras* and everything. Then I would put it in the Western notation. And then I created a *koraippu* for *kendhang* and *mṛdaṅgam*. Another interesting thing that I created in that piece was the *mṛdaṅga-taraṅg*, I created an interesting tune within that piece where I could really play the *mṛdaṅga-taraṅg*. So, these are the interesting features. And then the entire piece flowed nicely.

In total, this piece marks the entry of a completely new musical context not only for Trichy Sankaran as a mṛdaṅgist and composer, but also for the Evergreen Club Gamelan as an ensemble that is engaging with a new form of intercultural music-making, previously unheard of or attempted anywhere else, with this combination of instruments and musical ideas. And while “Svaralaya” was Sankaran’s first foray into composing for gamelan, it was not his last as he would go on to compose several other pieces over the next 10 years, each further refining his compositional voice and further expanding the notion of intercultural music-making and hybridity. Specifically, these include “Laghu Misra” (1989), “Mela Tambang” (1993) and “Misra Mela” (1993). Each of these continued to introduce Indian music ideas into new contexts including the use of śruti bhēdam, Hindustani lehera, naḍai-s, and cadential structures such as mōra-s/arudi-s.

But the impacts of this collaboration between composer and ensemble have had a profound impact not only on the artists involved, but the larger Canadian musical landscape. Andrew Timar is an original member of the ECCG who was present at York University when Trichy Sankaran arrived, and has worked extensively with him over the past 40 years. Reflecting upon the relationship between ECCG and Sri Sankaran Timar says:

.... that rather than Carnatic music, via TS [Trichy Sankaran], being a peripheral element in the foundation of ECCG’s career – and therefore of the entire gamelan scene in Canada – it was a *central* element in it. [emphasis added] From the POV of ECCG therefore, TS’ compositional commissions, performances with ECCG’s degung, and recordings (by the CBC) ticked several of ECCG’s artistic mission boxes. He was both a brilliant South Indian drummer soloist and proved to be a Western-style composer of note. Summing up, it’s no exaggeration to say that Carnatic music is among the key musical elements which informed and propelled the foundation of the Canadian gamelan scene.

Catch 21

In 1993 Śrī Sankaran made his first forays into composing for instruments beyond the gamelan with his composition “Catch 21” which employed influences far removed from both the Carnatic and gamelan context. The piece is built upon a 21-beat tala that is borrowed from the Tiruppugaz tradition, specifically the composition “kādi mōdi”. This is structured as 3-3-5-10 and rendered as TaTom.TaTom.Ta.TaTom. Ta.Di.Gi.Na.Tom. Aside from numerical references, the title references a musical round known as a catch, as well as a tune being memorable or “catchy” and referring to one’s ability to “catch” the tāla itself.

Further, the title is a send-off of sorts on the notion of a “Catch 22 situation”. Beneath the surface of the title however, numerous musical connections and influences are evident in this piece which reflect Śrī Sankaran’s many experiences with the percussion group NEXUS and the massive percussion project World Drums, led by John Wyre of Nexus and featuring up to master 80 drummers from around the world. The varied musical and cultural impact of these experiences, over almost 20 years, have had an indelible and profound impact on Śrī Sankaran as a composer and performer.

Notably among these influences are the work of minimalist composer Steve Reich, and his piece entitled “Pieces for Wood”, often performed by NEXUS, which is a piece composed only for pairs of clave (a type of wooden time-keeper used in African and Afro-Latin traditions) usually playing a single pattern throughout the course of a performance. In “Music for Pieces of Wood” (and other Reich compositions), a single musical phrase is played by different instruments, with varying starting points, creating a layered and dense texture of rhythm and pitch. In “Catch 21”, Śrī Sankaran has taken this idea but applied it to the 21-beat tala using four players of clave, each playing the tāla at different starting points, introducing a type of phasing.

A further influence which was impactful on Śrī Sankaran was that of working with musicians from the African traditions. Aside from India, the music of Africa is perhaps some of the most rhythmically diverse and developed, especially when it comes to the layering of rhythms, where drums play in an ensemble polyrhythmically, that is, with rhythms of varying duration, accent and shape all existing within the same space of time, weaving in and around each other. In this type of ensemble, complexity of rhythm is less about individual virtuosity, but rather the larger rhythmic texture which is created by multiple rhythms together. In “Catch 21” Śrī Sankaran decided to invoke this aspect of polyrhythm by incorporating four conga drums, played by two musicians. Each played a different rhythm which worked within the 21-beat cycle, though of different lengths (10.5, 7 and 3 in this case), creating interesting polyrhythmic and melodic results.

Catch 21 is also noteworthy for it is the first composition in which Śrī Sankaran has used the voice, this time employing konnakkōl. The patterns spoken by the voice were similar to those of the instruments mentioned above (claves, congas) and were also staggered/phased in a similar manner. Finally, “Catch 21” also includes a melodic component, within the 21-beat tala with a melody based in hamsadhvani rāga, performed on marimbas acting in both unison and counterpoint. Overall in Catch 21 we have a prime example of Carnatic musical material and ideas being dressed in some very new and somewhat foreign clothes, a further testament to Śrī Sankaran’s curiosity, ability to expand and reach into new musical territory while still retaining a firm grounding in his tradition

Carnatic Concerto

While the previous two examples have displayed contrasting facets of Śrī Sankaran's strong hybrid musical vision, it was in 1997 that he was given the opportunity to compose in the context of Western classical music, and expand his musical vision even further, with a commission from Ensemble Mondetta, a chamber orchestra based in Winnipeg, Manitoba (Canada). This resulted in his most ambitious composition to date, the "Carnatic Concerto". Scored for flute, clarinet, violin, viola, cello, double-bass, piano, and Western percussion (including glockenspiel and tom-toms) this concerto was actually conceived by Śrī Sankaran as a rāga-tāla-mālikā, with each of the six main movements of the piece being composed in a different rāga and tāla, each ending with a return to the main theme in kīravāṇi in ādi tāla. Aside from kīravāṇi and ādi tāla, the concerto features kalyāṇi in ādi tāla, hindōlam in khaṇḍa ēka, kadanakutūhalam in ādi tāla (khaṇḍa ṇaḍai), hamsānandi in miśracāpu and kuntalavarāli in ādi tāla (tiśra ṇaḍai).

Carnatic elements are predominant in this composition, especially in the primary melodic theme of the concerto material, various rhythmic phrases and shapes, as well as in composed ālāpana-like introductions to each movement. But aspects of Western musical idioms are equally employed by the composer. These include the use of contrapuntal melodies, prescribed dynamic markings, aspects of form, arpeggios, harmony of various types including 4-part harmony as well as quartal harmony, wherein intervals of a 4th (sa-ma, ma-ni, ni-ga, ga-dha) are stacked upon each other. The instrumental texture is varied at various points during each movement and he employed an extensive use of dynamic and timbral contrast throughout the piece. The concerto would be played by several other orchestras in later years, with varying arrangements.

2. Carnatic Concerto/Kirwani 3

The musical score is presented for six instruments: Flute (Fl.), Clarinet (Cl.), Violin (vln.), Viola (vla.), Cello/Double Bass (C./bass), and Piano (pno.). The score is divided into measures, with measure numbers 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000.



Dhirena Thillana

While all of the previous examples have focused on genres that utilize Carnatic musical elements in combination with influences from other musical cultures, Śrī Sankaran has also generated some captivating music that is firmly rooted in the tradition. Aside from composing pallavi-s, and a series of ciṭṭasvara-s for the Dikshitar's "vātāpi", in 2001 he composed a moving tillāna in kāpi rāga, miśracāpu tāla. First released on his Trichy's Trio album², the tillāna is striking in that instead of it being brisk and exciting, it is rather beguiling in its use of a relaxed tempo, which contrasts with most Carnatic renditions of a tillāna. It is infused with interesting tīrṇānam-structures, as well as a caraṇam with sāhityam in Tamil that he also composed, which are as follows:

pāmarargal paṇivanbuḍan toḇum
paramakṛpākaranē gugaṇē
pannirukaivēlavanē
pārpugazparamajñānadēsikanē

பாமரர்கல்பணிவன்புடன் தொழுமும்
பரமக்ருபாகரனே குகனே
பன்னிருகைவேலவனே
பார்புகழ்பரமஞானதேசிகனே

It must be stated that in the Carnatic context unless sāhityam is included, a piece is not complete and that composing music alone does not qualify one as a *vāggēyakāra*. We find numerous examples of this within the history of Carnatic music wherein sāhityam may have

2 This composition has been performed in kutchcheris by several leading Carnatic vidwans numerous times since it was composed.

been “tuned” by a later musician, with the choice of both *rāga* and *tāla* at times being the choice of the later contributor. Despite the creative input of the latter, it is often the former which may get credit as a composer. This contrasts with the idea of a composer in other musical contexts wherein the creation of the musical aspect, rather than the lyrical, is the defining feature of what does or does not deem one a composer.

Chapu Tala Malika

The final piece included in this overview of Sri Sankaran’s compositions is also his most recent composition, which I commissioned him to write for my own ensemble featuring guitar, electric bass, vibraphone, African drums, *kanjira* and *mṛdaṅgam*. Entitled “Chapu Tala Malika”, the piece is very Carnatic in its identity, yet doesn’t fit into any specific Carnatic form. As the name implies, it explores the varieties of *cāpu talas* of *tiśra cāpu*, *khaṇḍa cāpu*, *miśra cāpu* and *saṅkīrṇa cāpu* as a series of *tāla*-s, almost giving it a *tiruppugaz*-like quality. Set in *kharaharapriya rāga*, it is further infused with other Carnatic rhythmic structures and *yati*-designs, as well as a solo section for African hand drums (which contains various short *mōra*-s and *kōrvai*-s), in addition to a *khaṇḍa koraippu*, played between the melodic and *tāla vādyā*-s. This composition has been released publicly on the album *Speaking Hands* (2021) by The Offering of Curtis Andrews.

Conclusion

It is revealing to evaluate Śrī Sankaran’s journey outside of India and how it has worked to both give him access to and the ability to deeply engage with numerous other music traditions of the world, but at the same time this has resulted in his steadfast approach to maintaining the traditions of Carnatic music in India. As stated before, his strong roots have given him a foundation to explore and experiment with new creations, yet not so much as to dilute his traditional ideals. This kind of hybridity with integrity is a hallmark of his approach.

When once asked about his commitment to the *mṛdaṅgam* tradition after collaborating deeply in other musical styles he replied “Of course. That’s my music, and that’s my God”.³

Related to this, what is notable about Śrī Sankaran is that whatever creative context he may engage in, it is marked by his own efforts to actually learn something about another tradition deep enough so that he can imbibe and recontextualize some aspect of it, what Andrew Timar calls a “radical insight for someone imbued with the traditions of Indian

3 <https://www.hinduismtoday.com/magazine/may-1997/1997-05-a-master-s-in-rhythm/>

music”.⁴ Śrī Sankaran may have given a lot of India to the world through his teaching and performing, but the world of music outside of India has also given him spades in return which has been absorbed and then reflected back through his own experiential filter. This speaks to his open-mindedness. Finally, it must also be stated that through his compositional output, performances, teaching, and collaborations Sri Sankaran has made a profound impact on generations of Canadian musicians, many of whom have gone on to become recognized composers, performers, educators, and cultural leaders. His compositions have inspired others, such as myself, to likewise explore novel ways in which intercultural music of integrity can exist in the world.

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The Arutpas of Vallalar Ramalinga Swamigal – A Bi Centenary Tribute

Dr. Arimalam S Padmanabhan

வள்ளலார் இராமலிங்க சுவாமிகள் அருளிச் செய்த திருவருட்பா

டாக்டர் அரிமளம் சு. பத்மநாபன்

வள்ளலார் வாழ்க்கைக்குறிப்பு :

“வாழையடி வாழையென வந்த திருக்கூட்ட மரபில் யான் ஒருவன்” என்று தம்மை உலகிற்கு அறிமுகப்படுத்திக் கொண்டவர் வள்ளலார் இராமலிங்க சுவாமிகள். இம் மரபு, அகத்திய முனிவர், திருமூலர், திருவள்ளுவர் தொடங்கி, தேவார மூவர், மாணிக்கவாசகர், ஆழ்வாராதிகள், இடைக்கால சித்தர்கள், தாயுமானவர், முத்துத் தாண்டவர் என ஒரு பெருந்திருக் கூட்டமாக நீட்சிபெறுகிறது. வள்ளலாருக்குப் பின்னும் அது, ரமண மகரிஷி, மகான் அரவிந்தர், மகாத்மா காந்தி, மகாகவி பாரதியார் எனத் தொடர்ந்து சென்று கொண்டிருக்கிறது.

கடலூர் மாவட்டம் வடலூர் அருகே உள்ள மருதூர் கிராமத்தில் சுபானு வருடம் புரட்டாசி மாதம் 21ஆம் நாள் ஞாயிற்றுக் கிழமை (5-10-1823) அன்று இராமையா பிள்ளை, சின்னம்மை தம்பதியருக்கு மகனாகப் பிறந்தவர் இராமலிங்கம். ஆன்மிகத் தேடலில் தன்னை கரைத்துக் கொண்ட வள்ளலாருக்கு இல்லற வாழ்வில் ஈடுபாடு இல்லை. பெற்றோரின் வற்புறுத்தலால் தன் சகோதரி உண்ணாமுலை அம்மையின் மகள் தனகோடியை மணந்தார். பின் மனைவியையும் ஆன்மிக வழியில் ஈடுபடுத்தினார். தம் வாழ்நாளில் குழந்தைப் பருவத்திலிருந்து நீண்ட காலம் சென்னையிலும் (1825–1858), பின்னர், கடலூர் மாவட்டம் கருங்குழி (1858 – 1867) வடலூர் (1867–1870) மேட்டுக்குப்பம் (1870–1874) ஆகிய கிராமங்களில் வாழ்ந்தவர். இறுதியில் ஸ்ரீமுக

வருடம் தை மாதம் 19 வெள்ளிக்கிழமை (30-01-1874) அன்று மேட்டுக்குப்பத்தில் சித்தி அடைந்தார். அந்த இடம் 'சித்தி வளாகம்' என்று அழைக்கப்படுகிறது.

வள்ளலார் தந்த வாழ்வியல் நெறிகள்

கடவுள் ஒருவரே. அவரே அருட்பெருஞ்ஜோதியாக இருக்கிறார். புலால் உணவு உண்ணக் கூடாது, எந்த உயிரையும் கொல்லக் கூடாது, சாதி, மதம், இனம், மொழி முதலிய வேறுபாடு கூடாது, இறந்தவர்களை எரிக்கக் கூடாது; சமாதரி வைத்தல் வேண்டும், எதிலும் பொது நோக்கம் வேண்டும்; பசித்தவர்களுக்கு சாதி, மதம், இனம், மொழி முதலிய வேறுபாடு கருதாது உணவளித்தல் வேண்டும்; சிறு தெய்வ வழிபாட்டில், அவற்றின் பெயரால் பலி இடுதல் கூடாது; உயிர்களை துன்புறுத்தக் கூடாது; மதவெறி கூடாது.

வள்ளலார் பற்றிய சிறப்புக் குறிப்புகள்

- தமது கொள்கைக்கென்று சமரச சுத்த சன்மார்க்கம் என்ற ஒரு தனி மார்க்கத்தைக் கண்டவர் இராமலிங்க அடிகளே.
- தமது மார்க்கத்திற்கென்று ஒரு தனிச் சங்கத்தை நிறுவி தனிக் கொடி, தனி மந்திரம், தனிச் சபை கண்டவர் வள்ளலாரே.

பசிப்பிணி போக்குவதுதான் அறச்செயல்களுக்கு எல்லாம் முதன்மையானது என்று போதித்தார். மக்களின் பசிப்பிணி போக்குவதற்காக, 1867ம் ஆண்டு வடலூர் அருகே பார்வதிபுரம் என்ற கிராமத்தில் 80 காணிநிலத்தை மக்களிடமிருந்து தானமாக பெற்று, சமரச சுத்த சன்மார்க்க சத்திய தரும சாலையை நிறுவினார். 21 அடி நீளம், 205 அடி அகலம், கொண்ட அடுப்பு அன்று முதல் இன்றுவரை 154 ஆண்டுகள் அணையாமல் எரிந்து மக்கள் பசிப் பிணி போக்கி வருகிறது. அதில், எந்தவித பாகுபாடின்றி அனைவருக்கும் மூன்று வேளையும் உணவளித்து வந்தார்.

நிறுவிய நிலையங்கள்

1. சன்மார்க்க சங்கம், வடலூர் - 1865
2. சத்திய தருமச்சாலை, வடலூர் - 1867
3. சித்தி வளாகம், மேட்டுக்குப்பம் - 1870
4. சத்திய ஞான சபை, வடலூர் - 1872

ஜோதி வழிபாடு

வள்ளலார், எல்லோருக்கும் பொதுவான கோயிலாம் சத்திய ஞான சபையை நிறுவி அதனுள் "ஜோதி" வழிபாட்டை மட்டுமே புகுத்தினார். சமயம் சார்ந்த ஜோதி வழிபாட்டுக்கு முற்றிலும் மாறுபட்டது வள்ளலாரின் ஜோதி நெறித் தத்துவம். "அஞ்ஞான இருளை இறைவன் அருளால் பெறலாகும் அருட்சோதியின்

துணைகொண்டே நீக்குதல் இயலும். இவ்வருட்சோதியே மெய்ஞ்ஞானம் அல்லது இயற்கை விளக்கம் அல்லது உண்மையறிவு எனப்படும்.

சாதிகளையும் சமயங்களையும் மட்டுமல்லாது, உருவ வழிபாட்டையும் வள்ளலார் கடந்து நின்றார். துறவுக்குரிய காவி உடையைத் தவிர்த்து வெண்மை நிற ஆடையை உடுத்தினார். திருவருட் பிரகாச வள்ளலார், வடலூர் வள்ளலார் என்ற சிறப்புப் பெயர்களும் உண்டு.

படைப்புகள்

1. திருவருட்பா: 6000 பாடல்கள் கொண்டது. ஆறு திருமுறைகளாகத் தொகுக்கப்பட்டுள்ளது. கிடைத்திருப்பவை 5818 பாடல்கள். முதல் திருமுறை : 1 - 570 ; 2ஆம் திருமுறை : 571 - 1958 ; 3ஆம் திருமுறை : 1959 - 2570 ; 4ஆம் திருமுறை : 2571 - 3028 ; 5ஆம் திருமுறை : 3029 - 3266 ; 6ஆம் திருமுறை : 3266 - 5818. திருவருட்பா தோத்திர நூல் எனப்படுகிறது.
2. மனுமுறை கண்ட வாசகம் : உரைநடை நூல் (1854) பெரிய புராணத்தில் 'மனுமுறை கண்ட புராணத்தைத் தழுவி எழுதப்பட்டது.
3. ஜீவகாருண்ய ஒழுக்கம் : உரைநடை நூல் (1867) சாத்திர நூல்.

திருவருட்பாவில் இசை :

இசைப் பாடல்களால் நிறைந்தது திருவருட்பா. எளிய மொழி நடையிலும், இனிய ஓசையில் சந்த நயத்துடனும் அமைந்தவை இப்பாடல்கள். இராக பாவத்துக்கும் கற்பனைக்கும் இடம் அளிக்கக் கூடிய சாகித்திய அமைப்புகள் நிறைய உண்டு. தாளத்துடனோ தாளம் இன்றியோ பாடக் கூடியதாகவே பெரும்பாலான அருட்பாக்கள் அமைந்துள்ளன. ஆறாம் திருமுறையில் கீர்த்தனைப் பகுதியில் பல பாடல்கள் இடம்பெற்றுள்ளன. இசைப் பாடல்களில் தேவாரம், திருவாசகம், தாயுமானவர், முத்துத் தாண்டவர், சித்தர் பாடல்களின் செல்வாக்கு அதிகம் உள்ளது. இவை தவிர, சிந்துப் பாடல்களான கும்மி, ஆனந்தக் களிப்பு, கிளிக்கண்ணி, பிறவகைக் கண்ணிகள், பந்தாட்டப் பாட்டு போன்ற பாடல்களும் உண்டு. 'வருவார் அழைத்து வாடி', 'எனக்கும் உனக்கும் இசைந்த பொருத்தம்', 'தண்டனிட்டேன் என்று சொல்லுவீர்', 'வானத்தின் மீது மயிலாடக் கண்டேன்' முதலான பாடல்கள் இசையுலகில் பிரபலமானவை. திருவருட்பாவில் பஜனை சம்பிரதாயத்தில் பாடுவது போன்ற நாமாவளிகளும் நிறைய உண்டு. திருவருட்பா இசைத் துறையினர்க்குக் கிடைத்துள்ள மிகப் பெரிய இசைக் கருவூலம் ஆகும். அருட்பாக்களை விருத்தமாகப் பாடும் போது இராகங்களின் முழு பாவத்தையும், இராகத்தின் முழு சொரூபத்தையும் தேர்ந்த கலைஞர்கள் வெளிப்படுத்த இயலும். அந்த அளவிற்கு அருட்பாவில் ஓசை நயம், சொல் நயம், பொருள் நயம், உணர்ச்சிப் பெருக்கு ஆகியவை நிரம்பி இருக்கின்றன. ஏறத்தாழ 4000 பாடல்களுக்கும் மேல் இசை அமைத்துப் பாடத்தக்க அருட்பாக்கள் இசைக் கலைஞர்களுக்கு ஒரு களஞ்சியமாக இருக்கின்றன.

சன்மார்க்கத்தைப் பின்பற்றுபவர்கள் வாழ்க்கையில் கடைபிடிப்பதற்கான நெறி முறைகளாக வள்ளலார் நான்கு வகை ஒழுக்கங்களை உபதேசித்தார். அவற்றை அவர் தம் உரைநடைகளிலும் திருவருட்பாவிலும் பரவலாகக் காணலாம். இங்கு நால்வகை ஒழுக்கங்களைக் கூறி, அவற்றுடன் பொருந்திவருகின்ற பல அருட்பாக்களி லிருந்துவகைக்கு ஒன்றாக இனிக் காண்போம்.

இந்திரிய ஒழுக்கம், கரண ஒழுக்கம், ஜீவ ஒழுக்கம், ஆன்ம ஒழுக்கம் என நால்வகை நெறிமுறைகளை வள்ளலார் உபதேசிக்கிறார். இவை ஒவ்வொன்றும் தனித் தனியானவை

அல்ல; ஒன்றோடொன்று நெருங்கிய தொடர்பு உடையவை. இவற்றை வாழ்க்கையில் கடைபிடிப்பதன் மூலம் ஒருவர் மரணமிலாப் பெருவாழ்வை அடையலாம் என்பது வள்ளலார் கொள்கை.

1. **இந்திரிய ஒழுக்கம்** : இந்திரியங்களாகியபொறி, புலன்களை ஒழுங்குபடுத்துதல், அடக்கி ஆளுதல் என்பதே இந்திரிய ஒழுக்கமாகும். நான்காம் திருமுறையில் இடம் பெற்றுள்ள பின்வரும் பாடல் இவ்வொழுக்கத்தைக் கடைபிடித்தல் குறித்து விளக்குவதாக அமைகிறது.

இராகம் : கரஹரப்ரியா

விருத்தம்

தொடுக்க வோநல்ல சொல்மலர் இல்லை நான்
துதிக்கவோ பத்தி சுத்தமும் இல்லை உள்
ஒடுக்க வோமனம் என்வசம் இல்லை ஊ
டுற்ற ஆணவ மாதிரி மங்களைத்
தடுக்க வோதிடம் இல்லை என் மட்டிலே
தயவு தான்நினக் கில்லை உயிரையும்
விடுக்க வோமனம் இல்லைஎன் செய்குவேன்
விளங்கு மன்றில் விளங்கிய வள்ளலே.

பொறி, புலன்களை அடக்கி ஆளுதல் என்பது அவ்வளவு எளிதான ஒன்றல்ல என்பதை விளக்குவதாக இப்பாடல் அமைந்துள்ளது. அதனைத் தம்முடைய அனுபவமாகவே வள்ளலார் வெளிப்படுத்துகிறார்.

2. **கரண ஒழுக்கம்** : உட்கருவிகளாகிய 'மனம்' முதலியவற்றை ஒழுங்குபடுத்தி, அடக்கி ஆள்வதே 'கரண ஒழுக்கம்' எனக் கூறப்படுகிறது. வாக்கு வேறு.. மனம் வேறு.. செயல் வேறு.. என்ற நிலையில் இறைவனை வழிபடாதீர்கள். மூன்றும் ஒன்றிய நிலையில் வழிபடுங்கள். மனதை அடக்க நினைத்தால் அடங்காது. அதை அறிய நினைத்தால் அடங்கும். தவறு செய்வதும் மனம் தான். இனி தவறு செய்யக் கூடாது என்று தீர்மானிப்பதும் மனம் தான்.அன்பும் இரக்கமும் வாழ்க்கையின் அடிப்படை.

மனத்தை அடக்குதல் ஞானிகளுக்குக் கூட எளிதான ஒன்றல்ல என்பதை விளக்குவதுடன், நிலையாமை தத்துவத்தின் உச்சத்தையும் இப்பாடல் விவரிக்கிறது. ஆறாம் திருமுறையில் இடம்பெற்றுள்ள இப் பாடல் மிகவும் பிரசித்தமான அருட்பா ஆகும்.

இராகமாலிகை

விருத்தம்

களக்கம் அறப் பொது நடம் நான் கண்டு கொண்ட தருணம்
கடைச்சிறியேன் உளம்பூத்துக் காய்த்ததொரு காய்தான்
விளக்கமுறப் பழுத்திடுமோ வெம்பி உதிர்ந் திடுமோ
வெம்பாது பழுக்கினும்என் கரத்தில் அகப் படுமோ
கொளக்கருது மலமாயைக் குரங்குகவர்ந் திடுமோ
குரங்குகவ ராதெனது குறிப்பில் அகப் படினும்
துளக்கமற உண்ணுவனோ தொண்டைவிக்கிக் கொளுமோ
ஜோதிதிரு உளம் எதுவோ ஏதும் அறிந் திலனே.

இங்கு மனம், பூவிலிருந்து பிறக்கும் காயாகவும், மாயை, குரங்காகவும் உருவகப்படுத்தப் படுகின்றன. காய் பழமாகி உண்ணப்படுவதோடு மனம் பக்குமாவது ஒப்பிடப்படுகிறது. இந்த ஒப்பிடுகளுடன் வாழ்வின் நிலையாமைத் தத்துவமும் வலியுறுத்தப்படுகின்றது. திருவருட்பாவில் இப்பாடல் மிகவும் பிரபலமான பாடல் ஆகும். இசை நாடக மேடைகளிலும், இசை அரங்குகளிலும் அக்காலத்தில் அதிகமாகப் பாடப்பட்டதாகும். மகாகவி பாரதியாருக்கு மிகவும் விருப்பமான பாடல் ஆகும். இதன் பொருட்டும், பாடலின் பிரபலம் கருதியும் தமது தேச பக்திப் பாடல்களில், மின்டோ மார்லி சீர்திருத்தம் குறித்த பாடலுக்கு, “களக்கமறப் பொதுநடம்” என்ற மெட்டு என்று பாரதி குறிப்பிட்டிருப்பதைக் காணலாம்.

இப்பாடலில் மூன்று படி நிலைகள் உள்ளன. அதற்கேற்ப மூன்று பொருத்தமான இராகங்களில் இப்பாடலை பாவத்துடன் பாடச் சிறப்பாக அமையும்.

3. **ஜீவ ஒழுக்கம் :** இப் புவியில் வாழும் மனிதர்கள் யாவரையும் ஜாதி, மத, இன, நிற, நில பேதம் இன்றித் தன்னைப் போல் பாவித்து ஒழுகுதல். இதுவே மனித நேயம் வளர்க்கும் ஒழுக்கமாகும். இந்த ஒழுக்கம் குறித்து விரிவான நூலை உரைநடையாக 1867இல் வெளியிட்டுள்ளார் வள்ளலார். திருவருட்பாவில் ஏராளமான பாடல்கள் இவ்வொழுக்கம் குறித்து விவரிக்கின்றன.

4. **ஆன்ம ஒழுக்கம் :** விலங்குகள், பறவைகள், புழு, பூச்சிகள், செடி, கொடி, மரம் எனும் தாவரங்கள் உள்ளிட்ட எல்லா உயிர்களையும் தன்னைப் போல் பாவித்து ஒழுகுதல் என்பதே ஆன்ம ஒழுக்கம் ஆகும். இதனை விளக்கும் பல் பாடல்கள் அருட்பாவில் உள்ளன.

இராகம் : சிவரஞ்சனி

விருத்தம்

வாடிய பயிரைக் கண்டபோ தெல்லாம் வாடினேன் பசியினால் இளைத்தே
வீடுதோறு இரந்தும் பசியறாது அயர்ந்த வெற்றரைக் கண்டு உளம் பதைத்தேன்
நீடிய பிணியால் வருந்துகின்றோர் என் நேர் உறக்கண்டு உளம் துடித்தேன்
ஈழன்மானிகளாய் ஏழைகளாய் நெஞ்சுஇளைத்தவர் தமைக்கண்டே இளைத்தேன்.

வள்ளலார் என்ற பெயரைக் கேட்டதுமே நினைவிற்கு வரும் அருட்பா இதுவாகும்.
இப்பாடல், ஜீவ ஒழுக்கம், ஆன்ம ஒழுக்கம் இரண்டையும் மிக எளிதாகவும்,
ஆழமாகவும், இரத்தினச் சுருக்கமாகவும் விவரிக்கின்றது. மனித நேயத்தின் உச்சத்தைக்
காட்டும் அருட்பா இது.

இதன் தொடர்ச்சியாக பாரதியாரின் நான்மணி மாலையில் வரும்,

“பேசாப் பொருளைப் பேச நான் துணிந்தேன்” என்றபாடலையும்,

“வயிற்றுக்குச் சோறிட வேண்டும் இங்கு வாழும் மனிதருக் கெல்லாம்” என்பது
போன்ற பாடல் அடிகளை இங்கு நினைவுகூரலாம்.

மரணமிலாப் பெருவாழ்வு :

வாழ்நாள் முழுவதும் சன்மார்க்க நெறிகளைத் தூய்மையாக கடைபிடித்து வாழ்பவர்
மரணமிலாப் பெருவாழ்வினை எய்த முடியும் என்பது வள்ளலாரின் உபதேசம் ஆகும்.
அதை அடைவதற்கு ஒருவர் இறைவனை வணங்க வேண்டிய முறையைப் பின்வரும்
பாடலில் விளக்குகிறார்.

இராகம் : ஹிந்தோளம்

விருத்தம்

நினைந்து நினைந்து உணர்ந்து உணர்ந்து நெகிழ்ந்து நெகிழ்ந்து அன்பே
நிறைந்து நிறைந்து ஊற்றெழும் கண்ணீர்தனால் உடம்பு
நனைந்து நனைந்து அருளமுதே நன்னிதியே ஞான
நடத்தரசே என்னுரிமை நாயகனே என்று
வனைந்து வனைந்து ஏத்துது நாம் வம்மின் உலகியலீர்
மரணமிலாப் பெருவாழ்வில் வாழ்ந்திடலாம் கண்டீர்
புனைந்துரையேன் பொய்புகலேன் சத்தியம் சொல்கின்றோர்
சொற்சபையில் சிற்சபையில் புகுந்தருணம் இதுவே.

பாடலின் பொருள் : மனிதன் பக்தி நிலையில் இறைவனின் அருள் ஒளியை
நினைந்து பின் அதை உணர்ந்து அந்த ஒளி ஆற்றல் நமது ஆன்மாவிலும், சூட்சும
தேகத்திலும் கலப்பதாக பாவிக்க வேண்டும். அப்படி பாவனை முழுநிலை அடையும்
போது கண்களிலிருந்து கண்ணீர் பெருக்கெடுக்கும். பக்தி நிலையின் உயர்நிலை
அனுபவமாகும் இது. எனவே இறை ஒளியை சோர்வில்லாது பாவனை செய்தல்

வேண்டும். அப்படி உண்மையான அன்பு பரிணமித்து வளர வளர நாமும் அருள் ஆற்றல் பெற்று மரணமில்லாப் பெருவாழ்வை அடைய இயலும் என தெளிந்து செயல்பட வேண்டும். மேலும் இந்த பக்தி நிலையில் இந்திரிய கரண ஒழுக்கமும் மேலோங்கும் போது, நமது தேகமானது இறை அருளால் வேதிக்கப்பட்டு, தூலதேகம் – படிப்படியாக சுத்த பிரணவ ஞானதேகமாக மாறும். இந்த தெய்வ பாவனையை முழு நம்பிகையுடன் செய்துவர நல்ல அனுபவம் கிடைக்கும்.

சரணாகதி தத்துவம் (Complete Surrender) :

திருவருட்பாவில் பல பாடல்கள் ஸ்ரீ வைஷ்ணவத்தின் 'சரணாகதி தத்துவம்' சார்ந்து காணப்படுகின்றன. சான்றாக இங்கு ஒரு பாடலை மட்டும் காண்போம்.

இராகம் : மோகனம்

விருத்தம்

பாட்டுவித்தால் பாடுகின்றேன் பணிவித்தால்
பணிகின்றேன் பதியே நின்னைக்
கூட்டுவித்தால் கூடுகின்றேன் குழைவித்தால்
குழைகின்றேன் குறித்த ஊணை
ஊட்டுவித்தால் உண்கின்றேன் உறக்குவித்தால்
உறங்குகின்றேன் உறங்கா தென்றும்
ஆட்டுவித்தால் ஆடுகின்றேன் அந்தோஇச்
சிறியேனால் ஆவ தென்னே.

என்னுடைய செயல்கள் யாவும் இறைவனின் திருவுள்ளப்படியே நடைபெறுகின்றன. என்னால் ஆகக் கூடியது எதுவுமில்லை என்பதை வலியுறுத்துகிறது இப் பாடல்.

நிறைவுரை : வள்ளலார் தம் வாழ்க்கையின் இலட்சியத்தை அடைந்துவிட்ட நிலையை விளக்கும் ஆனந்த மேலீடாக இப் பாடல் அமைகிறது. தம்முடைய பிறவித் துன்பம் எல்லாம் நீங்கி விட்ட தாக ஆறாம் திருமுறையில் வரும் இப்பாடலில் பெருமான் பதிவு செய்கிறார்.

இராகம் : மத்யமாவதி

தாளம் : சதுஸ்ர ஏகம் – கண்ட நடை

கையறவி லாதுநடுக் கண்புருவப் பூட்டு
கண்டுகளி கொண்டுதிற்ற துண்டுநடு நாட்டு
ஐயர்மிக உய்யும்வகை அப்பர்வினை யாட்டு
ஆடுவதென் றேமறைகள் பாடுவது பாட்டு.
சிற்பபையும் பொற்சபையும் சொந்தமென தாச்சு
தேவர்களும் மூவர்களும் பேசுவதென் பேச்சு
இற்சமய வாழ்வில்எனக் கென்னைஇனி ஏச்சு

என்பிறப்புத் துன்பமெலாம் இன்றோடே போச்சு.
 ஐயர்அருட் சோதிஅர சாட்சிஎன தாச்சு
 ஆரணமும் ஆகமமும் பேசுவதென் பேச்சு
 இவ்வுலக வாழ்வில்எனக் கென்னைஇனி ஏச்சு
 என்பிறவித் துன்பமெலாம் இன்றோடே போச்சு.
 சிற்பொதுவும் பொற்பொதுவும் நான்அறிய லாச்சு
 சித்தர்களும் முத்தர்களும் பேசுவதென் பேச்சு
 இற்பகரும் இவ்வுலகில் என்னைஇனி ஏச்சு
 என்பிறவித் துன்பமெலாம் இன்றோடே போச்சு.

(இப்பாடலில் மொத்தம் 11 சரணங்கள் உள்ளன.)

இசை நாடக மேடைகளில் பாடப்பட்ட அளவிற்குக் கடந்த காலங்களில் கர்நாடக இசை அரங்குகளில் அருட்பா பாடப்படவில்லை என்பதே உண்மை. முன்னரே குறிப்பிட்ட வண்ணம் திருவருட்பா முழுவதும் இசைக் கலைஞர்களுக்குக் கிடைத்தற்கு அரிய ஓர் இசைப் பொக்கிஷமாகும். இங்கு எடுத்தாளப்பட்டுள்ள பாடல்கள் சில தாளத்துடனும் பாட ஏற்றவையே. எனினும், விருத்தமாகப் பாடும் போது கருத்தின் ஆழம் திறம்பட மக்களுக்கு வெளிப்படும் என்பதில் ஐயமில்லை. 'கோடையிலே இளைப்பாற்றி', 'தனித்தனி முக்கனி பிழிந்து', 'ஒருமையுடன் நினைது', 'தடித்த ஓர் மகனை', 'பெற்ற தாய்தனை மக மறந்தாலும்', 'வாழையடி வாழையென வந்த', 'அன்பெனும் பிடியுள்' என நூற்றுக் கணக்கான அருட்பாக்கள் விருத்தமாக அரங்குகளில் பாடத் தக்கவை. இவை தவிர கீர்த்தனைப் பகுதியிலும் இராகம், நிரவல், கல்பனா ஸ்வரம் பாடத் தக்க வகையில் பல பாடல்கள் உள்ளன. அவற்றிற்கான இராக, தாளமும் வள்ளலாராலேயே குறிக்கப்பட்டுள்ளன. எனவே நம் சங்கீத வித்வான்கள் கவனத்தை அருட்பாவின்பால் திருப்பினால் நம் இசை மேலும் மெருகேறி வளப்படும் என்பதே உண்மை, வெறும் புகழ்ச்சி யில்லை.





Saṅgīta Kalānidhi Vidvān Budalur Krishnamurti Sastrigal

Saṅgīta Kalā Achāryā Rama Ravi

Budalur Sir – the person

The first and foremost thought that surfaces in my mind when I reminisce about my revered teacher – my Guru, are his exemplary qualities as a person as much as his matchless musical skills. He was simple to the core, humble, and free of egotism for all the wealth of knowledge that he possessed. He was a down-to-earth person. Even his dress code was simple. He wore a dhoti (Pancakaccham style) and a kur̥ta, knotted his hair (kuḍumi), wearing vibhūti and a sandal tilakam on his forehead. Tall and lean in stature, he mostly carried an umbrella with him.

Well, this is the picture of my Guru, Budalur Sir (this is how he was addressed by one and all), which got indelibly etched in my mind. I joined Kalakshetra (the world-renowned institution of fine arts) when I was merely seven years old. Along with my dance classes under my Guru Saṅgīta Kalā Acharya Sarada Hoffman, I was allotted music classes under Budalur Sir. There were other eminent teachers too in the music department like vidvāns M.D. Ramanathan, T.K. Ramaswami Iyengar, Saṅgīta Kalā Acharya D Pasupathi, and others. Budalur Sir's class was meant for seniors or advanced students who had come up to the level of manōdharma saṅgītam. Finding my musical credentials quite satisfactory, Rukmini Amma (Rukmini Devi Arundale, founder Kalakshetra) recommended that I attend Budalur Sir's class. This is how my tutelage under Budalur Sir began along with a handful of other students who were all well up in the musical idiom.

Sir was not only endowed with a sweet voice but a flexible one too, which could produce trills and turns and other very fast musical phrases quite effortlessly. As a teacher, he had other ideas in mind. Apart from teaching musical compositions, he honed his students' vocal

skills facilitating the execution of this difficult classical art form to a fairly high degree of perfection. Hence he introduced voice training exercises which became an important part of our learning process under him. He taught musical compositions mostly of the Trinity as well as of various other composers, both simple and difficult ones. Alongside this, he would make us sing vocal exercises in an orderly manner. Thus, we found his classes quite interesting and enjoyable. Budalur Sir was a teacher par excellence, well-meaning, and committed, allowing no room for chit-chatting (*araṭṭai kutcheris!*) during class hours.

His teaching methodology

Just to give a glimpse into his voice training exercises, it went along the following lines: Singing the *ārōhaṇa* and *avarōhaṇa* of major and minor *rāga*-s in various degrees of speeds in *akāra*-s, *ukāra*-s and so on, apart from their *svara* format; *janṭa varisai*-s in different speeds with *sphurita gamaka* added to them; *rava jāti* exercises; building up *svara* patterns on the basic group or format; singing *varṇams* in *akārams* and doing *tiśram* for them and so on. Thus, all these and other variations formed a wholesome part of his teaching methodology. He would expect perfection in execution. A soft person that he was, he would become quite tough while teaching. He would grind his teeth or murmur angrily when the student slipped or went wrong somewhere – all this with good intention though! The development of the performing skills of the students along classical and traditional lines was of paramount importance to him.

The value of all this rigorous coaching was to dawn on us students, when we got exposed to another important part of our classical music system, i.e., *manōdharmā saṅgītam*, or creative music. Along with these vocal training exercises, Sir introduced *rāga ālāpana* and *svara kalpana* – two essential limbs of classical Carnatic music. At this stage, we realized the usefulness of the exercises we had gone through earlier, in as much as our voices became accommodative enough to handle various phrases in *rāga ālāpana* and build *svara* patterns in *svara kalpana*, comfortably.

Passing down a legacy

One must confess that there were few takers of the *goṭṭuvādyam* – a difficult instrument to play, which Sir handled masterfully. It is an instrument that requires enormous patience and practice to master it. Rukmini Devi Arundale appointed him as a ‘resident teacher’ (for both vocal and instrumental music) at Kalakshetra, Adyar. He also taught at the Central College of Music on Greenways Road, Madras (present-day Chennai) at the insistence of Saṅgīta Kalānidhi Musiri Subramania Iyer, who was then the principal of the college and had great respect for Sir.

A prominent name among Budalur Sir's students was the acclaimed chitravīna exponent N. Narasimhan, who himself belongs to a great musical lineage and has a trail of world-renowned chitravīna artists. Vidvān Rama Rao, the elder brother of the world-famous Bharatanāṭyam Guru Adyar Lakshman, was yet another student to have learned the goṭṭuvādyam from Budalur Sir. Ramu Sir (Vidvān Rama Rao) used to learn vocal music along with us from Budalur Sir. He underwent separate coaching from Sir for learning to play the goṭṭuvādyam.

Some prominent artists visited Budalur Sir from time to time during our class hours and benefitted from his guidance and teaching. To name a few, Vidushi Saṅgīta Kalā Acharya the late Kalpagam Swaminathan (an eminent vaiṇika), Saṅgīta Kalānidhi the late Mani Krishnaswami (Mani Perundevi earlier), and Prof. D. Pasupati, one of Kalakshetra's shining lights who later retired from the Tirupati University as Professor and Head of the Department of Music.

Recipient of a legacy

While Budalur Sir passed down his legacy to such luminaries as mentioned above, he received the most enviable legacy of musical supremos like Vidvāns Konerirajapuram Vaidyanatha Iyer, Saṅgīta Kalānidhi Harikesanallur Muthiah Bhagavata, and Sakha Rama Rao who is said to have re-shaped and revived the goṭṭuvādyam to its present form. Rama Rao introduced to the concert world the instrument, which had gone into oblivion for more than a hundred years before his time. Budalur Sir had learned the goṭṭuvādyam under Vidvān K.S. Narayana Iyengar – the legendary goṭṭuvādyam exponent of the early 20th Century, and the Āsthāna Vidvān at the Mysore Palace. Interestingly, Budalur Sir learned from Vidvān Narayana Iyengar who was nearly ten years junior to him. This is yet another pointer to Sir's humility and his passion to play the instrument!

As a concert performer

Budalur Sir performed concerts all over South India and the North as well. His concerts in the month of Kartigai on Mondays, called "Sōmavāra Kutcheris", were a regular feature at the age-old and famous Marundiswarar Siva temple in Tiruvannamiyur, Chennai. As students, we attended those concerts. Listening to music in the precincts of a temple in an open-air atmosphere was an esoteric experience. The ambience was unique and lifted the aesthetic appeal of music to a different level. Unforgettable moments indeed!

A concert of Budalur Sir's that has been indelibly etched in my memory, was the one that he played at the Central College of Music, in the late 1960s or so. His ālāpana of rāga Mālavi stole the show. It was an amazing concert on the whole and how he handled

the rāga Mālavi (an ubhaya vakra, minor raga), by way of ālāpana, and svara prastāra, is something indescribable and is proof enough of his virtuosity and mastery of the art. My brother, who attended this delightful concert held similar views. Incidentally, my brother, Dr. M.S. Seshadri is a keen rasika with a well-trained ear for classical music and a good singer of merit. He was my classmate at Kalakshetra along with others like Budalur Sir's daughter Pichamma, the late Jaya Krishnan (an established concert artist), and Saṅgīta Kalā Acharya Prof. C.V. Chandrasekhar (the renowned Bharatanāṭyam Guru at Kalakshetra). We all concluded that anything can be turned into a thing of beauty at the hands of a Great Master!

In conclusion

To sum up, Budalur Sir was humility personified given his vidvat and knowledge. His innovative spirit made him experiment and introduce playing techniques on the goṭṭuvādyam.

I wish to conclude by offering my humble pranams to a person of great vidvat and magnanimity, my most revered and loving Guru, Budalur Sir.



Budalur Krishnamurthi Sastrigal Morning prayers at Kalakshetra – his monumental contribution

Saṅgīta Kala Ācharya V.P. Dhananjayan & Nritya Kalānidhi Shanta Dhananjayan

Once upon a time, Adyar Kalakshetra used to be a hub of great saṅgīta vidvāns. The galaxy of stalwarts included Saṅgīta Kalānidhi Mysore Vasudevachar, Saṅgīta Kalānidhi Karaikudi Sambasiva Iyer, Saṅgīta Kalānidhi Papanasam Sivan, Saṅgīta Kalānidhi Budalur Krishnamurthi Sastrigal, Turaiyur Rajagopala Sarma, T.K. Ramaswami Iyengar, M.D. Ramanathan, Saṅgīta Kala Āchārya Kalpakam Swaminathan, Saṅgīta Kalānidhi N. Ramani

and many others from the musical fraternity frequently visited and interacted with the inmates of the Kalakshetra gurukulam. As students we claimed proximity to such celebrities, imbibed a great deal and got inspired by their charismatic presence.

Budalur Krishnamurthi Sastrigal, mainly a “goṭṭuvādyam vidvān” was also a vocal teacher for many of the senior vidvāns at Kalakshetra. Apart from his prime disciples at Kalakshetra, he also regularly taught juniors like me (Shanta), Krishnaveni, Kala, Savitri, Balasundari and a few of our contemporaries. All of us used to admire his handsome personality -- fair, tall and erect with a majestic walk and smiling demeanour. He would wear fresh chandana tilakam every day as a mark of his morning ablutions.

Probably past his seventies, with a mild shaky voice, he used his goṭṭuvādyam to demonstrate sensitive gamaka-s and saṅgati-s, while teaching the youngsters. We used to long for his class sessions. He was very affectionate and patient with youngsters and being nāṭya students would ask us to do abhinaya for the simple songs he taught us. He was a great admirer of Mylapore Gowri Amma and her musicality; he would peep through the bamboo windows while she was teaching us abhinaya padams. He used to make us recite the jati-s in the class and correct us if we committed any mistake and insist on the kālapramāna or the accurate laya.

When we joined Kalakshetra in 1952/53 he had already joined the Kalakshetra faculty after retirement from Government College of Carnatic Music. He stayed with his family very close to the Kalakshetra campus, in an agraharam type of house in the nearby village Uroor. He would walk down the narrow path (short cut) to Kalakshetra keeping up punctuality in attending the morning prayer meeting at 8 am before the regular classes began.

We have not seen him miss any programmes, whether it was a nāṭya or periodical music concert of great vidvāns and viduṣi-s. His prominent presence on the Bahula Panchami day used to be vibrant, with him conducting the Tyagaraja Pancaratna Kīrtanas. He took special interest in conducting the session meticulously. He took interest in training every one of his students to tune the tambura properly and insisted on having live instruments in every music class.

He was a great connoisseur of good food and enjoyed sharing some of his favourite recipes with the girl students.

In between classes we have seen him watching our Kathakali classes standing outside the window, joining M.D. Ramanathan, who was a great connoisseur of Kathakali. Their conversations with Kathakali āsān T.K. Chandu Panikkar, yet another stalwart, in Malayalam and Tamil, lent some humour to the otherwise serious Kathakali class.

As far as we know, the monumental contributions he had made to Kalakshetra and the musical world are those beautiful tuning (music compositions) of prayers we used to sing and recite during various auspicious occasions. He, with the help of Periya Sarada teacher, selected several scriptural hymns in Saṅskṛt and Tamil, and he tuned the verses which the students used to sing every day (each day different ones). The Navagraha stōtram, Lakṣmi Aṣṭakam, Gaṇeśāṣṭakam, Kṛṣṇāṣṭakam, Sankaracharya's Ṣaṭpadi, Kalidasa's verses, are some.

Looking back to those old days in the company of sages like Acharyas comes a long way carrying the great memories guiding our artistic journey with discipline, devotion and dedication.





Saṅgīta Kalā Āchārya Prof. C.V. Chandrasekhar – A farewell tribute

S. Janaki

Prof. C.V. Chandrasekhar was a multifaceted personality — a dancer, choreographer, musician, composer, academician, mentor, and a guru immersed in Bharatanāṭyam. He performed and taught for almost eight decades in India and across the globe. He did not like to be described as a “guru” nor did he approve of the word being used by all and sundry, as he felt it was something profound. He was an icon, a colossus, an inspiration in the field of Bharatanāṭyam. Prof. C.V. Chandrasekhar was one person whom everyone looked up to. He stood tall not only in demeanour, but as an artist and human being. He was affectionately called CVC Sir, Chandru Anna, and Chandru Mama.

Born on 22 May 1935 in Shimla to Rao Sahib V.A.V. Iyer and Kamala, he was number seven among eight siblings. Chandru was among the first few disciples of Kalakshetra trained in Bharatanāṭyam by Rukmini Devi, Karaikkal Saradambal, K.N. Dandayudhapani Pillai, Peria Sarada, and Sarada Hoffman, and in music by eminent musicians like Saṅgīta Kalānidhi Mysore Vasudevachar, Saṅgīta Kalānidhi Budalur Krishnamurthy Sastrigal, Saṅgīta Kalānidhi Mudicondan Venkatarama Iyer and vidvān M.D. Ramanathan. Holder of a Masters degree in Botany from the Banaras Hindu University, he began giving dance performances from 1947. It was no cakewalk for him, as those days male dancers were frowned upon, teased and labelled as feminine! But he stood his ground and chose Bharatanāṭyam over Botany. In 1954, he got selected by Sir C.P. Ramaswami Iyer, to go to China as part of a cultural delegation.

During the late 1950s and early 1960s, CVC played a major role in introducing and propagating Bharatanāṭyam in Banaras which was a seat of Kathak, ṭhumri-s and Hindustāni music. He was invited to dance for dignitaries like the Shah of Iran. He taught Bharatanāṭyam at many institutions like the Vasant Kanya Mahavidyalaya, the Vasant College at Rajghat, and the Faculty of Performing Arts at the Banaras Hindu

University. He was also instrumental in the upgradation of Bharatanāṭyam as a formal regular course.

To reach out to the audience in Varanasi, he had set to tune songs in Hindustāni rāga-s, rare in Bharatanāṭyam in those years. He also included compositions in north Indian languages like Hindi, Brajbhāsha in the Bharatanāṭyam repertoire. Some of his popular items which are among my favourites are ‘gāyiye Gaṇapati jaga vandana’ (Tulsidas) in Kalāvati rāga, ‘śrīrāmacandra kripālu bhajamana’ (Tulsidas) in Yaman, and ‘Jasoda Hari pālānei jhulāvai’ (Surdas). He composed tillāna-s in praise of the deities of Varanasi – On Kasi Visalakshi in Hamīrkalyāṇi rāga, Ādi tāḷa, and on Annapūrnésvari in Hamsanādam in Khaṇḍa Tripuṭa tāḷa. He would often exclaim “I lived in Banaras for 25 years, and now Banaras lives in me.”

From Varanasi his service to the field of arts continued in Baroda. He retired as the Dean, Professor and Head of the Department, Faculty of Performing Arts, MS University of Baroda in 1992. He and his wife Jaya (who is also a dancer) settled in Chennai and established their dance school ‘Nrithyasree’. Their daughters, Chitra and Manjari are also accomplished dancers.

From the early nineties, he became quite an integral part of Natyarangam’s activities (the dance wing of the Narada Gana Sabha) and his excellent presentations for Natyarangam’s thematic festivals will long be remembered. In fact, the final scene of the Guru-Sishya bonding in Bandhava Bharatham performed in 2012 is still etched in my memory: As the disciple (played by a young dancer) finally stepped out after his gurukulavāsam with a lamp in hand, and tearfully looked back for a last glimpse of his Guru, there stood Prof. Chandrasekhar tall and stately in his signature style, his hand raised in blessing, with a profound look that told a thousand tales of profound wisdom. That frozen moment actually epitomised all that C.V. Chandrasekhar the person stood for in real life! He was the Guru incarnate!

As Convenor of Natyarangam’s Natya Sangraham (the three-day residential dance camp) at Thennangur for almost 20 years, he shared his vast knowledge with generosity. During the late night thiṇṇai sessions there, Chandru Mama (we were family friends) while analysing the dance scene, would regale us with interesting anecdotes, sing songs, mimic and crack jokes, sending us into peals of laughter! His easy informality, approachability, and humility would make us forget that we were in the presence of a legend of Bharatanāṭyam.

Well versed in both Carnatic and Hindustāni musical genres, he composed the music for all his productions. He has composed jatisvarams, varṇams and tillāna-s which are very popular. His varṇam “Yennai marandanalo, ninainthu ninainthu”, written from the nāyaka’s point of view, is very popular with the gen-next male dancers. He has also created new

movements based totally on the basic Bharatanāṭyam technique. Famous for his perfect araimandi, angāsuddham, stamina, subtle abhinaya and excellent choreography, he was an inspiration for every dancer, and a mentor for male dancers. His sartorial tastes were highly aesthetic and impeccable. His dance and life were marked by dignity, decorum, elegance, equanimity and righteousness. He made no compromises, nor did he seek favours.

Greatness sat lightly on him. As one of the leading performers and choreographers of Bharatanāṭyam, he won laurels nationally and internationally, also representing India in several international festivals. He served on several committees and government bodies dealing with fine arts. His workshops and lecdems revealed a wealth of knowledge. His major works of choreography include Ritu Samhāram and Meghadūtam of Kalidasa, Bhoomija (Rāmāyaṇa), Aparājita (Devi Mahātmīyam), Pancha Maha Bhoota, Aarohanam, Bhramarageet, and Kreedā. He drew inspiration from nature and happenings around him.

He was a recipient of several prestigious awards such as the Padma Bhushan, the Central Sangeet Natak Akademi Fellowship and the Sangeet Natak Akademi Puraskar, Natya Kalanidhi, Nritya Ratnakara, Nritya Choodamani, Nadabrahmam, Kalidas Samman, as well as awards of the States of Uttar Pradesh, Gujarat and Kalaimamani from Tamil Nadu. In recognition of his achievements and contribution to the field of classical music and dance, The Music Academy, Madras, conferred on him the title of Saṅgīta Kala Āchārya in 2006 (the Nāṭya Kala Āchārya award was instituted only in 2011). He performed in the Music Academy Dance Festivals in 2007, 2008 and 2011. He inaugurated the 8th Dance Festival in 2014 and conferred the Nāṭya Kala Āchārya award on Bharatanāṭyam exponent Chitra Visweswaran that year.

He was a stickler for perfection. He believed that the beauty and essence of Indian classical dance lies in its grammar, technique and tradition. He appreciated all genres of classical nāṭyam and respected the special features in different bāṇi-s of Bharatanāṭyam. He would say: “There is only good dancing and bad dancing, and I cannot put up with the latter.” He did not subscribe to sensationalism and change for the sake of change, but felt it should happen organically.

His depiction of ṣṅgāra was always subtle and divine. I remember his performance with wife Jaya, of the Panchavati scene from the Rāmāyaṇa, way back in 1978, during the golden jubilee celebrations of the Indian School of Mines in Dhanbad, Bihar (now Jharkhand). It was such a beautiful, subtle and sensitive portrayal that the entire audience, including the villagers living around the campus, felt that the divine couple Rama and Sita had descended on earth.

When he danced naṭanam ādinār, he filled the space with dynamic grace. His expansive movements, perfect lines, his core never shifting from the brahmasutra even as he performed the most complex aḍavus — he was like a Nataraja bronze come alive!

Prof. C.V. Chandrasekhar became one with the Muse on 19 June 2024. His passing away is an irreparable loss. He was a gentleman and a complete artiste — who comes only once in a millennium. Dance being his very breath, he must now be dancing the sapta tāṇḍava along with Lord Nataraja Himself.





BOOK REVIEW

for Music Academy Journal 2024

Dr. Selina Goswami

Dhrupad of The Dagers

Conceptual Foundations and Contemporary Questions

by Ashish Sankrityayan

New Delhi, Munshiram Manoharlal

(PO Box 5715, 54, Rani Jhansi Road, New Delhi 110055),
2020, 834 pp., Appendix, Bibliography, Index, ISBN 978-81-215-1301-2

There are only a few publications dedicated exclusively to dhrupada, the oldest and fundamental genre of North Indian classical music, which has nowadays only few exponents left after a decline in popularity over the past centuries. The musicians of the Dagar (Dāgar) family count today among the foremost exponents of this musical style, who were essentially involved in the efforts for the revival and dissemination of the genre since the 1960s. On the scholarly level, the dhrupada revitalization resulted in a number of significant publications during the 1980s and 1990s, including the account by Indurama Shrivastava ('Dhrupada – A study of its origin, historical development, structure and present state', New Delhi, 1980), Madhu Bhatt Telang's Hindi work 'Dhrupada Gayana Parampara' (Jodhpur, 1995), the 1999 volume 'Perspectives on Dhrupad' (Eds. Deepak Raja and Suvarnalata Rao) of the Journal of the Indian Musicological Society, as well as the now discontinued journal Dhrupad Annual (Varanasi), whose last volume appeared in 1995. Ashish Sankrityayan's book 'Dhrupad of the Dagers' is not only a welcome addition to the study of dhrupada, but besides Selina Thielemann's account 'The Darbhanga Tradition. Dhrupada in the school of Pandit Vidur Mallik' (Varanasi, 1997) the only monograph that deals with a single gharāna of school of dhrupada.

Ashish Sankrityayan's extensive and painstakingly researched account of dhrupada in the Dagar tradition comprises 25 chapters, beginning with the origins and historical development of the Dagar family and their music, continuing with the Dagars' system of teaching and the author's own experience as a student of dhrupada, then elaborating extensively upon the musical characteristics and stylistic evolution of dhrupada in the Dagar tradition before shifting the focus towards issues of historical and contemporary perceptions and contexts of Dagar dhrupada, as well as of the dhrupada genre on a larger scale. The book concludes with a brief exposition on raga classification summarized in the three-page appendix.

The author, a disciple of Ustad Rahim Fahimuddin Khan Dagar, to whom he dedicates an extensive chapter, benefits largely from the knowledge bestowed upon him by his teacher. An essential part of the elaborations in the book draws on information obtained by the author from insiders of the tradition as well as from his own participant observation. Besides archival investigation, his research methods include questioning of representatives of the tradition, musical analysis as well as applied perception as an active practitioner.

An essential point taken up by Ashish Sankrityayan's account is the instrumental branch of dhrupada, namely the rudravīṇā tradition, which not only forms an important historical aspect in the development of the dhrupada genre but has significantly influenced the vocal techniques of dhrupada in Dagar style. Among the various traditions of dhrupada, only the Dagar gharana has maintained the practice of playing dhrupada on the rudravīṇā to the present day, and this aspect has rather been neglected in the existing literature on the subject.

Ashish Sankrityayan, who hails from a family of music lovers and has practiced music since early childhood, deserves our compliments for his publication, which stands as a valuable contribution to dhrupada literature.





ஆபிரகாம் பண்டிதரின்

“கருணாமிர்த சாகரம்”

என்ற இசைத்தமிழ் நூல்

(முதல் புத்தகம்) சுருக்கப்பட்ட பதிப்பு

முனைவர் மார்கரெட் பாஸ்டின்

மனிதன் நாகரீகத்தின் எல்லையைத் தொட்டவன் என்று கூறுவது அவனது உண்டி உடை உறையுள் என்பதைக் கொண்டு அடையாளப் படுத்தப்படவில்லை. மாறாக செம்மாந்த பண்பாடும் செழுமையான கலைக் கூறுகளும் உடையவனாய் இருப்பதாலேயே அவன் உயர்ந்த நாகரீகம் படைத்தவன் என்று உயர்வாக மதிக்கப் பெறுகின்றான்.

தொடக்க காலத்தில் இயற்கையிலிருந்தே பெரும்பாலான செய்திகளை மனிதர்கள் கற்றிருக்க வேண்டும். குயில் ஓய்ந்தாரமாய் மரக்கிளைகளில் அமர்ந்து கூவியது. மலர்ந்து மணம் பரப்புகின்ற மலர்களைக் கண்ட வண்டுகள் ரீங்காரமிட்டன. மழை மேகத்தைக் கண்ட மயில் தனது அழகியத் தோகையை விரித்து ஆடுகின்றது. இவைகளைக் கண்ட மனிதன் தானும் தனது மகிழ்வை, உள்ளக் கிளர்ச்சியை இவ்வகையில் வெளிப்படுத்த முனைந்திருப்பான். நாளடைவில் இந்த ஒலியே மொழியாகவும் இசையாகவும் மாறி இருக்க வேண்டும். அவனது உடல் மொழியோ பிற்காலத்தில் நவரசங்களோடுக் கூடிய நடனமாகியது. இக்காரணம் கருதியே உலகில் பேசப்படுகின்ற எம்மொழியிலும் ஓர் இசை இன்பத்தை நம்மால் அனுபவிக்க முடிகின்றது.

மொழியை முக்கூறாகப் பிரித்து முத்தமிழ் என்று பெருமைப் படுத்தியது நமது தமிழ் மொழிமட்டுமே. ‘தெரிமான் தமிழ் மும்மைத் தென்னம் பொருப்பன்’ என்றத் தொடர் பரிபாடலிலும் ‘சங்கத்தமிழ் மூன்றும் தா’ என்று ஒளவையாரின் தனிப்பாடலிலும் இடம் பெற்றிருப்பதுமான இவையே முத்தமிழ் குறித்த மிகப் பழமையானச் சான்றுகளாகும். இயல் இசை நாடகம் என்ற இம்மூன்றனுள் இயலுக்கும் நாடகத்திற்கும் இடையில் நின்று அழகு சேர்ப்பது இசையேயாகும்.

இலக்கியத்திற்கும் வாழ்க்கைக்கும் மிகவும் நெருக்கமானத் தொடர்பு உண்டு என்பது சான்றோர் உறுதி செய்தது. மக்களது வாழ்க்கையில்தான் இலக்கியமே மலர்கிறது.

அதாவது இலக்கியத்தின் பாடுபொருளாக அமைவது வாழ்க்கையே ஆகும். ஒரு நாணயத்தின் இரு பக்கங்களைப் போல இன்புறுத்துதலும் அறிவுறுத்துதலும் இணைந்தும் இழைந்தும் இலக்கியத்தில் இடம் பெறவேண்டும் என்பது நம் முன்னோர்கள் வகுத்த இலக்கியக் கொள்கையாகும்.

கலை அழகானது. அழகே அறம், அறமே அழகு இவ்விரண்டையும் பிரித்துப் பார்க்க நம் முன்னோர்கள் விரும்பவில்லை என்பது இலக்கியங்கள் வழி நமக்குப் புரிகின்றது. கலைகள் ஒருவருக்கு இன்பத்தைத் தந்தால் மட்டும் போதாது. அது அவரை அற வழியில் செலுத்துவதாகவும் அமைய வேண்டும் என்பதையே ஆணித்தரமாக நம்பினர்.

நம் பழம்பெரும் புலவர் பெருமக்கள் மன்னர்களது ஆட்சி முறை, கொடைத்தன்மை, வீரம், நட்பு, காதல், பொது உடைமை, கலைகளோடுக் கூடிய பண்பாடு போற்றும் வாழ்க்கை நெறிமுறைகள் ஆகியவற்றையே பாடல்வழி இலக்கியங்களிலே பொறித்து வைத்துள்ளனர். இவைகள் பெரும்பாலும் அகம் புறம் என்ற இரு பாகுபாட்டிற்குள் வகைப் படுத்தப்பட்டுள்ளன. 'அகம்' அன்பு வாழ்க்கையைப் பாடு பொருளாகக் கொண்டிருக்கும் 'புறம்' தலைமகனின் பொதுப் பண்புகளை எடுத்துரைக்கும். பாட்டும் தொகையுமே சங்க இலக்கியம் என்றறியப்படுகின்றது. ஒரு நூல் எப்படி அமைய வேண்டும் என்பதற்கான வரையறையை நமது தொன்மை நூலாகியத் தொல்காப்பியம் தருகின்றது.

“நூல் எனப் படுவது நுவலுங்காலை
முதலும் முடிவும் மாறுகோள் இன்றித்
தொகையினும் வகையினும் பொருண்மைக்காட்டி
உள்நின்று அகன்ற உரையொடு பொருந்தி
நுண்ணிதின் விளக்கல்அது அதன் பண்பே” (தொல்:1422)

தமிழியல் ஆய்வுகளுக்கான வித்து இருபதாம் நூற்றாண்டில்தான் விதைக்கப்பட்டது எனக் கூறலாம். அந்நூற்றாண்டின் பிற்பகுதியில் அவ்விதையானது நன்கு வேருன்றித் துளிர்க்கத் தொடங்கியது. இன்று அவ்வித்தானது ஒரு பெரும் மரமாகி தமிழிலக்கியம், இலக்கணம், இசை, நாட்டியம், நாடகம், நாட்டுப்புற இயல் எனப் பல கிளைகளாகப் பல்கிப் பெருகித் தமிழ் மணம் பரப்பி வருகின்றது என்பது அறிஞர் வாய்மொழியாகும்.

பழந்தமிழர்தம் இசை மற்றும் நாட்டியம் குறித்த ஆய்வுகளுக்கு நமக்கு உறுதுணையாக இருப்பதும் மறைந்தும் மாறியும் போய்விட்ட பல்வேறுச் செய்திகளை நாம் முறையாக அறிந்துகொள்ளுதற்கு ஏதுவாக விளக்கம் தருவதும் சிலப்பதிகார மூலமும் அதன் உரைகளும் ஆகும். தமிழ்த்தாத்தா என்று அன்புடன் நினைவு கூறப்படும் உ.வே. சாமிநாத ஐயரின் பெரு முயற்சியால் இளங்கோவடிகள் அருளிச் செய்த சிலப்பதிகாரம் இன்று நம் கைகளில்; நூலாகத் தவழ்கின்றது. இதனை அடிப்படையாகக் கொண்டே இசைத்தமிழ் ஆய்வுகள் தொடர்ந்துள்ளதைக் காணமுடிகின்றது.

அருளாளர்களையும் அனுபூதிமாண்களையும், அறிவியல் கண்டுபிடிப்பாளர்களையும், சமுதாயத்தின் மீது அக்கறையுள்ள தன்னலமற்ற தொண்டர்களையும், தலைவர்களையும், மருத்துவத்துறையின் சாதனையாளர்களையும், அந்தந்தக் காலக் கட்டத்தில் அந்தந்த தேவைகளுக்கு ஏற்ப அந்தத் துறைப் போகியவர்களை இறைவன் தோற்றுவிக்கின்றான் அல்லது இறைவனே மனிதனாக அவதரிக்கின்றான் என்பதைத் தெய்வ நெறி அறிந்து ஒழுகுகின்ற சான்றோர்கள் நம்பி வருகின்றனர்.

இவர்களது வரிசையில் 19ஆம் நூற்றாண்டின் இறுதியில் எளியதொரு குடும்பத்தில் தோன்றி இறையருளாலும், இடையறாத உழைப்பாலும் உயர்ந்தோங்கி 20ஆம் நூற்றாண்டின் முற்பகுதிவரை உலகமே பயன்பெறும்படி வாழ்ந்து தமது முத்திரையைப் பதித்தவர். 21ஆம் நூற்றாண்டு மக்களும் அறிந்து, போற்றித் தொழத்தக்க மேன்மைப் பொருந்திய இவர் தமிழிசை வளர்ச்சிக்கு முதல் வித்திட்டவர். 'ஆபிரகாம் பண்டிதர்' என்றழைக்கப்பட்ட இவர் திருநெல்வேலி மாவட்டம் தென்காசியை அடுத்த, சாம்பவர் வடகரை என்னும் ஊரில் திருவாளர் முத்துச்சாமி நாடாருக்கும் அன்னம்மாளுக்கும் 1859 ஆம் ஆண்டு ஆகஸ்ட் திங்கள் 2 ஆம் நாள் பிறந்தார்.

160 வருடங்களைக் கடந்த பின்னும் ஏன் இவரைப் பற்றி நினைவுகூர வேண்டும் என்ற கேள்வியை இன்றையச் சமூகத்தினர் எழுப்பலாம். இவர் ஓர் இயற்றமிழ்ப் புலவர், கோள் கணித மேதை, தமிழிசைக் கலைஞர், சித்த மருத்துவர், புகைப்படக் கலைஞர், வேளாண் சாதனையாளர், அச்சகம் நிறுவிய பெரியார் என்பது மட்டுமல்ல சமூகச் சிந்தனையாளர், இரங்கும் உள்ளமும், பரிவும் கொண்டவர் என்பதும் ஒரு காரணம்.

ஒருவர் இறைவனால் தனிப்பட்ட முறையில் ஆட்கொள்ளப்பட்டாலொழிய இத்தகைய வெற்றிகளும், தர்ம சிந்தனையும், செயற்கரியச் செயலை ஆற்றுகின்ற திறனும் பெறுதற்கு இயலாது என்பதற்கு இவரது வாழ்வு ஒரு சான்று எனலாம். இவர் ஆக்கியளித்த 'கருணாமிர்த சாகரம்' என்னும் இசைத் தமிழ்நூல் 24 சுருதிகளைப்பற்றியது. இந் நூலானது 1,227 பக்கங்களைக் கொண்ட மிகப்பெரிய நூலாகும்.

சுருக்கப்பதிப்பிற்கான அவசியம்

இவ்வளவு பெரிய நூலைப் படிக்க மிக நீண்ட நாட்கள் ஆகும் என்பதாலும் துரித உணவுக் கலாச்சாரத்தில் வளர்ந்து வரும் இளையத் தலைமுறையினருக்கு இதன் உள்ளடக்கத்தைச் சுருக்கித் தருவதன் வழியாக இந்த நூல் எதைப்பற்றியது என்பதையும் இதன் உள்ளடக்கங்கள் என்ன என்பதுப்பற்றியும் மிகச் சிலப் பக்கங்களின்வழி அறியும்படித் தருவதும், உண்மையானத் தேடலில் உள்ளோருக்கு முந்து நூலை முழுமையாகக் கற்றறியும் வாய்ப்பை இசை அறிஞர்களுக்கும், ஆய்வாளர்களுக்கும் ஏற்படுத்திக் கொடுக்க முடியும் என்பதுமே இந்நூல் சுருக்கத்தின் அடிப்படைத் தேவையும் நோக்கமாகவும் அமைகின்றது.

பண்டிதர் குறித்த நூல்கள்

பல்கலை வித்தகராம் ஆபிரகாம் பண்டிதரின் வாழ்க்கை வரலாற்றை சித்தரிக்கும் நோக்கிலும், அவரது இப் பெருநூலின் பகுதிகளை அடிப்படையாகக் கொண்டும் சில நூல்கள் வெளிவந்துள்ளன.

1. பண்டிதரின் மகன் வரகுணபாண்டியன் தமது தந்தையாரின் நூலில் கூறப்பட்டுள்ள வீணைக்குறித்த செய்திகளைத் திரட்டி 'பாணர் கைவழி எனப்படும் யாழ்நூல்' என்ற நூலை ஆக்கியளித்துள்ளார்.
2. பேராசிரியர் து.ஆ. தனபாண்டியன் பண்டிதரின் பெயரர் ஆவார். இவர் 'இசைத்தமிழ் வரலாறு' 'ஆபிரகாம் பண்டிதர்', 'புதிய இராகங்கள்', 'நுண்ணலகுகளும் இராகங்களும்' போன்ற நூல்களை ஆக்கியளித்துள்ளார்.
3. வரகுணபாண்டியரின் பெயரனின் துணைவி பேராசிரியர் அமுதா பாண்டியன் 'கருணாமிர்த சாகர சுருக்கத் திறனாய்வு' என்ற நூலினை தமிழிலும் ஆங்கிலத்திலும் படைத்தளித்துள்ளார்கள்.
4. முனைவர் சண்முக.செல்வகணபதி முனைவர் செ.கற்பகம் ஆகிய இருவரும் இணைந்து 'இசைத்தமிழ் அறிஞர் ஆபிரகாம் பண்டிதர்' என்று நூலினை வெளியிட்டுள்ளனர்.

ஆயினும் இவை எதுவும் கருணாமிர்த சாகரத்திற்கான சுருக்கப் பதிப்பு என்ற தன்மையைக் கொண்டிருக்கவில்லை. எனவே முதல் முதலாக கருணாமிர்த சாகரத்தினுடைய சுருக்கப் பதிப்பை தமிழ்ச் சமூகத்திற்கு அறிமுகப் படுத்த வேண்டியத் தேவை இருப்பதாக உணர்ந்ததன் காரணமாக இதன் சுருக்கப்பதிப்பினை வெளிக் கொணரும் எண்ணம் உதித்தது.

சுருக்கப் பதிப்பின் வரையறை

நூல் சுருக்கத்திற்கான வரையறை எனுமிடத்து, நூலின் பக்க அளவைக் குறைப்பது ஆகும். நூலின் சாராம்சம் எவ்வகையிலும் குறைவுபடாமலும் அதன் கருப்பொருள் விளக்கங்கள் மாறுபடாதவாறும் வார்த்தைகளை நீக்குவது அல்லது சுருக்குவது எனலாம்.

சுருக்கப் பதிப்பின் தேவையும் பயன்பாடும்

ஒரு நூலினை சுருக்கித் தருவதற்குப் பல்வேறு காரணங்களை முன்வைக்கலாம்.

1. நூலினது அளவைக் குறைப்பதற்கு,
2. மீண்டும் மீண்டும் இடம்பெறும் பகுதிகளை நீக்குவதற்கு,
3. சுருக்கத்தைப் படித்தே அதன் சாராம்சத்தைப் புரிந்து கொள்ளுவதற்கு,

4. வாசிப்பவர் எளிதில் புரிந்துகொள்வதற்கு,
5. மூல நூலை வாசிப்பதற்கான ஆவலைத் தூண்டுவதற்கு,
6. இந்தத் தலைப்பில் ஒரு நூல் உண்டு என்பதை மற்றவர் தெரிந்து கொள்வதற்கு,
7. பழைய காலத்து நூலெனில் அதன் நடையை மாற்றித்தந்து இளையத் தலைமுறையினரின் கவனத்தை ஈர்ப்பதற்கு,
8. நூலை வாசிக்க எடுத்துக்கொள்ளும் நேரத்தைக் குறைப்பதற்கு,
9. புரிந்து கொள்ள முடியாத பகுதிகளை எளிமையாக்கித் தருவதனால் வாசகர்கள் மூல நூலைத் தயக்கமின்றி வாசிக்க வழிகோலிட என்றிவ்வாறு பல காரணங்களை முன்வைக்கலாம்.

சுருக்கப் பதிப்பில் கையாளப்பட்டுள்ள சில குறிப்புகளாவன

1. மூல நூலில் உள்ளவாறே தலைப்புகள் தரப்பட்டுள்ளன
2. பண்டிதரின் கருத்துகளுக்கு மாற்று கருத்தோ இது சரி அல்லது இது தவறு என்ற விவாதத்திற்கோ இடமளிக்கவில்லை.
3. இளைய சமுதாயத்தினர் புரிந்து கொள்ள வேண்டும் என்பதைக் கருத்தில் இருந்தி பழையத் தமிழ் வார்த்தைகளுக்கு பதில் அதன் அர்த்தம் மாறாத வகையில் வழக்கில் உள்ள புதிய வார்த்தைகள் தரப்பட்டுள்ளன. (உ-ம் சால்வை என்பது மேலாடை)
4. பல முறை மீண்டும் மீண்டும் இடம் பெறும் பகுதிகள் நீக்கப்பட்டுள்ளன.
5. ஆங்கிலச் சொல் அல்லது வடமொழிச் சொல் தரப்பட்டால் அது எளிமையான மொழி பெயர்ப்பில் தமிழில் தரப்பட்டுள்ளன. மற்றவை அடைப்புக் குறிக்குள் தரப்பட்டுள்ளன.
6. தேவையான இடங்களில் மட்டுமே அட்டவணைகள் தரப்பட்டுள்ளன.
7. நூல் வாசிப்பில் தெளிவு கருதியும் எளிமை கருதியும் சிற்சில இடங்களில் பழையத் தமிழ் வார்த்தைகள் எளிமையாக்கப்பட்டுள்ளன.

சுருக்கப் பதிப்புக்கான மரபுவழி வரலாறு

இது புதுமையான முறையல்ல. மேலைநாடுகளில் இதன் பயனை மேலைநாட்டவர்கள் வெகு காலத்திற்கு முன்பே அறிந்தவர்களாய் இருந்தனர் என்பதனை உணரமுடிகின்றது. தமிழில் மிகச் சிறிய அளவிலேயே காணப்படுகின்றது. பொன்னியின் செல்வன், என்சரித்திரம் போன்ற நூல்களோடு நமது இதிகாசங்கள் காப்பியங்கள் போன்ற பக்க அளவில் பெரியதான நூல்களை சிரமமின்றி எல்லோரும் படித்துப் பயன் பெற வேண்டும் என்ற நோக்கில் இவ்வாறு அந்தந்த நூல்களுக்கான சுருக்கப் பதிப்பினை வழங்கியுள்ளதைக் காண முடிகின்றது.

சுருக்கப் பதிப்பினை மேற்கொள்ளுதற்கான நெறிமுறைகள் எவையெவை என்பதை ஆங்கில அகராதி குறித்துக் காட்டுகின்றது. அதன் தமிழாக்கமாவது:

1. மூல நூலை வாசிப்பதற்கு எடுத்துக் கொள்ளப்பட்ட நேரம் சுருக்கப்பதிப்பினை வாசிப்பதற்கு ஆகக் கூடாது.
2. பக்க அளவில் மூல நூலின் அளவைவிட சுருக்கப்பதிப்பு குறைவான பக்கங்களைக் கொண்டிருக்க வேண்டும்.
3. திரும்ப திரும்ப வரக்கூடிய பகுதிகளை சுருக்கப் பதிப்பாளர் நீக்கிவிட உரிமை உண்டு
4. ஏற்றுக்கொள்ளப்பட்ட சுருக்கக் குறியீடுகளையும் அடையாளக் குறியீடுகளையும் பயன்படுத்தவும் அனுமதியுண்டு
5. கருத்துச் செறிவு குறைவுபடாமல் தெளிவாகத் தருவது சுருக்கப் பதிப்பாளரது பொறுப்பாகும்
6. சுருக்கப் பதிப்பினை வாசிக்கும் பொழுது சில நேரங்களில் மூலத்தை வாசிக்கத் தூண்டலாம் அல்லது இதுவே போதும் என்று வாசிப்பாளர் நினைக்கவும் வாய்ப்புகள் உண்டு. எனவே சுருக்கப் பதிப்பினை சிறப்பாக அமைக்க வேண்டியது பதிப்பாளரின் கடமையாகும்.
7. மூல நூலில் உள்ள கருத்துக்களுக்கு சுருக்கப் பதிப்பாளர் மாறான கருத்துடையவராக இருந்தாலும் மூல நூலினது கருத்தினை விமர்சிக்காமல் உள்ளது உள்ளபடியே பதிவு செய்ய வேண்டும்.
8. சுருக்கப்பதிப்பில் எவ்விடத்தும் சுருக்கப் பதிப்பாசிரியர் தமது கருத்துக்கள், விளக்கங்கள், விமர்சனங்கள் முதலியவற்றை முன்வைக்கக் கூடாது
9. விவாதத்திற்குரிய சில இடங்களில் இது சுருக்கப் பதிப்பாசிரியரின் கருத்து இல்லை என்பதை நிறுவுவதற்கு மூல நூலிலிருந்து மேற்கோள் காட்டலாம்
10. குறைந்த அளவு முக்கியத்துவம் வாய்ந்த செய்திகளை சுருக்கப் பதிப்பாசிரியர் நீக்குவதற்கான உரிமை உண்டு
11. சுருக்கப் பதிப்பினை எழுதுதற்கு தொடக்கத்தில் எந்த நெறிமுறை பயன்படுத்தப்பட்டதோ அதுவே நூல் முழுமையிலும் பயன்படுத்தப்படுமாயின் வாசிப்பாளருக்கு சிரமம் இருக்காது
12. எந்த மொழியில் மூலநூல் எழுதப்பட்டுள்ளதோ, அம்மொழியில் சுருக்கப் பதிப்பாளர் புலமைப் பெற்றவராக இருக்க வேண்டும்

13. சுருக்கப் பதிப்பை மேற்கொள்ள ஆர்வமோ மொழிப்புலமையோ மட்டும் இருந்தால் போதாது தேர்ந்து கொண்ட நூல் எந்தத் துறையைச் சார்ந்ததோ அந்தத் துறையில் தேர்ச்சி பெற்றவராய் இருந்தால் மட்டுமே சிறப்பான பங்களிப்பை வழங்க முடியும்.
14. அதிகமானத் தொகுதிகளைக் கொண்ட நூல் எனும் பொழுது இருவர் அல்லது மூவர் இணைந்து செய்யலாம். மற்றபடி ஒரே ஆசிரியரால் சுருக்கப் பதிப்புப் பணியை செய்யும் பொழுதுதான் கருத்து சிதறாமல் இருக்க முடியும்.
15. நூலின் மையக் கருத்தை விளக்கும் பொழுது கருத்துத் தொடர்பு அறுந்து போகாமலும் ஒன்று மற்றொன்றோடு இணைந்து மயக்கத்தை ஏற்படுத்தாதவாறும் எழுதுவது அவசியமாகின்றது.
16. மேற்கோள்களைத் தரும் பொழுது அதன் உண்மைத் தன்மை மாறாதவாறு தருவது கட்டாயமாகும்.
17. கருத்தை விளக்குவதற்குத் தொடர்புடைய மேற்கோள்களைத் தருமிடத்து கவனமாகத் தரவேண்டும். தேவையில்லாத அல்லது பொருத்தமற்ற மேற்கோள்களைத் தருவதைத் தவிர்த்துவிட வேண்டியது அவசியமாகின்றது.
18. நூல் முழுமையும் எழுதி முடித்தவுடன் இத்துறையில் தேர்ச்சி பெற்ற ஒருவரிடம் அந்நூலைக் காண்பித்து அவரின் பரிந்துரையையும் வழிக் காட்டுதலையும் பெறுவது நூல் சிறப்புற அமைவதற்கு வாய்ப்பாகும்.

இவ்வழிக்காட்டுதல்களைக் கருத்தில் கொண்டே இப்பணி செய்யப்பட்டுள்ளது.

கருணாமிர்த சாகர நூல் அமைப்பு

‘கருணாமிர்த சாகரம் என்னும் இசைத் தமிழ்நூல்’ என்ற பெயர் பெற்றுள்ள இந்நூல் இசைத்தமிழ் குறித்த செய்திகளை உள்ளடக்கியது. முதல் புத்தகம் சுருதிகளைப் பற்றியது ஆகும். கருணானந்த முனிவருக்கு இந்நூல் உரிமையாக்கப்படுமிடத்து, இப்புத்தகம் ‘கருணானந்தர் பொற்கடகம்’ என்று பெயர் வழங்கும் எனக் குறிப்பிட்டுள்ளபோதும் பொருண்மை கருதி தற்போதுள்ள இப்பெயர் தரப்பட்டது.

சங்கீத ரத்னாகரம், சங்கீத பாரிஜாதம், இராகவிபோதம், சுரமேள கலாநிதி ஆகிய வடமொழி நூல்கள் தரும் 22 சுருதி பற்றிய விளக்கங்களை ஆழ்ந்து படித்ததுடன் திரு சகஸ்ரபுத்தி, E. கிளமெண்ட்ஸ், திரு ராஜாசுரேந்திர மோகன்தாகோர், திரு KB தேவால் ஆகியோர் சொல்லிய கருத்துக்களோடு சிலப்பதிகார விளக்கம் இவற்றை ஒப்பு நோக்கி ‘கருணாமிர்த சாகரம் முதல் புத்தகம் 24 சுருதிகளைப்பற்றியது’ என்ற நூல் உருவானது.

1916-இல் மார்ச் 20 முதல் 24 வரை பரோடா சென்று, அகில உலக இசைமாநாட்டில்

கலந்து கொண்டு மரகதவல்லி அம்மாவால் வீணையில் வாசித்தும் பாடியும் 12, 24, 48, 96 ஆகிய சுருதிகளை நிறுவி அனைவரது பாராட்டும் பெறப்பட்டது. இச் செய்திகள் இந்நூலினுள் பதிவு செய்யப்பட்டுள்ளன.

இப்புத்தகத்தில் முகவுரை 20 பக்கங்கள், பொருளடக்கம் 22 பக்கங்கள், அரும்பதவுரை 11 பக்கங்கள், பாயிரம் (இப்புத்தகத்தைப் பார்வையிட்ட சில கனவான்களின் அபிப்பிராயம்) 69 பக்கங்கள், அனுபந்தம் 19 பக்கங்கள், பிழை திருத்தம் 4 பக்கங்கள், படங்கள் 12 பக்கங்கள் ஆக மொத்தம் 1346 பக்கங்கள் உள்ளன.

“கருணாமிர்த சாகரம் என்னும் இசைத்தமிழ்நூல் 24 சுருதிகள் பற்றியது” என்ற இந்நூல் நான்கு பாகங்களை உள்ளடக்கியது. முதல் பாகம்:- இந்திய சங்கீத சரித்திர சுருக்கம் கூறுவது. சங்கீதம் பூர்வகாலத்தில் இயல், இசை, நாடகம் என்னும் முத்தமிழில் ஒன்றாயிருந்தது என்பதையும் தமிழ் மொழியின் பூர்வீகத்தையும் தமிழ் நாட்டின் தொன்மையையும் இசைத் தமிழ் வழங்கிய விவரத்தையும் சில இசை வல்லோரையும் பற்றியக் குறிப்புக்களையும் உள்ளடக்கிய 280 பக்கங்கள்.

இரண்டாவது பாகம்:- ஒரு ஸ்தாயியில் வழங்கும் ஏழு சுரம் மற்றும் 22 சுருதிகளைப் பற்றிய பலரது அபிப்பிராயங்களை ஒப்பு நோக்கி தற்கால இசை முறைக்கு அவை ஒத்து வராது என்று நிறுவுவது என்பதை உள்ளடக்கிய 242 பக்கங்கள். 50 அட்டவணைகள் இந்த இரண்டாம் பாகத்துள் இடம் பெற்றுள்ளன.

மூன்றாவது பாகம்:- இசைத் தமிழில் வழங்கப்பட்டு வரும் சுரம், நுட்ப சுருதிகள், பூர்வ தமிழ்ப் பண் முறைகள், யாழ், கிரகசுர மாற்றுமுறை இவற்றை உரிய வரைப்படங்கள் தந்து விளக்கியுள்ள 255 பக்கங்களைக் கொண்டது. இதனில் வட்டப்பாலை விளக்கமும் அட்டவணையும் என 85 இடம் பெற்றுள்ளன.

நான்காவது பாகம்:- நான்கு பாலைகள், ஆயப் பாலையில் கிடைக்கும் 12 சுரங்கள், வட்டப் பாலையில் பிறக்கும் 24 சுருதிகள், திரிகோணப் பாலை மற்றும் சதுரப் பாலையில் கிடைக்கும் 48, 96 நுட்பமான சுருதிகளைக் கணித முறைப்படி நிறுவி அட்டவணைப் படுத்திக் காண்பிக்கும் 421 பக்கங்கள்.

சுருக்கப் பதிப்பின் கட்டமைப்பு

மூல நூல் 1227 பக்கங்களைக் கொண்டுள்ளது. **சுருக்கப் பதிப்போ 244** பக்கங்களை மட்டுமே கொண்டுள்ளது. **முதல் பாகம் 280** பக்கங்களில் ஏழு தலைப்புகளின் கீழ் விளக்கம் பெறுகின்றன. ஆனால் சுருக்கப் பதிப்பில் இவை 47 பக்கங்களுக்குள் விளக்கம் பெற்றுள்ளன. அவ்வகையே **இரண்டாம் பாகம் 242** பக்கங்களில் நான்கு தலைப்புகளின் கீழ் விளக்கம் பெறுகின்றன. ஆனால் சுருக்கப் பதிப்பில் இவை 33 பக்கங்களுக்குள் விளக்கம் பெற்றுள்ளன. **மூன்றாம் பாகம் 255** பக்கங்களில் நான்கு தலைப்புகளின் கீழ் விளக்கம் பெறுகின்றன. ஆனால் சுருக்கப்பதிப்பில் இவை 52 பக்கங்களுக்குள் விளக்கம் பெற்றுள்ளன. **நான்காம் பாகம் 421** பக்கங்களில்

நான்கு தலைப்புகளின் கீழ் விளக்கம் பெறுகின்றன. சுருக்கப்பதிப்பில் இவை 57 பக்கங்களுக்குள் விளக்கம் பெற்றுள்ளன.

இசை ஆராய்ச்சி

தொல்காப்பியம், சிலப்பதிகாரம் ஆகியனக் காட்டும் இசைக் குறித்த விளக்கங்களில் பல கேள்விகள் ஆபிரகாம் பண்டிதரின் மனத்தில் தோன்றியதால் தமிழ் அறிஞர்கள், இசை விற்பன்னர்களின் துணையோடு அதன் நுணுக்கங்களைப் புரிந்து கொள்ள முயன்றார்.

1. இசைத்தமிழுக்கு எது ஆதாரம்?
2. ஒரு இயக்கில் (ஸ்தாயியில்) உள்ள 12 ஸ்வரங்களை எப்படிக் கண்டுபிடிப்பது?
3. சுருதிகள் எத்தனை?
4. நுட்ப சுருதிகள் எவை?
5. பூர்வ தமிழர் பாடிய பண்கள் எவை?
6. பண்களின் இலக்கணம் என்ன?

என்ற கேள்விகள் அவர் மனத்தில் தோன்றி விடைகாண முடியாமல் தவித்ததன் விளைவாகவே வட இந்திய இசை அறிஞர்களையெல்லாம் தம் சொந்த செலவில் அழைத்து இசை மாநாட்டில் பங்கு பெறும்படி ஏற்பாடு செய்து இவைக் குறித்த அவர்களது விளக்கங்களைக் கேட்டறிந்தார். அதுவே இவரின் இசை ஆராய்ச்சி நூலுக்கான வித்தாக அமைந்தது.

இசை மாநாடுகள்

1912 முதல் 1916 வரை 'சங்கீத வித்யா மகாஜன சங்கம்' என்ற பெயரில் ஐந்து ஆண்டுகளில் ஏழு மாநாடுகளைத் தஞ்சையில் தம் சொந்தச் செலவில் நடத்தினார். அம் மாநாட்டில் அறிந்த செய்திகளையெல்லாம் தொகுத்து, 'கருணாமீர்த சாகரம் முதல் புத்தகம் 24 சுருதிகளைப் பற்றியது' என்ற நூலினை 1917 இல் வெளியிட்டார்.

இசை குறித்த 2ஆம் புத்தகம்

முதல் நூலின் மூன்றாம் பாகத்தில் இரண்டாம் புத்தகம் எதைப்பற்றியதாக அமையும் என்பது பற்றி பண்டிதரே குறிப்பிட்டுள்ளார்.

1. கர்நாடக இராகங்கள் கலப்பின்றி சுத்தமாய் சுரஞானமுள்ள எவரும் பாடுவதற்கும்,
2. பாடிக் கொண்டிருக்கும் ராகங்களின் பிழைகளைத் திருத்திக் கொள்வதற்கும்,
3. புதிதான ஒரு ஆரோகண அவரோகணத்தில் ஒரு இராகம் உண்டாக்குவதற்கும்,

4. உண்டாக்கிய இராகத்தில் கீதம், வர்ணம், கீர்த்தனங்கள் பல செய்வதற்கும் அனுகூலமான விதிகளும் லட்சணங்களும் இரண்டாம் புத்தகத்தில் தெளிவாகச் சொல்லப்படும் எனத் தரப்பட்டுள்ளது. (கரு.சா.பக். 530)

முதல் நூலின் இறுதியில், “யாவராலும் மிகச் சிறந்தது என்று கொண்டாடப்படும் தென்னிந்தியாவில் வழங்கி வரும் இராகங்களைப் பற்றியதே முதல் புத்தகமாக இருந்திருக்கவேண்டும் ஆனால் சுருதிகளைப்பற்றி எழுந்த வாதத்தை முன்னிட்டும் அவையே முதலில் விளக்கப்பட வேண்டியவை என்பதனாலும் முதல் நூலாக சுருதிகளைப் பற்றி எழுத வேண்டியதாயிற்று” என்று பண்டிதரே தமது உள்ளக் குறிப்பினை பதிவு செய்துள்ளார்.

இரண்டாம் புத்தகமோ இராகங்களைப் பற்றிய முழு விவரங்களையும் உள்ளடக்கியது.

1. ஆரோகண அவரோகணத்தில் கீதம் உண்டாக்கும் முறை
2. ஆவற்றில் ஜீவ சுரம் கண்டுபிடிக்கம் முறை
3. இராக சஞ்சாரம் செய்யும் விதம் (ஸ்புட முறை)
4. புதிதாக ஒரு இராகம் உண்டாக்குவதற்கு மட்டுமல்லாது பழமையாய்ப் பாடிவரும் இராகங்களில் பிழைகளைத் திருத்திக் கொள்ளவும் வழி வகுக்கும்.
5. சுரஞானம் உடையவர்களுக்கு இந்நூல் மிகவும் அருமையானது. (பக்.1227)

என்பதைத் தமது முதல் புத்தகத்தின் இறுதியில் பண்டிதர் அவர்தம் கைப்படப் பதிவு செய்துள்ளதைக் காணமுடிகின்றது.

முடிவுரை

யாரும் பயணிக்காத ஒரு புதியப் பாதையை தமதாக்கி மிகப்பெரிய ஆய்வினை மேற்கொண்டு இசைத்தமிழுலகுக்கு வழிகாட்டியுள்ளார். இவரை அடியொற்றி சிலப்பதிகாரத்தினை ஆய்வு செய்து பலநூல்கள் வந்துள்ளபோதும் இவரை மேற்கோள்காட்டாமல் ஒருநூலும் வெளிவரவில்லை என்பது மறுக்க இயலாத ஒன்று. வேறுபாடுகளை விடுத்து மனிதம், திறமை, அர்ப்பணிப்பு, உழைப்பு, உணர்வு பூர்வமான பங்களிப்பு இவற்றைக் கருத்தில் கொண்டு போற்றுவோம். நன்மை என்பது எங்கிருந்தும்; எவரிடத்திலுமிருந்தும் வரக்கூடும். இவருக்கு வந்த எதிர்ப்புகள் சந்தித்த சவால்கள் ஏராளம். இவற்றையெல்லாம் இவர் பொருட்படுத்தாது தமது ஆய்வினை மேற்கொண்டவர். தமது சொந்த உழைப்பில் சம்பாதித்தப் பொருட்களின் துணைக்கொண்டு இவ்வரிய செயலை ஆற்றிய இப் பெரியோரை போற்றுவதும் இவரது உழைப்பிற்கு உரிய அங்கீகாரத்தை நன்றியுணர்வுடன் அளிக்க வேண்டியதும் இத்துறையில் பயணிக்கும் நம் ஒவ்வொருவரின் கடமை என்பதை உணர்வோம்.



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