

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

ELECTION OF PRESIDENT

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

PRESIDENT'S ADDRESS

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

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

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

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

ENCOURAGEMENT TO NEWMEN

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

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

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

and vice versa. South India had to some extent gone ahead in this matter and many North Indian tunes had been adopted in South Indian musical compositions. He would plead for a similar adoption of South Indian tunes for North Indian musical pieces. In view of the fact that the President continued, was rich in its *Sāhitya* and he doubted if the treasures of Jayadeva, Kshetrajna, Tyagayya, Dikshitar and Syama Sastri could ever be excelled or new *Varnamettus* devised. But unless they kept on striving in this direction, they might cease to progress. The example of learned composers like Mr. Muthu Bhagavata, Mr. Papanasam Sivan, Mr. Vasudevachar and the late Mr. Kottiswara Aiyar should encourage and spur them to activity in this respect.

POPULAR AND CLASSICAL MUSIC.

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

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

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

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

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

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

THE SECOND DAY.

DISCUSSION OF RAGA LAKṢANAS.

22-12-'39.

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

Dilīpaka again.

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

Ānandabhairavī.

Then raga "Ānanda Bhairavī" was taken up for discussion. Prof. Sāmbamurti: The normal lakṣana is Sa ga ri ga ma pa dha pa sa and Sa ni dha pa ma ga ri sa.