

HISTORY OF INDIAN MUSIC

(With 18 PLATES)

P. SAMBAMOORTHY, B.A., B.L.

Head of the Department of Indian Music and

President, Faculty of Fine Arts, University of Madras ;

Delegate of India, International Music Council (UNESCO), Paris

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PREFACE

Books written on the history of Indian music are few. Stray articles on the history of Indian music have appeared off and on in some journals. As far as South Indian music is concerned, no book dealing with its history has so far been written. Works on music written in Sanskrit and other Indian languages deal merely with the lakshana of the music of the respective periods. Brief biographical notes on some of the great composers and musicians have appeared in some recent books. The study of the history of Indian music has a great cultural value.

Although there are various methods of studying the musical history of a country, the method of taking specific topics and studying its history and evolution through the ages has been adopted in this book. As far as the lives of composers and musicians and their contributions to music are concerned, the reader may refer to the author's works:—

- (1) Great composers: Books I and II and
- (2) Great musicians.

Some of the topics covered in this book formed the subject-matter of articles contributed by me to research journals. Some of the topics were contributed as Papers to conferences and seminars. All the articles and papers have since been re-written in the light of my researches and presented here.

The pictures of Vinadhara Dakshinamurti of Pudukkottai and the Harp at the temple at Tirumayam appeared along with the article "Yazh and Veena" contributed by me to the "Hindu" of 10th April 1949. For the picture of Shahaji Maharajah, I am indebted to Rajasri A. Krishnaswami Mahadic, Rao Saheb, B.A., Palace, Tanjore. My thanks are due to the Superintendent, Madras Govt. Museum for having permitted me to take photographs of the harp in the Archaeological section.

6th October 19

THE AUTHOR.

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PLATE I



Shahaji Maharajah of Tanjore (1684—1710 A.D.)
Royal patron and Composer and the author of the Telugu Opera;
Pallaki Seva Prabandham.—See P. 245

CHAPTER I

INTRODUCTION

Music is the brightest gem adorning the crown of India's culture. It has a long and honourable past. Its beginnings go back to the dim pre-historic times. At a time when many nations had not emerged from the stage of folk song, India had developed a magnificent system of art music. The story of the evolution of Indian music from its early primitive stages to its present highly evolved form is one of absorbing interest. A study of the musical history of India is not only of cultural value, but enables one to understand something of the genius of the race that has given to the world the magnificent raga and tala systems, the idea of manodharma sangita and the concepts of rhythmical harmony and abhinaya. In the history of world music, India was the first country to evolve a solfa system. The Indian solfa letters, *sa ri ga ma pa dha ni* are mentioned in such an early work as the *Narada Parivrajaka Upanishad* (Upadesa I). Indians were the earliest people to think in terms of absolute music. This concept is enshrined in the very concept of the raga. They were familiar even in early times with the *cycles of fifths and fourths* (samvāda dvaya), derivation of scales by the process of *modal shift of tonic* and the intervals which constituted concords and discords. Musicology was styled *gandharva tatva*. The profession of music was as old as the *Yajur veda*. The classification of musical instruments into *tata*, *sushira*, *avanaddha* and *ghana* (chordophones, aerophones, membranophones and autophones) mentioned in Bharata's

Natya Sastra has been universally accepted as the most scientific system of classification. Knowledge of facts like these makes us feel proud of our great heritage. No study of Indian music will be complete without a study of its history.

Insufficient knowledge of the historical evolution of Indian music has made many scholars and critics commit mistakes. It is no use importing the highly evolved musical concepts of later times to the earlier period. The yāzh was a kind of harp and was played on open strings. It was not a fretted instrument. The modern violin and the *siriyazh* (சீரியாழ்) are entirely different instruments and not the same as is the view of some people. The nāgasvaram came into vogue only about seven centuries ago. This important instrument is not found in the temple sculptures of the earlier period. Nor is this instrument referred to in the early *Agamas* pertaining to temple rituals. The sankirna jāti of the Kudumiyamalai inscription has nothing to do with the later sankirna jāti laghu. Excepting for the notes : sa, pa and the suddha madhyama, the frequencies of the ancient suddha svaras and the modern suddha svaras are entirely different. Lack of knowledge relating to practical music has led some scholars to give incorrect interpretations to musical passages in the *Silappadikaram* and other works.

The Yāzh with a thousand strings referred to in ancient Tamil literature could not have been a musical possibility. The modern metallic strings of refined gauges were unknown in ancient times. It is too much to assume that there was a frame to sustain the tension of a thousand strings. If thousand strings were really used, the instrument must have been very unwieldy in size and incapable of being used by one person or even by a small group of

persons. Then there is the factor of the time involved in tuning one thousand strings !

Likewise to assume that the ancients used as many as 96 srutis in an octave is beyond human comprehension and contrary to the facts of musical history.

Indian music has had a continuous development from early times. Whenever a conflict arose between *lakshana* (sastra or science) and *lakshya* (practice), the former was altered or was interpreted in such a manner as to conform to the latter. *Lakshya pradhanam khalu sastram!* This liberal attitude of music scholars, century after century, has been responsible for the steady growth and development of Indian music. The history of Khamas raga is an instance in point. This process of progressive evolution of the art is sometimes referred to as the *doctrine of lakshya*.

Likewise when there was the impact of a foreign musical system on South Indian music, those traits in the exotic system which conduced to the development of the indigenous music were tacitly borrowed and assimilated. Only those traits which did not come into conflict with the basic features of the indigenous system were imbibed. The musical conscience of the community gradually acquiesced in the adoption of such alien traits since it resulted in the enrichment of the art. This process of assimilation is referred to as the *Doctrine of eclecticism*.

Till about the 13th century A.D. there was a single system of music prevalent throughout the length and breadth of India, with some local variations. The bifurcation into the two systems came later. We come across

the terms, Karnatic music and Hindusthani music for the first time in Haripala's work : *Sangita Sudhakara* written some-time between 1309 and 1312 A.D. The term, Hindusthani music is not found in early medieval literature. This term came into vogue after the advent of the Muslims in Delhi. Due to contact with Persian and Arabian styles, the music of the North began to develop along fresh channels. The music of the South, undisturbed by foreign invasions, continued to develop along lines faithful to its ancient traditions and this music appropriately came to be styled *Karnataka sangita*, i.e., the old continuing music of South India. It should be remembered that the music of South India came to be significantly called Karnatic music, only when the music of the North began to develop along new lines. Even now the *Gita Govinda* of Jayadeva is sung in South India much more than the compositions of subsequent North Indian composers. The Ashtapadis were composed at a time when the bifurcation into the two systems had not taken place.

Another parallel may be cited in this connection. There are at present four styles of dancing in vogue in India : viz. *Bharata Natya*, *Kathakali*, *Kathak* and *Manipuri*. But the system of dance prevalent in South India to the east of Kerala is significantly called *Bharata Natya*, since it substantially continues the art as enunciated by Bharata two thousand years ago. The *Bhagavata mela nātakas* staged in Merattur and other places in Tanjore District mirror to us the dance art as visualised by Bharata. Other systems of dancing which sprang later on, though with roots in Bharata natya, came to be called by separate names as *Kathakali*, *Kathak* and *Manipuri*.

DIFFERENT PERIODS

The history of Indian music might be divided into three main periods:—Ancient, Medieval and Modern. The music of each of these periods possesses distinctive characteristics. The ancient period which extends from pre-historic times down to the period of Matanga might be studied under the sub-divisions: pre-Bharata period and post-Bharata period. The *grama-murchchana-jati* system was in vogue during the ancient period. The vedic hymns of this period constitute the oldest hymnal music of humanity. During the post-Bharata period, the raga concept steadily grew, until it reached its perfection in the time of Matanga. Music was principally thought of in its applied aspects during this period.

The Mediaeval period which extends from the time of Matanga to the time of Purandara Das, might be studied under the sub-divisions: *pre-Ratnakara* and the *post Ratnakara*. Manodharma sangita in its detailed aspects had its birth in the pre-Ratnakara period. The bifurcation into the Hindusthani and Karnatic systems of music came into existence during the post-Ratnakara period. In the works of the mediaeval period, music came to be viewed as an independent subject by itself, and not merely as an adjunct to natya.

The Modern period might be studied under the three sub-divisions:—

- (1) Pre-Tyagaraja period, extending from the time of Purandara Das to Tyagaraja.

The scheme of 72 melakartas came into existence during this period.

(2) The period of Tyagaraja.

The Ādhunika (modern) sangita attains its full stature during this period.

(3) Post-Tyagaraja period.

All these periods are characterised by important landmarks—some major and some minor.

There are four ways of studying the musical history of a country :—

(1) By taking the different periods in their chronological order and studying the condition of music in all its aspects during each period and noticing in which branches there was a development and in which branches, there was a decline.

(2) By taking specific topics and studying its history and evolution during the different periods.

(3) By taking the various lakshanakaras, vaggeyakaras and sangitacharyas and studying their lives and contribution to lakshana and lakshya. It is the musical luminaries that make the musical history of a country.

(4) By studying the music from the present to the past. In this method, a thorough study of music of the present day is made and then a study is made of its condition in the immediate past and in the medieval and ancient periods, i.e. in the reverse order of development.

The History of Indian music can be studied in a detailed manner under the following heads :—

1. Evolution of the musical scale.

2. Evolution of the srutis used in an octave ; views of the different lakshanakāras regarding the number of srutis used; the frequencies and the distribution of the srutis amongst the sapta svaras of the octave.

3. Suddha svaras and Vikṛta svaras of ancient, medi-
eval and modern music. The number of vikṛta svaras
recognised by Sarangadeva and scholars after him.

4. Origin and development of musical concepts in
general.

5. The origin and growth of the raga concept.

6. History of ragas. Ragas which have become
obsolete and ragas which have been created in recent times.

Kondamalahari, Narani, Ābāli and Mukhāripantu are
instances of obsolete ragas. Kathana kutuhalam is a raga
created in recent times.

7. Systems of raga classification and their growth.

8. Evolution of the details relating to raga lakshana.

Lakshanakāras of the ancient and medi-
eval periods have mentioned ten and thirteen lakshanas for ragas. We are
now in a position to make a detailed study of the lakshana
of a raga under as many as 72 heads.

9. Evolution of the nomenclatures for the srutis,
svaras, melas, ragas and talas.

10. Origin and development of the mela paḍḍhātī;
vikṛta panchama melakartas and other systems of melas
propounded by scholars in later times.

11. Evolution of the tala system. Margi talas and Des;
talas. Tala dasa prānas. Obsolete talas and new talas
which have come into existence in recent times.

12. History of musical terms. Terms with dual meanings and terms which came to be used in an expanded or restricted sense in later times. New meanings associated with some terms in later times. Terms which continue to be used in their original sense.

13. Musical terms that have emerged in modern times with the expansion of musical knowledge and research.

14. Musical mnemonics—their origin and history. The use of the *Katapayadi formula and the bhuta sankhya.

15. Evolution of musical forms, including forms belonging to the spheres of art music, sacred music, dance music and opera. Gita prabandhas, Vadya prabandhas, Nritya prabandhas and Lakshana prabandhas.

16. Obsolete forms and new forms like Mukha gitas, Gamana gitas and Sutra gitas that have come into existence in recent times.

17. Evolution of angas in musical compositions.

18. Technical and literary beauties in musical compositions and their growth.

19. Styles in musical compositions and their growth.

20. Evolution of musical prosody and compound metres.

*The Katapayadi formula is not only used in the two nomenclatures for the 72 melas, but also in the nomenclature for the 24 srutis given in the *Sangita sara sangrahamu* (18th century) and in the older nomenclature for the 35 suladi talas. The four angas : drutam, laghu, guru and plutam, are referred to in the slokas for the 108 talas with their initial letters *da, la, ga* and *pa*.

Padya sāhityas and Gadya sāhityas. How metrical sāhitya gradually gave place to versified prose.

21. The languages figuring in the sāhitya of musical compositions; the *bhandira bhasha*.

22. Changes or improvements, effected in standard compositions, either by the addition of angas and * sangatis or by the introduction of changes in rendering.

23. Readings and interpretations of the sāhityas of standard compositions and their history.

24. † Manodharma sangita and its development.

25. Indian musicography and its development.

MUSICAL INSTRUMENTS

26. The origin and evolution of the vina and other Indian musical instruments, inclusive of the evolution of the systems of tuning and fretting. Improvements made in the shape and construction of instruments and experiments carried out from early times to improve the tone quality of instruments.

27. Obsolete instruments and instruments that have been developed in recent times.

28. The growth of finger technique, plucking technique, bow technique, blowing technique and striking technique in

*For example, the sangatis for the pieces : (1) *Vatapiganapatim* (Hamsadhvani) ; (2) *Chintayama kanda* (Bhairavi) and (3) *Sri Subrah manyaya namaste* (Kambhoji); are the contribution of Maha Vaidyanatha Iyer.

†The credit of systematising the arts of raga alapana and pallavi elaboration goes to Pachchimiriya Adiyappiah (18th century).

instrumental play. The evolution of styles in play in vina and violin. Banda tanam, chakra bandham, pidi vadyam and j̄aru vadyam.

29. Evolution of Postures in holding the instruments while playing.

30. * Materials used in the manufacture of musical instruments in ancient, medieval and modern times.

The types of resonant wood used during the different periods.

CONCERTS

31. Origin and development of † concerts—both of pure music and applied music.

32. Martial music and its history. Instruments that were used in the performances of martial music in ancient and medieval times.

33. Evolution of concert programme.

34. The origin and development of brinda gānam (choir and orchestra) and vamsaka brindam (band of flute players).

*The shell of the mridangam was originally of mud, as the name of the instrument indicates. Wood came to be used in its place later on. Only strings of darbha (grass) and gut were used in ancient times; metallic strings came to be used at a later period.

†Concerts given in the Samasthanas in the past and concerts given in the Sangita Sabhas at present are concerts of pure music. The standard and duration of concerts of art music varied according as the vidwan performed merely to entertain an audience; or for exhibiting his skill in handling rare ragas and talas; or for winning recognition at the hands of a discerning patron or for defeating a rival in a musical contest. Dance concerts and performances of Yakshaganas, Bommalattam (Pavaikkuttu), Nizhalattam (shadow play), Nondi natakam, Kathakali, Nritya natakam (dance drama), Geyanatakam (opera), Kuravanji natakam, Pattu, Ballad, Bhajana, Katha Kalakshepam and Purana patanam to some extent, are instances of concerts of applied music.

Kutapa, Sangita mela and *Gandharva mela* were terms used to denote Vadya brinda at various periods of musical history.

Tata Kutapa or stringed band and *Ayanaddha Kutapa* or band of drums are also referred to.

35. Seating plan of the concert performers and its evolution. The place occupied by the principal and his accompanists in the different types of concerts.

36. The number of performers that constituted the concert parties of ancient, medieval and modern times.

37. Evolution of musical accompaniments. The number of stringed, wind and percussion instruments used as accompaniments during the ancient, medieval and modern times.

38. Evolution of the art of dance. Evolution of dance costumes and jewellery. Evolution of the dance programme. Accompaniments used in the dance concerts of ancient, medieval and modern times.

39. Concert halls and dance halls of the past. Sangita Mahal in Tanjore.

40. Origin and growth of styles in singing—the Khavali style of the North ; the ghana, naya and desya styles of the South.

41. The different *matas*-or schools of Indian music and their founders ; the contributions of the *matas* towards the development of the musical art in India.

42. Seats of music in the past and their contribution to the development of Indian Music. Active, Dormant and Extinct seats of music,

43. Grace (gamaka) in Indian music—its origin and development. Views of different scholars regarding the number of gamakas.

44. Alankaras and their significance in ancient and modern music.

45. Honours and Titles bestowed on musicians, composers and lakshanakaras in the past and emoluments offered to them. Statues and other memorials erected for musicians, composers and lakshanakaras in the past and present.

46. The status accorded to music, musicians, composers and lakshanakaras in the past and present.

47. Influences of foreign musical systems on the development of Indian music. Influence of North Indian music on South Indian music and *vice versa*.

48. Standard works on music written in Sanskrit and other Indian languages and commentaries on them.

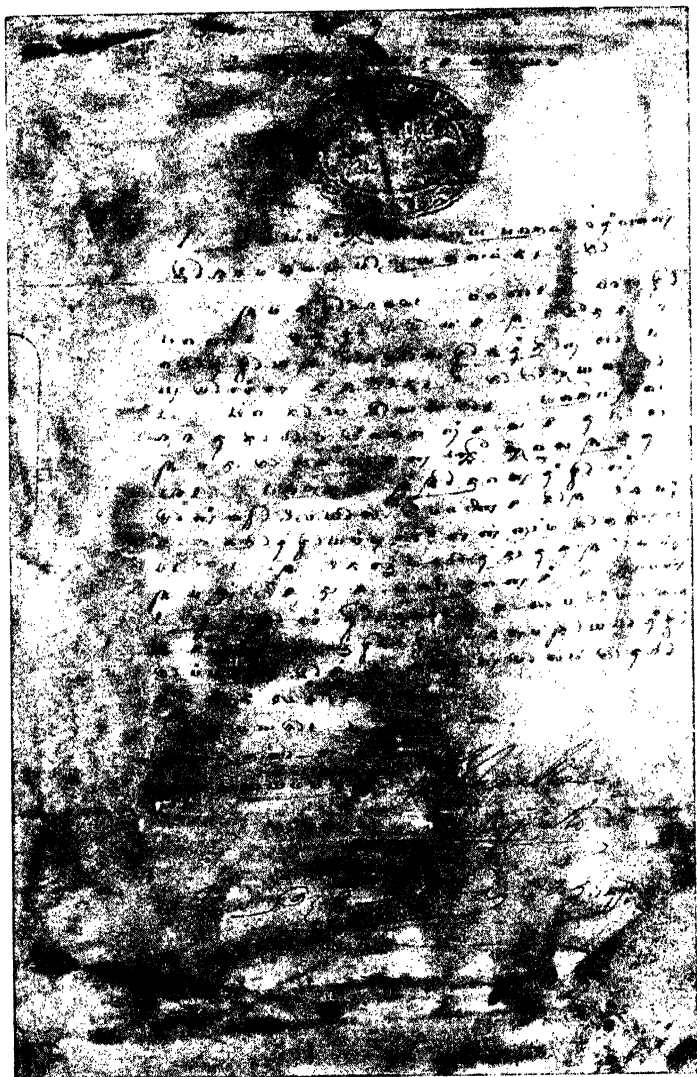
49. The contribution of lakshanakaras (authors of musical works), commentators, composers, musicians and patrons towards the development of Indian music.

50. Origin and history of well-known *folk tunes and popular tunes used in Kathā Kalakshepams.

51. Evolution of the opera (geya natakam), the dance-drama (nritya natakam), Kuravanji natakam, Bhagavata mela natakam and the Vidhi natakam (terukkuttu). Geya kāvyam and Geya charitram and their evolution.

*Anandalalippu, Chindu, Nondichindu, Lavani, Kappal, Pancha chamaram and Matta kokilam are all names of well-known tunes.

PLATE II



The Sanad conferring the titles of *Monaichchingam* and *Sahityapuli* on Ramaswamy Sivan (1839-1897) See item 45 on P. 12.

Plate II (a)

(Translation of the Tamil matter in Plate II)

Sri Ramanatha Sahayam

To

Brahmasri Vaiyai (i.e. Vaiyacheri)

Maha Vidwan Ramaswamy Ayyar

Deeply learned in our Dravida bhasha (Tamil) and highly proficient in Sangita and Sahitya ;

On the occasion of the Maha Navaratri Mahotsava of this year Jaya ;

Before this assembly convened in the Maha Sannidanam of our ancestral, Sri Jalandara Peetha ;

We hereby make known that
the Titles of

MONAICHCHINGAM & SAHITYAPPULI
are conferred upon you.

You are also appointed President of the Dravida Sabha Section of the Court Pandits of the Setu Samasthanam.

Sd. M. BHASKARA SETUPATI
(in English)

Dated the 7th of the
month Tula, Jaya year.
(Monday 22nd Oct. 1894)
Mugavaiyambadi,
(i. e. Ramnad)

} Sd. VIJAYARAGHUNATHA BHASKARA
SETUPATI
(in Tamil)

Monaichchingam means, a lion in the art of alliteration.
Sahityappuli means. a veritable tiger in poetry

52. Origin and evolution of the institution of Bhajana.
53. Obsolete scales, terms, musical *concepts, concert-types and dance-types.
54. Circumstances that occasioned famous musical compositions and pallavis.
55. Famous musical contests and the light thrown by them on musical history.

ICONOGRAPHY AND EPIGRAPHY

56. Musical iconography.
57. Sculptures and paintings and images in stone and bronze depicting figures in dance poses (Dance Iconography).
58. Musical inscriptions.
59. Musical stone pillars—their origin and development.
60. Musical coins, i.e., coins of musical value (Musical numismatics).
61. Musical endowments.
62. Musical careers in vogue during the ancient, medieval and modern times.
63. Developments in contemporary music in the spheres of lakshana and lakshya.
64. Musical experiments of academic and scientific value carried during different periods.

*The *Sangita Makaranda* and the *Sangita Darpana* mention the race, caste, colour, birth-place, rishi, deity, metre, gotra, star, rasi, planet and rasa for each of the seven notes. Most of these details are mere curiosities.

65. Musical conferences of the ancient, medieval and modern times.

66. Recent developments in the kachcheri paddhati.

67. Evolution of folk music, folk dances, folk musical forms, folk music tunes, folk concerts and folk musical instruments.

68. History of musical education. Individual and group teaching.

69. History of musical appliances. Pradarsana vadyas. Aids to the teaching of music. Invention of devices for the understanding of musical phenomena. Visual aids. Musical charts, Musical graphs and Musical maps.

70. Modern institutions for the preservation, development and dissemination of Indian Music. Radio, and the Gramophone. Sangita sabhas, Music Academies and Music Colleges.

71. The advent of printing and the utility of printed books in the dissemination of knowledge pertaining to sangita lakshana, lakshya and charitra.

72. The Introduction of music in the educational curriculum. Music in Schools, Colleges, Training schools and Training colleges and Academies.

Research in Music.

CHAPTER I

SOURCES FOR THE MUSICAL HISTORY OF INDIA

The sources which provide materials for constructing the musical history of India are both varied and extensive. They may be classified into :—

1. Works written on music in Sanskrit and other Indian languages during the last 2500 years. The authors of these works not only expound the science of music of their respective times but also quote profusely from the works of earlier authorities and point out how the changes in the music of their own times had come about.

The following are the more important works, which have come down to us :—

Name of the Work	Author
	<i>In Sanskrit</i>
Natya sastra*	... Bharata
Naradi siksha	... Narada
Sangita meru	... Kohala
Dattilam	... Dattila Muni
Brhaddesi	... Matanga
Naradiyam	... Narada
Sangita samaya sara	... Parsvadeva
Sangita makaranda	... Narada

*Deals mainly with dramaturgy ; the last eight chapters alone deal with music.

Name of the Work	Author
<i>In Sanskrit</i>	
Aumapatam	Umapati
Sangita chudamani	King Pratapa
Sangita ratnakara	Sarngadeva
Sangita sudhakara	Haripala Deva
Sangita sara	Vidyaranya
Raga tarangini	Lochana Kavi
Sangita raja (also called Sangita mimamsa)	King Kumbhakarna of Mewar (1433-1468)
Sangita chintamani	Vema bhupala
Sangita suryodaya	Lakshmi Narayana
Svaramelakalanidhi	Ramamatya
Raga vibodha	Somanatha
Sangita Sudha	Raghunatha Naik.
Sangita darpana	Damodara Misra.
Chaturdandi prakasika	Venkatamakhi.
Sangita parijata	Ahobala.
Sangita Narayana	Narayanadeva.
Ragamala	
Sadraga chandrodaya	
Raga manjari	Pundarika Vittala.
Nartana nirnaya	
Hridaya kautuka	Hridaya Narayana
Hridaya prakasa	Deva.
Anupa sangita vilasa	
Anupa sangita ratnakara	Bhava bhatta.
Anupa sangitankusa	
Raga tatva vibodha	Pandit Srinivasa.
Sangita saramrita	Tulajaji.
Meladhikara lakshana	

Name of the Work	Author
<i>In Sanskrit</i>	
Sangraha chudamani (Sangita sastra samkshepa)	... Govindacharya.
Kundali mani darpanam	...
Svararnavam	.
Talarnavam	...
Vyasa katakam	...

There are also works like Tala lakshanam (Kohala), and Tala Mahodhati by Achuta raya dealing with the subject of tala alone.

IN TELUGU AND TAMIL

Raga tala chintamani and Sangita sara sangrahamu in Telugu ; and

Agattiyam, Pancha Bharatiyam, Tala samuttiram, Raga tala prastaram, Suddhananda prakasam and Bharata senapatiyam in Tamil, are other important works.

Ancient works on music in Tamil like Perunārai, Perunkurugu, Isai marabu and Isai nunukkam are now lost- Indra Kākaliyam by Yamalendra is referred to by Adiyark. kunallar in his commentary on the Silappadikaram.

The above works refer to a number of earlier authorities on music. Through stray quotations from the works of the early authorities, given here and there in these treatises, we are able to form some idea of these early works, now almost lost. Brahma, Yashtika, Kasyapa, Tumburu, Anjaneya, Somesvara, Vena, Shanmukha, Agastya, Durgā-sakti, Chandi, Bhringi, Daksha Prajapati, Devendra and

Ravana, are some of the important authorities, quoted in ancient works. Tyagaraja refers to many of these authorities in his kritis, *Vidulaku mrokkeda* and *Sangita jnanamu*.

Besides the musical works above mentioned, there are a number of works on dance, which treat of music incidentally, such as the *Natya chudamani* of Somanarya, *Nritta ratnavali* of Jayasena and *Natya Darpana* of Ramachandra and Gunacharya. The first part of the work *Rasa kaumudi* by Srikantha also deals with music.

There are many valuable manuscripts relating to Indian music in the Tanjore Sarasvati Mahal Library, Madras Government Oriental Manuscripts Library, Adyar Library and in the Libraries of Indian States, Mutts and Temples and in the private collections of some scholars.

2. Commentaries on important works like Bharata's *Natya sastra* and Sarngadeva's *Sangita Ratnakara*. The following commentaries are specially valuable :—

Abhinava Bharati (on Bharata's Natya Sastra)	by	Abhinava Gupta
Bharata Bhashya (also called Sarasvati Hridayalankara)	,,	Nanyadeva
Kalanidhi (on the Sangita Ratnakara)	,,	Kallinatha
Sudhakara (do.)	,,	King Simha bhupala
Rasikapriya (on the Gita Govinda of Jayadeva)	,,	King Kumbha- karna
Sruti Ranjani do.	,,	Cherukuri Lakshmidhara (16th century)

King Kumbhakarna has also written a commentary on the Sangita Ratnakara of Sarngadeva.

3. References to music in the sacred and secular literature of India.

These references throw a flood of light on such topics as the scales and ragas, musical forms, instruments and concert parties of the respective periods. The Vedas, the Brahmanas and the Upanishads, the Ramayana, Mahabharata and the Bhagavatam, some of the Puranas, like the Vayu purana and Brhaddharma purana, Kalidasa's works, the Jataka legends, the Panchatantra, the Kamikagamam, Tolkappiyam, and Silappadikaram, Pattuppattu, Kalladam and Tirumaraikanda Puranam contain valuable references to music.

The Ramayana contains many references to music and dancing. It mentions the three sthanas (sthayi), three layas and many musical instruments. The Mahabharata mentions the seven svaras and the gandhara grama. The Rikpratisākhya refers to the seven notes of the gamut and the three voice registers. The Vayu Purana gives new names for the murchhanas. It deals with the svaramandalam (tonality)—the 7 svaras, 3 gramas, 21 murchhanas and 49 tanas. The Brahmanda Purana has music chapters like the Vayu Purana. In one of the Panchatantra stories, an ass posing as a musician mentions the 7 svaras, 3 gramas, 21 murchhanas, 49 tanas, 3 layas, 3 sthanas, 3 matras (laghu, guru and pluta), 6 yatis, 9 rasas, 36 varnas and 40 bhashas (a class of margi ragas). The Brhaddharma Purana, the latest of the upa puranas refers to ragas and rāginis, dāsa ragas and dāsi ragas. It also mentions the ragas; Chakravāki and

Rupavati. The Adbhuta Ramayana relates the story of Narada's pride in music being humbled by Vishnu.

Vātsyāyana's *Kama sutra* (5th century B.C.) refers to the Udaka Vadyam (Jalatarangam). This instrument is referred to in the Chatushshashti Kalas (64 arts) also.

From the *Ahanānuru*, we learn that a young girl who was guarding the crops, sang the Kurinji pan and thereby made an elephant which came to eat the crops forget its hunger and listen to the music. From the *Perunkadai*, we learn that King Udayanan soothed a mad elephant with the music of his yazh. From the interesting story narrated in the Viragu vitra padalam of the *Tiruvilaiyadal Puranam*, we are able to conclude that raga alapana was in vogue in those times.

Palkurki Somanatha Kavi's *Panditaradhya Charitra* refers to a number of musical instruments, now almost obsolete. In his Telugu kavya, *Sringara Savitri*, Raghunatha, the author, refers to the mahanataka vina, as *gottivadyam*.

4. The sculptures and paintings in the various caves and temples of India.

The Amaravati, Sanchi and Barhut sculptures, sculptures in Belur and Halebid, the Ajanta frescoes and the dance images in the gopurams of the temples at Chidambaram, Tanjore and Vriddhachalam, the sculpture of Yazh in Tirumayam and Nagarjuna Konda furnish important materials. Since whatever was worth preserving in the contemporary life of the times, was preserved in these sculptures and paintings, these records on stone and in

PLATE III



Sculpture of the Yazh
in the temple at Tirumayam (8th Cent. A.D.)
(See P. 20)

colour furnish valuable evidences, both positive and negative.

5. Musical coins.

Emperor Samudragupta is represented in one of his coins as playing the harp.

Yoga Narendra Malla of Palem had the title "Sangitar nava paraga" inscribed on his coins.

6. Musical inscriptions.

The inscriptions at Kudimiyamalai and Tirumayam and epigraphical records giving details of inams and other gifts or honours bestowed on musicians and composers are valuable sources.

7. State documents and quasi-state documents relating to the reigns of different kings. These contain casual references to the music of their times and also deal with the musicians who performed before the monarchs. The *Ain-i-Akbari* for example gives us details relating to the instrumentalists that formed part of the royal establishment, the hours during which they performed, their emoluments etc. The names of the 36 musicians that adorned Akbar's court are given, with Tan Sen, the Musician Royal heading the list.

8. The District Gazetteers like the Pudukkottai Gazetteer also furnish valuable material relating to musical history.

9. The writings of foreign travellers who toured India, and the pamphlets, articles and essays written by them

on topics relating to Indian music. Also the writings of foreigners who served in India and who have recorded the impressions of the concerts heard by them.

The books, essays and articles written by Pietre Della Valle, Abbe Dubois, Sir William Jones, Captain Willard, Col. Ouseley, Paterson, Francis Fowke, Francis Gladwin, Col. P. T. French and Crawford afford valuable materials.

10. Copper plates, palm-leaves and paper manuscripts containing songs of the composers of different periods.

The copper plates containing the songs of the Tallapakam composers, preserved in Tirupati are of priceless value.

11. Documents or Copper plates containing the titles and honours bestowed upon musicians. These correspond to the modern sanads, doctorates and diplomas.

When recipients of these plates got defeated in musical contests, they surrendered them to the victorious musicians, as an acknowledgment of their defeat. There were instances when copper plates containing titles inscribed on them were stolen by rival musicians and *uttered* by them.

12. *Jaya Patras* acquired by victorious musicians from the defeated musicians.

13. Internal evidences furnished by the *sahityas* of classical compositions; for example, the *kritis Svararaga sudharasa* (Sankarabharana), *Narada ganalola* (Athana), *Dasarathe ni runamu* (Todi) and *I vasudha nivanti daiyamu*

(Sahana) of Tyagaraja. The last charana of the Sankara-bharana piece conclusively proves that Tyagaraja had perused and assimilated the contents of the work *Svaranava*. In the charana of the Atana kriti, Tyagaraja expresses his indebtedness to Narada in clear terms. From the Todi and Sahana pieces, we learn that Tyagaraja was alive to the fact that his reputation had spread far and wide. The charana of the piece, *Elavatara mettukontivo* tells us that Tyagaraja composed piece entitled *Sataraga ratna malika*. In the *Mangalashtakam* on Tyagaraja we find his disciple Walajapet Venkataramana Bhagavatar stating "Naradacharya Karuna Patrayadbhuta kirtaye." In the song *Sri Naradamune Gururaya* (Bhairavi), Tyagaraja avers to the fact that he was blessed by Narada.

Purandara Das in his Mukhari song, *Vasudevana nama-valiya* tells us that he composed in all 4,75,000 kritis. From the padam in Devagandhari raga, *Vedukato naduchukonna*, we learn that Kshetraya has composed more than 4000 padas. The kriti *Tyagaraja mahadhvajaroha* in Sriraga, definitely establishes that *nagasvaram* is the correct name of the instrument and not *nadasvaram*. The kriti *Amba Nilayadakshi* and the ragamalika *Sri Visvanatham* of Muthuswami Dikshitar, establish that Nilamburi and Sama are the correct names of the two ragas and not Nilamburi and Syama. From the kritis, *Minakshimemudam* and *Vamsavati Sivayuvati* we are able to infer that Muthuswamy Dikshitar subscribed to the theory of ten gamakas and twenty-two srutis.

The sahitya of the old gita *Varavina* in Mohana raga proves that Lakshmi also was a performer on the vina.

The *Buta vetala vaguppu* (Tiruppugazh) of Arunagirinathar contains valuable references to music. The ragas and talas mentioned for songs as well as the names given for specific tunes in medieval manuscripts are of historical value.

Dhyana slokas and songs written in praise of composers by their disciples or disciples' disciples throw light on the lives of those composers.

14. Letters written by musicians and composers, on musical matters, to their friends.

The letters that passed between A. M. Chinnaswami Mudaliar and Subbarama Dikshitar are printed in the Appendix to the work "Oriental Music in European notation". These letters throw valuable light on the history of the mela nomenclature and other topics.

15. Oral tradition.

Oral traditions current in musical families and amongst the descendants of famous musicians and composers are always very helpful in filling the many lacunae in the lives of composers. The tradition in the family of Syama Sastri, that of the musical trinity, Syama Sastri was the oldest, served to fix accurately the date of birth of Tyagaraja. This tradition is further corroborated by the late Mr. C. R. Srinivasa Iyengar in his article in the Cultural Heritage of India. Vol. III, P. 584.

16. Private diaries of musicians and patrons of music.

17. Musical anecdotes.

CHAPTER III

LANDMARKS IN THE HISTORY OF MUSIC AND DANCE

Landmarks are distinctive stages in the development of the art of a country. There are the major landmarks and minor landmarks. The ancient, medieval and modern periods of India's musical history are characterised by important land-marks. Events like the advent of the Muslim rule in North India and Mahratta rule in South India have resulted in important land-marks in the development of the art.

1. The emergence of the solfa syllables *sa ri ga ma pa dha ni* in the post-vedic period is the earliest landmark in the history of Indian music. These names are mentioned in such an early work as the *Narada Parivrājaka Upanishad*. The European solfa system *doh, ray, mi, fah, soh, la, si* originates only with Guido d' Arezzo (10th. cent. A.D.). The solfa syllables *sa ri ga ma pa dha ni* laid the foundations for the development of Indian musicography (notation). The vowel changes (*ra, ri, ru, re ; ga, gi, gu, ge* etc.) designating the varieties of notes came into existence, during the time of the Kudimiya-malai Inscription (7th. cent. A.D.). This inscription proves beyond doubt that the quarter-tones were not mere theoretical postulates but were a *live* feature of practical music. Singing Kalpana svaras which is one of the important branches of manodharma sangita, became a melodic possibility with the emergence of euphonious solfa syllables.

2. The solfa syllables led to the logical emergence of the concept of *ādhāra shadja*. At present it is common knowledge that all ragas and compositions are sung to one basic key-note, the adhara shadja. But this was not the case in ancient music. Unless this fact is understood, much of the material pertaining to ancient music will remain uncomprehended. The harp was the principal accompanying instrument in those days. The strings of the harp (yazh) were tuned to the fundamental scale or the suddha svara saptaka. The other scales were performed by the shift of the tonic note. The vedic hymns were not recited to the same adhara shadja right through. In the course of the recital, the pitch was raised to a Fourth (madhyama) and sung and still later the pitch was raised to the Fifth (Panchama) and sung. This custom has persisted even now in the chanting of the Rig Vedic hymns. It is for this reason that no drone was ever used to provide the sruti accompaniment to Vedic music.

The practice of singing a Fourth higher and a Fifth higher has a strong melodic background. The Fourth and the Fifth are samvādi svaras (consonantal notes) of the basic shadja and the effect of the music in the new srutis is impressive.

In the chanting of the vedic hymns to the notes: *udātta*, *anudātta* and *svarita*, the tonic note can be perceived. The chanting was always begun with the sacred syllable *Om* and this was sounded on the svarita svara. When the hymn was chanted a Fourth higher, the Fourth became the tonic note and likewise in the case of the Fifth.

Compared to the Shadja grama, the Madhyama grama was relatively weak, since it did not have a correct

Panchama. But some of the murchchanas of Ma grama were correct scales. It may be of interest to know that the modern major scale of the West with the frequencies 1, $9/8$, $5/4$, $4/3$, $3/2$, $5/3$, and $15/8$ is exactly the nishada murchchana of Madhyama grama and significantly enough this murchchana was known by the name *Mārgi*.

In ancient Tamil music, the suddha mela was the madhyama murchchana of Sa grama. The practice of singing a Fourth higher and a Fifth higher had its parallels in the murchchanas of the Fourth note and the Fifth note of this suddha mela. Thus in the music of the *Tevaram*, most of the pans (ragas) used will be found to be either derivatives of the fundamental mela (Harikambhoji) or the derivatives of its madhyama murchchana (Sankarabharana) and Panchama murchchana (Kharaharapriya) or Shadja grama. When melodies were sung a Fourth higher or a Fifth higher, the compass of the voice in the higher reaches became naturally restricted on account of the increased pitch. When the concept of adhara shadja came, all melodies were sung to the same key-note and this gave a welcome relief to the singer who was now able to do justice to all the ragas by singing them in all the three octaves. This landmark coincides with the emergence of the developed Vina, wherein the notes were played by placing the fingers on the finger-board. The harp existed alongside of the Vina for a few centuries and then it made its exit from the scene of concert music. The Vina with its strong potentialities for producing delicate quarter-tones and gamakas, became the most favoured concert instrument. The harp gave only straight notes (i.e. plain unadorned notes) and it had not the provision for playing quarter-tones and gamakas.

3. With the emergence of the concept of shadja and panchama as avikrta svaras, the madhyama grama ceased to have any significance. The sa grama became an encyclopaedic scale including in it all the notes used in music. Later on, 20 srutis came to be redistributed amongst the 5 notes—*ri ga ma dha ni* (four for each note) and *sa* and *pa* were assigned one sruti each.

4. The emergence of the scale of seven notes and the concept of an octave constitute the next landmark.

5. The perception of consonance and dissonance, the recognition of *dvigunatva* in the values of octave notes, the perception of the notes arrived at through the cycles of Fifths and Fourths and the derivation of scales through the process of modal shift of tonic are other important landmarks in ancient music.

6. The emergence of the *concept of raga* forms the next important land-mark. About the 5th Cent. A. D. the way was paved for the development of raga in all its melodic fullness. Prior to that time, the ragas used were merely scale-patterns. The name raga itself came to be used later and the term corresponding to it in earlier times was *jāti*. It is of significance that at that period only *alankaras* (phrases of specific melodic patterns) were used to decorate ragas. The decoration of individual notes through shakes and subtle oscillations of pitch became distinct possibilities with the emergence of the fretted Vina. The earlier Vinas were of the Sarode type with a plain fingerboard. The fretted vinas which came at a slightly later period created a revolution in the realm of music. Playing of ragas in all their full-blown life, flesh, blood and colour became

possibilities. Only 13 lakshanas were mentioned for medi-
eval ragas. With the advancement of music in the modern
period, we are now in a position to study and describe the
lakshanas of ragas from as many as 72 points of view
(*Raganam dvisaptati lakshanam*).

7. The emergence of the concept of raga naturally paved
the way for the development of *manodharma sangita*
(creative music) on systematic lines. Rules relating to raga
alapanas were laid down for the first time in the works of
the later medieval period. The glory of Indian music lies in
the scope that it affords for improvisation to a skilled musi-
cian. In a concert, a musician performs not only the
compositions already composed but also his own music
improvised on the spot.

8. With the rapid growth of the art of music, music
came to have the status of an independent art. During
the time of Bharata, (4th Cent. B.C.) music was
thought of as consisting of Vocal music, Instrumental
music and Dancing. With the great strides made in music
later on, music was conceived of as a separate art apart from
dancing.

It will be of interest to note in this connection that up
to the period of Sangita Ratnakara (13th. Cent.) most of
the works written on music invariably had chapters on
dancing. But later works on Sangita concerned themselves
principally with the elucidation of music. This constitutes
an important land-mark.

9. In the sphere of dance, the concept of absolute dance
i.e., pure dance as such and unconnected with any sahitya

emerges with the concept of Tāndava of Nataraja. The rhythmical solfa syllables (bols or solkattus) developed and phrases of complicated patterns came to be used. Whereas music uses only a few rhythms, dance employs many time-measures. The complicated and ramified rhythms find full play in the realm of dancing.

10. The emergence of the concept of *Madhura bhakti* is an important landmark as far as the repertoire relating to dancing goes. A flood of compositions on the theme of *Madhura bhakti* came to be composed by Manickavachagar, Andal, Jayadeva, Annamacharyulu and Kshetranya. Splendid and ideal lakshyas for the purposes of abhinaya came into existence. Dancing became an intelligent and culturally enjoyable art. The ramifications of footwork (adavus), the poses involving graceful bends of the body and arms, the delicate and subtle ideas underlying sahityas conveyed through the abhinayas of the dancer all lifted up dancing from the stage of an applied art to pure art. The honoured place given to ritualistic dance in temples and the Institution of Sarva vadyam served as stimuli for the development of sacred dance and art dance.

11. The emergence of the *angas pallavi*, *anupallavi* and *charana* as the logical sections of a musical composition dates from the 15th century and this is an important landmark.

The elineation of ragas in musical compositions came to be based on a logical and aesthetic basis. The earlier *angas*, *udgraha*, *dhruva*, *melapaka* and *abhoga* gave place to the sequence of *pallavi*, *anupallavi* and *charana* and all musical forms subsequently conceived, viz : *svarajati*,

jatisvaram varna; kirtana, kriti, padam, javali, ragamalika, tillana and daru came to have these angas. The concept of pallavi, anupallavi and charana served to regularise the plan of development of dhatu and matu in musical compositions.

12. The *Bhakti movement* of the 14th, 15th and 16th centuries led to the institution of Bhajana as a form of collective worship. Sacred songs for congregational singing came to be composed in profusion in South India. Bhajana became an established and popular form of congregational worship. The Todaya mangalam, and songs in praise of various deities and Ishta devata, comprised the first part and the second part was occupied with Divyanama sankirtanam and Dolotsavam.

13. The perfection of the Tanjore model vina, with 24 frets (12 for each octave) forms an important landmark in musical history. The production of delicate srutis, tonal shades and subtle graces became possible. The analytic features of ragas were now clearly perceived. The use of metallic strings opened up fresh possibilities. The yazh with its guts slowly made its exit.

14. With the increase in the number of ragas, various systems of raga classification were attempted from time to time. This culminated in the logical janaka-janya paddhati.

15. The emergence of the simplified system of the suladi sapta talas giving rise to 35 and 175 talas through pancha jatis and pancha gatis is an important landmark. The 108 talas that existed before this period had no scheme

in it. Further most of the 108 talas were rediscovered in the ramified system of the suladi talas and their 175 varieties.

16. The enunciation of the scheme of 72 melas constitutes a distinct land-mark. This paved the way for exploring new ragas. The enunciation of the scheme of 72 melas by Venkatamakhi became possible after the designing of the vina with 12 svarathanas for an octave by his father Govinda Dikshitar in the early 17th century.

17. With the appearance of the Musical Trinity on the horizon of South Indian music, a new chapter in the history of musical composition begins. Every composition was composed in a new tune. Musical expression became a potential force in their hands. The stiff poetic metres of the earlier period were given up and dignified prose conforming to the rules of yati and prasa came to be used. Metrical sahyas are however found in some of their compositions.

18. The advent of the western instruments violin and clarinet in the 19th century is an important land-mark in the history of concert music of South India.

19. The Mahratta Rulers in Tanjore encouraged the kirtankars from Maharashtra. Their art was carefully studied by artists in Tanjore and the modern Katha kalakshepam was evolved as a fine art. *Nirupanams* (small story songs) came to be composed in profusion. The Desadi and Madhyadi talas were also adopted from them.

20. The coming into existence of sangita sabhas with paid membership changed the character and tone of music concerts and dance concerts to some extent. These sabhas have however resulted in the swelling of the number of concert-goers and rasikas.

21. The perfection of a system of sangita lipi (musicography or notation) in the 20th century has led to the dissemination of knowledge of practical music on a wide scale through printed books.

22. The introduction of music in the educational curriculum is an important land-mark. The systematic study of music in its theoretical, practical and historical aspects became possible. Compositions of minor composers began to receive as much attention as the compositions of major composers.

23. The coming into existence of the Radio and the Gramophone is also an important land-mark.

24. Recognition of the importance of Research in music is a happy feature of contemporary music. Music conferences and journals are of help in making the results of research known.

CHAPTER IV

EVOLUTION OF SCALES

One of the topics that is of interest to the student of comparative musicology is the study of the scales used by the different nations of the world. In ancient music we find that only a few scales were used. Most of the civilised nations knew the method of deriving scales by the process of *modal shift of tonic*. The scale to which the process is applied, is referred to as the *basic scale*. By taking each note of the basic scale as the tonic note or the *adhara shadja* and playing the self-same notes of the original scale new scales result. New scales result, because of the redistribution of intervals, consequent on the shifting of the *adhara shadja*. This process is popularly known as *graha bhedom*, *graha svara bhedom* and *sruti bhedom*. It was by the application of this principle that *murchhanas* like *Ranjani* and *Uttarayata* were derived from the *shadja grama*; and scales like *Padunalaippālai* and *Sevvazhippālai* were derived in ancient Tamil music; the *Irak mode*, *Mezmoum mode*, *Edzeil mode*, *Djorka mode* etc., of Arab music and the ancient Greek and Ecclesiastical scales were all derived by the same process. Whereas other nations stopped with a limited application of this principle, it was given to the Indian genius to carry the application of this principle to its logical conclusions, in the sphere of hepta-tonic scales, transilient scales and mixed scales. And as a consequence we find Indian music today has an amazingly rich variety of scales. This plethora of scales is astounding and

demands an independent study by music scholars all over the world. The scales evolved are so all-embracing in their character that it is impossible for any genius to think of a new scale which will not come within the ambit of the Indian system. It may be of interest to note in this connection that the whole-tone scale brought to prominence by Debussy in Europe is the same as the janya raga *Gopriya* (*s r g m d n ś - ś n d m g r s*) derived from the 62nd melakarta, Rishabhapriya; and the scale of *Prometheus* of the Russian composer Scriabine, is the 64th melakarta raga, Vachaspati and the Pythagorean scale is seen in the avarohana of Devagandhari.

The scale of *Sama}gana* is the earliest scale of India. This scale was preceded by simpler and primitive scales. There were the Archika (scale of one note), Gathika (scale of two notes) and Samika (scale of three notes), scales used in very early times. The indication *ekasvari gayana* or *Archika gayana* simply meant that the concerned passage was substantially sung to one note; similarly the indications: *Gathino gayanti* and *Samino gayanti*. The *Rigveda* was recited to the three notes: **udatta*, *anudatta* and *svarita*, corresponding to *ri*, *ni* and *sa* of frequencies 10/9, 8/9 and 1 respectively, the nishada being a note belonging to the lower octave. The stringed instruments of the lute (vina) type and the harp (jyā) type have been in existence side by side from the vedic times. The Rigvedic lute had only two frets. Guts were tied on to the finger-

*These three svaras are referred to by Panini in his Vyakarana sutra as the *adi svaras*.

board round the dandi or arm to indicate the svarasthanas, —a practice which continues even now in the case of the svarabat. The open string gave the note anudatta (nishada), the first fret, the svarita (shadja) and the second fret the udatta (rishabha). This scale of three notes developed into a quadratonic scale by the addition of *ga* ($32/27$), a semitone above *ri*. Since the length of the finger-board was small, this note was produced by pulling the chanterelle string slightly from the rishabha svara sthana. With the addition of dhaivata ($5/6$) below, the pentatonic scale *g r s n d* developed; still later, this developed into the heptatonic scale with the addition of *ma* ($4/3$) above and *pa* ($3/4$) below. The scale of sama gana was a downward scale and *m g r s* and *s n d p* were perfectly balanced and symmetrical tetrachords, the extreme notes of each tetrachord bearing the ratio 3 : 4. Thus the *sama gana* scale may be regarded as a *madhyamāntya* scale. When *s n d p* was sung an octave higher, the idea of an octave was perceived. The *sama saptaka* gave birth to the shadja grama, the primordial scale of Indian music. The beauty of the scale of sa grama lies in the fact that it uses within it all the important and known musical intervals. There was the chatussruti interval ($9/8$) between *ma* and *pa*; tissoruti interval $10/9$ between *sa* and *ri* and *pa* and *dha*; and dvisruti interval $16/15$ between *ri* and *ga* and *dha* and *ni*. The Indian musical scale with seven notes of defined pitch was fixed more than three thousand years ago, as is evidenced by the *Rikpratisakhya*. Three octaves were recognised even in that distant past. It was also noticed that the notes in the second and third octaves were twice in pitch compared to the frequencies of the notes of the preceding octaves. The notes of the sama gana were styled

the *suddha svaras* and the other notes which received recognition from time to time as *vikrta svaras*. The note given by the open string of the vina continued to be the kaisiki nishada (16/9 : *suddha nishada* in early nomenclature) till Bharata's time and there were frets on the finger-board, for the remaining *suddha svaras*. On the two stringed vina, the second string was tuned to the madhyama of the lower octave and the notes : *dha* and *pa* of the *sama gana* were played on the second string. When the note given by the open string was taken as shadja and the remaining notes of the *suddha svara saptaka* were played in the ascending order of pitch the Sankarabharana scale was produced, and it is very appropriate that this *murchhana* was called *Ranjani*.

The notes of the modern Kharaharapriya scale approximately correspond to the notes of the *suddha svara saptaka*. It is in the fitness of things that the 22nd *melakarta* is named *Harapriya*, (*Khara* being there only to give the number 22 by the application of the *katapayadi* formula), for Siva delights in *sama gana*. The process of modal shift of tonic applied to the scale of *sa grama* yielded the scales known to modern music as Hanumatodi, Mechakalyani, Harikambhoji, Natha bhairavi and Dhira Sankarabharana. These scales known as *murchhanas* are the original sources for the later concept of *mela*. Whereas the *murchhanas* were *sampurna*, the *jatis*, the precursors of the later *ragas* were either *sampurna*, *shadava* or *audava*. It should be noted that in ancient times the harp which was played on open strings was tuned to the fundamental scale and whenever it was desired to play another scale, that particular string was taken as the tonic note, which gave the desired

*scale. All the above were hepta-tonic scales and a study of them gave the knowledge of the (now universal) twelve notes of the octave.

Although the music scholars of India and other countries knew of these twelve notes of the octave for some centuries, yet the idea of the concept of the possible number of hepta-tonic scales based on these twelve notes did not strike anybody until the 17th century. For one thing when European music began to develop along polyphony and harmony, it had no need for a multiplicity of scales.

The scales of *ma grama* and *ga grama* which came into existence after the *sa grama*, fell into desuetude later on. Gramas in ancient times were conceived of only as a source for finding new scales. Since all the important intervals and scales were inherent and implied in the *sa grama* and its *murchhanas*, and since by the re-allocation of *srutis* many new scales were obtained, the *ma grama* and *ga grama* became practically useless and sank into oblivion. The *murchhanas* of the *ma grama* and *ga grama* were either covered directly by the *murchhanas* of *sa grama*, or indirectly by the resultant modes obtained by the re-allocation of *srutis* of the notes of the *murchhanas* of *sa grama*. When *sa* and *pa* came to be regarded as *avikrta svaras*, the *ma* and *ga* gramas with their two *madhyamas* $4/3$ and $40/27$ ceased to be of practical interest. The frequency of the slightly flattened *panchama* of *ma grama* is only $40/27$,

* Even now it is the practice in some countries as in South America to tune the strings of the guitar to the penta-tonic scale (*Mohana*) in two octaves. When strings other than the first were emphasised casually and played one got the impression off and on of phrases of *Suddha saveri*, *Hindola* and *Udayaravichandrika* ragas.

and not $64/45$ as is the view of some later scholars. Bharata definitely says that this flattened panchama is a samvadi of rishabha ($10/9$). Further how can the interval between this flattened panchama and the dhaivata ($5/3$) above, be a chatusruti ($9/8$), unless the frequency of the former was $40/27$? This flattened Panchama is appropriately styled Trisruti Panchama and can thus be only a $10/9$ interval above the suddha madhyama just as Trisruti Rishabha is a $10/9$ interval above the shadja. With the advent of the scheme of 72 melakartas, the ancient gramas and their murchhanas have become a thing of the past. They are now of mere academic and antiquarian interest.

Musical instruments have played a great part in the development of music of both the orient and the occident. The keyboard instrument helped to formulate the principles and science of harmony in Europe. The fretted vina served as an acoustic meter and helped to show the relative frequencies of notes, the subtle nature and character of gamakas and their *modus operandi*. It helped to analyse and study the harmonics and musical phenomena generally. The *Vainika touch* and the *Vainika sampradaya* and *style* came into vogue. The vainika paddhati influenced vocal music to a large extent. The vainikas perceived visually and aurally such delicate notes as the Chyuta shadja nishada and Gaula rishabha.

The modern vina with the 24 fixed frets (12 for each octave) paved the way for the development of the now famous scheme of 72 melakartas. We owe the perfection of this instrument to the King Raghunatha Naik of Tanjore

and it is for this reason that the modern vina is referred to as the Raghunatha vina and popularly also as the Tanjore vina. Prior to his time, the frets on the vina were movable and their number also varied. Still earlier, the vina had a plain finger-board with two strings and this is the instrument that we see often in the early sculptures and frescoes.

The scheme of 72 melakartas which we owe to Venkatamakhi is one of the proud heritages of humanity. This scheme is not of mere academic and local interest. It is of interest to musicians and music scholars all over the world, based as it is on the universally known 12 notes of the gamut. This scheme is one of the gifts of India to world's musical thought and science.

It is sometimes said that Venkatamakhi could as well have stopped with the 32 logical and non-vivadi melas and not troubled himself with the more perfect and ambitious scheme of 72 melakartas including within it the 40 vivadi melas as well. Here again it was the process of modal shift of tonic that enabled him to get a glimpse at some of the *vivadi melas. The idea of a vivadi mela did not originate with him. Lochana Pandita in his *Raga Tarangini* speaks of the *Purva thāt* (श्राट्) which corresponds to the 66th melakarta, Chitrambari. Venkatamakhi could not resist the temptation of evolving a scheme in which there was a place even for these vivadi melas. This led him to the formulation of a complete scheme of 72 melakartas or heptatonic scales, with perfect fifths.

*Vivadi melas are those which take one or other of the following notes :—shatsruti rishabha, suddha gandhara, shatsruti dhaivata, suddha nishada.

PLATE IV



The fretted vina
depicted in the temple at Pattisvaram
(See pages 39, 40 and 139)
(The Instrument is slightly broken at the top part)

The number of sampurna melas known before Venkatamakhi's time was very small. The six melas referred to above and Pantuvarali, Mayamalavagaula (the Tamil pan Indalam), Varali and Chitrambari definitely existed before his time. Pantuvarali is known as Ramakriya in Sanskrit works. This gives support to the theory that there was a parallel nomenclature in the vernaculars for many of the ragas mentioned in Sanskrit works. That Pantuvarali and Ramakriya are identical ragas is borne out by the fact that Rāmāmātya in his *Svara mela kalanidhi* (1550) mentions Dipaka raga as a janya of Ramakriya. Tyagaraja has immortalised this Dipaka raga in his kriti, *Kalala nerchina*.

The idea of Pantuvarali raga arose like this. The musicians conceived of a scale which, in addition to Shadja and Panchama (the two highly concordant notes), took notes which were a semitone above and below these two notes. This with the fifth harmonic, antara gandhara gave the Pantuvarali. Pantuvarali's suddha madhyama mela gave the Mayamalavagaula. The Pantuvarali is the ஸாதாரிபண்;

**Sadari pan* (பண் ஸாதாரி) is a favourite raga of Siva. It may be noted here that when Siva came in the guise of a wood-cutter to save the reputation of the musician Bānabhadra, He sang the Sadari pan. It may also be of interest to note that when Tyagaraja visited Kovur, the first song that he sang in praise of the deity, Sundaresa, was *Sambho Mahadeva* in Pantuvarali raga or Sadari pan.

The suddha mela or the fundamental scale of Ancient Tamil music was the *ma* murchhana of sa grama.

*See the Viragu vitra Padalam of *Tiruvilaiyadal Puranam*.

Venkatamakhi claims to have invented the raga Simhāravam. This is only the prati madhyama parallel of Kharaharapriya. The study of Sankarabharana and Kalyani, two of the ancient six melas, suggested to him to work out the F-natural or F-sharp varieties of the resulting melas got in the process of modal shift of tonic at each stage. The melas Hemavati, Bhavapriya, Vachaspati, Shanmukhapriya and Ganamurti, (F-natural mela of Varali) were thus arrived at. Hemavati (58th mela) by the process of modal shift of tonic yielded Vakulabharanam (14) with *ri*, Kosalam (71) with *ga*, and Kiravani (21) with *pa*. These three melas in their turn suggested the Namanarayani (50), Sulini (35) and Simhendra madhyama (57) melas.

Bhavapriya (44th mela) with *ga* yielded Vagadhisvari (34), and with *dha* yielded Naganandini (30). These melas in their turn suggested the Nasikabushani (70) and Chitrambari (66) melas.

The 64th mela Vāchaspati with *ri* yielded Chārukesi (26), with *pa* gave Gaurimanohari (23), and with *dha* gave Nātakapriya (10). These melas in their turn suggested the 62nd Rishabhapriya, the 59th Dharmavati and the 46th Shadvidhamārgini.

The 56th mela Shanmukhapriya with *pa* gave Dhenuka. The Pratimadhyama mela of this is the Subhapantumarali (45).

The process of modal shift of tonic applied to these resultant melas yielded many more melas. Pantumarali's nishada as shadja gave Kanakangi the first mela, in the scheme of 72 while Mayamalavagaula's rishabha as

shadja gave Rasikapriya, the last and the seventy-second mela. The study of the lower and upper tetrachords of these two extreme melas must have suggested to Venkatamakhi the particular arrangement and grouping of melas under 12 chakras. He was alive to the apparent vivadi character of 40 of the 72 melas, but since they were the resultant murchhanas and produced as by-products from the non-vivadi melas and since they also came within the scope of the 12 notes of the octave, he had to include them. Without their inclusion, his scheme would have lacked completeness. He himself has suggested methods for getting over the *vivaditva* in the 40 melas. The *graced utterance* of the concerned notes immediately removed the vivaditva. Again, in those melas, which had in them both the varieties of the same note, the difficulty was solved by adopting the ingenious device of calling one of these notes by the name of the next higher or lower note. This device is seen even in earlier works. It should be remembered that the melas resulting by the process of modal shift of tonic had to be touched here and there, i.e., flattened or sharpened by a comma interval or *pramana sruti* in some cases, in order to get at the correct scale and ranjakatva.

Even if Venkatamakhi had not enunciated the scheme of 72 melas, another musical thinker who thought along these lines would certainly have hit upon the scheme. The scheme opened the gateway of a new haven of possible (*janya*) ragas which were later worked out by geniuses like Tyagaraja. Scholars like Somanatha and Ahobala and the unknown author of the work, *Meladhikara lakshana* (still in manuscript form in the Tanjore Sarasvati Mahal Library),

devised various ingenious mela schemes but they must all remain mere mathematical possibilities and outside the realm of practical music. It is a well known fact that in many ragas both the srutis included in a svarasthana figure. This being so, it is meaningless to devise a system of melas based on srutis alone. It should not be forgotten that the object of any system of melas is to provide a scheme of generic or parent scales for janya ragas.

It is erroneous to think that the 72 melas based on 12 svarasthanas rule out the possibility of 22 srutis. With the exception of *sa* and *pa*, each of the remaining 10 svarasthanas admits of 2 srutis each—thus $2 \times 10 = 20 + 2 = 22$ srutis. In conformity with ancient tradition, it is usual to describe the svaras figuring in ragas in terms of svarasthanas and not with reference to srutis, to do which however is not a difficult thing. Once the melodic individuality of a raga is understood and grasped, one can easily perceive the precise frequencies of its notes. Everyone knows that although the chatussruti dhaivata is said to occur in Kambhoji, it is the trisruti dhaivata, $5/3$ that usually occurs in the raga mostly. Likewise in the ragas Kalyani and Devagandhari, the chatussruti dhaivata $27/16$ occurs mostly. In fact, in the case of those janya ragas which can possibly be allocated to more than one janaka mela, it is their distinctive srutis that have been a helpful factor in assigning the correct janaka melas to them.

In the history of Hindusthani music, the Bilaval (Sankarabharana) scale came to be called the suddha scale only at a much later period. The ancient suddha scale was the sama saptaka, roughly corresponding

to the modern Kharaharapriya. When the rishabha and dhaivata of the Mayamalavagaula scale came to be called 'suddha ri and suddha dha in medieval times, the notes $9/8$ and $27/16$ automatically became the suddha gandhara and suddha nishada respectively, being a semitone above the ri and dha of Mayamalavagaula. The lowest-pitched variety of each of the svaras *ri, ga, ma, dha, ni* came to be rightly and logically called the suddha svara in the south. This is how the Kanakangi became the suddha scale in South Indian music.

CHAPTER V

MUSICAL MNEMONICS

The subject of Musical mnemonics is one of absorbing interest. It shows how the intelligence of man has worked in the direction of evolving short cuts and aids to remember musical facts, laws and phenomena from ancient times. In the s̄ahityas of musical compositions, the recurrence of the Yati and Prāsa not only add a lilt and beauty to them, but also serve as aids to memory.

Musical mnemonics started as a necessity. At a time, when the art of printing was not known and copies could not be multiplied in thousands, facts relating to the science of music had to be remembered through a system of intelligent mnemonics. These mnemonics grew with the advancement of the art and science of music.

Musical mnemonics may be classified into :—

1. Those that are used exclusively in music.

For example, the vowel changes in the name of a note to represent its suddha-vikṛta varieties : *ra, ri, ru* of South Indian music and *Der, D* and *Dis* of western music.

2. Those that are used in music and other branches of knowledge like Ganita (mathematics) and jyotisha (astrology). The katapayādi sankhya and the Bhūta sankhya are examples.

Musical mnemonics may also be classified into :

1. Those pertaining to rāga, rāga nomenclature and sruti nomenclature.
2. Those pertaining to tāla.
3. Miscellaneous.

Vowel change in the solfa names of svaras

To remember the names of the twenty-two srutis, Tivra, Kumudvati, etc. may be a difficult thing, but when they are referred to as *ra ri, ru, re*, the frequencies of the notes straightaway suggest themselves to us. In the Kudimiya-malai music Inscription (7th century A.D.) this device is used. In the rāgāṅga rāga lakshana gītas also, this device is resorted to. In the rāgāṅga rāga lakshana gīta pertaining to the Sankarābharana rāga, the initial syllables of the first six āvartas give the letters : *ri, gu, ma, pa, dhi, nu*

<i>ripu-bala</i> khandanure	<i>guru</i> guṇākarure
<i>māyāpara</i> taru re	<i>paripālita</i> bhuvanure
<i>dhī</i> jana rakshanure	<i>nuta</i> charitarure

The use of the Katapayādi formula has been requisitioned in building up the nomenclature for the 72 melakartas. On account of the arrangement of the melas after a particular scheme, when the serial number of a mela is known, it becomes easy to give the svaras taken by it.

An analysis of the names of the 72 melas will reveal the fact, that the key-syllables answering to the katapayādi formula are in some cases naturally interwoven into the mela name as in Mānavati (5), Rūpavati (12), Sarasāṅgi (27) and Pāvani (41). In other words, names wherein the initial two syllables give the required number have been chosen.

There are cases wherein separate katapayādi syllables have been prefixed to mela names in order to get at the required serial number. Examples are *Hanumatodi* (8), *Māyāmālavagaula* (15), *Dhīra Sankarābharana* (29), and *Meççakalyāni* (65). In the scheme of 5184 suddha-miśra melas, the katapāyādi prefixes are used to denote the serial number of the melas. Thus the number of the Kokila-Hari mela i.e., the 28th mela in the Kokila Chakra will be 748.

The syllables *pa*, *sri*, *go*, *bhū*, *mā*, *shā*, respectively denote the 1st, 2nd, 3rd, 4th, 5th and 6th melas in a Chakra.

In the Telugu work, *Sangita Sāra Sangrahamu* of Tiruvengada kavi, the 24 śrutis in an octave are given names answering to the Katapayādi formula ; yina (1), rana (2), lina (3), ghana (4), mana (5), tanu (6), sena (7), dana (8), dhana (9), naya (10), paya (11), thāya (12), loka (13), vaya (14), śuka सुक (15), toya (16), chhāyā (17), jaya (18), dhāya (19), nara (20), kara (21), khara (22), giri (23), and vira (24).

The earliest use of the Katapayādi formula is seen in the introductory sloka of the *Mahābhārata* :

Nārāyaṇam namskṛtya naram caiva narottamam |

Devīm Sarasvatīm caiva tato jayamudirayet ||

Herein the word *jaya* which by the application of the Katapayādi formula gives the number 18 significantly stands for the 18 Parvas of the *Mahābhārata*, 18 days of the Great battle, 18 akshauhinis (huge battalions) that participated in it and the 18 chapters of the *Bhagavad Gita*.

In the name, 'Sankara, (शंकर) there is a remarkable coincidence. The date of birth of the great philosopher of India is enshrined in his name itself. Thus 'Sa = 5; nka = 1; ra = 2 i.e. He was born on the Panchami day of the first fortnight of the second month i.e. Vaisāka Suddha Panchami.

The *Bhūta sankhya* is used in chronograms, *Ghanīta śāstra* and in music. It denotes numbers through words or names suggestive of those numbers. The synonyms of those words are also used. Thus *Muni* is used for *Rishi* and *Isa* for *Rudra* and so on. More than one word suggestive of the same number is also used. Thus *rutu* and *rasa* are used to denote the number 6; (shadrutu—6 seasons and shad rasa—6 varieties of taste). Likewise *Brahma* and *Nidhi* are used to denote number 9 (nine Prajāpatis and the *nava nidhi*). *Indu* (moon) is used to denote number one, because there is only one moon and *netra* is used to denote number 2, because all living beings have two eyes.

The *Bhuta sankhya* is used to denote the names of the dvādasa chakras in the scheme of 72 melakartas—Indu, Netra, Agni, Veda, Bāna, Rutu, Rishi, Vasu, Brahma, Disi, Rudra, Āditya. The 15th and 29th melas are respectively termed *Agni-go* and *Bāna-mā*. Thus, in the mnemonic nomenclature for the 72 melas both the Katapayādi sankhya and Bhuta sankhya have been used. Such phrases occur in lakshana gitas. In the *Sangita Ratnākara*, names like Muni, Vasu, Rudra and Aditya suggestive of numbers 7, 8, 11 and 12 respectively have been given to those flutes wherein the distances between the mukha randhra and tāra randhra were 7, 8, 11 and 12 angulas respectively.

The names for the 12 svarasthānas of an octave are given in Bhūta sankhya in the work *Svarārnavam*—Soma (1), Drik (2), Anala (3), Veda (4), Bana (5), Rasa (6), Marut (7), Vasu (8), Ankam (9), Dik (10), Rudra (11), Āditya (12). In the mnemonic nomenclature for the 35 talas, both the Katapayādi sankhya and the Bhūta sankhya have been requisitioned. Thus we have names like Pika and Vati which by the application of the Katapayādi formula give the numbers 11 and 14 respectively; and names like Nidhi and Ravi which stand for numbers 9 and 12 respectively. Thus while interpreting a name, one should know whether to apply the Katapayadi sankhya or the Bhūta sankhya.

SOLFA NAMES

The solfa names of the svaras, Shadja, Rishabha Gāndhāra, Madhyama, Panchama, Dhaivata and Nishāda are found in the *Brhaddeśi* (C. 5th century A.D.) These names are found in the *Syāmalā Navaratna mālīka stotram*. The earliest work to refer to the names *sa ri ga ma pa dha ni* is the *Nārada Parivrājaka Upanishad*. The Indian solfa system is the earliest in the history of world music. The European solfa system dates only from the time of Guido d' Arezzo (10th century).

STAFF NOTATION

It is possible that the Westerners got the idea of the staff notation from the Sāma hasta, the finger-device used by reciters of Sāma veda to remember the music. The fingers in this technique stretched horizontally, suggest the five lines of the staff notation. In earlier times, the staff had

4 lines, suggested by the 4 long fingers, exclusive of the thumb. In the *sāma hasta*, the thumb in contact with the fore-finger and the thumb raised, stand for 2 different notes. This might have suggested the idea of putting dots on the line and space between the lines in the Staff, to represent different notes.

MELAS

The *svaras* taken by each' one of the 72 *melakartas* are easily remembered by the sequential pattern *ra-ga; ra-gi; ra-gu; ri-gi; ri-gu* and *ru-gu* for *chakras* I, II, III, IV, V and VI and *dha-na; dha-ni; dha-nu; dhi-ni; dhi-nu* and *dhu-nu* for the *melas* 1, 2, 3, 4, 5 and 6 within each *chakra*. *Purva melas* take *ma* and *Uttara melas* take *mi*.

Thus *ra gu ma dha nu* is the mnemonical phrase for *mela* 15 (*Agni—go*); and *ri gu mi dhi nu* for *mela* 65 (*Rudra—ma*).

TALAS

In the *tāla* system, the *angas* : *drutam, laghu, guru* and *plutam* are referred to by their initial consonants *da, la, ga* and *pa*. This is on a parallel with the *solfa* names of the seven *svaras*. The *lakshanas* of the 108 *talas* are given in *slokas* involving the use of these mnemonics and *ganas*; *magana* 888; *bhagana* 811; *jagana* 181; *sagana* 118; *nagana* 111; *yagana* 188; *ragana* 818; *tagana* 881. The *slokas* giving the *lakshanas* of *Simhavikrīdita* and *Vināyaka tālas* are good examples :

Simhavikrīdite lau po raganah palapāstathā ||

1 1 8 8 1 8 8 1 8

(17 *matras* and 9 *angas*)

Gagagā lalapāścaiva galalāpa samanvitam |

Sarvavighnopa śāntyartham bhavet tāla vināyakam ||

8 8 8 1 1 8 8 1 1 8

(18 mātras and 10 angas)

The slokas not only give the order of sequence of the component angas but also the value of the tala in terms of mātras in an unerring manner.

In the sphere of tala, the serial numbers of the phrase-patterns, resulting from the prastāra of an anga are represented by resorting to the Kaṭapayādi sankhya. Thus *Devanāri* is the name of the 2048th prastāra.

SUTRA GITAS

The ragas resulting from the application of the process of modal shift of tonic to known ragas are given in the form of small melodic sūtras. These are called *sūtra gītas*. The *sūtra gīta* is set in the first raga or the basic raga figuring in the Sāhitya. The Mohana and Sankarābharana sutra gitas (see pages 53 and 54) are good examples.

I. Ragas resulting from Mohana :

Mohana—Adi

	4	○	○
<p>s r g g g g r Mo . ha na Ma . dhya .</p> <p>p d Ś s d d p Su . ddho daya Ravi</p>	<p>r g p p Hin . do .</p> <p>p g d p cha . . ndri</p>	<p>Ḍ ; la .</p>	<p>g r S ka . . </p>

The sāhitya means that

Mohana's ri taken as sa results in Madhyamāvati

“ ga “ “ Hindola

“ pa “ “ Suddha saveri

“ dha “ “ Udayaravi chandrika

II. Ragas resulting from Sankarābharana :

Sankarābharana—Adi

4	○	○	○
m g m p d n Ś San . ka ra to . di	s D P Kal yā ni	m g m p g r S Ha . ri . na . tha	

This sāhitya means that

Sankarābharana's *ri* taken as *sa* results in Kharaharapriya

"	<i>ga</i>	"	"	Todi
"	<i>ma</i>	"	"	Kalyāni
"	<i>pa</i>	"	"	Harikāmbhoji
"	<i>dha</i>	"	"	Nathabhairavi

III. Ashta gana sutra gitam :

Kāmbhoji - Rupakam

d s N D ma ga nam .	D D n d Māyu ram .	p d p d Ś bhaga nam . .	; s n d p . Bhā . ra vi
n d P ; ja ga nam .	ppd - pm GM . . Ju lā . . vu	p d Ś s *n sa ga nam . .	p d Ś ; Sara sâ .
m g P D na ga nam .	sss rg MG . . . Na . va ni	r ġ Ś Ś yaga nam .	, , s n d p D . . . Ya so . . da
p d i r Ś ra ga nam . .	s n D P P m Ro . . hi ni .	p d d p M G taga nam . . .	p d Ś , ś ll De . sâ . di ll

Explanation ;—

Maganam மகணம்	8 8 8	मायूरं	(a seat of music)
Bhaganam பகணம்	8 1 1	भारवि	(a raga)
Jaganam ஜகணம்	1 8 1	जुलावु	(a raga)
Saganam ஸகணம்	1 1 8	सरसा	(the name of a sruti)
Naganam நகணம்	1 1 1	नवणि	(a kind of kaku)
Yaganam யகணம்	1 8 8	यशोदा	(Krishna's mother)
Raganam ரகணம்	8 1 8	रोहिणी	(4th star)
Taganam தகணம்	8 8 1	देशादि	(Tala)

The composition **Murchchanākāraka mela rāgamālikā* is of interest from the mnemonical point of view. It is a lakshana prabandha and is on a par with the lakshana gīta. It gives serially the melas that are derived from each one of the 72 melakartas by the process of modal shift of tonic. The composition is divided into six sections and the music of each section is set in a janya rāga derived from one of the 12 melas comprised in the section.

MNEMONIC LANGUAGE

The Rādhamangala bhāshā is a mnemonical language evolved by a few musicians in South India. The basic sloka of this language, its use and the purpose served by it are interesting.

The sloka is as follows :

Ako kaḥ o ḍa ghaṣcaiva Cato jnaṇo tapo namah

Yaṣo rasha lasaṣcaiva Vaha kshala iti kramāt ||

The sloka is divided into pairs of syllables as shown. In each pair, the letters are interchanged and repeated, with the vowel endings of the original letter. Thus *ako* will be *kao* and *cato* will be *ṭaco* and so on. The letter *cha* stands for *chha*, *ja* and *jha*. Likewise, the letter *ṭa* stands for *tha*, *ḍa* and *dha*. The equivalent for a word like $\text{L}\pi\text{O}$ (sing) will be *dāpu*. Although the number of consonants is thus limited, still one can infer the correct word that was intended by the speaker from the context.

This language was fluently spoken by Mahā Vaidyanātha Ayyar and his coterie. They will be vigorously conversing in this language, without the onlookers getting not even an iota of what they are conversing about. It was this language that helped Mahā Vaidyanātha Ayyar on a critical occasion to win in a musical contest in the eighties of the last century.

* See the Author's Practical Course in Karnatic Music (Book II) for the musical score of this composition.

CHAPTER VI

EVOLUTION OF MUSICAL FORMS

South Indian music is rich in musical forms. There are as many as fifty varieties of them. They have a long and colourful history. They are representative of art music, sacred music, dance music, opera music and folk music. Although the forms pertaining to the martial music of ancient India as such, have not survived, yet compositions, called *gamana gitas* (Marches) have been composed in Indian ragas in recent times. These Marches in a way, remind us of the military music of ancient India.

From the fact, that the bulk of our musical compositions have *sāhityas* for them, one need not conclude that there are no instrumental forms and forms pertaining to the domain of absolute music. The *sahitya* is of primary importance in compositions belonging to the spheres of sacred music, dance music, opera music and folk music. In compositions belonging to the realm of pure music or absolute music, the *sahitya* is only a vehicle in helping one to sing and remember the music. In the case of the *sāhityas* of great composers like Tyagaraja, they happen to be of a high order and possess independent merit. But in the case of many of the minor composers, the *sahityas* are either common place or consist of doxologies. But nevertheless even these compositions are excellent concert forms and are performed and enjoyed in concerts. Taking the *Ghanaraga Pancharatna* or the *Kritis*, *Nājivādhara* (Bilahari raga) and *Koluvaiyunnāde* (Bhairavi raga) as examples, it is clear that

the sahitya herein helps one to sing the brilliant delineations of those ragas. The sahitya is of help to both the vocalist and the instrumentalist in learning the pieces and perform them from memory in concerts. The fact that kritis like *Nagumomu ganaleni* (Abheri raga) and *Ninuvinā nāmadendu* (Navarasakannada raga) when sung or performed on instruments like the flute are equally enjoyed is proof that the absence of the sahitya in the instrumental rendering of those pieces does not act as a vitiating factor. Therefore to say that all musical forms in Indian music are sacred in character and that no instrumental forms as such had developed is a travesty of truth. There have been eminent vainikas in the past and if they had felt that there were no compositions to satisfy them or fully bring out the niceties and delicacies of the Vina, they would certainly have composed special pieces for being performed on the vina. It may be pointed out in this connection that Tyagaraja himself was a Vainika. Sahitya of a sacred character was introduced even in art musical forms, to emphasise the spiritual value of music. A piece of music can be spiritual in the general sense of the term without being religious. Devotional and ethical sahityas were introduced, because there will be no controversies about them.

It may also be pointed out that there are *Vadya prabandhas* which are pure instrumental forms. There are musical pieces intended for being played on stringed and wind instruments and also Rhythmical compositions i.e. passages of solkattus for being played on drums.

A musical form can be studied from the point of view of its theoretical, practical and historical aspects. A composer by his compositions not only imparts a vitality to

the system of music but also makes it grow. Once a musical form is conceived, it grows, or gets modified in the light of the experience of other composers and ultimately attains its full, ornamental stature. When a form becomes needlessly stiff and hide-bound, a reaction sets in. Either it is given a go-by or some of its rules are relaxed or the form itself is made simpler. Most of the medieval prabandhas disappeared because of the stiffness of their musical construction. They had a certain amount of artificiality about them. Lakshana gitas of modern music suffer from this artificiality in development and nobody bothers to learn them. *Music must please.* A composition which is a mere jugglery of musical phrases may not touch the hearts of listeners. The eternal law in music is *Survival of the Beautiful* in the realm of lakshya or musical compositions and *Survival of the Useful* in the realm of lakshana or musicology.

With the coming into existence of certain institutions, new musical forms emerged. The Bhajana form of worship resulted in the composition of hundreds of *Kirtanas*, *Divyanamas Kirtanas*, *Utsava sampradāya kirtanas* and *Nāmāvalis*. The dance concerts paved the way for the composition of pure dance forms like the *Sabda* and *Pada varna*.

In a country wherein the habit of preserving songs in notation had not been widely cultivated, it will be interesting to note that particular classes of people preserved particular types of musical forms. The students of music have been the custodians of the forms belonging to the realm of *Abhyāsa gana* and the techniques of play. Profes-

sional performers, and music teachers have been the custodians of concert forms. Dancers and dance teachers have been the custodians of dance forms. Sacred music was safe in the hands of Bhāgavatars, Oduvārs and Araiyaars. The rural folk have been the custodians of folk music and ballads. House-wives have been the custodians of refined types of folk music inclusive of marriage songs. Forms belonging to *geya natakas* (operas) and *nritya natakas* (dance dramas) have been remembered by the participants and conductors of the respective types. The forms inclusive of *nirupanams* belonging to the *kālakshepam* have been remembered by the Bhāgavatars and their upagāyakas.

For the hymns of the *Tevāram*, it is of interest to note that only the *Pans* are mentioned and not their talas. Since only a few talas were used in the *Tevāram* and since it was presumed that the metrical structure of the hymns straightaway revealed their tala, the talas were not specifically mentioned.

In the *Tiruppugazh*, on the other hand, only the talas are mentioned and not their ragas. The talas are indicated with the sequences of rhythmic syllables on the top of each hymn. This leads to the inference that Arunagirināthar himself visualised the possibility of his hymns being sung in different ragas sticking to the particular rhythm.

Still later, for the compositions of Tallapakam composers, only the ragas are mentioned and not their talas.

The *Ashtapadi hymns* of Jayadeva happen to be the earliest compositions with a specific raga and tala mentioned for each song.

1. RAGAMALIKA

The form, *Ragamalika* has a colourful history. It was known as *Raga kadambakam* in medieval music. Decorative patterns in their highly artistic forms are seen in this jewelled type of composition. In medieval times, the sections of the composition were simply sung in different ragas.

The practice of singing slokas, padyas and viruttams in different rāgas existed even before the emergence of rāgamalika as a compositional type.

The various stages of the evolution of the Raga-malika are:—

- (1) The sections being set in different ragas (A modern example will be *Sriramana padma nayana* a raga-malika in 16 ragas by Tiruvottiyur Tyagayyar.
- (2) The sections having the raga mudra, in addition (A modern example will be *Ambā ninnu neranam-mitt*).
- (3) A chitta svara and makuta svara being incorporated. (A modern example will be *Jayajaya gokulabala*).

The *makuta svara* is a complementary svara passage in the pallavi raga and occurs as a constant conclusion at the end of each section. This passage serves as a beautiful connecting link to the pallavi. The length of this passage along with that of the chitta svara will result in a whole number of avartas.

- (4) A viloma krama chitta svara also figuring at the end (A good example is the *Nityakalyani*).
- (5) With a sahitya for the chitta svara and the makuta svara (i.e. a makuta sahitya) (A fine example is *Pannagadrisa*. There is a beautiful sahitya for the viloma chitta svara also in this rāgamālika).

Longer ragamalikas are divided into sections, each section consisting of a number of ragas. *Arabhimānam* in 16 ragas is a good example.

- (6) Each section being concluded by singing an appropriate part of the opening words of the sahitya of that section itself. (A good example is *Gāravamuganna dorayani*).
- (7) In longer ragamalikas, like the 72 *Melaragamalika* of Maha Vaidyanatha Iyer, each section is concluded with an appropriate chitta svara in the raga of that section. It is followed by a small introductory chitta svara in the raga of the next section and the next section is then sung.
- (8) A Ragamalika which is a lakshana prabandha as well. A fine example is the 72 *Murchchanākārakamela rāgamālika*.

Herein the melas derived from each one of the 72 melakartas through the process of modal shift of tonic are given in their serial order.

The concept of ragamalika has invaded other forms as well. Thus we have Ragamalika varnas of the tana varna type and pada varna type. There are also the Ragamalika jatisvaras.

In the sphere of manodharma sangita, we have :—

- (1) The tānamalika, wherein tānas are rendered in different ghana ragas: Nāta, Gaula, Arabhi, Sriraga and Varāli.
- (2) Ragamalika Pallavis like :
சங்கராபரணனை அழைத்தேதாடி வாடி
கல்யாணி ! தர்பாருக்கு
- (3) Kalpana svāra mālīka i.e. rendering kalpana svaras in different ragas to a pallavi.
- (4) Singing slokas, padyas and viruttams in different ragas.

2. KRITI

The kriti is the most highly evolved amongst art musical forms. It is a development from the kirtana. The kirtana had its birth about the latter half of the fourteenth century. The Tāllapakam composers (1400 - 1500) were the first to compose kirtanas with the divisions: Pallavi, Anupallavi and Charana. Whereas in kirtanas, the sahitya is of primary importance and the music merely serves as a vehicle to sing the devotional sahitya, in the kriti it is the other way about. The sahitya in the kriti merely helps the singer to sing the beautiful music. In the kriti the delineation of the raga in all its bright colours is the primary concern of the composer. Tallapakam composers have used the term kriti. Purandara Dāsa in his song "*Vasudevānamāvaliya* (Mukhāri raga) testifies to his having composed 4,75,000 kritis. Tyagaraja in his *Sogasuga mridanga tālamu*" authoritatively uses the term kriti. This term has since come to stay.

The *sāhityas* of *kritis* may be of a sacred or secular character. It may consist of doxologies or it may be on an ethical or didactic theme. The *kriti* reached perfection at the hands of the Musical Trinity.

Tyagaraja is the first composer to introduce *sangatis* in his *kritis* with the object of :

- (1) presenting the various visages of the raga or
- (2) with the idea of emphasising the latent ideas enshrined in the *sāhitya*.

Chitta svaras to *kritis* were added by Ramaswamy Dikshitar and kavi Matrubhutayya (18th cent.)

Svara sāhityas were introduced by Tyagaraja in his Ghanaraga Pancharatna *kritis* and also by Syama Sastri. *Kritis* with *Vilomakrama svara sahityas* were first composed by Ramaswamy Dikshitar.

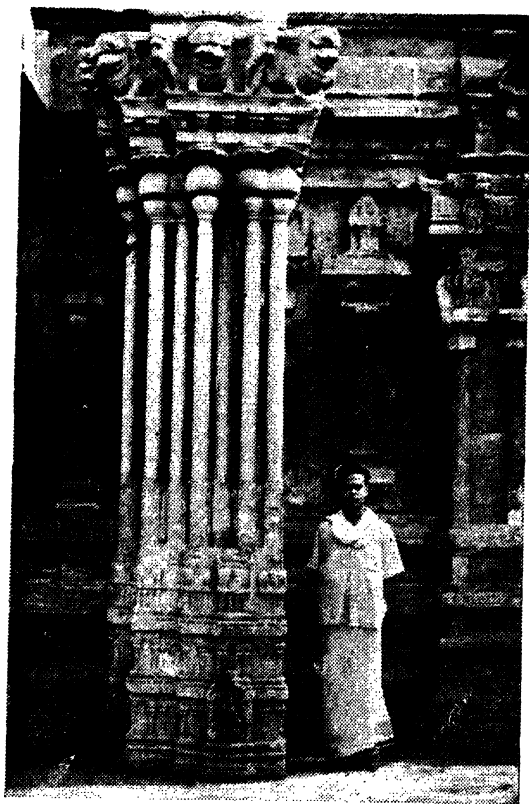
Kritis with *Samashti charanas* were first composed by Muthuswamy Dikshitar and these compositions remind one of the earlier *ugābhogas*.

Kritis with *charanas* of different *dhatu*s were first composed by Tyagaraja. *Kritis* with *solkattu svaras* were first composed by Muthuswamy Dikshitar.

Kritis containing *gopuchcha yati* and *srotovaha yati* patterns of *sahityas* were first composed by Muthuswamy Dikshitar.

The Musical Trinity were the first to compose *Samudaya Kritis*.

PLATE V



Musical Stone Pillars

(See page 197)

The *Sankshepa Rāmāyana kirtanas* of Tyagaraja and the *Navarātri kirtanas* of Svati Tirunal are fine examples of *Samudāya kirtanas*.

MANIPRAVALA KRITI

Manipravala sahitayas have existed from early times. Slokas with the first half in Sanskrit and the second half in Telugu have been written. Verses in Manipravālam, in Sanskrit and Malayalam exist. Muthuswami Dikshitar was the first to compose a Manipravala kriti. His *Venkatachala-pate* in Kāpi raga in Sanskrit, Telugu and Tamil is a classic example. The kriti *Ni sari samāna* in Telugu and Tamil (Bhairavi raga) and *Sri Tyagaraja* in Telugu and Tamil (Vachaspati raga) are also good examples of Manipravāla kritis.

3. PADAM (पदम्)

The concepts of *Madhura bhakti* and *Nāyakā-nāyaki bhāva* in all their ramified aspects, provided the requisite background for the development of the musical form, *padam*. During the medieval period, the word *padam* was freely used to denote any devotional song. It is in this sense that the Kannada padas of Purandara Dasa and others are spoken of (दासर पदगळु). Later on, the term *Padam* came to be used to denote the type of composition written on the theme of *madhura bhakti*. Kshetrayya (17th cent) is the *architect of this form* and it reached perfection in his hands. He is rightly called the father of the modern *Padam*. On account of its beautiful dhātu, this composition is invariably sung in concerts of music. The implied bhāvas underlying the sahitayas of padas make them ideal pieces for abhinaya in dance concerts.

Padas with rhetorical beauties (yamakam) were composed by Parimalaranga. Padas with gems of svarākshara were composed by Sārangapani.

Samudāya Padas were composed by Kshetrappa. His *Vijayarāghava Pancharatnam* is a good example.

Muvvalur Sabhāpati Ayyar (19th cent) composed brilliant padas in Telugu. Ghanam Krishnayyar composed fine padas in Tamil. The sahityas of both the composers are highly suggestive. The music of their padas is fascinating. The Tamil padas of Ghanam Krishnayyar can be ranked along with the Telugu padas of Kshetrappa.

4. JAVALI

This form had its birth in the nineteenth century. It is a lighter type of composition. There is neither the classic dignity about its music nor is its sahitya of a superior order. There are jāvalis in Telugu and Kannada. To lend attraction to the tune, sometimes liberties are taken with the grammar of the raga. Phrases suggestive of other ragas and phrases foreign to the raga are seen in some jāvalis like *Emandune Muddu* (Mukhāri raga) and *Apadurukulo* (Khamas raga).

5. TILLANA

Tillana is a brisk and lively form. It is sung in music concerts. It is a prominent item in concerts of dance. Kālakshepakāras invariably use them in their performances to create an atmosphere of liveliness. This form had its birth in the 18th century. Virabhadrayya is one of the earliest to compose Tillanas. Although jatis have figured

in the earlier compositions like the prabandhas, yet a composition consisting of fine sequences of jatis along with sahitya and solfa passages had its birth only in the 18th century.

The tillana *Gauri Nāyaka* in Kānada raga by Mahā Vaidyanātha Ayyar is a scholarly composition. This is the only Tillana in Simhanandana tala and the entire composition consists of 2 avartas—one avarta of sahitya and the other avarta of jatis.

6. SVARAJATI

This form had its birth in the 18th century. The earliest composition is the svarajati in Huseni raga *Emāyalādi*. This had a passage of jatis in the muktāyi part of the 1st half of the composition. Thus this form started as a dance form. Later on it was converted into a regular musical form by Syāma Sastri with the deletion of the passage of jatis. His svarajatis are typical models and he is rightly called the *Architect of this form*. In the svarajati, the charanas are of varying length and are set in different dhātus. There is a plan and order in their musical progression.

7. JATISVARAM

This is a regular dance form and had its birth in the early part of the 19th century. The entire composition is moulded on the pattern of sequences of jatis. Though the Pallavi and Anupallavi and parts of charanas were intended to be sung to jatis, later this practice was given up and the composition came to be sung to solfa syllables. The

Tanjore Quartette and Swati Tirunal have composed beautiful jatisvaras. A Rāgamālika jatisvara has been composed by Svati Tirunal.

8. VARNA

Tāna varnas are earlier than *pada varnas*. The first regular tana varna to be composed was the *Viriboni varna* in Bhairavi raga. Its author Pachchimiriyam Adiyappiah is rightly called the *Tāna varna Mārgadarsi*.

The earlier *tāna varnas* inclusive of the *Viriboni varna* referred to above, had a supplementary section at the end, called *Anubandham*. Gradually this section was given up. Brilliant composers of tana varnas like Pallavi Gopalayyar, Vina Kuppayyar and Svati Tirunāl have composed their varnas without the Anubandham.

Mahā Vaidyanātha Ayyar's varna, *Pankajākshi pai* in Kambhoji raga - Adi tala is not only studded with gems of svarāksharas but also contains a svara and sahitya passage after the pattern of mridanga yati in the 5th ettugada svara. The occurrence of this beauty is rather uncommon.

Pada varnas were intended for being used in dance concerts. Ramaswami Dikshitar was the earliest to compose a pada varna. His pada varna *Valachi vachchinū nura* in Hindola vasanta raga—Rupaka tala is wellknown. His son Muthuswami Dikshitar composed the famous varna in Todi raga-Adi tala: *Rupamu juchi*. The disciples of Muthuswamy Dikshitar; have composed brilliant pada varnas. Swati Tirunal and Mysore Sadasiva Rao have also composed fine pada varnas.

ABHYASA GANA (Practice pieces)

The *Svarāvali* and *Alankāras* in the sulādi talas were first composed by Purandara Dasa (1484–1564).

Gitas existed even before Purandara Dasa. But he is the author of the *Pillari Gitas* in Malahari raga and sanchāri gitas in other ragas. Paidala Gurumurti Sastri (18th cent.) composed a number of gitas in sanskrit.

Sanchari gitas are earlier than lakshana gitas. *Raganga raga lakshana gitas* with the sections: Sutra khanda, Upānga khanda and Bhāshānga khanda were composed sometime in the early part of the 18th century. Paidāla Gurumurti Sastri has also composed lakshana gitas for many janya ragas. The *Sangraha Chudamani* (18th cent.) contains lakshana gitas for mela ragas and janya ragas.

CHAPTER VII

FORMS IN SACRED MUSIC : THEIR EVOLUTION

Musical compositions are so many mirrors through which we are able to see the melodic individualities of ragas. Alapanas also help us to perceive the ragas, but alapanas from their very nature are nebulous in character. Not being set to a definite rhythm, they lack fixity. But musical compositions have a definite shape and they may be heard over and over again and melodic impressions formed and strengthened. In an alapana the melodic sequence will not be the same each time, unless it be that the musician has made a *chitta* of the raga. Raga is the pivotal concept of Indian music. Musical compositions are concrete delineations of the abstract ragas and hence their special value.

FORMS IN SACRED MUSIC

Next to Art music, Sacred music claims the largest number of musical compositions. Even countries which cannot boast of a highly developed system of music, possess devotional songs in profusion. The human longing for God being universal, it is natural that songs of a religious nature should be found in the music of every country. Sacred music is a species of *Applied music*. Applied music embraces all compositions wherein the sahitya is an important factor and the music which clothes the sahitya serves merely as a vehicle to sing the words. In other words, music ceases to be an end by itself and is used or *applied* for a

specific purpose. Sacred music, dance music, kalakshepam music, opera music and the music of the yakshagānas are the important branches of applied music and in all these cases, music serves only as a means to an end. The music of these songs is simple and there are neither terse sanchāras nor intricate sangatis. The range of the pieces rarely exceeds $1\frac{1}{2}$ octaves. Nor do we come across in them sections like the chittasvara, svara sahitya, and solkattu svara which adorn kritis. Sacred music is *Vaidika ganam* and secular music is *laukika ganam*.

The hymn, anthem, mass, oratorium passion and the psalm are instances of sacred forms in Western music.

In India, perhaps more than in any other country in the world, religion and music are intimately connected with each other. The Trimurtis are associated with music. God is said to reside in the hearts of devotees who sing His praise. Says Appar,

“நினைப்பவர் மனங்கோயிலாக் கொண்டவன்”

Also the saying of the Lord to Narada :—

नाहं वसामि वैकुण्ठे न योगिहृदये खौ
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ।

Many celestials and Puranic figures are mentioned as adepts in music. Musical instruments are named after them. Anjaneya, Rāvana and Arjuna are mentioned as great musicians. Music was styled the Gandharva Veda. Times without number, the great Acharyas had emphasised that music should be used only to sing the glories of God. The idea “What is the use of the tongue that is not able to sing the praise of God? What is the use of the hand that is

not able to perform Puja to God?" etc. has been echoed and re-echoed by many poets and seers. All these circumstances were responsible for the large output of devotional compositions in the different languages of India.

In the history of Indian music, the *Tevāram* happens to be the earliest musical compositions that we possess. The *Ramayana* slokas were no doubt set to music by Valmiki and taught to Lava and Kusa but their music is now irretrievably lost. The *Vedic hymns* are sung but they are not set to any specific tala. The music of the *Pattupattu* is also lost. Hence the *Tevāram* is now the earliest musical composition extant.

Tevāram is the collective name given to the sacred hymns of the three great saints: Tirujnānasambandar, Appar (Tirunāvukkarasu) and Sundaramurti Nāyanar. The first two were contemporaries and lived in the 7th century A. D. Sundaramurti Nayanar lived in the 9th century. The Tevaram hymns constitute the cream of sacred music in Tamil. They mirror to us the type of music that existed 1200 years ago. Since the Tevaram belongs to a period when there was a single system of music in the whole of India and the bifurcation into the two systems: Hindusthani and Karnatic had not come into existence, even the musicians of North India ought to take an interest in the study of the music of the Tevaram.

Tirujnānasambandar happens to be the *youngest composer* in the history of world music. As a boy of three, he sang his first hymn *Todudaiya seviyan*. Sankara in his *Soundarya lahari*, sloka 75 makes a graceful reference to him.

The hymns of the Tevaram emerged from the mouth of the composers as a combined dhātu-mātu stream. It is not that the poems were first composed and later set to music or *vice versa*. They stand as the finest examples of Desi sangita. Desi sangita was the name given to the music that naturally developed in the different provinces of India as opposed to Mārga sangita which developed through tenets dictated by some sangita smṛitikāra or a group of lakshanakāras. The *hrudaya ranjaka* character of Desi sangita was its strength and attractive feature. Matanga Muni has significantly called his musical work *Brhaddesi*. The pan (पञ्च) corresponded to the raga. The Tevarakaras sang in the pans which were already in existence. An analysis of the music of the different hymns will show that the pans like the ragas had their (1) arohana and avarohana (2) varjyā-varja krama, (3) graha svaras (4) nyāsa svaras (5) amsa svaras (6) rakti prayogas, (7) dātu prayogas and (8) characteristic srutis and gamakas. The pans paved the way for the emergence of classifications like (1) Audava-shadava-sampurna (2) suddha-chhāyā-laga-sankirna and (3) Upanga-bhashanga. The classification of pans into (1) Pagal pan i.e., those appropriate for being sung during day time (2) Iravuppan i.e., those appropriate for being sung during night time and (3) Poduppan i.e., those which can be sung at all times is noteworthy.

It is in the pans of the Tevaram that we first come across the full-fledged bhashanga raga. The early musical law-givers did not look on the concept of bhashanga raga with favour. The later lakshanakāras found the aesthetic beauty of bhashanga ragas and accorded status and recognition to them. The Pans, *Kausikam* (Bhairavi), *Viyāzhak-*

kurinji (Saurāshtram) and *Megaragakurinji* (Nilambari) are fine examples of bhashanga ragas. These pans appeared as bhashanga ragas.

The pans of the Tevaram are historically old ragas. Nishadāntya ragas and Panchamāntya ragas are indigenous to folk music. Nādanāmakriya and Navaraj belonging to this group are found in the Pans of the Tevaram. Nilambari, the lullaby raga is an ancient raga. Bhupālam, an early morning raga is known to every housewife. Both these are found in the pans of the Tevaram. Nāta and Kedāragaula are the time-honoured ragas used in Purāna Patānam and these are also seen in the Tevaram.

The suddha scale of ancient Tamil music was the Harikāmbhoji scale. The concept of transposing a fourth higher and a fifth higher was known in ancient times. (Even now in the vedic chants of the Vaidikas, one can notice in the course of the recital, their transposing a fourth higher and a fifth higher). Appropriately enough, the bulk of the pans of the Tevaram hymns are either janyas of the Harikāmbhoji mela or Sankarābharana mela (which is the madhyama murchhana of Harikāmbhoji) or Kharahara-priya, (which is the Panchama murchhana of Harikāmbhoji). The Yāzh was tuned to the suddha mela, Harikāmbhoji, and when the need arose, the madhyama or the panchama string was taken as tonic note and music played.

The pans of the Tevaram are all jiva ragas and will continue to be sung for ever.

The dvitiyākshara prāsa (2nd letter rhyme) or edugai is a characteristic feature of South Indian languages. The

Tevaram hymns proclaim the beauty of this rhyme. Sanskrit composers of the later period saw the beauty of the second letter rhyme and have adopted it in the sahitayas of their musical compositions.

Some scholars have expressed a doubt as to the authenticity of the tunes in which the hymns of the Tevaram are now sung. That the hymns were composed in a specific raga and tala is beyond question. Even in the time of the Tevarakaras, large numbers of people learnt the hymns and sang them together. This is possible only when there was a rhythmic setting for the hymns. The fact that Tirujñanasambandar providentially obtained a pair of golden cymbals (பொற்களம்ப) to provide rhythmic accompaniment to his hymns himself, proves that the hymns were set to tala. That Tirunilakanta Yāzhpānar provided instrumental accompaniment to Tirujñanasambandar's music is an additional proof to show that the hymns were of a particular melodic pattern. If a non-rhythmic music like the Vedic hymns is capable of being transmitted through oral tradition, it stands to reason that rhythmic music is more easily capable of being transmitted from generation to generation.

At a time when the habit of recording songs in notation was not cultivated, the only method by which musical compositions were handed down to Posterity was through oral tradition. The disciple apprenticed himself to a well known master and learnt to sing all the hymns of the Tevaram correctly and with bhāva. The endowments created in Temples for the recital of the sacred hymns during the rituals paved the way for the emergence of a new class of

professional singers—the Oduvārs. These endowments in some of the great temples of South India are more than a thousand years old. It became the duty of the oduvārs to learn and sing the Tevaram not only correctly but also with a sense of understanding and feeling. The Tevaram came to be widely sung both by men and women. When the music of a hymn was widely known, nobody will dare to change it. The oduvārs have been God-fearing men and they were the custodians of the Tevaram music for more than a thousand years. They were alive to the solemnity and religious dignity of that music. They instinctively felt that if they effected any change in it, they would incur divine displeasure. When the music of the Tevaram hymns was perfect, where was the motive or need for effecting a change? Any oduvar who tampered with the original varnamettu was in danger of losing his job in the temple. The society itself would have looked upon him with askance. Tevara concerts and Tevara bhajanas were regular features of festivals of the medieval period.

The Agamas have laid down that during the Navasandhi rituals particular Pans should be sung at particular sandhis. The temple oduvar invariably sang on such occasions the sthala hymns in the correct pans.

The corresponding ragas in modern music for some of the Pans of the Tevaram are :—

<i>Pan</i>	<i>Raga</i>
Panchamam	Ahiri
Sikamaram	Nadanamakriya
Puranirmai	Bhupalam
Viyazhakkurinji	Saurashtram

<i>Pan</i>	<i>Raga</i>
Kausikam	Bhairavi
Senturutti	Madhyamāvati
Gāndhāra panchamam	Kedāragaula
Andālikkurinji	Sāma
Takkesi	Kāmbhoji
Sevvazhi	Yadukulakāmbhoji
Pazhampanjuram	Sankarābharanam
Kolli	Navaraj
Megarāgakkurinji	Nilāmbari
Nattapādai	Nāta
Sādāri	Pantuvarāli

KATTALAI

The mention of a specific number of Kattalais (கட்டலை) for each of the Pans of the Tevaram hymns is worthy of note. Kattalai is an all-comprehensive word connoting the musical structure and the prosodical structure of the hymns. The mention of a specific number of Kattalais for each pan shows that as far as the Tevaram hymns were concerned in a particular Pan, only that specific number of tunes existed. In the music of the medieval period it is well known that numbers of songs were composed in one and the same tune. The mention of the number of Kattalais was a piece of useful information. It also acted as a check and prevented an enterprising singer from singing the Tevaram hymns in new tunes not thought of by the Tevarakaras. The number of Kattalais was specifically mentioned to prevent such acts of musical sacrilege.

SACRED MUSIC IN SANSKRIT

The *Vedic Hymns* are the earliest examples of sacred music in India. When Rāvana was pressed under Mount Kailasa, he recited the Sama gānam. This pleased Lord Siva and he was forthwith released. The *Ramayana* was sung by Lava and Kusa in the court of Sri Rama in melodious *jātis* (corresponding to later ragas).

The *Gita Govinda* of Jayadeva (12th century) is an important piece of sacred music and is sung throughout India. Some of the Ashtapadis are not sung in the original ragas and talas. The Ashtapadis are also the earliest examples of regular musical compositions, each piece being set in a specific raga and tala. For the Tevara hymns, which are earlier than the Ashtapadis, only the Pans (ragas) are given and not the talas though the metre of the songs suggests to us their time-measures. Many later writers in South India wrote works on the model of the *Gita Govinda*, on parallel themes. The *Sivāshtapadi* of Sri Chandrasekharendra Saraswati and the *Rāmāshtapadi* of Rāma Kavi may be mentioned in this connection. -

The *Krishna Lila Tarangini* of Narayana Tirtha (16th century) ranks next in importance. The author is believed to be an incarnation of Jayadeva and his work is the finest opera in the Sanskrit language. It consists of twelve cantos (Tarangas) and the work is worth study even as a piece of literature. From the musical point of view it is an authoritative lakshya grantha for the topic of raga and rasa. The songs in the opera are clothed with music appropriate to the occasion. The slokas, churnikas, crisp musical

dialogues and the darus interspersed with jatis add interest to the work.

There are many composers who wrote *Kirtanas* in Sanskrit. Mārgadarsi Seshayyangār (early 17th century). Ayyāvāl, Sadāsiva Brahmendra and Vijaya Gopāla of the 17th century and Paidala Gorumurthi Sastri, Tyagaraja (1767-1847), Muthuswami Dikshitar, (1776-1835), Syama Sastri (1762-1827) H. H. Swati Tirunal (1813-1846) Ramachandra Yatindra, Kāmakoti Sastri, Walajapet Venkataramana Bhāgavatar, and Mysore Sadasiva Rao of the last century may be mentioned. For the purpose of his daily worship Tyagaraja wrote his own Divyanāma kirtanas in Sanskrit and they reveal his powers of sahitya and command over the Sanskrit language.

There are many *Nāmāvalis* in Sanskrit. Namavali is the simplest of sacred forms and is intended for congregational singing. Within the space of one, two or four āvartas not only is the raga svarupa carefully portrayed but a complete devotional idea is expressed. It is sung by the congregation and is concluded with a Pundarikam. Antiphonal singing is also seen in the Nāmāvalis.

At a time when the people did not take the trouble to record songs in notation, tunes were given special names and remembered. And sahityas bearing those names were sung to the same tune everywhere. *Pancha chāmaram* and *Matta kokilam* in Sanskrit and *Ananda kalippu* and *Odam* in Tamil are instances.

SACRED MUSIC IN TELUGU

Telugu Kirtanas form the bulk of the sacred songs in South India. Even composers whose mother-tongue was

Tamil, Kannada and Mahratti wrote in Telugu. The earliest Telugu Kirtanas are by the Tallapākam composers who belong to the 15th century. For the first time in the history of South Indian music we come across the divisions of a song into Pallavi, Anupallavi and Charana in their works. Tallapakam Chinnayya is regarded as the *Mula Purusha* for the modern Bhajana paddhati. His *Todaya Mangalam* pieces are even now sung at the commencement of every Bhajana in South India. Tyagaraja who wrote his own Divyanāma and Utsava sampradāya Kirtanas for the purpose of his daily worship, out of deference to Chinnayya, did not displace his Todaya Mangalam pieces, by any of his own. There is a composition of Chinnayya in Sankarabharana raga, Ata tala "Sri Hari Pāda tirthame". This leads one to conclude that the suladi sapta talas which attained prominence during the time of Purandara Dasa, were already in vogue before him. The compositions of the Tallapākam composers are also seen in such rare ragas as Nārani, Hejjajji Konda Malahari, Mukhāri pantu, Padi, etc.

The next Telugu composer of eminence is Bhadrā chalam Rāmadās (17th century). He was a prolific composer of Kirtanas and the great composer Tyagaraja pays his homage to him in two kritis of his and also in an invocatory Kanda padya figuring at the commencement of his Telugu opera: *Prahlada Bhakti Vijayam*.

Amongst the composers of Telugu Kirtanas in the 18th and 19th centuries may be mentioned Girirāja Kavi, Virabhadrayya, Mātrubhutayya, Ramaswamy Dikshitar, Tyagaraja, Syama Sastri, Vina Kuppayyar, Cheyyur Chengalvarāya Sastri, Kāmakoti Sastri and others.

There are many Telugu Nāmāvalis. The *Utsava Samprādaya Kirtanas* and the *Divyanama Kirtanas* of Tyagaraja are soul-stirring compositions and are sung in every Bhajana party. His *Nindāstuti Kirtanas* and *Samkshepa Rāmāyana kirtanas* are also very popular. The *Mānasa puja Kirtana*, *Paramatmuni mānasamuna* of Vina Kuppayyar is an interesting composition. Occasionally we come across also Vedanta kirtanas which contain philosophical conundrums. A good example is *Appadundu Kondalona* in Yadukula kambhoji raga.

IN TAMIL

The *Muvar Tevaram*, the *Tiruvachakam* of Manikka Vāchagar, the hymns of the Vaishnava samayāchāryas, the hymns of Tāyumānavar and the Siddhas, the *Tiruppugazh* of Arunagirināthar and the *Arutpa* of Ramalingaswamy constitute the cream of Tamil sacred music. These songs are even now sung in the temples of Tamil Nadu. Composers like Muthu Tandavar, Marimutha Pillay, Papavinas Mudaliar, Arunachala Kavirayar, Gopalakrishna Bharati, Kavikunjara Bharati, Achuta Dasar, Ramaswamy Sivan, Ghanam Krishnayyar, Madhura Kavi Subrahmanya Bhārati and others have left behind them beautiful and charming Tamil Kirtanas.

IN KANNADA AND MALAYALAM

There is a profusion of devotional songs in Kannada composed by Purandara Dasa (1484-1564) and the members of the Dāsakūta line. These songs are referred to as

Devar nāmas and *Dāsura padagalu*. These songs saturated with spiritual fervour, have inspired many later composers.

Devotional songs in Malayalam exist in plenty. Besides the *sopanam songs*, there are the various songs pertaining to Kāli worship. •

Thus we find that from very early times down to the present day there has been a continued out-put of songs belonging to the realm of sacred music. A student of Indian music cannot afford to neglect this important branch of lakshya.

CHAPTER VIII

EVOLUTION OF THE OPERA AND DANCE DRAMA

Operas are interesting Art forms. They are popular in all countries. Luxuriously built and lavishly furnished opera-houses are found in most of the cities of the West. Well-trained orchestras provide the musical accompaniment in operas. Operas appeal to the initiated and the un-initiated alike.

Geya nataka is the name for opera in India. Opera in India is not merely a musical play. It is a combination of poetry, music, dance and symbolism. Whereas in a *Nritya nataka* or dance drama, dance is an integral part of the play, it is not so in the *Geya nataka*. In the Opera, dance is only incidental. Abhinaya plays a greater part in opera than foot-work. In the *Nritya nataka* the foot-work and Abhinaya are equally prominent.

In the *Geya nataka*, the music plays an important part and serves as a powerful commentary on the action. It is a musical and a literary form combined. It furnishes a musical and a dramatic entertainment. The *Geya nataka* is a show for the eye and a treat to the ear. Music is an integral part in the *geya nataka*.

In the opera, we find the happy consummation of all the fine arts. It is erroneous to think that an opera is merely a concert in costume. Music therein is not a mere decora-

tion super-imposed on the play. It is an element inter-woven in the texture of the play. It requires special genius on the part of a person to write operas. He must have the genius of a play-wright, insight into human nature, powers of effective characterization, dramatic instinct, literary and poetic skill, plenty of imagination, knowledge of the sacred lore, a fine gift of melody, a natural talent for conceiving musical dialogues and soliloquies, knowledge of different musical and literary forms and technical ability to compose in them, skill at *sahitya*, capacity for beautiful comparisons, creative ability of a high order, proficiency in music, a natural gift to choose appropriate ragas for expressing the various shades of feelings, capacity to introduce appropriate fictitious characters and incidents to heighten the interest in the play, and finally the *mind's ear* and the *mind's eye* to see how the whole thing will look when performed. On account of the exacting nature of the qualifications required of authors of operas there is the paucity of examples of this art form.

In South India, there are operas written as such by great composers and *Charitrams* or stories in song and verse which may be produced as operas. The latter are termed *Geya charitram*. Tyagaraja's *Prahlada Bhakti Vijayam* is an opera in five acts. His *Nowka charitram* is a smaller opera. The *Nandanar charitram* of Gopalakrishna Bharati and the *Rama natakam* of Arunachala Kavirayar though intended by the respective authors to be given as musical discourses, may be produced as operas with the same music and libretto. The various kinds of Darus: Samvāda daru, Uttara-pratyuttara daru, Pātra praveśa daru, Svagata

daru, Varnana daru, Pralāpa daru and Pattābhisheka daru are all interesting.

The production of operas is attended with many problems in India. There are artistically decorated stages and dramatic halls in some cities. But the variety of scenic settings are not always available in the theatres. If one is to do justice to operas like the *Nowka Charitram* and *Pallaki Seva Prabandham*, a revolving stage will be required for depicting certain portions.

A well-trained orchestra is absolutely necessary to provide the music accompaniment in operas. For want of a disciplined and trained orchestra, most of the Dramatic companies have to content themselves with the music provided by the Harmonium. It is well-known that with the Harmonium it is not possible to produce some of the characteristic gamakas and the subtle quarter-tones which are the life and soul of Indian music. In a properly balanced orchestra constituted with an attention to tone-colour effects, it should be possible to achieve brilliant results. The music of the opera has been composed by brilliant minds. But when they are accompanied by particular instruments or groups of instruments according to the needs of the situations in the play, the effects will be marvellous. *A Bharatiya vadya brinda* consisting of about 30 performers on stringed, wind and percussion instruments and wherein instruments of North India and South India find a proper place can be constituted and given training. When particular characters enter the stage, small musical sancharis called *Pātra gitas* may be played. These correspond to the *leit-motifs* and will give an aural impression to

the audience of the approaching entry of the particular character. There are also the *pātra vādya*s, i.e. particular instruments being played as accompaniments to particular characters. Thus the flute may be played for Krishna and Vina for Narada and so on. *Patra jatis* are patterns of jati sequences played on particular drums to announce the particular character. There are *Mukha gitas* or overtures which give a fine instrumental introduction to the play and a good orchestra should perform them in full strength. Tunes suggestive of dawn, sun set etc., can be played by such an orchestra in a soft manner to give the realistic effect of the *sandhyā kāla* to the audience.

It is erroneous to think that an orchestra means an orchestra playing harmonic music. Just as music admits of the two divisions harmonic music and melodic music, orchestra also admits of two similar divisions (i) an orchestra constituted and designed to play harmonic music and (ii) an orchestra constituted and designed to play melodic music. There are portions in Western operas which are intended to be played as pure melodies. On such occasions, the orchestras well trained and equipped for performing harmonic music, play them as pure melodies. In the *Bharatiya vadya brinda*, keyed instruments have no place, since they cannot produce the delicate quarter-tones, nuances and subtle gamakas. Compositions have been composed in India for being performed by melodic orchestras and such compositions are called *Vadya prabandhas*.

Kutapa is the term for orchestra in ancient Indian music. There are references to *Tata-kutapas* or stringed bands and *Avanaddha-kutapas* or bands of drums.

The Kutapas provided musical accompaniment to the dramas in ancient times. In later times the term *sangita melam* came to be used to denote orchestras playing classical music. The orchestras designed to play folk music were called by such names as *Naiyandi melam*, *Urumi melam* etc.

On account of their musical value, bare recitals of operas can be given and enjoyed. In fact for a full appreciation of an opera when staged, it will be useful for the audience to become familiar with its music and *sahitya* before-hand. In an opera, one gets an opportunity to enjoy not only the Nava rasas but also the Gāna rasa or pure aesthetic enjoyment when overtures are performed.

An opera unlike a drama can be witnessed and enjoyed even by people who do not know the language of the play, on account of the crisp and attractive music figuring in it.

EVOLUTION

The germ or nucleus of the Indian opera can be traced to the “*Gita Govinda*” of Jayadeva (12th century). It is a śrngāra Mahā-Kāvya in Sanskrit. The work consists of twenty-four songs in 12 sargas. The characters figuring in the work are Rādhā, Krishna and Sakhis. There are also many ślokas and prose passages here and there. Each song is called an *ashtapadi*, since it contains eight stanzas or **charanas*. There are a few songs in the work with fewer than eight *charanas* and some with more than eight *charanas*,

*It is interesting to note that the synonym of *pada*, i.e. *charana* came to be used in later times to designate the last section of a composition i.e. the section following the *Pallavi* and *Anupallavi*.

also. The *kirtana* form, with the divisions: *pallavi*, *anupallavi* and *charanas* had not yet developed and the ashtapadi hymns may be considered the precursor of the later Kirtana. In the ashtapadi hymns, we have the *charanas* and something corresponding to the *pallavi*. The several songs are sung by one or other of the characters mentioned above. Although Jayadeva envisaged the work as a dance drama, still it may be produced as an opera.

The best opera in Sanskrit is the *Krishna līla taranginī* of Nārāyana Tirtha (16th Century). It is a long opera divided into 12 sections (Dvādaśa-tarangas), and each section consists of several darus interspersed with ślokas and short prose passages. The theme of the opera is the Līlas of Krishna and ends with the marriage of Krishna and Rukmini. Many Paurānic characters figure in this work. We come across *jatis* (tāla-solfa syllables) in some darus. There are also beautiful musical dialogues. The Ashtapadis and Tarangas have been grouped under sacred music and one can hear them sung with great devotional fervour in every Bhajana party in South India. Although Nārāyana Tirtha envisaged the work as a dance drama, still like the Gita Govinda, it may be produced as an opera.

TELUGU OPERAS

The Yakshagānas, Kūchipudi nātakas, Bhāgavata mela nātakas and the kuravanjis are all dance dramas. Tyagaraja knew the art of dance well, but deliberately eschewed the element of dance in his plays and wrote pure operas. It is natural for the *geyanataka* to emerge from

out of the *nritya nataka*. There is an interesting parallel to this. The musical works of the post - Ratnākara period had no chapters on dance in them. The *Sangita Ratnakara* and the works written during the pre-Ratnakara period, had invariably chapters on dance.

In the *geyanataka*, the *rasa* is sought to be created with the help of *sahitya*, music and acting and without resorting to the aid of dance.

Tyagaraja has written three beautiful operas in Telugu : *Prahlāda bhakti vijayam*, *Nowka-charitram* and *Sitā rāma Vijayam*. The sterling devotion of Prahlāda amongst the group of great *bhaktas*, had a great appeal to the father of the *Kṛiti* composition and he immortalised that *Bhakti* in his own characteristic style in his opera. *Prahlāda bhakti vijayam* does not deal with the story of Prahlāda as such, but, as the title itself indicates, it deals with the several aspects of his *bhakti*. The opera consists of five acts, and in all 45 songs figure in them. In many songs, Prahlāda addresses his prayers to Sri Rāma. This may sound an anachronism, but it should be remembered that to Tyāgarajā, Sri Rāma was *Parabrahmam* itself, and whenever Prahlāda addresses Sri Rāma, the reference should be taken as to the *Parabrahmam*. The musical dialogues between Hari and Lakshmi and the soliloquies of Prahlāda afford interesting reading. The well known *chārṇika* in which Nārada describes the greatness of Vaikunta belongs to this opera.

The *Nowka charitram* consists of 21 songs interspersed with *padyas* and prose passages. It narrates the story of an excursion in a pleasure-boat on the Jumna. Krishna and the Gopis started on the excursion and this is aptly

described in a beautiful daru in *Surati rāga*. The Gopis, supremely conscious of their beauty even begin to taunt Krishna. For sometime everything goes on well during the boat journey, but soon a storm appears and gradually increases in intensity. The boat is tossed furiously. It springs a leak and water rushes into the boat with terrific force. The distressed Gopis appeal to Krishna for help and surrender unto him. The Gopis are made to remove their garments and patch up the hole. Ultimately through the grace of the Lord, the storm vanishes and the gopis find themselves back again safely on the banks of the Jumna. The story itself has no basis in the *Bhāgavatam*, and is a pure creation of Tyāgarāja's fertile imagination. Apart from the musical value of this opera, it is worth studying as a piece of literature. Tyāgarāja has rendered signal service to Indian music by immortalising many folk-tunes in his operas.

Tyagaraja's operas contain key-statements here and there and they help us to understand the motive of the author in writing those operas.

TAMIL OPERAS

The earliest example is the *Ramanatakam* of Arunāchala Kavirāyar (1711-1778). This opera furnishes an instance of a composition wherein the *libretto* (sāhityam) is by one person and the music (dhatu) is by another. Kavirāyar wrote the songs while they were set to music by two of his disciples: Kodandarāmayyar and Venkataramayyar. These two disciples came to study, Tamil language and literature under him. The theme chosen proved a handicap to the author in as much as it did not afford him much scope for the display

of his creative and imaginative skill. The work opens with the usual invocation and gives the story of the Rāmāyana in the form of *darus* and *viruttams*. There are also a few musical dialogues. The darus are very long, consisting of not less than three charanas. Words are too many in his songs, and many Tamil proverbs and ethical sayings figure in them. The choice of rāgas, in perfect consonance with the sentiments expressed in the several songs is the outstanding merit of this work. The work was given publicity for the first time in the Srirangam temple and soon became popular. The author was honoured with *Kanakābhishekam* by Manali Muttukrishna Mudaliyar, a distinguished patron of arts and learning in those days.

Ananta Bhārati followed Kavirāyar and wrote the Uttarakānda of the Rāmāyanā on the same model.

The finest opera in the Tamil language is the *Nandanār charitram* of Gopālakrishna Bhārati. As a composition it is a master-piece. Bhārati's genius as a playwright, his imaginative skill, his gifts at melody-making, the ease with which he composed in several musical forms, his remarkable powers of characterisation, and the vigour of his sāhitya are all striking. The sterling devotion of Nandanār had a great appeal to him in much the same way as Tyāgarāja was fascinated by the ideal *bhakti* of Prahlāda. From the meagre account given of Nandanār in Sekkizhar's *Periyapurānam*, Bhāratiyar has developed a story full of interest with the introduction of fictitious characters like the orthodox, obdurate, tyrannical landlord (the VEDIYAR), and the venerable old man. Gopālakrishna Bhārati, like Tyāgarāja, immortalised many folk-tunes in his works. He also

gave new life to some of the forgotten musical forms like the "*Irusollalankāram*", and *Nondichindu*. His other operatic works are *Iyarpagaināyanār charitram*, *Tirunīlakanta nāyanar charitram*, and *Karaikal ammaiyar charitram*.

NRITYA NATAKAM

Dance dramas have been in vogue from ancient times. In fact the classic work *Natya Sastra* of Bharata is principally occupied with the details concerning the staging of dance dramas. The tradition of this form is still continued in the staging of dance dramas of Merattur Venkatarama Sastri in Tanjore District and in the dance dramas staged in Kuchipudi in Krishna District (Andhra Pradesh). In the *Nritya natakam*, dancing is an integral part of the play. Each character has to keep on dancing and acting.

In a *kavya*, the *rasa* is created by the mere *sahitya*. In a drama, the *sahitya* and acting together create the intended *rasa*. In the opera, the *sahitya*, music and acting combine to create the *rasa*. In the dance drama, the *sahitya*, acting, music and dancing together combine to create the intended *rasa*.

In the *Bhagavata mela nataka*, *Bhagavatas* (devotees), take part in the play and hence the name *Bhagavata mela natakam*. The play is staged as an offering to the Deity and in an atmosphere of solemnity and devotion. After the appearance of Ganesa and the Konangi (Divine clown), the *pātra pravesa darus* are sung. These songs give an opportunity to each character to show his skill and talent in dancing (both in *nritya* and *abhinaya*). Once the play

PLATE VI



A scene from the Viralimalai Kuravanji (Tamil dance drama)
The Kuratti (gypsy woman) is reading the palm of the hand of the heroine, Raja Mohini (See p. 93).

starts, the character may not get a leisurely opportunity to display his skill in dancing. The dancing in the play proper will be restricted to the needs of the particular situations. After all the characters have appeared on the stage and danced to their respective *pravesa darus*, the story proper begins. In the *geya natakam* however, there are no *patra pravesa darus*, and the story straightaway begins after the invocatory verses are sung. The appearance of the *Konangi* in the *Nritya natakam* not only sends the audience into roars of laughter but also serves to rivet the attention of the audience on the coming play.

The music of the *Konangi darus* is in *Kambhoji raga*, *Adi tala* and its tessitura centres round the *tara shadja*. This has the effect of creating the requisite musical atmosphere.

In the *Kuravanji natakam* also, there is classical music and classical dance, but the appearance of the *Kuratti* (gypsy woman) on the scene serves to provide a lighter form of entertainment. The *Kuravanji natakas* are woven round the stock theme of a lady falling in love with the King, Zamindar or a Noble of the place. Sometimes she is represented as falling in love with the Deity of the local temple. The Deity, King, Minister, Zamindar or Noble as the case may be, comes in a procession. The heroine sees the hero and falls in love. She communicates her desire to her maids and requests them to help her. Songs relating her love pangs are cast in very moving tunes. A gypsy woman appears on the scene after sometime. She reads the palm of the heroine's hand and predicts that her desires will be fulfilled. The heroine's wishes attain fruition and the play finishes.

The earliest Kuravanji that has come down to us is the *Tirukkutrala Kuravanji* written in the 18th century. The *Sarabendra Bhupala Kuravanji*, *Viralimalai Kuravanji* and *Azhagar Kuravanji* written in the 19th century are also interesting Kuravanjis.

Relatively speaking, the Bhagavata mela nataka is characterised by superior music, superior sahitya and superior dancing.

CHAPTER IX

FAMOUS MUSICAL CONTESTS

In literature, we read of poets provoking or causing literary contests to establish their superiority over rival poets. The contest between Villiputturar and Arunagirinathar is an instance. In Musical history, we likewise come across many musicians creating, provoking or precipitating musical contests. Persons attaining eminence in letters and music easily succumb to the weakness of aggressively challenging innocent, but equally eminent men and catch them unawares and establish for themselves some spectacular glory. For one thing, these contests are a proof of the dynamic character of our music. It is a thrilling experience to read of such contests. When talents on either side are equal, it is qualities like presence of mind, self-reliance, equanimity of temper, mental alertness and acuteness of intelligence that bring success. Compared to literary contests, musical contests have an added thrill, in as much as both musical and literary gifts of the contestants are put to test. A melodic system of music like the one in vogue in India, specially affords scope for such contests. Defeat in a musical competition is a small affair but defeat in a musical contest means the loss of one's reputation built after years of practice. There have been instances when musicians defeated in contests, gave up their musical careers for good.

Musical contests have a deep moral lesson for us. They show how eminent vidwans have paid dearly for their pride in music. They also show how the art of music is so

great and comprehensive, that it is sometimes possible even for a junior, less gifted person to defeat a senior and powerful rival.

Musical contests may be classified into :—

1. Those provoked by swollen-headed Vidwans.
2. Those deliberately planned and brought about by a third party—a Ruler or a Patron.
3. Those precipitated by an accident or a circumstance.

I Firstly about Guttīla, the musician figuring in the Buddhist, Jātaka legends (No. 243).

This is a contest between a Guru (Guttīla) and his Sishya (Musīla). This took place in the centuries preceding the Christian Era. The Guru was a Samasthana Vidwan in the court of the Raja of Benares. His Sishya, proud of his attainments, thought of ousting his Guru from his position and usurp the same for himself. The contest between the two, was arranged for one evening and those assembled included the Rajah, Courtiers, eminent musicians and citizens. The contestants had each a seven stringed harp to play upon. (It may be mentioned in this connection that the modern fretted Vīna is just a few centuries old. The harp-like Vīna was widely used in ancient times). The Guru devoutly prayed of God. A timely and providential suggestion flashed across his mind. At first he played upon all the seven strings and the response from his Sishya was equally good. Next he snapped the seventh string (i.e. the highest-pitched string) and continued

playing the same mode. The Sishya while responding was also obliged to snap the corresponding string on his instrument and play. The Guru during the subsequent turns began to snap a string each time (i.e., the 6th, 5th, 4th, 3rd and 2nd) till the last string alone was left. Nevertheless he continued to play wonderfully. The Sishya who also was obliged to snap the strings likewise felt his limitations and was easily humbled. The ancient harp was played on open strings and the alankaras so characteristic of ancient jātis were produced by clever plucking technique. The Sishya was as good as his Guru in this art but the Guru in addition had practised the art of producing on a single string the notes of other strings by damping aliquot parts of it. The snapping did not materially affect him. The string that finally remained was the longest of the seven strings and it was possible to produce on that string, the notes of the other strings by this method. It was his proficiency in this difficult technique that enabled the Guru to emerge victorious.

II. Next is the contest between Hemanātha and Bānabhadra narrated in the *Tiruvilaiyādal Purānam*.

This contest took place during the time of Varaguna Pandiyan of Madurai. Although the contest did not take place as planned, yet the precipitator of the contest was vanquished by divine intervention. The incident has its historical value in as much as it proves that the art of raga ālāpana had reached a high degree of excellence even at that time. The level of musical appreciation at that time was also high.

Hemanātha, the musician from the North visited many Sa māsthānas in the south and defeated the Vidwans that

adorned those courts. He won many laurels. At last he came to Madurai. The Pandiyan king received him kindly and extended to him all hospitality befitting a person of his rank. Hemanātha proudly proclaimed that there was none to equal him in music.

“ தன்னோடு இஃனிசைப் பாடவல்ல
தானயாழ்ப் புலவர் வேறிங்கில்லையென ”

The Pandiyan enquired of his Samasthana Vidwan Bānabhadra, whether he would agree to a contest between himself and Hemanātha and Bānabhadra replied in the affirmative. The contest was forthwith fixed for the next day.

In the meantime, Hemanātha's disciples stood at different corners of the streets of Madurai and sang faultless music. The admiring crowds listened to their music with rapt attention. Bānabhadra who happened to casually pass that way, heard their music. He got unnerved and seriously argued within himself whether he would meet with success on the following day. He went to the temple of Somasundara, fervently prayed of God and returned home. Immediately afterwards, Lord Siva in the guise of an old man and a seller of firewood came to Madurai and sat on the very pial of the house wherein Hemanātha was accommodated. After taking rest for sometime, he began to sing. He sang marvellously well. Out of curiosity, Hemanātha came out and questioned the old singer who he was. The reply came that he was a servant of the Palace musician, Bānabhadra. Hemanātha was so touched by the music that he asked him to continue. The mystery musician tuned his Yāzh and started again and sang the

Sādāri pan (Pantuvārāli raga) admirably well. His voice blended delightfully with the instrument. The combined effect of the voice and the instrument made everyone spell-bound. The listeners with one voice exclaimed that they had never heard such Sādāri before. "The teacher of the old singer must be God himself" said they. Hemanatha, the shrewd musician that he was, left Madurai that very night along with his disciples, bag and baggage, leaving behind all the costly presents received in different samasthanas, for being presented in turn to Bānābhadrā. God appeared to Bānābhadrā in dream that very night and told him how he had saved the reputation of his bhakta.

The King heard with a thrill the happenings on the previous night. His regard for the court musician increased a hundred-fold from that time.

The tradition that Parameswara is pleased with Sadari and that he has a special liking for this raga has continued. When Tyagaraja visited Kovur, the very first song that he sang *extempore* in praise of Sundaresvara of the Shrine there was *Sambho Mahadeva* in Pantuvārāli raga.

III. For the contest between Bobbili Kesavayya, and Syama Sastri, the reader is referred to the author's *Great Composers : Book I*.

IV. The contest between Dolak Nannu Mea and Somu Ayyar.

Nannu Mea and Chotu Mea were Samasthana vidwans in Pudukkottai. Nannu Mea was a gifted player on the dolak. His paran displays on this instrument were attractive and fascinating. Proud of his attainments, he began to

SAVERI RĀGA — ADI TALA

; D ; ; p d d p m p d p . Gir . . ra . ni . . pa lu ku d m . na	D ; ; - p d nā . . . Na n	i s - s n n d - d p di mri - da n . ga mai .
---	------------------------------	---

BHAI RAVI RAGA — MISRA-KHANDA CHAPU TALA

கூடராகிரி வேலன் குஞ்சரி மணவாளன் (அதீத எடுப்பு)
 (தாதீங்கிணதொம் ததிங்கிணதொம்—தாதீங்கிணதொம் ததிங்கிணதொம்)

7	5	7	5
{ r } { gū }	S , n n d d P d ā . . . ra gi ri	p m P d n S - n s ve . . la n . - kun	R R s R ja ri ma na vā . . . lan . . - Gu

challenge whether there was a singer who would be a match to his rhythmic accompaniment. Many Vidwans excused themselves. A few directed him to Pallavi Somu Ayyar.

One morning, Nannu Mea came to Talanayar village and after the usual greetings interrogated the old Vidwan whether he would sing to his Dolak accompaniment. Somu Ayyar, though taken unawares, accepted the challenge. The concert was fixed for the same night.

He had heard of Nannu Mea's talents in dolak play. "How to tackle him?" was his problem. An intelligent idea at last struck him and he forthwith composed the following pallavi in Saveri raga and rehearsed it well.

“ கிர்ரனி பலுகுளு ? நந்தி ம்ருதங்கமைன ”

“ Is it possible to produce the sound-effect *Girrrrr*, even if the mridangam used happened to be that of Nandikeswara's ? ”

(See Page 100 for the notation of this Pallavi)

In the evening concert, he developed a beautiful alapana of Saveri raga and followed it up with the exposition of the above pallavi.

The sarcastic tone of the Sahitya coupled with the fact that he was unable to produce on the dolak the triller effect of the first word *Girrani* of the pallavi, humbled Nannu Mea.

MAHA VAIDYANATHA AYYAR AND
COIMBATORE RAGHAVA AYYAR

V. This contest took place during the reign of H. H. Ayilyam Maharajah of Travancore in the year 1872.

Raghava Ayyar (1824 — 1878) was born in Vadaseri near Nagercoil. He was a disciple of Parameswara Bhagavata (1815—1892). On account of his long stay in Coimbatore he came to be called Coimbatore Raghava Ayyar. He was a court musician in Trivandrum and settled at Haripād.

On the day fixed for the contest, all the musicians assembled at the Ranga Vilasam (Palace) at 2 p.m. The accompanists on the occasion were Mahādeva Bhāgavata (Violin), Kalyanakrishna Bhagavata (Veena), Seturama Rao (Mridangam) and Somasi Bhagavata (Mridangam).

Coimbatore Raghava Ayyar sang Sankarabharana raga elaborately and gave an admirable exposition of the Pallavi *Vinavayya Panchanadisa*. His music lasted for three hours. The audience re-assembled at 7 p.m. Maha Vaidyanatha Ayyar in his turn sang the Kalyani raga and followed it up with the Pallavi, *Taraka brahma svarāpa*.

The contest was continued the next day. Todi raga was elaborated and the Pallavi *Emani matlāditive Rama* was expounded.

Maha Vaidyanatha Ayyar then expounded Kharahara-priya raga and sang a Pallavi in it. (This raga was not quite familiar to the musicians of Trivandrum at that time). The words of the Pallavi were *Chakkani raja margamu lundaga*.

Raghava Ayyar's music was after the *Ghanam* style, while that of his opponent was after the *Nayam* style.

The Maharajah was equally impressed with the extraordinary skill, creative talents and high attainments of both the Vidvans. He was not able to decide as to who was the superior of the two. He ordered for presents of equal value consisting of pairs of golden bangles, laced shawls etc. to be brought and gave the presents simultaneously to both the musicians. He held the two plates containing the costly presents one in each hand and asked the two musicians to come and stand before him. He gave the presents which he had in his right hand to Maha Vaidyanatha Ayyar and the presents which he had in his left hand to Coimbatore Raghava Ayyar. *The presents were given simultaneously.*

Some court musicians asked him why he gave the presents that he had in his right hand to Maha Vaidyanatha Ayyar. The Maharaja immediately remarked :—
 “Both are equally great. But still we must show courtesy and regard to the musician who had come from outside Travancore. For this reason I gave the presents that I had in the right hand to Maha Vaidyanatha Ayyar and the presents that I had in the left hand to Coimbatore Raghava Ayyar. No other discrimination was sought to be made by me.”

VI. For the contest between Maha Vaidyanatha Ayyar and Venu, the reader is referred to the author's work, *Great Musicians.*

NAGASVARAM CONTEST

VII. This took place early in the 20th century in the Krishnan Temple, Coral Merchant Street, George Town Madras. Tiruvottiyur Tyagayyar (the son of Vina Kuppayyar) was the umpire on the occasion. A nagasvaram set with precious stones (கல்லிழைத்த நாகஸ்வரம்) was offered as the prize to the victorious performer by Dubash Mukunda Naidu.

Krishnan and Kuppan, both eminent performers on the instrument were the contestants. Both of them played equally well. Krishnan's play was characterised by rare originality and speed. Kuppan's play was characterised by delicacies and niceties.

When it became difficult to decide the winner, a suggestion was made that both of them can be asked to play Modi tune i.e. the tune in Punnagavarali raga played by snake-charmers to lure the serpents. Kuppan with his delicate nuances and touches easily impressed himself and carried off the coveted prize.

VIII. Vasudevanallur Subbiah Bhagavatar was a prominent Pallavi singer. He was a disciple of Maha Vaidyanatha Ayyar. He was getting a Varushachalam (annual grant) of Rs. 250/- from 5 temples—(50 Rupees from each temple) and in return he had to go to those temples during the annual festivals and sing there.

Once, Amarnādu (ஆமர் நாடு) Tirumalai Ayyangar, a disciple of Ramnad Srinivasa Ayyangar went to Kallidai-kurichi in Tirunelveli District to give a concert. Rasikas desired that Tirumalai Ayyangar and Subbiah Bhagavatar

should both appear and sing from the same platform. The latter who was far senior to the other musician in age and in the musical profession, did not relish the idea but however consented to do so, on condition that he would respond to the Pallavi of Tirumalai Ayyangar on the first day and that the latter should respond to his (Bhagavatar's) Pallavi sung on the following day. This suggestion was accepted.

On the first day, Tirumalai Ayyangar after singing, a few pieces, sang a Pallavi which was literally inflated with words. When Subbiah Bhagavatar's turn came, he asked his opponent to just recite the sahitya alone of the Pallavi in prose form. The latter tried but failed in the attempt. It was a long Tamil verse set into the musical frame-work of the Pallavi and did not admit of any freedom in development.

Next day, Subbiah Bhagavatar sang the Bhairavi raga and followed it up with the following Pallavi in a Sankirna tala consisting of a misra chāpu and a khanda chāpu followed again by a misra chāpu and khanda chāpu i.e. 7 + 5 + 7 + 5.

“Gudāragiri velan Kunjuri manavālan”

Gomatinayakam Pillai, a brilliant performer on the mridangam was already tutored in this Pallavi by Subbiah Bhagavatar and both of them gave a brilliant performance. The audience's joy knew no bounds. But Tirumalai Ayyangar, the rival, was not able to identify the tala and thus was easily vanquished.

(See P. 100 for the notation of this pallavi)

CHAPTER X

CIRCUMSTANCES THAT OCCASIONED FAMOUS PALLAVIS AND COMPOSITIONS

From the historical point of view, *pallavis* may be classified under five heads :—

1. Excerpts from classical compositions handled as *pallavis* by distinguished musicians in the past :—

- Ex. (a) *Emani māṭladitīvo Rama* (Todi raga—Adi tala)
(b) *Gāna lola Karunālavāla* (Todi raga—Adi tala)
(c) *Mahima teliya taramā Rama*
(Sankarabharana raga—Rupaka tala)

2. *Pallavis* which have been coined and expounded by eminent musicians in the past :—

- Ex. (a) *Andariki challanaina - chanda māma*
(Sankarabharana raga—Adi tala)
(b) *Chandra Kalādhara Sāmbasadasiva*
(Sankarabharana raga—Adi tala)
(c) *Karimoravinalēda ? Krishna* (Kalyāni—Adi)

3. *Pallavis* which were provoked by musical contests :—

- Ex. (a) *Girrani palukunā ? Nandi mridanga maina*
(Sāveri raga—Adi tala)
(b) *Gudāragiri Velan Kunjari manavalan*
(Bhairavi raga—Misra khanda Chāpu tala)

4. Pallavis which were occasioned by particular incidents in the lives of musicians:—

- Ex. (a) *Sa ri ga pā gā ichchene*
 (Mohana raga—Adi tala)
- (b) *Nakka vinayamulu jese vāriki*
Ekkuva mariyada ī chadaruna
 (Sankarābharana raga—Adi tala)
- (c) *Āttangarai orattile oru vandu girrena girrena*
kattude (Bhairavi raga—Jhampa tala)

5. Pallavis composed in honour of Patrons :—

- Ex. (a) *Setupati Jaya Jaya Ravikula Raja*
Vijaya Raghunatha Sri Bhaskara sāmi
 (Todi rāga—Jhampa tala)
- (b) *Sadgunanidhi chandrā Kulasekharendra*
 (Kambhoji raga—Triputa tala)

I. Sa ri ga pā gā ichchene

Yuvaranga Bhupati of Udaiyārpalayam (latter part of the 18th century) was one of the Rulers noted for his scholarship in music. Many padas in Telugu have been composed in his praise. They bear the raja mudra “Yuvaranga” and they are collectively termed *Yuvaranguni Padamulu*. To win the appreciation of Yuvaranga was the ambition of every noted musician of the time.

Shatkāla Subbayar, a great singer of the time, once went to Udaiyarpalayam to sing before the ruler and get his approbation. Shatkala is a highly coveted title and is given only to those who are able to sing or perform in six degrees of speed. Shatkala Govinda Mārār and Shatkala

Narasayya are two other singers associated with this title. Veena Venkataramana Das of Vizianagaram had the title Shatkāla chakravarti.

Udaiyarpalaiyam in Tiruchirapalli District became an important seat of music during the 18th and 19th centuries. It is the legendary place where night was day and day was night. Situated in the midst of a forest noted for wild animals, the place had its advantages as well as its disadvantages. At a time when marauding plunderers were roaming about, people in Udaiyarpalaiyam kept awake during night and transacted all their work and slept during day time. There is a high-walled fortress within which officials lived. The zamindars of Udaiyarpalaiyam have been successive patrons of music. The ancestors of Syama Sastri (1762-1827) before their advent to Tiruvarur in the earlier part of 18th century stayed at Udaiyarpalaiyam along with the Deity, Bangāru Kāmākshi. Subbaraya Sastri (1803-1862) spent his last days in Udaiyarpalayam. The famous kriti in Sahana Raga "*Inkevarunnāru nannu brova*" by Annaswamy Sastri (1827-1900) is in praise of the deity "*Kusuma kuntalāmbike*" of Udaiyarpalaiyam. The daru "*Kāminchiyunnadira*" in Kedaragaula Raga, Rūpaka Tala is in praise of Kachchi Kalyānaranga of Udaiyarpalaiyam. Ghanam Krishnayyar, the great composer of Tamil padas, was the Samasthana Vidwan in Udaiyarpalaiyam for many years.

Shatkala Subbayyar went to Udaiyarpalaiyam and stayed in the choultry. The Zamindar stationed an official there to look after the needs of all musicians who came and stayed there and to report to him on the relative merits of those musicians. This official was himself a rasika, Shatkala

Subbayar an orthodox man that he was, performed his daily pūja and used to recite slokas in the form of a ragamalika. His alapanas woven round the words of the slokas were so captivating that all the people in the Choultry gathered before him during puja time to listen to his music. They became spell-bound and went for their meals only after his pūja was over. The official reported to the Zamindar about the musical talents of this vidvan. It was harvest time and the Ruler was too busy with the work incidental to the season. The vidvan waited for more than three weeks in the hope that he will be called upon to perform in the palace. Seeing that there was no prospect of the zamindar sending for him and listening to his music, he decided to leave the place in disgust, though he was treated as an honoured guest.

One early morning, he left the place bag and baggage and wended his way through the adjoining forest. He came near a tank. He had his bath and performed his ablutions and started his puja. He sang in the morning ragas : Dhanyasi, Kedaram, Bilahari and Saveri and came to the concluding Sriraga. He sang so well that he himself was greatly elated with his music. He involuntarily exclaimed "That Yuvaranga Bhupati should have been here now to listen to my music."

Forthwith came the surprising answer "Here I am Sir, feasting my ears with your heavenly music." The musician turned round and saw to his utter surprise the Zamindar and wondered how he happened to come there.

When the news of the musician's departure from the Choultry reached the Zamindar's ears, he immediately started on horse-back along with a palanquin to overtake

the musician and request him to come back to the Samasthanam. The musician was requested to get into the palanquin and was brought to the palace with all honours.

One night Shatkala Subbayar expounded Mohana Raga in the palace. This tristhayi raga and its sarva svara gamaka varika rakti character gave him full scope to display the varied facets of the raga in all the three octaves and in the six degrees of speed. His ravai jāti sanchāras in fast tempo appeared like pearls dropped from heaven. The ālāpana went on for more than 3 hours. The zamindar in a state of extreme rapture removed the lace turban which he wore on his head and placed it on the head of the musician by way of appreciation.

The singer was overjoyed and by way of immortalising this rare recognition of his talents composed on the spot the pallavi "*sariga paga ichchene*" (Gave he a lace turban) and proceeded with its exposition. The word "*sa ri ga pa ga*" is a combination of svarāksharas.

The ruler was struck at this remarkable svarākshara pallavi composed *extempore*. He requested the vidwan "Sir, let me also be given a chance." On the vidwan nodding his head by way of approval, the Ruler sang *extempore* a counter-pallavi "*Sādā pāgā ichchera*" and proceeded to expound it. The meaning of this counter-pallavi is "I gave only an ordinary turban" and implying thereby that for the vidvan's greatness, a turban studded with gems should have been given. The phrase "*Sa da pa ga*" is also a combination of svaraksharas. The vidvan

and the zamindar sang alternately their respective pallavis. The performances of the two ended as a veritable musical feast.

(See P. 112 for the notation of this pallavi
in Mohana raga)

Tulajaji II (1765-1787) attracted by the reports that Udaiyarpalaiyam was a powerful seat of music and the cream of musical genius was concentrated there, went there in disguise to see for himself the truth of the reports. He was convinced of the veracity of the reports and on his return decided to appoint more and more samasthana vidvans in his court.

At a time when the whole world is interested in reading reports about the movements of man-made satellites launched into space, it will be of interest to know that some musicians in Udaiyarpalaiyam in the early part of the 19th century made successful attempts to listen to the music emanating from the chandra mandalam (moon).

II Nakka vinayamulu

Patnam Subrahmanya Ayyar (1845-1902) was once giving a performance in the presence of the Ruler of Tanjore. He developed a beautiful alapana of Sankara-bharana raga and planned to follow it up with the exposition of the classical Pallavi :—

“ Chakkaga n̄- bhajana jese variki

Takkuva galadā Sri Rama ! dina dinamu ”

A jealous vidvan who was sitting near the Ruler frequently whispered into the latter's ears some uncomplimentary remarks concerning the music of the Vidvan.

MOHANA — ADI

4		O		O
, , , , ,	s r g P G r G P	- S	; ; ;	; ; ;
.	sa ri ga pā gā . i chche	ne
; ;	Ś D P G r - G p	/ S	; ; ;	; ; ;
.	sā dā pā ga . i chche	rā

Note :—In both the above pāllavis, the note *sa* in the first drutam is negotiated with a downward glide from *pā*.
SANKARABHARANA — ADI

4		O		O
; S, s	R G G G m p m	m g G - g r G m P m	m g g r r s - r g m g	
. Na. kka vi	na ya mu lu je . se	vā ri .	ki
g r S N̄ - sr d d P m g - g r r s s n̄ d n̄		S ; ; - g m	P ; ;	p m
. c . kku . . . va ma . ri . yā		dā i	cha da
g r l .				
ru na l				

his mannerisms and his style of rendering. Subrahmanya Ayyar felt very much hurt. He immediately created and substituted on the spot the following sarcastic sāhitya to the above Pallavi and sang it :—

*“ Nakka vinayamulu jese vāriki
Ekkuva mariyāda ī chadaruna ”*

Since the new sahitya bore the identical rhyming syllables as the original pallavi and since the number of words in it was approximately the same, everybody thought that the Vidvan was singing only the pallavi, *Chakkaga nī bhajana*. The Vidvan also did not pronounce the words quite clearly in the early stages of the exposition, although the laws of Kachcheri dharma required him to do so. He stressed a word here and there and gradually revealed the new sāhitya. When he commenced the niraval, the identity and the significant and pungent meaning of the new sahitya became clear to one and all. The Vidvan who was whispering in the ears of the Ruler felt the sting more than the rest.

The Ruler realised the piquant situation that had arisen. He expressed regret for having listened to the unjust and discourteous remarks of the musician. He praised Patnam Subrahmanya Ayyar for his greatness in music and honoured him suitably.

(For the notation of this pallavi See P. 112)

III Setupati jaya jaya ravikula Raja Vijaya Raghunatha Sri Bhaskara Sami

Mahā Vaidyanatha Ayyar and Patnam Subrahmanya Ayyar went to Ramnad on invitation to attend the coronation of Bhaskara Setupati. Both of them along with Kundrakkudi Krishna Ayyar gave a music performance on the occasion.

Kundrakkudi Krishna Ayyar had the capacity for handling even very difficult pallavis. He had the title "*Murukku meesai Jigibigi Ghana Naya Desya Rattai Pallavi Krishna Ayyar.*" (முறுக்கு மீசை ஜிகிபிகி கனநய தேச்ய ரட்டைப்பல்லவி கிருஷ்ணய்யர்). The marvellous effect of the concerts given together by the three gems of Karnatic music on that occasion could not be described in words. It was a feast for the Gods. Each of them gave of his best on the occasion.

On that memorable occasion they sang the pallavi "*Setupati jaya jaya ravikula Raja Vijaya Raghunatha Sri Bhāskara Sami*", in Bhairavi raga, Jhampa tala. It started on *Atita graha*, at $\frac{3}{4}$ count. At the end of the concert, Maha Vaidyanatha Ayyar, as the senior-most musician, turning to Kundrakkudi Krishna Ayyar said, "The art of pallavi exposition is your *forte*", and then to Patnam Subrahmanya Ayyar he said, "The art of embellished rendering of kritis is your *forte*." Immediately without any hesitation Kundrakkudi Krishna Ayyar returned the compliment to Maha Vaidyanatha Ayyar stating "In raga and svara (singing) there is none to equal you!"

The members of the audience heard these mutual praises and compliments with great rapture.

(See P. 116 for the notation of the Pallavi)

**IV Attangarai orattile oru vandu
girrendru girrendru kattude**

During a marriage procession in Tanjore early in this century, two senior Nagasvaram vidvans played. The bride and the bridegroom belonged to the families of two leading musical celebrities of Tanjore. Naturally a number of musicians and Nattuvanars attended the function. During the procession on the last day of the marriage festivities, one of the Nagasvaram vidvans started playing the Bhairavi raga. He developed the raga elaborately and well. The other Nagasvara vidvan with his own accompanists was also going in front ready to play, but it appeared as if the other vidvan was trying to monopolise the whole time unto himself. The procession started at 10 p.m. and it was 5 a.m. the following morning when he formally concluded his ālāpana. The other Nagasvaram vidvan with his party began to play. After playing a few snatches of Bhairavi, he played the following pallavi in Jhampa tāla:—

*“ Attangarai orattile oru vandu
girrendru girrendru kattude ”*

ஆத்தங்கரை ஓரத்திலே ஒரு வண்டு
கிர்ரென்று கிர்ரென்று கத்துதே

Meaning :—At the brink of a river bank, a beetle was humming *girrr girrr*.

BHAIRAVI RAGA—MISRAJATI JHAMPA TALA—(Atita eduppu ¾)

7	∪	○
n d d p d m-p d n s i Ś Ś, n D, n s i Ś; ; , i Ś N D n - ja ya ra vi ku la ra . ja . Vi ja ya ra ghu . nā . tha Sri . . Bhaś ka ra sā . mi		s s r s-s n se tu pa ti ja ya

BHAIRAVI RAGA—JHAMPA TALA—(Misra Jati)

7	∪	○
, , , p p d p-m G r s R, n S; R, n S; . . . At tan ga rai o ra tti le o . . ru . va . n du .	mg r g gi r rendru	mg r g m p m p D gi r ren dru ka . ttu . .
P , de .		

He produced the triller words *girrendru girrendru* with remarkable effect and accuracy. The pallavi was formally sung a few rounds in order to give an idea of the sahitya set-up of the theme. When the turn for the other Nagasvaram player came, he failed in producing the triller words: *girrendru girrendru*. The extraordinary effect created by his elaborate alapana vanished like mirage before this trickish pallavi.

(See P. 116 for the notation of this Pallavi)

MUSICAL COMPOSITIONS

From the historical point of view, musical compositions like pallavis may be classified under five heads :—

(1) Compositions which are the products of the volition of the composer.

Ex. The *Gita Govinda* of Jayadeva

(2) Compositions provoked by incidents in the life of the composer.

Ex. *Nidhi chāla sukhamā* of Tyāgarāja.

(Kalyani raga - Chāpu tāla)

(3) Compositions composed at the request or suggestion of a Patron.

Ex. *72 Melaragamalika* of Maha Vaidyanatha Ayyar.

(4) Compositions provoked by contests
(friendly or otherwise);

Ex. The Tanavarna *Chalamela* in Darbar raga of Tiruvottiyur Tyāgayyar.

(5) Compositions occasioned by visits to shrines.

Ex. The *Kovur* and *Tiruvottiyur Pancharatnas* of Tyagaraja.

I. The 72 Melaragamalika

This is the *magnum opus* of Maha Vaidyanatha Ayyar. It has a lakshana value and a lakshya value. It was composed in a period of 7 days, an achievement without a parallel in the realm of musical composition. It takes about 2 hours to sing the composition once at a stretch.

Lavani Venkata Rao, the court poet and composer, lived during the time of Sivaji of Tanjore (1855-1894.) Venkata Rao, was a scholar in Mahratti, Tamil, Telugu and Music. He was a gifted composer and singer of Lāvanis. He wrote in Mahratti, the sāhitya entitled *Bāhattara Melakarta*, which means the 72 Melakartas. It began with the words : *Sriman Jokari Rajya Vishnu sama chavhāna vamsaja Bhupamani*. The first charana began as : *Sri sama Kana-kangi Siva nrīpa putri pati vila Sesadarim*. This Mahratti sahitya was composed in praise of Sakharam Saheb, the royal son-in-law. Sakharam Saheb requested Maha Vaidyanatha Ayyar to set the sahitya which was only composed as a string of verses, to music. Krishna saheb, the brother-in-law of King Sivaji also persuaded Maha Vaidyanatha Ayyar to set the erotic verses to music in the concerned mela ragas. Maha Vaidyanatha Ayyar set the 72 sections in the 72 mela ragas in their order and sang it before famous palace musicians like Adimūrti Ayyar and others. Lavani Venkata Rao played the drum when the ragamalika was given the *premiere* by Maha Vaidyanatha Ayyar in 1883. The musical setting was highly praised and the dhātukara was honoured with a present of Rs. 2000/-.

Later Maha Vaidyanatha Ayyar substituted a sanskrit sahitya for the entire composition. The pallavi of this

sanskrit sahitya begins with the words : *Pranatārtihara prabho* and the first section begins with the words : *Kanakangyā ramayā*. This Sanskrit Sahitya is now famous and is widely sung.

II. Saraguna palimpa

The circumstances which occasioned this beautiful composition in Kedaraguala Raga, Adi Tala by Ramnad Srinivasa Ayyangar are of human interest. During his 42nd year, he met with an accident in the right leg and was bed-ridden. It was during that time that he composed this song.

The reference to Gajendra moksha in the first avarta of the charana has a special significance. Gajendra was unable to extricate his foot from the grip of the Crocodile's mouth. Finding that his own strength was of no avail, he fervently appealed to God and got the needed succour. Likewise Srinivasa Ayyangar who suffered from a fracture in his leg, finding that medical treatment was not of quick avail, appealed to God and got cured.

Navaratri festival in Ramnad is one of the major festivals. Crowds gather to witness the festival from the nearby villages. Two or three days after the festival in that year, when the entire crowd had not melted away, Ramnad Srinivasa Ayyangar went to the market to purchase vegetables. Usually he goes accompanied either by his disciples or servants from the palace. That day as he was returning home from the market, he had to wade through the crowds in the street. He accidentally set foot on a rind of plantain fruit, slipped and dashed his right leg against one of the empty dealwood boxes left on the road side by a Betel leaf vendor. He fell down in a cross-legged manner. The

bone below the knee cap of his right leg got fractured. The bones of his right ankle also got displaced. People who came to know of this, immediately rushed to the scene to know the details of the accident. Pantidurai, who was just then playing billiards in the palace, heard the news and rushed to the market place with a carriage to attend on the Vidvan. The Senior Surgeon Dr. Sundaram Achari was immediately sent for. He came and attended to the fracture and dressed the leg. Poochchi Iyengar was brought home. During the course of the second week, the doctor assured him that he was on the road to recovery. But the Vidvan felt a sense of despair. There is the proverb "*Sankata bandite Venkataramana*" i.e. when calamity comes, (one turns to) the Lord of the Seven Hills, Venkataramana. On that day, Poochchi Iyengar asked for a paper and pencil and sketched the song *Saraguna pālimpa*. He also completed the Tillana in Purnachandrika raga in praise of Nāganātha Swami of Nayinārkovil, a shrine about 12 miles from Ramnad. This Tillana also contains the autobiographical reference to his fracture (*Nādu chintalanu vega dirchara Nagaraja*) and his request for divine grace.

He was in bed for 45 days and afterwards he was allowed to get up. Subsequently for a month he just kept on moving over short distances by placing his hands on the shoulders of two friends. It was during this period of convalescence that he completed and polished the piece in Kedaragaula raga and taught it to his disciples.

By way of thanks to Lord Sri Venkateswara, he made a *eg* of silver plate costing about Rs. 100/-and went to Tirupati and deposited it as an offering to the Deity.

A similar silver leg was also made for him and given as an offering to the Deity, Naganathaswamy.

On the day of the accident, he whispered to the Surgeon that, he was suffering from a weakness in the lungs and suggested to him that he may carry out his treatment without administering chloroform. This weakness in the lungs resulted during a concert which Poochchi Ayyangar gave in Mayavaram. The Violin accompanist Tirukkodikaval Krishnayyar played a long and fascinating briga in a fleeting manner in all the three octaves and reminded the audiences of similar musical flights executed by Maha Vaidyanatha Ayyar. Poochchi Iyengar, in his turn attempted such a briga and as he was just completing it, due to over strain he heard from the lungs part a sound of a cracking bone. Since that time, he abandoned executing such long brigas. Maha Vaidyanatha Ayyar himself appreciated the capacity of Ramnad Srinivasa Iyengar in negotiating such long brigas and used to call him affectionately, *Seenu Sivane* implying that Srinivasa Iyengar was a duplicate of himself in this difficult branch of singing.

Srinivasa Iyengar paid the medical bill himself. When Pantidurai came to know of this, he was angry with him and said "Sir, Is not the Samasthanam capable of paying even your medical bill?" This reveals the great regard that Pantidurai had for Ramnad Srinivasa Iyengar, the Samasthana Vidvan.

(For other incidents that occasioned famous compositions, see the author's *Great composers : Books I and II* and *Great Musicians.*)

CHAPTER XI

INTERESTING INCIDENTS IN THE LIVES OF FAMOUS MUSICIANS

1. Bhuloka Gandharva Narayanaswamy Ayyar was a brilliant singer of the 18th century. The title *Bhuloka Gandharva* (i.e. a celestial singer on Earth) was conferred upon him in recognition of his great talents. Yuvaranga Bhupati, the Zamindar of Udaiyarpalayam, once invited him to his samasthanam. He was given a good place to stay and his comforts were carefully attended to. But days passed without an engagement being fixed for him in the palace. He got fed up and one day as he was beginning to take oil bath, he fell into a mood to sing. He sang remarkably well, even to his own surprise. He said unto himself rather in a loud tone, "If the Zamindar had been here just at this time, he would have known my musical worth..."

And before he continued, straight came the answer "Here I am, sir, feasting my ears with your celestial music. I was only longing for this opportunity." The musician recognised that it was the voice of the Zamindar and was taken aback. The Zamindar continued, "Well Sir! do not be perturbed in the least. Knowing full well that the music that came spontaneously and without anybody's bidding was the best, I left instruction here to send me word the moment you began to sing of your own accord. That happy wish of mine has materialised to-day and I am filled with great joy." So saying, he invited him to the palace that evening and arranged for his performance

before a *sadas* specially convened for the purpose. At the conclusion of the concert, he bestowed on the singer all honours.

Yuvaranga Bhupati was a great rasika and a composer of padas. Illustrious musicians like Bobbili Kesavayya have visited his samasthanam. The tambura of Kesavayya, it may be remarked in passing, was bedecked with two flags, a sign of his challenging eminence in the field of music.

Yuvaranga Bhupati was called *Abhinava Bhoja*, i. e. Modern Bhoja, in recognition of his scholarship and patronage for arts and learning.

* * * *

2. Parameswara Bhagavatar was one of the brilliant Vidvans that adorned the court of Swathi Tirunal. He had a great admiration for Vadivelu's music. Coimbatore Raghava Iyer was one of the prominent disciples of Parameswara Bhagavatar. He had often heard his guru speak to him in glowing terms of Vadivelu's music but never had a word of praise for his own music. One day Raghava Iyer specially sang for four hours to the hearing of Parameswara Bhagavatar. He gave of his best that day. Parameswara Bhagavatar complimented him on his splendid performance. Not content with this praise, he asked his guru, "How does my performance compare with that of Vadivelu's?" Forthwith came the stinging reply: "அவனுக்கு விளக்கு எடுத்துக்கொண்டு போவதற்குக்கூட உனக்கு யோக்யதை இல்லை", i. e., you are not fit even to carry the lampstick before him (Vadivelu).

It might be pointed out here, that in those days it was the custom for servants to carry lamps in front of their masters whenever they had to walk along the streets during night time. In the case of men of letters and musicians, it was thought a privilege for any one to carry such lamps in front of them.

* * * *

3. Photograph Masilamani Mudaliar was a famous violinist of the last century. He lived in Madras. He was called Photograph Masilamani Mudaliar, because he was the first to purchase a camera and take photographs. Mr. Mudaliar provided violin accompaniment to Coimbatore Raghava Iyer on many occasions. Raghava Iyer's voice had a magnificent range of 3 octaves. Singers with such extensive vocal range come rarely in the history of a nation. To cope up with Raghava Iyer, Masilamani Mudaliar had his violin fitted with six strings (two more in addition to the usual four). A special tail-piece was used for the purpose. The middle four strings were tuned to the notes: Mandra Shadja, Mandra Panchama, Madhya Shadja and Madhya Panchama as in the modern violin tuned in Panchama Sruti. The wire next to the Mandra Shadja was tuned to the Anumandra sthayi panchama (i.e. the same note as that of the 4th string of the modern veena), and the wire next to the Madhya panchama was tuned to the tara shadja. A viola string was used for the lowest string and a steel wire of gauge number 36 was used for the highest string. Two extra holes for the two extra pegs were bored on the scroll for the purpose. On account of the addition of an extra string on both sides, the tension became equally balanced.

Mr. Mudaliar used to remark to his friends that the 6th wire on his violin, pointing to the Anumandra Panchama string was ராகவன் தந்தி, thereby meaning that he had use for it only in the concerts of Raghava Iyer.

In his solo concerts, Mudaliar was fond of developing the famous pallavi in Bhairavi Raga, Khanda Jati, Matya Tala “ஆருதாரப் பொருளே, அறம்பொருளே, ஆறுமுகப் பொருளே”.

* * * *

4. Jalatarangam Subbayar was once performing to the drum accompaniments of Mamundiya Pillay and Dakshinamoorthi pillay. During the course of the concert, he scented that the two accompanists were conspiring to outdo him and land him in some rhythmical fix. When the next item came, shrewdly enough, Subbayar rearranged the cups in two semi-circular parallel rows and tuning the cups in both the rows to the same scale, began to play. After playing a piece in that scale, he played kalpana svaras. Strangely enough, with one stick he played kalpana svaras on the cups in the inner ring and with the other stick played kalpana svaras in the cups on the outer ring. The rhythm employed for one ring was Rupaka and for the other, Adi. The synchronization of the two rhythms was noticed at the conclusion of every eight āvartas of Rupaka tala. The simultaneous play in two different time-measures and their cross-rhythmical effect puzzled the tala accompaniments. They did not know to which tala they had to perform. From that time onwards they developed a great regard for Subbayar.

Jalatarangam, it may be pointed out, is one of our ancient instruments and is referred to as the *Udaka vādyam*. Under the name of water-organ it went from India to Greece during the time of Alexander the Great. Metallic cups were used in ancient times. Chinese cups came to be used since 1000 A. D.

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5. Tiruvaiyar Subramanya Iyer used to sing an *ata tala* *varna* reckoning five different *talas* simultaneously. He reckoned two *talas* with two hands and two *talas* with the two legs and the fifth *tala* by the motion of his head marking the *Sarvalaghu*. He performed this feat in the sitting posture. The five *talas* reckoned were :

- (1) *Khanda jati Ata tala* (basic *tala*)
- (2) *Chaturasra jati Dhruva tala*
- (3) *Tisra jāti Triputa tala*
- (4) *Adi tala*
- (5) *Chaturasra jāti Eka tala*

But Jalatarangam Subbayar achieved the magnificent task of performing *kalpana swaras* simultaneously in two different *talas*. This became possible since Jalatarangam is a polyphonous instrument.

* * * *

6. This reminds us of the achievement of a great *Vainika* of Mysore in the last century. He was able to play *Veena* in both the postures. i e., twanging the strings with the right hand fingers and placing the left hand fingers on the finger-board as done at present, and also twanging the

strings with his left hand fingers and placing the right hand fingers on the finger-board. For the latter purpose, he used a special veena wherein tala strings were fixed on the other side of the bridge. Thus he was able to play the two veenas in the left oblique posture and the right oblique posture respectively. For this remarkable achievement of his, he came to be called *Savyasāchi Iyengar* i. e. the Arjuna in Veena play. Arjuna it may be mentioned was able to send forth arrows in surprising rapidity with both his hands keeping the bow in position between his chin and the right toe.

There are sculptures of Vinādhara Dakshināmurti holding the Vina in the reverse oblique posture i.e. from right to left. i.e. playing with the right hand fingers and twanging the strings with the left hand fingers.

7. During a concert arranged in connection with a certain marriage in Tiruppapuliur (Cuddalore O. T.) Vidvan Ettiapuram Ramachandra Bhagavatar sang in the course of the performance, the kriti in Begada raga “*Abhimānamennadugalku Rama*” of Patnam Subramanya Iyer. The householder suggested to the musician that he can follow up the piece just now sung, with kalpana svaras. The Vidvan asked :—

“ அபிமானத்திற்குப் பாடட்டுமா,
அன்ன வஸ்திரத்திற்குப் பாடட்டுமா ?”.

thereby meaning, whether he should develop kalpana svaras for the theme, *Abhimāna* i. e. the pallavi or for *Annavastra* i. e. the opening phrase of the charanam. The

householder being somewhat of an *ignoramus in music*, took the query:—

அபிமானத்துக்குப் பாட்ட்டுமா,
அன்னவஸ்திரத்துக்குப் பாட்ட்டுமா,

literally and got wild. What! This vidwan to ask me, whether he should sing kalpana swaras for love or for consideration! So saying, he rebuked the musician for his impertinence. The singer humbly replied “No Sir! I never meant any insult to you. I only desired to know whether I should sing kalpana swaras for the pallavi அபிமானமென்னடு or for the charana அன்னவஸ்திரமுல”. Realising his folly, the householder asked him to sing kalpana swara for any of the two themes, he liked.

8. Namakkal Narasimha Iyengar once performed to the Mridangam accompaniment of Tukaram. Although the concert had progressed considerably, yet the Mridangam player was not given a solo chance. Tukaram was patiently waiting for an opportunity. At the conclusion of a kriti, Narasimha Iyengar just turned back towards the side of the tambura player for a while. Seizing the opportunity, Tukaram immediately played a lustrous mora and earned the applause of the audience. This was not relished by the singer. When the pallavi came, Narasimha Iyengar took up for exposition the pallavi,

கூடார கிரி வேலன் குஞ்சரி மணவாளன்

(see page 100 for its music)

in a sankirna tala. The length of the pallavi was 24 aksharakalas but the sequence consisted of one

misra chapu, one khanda chapu and again one misra chapu and one khanda chapu i. e. 7 plus 5 and 7 plus 5. When Tukaram's turn for solo display came, he found that he was circumscribed by the peculiar rhythmic construction of the Pallavi. The intricate rhythm did not give him enough scope for the exercise of his imagination and he had to cut short his *display*.

9. Chinna Vaithi and Periya Vaithi were two brilliant singers of the last century. They once went to Mysore with the object of winning laurels. Due to the machinations of the jealous palace vidvans, they were unable to gain permission to sing in the royal presence. At last they hit upon the following ruse.

They came to know that it was the custom for the Maharajah to visit the royal cemetery on a particular day, every week. On one of those days, they dressed themselves as beggars and sat beneath a tree on the roadside leading to the cemetery at the outskirts of the city. When they noticed the royal party coming at a distance, they began singing an intricate pallavi. When the Maharajah came near them, he was astonished to hear classical music of a high order from these (apparently dressed) beggars. His curiosity was very much roused. He got down from the horse and halted in front of them for some time. He was captivated by their niraval and kalpana svaras sung alternately. He came near them and asked them who they were. The two vidvans immediately got up, removed the ragged clothes on them, saluted the Maharajah and related the object of their visit to Mysore. They narrated the treatment that they

had at the hands of the palace vidvans. The Maharajah forthwith invited them to the palace, arranged for their concerts and honoured them.

Periya Vaithi had a powerful voice. He once sang to the drone accompaniment of the *ottu* and to the rhythmic accompaniment of the *tavil*, in the place of the usual *tambura* and *mridangam*. These are courageous attempts!

He was honoured with Pagal Deevatti (பகல் தீவட்டி) i. e., with torch-bearers who went ahead of him wherever he went even during day-time, just like mace-bearers before high dignitaries.

CHAPTER XII

SEATS OF MUSIC

Seats of music may be described as the brightest spots on the cultural map of a country. Therein lived the cream of the country's musical genius. Musicologists and musical thinkers therein spent their time, discussing problems relating to the theory and practice of music. New musical concepts were evolved. The literature on music was considerably enriched as a result of the activities of the best brains of the country. The concerts given in those seats were an aural treat to the audiences. The vidwans constituted the bulk of the audiences on such occasions and they invariably drew the best from the performers.

Ragas and talas were created by composers in some seats and musical compositions were composed to illustrate them.

Seats of music may be classified into :—

I Present seats of music and Past seats of music.

Past seats can again be classified into :—

(a) Seats of the near past and

(b) Seats of the remote past.

II Active seats, Dormant seats and Extinct seats.

III Major seats and Minor seats.

IV Seats which naturally grew and seats which became such because of some circumstance or accident.

V Seats of art music, sacred music, dance music, dance dramas, operas and folk music.

The principal seats of music of South India during the last three centuries are :—

- | | |
|------------------|---------------------|
| 1. Bobbili. | 8. Ramnad. |
| 2. Ettaiyapuram. | 9. Sivaganga. |
| 3. Karvetnagar. | 10. Tanjore |
| 4. Madras. | 11. Travancore. |
| 5. Mysore. | 12. Udaiyarpalayam. |
| 6. Pithapuram | 13. Venkatagiri. |
| 7. Pudukkottai. | 14. Vijayanagaram. |

Of these seats, Tanjore has continued to be a prominent seat of music from the beginning of the 11th century. Places like Ramnad and Ettaiyapuram became seats of music only in the early 19th century. With the exception of Madras, the Maharajahs, Rajahs or Zamindars of all the other places mentioned above were all patrons of music and some of them became good performers and composers.

A number of prominent musicians and composers lived also in places other than those referred to above.

A detailed study of a seat of music may be made from the following points of view :—

1. The geographical situation of the place and the surrounding environments which have contributed to make it a seat of music.

2. Its status as a seat ; whether an active, dormant or an extinct seat ;

3. A major seat or a minor seat.

4. The period during which it was a seat of music.
5. How it grew into a seat of music.
6. Seat of music, opera, dance or dance drama.
7. The number of musical luminaries that adorned the seat. Lakshanakaras, Composers, Musicians, Patrons, Commentators and Sangitacharyas that lived there.
8. Compositions composed in that place (sthala kirtanas) and the composers who composed them.
9. Works on music or commentaries on standard works written in that place and their authors.
10. Dance forms, dance dramas and operas if any, composed in that place.
11. Internal evidences furnished by the compositions composed in that seat.
12. Sculptures of Dance and Musical Iconography and Frescoes if any, adorning the temples in that place.
13. New instruments if any, devised.
14. Birth-places if any, of famous composers .
15. Samadhis of musical luminaries if any, in that place.
16. Music festivals conducted in that place.
17. Music conferences if any, held.
18. If great works of music were given the Arangetram (premiere) therein.
19. Music Institutions, Music Societies, Music Colleges and Music Academies if any, in that place.

SEATS OF MUSIC

1. TANJORE

The District of Tanjore happens to be the brightest spot on the musical map of South India. For over a period of 800 years beginning from the days of the Chola Kings, this district has had the fortune of being reigned by Rulers who were genuine patrons of music and dance. It is impossible to name another place in South India with such a glorious musical history as Tanjore. The cream of South Indian musical genius lived there. More than four-fifths of the repertoire of Karnatic music was produced there. The greatest composers of whom Karnatic music is justly proud as well as great musicologists and top-ranking performers of vocal music and instrumental music flourished there. The noble traditions of Bharata Natya as well as the art of Bhagavata mela nataka were carefully nurtured and developed there. The art of Katha Kalakshepam was fostered and developed there. Sacred musical compositions came to be composed there in profusion. The Institution of Bhajana received a fresh impetus for growth. The epoch-making scheme of 72 melakartas was enunciated in Tanjore. The modern vina with the 24 fixed frets was evolved there and for this reason it is called the *TanjoreVina*. The *Tanjore band* consisting of performers of brass-wind and wood-wind instruments was developed there during the time of Serfojee. As many as 360 Sangita Vidvans adorned the court of Serfojee and each had the privilege of singing in the royal presence on only one day during the year. To acquit themselves well on that day, they practised and prepared during the whole year. Sonti Venkatasubbayya, the father

of Sonti Venkataramanaya, (Guru of Tyagaraja) enjoyed the unique privilege of singing on the New year Day. Tanjore has been noted for the manufacture of musical instruments and for the adaptation of useful foreign instruments. Baluswamy Dikshitar was the first to practise the Violin, and play Karnatic music on it. Mahadeva Nattuvanar, was the first to play Karnatic music on the clarinet. Tanjore was the venue of important music conferences.

I Prominent Vaggeyakaras (Composers) who lived in Tanjore :—

- 1 — 3 The Illustrious Musical Trinity: Tyagaraja, Muthuswamy Dikshitar and Syama Sastry.
4. Pachchimiriya Adiyappayya, the composer of the famous *Viriboni varna* in Bhairavi raga.
5. Ramaswamy Dikshitar.
6. Sonti Venkatasubbayya and his son,
7. Sonti Venkataramanayya.
8. Chowkam Virabhadrayya.
9. Giriraja Kavi.
10. Pallavi Gopalayyar.
11. Subbaraya Sastry.
12. Annaswamy Sastri.
13. Ramaswamy Sivan.
14. Maha Vaidyanatha Iyer.
15. Patnam Subrahmanya Ayyar. He later came to Madras and lived there.
16. Muvvalur Sabhapati Iyer.
17. Anayya.
18. Manambuchavadi Venkatasubbayyar.
19. Pallavi Doraiswamy Iyer.

20. Tarangambadi Panchanada Iyer.
21. Vaidiswarankovil Subbarama Iyer.
22. Muthu Tandavar.
23. Marimutha Pillay.
24. Papanāsa Mudaliyar.
25. Ponnayya and his brothers,
26. Chinnayya,
27. Sivanandam
28. and Vadivelu.
29. Kuppuswamiah.
30. Kottavasal Venkatarama Iyer.
31. Vedanayagam Pillai.
32. Sobhanadri.

II Composers of Sacred Music who flourished there :

1. Tirujnana Sambandar.
2. Appar.
3. Sundarar.
4. Bodhendra Sadguru Swami.
5. Tiruvisanallur Ayyaval.
6. Narayana Tirtha.
7. Tyagaraja.

III Composers of Geya Natakas (Operas), and Geya Charitras :

1. Shahji Maharajah.
2. Narayana Tirtha.
3. Tyagaraja.
4. Arunachalakkavirayar.
5. Gopalakrishna Bharati.

IV Composer of Nritya natakas (dance dramas):

Melattur Venkatarama Sastri.

V Musicologists :

1. Govinda Dikshitar, the author of * *Sangita sudha*.
2. Venkatamakhi, the author of *Chaturdandi prakasika*.
3. Tulajaji I, the author of *Sangita saramita*.
4. Govindacharya, the author of *Sangraha chudamani*.

VI Illustrious Performers :

1. Govindasivan } Disciples of Tyagaraja
2. Sabhapati } Disciples of Tyagaraja
3. Vina Kalasti Iyer.
4. Sonti Venkataramanayya.
5. Chinnaswami Dikshitar and his brother
6. Balaswami Dikshitar.
7. Jagannatha Bhutgoswamy (Taus)
8. Tirukkodikaval Krishnayyar (Violin)
9. Pallavi Somu Bhagavatar of Talanayar.
10. Dolak Nannu Mea.
11. Vina perumal Iyer.
12. Sarabha Sastri.
13. Rattaippallavi Sivarama Iyer.
14. Mahadeva Nattuvar (clarinet)
15. Sakharama Rao (Gotuvadyam).
16. Mayavaram Vinā Vaidyanatha Ayyar.
17. Mridangam Narayanaswami Appā.
18. Tukaram (Mridangam)
19. Sivakkolundu (Nagasvaram).

* This work is attributed to Raghunatha Naik, the Ruler of Tanjore of the time. In the *Chaturdandi prakasika* however, Venkatamakhi clearly says that this work is that of his father.

20. Sembanarkoil Ramaswami }
 21. Mannargudi Chinna Pakkiri } (Nagaswaram)

VII Kathakas :

1. Tanjore Krishna Bhagavatar.
2. Varahur Gopala Bhagavatar.
3. Pandit Lakshmanachar (He later came and stayed in Madras.)
4. Tiruppayanam Panchapakesa Sastriyar.
5. Tanjore Panchapakesa Bhagavatar.
6. Narasimha Bhagavatar.
7. Sūlamangalam Vaidyanatha Bhagavatar.
8. Mangudi Chidambara Bhagavatar.

VIII Royal patrons :

- | | |
|------------------------|---------------------|
| 1. Raja Raja Chola. | 2. Raghunatha Naik. |
| 3. Vijayaraghava Naik. | 4. Shahji Maharaja. |
| 5. Tulajaji I | 6. Tulajaji II |
| 7. Rajah Serfojee. | |

IX Some of the Shrines in praise of whose Deities, great composers have sung :

1. Tiruvaiyar (Panchanadisa and Dharmasamvardhini)
2. Vaidiswarankovil (Muthukumara Swamy)
3. Mayavaram (Abhayambika)
4. Tiruvarur (Tyagaraja, Kamalamba and Sodasa Ganapatis)
5. Nagappattinam (Nilāyatākshi Amman and Soundararaja Perumal).
6. Tanjore (Brahadiswara ; Bangaru Kamakshi)
7. Kumbakonam (Sarangapani)
8. Varahur (Venkatesa)

X Birth-places of great composers :

- | | |
|----------------|---------------------|
| 1. Tiruvarur. | 2. Tillayadi. |
| 3. Mudikondan | 4. Tiruvisanallur. |
| 5. Vaiyacheri. | 6. Vaithisvarankoil |

XI Places containing the Samadhis of great composers :

1. Tiruvaiyar (Tyagaraja)
2. Govindapuram (Bodhendra Sadguruswamy)
3. Tiruppūnturutti (Narayana Tirtha)

XII Places noted for Music festivals :

1. Tiruvaiyar : festival of Tyagaraja.
2. Tiruvisanallur : festival of Ayyaval.
3. Tiruppunturutti : festival of Narayana Tirtha.
4. Govindapuram : festival of Bodhendra Sadguruswamy.
5. Marudānallur : festival of Sadguru Swami.

XIII Places noted for the performance of dance dramas :

- | | |
|-----------------------|--------------------|
| 1. Melattur. | 2. Saliyamangalam. |
| 3. Sūlamangalam. | 4. Nallur. |
| 5. Tepperumal nallur. | 6. Uttukkadu. |

XIV Musical Inscriptions, Musical Sculptures, Musical Iconography and Dance Iconography :

Kudimiyamalai and Tirumayam in Pudukkottai contain musical inscriptions. The Brahadiswara temple in Tanjore contains sculptures depicting figures in dance poses. Darasuram contains resonant stone steps which give clear ringing notes. The temple at Pattisvaram contains a fine sculpture of a figure playing on the modern Vina.

Shahji Maharajah's *Pallaki seva prabandham* was performed in the temple in Tiruvarur. *Sarabhendra Bhupala Kuravanji* was performed in the Big temple in Tanjore.

Tanjore court was the venue of the musical contest between Bobbili Kesavayya and Syama Sastri.

XV. Luminaries, who visited the seat :

Amongst the luminaries who visited Tanjore to win laurels may be mentioned, Kshetrayya and Bobbili Kesavayya.

2. MADRAS

Madras has the distinction of being one of the bright spots on the map of South Indian music. Herein lived and flourished some of the great scholars (lakshanakāras), musicians and composers who have shed lustre on Karnatic music. All the important seats of musical learning in South India were either capitals of States wherein the Rajahs patronised music; or were Zamindaries, wherein the Zamindars, themselves musicians maintained Samasthana Vidvans in their courts.

Though Madras was neither the capital of an Indian State nor a Zamindari in the past, still it gradually developed into an important seat of music as many prominent musicians and composers took up their residence here. The stream of Vidvans that came from the north and went to Tanjore to win laurels invariably halted at Madras on their way. During his stay in Madras, the renowned singer, Bhuloka Chapa Chutti (the man who rolled the world into a mat) Bobbili Kesavayya, used to go every morning to the arched bower (now not in

existence) near the present Napier Bridge, Marina and sit under the shade of the trees and carry on his strenuous vocal practices. The Bhuloka Chapa Chutti found this spot, far removed as it was from the busy town, quite congenial for his vocal practices. The temples at Mylapore, Triplicane and Tiruvottiyur were visited by distinguished musical luminaries and songs were composed by them in praise of the presiding Deities of those shrines. Generous patrons of music also lived in and around Madras and many a musician and composer came from distant places to exhibit his skill before them. All these circumstances helped Madras to gradually rise in musical importance and become an important seat of music.

One of the earliest composers to settle down in Madras was Paidāla Gurumurti Sastri (18th century). He is the greatest composer of *gitas* after Purandara Dasa (1484-1564). He is referred to as *Veyigita* Paidala Gurumurti Sastri, i.e., who composed a 1000 *gitas* and also as *Naluvadi vela rāgāla* Gurumurti Sastri, i.e., who had knowledge of 40,000 ragas. He has composed *lakshana gitas*, *sanchāri gitas*, *prabandhas* and *kirtanas* and signed them with his name. Whereas earlier *gita* composers like Ramamatya wrote in *bhandira bhasha*, Gurumurti Sastri composed his *gitas* in Sanskrit. He was a renowned *lakshana-lakshya* vidvan of his time and was held in great esteem. In recognition of his musical scholarship, the then Rajah of Tanjore presented him a palanquin. Gurumurti Sastri's brother Subbaraya Sastri was also a brilliant singer and has composed many *varnas*.

Vina Kuppier, the Samasthana Vidvan of Kovur during the time of Sundara Mudaliar was the central figure

in the musical life of Madras during the first half of the 19th century. He was a direct disciple of Tyagaraja and was intimately associated with him for more than two decades. The great composer of Tiruvaiyar had a profound regard for his disciple on account of his rare musical attainments and scholarship in Sanskrit and Telugu. Kuppier was a brilliant composer of *kritis*, *kirtanas*, *varnas* and *tillanas*. His *kritis* abound in technical beauties. He was called Narayanagaula Kuppier in recognition of his extraordinary skill in handling this rare raga Narayana gaula. Even now his Ata tala varna in this raga beginning with the words *Maguva ninne kori* stands as the best *lakshya* (example) in this raga. His *Group-kritis*: *Kalahastisa Pancharatnam* and *Venkatesa Pancharatnam* are a class by themselves. Besides being a Vainika, he was also a brilliant Violinist and a Vocalist. He had a number of disciples and followed his Master in giving them free food and tuition in music. Prominent amongst his disciples may be mentioned his son Tiruvottiyur Tyagayyar, Kottavasal Venkataramier, Sitaramayya and Fiddle Ponnuswami Pillay. For his mastery in the different branches of the art of music, Kuppier was called *Gāna Chakravarti*. He left his native home in Tiruvottiyur early in the 19th century and came to Madras and settled down in Muthialpet. He attended the concerts of the European Band given at the Fort and was fascinated by the beauty of European music. The last solfa passage in the *Bilahari raga*, Adi tala varna of his, beginning with the phrase P d ṙ Ṥ ; is definitely suggestive of this European influence.

It was at Kuppier's request that the great composer of Tiruvaiyar consented to include Madras in his itinerary, when he started on his pilgrimage to Tirupati and Conjeevaram. In Madras, Tyagaraja stayed as the honoured guest of Kovur Sundara Mudaliar at the latter's palatial residence in Bunder Street. It was on this occasion that the great composer sang the *Devagandhari raga* for six days—an achievement which he alone was capable of. On his way to Madras, he halted at Tiruvottiyur and there sang the *Tiruvottiyur Pancharatnam*—five *kritis* in praise of Tripurasundari, the Goddess of the shrine. Tyagaraja honoured Kuppier by paying a visit to the latter's house and there sang the song *Venuganaloluni gana* (Kedaragaula raga) in praise of Venugopalaswami, the family deity of the Gana Chakravarti.

Vina Kuppier celebrated the Chitra Pournami and Vinayaka Chathurthi festivals in his house with great eclat. In connection with these festivals, leading musicians from all over South India came to his house and gave concerts. It was a rare honour for a musician to get an opportunity to perform before the Gana Chakravarti and his circle of musical luminaries, who adorned Madras.

Vadivelu who was honoured with the present of an ivory violin by His Highness the Swati Tirunal Maharaja of Travancore, visited Madras in 1828. Vina Kuppier heard Vadivelu's music and admired the talents of the young musician who was then only 18 years of age.

Tiruvottiyur Tyagayyar, the worthy son of Vina Kuppier, carried on the noble traditions of his father. Many people learnt music at his feet and some of them

became eminent musicians. His house in 89, Ramaswamy Street, George Town, Madras became a veritable place of pilgrimage for musicians and music-lovers. By his works *Pallavi svara kalpa valli* and *Sankirtana ratnavali*, Tiruvottiyur Tyagayyar has placed the music world under a deep debt of gratitude to him. He has composed 108 kritis and many beautiful varnas and ragamalikas.

The versatile musical genius, Tachur Singarācharlu (1834-1892) took up residence in Madras in the latter part of the 19th century. Madras as a seat of music turns a new chapter from his time. His proficiency in Sanskrit and Telugu, his intimate knowledge of the theory and history of music, his extensive repertoire and scholarship, his compositions in common and rare ragas, all these helped him to become the chief figure in the musical life of Madras during the latter half of the 19th century. Aably assisted by his younger brother, Chinna Singara Charyulu, he published a series of graded text-books on music in Telugu. The brothers lived in No. 3, Thambu Naicken Lane near the present "Soundarya Mahal", Govindappa Naicken Street, George Town. The concerts that they organised in the Rama Mandiram in connection with the Rama Navami festival every year were attended by thousands of people. Every new musician who came to Madras and who wanted to make a name had first to go and perform before the Singaraēharlu Brothers and get their appreciation. They trained a number of disciples.

Of the composers that took up their residence in Madras in the last century may be mentioned Patnam Subramanya Iyer and Pallavi Seshayyar. The former lived

only in Tiruvaiyar but came to Madras to give training in music to the daughters of Salem Minakshi, a prominent songstress of that time. He lived in Krishnappa Naicken Agraharam, Peddunaickenpet. Because of his long stay in Madras, he came to be called (Chenna) Patnam Subrahmanya Iyer by the people of Tanjore and that name has passed into history. It was during his stay in Madras that he composed many of his *kritis*, *varnas* and *tillanas*.

Pallavi Seshayyar, an adept in expounding *pallavis* was the son of Neykkārapatti Subbier, a disciple of Tyagaraja. Seshayyar has composed beautiful *kritis*, *tillanas* and *varnas*. Once during the festival in Tiruvottiyur Tyagayyar's house, he broke all previous records by singing *Saveri raga* for eight hours. One of his illustrious disciples was Vidvan Manattattai Duraiswamy Iyer, who also lived in Madras.

Of the prominent musicians who lived in Madras in the past, mention may be made of Pandit Lakshmana chariyar (the eminent Harikatha performer), Palghat Anantarama Bhagavatar, Nadukkaveri Vaidyanatha Iyer, B.A. Varadachariyar, Kalahasti Vina Venkataswamy Raju, Thenmatam Narasimhachariyar and his brother Varadachariyar, Photograph Masilamani Mudaliyar (the first to specialise in Photography), Addaganti Virasami, Sabhapati (brother of Violinist Ambayiram), Harmonium Kandaswami Mudaliar, Venu (a gifted singer), Gurusmurti Nattuvanar, Muthuswami Nattuvanar, Bangalore Nagaratnammal and Veena Dhanammal. Almost all the lady singers of eminence, that South India has produced during the last century and the present century lived in Madras.

SACRED MUSIC

Madras was also a centre of sacred music. Numerous Bhajana mandirams have been functioning in the different parts of the city from a long time. Every pettah even now has at least two or three bhajana mandirams from where one can hear recitals of sacred music on Fridays, Saturdays and other festival days. The great devotee Alluri Venkatādri Swami lived in Triplicane. Adi Narayana Das, a member of the line of Bhadrachala Ramadas lived in Mambalam and his Rama Navami utsavams were attended by thousands of people. Tevaram and Tiruppugazh sabhas giving training to youngsters and adults in the recital of Tamil sacred music have been in existence from the last century. The Dhanur masa bhajanas in Mylapore and Peddunaickenpeta have been an annual feature in the religious life of Madras for many decades. The Mylapore Bhajana was inaugurated by Tyagaraja's disciples and is still being carried on. B.A. Varadachariyar (the first Graduate of the Madras University to become an eminent singer), Erriah Bhagavata and Balasubramanya Iyer have been associated with the Dhanur masa bhajanas in Peddunaickenpeta. T. P. Kodandarama Iyer, B.A., the founder of the Panduranga Mandiram and the author of "*Bhagavat Bhajana Paddhati*" and other works on sacred music lived in Triplicane. Ramalingaswamy of *Arutpā* fame visited Madras frequently. His famous Tamil *viruttam* beginning with the words '*Orumaiyuda ninadu*' was composed in praise of the Deity of the Kandaswamy temple, Park Town. Mint Street was and still is literally the Musical Grub Street of Madras.

The following Kritis in praise of Parthasarathi, the presiding Deity of the temple in Triplicane, have been composed :—

1. *Svari vedalina Parthasarathi*—Todi (Tyagaraja)
2. *Sri Parthasaradhe*—Bhairavi—Mysore Sadasiva Rao.
3. *Vachama gocharundani* – Atana (Mysore Sadsiva Rao.)
4. *Ninu sevinchina* — Yadukulakambhoji — Subbaraya Sastri.
5. *Parthasarathini* — Yadukulakambhoji (Subbarāma Dikshitar.)
6. *Parthasarathini* — Yadukulakambhoji (Cheyyur Chengalvaraya Sastri.)
7. *Parthasarathi nannu* — Madhyamavati (Ramnad Srinivasa Iyengar.)

Of the above compositions, the second one is in Sanskrit and the rest are in Telugu.

ENDOWMENTS

Madras has also a proud record for its musical endowments. Juttur Subrahmanya Chetty, in the last century created a handsome endowment and from the proceeds of this fund, a decent honorarium is given to an eminent Nagasvaram player every year. The invited Nagasvaram player comes with his party and gives concerts for ten days in the Chenna Kesava Perumal temple during the Periyalwar festival in the month of June. It is the tradition for the invited Nagasvaram player to take one *raga* for each evening and elaborate the same for about two hours and

finish the concert with a *pallavi*, *ragamalika* and some light pieces. All the leading Nagasvaram players of the past like Sembanarkoil Ramasami, Mannargudi Chinna Pakkiri, Sivakolundu and Madura Ponnuswami and of the present like Tiruvadamarudur Viruswami were recipients of this honour. The S. K. P. D. (Sri Kanyaka Parameswari Devasthanam) in Kotwal Bazaar maintains a concert party (since 1860) consisting of a singer, Violinist and a Mridangam player. This party provides concerts of sacred music in the temple on Fridays and other sacred days. A bhajana ghosti* is maintained by the Pachaiyappa's Trust and daily bhajanas are performed by this party in their mandiram in Mint Street.

MUSIC FESTIVALS

It is usual for Sthala vidvans and other prominent musicians to celebrate certain annual festivals in their houses. On such occasions eminent musicians used to come and give concerts. Since the audiences on such occasions consisted mostly of Vidvans and *rasikas*, the performers invariably gave their best and the concerts in such festivals were of a scholarly character and invariably proved real musical treats. The festivals conducted by Vina Kuppier and his son Tiruvottiyur Tyagayyar in Muthialpet and the Ramanavami festival conducted by Tachur Singaracharlu Brothers have already been referred to. The Krishna Jayanti utsavam conducted by Josyer Nallasubbier, the Arudra utsavam conducted by Guruvāpathan (a goldsmith and a disciple of Tiruvottiyur Tyagayyar), the Navarātri utsavam conducted by

* This Institution owes its origin to Govindappa Naicker's Charities and is eighty years old.

Tiruvengadachariyar, the Ramanavami utsavam conducted by Jalatarangam Ramaniah Chettiar and Sesha Iyengar are a few of the other important festivals conducted in the past.

Nathamuni Band was the first organised band of players of wind instruments (wood and brass) to perform Indian music in Madras. Many Nagasvaram players and professional dance parties lived in Madras from the 18th century onwards.

Regular Sangita Sabhas which organised periodical concerts by eminent musicians for the benefit of their members were also formed first in Madras in the nineties of the last century. The Krishna Gana Sabha, the Parthasarathi Swami Sabha, the Bhagavath Katha Prasanga Sabha and the Bhakti Marga Prasanga Sabha played not a little part in elevating the musical taste of the citizens of Madras in those days.

Prior to the advent of the Sangita Sabhas, patrons convened assemblies called *Sadas*. Leading musicians and dancers performed before such learned Assemblies. The fee for the concert was paid by the Patron and the public were admitted free. Newly composed pieces were given their *premiere* (arangetram) in these *sadas*.

PATRONS

Of the patrons of music that lived in and around Madras, prominent mention must be made of Manali Muttukrishna Mudaliar, Manali Venkatakrishna (Chinniah) Mudaliar, Kovur Sundara Mudaliar and Pachiappa Mudaliar. The bounty of the Manali family was well

known for centuries. Arunagirinathar (the author of the *Tiruppugazh*), Arunachalakkavirayar (the author of the Tamil opera—*Rama natakam*), and Ramaswamy Dikshitar the author of the monumental composition*—the Hundred and eight Raga tala malika, were honoured with Kana-kabhishekam (anointment with gold) by the members of this family. It was Manali Chinnayya Mudaliar that placed Balaswamy Dikshitar under the tutelage of a European Violinist. It was Dikshitar's proficiency in Violin playing that obtained for him, the appointment as Samasthana Vidvan in Ettiyapuram.

Rajah Sri Ramaswami Mudaliar was a prominent patron of music in the latter part of the 19th century and the early part of this century. Concerts by *Yenadi sisters* (disciples of Patnam Subramanya Iyer) and other illustrious musicians were arranged by him in his bungalow "Rama Mandiram" Kilpauk. The elite of the city of Madras were invited to attend those concerts.

It was at the suggestion of Mr. Chinnaswami Mudaliar, M.A., that Subbarama Dikshitar undertook to write the great work *Sangita Sampradaya Pradarsini*. The Ettiyapuram Samasthanam is entitled to the perennial gratitude of the music world on having published this great work.

VISITS OF PROMINENT MUSICIANS

Amongst the musical luminaries who visited Madras may be mentioned :—

* This composition is longer than the longest symphony of Beethoven. In it, each section is not only in a different raga but also in a different tala.

1. Sonti Venkataramanayya (Guru of Tyagaraja). He was given the honour of riding on an elephant. He was a pastmaster in playing tanas and had the titles, *Tanavidyāyāma sadrs'a* and *Gayaka sardula* (tiger among the singers).

2. Pallavi Doraisami Ayyar (1782-1816) also visited Madras. He was also given the honour of riding on an elephant, along with his patron. Doraisami Ayyar stayed in Madras with his maternal grand father Nayam Venkata subbayyar.

PUBLICATIONS

It was in Madras that almost all the important works on music were printed and published. Mr. A. M. Chinna-swamy Mudaliar, M.A., with the help of Tyagaraja's disciples published his great work '*Oriental Music in European notation*' in 1892. The first edition of *Tyagaraja's collected works* by Ramananda Yogigal was published in Madras in 1907. Tachur Singaracharlu's works were published in Madras.

Captain C. R. Day of the Oxfordshire Light Infantry and the author of the standard work "Music and Musical Instruments of Southern India and Deccan" (1891) lived in Madras for some time. The activities of the Madras Gayan Samaj drew his praise. In his book, he says "Societies such as the Gayan Samaj of Poona and Madras have recently sprung up and are doing much to encourage popular music....." In another place in the book, he pays a tribute Mr. T. M. Venkatesa Sastri as a well-known authority on the theoretical music of South India.

Mr. C. Tirumalayya Naidu, the author of the brilliant monograph on *Tyagaraja* and who also wrote the pamphlet "Music and the Anti-Nautch Movement" and the Telugu book "*Gana Vidaa Sanjeevini*" lived in Madras. He was a noted critic and did much to interest the elite of the city in high class music.

The first Journal exclusively devoted to music "*Sangita Satsampradaya Dipika*" was published in Madras.

Madras was again the scene of two famous musical contests. The one between Maha Vaidyanatha Iyer and Venu took place in the eighties of the last century and the other between two eminent Nagasvaram players in 1906.

Compared with other places, the city of Madras has the largest number of Music Sabhas and the largest number of professional musicians (concert performers and music teachers) practising. The Music Academy Festivals which have been held annually and the annual music festivals of other Institutions like the Indian Fine Arts Society, Tamil Isai sangam and the Indian Institute of Fine Arts have now become an important feature of the city life. When Music was introduced in the S.S.L.C. curriculum, it was a Madras Girls' High School that first sent up candidates for the Examination. Again when music was introduced in the University curriculum, it was a Madras College that first got affiliated to impart instruction in this subject.

3. TIRUPATI

The mention of the name *Tirupati* is sufficient to evoke a spiritual thrill in the minds of all persons. This holy place has certain features about it, rarely noticeable in the case of other similar places. Pilgrims from all over India flock to the place all the year round to derive spiritual succour and nourishment. A feeling that all inner dirt has been cleansed, comes over one who sees the Lord of the Seven Hills. The captivating *sānnidhyam* of the place is felt by everyone who enters the *sanctum sanctorum*.

SONGS COMPOSED

Tirupati (Tirumalai) has found an important place on the musical map of India. Illustrious composers have visited the place and sung songs in praise of the Lord. The circumstances attending the composition of the kritis: *Terutiyyuga rada* (Gaulipantu raga) and *Venkatesa ninnu* (Madhyamavati raga) by Tyagaraja (1767-1847) are well-known. He visited Tirumalai about the year 1839. In the second charana of the Kṛiti in Madhyamavati raga, Tyagaraja significantly mentions:

ஏநோமு பலமோ நி நாமாம்குத
பானமு அனு ஸோபானமு தெரிகெனு ||

The third song that Tyagaraja sang during his visit to Tirumalai was தரமா நி மஹிம பொகூ in Kalyani raga—Rupaka tala.

The reference to the Lord as திருப்பதீச, ஸ்ரீனிவாஸ, and சேஷகிரி ஸதன occur in this song.

Subbaraya Sastri's (1803-1862) kriti, *Venkatasaila vihara* in Hamirkalyani raga is a well known composition. In the 3rd charana of the song there is the picturesque description of the offering of the devotees :—

தினதினமுனு பத வண்டமுலகு ப்ரார்த்தனலு
செல்லிஞ்சுடரு கனமுகனு |
தனகனக மணிபூஷணமுல தம சிரமுனனு
வஹிஞ்சி கொம்மனுசு காசேரு ஸ்ரீ ||

The following rare kirtana in Svaravedi raga - Jhampa tala is also of interest. Svaravedi is a janya raga derived from the 28th melakarta, Harikambhoji and takes the following arohana and avarohana :—

s m g m p n d n s - s n d n p m g s

ஸ்வரவேதி ராகம்—ஜம்பை தாளம்

பல்லவி

அதுகோ கொலுவையுன்னாடு—அலமேலு மங்கபதி
பதிவேல விதமுலனு—பாருபத்தெழு ஜேயுசு ||

சரணங்கள்

1. ரங்கமண்டபமுலோ—ர தனஸிம்ஹாஸனமுபை
அங்கநாமணுலதோ—அமரவேஞ்சேஸரி
பங்காரு பாவடலு—பஸரிம்சி யிருகடல
ச்சுங்காரமுக ஸுரலு—ஸேவ ஸேயகனு ||
2. வெண்டி பைடி குதியலனு—வேத்ர ஹஸ்துலுபொகட
நிண்டு வென்னெல பூல—தண்டலமர
ஹுண்டிகனு காஸுகல—ஞானர லக்கலு ஜேய
தண்டி மீரகனிபுடு—தேவராயடு செலகி ||

3. அங்கரங்க வைபவமுல—ரங்குகா சேகொனுக
மங்கள ஹாரதுல—மஹிம வெலனி
ச்ருங்கார மைனட்டி மா—ஸ்ரீ வேங்கா திபு
டங்கனலு கொலுவகா—னிபுடு வேஞ்சேஸி ||

The following song which contains philosophical conundrums will be of interest :—

யதுகுலகாம்போஜி ராகம்—ஆதி தாளம்

1. அப்படுண்டு கொண்டலோன—இப்ப பூல ஏரபோதே
இப்ப பூலு கப்பலாயெரா—ஓ வேங்கடேசா
நீகே தெலுஸுரா தீனி பாவமு
நீகே தெலுஸுரா ||
2. ஆகுலேனி அடவிலோன—மூடு தோகல பெத்தபுலினி
மேக யொகடி யெத்தி மிங்கெர—ஓ வேங்கடேசா
நீகே தெலுஸுரா—தீனி பாவமு
நீகே தெலுஸுரா ||

Ramaswamy Dikshitar (1735–1817) has composed a Ragamalika in 48 ragas in praise of Lord Venkateswara beginning with the words: *Manasūveritarula dalachuka*. The dexterous introduction of the raga name, *Sāveri* in this sahitya may be noted.

Vina Kuppayyar's famous kriti, *Bagumiraganu* in Sankarabharana raga belongs to the group, *Venkatesa Pancharatnam*. Amongst the other composers who have sung in praise of Sri Venkateswara may be mentioned, Purandara Dasa, Cheyyur Chengalvaraya Sastri, Patnam Subrahmanya Iyer and Ramnad Srinivasa Iyengar. Besides these, there is a sabdam entitled *Venkataramana Sabdam*. This is sung in dance concerts. Shatkala Narasayya of

Salem who has composed some varnas and Vidyala Narayanaswami, author of Kritis and Javalis lived in Tirupati.

RITUALISTIC MUSIC

The *Suprabhātam* sung in the early morning with devotional fervour is worthy of note. In some places, the music of this collection of hymns consists of two notes and reminds one of the *Gathika gayana* of Vedic chants. In other places, the music consists of three notes and reminds one of the *Samika gayana*. The descent from *sa* to *mandra pa* is done with a *gamaka i e.*, downward glide. The music of the *Suprabhatam*, in some portions reminds one of the notes of the ancient *shadja grama*, the primordial scale of Indian music.

The music performed during the *Palliyara seva* has a charm about it. It is a matter of pride that a descendant of the great Tallapakkam composers even now sings during the Temple rituals.

Tallapakkam Chinnayya is referred to as the Mula Purusha of the modern Bhajana paddhati. The *Todaya Mangalam* attributed to him is even now sung in all the Bhajanas in South India. Tyagaraja who composed his own Divyanama Kirtanas and Utsava Sampradaya Kirtanas, out of reverence for Chinnayya, commenced his Bhajanas with the Todaya Mangalam of Tallapakkam Chinnayya. Chinnayya's Kṛiti ஸ்ரீ ஹரிபாத தீர்த்தமே - செடலிமந்து (Sankarabharana raga—Ata tala) is widely sung.

The earliest work in Tamil literature to refer to Tirupati is தொல்காப்பியம் *Tolkappiyam*. There we get the reference, வடவேங்கடம் (*Vadavengadam*).

KIRTANA PLATES

The copper plates containing the Kirtanas of the Tallappakkam composers are priceless possessions. The Telugu letters therein are like print. They are marvels. It is an inspiration to look at those plates. Six songs, three on each side of the plate are engraved. Rare ragas and obsolete ragas like Kondamalahari, Mukhari pantu, Nārani and Ābāli figure in those plates.

MUSICAL AND DANCE ICONOGRAPHY

The Tirumalai Temple is noted for its fine specimens of musical iconography and dance iconography. The sculpture of a figure in a beautiful dance pose is seen in a pillar in front of the Narasimha shrine in the temple at Tirumalai. This sculpture is not found amongst the 108 dance poses figuring in the Chidambaram temple.

In the interior of the Ranga Mantapam on the top are sculptured scenes from the *Ramayanaa*. The martial dances depicted in the lower row are in keeping with the themes depicted in the upper row.

Two sculptures of celestial musicians, *Kinnaras* are found in the pillars in the Kalyana Mantapam. The figures which are half-human and half-swan carry a vina. The gourd of the Vina can be seen on the top. One is a male figure and the other a female figure.

MUSICAL STONE PILLARS

There are finely chiselled musical stone pillars around the Prakaram of the temple. These were used to provide a sruti accompaniment and a musical accompaniment. Some

of these give the udatta, anudatta and svarita svaras of Vedic music. These pillars were played upon with two thin sticks made of cane or bamboo, just like Jalatarangam.

PAKSHI GANA

There are many musical birds in South India, which surprisingly enough sing notes which correctly reflect the notes figuring in Harikambhoji raga or other well-known ragas. In the Cinchona forest in Coimbatore, one can listen to beautiful musical phrases sung by the bird, locally called *Manikkuruvi* (மணிக்கூர்வி).

In the forest adjoining the mountainous village Tandikkudi (தாண்டிக்கூடி) in the lower Palni Hills range in Madurai District, there is the bird called *Kāna mayil* (கான மயில்) which sings during dawn and sunset.

Two birds, one male and one female sit on opposite branches of a tree and sing. The birds gracefully swing their heads while singing and seem to enjoy the music. These black birds have small holes in their beaks and the rush of air through them results in the flute like notes. The range of music is just an octave. The notes sung belong to the Harikambhoji scale or the Kharaharapriya scale. The pitch of the music is A sharp. When one bird sings the music P d p m g M P P (scale 28) the other bird responds $\dot{s} \dot{s} \dot{s} \dot{S}$, $\dot{s} \dot{s} \dot{s} \dot{S}$, in the top octave in madhyamakala and with a staccato effect. When the bird sings M d p m g R ; \dot{S} (scale 22) the other bird responds as before. The two birds may be named the *tune bird* and the *drone bird* respectively.

The birds in the Kapila Tirtham in Tirupati give musical notes. The music given by those birds deserve an analytic examination. They can be recorded on tapes and the music made available to the world at large. Compared to the musical notes and phrases given by birds in the west, the birds in India may be said to be more musical. Recorded music of the birds of the west is available, but nothing has been done in that direction so far in India.

CHAPTER XIII

EVOLUTION OF BHASHANGA RAGAS

The history of a raga can be studied under the following heads :—

1. The sources for the raga.
2. The important works of the ancient and modern periods in which the raga is referred to.

3. The earlier and later names for the raga, if, any

For instance the raga Mohana was known by the name Regupti during the ancient and medieval periods.

4. Whether the name of the raga has undergone any change.

Nādarāmakriya is the earlier name for the raga Nādanāmakriya.

5. Whether the raga is the creation of a composer or whether it comes through *anādi sampradaya*.

Hamsadhvani raga is the creation of Ramaswami Dikshitar (1735–1817) but *Nilambari* is a raga that comes from very ancient times.

6. If a raga is known by more than one name, which is the earlier name and which are the later ones.

The earlier names for Pantuvarali are (*Pan*) *Sadari* and *Ramakriya*.

7. If the raga was found by the application of a well known principle.

Knowledge of Sankarabharana, Todi, Kalyani and Harikambhoji ragas was obtained by the application of the process of modal shift of tonic to shadja grama, the primordial scale of Indian music.

8. If, when the scheme of 72 melas was enunciated, the raga resulted as a bi-product.

Ragas like Shanmukhapriya and Vachaspati are examples.

9. Evolution of the lakshana of the raga.

Khamas was originally an upanga raga. The compositions of Tyagaraja, Swati Tirunal and earlier composers do not use the kakali nishada. It became a bhashanga raga during the latter part of the nineteenth century.

10. Arsha (obsolete) prayogas, if any.

p n S in Anandabhairavi has now become an arsha prayoga.

11. How the raga, originally conceived, gradually grew to its full stature at the hands of subsequent composers.

Anandabhairavi is an ancient raga but it attained its full stature at the hands of Syama Sastri (1762-1827).

12. Specialists in the raga.

Todi Sitaramayya, Sankarabharanam Narasayya Athana Appayya, Narayanagaula Kuppayyar and Begada Subrahmanya Iyer were specialists in their respective ragas.

13. Current raga or obsolete raga.

Mohana is a current raga but *Kondamalahari* is an obsolete raga.

14. If the raga paved the way for the development of another raga.

Kutuhala raga paved the way for the development of the raga, *Kathana Kutuhalam*.

15. Important compositions in this raga and which emphasise particular aspects of the raga.

BHASHANGA RAGAS

Bhashanga ragas constitute some of the finest ragas in South Indian Music. There are 27 such ragas. Great composers have composed in these ragas. Some of these are major ragas, i.e. ragas which admit of an elaborate alapana and some are minor ragas, that is, ragas which admit of only brief alapanas. For example, Bhairavi and Kambhoji are instances of major ragas in this group. At least fifty classical compositions exist in each of these ragas. Musicians perform detailed alapanas of these ragas as a prelude to expositions of Pallavis. In a raga like Chintamani, there exists only one classical composition.

Bhashanga ragas like Bhairavi and Kambhoji are more than 1300 years old. Although the Bhashanga type of raga had been in existence from early times, their being

called by the name Bhashanga raga is a thing of later origin. A parallel to this may be pointed out. Mela ragas like Sankarabharana or Bilaval and janya ragas like Mohana or Bhup have existed from ancient times. But their being called respectively as mela ragas and janya ragas date only from the time of the emergence of the concept of Janaka - janya paddhati. The word bhashanga raga occurs in the works of Parsvadeva and Sarngadeva. The element of bhasha contributed to their individualities. What was latent in the bhashanga ragas of the very early period became patent later on. The term bhashanga raga in its modern sense is used authoritatively in the Raganga raga lakshana gitas (17th cent) and in the lakshana gitas of Paidala Gurumurti Sastri (18th cent).

The distinctive feature of a Bhashanga raga was that it took both the komal and tivra varieties of one, two or three notes. When the Janaka—janya system of raga classification came into existence, the allocation of bhashanga ragas to melas presented a problem. Rules had to be formulated to decide which of the komal - tivra varieties of a note should be taken as the foreign note. When the foreign note or the anya svara was decided, the other variety automatically became the *svakiya* svara or the inherent note. The note which occurred a greater number of times was naturally regarded as the *svakiya* svara or the inherent note and the note which occurred a lesser number of times was regarded as the *anya svara* or the visiting note. This was perfectly logical. Thus when the janaka—janya system came, Kambhoji was regarded as the janya of the Harikambhoji mela or the Khamaj that. The note Kakali

nishada or the tivra nishada occurring in it was called the *anya svara*.

It may be pointed out that the *anya svara* in *bhashanga ragas* cannot be introduced at the sweet will and fancy of the musician. Long tradition has established that the *anya svaras* in *bhashanga ragas* can occur only in recognised phrases.

Thus in *Bhairavi raga* of South Indian music, the *anya svara*, *chatussruti dhaivata* can occur only in the phrases:—

$p d n \dot{S}$ $p d n d n \dot{S}$ and $s n d n \dot{S}$.

In all the other phrases the *dhaivata* that occurs in this *raga* is only of the *Komal* variety. In $n n d P$ and $P d n d P$ only the *suddha dha* occurs.

Just as the number of *prati madhyama ragas* is less than that of the *suddha madhyama ragas*, the number of *bhashanga ragas* belonging to the *tivra madhyama* group is also less than that of those belonging to the *suddha madhyama* group.

In *bhashanga ragas* wherein the *anya svara* and the *svakiya svara* occur an equal number of times and with equal status, facts like the characteristic *srutis* of some of the notes suggesting affinity to a parent scale were taken into consideration in fixing the *janaka mela*. Thus in *Athana raga*, the *kakali ni* and the *kaisiki ni* occur an equal number of times. But the occurrence of the full-fledged *Chatussruti dhaivata* was an important factor in allocating it to *Sankarabharana mela* instead of the *Harikambhoji mela*.

Bhashanga ragas belong to the *Desi sangita* i.e. the music of the provinces, *Matanga* called his work significantly as

Brhaddesi. He was alive to the beauties of Desi sangita. In his classification of ragas into suddha, chhayalaga and sankirna, he gave recognition to the bhashanga ragas of his time.

Normally in bhashanga ragas, the foreign notes should be rendered straight i.e. as unadorned notes. Kambhoji and Bilahari are examples. But there are some bhashanga ragas, wherein the anya svaras can be rendered with kampita gamaka. The *sadharana ga* in Athana is a good example.

In the case of some bhashanga ragas, the lakshana has continued unchanged ; in the case of some, the lakshana has slightly changed in later times.

(The *Sangita Ratnakara* classifies the Desi ragas into Raganga, Upanga, Bhashanga and Kriyanga. In the Bhashanga raga, the occurrence of an alien svara, that is, alien to its janaka mela contributes to its melodic individuality.)

I

Let us take firstly, the Bhashanga ragas of the ancient period, that is, ragas which existed during the Pre-Ratnakara period.

1. *Bhairavi*: Its origin can be traced to the Shadja grama. The arohana of Bhairavi is the scale of Shadja grama, *Uttaramandra*, and the avarohana is the Panchama murchhana of the shadja grama, that is, *Suddha shadja*.

s r g m p * d n ś — ś n d p m g r s

This incidentally provides an example of a misra mela or misra jāti contemplated by earlier lakshanakaras.

Bhairavi is a janya of the 20th mela Nathabhairavi (Āsāvāri that) and the foreign note is tivra dha.

Bhairavi developed naturally. It is the equivalent of the pan *Kausikam* of the *Tevaram*.

There are only 21 Pans used in the *Tevaram* and 6 of them are bhashanga ragas.

The *second Ashtapadi* of *Jayadeva* is sung in Bhairavi. That Bhairavi is a very popular raga is proved from the fact that a number of compositions by classical composers exist in this raga. There are also a number of sahityas in one and the same tune in this raga.

As examples may be mentioned the compositions, *Naraharini nammaga* of Bhadrachala Ramdās, *Mundati vale napai* of Kshetrāyya, *Pasyata pāsyaata* of Narayana Tirtha, *Mugattai kkattiye dehan* of Papanasa Mudaliar and *Arukkupponnambalam kripai* of Gopalakrishna Bharati.

The subtle srutis of nishada in Bhairavi may be noted.

2. *Nilambari* : This is referred to in Narada's *Sangita Makaranda*. It is the well known Lullaby raga. It is the *Megaragakkuranji* in the *Tevaram Pans*.

s r g m p d p n ś - ś n p m g r g s

It is the Janya of Sankarabharana mela or the *Bilaval thāt* and the foreign note is the *Komal nishada*.

The subtle srutis of *ma* occurring in this raga deserve to be noted. The sruti jātis *madhya*, *karuna* and *mrudu* are illustrated here.

SRUTI JĀTIS

Dipta = brilliant (like *dha* in \dot{S} n D of Athana).

Ayata = stretched (like N N N N in Surati).

Karuna = (G m p m \tilde{M} - the Kampita *ma* is suggestive of pathos in Nilambari).

Mrudu = soft - Kampita *ga* in Varali.

Madhya = *ma* in g m P in Nilambari (intermediate).

The famous episode relating to the Yazhmurippan (யாழ்முறிப்பண்) only proves how Tirunilakanta Yazhppanar failed to reproduce on his yazh the subtle srutis of the hymn *Mādar madappidiyum* (மாதர் மடப்பிடியும்) sung by Tirugnanasambandar. The hymn was sung by Sambandar only in Megaragakkurinji. It is unfortunate that this hymn is sung by a few now in Athana, a raga of a later period.

3. Saurashtra: Known as *Viyazhakkurinji* Pan in Tevaram.

This is a janya of the 17th mela Suryakantam and takes the Kaisiki ni or Komal nishada as the foreign note.

s r g m p d n ś — ś n D p m g m R s

Sambandar's *Pandattal vandeppal* (பந்தத்தால் வந்தெப்பால்) is in this raga. This raga uses the subtle srutis Tivra Antara Gandhara ($\frac{8}{6}\frac{1}{4}$) and Tivra Kakali nishada ($\frac{2}{1}\frac{4}{3}$) in addition to the Antara gandhara ($\frac{5}{4}$) and Kakali Nishada ($\frac{1}{8}$).

4. *Kambhoji*: Known as *Takkesi* in *Tevaram*. This raga had originally no *Kakali ni*. Some hymns of the *Tevaram* are sung without *Kakali ni* and some with *Kakali ni*. This is a *janya* of the 28th *mela* *Harikambhoji* or *Khamaj thāt*. *Kakali ni* is the foreign note.

s r g m p d ś — ś n d p m g r s

5. *Yadukulakambhoji*: Folk melodies exist in this raga. This is the *Pan sevvazhi*. Lullabies exist in this raga

s r m p d ś — ś n d p m g r s

Kakali ni occurs as the foreign note.

6. *Devagandhari*: Known as *Pazhantakka ragam* in *Tevaram*. *Janya* of *Sankarabharana mela* or *Bilaval thāt*.

s r m p d ś — ś n d p m g r s

The notes of the Pythagorean scale $1 \quad \frac{9}{8} \quad \frac{81}{64} \quad \frac{4}{3}$
 $\frac{3}{2} \quad \frac{27}{16} \quad \frac{243}{128}$ are seen in the *avarohana* of this raga.

While reciting *Churnikas* and *Asirvadam* (Benediction), phrases suggestive of *Arabhi* and *Devagandhari* are used.

7. *Punnagavarali*:

n s r g m p d n — n d p m g r s n

Janya of the 8th *mela* *Hanumatodi*. Takes *Kakali ni* and *Chatussruti ri* as foreign notes. The tune called *Odam* is sung in this raga. *Ramayanam Odam* is a good example.

Folk melodies exist in this raga.

• 8. *Desakshi* :

Janya of the Dhira Sankarabharana mela.

s r g p d ś — ś n d p m g r s

Anyā svāra is *kaisiki ni*. It occurs rarely in the phrase
ś n d p

This is a prabhāt raga i.e. to be sung during dawn.

The tessitura of this raga is in the tara sthayi. The individuality of this raga is revealed by the phrase :—

ḡ ḡ ḡ ḡ ḡ ṛ ś ṛ Ḡ ḡ ṛ ṛ ś ś n n d Ś

This raga paved the way for the development of Bilahari later on. Bilahari is a tristhayi version of this raga minus the *pakad* or the ranjaka prayoga in the tara sthayi.

Note : The raga Saila Desakshi mentioned in the *Sangita sampradaya pradarsini* is a much later raga and a different raga.

9. *Saindhavi* :

This is a janya of the 22nd mela Kharaharapriya :—

ḍ ṇ s r g m p — p m g r s ṇ ḍ

In the phrases : *M d p* and *P d p* the *suddha dha* occurs as a foreign note. The *kampita gandhara* is very characteristic of this raga. The upper limit of the shake of this note very nearly encroaches on the note Antara *gandhara*.

This is a raga of a limited range. It is one of the *shadja grama ragas*. Many folk melodies exist in this raga. The *Sangita Ratnakara* mentions four varieties of *Saindhavi*.

II

Secondly, *Bhashanga ragas* which originated or emerged into prominence during the *medieval period*.

10. *Anandabhairavi* :

Janya of the 20th mela Nathabhairavi.

s g r g m p *d p ś — ś n *d p m g r s

A bhashanga raga with the foreign note incorporated in the scale.

The foreign note chatussruti dha (which really is a note less than 27/16 in frequency) occurs in the phrases :—

ś n d p | ś n d n ś | P d n d n P

Antara ga and *Kakali ni* occur in some padas and kritis.

Sisa padyams are sung in this raga. Lullabies and folk melodies exist in this raga.

The clear-cut delineation of this raga is seen for the first time in the compositions of Syama Sastri. Phrases like,

n d n ś | ś ṛ ḡ ṁ g ṛ Ś | and p n Ś

figure in the compositions of his predecessors.

11. *Mukhari* :

This is a janya of the 22nd mela Kharaharapriya.

s r m p n d ś — ś n *d p m g r s

A bhashanga raga with the foreign note incorporated in the scale.

Komal dha is the foreign note. It occurs in the phrase.

ś n d p | r m p n d p | and m p d p

Narada's *Sangita makaranda* refers to this raga.

Tallapakam composers have composed in this raga.

12. *Athana* :

Janya of the 29th mela, Dhira Sankarabharana :—

s r m p n ś — ś n D p m p G r s

Sadharana ga and Kaisiki ni are the foreign notes. Purandara Dasa has composed in this raga.

13. *Ritigaula* :

Janya of the 22nd mela, Kharaharapriya.

s g r g m n d m n n ś — ś n d m g m p m g r s

Suddha dha is used rarely as a foreign note.

It figures in the phrases : *S d d M* and *P d d M*

14. *Bilahari* :

This is a janya of the 29th mela, Dhira Sankarabharana.

s r g p d ś — ś n d p m g r s

Kaisiki ni is the foreign note. It occurs in the phrases

p d n d P | *p d n P* | *p n d P*

15. *Saranga* :

Janya of the 65th mela, Mecha Kalyani.

s r g m p d n ś — ś n d p m r g *m r s

This is a bhashanga raga with the foreign note incorporated in the scale.

Suddha ma is the foreign note. It occurs in the phrase,

r g m r s

Kshetranya has composed in this raga.

16. *Huseni* :

Janya of the 22nd mela, Kharaharapriya :—

s R G m p n d n ś—ś n d p M g r s

Suddha dha is the foreign note and it occurs in the rase *P d p*

Kshetrayya's padam, *Aligite* is one of the early compositions in this raga.

17. *Kinada*.

Janya of the 22nd mela, Kharaharapriya.

s r g m D n ś — ś n ś D p m p \tilde{G} m r s

The foreign notes *Kakali ni* and *Antara ga* occur in this raga but they are always rendered with a particular grace.

The melodic lustre of this raga is seen in Tyagaraja's Kritis : *Sukhiyevvaro* and *Sri Narada*. Purandara Dasa and Kshetrayya have composed in this raga.

III

Thirdly, Bhashanga ragas which originated after the year 1600 or emerged into prominence during that period :—

18. *Asāveri* :

Janya of the 8th mela, Hanumatodi.

s r m p d ś—ś n ś p d m p *r \tilde{G} r s

A bhashanga raga with the foreign note incorporated in the scale.

Chatussruti ri is the foreign note. It comes in the phrases *r m r m P* and *R m P*. In the phrase, *p r \tilde{G} r s*, the first *ri* is the foreign note.

Kshetrayya has composed padas in this raga.

19. *Khamas* :

Janya of the 28th mela, Harikambhoji.

s m g m p d n ś — ś n d p m g r s

The foreign note is the *Kakali ni*. It occurs in the phrase *s n S* and *ś n*

The introduction of the foreign note is seen only in the compositions composed during the latter part of the 19th century. Khamas was only an upanga raga until then. The compositions of Bhadrachala Ramadas, Tyagaraja, Swati Tirunal, Vina Kuppayyar and Chinni Krishna Dasa are set only in the upanga type of Khamas raga. Thus there are the two varieties of this raga : *Karnataka Khamas* and *Desya Khamas*.

20. *Isamanohari* :

Janya of the 28th mela, Harikambhoji.

s ṛḡ m p ḍ n ṣ́ — ṣ́ n ḍ p m r m g r s

In the composition, *Sri Gananatham bhajare* of Muthuswamy Dikshitar, the *Kakali ni* occurs as a foreign note in the phrases :—

s ṇ S | ṣ́ ṇ Ṣ́ | r ṇ S

But in the composition *Manasa Sri Ramachandruni* of Tyagaraja, we find this only as an upanga raga.

21. *Manji* :

Janya of the 20th mela, Nathabhairavi.

s r g m p *ḍ ṇ ṣ́ — ṣ́ ṇ ḍ p m g r s

A bhashanga raga with the foreign note incorporated in the scale.

The anya svara *chatussruti dha* occurs in the phrase.

ḍ Ṇ ṣ́ Ṛ ṣ́

This is a chhayalaga type of Bhashanga raga and traces of Bhairavi are seen in many places. The individuality of Manji is brought about by the phrase, *p G R S*. The wide shake of the sadharana gandhara in the phrase, *d p G̣* deserves to be noted.

Syama Sastri's *Brovavamma tamasamele* is a classical kriti in this raga.

22. *Chintamani* :

Janya of the 56th mela, Shanmukhapriya.

s r p m p *d n ś — ś p d p m g r s

A bhashanga raga with the foreign note incorporated in the scale.

The foreign note chatussruti dha occurs in the phrase.

$P, d \tilde{N}; d n \dot{s} n \dot{S};$

This raga is known for the first time through Syama Sastri's only kriti in this raga, *Devi brova samayamide*.

23. *Abheri* :

Janya of the 22nd mela, Kharaharapriya.

s g m p n ś — ś n d p m g r s

The foreign note *suddha dhaivata* occurs rarely in the phrase $P d p$

Tyagaraja's *Nagumomu ganaleni* is a splendid kriti in this raga. It has a fascinating tune.

IV

Fourthly, Bhashanga ragas which have been adopted from Hindusthani music in the 19th century. These ragas are styled the *Desya bhashanga ragas*, as opposed to the *Karnataka bhashanga ragas*.

24. *Hamir kalyani* :

Janya of the 65th mela, Mecha kalyani.

s p m p d n ś — ś n d p g *m g r s

A bhashanga raga with the foreign note incorporated in the scale.

The foreign note *suddha ma* occurs in the phrase:—

G m g r s.

The descent from madhyama to rishabha is negotiated with a slur. In the phrase *m g R s* the gandhara is a *durbala svara*.

Tyagaraja's *Manamu leda* and Subbaraya Sastri's *Venkata saila vihara* are shining kritis in this raga.

25. *Hindusthan Behag :*

Janya of the 29th mela, Dhira Sankarabharana.

s g m p n d n ś — ś n d p m G r s

The foreign notes are Prati madhyama and Kaisiki nishada. The former occurs in the phrases:—

p m P and *d n p d m p*

The first *ma* in the phrase *P m m G* is also an *anya svara*. The *Kaisiki ni* occurs in the phrases,

d n p d m p and *p n d n P*

Smarajanaka subhacharita of Swati Tirunal is one of the early pieces in this raga.

26. *Hindusthan Kafi :*

Janya of the 22nd mela, Kharaharapriya.

s r m p n ś — ś n d n p m G r s

The foreign notes occurring in this raga are *Antara ga*, *Suddha dha* and *Kakali ni*.

Antara ga occurs in the phrase. $s g s g m p m g M$

Suddha dha occurs in the phrase, $P d p m g r s R$

Kakali ni occurs in the phrases :—

$$\begin{array}{c} \dot{s} \dot{r} \dot{s} n \dot{S} \mid \dot{s} \dot{r} \dot{g} \dot{r} \dot{s} \dot{r} \dot{s} n \dot{S} \mid \\ p n n \dot{S} \text{ and } n \dot{s} \dot{G} \end{array}$$

This Misra Kafi appears for the first time in the Javalis composed in the latter part of the 19th century. The compositions of Tyagaraja, Syama Sastri and Kshetrayya are in the Karnataka Kapi raga, which is an upanga raga and a different raga.

27. Janjhuti :

Janya of the 28th mela, Harikambhoji.

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

The foreign note *sadharana ga* occurs in the phrases :—

$$\dot{d} s R ; m g r S \text{ and } r g R.$$

Note.— The raga *Senjurutti* also has the same arohana and avarohana and belongs to the 28th mela. It is an upanga raga. The compositions of Bhadrachala Ramadas, Tyagaraja, Gopalakrishna Bharati and Chengalvaraya Sastri are only in *Senjurutti*. The *Janjhuti* raga figures in the javali, *Sakhi prāna* of Dharmapuri Subharayar.

POSSIBLE CLASSIFICATIONS OF BHASHANGA RAGAS

Although the ragas Ahiri, Ghanta and Dvijavanti use foreign notes, they belong to the class, *sankirna ragas*. Traces of at least two or three ragas are seen in them. They nevertheless possess distinctive individualities of their own.

1. From the point of view of the number of *anya svaras* taken, bhashanga ragas may be classified into :—

Ekānyasvara	bhashanga raga	— Ex. Bilahari
Dvi-anyakasvara	„ „	— Ex. Athana
Tri-anyakasvara	„ „	— Ex. Misra Kafi

2. The foreign note being incorporated in the scale itself. Examples of this class are Bhairavi and Mukhari. (In Kambhoji and Bilahari, the foreign note occurs only in specific sancharas).

3. The *anya svara* occurring only in one octave.

Punnagavarali with the *Kakali ni* occurring in the *mandra sthayi* furnishes a good example.

4. Bhashanga ragas which are Chhayalaga ragas like Saurashtra ; and bhashanga ragas which are *not* Chhayalaga ragas like Bilahari.

5. Bhashanga ragas wherein the *anya svara* occurs as a *kampita svara*.

In Athana, the *sadharana ga* occurs with a broad shake.

6. Bhashanga ragas wherein the *anya svara* and the *svakiya svara* occur an equal number of times as in Athana and Bhashanga ragas wherein the *anya svara* occurs a lesser number of times as in Saranga.

7. Karnataka Bhashanga ragas like *Nilambari* and *Desya Bhashanga ragas* like *Hindusthani Behag*.

8. *Pūrna bhashanga ragas* and *Ardha bhashanga ragas*.

In ragas like *Begada* and *Sahana*, sometimes a note is slightly flattened and sung. The flattening is such that it does not encroach on the lower svarasthana. In the *Begada nishada* for example, the nishada is intermediate in pitch between *Kakali ni* and *Kaisiki ni*. In *Saveri*, the *gandhara* and *nishada* are slightly flattened and rendered in the phrases, *s r g r S n d* and *n n d m g r s* respectively.

In the raga *Gaulipantu*, the *suddha madhyama* is slightly sharpened and sung in the phrase :—

s r M̃ p Ñ s̃ r̃ S̃

But this sharpening does not go to the region of *prati madhyama*. In ancient literature, notes which were slightly sharpened or flattened from their *svasthanas* and rendered were significantly said to create *யாழ் மயக்கம்*. This simply meant that a delusion was created by such notes and one failed to locate precisely their *sthana* in the octave.

Such ragas may, by an extension of meaning be called *Ardha bhashanga ragas*. The 27 *bhashanga ragas* detailed above will be *Purna bhashanga ragas*.



CHAPTER XIV

MUSICAL CONCEPTS - THEIR ORIGIN AND DEVELOPMENT

History of Indian music is, in a sense the history of its musical concepts. There are concepts which are common to all systems of music and concepts which are distinctive to particular systems of music. The concept of rhythm is common to all systems of music. The concept of raga shaped the development of Indian music along melodic lines and the concept of harmony shaped the development of western music along harmonic lines.

All the concepts pass through the three stages of *origin*, *adolescence* and *maturity* :—

(1) When an idea is first conceived, it is in a somewhat nebulous stage. The originator of the concept himself may not have realised its full scope, import, utility, possibility and implication.

(2) The concept then passes through the stages of experiment and application, ratiocination and discussion. The impossibility or the absurdity of the whole or a part of it comes to be realised. As a result the concept comes to be modified or improved.

(3) The concept finally crystallises into a definite shape and in its final form, enriches musicology and adds to our knowledge.

Concepts in every system of music have passed through these three stages. Once a concept reaches its final

form, it becomes a dynamic force and is able to germinate new ideas. Fresh avenues of musical thought are laid bare. Its logic and aesthetic value come to be realised and it begins to exercise its influence on the further growth of music. Thus the idea of *Sangati* (variation on a theme) was found so beautiful, that it has now permeated even compositions like the padam, javali and varna, which are ostensibly compositions not intended for variations. Kritis were ideally suited for sangatis. Like the rule of the “*survival of the beautiful*” in the realm of practical music, the rule of “*survival of the useful*” holds good in the realm of musicology.

Concepts which are found useless fall into desuetude in course of time. In ancient music, new ragas were played by shifting the tonic note, to the appropriate string of the harp. At that time, the note of the frequency 40/27 (that is the reduced panchama of the *ma grama*) had some meaning and it was used in some ragas. But when all ragas came to be performed on one key or adhara shadja, the note 40/27 had no place in any raga. Gradually by a kind of extended interpretation, the term *vikrita panchama* came to denote the sharper variety of tivra madhyama. This is the *Varali madhyama* of South Indian music. The frequency of this Varali madhyama is of course less than that of the note 40/27, since panchama is also used in the raga. The exit of *ma grama* is to be accounted for by the fact that its reduced Panchama had no practical value.

That a more logical concept supersedes an illogical or imperfect concept is also a fact in musical history. The ~~suddha~~ *suddha* scale of ancient music is represented approximately

by the modern Kharaharapriya mela or the Kafi that of Hindusthani music. This concept led to an anomalous position of vikṛta svara. The frequencies of the vikṛta svaras were in some cases less than that of the suddha svara as in the instance of rishabha and dhaivata and higher than that of the suddha svaras as in the instances of gandhara, madhyama and nishada. Thus it became difficult to give a logical definition for the term *suddha svara*.

This position led the musicologists in South India to postulate that the lowest-pitched variety of the five notes, *ri, ga, ma, dha, ni* should be called *suddha* and the rest as *vikṛta*. This led to the emergence of Kanakangi as the suddha mela and its svaras as suddha svaras in South Indian music. Although Kanakangi is not a musical scale, still its notes being called *suddha* had the force of logic behind it.

The concept of suddha svara has thus an interesting history. The following rule was enunciated.

एते शुद्ध स्वराः सप्त स्वस्वान्त्य श्रुति संस्थिताः

The svaras of shadja grama were styled *suddha*, because those notes stood on the ultimate sruti of the respective notes i.e. on the srutis, 4 3 2 4 4 3 2.

In the *ma grama*, the *pa* became *vikṛta* (changed) because instead of being on the fourth sruti, it stood on the 3rd sruti or the penultimate (immediately lower) sruti. Thus in *ma grama* there was one vikṛta svara.

In the *ga grama*, the *ri, ga, dha* and *ni* were vikṛta svaras, since their frequencies were $\frac{16}{15}$ $\frac{6}{5}$ $\frac{8}{5}$ and $\frac{9}{5}$ respectively.

Bilaval came to be adopted as the suddha scale in Hindusthani music, in the 19th century, more due to the influence of Western music. Bilaval is the same as the Natural scale (Dhira sankarabharana) of the west. In South India however, musicologists with a sense of logic chose to call the lowest-pitched variety of a note as suddha and the others as vikṛta. The Kanakangi mela emerged as the suddha mela in consequence.

CLASSIFICATION

Musical concepts may be classified into ;—

1. Major concepts and Minor concepts.

The concept of raga is an example of the former. Raga is both wide and extensive in its scope. There are as many as 72 factors that go to establish the melodic individuality of a raga.

The concept of *Kshana* in tala dasa pranas is an instance of a minor concept.

2. Concepts pertaining to the sphere of musicology and concepts pertaining to the sphere of practical music.

Concepts like *absolute music* belong to pure musicology and concepts like *chitta svara* and *sangati* belong to the sphere of practical music. The idea of absolute music is implied in the concept of God as *Nadabrahma* (embodiment of musical sound.) The references to God in *Tevaram*, இன்னிசையாய், ஏழிசைப்பயனாய் are significant enough. That God is pleased with pure music and not necessarily devotional music is implied in the sloka :—

नाहं वसामि वैकुण्ठे न योगि हृदये रचौ ।
मङ्गला पत्र गायन्ति तत्र तिष्ठमि नारद ॥

The reference here is to 'gayanti' and not to 'kalyanaguna gayanti'.

Gods being associated with musical instruments (vina, flute and drum) is another proof of the honoured place given to absolute music in India.

3. Concepts which are of only academic or scientific interest.

The concept of *prastara* in all its ramifications in tala dasa pranās is an example.

4. Concepts which on account of their useless character have fallen into oblivion.

For instance, the classification of ragas into *uttama*, *madhyama* and *adhama*, ushered in by Ramamatya (1550) and endorsed by Somanatha (1609) has fallen into desuetude. There was no logical and aesthetic basis for this classification.

The concept of *kriyanga raga* is also an instance in point.

5. Concepts which on account of their logical nature have superseded the earlier illogical and imperfect concepts.

The *Janaka-janya paddhati* is perfectly logical and it has thrown into background the fanciful *Rag-Ragni parivara* system of classification.

That a mela should be *krama sampurna* had the force of logic in it. The *Kanakangi-ratnangi* system with its *krama-sampurna melas* being logical, made the earlier *asampurna melas* (*kanakambari-phenadyuti paddhati*) recede to the background.

6. Concepts which with the advancement of the art of music, either get widened or restricted in their scope.

Music was formerly thought of as comprising vocal music, instrumental music and dancing. But with the rapid advances made, music was viewed as an independent art by itself, without being clubbed with dancing.

Again in former times, it was said that music was to be used only to sing the glories of God. But in later times music made great progress and the centre of gravity in musical compositions got shifted from *sahitya* to *sangita*. The concept of *nada rachana* emerged in consequence. *Padya* (metrical) *sahityas* with all their shackles and restrictions gave place to *gadya* (prose) *sahityas*. The *gadya sahityas* provided full scope for *sangita kavivram* or musical writing. The potentialities of prose *sahityas* were unravelled fully by Tyagaraja.

The concept of *laghu jatis* was widened by the introduction of 5 more *jātis* :

Name of the jati	Total No. of aksharakalas	Name of the laghu
Divya sankirna	6	Divya laghu
Misra sankirna	8	Simha laghu
Desya sankirna	10	Varna laghu
Misra desya sankirna	12	Vadya laghu
Desya suddha sankirna	16	Karnataka laghu

The concept of *rasa* also got extended. Bharata spoke of only eight *rasas*. With the acceptance of *santa rasa*, the concept of *nava rasas* emerged. With the full perception of absolute music in all its aspects, the concept of *gāna rasa* gained recognition.

The concept of *rasa* has been dealt with at length in its relation to poetry and drama. But its relationship to ragas has not so far been studied in detail. Whereas some ragas admit of single rasas, others admit of plural rasas. With the emergence of *manodharma sangita* (pure and simple exposition of art music in all its ramified forms), we are now in a position to postulate that what we experience in a performance of instrumental music or during an *alapana* of a gifted singer is only *gāna rasa*.

The concept of *mela* as a generator of ragas paved the way for the enunciation of various systems of melas. A *mela* itself becomes a *raga* when its notes are rendered with appropriate *gamakas* and a melodic individuality is imparted to it. Thus *Harikambhoji mela* and *Harikambhoji raga* are two distinct entities from the musical point of view.

The emergence of the concept of *madhura bhāva* paved the way for the composition of a number of songs on the theme of *Nayaka - Nayaki bhava*. The *Bhāgavata* cult gave an impetus to this mode of approach to God. *Andal's Tiruppavai*, *Jayadeva's Gita Govinda* and the *Padas* of *Annamacharya* and *Kshetrayya* are the direct result of this concept.

With the emergence of *sangita sabhas* with paid membership, music got divorced from the element of *bhakti* and emphasis came to be laid more on its entertainment value. *Upa tala vadyas* came to occupy a dominant place in music concerts. The programme of concerts came to be moulded to suit the diverse tastes of the audiences.

Music is a progressive art. To fit in with its growing needs, healthy innovations are made off and on. At a time when all literature consisted of only poetry, the sahityas of musical compositions were written after the style of poetry. The sahitya in most cases was conceived first and was set to music later on. The metrical sahityas of the musical compositions of the earlier period later gave place to non-metrical sahityas. When the centre of gravity in a musical composition got shifted to music and when it came to be realised that what mattered in a musical composition was more its musical setting rather than its sahitya, prose came to be freely used. This gave room for the free flow of the musical imagination of the composer. The sahitya came to be regarded as a mere aid to remember the music. The advantage in having prose is that the meaning of the song is straightaway revealed even as the piece is sung. In poetry, in most cases the meaning will become clear only when the words are re-arranged in prose order. *Sangita kavivam* attained a new significance.

Literary beauties in poetical compositions suggested the idea of musical beauties in the dhatu of musical compositions. Sangati, chitta svara, viloma chitta svara, figured chitta svara and chitta svaras with makutam or crown-like endings came to be introduced.

In former times the concept of an accompaniment was that the accompanist should merely embellish the music of the principal and make the concert pleasing and attractive. With the emergence of master violinists and mridangam players, the concept of the function of an accompanist changed for the better. One now expects the accompanist

not only to embellish the music of the principal singer or performer, but also to himself contribute substantially to the musical weightage of a concert by his skilful alapana, tana and kalpana svara.

The lakshana of a raga was studied only under thirteen heads in former times. With the advent of the Musical Trinity and with the elaborate picturisation of ragas in their compositions, we are now in a position to study in detail the lakshana of a raga from as many as 72 points of view:

रागाणां द्विसप्तति लक्षणं

CHAPTER XV

INDIAN MUSICOGRAPHY—ITS ORIGIN AND DEVELOPMENT

Musicography is *sangita lipi* or musical notation. It deals with the various symbols used in representing music on paper. It is the translation of music in a visible form. This music recorded on paper should be interpreted properly by performers. The original music of many of the compositions have been lost since they were not recorded in notation. The ancient and medieval works on music had no chapters on notation for the simple reason that no notation worth the name had been developed at that time. Musicography is a subject of universal interest, since it shows how musical minds have endeavoured in different countries to put their musical thoughts in writing. This subject is an interesting branch of comparative musicology.

Music was handed down for centuries by word of mouth. Pupils learnt the musical compositions *by rote*. The compositions were not recorded in notation on paper or on cudjan leaves. The bare texts of the songs were written on cudjan leaves and sometimes they were engraved on copper plates as in the instance of the *Kirtana plates* of the Tallapakam composers. For the medieval prabandhas, only a skeleton solfa notation was given and no signs were given to indicate the duration of the notes. The sthayi marks were not there. Many of the songs composed at that period were in well-known tunes and the mention of the

name of the tune on the top of the song gave the clue to its music. There were many such key-tunes in ragas like Dhanyasi, Nadanamakriya, Bhairavi, Mohana, Sankarabharana, Bilahari and Kalyani.

The necessity for evolving an accurate notation arose when the Musical trinity (Tyagaraja, Muthuswamy Dikshitar, and Syama Sastri) blazed forth their magnificent compositions teeming with subtle gamakas, delicate srutis, and delightful glides. The need became more acute when Tyagaraja sang his kritis with fascinating sangatis in madhyamakala. His Ghanaraga Pancharatna as well as the tana varnas and ragamalikas of other composers paved the way for the development of an accurate system of notation.

Notation is absolutely essential to preserve the musical settings of compositions and hand them on to posterity. One way of spreading knowledge of music and develop an interest in musical appreciation is by training people to render pieces accurately from notation.

Musicography in India has had a natural growth. With the gradual development in the subtleties of the art of music, the necessity for more and more symbols to denote the delicate srutis, shades and nuances arose. In the building up of the present day notation, many musicologists have had their share. With the invention of printing, fresh facilities arose, which accelerated the pace of development of notation.

NOTATION IN ANCIENT AND MEDIEVAL PERIOD

In the *Rig vedic chants*, the three notes *udatta*, *anudatta* and *svarita* were used. A short horizontal line

below the sahitya letter was used to indicate that it should be sung to the note of the lower pitch and a short vertical line above the sahitya syllable was used to indicate that it should be sung to the note of the higher pitch. Thus :—

Agni | mile | purohitam.

When the saman scale emerged, the music was remembered by the technique of *sāma hasta* (musical hand). Thus *Krushta*, the highest note or *ma* was remembered by lifting the thumb to a greater angle from the index finger.

Prathama (ga) was remembered by the thumb being raised at a small angle (not higher than that of a paddy grain) from the index finger.

Divitiya (ri) was remembered by having recourse to the index finger i. e. by touching it with the thumb.

<i>Tritiya (sa)</i>	„	„	middle finger.
<i>Chathurtha (ni)</i>	„	„	ring finger.
<i>Mandra (dha)</i>	„	„	little finger.

Ati svārya (pa) was remembered by the thumb grazing over the tips of the other fingers.

The emergence of the solfa syllables *sa ri ga ma pa dha ni* and mentioned for the first time in the *Narada Parivrajaka Upanishad (upadesa 1)* laid the foundations for the emergence of the *sargam notation* (tonic solfa notation).

In the whole of the *Natya sāstra* of Bharata, there is no record of noted music although the *sapta svaras*, *gramas*, *murchchanas* and *jatis* are referred to. The *Kudimiyamalai*

Inscription for the first time gives the varieties of a note by resorting to the vowel change in the name of the note—*sa si, su, se, ra, ri, ru, re* etc. This inscription also uses the dot. Tana phrases involving the use of the notes with vowel changes are given in the inscription.

In the *Sangita Ratnakara* and subsequent works mere *svara sancharas* are given and there were no signs to designate their *sthayi*, duration and manner of rendering (graced or straight).

The *Sangita Ratnakara* uses the dot and the *avagraha* sign *ᳵ*. The sign *o* is used for designating the vowel extension in the *sahitya*. The *hrasva* and *dirgha svaras* (notes of unit time and two units time) are indicated by the short and long letters. Songs in this notation are given in the chapter on *Ragas* in this work.

MODERN PERIOD

Gitas were written down in notation. The problem was simpler here, since they employed either *svaras* of one *aksharakala* value or two *aksharakala* values. The *sthayi* marks were not there. *Tyagaraja's* compositions were written down in notation on palm leaves. Such palm leaves can be perused even now. On palm leaves, it was risky to insert dots and lines. There was the danger that in drawing lines, the stencil may tear off the leaves; the insertion of dots may result in small holes being pricked in the leaves. The *madhyamakala svaras* were indicated by putting them within single quotation marks. It must be remembered that the disciples wrote the notation more as a help to their memory than as an accurate record of the music for the benefit of those who were not familiar with the compositions.

Compositions of Muthuswamy Dikshitar written by his disciples on old thick paper in this imperfect notation can be seen even now.

PRINTED BOOKS

In 1873 Tachur Singaracharlu began publishing his graded books on music. He used only the long and short svara letters and commas but not the semicolons and dots.

The western staff notation became popular with some musicians by that time. Useful signs from staff notation were borrowed. The lines above notes to indicate the madhyamakala and trikala were borrowed. T. M. Venkatesa Sastri in his book *Sangita svayambodhini* published in 1892, was the first to use dots for the octave notes and the lines for fractional duration of notes. He used the sharp and flat signs of western music to denote the anya svaras in musical compositions.

The *Pallavi svara kalpa valli* published in 1900 by Tiruvottiyur Tyagayyar used for the first time semicolons to denote the duration of 2 aksharakalas in the time-value of a note.

Although Somanatha in his work *Raga vibodha (1609)* has suggested useful signs for denoting the various gamakas, yet it was the *Sangita sampradaya pradarsini*, published in 1904 by Subbarama Dikshitar that made use of an intelligent set of symbols to denote the various gamakas used in music.

The books, *South Indian Music* (English) and *Practical Course in Karnatic music* (Tamil) by the author of this book were the first to use :—

- (1) the asterisk to denote the foreign note in bhashangā ragas ;
- (2) dots for vowel extensions in the sahitya ; and
- (3) signs for *visranti*.

The book *South Indian Music* was again the first to use the small and capital letters of the English alphabet to denote svaras of unit time and two units time respectively. Thus

s	r	g	m	p	d	n	(1 aksharakala)
S	R	G	M	P	D	N	(2 aksharakalas)

TALA

Notation for some of the shadangas are found in the *Sangita Ratnakara*. Later the signs for all the Shadangas were evolved.

The book *South Indian music* was the first to use numerals next the laghu sign, to denote the jāti varieties of the laghu : |₃ |₄ |₅ |₇ |₉ for the laghus of tisra, chaturasra, khanda, misra and sankirna varieties. Signs for the eduppu, *minus* and *plus* were also used in this book.

CHAPTER XVI
MUSIC DEPICTED IN STONES
AND
MUSIC GIVEN BY STONES

South India is justly famous for her mighty achievements in the realm of music. The largest number of ragas and talas are used here. The longest single composition in Indian Music, the 108 Ragatala malika (*Nātakādi vidyala*) of Ramaswamy Dikshitar was composed here. The earliest example of a raga sanchara in notation is found in the Kudimiyamalai Inscription (7th cent. A. D.) in Pudukkottai. Splendid specimens of musical iconography and dance iconography are enshrined in the temples of South India. In the temple at Tirukkodikaval in Tanjore District, a scene depicting a victorious army, being welcomed by a band of musicians, dancers and performers on kolattam is depicted. The four-fold division of the ancient army into Ratha, Gaja, Turaga and Padādi *i.e.* warriors riding in chariots and on the backs of elephants and horses (cavalry) in addition to the soldiers on foot (infantry) is clearly depicted in this sculpture. This sculpture may be styled a specimen of *Martial iconography* and is of more than local interest. This is the only sculpture depicting a series of Rathas.

Under the heading of 'Music depicted in stones' will come all those sculptures coming under the heading of musical iconography. The Kudimiyamalai Music Inscription will come under the heading of Musical epigraphy.

This Inscription belongs to the 7th cent A. D. It establishes beyond doubt that the Indian solfa system *sa ri ga ma pa dha ni* is the oldest in the history of world music. The European solfa system *doh, ray, mi, fah, soh la, si* dates only from the time of Guido d' Arezzo (10th cent). The series of sculptures depicting music parties give us details relating to the number that constituted a concert party, their standing plan or sitting plan, the accompaniments used, the number of strings in the stringed instruments, the postures in which the instruments were held and played and many other factors relating to instrumentation and musicology. The vina having frets for only the left half of the finger board, is depicted in the temples at Halebid and Belur in Mysore State. The right half of the finger board is left free. These sculptures depict one of the stages in the evolution of the Vina and hence are of historical interest. The earliest sculpture wherein we find frets for the entire finger-board is seen in the temple of Pattisvaram near Kumbakonam. The sculpture of a lady playing on a bowed instrument in the temple at Tirumagudalu in Mysore State, (10th cent. A.D.) is of interest even to scholars in the West. This is the earliest sculpture depicting a bowed instrument.

A figure performing on the *Pancha mukha vadyam* (five-faced drum) is sculptured on the base of the northern part of the stone chariot facing the *sanctum sanctorum* in the Nataraja temple at Chidambaram.

In the other division, "Music given by stones" come the musical stone pillars, the musical pipes and the stone icons whose limbs when struck give notes of different pitch.

A miniature nagaswaram made of stone is still being played in the temple at Alwartirunagari. It has got a fine and rich tone. A stone nagaswaram though not in use, may be seen in the Kumbeswaraswami Temple at Kumbakonam.

The remarkable specimen of a musical pipe scooped out of a granite stone pillar is seen in the temple at Shanbagaramanallur in the Nanguneri taluq of Tirunelveli District. This pipe is in the south-west corner of the *sanctum sanctorum*. The pipe is conical in shape and is in the central part of the pillar. The pipe is at a slight inclination to the horizontal. The interior of the pipe is smooth and polished. The two ends of the pipe, are circular in shape. When blown from one end, the tone of the wind instrument, *ekkālam* is heard and when blown from the other end, the tone of the *conch* is heard. This is a marvellous phenomenon. The length of the pipe is one foot. The pipe has two small folds in the interior and this probably accounts for the difference in tone colour when blown from the two ends. The frequencies of the notes heard from the two ends bear the *samvādi* relationship. When two persons blow the pipe from either end, alternately, the effect is pleasant.

In the marvellous musical stone pillars adorning the temples here, South India stands without a parallel. Anything even remotely approximating to these pillars can be seen neither in North India nor in the West. The architects who came across the resonant variety of granite stones made capital out of them. A thin lamina of this resonant stone, when examined under a microscope will reveal interesting features. These stones were made use of in

carving musical stone pillars. These stones were also used in carving figures whose limbs give notes of different frequencies. In the temple at Darasuram near Kumbakonam, the stone steps in the southern face of the balipitam give notes of varying pitch. One of the stone slabs in the Sanjivi Hill at Tirukalikundram (Chingleput District) also gives musical notes.

The musical stone pillars in our temples are a standing testimony to the artistic genius of the South. In these pillars, the entire group of pilasters is carved out of a single monolith. Perfect specimens of these stone pillars are found in the temples at Humpi, Tadpatri, Lepakshi, Tirupati, Tadikombu, Madurai, Azhagarkovil, Tirunelveli, Alwartirunagari, Kalakkadu, Tenkasi, Courtallum, Suchindram and Trivandrum. The notes of some pillars are dull, while those of others are rich. The timbre of the notes can be compared to the notes given by the instrument, Jalatarangam. In some cases the notes are as bright and clear as those of metal gongs. The Srinivasa Perumal temple in Chamarajapet, Bangalore also contains musical stone pillars but since they are not of sufficient height, the notes given by them are not bright.

A resonant stone boulder is seen lying on the slope of the Chandragiri Hill (Chittoor District) and it is locally known as the *Tungrayi* i.e. a stone which when hit, gives a resounding tone.

The colour of these stone pillars is either white, grey or black. Some of them have the colour of sandalwood. In shape, they are either cylindrical, fluted, twisted, square,

hexagonal or octogonal. The height of the pillars range from three to six feet. Even as a sculptor discovers a statue hid within a block of marble, the musical stone mason discovered the groups of musical pillars from a big block of granite by chiselling off the unwanted parts. In the temple at Alwartirunagari, one of the musical pillars is standing loose and can be detached from the parent group of pillars and studied.

These pillars have an ornamental base as well as a decorated floral top. The pillars support the roof like the other ordinary pillars. The musical pillars contribute to the artistic appearance of temples. These pillars are invariably found along the sides of the temple halls or cour yards.

When a musical pillar is struck with a piece of wood or a thin stone, or a felt-covered stick, one can hear the note given by it and also feel with his fingers that the pillar is in a state of vibration. The residual central massive pillar served to give stability to the entire structure. It is too thick to give a musical note. In some musical pillars, the different parts (viz the top, bottom and the sides) when struck give notes of different frequencies. The musical pillars are distributed along the periphery or edges. In some cases as in Alwartirunagari and Suchindram temples, there is a second row of musical stone pillars inside the peripheral row.

Before starting to scoop out a musical pillar, the artist-sculptor had before him the scale to which the pillars had eventually to be tuned to. He went on chiselling off, fragment after fragment until the correct note was reached. This accounts for the fact that the faces of a few pillars

appear somewhat irregular at some parts. The diameter of the musical stone pillar is about the same in all cases. The pillars were proof against all climatic changes. They were not in need of any repair. They continued to give the same pitch for all time.

The musical stone pillars may be classified under four heads :—

(1) Sruthi sthambas.

These were used for sounding the drone note. With the tonic note given by the pillar, the sacred choir gave recitals of sacred music - *Vedic hymns* or the *Tevaram* or both.

(2) Gana sthambas.

These were used for providing musical accompaniment. In this case, two players with thin bamboo sticks stood at opposite ends and played in a concerted manner. The compass of the musical notes of the pillars extended over one octave. In some cases, the pillars gave the notes belonging to the Kharaharapriya scale and in other cases to the Harikambhoji or Sankarabharana scales. In the temple at Tadicombu, near Dindikal, the pillars give the notes corresponding to the Udatta, Anudatta and Svarita svaras of Vedic music. Solo performances also were given with these Gana sthambas.

(3) Laya sthambas.

These were used for providing a cross-rhythmical accompaniment. These pillars are so sensitive that any player on the Kanjira can play on them. A tani vinikai (தனி வினிகை)

on a chosen tala can be given with this pillar. Rhythmic accompaniment was provided to sacred music with these pillars. These pillars were also found in the Nritta mantapas. In some cases, jatis were played on them for the guidance of the dancer or a group of dancers. In the Pampapati temple at Humpi, one can see rows of pillars along the two sides of the courtyard. The dancer started dancing from one end of the court yard and went on dancing in slow stages to the other end wherein the King was seated. Every pillar had near it a performer and as the dancer came near the pillar, the player took up the jati sequences performed by the performer at the previous pillar and continued it. Thus a relay system worked.

A very good specimen of a laya sthamba is seen in the Bugga Ramalingeswaraswami temple at Tadpatri.

The halls containing the musical stone pillars are referred to as the *Mani mantapas*.

(4) Pradarsana sthambas.

The pillars herein illustrated certain acoustical laws and phenomena. The phenomenon of sympathetic resonance can be seen and verified in the musical pillars in the Suchindram temple. The opposite corner pillars are so accurately tuned that when one pillar is just tapped, the pillar at the opposite corner which is tuned to the note of the same frequency, immediately vibrates. This vibration can be clearly heard and also felt by the fingers. These pillars in the Kulasekhara mantapa were erected about the year 1798 A.D.

The law of *dvigunatva* is illustrated by a pillar in the Devimantapam of the Tadpatri temple. The frequencies of the octave notes bear the ratio 1 : 2. In other words if the frequency of the middle octave *sa* = 240 vibrations per second, the frequency of the tara shadja = 480 vibrations per second. In that pillar there is a constriction at $\frac{1}{3}$ length. When the segmented portions of the pillar are struck alternately, one hears the madhya shadja and the tara shadja, the longer segment giving the middle octave note and the shorter segment, the higher octave note. *Inverse law* is thus explained through this pillar.

The musical icons figuring in some temples afford interesting study. The temple at Krishnapuram in Tirunelveli District contains many sculptured figures on horseback. These are seen projecting from big pillars. The various limbs of these figures when tapped, give notes of different pitch. The sculptures of Rati and Manmatha in the Vishnu temple at Shanbagaramanallur and in the temple at Tenkasi are of resonant stone and the different parts when struck give different notes. By skilfully striking the limbs in the required order with a thin bamboo stick, one can play a simple piece of music.

CHAPTER XVII

VINA THROUGH THE AGES

The Vina is the national instrument of India. It is the classical instrument *par excellence* for rendering Indian music. It rightly occupies the first place amongst the celebrated *Vadya trayam*: *Vina*, *Venu*, *Mridangam*. All the delicate quarter-tones, the subtle nuances and the fine touches can be played with accuracy on this instrument.

The Vina is as old as the *Vedas*. The instrument is also mentioned in the *Sutras* and *Aranyakas*. The Vina of the vedic period had the parts: *siras* (head or neck), *udara* (bowl), *ambhana* (sounding board or the belly), *tantra* (string) and *vādana* (plectrum). During Yajnas, the pries and the performer chanted and the latter's wife played the Vina called *Audumbari* i.e. made of audumbara wood. In another place it is said that *Picchola* was the Vina played upon by the wife of the performer of the Yajna (Holy sacrifice). The *Ramayana*, the *Bhagavata* and the *Kumara Sambhava* contain references to the Vina. Yajnavalkya extols the greatness of Vina play in the following verse:

वीणावादन तत्त्वज्ञः श्रुति जाति विशारदः ।

ताळज्ञश्चा प्रयासेन मोक्षमार्गं च गच्छति ॥

“One skilled in Vina play, one who is an expert in the varieties of srutis (quarter-tones) and one who is proficient in tala attain salvation without effort”.

Emperor Samudragupta (330-375 A.D.) is depicted in his gold coins as playing the harp. Sculptures of Vinadhara Dakshinamurti belonging to *circa* 8th Cent. A.D. are seen in Pudukottai. Raghunath Naik of Tanjore (early 17th cent.) in his Telugu *Kavya Sringara Savitri* says that Tumburu played the *Gotivadyam*, (Gotuvadyam or the Mahanataka Vina) in the Court of Brahma.

The modern South Indian Vina with its 24 fixed frets was evolved in Tanjore, during the reign of Raghunath Naik and it is for this reason that it is called the Tanjore Vina and sometimes also as Raghunatha Vina. Prior to his time the number of frets on the Vina was less and the frets were also movable.

The one Indian instrument with the largest number of varieties is the Vina. Vina in ancient times simply meant a stringed instrument. It comprised the plucked, bowed and struck varieties. Later on, the word Vina came to be used to denote the fretted instrument. The *Sata tantri vina* was played on open strings. This Vina (also called *Katyayana Vina*) survives as the *Santour* in Kashmir. The *Sata Tantri Vina* is more than two thousand years old. It became the *Santir* in Persia, *Psaltery* in the Bible and it eventually paved the way for the development of the Piano. The *Sata tantri vina* was used at every Vedic ritual. In some of the *Vedas* and *Samhitas*, the *Satatantri* is called the *Vāna*.

In addition to this struck variety, there were the bowed varieties represented by the *Ravanastram* and the plucked varieties represented by the *Kinnari*.

The art of making musical instruments is as old as the Vedas. Jyākāra was the maker of the Jya or the ancient harp. When raga alapana emerged as an important branch of classical music about a thousand years ago, the fretted Vina developed throwing into the background, the Yazh. The fretted Vina had the facilities for producing subtle quarter-tones and graces by the deflection of the strings, a facility which the Yazh lacked. The Yazh could produce only straight notes and occasionally glides were performed on it with the help of a small stick. The Vina had the drone-cum-tala strings. In the ancient yazh, a new scale was performed either by the shift of the tonic note or by re-tuning the concerned strings to conform to the new scale. In the Vina, the player performed new scales by just touching the concerned frets. These facilities coupled with the introduction of metallic strings made the yazh make its exit from the scene of concert music in South India.

The subject of Vina through the ages admits of being studied under the following heads :—

(a) The varieties of Vinas mentioned in the sacred and secular literatures of the various periods.

Note. With the meagre details furnished therein, it is difficult, if not impossible to form any idea of the shape, construction, dimensions, parts and technique of play of the Vinas mentioned.

(b) The number of the parts and their dimensions.

(c) The shapes of the resonators. There are the Vinas with pear-shaped, trapezoid-shaped and hemi-spherical

shaped resonators. Gourd resonators were also used. But when wood was used to make the resonators, they conformed to one of the above-mentioned 3 shapes.

- (d) the number of frets used.
- (e) The systems of tuning adopted.
- (f) The purposes for which the Vinas were used.

Narada in his *Sangita Makaranda* mentions the following 19 kinds of Vinas :—

Kachchapi	Vaishnavi
Kubjikā	Brahmi
Chitrā	Raudri
Vahanti	Kūrmi
Parivādini	Rāvani
Jayā	Sarasvati
Ghoshāvati	Kinnari
Jyeshthā	Sairandhri
Nakuli	Goshakā
Mahati	

Haripala in his *Sangita Sudhakara* names the following Vinas :—

- | | |
|-----------------------------|-----------------|
| 1. Brahma Vina or Ekatantri | 4. Kailasa Vina |
| 2. Ālāpini (Ālāvani) | 5. Pinaki |
| 3. Kinnari | 6. Ākāsa Vina |

Haripala's Kinnari had 4 main strings and 3 secondary strings. There were the 3 kinds of Kinnari: *Brihat*, *Madhyama* and *Laghu*. They had movable frets. The number of frets ranged from 14 to 18.

Palkurki Somanatha in his *Panditaradhya Charitra* (12th cent.) in the Parvata praharana, Bharata Sastra lakshana, mentions the following Vinas :—

Brahma Vina

Kailasa Vina

Kurma Vina (which resembled the Violin to some extent)

Saranga Vina

Akasa Vina (This was something like the Aeolian harp)

PinakaVina

Ravana

Gauri

Kasyapa

Svayambhu (This is the Sthira Vina, referred to below)

Bhujanga (This is the Naga Vina, wherein the head was carved into that of a serpent head with the hood spread out. This is seen in Belur in the Chennakesava Perumal Temple, built by Vishnuvardhan in 1117 A.D.)

Bhoja

Kinnara, Kinnari or Traperi

Sarasvati

Mulla

Audumbari

Swaramandala (this was like the Sata tantri but the number of strings was less. The instrument was plucked and played on open strings)

Palkurki Somanatha in his *Basava Purana*, again mentions the following kinds of Vinas :—

Ravanahasta	Pinaka Vina
Brahma Vina	Saranga Vina
Lavanya Vina	Kinnara Vina
Akasa Vina	Svayambhu Vina
	Gauri Vina

Nanya deva describes the Rudra Vina and Kachchapi. The *Svapna Vasavadatta* refers to the Vina. Stringed instruments are depicted in the Ajanta cave paintings.

In the *Chitra* and *Vipanchi*, a stick was used to glide over the playing strings and produce notes of different pitch. This is the Gottuvadyam. In North India, this type of Vina is even now called Vichitra Vina or Vichitra Bin.

CLASSIFICATION

Vinas may be classified and studied under the following heads :—

1. Gana Vina and Pradarsana Vina :

Gana Vina is the Vina on which one could play classical music and **Pradarsana Vina** is the instrument used for explaining certain musical laws, facts and phenomena.

2. Gatra Vina and Daru Vina :

Gatra Vina is the unseen musical instrument of the human voice and played by the will of man. The Daru Vina is the concert instrument made of wood.

3. Dhruva Vina and Chala Vina :

These are the experimental Vinas devised by Bharata for proving the frequencies of the 22 srutis and other facts relating to the tone-system of Indian music.

4. Sthira Vina and Chara Vina :

Sthira Vina was tuned and kept stationed at a particular place. It was automatically set in vibration when currents of wind blew against the strings. Since the strings vibrated as open strings, it is clear that they were tuned to harmonics or svayambhu svaras. When the same type of Vina was tied on to the tops of trees and made to sound, it was called the *Akasa Vina*.

5. *Dhanur Vina* was played with a bow, whereas in the other types of Vinas, the strings were set in vibration by plucking or striking.

6. Sāri Vina i.e. Vina with frets and

Nissāri Vina i.e. Vina without the frets.

The Sarode-like Vina depicted in the Udayagiri caves is an example of a Nissari Vina. The gotuvadyam is a Nissari Vina.

7. Number of strings used :

Ekatantri, Tritantri, Sapta tantri, Sata tantri (hundred stringed) etc.

Ekatantri was a single-stringed vina with a resonator of cocoon-shell ; the other parts were made of Khadira wood (*acacia catechu*).

It is the Eka tantri that has become the Ektār or Ekanādam. It was used as a drone.

Nakula was a vina with two strings. This is seen in the sculptures and it was used to play the music of the Vedic chants.

Tritantrika was a vina with 3 strings.

Kinnari is an example.

The Kinnari is one of the oldest of stringed instruments and is named after Kinnara, a celestial musician. It is extensively mentioned in the Sanskrit literature. It is represented in many old Indian sculptures and paintings.

The finger-board of Kinnara consists of a round stick of blackwood or bamboo and upon this 12 or 14 frets of metal or of the bones of eagle are fixed with a resinous substance. The tail-piece of the instrument is made to look like a kite. There are three gourd resonators below the dandi, the middle one being larger than the other two. There are three strings, two for playing music and one for being used as the drone.

Three types of Desikinnari i.e. Brihat, Madhyama and Laghu are mentioned. (Also see the top of P. 206).

Chitra had 7 strings. This instrument is referred to in the *Mricchakatika*.

Sapta tantri is the seven-stringed vina. *Parivāḍini* was a seven-stringed vina.

Vipanchi had 9 strings.

Mattakokila had 21 strings. They were tuned to the notes of the 3 octaves: mandra, madhya and tara.

Sata tantri had 100 strings.

8. **Sruti vina and Svara vina :**

The former was the drone and the latter, the vina for playing alapanas and compositions. This corresponds to the *svara nāḍi* and *sruti nāḍi* in flute.

The **Sruti vina** described by Sarṅgadeva is the experimental vina with 22 strings. It was designed to explain the frequencies of the 22 srutis. The notes of the sa grama were given by the 4th, 7th, 9th, 13th, 17th, 20th and 22nd strings respectively.

The **Svara vina** of the *Saṅgita Ratnakara* was a *Gāna vina*.

9. **Ekaragamela vina—Sarvaragamela vina :**

The former had movable frets. The fret positions were so adjusted that a particular mela raga and its janyas could be played. When a change of raga was desired, the positions of the concerned frets were re-adjusted

and played. This practice continues in the Sitar even at the present day. In the sarva raga mela vina, there were 12 frets for each octave and the several ragas were played by placing the fingers on the particular svarasthanas.

10. Special types of Veenas like the **Savyasachi vina** and the **Pradarsana vina**.

OTHER VINAS

Alabu vina, had a gourd resonator.

Alapini was a stringed instrument with a stem (**dandi**) made of bamboo.

Kachchapi, was the vina used by Goddess **Sarasvati**. The **Kachchapi** survives in the Philippine Islands even now under the name, *Kudjyapi*.

Mahati, was the name of the vina used by **Rishi Narada**.

Kalavati, was the name of the vina used by the celestial musician, **Tumburu**.

Kanda vina was the lute of a chandala and used in the **Mahavrata** ceremony in ancient times.

Pinaki was a bowed instrument. Horse-hair was used for the bow. *Rūlī* was the name of the resin applied to the hair of the bow.

Upavina was a secondary vina and was used to provide accompaniment.

Vallaki was a kind of **Yazh**.

EVOLUTION

The Vina is the instrument with the longest pedigree. There are *seven* main stages in its evolution.

1. Harp stage.

When the primitive man shot an arrow, he heard the fascinating sound emanating from the string of the bow. The bow-string or *Vil yāzh* is the earliest stringed instrument in the history of human culture. The *Dhanus tankāra* or the twanging of the bow string is referred to in early literature. The *jjā ghosha* or the sound of the bow string is referred to in the *Atharva veda*.

(A musical note is heard when the cotton cleaner twangs his cotton cleaning bow).

The archer's bow paved the way for the emergence of the musical bow. In the bow-string, vegetable fibre or gut was used. Twisted bark and strands of grass root twisted together were also used as strings. By tying strings of different lengths to the same bow and plucking them, he heard notes of different pitch. The harp instrument was the natural result.

Strings of munja or darbha were used in early times.

Unlike the western harp, the Indian harp had no front pillar. In the Vedic harp, the strings were struck successively in the arohana krama by a piece of the udumbara wood. In the later harp, the strings were plucked and played.

PLATE VII



Harp from Amaravati (2nd cent. A. D.)
The figure at the bottom holds the harp in the
playing posture. (See page 212)

PLATE VIII



Harp from Amaravati (2nd cent. A.D.)

In the harps in Plates VII and VIII the Vārkattu (rings of gut) on the arm can be seen. The playing strings were tied to these rings of gut and the pitches of the strings were adjusted by slightly raising or lowering the position of the Vārkattu on the arm. (See page 212)

PLATE IX



Harp from Goli - Guntur Dt.
(c. 250 A.D.)

The strings can be clearly seen in the picture.
(See Page 212)

2. Harp with a resonator.

In the second stage, a gourd or calabash was fixed to the bow to amplify the sound. The gourd was replaced by a boat-shaped resonator later on and the sound of the monochord was amplified.

Tuning Pegs:

The invention of the tuning peg constitutes an important land-mark in the evolution of stringed instruments.

3. Lute stage.

Instead of having different string lengths for producing the different notes, the idea of producing the different notes, by artificially decreasing the string length by damping a single string at various points with the fingers, naturally suggested itself to man and the lute emerged as a consequence.

In the Vedic lute for example, two guts were tied round the dandi to indicate the *svarita* and *udatta* svaras, the *anudatta* svara being given by the open string.

The bowl of the Vedic vina was covered with leather.

The lute and the harp continued to develop side by side and Manickavachagar in his Tiruppalliyechuchchi (verse 4) significantly refers to the fact that there were players on the Veena and the Yazh:—

வீணையர் ஒரு பால் யாழினர் ஒரு பால்

Appar refers to the vina, in the following hymn:—

மாசில் வீணையும் மாலை மதியமும்

4. Vina with Resonators.

Vina with two large goards is seen for the first time in the Ellora caves (8th cent.)

5. Nissāri Vina.

Instruments with a plain finger-board (i. e. without frets) later came into existence. They were played with a bow as in the sculpture in Tirumagudalu in Mysore State (10th. Cent) or plucked and played as the Mandoline type of instrument depicted in the Udayagiri caves and Ajanta paintings.

6. Sāri Vina.

Fretted Vinas with frets for the left half of the finger-board came next. These are seen in the Halebid and Belur sculptures.

7. Modern Vina.

Frets for the entire finger-board were fixed. In this arrangement, one can play two octaves on a single string. This is the latest development and is represented by the modern Tanjore Vina.

• Herein, there are the Ekaraga-mela vina and the Sarvaraga-mela vina types.

Vina was played with a Kona according to the Amarakosa.

Danta kona was an ivory plectrum.

THE VINAS OF RAMAMATYA

The seven-stringed vina, with 4 playing strings and 3 drone-cum-tala strings emerges into prominence with Ramamatya. In his work, *Svaramelakalanidhi* (1550), he mentions 3 kinds of vinas based on the systems of tuning adopted for the strings. Each vina again admitted of the two varieties: Eka raga mela vina and Sarva raga mela vina.

<i>Name of the vina</i>	<i>System of tuning adopted for the strings</i>
1. Suddha mela vina	s p s m
2. Madhya mela vina	p s p s
(This is the modern system of tuning)	
3. Achyuta Rajendra mela vina	s p s p

The drone-cum-tala strings were tuned to s p ś in all the six vinas.

Somanatha, in his *Raga vibodha* (1609) refers to the Suddha mela vina and Madhyamela vina wherein the systems of tuning of the 4 playing strings were the same as mentioned by Ramamatya. The tala strings were however tuned as s p s His *Akhila raga mela vina* is another name for the sarva raga mela vina of Ramamatya.

Venkatamakhi in his *Chaturdandi prakāsika* refers to the Ekaragamela vina and Sarvaraga mela vina and to the Suddha mela vina and Madhya mela vina which are the same

as those of his two predecessor's. The tala strings were however tuned by him as ś p s

REFERENCES TO VINA IN ANCIENT LITERATURE

In the *Ramayana*, it is mentioned that Narada sang the praises of Vishnu to the accompaniment of the *Mahati vina*. Narada is the *Vina dhāri sura rishi* and gave vina recitals in Heaven. In the Virata parva of the *Mahabharata*, it is said that the "faultless Pāñchālī addressed Bhimasena in voice sweet as the sound of the vina, emitting the Gandhara note"

The vina is referred to as *Madhurālāpa* and *Sukhasabda*.

Parvati in the aspect of *Matangi* plays the vina. Lakshmi plays the vina as per the old gita in Mohana raga, *Vara vina*. The *Syamala Dandaka* starts with the words: *Manikya vinamupalalayantim*.

Visvāvasu, a revered Gandharva was a performer on the vina.

Panchāsika, the wellknown musician in Buddhist legends played a harp which had a Vaidurya danda. *Turya ghosha* was the collective tone of the orchestra. *Jati vina* referred to in Jataka II was a vina designed to play a particular jāti or raga.

Bana, the poet of King Harsha's court (7th cent.) refers to the vina.

Celestial musicians with vinas are depicted in many sculptures. *Kinnaras* are represented as having a human

PLATE X



Vinadhara Dakshinamurti from the Kailasanathaswami temple (10th cent. A.D.)

The Vina is held in the normal position from left to right and played. This is a nissāri vina i.e. without sāri or frets i.e. with a plain finger-board. It was played like the Sarode. (The posture in which the modern Sitar is held and played is the same as the one depicted above)

PLATE XI



Vinadhara Dakshinamurti from Pudukkottai. Here the Vina is held in the reversed (oblique) posture and played.

This is a fretted Vina.

This Vina has a trepezoid resonator.

(See Pp. 126 & 127)

PLATE XII



Kinnara — Celestial musician (male)
Half-human and half-bird

In the above illustrations, stringed instruments with a gourd on the top can be seen (See Page 206).

PLATE XIII



Kinnari — Celestial musician (female)
Half-human and half-bird

PLATE XIV

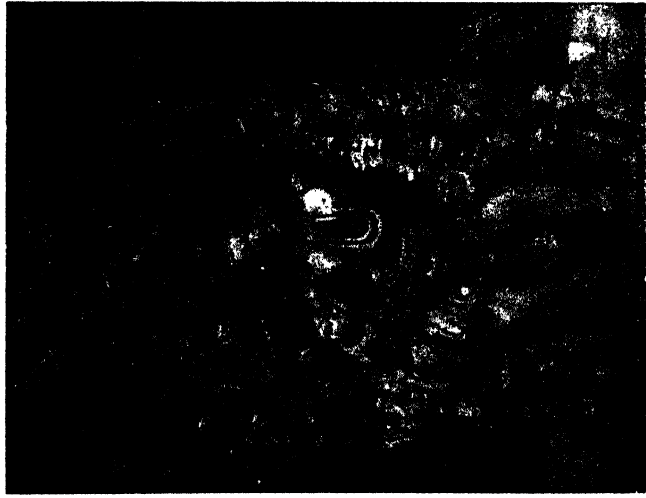


PLATE XV



Vinas with frets for a part of the finger-board. Belur Sculptures (Mysore)

(See page 214)

PLATE XVI



Vina in the 1000 pillared Mantapam in Madura temple with frets for a part of the finger-board. (See P. 214)

body with horse's head. *Kimpurushas* are represented with a human face and a body like that of a bird. *Gandharvas* are depicted with a human bust on the body of a bird.

Bhasa's play *Nagananda* refers to two kinds of vadyas:—

The *oghā vadya* was a primary instrument and solo performances were given with it. The *Anugati vadya* was used to provide accompaniment.

Madhava (1300 A. D.) of Benares and the author of *Sangī:a chandrika* used a vina with 22 frets. Raghunath Naik refers to him.

Somesvara mentions that the Laghu Kinnari had 8 frets and the Guru Kinnari, 14 frets.

In the *Sangita Saramrita* of Tulaja, it is said that the *Uttama vina* had the qualities of *Sarvālankāra bhushita* i.e. capable of producing all the graces.

The Tamil classics, *Tirukkural* and *Silappadikaram* do not refer to the vina, although they refer to the Yazh.

Note P. 215 line 11

The tuning of Madhya mela vina should be $\underline{\underline{p}} \ \underline{\underline{s}} \ \underline{\underline{p}} \ \underline{\underline{s}}$
and not as printed therein.

CHAPTER XVIII

TRADITIONS IN MUSIC

India, in the course of her long musical history has evolved many healthy traditions. Though many of these have not been recorded, they are still observed by votaries of art. These traditions reflect the concentrated wisdom of centuries. The opinions, doctrines and practices of the musical intelligentsia based on sound aesthetic experience provided the foundation for the development of rich traditions. In important seats of music like Tanjore, musical wisdom got concentrated. Methods for the development of raga alapana and pallavi were evolved there and canons of art for the guidance of the future were also laid down. The Pallavi tradition ushered in by Pachchimiriyam Adiyappiah (18th cent.) has since remained supreme. The tradition that in every branch of manodharma sangita, viz. alapana, tana, pallavi exposition, niraval and svara kalpana the one ideal to be borne in mind is the presentation of the colourful aspects of the raga in all its variegated aspects has been productive of very good results. Tyagaraja's kritis not only reflect the various visages of ragas, but also provide fascinating themes for the development of niraval and kalpana svara.

VAINIKA TRADITION

The Karnatic style of musical presentation has grown largely round the *Vainika sampradaya*. In fact, almost all the noted South Indian musicians and

composers of the past have been Vainikas. The idea behind the continuous curve of Indian classical music grew out of the Vainika style. It is this pleasing style that gives a distinctive colouring to Karnatic music. A distinguished band of Vainikas from Bobbili, Vizianagaram, Tanjore, Mysore and Travancore not only contributed to the building up of the Vainika sampradaya but also evolved special techniques and styles of vina play like *Chakrabandham* and *Banda tanam*. The *Veyi sadhakam* in vina play is of interest even from the point of view of comparative music. The force of the Vainika tradition is so great that a gifted singer however clever in singing brigas at even electric speed, is assigned only a place next to that of the sustained singer who follows the Vainika sampradaya in his style of exposition.

RAGA AND RASA

The *Adi Nata-Antya Surata* tradition i. e., that a concert should be begun with Nata raga and concluded with Surati raga is based on a sound psychological and aesthetic experience. The Nata raga with its tivra swaras easily creates the requisite musical atmosphere (*Mela prāpti*) at the commencement of a concert. Once this atmosphere is created, the full enjoyment of the subsequent part of the concert becomes easy. The idea behind the starting of a concert with a tana varna is also the same. Subjectively such a commencement helps the performers to get into form and objectively, the collective and the impressive performance of the varna by the principal and accompanists helps in the creation of

the musical atmosphere. Surati is an auspicious raga and is eminently suited as the *finale* for concerts. It is even now the custom in some of the big shrines for the nagaswaram players to conclude the midnight temple rituals with Surati raga.

The tradition that Ahiri raga should not be sung after sunrise has much force and logic in it. Apart from the legend about the sufferings of a certain musician who, unconsciously though, experimented with this raga by singing it in the morning, there is the signal fact that Ahiri is a pathetic raga. There is no meaning in starting the activities of the day with such a raga. Inspiring and joyous ragas like Bilahari and Kedaram are very apt for morning hours.

There is also the tradition that if Varali raga is taught, strained relations ensue between the teacher and the taught. Due to this tradition, unfortunately the music of many of the valuable compositions in Varali raga have been lost to us. The melodic individuality of the Varali raga as also a few pieces in it have however survived due to the dexterity of some of the pupils who carefully listened to their masters' expositions of the raga and the rendering of pieces in it.

DANCE DRAMA

An interesting tradition is seen in the dance dramas enacted in Merattur, Uttukkadu, Sulamangalam and Saliyamangalam in the Tanjore District. These dance dramas have been annually performed in front of the local temples through voluntary effort for more than a century. Each family enjoyed the inalienable and here-

ditary right to supply a particular character. Thus if the play to be enacted was *Prahlada Charitram*, one family supplied Prahlada, another Hiranya, another Lilavati, another Narasimha and so on. The tradition is so deep-rooted that no member of a family would consent to appear in the role of a character which was the prerogative of another family. This hereditary right passed on from generation to generation. For one thing, this tradition not only ensured the corporate life of the community but there was also the guarantee that all the characters required for a play were available on the particular occasion. This also helped the actors who appeared in the same role year after year to become thorough with their respective libretto, acting and dancing and the performances were thus maintained at a high level of excellence. Each character had also an understudy who stepped in at times of need.

This tradition had also this snag. In the play *Prahlada Charitram* for example, there should be an appropriate difference in the ages of Prahlada and his mother. When the mother, due to old age or other cause retired from the scene a younger person from the same family stepped in. This resulted in disparity in age between the grown-up Prahlada and the new Lilavati.

MUSIC CONCERT

The traditional manner of seating performers in concerts of music is based on sound principles. The sequence of items to be rendered in concerts of music, dance and bhajana is again governed by healthy principles. There is the tradition of *Ghana-naya-desya* in the sequence of ragas to be rendered in concerts and the tradition of *Nritya-nritya-*

abhinaya in the sequence of items to be rendered in dance concerts. There is also the tradition regarding the minimum number and maximum number of accompanists that should find a place in concerts of music, dance, kalakshepam and bhajana.

There is the tradition that artists should always adjust their programmes to suit the level of appreciation of their audiences. *Maximum effect with minimum strain* has always been the traditional motto. A concert should not be an endurance test for an audience. The items given should be characterised by variety in style and musical construction.

In the development of kalpana \bar{s} varas, there is the tradition that one should sing or perform a number of examples of the length of half \bar{a} varta, one avarta and two avartas in duration if the theme chosen is in adi tala. Then he may follow with examples in 4 avartas and multiple avartas and conclude with a \bar{m} akutam. Kalpana svaras based on the patterns of wellknit jati sequences have been viewed with disfavour. Kalpana svaras should not be sung to chitta svaras. The tradition is to attempt kalpana svaras only for kritis in rare ragas in the pre-pallavi part of the concert programme.

Niravals should be attempted only for apt themes in the anupallavi and charana of a kriti and not to the pallavi of a kriti.

CONCERT PROGRAMME

There is also the tradition that the alapana preceding a kriti in concerts should bear a just proportion to the length of the composition. The alapana preceding a pallavi

exposition can legitimately be long and detailed but not so alapanas preceding kritis. Alapanas as a prelude to padams are taboo, since padams themselves are long drawn-out alapanas (in a rhythmical form) of the particular ragas.

In concerts given on the occasion of marriages, there is the strong tradition that songs on the theme of *vairāgya* and *virakti* should not be sung. When the bride and the bridegroom are about to start family life, it is not in taste to sing songs like (1) என்னத்துக்குதவி இக்காயம் (Suddha saveri raga) (2) பரலோக ஸாதனமே மனஸா (Mandari raga) (3) எடுநம்மினுவோ ஓ மனஸா (Saveri raga) which harp on the theme of the fleeting nature of human existence, the illusion of this worldly life etc. It is on record, that such songs sung by careless musicians have spelt disaster on the careers of the nearly wedded couples.

The *Gānakāla niyama* pertaining to ragas has always been regarded in South India as an *advisory rule* and not as a *mandatory rule*. If the latter was the case, responsible composers would not have composed ragamalikas, wherein ragas to be sung during different parts of the day and night are intended to be sung *seriatim*.

BHAJANA

In a Bhajana, besides the leader called the Bhagavatar and singers and performers on musical instruments, there are the other members present who derive spiritual bliss through *sravanam* i.e. listening. When namavalis are sung, the entire congregation can join but when kirtanas are sung, only those who know them well can join. Visitors, if they happen to be eminent musicians will get a chance to

sing after the purva bhaga is over and before the uttara bhaga commences with the Divyanama Sankirtanam, It is during this interval, that Shatkala Govinda Marar got the opportunity to sing with his seven-stringed tambura before Tyagaraja in the year 1843. It is well-known how Marar's music captivated Tyagaraja and how it earned for him the historic praise from the great composer.

DUETS

There are healthy traditions with regard to jodi gānam and jodi natanam. When two people sing or perform, their combined music should nicely blend and give the effect of a single melodic stream. Two disciples of the same master, two sisters, two brothers, the guru and shishya, two dancers trained by the same nattuvanar will all prove successful duet performers. In the case of jodi natanam, there should not be a glaring disparity in the ages of the two performers.

KALAKSHEPAM

In a Kalakshepam there is the tradition that the Bhagavatar should not waste the time of the audience by digressing into too many upakathas. The upagayakas likewise should not indulge in too much of alapana and dilute the fine atmosphere of devotion.

When bhagavatars are engaged to perform during marriage occasions, they should choose themes like *Sita Kalyanam* and *Rukmini Kalyanam* and not themes like *Rama's going to forest* or *Lanka dahanam*. A dancer engaged to perform on marriage occasions should avoid performing abhinayas to padams like *Payyeda paijери* (Nadanamakriya raga) and *Mogudochchi pilachedu* (Sahana.)

MISCELLANEOUS

It is the hoary custom to start the performances of dance with *bhumi vandanam* (obeisance to Mother Earth) by the dancer. This practice is seen even in the performances of folk dance in some parts.

* * *

In the Vinas, the Yālimukham (head-piece) is made to face downwards. Vinas with Yalimukam facing upwards can be used only by sanyasis. Such instruments should not be kept in the houses of grahasthas (family people). They can be kept in temples.

* * *

In the ancient Gurukula system, students were not taught music on the Pournami and Amavasya (full moon and new moon) days and on the day (Prathama) following them. Thus these students enjoyed four holidays in a month. With the advent of the modern system of education, this practice has been given a go-by and Sundays have become holidays.

* * *

The Vijayadasami day during the Dasara festival is a very auspicious day and lessons in music (vocal and instrumental) are commenced to new students on that day.

* * *

The tying of Gejjai (ankle-bells) is always a solemn ceremony to those who wish to take to dancing as a career in their life. Gejjai is actually the symbol of their profession.

In the orthodox Bhajana Sampradaya, during Ekadasi bhajanas, the Gejjai is tied on to the legs of the Bhagavata before the commencement of the Divyanama Sankirtanam by one of the senior devotees present. It is untied at the conclusion of the Divyanama Sankirtanam. The Dolotsavam is then commenced.

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Taking to *Unchavritti* is always attended with a solemn ceremony. It is not all and sundry that can take to it. People should be qualified to take to it. They should be sincere devotees, steeped in learning and deliberately choose a life of plain living, high thinking, poverty and service to humanity. They should be initiated into this career by one who has already been initiated into this noble vritti. A *sutram* (red string) tied on to the right arm of the person, marks that he has been initiated into this career. As he goes along the streets singing the hymns of the Lord, he should accept rice, dhal etc. and whatever is willingly and voluntarily given and bless the givers. He should devote the afternoons and nights to teach sacred lore, music etc. freely and also give religious discourses to audiences. Unchavritti bhagavatas are *satpātras*. Tyagaraja himself led the life of a true unchavritti bhagavata. It was an emotional thrill and a spiritual exaltation to listen to his songs sung during his unchavritti bhajanas.

CONCLUSION

It is the time-honoured practice to conclude all concerts with a brief alapana of Madhyamavati raga or with the singing of a Mangala sloka in Madhyamavati raga. This

is done after the singing of the Mangalam. There is a fine psychological and aesthetic principle underlying this practice. During the course of the concert, the listeners have been hearing compositions pertaining to gana rasa and some of the navarasas. By listening to Madhyamavati at the close, a feeling of tranquility and peace (sānti) is restored in them. Madhyamavati raga takes the notes which occur earliest in the *Shadja-Panchama bhava* (cycle of fifths) sa, pa and chatussruti rishabha, and *Shadja-Madhyama bhava* (cycle of fourths) sa, ma and kaisiki nishada and as such produces a concordant effect.

CHAPTER XIX

MUSIC OF THE POST-TYAGARAJA PERIOD

The period of Tyagaraja (1767-1847) is the brightest epoch in the history of Karnatic Music. It may be said to be the golden age of Karnatic music. South India witnessed a wealth of musical genius at that time. Brilliant composers, musicologists and musicians adorned that period. Every branch of musical repertoire got enriched. Beautiful compositions belonging to the spheres of art music, sacred music and dance music were composed. Telugu dance dramas with splendid poetry in them were written during the period. Art dance figured prominently in the performances of dance dramas. The South Indian opera had its birth at that time. Musical compositions with greater weightage on the dhatu came to be composed in profusion. The Musical Trinity cast a dazzling spell by their compositions of variegated beauty and charm. They created Beauty through the medium of resplendent musical phrases. Through their kritis of sparkling brilliance, they kindled in the souls of men and women an awakening to the subtle beauties of the *nādātma* forms of ragas.

High standards in performances (Vocal and Instrumental) were reached. Vidvans specialised in ragas of their choice and were able to give alapanas in them for hours and in a few instances for some days. Some specialised in the *Ghanam* style, some in the *Nayam* style and some in

Pallavis. Many states and zamindaries patronised music and musicians. Singers, Instrumentalists and persons noted, for musical scholarship adorned the courts of Princes Zamindars and Nobles. The whole atmosphere from Bobbili in the North to Tanjore and Travancore in the South pulsated with musical life. Unlike modern times, where one could listen to top-ranking musicians only in the sangita sabhas and on payment of an admission fee, one could hear eminent musicians at that time either in courts or temples or in the houses of senior vidwans. Admission was free to such performances. In such concerts, musicians were invited to occupy the front rows and not the moneyed people as is the case in the Gana sabhas at present. The appreciative encomiums from the musicians' drew the best from the performers. Interesting, intricate and thought-provoking pallavis were sung on such occasions. Major forms and minor forms alike, received attention at the hands of composers. Forms like *Kukkuta sabdam* and *Kavuttuvams* came to be composed. The advent of the Violin is a noteworthy event of this period.

DECADENCE

As in literature, we also find in music, a period of decadence following a period of great activity. During this period of decadence, people had just time to study, digest and assimilate the precious and prolific output of the luminaries of the period that had gone by. A comparative study of the musical maps of the different periods of India's musical history will reveal that the map of the period of Tyagaraja is characterised by quality, quantity, intensity and versatility. After the period of decadence, we find the art once again coming to its own. The

Himalayan heights reached during the golden age served as a fresh stimulus towards higher creative effort.

The losses and gains in the music of the post-Tyagaraja period may be briefly referred to. Taken as a whole, the gains may be said to outweigh the losses.

LOSSES

There were no outstanding composers of gitas in the post-Tyagaraja period nor were attempts made during this period to compose in rare forms like the Sapta talesvaram and Pancha talesvaram. No additions were made to forms of rhythmical interest like the sapta tala gita and the gita in dhruva rupaka tala. Nor do we come across any distinctive style of musical writing. The number of musicians to specialise in particular ragas dwindled down. Kritis with sangatis reflecting the sahitya bhava became less and less. In some of the Kritis of this period, we find sangatis simply being piled up without any meaning. Compositions of a showy nature came to be composed.

The tendency to sing the sahityas of earlier composers in ragas and tunes of later periods or set them in new tunes and sing them is on the ascendancy. The modern tunes for some of the compositions of Annamacharya, Purandara Dasa and Muthu Tandavar are instances in point. This is not at all a healthy development. Such acts amount to historical perversions. In most cases it should be possible to get at or find the original tunes by careful investigation and research. Many of the songs composed in recent times contain either faulty prosody or suffer from poor music and mediocre ideas. Some of them are merely showy. Plagia-

risms in tunes and piracy of ideas are seen frequently. To the tune of the famous Kriti in Kalyani ‘*Needu charana pankajamule*’ we find a number of later sahityas set and sung. The tendency to sing wellknown national songs in more tunes than one is not at all to be welcomed. Since the tunes have as much contributed to their dignity as the sahitya, the necessity of adhering in each case to the original tune or to a widely accepted later tune needs hardly any emphasis.

The democratisation of music has its own good and evil features. Music is now more widely spread and the listening public has no doubt considerably swelled in number. But there is the appalling deterioration in public taste and this has had its serious repercussions on the performer. Pallavis of an illusory character are sometimes heard in present-day concerts. In such instances, the undercurrent rhythm of the pallavi is clear enough, but we find the singer paradoxically enough reckoning the tala after a different sub-rhythm. Although synchronisation is noticed at the conclusion of each avarta, still the rhythm of the reckoning and the rhythmical structure of the pallavi are at cross roads. The difference is patent enough! The reckoning by the hand should, as a rule be in conformity to the rhythmical structure and make-up of the pallavi. The present-day music may be generally said to lack *depth*.

In dance concerts also, we see generally standards going down. The programme is being diluted with items of a lighter nature. We find hymns being set to music and presented as substitutes for the classical pada varnas. The abolition

of dance performances in temples has resulted in the virtual disappearance of art dance, sacred dance and dance drama from shrines. Formerly even the man in the street had the opportunity of witnessing those dances but now he has no opportunity of seeing them. It is too much to expect him to pay for dance concerts and attend them in *sangita sabhas*. We glibly talk of the privileges of the common man but we do not pause to think that by our own acts we are removing certain privileges which he had been enjoying for centuries. Sacred dances like *bhujanga lalita nritham*, *Ganapati nritham*, etc. have all become a thing of the past. With the loss of interest in temple rituals, we have allowed to die the ritualistic music and dance of temples. Just as the rendering of alapanas of rare ragas like Narayanagaula and the rendering of longer kritis of classical composers have become things of the past, the witnessing of rare dances like Simhanatanam and dances depicting all the latent bhavas of classical padas have become things of the past. In the programmes of Music conferences, one searches in vain for concerts of instrumental music and particularly the Veena, the national Instrument of India. This is a matter for serious regret.

GAINS

On the positive side, we find that the Kritis which attained perfection at the hands of the Musical Trinity attracted the attention of many composers of the post-Tyagaraja period. Kritis came to be composed in profusion. About half the time of a modern concert is taken up with the rendering of Kritis and rightly so. Kritis with brilliant chitta svaras, svara sahityas, solkattu svaras and madhyama-kala sahityas have been composed. Subbaraya Sastry and

Mysore Sadasiva Rao have to their credit brilliant examples of svara sahityas, in their kritis. The svarakshara beauty continued to exercise the intelligent attention of many composers. Of the new ragas in which kritis came to be composed in the post-Tyagaraja period, mention may be made of Kutuhalam, Katana Kutuhalam, Panchamam, Mallika vasantam, Vijayanagari, Hamsagiri, Seshanada, Lokaranjani and Hamsanarayani. In the first four ragas we have kritis respectively by Manambuchavadi Venkatasubbayyar, Patnam Subrahmanya Iyer, Tachchur Singaracharlu and Pallavi Seshayyar. In the remaining five ragas Tiruvottiyur Tyagayyar has composed kritis. Valaji is another raga that has emerged in recent times.

Many tana varnas, pada varnas, raga malika varnas (Navaragamalika varna, Dina raga malika varna, Ghanaraga malika varna), ragamalikas and tillanas were composed during the post-Tyagaraja period. The monumental composition 72 *Melaragamalika* of Maha Vaidyanatha Ayyar was composed in 1883. This composition stands as one of the world's longest musical compositions. To sing it completely once, will take more than two hours. The composer has also composed a splendid tillana, *Gaurinayaka* in Kanada raga, Simhanandana tala. This time-measure is the longest of the 108 talas and has 128 aksharakalas for an avarta. This is the only tillana in this tala. Lakshana Prabandhas like the *Murchchanakaraka mela ragamalika* and *Sutra gitas* helping one to remember facts concerning music have been composed. *Gamana gitas* (marches) and *Mukha gitas* (overtures) have been composed in appropriate ragas.

Muvvalur Sabhapati Ayyar, the brilliant composer of Telugu padas lived during the post- Tyagaraja period. He was a junior contemporary of the great composer Tyagaraja. In point of excellence, his compositions may be said to be almost the equal of Kshetrappa's. This composer was popularly known as *Chinna Tyagaraja* (Junior Tyagaraja).

The *Jāvali* had its birth during this period. Dharmapuri Subbarayar, Pattabhiramayya, Patnam Subrahmanya Ayyar, Tachchur Singaracharlu, Ramnad Srinivasa Iyengar and Tirupati Narayana Swamy have left behind them beautiful javalis in Telugu.

The post-Tyagaraja period also witnessed a number of Tamil composers. Gopalakrishna Bharati (a junior contemporary of Tyagaraja), Kavikunjara Bharati, Ananta Bharati, Ramaswami Sivan, Nilakanta Sivan, Mazhavai Chidambara Bharati, Vaidisvarankoil Subbarama Iyer, Nilakanta Sivan, Achuta Dasar, Vedanayakam Pillai and Ramalingaswamy are some of the prominent names. There are many contemporary composers in Tamil.

In the direction of dance forms, we find many sabdas, pada varnas and tillanas composed. The names of Cheyyur Chengalvaraya Sastry, Pallavi Seshayyar, Mysore Sadasiva Rao and Kundrakkudi Krishnayyar deserve mention in this connection.

The art of *Kalakshepam* reached its high water-mark during this period. Tanjore Krishna Bhagavatar was the pioneer in this direction. *Nirupanams* (simple story songs useful for Kalakshepam) in attractive tunes were composed.

Muvvalur Sabhapathi Iyer and Sarabha Sastrigal have composed beautiful nirupanams in Telugu and Tamil respectively.

Duplicate sahityas for some famous Kritis and other compositions were composed. As examples may be mentioned :—

1. *Sri Valli Senapate* by Subbarama Dikshitar for Tyagaraja's *Sripate* (Nagasvaravali raga).

2. *Pannagadrisa* for Swati Tirunal's *Ragamalika Pannagendra Sayana*.

In the Telugu version *Pannagadrisa*, we find that in each section the name of the raga is skilfully interwoven with the sahitya. Sahityas have been composed even for the chitta swaras. In the original Sanskrit version, the raga name is not found in the sahitya, nor are there sahityas for the chitta swaras.

3. *Sringaralahari* for Swati Tirunal's kriti *Anandavalli kurumuda* in Nilambari raga, Adi tala. The former sahitya became famous on account of its beautiful chitta svara.

National songs were also composed in plenty during this period. The outstanding name in this direction is that of Subrahmanya Bharati. He was born on 11-12-1882. He passed away on 11-9-1921.

Many new topics have been added to musicology. The scheme of 5184 suddha-misra melas may be cited as an example.

MUSICAL INSTRUMENTS

In the sphere of instrumental music, there has been a tremendous development in the post-Tyagaraja period. Many specialised in Violin playing. The clarinet came to be used as an accompaniment in the dance concerts from 1860. Instruments like the Gottuvadyam, Bala sarasvati (Mayuri or Taus), Svarabat, Sarinda, Ghatam, Dolak and Moursing were elevated to the status of concert instruments. Orchestras playing classical music and popular music have sprung up. Instrumental forms like overtures, marches and variations on a theme in South Indian Ragas have been composed. New instruments useful from the concert point of view or educational point of view like Balakokil, Subra vina, Jalectromonium, Graha Bheda Pradarsini and Pradarsana Vina have been invented. The electrically worked automatic tambura, Violins made of Himalayan fir, Bharat violin, Violins made of bamboo strips glued on their sides, Sruti boxes with easily replaceable reed boards, Saw dust tamburas and vinas, Laghu vina, Laghu gottuvadyam and Laghu tambura are some of the latest developments.

PRINTING

The art of printing came as a boon during the post-Tyagaraja period. It was fully availed of. Anthologies containing the texts of songs selected from different composers came to be published. Musical compositions in notation were also published. Tachchur Singaracharlu was the pioneer in this direction. Aably assisted by his brother Chinna Singaracharlu, he began the series of musical publications in Telugu in 1873. Mr. A. M. Chinna-

swami Mudaliar published his monumental work *Oriental Music in European Notation* in 1892. This book made musicians of the west wake up to the beauties of Indian melodies. The Tamil opera, *Nandanar charitram* of Gopalakrishna Bharati was published on the 11th November 1861. The publication of rare musical compositions composed during the time of Tyagaraja and before him, made a large number of people wake up to the beauties of our great musical heritage. Sanskrit works on musicology from Bharata's *Natya sastra* (4th century B. C.) down to Govindacharya's *Sangraha chudamani* (18th century) as also Tamil and Telugu works on musicology were also published. Compositions like the *Sivashtapadi* and *Ramashtapadi* written after the manner of Jayadeva's *Gita Govinda* and books on the science and history of music were also published.

INSTITUTIONS

The starting of Academies in the Centre and the States the Institution of Presidential awards for musicians and dancers of outstanding merit, the sending out of cultural delegations to foreign countries and the starting of the Sangita Vadyalaya containing a gallery of all Musical Instruments and the imparting of instruction in the art of making musical instruments are other noteworthy features of this period.

The institution of Musical endowments, festivals held in honour of great composers, and the springing up of a large number of music colleges and schools are other welcome features of the music of the post-Tyagaraja period.

Music conferences have been convened since the year 1912. The introduction of music in the educational curriculum has made the systematic study of music possible in the Universities. Music journals containing scholarly articles are now being published. Agencies for the spread of musical knowledge have fast multiplied. The Radio, the Film and the Gramophone have made a larger number of people music-minded. They have provided employment to a number of artists. The number of sangita sabhas has increased. The advent of microphone has enabled even feeble-voiced singers to reach large audiences. Demonstrations of music by large groups of students are now an annual feature in many places.

Concerts by *Brihat gayaka brindas* (massed choirs) and *Brihat vadya brindas* (large orchestras) have been organised in recent times. The holding of Music seminars has produced useful results.

Dance concerts of the present day are more interesting to witness. Much progress has been made in the direction of dress, make-up, lighting and stage presentation. The advantages of spot light, better instrumental and vocal accompaniment and the microphone were denied to the artists of the previous generation. Printed musical programmes in concerts of both music and dance have helped people to intelligently follow and appreciate the items.

Off and on, contemporary composers of their own accord and not prompted by the stimulus of mundane profit or recognition, carry on experiments in exploring fresh avenues of musical expression.

The introduction of examinations in Music and Dancing has given a fillip to the systematic study of the theory and practice of these two arts.

Research in pure music, applied music, history of music and repertoire is being carried on with vigour in some Universities. Manuscripts containing musical compositions in notation are being deciphered and published. The music and dance of the *Viralimalai Kuravanji* and *Maveli natakam* were rescued and the two dramas were recently enacted.

CHAPTER XX

MISCELLANEOUS

1. NARADA, THE CELESTIAL MUSICIAN AND SAGE

Narada, the Vina Maharishi is a revered name in the history of Indian music. He is the Gnanaguru and Lokaguru of Indian mythology. He has been the source of inspiration to many a poet and composer. He has been instrumental in the writing of the great epic poem *Ramayana* by Valmiki. The latter was told the story of Ram Charita.

Besides the Sage Narada, there are three other Naradas figuring in musical literature.

(1) Narada, the author of *Narada siksha*. This work was written about two thousand years ago.

In this work, the values of the notes figuring in the *gandhara grama* are given. From the data given, the frequencies work out as,

s	r	g	m	* p	d	n
1	16/15	6/5	4/3	40/27	8/5	9/5

*This pa is the reduced panchama.

The ten excellences of good music are also detailed in this work : viz. *Rakta, Purna, Alankrta, Prasanna, Vyakta, Vikrshita, Slakshna, Sama, Sukumāra, Madhura*.

(2) Narada, the author of *Sangita Makaranda*. This is a work in Sanskrit on music and was written about eight hundred years ago. This work gives for the first time the classification of ragas into Purusha (masculine), Stri (feminine) and napumsaka (neuter). The classification of ragas, into Muktaga kampita, Ardha kampita and Kampavibhina it also given herein. This classification has its parallel in modern Karnatic music.

(3) Narada who is associated with the works, *Naradiyam* and *Svarārnavam*. The latter is a rare work on music which the great composer Tyagaraja was privileged to digest. That he had read through the work and understood its contents, is borne out by the statement in the last charana of his Kriti, *Svararāga sudhārāsa* in Sankarabharana raga :—

ரஜித கிரீசுடு நகஜுகு தெல்புஸ்வ ரார்ணவ மர்மமுலு...
 விஜயமுகல தியாக ராஜு டெருகே விச்வனிஞ்சி
 தெலுஸுகோ மனஸா.....

Translation : “Tyagaraja, who has understood the secrets of *Svararnava* as explained by Paramasiva to Parvati.....”

Luckily for us, excerpts from this work can still be seen in one of the Manuscripts in the Walajapet Collection.

That Tyagaraja was indebted to Narada is acknowledged by him in more than one place. In the song *Narada Guruswamy* in Darbar raga, he refers to the Sage as *Sangita yoga naigama pārangata*. In the song *Narada Ganalola* he equates Narada with Rama and says that without Him, he could never have composed his kirtanas. The Pallavi of this song admits of the dual interpretation : (a) *Narada* /

Gana Lola! and (b) *Narada gana lola!* The former will refer to Narada and the latter to Rama. In the song, *Sri Narada Mune Gururaya* in Bhairavi raga, he avers that he was blessed by Narada. These three songs along with *Sri Narada* in Kanada raga and *Vara Narada* in Vijayasri raga constitute the *Narada Pancharatnam*.

In the song in Vijayasri raga, Tyagaraja refers to the statement of Lord Sri Krishna, that amongst the Devarishis. He is Narada.

In the opera, *Prahlada Bhakti Vijayam* of Tyagaraja, we find a beautiful Churnika sung by Narada extolling the greatness of Vaikuntha. Nārada has also been instrumental in the spiritual uplift of devotees like Dhruva and Prahlada.

It is of interest to note that Narada is associated with the Vina and the Yazh. This is proof of the great value attached to absolute music in India.

The Vina that Narada performed upon had the name *Mahati*. There is also the *Nārada yazh*.

Narada is one of the glorious Divine personages figuring in the sacred literature of India. He is ever alert and watchful and has invariably helped all sincere devotees to attain Godhood.

2. ROYAL MUSICIANS, COMPOSERS, MUSICOLOGISTS AND PATRONS

A noteworthy feature of India's musical history is the large number of members of the Ruling class who have played a notable part in the development of the art from early times. India can justly boast of her Royal patrons,

Royal musicians, Royal composers and Royal musicologists. Kings in India have always valued the presence of poets, musicians and composers in their courts.

EPIC PERIOD

Of the Royal musicians of the epic period, mention may be made of Sri Rama and Krishna. Valmiki in the *Ramayana* frequently refers to Rama's attainments in music. No wonder that Rama was visibly moved when Lava and Kusa sang the *Ramayana* in His court. Valmiki incidentally happens to be the earliest composer in the history of world music. That the *Ramayana* was set to rhythmic music, is proof from the fact that the two boys, Lava and Kusa sang the epic poem together. They could not have sung together, unless the verses were set to rhythmic music. If the slokas were merely recited, there could neither have been variety nor concerted singing. The rhythmic music in the jātis of the period (later ragas) coupled with the glorious sahitya, provided a heavenly treat to the audience in Rama's court.

Sri Krishna took to the flute, because it is the instrument of humanity. It is an instrument upon which one could play all types of music ranging from the highest type of classical music down to the simplest folk music. The flute has a long and hoary pedigree and is found in all the countries of the world. Krishna took to the flute in order to establish the greatness, charm and significance of absolute music.

Ravana, the King of Lanka was also a great musician. How he pleased Siva with his recital of *Sāma gāna* is wellknown.

HISTORIC PERIOD

Coming to historic period, we have Emperor Samudragupta, who has represented himself on one of his coins, as playing on a stringed instrument (harp). The subject of *Musical numismatics* begins from him. Yoga Narendra Malla of Palem had the title "*Sangitarnava Pāraga*" inscribed on his coins. King Udayanan was an illustrious performer on the instrument Ghoshavati. He once soothed a mad elephant by performing on his instrument. Raja Mansingh of Gwalior and Emperor Akbar were performers.

MUSICOLOGISTS

Amongst the Royal musicologists who wrote important works on the science of music, or wrote commentaries on important musical works, may be mentioned :—

- (1) King Pratapa who wrote *Sangita chudamani*.
- (2) Haripala Deva (1309-1312) who wrote the *Sangita sudhakara*.
- (3) King Kumbharana of Mewar (1433-1460) who wrote (a) the *Sangita Raja* (also called *Sangita Mimamsa*) and (b) *Rasikapriya*, a commentary on the *Gita Govinda*.
- (4) Raghunath Naik (early 17th century) who wrote the *Sangita sudha*; and
- (5) Tulajaji who wrote the *Sangita saramrita*.
- (6) King Simhabhupala wrote an important commentary on the *Sangita Ratnakara* of Sarngadeva, entitled *Sudhakaram*.



Samudragupta's coin (See P. 244)

Gold coin (magnified) of Samudragupta (C 330—370 A. D.)

The Emperor is seated on a cushioned couch. The left foot is resting on a foot stool. The long boat shaped resonator of the harp is lying on his lap. The instrument is held vertical and the strings are plucked with his left hand fingers. The arm of the harp is being held by the right hand.

There are also coins of Kumaragupta (C. 414-455 A. D.) where the King is shown as playing the harp. The strings of the harp are seen clearly in these coins (See Plate XXXI 3--5) in the book *Bayana hoard of Gupta Coins*.

The instrument depicted in the coins of both Kings is only a harp and not a lyre as mentioned by some historians.

PLATE XVIII



Svati Tirunal Maharajah of Travancore
Royal Patron, musician and composer
Born on 16-4-1813
Ascended the throne on 20-4-1829
Passed away on 25-12-1846

(7) Mahendra Varman (7th century) the Pallava King, is the author of the famous Musical inscription in Kudimiyamalai. This bears testimony to his greatness in the science of music.

COMPOSERS

Amongst the Royal composers may be mentioned Shahaji Maharajah (1684–1710) who wrote the *Pallaki Seva Prabandham* (a beautiful opera in Telugu) and Svati; Tiruna, of Travancore who has composed varnas, kritis, kirtanas, ragamalikas, tillanas and javalis.

PATRONS

Amongst the Royal patrons may be mentioned :—

- (1) Rajaraja chola the Great, of Tanjore.
- (2) Pandian Kings of Madurai.
- (3) King Lakshmanasena of Bengal who patronised Jayadeva.
- (4) Alauddin Khilji, who patronised Amir Khusrau.
- (5) The Mogul Emperors Akbar, Jehangir and Shah Jahan.
- (6) Krishnadeva Raya who ruled over Vijayanagar.
- (7) Raghunath Naik and Vijayaraghava Naik who ruled over Tanjore.
- (8) Tirumal Naik of Madurai.
- (9) Tulajaji II and Serfojee of Tanjore.

(10) Ayilyam Tirunal and Visakam Tirunal of Travancore.

(11) the Maharajahs of Mysore and the Rajahs of Ramnad, Sivaganga, Ettayapuram, Pudukkottai, Vizianagaram, Bobbili and Venkatagiri and

(12) the Zamindars of Udaiyarpalayam, Seithur and Karvetnagar.

MUSICIANS

Mahendravarman was a performer on musical instruments. Yuvaranga Bhupati of Udaiyarpalayam was a singer; Svati Tirunal of Travancore was a performer on the Swarabat.

3. IMPACT OF OTHER SYSTEMS OF MUSIC ON KARNATIC MUSIC

Karnatic music has profited by coming into contact with other systems of music. The eclectic attitude of music scholars in South India has been responsible for the steady growth of the art during the previous centuries and the present century. Only those traits in the foreign systems which conduced to the development of the indigenous art were adopted. Such occasional borrowing has resulted in the further enrichment of the Karnatic system.

Although South India had been in contact with western music for over two centuries, yet the staff notation was not adopted, for the simple reason that with that system of notation, Indian music cannot be correctly represented. Likewise tempered instruments like the Piano and Harmonium were never adopted.

ADVENT OF THE VIOLIN AND CLARINET

South India gladly welcomed the violin. Its possibilities were immediately realised and a band of musicians worked at the instrument with great care and assiduity. They proved its utility as a first class accompaniment. The rich tone of the violin, its handiness, its plain finger board enabling the performer to produce the subtle graces and quarter-tones with accuracy and its long bow helping the performer to play tānas with artistic finish, its wide compass of four octaves, all these factors commended themselves. The veena was too majestic to be used as an accompaniment. Although the violin is tuned in the west in fifths i.e. to the notes G D A E the South Indian Musicians tuned it in fifths and fourths to suit the needs of Indian music. They cultivated the *Jāru style* of play and with remarkable effect. Although the violin is principally used as an accompaniment, eminent artists give solo concerts as well on this instrument.

The first musician to specialise in violin play was Balaswami Dikshitar (1786—1858). Then came a galaxy of violinists like Vadivelu (1810 - 1847), Ponnuswamy, Subbarayar, Narayanaswami Pillai of Siyazhi, Tirukkodikaval Krishna Iyer and Govindaswami Pillai, not to speak of the present day veterans in violin play.

The Clarinet is another western instrument to be adopted. Although this instrument is provided with keys, yet the Indian performer is able to perform on the instrument Karnatic music correctly. by clever adjustments in blowing. Mahadeva Nattuvanar in the 19th century was the first to practise the instrument and introduce it in *Chinna melam* (dance band).

NOTATION

In the sphere of notation, whereas most of the signs and symbols used are of indigenous origin, the lines used to designate madhyama kala and trikala phrases are of western origin. Subbarama Dikshitar in his *Sangita sampradaya pradarsini* and T. M. Venkatesa Sastri in his *Sangita swayambodhini* adopted certain of the signs used in western staff notation.

North Indian instruments like the Sitar, Dilruba, Taus, Sarangi and Sarinda are used in South India. There are Sarangi players even now in the temples in Tirunelveli and Tenkasi who provide instrumental accompaniment to the sacred hymns of the *Tevaram*.

MUSICAL FORM

In the sphere of musical forms, South India has freely adopted some North Indian forms. Abhangas, Doharas and Ovis of the Maharashtra composers are sung in Kalakshepams in South India.

RAGA

Ragas like Mānd, Desh, Behag, Kapi and Hamir Kalyani have been adopted from Hindusthani music. In this connection, it may be pointed out that before the Misra kapi of Hindusthani music came, there were two types of Kapi raga in the South ; one Karnataka Kapi and the other an Upanga variety of Kapi raga (s r m p n ś — ś n d n p m G r s) All the three are derivatives of the Kharaharapriya mela. Likewise there is an indigenous Senjurutti raga which resembles the Jinjhoti of the North but does not take the komalgandhara—Likewise

there is the pure Khamas raga of the south as handled by Tyagaraja and his contemporaries and predecessors and which does not take the kakali nishada.

Ragas which have been borrowed from the North, have however acquired a local colouring and a Karnatic complexion and orientation.

KALAKSHEPAM

The art of Katha Kalakshepam i.e. the *Kirtan* of the North became popular in South India. Distinguished kathakas like Tanjore Krishna Bhagavatar have made it a fine concert form. Many distinguished musicians took to Kalakshepam as their career and did a lot of service in spreading music and knowledge relating to the sacred lore. Maha Vaidyanatha Ayyar and later Anantarama Bhagavatar were two of the top-ranking musicians who also shone as performers of Kalakshepam. Prior to the advent of the *Kirtan* from the North, there existed indigenous types of Kalakshepams though they were not highly refined. *Purana patanam* and *Villupattu* may be cited as examples in this connection.

TECHNICAL TERMS

In the sphere of technical terms, *Komala* and *Tivra* were readily adopted because there were no exact terms in South Indian music to connote these ideas.



CHAPTER XXI

MUSICAL ANECDOTES

I. PLEDGING OF TODI RAGA

Todi Sitaramayya was one of the musicians that adorned the court of Serfojee (1798–1832). He had set up a record by singing the Todi raga for 8 days. During each day, he took up for detailed treatment the Akshiptika, Raga Vardhani I, Raga Vardhani II, Raga Vardhani III, Raga Vardhani IV, Sthayi and Makarini sections of the Alapana paddhati of Todi and concluded on the last day with an exposition of a beautiful Pallavi in that raga. There were 360 Vidvans in the court of Serfojee at that time and each Vidvan had the privilege of singing in the royal presence for only one day during the year. A regular time-table of concerts to be given by the samasthana vidvans during each day of the year was drawn up.

Once Todi Sitaramayya was in want. He went to another Vidvan and asked for money. That gentleman readily obliged but the condition was stipulated that Sitaramayya should not sing the Todi raga till the money was repaid. *Todi raga was thus literally pledged.* Sitaramayya knew the date on which he had to sing the raga in the royal presence as per the time-table. He had hoped to repay the debt and get released from the bondage and sing the raga on the day fixed. But as misfortune would have it, he was not able to repay the debt before the

day of his performance. All were eagerly looking forward to his alapana of Todi on that day. But being a conscientious man, instead of singing Todi, he started some other raga to the utter disappointment of all.

The Ruler exclaimed 'What is the matter? I am missing my favourite Todi today!' The Vidvan had to reveal the truth and pointed out the musician who was in the audience and from whom he had borrowed. The Maharajah straightaway paid the debt due, procured him release from the raga bondage and heard the Todi to his heart's content.

II. CLEVERNESS

Once a musician was returning home after giving a concert in a neighbouring village. He had to cross a forest and it was night time. Robbers came and surrounded him. The musician got terribly frightened. The robbers demanded that he should surrender the Tambura and go. They were attracted by its fine decorative work. The musician with wonderful presence of mind said :

"Well! you can take the tambura, but allow me to take the jivāli (the threads on the bridge)".

"What is the value of the jivāli?" asked they.

The musician tuned the tambura and showed how the jivāli in the correct position gave the enriched buzzing effect. The thieves thought that there was something miraculous about these threads. They took away the jivāli and allowed the musician to walk off with the tambura!

III. PUNGENT PUN

Once a certain musician was rewarded in Ramnad for his splendid performance. A plate full of coins was offered to him. The musician after receiving the reward was not quite sure whether the plate also formed part of the gift.

He asked the Rajah “தட்டு அங்கா? இங்கா?” i.e. whether the plate should be returned or retained. Quick came the reply from the Rajah “தட்டு அங்கேயே இருக்கட்டும்”. The sentence was uttered with a double meaning (தட்டு means not only plate but also poverty தரித்திரம்). Let the plate remain with you as also your poverty!

IV. IGNORANCE INCARNATE

A nagaswaram party was invited to perform in a district noted for its musical backwardness. The fee stipulated was paid to the party at the end. The householder was curious to know how the fee will be shared by the various members of the Party. When he was told that the bulk of the fee will be taken by the Nagaswaram player and the remainder divided amongst others, he exclaimed “What! The performer on the ottu should be given the bulk of the money, since from the very commencement, he went on blowing non-stop, whereas the nagaswaram player was performing only off and on !

V. MANGALAM EPISODE

When performances are given on marriage occasions, it is the custom for the musician towards the close of the performance to oblige the host and the important members in the audience by singing a few pieces desired by them. On

one such occasion, some of the prominent members asked for some ragas and pieces and the musician readily obliged by performing them. One ignorant person who had no knowledge of even the A B C of music but full of vanity desired to ask him to perform a piece. He did not know what to ask. He had heard of only one composition called the *Mangalam*. When the musician out of courtesy turned to him for the piece, he asked "Please sing the *Mangalam*". Immediately the responsible persons present in the audience scolded him for insulting the musician by asking him to sing the *Mangalam*.

This man did not know that asking a musician to sing mangalam, implied that the performance was not relishing and that he was being politely asked to finish it. He looked small and quietly left the place. The householder apologised to the musician for the insulting request of the person. The musician too was magnanimous enough to ignore the request. After performing a few more pieces he concluded his performance formally with the *Mangalam*.

VI. BOREDOM

A Harikatha performer was once giving a Kalakshepam. The performance was not interesting and the audience slowly began to melt. Towards the end, one man alone stayed and appeared to listen to the Bhagavata's discourse with attention. When the performance was over, the Bhagavata expressed his appreciation of the high sense of *rasikatva* of that man who stayed till the last.

Straight came the reply from him "Sir you are mistaken. I was least interested in your performance.

I am staying here just to take away the carpet on which you were standing and performing all the time. It belongs to my master and I must deliver it to him and then go home” The Bhagavatar’s feelings at that moment can easily be imagined.

VII. PRESENCE OF MIND

Varanasi Brahmayya, was once accompanying Anantarama Bhagavatar on the violin. In the course of an alapana, the Bhagavatar after singing the mandra shadja, managed to sing the note anumandra panchama just by darting on to it. He wanted to take the violinist unawares, since the lowest note that could be produced on the instrument was only the mandra shadja. Brahmayya with wonderful presence of mind and within the wink of an eye reduced the pitch of the 4th string immediately to the anumandra panchama and played the note accurately. The Bhagavatar patted the violinist and congratulated him on his cleverness.

VIII. TRESPASS

In a concert, a musician went on singing kalpana svaras modelled on sequences of jatis and when at the conclusion, he asked the Mridangam player to give his solo display, the latter mildly replied :—

“ Well Sir ! you have already usurped my role and have sung actually all that I was going to play ! Where is the necessity for a Mridangam in this concert ? ”

IX. SPONTANEOUS APPRECIATION

Sarabha Sastrigal, the eminent flutist was once performing under the auspices of the Krishna Gana Sabha in the

Tondai Mandalam School Hall, Mint Street, G. T. Madras. He elaborated the Kedaragaula raga that day and followed it up with a pallavi. The performance was so fascinating that Pedda Singaracharlu who was present on the occasion immediately removed the diamond ring which he wore on his finger and presented it to Sarabha Sastrigal with a fine speech praising him on his brilliant creative talents.

On the occasion of another performance by Sarabha Sastrigal, Dewan Anandacharlu who was present, was requested to say a few words of appreciation at the end of the performance. He said we have heard of Sri Krishna in the Puranas fascinating the gopis and cows with his charming music on the flute. On this occasion, I wish to say that we are by "*Sri Krishna Himself*".

X. TWO VARNAS IN A CONCERT

At the upanayanam function in the house of Karaikudi Jagannatha Ayyangar, Puchchi Ayyangar was engaged to give a concert. Dakshinamurthi Pillai of Pudukkottai provided the Mridangam accompaniment on the occasion. Instead of starting the concert with the usual Bhairavi varna (*Viriboni*), Puchchi Ayyangar began the concert by rendering his own varna *Neranammiti* in Kanada raga. Dakshinamurthi Pillai missed the favourite Viriboni varna. He felt a bit disappointed and did not warm up. The Vidvan noticed this and after a few pieces, unusually enough, sang the Viriboni varna. This had the desired effect. Dakshinamurthi Pillai played with great enthusiasm and the rest of the concert proved a fine treat to the audience.

Dakshinamurthi Pillai said on the occasion "இந்த கை விரிபோணி வர்ணத்திற்கு வாசித்து வாசித்து, நல்ல மெருகேறி

இருக்கிறது. வேறு வர்ணம் பாடியதால், உற்சாகம் உண்டாகவில்லை”.

XI. TIT FOR TAT

Sulamangalam near Kumbakonam in Tanjore District, is one of the important places wherein the tradition of enacting dance dramas annually has been kept up. Sitarama Bhagavatar had a great reputation for being an expert dancer. His thought-provoking and intelligent abhinayas were witnessed by professional dancing girls who came all the way from Tanjore specially to see his dances. Vaidyanatha Bhagavatar of Sulamangalam earned a great reputation as a clever and gifted conductor of dance dramas. One year, on the third day of the festival, *Markandeya Charitram* was staged. Sitarama Bhagavatar performed dances to a varna. His creative genius was extraordinarily active on that occasion. Besides performing abhinayas, for the routine bhāva he began abhinayas for new and extempore bhavas that struck him just at that moment. For more than 20 minutes he went on with newer and newer bhavas, thrilling and enjoyable as they were. But the conductor, Vaidyanatha Baghavatar who had to keep on singing the same theme over and over again, got fed up and abruptly went to the next section of the varna.

Forthwith came Sitarama Bhagavatar with a bang on him and exclaimed; ‘Vaithi, What is this abrupt termination?’

Subsequently both of them got reconciled and Sitarama Bhagavatar came back to the stage and after dancing for 10 more minutes to extempore bhavas he formally concluded the varna.

The next day, a varnā in Sankarabharana raga had to be danced to. Sitarama Bhagavatar went on performing the usual dances and abhinayas. Although he had come to the end of the dances for the particular section, still Sulamangalam Vaidyanatha Bhagavatar (due to spite) continued singing the same theme for more than 20 minutes. Sitarama Bhagavatar signalled to him to proceed to the next section. Vaidyanatha Bhagavatar in his turn retorted:—

“Well Sir! I am continuing singing in the hope that like yesterday you will execute dances to more and more new bhavas”!

Sitarama Bhagavatar replied “Yes Sir! But my mind is not so creatively active to-day and I have no more new bhavas to dance to”.

XII COOL BREEZE

Viraraghava Ayyar was a Samasthana Vidvan in the court of Tanjore. On a summer day, the heat was severely oppressive and the king felt the severity more than any one else. Viraraghava Ayyar began singing the raga Vasanta. He expounded it so well that the heat of the place and the surroundings was gradually brought down and cool breeze immediately began to set in. Ever since that time, he came to be called *Tsallagāli* (cool breeze) *Viraraghava Ayyar*.

One other name known to music literature with the same title is *Tsallagāli Krishnayyar*. He was the son of Pallavi Gopalayyar. He was a Samasthana Vidvan and is reputed to have brought cool breeze by singing the raga Malayamarutam on a summer day when the heat was unbearable.

There is also the version that the title *Tsallagāli* was given to him because his vocal music and instrumental music blended together and gave a pleasant impression— as pleasant as that of the southern breeze (தென்றற் காற்று). Some of the illustrious disciples of Tsallagali Krishnayyar were :— Tiruvalangadu Tyagaraja 'Dikshitar, Kancheepuram Veena Neelakanta Sastri and Mayavaram Veena Vaidyanatha Ayyar.

XIII REPARTEE

Maha Vaidyanatha Ayyar once gave a concert to the Mridangam accompaniment of Narayanaswamy Appa. In the course of the concert, he sang the kriti of Tyagaraja, *Rama bhakti samrajyamu* in Suddha bangāla raga, Adi tala remarkably well. Narayanaswamy Appa was thrilled at the captivating rendering of the piece and rapturously emphasised the rhythmical construction of the piece by his skilled play. His performance proved so fascinating that Ramaswamy Sivan, the elder brother of Maha Vaidyanatha Ayyar at the conclusion of the piece involuntarily exclaimed that he (Appa) was Nandikeswara Incarnate! — “தாங்கள் நந்திகேசுவரரேதான்”.

Forthwith came the repartee from Narayanaswamy Appa — “நந்திகேசுவரர் என்று சொல்லிவிடாதிங்கோ ; அப்புறம் சிவன் என் மேலேறி உட்கார்ந்து கொண்டு போய்விடுவார்.”

“Please do not say that I am Nandikeswara. Then Sivan (Maha Vaidyanatha Ayyar) will ride over me as his Yavana and dash off.”

Nandikeswara is the great exponent of the art of mridangam play according to Hindu mythology. He is the Vāhana (vehicle) for Paramasiva.

XIV REGRET AT DECADENCE

Adimūrti Ayyar was the son of Pallāvi Gopalayyar and a Samasthana Vidwan in Tanjore during the reign of Sivaji Maharaja (1824—1865). He was an illustrious performer on the Veena.

A certain musician who had heard the concerts of Adimurti Ayyar when the latter was at the peak of his fame, came to Tanjore after the lapse of some years, to see him. At that time, the vainika had become old. The visitor carefully enquired about his address and came to the correct house. He enquired whether Vidwan Adimurti Ayyar was there. Adimurti Ayyar peeped out and said to the visitor, that the gentleman he was enquiring about, was already dead. The visitor was taken aback, but could not spot out that the old gentleman was Adimurti Ayyar himself. A certain change had come about in his appearance due to old age. The enquirer remonstrated that he knew authoritatively that Adimurti Ayyar was alive and was living in that very house.

Then the Vidwan asked him who he was and what made him enquire about Adimurti Ayyar. The visitor said "I have heard his performances and they are still ringing in my ears. I came to Tanjore now and I just wanted to pay my respects to him."

Then Adimurti Ayyar revealed himself, much to the surprise of the visitor. The visitor in a faltering tone asked

him why he replied cynically that he was dead. Adimurti Ayyar said "the old musical stalwarts had gone. The period of solid musical scholarship is all over. The age of intense specialisation in raga alapana had vanished. Novices had stepped into the field. Why should Adimurti Ayyar live to hear this kind of degraded music? It was with this idea that I said that Adimurti Ayyar was dead." The visitor was impressed with the depth of the Vidvan's feeling at the decadent music of that particular period.

It may be pointed that this incident took place a few years after Tyagaraja passed away. Geniuses like Maha Vaidyanatha Ayyar, Patnam Subrahmanya Ayyar and Sarabha Sastrigal were just in the making at that time.

XV RHYTHMIC PRIDE

Tiruvaiyar Subrahmanya Ayyar, the author of the unpublished work in Telugu, *Sangita Kaumudi* was a great Pallavi Vidvan. He was a pastmaster in the art of reckoning the most complicated rhythms. As he was born in Avadayarkoil in Tanjore District, he was also referred to as Avadayarkoil Subrahmanya Ayyar. His high proficiency in rhythm made him ascend the hill of pride and reach its peak. He used to put inconvenient questions to sangita vidvans and delighted in humbling them. He used to carry with him a hundred rupee note, ready for being given as a present to any one who answered correctly, his knotty problems. No one had the courage to face his questions. For instance, he would surprise a musician by throwing a hundred rupee note before him and ask "Sing immediately the Varna in Hamsadhvani raga, Aditala (*Jalajaksha*)

substituting chatussruti dha for kakali nishada (thus virtually making it a Varna in Mohana raga) and the hundred rupee note will be yours.”

He himself had the capacity to answer straightaway such questions. He was also able to sing a Varna reckoning five different talas at the same time. He reckoned two different talas with his two hands, two different talas with his two feet and toes and sarva laghu tala by the rhythmical nod of his head. Thus he sang the *Viriboni varna* (Bhairavi raga) reckoning the following talas, simultaneously :—

1. Khanda jati Ata tala (the tala of the composition)—
14 aksharakalas for an avarta.
2. Chaturasra jati Dhruva tala - 14 aksharakalas for
an avarta.
3. Tisra jati Tripata tala - 7 aksharakalas for an
avarta.
4. Khanda jati Rupaka tala - 7 aksharakalas for an
avarta.
5. Chaturasra jati Eka tala - 4 aksharakalas for an
avarta.

Any one who watched him reckoning each one of the talas was struck by his amazing and extraordinary sense of rhythmic precision.

Even when a Pallavi in some new tala was sung to him, he would immediately think of four other talas (belonging either to the 35 group or 175 group or both) and sing the Pallavi and Kalpana svaras in it, reckoning the five different talas all simultaneously. He virtually became a terror amongst musicians and many avoided him.

Once he went to Mysore to win royal recognition. But the Chief Asthana Vidvan would not allow him to sing in the royal presence on the pretext that he did not possess a pleasant voice. Getting disgusted, he wrote a letter to His Highness the Maharajah (Krishna Raja Wadiyar) stating that his samasthana vidwans should learn sarali varisas (preliminary svara exercises) under him. This astounding letter startled His Highness. He sent for the musician and heard his concerts on two consecutive days. He was struck with his amazing skill and accuracy in the sphere of rhythm—something which he had not experienced before. He was presented with bracelets and shawls and was appointed a Samasthana vidwan on a monthly salary of Rs. 60/-. He was also given the option to stay outside Mysore.

Once Tiruvaiyar Subrahmanya Ayyar puffed up with pride, composed an intricate pallavi. He went to Patnam Subrahmanya Ayyar while the latter was just about to begin his oil bath. He sang to him the Pallavi only once and asked him to identify its tala.

The latter pondered over for many minutes and at last gave the correct answer. Patnam Subrahmanya Ayyar uttered a word of warning to him and asked him to refrain from putting such inconvenient questions to other vidvans. He added that the cause of music was not going to be advanced thereby and that only bitterness would ultimately remain.

ERRATA

Page	Line	
30	26	Read 'delineation' for elineation.
217	2	Read 'Kinnaras are also depicted'....instead of Gandharvas are.....
223	15	Read 'newly' for nearly.

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