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ISSUE**

Tyāga Bhāratī



1985



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Founded by
Professor V. V. Sadagopan

devoted to liberal education

MUSIC - EDUCATION - CULTURE

SILVER JUBILEE ISSUE

Vol. XIV

1985

Tyāga Bhāratī

Indian Music Journal

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Raso Vai Sah

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வாரிதூழ் வையமுய்ய வைணவ குழாங்கள் வாழி

Long live the Lady of the Lotus, Long live the Lord's Holy Reign,
Long live the King-mendicant, who graced 'Pudur with his birth.
Long live men of noble deeds, Long live the twelve Alwar Saints,
Long live the spiritual tribe, that men on ocean-girdled
earth may rise.

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—Editor

IMJ SILVER JUBILEE

With this Issue, the Journal completes its twentyfifth year, happily, during the very year when its Founder's Seventieth Birthday has just been celebrated in many parts of the country. It is my proud privilege to dedicate this Issue to the commemoration of the year-long celebrations.

In February 1980, when Vol. XI of this Journal was brought out from Melkote, the first after Professor Sadagopan's disappearance, Professor B. R. Seshachar in a personal communication wrote "It is by no means easy to run a journal in this country—any journal; and to publish one on music is almost a stupendous task". The implied compliment was for me a singular honour, from one who had trained me fifteen years earlier for a very different career. But it also reminded me then of the magnitude of creative energy possessed by my worthy predecessor, in carrying on the task—almost single handed—for twenty years before me.

Incorporating the erstwhile Krishna Gana Samaj's (later Delhi Sangita Samaj) half-yearly Souvenir—the first of which was released on Dikshitar Day, 20 October 1960—the Journal grew in shape and substance during the subsequent years through the efforts of Professor V V. Sadagopan, Founder and General Editor for nearly twenty years. In 1980, after his disappearance, the Samaj resolved to dissolve itself and hand over the publication of the Journal to Tyaga Bharati, also founded by Professor Sadagopan.

During the early years, the Journal received impetus and the blessings of stalwart musicians and musicologists—Justice T. L. Venkatarama Aiyar, Modikiandan Venkatarama Aiyar, Ariyakudi Ramanuja Aiyangar from the South; Pandit Omkarnath Thakur-Bare Ghulam Ali Khan and Acharya Brihaspati from the North. These were very special friends who showed immense love for the Journal's cause.

What has twentyfive years of the Journal achieved, that could merit notice? Without compromising on technical competence, the Journal has served a wide spectrum of readers, and presented Indian Music on a broad canvas of education, culture and thought. It has also seen and interpreted tradition in the context of a rapidly changing cultural milieu. It has had a role to play among students, enthusiasts, and connoisseurs, and this, from a time when publishing industry had not developed so vastly in our country as it has today.

The Journal bridges a gap between the past and the present. For many of us who were too young to have witnessed stalwart musicians in performance, the Journal gives some idea of the verve and vigour in their music, and the high standards of excellence that they were called upon to maintain. The biographies of Masters often are a source of inspiration for students.

Issues of musicological interest have been discussed by competent individuals, serving the matter in a form that is easy to digest, even by the lay reader. Many controversies that have remained a serious barrier in understanding between the North and the South have been sorted out to some degree, and for those who would care to follow the discussions closely, it becomes easy to strike an immediate rapport with other musicians without prejudice. The primary purpose of a journal of this kind is to cultivate enlightened public participation, rather the obverse of staying in the Ivory tower or hiding behind technical jargon.

As a chronicle of events from time to time, the Journal faithfully records the activities of the erstwhile Krishna Gana Samaj, the Delhi Sangita Samaj, and lately, Tyaga Bharati. It also recalls, perhaps fondly, the friends of the old guard who participated in these activities and lent life and lustre. In a country where individuals are forgotten no sooner than they disappear, the Journal is perhaps the only lasting testimony to their contributions.

For me, the Journal has served to understand the many matters pertaining to music, and art in general, which Professor Sadagopan often spoke about but briefly, and then even only suggestively. It is also, to some extent, a historical guide to the Master's own artistic evolution. I say this with hesitation because, no matter how much may be said or written of him, there is still a mystery surrounding him which the rational intellect alone fails to fathom.

I must record the personal debt that I owe to the Journal, in serving as a source-book for the many ideas, discussions and song-texts, upon which SPIRALS AND CIRCLES (1983) was based. I was also privileged to publish in a special number (1984) a collection of children's songs, despite the language being Tamil. These two publications together have been of immense use in communicating the spirit and content of the organismic approach to music education which Professor Sadagopan developed, and which is now gaining wide recognition.

I must also acknowledge here the contribution of my senior colleague and friend Sri K. B. Sundaresan, now Head of the library at I. K. Music University, Khairagarh. For fifteen years he silently managed the "earthy" work of the Journal with singular dedication. I have benefited much from his work, in inspiration and in content. I am also grateful to the team of consulting editors and to my wife Sowbhagya Lakshmi, who joined the team as Assistant Editor in 1984.

There were two rather regrettable gaps in periodicity of publication—one lasting two years, and another lasting five years. On both occasions readers and subscribers accepted it charitably, and gave it the new lease of life that it now enjoys. Also, for the past three issues, the Sangeet Natak Akademi has been lending a helping hand. I trust this should be impetus enough for the Journal to strike new ground during the next twentyfive years. I wish it all the best!

SRIRAMA BHARATI

'DEVAGANAM' TO INSPIRE THE YOUTH

A Mission Succeeds in its Experiment

The role of music in the integration of the personality at the individual and social level has often been stressed in Tyaga Bharati's endeavours. A bold experiment in introducing value-education through music was launched last year through the Deva Gana Vrinda, or Festival of Temple Music. Briefly, the endeavour consists of a ten-day festival of Temple Music, where a group of ten to twenty interested individuals gather to form a nucleus of musical activity. Every day, the works of one of the ten Alvars is introduced, with a background of the setting in which the music was conceived and performed in Temples. This is then followed by a performance-demonstration of the Pasuram-s through music, mime and dance. The group sits in a circle and follows the recital with the book 'DEVAGANA', and also joins in singing, alternately.

What is achieved then is a total aesthetic appreciation of the Alvars' Bhava, by a group that is at one performing and teaching-learning.

Two such Festivals have been conducted so far, the first in February 1985, and second in January 1986. The creative group-process was witnessed by a large number of enthusiasts, who were enthralled by the tenor of the occasion. Following is an extract from a report that appeared in The Hindu, 17-1-86 :

"Incorporating some of the basic features of the ancient temple art called "Arayar Sevai" with another equally illustrious tradition, the Bhagavatha Mela and "mixing" them with simple and effective tunes to communicate the contents of devotional hymns, a scientist-turned-musician has been popularising "Deva Ganam" to inspire the youth in particular in spiritual pursuit.

In the Arayar Sevai, men wearing special headgear and the garlands that had adorned the deities in various temples used to render "Abhinaya" (gestures) for the Pasurams from Nalayira Divya Prabandham. It has since languished and is now kept alive only in Srirangam, Srivilliputhur and Alwarthirunagari and elements of it in the Melkote temple. The Bhagavatha mela is a dance-drama ensemble known for conveying themes in an effective way. That art too has almost vanished. Both drew their sustenance from melodious music.

V. V. Sadagopan, who taught Carnatic music in Delhi University wanted to embark on an "education through music" mission. What he had envisaged has now been translated into action by a post-graduate in zoology Mr. Srirama Bharati who did his doctoral thesis in the US. Before he could get his degree, he came back to India and took up the mission of Sadagopan from whom he received training in music. Since 1980 (Sadagopan has been missing from then), Mr. Bharati, along with his wife, has started spreading Deva Ganam. Dressed as an "Arayar" he does the abhinaya for the verses, singing and also explaining the contents. His wife helps him in rendering the songs. As he moves about dancing, the gathering also joins him in singing and the congregational 'prayers' are heart-warming.

Mr. Srirama Bharati is now working as a programme executive in All India Radio, Mysore and he stays in Melkote. "My mission seems to have created an awareness as seen from the response from all sections of the people, and they shared the emotional exuberance." As he renders the Deva Ganam, he is an entirely transformed person."

INTEGRATIVE MUSIC EDUCATION

PROJECT AT THE SCHOOL-KFI

Sowbhagya Lakshmi

and

Srirama Bharati

BACKGROUND

The rapid growth of the city habitat poses a serious challenge to educators in the achievement of educational aims and objectives today. Motivation—the desire to learn—is on a low ebb everywhere, particularly among the urban children of middle and upper income families. Even among the urban poor, the emphasis is on "studying to become a big man". Seldom is education cultivated as a means of self-fulfilment and realization of one's full growth potential.

The ill-effects of this trend are already being felt, and will be felt in a larger measure in the years to come. Apart from the mindless clamour for institutionalised technical education, which the system can neither generate nor utilise, the far more dangerous trend of disintegration, both social and individual, must become a matter of concern for thinking and feeling men.

Nearly twenty years ago, Professor V. V. Sadagopan, eminent musician and educator, founded the Tyaga Bharati Movement for integrative music education. In the true sense a missionary, he carried its message of "education for fulfilment, personally

throughout the length and breadth of the country for nearly eighteen years, until his disappearance in 1980. The Tyaga Bharati Mission continues the task under the able guidance of Smt. Ranganayaki Ammal, his wife and co-worker.

THE TYAGA BHARATI WAY

Professor Sadagopan recognised that joy is the vital component of any education, and that all motivation springs from the evocation of joy. Since music is closest to children, speaking as it does the "language of the heart", he developed music to seek the integrative mind-heart responses of children. The repertoire of songs that he created in the process were tested by him in a variety of situations—schools, homes and social circles—and found to have a remarkable cathartic effect upon children, and a musical appeal that is translingual. These songs now form the core of the Tyaga Bharati Pattern.*

THE K. F. I. PROJECT

An opportunity arose in The School, KFI for trying the Tyaga Bharati-way for one month, with children of classes I-VIII (Ages 5-12 Years). Two periods a week for the primary classes (40 mts each), and one period a week for classes VI, VII and VIII were made available. The children were mostly from Tamil-speaking homes, though there were some non-Tamil children also.

AIMS AND OBJECTIVES

One month is a rather short period for producing tangible results, or for teaching a repertoire of songs to the children. But within the framework of the larger educational aims shared by Tyaga Bharati and the Krishnamurthi Foundation—of integration of the personality, searching for motivation, and of canalisation of talent—it was felt sufficient if the following limited objectives could be achieved:

1. Children, particularly boys to be helped to shed their inhibitions in singing: This is indeed a major challenge

* For more on the subject, please see "The Tyaga Bharati Way: An Introduction" by Mine Swaminathan, Indian Music Journal Vol. XII (1983)

because the academically oriented curriculum—with its emphasis on written knowledge, has edged out oral-aural creativity, even in traditional schools. KFI has an added dimension to this problem: the children mostly converse in English, and are rarely able to communicate from heart to heart at home or in school.

2. Integrating music into the rest of the curriculum: Music is often regarded as a distraction if not obstruction for "serious" studies. This is mostly because the kind of music taught and its mode of imparting are indeed irrelevant to the lives of most children in their homes and social circles. Children (and parents) should be helped to realise that the mind is better equipped to pursue academic challenges when it functions in harmony with the heart.
3. Reaching out to children: Traditionally Indian music has religious associations which are hard to shed. This is to some extent an impediment in communication with the modern breed of urban children. One of the objectives of this project was to overcome such barriers by identifying new avenues of effective musical communication, such as through the enjoyment of Nature.
4. Searching for a feed-back: Sensitive teachers who are willing not to impose a programme on unsuspecting children will quickly find themselves learning from children. Teaching then becomes more a feedback and reinforcement of felt responses. An objective of this project was to look for such feed-back both during the teaching-learning process as well as afterwards.

MATERIAL AND METHODS

Some twentyfive songs, secular, educative and of translingual appeal, were chosen as the core material for the classes in a graded fashion. These were not water-tight programmes but only a rough scheme for working with. For classes VI, VII and VIII voice culture, the feeling for pure melody, pure rhythm, movement and non-verbal expressions of moods and sentiments were taken. At all times the core material was a bridge between hearts, and spontaneity and the awakening of the creative process were the operative factors.

Since each occasion was a challenge calling upon all the resources at the facilitator's command, no method, in the sense of technique, was practised. A general pattern that could emerge on most occasions has been summarised elsewhere. (Dimensions of Music Education, in SPIRALS AND CIRCLES, 1983).

Briefly, the facilitator would meet the class in the classroom at the beginning of the period, and after exchanging greetings, size the mood of the children. This would give an idea of what they would be most receptive to, and where. Accordingly, and without instructions, the children would tromp out singing a happy tune led by the facilitator. At some suitable spot in the vast grounds of KFI, children would form a circle, shout, jump and slide into silence. Then a rhythm would be established, to which the children would sway/move in a circle. Over this ongoing rhythm a suitable song would be built up in the circular relay pattern. The talented child in each group was encouraged to lead where he/she could, and the song itself developed impromptu on occasions. No effort was made to "teach" a song, except by suggestion and imitation.

The songs helped the children to release themselves from tensions of the adult world, and lifted their spirits by building up a gentle swaying rhythm-movement, and spoke to their emotions through imaginative tunes. Their deeper layers of consciousness awakened, they were encouraged to express themselves freely by doing, not speaking. Each child's response was given individual attention equally with others, by the adoption of the circular formation with the facilitator in the centre.

Music became integrated with their other emotional responses. Some very special occasions that emerged in the process, spontaneously and freely:

CLASS II: picked wild flowers from the field, tied them to fallen faggots from a tree with a piece of grass and held them aloft, dancing and singing. It was the children's "Festival of Spring". Later they planted their flower-torches under a tree, and sat down quietly for a story about the flower-maid who found her love in Brindavan.

CLASS III: Children took turns with a broom and swept clean the platform around the peepul tree, all to rhythm and dance.

CLASS V: Enacted the monkeys' search for Sita and the return of the heroes.

CLASS VI: Were so over-joyed with the *Tompatim* dance (a modern version of the traditional Kummi) that some of the children took time off and came back for more.

There were two enjoyable sessions with the teachers on week-ends, when Tyaga Bharati songs and other traditional songs were sung and enjoyed for mutual satisfaction. There were also two morning assembly sessions with the senior children.

A word about instruments. It is a Tyaga Bharati principle that children must first grow in the joy of rhythm and melody, before either instrumental music or Abhinaya is taken up. The latter demand a certain technical training which children are often not ready to take on. The best instruments are the voice for singing and the hands for clapping. These were fully exploited. On occasions a Tambura and a Veena were used as aids, but not handled by the children.

EVALUATION

We lost nearly a whole week by the unexpected disturbances in the city close to the end of our term. Despite this, there were some very happy signs of our having realised our objectives.

1. Last year, we had occasion to meet the children just once, for a brief half hour. The songs we had sung then were still remembered by some children. (Asked whence they learnt, they said some Anna had come to their school earlier when they were in KG.)
2. It was a joy to see the children humming Tyaga Bharati songs on their way home. We had occasion to visit some children in their homes and found them singing there too. The songs which made relevance to their lives were naturally assimilated into their day-to-day activities.
3. A few children improvised on Tyaga Bharati songs and made up their own versions. Music as a *creative*

activity could be seen to be sprouting slowly. Some of the popular misconceptions about music such as :

- (i) Music is only for girls.
- (ii) You need instruments and long training to sing,
- (iii) Children cannot sing Indian songs because they cannot speak their mother tongue, and most of all, the educators' misconception that music education means teaching children a diluted version of "Classical" music, were all proved false. The one occasion of boys from Class VIII being reticent was perhaps more because of their shyness in the presence of girls their age. At that stage, music classes could be conducted separately for boys and girls.

4. I gathered from some other teachers that the response of children to their classes had distinctly improved, following the Tyaga Bharati sessions. That, in every sense, is the purpose of this work—to unleash the vital energies within the child for fuller mind - heart responsiveness to all learning.

FOLLOW UP

The experiment has proved that music is a necessary part of broad-based liberal education and that it is possible to fit it into the curriculum. It has also shown clearly that the conventional pedagogy of music is not the kind that is required in regular schools. KFI and other schools devoted to similar ideals in education, may consider ways to extend the experiment further.

CONCLUSION

We had occasions to talk to friends about our experiences at KFI and also to two prospective music teachers at KFI. It was a rude shock to discover that barring Subramanya

Bharati's "*Odi Vilayadu Papa*", no songs exist in Tamil for children, that people are aware of. Against this background even a cursory look at the Tyaga Bharati repertoire will show a wealth of material available readily. This must be widely disseminated for the benefit of all.

Parents and teachers in many developed countries are unequivocal in their opposition to TV, as it is proving to be harmful for emotional growth of children. Perhaps now is a good time for us here to create ways to combat those ill-effects by organising open-air music sessions for children, particularly during evenings, on holidays and during vacations. Tyaga Bharati offers a way.

With best compliments

from

A Well - Wisher

Homage to the Guru

Vaikuntha Ekadasi - Mukkoti Dvadasi

All night singing of Devagana

at

DESIKA BHAVAN, MYLAPORE, MADRAS.

23/24-12-1985

FROM STUDENTS, FRIENDS, WELL-WISHERS.

SHADOW PUPPET THEATRE

Sowbhagya Lakshmi

and

Srirama Bharati

Television has come to stay in India. Thinking and feeling men must sigh in resignation. Sadly, it is our growing young children who must pay the price for our pleasures. For, it is widely recognised that TV viewing is an addiction that systematically destroys the faculties of imagination and creativity that children are naturally endowed with. And worse, it denies us of our vital psychic "shell" into which we each must withdraw at the end of a day. Despite the negative lesson that the West has provided by its example, we have accepted the medium with open arms.

In a small but reassuring way, Tyaga Bharati has succeeded in demonstrating a healthy alternative, through a simple do-it-yourself shadow puppet theatre. This is a medium of education and entertainment developed into a fine art in many communities in India and elsewhere, particularly South East Asia. Our "set" can be made and manipulated by individuals in homes and schools with nominal effort and expenditure. A "set" costs less than Rs. 15/- to make and about 15 paise worth of oil to operate each time.

I THE SCREEN

1. Make a simple wooden frame of any convenient size; ours is 80 cm X 100 cm.
2. Stretch a clean piece of used Dhoti cloth (white) over the frame and nail / pin down the edges to the frame.
3. Cover the lower 20 cm width of the screen with a strip of thick opaque Khadi / woollen cloth to cut off unwanted shadows during operation.
4. Border the frame with a strip of red cloth for attractiveness.

II CHARACTERS

Imagination and light-heartedness can help you conjure up any number of characters—animals, birds, trees, even inanimate objects which come to life. These appeal to children and adults most readily, and can be made as sitting, standing, walking, speaking and dancing. As your skills develop, you may even try mythological characters. Your design in each case must communicate readily in silhouette.

1. Draw the shape of the character on a piece of cardboard (Medium thickness—ask for 1½ lb. strawboard) and cut out the shape.
2. Add teeth and nails where necessary by pasting small triangular pieces of paper appropriately. This will add realism to the characters.
3. Pierce a large pinhole for eye(s) and small pinhole for nostril(s), to give life to the characters.
4. Paste a small tuft of hair for tail / mane / head on animals / human characters, and a small down-feather or two for birds, wherever appropriate. This will add a touch of delicateness to the shapes in shadow.

III MOUNTING

The characters are mounted on bamboo splints. They are then held behind the screen and physically manipulated. When

not in use, they are either put away or stuck to one end of the stage on a "cushion".

1. Make bamboo splints about 25 cm long, at least one for each character.
2. Split one end about 4 cm down and insert the character in the position that gives the best silhouette, and also balances well.
3. Stitch and paste the characters to the splint firmly and set aside to dry.
4. Sharpen the lower end of the splint like a pencil, to make it pierce through light spongy material (of which the "cushion" is made).

IV SETTING THE STAGE

1. Place the screen on a low table at a height that enables you to sit and work from behind conveniently.
2. Improvise a way to hold the screen vertically. You could, for instance, make detachable "feet" of wood, and screw / wedge them to the base of the frame. We tied a metre-long cane to the frame at the top-centre and secured the other end to a window sill.
3. Place a lamp of oil and wick at a distance of about 100 cm behind the screen, at a level that reaches the middle of the screen.
4. Secure a length of stem from a plantain tree to the frame at its base. This is the "cushion" on to which the characters will be pinned vertically when at rest. A good substitute for plantain stem in cities would be a length of styrofoam / synthetic sponge material.

V OPERATING THE SET

1. Darken the room, light the lamp, and sit between the screen and lamp.
2. Keep all your characters (in order of appearance) by your side within easy reach and introduce them to the viewers one by one, by their shadows cast on the

screen. The shadow cast by your hand and the splint will be conveniently masked by the opaque cloth, but be sure not to lower the characters below the level of the cloth lest they too be cut off from view.

3. Pierce the cushion with the sharp end of the splint and firmly embed the characters on to the stage while in use.
4. Deftly remove the characters from view when not needed, holding them sideways, so that they cast minimal shadow while making their exit.

VI PRESENTATION

1. Master the four basic movements of hopping, dancing, twirling and skimming. These involve holding the character by the splint between your thumb and forefinger, and moving your wrist and arms to create the desired effect. Avoid too many sweeping movements as this is likely to distract attention to detail.
2. The theme would include announcements, dialogue, and story. Think of the story in its essential aspects, but do not prepare all the details. Allow the characters to speak. They will tell you what to say and how. Do not overdo morals or seriousness. Joyousness and suggestiveness are essential for artistic communication.
3. Music and dance are very essential to liven up the theme. You may make up conversational songs impromptu or introduce well-rehearsed songs into the theme. When a song is put into the mouth of one of the characters, it is best to keep movements at a low key. When a song accompanies a dance sequence, the one character alone (or two, if it is a pair) may perform the dance while all other characters are still, "listening in attention". Make full use of the scope and dimensions of the screen for dance.
4. Include a "fight scene" towards the end. This usually takes the form of victory of good over evil, but the

relativeness of truth and the poignance of untruth must tone down the act from vulgar violence to valiant fierceness. Listen closely for spontaneous audience reaction and allow yourself to be guided by it. This will greatly enhance your rapport with them.

5. End your performance with an announcement by one of the comic characters, delivering his "message" if need be.

VII FURTHER DEVELOPMENTS

Your initial experience with one-piece puppets may spur you to make more "living" puppets. Choose a key-point at which the character can depict movement most dramatically (limbs, neck, shoulder etc.) Cut the cardboard at this point and re-fuse the pieces with a single rivet pin. Make an additional splint mount for this part. You can now handle the puppet with the two mounts, initially one in each hand, and latter both in the same hand.

Two can sit comfortably side by side behind the screen, and create conversations while operating the puppets. The music can be enriched with instrumentalists sitting behind you, who can take visual cues. The theme can be developed around mythological stories/Panchatantra/historical episodes. Doubtless, problems may arise in the actual negotiation of situations. But with ingenuity and experience, none of these is insurmountable. Over all, the experience of shadow puppet theatre is a richly elevating experience, worth the effort.

discern the loss of timbre. Added to this, instrument makers use papier-mache "gourds" and even tin cones,—richly painted to make them *look* good, and again timbre suffers. The progressive deterioration in sound quality of instruments, in hand with the deterioration in voice quality among singers, appears to be symptomatic of the excessive dependence on technique and outdated grammar, against Nāḍopāsana, which is the life-breath of Indian music.

Professor V. V. Sadagopan, a great Nāḍopāsin, showed the way for the restoration of *primary values*—good sound, enjoyable rhythm, and a balance between verbal sentiment and artistic delectability. His keen understanding of Śruti values led to the re-designing of a Vina, now named after him*. Four independent Vainika-s have played on the instrument and spontaneously remarked about its rich timbre. A young instrument enthusiast, learning the art here, has been able to re-do two instruments on his own. This article explains the theoretic background on the subject, and simple steps by which instruments can be re-done by the players themselves, to bring out their maximum potentiality.

—Editor

INTRODUCTION : NATURAL AND TEMPERED SCALES

Scales, or Mela-s, are the tonal material of music, and each culture has evolved its own kind of scale(s) from time to time. They are however, only aids to ascent: they are like steps in the ladder of melody. But music tends to fly with the spirit, like the soaring bird in abandon on its wings. Fixed intervals of the scale then become relatively unimportant.

A scale that permits total freedom for the flight of aesthetic imagination is one that either follows the natural physical laws of sound or fulfills the fundamental need for repose in the inner psychological consciousness of the performer / listener. Actually, the two approaches complement each other, and any effort that ignores one or the other tends to fall apart on close examination.

* Badarayana Vina at Tyaga Bharati, Melkote, originally a gift of late Dr. T. S. Soundaram.

BADARAYANA VINA:

HOW TO UNDO THE 'TAMPERED' SCALE

Srirama Bharati

and

Jaggu Rangan

"If the Indian singer knew that the harmonium with which he accompanies was ruining his chief asset, his musical ear; if the girl who learns pianoforte could see that all the progress she made was a sure step towards her own denationalisation—they would pause before they laid such sacrilegious hands on Sarasvati."

— Fox Strangways

Of late, the "Sarasvati" Vina has been the worst affected by sacrilege. Most Vina-makers are setting the frets by tuning to the Harmonium, and unwary musicians—amateurs and professionals alike—have been accepting it, primarily owing to ignorance. The difference it makes in playing technique is nominal, and like the tight-rope walker balancing himself with a pole, trained musicians manage to somehow give just-intonation to their music through appropriate deflection of the string. But few, if ever,

Three important musical principles may be stated from our common experience:

1. The principle of Unison (and Octave): Two sounds of the same pitch blend, and are recognized as one, as also two sounds that are an octave apart. This is what gives us the faculty of tuning.
2. The principle of Consonance: The agreeable effect produced by two sounds that bear the relationship of Sa-Ma ("the fourth"), or Sa-Pa ("the fifth").
3. The principle of Harmonics (or Overtones): A number of additional sounds accompany a main sound, the frequencies of which are exact multiples of the frequency of the main sound. This can be heard in the human voice (as in yodelling), as well as in instruments (as when a pipe is overblown or when a vibrating string is lightly touched but not stopped at nodal points—1/2, 1/3 the length etc.)

The expression of these principles in India gave rise to the Sāma-gāna, and the early fretted Vina-s used for accompanying it appear to have consisted essentially of two strings tuned to the relation of consonance and three (later four) frets at positions two-thirds, three-fourths and four-fifths the length of the string. Notice that these are positions where the strings give overtones of maximum intensity (next only to the mid-length of the string.) The tones produced on pressing the strings at the frets were: Ma (1st. fret), ga (2nd. fret) Ri (3rd. fret) on the upper string, and Sa (1st. fret), ṇi (2nd. fret) Dha (3rd. fret) on the lower string. A fourth fret, placed such as to give on the upper string the same tone (Sa)* as that produced at the 1st. fret on the lower string gave rise to a complement of 7 tones (Ma ga Ri Sa-upper string, and Sa ṇi Dha Pa-lower string), This is the Sāma-saptaka, the earliest Indian musical scale, upon which all later developments are based. It is today widely recognised as the most natural scale, based on the three principles set out earlier and represents intervals that are most euphonious to the ears. This system of tuning is called just-intonation.

* The use of the open string for the tonic, sa, appears to be a later development.

The fully developed natural scale has twelve steps to an octave, but as it so happens, the steps do not rise by equal proportions. In the construction of key-board instruments in western music this became a source of inconvenience. It became necessary to make a compromise, and deviate from the natural scale, for a very specific purpose—to make it possible to play in different keys on the same instrument in the course of a single piece of music, a technique known as modulation. To do this, the octave was divided into twelve equal steps, and the nearest tone assigned to each step. This modified scale rises by a 100 cents, a cent being a logarithmic measure of musical interval. The extent of deviation of the tempered scale from the natural scale is shown below:

	Sa	Ri	Ga	Ma	Pa	Dha	Ni	Sa
Cent values								
Natural Scale	0	204	386	498	702	906	1088	1200
Tempered Scale	0	200	400	500	700	900	1100	1200
Deviation	—	—4	+14	+2	—2	—6	+12	—

The maximum deviation is on the svara-s Ga and Ni. No wonder then, that when a western listener who is trained to the tempered scale listens to an Indian musician sing (naturally, by just intonation) he often feels that the latter's Ga and Ni are "low". But even in western music, vocalists often sing by just intonation, and non-keyboard instrumentalists tend to imitate the voice in this respect.

The equi-tempered scale began to be widely used in Europe some two hundred years ago. Their music did not miss much because what was lost in the process was made up for by the rich blending of tones in Harmony. But when the Harmonium was introduced into India nearly a hundred years ago, and Vina-makers began setting frets by its scale, they were delivering uniformly false tones into the Indian melodic system. Since the fret positions deviate from the nodal points of the string, the overtones too become considerably reduced in intensity, even lost altogether.

As an aside, a similar case in point in the field of diet habits. Western food-enthusiasts developed polished rice as a matter of convenience in storage and cooking. They did not miss

the proteins, vitamins and oils lost in the processing, since their diet is complemented with meat and vegetables, and rice is only a delicacy. But when we in India took to polished rice, in a dietary system that primarily relies upon the wholeness of brown rice for protein and vitamin requirements, we began to deny ourselves the best part, consuming mere starch paste. At least the use of low-polished rice is called for, if not the revival of the Vedic practice of hand-pounding, for better health and cultural enjoyment.

Returning to the subject of music, it is clear that we must restore the Indian scale to the Vina, if we are to recapture the robustness of tone quality in our music. To do this, let us reset the frets tracing the various steps through which the scale evolved, from Vedic times to the present.

II FRETTING THE VINA

The frets of a Vina are set in a bed of beeswax blended with carbon. This may either be procured from Vina makers, or made by blending charred cotton gauze cloth into melted beeswax (about 10 gm to every 100 ml.) The wax is melted and kept ready at a temperature that permits handling as soft pliable balls.

1. Tune the two top strings "Sārani" and "Panchama" to the relationship of fourths. Do not think of them as Sa and Pa yet, since this will be arrived at at a later stage. Suffice it to call them the upper string and lower string respectively.
2. Locate the prominent points at $1/2$, $2/3$, $3/4$ and $4/5$ the length of the string, by lightly touching the vibrating string and listening for overtones. Place a small ball of wax on either edge of the Dandi and set a fret on each of these positions. These will give the Octave at $1/2$ length (fret 1), and the basic tones of the Sāman chant on frets 2, 3, and 4 (Ma, ga, Ri: upper string; Sa, ni, Dha: lower string).
3. Locate the tone Sa on the upper string, somewhere between the Meru and fret 4, and place fret 5 here. This will give the tone Pa on the lower string. Together the two strings now give the Sāma-Saptaka (but notice that Sa and Pa are not open strings but fretted).

The scale is now complete, but is distributed on two strings. The next development consists of locating the tones Pa, Dha, ni and Śa on the upper string, an octave above the tones given by the lower string.

4. Locate the octave of the tone Pa on the upper string, a little beyond fret 2, and place fret 6 here. This will give the tone Ri on the lower string, but notice that the tone is a little higher here than the Ri at fret 4 on the upper string. The difference is called a Pramāṇa Sruti, on which the delicateness of Indian intonation rests. It is also the source of inconvenience for western music, overcome by distributing the difference equally over the octave in the equitempered scale.
5. Locate the octave of the tone Dha on the upper string, and place fret here. This will give a new tone on the lower string, higher than ga and lower than Ma. This is called the Antara-gāndhara, written "Ga".
6. The octave of the tone ni is already here on the upper string as we began by placing fret 1 at $1/2$ length of the string. Notice that the tone Ma is also repeated here on the lower string. Cross-check these tones for unisonality, to make sure the fret-positions are right.

We have now transferred the tones of the Sama Saptaka from the lower string on to the upper string, but in the process, arrived at two new tones on the lower string, one that is slightly different (Ri*) but nevertheless recognizable as such, and another that radically different (Ga). So we go back to placing another fret to get this on the upper string.
7. Locate the tone Ga on the upper string, somewhere between frets 2 and 3. Place fret 8 here. But now this gives another new tone on the lower string, higher than ni and lower than Sa. This is the Kākalī nishāda (written "Ni").
8. Locate the octave of Ni on the upper string beyond fret 1, and place fret 9 here. The upper string can now play the seven tones of the Sāman, plus the two tones Antara Gāndhara and Kākalī Nishāda.

These nine tones formed the apparatus for the music of Bharata's times. The tones were, however, produced on a harp-type of instrument with nine strings, called *Vipanchi*. A variety of modes could be created by shifting the tonic (Murchana-s), and two groups of scales, *Grama-s* (one based on Shadja and the other on Madhyama) were recognised: the former containing a Ma that is in consonance with the tonic (Suddha Madhyama) and the other with a Ma that is dissonant (Prati Madhyama)

9. Notice the presence of Prati Madhyama (Ma*) at fret 9 on the lower string. Locate the tone on the upper string, somewhere between fret 2 and 6, and place fret 10 here. This will give another new tone, the Suddha Rishabha (written "ri") on the lower string.
10. Locate ri on the upper string between frets 4 and 5, and place fret 11 here. This will give the Suddha dhaivata (dha) on the lower string.
11. Locate dha (octave above the tone on the lower string) between frets 6 and 7, and place fret 12 here. This will give the tone ga on the lower string, a little higher than the tone at fret 3 on the upper string. However, the process of locating the tone by fret must come to a halt here, since the difference is too fine to permit space enough for a fret, and also because the returns thereof are nominal.
12. Complete the octave by placing fret 13 beyond fret 9, giving a tone an octave above Sa (Tāra-shadja, written Śa) on the upper string. We now have a complete half-step scale where the intervals rise naturally, and not in enforced equality. But recall, that Sa and Pa are still being played as fretted tones.
13. The next great historical development in Indian music appears to be dropping the scale by a whole tone, making Sa and Pa the tones of the open string. The frets which hitherto gave the Saman scale now give the Dhira-śankarābharāna mela or Bilāval Thāt (C-Major, Diatonic scale). This is not a change in the position of frets, nor in the manner of tuning, only a psychologi-

cal change from hearing the first fretted position as the tonic, to one of hearing the open string as the tonic. This also changes the nomenclature, and ri and Ri become ga and Ga, Ma and Ma* become Pa and dha, and so on.

14. A gaping space is left between the Meru and fret 4 and this accommodates fret 14, to give the new scale's ri on the upper string, and the new scale's dha on the lower string.
15. The open string and the first twelve fret positions now cover an octave in twelve half-steps. The final development is the duplication of the octave above with twelve more frets, and the tuning of two more strings duplicating the first two in an octave below. Together the four strings and twenty four frets of our Vina, as of the present-day, give a range of three and a half octaves.

We have arrived at this by tracing the steps through which historically it appears to have evolved, and using the three principles of Unison, Consonance and Harmonics. The only technique we were required to master is the art of placing the frets in descending heights over the wax bed, since when placed higher than the left-hand neighbour, a fret interferes with the neighbour's tone, and when placed lower than the right-hand neighbour, it misses the string's touch and fails to deliver the tone. The perfection of the technique has been a frustrating experience, but the rewards of the effort are bound to be many and sweet. Let us now turn our attention to another aspect of improving the Vina—making a gourd Tumba.

III FITTING A GOURD

The Viṇā has a Kuḍam of hollowed out jack-fruit wood, over which the bridge is placed and strings are fastened, and a Tumbā of gourd fastened by a bolt and nut to the underside of the Daṇḍi's end. To understand their purposes, we must first know how sound is produced in the Viṇā.

Unlike the Sitār, where the frets are fastened to the Daṇḍi directly by means of gut, the Viṇā, as we have seen, has frets embedded in wax. This substance being a dampener of vibra-

tions, all the vibrations of the string pass into the body of the *Viṇā* through the bridge end only, into the *Kuḍam*, and the *Kuḍam* co-vibrates with the string, reinforcing it. Also the other strings are set into sympathetic vibration. (This can be shown by silencing the plucked string, when harmonics continue to be emitted by the instrument.) The general result is one of prolonging the sound, creation of an "echo", and generally improving the timbre by addition of harmonics. The amplification of the sound however, is achieved not here but in the *Tumbā*, which acts as a kind of megaphone close to the player's ear. The *Tumbā* thus has a very clearly delineated role to play, in the production of sound in the *Viṇā*. Traditionally *Tumbā*-s have been made of hollowed out gourds. Let us see how this is done.

Gourds are grown for instrument-making, for making floats for crossing rivers, and for storing oils, seeds and items of daily use. The gourds grown in Miraj attain the biggest sizes, and are prized for Bin and *Sitār* making. Those in Bengal are also valued for instrument making, though the rind is slightly thinner and more brittle. Those grown in Nahan, Himachal Pradesh, offer a variety of shapes for experimental instruments. They are grown in Sargur and other parts of Karnataka also, though they are mostly used for making floats. An effort was made to grow them in Melkote, with encouraging results. The yield was good (45 mature fruit) and the quality was comparable to that of Miraj or elsewhere. The shapes were also uniform and acceptable for instrument-making, only the size did not exceed 60 cm in circumference, whereas a good size for *Tumbā*-s is 70 cm, or more.

Sitār-makers use sizes 100 cm and above for making *Sitārs* and *Tanpurā*-s. They purchase them in lots from Miraj, where harvests are auctioned during July/August every year. The lots may include some small sized gourds, and friendly *Sitār*-makers may be willing to part with these for a small price. Procure such a gourd for your needs; do not mind a crack or an insect-bore or a bad shape, these can be set right easily.

Drill two holes into the gourd, at the top and bottom. Powder 4 to 6 seeds of Gall-nut (Hin. *Haritaki*, Tam. *Kadukkai*) and dissolve into a bucket of water. Soak the gourd into this allowing the air to escape out from the hole above, and water to flow in through the hole below. Place a weight over it to keep it under water and let it soak for a week or ten days. Now carefully remove the gourd, pour out the water, and make

a large circular hole at the base, 8-10 cm diameter. Insert your hand into this and scrape off the seed and pulp of the gourd. Similarly scrape off the epidermal peel on the outside. If the gourd needs to be shaped a little, work on it at this stage, when it is wet and leathery. Cut and re-fuse at places where it is flattened, giving adequate support from the inside to bring out the shape. After you are satisfied with the shape, leave it in the open to dry, though not directly in the sun. When it is dry, sand-paper it and apply three or four layers of French polish, with a little wood-tint for an even effect. You may also like to paint it*, though the original purpose for which it is made should not be lost sight of.

Fit the *Tumbā* to the instrument with the bolt, nut and bracket provided on the instrument. Rotate the *Tumbā* to find a position where the instrument sits firmly on the ground without toppling over.

Every *Tumbā* has a particular pitch at which it resonates. This can be identified by holding the *Tumba* in your hands uttering "Oooo" into it at the open end, gradually increasing the pitch from low to high. At the point where you hear the resonance, stop and identify the pitch. When you tune your instrument, keep the tonic a little above this pitch, as the *Wolfnote* produced by it could make it difficult for you to tune finely. If the *wolfnote* falls exactly on the pitch at which you wish to tune the tonic, you may have to go in for a *Tumbā* of another size, slightly bigger or smaller. When your instrument is ready with a real gourd *Tumba*, do not rest it on your thigh as professional musicians these days are wont to do: you will have wasted all your effort thereby. Rest the *Tumba* on your left knee raised and sit in *Āñjaneya* posture, your right heel tucked under your seat. This will greatly help in the playing technique as well as in your own enjoyment of what you play. This is the classical posture shown in temple sculptures also. You may also try to play standing, like the *Gandharva*-s and *Kinnara*-s, with the *Tumbā* resting on your left shoulder and the instrument held obliquely over your chest. *Sing* as you play: there is great wisdom in this. With the grace of *Sarasvati*, you will reach great heights of musical perfection, and even begin to use your feet to dance the rhythm as you play standing. And finally, perform reverential *Puja* for the instrument on *Sarasvati Puja* every year. May the *Guru*'s blessings be showered upon you!

* The *Badarayana Vina* has been painted traditional Mysore style on gold leaf, with ten panels depicting the *Dasavatara*.

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DIVYA PRABANDHAM AS A MUSICAL FORM

Srirama Bharati

INTRODUCTION

The Divya Prabandham of the 12 Tamil Ālwār Saints, compiled into four books (the Tamil 'Veda-s') by Sri Nathamuni (or Nada Muni), was completed in 908 AD. Sri Nathamuni is known to have hailed from Viranarayanaapuram in Tamil Nadu, but travelled extensively in the North. His period is placed as 825 AD to 918 AD. He is also the author of YOGARAHASYA, a Sanskrit work dealing with Nadayoga, and Nyaya Tattva. Many accounts in traditional Vaishnava lore point to the fact that he was deeply steeped in music as path to devotion, and that through his yogic powers he succeeded in establishing rapport with the Alwar Saints to recover their sacred utterances.

The term Prabandham was already in vogue in Tamil literature as early as Ilango's Silappadikaram (2nd cent. AD), and was used to denote poetic compositions (of which there are 96 varieties defined in the earliest Tamil Lexicon), as well as musical compositions. However, no definite description can be found in these early works except internal evidences in the poems that the Yāl, ¹ the Pān, ² the Kuḷi Tālam ³ and the flute were used in performance. However, a *performance tradition* has come down to us through the ages in the *Arayar Sevai* ⁴ of which four lineages have survived. This tradition is

1 A kind of Svaramandal. 2 Tamburi, strapped to waist. 3 Brass cups (Mazira) 4 lit., Arai : to declaim or state; the art is part recitative, part creative.

also augmented by palm leaf manuscripts of the Divya Prabandham which give names of various raga-s (Paṅ) and taḷa-s (Ottu/Naḍai).

The present author's efforts to reconstruct these forms have been discussed elsewhere⁵ and the concrete results of the study have been published in outline⁶ as well as widely performed before discerning traditional audiences to wide acceptance. For the present study, the musiconomical approach outlined by Professor Sadagopan, viz., identifying areas of correlation between Sāstraic concepts and current Sampradāya-ic practices, has been adopted. The opening Prabandha of the Divya Prabandham, which is considered as the *Pranava of the Prabandha-mantra*, has been chosen for study.

THE SETTING FOR THE PERFORMANCE

The Arayar Sevai is a one-man theatre performed either for the temple deity's *Vinoda* (during *Mudal Sevai*) or for the congregation's *Upadesa* (during *Irandam Sevai*). In the former, the Deity and His consorts become participants in the drama which is unfolded by the Arayar, who then takes the role of *Sutradhara*, and spokesman for the non-verbal participants. In the latter case the Arayar recalls the Lord's *Lila-s*, and quotes from *Vyakhyana-s* to various Divya Prabandham-s. This becomes his *Pathya* coming between recitations or musical renderings.

There is no stage setting for Arayar performances. The Arayar moves freely in the central space provided between the Deity and His consorts, or between the Deity and Alwar; in *Pathya* performances, he stands still before the Deity, while in *Padi-etram* he walks backwards before the Deity. *Gana*, *Nritya*, and *Pathya* are part of his training, for full performance.

AHARYA AND VADYA

A richly embroidered cap with urn, a waist cloth, flower and *Tulai* garlands form his attire or *Āharya* during performance. *Vādya-s* include *Kulī Talam*, *Gejje* (Ghungroo), *Mridangam* (played by an accompanist standing) and *Vinā* (also performed standing or walking backwards before the Deity).

5 IMJ Vol XI & Vol. XIII. 6 DEVAGANA (1985.)

DESCRIPTION OF THE OPENING PRABANDHA

All performances, whether within the temple precincts or in the open, begin with the Tirup-Pallāndu. This is called the *Todayam* or *Todaya-mangalam* akin to *Mangalacharan*. It is preceded by a *Tanian* or *Tani-sloka*, a verse in Sanskrit and/or Tamil, which recalls the *bhava* of the Prabandha, along with its historical perspective. Our rendering here is as follows:

- (i) Obeisance to the twelve Āḷwārs.
- (ii) Dance-rhythm syllables that establish the *Nadai* (*Gati*).
- (iii) Syllables Ha Hā, Hi Hī, etc., invoking the Gandharva-s.
- (iv) The consonants of the (Sanskritised) Tamil alphabet.
- (v) The sacred Upanishadic Utterance.

This is followed by the *Tanian-s* in *Viruttam* (Anibaddha) and *Gita* and the Prabandham proper.

ANGA-S

SVARA : The svara-s employed are Sa (Ni Anusvara), Pa, Ma, and Ga. This is the alternative to *Sri-raga*, invariably sung in the opening. While *Manushya-Gāna* begins with *Śri-raga*, *Deva-Gāna* begins with *Mallāri*, also called *Nāṭa* or *Gambhira Nāṭai*.

BIRUDA : The words of the text are exclamations in praise of Vishnu, extoling His valour, His Consort Sri, His Śankha and Chakra.

PADA : The eternal bond between Bhagavān and the Bhāgavata is established in the second and other stanza-s that follow.

TENAKA : The auspicious phrase from the Upanishad : *Satyam-Jnanam Anantam Brahma* forming the cornerstone of Vaishnava philosophy, is uttered, as well as well as *Harī Om*.

PATAM : The rhythmical syllables *Ta Tai* etc., (also called *Sollu-Kattu*, are uttered with *Nritta*, to free the bodily tensions and prepare the artist for full involvement.

TALA : The Tala-s employed in the Divya Prabandham are :

Eḷottu : Present day Ādi (or Deśādi)

Onbadottu: —do— Khaṇḍa Chāpu

Naḍaiottu : —do— Rūpakam

Idaiottu : —do— Miśra Chāpu

The Tāla is played on the Kuḷi Tālam by the Arayar himself, as well as performed on the Mridangam by the accompanist standing.

This being the first Prabandha of the Divya Prabandham, it has all the six anga-s. Other Prabandha-s that follow mostly have three anga-s, viz., Svāra, Pada, and Tala (Bhāvinī Jāti).

DHATU-S

Prabandha-s are defined as consisting of four dhātu-s or musical movements: Udgrāha, Dhruva, Melāpaka and Ābhoga. However, the present Prabandha has only three dhatu-s :

Udgraha : line beginning "Adiyomodum..."

Dhruva : —do— "Pallandu Pallandu..."

Abhoga : —do— "Vadivar Sodivalatturayium..."

Notice here that although the Dhruva is the second dhātu, yet in actual practice it is sung first, and the Udgrāha and Ābhoga follow. In fact the Prabandha itself comes to be addressed as "Pallāndu" the opening phrase of the Dhruva.

All the other Prabandha-s that follow are Dvi-dhatu Prabandha-s, consisting of Udgraha and Abhoga only. The system of singing Dvidhatu Prabandha-s was in vogue until Tyagarāja blazed a new trail with his innovative Kṛiti two hundred years ago. Hence the older sampradaya-ic compositions are still known by the term *Ugabhogā* (Udgrāha-Ābhoga) in Karnatak music.

A few Prabandha-s, particularly those of Tirumangai Ālwār, bear a patently folk-music character. This leads to the question whether the Divya Prabandham is Mārga or Deśi, and we shall not go into the controversy here as it is outside our purview.

CONCLUSION

From all available evidence, it is clear that the Divya Prabandham is the oldest extant musical composition of the Prabandha variety, preceding Jayadeva's Ashtapadi-s by at least 300 years. It in every way fits the Sastra-ic descriptions of Prabandha-s, and is supported by a consistent if not unbroken, lineage of Sampradaya. A deeper study may reveal historical connections that Sri Nathamuni may have had in the North, and whether these had any bearing on his approach to the treatment of Ālwār's poetry.

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A PEDAGOGY FOR TEMPLE MUSIC

Srirama Bharati

and

Sowbhagya Lakshmi

In keeping with the spirit of "Music for All", Tyāga Bharati has been propagating Temple Music in a variety of situations for participation by the few and the many. Every individual, howsoever poorly gifted he or she may be musically, is yet capable of participation in group-singing at one of the three spheres* of musical creativity. The natural voice that each is endowed with is sufficient to bring out the latent talent, and no special training is required in this regard. Indeed, even among trained musicians, after all their perfection of grammar and technique, it is the restoration of the natural singing voice that offers the greatest challenge. Rulon Y. Robison, writing under VOICE in the Harvard Dictionary of Music (1962) says :

"The facts about the physical machinery of voice production are widely known, but usually only superficially understood. The larynx containing the "vocal cords" initiates the tone in much the same way that the lips start the tone in the mouthpiece of a brass instrument. The breath is pressed upward from the lungs through these "vocal lips" which are held closely together, at varying tensions according to the pitch desired, setting the lips and breath into vibration. This resulting tone is modified and strengthened by

* The Foliage, Flower and Fruit. For more on this subject, see SPIRALS AND CIRCLES : An Organismic Approach to Music and Music Education (1983).

contact with all of the inner surfaces of the mouth, nose, throat, and even the lungs. If the singer or speaker be relaxed yet vital, there will be a balance of the different resonances, resulting in an agreeable tone.

When it is remembered how numerous are the muscles of the diaphragm, ribs, throat, tongue, jaw, larynx, and so forth, that are used in producing the voice, it is easy to see the impossibility of keeping a conscious control over all at the same time. A baby, on the other hand, uses these muscles with great efficiency even during the first days of life, when it obviously knows nothing about them. The voice, like the face, expresses rather accurately what is in the mind. It is evident then that we are born with the instinctive ability to use the voice easily and freely and with good expression, without any instruction. This of course cannot be considered high art, but at least it has something to do with good free tone work.

Why then do we not all sing with good tone quality? Almost any singer will agree that muscular tension is the main cause of our bad tones; and also it is evident that undue pressure or restraint of the tone is the main cause of muscular tension, and the main cause of this forcing or holding the tone is some form of self-consciousness which divides the attention; expressing, so to speak, two or more thought paths at the same time, which is confusing both to the singer and the listener. It could be said then, that if the singer's mind were clearly, vitally concentrated upon the expression of his song, he would relax and sing well".

In the Indian context, *Dhyana*, the unbrokenness of thought (and feeling) would perhaps better describe the desired ideal. This is by no means easy to attain for the *thinking* mind, which constantly interferes with ideas of what it already knows. As an aid to the process, a simple pedagogy has been developed in the lines of the traditional *Nama-sankirtana*. It subsumes the exercises of *Alankāra-s*, unobtrusively, and also succeeds in communicating the elemental aspects of *Tāla*. This has been tested and found particularly effective in reaching to continuing students and adult enthusiasts. Also, among the flower-type of talent, the exercises have helped in introducing *Vinā*-playing, *while singing*. The two separate acts are co-ordinated into a harmonious blend of voice and instrument, and *Dhyāna* now takes on an added dimension relating an inner musical idea with the outer mode of expression or execution. At the fruit-level, the

pedagogy helps in freely interpreting the Ālwar-experience, of perceiving infinite beauty in the Archa form of the Lord.

The text is simple and repetitive; only the rhythm changes taking the singer through the four basic Naḍai-s-(i) Chaturasram (rhythm of four), (ii) Tisram (rhythm of three) (iii) Miśram (rhythm of seven) and (iv) Khaṇḍam (rhythm of five).

TEXT

Pādāravindam-Karāravindam-Mukhāravindam-Hridayāravindam
Jai Jai! "The (beautiful) lotus feet, lotus hands, lotus face, lotus heart-Glory be (behold)"

	Pādāra	vindam	Karāra	vindam	Mukhāra	vindam
(i)	S Sa S	Ri Ga	S Sa S	Ri Ga	S Sa S	Ri Ga
	Hridayāra	vindam	Jai	Jai.	etc.	
	S Sa S	Ri Ga	Ma...	Ma...	etc.	
(ii)	S S S	R Ga	S S S	R Ga	S S S	R Ga
	S S S	R Ga	Ma.	Ma.	etc.	
(iii)	S S S	Ri Ga	S S S	Ri Ga	S S S	Ri Ga
	S S S	Ri Ga	Ma.	Ma.	etc.	
(iv)	Pā	dāra	vin	dam	Ka	rāra
	Sa	Sa S	Ri	Ga.	Sa	Sa S
	vin	dam	Mu	Khāra	vin	dam
	Ri	Ga.	Sa	Sa S	Ri	Ga.
	Hrida	yāra	vin	dam	Jai	Jai
	S S	Sa S	Ri	Ga.	Ma...	Ma...etc.

This may be practised both in the Ārohaṇa (ascent) and in the Avarohana (descent). To begin with the Dhira-śankarabhārana Mela (Bilāval Thāt, C-Major diatonic scale) may be sung, later, other scales artistically introduced.* Since the idea is not to gain mastery but only to open the channels of feeling, it would be good to avoid Vivādi Meḷa-s (chromatic progressions).

* Suggestions for improvement from the practice of the above will be gratefully accepted.

— Ed.

Many hundred years ago, when people travelled long distances on foot or by bullock-cart, a town or village was reached before the sun set and was returning to the village with the first light in the cart with him was his disciple, the lamp.

The cart went rolling down the dusty path and entered a forest. It grew dark suddenly, a band of robbers emerged from the thicket and surrounded them. Their hearts beat in fear.

"Your money or your life," cried the leader. The musician knew he could do nothing and bravely handed him the bag of money. The robber snatched it and turned to leave when his eyes caught sight of the gleaming instrument by the musician's side.

"What is that?" he asked, and gazed into the cart with his torchlight.

"That is my Tārpuṇa," said the musician, not knowing what more to say.

VVS's STORIES FOR TEACHING MUSIC

Professor V. V. Sadagopan, through his Tyaga Bharati Tamil Monthly magazine, communicated to the hearts of children everywhere the essential spirit of Indian Music. Often he would himself read aloud to children, and follow it with a song appropriate to the occasion.

The story may often be a familiar Panchatantra tale, an adaptation of Grimm's Fairy tale, or one of his own, made up just then. But always the story and the song would together educate his audience on some aspect of music eloquently. To share the joy of these, an effort is being made here to translate these into English for wider reach and utility. The first instalment appears here.

—Editor

THE MAGIC THREAD

Many hundred years ago, when people travelled long distances on foot or by bullock-cart, a renowned musician performed before the king and was returning to his village with rich gifts. In his cart with him was his disciple, his Tambura, and all the riches he had earned.

The cart went rolling down the dusty path, and entered a forest. It grew dark. Suddenly a band of robbers emerged from the thickets and accosted them. Their hearts leapt in fear.

"Your money or your life," cried the leader. The musician knew he could do nothing, and meekly handed him his bag of riches. The robber snatched it and turned to leave, when his eyes caught sight of the gleaming instrument by the musician's side.

"What is that?" he cried, and peered into the cart with his torchlight.

"That is my Tambura" said the musician, not knowing what more to say.

"Give it to me" said the robber hoarsely. The musician was about to do as he was bade, but suddenly an idea flashed in his mind. "Take it Sir, by all means" he said sweetly, "but may I please have the piece of thread under the strings over the bridge?" and the musician removed it feigning great reverence. The robber stood puzzled. "You see," explained the musician "this is no ordinary thread. It contains the Mantra for all my riches."

"How so?" asked the robber, willing to tarry a while.

"Sit down, and I will tell you" said the musician. "First listen to the Tambura played without this thread" and he played the four strings. A muted twang sounded on each. Then he placed the thread carefully under the strings on the bridge and adjusted their positions. "Now listen" he said, and a beautiful sonorous drone emerged from the instrument. Then he began singing tunefully:

Let there be joy, let there be joy.*

Look at the moon and sing in joy.

The woods and hills and rivers

Are filled with joy.

The sea and the clouds and sky

Are filled with joy.

joy in the waters, joy in the lands,

Joy in the hearts, joy in the homes.

Joy in the village, and joy in the town.

Joy everywhere is Joy universal.

That, indeed is bliss.

Let there be joy, let there be bliss.

The robber listened enchanted.

"Now," said the musician at the end of his performance, "these riches were the king's gift to me when I sang to him with this Tambura. If you let me keep the thread, I will place it on another Tambura and regain my lost wealth elsewhere.

"Oh no you won't" said the robber, waking up, and he dropped all the riches in his hands, and fled with the piece of magic thread!

THE EMPTY REED

"The Dahlia; Look, how beautiful!
Oh, Nitya, come and see!"

An elderly man with a flowing beard was singing gleefully in the raga Punnagavarali. "What are you singing, Mama?" asked Nitya, a little girl of five, as she ran out of her house and joined her *Dadi Tata* in the garden. The winter's morning dew glistened in the rays of the rising sun, and the Dahlias in full bloom greeted with gleaming faces the dawn of new day.

"...Emptied, the heart dances with joy.
The gardener is good, verily the great Magician"

continued *Dadi Tata*, and bending low, held the child by her hands and swayed and danced to the rhythm of his song.

Later, Nitya's older sister Lakshmi sat with *Dadi Tata* for her music class. She was eager to learn but had difficulty entering into the spirit of the kriti. The thought of the impending examinations bothered her. "Empty yourself child," counselled Guruji. "The divine cowherd Krishna blows into an empty reed, and music flows. The goddess Sarasvati plays the Vina for Brahma's Veda-s, but see, the gourd of which it is made is emptied of its pulp and seeds."

* Delia Pathiya (IMJ Vol XII)

THE TEST

Once in a famous competition in dance, two girls made it to the top and danced before an audience. A Rasika was also present among them.

The two girls danced beautifully, first separately, then together. Both were equally good, and it was difficult to say who was better. In the final round, the Rasika handed them a flower-ball each, and requested them to dance with it. The girls again danced equally well, but the Rasika was observing their dance. In the end, he handed the prize to the first girl saying "I had concealed some thorns in the flower-balls. This girl held the ball firmly yet lightly, while the other tightly. The thorns hurt her, and she winced."

Tell me, parrot, how do you get your beauty? *

" 'Tis simple I live in harmony with Mother Nature"

Tell me peacock, what makes you dance?

" ' Cause I have seen the flashing cloud of rain"

Tell me cuckoo, what makes you sing?

"Pure of heart, I live in tune with the Lord."

* Vannakili IMJ Vol. XII

THE BLIND MAN'S DILEMMA

A teacher was explaining "raga" to his pupils. The young music students took down copious notes of everything the teacher said, and regurgitated it verbatim in the examination. They scored well, but alas, none could *sing* well. The Principal felt sad and spoke to a friend about the state of affairs. The friend recalled a story.

"Milk is white" said someone to a blind man, "white like a stork". The blind man felt a stork and exclaimed, "but how does this enter the mouth of an infant?"

"I know that story" said the Principal.

"Then where lies the mistake?" asked the friend.

"Well, the man is blind, of course...."

"Is that the mistake? Think, my friend. Was the explanation given to the blind man right?"

"I agree. Milk is best "explained" by giving him some to drink."

"So then, would your students not do better if they *heard* good raga music before reading about them?" asked the friend, and sang *

Musician's Paradise Lost

In the garden of Nāda ¹ was an Āṇḍi ²
 From the Lord, through four hundred lives of prayer,
 He got and brought a Tonḍi ³—alas
 He hawked it off,
 And made his hands empty.

In the garden of Bhāva ⁴ was an Āṇḍi.
 He prayed and got the talent to sing,
 And sang from soul unfettered—alas,
 He strayed and lost the way to look inward,
 And frustration set in.

In the garden of Rāga was an Āṇḍi
 By day, by night, he prayed to Rāma, ⁵
 And got the beauty
 Of the trailing cloud of glory—alas,
 Jailed by Meḷa he faded.

In the garden of Tāḷa was an Āṇḍi.
 He worshipped Devi ⁷ daily,
 Beseeching her for a water-pot:
 Receiving it,—alas,
 He broke it beating *Taddhinginatom*. ⁸

1. Musical sound. 2. Fakir, 3. Pot. 4. Feeling 5. The delightful Lord. 6. Scale. 7. Comic Mother, 8. Arithmetical percussion.

LAKSHMI AND SARASVATI

It was a cold November morning. The sun gonig on its southward path, the day broke but slowly. Shyam was still in bed, awake but not up yet. His mother parted the curtains to let in the rays of the morning sun. "Wake up, young man!" she called out affectionately, "This is no time for you to waste in laziness." "But why, Mother? I have nothing to do; the examinations are over" said the boy as he pulled his blanket over his head and stretched: the usual complaint of most boys his age who depend exclusively on the school system for their education. "Get up, Sonny, morning hours are the best for seeking goddess Sarasvati ¹" said his mother patiently. "And seek the wrath of goddess Lakshmi? ²" asked the boy from under his cover.

"What was that?" asked his mother.

"Well, Lakshmi is Sarasvati's mother-in-law, is she not? ³" said the boy.

"Foolish boy! Who has taught you these things? Indeed, you will drive Lakshmi away with *this* kind of learning. Sarasvati sits on the white lotus. She is pure knowledge. Lakshmi sits on the pink lotus. She is knowledge applied to the heart's needs. Seek Sarasvati, and Lakshmi will bestow her grace of her own accord" said the mother and sang.

There is no greater knave than laziness, *
Not heard nor seen.
His mischief is endless,
Fie, Fie! Get rid of his company.
Falsehood, jealousy, evil desires, of
These devils he is the master, Yama's herald.
Let us not let him harass us any more,
And all good things in life shall be ours."

* Sombanai Poluru "IMJ Vol. XII

1. Goddess of learning. 2. Goddess of prosperity 3. The allusion is to Brahma, Sarasvati's spouse, being born of Vishnu's navel.

SABARI'S DELIGHT

When Rama wandered in the forests heart-broken, in search of his abducted wife Sita, an old tribal woman by the name of Sabari greeted the prince in great ecstasy. She had nothing to offer save wild berries, but with deep devotion she bit and tasted each one of them, and picked out the sweetest of the lot. * Rama accepted the gift gracefully and ate it with great relish.

This episode is immortalised in Tyagaraja's beautiful song Entani Ne Varnintunu ("how shall I describe Sabari's great good-fortune?") in the raga Mukhari. There is an implied advice in this to students of music. Sri Rama in the hearts of listeners likes most what you offer after tasting (relishing most) yourself. Sing to yourself first, and then to others. If you, keenly critical of yourself, are pleased, the listener will also be pleased.

SPIRALS & CIRCLES P. 69

* This is according to the Bhagavata tradition of which Tyagaraja was a follower. The original Valmiki version refers only to Sabari's offering fruit to Rama.

—Ed.

A Meeting of Hearts

The great composer Tyagaraja was conducting his morning class as usual. A young man, stranger to Tiruvaiyaru, entered and paid obeisance, and quietly seated himself in a corner. Tyagaraja was then teaching *Manasu nilpa* kriti in the raga Abhogi. This raga was a new creation of the saint, and the stranger listened in rapt attention.

The session over, the stranger came forward to meet the saint. As was customary, Tyagaraja inquired where he was from. "Mayuram, Sir," replied the stranger. "Is that so? asked the saint eagerly," Do you know of Gopalakrishna Bharati in Mayuram, whose songs in Tamil are extremely good? "Sir," replied the stranger in all humility, "I am he". Tyagaraja was overjoyed and asked if he had heard Abhogi raga elsewhere, or if he had composed in that raga. Bharati confessed that the raga was new to him, but was greatly taken in by it.

That evening, after prayers, he humbly prayed audience with Tyagaraja, and sang to him his now-famous kriti "*Sabhapatiku Veru Daivam*", composed within the very day.

The Irony

The musician on the platform, a celebrity, was executing *Neraval*, that is, melodic-rhythmic improvisation of song-line. A VIP entered—with his retinue, of course.

The musician's hands were raised in a courteous *Namaste*. Goodwill was gained, but rhythm was lost.

And what was the song line the musician was elaborating? Tyagaraja's famous *Mamata-bandhana-yuta Narastuti Sukhama?* of the kriti *Nidhi-chala sukhama* in the raga Kalyani ("Is it good to sing the praise of mortal man bound by ego?")

WHEN SHADOWS LIE

There once lived a wolf in a forest. He could run very well, and was happy he could manage his needs. One day he spied his shadow on the rocks. The setting sun made his shadow ten feet tall. "How big I have grown", he thought, and soon became proud. He was no longer afraid, and romped about the forest as he liked. He slept more, and no longer cared to run as he used to.

One day, he saw a face emerge from the bushes. It was a lion, bristling and ready to pounce. His strength sapped, and he felt his limbs grow weak and shaky. He realised he couldn't run as he used to, and prayed with all his might for one more chance to live.

Shirking, shirking, shirking- *

It's stifling, stifling, stifling the land.

Shirking at home, shirking outside,

Shirking in music, shirking in morals

Shirking the plough, shirking truth

Shirking the loom, shirking righteousness.

Shirk we shall not, youngsters.

Truth, toil and prosperity shall be ours.

* Dimikki Dimikki, IMJ Vol. XII

IT'S HIDDEN INSIDE

Eskimos live in the Arctic region in the far North of the Earth. Till recently, they did not know of the world beyond their own.

Eskimos are good at carving figure on seal ivory. If you were to ask an Eskimo what he is going to carve, he would say "I do not know, I just carve and whatever figure is hidden inside comes out on its own." So he allows his hands to move freely, and a figure comes out, each time different, but always perfect.

Almost all "primitive" cultures have cultivated the supra-rational faculties of the mind as a means to living, and as the end of living itself. Abstractions in raga-music follow the same course. The raga pattern *suggests itself*, and the musician follows it with integrity. Such music is always of matchless beauty, and the Sāstra-s speak of it as the celestial music. This is *Nadopasana* at its best.

Fix the Sruti in your heart *

And blend the life of the Raga in it.

Awaken Anuraga, and send

The waves to Muladhara.

Breath will flow in Ananda,

Song will flow in Ananda,

From Ananda to Ananda,

Raga and Tala will flow.

Ananda is Mother Muse,

Paramandanda the Creator Himself.

* Nenjil Sruti, IMJ Vol. XII

VVS SEVENTIETH BIRTHDAY CELEBRATIONS

To celebrate Professor V. V. Sadagopan's Seventieth Birthday in a manner that would befit the ideals he has striven for, I opted out of office and volunteered myself for a year's free service to the Tyaga Bharati Mission. My wife Sowbhagya Lakshmi joined me in my efforts. Our celebrations began on 29.1.1985 from Melkote and took us to many parts of India. The experience has been richly rewarding for both of us. Reporting on the activities that we undertook, I cannot help but conceal a feeling of nostalgia for the good times we had, and this, notwithstanding the up-hill nature of the tasks on many occasions.

Broadly, our aim was to "celebrate" our Guru and Guru-Mami, make his work known more widely, and help interested institutions/parties to develop their own scheme of activities. Our area of activities was all over India, and the material content of our activities consisted of children's music, Temple music and Playway sessions.

Our efforts took the form of lectures, demonstrations, and performances before invited audience, festivals and projects with select groups of individuals, and offerings before deities in temples.

A number of institutions and individuals came forward to help us in the work everywhere. I wish to record here my gratitude to all of them, individually and collectively.

Our own humble efforts were augmented by a Committee of VVS's friends who came together for a function on 21.6.1985, Tyaga Bharati Day, at the Bharatiya Vidya Bhavan, Madras. The Committee, and Tyaga Bharati, in co-operation with the Bhavan, jointly felicitated Mrs. Ranganayaki Sadagopan and released a reprint of Smt. Ambujam Krishna's GITAMALA-I (which VVS had edited and printed in 1953) and DEVAGANA (containing most of VVS's Divya Prabandham compositions) now edited by me.

Two very happy spillovers of our activities were (a) our ability to reach out to some bright youth—in their twenties—and communicate in matters of vital concern to them in their lives, and (b) evoke group-participation of one and all breaking odium in marriages and other social functions. In both these, music was the means for a purpose that endured beyond the occasion.

The successful completion of the year-long programme of activities is for me more than a personal success. It is the vindication of a professional duty that I have, happily, discharged to the best of my ability. Some years ago Government had made a policy decision to actively propagate community singing and children's music. The Advisory Committee that drew up the plans included many who were close professional colleagues of Professor Sadagopan, who had independently felt the urgent need and himself made all efforts in that direction. About the same time, the Arts Committee of the Planning Commission under the chairmanship of Dr. M. S. Swaminathan had highlighted the vital role that men in the Media must play for the preservation of the traditional arts.

It was under these circumstances that I had, in my official role as Programme Executive in All India Radio, made a plea for using the material and methods developed by Professor Sadagopan for the achievement of Government's objectives. Sadly, my proposal then had been viewed with misgivings. I sincerely trust that the point that I failed to make I can now prove through my year's track record, which I now place before you. The two lists appended record the various events date-wise and place-wise.

SRRIRAMA BHARATI

I CHILDREN'S MUSIC

- 16-1-85 : At "Gurukulam", Melkote, training in 'listening to oneself.
- 23-1-85 : At The School, KFI, Madras, classes I & III
- 25-1-85 : -do- classes II, IV & V
- 31-1-85
&
1-2-85 : Class V, KFI,
- 7-2-85 : Voicing instruments (twenty) at The School, KFI
- 9-2-85 : Teachers' Session at Jaigopal Garodia Vivekananda Vidya Kendra, Madras.
- 17-2-85 : Hindi versions of Tyaga Bharati songs with Dr. Prem Lata Sharma, Varanasi.
- 19-2-85 : Hindi Tyaga Bharati session at Shastri Park, Bhubaneswar, Orissa.
- 25-2-85 : Instruments for classes IV & V, KFI.
- 26-2-85 : Discussion with Mrs. Y. G. Parthasarathy, Principal Padma Seshadri Bala Bhavan, Madras, regarding Value-education.
- 1-3-85 : Orientation of teachers and address to parents, PSSBB, K. K. Nagar Madras.
- 4-3-85
&
5-3-85 : Classes IV & V, PSSBB, T. P. Koil St., Madras.
- 6-3-85 : Class III, KFI on making fire with flint.
- 7-3-85 : Discussion with teachers on problems of music education, PSSBB, K. K. Nagar
- 8-3-85 : Teachers' pilot session, classes III & IV, PSSBB K. K. Nagar.
- 12-3-85 : Class IV, reducing tension through water : PSSBB, T. P. Koil St.,

- 15-3-85 : Pre-KG demonstration session, PSSBB K. K. Nagar.
- 18-3-85 : Tirukkural for Class V, PSSBB T. P. Koil St.
- 19-3-85
&
20-3-85 : Recording of children's songs (including their own) at KFI.
- 21-3-85 : Teachers' Training, PSSBB K. K. Nagar.
- 22-3-85 : With neighbourhood children at Mylapore.
- 21-6-85 : Auditorium function with children for 70th. Birthday celebrations.
- 28-6-85 : Open Session at Swachid Rangan's, Madras.
- 24-7-85 : At Sishu Vihara, Melkote.
- 15-8-85 : Demonstration lecture at S W A C H I D seminar, Madras.
- 23-8-85
to
31-8-85 : Counting, alphabets and stories through music, at Tyaga Bharati Melkote.
- 13-10-85 : Recording session for Akshara, Bombay.
- 16-10-85 : Dasavatara through music for children in train, Gulbarga.
- 21-10-85 : At Gandhigram Children's home, Madura: (Tiruppavai).
- 23-10-85 : Tyaga Bharati non-formal centre at Mylapore, Madras.
- 2-12-85 : Demonstration Session at St. Joseph's Convent, Bangalore.

II TEMPLE MUSIC

- 1-2-85
to
9-2-85 : Festival at Desika Bhavan, Madras.
- 10-2-85 : Sayanotsava at Mylapore, Madras.
- 14-2-85 : Demonstration at Delhi.
- 17-2-85 : -do- at Varanasi

- 20-2-85 : Demonstration at Bhubaneswar.
 1-3-85
 to
 3-3-85 : Festival at Mylapore, Madras.
 9-3-85 : Performance at Venkateswara Temple, Mysore.
 10-3-85 : Offering for Narasimhaswami, Melkote.
 23-3-85 : -do- for Narada Hanuman, Madras.
 24-3-85 : -do- for Srinivasa swami, Madras.
 15-6-85 : Demonstration at C. P. Art centre, Madras.
 21-6-85 : Performance at 70th Birthday celebrations, Madras.
 29-6-85 : -do- at Triplicane Fine Arts Academy, Madras.
 15-7-85 : Offering for Andal, Melkote.
 25-7-85 : -do- for Lakshminarayanawami, Kollegal.
 28-7-85 : -do- for Andal, Melkote.
 11-8-85 : Demonstration at Bangalore.
 8-9-85 : -do- at Delhi.
 9-9-85 : Offering at TTD, Rishikesh.
 13-9-85 :
 to
 15-9-85 : -do- for Badrinath, Badrinath.
 27-9-85 : -do- for Andal, Melkote.
 8-10-85 : Demonstration at Bombay.
 10-10-85 : Offering for Srinivasa, Phanaswadi (Bombay).
 11-10-85 : Performance at Bombay.
 21-10-85 : Offering for Dr. Soundaram, Gandhigram.
 22-10-85 : -do- for sri Andavan, Srirangam.
 30-11-85 : -do- for Pt. Vishnu Digambar, at Melkote.
 16-12-85 : Dhanurmāsa Ārādhana at Mylapore, Madras.
 Onwards.
 3-1-86 : Second Temple Music Festival, Madras
 to
 11-1-86 :

MEMBERS OF THE
 'VVS' SEVENTIETH BIRTHDAY
 CELEBRATIONS COMMITTEE

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Dr. (Miss) PREMLATA SHARMA

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Smt. SOWBHAGYA LAKSHMI

Co-opted Member

Dr. (Miss.) AHALYA CHARI

PROGRAMME

at

Bharatiya Vidya Bhavan Auditorium,
Mylapore, Madras

on

Friday, June 21, 1985, at 6 P.M.

Chief Guest and Speaker : Tirunarayanapuram Arayar

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Presented by Smt. Ananthalakshmi Sadagopan

DIVYA PRABANDHAM COMPOSITIONS

Presented by

Sri Nathamuni
DEVAGANA VRINDA

Srirama Bharati, Facilitator.

MANGALAM.

குழந்தைகள் பாட்டு (1)

ராகம் : மாண்டு

1) நெஞ்சில்சுரு ககம	2) நெஞ்சில்சுரு ககம	3) நெஞ்சில்சுரு ககம	4) நெஞ்சில்சுரு ககம	5) நெஞ்சில்சுரு ககம	6) நெஞ்சில்சுரு ககம	7) நெஞ்சில்சுரு ககம	8) நெஞ்சில்சுரு ககம	9) நெஞ்சில்சுரு ககம	10) நெஞ்சில்சுரு ககம	11) நெஞ்சில்சுரு ககம	12) நெஞ்சில்சுரு ககம	13) நெஞ்சில்சுரு ககம	14) நெஞ்சில்சுரு ககம	15) நெஞ்சில்சுரு ககம	16) நெஞ்சில்சுரு ககம	17) நெஞ்சில்சுரு ககம	18) நெஞ்சில்சுரு ககம	19) நெஞ்சில்சுரு ககம	20) நெஞ்சில்சுரு ககம
நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம
நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம	நெஞ்சில்சுரு ககம

குழந்தைகள் பாட்டு (2)

1) மேளம் 29, (2) ராகம் பெஹாக்

1) டம் ஸா,	டம் கா,	டம் பா,	—	மின்னு தாஸ்	வேங்க நீத	டம் பா,	—	நடை : திஸ்ரம்
பம் நீ,	பம் ரீ,	பம் மா,	—	மாலு காரி	கௌஸ்து நீரி	பம் ஸா,	—	...
ஜம் ஸா,	ஜம் கா,	ஜம் பா,	—	பாத தாஸ்	பங்க நீத	ஜம் பா,	—
ஜில் நி,	ஜில் ரீ,	ஜில் மா,	—	எந்தன் பாம	நெஞ்சி காரி	லே ஸா,	—	பீ (ஸா)ஸ

2) மத்ஸ்ய ஸுநிஸ

மகம்	கூர்ம மகம்	வரா பயம*	ஹ பா,	நரஸிம் கப பா	ஹ - தா	வாம ம*பம	ந கா,
ராம நீத	ராம நீத	ராம பயம*த	க்ருஷ்ண பபரி	கல்கி ரீக	காண மதப	வாருங் மாக	கோ கா, (ஸா)

* ம பிரதிமத்யமம்

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ஸ்ரீ வேதாந்த தேசிகன் அருளிச்செய்த

தசாவதார ச்லோகம்

ராகம் : பெஹாக்	4	3	4	3	4	3	4	தாளம் : மிச்சராபு
இச்சா கஸா	யீநவி காமக	ஹார பாம*	கச்சப பாபப	மஹா கமபதநிஸ்	போதரிந்ய ஸ்நிதாபாபா	த்ருச்சாஹ ம*தப	ரே கதபம*கமரிக	
ரக்ஷா கமாபதா	வாம ந கதபம*காமா	ரோஷ ரிமக	ராம ஸா,ஸ	கருணா நி ஸாநிபா	காகுத்தஸ்த ஸா கம	ஹேலாஹ பம*கம	லின் கா ...	
க்ரீடா கம பா	வல்லவ ஸ்நிதாஸ்	கல்க ஸாஸ்	வாஹந ஸாஸ்	தசாகல் நிநிநி	கிந்நிதி ஸ்நிநிதபத	ப்ரத்ய தஸ்நி	ஹம் பா ...	
ஜல்பந் ஸ்	த: புரு ஸ்நிநிதபப	ஷா:பு மபதநிஸ்நி	நந்தி பா,ம*கமகா	புவநம் மகஸ	புண்ட்யௌக புண்ட்யாப	பம*கம	ண: கா ...	

விருத்தம்

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 வக்த்ரே தஸ்ய ஸரஸ்வதி பஹுமுகீ பக்தி : பராமாநஸே
 சுந்தி : காபி தநௌ திசாஸு தசஸுக்யாதி : சுபாஜ்ஞம்பதே.

* ம பிரதிமத்யமம்

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