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The views expressed in SHANMUKHA are the Writer's own and do not necessarily reflect the opinion of the publishers.

## Shanmukha

### IN FOCUS

*'Ganesha, the universal deity of intellect and wisdom, the remover of obstacles, pervades the whole world. His manifestations in the musical creations of that great Vaggeyakara Sri Muthuswamy Dikshitar, one of the Music Trinity, who enriched the tradition of classical Karnatak music, are vividly brought out in the study two eminent researchers have engaged themselves in. SHANMUKHA publishes in this issue the first part of the study.*

*And Ganesha, as the Guardian Angel at the portals of the Fine Arts Department, Bangkok, a rare snap, decorates the front cover. Paying obeisance to the Adi Devatha, SHANMUKHA takes this opportunity to share its joy with its readers and well-wishers, in felicitating its founder-Editor, the erudite critic Shri K. S. Mahadevan, on receiving the prestigious award of the Andhra Pradesh Sangeeta Nataka Academy.*

*Ever thought of Rama 'shuddering Tyagaraja or Tyagaraja-ism'? Well, you have here a finely knit farce where Rama suggests to Sita, "Let us skip Tiruvaiyaru" in their 'sojourn'.*

*Music Training, Old & New is a perennial topic. Much has gone into print on the comparative analysis, more on the ideal plane. Here, however, is a more indepth study made of the issue by a stalwart-teacher with a pragmatic approach seeking a solution.*

*The musical tradition of Tyagaraja in compositions and renditions continued till the first few decades of the 20th century. And 'Poochi' Srinivasa Iyengar enriched the Sishya-Parampara further with gems of immense beauty and lustre. A connoisseur portrays Poochi's versatility.*

*SHANMUKHA goes nostalgic reminiscing the cultural conquest of Greater India, especially in the sphere of music, spreading all over the world, as traced by a scholar of Tamil music.*



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## 'Ganapati' in Dikshitar Kritis - I

By

Dr. GOWRI KUPPUSWAMY and Dr. M. HARIHARAN\*

**G**anapati holds a unique place of honour among the Hindu Pantheon of Gods. Ganesha's origin is well described by the following two Namavalis in the *Lalitha Sahasranama* — *Kamesvaramukhaaloka kalpitasri Ganeshvaraa* and *Mahaganেশha nirbhinna vigna yantra praharshitaa*.

According to the Sowbhagya Bhas-kara commentary on *Lalitha Sahasranama* by Bhaskaracharya, these have the following meaning :

"Seeing the Devas fettered by the magical figures set up by the Asuras, the auspicious mother Devi Lalitha produced Ganesha merely through looking at the face of Lord Shiva; and she was delighted on seeing Ganesha breaking the obstacles posed by these magical figures and subsequent to their destruction releasing the Devas from their fettering influence".

This is also the genesis of the concept of Ganesha being the Lord of impediments — Vighnaraaya or Vigneshvara. However, just on the basis of His origin as the offspring of Devi Lalitha and Lord Shiva, Ganesha cannot be regarded as a mere Saivaite deity. Verily He is a universal and cosmopolitan God revered by all sections of the Hindus. Even staunch Vaishnavities worship Him as the remover of obstacles under the name of Vishvak-sena. This is bro-

ught out by Muthuswamy Dikshitar in his Nayaki raga kriti *Ranganayakam* on the prominent Vaishnavite deity Sri Ranganatha of Srirangam in the phrase *Ganapati Samaana Vishvak-senam*.

### UNIVERSAL & COSMOPOLITAN

Ganesha is an extremely popular and favourite deity, particularly in South India as well as Maharashtra. Every village in South India, however small, has a Vigneshvara idol with or without a temple to house it. It is said that shrines for Lord Subramanya are relatively very common in South India but those for Vigneshvara are even more numerous. Apart from being a universal Hindu god, He is also a truly international deity. As early as 3rd century B.C., King Ashoka's daughter Sangamitra is reported to have taken a Ganapati idol to Nepal. Even in many countries where the majority of the population profess religions other than Hinduism, Ganapati is quite popular. He was known as "King-Hsein" in ancient China and as "Ko-Kitten" in Japan. Janus of the Romans is similar to our Dvi-mukha or double-faced Ganapati, while Dionysus, the Greek god of theatre, resembles closely our Nritya Ganapati. Ganapati or His close variations are also worshipped in many South East Asian countries like Sumatra, Bali, Java, Borneo, Philippines, Cambodia, Thailand, Malaya and Burma as well as Ceylon.

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## DEITY OF INTELLECT & WISDOM

In *Rig-Veda* Ganapati is described as golden red in colour with a battle axe as a weapon (Swamy Harshananda, *Hindu Gods and Goddesses*).

There is also a reference in the *Rig Veda* to Ganapati who is equated with Brihaspathi or Brahmanapathi, the deity of intellect and wisdom. The Mantra there pointing to the universal nature of Ganapati runs as ...

"Ganaanaam tvaa ganapatim  
bavaamahe kavim kaveenaam  
upamasra —

vasthamam jeshtaraajam brahmnaam  
brahmanaspata

Aanasrunvan noothibhih  
seedasaadanam"

A similar Mantra starting with identical words also figures in the *Yajur Veda*.

"Ganaanam tvaa ganapathim  
havaamahe priyanantvaa priyapati  
havaamahe vasi mama ahamajani  
garbhadhamatvamjasi garbhatama"

## 'MACROCOSM' & 'MICROCOSM'

Though there is no reference to Ganapati in the *Ramayana* or Bharata's *Natyasastra*, He finds mention in the later Smrithis like Yagnavalkya. The first reference to Ganapati as a deity in classical Sanskrit literature is met with in Bhavabhuti's *Malathimadhava*. The development of the Ganapati form seems to have been accomplished during the Gupta period as revealed by the red sandstone figure of this Deity at Mathura which is ascribed to this era. Gaanapaatya or the Ganapati cult started spreading from the 6th century A.D. and became quite potent during 10th century A.D., by which time it had extended to all parts of the country.

Ganesha represents one of the basic concepts of Hindu mythological symbolism — the identity of microcosm and macrocosm on the tenet that man is the image of God. The elephant represents macrocosm — the Great Being and man, microcosm — the small universe. The identity of microcosm is observed in the permanance of certain relations in nature which can be expressed on the basis of numbers. Everything which our senses can perceive or our minds can grasp can be expressed in terms of quantity or numbers. All that can be counted is quantity or number (*Ganayanti budhaadyante te ganah*). Ganapati is the Lord of all that can be quantified in terms of numbers — *Ganaanaam pati ganapati*. This number principle is the essence of Ganapati's nature.

We get to know more about the diverse facets of the Universal Lord in Dikshitar Kritis.

### 1. EKADANTA GANAPATI

*Ekadantam* — Bilahari — Misra Chapu.

There is a myth about His single tusk. Vyasa Rishi put a condition to Ganapati that whatever he dictated about the Mahabharatha epic, the latter should write without break. When Ganesha was writing, with an iron spike, it broke in the midway. Immediately He broke his own tusk and used it instead of the spike and finished His work. Ganapati wears garlands and bangles. He is worshipped by Indra. The single broken tusk held in Ganesha's fourth hand is considered the symbol of sacrifice. For the elephant the tusks represent beauty, pride and strength. But in order to preserve the *Mahabharata*, Ganesha broke His own tusk so that the work might not be interrupted and lost. Thus He teaches us that knowledge, dharma and learning are very impor-

tant and that we should be prepared to sacrifice even beauty and pride to acquire them.

### 2. BALA GANAPATI

*Gananaayakam* — Purnashadjam  
Adi

Ganapati's face shines like Bala Surya. He is worshipped by Vishnu (*Kamalesanutham*). He is the bestower of the eight kinds of Siddhis (*animaa-disidhidaayakam*). He holds a variety of fresh fruits in His hands. He represents the abundance and fecundity of the earth.

### 3. VEERA GANAPATI

*Vinaayaka Vighnanaashaka* —  
Thoyavegavahini — Rupaka

He is the remover of obstacles. He has the Mushaka as his vehicle, He punished Daksha (*Daksha Sikshaka*).

*Gajananayutham* — Thoyavegavahini — Adi

The term Gana connotes several meanings. As the offspring of Shiva and Parvathi, Ganapati is the head of Shiva Ganaas (Ganadi sannuta Ganeshwararam). He is the leader of Ganaas. He destroyed Kunjaraasura (*Kunjara bhannajana*).

### 4. VALLABHA GANAPATI

He is with Vallabhadevi, who is seated left to Him, one who is not too tall (Vamana swaroopam), has a bow in his hand (*Sachaapam*) and has broad ears (*Chaamarakarnam*).

*Vallabhanaayakasya* — Begada  
— Rupaka

He has soft legs (*Pallavapada Mru-dutarasya*), wears garlands of Jasmine,

Jathi, Champaka and gems of nine types (*Mallika, jathi, champaka harasya mani maalasya*) and was instrumental for Valli's marriage (*Valli vivaha kaaranasya*).

The commencing word of the song itself emphasises that Ganapati is the Lord of Vallabha. According to the Tiruttani *Sthala Purana* Ganapati helped his brother Subrahmanya to encounter Valli, whom he wished to marry, by chasing her in the form of an elephant whereupon Subrahmanya came to her rescue and saved her. Thus Ganapati engineered the meeting of his brother with Valli and was thereby responsible for their wedding. This is brought out by the term *Vallivivaha kaaranasya*.

### 5. GAJAANANA GANAPATI (ELEPHANT FACED)

### 6. VIGHNARAJA GANAPATI

Vighnaraja Ganapati rides on his vahana Mooshaka. He holds noose and goad, broken tusk and *modaka*.

*Gajaananayutam* — Thoyavegavahini  
— Rupaka

Elephant faced (*Gajaananayutham*), He removes obstacles (*Vighneshvaram*) and is elder to Subrahmanya (*Guruguhaagrajam*). Parvati prepared an image of a child out of her body and appointed the child as the gatekeeper in her house. Once when Shiva wished to meet Parvati, he was prevented by this child. Immediately Shiva got angry, beheaded the child and threw the head away. After this incident Parvathi became very sad. Shiva fixed on the body of the child an elephant's head and gave it life. The child then came to be called Gajaanana.



## 7. LAMBODARA GANAPATI

Lord Ganesha is often described as having a large belly. The term Lambodara refers to its vastness. It is said that all the galaxies, the vast intergalactic spaces and all the known and unknown Universes, can be easily contained within His paunch.

*Lambodaraaya namasthe* — Varali — Khanda Chapu.

He has got a big paunch (*Lambodaraaya*) and likes rose, apple, banana, etc., (*jamboo kadaleephala saara bhakshitaaya*).

## 8. SHAKTI GANAPATI

Seated four-armed, with one of His Shaktis seated on his left knee, Shakti Ganapati guards the Grihasta. He holds the noose and goad.

*Shakti Sahita Ganapatim* — Sankarabharana — Tisra Eka

The musical form of this composition is Nottuswara Sahithya or Nottuswara or simply Nottu. This musical form is one of Dikshitar's exclusive creations. 39 Nottuswaras of Dikshitar are available to us and all of them are in Sankarabharana raga. Each comprises one section only with no division into Pallavi, Anupallavi and Charanam. Dikshitar was inspired to compose these Nottus on the lines of the English Band at Fort St. George in Madras based on Western music. The Nottu *Shakti Sahita Ganapatim* is based on a French tune.

## 9. DHWAJA GANAPATI

He is described as having a terrible face (*Ghora mukha*) and four arms. He

carries a book, rudraksha, dandam and kamandalam.

*Vatapi Ganapatim* — Hamsadhvani — Adi.

He is worshipped by Bhutaganaas (*Bhootaadi samsevita charanam*). He has a Ghora rupam (*Bhootakaaram*).

## 10. SIDDHI GANAPATI

Golden-coloured, He is often shown with many heads. He holds Parasu, mango, sugarcane and sweets. He wears a Sarpa as *Yagnopavita*. He has the Mooshaka as his vehicle. He is brahmachari and carries *Pasha* and *Ankusha* in his two hands.

*Siddhivinayakam* — Chamaram — Rupaka.

Here, He is depicted as Shanthamurthy (*rowdrabhava rahitam*). He carries *Pasham* and *Ankusham* in both of his hands as well as Modakam. The phrase '*Moola pankaja madhyastam*' again pinpoints that Ganapati is the Lord of Moolaadhara Kshetra. *Bhaadrapada maasa Chaturthyaam brahma-naadi poojitam* refers to the well-known Vinayaka Chaturthi festival celebrated on the Suklapaksha Chaturthi day in Bhaadrapada or Avani month. This festival has special importance for Brahmacharis.

## 11. UCCHISHTHA GANAPATI

Six-armed and holding the pomegranate, lotus, vina, garland, sweets and weapons, He has a blue complexion. One of the varieties of Shakti Ganapati is *Ucchishtha Ganapati*. This form is associated with Vaamaachaara Paddhati.

*Ucchishtha Ganapatau* — Kasiramakriya — Adi.

Being a Vaamaachaara form associated with Srividya Upasana, this has profound Tantric significance. Dikshitar would appear to have been inspired by the Ganapati idol in the Nagesvaraswami temple at Kumbakonam in composing this kriti. The Dhyana Sloka of this Ganapati form reads as '*Nari yoni mukhaasvaadalolupam kaama mohitam* and the first half of this Dhyana sloka figures in the Charana of this Kriti. Ganapati is also described here as engaged in playing diverse musical instruments like Bheri, Vina and Venu.

In the Charana phrase *Nariyoni mukhaasvaadane*, Dikshitar picturises the essential trait of God's posture in en-

joying dalliance with His consort. The name *Ucchishtha* means spitting or left over. Agamic and Mantric texts corroborate this posture (*Vivatrapatnyaam suratapravittam ucchishtam Ambasutam asraye* and *nari-yoni-rasasvada lolupe kamamohitam* — characteristics as in *Mantramahodadhi* and *Agama*).

Bhaskaracharyar has written commentary on Ganesha Sahasranama in which he gives the meaning of *Ucchishtha* as 'the best' (*Uthkrishtha*). He also adds therein that the divinity referred to in the 27 riks of "*Ucchishtam nama rupam*" in the *Atharva Veda* is none other than Ganapati himself.

(To be concluded)

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## "LET US SKIP TIRUVAIYARU"

(A FARCE)

**J** anaki, could you recollect having seen this magnificent landscape?"

"No, dear Lord, it was long back and I was then in captivity and in deep distress. How could I ever think of the landscape then? You have thoughtfully brought me here now. I am glad that your visit to this cultured Chola Desa had blessed the people with rivers running to their brim after a long time .... Much has changed too since my last journey to the South with scores of enchanting temples of immense size, rare architectural beauty and sculptural elegance springing up like chess pieces on a vast carpet of green paddy fields intersected by serpentine rivers and roads like improvised, innovative delineation of ragas and swaras. Noble edifices, ancient culture, appearance of a galaxy of sages, saints, rulers and artistes of eminence, what a beautiful land of aggregated charm and splendour is this! No wonder music and dance found their genial home here."

(Sita and Rama pass through Chidambaram, Mayiladuthurai, Aduthurai, Kumbakonam and Tiruvidaimarudur, Manargudi and reach Tanjore. There is hesitation, Pushpak Viman slows down and hovers over Tanjore.)

"You seem to be turning back? Is not Panchanada Kshetram '(Tiruvaiyaru)' in our itinerary? You look agitated too!"

(Sita draws near.)

"I would like to skip Tiruvaiyaru, Sita. Once we step into Tiruvaiyaru, Tyagaraja would block our movement and I am scared of him too!!"

"Tyagaraja! How does he come into the picture? It was you who granted him salvation a century and a half back."

"Oh! I understand. The mother in you clouds your vision and renders you blind to realities. Can't you recollect his harassing me with never-ending pleas, pathetic and pressing entreaties, nagging questions, petty insinuations and intolerant jealousies! His passion for his *kshetra* and this river Cauvery and his surrender to *Nadopasana* would surely drive him mad once he knows that we were to be at Tiruvaiyaru. He will relinquish his place in Heaven or take a holiday from Salvation itself and wait at the bridge on the outskirts of Tiruvaiyaru .... You may like to see him again. But I shudder even to think of Tyagaraja. Please try to forget the place. We have many places to see yet .... If you like, we could visit Tiruvarur."

"How could you say so of that prime devotee of yours? Very unfair, dear. We should be glad if he steals sometime from Heaven to be with us ....."

"Maithili, you have no idea of the nagging harassment I had suffered, his cutting sarcasm, his biting insinuations and his colossal capacity and obsession with his own urge. Even if Tyagaraja is not there, *Tyagaraja-ism* is sufficient to unnerve me."



(Wipes the surging sweat with Sita's scented handkerchief apparently in a tactical manoeuvre to rope her in to his view.)

"See, Sita; You know that I had given him darshans and often talked to him. Why, he has himself acknowledged them in many songs like :

**Bhavanuta** — Mohanam, wherein he refers to my visit to his house;

**Pahi Rama Rama Yanuchu** — Kharaharapriya, in which he avers that I gave him darshan and spoke to him endearingly.

**Kanugontini** — Bilahari, in which he records having found me; and

**Giripai Nelakonna** — Sahana, wherein he categorically notes that he had been promised of Salvation by me.

"Do not be under the impression that it was all casual 'seeing' and the like. He concedes in *Enta Bhagyamu* (Saranga) of my being close to him, speaking to him with affection and dispelling all his sorrows. *Paluku Kandachakkeranu* (Navarasa Kannada) is the relevant record of my discussing with him the merits of the dance and music of — not Tanjore courtezans but of — celestial women and dancing girls and that our discussions were fruitful and sweet. He concedes, in his *Rama Rama Ramachandra* (Ghanta), *Chinna nade Na* (Kalanidhi) and *Emani Vegintune* (Huseni), that he had nothing to aspire for and that I had taken him by the hand, embraced him and cheered him up. With the population galloping towards 5000 millions and attendant work, I forget when I had taken your hand, Sita. But I am sure I had taken his out of sheer love of him and sympathy for his saintliness, musicianship and supreme Vaggeyakara eminence. But when I seek to look to

others, lo ! what happens ? He raises a hue and cry like a naughty orphan, a nagging second wife, a domineering Nayika (*Virahotkanthita*, *Vipralabda*, *Proshitabhartrika* or a *Viyoga*), or a hungry ailing person. He accuses me of deserting him though he is fully aware of his special relationship with me."

"He cries, weeps, objects, challenges, accuses and teases. I am harassed, Sita. Pity me, dear. My father would not have suffered so at the hands of my step-mother Kekaya. ... You smile when I feel embittered. He keeps incessant pressure on me nibbling away my time and energy as in :

**Enta Papinaiti** — Gowlipantu, Says, he cannot bear separation from me !

**Chentane Sada** — Kuntalavarali : Insists on being with me always.

"Do you see the threat to your own companionship ?"

**Lali Lalayya** — Kedaragowla : Warns me that he would not part with me.

"Is it Satyagraha or Duragraha, Sita ?"

**Ni Vadane Gana** — Saranga. 'I can't bear your separation even for a minute', says he.

Am I to desist from all my duties ? What happens to my confidential work — if we were to co-exist like a kangaroo and its cub ?

"You smile; only he who wears the shoe feels the pinch. My parents and brothers would never give me a whisper of any difficulty. Of course, you were harsh when I started for the forest at the bidding of my step-mother. That was

probably what it should have been to fulfil my *avatar* mission. But Tyagaraja teases me saying that I am not compassionate (*Ramabhirama Ramaniya Nama* — Darbar. He goes further and demands that I should swear to him, Sita (*Andundakane-Pantuvarali*) ! Wants me to be talking to him alone endlessly as if I begot him late in my life after much penance and pilgrimage (*Palukavemi Na Daivama* — Purnachandrika). Kings and princes wait on me and talk to me with respect. But see how Tyagaraja stoops to taunt and tease me taking advantage of my solicitude :

'Not an act of respectability'

— **Mariyada Gadayya** — Bhairavam

'Have you no self-respect'

— **Manamu Leda ?** — Hamir Kalyani

'You have no love for the poor'

— **Nidasanudasu** — Hamir Kalyani

"He accuses me of blatant duplicity in *Chala Kallaladu* (Arabhi) and *Atta Balukudu* (Atana). Please note that he raises his voice in Atana. He does not allow me to rest. He blows hot and cold. Actually I see deliberate, planned duplicity in his conduct; otherwise how could that charge arise in his song ?"

"Dear, the architecture of this Brhadeeswara temple is unique ...."

"Sita, stop that. I have seen it a dozen times, I feel that you want me to ignore the pinpricks and look beyond at the alleged innate goodness of the bard. Well, that is what I too wanted. But see, he might go to the civil court alleging that I was not fair to him and that he had suffered in consequence (*Rama Ninu Namminanu* — Mohanam). It is not an isolated insinuation. He is creating a case for action for tort in *Chelimini kuntha* (*Aragimpave* — Todi) ! He lacks

*Jalajakshu* (Yadukula Kambhoji) that owing to my absence, his health has gone down and he has become weak in body and that he is suffering from agony and fatigue in *Bhavanuta* (Mohanam). To build up evidence, he records that I had hidden myself *Endudaginado* (Todi), as if I was jumping bail seeking to escape from the clutches of law. This is sheer impertinence. It suffocates and oppresses me, Sita."

"Dear, Tyagaraja only expresses his anguish and gives free vent to his robust but oppressive love of you and as a poet it could be that he takes liberties to exaggerate. So ... ."

"You know him not. You are carried away by his platitudinous, sugar-coated songs. Let me be frank with you now, (in muffled tone). He is even jealous of you Sita. He pries into our privacy. Unwittingly he has recorded in *Lali Yugave* (Nilambari) that he was adoring me when you were giving me betel and nut for chewing ! Does he stop there ? He takes liberties with this son of Dasaritha, this King of Ayodhya and directs, 'Come hand in hand with Janaki' *Sri Rama Rama* (Gopikavasantam). He would have invited us to a waltz had he not been elevated to the Heaven !"

(Sita seeks to say something. But her Lord allows her not.)

"Patience Sita. I have not finished. Tyagaraja actually wants to be a second Sita to lullaby me to sleep —

**Lali Laliyani** — Harikambhoji and Uyyala — Nilambari

"He directs me to 'Drink this milk' as if there is no milk at Ayodhya or in *Vai-*



capability to check himself and stop. He wants to wean me from you by sedulously suggesting :

- to 'accept rose-water bath'
- Koluvamare Gada — Todi,
- to 'accept the comfortable bed'
- Ramabhirama — Darbar,
- to 'take my bed on this couch'
- Sri Rama Rama — Gopikavasantam,
- to 'accept this pansupari'
- Vidamu Sayave — Kharaharapriya,
- that he 'would decorate me himself'
- Chetulara — Kharaharapriya,
- that he 'would dress and decorate me himself'
- Rara Sita — Hindola Vasantam"

"It is all the outburst of love of filtered purity, my Lord."

"Well, see how he filters! Your enigmatic smile intrigues me! Why not wait for the climax? Tyagaraja betrays himself in his *Rara Sita* that he would not only dress me but would invite me to .... Shameful. I am ashamed to mention that."

"If he invites you to dine or for something else, why not go and give him the pleasure?"

"Keep quiet. It's not anything of that sort. He solicits me 'Give me a kiss; I shall hug you to my bosom'. This is wretched nonsense."

"Allow him to do so once. He would go away. What is there for you to lose my Lord?"

"So you suggest that I should have my 'oka patni' qualification rewritten and have another as Tyaga-Sita by my side."

"Dear, you took to task Jabali Rishi when he spoke in his love of you and his desire to keep you at Ayodhya. Now when Tyagaraja says some simple things, you get annoyed."

"You are not fair to me, Sita. I may run mad .... Yes, mad."

"No dear, if he wants a kiss, why not give it. None will mistake your action. As a child, you played your first and last mischief with that Manthara and you reaped the consequences. But misbehaviour is not in your element. Tyagaraja has himself given you a Certificate of Good Behaviour with the women of Ayodhya when they were charmed with your radiant face and approached you. (*Natha Brovave-Bhairavi*). Please spend sometime at Tiruvaiyaru. The world is now marching towards 5000 million souls as you said. I too would like to do some social work to wipe the tears of the poor!

"Now I get at the secret of your support. Vote-catching? Social work? Turned political? Or you are captivated and lured by his deceptive saintly approach, enchanting music and multi-dimensional praise of you! Well, you may not care; but what of others. Tyagaraja is jealous of everyone else :

- of innocent Sabari (*Entani Ne — Mukhari*).
- of devoted Garuda (*Vinatasuta — Huseni*) and
- of my matchless brother, Lakshman (*Mitri Bhagyame — Kharaharapriya*).

"Am I to discard them all and be by the side of your ward, allow him to dress and decorate me, take milk and pansupari from his hands and give him a kiss as and when he desires? Are you mad, Sita? *Nan Oru Vilayattu Bommaya* (Am

I a mere plaything) as Papanasam Sivan has sung?

(His face reflects deep distress and frustration.)

By allowing him to do all this, do you think I could hope to silence him? He will pester me with questions galore. What an array of never-ending questions he releases? He has the make-up to be the best prosecuting advocate in a country criminal court that was ever produced. Just think of a few songs like —

*Rama Ninu Namminanu* (Mohanam) and *Inta tamasamite* (Saveri).

"This Yuga will not be sufficient to answer his queries. Well, no use of trying to satisfy you when you refuse to appreciate my distress. I shall stay at Tanjore, see Tiruvaiyaru and return. *Tyagaraja-ism* will confront you there, and you are sure to return as Parvati did after trying to attend the *yaga* of Daksha, her father."

"Once, I parted with you and I learnt a bitter lesson. Either we go together or we drop Tiruvaiyaru. When you talk so well of his capacity for questioning, why not at least confer a title on him now that every young artiste carries a cartload of titles and the poor bard has none."

"Sita, I really wonder at your capacity to bear insults. He audaciously questions you, 'Do you sing with love; do you prostrate with your body before Rama (*Pakkala Nilabadi — Kharaharapriya*). You don't take it amiss! I shall refer the issue of conferring a title posthumously on him to a Committee to examine, as is the practice now, and suggest. Now I could give him a post-graduate degree — "M.I." — Master of Interrogation!"

"Sita, I would like not only to drop Tiruvaiyaru trip but feel like distancing

myself from Kharaharapriya raga itself. Tyagaraja invokes it too much for his insinuating indulgences! And he succeeds!"

\* \* \* \* \*

(Tired of arguing and anxious not to miss the chance of enjoying the splendid natural beauty, both relapse into silence for a while. The Pushpak Viman strays a little beyond Tanjore towards Tiruvaiyaru.)

"Sita, asks a startled Rama, 'did you sing?"

"No, you did not ask me to .... You were thoughtful ...."

"I hear that song *Etavuna Nerchitavo* (Yadukula Kambhoji) meaning —

"Why are you going about enacting the drama? Have your devotees been inviting you to stage this drama of yours?"

"That is the golden voice of Tyagaraja and it is his song. He beckons us. Hurry up; he will take me to task if we tarry further. If Tyagaraja is not there, *Tyagaraja-ism* will do so.... See the beauty of the place. His description in *Muripe-mu Galige Gada* (Mukhari) as a charming and excellent place in all the world is no exaggeration! Tyagaraja envisages Lakshman to be with us too. Let us summon him too .... Oh, Lakshman is here!

"You accused Tyagaraja a little while ago and bestowed on him the unsolicited degree 'M.I.' Now, you will appreciate that it is a poor recompense for his conferring on you the degree 'M.D.' (Master of Dramaturgy). If you had not terminated your play, *Tyagaraja-ism* would have surely conferred a doctorate on you."

(The groves, temples and the river Cauvery riverberate with their laughter and ours too.)

— Courtesy : "Another Garland"



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## A GREAT COMPOSER

By

R. TIRUMALAI

The style, pattern, and the standards of composition set by the Musical Trinity were great models of emulation. They attracted many a disciple in their tradition. This tradition in musical compositions can be said to have continued right till the first few decades of the 20th century, without loss of vigour and originality.

Ramanathapuram Srinivasa Iyengar (1860-1919) popularly known as Poochi Srinivasa Iyengar, belongs to this tradition. Himself a disciple of Patnam Subrahmanya Iyer, he had acquired a great mastery not only over *Lakshya*, or the practical rendering of the kritis with imagination and individuality but also in *Lakshana*, or the intricacies of the Karnatak musicology. His high reputation as a Vidvan of great scholarship, merit and accomplishment had spread over the entire South India.

His original compositions were, equally, full of merit. They conformed to the true classical spirit and style. But they had a breath of freshness and creativity, all his own. There was no waste or 'surplusage' in his creations, a test by which great artists are distinguished. The compositions of Srinivasa Iyengar can be viewed from several angles.

### THE RAGAS HANDLED

He has been both judicious and selective in the range of ragas he has handled. The ragas chosen for his compositions are of great and intense appeal

— Hindolam, Ananda Bhairavi, Mohanam, Varali, Saurashtra, Bilahari, Begada, Kiravani, Nata Bhairavi, Kharaharapriya, Todi, Sarasvati Manohari, Devamanohari, Huseni, Ritigowla, Purvi Kalyani and Kedaragowla — to mention a few. They are capable of adequate elaboration, and cover a wide range of Melas. Ragas with *Vivadi svaras* seldom occur. Only Varali could be a singular exception. But even there, the sharp *vivadi* contrast is deftly negotiated by the careful progression of the *svaras*. The choice of the *ragas* is also most appropriate, depending on the form of the composition and the mood it conveys. Thus the Javali and the Tillana pieces are in Behag, Khamas, Surutti, Kapi, Jenjoti, Sindhu Bhairavi, Hindolam, Kanada and Parasu. But there are Tillana pieces also in *ragas* like Todi, Purnachandrika, Yadukulakambodi and Sankarabharanam.

Two pieces in the same *raga* present different aspects of the *raga* with stress on the peculiar, but fascinating *prayogas*, recapturing the older forms of presentation — e.g., Khamas : 'Chanaro Ee' and *Marulukonnadira*'. The *Nava Ragamalika* piece is a mixture of both : Saveri, Lalita, Varali, Arabhi, Bhupala, Sri-*raga* with Khamas and Navroj interspersed. The Chittasvara for each *raga* and the Sahitya, the folding up of the piece with a bit of each of the nine ragas in reverse order before reverting to the Pallavi are truly, almost consciously, modelled on Dikshitar's 'Chaturdasa Ragamalika'. It is a tribute at once to the



musical scholarship and creativity of the artist.

#### THE FORMS ADOPTED

'Poochi' Iyengar has not only been a composer of the classical forms of Tana Varnas and Kritis but also of the later, and shall we say, the lighter forms of Karnatic music — the Javali and the Tillana — which had come to acquire popular interest in contemporary musical presentation. He can handle a heavy piece with dexterity as he can a light one with lilt and restraint. The largest number of his creations are in the form of kritis, as many as 25 are in vogue. His kritis are modelled on the styles of both Tyagaraja Swami and Sri Muthuswami Dikshitar. *Chinta tirchara* (Saurashtram), *Nijamuga Rama* (Kiravani), *Nike-la nayeda* (Deva Manohari), *Parama Pavana* (Purvi Kalyani) can be cited as good examples of his patterning some of his compositions on Tyagaraja's kriti. In these compositions, characteristically, the mood expressed is often subjective and truly lyrical. There is a blend of this lyrical import of the compositions with the raga bhava the mood of the mode each heightening the effect of the order. They invariably convey the sentiment in the Pallavi elaborate it in the Anupallavi and the Charana and leave one lasting experience, expressed with feeling.

He has been equally an adept in modelling some of his compositions in the style of Dikshitar. *Sri Venkatesam* (Todi), *Sri Raghukula nidhim* (Huseni) and *Sadguruswami* (Ritigawla) could be cited as examples. Here, the approach is that of a Lakshana vidvan. He traverses the whole reach and range of the raga, brings out its nuances, and embellishes the pieces with grace (gamaka)

making suitable modulations in the time-beat to match. If *Sri Raghukula nidhim* with its opening phrase "Sa Pa Sa" setting the tone of the kriti is somewhat simpler in construction, *Sri Venkatesam* scores as a masterpiece in Todi with Panchama Varja in the beginning of the Charana and the Madhyamakala ending. The same statuesque effect as in Dikshitar's kritis results. The elegant diction in both Sanskrit and Telugu, with phrases reminiscent of his models imparts to his kritis an authenticity of the tradition in conception.

#### FINE BLEND

The same scholarly approach could be noticed in the Talas adopted for his compositions. The largest number of pieces are in Adi, and Rupaka. Ata Tala is adopted in three Tana Varna pieces, Jhampa, Desadi and Khanda Triputa in a few others. He has also composed in rarer Talas like the 106th in the 108 Talas and 32nd in 72 Talas, Lakshmisam and Raga Vardhani respectively. The latter is chosen for a Tillana in Kamavardhani raga which has some exotic flourishes and touches of the Hindustani style. The Aksharakala (25) in Lakshmisam and (19) in Raga Vardhani provides for a long duration of an Avartana and the odd numbering is a feat both in rhythmic conceptualisation and rendering.

But the compositions score best as exquisite pieces of style and the blend of the *Dhatu* and *Matu*. He has brought to bear clearly the aesthetic sense and appreciation of the practising musician on his compositions. There is a spontaneous flow of the Sarvalaghu Svara and fully impregnated musical phrases that bring with clarity and ease the Raga individuality in its natural flavour and

form. The svara structure with a seemingly simple, but deft *Kalapramana* is not a mechanical division of time but coupled with the Karvai or Gamaka, the two complement each other. Besides, the svara which the Karvai embellishes is not a random occurrence but a thoughtfully chosen attribute of the raga itself. The justly famous Kanada Tana Varna with stress on Gandhara in the Pallavi itself and throughout, and the Dhaivata Nyasa in the second Svara of the Charana is an excellent example. The Chittasvara provided in the Kritis are a crisp statement of the essence of the raga. They are dexterously woven as an integral part of the Kriti structure and do not occur as after-thoughts.

#### EXQUISITE ARTISTRY

His style is seemingly simple and effortless. But it has richness and concealed artistry born of a mature conception. His Kritis are the true embodiment of all that is best in the classical form. His flawless artistry results from his moderation, restraint and proportion. There is nothing of the flamboyant in it. His style has a silken smoothness with a sheen and flow. The musical effect of

his compositions is truly "Champagne-like". At the end of it all, there is abiding sense of "calm pleasures, majestic pains".

Though the compulsions of a court could be noticed as in the Todi piece sung on the occasion of the Coronation of the King George V in 1911, even that piece is faithful and uncompromising in its classical values. A scholarship in Sanskrit and Alankara Sastra has enabled him to make an apt choice of the right word — *Manini* in *Marulu Konnadira*, for example, and one word is enough to convey a world of suggestions.

With perceptible leaning towards Madhyama kala rendering, his compositions reflect the fullness and elegant modernisation and cultivated reserve of a man who yet, with abandon, can convey the emotion.

Poochi Iyengar imparted to the classical forms of Karnatak music, a romantic grace and charm, expressed with restraint, but with sincerity of feeling and appeal.

Courtesy — *Music Academy Souvenir*

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# Musical Training, Old & New—A Comparative Study

By

Pt. S. N. RATANJANKAR

(Few are the fortunates who have had both the illustrious Gurukula and a dedicated Sishya Parampara, so that the rich music legacy they inherited continued to flourish with imaginative promotion and intelligent propagation. One such rara avis was Acharya Srikrishna Narayan Ratanjankar. The name of Pt. Ratanjankar conjures up visions of an idealist who dreamt of a national system of music of India.

But the pragmatist in him, while admitting the distinct lines of development the two shailies of Indian music have had, still strove on practical lines to bridge the gap and bring about an integration of mind and music. More than anything else, Pt. Ratanjankar's name would be well remembered for propagating the study of music in proper perspective, in training "generations of musicians and music teachers" and in providing invaluable source material for posterity to research into.

An eternal Nada Vidyarti that he was, what were his observations of the methods of musical training under the old order and in the new set up? What were his solutions? Following are excerpts reproduced from the original appearing in his "Commemoration Volume.")

In the past literature on music we do not find any reference to this very important and interesting subject, namely, Sangeet Shiksha Pranali. In fact, in none of the old Sanskrit works on Music is there any record of classes of music where a number of boys or a number of girls were given training and practice of music together. Most of the training, if at all any, seems to have been individualistic in the Guru-Sishya Parampara as they call it. There is, however, an interesting reference to a competition and argument between two Pandits, Haradatta and Ganaraja, on the subject of Dance training in *Malavika-Agnimitram* of Kalidasa, in which they are discussing the correct ways of initiating a student into the art of dancing and developing a proper understanding and appreciation of the art in him. The

Shilpa Shalas and Natya Shalas attached to the ancient palaces were perhaps classes of Music and Dance maintained by the royal patrons just to have programmes of music and dance ready at their command at ceremonial occasions. We are told that the ancient Universities of Taxila and Nalanda had centres of Musical and Dance culture affiliated to or incorporated into them. But beyond just a mere reference to these there is hardly any information whereby we could understand the system of teaching, courses of study, the forms of classes, the students enrolled, male or female, examinations, if any, and other things.

Nobody can challenge the superiority of individual coaching whether in Art, Science or Literature over class and mass training, with regard to qualitative merit. But individual coaching is pos-

sible only if the teacher and the taught have both enough patience and time and energy to spend over the very slow but sure methods of study and practice. In the present times, when, in the place of half a dozen talented personal pupils, each receiving his own special training from the Guru according to the convenience of time, the pupil's own capacity to learn, his talent, application and devotion and, moments of inspiration of the Guru himself, the modern trainer in music has to teach a class of students of varying talents, tastes, qualities of voice, and temperaments, the old methods would seem to be impossible.

However it would not be out of place at the present moment to make a comparative study of the bygone and modern methods of training in Music.

Let us first turn to the traditional methods of initiating a pupil into and imparting training to him in the art of Music.

## PRICELESS GIFT

Before Education on a mass scale was introduced, the old Guru-Sishya Sampradaya was prevalent everywhere. For the purpose of training students for a particular vocation the system of individual coaching alone was followed in those ancient days. A young boy having a natural talent for a particular branch of knowledge or art used to be sent to an expert in the line and was coached by him.

Education in those days was a priceless gift. Great artists and learned scholars were themselves always on the look out for pupils to whom they could impart all their knowledge and art; pupils

who had talent enough to appreciate the blessings of the knowledge and devotion to pursue it, and faith in their master. Such persons alone approached the great masters and such persons alone the great masters taught with affection and interest. The custodians of knowledge and art were, in those days, liberally patronised by kings and princes. They neither stood in need of, nor expected any, gratification for their work of teaching from their pupils. In fact, they fed and clothed the pupils out of the property in land and money they held as donations and gifts from their royal patrons. They of course put their pupils to hard work and even at times very trying personal services with a semblance of harshness. Maybe, that was all a part of the training.

## TURN OF THE TIDE

This spirit of Education as a labour of love on the part of the teacher and devotion on that of the pupil deteriorated as soon as the royal patronage slackened and the masters were driven to looking after themselves for very subsistence. Training in Art and craft became a very difficult problem for the learners. They had to pay a very high price either in the form of personal service or in money for scanty scraps of lessons from the masters. Extra intelligent and talented pupils were considered by the masters of these later years as trade secret-lifters and were never encouraged or allowed any contact with the proper methods of study and practice. Even under such trying conditions the talented and intelligent among the Shagirds of the Ustads with no end of patience and a firm faith in the Ustad, and a devotion to their chosen branch of study, stuck to their work for years together under all difficulties and came out successful in the line.



Such cases were quite common among the great musicians of the recent past. The traditional method however of the professional Ustads had certain great advantages. The admission and enrolment of a new entrant into the particular tradition or Gharana of practical training was effected by what is known as the Ganda or Nada ceremony according to which the Ustad tied a thread round the wrist of the pupil and recited certain sacred incantations and benedictions, put a few grains of gram and jaggery in the mouth of the pupil and initiated him into the art by the first rudimentary lesson, in the case of music, the basic music scale SA, RE, GA, MA etc. This ceremony was considered to be sacred and the relation thus created between the Ustad and Shagird was to be observed for all life. The Shagird attained certain rights as a result of the ceremony. He was looked upon as a near relative almost an inmate in the house of the Ustad. In his career in the profession and in his style of execution he was always supported by his Ustad and the Ustad's relatives. This spirit of personal interest and attachment between the Ustad and Shagird went a long way in inspiring the pupil with zeal and zest for his study and practice despite all difficulties.

#### SUR BHARNA

The Ganda ceremony was performed in the presence of a gathering of fellow musicians of the Ustad and fellow pupils of the Shagird and the pupil was publicly announced as the acknowledged Shagird of the Ustad. After the first present offered at the Ganda ceremony no further fees were expected from the Shagird. The pupil was however expected to do service he was enjoined in the house of the Ustad.

The actual lessons were quite trying too. The first lesson was what is known as "SUR BHARNA". The basic Swara Shadja of the Mandra Saptaka suitable to the vocal pitch of the Shagird was to be held up as long as his breath capacity could hold it. This practice was to be done regularly early morning every day for an hour or two increasing by and by the duration of the Shadja. The object of this practice was to acquire steadiness, strength and correct pitch sense in the voice and breath control.

Proper guidance is necessary in this; otherwise the voice may get cracked and spoiled by overdoing the practice or by a faulty production of voice. Persons having high pitched voices were not expected to go down too much in the lower octave, nor were those possessing deep low pitched voices expected to stretch their voices up too much in the top octave. What was important was holding a musical tone steadily for some length of time.

#### MUSICAL ABSORPTION

This practice was continued for months, even for two or three years in some cases. The Ustad never proceeded further in his Taalim till he was satisfied that the voice of the Shagird had acquired the required strength, steadiness and tunefulness.

Apparently such practice is tedious and uninteresting. I wonder if our modern students will have the patience or time to sing just one single SA for months together! But the old students of the past centuries did stick to these instructions.

However, during the time they went on with this "Sur Bharna", they came into

constant touch with the best music and musicians at the musical gatherings and debates and discussions often held at the house of their Ustads. By the time they finished the initial course of voice cultivation they had already heard hundreds of musical performances and discussions on practical aspects of music at the little homely conferences at the house of their own and other Ustads. A good number of priceless musical compositions and artistic Alaps of a number of Ragas had already trained their ears automatically.

After the Shagird had acquired strength and steadiness in the voice, the next course started with a few simple scale exercises to be practised with increasing tempo. Mostly the straight Arohas and Avarohas of a few basic scales such as Yaman, Bilawal, Bhairavi with an open mouthed and full-throated voice were practised. Along with these, a few easy songs of Dhrupad style in Ragas like Yaman, Khamaj, Bhairava and a few passages typical to the respective Ragas attached to easy songs of the Khayal style were practised. There was nothing like a set course of study.

Whatever the Ustad was inspired to teach the Shagird had to learn. Of course there was a certain broad outline of the course of studies which varied in details according to the voice quality, degree of musical intelligence and musical memory and general fitness and progress of the pupils. There was nothing like the Swarajnyana exercises. The ear training under the traditional method of training aimed at the correct impressions of the Ragas and songs on the ears caught and retained — synthetically by musical intelligence in their analysis. Without knowing intel-

lectually what it is, the pupil under the traditional system had to concentrate by mere memory on the impressions he might have received on the Ragas and songs he was taught and practise them hundreds of times till the lesson permanently registered in his mind.

#### NOTATION UNKNOWN

The lack of Swarajnyan worked as a blessing in disguise in the case of those students of music of the past ages, because it was only by steady and constant practice, aided by musical imagination and memory, that the lessons learnt from the Ustad could be retained. We now wonder how a musician of the old tradition is able to repeat verbatim the songs he might have learnt fifty years ago. They must have practised these songs at least five thousand times to remember them correctly after a lapse of fifty years. We also wonder on the other hand that quite a number of practical musicians of a fairly good reputation during the recent past were unable to analyse their Alaps and Tanas in notation. All the same they were impressive practical demonstrators.

In the old system all emphasis was laid on the practical side of the music. There was nothing like an intellectual grasp of the art. Musicians were just good demonstrators. They could never explain what they were singing or playing. Of course, the rules of practical execution they knew well enough. But they had no word of language to say the why and wherefor of the rules they followed. It was the listener's job, if he was intelligent enough, to find out for himself and frame rules of procedure in



the development of a Raga and a musical composition. And this was, let me assure, what Pandit Bhatkhandeji did with all the material and facts he gathered from the Gharanedar practical musicians of his time, and has hereby made available all the important topics of practical music to posterity.

There is no doubt that for a student who wants to concentrate on music alone, to become a practical musician without any education or any other cultural activity, the old method just now described will be the best. Only the student must do all in his power to achieve the aim. He can earn his livelihood and attain social and economic eminence only if he becomes no less than a top rank demonstrator of music. Mixing up with good practical demonstrators and keeping in touch with them was a necessary part of the training in the old traditional system of training. Music is a practical art and the more a student has association with best models of great musicians the greater is the possibility of his coming out as a successful practical demonstrator. I wonder how many among the thousands of students of music of today will be willing and able to give themselves away to music.

#### THE FIRST SCHOOL

Now to the modern methods of class-teaching of music. To my knowledge the first record of a Music School in India is that of the Baroda State Music School, which seems to have been established at Baroda sometime in the nineties of the last century. This school was run by the late Moulah Baksh Ghisse Khan who seems to have hailed from the South and as such was fairly well acquainted with the Karnatic sys-

tem of music. The new scheme of imparting training in music to a number of students together in a single class of music on modern lines naturally created a necessity of a system of notation and graded text books. It is possible that Moulah Baksh, himself a man of original ideas and resources, might have been helped by the European Band Masters of those days of the Baroda State in evolving a system of notation. After this school came a number of such institutions into existence in all the chief cities of India and a number of notation systems.

#### NOTATION & GRADED LESSONS

All these developments of classes, schools and clubs of music were the natural outcome of the necessity felt of some sort of public education in music.

According to the class and school training in Music, a student is given lessons on Swarajnyana for a year or two so that by the time he is admitted to the third year, he is well acquainted with all the scales of music and the twelve basic semitones of the Hindusthani Music and as such can learn from a book of songs in notation the outlines of a song. A syllabus of graded courses of study and practice are prescribed for these schools and in a course of five years a student becomes thoroughly acquainted with about fifty Ragas, and half a dozen songs of different types, Dhru-pads, Khayals, Taranas, a few Thumries and Tappas and Alaps of every Raga he has had in his course of study.

And yet we find that hardly five per cent of the students of these institutions shine out as outstanding practical demonstrators of music. What is this con-

dition due to? Is it the fault of the new methods of training? Is it the fault of the notation? Are the text books not the right type? Are the teachers not competent enough to guide the students?

#### SHORTCOMINGS

I dare say that none of these is responsible for what is supposed to be the deficiency of the standard of practical demonstrative capacity of the students. Surely everyone knows that mass education has its own defects. We do not expect every graduate of a University to shine out in life as a distinguished National figure. So we need not expect every student who has completed a course of studies in music from public institution of music to shine out as an outstanding Gayak or Vada. But there are other circumstances which make it difficult or uninteresting for a student in music to concentrate on his study and practice of music.

The first and most essential consideration for a school is a section among the students by selection on grounds of voice quality, natural aptitude and favourable economic condition for specialisation in the art of music and for such students, a hostel attached to the school. None of the present music institutions has a hostel attached to it. The financial condition of these institutions is not such that they can segregate talented and sweet voiced students from the other ranks and make special arrangements for their training and create facilities for them to be in constant touch with their teachers. Nor are they able to engage good practical artistes not only for teaching, but for good practical demonstration to the students also and putting before them good models of Raga interpretations.

Music conferences and public functions of the present day have created such an incessant and pressing demand for the few top rank artistes, who are not more than fifty, or so, that their fees have gone up to thousands of rupees and they are never available for service anywhere either as demonstrators or trainers. In a way this is a welcome feature and students of music get opportunities to hear these artistes on and often and musicians like myself will always think well about the high fees paid to practical demonstrators and see them prosper. But the fact remains that institutions of musical training are deprived of the services of these top rank demonstrators of music, and the students' advantage of coming into close contact with these artistes. If it were possible to engage these artistes it would have been easy for the institutions to combine the old traditional methods of training with the new ones of class and mass education. After having had training for a few years in the regular day-to-day classes of the schools they have been entrusted to the top rank demonstrators to be further trained in old professional methods.

Then again at the school of music proper systems of voice culture are still not sufficiently attended to. In fact, there is nowhere a proper classification of students, according to range and quality of voice and training of voice, suitable to the quality. Every student has to do the same course of study and practice, whether the course is suitable to his voice quality, to his temperament, to his taste, or not. The anxiety to complete the prescribed course of studies and pass the examination diverts the interest and attention of the student from the musical



content of the lessons he gets in the classes to the necessity of cramming the words to correct Tala and the Raga Alaps, and prepare them for the examinations. Among the two hundred students who are admitted to the schools of music hardly ten per cent join them with a serious aim of becoming musicians. Most of them join the classes just for a pastime or just to have a superficial and casual acquaintance with the art.

#### SILVER LINING

The advantage of acquiring a good grounding in Swarajnyana under the modern methods of training and courses of studies, should prove a great help to the students who would properly understand that advantage and act upon it. But the usual tendency among modern students is to cram lessons just a month or two before the examination alone. This may be possible in respect of other subjects. But in a practical subject like music this eleventh hour cramming is not only ineffective but also harmful.

The initial Swarajnyana, the text books of songs and theory of music have created a feeling of overconfidence among the modern student of music so that he has totally lost sight of the necessity of a regular and constant practice of music. He sings by the head, so to say, and due to lack of practice his voice does not respond to his brain and he sings either out of tune, or without feeling. The effect of the music

is nil. On the other hand, if these very modern students who have already acquired Swarajnyana in their primary course, understand the importance of regular practice on right lines, there is no reason why they should not come out as competent practical demonstrators, as the top rank musicians of today, or even do better. Education and culture has a very healthy effect on art.

#### OPTIMISM

I am not one who would condemn outright the modern methods of training in music and sing praises only of the old traditions of methods when I see and understand the causes that put the modern schools of music and their students at a disadvantage.

We have yet to establish institutions of music where both the modern and the old traditional methods are combined. Now that music has attained its due prestige and place in the cultural activities of the nation, students wanting to specialise in music and devote time and energy to a serious study and practice of music will not be lacking. Residential schools and colleges of music with a competent and well-paid staff of teachers as well as good practical demonstrators and suitable course of exercises of voice production, voice cultivation and breathing and regular programmes of music by teachers, artistes and the students themselves will surely send out Indian Musicians of great ability.



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|           | Shri Rajesh Srinivasan (Bombay) | — Mridangam |
|           | Shri R. Shekhar (Bombay)        | — Ghatam    |

(Smt. Rama Krishnaswamy is the daughter and disciple of Harikatha Exponent Shri N. R. Satakopachariar of Kumbakonam Rajamanikkam Pillai Tradition and a Senior student of the Diploma Course (KVC) in Sabha's Sangeetha Vidyalaya)

- |           |                          |            |
|-----------|--------------------------|------------|
| 20.6.1993 | Master U. Rajesh & Party | — Mandolin |
| 6.00 P.M. |                          | Recital    |

(Master U. Rajesh is the disciple of his father Shri Sathyanarayana and of his proud brother Mandolin Maestro Shri U. Srinivas)

#### JULY

- |           |                               |             |
|-----------|-------------------------------|-------------|
| 10.7.1993 | Smt. Sudha Krishnan (Bombay)  | — Vocal     |
| 6.00 P.M. | Smt. Kalyani Shankar (Madras) | — Violin    |
|           | Shri Shyamsundar (Bombay)     | — Mridangam |
|           | Shri R. Shekhar (Bombay)      | — Ghatam    |

(Smt. Sudha Krishnan from Madras, is the disciple of Shri Mudikondan Venkatarama Iyer and Shri D. K. Jayaraman)

- |           |                                  |             |
|-----------|----------------------------------|-------------|
| 11.7.1993 | Shri Sriram Gangadharan (Madras) | — Vocal     |
| 6.00 P.M. | Smt. Kalyani Shankar (Madras)    | — Violin    |
|           | Shri P. S. Sriram (Bombay)       | — Mridangam |
|           | Shri R. Venkatesh (Bombay)       | — Morsing   |

(Sriram Gangadharan is the disciple of Shri S. Kalyanaraman & Shri T. V. Gopalakrishnan)



## PHASE --- II

### AUGUST

- 14.8.1993 Venu — Veena — Violin Recital by  
"TRIO SISTERS"
- 6.00 P.M. Smt. Mahalakshmi Ravi (Bombay) — *Venu*  
Kum. Saraswathy Vaidyanathan (Bombay) — *Veena*  
Kum. Mangala Vaidyanathan (Bombay) — *Violin*  
Shri N. Chidambaram (Bombay) — *Mridangam*  
Shri R. Venkatesh (Bombay) — *Morsing*
- (Trio Sisters are the daughters and disciples of  
Ganabhooshanam Shri P. Vaidyanatha Bhagawathar of Bombay)
- 15.8.1993 Kum. Nithyasree (Madras) — *Vocal*  
6.00 P.M. Shri Pakala Ramadoss (Madras) — *Violin*  
Shri I. Sivakumar (Madras) — *Mridangam*
- (Kum. Nithyasree is the scion of two Great Traditions in  
Smt. D. K. Pattammal and Shri Palghat T. S. Mani Iyer)

### SEPTEMBER

- 11.9.1993 HYDERABAD SISTERS  
6.00 P.M. (Ms. Lalitha & Hari Priya) — *Vocal*  
Shri C. Lakshminarayanan (Madras) — *Violin*  
Shri Tanjore S. Subramanian (Madras) — *Mridangam*
- (The Sisters are the disciples of Shri T. G. Padmanabhan  
of the Alathoor Tradition)
- 12.9.1993 Sikkil Smt. Mala Chandrasekhar (Madras) — *Flute*  
6.00 P.M. Ms. R. Hemalatha — *Violin*  
Shri Poongulam Subramanian (Madras) — *Mridangam*  
V. Uma Shankar — *Ghatam*
- (Sikkil Mala Chandrasekhar is the scion of two Great  
Traditions in Shri Sadasivam & Smt. M. S. Subbulakshmi  
on the one hand and of Smt. Sikkil Neela of  
Sikkil Sisters on the other.)

Venue : S.I.E.S. SCHOOL HALL,  
K. A. Subramaniam Road (Brahmanwada), Matunga,  
Bombay-400 019.

## MUSIC OF THE SOUL

"I dwell not in Vaikunta, not in the hearts of Yogins, nor in the Sun; but where my *bhaktas* sing there be I, Narada", so said Lord Vishnu elevating the soul of music. Music, has over the centuries been a vehicle of *bhakti*, a mode of integration propounded by saint-poets. It is one stream that flows perennially regardless of region, religion, caste or creed; and it is one medium that unites the humanity. Adi Shankara, the greatest integrator, had propounded the philosophy of *Advaita* through verses which over the years, have been moulded in musical forms and propagated among the masses.

Coming in the line of this great *Advaitins*, is our Paramacharya Sri Chandrasekharendra Saraswati, the 68th pontiff of the Kanchi Kamakoti Peetham, who as the greatest integrator of the century and whose birth centenary is currently being celebrated all over India, has time and again emphasised the uniting power of music.

Among variety of celebrations, such as opening Paatashalas, Colleges, holding seminars, lectures etc., on the philosophy and preachings of our saints and the Paramacharya, scheduled for the year-long celebrations of the Shadabdi of the Paramacharya, the State of Maharashtra struck on a novel theme of inauguration, one that is very much close to the Saint of Kanchi, viz., Music, and that too focusing on its integrating power.

Sarva Dharma Maitri Sangeet Samaroh, it was called and organised jointly

by Sri Kanchi Kamakoti Peetham Sri Mahaswami Shathabdi Mahotsava Samiti (Maharashtra) and the Bharatiya Vidya Bhavan, and held at the Bhavan's auditorium on May 21, 1993. It comprised two sessions of Jugalbandhi — one, a Hindustani-Karnatak vocal and the other a Hindustani instrumental, of Guitar and Santoor.

It was music of integration in every sense of the term. First, the selection of the artistes from younger generation was in itself commendable as these talents of today hold promise for tomorrow, and that too exercising their minds and efforts towards a common goal ensured a healthy trend.

Besides, the artistes were from different regions and religions. Music was their common link and evolving a common medium of expression in melody was their sole purpose. And that they involved themselves wholeheartedly bringing forth the variegated aesthetics of melody lyrics and rhythm goes without saying.

Strains of *Jaya Jaya Shankara, Hara Hara Shankara* and select slokas by Pandits created the serene atmosphere, ideal for the vocalists and their accompanists to make their musical Anjali, on taking off to a new plane of Indian music. The artistes, Shankar Mahadevan (Karnatak-Vocal), Ratan Sharma (Hindustani-Vocal), accompanied by Sridhar Parthasarathy (Mridangam) and Fazal Qureshi (Tabla), with Violin-Harmonium support, evolved a new form of an integrated composition — a blend of Pallavi-Khayal improvisations, realigned to bring forth a variety in unity.



Here were two individual artistes with their own imagination and style, belonging to two different streams yet forging on to bring out a wholesome fare. The raga was common — Kalyani and its equivalent Yaman — the Tala Adi and the *sahitya* stance, "Taaraka Brahma Swarupini, Taamarasa Vilochini".

They retained the distinct features and integral components of their respective Pallavi-Khayal delineations in tact. Only they realigned to give shape to a new form that would be composite, wholesome.

To expatiate, the Pallavi that usually comprises a Ragam-Tanam prelude was precluded of this prelude. However, their norms were fused in the Sahitya Vinyas (Niraval), in Akaara phrasings and the few Alapcharis and Akaar Taan patterns interspersing the lilting Swaraprasthara.

Ratan Sharma's Khayal build-up might have had no Antara, but that was no impediment to the flow of the integral music. For today in Hindustani music Antara does not form an indispensable part of Khayal enunciation. Besides he made do with plentiful Bol Alap, Bol Taans in Madhya Laya and Drut, though restricted his Sargam forays and reciprocated with Shankar's expansive, Niraval and sweeping Sancharas and Swaraprastharas. The time cycle, popular Adi Tala, put them all at ease. The evening mode so common in Indian music could be appreciated by one and all.

The composition thus started straight with the refrain after a solemn invocatory Ganesh *stotra*. The *sloka* in Vilam-

bit set the necessary atmosphere for the *Khayal-Pallavi* improvisations.

With Shankar's powerful stentorian vocalism, Ratan's smooth tone blended well and their one aim was to provide a wholesome composition from their varied phases of Sancharas and Bols.

The variety of *sancharas*, the delicate variations with *gamaka* graces and *brikas* and the built-in rhythmic nuances let the Karnatak idiom score over its Hindustani counterpart. But what impressed most was their successful effort in a synchronised presentation. Where one left the other took off, and the build-up was continuous, weaving through now in Karnatak skeins and now in the Hindustani *shaili* — and this while progressing towards an integrated form and not compromising on their individuality.

The percussion pair, Sridhar Parthasarathy (mridangam) and Fazal Qureshi (tabla) enriched the ensemble with their superb percussive strides. The structure was such that percussionists had no constraints to work on their rhythmic strides. They conversed well with the vocalists in their lilting strides and when their turn came for a dialogue of their own, they excelled each other with pulsating dialogue. A dialogue woven through intricate phrasings of Tisra-Khanda-Misra variations and culminating in a fused finale.

It was Pt. S. N. Ratanjankar who dreamt of a National Music System blending the Hindustani aesthetics and Karnatak varieties (in melody and compositions). After all arriving at such a 'national recipe' should not be a hassle. Whether it could be a sustaining alternative need bother none. For the indi-

viduality of the *shailies*, their independent growth into two well-entrenched streams are accepted by one and all. The new form may serve only as a variety wherever the need for integration surfaces.

The vocal duo concluded their Jugalbandhi with a Vishnu Bhajan in Brindava Saranga, again a very popular mode common to both the systems, with evocative bhakti bhava. The atmosphere was surcharged with Bhakti when the vocal duo gave the forum to the instrumental pair, who contained the Bhava with a tranquil, poignant Bageshree.

The instrumental *jugalbandhi* by Harjinder -Pal Singh (Santoor) and Debashish Bhattacharya (Guitar) highlighted the uniformity of the *shaili* and a combined effort of two individuals forging on a presentation with two different instruments.

Compared to the earlier *pair* the instrumental duet had less constraints. Only they had to mould their move and their medium. While the *shatatantri* Santoor (with 100 strings) had to be delicately tapped and slid, the Guitar had to be glided; and where one was of folk

origin the other belonged to the Western ensemble family. But both had acquired classical solo status, thanks to unrelenting *sadhaka* of masters and were now presented in a duet.

Realising their responsibility full well the young artistes rose to the occasion playing a poignant Bageshree with understanding and involvement that coaxed the best out of the instruments and forming into a composite whole.

*Jugalbandhi* has come to stay. Artistes of today appreciate its viability and mould their minds and medium to collate and blend. There was automatic conversing through the instruments while building up the picture of the *raga*, in the Vilambit stride, in embellishing strokes of *taan* patterns or in building the *Gat* structure. The soul of the melody stood foremost in their minds and Singh and Bhattacharya with Fazal Qureshi's inspiring laya wove a tapestry of melody that would long linger in the listener's minds.

The opening of the celebration augurs well for greater strides in integration during the year.

— Sulochana Rajendran





## “Thaalavaadyothsav 1993”

(Founded in 1981 with the twin objective of perpetuating the haloed memory of the maestro nonpareil, Shri Palghat T. S. Mani Iyer and promoting greater awareness of the finer aspects of the percussive art among both the informed and the uninitiated, the Palghat Mani Iyer Memorial Art Centre, rechristened later in 1985, Percussive Arts Centre, has carved a niche for itself in the cultural milieu of Bangalore. While taking a deeper probe into intricacies of Laya and Tala from various angles and planks, it has expanded its horizon to commemorating birth centenaries of musical ‘giants’ of both Hindustani and Karnatak systems, discussing their mutual problems of appreciation, organising workshop, study circle etc.

One of the highlights of the Centre’s activities is the annual Thaalavaadyothsav, celebrated with great fanfare, with symposia, lec-dems, concerts and awards-presentation. The prestigious “K. Pattu Rao Memorial Palghat Mani Iyer Award” is awarded to an eminent Mridangist every year, to which “Palani Subramania Pillai Award” along with a “Laya Kala Nipuna Title has been added since 1990. The two presentations have made a landmark in the history of the centre, honouring many an eminent percussionist.

This year, in the 12th Thaalavadyothsav, the recipients have been Shri H. P. Ramachar for Palghat Mani Iyer Award and Shri A. V. Anand for Palani Subramania Pillai Award.

We publish below excerpts of a Report sent by the Centre’s Executive Director, Bangalore K. Venkatram — Ed.)

The 8-day Thaalavaadyothsav this year was spread over in three different venues : the festival-cum-conference from May 27th to 30th at the Bharatiya Vidya Bhavan; the Valedictory function and award presentation ceremony on 31st at Chowdiah Memorial Hall; and the Study Circle directed by Lalgudi G. Jayaraman from May 27th to June 3rd at Adarsha Bhavan.

The Inaugural Session at the Bharatiya Vidya Bhavan had all the traditional get up, such as receiving the dignitaries with Nagaswara and Poornakumbha, prayer by Harikatha artiste Belur Vasanthalakshmi, and U. D. N. Rao, Patron-in-chief of the Art Centre, welcoming the gathering, and Bangalore K. Venkataram, Executive Director of the Centre

presenting a report on the activities of the Centre.

Chiranjeevi Singh, Secretary to Govt. of Karnataka, Information-Tourism and Youth Services, presented the PALANI SUBRAMANIA PILLAI AWARD donated by Mrudanga Kalaa Shriromani Prof. Trichy Sankaran, Toronto, Canada, a senior disciple of Palani, to Mrudanga Vidwan A. V. ANAND along with the cash award, and the title LAYAKALAA NIPUNA. In his address, Shri Singh stated that this is a work to be done by the Kannada & Culture Department and he was happy that the Art Centre was doing it. It is not always possible to organise several of such programmes by the Government. Voluntary organisations should organise these and strive to uphold our rich tradi-

tions and maintain excellence in quality, which should be the main criteria. He complimented the Art Centre on the work it has undertaken and assured all support.

Padmabhushan Sangeetha Kalanidhi Dr. Doreswamy Iyengar released the souvenir brought out to mark the occasion and the Proceedings of the Seminar on “Problems of Mutual Appreciation of Hindustani & Karnatak Music” held last year in the 11th Thaalavaadyothsav as part of Panchakshari Gawai birth Centenary celebrations. Dr. Doreswamy Iyengar was happy to note that this was the 19th booklet to be released in these 12 years and said that the value of these would be felt only by posterity.

The inaugural session was followed by a melodious vocal recital by R. A. Ramamani supported by Nalina Mohan on Violin and the LAYALAHARI percussion ensemble of the Ayanar College of Music, Bangalore, comprising Anoor Dattatreya Sharma (Mridanga), V. Krishna (Khanjari) B. R. Ravikumar (Ghata), T. Srinivas (Tabla), Bangalore K. Venkataram (Gethuvadya), Anoor Ananthakrishna Sharma (Sammele & Dolak), R. Sathyakumar (Dolki), B. Dhruvaraj (Maddale), H. S. Sudheendra (Pakhwaj), A. V. Kashinath (Dolu), B. Rajashekar (Morching) and A. Somasekhar (Konagolu).

Second day, 28th May, marked a Jugalbandhi concert by Sakuntala Narasimhan (Hindustani) and M. S. Sheela (Karnatak) supported by Surendrasa Nakod (Harmonium), Ravindra Yavgal (Tabla) and Jyothsna (Violin) and V. Krishna (Mridanga). The artistes took up the same composition for elaboration.

Instead of Kritis and Khyals, the programme in the first part, had two Sanskrit lyrics common to both North and South. After an opening invocation which was a ragamalika, Hamsadhwani followed, in which brief alapana followed by a madhyamakala Pallavi-type composition, niraval, kalpana swaras, boltans, and sargans were presented alternately. This was followed by Tarana, with Sakuntala in the lead. Raga Purvikalyani-Puryakalyan was taken up, with alapana alternately in two styles, a brief thana and nom-thom improvisation in Karnatak and Hindustani styles respectively and a pallavi in Chatusra Eka, Khanda Nadai, rendered, with Sheela in the lead. The two percussionists presented a ‘thani’ on Mrudanga & Tabla.

The second part had a Kannada composition in Sindhubairavi, where Sakuntala joined Sheela. Reversing the order, a Tulasidas bhajan followed where Sheela joined Sakuntala. In this way, the programme attempted a novel ‘reaching-out’ in terms of music, without compromising the exact norms of the two systems. The aim was to offer a musical experience that combines the aesthetics of the North and the South.

Saturday, 29th May, commenced with a Laya Vinyasa by the Palani Awardee A. V. Anand who took up Misra Triputa, a fairly infrequent Tala. In his opening remarks, Anand referred to the ‘Sol-kattus’ and the ‘Konagolu’ patterns and some of the texts like the one published by the Tanjore Saraswathi Mahal Library and the Publication *Rhythm in Historical Cognition* by Prof. T. V. Kuppaswamy & T. K. Venkata Subramanian. He also narrated the ‘spread’ (Haasu-Aaas) of the base for his Vinyasa, which he



rendered in 1, 2, 3, 4, 5 & 6 cycles in a spread-out of 2 Avarthas of 22 counts per avartha. He also resorted to Khanda & Misra Nadais and the play was marked by clarity of strokes and perfect diction in Nadai-Bhedas. The 'Kanakku' (mathematics/arithmetic) adopted was in line with Talalakshana (22 Akasharas grouped into 7+4, 6+5, 4+7 etc.) and aesthetically pleasant. This was followed by a highly delectable vocal recital by Bombay Jayashree supported by Vittal Ramamurthy (Violin), Neyveli Narayanan (Mridanga) and A. V. Kashinath (Khanjari). A neat concert it was with *Palinchi Kamakshi* (Madyamavathi) as the main item. The Mridangam play here was marked by pleasant stroke-play but his resorting to 'Five Khandas for Four strokes' raised fastidious traditional convention-based Eye brows on the correctness or otherwise of such Taval-oriented 'sollus', though the play was maintained deftly to finish.

The penultimate day, 30th May, commenced with a symposium on 'Veda & Laya'. Prof. T. V. Kuppaswamy of Delhi, in his presentation observed that Rhythm as understood currently is not traceable in Saaman chanting, available to us in the three schools. Laya experiments are cognizable. Saaman chanting may be taken as the historical beginning of Laya experiments. As such, they lend themselves for assessment in terms of Tala and Jathis, gifted to us by Purandaradasa. 'Saaman' could be traced from 'Chandas' and 'Music' from 'Saaman'.

Prof. S. K. Ramachandra Rao in his scholarly Presidential address referred to the role of 'Hothru' (reciting Rig Veda), 'Adhvaryu' (Yajur Veda) and 'Udhghaathru' (Saama gaana) and Brah-

ma' (the Master of Ceremonies) in a Yagna. He referred Laya as 'to stop', 'Layam Kruthvaa' and referred to the peace of mind through 'Laya'. He referred to the place of Laya and stated that 'Shabda' (Naada) brings solace to Mind, whereas 'Laya' brings solace to 'Heart'. Laya vadyas need not necessarily refer only to 'Tala'.

Lalgudi Jayaraman unveiled the portraits of the Musical Trinity Syama Sastri, Thyagaraja & Dikshithar, presented by Vidushi Seethalakshmi Venkatesan and felt that it was his good fortune to have been asked to unveil these portraits. He has been organising the Jayanthi festival of these 'Trimurthis' at Tiruvarur, the birth place of the Trinity.

Laya Kalaa Nipuna R. K. Srikantan Endowment Lecture was delivered by Lalgudi G. Jayaraman on the topic "Laya in The Compositions of the Musical Trinity". In his introductory remarks, Lalgudi referred to the 'Anthargatha Laya' in everything in the Universe. He dwelt at length on the term 'Measure' in terms of Length/Height, Speed, Distance, etc., and referred to the stellar system, Forecasts of Weather and storms etc. He observed that the 'Swara sthana' are a sound measure, while Talas are the Musical-Time measure. Lalgudi stated that the 'Karna parampara' is solely responsible for the swaropaa of the ragas and kritis, as one could not write down these with paper and pencil. He recited several slokas like *Gajananam Bhoortha ganaadi sevitham . . . . .*, *Mudaakaraattha modakam*, the tempo, have all been handed over to us, with Raga bhava for Sabha gana in the several kritis of Trinity. The Eduppus, the 'Arudhis' the various structural beauties

were rendered and explained to illustrate the use of Laya in their kritis.

The Valedictory function was held at Chowdiah Memorial Hall on Monday, 31st May, when Dr. Raja Ramanna delivered the valedictory address illustrating with his computerised music on Cassettes. Dr. Ramanna referred to the changing music in the West and observed that our country has to develop military music. He also demonstrated computer versions of some Karnatak musical items like *Rama Bhakthi Saamrajya*, *Shara Shara Samare* etc.

Hon. Haranahalli Ramaswamy, Minister for Law & Parliamentary Affairs presented the Palghat Mani Iyer Award to Khanjari maestro H. P. Ramachar, with citation read by T. Ravi and Birudu pathra read by M. R. Doraiswamy Iyengar, Chairman, Reception Committee. In his address the Minister referred to the noise pollution created by some orchestras in Ganesha and other festivals. Noted art critic B. V. K. Sastry and Umayalpuram K. Sivaraman felicitated Ramachar on the award.

Ramachar remembered his father and guru K. Puttachar on the occasion and

thanked the Art Centre for the honour. Justice Nittoor Sreenivasa Rau, President, expressed happiness on the successful conduct of the festival and complimented the Awardees. After a vote of thanks by Shivu, T. V. Sankaranarayanan entertained the audience by his short but sweet vocal recital supported by H. K. Venkataram (Violin), Sivaraman (Mridanga) and H. P. Ramachar (Khanjari).

The 5-day Study Circle of Lalgudi's compositions at Adarsha Bhavan culminated on Thursday 3rd June. Six items were studied during the session. Lalgudi Jayaraman very ably conducted the study, underlining the minute details and finer points of study. The items studied were his Bahudari Varnam *Entho prema*, *Saarasadalayanana*, a kriti of Lalgudi Gopala Iyer in Suddha Saveri, a Varman *Innum En manam* (Charukesi), *Kandan seyala anro* of Jayaraman in Natakuranji, Thillanas in Raageshri and Behag. The first five items were rendered in the presentation. Though these compositions came under the category of 'Kalpitha Sangeetha' they were full of raga bhava affording scope for 'Kalpana Sangeetha' by way of neraval etc. — a hallmark of a good Vaggeyakara.

## "MELACHAKRA"

S. V. Ananth of Sri Vani Institute of Music, Bangalore, has come out with a device called "Melachakra", a disc-shaped ready reckoner of 72 Melakarthis.

This "Melachakra" comprises two discs, one lower and one upper rivetted at the centre. The lower disc is marked with Mela Numbers with details of their respective Vikruti Swaras. The upper with a radial slit open is rotatable. You align the radial slit to the required number of the Mela and you get all the details — name and Swaras. A circumferential slit nearer the centre indicates the names of the corresponding Chakra (out of the 12 Chakras for the 72 Melas). The lower disc is also suitably colour-coded to indicate the first 36 Suddha Madhyama Melas and the latter 36 Prati Madhyama Melas.



# Sri Shanmukhananda Fine Arts & Sangeetha Sabha (Regd.)

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## TALENT EXPOSURE CONCERTS BY STUDENTS OF SHANMUKHANANDA SANGEETHA VIDYALAYA

THE SHANMUKHANANDA SANGEETHA VIDYALAYA has conceived of a "Talent Exposure Scheme" aimed at tapping inherent talents among its promising students and giving them exposure in concert stream as part of the Music Educational Programme, by presenting such students every month from July 1993, at the Sabha's MINI AUDITORIUM.

18.7.1993 6.00 — 7.00 P.M.	Smt. Ganga Rajan (A Senior Student of the Diploma Course (KVC)) Smt. Prema Sundaresan (Past Student of the Sabha's Advanced Class) Shri K. Kumar	— Vocal — Violin — Mridangam
7.05 — 8.05 P.M.	Kum. Suman Mohan & Kum. N. Anuradha (Recipients of Sabha's "Shanmukha Sangeetha Mani" Certificate — 1992) Shri Nagaraj	— Veena Duet — Mridangam
22.8.1993 6.00 — 6.45 P.M.	Master Gurumani Krishnan (Student of Smt. Meera Nathan) Kum. N. Lakshmipriya Master Vivek Rajagopal Master R. Gururaja Rao	— Vocal — Violin — Mridangam — Ghatam
6.50 — 7.35 P.M.	Shri Narendra Kashyap & Ms Shyamala (Students of Pt. Kartick Kumar) Master Hemant Koppikar	— Sitar Duet — Tabla
7.40 — 8.25 P.M.	Kum. V. Shobha & Kum. Niranjani (Students of Smt. Mangalam Muthuswamy) Shri V. Narayanaswami	— Veena Duet — Mridangam
26.9.1993 6.00 — 7.00 P.M.	Smt. Bhavani Srinivasan (Senior student of Diploma Class) Shri S. Suresh Shri N. Chidambaram	— Vocal — Violin — Mridangam
7.05 — 8.05 P.M.	Kum. Padma Swaminathan Kum. Supriya Mahadevan (Students of Smt. Lakshmi Ganapathy) Shri S. Suresh Shri A. Kannan	— Vocal Duet — Violin — Mridangam

S. SESHADRI  
V. RANGARAJ  
Hon. Secretaries

## Cultural Scene in Bombay

Oppressive heat or lashing rains — Rasikas in Bombay never fail to have their cultural fill. And this year the days of Agninakshtra had quite some refreshing whiff of musical air, bringing much relief to the Rasikas as well as those starved of programmes following the bomb blasts and subsequent scare and insecure atmosphere.

Those who sneer at Karnatak music as wheeling away from *Sruti*, *Vilamba* and values of *manodharma* would certainly have had a change of heart had they attended the two-day concerts presented by the Shanmukhananda Sabha at the Indian Gymkhana grounds in May. K. S. Gopalakrishnan's flute recital and Neyveli Santhanagopalan's vocal, illustrated to what heights Carnatic music could soar in aesthetic finesse, imagination and involvement. It was not mere musical entertainment they presented but something that reached the depths of melody and touched listeners' hearts.

*Vidwat* and *Vishranti* highlighted both the concerts; while K. S. Gopalakrishnan is a name to reckon with Santhanagopalan is forging ahead with promise to reach the top.

But for the high decibels that tainted the early part of the flute session (no fault of the artistes) K. S. Gopalakrishnan struck an instant rapport with his medium and accompanists, the young maestro Mysore Nagaraj, the seasoned Erode Gururajan (mridangam) and sustaining Madras Suresh (ghatam).

A perennial explorer in the region of *raag*, KSG in his 'soft' vocabulary brou-

ght forth dulcet grace and grandeur of the *ragas*, supplemented by the precise *sahitya* intonation in his *gayaki* style making a wholesome fare of the composed and imaginative facets of the presentation. He is rarely caught in a performing frenzy whoever the accompanists and whatever the audience tastes.

There is no room for frills or technical jaunts in his style. His moorings are firm, his moves splendid and subtle and there is so much of scholarship and insights into the nuances that his rendition is alive with soulful enchantment. But he could throw surprises at you, as well.

The slow paced solemn Sri Raga set one anticipate the usual magnificent edifice of a Pancharatna, *Endaro Mahanubhavulu*. But with an elan he took off with *Sri Varalakshmi*, another monumental piece with aesthetic flourishes. One was pleasantly caressed by the forays he sketched in Bilahari and another grand piece, *Dorakuna* scored with its *sangathees* and *niraval*. One could not miss the *gayaki* precision in his melodic traversing.

But the *piece de resistance* was yet to come and when it did, it swept away all the earlier impressions standing out as a brilliant testimony to his intellect and imagination. In the soft blow glowed *Kharaharapriya* that laid the path of *Chakkani Raja Margamu* (the royal path) for one and all to tread.

Violinist Mysore Nagaraj with his sweet melody added a new dimension.



He was almost shadowing the flutist anticipating the moves and adjusting his strides. Their build of *Niraval* and *swara* dialogue was a pleasant *jugalbandhi*. The tight knit percussion support provided by Gururajan and Suresh added the technical punch the concert required.

From spectacularism to *sathvik*, Neyveli Santhanagopalan, has made long strides. Reaching the top is not a long way. No more has he the fascination for the twirls and whirls of the fast-paced, *brikka*-oriented medium. The poise of his pacing speaks volumes of his change of stride. There is now the urge to delve deep into the core of the melody and lyrics and his music has acquired a polish, emanating as it does from the heart. His voice too has acquired that power and pliancy and the reach and resonance.

One could not single out a Raga or Kritis as the outstanding in the concert. Each had a facet to reveal, a mood to unfold and a message to convey. If Santhanagopalan's *Varali* twanged your heart strings the way he slowly built up the poignant *alapana* for a plea of *Kaa Vaa Vaa*, his utter surrender in *Marive-regathievvaramma* brought forth rare *prayogas* and passages of Anandabhairavi, and *Todi*, the main raga of the evening, covered the gamut of varied emotions and aesthetics.

The *Tanam* that followed adhered to the *pantha*. And *Pallavi* stood entirely on the strength of the *Vinyasa* where the tight knit technique usually handled as routine exercise was given the go by. One relished the simple set up of the *Pallavi* in *Rupaka Tala* and his *sarvalaghu* spontaneity, weaving patterns of infinite variety.

The concert had a vivacious *Ragamalika*, *Arabhimaanam*. Interestingly his repertoire comprised a *Lakshana kriti* delineating the *Lakshana* of Raga *Hamsanadham*.

Mysore Nagaraj finely attuned himself to the vocalist's stride and inspired him in his imaginative forays. Percussionists had a field day doing fine *sarvalaghu* beats.

Come monsoon, it is Talent-Promotion season with Shanmukhananda. And with the sponsorship by the Central Sangeet Natak Akademi, the Sabha ventured into presenting artistes of merit in a full-fledged programmes, during June-September, making the series a 'Talent-Promotion Festival'! Most of them either hail from musical families or brought up in musical environment, and have had intensive training whatever their academic pursuit or professional bearing.

The opener of the first phase of the festival was Rama Krishnaswamy of Bombay, a teacher now studying for the Diploma. Well versed in the practical art of *cutcheri pantha* she performed in the "Prachina Paddhati". A disciple of her father, the Kalakshetra exponent Sri N. R. Sadagopachariar, who had his training under the giant-violinist Kumbakonam Rajamanickam Pillai, Rama scrupulously adhered to the tradition.

With a voice under her full command, she rendered her *alapana* expansive, and kritis with a relish. *Niraval* had an imaginative punch while *swaras* followed a type-cast mode. Purvi Kalyani (*Kashi Visalakshi*), Sankarabharanam (*Manasu Swadhinamaina*), Bhairavi *Ragam-Tanam-Pallavi* in *Khanda Triputa*

were major numbers which made an impress.

Accompanying her were V. Balakrishnan, a chartered Accountant and Company Secretary, who toed her line neatly on the Violin without making much ado about 'Kanakku'. This disciple of K. Shivakumar is making a fine art of the hobby.

Rajesh Srinivasan, one is happy, has mellowed down. He plays himself enjoying the tone and tenor — the fruits of training from maestros like Trichy Raghava Iyer and Palghat Raghu.

Music is in his veins. And training, constant exposure, rather living in music have helped him stand on his own. That is Master U. Rajesh, the younger brother of Mandolin U. Srinivas, who gave a thrilling entertainment on Mandolin. He does not bask in his brother's glory, though he has had the advantage of a model before him. Accompanied by equally merited youngsters, scions of master-artistes — Dorai Swaminathan (violin), Tanjore Murugaboopathy (Mridangam) with the enriching veteran E. M. Subramanian supporting on the Ghatam, and all performing with equal zest, the *cutcheri* turned out to be a pleasing ensemble music.

One would give full marks to Rajesh for his confident lead and competent 'conducting'. The selections all had instrumental leanings and played with gusto. Sri Raga Pancharatna, *Ninnuvina* (Navarasa Kannada), *Raghuvamsa* (*Katanakuthohalam*), *Madhyamavathi* (*Ramakatha*) and Shanmukhapriya *Ragam-Tanam-Pallavi* (in *Khanda Triputa*) were all enjoyable. The youngster had a fascination for *kanakku* in *swaras*, but his *Alapanas* were good.

\* \* \* \* \*

*Kapinarayani* and *Sarasa Sama Dana Bheda Danda Chatura* are made for each other. How Saint Tyagaraja composed this song to bring out the mystic power and magnanimity of Lord Rama in this *Apurva Raga* is beyond one's comprehension. However, it was given to late Madurai Mani Iyer to make an expansive picture of this Raga, and build a grand edifice of the *kriti* in that vast landscape. No concert of the maestro, one may say, was complete without this *kriti*. And the lively spirit with which he came out everytime with nuances of varied beauty and colour, still rings in one's ears. One floated in those nostalgic memories, when the maestro's disciple, Tiruvengadu Jayaraman recalled the exhilarating moments of melody-making in his concert for the Bombay Tamil Sangham in April.

In a nearly all-Tamil repertoire recital, this was perhaps, the only Telugu composition but the way he rendered the whole suite, delving deep into an expansive *alapana*, interpreting the *kriti* with various *sangati* and *swara* flourishes, brought out the thrill of a concert experience and a satisfaction of a fine musical perception. What a rich dividend that training under *gurukula* yielded! Living with the master meant living in music and with music.

The concert, in a way, seemed to be a fitting tribute to the *guru*, to Tamil Isai the *guru* worshipped and the various composers who have enriched the Isai with their creations. For once the auspicious strains of classical music turned the popular *Kalyana Mantapam* into a concert hall. One could enjoy the music despite the acoustic handicaps of the Hall.



The booming voice of Jayaraman soared high in a spirited evocation, bringing out the latent *bhava* in the lyrics. It was open-throated vocalism with husky tenor and lending a two-dimensional effect. The voice power, the range and volume spoke of the *sadhana* he has done; and it was unsullied music steeped in tradition. Each *raaga* he handled was an object lesson in the grace and grandeur it unfolded. And the spontaneity in *swara* weaving was unique to the school which Jayaraman never swerved from. Anchored on Sarvalaghu, *swaras* flowed melodiously, enriching the *bhava* of the song. Before its fluent elegance the riotous *kanakku* oriented *swaraprastharas* palmed into gimmickry.

"Aadiya Paadaththai (Pantumarali), Yaarukkum Adangaada Nee (Begada), Sendil Kumara (Ananda Bhairavi), Kanindarul Purindaaal (Kalyani) besides Kapali (Mohanam), a Virutham on Goddess Meenakshi all made it a unique Tamil Isai. And the Vaggeyakaras represented were Papanasam Sivan, Anayampatti Adiseshayyar, Tyagaraja, Dikshitar and others.

Closely toeing the vocalist was Sikkil Bhaskaran, whose stringed nuances matched the vocalist's vibrant evocation. With a sensitive perception of rhythmic nuances and strokes, Madirimgalam Swaminathan enjoyed his participation, enriching every stroke of musical lyricism with his rhythmic sweetness.

It was December 1990 and the customary cultural festival season at Madras was coming to a close. On a fine morning at the Natya Kala Conference of the Krishna Gana Sabha, a baby girl of six was presented by a guru in a 30-

minute *varnam* suite. The child, no doubt, showed its prowess withstanding what may be termed as an ordeal of rhythmic gimmick without a flaw or flagging. If some rough edges were there, the child was too young to absorb all that goes into *Adavu* formations cast into Nritta choreography full of complex rhythmic. While one admired at the child's endurance, one wondered why the guru should make this a prime part of her *lec-dem* in which she had plans to present some extracts from *Silappadikaram* — a Tamil classical.

Maybe she was eager to present the kind of talents that came under her tutelage, some whispered, or, was it a display of her exacting standards, her choreographic skill with Nritta as predominant factor as some connoisseurs felt?

It was not until a few days back that one stumbled on an answer to what seemed to be a riddle. That the guru Kalaimamani K. J. Sarasa wanted to present a child prodigy to an audience that comprised the cream of dance teachers, students, connoisseurs, critics and others. And what a polish and sheen she has acquired in these intervening years!

It was no marathon performance, but a masterly exposition with abandon and aplomb that held the audience spellbound for close to two-and-a-half-hours at the concert the child performed for the Music Triangle in April. There was a divinity and an impact that could not be expressed in mere words. It was the *Pujaphalamu*, of the Guru and the chela, as rightly emphasised by the doyen Guru T. K. Mahalingam Pillai.

No exaggeration it is, that time stood still as the barely eight-year old, cute

little Divyatha commenced propitiating Lord Ganesha as a Tandava Murthy. Cothukkadu Venkata Kavi's *Ananda Narthana Ganapathim Bhavaye* (Nata) made a glorious start.

The stamina and subtlety, the felicity and finish, and the fluidity and the eloquence of the child artiste stunned one as unmindful of the exacting technique that guru Sarasa had woven into the fabric of choreography, the child delineated with an innate relish and elan.

A Varnam for full fifty minutes! It would have tired even seasoned exponents for it was much stuffed with technical complexities. In fact, whispers were heard in the audience commenting on the guru's overexacting standards for a child artiste. But to Divyatha it was a child's play. Covering the stage with swift pacing she was not to be easily tired whatever the complexities. And she enjoyed every stance, every *sanchari* of Lalgudi Jayaraman's *Sendil Mevum Deva Deva*, bringing out the myriad qualities of Shanmukha, his beauty, his valour, his cunning ploy to wed Valli etc.

If Divyatha's Nritta was marked for its clarity of postures, their roundedness and fine *Aramandi articulation whatever the tempo*, her abhinaya had precision of expression, reflected without exaggeration or underplaying. And the choreography, for which one should commend the guru, was well within the child's comprehension — not foisting any adult *viraha* etc.

The abhinaya suite with pranks of little Krishna in a confrontation with Gopi would be cherished long as Divyatha could be herself doing mischief, fei-

gning innocence. And her 'confrontation' in the stance, *Enna Naan Seydovitten, Edarkku Nee Muraikkinraai*, though with populist overtures, was a fine piece of dramatic impulse in dance expression.

Gopalakrishna Bharati's *Natanam Adinar (Vasantha)* is, no doubt a worn out piece on the dance stage now. But in Divyatha's rendition one experienced the exhilaration of the *Anand Tandava* captured in varied poses. And the crowning finale of the evening's repertoire was the Shivaranjani Tillana of Mahara-japuram Santhanam.

Guru Sarasa has taken special pains to bring out the talent in the child and present her as an artiste in all her finesse right at the age of eight. And all her efforts would have gone in vain had not the musical support equally been on stable grounds. Kalaimamani Gowri's sustaining melody did more than provide a musical background. Hers was merged with the dance evocation, be it *swara* sequence or a *sanchari bhava*. And the rest of the orchestra too gave wholehearted support. How one wished the acoustics of the Hall were properly attended to!

\* \* \* \* \*

The quarter had many surprises for the Rasikas, the latest being classical dance on Roller Skates! Following is a write up reproduced from the *Free Press Journal*.

Years ago there was a dancing sensation called Swarnamukhi in Tamil Nadu who danced Bharata Natyam with Karana movements which numbered 108. Karanas, according to Dr. Padma Subrahmanyam, are movements which radiate "an unparalleled dynamism, almost



throbbing with life', and they are "as valuable as the unshaped gems and as beautiful as the sheen of the natural pearl of imperfect shapes."

The audience were swept off their feet, amazed at the feat of Swarnamukhi who coiled, twirled and what not to delineate a Karana all of which are 'in frieze' in the sculptures adorning the Dancing Hall at the Chidambaram temple and also found in the Sarangapani and Brihadeeswara temples of Kumbakonam and Thanjavur respectively. Though Swarnamukhi's movements had some Yoga postures and amounted to a sort of acrobatics, they had a relevance to dance as brought out by Dr. Padma Subrahmanyam in her doctoral thesis on this subject where she asserts that these 108 Karanas are movements and not poses.

Yet Swarnamukhi was advised by the high priests of the artform to balance her *Nritta Karanas* with *abhinaya bhava*, to make a wholesome fare of the artform. That she mellowed down after her involvement in abhinaya with a government grant and scholarship and no more remained that sensation is now part of history.

The sensation now is classical dance on roller skates. A 11-year-old girl, Krishna Sweta of Vishakapatnam, made news late April in this metropolis giving performances of Kuchipudi and Bharata Natyam on roller skates. And surprisingly she is said to have been inspired into this experiment after watching the Fusion music of Dr. L. Subramanyam telecast over the Doordarshan a couple of years ago.

Her excited father said she was already a national champion of roller skates

and was learning Kuchipudi and Bharata Natyam and it was not until she surprised her parents one fine day with a blend of her two skills that they had any inkling of her innovation or her practice. "She kept it a secret even from us. And since then she has not looked back. It has been only dance programmes on roller skates," he continued, saying that she has so far given some 35 programmes and would be going places to perform the feat and register a record of sorts. The USA and Europe are already on the anvil for this summer.

Now coming to Krishna Sweta's accomplishment, the foremost question that surfaces in one's mind is whether the feat is possible and feasible. Without prejudice one should commend the little girl on her unique experiment, her confidence, superb command and control and her final achievement. Pretty and poised she has inborn talent and fine application. She has made the feat possible. She could, with ease perform masterpieces like *Endaro Mahanubhavu*, Tyagaraja's Sri Raga Pancharatna Kriti, *Nagumomu* (Abheri), Narayana Theertha's Balagopala Tarangam *Neelamegha Shareera*, Mandodari Sabdam and Balamurali Krishna's Brindavana Saranga Tillana.

She could even enact some episodes with sensitive *abhinaya*. Like, for instance, the episode of Poothana Vadhnam in the Tarangam — the demoness feeding the divine child and being sucked to death — the arrogance and agony, the contrast of emotion evoked in sitting posture, the Gajendramoksham in *Nagumomu* depicting the struggle of the elephant from the jaws of the crocodile — on roller skates.

But what is the prospect of *Nritta* in such a dance medium? Could the ardharnandali be employed with ease? Would the poses, especially, those of Nataraja and other *Nritta* postures and *Adavus* come off in their rounded finesse? And could choreography be maintained on the same high classical level?

Dancing on roller skates with feet clothed in shoes has its own handicaps. For choreography, the Guru Smt. A. P. Krishna did not tax the child with elaborate episodic *sancharis*. Only minimal on the peripheral delineation, save a few like the ones already mentioned. However, much had to be manipulated on the foot front. While Krishna Sweta elegantly maintained the 'jathi intonations' she however had to manipulate the poses and postures.

Kuchipudi, the artform with certain earthy coquetry and speed and vigour, could do with minimum *ardhamandali*. Krishna Sweta's repertoire at her recital, organised by the BARC Sports Club (at Community Hall, Anushaktinagar) being mostly Kuchipudi numbers, she stood up well to its rigorous and swift thym. Her *Tarangam* balancing a pot on the head with a candle lit with roller skates certainly earned her thundering applause.

The constriction of such a medium showed itself up however in Bharata Natyam and more prominently in the Nataraja Padam. Many a pose of the Divine dancer had to be cut short and could not come off in its fullness nor in its grandeur and grace, *Aramandi* was off its stream. The song *Natanam Adinar* in Vasanta apparently was a contraction of the original Ata Tala piece of Gopalakrishna Bharati cast in *Adi Tala* with the solkattus (Chitta) *swaras* mutilated. Perhaps some other song could have been selected.

A dancer with innate relish she has all the promise to shine in the field. But now that she has taken upon this unique experiment and having entered the Limca Book of Records, it is unlikely that she would get off her roller skates on to plain barefoot dance, which brings us to the question of its feasibility in the long run. Even considering democratisation and secularisation of the art, would the high priests of classical dance forms accept the divine art form being performed with shoes on, on the stage i.e., the *arangam* which is held sacred as a place of worship?

KINNARI





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**தமிழிசையின் அன்பளிப்பு**

தமிழர்களின் இசையில் தனிச்சிறப்பும் பண்பும் உண்டு. இசைத்தமிழுக்கு தனியிடம் அளிக்கப்பட்டிருப்பது போதருகின்றது. இயலுக்கும் நாடகத்திற்கும் இசை வேண்டற்பாலது. அவை இசையுடன் பயிலப்படும் போது ஓர் தனி இன்பந்தான். "இழுக்குடைப்பாட்டிற்கு இசை நன்று" என்று கூறியதன் நோக்கமும் இதுவேதான். பிற நாட்டினர் நம் தமிழிசையின் சிறப்பையறிந்தே இதைப்பயில நாடு கடந்து நம்நாடு வந்துற்றனர் என்பது செந்தமிழ் நூல்களிலும் பிறமொழி நூல்களிலும் காணக்கிடக்கின்றது. ஜப்பான் நாட்டிலிருந்து வந்த சான்யு என்ற தத்துவ நூலாசிரியர் நம்நாட்டு இசை பயின்று தத்துவ நூலோடு இசையையும் போதித்தார் என்று சாமதார் என்ற அறிஞர் தனது 'மகத நாட்டுச் சிறப்பு' (The Glories of Magadha) என்ற நூலில் விளக்கியுள்ளார். திருஞானசம்பந்தப் பெருமானும் இத்துறையில் அரிய கருத்துக்களை வழங்கியுள்ளார். திருமறைக்காட்டைப் பாடவந்துற்ற திருக்கடைக் காப்பில் தமிழிசையைக் கற்றுத் தெளிவு பெற வேற்று நாட்டினர் ஆங்குப்போந்து இசை பயின்றனர் என்று கூறியுள்ளார். இவ்வுண்மையை,

'உறுபொருள் இன்றமிழ் இயற்கிளவி தேறுமடமாதருடனார்  
வேறு திசையாடவர்கள் கூற இசைதேரும் எழில்வேதவனமே'

என்ற அடிகள் வலியுறுத்துகின்றன.

தமிழிசையும் ஏனைய கூலிப்பொருள்களைப் போல் வணிகத்துறையில் ஒரு காலத்தில் இறங்கியிருந்தது. நாடு கடந்து கடல் மூலம் அயல் நாடுகளுக்குப் பயணம் செய்திருக்கிறது. அது மட்டுமா, தான் சென்றவிடமெல்லாம் இசைக் கலைக்கோயில்களை எழுப்பி யுள்ளது. இந்தியர்கள் மெசொபொத்தேமியாவில் ஆதியில் குடியேறினர் என்று புதை பொருளாராய்ச்சியாளர்கள் கூறுகின்றனர். அங்கு ஒருக்கால் வதிந்து வந்த சுமேரியர்கள் நாகரிகத்தில் இந்தியரை ஒத்திருந்தனரென்றும் கூறுகின்றனர். இவர்களே இந்தியாவிலிருந்து பாரசீகத்தின் வழியாகச் சென்று மத்தியதரைக் கடல் பிரதேசத்தில் சோழதேயம் (Chaldea) எனப்பெயரில் தனித்தமிழ் நாட்டை அமைத்துக் கொண்டிருந்திருக்கின்றனர். இந்தியாவுக்கே உரிமையான அவுரி நீலமும் மஸ்லின் கவுணியும் யாமும் வாரகட்டிய மத்தளமும் எகிப்தியர்களுடைய கல்லறைகளில் காணப்பட்டன.

பண்டை நாளில் எகிப்துக்கு மிசிரம் என்று பெயர். இது சோழர்களுடைய தேசத்திலடங்கியிருந்ததென்பது சரித்திர வல்லுநர்களின் முடிவு. சேரர் குலத்தார் வாழ்ந்து நாகரீகம் பரப்பின தேசங்களுள் யவனபுரமும் பழைய இத்தாலியும் ஐபீரியா கிரேத்தத்தீவில் ஆணை செலுத்தியிருக்கின்றனர். தமிழ் குலத்தார் எனப்பட்ட பழைய ஸ்பெயினும் முக்கியமானவை. இந்நாடுகளிலெல்லாம் யாழ்க்கருவி தெய்வமாகப் போற்றப்பட்டிருந்திருக்கிறது. எகிப்திய மொழியிலே யாமுக்கு நங்கா என்று பெயர். சால்தெயாவின் தலைநகராகிய ஊர் என்ற நகரம் இருந்தவிடத்தினை ஆராய்ந்து கண்டெடுத்த யாமொன்று பாத்தாத் நகரச் காட்சிச்சாலையில் (Bagdad Museum) உள்ளது. தீபஸ் என்ற எகிப்திய நகரக் கல்லறையில் யாழ் கண்டெடுக்கப்பட்டிருக்கின்றன. இவைகளில் பெரும்பாலும் ஏழு நரம்புகள் உள்ளன. ஒரு எகிப்திய யாழில் இருபத்தொரு நரம்புகள் உள்ளது; அது பாரீஸ் நகர பொருட்காட்சிசாலையில் சேமித்து வைக்கப்பட்டுள்ளது. எகிப்திலுள்ள யாழ்களில் சில தமிழ்நாட்டு யாழ்களைப் போலவும் மற்றும் சில வேறுபாடுடையனவாகவும் இருந்ததாகத் தெரிகிறது.



அக்காலத்திய யாழ்க்கு யாப்பு என்ற டகாரி வேலை செய்யப்பட்டு பார்ப்பதற்குக் கவச்சிகரமாகச் செய்யப்பட்டிருந்தது. யாழின் (தற்காலம்) குடம் என்று சொல்லப்படும் பத்தருக்குமேலே தோலால் செய்யப்பட்ட போர்வை ஒன்று போர்த்தப்பட்டிருக்கும்; இப்பொழுது அது பலகையால் செய்யப்பட்டு டகாரி வேலைகளுடன் கூடியது. தோலால் போர்த்தப்பட்டுள்ள போர்வைக்குச் சிகப்புச் சாயம் பூசியிருந்திருக்கிறார்கள். வர்ணம் தோய்க்கும் கலை புராதனத் தமிழர்களின் அருங்கலை என்பது யாவரும் அறிந்ததே. கல்லரைச் சுவர்களில் ஆண்களும், பெண்களும் யாழ் வாசிப்பதாகப் படங்கள் தீட்டப்பட்டிருப்பதிலிருந்து இரு பாலர்களும் யாழ் வாசித்து வந்திருக்கின்றனர் என்று தெரிகிறது.

சித்திர எழுத்துக்களைக்கொண்டு அலகுகளின் (சுரங்களின்) ஏற்றத் தாழ்வையுணர்ந்தும் வழக்கம் பழந்தமிழர்களிடம் உள்ளது. பாடலில் வரும் வார்த்தைகளுக்கு மேலோ அல்லது பக்கத்திலோ (Margin) சில பட்சிகளின் உருவம் வரையப்பட்டிருக்கும். அப்பட்சிகளின் தொனி வித்தியாசங் கண்டு பாடலின் ஏற்றத் தாழ்வையுணர்ந்து இசையமைத்துப் பாடுவர். இந்நூல்தான் சங்காலப் புகழெய்திய "பெருங்குருகு". இதைப்போல் ஏராளமான சுர நூல்களை நம் பழந்தமிழர் சங்ககாலத்தில் கையாண்டிருக்கின்றனர். இவற்றையெல்லாம் ஆராய்ந்த திரு S. V. வேங்கடேசுவரா அவர்கள் தமிழர்களிடமிருந்து சுரசாகித்தியமாய் எழுதும் வழக்கத்தை மற்றவர்கள் தெரிந்து கொண்டனர் என்று எழுதிப் போந்தனர்.

அனேக நூற்றாண்டுகட்கு முன்பு அரேபியர்கள் இலங்கை சென்று அவண் உள்ள பொருட்களையும் விலையுயர்ந்த பண்டங்களையும் அபகரித்துக் செல்வது பெரும் வழக்கமாயிருந்தது. ஒரு சமயம் எதிரிடை மருதத்தினால் (Storm) திசை மாறி நமது நாட்டின் மேற்குக் கடற்கரையைடைந்தனர். இவர்களது இடுக்கண்களையறிந்த சாமொரின் என்ற குறுநில மன்னன் அவர்களையுபசரித்து மிகுந்த செல்வத்தை வரையாது வழங்கினான். திரும்பிச் சென்று அவர்கள் தங்களது தலைவனான காலிபிடத்தில் இனி கொள்ளையடிக்க இந்தியாவுக்குச் செல்லுவதுதான் அனுசூலம் என்பதை எடுத்துக் காட்டினர். எவ்வளவு நன்றிகெட்ட சிந்தை பாருங்கள்! ஆனால் இது சம்பந்தமாக காலிபு எவ்வித முயற்சியையும் மேற்கொள்ளவில்லை.

இந்தியாவிலிருந்து வந்த கூட்டத்தில் சில இசைவல்லுனர்களும் இருந்தார்கள். அவர்களது இன்னிசையைச் செவிமடுத்த காலிபு இந்திய சங்கீதத்தின் மேன்மையையுணர்ந்து இன்னும் அதிகமாக இந்திய சங்கீதத்தைக் கேட்க ஆவல் கொண்டான். இசைவல்லுனர்கள் தேவை என்று அழைப்புவிடுத்து ஓர் தூதுக்குழுவையும் நமது நாட்டிற்கு அனுப்பி வைத்தான். சரித்திர ஆதாரபூர்வமாக 10,000 பொருநர்களையும் பாணர்களையும் இசை வல்லுனர்களையும் நமது நாடு அனுப்பியது. இவர்கள் அரேபியா, ஐபீரியா (Spain), பாரசீகம், யவனம் (Greece) முதலிய நாடுகளில் பரவினர். ஆங்காங்கு நிலை பெற்றும் வாழலாயினர். ஐபீரியாவில் கார்டோவா என்றவிடத்தில் ஓர் இந்திய இசைப் பல்கலைக்கழகத்தை இவர்கள் அமைத்தனர். அதனால் ஐபீரியா இசைக்கு நமது நாட்டிசை அடிப்படையென்பது வெளிப்படை எனவே இன்று ஸ்பெயின் நாட்டிசையை நாம் செவிமடுக்கும் பொழுது நமது நாட்டின் பண்களாகிய தக்கராகம் (காம்போதி), பழம்பஞ்சரம் (சங்கராபரணம்), கரகரப்பரியா, தோடி, பைரவி, கல்யாணி முதலியவைகளுக்கு ஒத்த ராகங்களை அங்கு காண்கிறோம். (ஆதாரம் அதியாபீகம் பயாசிரகாமின் என்பவரின் "இந்திய சங்கீதம்")

பழைய எகிப்திய யாழ்களில் பத்தர் (குடம்) தோணி வடிவமவாகவும் மகரமீன் வடிவாகவும் குடத்தின் வடிவாகவும் பல திறப்பட்டிருந்ததெனக்காண்கிறோம். தமிழ் நாட்டு யாழ்கள் எண்ணாட்டிங்கள் வடிவிறறாகவிருந்ததெனப் பாணர்கள் வாய் மொழியால் அறியக்கிடக்கின்றது. பத்தரின் மேற்பாகம் ஒரு பாதி வறுவாய் மற்றபாதி குடைந்தெடுக்கப்பட்ட மரம். இதனை "இருள் தூங்கு வறுவாய்" என யாழாசிரியர்கள் கூறுகின்றனர்; அதாவது மலை முழைகளிலிருக்கும் நீர்ச்சுனைகள் நீர் வற்றிய காலத்து இருள் தூங்கிய வறுவாயாகத் தோன்றும் என்று பெறப்படும். ஏனைய கருத்துகளை எகிப்திய யாழ்க்கு நமது யாழ் அடிப்படை என்ற உண்மையை வலியுறுத்துகின்றன.

பழங்காலத்தில் நமக்கும் யவனபுரத்திற்கும் வணிகத்தொடர்பும் கலாச்சாரத் தொடர்பும் இருந்து வந்திருக்கிறது. "யவனக்கைவினை மகரவீணை" என்று பெருங்கதையில் கூறப்பட்டிருக்கிறது. நக்கீரர் பாண்டியன் நன்மாறனைப் புறப்பாட்டினுள்ளே, "யவனர் நல்ல குப்பியிற் கொண்டுவரப்பட்ட, குளிர்ந்த நறு நாற்றத்தையுடைய தேறலைப் பொன்னாற் செய்யப்பட்ட புனைந்த கலத்தின் கண்ணே ஏந்தி, நாடோறும் ஒள்ளிய வளையையுடைய மகளிர் ஊட்ட, மகிழ்ச்சி மிக்கு இனிதாக நடப்பாயாக" என்று பொருள்படும்படியாகக் கூறியிருக்கிறார். ஓர் செய்யுளை "பதிற்றுப்பத்தில்" "நயனில் வன்சொல் யவனர்ப் பிணித்து" என்று கூறப்பட்டிருப்பதிலிருந்து சேரரது ஆளுகையில் யவனத்தினொரு பகுதி உட்பட்டிருந்திருக்கிறது என்பது புலப்படுகின்றது. இவற்றிலிருந்தும், இன்னும் பிறவற்றிலிருந்தும் மத்திய தரைக்கடல் நாகரிகம் என்பது தமிழ்நாகரிகம் என்று வி.ஆர். இராமச்சந்திர தீட்சிதர் கூறுகின்றார். "யவனரியற்றிய வினைமாண்பாவை" என்பதற்கு "சோனகர் பண்ணின தொழில் மாட்சிமைப்பட்ட பாவை" என உரையாசிரியர்கள் பொருள் கூறுள்ளனர். ஆனால் சோனகர் என்ற அராபி நாட்டார், பாவை பண்ணுந் தொழிலரல்லராதலின், சோனகர் என்றதை 'யோனகர்' என்னும் மொழிச்சிதைவாகக்கொண்டு கிரேக்கர் மேலேற்ற வேண்டுமென்றுவிபுலானந்த அடிகள் கூறுகிறார். யவனர் இசைக் கலையில் வல்லுநராயிருந்தனர் என்றும் அவர்கள் தமிழ்நாட்டுத் தொடர்பு கொண்டு கலைவளம் பெற்றவர்கள் என்றும் "சிலப்பதிகாரம்" "பெருங்கதை" "நெடுநல்வாடை", முதலிய நூற்களைக்கொண்டு அறியக் கிடக்கின்றது. யவன சங்கீதமும் தமிழிசையடிப்படையாகக் கொண்டுள்ளது என்பது தெற்றெனத் தெரிகின்றது.

யவனர்களின் இசை நமது இசையை ஆதாரமாகக் கொண்டுள்ளது என்பது அறிஞர்களின் முடிவு. இராகமுறை அதாவது பண்முறை நமது நாட்டில்தான் சீரிய முறையில் வழக்கத்திலிருந்தது. இங்கிருந்துதான் அரேபியா, யவனம், பாரசீகம், சீனம் முதலிய நாடுகளுக்கு அன்பளிப்பாகச் சென்றுள்ளது. யவனர்களின் இசைக்கும் நமது நாட்டிசைக்கும் தொடர்பு இருக்கிறது. அலகு முறை பண் முறை அசைவைக் கொண்டு நாதத்தை அறுதியிடும் முறை (Physical aspect) பொருளுணர்ந்து லயிக்கும் முறை (intellectual aspect) முதலியவை இரு முறைகளிலும் காணப்படுகின்றன. பைதகோரக என்ற யவன நிபுணர் நமது நாட்டிற் போந்து நாண்குரல் முதல் (tonic) வண்குரல் வரை (octave) அலகுகளையும் ஆகணவலகுகளையும் (natural and chromatic notes) தனது நாட்டிற்கு எடுத்துச் சென்றுள்ளார் என்று சரித்திரங் கூறுகிறது. கீழ்க்கண்ட ராகங்களைக் கவனிப்போம்:



## நமது நாட்டுப் பெயர்

- 1) சங்கராபரணம்
- 2) கரகரப்பிரியா
- 3) அனுமதோடி
- 4) கல்யாணி
- 5) அரிகாம்போதி
- 6) நடபைரவி

## யவனப்பெயர்

- டயோடோனிக் மேஜர்  
(Diatonic Major)
- டோரியன் மோடு  
(Dorian Mode)
- கருப்பலகு அல்லது பிரிஜியன்  
(Blacknote scale or Phrygian)
- லிடியன், ஆதென்டிக் மோடு  
(Lydian authentic Mode)
- ஐபோலிடியன் பிளேகல் மோடு  
(Hypo Lydian Plagal Mode)
- ஐபோடோரியன் மோடு  
(Hypo Dorian Mode)

பெயரில் வேற்றுமையே தவிர பண்முறையில் வேற்றுமையில்லை. அலகு முறையும் பின் வருமாறு:

## நமது பெயர்

- 1) ஆகணத்துத்தம் (சுத்தரிஷபம்)
- 2) துத்தம் (சதுஸ்ருதிரிஷபம்)
- 3) ஆகணக்கைக்கிளை(சதாரண காந்தாரம்)
- 4) கைக்கிளை (அந்தரகாந்தாரம்)
- 5) ஆகண் உழை (சுத்தமத்யமம்)
- 6) உழை(பிரதிமத்யமம்)
- 7) இளி (பஞ்சமம்)
- 8) ஆகணவிளரி (சுத்ததைவதம்)
- 9) விளரி (சதுஸ்ருதிதைவதம்)
- 10) ஆகணத்தாரம் (கைசிக நிஷாதம்)
- 11) தாரம் (காகலி நிஷாதம்)
- 12) வன்குரல் (தாரஷட்ஜம்)

## யவனப் பெயர்

- இயோலியன் லிடியன் டோன்
- லிடியன் டோன்.
- ஐபர் டோரியன் டோன்
- ஐபர் இயர்ஸ்டியன்டோன்
- ஐபர் பிரிஜியன்டோன்
- ஐபர் இயோலியன்டோன்
- ஐபர் லிடியன்டோன்
- ஐபோஇயோலியன்
- ஐபோலிடியன்
- டோரியன்
- ஐயாஸ்டியன்
- பிரிஜியன்டோன்

இந்த அட்டவணையில் பெயர்கள் தான் வேற்றுமையாயுள்ளனவே தவிர பாலை முறையில் வேற்றுமையில்லை. நமதிசை எவ்வாறு யவன இசைய இசைப்படுத்தியிருக்கிறது பாருங்கள்.

எஸ். ஆர். குப்புஸ்வாமி

Courtesy : "தமிழிசை"

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