

N. Ramanathan

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**SHANMUKHA**

*In Focus*

*SHANMUKHA* greets 'Yuva' Tamil New Year with new hopes, seeking fresh pastures in its Cultural march.

Continuing its indepth exploration *Shanmukha* places before the readers "Gita and Sangita" Yes, Gita is very much in Sangita. What Gita philosophically propounds, Sangita musically expounds. Thus goes on a staffer of the Sangeetha Vidyalaya linking the two based on her 'finds' from Saint Tyagaraja's gems.

Music is Ultimate Reality - proves another musician quoting instances from this Uttama Vaggeyakara. And a Rasika goes nostalgic about the the annual Aradhana at the Saint's Samadhi at Tiruvayyaru.

What is Pallavi ? Is it a Symbol of Prestige or Value for musicians? An academician - performer, an eminent Vainika hailing from an illustrious Sangita family, evaluates its rationale, the psychology, the musical 'status' of this Manodharma facet in the present-day concert milieu, with an eye on its practical exposition.

Ghanam Sinayya, another of the greats in "Ghana Marga" finds a place in this issue. An eminent musicologist academician profiles the composer bringing forth his characteristic "Swaraprakriyas", fine imagery of Pada and Kriti, reflecting 'dignified love'.

What is it to be a 'Chela' of a great Guru ? A staffer maestro pays his Pranam.

A Refresher Course for teachers of music ? Why not ? The Telugu University, Hyderabad, has successfully conducted one. *Shanmukha* publishes a useful report.

Could Manodharma be taught ? Never, But a proper channelling, direction could not be out of tune. And that is what the "Teachers' teacher" , the medico - musician endeavours to do in "Manodharma Sangeetham". And a Vidyalaya staffer recommends it as a reliable teacher's guide.

Is Narayana Teertha an 'incarnation' of Vyasa ? And the Tarangas the fulfilment of his 'obsession' to sing the Lord's Leelas ? Another staffer probes into the Saint's life and lyrics in Tamil.

Pt. Nikhil Ghosh, the founder of Sangeet Mahabharati, a fine Tabla maestro , is no more. An achiever in more ways than one, his grandiose project, the "Encyclopaedia in Music and Dance " remains an unfinished Symphony. *Shanmukha* pays tribute to this great musician.

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## GITA AND SANGITA

*By Rama Krishnaswamy*

The glory of *Gita* is beyond description, beyond words. None has the power to describe it. *Bhagavat Gita*, the song celestial, emanated from the lotus lips of Lord Krishna whose *Venugana*, from the fount of Omkara, the Pranava, the source of all Vedanta, enchanted the whole universe, conquering one and all.

### *Language of Gods*

*Gita* is the essence of the Vedas and Upanishads; the science of Brahmatatva, the scripture on yoga. Its language is very simple and sweet that even a common man can easily understand it with some efforts. But the thoughts are so deep, reflecting new facets of truth everytime it is studied. *Bhagavat Gita* has thus attracted universal interest. *Gita* is very much in Sangita; what *Gita* philosophically expounds, Sangita musically propounds.

Music is the language of Gods. A rich heritage that has come down to us from the hoary past. It is a powerful cementing force and a powerful instrument in moral education. References to Indian Music are made in Vedas, Upanishads, Ramayana, Mahabharatha and Puranas.

Music is an integral part of India's culture. Our music, especially Karnatak Music, is basically Bhakti-oriented. God is conceived of as 'Nada Brahma' the embodiment of musical sound. This very concept is India's unique contribution to world's thought.

Sundaramoorthy Nayanar sang in his hymns,

"*Ezhisaiyay, Isaippayanay*".....

(You are the resultant form of music)

Arunagirinathar had described in his Thiruppugazh *Kadimodi*, that God is dwelling in Ragas, *Ragatturaivone*.

Tyagaraja referred to Rama as "*Ragarasika*", one who delights in Raga. He too referred to "*Ragatturaivone*", living in the seven notes and moving in them in the phrase "*Saptaswarachari*" in his Atana Kirti *Sripapriya*.

Coming to the main subject, one is amazed at the similarity one perceives in *Gita* and Sangita. It is no exaggeration to say - that in many aspects both are the same. Both require an appreciative mind and a receptive heart to understand and enjoy them. Both are beyond barriers - manmade or otherwise. Music knows no barriers of religion, race, caste, creed and colour. All men irrespective of Varna and Ashrama have the right to study *Gita*.

Over the last few hundred years, the *Gita* has been translated into all the languages of the world. Our traditions of classical music too, have constantly been attracting aficionados from the world over.

In India, music is regarded as "Moksha Sadhana" or a mode of liberation. Nadopasana is considered a pleasing and effective means towards final deliverance. Likewise, the *Gita* too leads one towards "Mukti" at a slower or faster pace, depending on the individual's present level and effort he/she is prepared to devote.

Just as the very mention of the great *Bhagavat Gita* conjures up visions of Lord Krishna, the very reference of Vaggeyakaras evokes the memory of Saint Tyagaraja, the great Rama Bhakta, who stands foremost with his magnificent, mellifluous and multi - faceted gems of compositions.

The *Bhagavat Gita* is in simple language and yet contains the loftiest thoughts and expounds the highest truths of Indian philosophy. Similarly Tyagaraja's Kriti are simple in language and form but contain lofty ideas and philosophy, serving as a guide to scholar and lay man alike. This is yet another analogy between *Gita* and Music. Both are a boon to the society.

### "Geetharthamu"

The Uttama Vaggeyakara, Tyagaraja, who selected Anjaneya as a Guru and guide not only in Ramabhakti but also in music says that the intellectualism of *Bhagavat Gita* and the Ananda of music reach a final union in the form of 'Anjaneya' who, it will be remembered, had a first hand experience of *Gita* discourse from his vantage point on the flag-staff of Arjuna's chariot. And he was the only one besides Arjuna to have heard Lord Krishna's *Bhagavat Gita*. When Tyagaraja sang *Gitaratham Sangeetanandamu - Nitavuna Joodara*, he had all these visions in his mind and had presented the allusion in a very picturesque manner.

It is also well known in Sanskrit literature that Anjaneya is an authority on music and the author of a treatise propounding a school, 'Mata'. There is an interesting story in Ramayana which narrates the "Gharva Bhanga" of Divine minstrels Narada and Thumburu. Anjaneya taught them a lesson by singing Raga Gundakriya and Todi and established his superiority in Music.

### Tyaga Brahmopnishad

Tyagaraja, who gave up everything except Bhakti and cared for nothing else beyond the Grace of God, was a person of great humility. He expressed the truth of *Bhagavat-Gita* and Upanishads in simple and appealing language in his Kriti. He was a profound scholar and poet; devotee and musician. The combination of Vedanta, devotion and literary treatment

in his songs naturally reminded one of the *Bhagavata Purana* and religio - aesthetic approach. Thus the Kriti of Tyagaraja have rightly been hailed as "Tyaga Brahmopnishad".

Following are some of the beautiful examples showing the conceptualisation of *Gita* in Tyagaraja's Sangita.

### Jnana

*Sangita Jnanamu* (Dhanyasi).

Tyagaraja, in this Kriti says that the mere Knowledge of music without Bhakti does not lead one to the right path and it is valueless and cannot secure salvation.

In the *Bhagavat - Gita* Chapter IV, entitled, "The Yoga of Knowledge (*Jnana*) as well as the Disciplines of Action and Knowledge," Lord Krishna says

"In this world there is no purifier like *Jnana* which leads one to the supreme peace".

(The realization of God)

*Sangita Sastra Jnanamu* (Mukhari).

Tyagaraja expounds that the *Sangita Sastra Jnana* is capable of securing for one the bliss of *Sarupya* - affection, devotion, attachment to goodmen, the Lord's Grace, glory and wealth.

In *Bhagavat Gita* Lord Krishna promises that one who knows the *Jnana*, who worships Him and who studies the sacred *Gita*, shall secure the salvation, affection, Lord's Grace, glory and wealth and be freed from evil and sins.

*Sitavara Sangita Jnanamu* (Devagandari).

In this, the saint prays that he may be blessed with *Jnana* of music, so that he might attain the state of *Jivan-Mukti* which is the teaching of *Gita* and all the Upanishads. The same is said in *Gita* Chapter IV verse 39:

One who has fully controlled his senses, is exclusively devoted to spiritual practice and is full of faith, attains *Jnana*; having gained knowledge, he immediately attains supreme peace, *Jivan-mukti* (God Realization)

*Mokshamu Galada* : (Saramathi).

Pranava - OM - is the source of all Vedanta and *Gita* is the source of Vedanta. In other words, *Gita* is nothing but Pranava. OM - the concept of Pranava is the source of Nada, around which the whole subject of music revolves.

Tyagaraja affirms in his Saramathi Kriti that music alone gains *Jivan-Mukti* for one and all. He also expatiates on the origin of Nada from Pranava-OM-by the interaction of Prana and Agni and the manifestation of the seven swaras. Do we need anything more to prove that *Gita* and *Sangita* are inter-linked with each other?

*Kshinamai Tiraga Janminchu Siddhi Manura* : (Mukhari).

Further Tyagaraja says, "The siddhis, the yogic achievements are perishable and bring us rebirth; the real road to reach the highest state which is everlasting is the worship of *Rama* (the saint's Ishta Devata)

The same is said in *Gita*, Chapter VII verse 23:

*Antavattu phalam tesham  
tadbhavatyalpamedhasam|  
Devān devayajo yāni  
madbhaktā yānti mām api !!*

(The fruits gained by the seekers of worldly objects are perishable. The worshippers of God alone attain Him.)

The cycle of birth and rebirth is reiterated here. Those who worship the Lord are freed from the shackles of birth and rebirth and attain salvation.

### Dhyana

*Manasu Svadhinamaina* :  
(Sankarabaranam):

The control of breath, mental absorption and the maintenance of a blissful state have all made this art of music a veritable "Nada Yoga" which gradually leads to the realization of the Divine Spirit.

Tyagaraja reflects in this gem in Sankarabharana that if the mind is not under control there is no use of Mantra and Tantra and Japa. And if mental control is achieved, there is again no use of these.

In *Gita*, Chapter VI, Lord Krishna explains about the meditation and *Dhyana*. He said,

"When the mind brought under complete control gets focussed on God alone then the person, who is free from yearning for all enjoyments, is said to be established in Yoga. Through the practice of Yoga, the mind comes to rest and realize the God."

*Svara raga Sudha*: (Sankarabaranam).

The sloka in Chapter VII of *Bhagavat Gita* says:

*Bahoonam Janmanamante Jnanavan  
mam prapadyate|*

After several births one becomes *Jnani* and realizes God.)

But Tyagaraja says in the Charana of *Svara raga Sudha*, starting with

*Bahu Janmamulaku Paini Jnaniyai ...."*

"He, who has knowledge of Ragas along with natural devotion is indeed a liberated soul and attains salvation and Moksha".

Sage Yajnavalkya, the great authority on Smriti, says that one, who understands music, will reach easily the path of salvation whereas the other processes are tedious and take time and trouble to reach the same goal.

## Bhakti:

Tappi - Bratiki - (Todi)

Tyagaraja asks Rama, "Is it possible to escape from temptation and vices? "He provides the answer as well in the same Kriti "by following the right royal path and sincere worship of Lord Rama with jasmins and other flowers...."

"Jatimalle Mandara....."

.....Poojinchaka

Tappi Bratiki Pova - Tarama .....

Ramabhakti Samrajya (Suddha Bangala).

In another popular song *Ramabhakti Samrajya* the saint says that Ramabhakti is the greatest kingdom one can wish for and the supreme Brahmananda one should attain.

In Chapter X of *Bhagavat Gita* Lord Krishna explains about the Vishvarupa Dharshan and says "Among the wielders of weapon, I am Rama." In Chapter XII he explains about the devotion and Bhakti and says that those who have full faith in Him and who are solely devoted to Him are those extremely dear to him.

Lord Krishna revealed the vision of Vishvarupa to Arjuna and said that the singleminded devotion, *Ananya Bhakti*, is

the only way to see his Supreme Divine Form in this mortal world.

Tyagaraja expresses his experience of Brahmananda through *Ananya Bhakti* in his *Appa Rama Bhakti* (Pantuvavali) and his Kriti in Vagadeeswari, *Paramathmudu* gives complete picture of the Divine Form in a nut-shell. Thus the link between *Bhagavat Gita* and Sangita goes on endlessly.

What is the language of a country worth without a good literature in it and what is the musical system of a country worth, without a good Lakshya in it? It is in India, that one should fully appraise and realise the value of the *Bhagavat - Gita* and Music.

The greatest gift of God to humanity is Tyagaraja. Without his compositions the musical world will be as dark as Erebus.

May this Jnana and Bhakti help us to reform ourselves from this materialistic world. May this Kingdom of Rama - Bhakti, Rama Bhakti Samrajya, the supreme Bliss and Experience, Brahmananda and Svanubhava, - come to us by the Grace of SRI RAMA - Sri KRISHNA - SRI TYAGARAJA.

"Eelagani Vivarimpalenu

Chala Svanubhava Vedhyame."



## MUSIC -- ULTIMATE REALITY

By S. Ramachandran

In a fast moving world where materialism rules the roost, religion and divinity tend to fail in exercising favourably on the human mind. Concepts of divinity, intuitive perception, efficacy of prayer, contemplation in the abstract, concentration on God forms and the like may not carry much of intelligible import. In other words, no experience would be accepted straight unless it has withstood the test of scientific scrutiny. All the same, practice of religion with its many ritualistic observances continues to positively influence Indian society, by and large. While talking about ritualism as a part of religion, one must necessarily correlate the aspect of philosophy as well. One without the other would be either superstition or madness. Both these aspects should function hand in hand. Philosophy strengthens ritualism to reach the coveted goal of realisation. Both operate in unison making religion quite meaningful.

Ritualism as an instrument of practical religion embraces different methods in so far as they relatively apply to the mental and intellectual levels of our personality. In this context it includes, ceremonies and certain duties on the practical plane. On the mental and intellectual plane, it involves devotion or Bhakti and meditation. As we are thus drawn to devotion or Bhakti, we will do well to examine music from the standpoint of a functional medium.

### Bhakti & Infinite

India has produced many Bhakti singers and admittedly Tyagaraja ranks in the forefront. Music was his medium of devotion and prayer. It is no exaggeration to say that even the agnostic tend to turn to Bhakti marga on listening to Tyagaraja's songs. Bhakti marga in its nature promotes

a background conducive to contemplation. It adjusts the mind with a precision so as to get the unique wave length of the Infinite.

### Salvation through Music

The inspired musician as he was, Tyagaraja dares a question "whether it is after all possible to attain salvation in the absence of devotion and knowledge of divine music." According to him, music is an end in itself. Devotion and praise of the Lord through music elegantly fused in Sapta Svara structure is sure to appeal to His heart (God Siva). The poet proclaims that music, as a means of worship helps one to realise God. His Kriti *Mokshamugalada* in Saramati is relevant. With absolutely no doubt himself Tyagaraja raises a query and answers himself. One would observe that the blend of the musical notes with the lyrical mood in this song is of the highest quality of poetic workmanship. Even the ordinary, uninitiated listener is provided a food for thought and ultimately gets involved.

### Liberation from Rebirths

The poet confirms that devotional prayer couched in Sapta Svaras is verily salvation itself as brought out in Tyagaraja's *Svararagasudha* in Sankarabharana. The Pallavi of the song is an affirmative statement. The start in Madhyama Sthayi ideally fits in with the grandeur of the Raga to convey the theme. One experiences an emotional thrill while listening to it. Further in the Charana *Mooladhara*, it is positively made clear that Nada is the voice of music that is resonantly embedded in the human frame. This in itself guarantees salvation leading to the kingdom of God. The Seven Svaras that give rise to music are represented by the various parts of the human

body. When Svaras are tunefully com-mingled to articulate Raga and sung in sincere devotion, Tyagaraja says, it is liberation from mortal coils. According to Hindu philosophy, one has to take several births in a continual process making atone-ment for sins committed in each span of life. But knowledge of music and putting it to use in devotion by itself, is sufficient to attain final liberation from the cycle of rebirths.

*Naadasudharasambalanu* in Arabhi is a song where he declares that Music was very much in Lord Rama, his object of worship. The different higher aspects of human thinking like Vedas, Puranas, Sastras etc., besides the Sapta Svaras and the utterance of melodic musical phrases - all constitute the region of God. Verily,

singing melodious music in total involve-ment should be considered a fortune one could be blessed with, in order that salva-tion would follow as a matter of conse-quence. In sum total, attainment of God and Tyagaraja's evolution of religious thought through musical pathway is supremely clear.

Manifestly, his conviction prompted by the triple forces of Nada, Svara and Sangita contributes a cornerstone in so far as the area of literature, philosophy and aesthetics is concerned. He maintains that Bhakti is a prerequisite to music. Next, he recom-mends practice of music as a necessary aid to achieve salvation. Finally, he is forthright in pronouncing that Music is Ultimate Reality itself.



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A Nostalgia

**TIRUVAIYARU .....THE MUSIC LINGERS ON**

**T**he very name Tiruvaiyaru conjures up visions of the holy place consecrated by the five tributaries of the River Kaveri that wends its way 'like a coy maiden from Srirangam' as Tyagaraja himself penned so poetically in one of his innumerable compositions.

Though the spiritually-charged atmos-phere is retained in essence during the Aradhana Day (Bhula Panchami this year was on January 21), much water seems to have flowed down the Kaveri in the recent past. The pilgrim centre is undergoing certain cosmetic changes, albeit gradually and is in the process of weaning itself away from the imposing shadow of Tanjavur.

Even as the mellifluent strains of the Nagaswaram are wafted over the fifth tributary that cuts a sinuous swathe across the green and well-manicured rice fields to the Samadhi, the harsh notes of a Tamil film song in the Rap format tries in vain to create strident effect over the holy atmos-phere. Cine celebrities' testimonial adver-tisements of a whole range of products viz, for attention with cinema posters that has become an accepted part of any scenario in Tamil Nadu. Video outlets and wine shops offer temptations of a different kind. Tailors, mechanics, hairdressers and mem-bers of the agrarian community ply their trade with non-chalance seemingly unaf-fected by the heavy influx of humanity which seems to intrude upon their un-eventful tenor of existence once a year come January.

The temples dotting the stretch from the bus-stand to the Saint's Samadhi are overcrowded as music aficionados jostle with savants and musicians for a glimpse of the Almighty's darshan before they move on to the holy precincts of the Samadhi.

The old musician-turned-teacher with his eager-eyed daughter nostalgically harkens back to the days when he and his com-rades walked the 12-kilometer stretch to the Samadhi from Tanjavur. Nudging him and walking past briskly are a clutch fo hean-clad youngsters from Bombay pierc-ing the early morning calm with hybrid Hindi marked by Tamil accent! The foreigner, with the serious air of a missionary, bent slightly under the burden of his knapsack and video equipment appears to be taking it all in with great fervour. The locals draped in festive colours are pouring into the area in bulging buses, cars Mercedes Benz, Limousines and vehicles of all shapes and sizes from Madras, Kumbakonam, Madurai, Trichy, Bangalore, Kerala and elsewhere.

One hears a constant babble of Tamil, Telugu, Malayalam and Kanarese against the constant drone of music. Not a moment passes by without one or the other mar-velling at the seemingly impossible number of compositions scored by one individual in a life-span. Is it humanly possible? Was he indeed an avatar of Narada? The questions remain unanswered in mid-air as the overawed enter the hallowed portals of the Samadhi and cast a bhakthi-laden glance over the lyrics in Tamil and Telugu of Tyagaraja's compositions inscribed on marble.

The Saint's Samadhi is the ultimate in levelling the egos of all musicians - the neophyte, the aspiring artiste, the "Shamateur", the teacher who has ceased to be a performing artiste and the Ustad or Vidwan. The tumultuous multitude throng-ing the Samadhi over six days are indulgent and understanding; they have come to listen and pray, not to scoff at mediocrity or to be in awe of pedantry.

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Regardless of varying hues and shades, every artiste is slotted into a ten or twenty minute time-frame to pay homage to the Saint through one of his myriad compositions. The singer have little time to expatiate on Raga or demonstrate their mathematical skills or "Kanakku" through fiery-paced swaraprastharas which ave unfortunately become the order of the day. Here there is no gallery to be played to, no synthetic applause to stroke the musician's ego. And yet, what a delectable variegated fare it turns out to be!

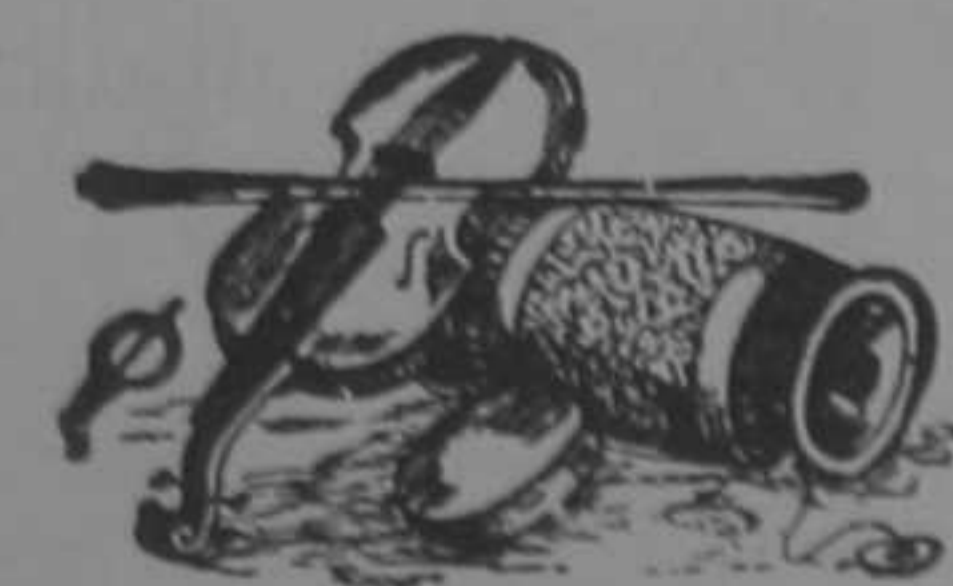
The rendition of the Unchavriti kritis by the seasoned musician through the streets of Tiruvaiyaru signals the start of the Aradhana day function. Vedic rituals and Abhishekam run concurently and culminate in the rendition of the Pancharatna Kritis (the five gems of compositions in the five Gana Ragas which need no explaining here) by a conglomerate mix of highly professional male and female voices as well as the quaint outpourings of an involved motly crowd.

The entire atmosphere appears charged with devotional fervour., Classical Music festivals in the West, Jazz "Yatras", Woodstock, the Tansen Festival in Gwalior, the Annual Balgandharva festival in Pune are instances of great musical get-togethers where the accent is, however, on individual performance. The smooth rendition of the Pancharatna Kritis by a motley mix of people all lined up together, so to

say, against the constant matrix of a Raga and bound together firmly by the irrevocable cycle of palpably expressed Tala or rhythmic patters, is an awesome sight unparalleled elsewhere in the world. Little wonder that lovers of music from all over the world including foreign nationals throng the Samadhi-site on the banks of the Kaveri and allow themselves to ve overwhelmed by the heavenly strains of Tyagaraja's unalloyed musicandundergo a cathartic experience.

The six-day festival witnesses a never ending Saga of the Saint's compositions from morning to night through the medium of the human voice and wind, reed and plucked instruments. While TV and Radio have indeed contributed in no small measure to spreading the message of the Aradhana on the national-hookup, there is that extra dimension which can only be experienced by being in the midst of the great happening, year after year. The deep involvement os the Sashanks, Sowmyas, Subramaniam and Unni Krishnans in the festival and their infectious enthusiasm displayed on the twin-stage in the recent years assures posterity of the continuous growth and flourishing of Karnatic Music despite the constant refrain of the pessimist that 'things are not what they were before" Time goes by but the music lingers on. The great occasion will attract most of them to the same spot next year; the marvel will never cease.

*V. Kalidas*



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## PALLAVI - ITS RATIONALE \*

By Prof. R. Visweswaran

In any performing classical artform - especially in an art form like classical Karnatak music intellectualism and aestheticism are but two inseparable and indispensable aspects. It then is the proportion in which each of these operates that largely matters for the outcome of the art. If intellectualism dominates, the very purpose of art which is *Rasotpatti* and *Rasanubhav* would be lost. *Rasanubhava* is the END achieved by the MEANS THAT is discovering beauty. If, on the other hand, aestheticism assumes too much power and place in art to the point of negating the very existence or importance of intellectualism, the very bedrock of a classical artform - the CLASSICITY - is blasted which then reduces the artform light and sensuous, stripping it of the valuable norms which give it the character it is expected to have and which dignify the classical artform.

### "Heart" & "Head" to make for "Bliss"

Search for truth and fact against the backdrop of a disciplined thinking and understanding is the *modus operandi* of intellectualism. Search for beauty, and the unique pleasure - Bliss (*Ananda*) resultant of the beauty thus found with the help of no less important disciplined thinking and understanding and also in this case, "feeling" - is the goal of aestheticism. In other words the "heart" comes out to help the "head" in an inexplicable and immeasurable manner to achieve this bliss.

Intellectualism is perhaps by and large too proud to slow down a bit to examine if it needs the "heart" in its process. A few great intellectuals in every discipline however, in whom we have seen the "heart" still dominating their "head" in the face of their world-landmark-inventions, discoveries, abilities or compositions, are but

exceptions. With all the enormous intellectualism that has continuously and actively operated over these 2000 years and more in the process of evolution of Indian Music - more immediately, Karnatak Music - to its current most sophisticated and beautiful form still gracious to accept a discrete addition or change without harm to traditional values, it is needless to say that it is this *Ananda* that continues to be the experience that both the performer and listener of Music crave for.

### Symbol of "Prestige" or "Value"?

Is Pallavi a symbol of prestige or scholarship in music or is it a symbol of values in our music?

Of all the compositional forms in Karnatak music Pallavi has acquired a unique place in current practice from, say, a century - perhaps - though the origin of this is traced to the *Rupakalapti* in the *Sangita Sastra*. I am sure you will agree with me that irrespective of how Pallavi has been handed down historically, what its place is in current and contemporary music is of prime importance and relevance in the background of what its place was to the musicians and listeners of the previous generation or two.

Let me first examine the listeners' point of view.

To the general listener Pallavi is an awe striking item and experience in a concert and this substantially adds to the prestige of the musician by the listener's freely exchanging his thrill of listening to "Ragam-Tanam-Pallavi" with other listeners of his type even though none of them would have understood anything at all of the quality of the content, text or execution of the Pallavi. The generality of this general listener simply knows that "Ragam-Tanam-Pallavi" is something

\* Being a paper presented by the author, Head of the Dept. of Music, University of Mysore at a workshop/Seminar on Pallavi organised by the Percussive Arts Centre, Bangalore.



special in a concert and surely it boosts his ego quite a bit to discuss his experience with others and to be respected as an 'informed classical music listener'. An innocent, harmless pleasure!

The frequency of such occasions results in boosting the popularity of the musician among this class which is *ipso facto* 'mass popularity'. 'Mass popularity' being after all, by and large, the yardstick for most organisers to measure the worth of a musician, the "Ragam-Tanam-Pallavi" thus strangely and funnily, adds to the mass-popularity of the musician. Social 'elite' or snobs in the garb of elite gradually acquire places to sit in judgement over musicians who would have spent a life time to acquire real worth in music and their career is made or marred by such elite. And they need not at all be musical elite to get into such condescending positions. Nay, being elite musically alone is perhaps a disqualification to get such positions. No wonder then that musicians should try to please the masses to which actually belong this 'social elite' and not the informed 'vidwan' class if they were to survive on the concert platform. Become a Superstar in 'their' estimation and they no more need to stick to the "Edupu" or "Padagarbha" or 'Sahityakshara' placings in their Pallavis or their Ragatva or Bhava or tradition thereof!

You see what dimensions Pallavi can assume for them!

What then is the *performer's* attitude to Pallavi?

This, I must say, is a highly variable factor. The concept of Pallavi provides for this variability in attitude. We can perhaps broadly notice five attitudes:

1 The mediocre musician throws in a simple, inconsequential Pallavi in the concert for camouflaging his other inadequacies and swaying over the masses and cashing on their aforesaid reaction, and ignorance.

2. The learned, talented musician with sensitivity and sophisticated tools for the impact of his artistry feels that he does not need a Pallavi for the success of his concert and is confidently and with ease successful and thus brushed the Pallavi aside because he would have done much more in his other items than he would do in a Pallavi.
3. The artiste with all the above said qualities still chooses to render a sophisticated, scholarly, mind-twister Pallavi, for one, to sincerely have his listeners exposed to sophistry and complexity in music - which is still music and for the other, to show how much he can do and establish his superiority on many others who cannot do this.
4. The devil in a musician whose devastating ego devours every other value in music or the musical fraternity springs a surprise essentially on his accompanists of a complicated Pallavi with inclination to humiliate them which intention and act sometimes boomerangs on himself by the wrongly underestimated and overwhelmingly brilliant performances and attack of the accompanists.
5. A few who lack real musicality in the subtle sense of the term but are clever in rhythm and who are not and can never be successful musicians - far from becoming artistes - frantically take to the Pallavi - track and show some degree of novelty and still catch the public eye.

Is Pallavi then only a symbol of prestige for both performers and listeners - true prestige or even false prestige? Did it come into vogue only in the background of this psychology? No. That is what it is sometimes reduced to, as described. I would say it came into being and currency in its own right just as other compositional forms getting more and more sophisticated by the additions by each generation. As said earlier, the origin of Pallavi is traced to the *Rupakalapti* in our Sastra. It would not be difficult to correlate a compositional form in current practice with one or the other compositional form in the Sastra in the light of 80 or more compositional forms described in the Sastras. But to my thinking, however, Pallavi as we see it today for these few generations, is an extension of the ideas of Sangati and Niraval potentially implied in the Kriti form.

## Aesthetics of Pallavi

Music in general itself being an aesthetic entity, it is needless to say that Pallavi in the domain of Karnatak Music generally has the same aesthetics as of the other forms in the system. We know that Pallavi has the Dhruvad for its counterpart in the North Indian system. As already mentioned the concept of Pallavi is an abstraction and development into an independent musical form from the nucleus found in the Kriti form. This form is today the outstanding unification of all the branches of the Manodharma Sangeta into an individual entity.

The concept of Swarakalpana in Pallavi singing - even for the different Grahās in the Sahitya of the Pallavi - is none other than Swarakalpana done to the chosen part of a Kriti - which in its turn is a concept found in nucleus in the latter half of the Varna. The concept of the Niraval in Pallavi is only an extension of the same done in the Kriti which itself has for its inspiration the idea of Sangati in the Kriti form. It would not be wrong then, I feel, to say that the idea of Sangati is adapted by the Kriti composers from the Padas of Kshetraja, who was earlier to the Musical Trinity, from the obvious need of Sangatis to the sections of the Pada. When we know that Padas were sung for Abhinaya with all its scope for expressing the ideas and sentiments in the Sahitya, the aid of Sangati is unavoidable and inestimable.

I am not dealing with the other aspects of the Pallavi like Nadai Pallavi, Dwi-nadaipallavi, Dwi Talapallavi, Dwi Raga Pallavi, the Rattai Pallavi, etc., for the sake of brevity.

## The Convention

The concept of Alapana of Raga, our bedrock concept, is the pinnacle of the form of pure music in Indian music. There is almost nothing comparable to the aesthetic experience and pleasure afforded by the form with its infinite scope in the hands of artists of talent, keen understanding and

in-depth study and experience with a good and fully co-operative medium. This is one of the principal considerations of a Vidwan's estimation of another Vidwan's musical understanding, sensitivities, sensibilities and abilities.

While Alapana preceding a Kriti or Pallavi is thus what attracts the attention of the musician - listener in particular, in a concert, Tana, the rhythmic improvisation of the Raga, with its infinite variety in rhythmic patterns attracts the attention of the musician - listener and the lay listener alike because Laya - rhythm - temporal rhythm - is more natural to the mind than tonal rhythm and hence the mind more easily responds to it.

A Pallavi rendition has now by long practice - come to imply an elaborate Alapana and Tana to precede the Pallavi. This is tradition; tradition, because of convention; convention, because a few influential people sang and multitudes of hero - worshippers followed them mostly without question, because the few were stars. This has always gone on in history. We have no dearth of classical - music-listener enthusiasts who understand Ragam-Tanam-Pallavi" as a single composition because of this long established practice and uniform reference thereof as such. I am not saying that every such happening or convention is like Appayya Dikshitar's *chombu*. I am only pointing out that the value of the composition 'Pallavi' is independent of the Alapana and Tana that precede it, though its existence is perhaps - for the above said reason - not so independent of the Alapana and Tana.

Ragalapana and Tana are understandably independent of the Pallavi. In fact, they are actually conceived as individual forms in pure music, independent and irrespective of any musical form. To my knowledge no musicological treatise including *Sangita Suda* of Govinda Deekshita who describes the method of Alapana and Tana in the stages of Akshiptika, Ragavardhani, Vidari, Makarani and Muk-

tayi, associates these two forms with compositional forms as prefaces thereof.

Ragalapana is fortunately part and parcel of a concert today as preface to Kritis or Pallavi; but Tana is restricted for its existence only to be wedged in between Alapana and Pallavi composition - many a time with a rather cursory treatment. I am obviously referring to vocal concerts by and large. Vainikas have fortunately kept the Tana form alive in concerts irrespective of the Pallavi form. Vocalists should come out in greater number to follow suit.

Alapana would perhaps have continued to have its independent existence but for the enormous contribution of fixed Lakshyas in the Ragas in the form of beautiful Kritis - thousands of them - by the 'Musical Trinity, their predecessors and successors which took away the focus from the pure music to devotional material in music. It is thus that Alapana has been rendered subservient to a composition.

Thus the aesthetics of the Pallavi implies today not only that of the composition Pallavi and its execution but also that of the Ragalapana and Tana.

### Sahitya in Pallavi

Pallavi which is perhaps the longest-performed compositional form with all its padding material which has by tradition become part and parcel of Pallavi singing, has curiously the shortest Sahitya. This short Sahitya is usually, again, like in Kritis in praise or description of God or Goddess. I said, it is usually so. We do come across non-devotional material for the Pallavi-Sahitya-like, eros Santa-stuti, Prabhu-stuti, pun, fun or even and apparently most unmusical and most inconsequential material like, for example, the Pallavi which a very famous musician of the past is understood to have sung; text being, "Tarikere eri meli Kari kuri meyutittu" meaning, "A black sheep was grazing on the tank bund in Tarikere" (a village - now a town). Having been accustomed by

tradition mostly to Sahitya material in most items in our music revolving around God, such material as above sounds out of place.

While there is certainly nothing wrong in the Sahitya being a description or praise addressing God himself, I feel that a sentence form with a predicate gives a sense of completion to the idea and is thus preferable because it is a compositional form in its own right, which should not mean that the Sahitya should be long and impractical.

The importance of the singer's knowing the meaning of the Pallavi-Sahitya cannot be overemphasised. Niraval is today more a form for the expression of the musical pedantry of the singer than for any meaningfulness of the Sahitya by and large. You have an illustration;

A veteran vocalist sang a Pallavi in a demonstration in my college many years ago. Questions were welcomed after the recital. It was my lot to question the veteran even if I was sincere as to allow my students to get a clarification if they should be hesitant to ask. I asked him, "Sir, what is the meaning of the Sahitya you sang?", The question coming from me, he was quite solicitous and asked me in vernacular "Why, is there anything wrong?". I said, "I simply want to know that when the text is *Nelata marulokonnadira chala* how does the word *Sadananda* fit in after *chala* and how does it complete the meaning of the text". He did not even interpret it by saying that the text was addressed to the ever blissful Almighty or even humorously, as addressed to a person called *Sadananda* but said, "I don't know Sir, my elders were singing it like that, I am singing it the same way but I do not know the meaning of it".

For those who do not have the interest to know the meaning of one line Sahitya of the Pallavi, Sahitya of the beautiful and great Kritis of the Musical Trinity and others obviously does not mean anything but a loose peg to hang their musical pedantry on. Should this attitude not change?

### Shatkala Concept

The concept of Shatkala in Pallavi singing must have been in currency in the past, perhaps rarely, as could be inferred from the prefix of this term to honoured names in Karnatak music like Govinda Marar and Narasaiah, remembering them with respect as Shatkala Govinda Marar and Shatkala Narasaiah. We do not know, however as to how these Vidwans had executed this concept as it is only history and we do not have any record of the details either verbal or audio. I have not heard the Shatkala executed for Pallavi from any Vidwan of our previous or our own generation. Thus what I express on this is my own independent thinking and execution of this concept as you see in my demonstration.

I have tried the execution of the Shatkala applying the concept of Kala in the Tala Dasapranas, strictly to the Pallavi. I have found that even as vibrations under eighty and above twenty thousand per second do not make much meaning for music, slowness of the movement of music below a certain generally understandable level and fastness of the same beyond the understandable - and enjoyable - level reduces music unaesthetic, and meaningfulness in Pallavi - singing would be lost, not to speak of the terrible loss of meaningfulness of music itself. What then is the meaning of our bearing the torch of music?

Thus - I use both the concept of Kala and Gati in rendering the Shatkala and see that the above needs are fulfilled. I take the Samakala of a Chauka Kala Pallavi I compose with 4 Kalai movement in Chaturasra Gati and render 3 Kalas

(speeds) in Chaturasra Gati and 3 Kalas in Trisra Gati in increasing order of speed in Anuloma and the vice versa in Viloma, totalling to six speeds or Shatkala.

Trikala or Shatkala is, of course, one of the many aspects of Pallavi rendering, Niraval and Swarakalpana being common factors, details being left to suit the type of Pallavi and the singer.

I wish to recall here that I had occasion to play the Shatkala Pallavi of my conception with well-known Mridangam Vidwans like Shri Guruvayur Dorai and Shri Palghat Raghu. I made the due announcements before playing the Pallavi. After the concert Shri Raghu did ask me the question I had wanted him to ask, "how can you call this Shatkala?" I asked him "Have you had any occasion to accompany for a Shatkala Pallavi with any artiste? Readily Raghu said 'No'. Then I argued with him on the aforesaid lines for 'Musicality' being the topmost consideration even while rendering a Shatkala Pallavi and asked him if the Pallavi would retain any meaning for the Mridangam Vidwan in the speeds - Kalas - below the Samakala in the Shatkala sequence when I am pointing out that the lowest two speeds lose meaning even for the singer and much more so for the listener. He was convinced and approved and appreciated my stand and rendering of the Shatkala. I am sure you agree with me that we should not make our listeners feel like saying come on, let us quickly finish the visit to the canteen so that we are back well in advance for the next Sahityakshara of the Pallavi or make them pant and gasp for breath even as we do while rendering in speed. It is music! It must be peaceful and enjoyable experience!

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## GHANAM SINAYYA

By Dr. S. Sita

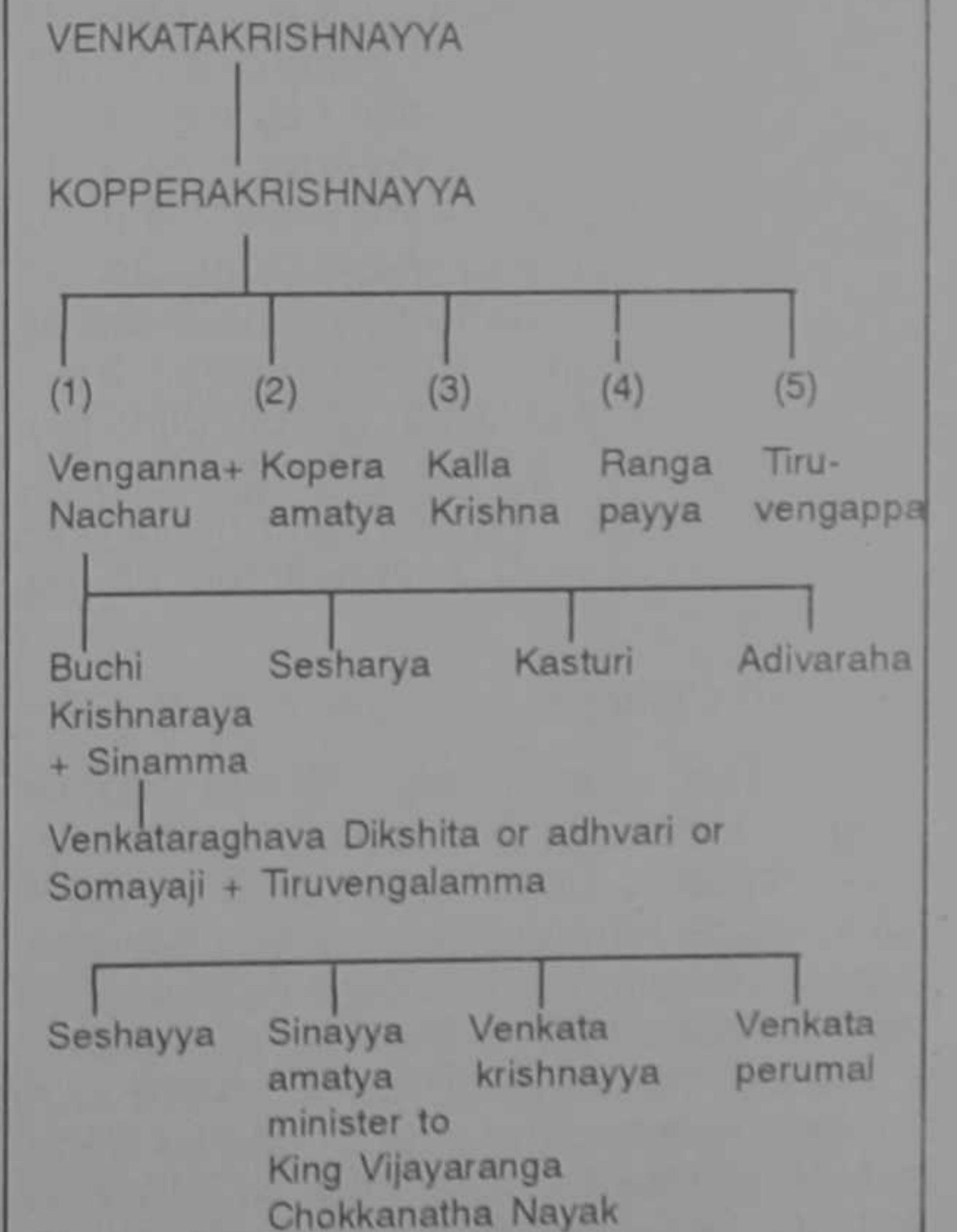
In the history of Karnatak music, the age of Padas for Bhava-Abhinaya was inaugurated by the immortal Kshetrajna. Characterised by melodic richness and depth of feeling and couched in the mellifluous style of Kaisiki Riti, the Padas of this great exponent had not only left an indelible mark on the music of his times but also given fresh impetus to the Pada style of musical writing. Under the spell of these exquisite Padas, many composers, taking them as model, had created beautiful Padas in the subsequent centuries.

It was during the reign of Tirumala Naik that Kshetrajna visited the court of Madurai and sang about two thousand Padas in his honour. The regin of Vijayaranga Chokkanatha (1706-1732), the grandson of Tirumala Naik, is also considered as one of the glorious periods in the cultural history of South India. Himself a gifted writer, proficient in Kavya and Sastra (*Kavi-Kalpaka* and *Kavyarasajna*), he patronised a number of poets, scholars and musicians who adorned his court. He did much to foster Telugu literature, by encouraging the writing of Pada-sahitya, dramas and Kavyas. The composer of the famous Pada in Kurinji (Adi), beginning with *Sivadi-kshaparu*, was Ghanam Sinayya, who served as minister to King Vijayaranga Chokkanatha Naik. Authentic details concerning the biography and geneology of the composer are available in the Sringara Kavya \* *Sasankavijayam* written by the court poet Sesham Venkatapati and dedicated to Ghanam Sinayya, the *Kriti-bharta*. It was at the request of the minister, who was himself an accomplished scholar and a composer of eminence, that the work was written by the poet.

Ghanam Sinayya hailed from the Vangala Vamsa and hence known as Vangala Sinayya also. He belonged to the Atri Gotra and Apastamba Sutra. His parents

were Sri Venkataraghava Somayaji or Venkataraghava Adhvani and Tiruvengalamma. Subbarama Dikshitar in his brief account on Sinayya refers to Sri Seshayajva as his father, but he was actually the eldest brother of Sinayya as seen from the geneological source. His father had performed many yajnas such as *Agnistoma*, *Vajapeya*, *Atiratra* and *Poundarika* and had acquired fame by his acts of generosity. Sri Venkataraghava Adhvani had four sons of whom Ghanam Sinayya was the second, Venkatakrishtnayya and Venkataperumal being the third and the fourth respectively.

### GENEOLOGY OF GHANAM SINAYYA



Ghanam Sinayya, was a disciple of one Varada Desika of Vadhula Vamsa. '*Varada guru carana paricarana karana ...*' "*Vadhula Varada desika nadishta kpa kataksha*". He attained wonderful mastery

\* Published by M. Seshachalam & Co., 1971.

of Sanskrit and Telugu, and became highly proficient in Sangita and Sahitya. A staunch Sri Vaishnava, he developed an ardent devotion towards his Ishtadevata, Lord Ranganatha of Sri Ranga, also worshipped as Mannaruranga. His deep knowledge and the rare gift of his powers at expounding these subjects were hailed and acknowledged something extraordinary in his times. Vijayaranga's court consisted of experts in these subjects, musicians, players on musical instruments like Vina, composers and poets. Sinayya wrote a Prabandha entitled *Ramanujacharitra*, on the life of the Visishtadhvaitha teacher, which he dedicated to Lord Venkateswara. It appears Sinayya enjoyed the title of "*Sarasa Vidya Vishaarada*," "*Bhuloka Narada*," "*Kavi Gamani*" "*Gayaka Ratna*," "*Ghanam Sinayya*" and so on.

The musical talents of the composer have been acclaimed as superb. It is said that his music, characterised by extremely beautiful Svaram-Prakriyas (Svarasancharas) and excellent exposition of Raga, put to shame even the Gandharvas, who thereupon came to have the faces of horses! A famous Padya - taken from *Sasankavijaya* (p17 Verse 57) contains the above idea. *ha ha hulu gana garvamuna ha ha ! hu hulu vanchu svararohaprakriyaka turanga tanu vairupyambu na na* .....

#### Ghana Marga

In Karnatak music, 'Manodharma Sangita' admits of five branches, namely, Raga Alapana, Tana, Niraval, exposition of Pallavi and Kalpana Svaras. Raga Alapana is the elaboration of the Raga by expounding the characteristic features of the personality of the Raga (Raga-Svarupa) in a detailed manner. The exposition of a Raga in Madhyamakala using the syllables *ta* and *na*, is Tana and when *Tanam* is performed in the durita kala or the next faster degree of tempo, it is known as Ghanam. The chief feature of Ghanam style of singing is that the musical sound or Nada which proceeds from the Nabhi or navel, is properly reinforced so as to manifest itself with a Humkara Dhvani, while singing the various Svaram-Prakriyas.

i.e., the permutation and combination of Svaras constituting beautiful Tana patterns. It is of course a difficult style of execution and hence a robust constitution, unusual stamina, vast musical imagination coupled with a flexible and steady voice and above all, a sense of dedication are considered as essential conditions for rendering this unique Ghanam style. Just as many Vidwans in the past had specialised in the sphere of Pallavi-exposition, like Pallavi Gopala Iyer, Pallavi Doraiswamy Iyer, Pallavi Sesha Iyer, and Pallavi Somu Bhagavata, to mention only some, a few luminaries had taken to the Ghana marga of performance and were honoured with the title of 'Ghanam'. Among these, Ghanam Sinayya occupies a unique place of importance and seems to have been the earliest to practise this style in the pre-Trinity period.

According to Subbarama Dikshitar, Melattur Virabhadrayya (1739-1763) systematised the singing of Ghana, Naya and Desya Margas. Bobbili Kesavayya, a contemporary of the Musical Trinity was a stalwart in the Ghanam style and later taught this complex art to Ghanam Krishna Iyer, who mastered it after a rigorous practice. Further Paidala Gurumurthi Sastri, the noted Lakshya-Lakshana Vidwan and Gururayacharyulu, a court musician in Vizianagaram are said to have been experts in Ghana, Naya and Desya Margas.

Saint Tyagaraja in all probability refers to the Ghana, Naya, Desya styles of music and its significance in his Arabhi Kriti "*Nada-sudharasambalanu*" in the line '*duranaya-desyamutrigunamu*' i.e., Dura, Naya, Desya as the three strings of Ramas's Bow. Again the set of five traditional Ragas viz., Nata, Goula, Arabhi, Varali and Sri came to be collectively referred to as Ghana-panchaka, perhaps in view of their giving special scope for singing Ghanam or Tana in Madhyama Kala in them. According to Subbarama Dikshitar, Ghana Ragas are those which are ideal for rendering Tana forcefully from Nabhi and the sound-forms of such ragas resemble the majestic personality of a purusha with qualities of Saurya, Vira and Utsaha. This fact has been beautifully testified to by the

grandeur and majestic flow of the musical setting of the Pancharatna Kritis of Tyagaraja in the Ghana Ragas.

#### Creative Padakara

If Sinayya's genius in handling the Ghanam style is considered commendable, his musical and creative talents have been fully revealed in the Kurinji Padam. *Sivadikshaparu* is a fine masterpiece in the Raga, in which the composer had extolled the virtues of Sivadiksha and its injunctions. The Nayika in the Pada, a Mughda, who had received *Sivadiksha* and been initiated into the Pancakshara-Mantra, refuses the amorous overtures of the Dakshina Nayika, Sri Mannaruranga, the Vaishnavite Lord. The Pada has been so beautifully conceived as to give a dual interpretation viz., a good account of Sivadiksha, being the inner meaning and the outward significance of worldly love. The Nayika pleads to Sri Krishna that as a mark of her religious order, she is wearing the saffron garments, Vibhuti and Rudraksha mala and that she should not disobey the commandments of her Guru and should not allow any Vaishnavite to enter her premises when Lord Siva is being worshipped. Through the Nayika, the composer has upheld the code of conduct and the Dharma to be strictly followed by the adherents of Sivadiksha.

#### Fine Imagery

The Pada is full of fine imagery and suggestion. The orthodox views relating to Saivism, prevalent during the composer's period, have been introduced in the conception of Nayaka-Nayika-bhava, in which the Nayaka and Nayika happen to be a Vaishnavite and a Saivite respectively. The Pada is hence excellently suited for rendering abhinaya. The auspicious Raga Kurinji is well known for evoking Bhakti and Karuna rasa and is used largely in marriage songs and folk music. The choice of this raga is highly appropriate for portraying the sentiment of *nishedha* (refusal) in a very persuasive manner. The Nayika, concealing her love, pleads her inability to accept the Vaishnavite Nayaka on the ground of her staunch devotion to the Saivite order. The Pada is thus full of Rasa

bhava and Raga bhava. Rendered in Madhyama Sruti, with the opening on the note Shadja, the characteristic usage of the Tivra Kakali, known as 'Kurinji Ni' in Mandra Sthayi and the occurrence of the typically unique Madhyama, the image of the Raga is vividly delineated in this piece. Sancharas above Madhya-Sthayi Dhaivata are carefully avoided in the musical setting, as Kurinji is a Dhaivatantya Raga. The language is very simple and is full of suggestion. The Pada has four Charanas and the mudra, "Mannaruranga", figures in the last Charana.

Some of the other Padas of the composer are :-

1. *Tavatsuno* - Punnagavarali -Adi
2. *Dharuni doralindlanu* - Natakurinji - Adi
3. *Ninnana phalamemi* - Erukala Kammbhoji
4. *Magavadani* -Darbar -Adi
5. *Magavadu Valachite* - Nilambari - Triputa
6. *Vadevaro manamevaro* - Sankarabharana - Triputa.

Sinayya has dealt with dignified love in his Padas, and these are dedicated to his Ishtadevata and hence are also known as Mannaruranga Padas.

#### A Kriti Karta

Ghanam Sinayya is also a composer of fine Kritis. One of his Kritis is Saveri Triputa Tala with the beginning words "*Sevinchi dhanyulamai*" - is published with notation in *Sangita Svaraprastarasagara* of Nadamuni Panditar, (S.S.P.S. Vol. III P.53 App. B). The song describes the greatness of the feet of Lord Krishna and his boyhood pranks. The Kriti has a simple musical construction and overflows with the feelings of Bhakti. It is possible that the author derived inspiration from a similar song of Kanakadasa in Kammbhoji, Jhampa Tala "*Bajasi badukero manava*" and also from Potanas's Bhagavatam. Sinayya might have composed many Padas and Kritis,

though only a few of them are available now.

Another composer by name Chowkam Sinayya lived during the reigns of Sarabhoji II and Sivaji II. According to Subbarama Dikshitar he was a Tamil Brahmin.

He was known perhaps for his slow-tempo style of singing and his title 'Chowkam' serves to distinguish him from his illustrious predecessor, 'Ghanam' Sinayya.

Courtesy : "Souvenir of the Music Academy, Madras, 1973.

## Musical pleasure

"The art of music, without specific subject matter and with little specific meaning, is nonetheless a balm for the human spirit - not a refuge or escape from the realities of existence, but a haven wherein one makes contact with the essence of human experience.

"I myself take sustenance from music as one would from a spring. I invite you all to partake of that pleasure".

*Aaron Copland*



## A CHELA'S PRANAM

**M**y Guruji Pt. Ravi Shankar completes 75 years on April 7, 1995. The world renowned Sitar maestro needs no introduction. A legend in his own time, Panditji has conquered the whole world with his Sitar melody and captured audience of every nation and every taste. No music is beyond his comprehension, and his disciples, thousands of them, all over the world, come from different musical milieu. A great creative artiste and an innovator, a master craftsman, his services to the promotion and propagation of world music cannot be described in mere words. His Orchestral Ensembles have to be seen and heard to be believed. A versatile veteran in every sense of the term.

At a concert at Siri Fort Auditorium at Delhi organised for February 27, 1995 in connection with Guruji's 75th birthday celebrations, Pt. Ravi Shankar announced that he would celebrate the year 1995 all around the globe as his birth year. Earlier I received a message from Delhi about the celebrations in India being advanced to February, as he had scheduled his actual birth date (April 7) to be celebrated in California, U.S.A.

Guruji asked me personally to go over to Delhi for a few days prior to the programme at Siri Fort, to be with him. The very idea of being with him during his 'birth year' celebrations was elating. It was a god-send, I felt. The experience was rewarding.

I reached Delhi on February 23, 1995. On arriving I was amazed to see the magnitude of the preparations going on: An Orchestra of about 25 musicians rehearsed everyday in two separate sessions with him. Each and every participant was his disciple who either sang or played different instruments, like, Sitar, Sarod,

Santoor, Shehnai, Sarangi, Flute, Guitar, Tabla and Tanpura.

Amongst all his disciples, there was a very special one, his 13 - year old daughter Anoushka. Sitting in between so many professionally renowned musicians in the Orchestra, she played a solo piece in Raga Piloo which enthralled me and swept everyone off his feet. Her performance needs special mention. Her great command over Sur, Laya, Taal, Chand with clarity and also her extreme composure that was devoid of 'Mudradosh' was amazing. Her performance shows the superb "Talim" (training) she has received from her father - Guru.

Siri Fort Auditorium was filled to over capacity. A crowd of 4,000 spilled over every possible place, either sitting or standing. The audience, most of them Panditji's admirers, remained spellbound by his mesmerising music.

The evening's concert started off with the Orchestra, interspersed with solos by some of the participating musicians. After interval, Panditji played his own composition, Raga Jogeshwari in which he played a rhythmic cycle of 11 beats. Later, he played one of his ever favourite Raga, Manj Khamaj. Accompanying him on the Tabla was everybody's darling, Zakir Hus-sain.

Guruji's most valued moments, captured by photographers, throughout the world in his lifetime, were displayed in a very interesting photo collection at the Siri Fort Auditorium lobby.

I am extremely fortunate to be the disciple of such a great maestro and person, a living legend in his own time. I have had opportunity to tour about three-fourths of the globe with him and I have

played in almost all his creative works and compositions. He has been very fond of me and I am indeed very lucky to have received a lot of 'Talim' from him for several years. Even during his meal he used to teach me on several occasions.

This time my sole purpose of going to Delhi was to pay my Pranam and seek his blessings. It was a great meet of 'Chelas' and he thoroughly enjoyed it. I cannot name everyone because guruji has thousands of disciples, throughout the world, but to name a few, there were present Gopal Krishna, Vijay Raghav Rao, Uma Shankar Mishra, Vachaspati, Shamim Ahmed, Rao, Janardhan, Deepak Chaudhury, Barun Kumar Pal and Manju Mehta. Among the younger disciples of his who participated in the Orchestra were Vinay

Bharatram, Ronu Mazumdar, Tarun Bhattacharya, Vishwa Mohan Bhat, Parthasarathy, Subhendra Rao, Gaurav, Arun Bharatram, Ramesh Mishra, Daya Shanker, Samaresh.

Madam Sukhanya Shankar's contribution towards this very successful concert was immense and cannot be explained in a few words. Her contribution to her great Pati could be likened to Goddess Parvathi's puja to Bhagwan Shankar and February 27, 1995 was, incidentally, the Maha Shivratri Day.

*Pt. Kartick Kumar.*

## FORM IV

(See Rule 8 of Press & Registration of Books Act)

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

**(sd. S.SESHADRI)**

Signature of Publisher

*A Report from Bangalore*

## SHANMUKHANANDA 'FEST'

Sri Shanmukhananda Fine Arts and Sangeeta Sabha, Bombay, held a 3 - day festival of music, in Bangalore, at the Gayana Samaja Auditorium in aid of the reconstruction of their Hall.

The festival was inaugurated by Ms. Lalita Naik, Minister of State, Kannada and Culture, Karnataka Government, and was presided over by E. S. Venkataramaiah, former Chief Justice, Supreme Court. There was large audience turn out on all the three days, to listen to the excellent music presented by the organisers.

On the opening day, it was Mandolin Srinivas who enthralled the listeners with his enchanting artistry. After the Ata Tala Kambhoji Varnam, followed by *Sadhinchane* (Aarabhi Pancharatna), *Soga-Suga* (Sriranjani) and Dikshitar's Amurutha Varshini piece *Aanandaamrutha Karshini* with the innate flavour of the Ragas flourishing endlessly, Srinivas articulated Todi Raga for Tyagaraja's *Koluvamaregada*. The grandeur of this Raga was fully exploited enthusing the listeners with immensely satisfying charm. His Sancharas in the lower octave had a sharp focus on the classical features.

Delhi Sundararajan on the violin was quite felicitous in his Raga portrayals. T.K. Murthy was inspiringly melodic on the Mridangam with E.M. Subramaniam, (Ghatam), following close behind.

The second day, saw the celebrated Saxophone artist Kadri Gopalnath performing with Kanyakumari (Violin), Guruvayoor Dorai (Mridangam), K. Venkatram, (Ghatam) and Rajasekhar (Morsing). Kadri succeeded remarkably in satisfying the listeners with a sort of refreshing liveliness. In presenting a moving diction of Tyagaraja's *Ksheera Saagara* (Devagaandhaari) Gopalnath's portrayal reflected his total grasp of the Raga swaroopa convincingly and the Kalapramana he adopted brought out the ecstatic bhava which is blended into this

particular composition by the great composer. Again, Kadri deserved all credit for his exact Kalapramana for Shyama Sastry's gem, the Bhairavi Swarajathi, *Kamakshi*. Mohanam was essayed extensively. The classical vigour of the artiste's detailed dissertation and his graceful depiction of the Tyagaraja piece, *Mohana Rama*, was transmitted in a praiseworthy manner.

Kanyakumari was totally aligned to the mood and music of the main artiste, while the percussive support led by Dorai sustained the tempo of the concert throughout.

On the last day of the festival, the organisers presented a splendid vocal recital by Sudha Raghunathan supported by K. Sivaraman on the violin, Tiruvarur Vaidyanathan and Karthik on the Mridangam and Ghatam respectively. Sudha's melody is quite striking, as she sings with a great sense of discern and achieves considerable poise in subtlety. The recital was almost Kritis-oriented as there was only one Raga elaboration, Vachaspathi, but its exposition made more than amends. With Mohana Varnam as the curtain raiser, followed by Kritis in Shubhapanthuvarali (Dikshitar's *Sri Satya Narayanam*) Tyagaraja's Aarabhi Pancharathna, *Sadhinchane*, *Marugelera* (Jayantasri) in quick succession, Sudha built the necessary tempo and rapport before she took up the expansive articulation of Vachaspathi for another Tyagaraja composition *Kandajoodumi*. Sudha explored every nook and corner of the mode and brought out its quintessence. The curves of the edges, the tonal modulations, and the occasional peeps into the fourth octave and, her method, all these made her Vinyasa a memorable experience.

The organisers ought to be congratulated for the impeccable manner in which the festival was conducted, and the variety in music, provided. Bangaloreans will surely look forward to a similar festival, perhaps, every year.

- S. R.

## NATIONAL REFRESHER COURSE ON KARNATAK MUSIC

Telugu University at Hyderabad was the venue for an interesting national level refresher course in Karnatak music organised by the Department of Fine Arts in association with the University Grants Commission (UGC) during January-February 1995. The three weeks long course was meant for teachers of Karnatak music at the college and university levels and brought together participant-teachers from different institutions of Kerala, Tamil Nadu and Andhra Pradesh. The faculty for the course was drawn from all over the country and included experts (musicologists, performing artists as well as eminent teachers) who covered a wide variety of topics ranging from Tala traditions and *Chaturdandi Prakasika*, to different musical traditions. Among those who served as faculty were eminent performers like Dwaram Bhavanarayana Rao of Vizianagaram, scion of legendary Dwaram family, Sri S.R. Janakiraman, Dr Premlata Sharma, former Vice Chancellor of Kairagarh University, and Umayalpuram Sivaraman of Madras. I had the pleasure of presenting lectures and lecture-demonstrations at three sessions, on Karnatak and Hindustani music, tracing the commonality of traditions in the two streams.

Sessions were divided into three-hour sittings which gave the participants sufficient time to go into each topic in some details. It is rarely that teachers, especially those at the college and university levels, take time off (or get an opportunity) to update their own corpus of knowledge and expose themselves to the latest trends and developments in both theory and performed music. This three-week workshop

provided just such an opportunity. Also, the chance to interact with other teachers, drawn from other areas, and with veterans (performers as well as academicians from different branches of music) is seldom available as part of graduate or masters courses. In this sense, the participants (who numbered around 30 men and women) had a unique opportunity to interact with faculty and not only listen to lectures, demonstrations and tapes, but also raise a range of questions, the answers to which enabled them to extend their own understanding, in order to carry out their teaching work with greater effectiveness.

The participants expressed great satisfaction with the content of the workshops and the range of subjects covered. The need for upgrading one's awareness, continuously, even at the faculty level, is particularly important in the context of the experiments that are being tried out in modern music, and the improvements in codification of existing information, as one of the lecturers at the workshop pointed out. Another mentioned the opportunity to familiarise himself with systems of music other than his own (Karnatak) as an "enriching experience" at the workshop.

The three weeks course was the brainchild of Professor Yella Venkateswara Rao who is currently Dean of the Faculty of Fine Arts at the Telugu University. Other institutions could think of organising similar refresher courses, which could contribute to the betterment of institutional teaching of music at the higher levels.

- Sakuntala Narasimhan.

## Music Conference at Mysore

Though Mysore has been considered an important seat of music, mainly due to the royal patronage, its role in propagation of music and musical events have dwindled in recent years. In the Prasanna Seetharama Mandiram of Bidaram Krishna, some 12-13, Music conferences were organised by Late B. K. Padmanabha Rao and the Sangeetha Kalabhivardhini Sabha organised 2-3 conferences. It was refreshing to note that the Jagadguru Sri Shivarathreeshwara Sangeetha Sabha (JSS Sabha) of Mysore who have been organising occasional music festival in addition to their monthly programmes organised their FIRST Music Conference in December 1994 from 2nd to 6th at the Jagannmohan Palace.

The Conference was titled "Jagadguru Dr. Sri Sri Shivarathri Rajendra Mahaswami Memorial Conference". The pontiff of Kukke Subrahmanya Mutt Sri Vidhyabhushana Thirtha Swamiji, presided over the conference and received the title honours on the concluding day at the hands of Jagadguru Sri Shivarathiswara Deshikendra Mahaswamiji. The session was presided over by another pontiff Sri Sri Visweswarathirha Sripadagalavaru of Udupi Pejawarmutt. Valedictory address was delivered by Dr. P.S. Ramanujam, Secretary Dept. of Culture, Govt. of Karnataka. Artistes felicitated on the occasion included Dr. V. S. Sampathkumaracharya, Vidwans B. S. Vijayaragavan, H. T. Ramaswamy, M. J. Srinivasa Iyengar.

The Conference was inaugurated by Prof. R. Sathyanarayana on 2nd December 1994 and senior veteran Vidwan Thittee Krishna Iyengar released an audio Cassette of a Violin duet of Mysore Nagaraj & Manjunath. A souvenir was also released

by H.R. Kasturirangan, Police Commissioner. HH Vidhyabhushana Thirtha Swamiji presented a melodious vocal recital, supported by Mysore M. Nagaraj, S. Arjun Kumar, Bangalore K. Venkataram.

In the morning Academic sessions, papers were presented by Dr. V.S. Sampathkumaracharya ("Contribution of Haridasas to Karnatak Music"), Dr. Nagalakshmi Suryanarayana (Sahithya in the Compositions of Dikshitar), Dr. Padma Murthi (Shivasharanas & Karnatak Music), R. K. Srikantan (Raga Soundarya in Tyagaraja Kritis), while lecture demonstrations were rendered by Mysore Nagaraj and Manjunath (Some intricate Pallavis), R.R. Keshavamurthy (Importance of Violin in Karnatak music), Prof. R. Visweswaran (Rare Raga Kritis of Diksithar), Rare compositions of Syama Sastry by Gowri Kuppuswamy, Swathi Tirunal's Saphathala Ragamalika Varna by disciples of Bellary Venkatesh Achar, "Role of Tala and Laya in Karnatak music" and some intricacies in operating Talas by Bangalore K. Venkatram.

The morning session on 4th December was observed as Chowdiah Birth Centenary. Thitte Krishna Iyengar, Prof. V. Ramarathnam spoke of Chowdiah while N. Nanjundaswamy sang some of Chowdiah's Krithis with K. J. Venkatachar on his 7 stringed violin. Evening recitals were rendered by Nagamani Srinath, O. S. Thyagarajan, Bellary M. Raghavendra, R. K. Srikantan, Vasantha Ramanujan (all vocal), Dr. N. Ramani (Flute), Dr. Balakrishna (Veena).

★ ★ ★ ★ ★

### Gayana Samaja Conference

The celebrated old sabha Bangalore Gayana Samaja celebrated its 26th con-

ference from the 8th to 17th Dec 1994, devoting the first three days to the musical dedication of the renovated music auditorium. Veteran Semmangudi Srinivasier dedicated the Auditorium to Goddess Sharda on 8th Dec with his vocal recital followed by Palghat K. V. Narayanaswamy and T. V. Shankaranarayanan on the 9th and 10th December. The conference was inaugurated on the 11th Dec. presided over by veteran violinist A. V. Krishnamachar who gave violin recital in the evening followed by a Veena recital by Suma Sudhindra. The theme of the Conference was "Facets of Music". Daily prayers included a composition of Padmacharan (Penname of conference President).

The inaugural address of the academic meet was delivered by Prof. S.K. Ramachandra Rao. As the conference also included the birth centenary of Violinist Dwaram Venkataswamy Naidu, several items were slated on this aspect; B.V.K. Sastry spoke on the personality and style of Dwaram, Dr. V. Doreswamy Iyengar on

his reminiscences of Dwaram, Dr. R. Sathyanarayana spoke on the violinists of Karnataka & Andhra, B. M. Sundaram spoke on the traditional violinists of Tamil Nadu and Kerala, S. R. Siddalingappa illustrated his talk on Indian and Western styles of violin playing. R. R. Keshavamurthi spoke on the personality and style of play of T. Chowdiah. Prof. R. N. Doreswamy spoke on Rare Ragas while Mahabala Hegde spoke on Yakshgana music. Film music was dealt with by Upendra Kumar. Lalitha Sangeeth was dealt with by H. R. Leelavathi and this is a field where the conference president has done some memorable work.

Gamaka music and music in Kathakalakshepa were conspicuously absent, perhaps for want of time to accommodate all such items. R. K. Srikantan, Neela Ramgopal, V. Ramachandran and Swamiji Vidyabhushana Thirtha Sripadagalavaru presented vocal recitals and instrumental music was provided by Mysore Nagaraj and Manjunath (Violin) and Mandolin Srinivas.

**Bangalore K. Venkataram**

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## Book Review

### A Teacher's Guide

*Manodharma Sangeetham: By Dr. Sripada Pinakapani. Brhaddhvani (Research & Training Centre for Musics of the World), Madras. 1992. p.p. 172. Price: Rs.110/.*

Music is divine. It knows no barriers. It just enchants and soothes the frayed nerves. In this age of fast paced mechanised life, it is the only natural therapy one can look for to relax. An elixer, undoubtedly, music offers any number of varieties from traditional classical to lilting light classical, to exciting pop or jazz or even for that matter rock or rap. One can unwind oneself and relax in any of these, depending on one's choice for the moment or one's conviction and taste.

Here is a novel text which serves as a relief to the tensions of a different variety. Classical music is an exacting mistress. It requires not only discerned cultivation and relentless practice but also certain amount of imagination borne of innate talent. While many a talent is nurtured through intense training and *Sadhaka*, the fount of imagination often seems to be the stumbling block, especially in the present day institutional coaching with time constraints and diversified interests.

A highly talented student may yet find a way to overcome the hazard, but what about the average student? *Should he be left to wilt?* Is there any ray of hope for him?

Here is one in the form of *Manodharma Sangeetham* meticulously devised by Sangeetha Kalanidhi Dr. Sripada Pinakapani, a medico - musician and a teachers' teacher who is fully aware of the travails of the present day talents.

A casual look of the book, its title, may baffle one. *MANODHARMA SANGEETHA* through published material?

Could *Manodharma* - imagination - be taught, much less written down in notation? The Editor's note however rationally analyses the effort. Dr. Karaikkudi S. Subramanian, a scion of the famous Karaikkudi family of Vainikas, says that "the term 'Manodharma' in the Karnatak musical parlance, does not mean 100% imaginative freedom for the performer. There is an inherent logic in the process. What the author attempts to do in this work is to unfold this logic through studied examples drawn from his own experience and from an analysis of great masters".

It was at a seminar at the Shanmukhananda Sangeetha Sabha, Bombay, that Dr. Pinakapani unfolded this logic of how to tune one's *Manodharma* from the *Sancharas* and *Sangathees* of the *Kritis* of Musical Trinity. One could analyse the *Raga Lakshana* and build-up their *Alapana* from the *Prayogas*, he said. As an example



he demonstrated 'Nalinakanthi' from Tyagaraja's "Manavyalakinchara". "Nijamar-mamulanu" served as an example of Umabharanam. For Ghana Ragas, he said any number of their Kritis would serve as guides. So easy it sounded. What he meant was not teaching Manodharma, but simply guiding it.

One could confidently say that this is what he has endeavoured in this book. Dr. Pinakapani is also one who believes in channeling one's imagination and enhancing one's extemporisation by first recording everything, including the nuances, in notation and then replenishing it with ideas whenever rendering. It was the late Voleti Venkateswarulu who spoke high of the practicality of this self-discipline and self-exercise. "It was not capsuling the Manodharma, but only channeling through proper mode", he had once said. And his Guru's book is certainly a great step in Music education. It should be re-iterated that the author is not teaching Manodharma but only guiding it. He provides the 'route map' to reach one's destination, be it a Niraval, a Swaraprasthara or Swaraprayoga or even patterns of combinations of Swaras in parameters of Laya.

The book is a good guide for a teacher to properly guide the students. Maybe given in the hands of the students it may end-up in 'Kalpita' production. But induced by the teacher it may inspire them into proper Manodharma.

The book is a Tamil translation of the original in Telugu published by the Telugu University, Hyderabad.

The maestro points out that the Swara passages occurring in the Varnam is the best source for Swarakalpana. The varying patterns, their Laya formulations give ample scope for permuting Swara patterns. Maestros of yesteryears, the author points out, drew from this fount for their Kalpana Swaras. He has also given models of Niraval according to Lakshana and Lakshya.

Following are a few examples from both, which could be considered as a guide to Manodharma :

In Kalyani Adi Tala Varnam, the III Ethukadai Swara runs thus :

n s n g r g s r n S r s r n s 1 d N s n d p m g m p D n g r !!

the patern is 35 44 35553

The same pattern may be permuted for another set of prayogas:

s r s n s D n d p D p m p g m i r g m p d n s g r s N d p d !!

similarly Saveri Adi Tala Varnam in Pallavi II Avarthana goes like this!

s r p m g r s d d m g r s d s r l m p d r s m p d n d m g r s d !!

This would serve as a pattern for swara prastharas, the pattern is 7633364

The variation could be :

dpmpmgr rsrmpd mpdlrs gR snddpm ndpm ||

So much for the ideas to be drawn from Varnam structure. Imagine how much can one look for into the Sangathees of Kritis.

As for example of Niraval:

Sri Tyagaraja's Undedhi Ramudugadu (Harikambhoji - Rupaka) Swara Sahitya of the Charanam :

;P P P; D II  
Tha ma Sa dhi II  
pm dpmg rgrs SII  
dhar ma th mudull  
dns ssnd PD II  
gu-na ra-hi - thudu II  
srGgr gmPPII  
sar-va mudu II

1. ;D N D; D II P  
tha ma sa- dhi II  
; dn dP, PP II  
dhar - ma- thmudu II -  
P dp dsnd PP II  
gu na ra-hi thu du II  
; m g m P P P II  
Sar va samudu II

; m g M P; P II  
tha - ma sa - dhi II  
; dhar ma - thm ;  
p m N D P; D II  
Tha ma sa dhi II  
D N D P P P II  
gu -na - ra hi thudu II  
S; sn rs nd nd  
Sar-va sa mu du

2. ; D N D ; D II  
Tha ma Sa -- dhi  
; n d p mgm PP II  
dhar - ma-- thmudu II  
;mgM P; P I  
pdN dn'S S S II  
Dhar - ma - thmudu II  
P D n s' nd PP II  
gu na ra - hi- thu du II  
g m P pm p s nd P II  
Sar-va-sa mu-du II  
g m p ndpm PP II  
pdn s r s n s ndnd II  
Sar - va Sa-mu-du II

3. ;D; dn ns, S II  
Tha - ma Sa-dhi II  
; dn sRs SS  
dhar - ma- thmu du II  
;dpd dnsRSS  
Thamasadhi  
p m d p m gM PP II  
dhar-ma--thmudu II  
pm psndp; D  
---Tha ms sa- dhi  
S snD dn SS II  
Gu nara hithudu  
S; S S sn sn II  
Sar - va sa-mu-du II  
SS Snrs ND  
guna rahi thudu  
Pdnsn rsndnd II  
sar-va-sa-mu-du II

4. ; G M G; G II  
-Tha ma - sa - dhi II  
R; m g g r SS II  
dhar -ma-thmudu  
; m g R g r S S II  
gr S s r G MG II  
gu - na ra-hi thudu II  
s r G m g rg gr S II  
Sar Va Samudu  
s r g r n s r s ND II

-Tha -ma-sa - dhi II  
ndpd pmgm PP II  
dhar --- ma--thmudu II  
pm psnd P; D  
--Tha-ma-sa-dhi ...  
gu - na ra- thi thudu II  
dn' s p d n s snd II  
sar - va-sa mu-du II

A book worthwhile 'practising' by teachers.

Visalam vageeswar



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24-4-1995 6.00 p.m.	Renowned Vaineeika <b>Smt. E. Gayatri &amp; Party</b>	Veena Recital
30-4-1995 6.00 p.m.	<b>Madurai Shri G.S. Mani &amp; Party</b>	"Carnatic Music in Tamil Films of Yesteryears"
1-5-1995 6.00 p.m.	<b>Smt. Aruna Sayeeram &amp; Party</b>	Vocal Music
13-5-1995	<b>Smt. Charumathi Ramachandran &amp; Party.</b>	Vocal Music
14-5-1995 6.00 p.m.	<b>Pride of the Sabha's Sangeetha Vidyalaya Bombay Ms. B. Ranjani Bombay Ms. B. Gayatri &amp; Party</b>	Violin Duet

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The Winners of the Annual Music Competitions for 1994-95 held in January/February this year will receive the prizes at the auspicious hands of that eminent  
**Smt. Charumathi Ramachandran**

on Saturday 13th May 1995  
at the Indian Gymkhana Grounds, Matunga, at 6.00 p.m.  
Scholarship Awards will also be presented on the occasion.

**S. Seshadri  
V. Rangaraj  
Hon. Secretaries**

**CULTURAL SCENE IN BOMBAY**

The spring festival of Shanmukhananda truly showered music of lustrous hues when Sudha Raghunathan and Hyderabad Brothers shared the weekend in mid-March and made the Pandal cutcheris a memorable event.

Groomed in the MLV School which revels in Brikkas and suave innovative stances, Sudha Raghunathan has come a long way making a niche for herself in the performing forum. Her high-pitched, melodious voice with enormous range has acquired a vitality and depth and her singing too is marked with a *Vishranti*. Naturally there is *Saukhyam* in the rendition, a self-enjoyment striking a rapport with the listeners.

Teamed up with Narmada (Violin) who has also come a long way giving fine stringed support, and with the percussion trio - Tiruvarur Vaidyanathan (Mridangam), Sriram Subbaraman (Kanjira) and R. Raman (Morsing) - giving an inspiring ensemble touch, Sudha rose to great heights with Bhava-laden music.

Simhendramadhyamam and Bhairavi, were two Ragas she pictured with abundant Vidwat and *Vishranti*. Deploying the scalic beauty of the former, Sudha invested it with pensive evocation and rendered Vasudevachar's *Ninnenammitinayya* with a devotional fervour. Narmada's was equally felicitous in the Alapana and Kriti rendition. In the Niraval *Pannagendra Sayana*, the MLV's innovative punch and nuancic flourishes seemed to flow naturally in Sudha's manipulation. The Swara dialogue between the two had a verve and vivacity.

There was a vastness in Sudha's exploration of Bhairavi which was started off in great *Vishranti* and that helped her extemporise with a sedate artistry too. The range and reach, the prayogas and contours - all added a new dimension, a new gleam and depth to Bhairavi. The Tara

forays were superb. One wished she delved the bass with the same flourish to make it an all-time great exploration. Narmada too was caught up with the same exploring mood and found exhilarating results: That she for once forgot that hers was a supportive role did not matter so long as her play had a punch and pleasant yield.

For such an elaborate prelude one certainly anticipated a Ragam-Tanam-Pallavi suite. But the monumental piece of Dikshitar, *Balagopala*, was a substitute, though presented with a feel for Sahitya and an aesthetic eye on the song structure. While the Niraval-swaras had enough punch, the Thani that followed had a clarity in team play and Morsing rose up equally to the level of Mridangam.

Dedicated to the memory of her mentor, M.L. Vasanthakumari Sudha gave a devotional finishing touches to her recital with *Baro Krishnayya*, *Parkkada Alaimela* and *Muruganin Maru Peyar Azhagh*. And that evoked nostalgic memory of the maestro.

Hyderabad Brothers, Seshachari and Raghavachari, have entrenched themselves as musical duo. Their voices blend, their imagination fuses and vivahara synchronise. Yet the grandeur, the magnificence of Alathur Brothers, who reigned supreme as vocal duo, is something that eludes them. Nevertheless, among the duo artistes the Brothers do command a respectable place in the concert forum.

There is a planned finish in their concert craft, a thrill in rendition, and they have cultivated to aesthetise their husky vocalism. They revel in Swaraprastharas. Alapana too they share sometimes bringing on to it a multi-dimensional facade. All these plus the performing gusto were there in the concert.

The Brothers' Purvi Kalyani - Seshachari confining himself to mid-octave

and Raghavachari scaling the upper register - was a refreshing buildup. Though they chose the much used *Gnanamosagarada*, the Niraval in *Paramathmudu Jeevathmudu* had original flavour.

Their Madhyamavathi was another picturisation of aesthetic beauty and evocative Bhava. Again the audience felt a bit disappointed when the RTP was relegated, on the consecutive day. Syama Sastri's *Palintsu Kamakshi*, one should admit, had its own impact with Niraval and swaras followed by Thani which again registered well for its crystalline clarity. Guruvayoor Dorai (Mridangam) at the lead and N. Govindarajan (Ghatam) following, the pair wove excellent tapestry of laya variations, shifting gaits with gaiety.

Peri Sreeramamurthy toed the line of the Brothers with ease and his violin play projected an artiste well-groomed in the art of accompanying.

A word about Pallavi may not be out of place. It is observed that after reaching a certain safe plank on career graph, artistes tend to cash in on their popularity exploiting their skill and performing potential. Even those who sustain their extemporisation give a go by to the Ragam-Tanam-Pallavi. The symposia, lecture demonstrations, media representations make little impress on them. While young artistes striving for a place in the performing forum do it with an aspiration and awe the veterans make it as a matter of routine, it is those who are well up in the ladder and who should pave way for further exploration and extemporisation when their voice is prim, just relegate it as if of no consequence. Should not the Sabhas, when booking the artistes, make it obligatory to include RTP in their performance if not add a clause?

★ ★ ★ ★ ★

Continuing its programme of National Integration, the Sabha presented a Karnatak Vocal by Padmaja Srinivasan (of Delhi) and a Hindustani recital by Shruti

Sadolikar Katkar during February. That the programmes were runaway success were evident from the quality music they both presented in their respective stream. Both hail from a great parampara, and both have had intense grooming in the Gurukula form; and both value their traditional moorings. Result : a weighty Sangeeth with sedate artistry.

Padmaja has wafer-thin voice but her vocalism is sustaining. Emulating the 'Nayam' of Musiri School this Chela of Musiri Subramania Iyer and T. K. Govinda Rao stuck to tradition with deep reverence. That was her strength and made the concert a rich experience.

The style of Vilambam, the honeyed grace in melody, the soothing bhava - all the hallmarks of the maestro's Bani were finely nurtured in Padmaja's vocalism. Be it the Alapana, or Kriti rendition or the improvisatory Niraval and Swaras there was a 'Paddati' purity and the end product was touching. Pantuvarali (*Sambho Mahadeva*), Kambhoji (*Evarimata Vinnavo*), the brief but sustaining RTP in Bhairavi Tisra Jhampa (Nalu Kalai) were presentation of sedate artistry. If alapanas had the aura of tradition, Niraval, the anchor of the school, had a spontaneity and feel for Sahitya Bhava while Swaras were pegged on to the Bhava evoked in the Niraval. On the whole it brought to the concert a firm base, a presentational finesse with all the aesthetics and Swanubhava inherent in such rendition. The Ragamalika (*Ennenna Vilayadamma*) supposed to be a light piece earned 'Classical' substantivity in its context.

Accompanists Lakshmi Narayanan (Violin), Tanjavur Subramaniam (Mridangam) and Pudukode Ramachandran (Ghatam) - all were seasoned artistes who relished their roles and added their own lustre to the glow of music.

Among the musicians of the younger generation in Hindustani stream, one who has conquered the hearts of Rasikas and

critics and one who is much sought after in a Mehfil or a programme of 'integration' is Shruti Sadolikar Katkar, a child prodigy. A product of Jaipur Gharana, nurtured into the musical nuances and intricacies by her father Pt. Wamanrao Sadolikar from her cradle and by Ustad Gulubhai Jasdanwalla Shruti has been hailed as the "Singing incarnation of Kesarbai Kelkar" who became a legend in her times. She has never disappointed her organisers or her audience.

Shruti's performance for Shanmukhanda in mid-February was an enchanting performance. Her opening Puriya, an evening melody of poised poignance was presented in all its placidity. Yes, placidity is the hallmark of Shruti's sangeet. There is absolute Vishranti in here deportment and delineation, stability and sustenance, vitality and verve. And her melodious voice is malleable to any mood and music variety. Her voice texture flexes from soft to fetching tone making a landmark delineation. Her vilambit Khayal *Maniro more---Piya sang* built note by note traversing over the entire gamut with abandon was a rich experience. Adding lusture to it was the Madhya Laya & Drut Khayal *Shyam Sundar* wherein she showed her skill of laya. The Akaar Taans were breathtaking. That she is purist so far as rendition of Khayal was noted from the sargams which were conspicuous by their absence.

Immediately following was Lalitha Gauri that could have easily been affected by the impact of Puriya. But not so with Shruti. For she exploited the occurrence of the twin Madhyams in the Raga and wove patterns to shed any semblance of Puriya bhava. It was a seasonal number, relating to Holi Khelat, and she made use of Choot, Meend etc., to make the *khelat* really enjoyable.

Her Misra Jinjooti Hori Thumri was another number full of Bhava where she infused her Bhadat with Bhava and colour. The two compositions in Yaman, both devotional numbers were touching and the

Bhajans of Mira and Kabir twanged your heart strings.

In Aneesh Pradhan one saw a rare Tablachi with soft strokes. Restraint on percussive vigour he gave a sangat that enhanced the melodic texture of Tabla tone, attuning itself to the soothing melody of the vocalist. Kunte on Sarangi was inspiring too..

★ ★ ★ ★ ★

The mood of Aradhana sweeps over the months of January-February casting a solemn spell. Year after year following a soulful rendering of Pancharatnas on the Bahula Panchami Day, the Tyagaraja Aradhana, Vidwans and vidushis, amateurs and students pay their *Pranams* in Sangeethanjali. This year too the Shanmukhanda Sabha organised a 2 day concerts in tribute to Saint Tyagaraja (21st and 22nd January), one day Anjali to Sri Purandara Dasa and Sri Syama Sastri (Feb. 18,19) respectively.

As has been a significant feature of the Aradhana concerts organised by the Sabha a number of fine talents and seasoned musicians were presented in these concerts. Of the Tyagarajanjali concerts the one which stole the thunder was the chorus rendering of Tiruvayyaru Kshetra Kritis. Devised as a special feature for AIR and rendered last year by Smt. Kalyani Sharma, it was presented by her student Prema Krishnan, Janaki Swamy, Renuka Rajan, and Prema Sundaresan (Violin) with K. Kumar providing percussion support.

The select kritis they rendered were *Amba Dharmasamvardhani* (Atana), *Karunajoodavumma* (Todi), *Evarunnaru Brova* (Malavi), *Neevubrovavalenamma* (Saveri) *Bale Balendu* (Ritigowla), *Vidhi Chakraduloku* (Yamuna Kalyani) and *Muthsata Brahmadulaku* (Madyamavathi).

And it was marked for fine patanthara and synchrony in chorus singing. Perhaps it was the first time that the Samudaya Kritis of the Saint on Tiruvayyaru Kshetra were rendered in chorus and in a series too.

Of the others, Mangalam Krishnamoorthy's vocal stood out for its overall excellence, melodious voice, facile flow and Bhava purita rendition. Groomed by Neela Ramgopal and T. N. Seshagopalan, she showed promise of a good performing artiste. *Gati neevani* (Todi) a rare gem in the Lalgudi Pancharatnam was a highlight of her Anajli which comprised *Sripate* (Nagaswaravali) *Pariyachakama* (Vanaspati), *Ramachandra nee daya* (Suruti), among others.

Sankari Santhanam's was a neat rendition of a few popular kritis of the Saint. In *Evarimata* (Kambhoji), the Vilamba Kala essence of the saint was brought to fore.

It was quite encouraging that some of the students of the Sabha Sangeetha Vidyalaya acquitted themselves well in vocal and as accompanying artistes. Guru Mani Krishnan (Vocal), Saipriya - Vidya Veena duet, Lakshmi Priya's Violin support and Vivek, Vijay, Sriram, Shankar, and Ramaswami's percussion support were noteworthy.

Of the concerts attended on the Sangeeta Pitamaha day, Gaythri Sundaresan struck as seasoned musician. Her repertoire comprised quite some rare pieces, such as *Ghatikachala Hanumantha* (Hindolam), *Nanege Badavanu* (Behag) and *Hitakolli Hitakolli* (Ragamalika).

Indira Chavali, a prize winner in Purandara Dasa Devarnamas was another youngster who impressed with *Nambikkettavarillavo* (Kalyani) and other padas.

Niranjani - Shoba Veena duet (Students of the Sabha) reflected good grooming and practice. *Sakalagraha* (Atana) and *Kodubegamadi* (Saraswati) were among the numbers they rendered. (Niranjani gave a

brief and brilliant concert at the Asthika Samaj during the Rama Navami Festival in March).

Meera Mahadevan did a neat job on Violin support, while Harikrishnan, and others of the Sabha played on the Mridangam.

Syama Sastri Day had quite some seniors presenting his gems, some rare, some popular but each with a sheen all its own.

Opener Rama Ganapathi's *Pahi Girirajasute* (Ananda Bhairavi), *Mayamma* (Ahiri) and *Karunajoodavamma* (Sri) were marked for patantara suddha and clarity of diction.

Akila Janardhan's *Ninnuvinagamari* (Purvikalyani), *Tarunam Idamma* (Gowli pantu), *O Jagadamba* (Ananda Bhairavi), highlighted the vilamba grace in the composer's kritis. Her Patanthara reflected her mentor Mani Krishnaswamy's placidity.

Vamanan's Yadukula Kambhoji Swarajati was an excellent Arpana to the Vaggeyakara through his own creation. Bhava in all its facets in Raga, Sahitya, and in evocation was infused in the rendition. His *Palinthsu Kamakshi* was a well done finale.

Earlier youngster Maithreyee rendered *Enneramum* (Purvikalyani), *Mayamma* (Natakuranji) etc., with flourish. She has a Ghana Sareeram and could shape up into good artiste. Sudarshan gave a short Veena rendition accompanied by Subramaniam Narayan's fine strokes.

P. N. Suresh (who gave solo on Tyagaraja Day) and Meera Mahadevan neatly accompanied on the violin while Prasanna Shyamaprasad and Vijay Natesan provided rhythmic support.

- Kinnari.

## BLAZING TO GLORY

There are few teachers who dedicate themselves to their profession with a missionary zeal. Fewer still who blaze to glory. That the two teachers of the city, Smt. T.R. Balamani and Shri T. S. Nandakumar who were recently felicitated, perched it high, turning out performing artistes, goes without saying. The music scene in the metropolis is agog with their students at various levels making their mark as vocalists and percussionists.

It is the quality of music that speaks for an artiste but it is the students who speak for a Guru. One with imagination and introspection and relentless Sadhaka can shine as a star artiste. But to shape up as a Guru needs this plus something more. To learn is one thing but to impart knowledge is quite a different thing. A teacher has to be a constant learner, a constant explorer and observer and requires a special skill to gauge the students' capacity for 'intake' and accordingly modulate her/his method.

In this Balamani has made a mark transforming even an average singer with not so malleable voice into an artiste of merit. Her teaching instinct is something spontaneous. It is hard to define it.

You take a stock of any of the Music competition, Aradhana concerts, Talent Promotion programmes or chamber concerts, you will find students of Balamani and Nandakumar bagging some of the prizes, performing with confidence and accompanying on the percussion.

It was a great fortune for Balamani to have her Guru T.K. Govinda Rao bless her on the occasion of the felicitation. And it was a felicitation with a difference; where

the students young and old, professional and amateur sang and played on their instruments throughout the day.

Nandakumar is another creative artiste. His mind vibrates with rhythmic permutations and combinations. Dynamic and versatile he would try his creative impulse right from the beginner to the senior student and involve them in Laya Vadya Ensembles. Within the framework of Tala Vadya Ensemble he has devised something simple for the kids and a very complex formulae for seniors. And he leaves no instrument untapped, and he gears each one of his students in course of time on to different instruments, so as to make them jack of all instruments. A few however remain predominantly Mridangists. This ensures a place in any capacity for each of his students in a concert! Little wonder, students flock to him with an ambition of a concert exposure.

The three cassettes of "Jewels of Rhythm" by his Vadya Laya Vrinda are his brainchild and in the Ensemble following the felicitation, a pick of his talents did a Laya vinyasa in Sankirna Chapu, which added a feather to the Guru's cap.

The function presided over by Dr. V. Subramanian, under the auspices of Padam, founded by Shri P. R. Krishnamoorthy and others came to a fitting finale by a brief concert by Balamani and daughter Ranjani Chander, finely accompanied by Sanjay Chandran (Violin) and Nandakumar (Mridangam).

- S. R.

## The 'Pause' in Rhythm

The portals of Sangeet Mahabharati, the magnificent institution proclaiming the multi-faceted landmark in Hindustani Music wears a vacuum look. Its architect, its dynamic director, Pt. Nikhil Ghosh is no more. In the demise of this Veteran Tabliya, it is not only 'Sangeet Mahabharati that has lost its 'Pitamaha', the field of Hindustani music also is left poorer by the absence of a dedicated missionary.

Nikhilbabu, as the bearded maestro was affectionately called, was born in music and nurtured music till his last breath. Brother of the flute legend Pannalal Ghosh, Nikhil babu grew up as a natural percussionist while mastering Sitar and vocal. His thirst for knowledge both on practical front and theoretical studies led him on to a path where he evolved a style of great practical value and a teaching methodology in academics.

His fortune was his learning under all time great triumvirate, Ustad Ahmed Jan Thirakwa, Ustad Amir Hussain Khan and Pt. Jnan Prakash Ghosh, so much so he became a "Triveni Sangham" of percussion styles. He evolved a twin style of playing solo and giving 'Sangat'. It is said that in his solo he finely brought a fusion of Delhi, Farukhabad and Lucknow Gharanas. In fact, he has been considered as the pioneer soloist who introduced solo percussion at the international music meets.

There has been no stalwarts who have not been accompanied by Nikhilbabu. Doyens like Ustad Hafiz Ali Khan, Allauddin Khan, Faiyaz Khan, Bade Ghulam Ali Khan of yester years and his own contemporaries, Pt. Ravi Shankar, Vilayat Khan, Pt. Jasraj and others had his Sangat enrich their recitals.

His 76 years of life had been one of intense musical activity. While on the one hand, he evolved his own style of Tabla play, on the other he built up his academics, devising his own method of teaching Vocal, Sitar and Tabla in his Sangeet Mahabharati, on the Guru - Sishya tradition. Besides he launched on an ambitious project of bringing out an *Encyclopaedia of Music, Dance and Drama in India*.

Not confining to classical music alone he lent his hand to film music and light music and interacted with Western maestros. Maybe he was not destined to see his dream come true. But his sons Nayan Ghosh, and Dhruva Ghosh and daughter Tulka who have emerged as artistes and teachers of merit under his able grooming should continue from where he left and make his 'magnificent obsession' a reality.

- Kinnari



### SRI SHANMUKHANANDA FINE ARTS & SANGEETHA SABHA Bombay - 400 022.

#### Music Competition 1994-95

Sr. No.	Title of the Endowment/Memorial Prize	Prize Winners
<b>VOCAL</b>		
1.	B.V.S. Iyengar Memorial (Instituted by M/s. Iyengar & Co, Group I 10-15 Years)	I Prize : Master Prasanna Venkataraman II Prize : Kum. Archana Sampathkumar & Master N.D. Vijaykumar III Prize : Kum. Radhika Ramasubban
2.	Smt. Vijayalakshmi Nathan Endowment. (Instituted by Shri R. S. Nathan) (Group II - 15 to 20 years)	I Prize : Shri P.E. Krishnan II Prize : Shri Anand V.
3.	(I). Kalki Memorial (Instituted by Shri T. Sadasivam)  (II) Smt. Narayani Haridasan Memorial (Instituted by Shri H. Shankar (For Bharatiyar Compositions)	I Prize: Master N. Subramanian & Kum. Shilpa Krishnaswamy II Prize: Kum. K. Aparna
4.	Prof. T.V. Ramanujam Endowment (Thambura) (Instituted by Prof. T.V. Ramanujam)	Kum. Priya Ramachandran
5.	(I) Shri Karugudi V. Sankara Iyer Memorial (Instituted by M/s. Sankar Iyer & Co.)  (II) Shri K. Gopalachari Memorial (Instituted by Shri S. K. Iyengar) (For Papanasam Sivan Kritis)	I Prize : Shri P.E. Krishnan
6.	Shri R. V. Murthy Endowment (Instituted by Shri R. V. Murthy) (For Composition of Purandaradasa)	I Prize: Shri P. E. Krishnan II Prize: Kum. Ramya Narasimhan III Prize: Anuradha C. Sharma & Kum. Srividya R. Nirmal Consolation Prize: Supriya Mahadevan
7.	(I) Shri S. R. Kasturi Endowment (Instituted by Shri Kalaimamani S. R. Kasturi) (II) Shri P. R. Krishnaswamy Memorial (Instituted by Shri S. K. Iyengar)	I Prize: Kum. R. Sheela
8.	(I) Shri T.S. Subramaniam Endowment (Instituted by Shri T.S. Subramaniam)	I Prize: Shri P.E. Krishnan

9.	(II) Alamelu Mangal Memorial (Instituted by Shri S. K. Iyengar) (For Kritis of Maharaja Swati Tirunall)	I Prize: Shri P.E. Krishnan
10.	Smt. Karuganti Sathyavati Memorial (Instituted by Shri Hanumantha Rao)	I Prize: Kum. Ramya Narasimhan
11.	Smt. D. K. Pattammal Endowment (Instituted by Dr. V.V. Srivatsa - (For Muthiah Bhagavathar Kritis)	Appren. Prize: Kum. Priya Ramachandran
12.	Smt. D.K. Pattammal Endowment (Instituted by Dr. V.V. Srivasta - For Dikshitar Kritis)	I Prize: Shri P. E. Krishnan
13.	Maharajapuram Viswanatha Iyer Memorial (Instituted by Maharajapuram Viswanatha Iyer Trust - For Alapana)	I Prize: Kum. Priya Ramachandran
14.	Shri P. R. Krishnaswamy Iyer Memorial (Kuthuvilakku) (Instituted by Smt. Anuradha Badri) (For Kritis of Patnam Subramanya Iyer & Mysore Vasudevachar)	Appren(I) Kum. Priya Rama chandran Appren. (II) Shri P.E. Krishnan
15.	Shri Navalpakkam Sunder Rajan Endowment (Insituted by Shri N. S. Rajan (For Syama Sastri Kritis)	
16.	<b>VIOLIN</b> Gr. I (i) Smt Lakshmi Ammal Memorial (Instituted by Shri G. Sunderesan) (ii)Smt. Mangalam Govindawamy (Instituted by Shri T.S. Krishnaswamy)	I Prize: Master Ravi S. Prasad & Master R. Satish kumar II Prize: Master Shivakumar Anantha raman III Prize: Kum Shweta
17.	Gr. II (i) Smt. Shanta Sethuraman Memorial (Instituted by Shri T.S.Krishnaswami)	Apprn. I Master Anand V (Anushaktinagar) Apprn. Prize:(II) Master Anand V. (Pestom Sagar)
18.	<b>MRIDANGAM</b> Group I Gr. III Sri Vellore Ramabhadran Endowment (Institued by Shri Vellore Ramabhadran)	I Prize: Master V. Deepak II Prize: V Devanandan Appren. Prize: Sri R. Subramanian Consolation Prize : Shri Sriram Suryanarayanan

**SRI SHANMUKHANANDA FINE ARTS & SANGEETHA SABHA (REGD)**  
**SRI SHANMUKHANANDA SANGEETHA VIDYALAYA - SCHOLARSHIP AWARD 1994 -95**

Sl.No	SCHOLARSHIP ENDOWMENT	AMOUNT	NAME OF AWARDEE	NAME OF THE TEACHER
1.	<b>VOCAL</b> Sri Suryashekhara Iyer Memorial Scholarship (Instituted by Shri P.S. Sitarman)	Rs. 500	Smt. Sugandha J. Athreya	Smt. Kalyani Sharma
2.	Sri. MuthukrishnaYathindra Memorial Scholarship (Instituted by Shri V. Sundaresan)	Rs. 300	Smt. Sugandha J. Athreya	"
3.	Madhugiri Shantaveer Parvatamma Vinod Scholarship (Instituted by Shri M.S.V. Babu)	Rs. 300	(i) Master Gunumani Krishnan (ii) Kum. Padma Swaminathan	Smt. Meera Nalhari Smt. R. Sakuntala
4.	Smt. Lakshmi Easwar Memorial Scholarship (Instituted by Shri T.N.P. Easwar)	Rs. 250	Kum. Rupa Ramakrishnan	Smt. Meera Nathan
5.	Radhika Ganapathy Endowment Trichi Swaminatha Iyer Endowment (Instituted By Shri Trichi Swaminatha Iyer)	Rs. 200	Master Pradeep Jayaraman	Smt. R. Sakuntala
6.	Kambangudi Kamalambal Venkatrama Iyer Memorial (Instituted by Athmanath S. Iyer)	Rs. 100	Kum. R. S. Smrithi	Smt. Rama Krishnaswamy
7.	<b>VEENA</b> Hema Malini Endowment	Rs. 500	Kumari. Janaki Krishnamoorthy	Smt. Kalyani Sharma
8.	Hema Malini Endowment	Rs. 250	Shri. Vaidynathan	Smt. Janaki Natarajan
9.	Hema Malini Endowment (Instituted Smt. Jaya Chakravathy)	Rs. 250	Kum. V. Shobha	Smt. Mangalam Muthuswamy
10.	Madhugiri Shantaveer Parvatamma Vinod Scholarship (Instituted by Shri M.S.V. Babu)	Rs. 300	Kumari. Niranjani K	Smt. Mangalam Muthswamy
11.	Smt. Lalitha Gurunadham Memorial (Instituted by Smt. Kamala Vivekananda)	Rs. 100	Kum. Ranjani Balasubramaniam	Smt. Kalyani Sharma
12.	<b>VIOLIN</b> Shri V. Sridhar Memorial (Instituted by Shri G.R. Rao)	Rs. 1000	Kumari N. Lakshimpriya	Smt. Visalam Vageeshwar
13.	Smt. Madhugiri Shantaveer Parvatamma Vinod Scholarship (Instituted by M.S.V. Babu)	Rs. 300	(i) Master S. Sudarshan (ii) Master Ramakrishnan	Smt. Visalam Vageeshwar
14.	Smt. Lakshmi Easwar Memorial (Instituted by Shri T.N.P. Easwar)	Rs. 250	Kum. Srividya	"
15.	<b>MRIDANGAM</b> Madhugiri Shantaveer Parvatamma Vinod Scholarship (Instituted by Shri M.S.V. Babu)	Rs. 300	Master Devanand Menon	Smt. Visalam Vageeswar
16.	(SITAR) Shri S. K. Patil Memorial (Instituted by the Sabha)	Rs. 500	Kum. Neena Joshi	Smt. Jayalakshmi Gopalakrishnan
17.	<b>TABLA</b> Dena Bank V. Krishnaswamy Memorial (Instituted by Shri V. Ramaswamy)	Rs. 200	Master. Harpeet Singh	Pt. Kartick Kumar Shri Milind V. Joshi

## Saptaswra or Ashtawara ?

"Worship the beautiful Goddesses presiding over the Seven swaras", says Tyagaraja in *Sobhillu Saptaswara* (Jagan-mohini).

Each sthayi has, in effect, eight and does not command complete, comprehensive identity otherwise. Perhaps it may be taken as borrowing a Shadja from the upper or the lower octave. The ceiling of each floor is the base for the upper floor and it works likewise downwards too. When there is not ceiling it is topless and when there is no floor, the structure is incomplete and none can float always under the ceiling. Rendition does not stop at Nishada or the Rishaba to ensure adherence to the seven-swara formula. Why should any sthayi borrow a Shadja from the upper or the lower sthayi working upwards or lower down *ad infinitum* ? Is there any scilege in allowing the credits of the full eight to a sthayi ?

★★★★★



### Aestheticism, Connoisseurship or Parochialism ?

Love of the Kaveri and Tiruvaiyaru was only second to love of his Ishta Devata, Sri Rama. Tyagaraja's *Sari Vedaliha* (Asaveri) is a portrayal of the then majestic river in its full flow. *Muripemu Galige Gada* (Mukhari) is a challenge to the Prince of Ayodhya whether he could ever think of saying 'no' to the query.

'Oh Rama ! Are you not happy that you have secured a charming and beautiful place known as the Panchanada Kshetra beautiful in all this world on the bank of the Kaveri over which blows the incomparable Zephyr .... palatial and beautiful buildings .... divine trees with sweet smelling flowers .... melody of cuckoos....."

The Saint feels pleased that his Rama is well accommodated on the bank of the river which he loves and at the place blessed by Nature bountifully. How serene and heavenly Tiruvaiyaru should have been fifteen decades back !

- N. Rajagopalan  
-Courtesy "Another Garland"

## ஸ்ரீ நாராயண தீர்த்தர்

By ரமண கிருஷ்ணஸ்வாமி

பாரத பூமி பழம்பெரும் பூமி. இப்பரந்த நமது பாரத நாட்டில் மிகத் தொன்மையானதும் தெய்வீக மணம் கமழும் கலை ஸங்கீதக் கலை. ஸங்கீதமானது புராதன காலத்திலிருந்தே நமக்கு கிடைத்துள்ள விலை மதிப்பற்ற நிதிகளில் ஒன்றாகும். இப்புண்ணிய பூமியில் கர்நாடக இசை உலகில் மிகப்பல அரிய உத்தமவாக் கேயக்காரர்கள் தோன்றி இசை உலகிற்கு அளப்பரியத் தொண்டினைச் செய்திருக்கிறார்கள். அம்மஹான்கள் இயற்றியுள்ள கிருதிகளையும் கீர்த்தனங்களையும், கர்நாடக இசையுலகு இன்றும் மிகவும் பக்திப்பரவசத்துடன் இசைத்துப் போற்றி பாதுகாத்து வருகிறது. அவ்வயர்ந்த மனிதர்களின் வாழ்க்கைச் சரித்திரத்தின் மூலம் அவர்களின் உள்ளணர்வுகளையும் இசை அனுபவங்களையும் இசைத் தொண்டினையும் நாம் மிகத் தெளிவாகக் காணமுடிகிறது.

"ஸங்கீத பிதாமஹ" ஸ்ரீ புரந்தர தாஸர் காலத்திற்கும் "நாதயோகி" ஸ்ரீ தியாகராஜ ஸ்வாமிகளின் காலத்திற்கும் இடையே பல நூற்றாண்டுகள் பலவாக் கேயக்காரர்கள் தோன்றி, ஸங்கீதத்தை பஜனை ஸம்பிரதாயமாகவும், கலை உருவமாகவும் பரிமளிக்கச் செய்து ஆற்றியுள்ள தொண்டு எண்ணிலடங்கா. அவ்வுத்தமர்களுள் ஒரு கிரோன்மணிதான் ஸ்ரீ நாராயண தீர்த்தர். அவர் தனது அரிய தொண்டினால், தரங்கங்கள் மூலம் ஸ்ரீ புரந்தர தாஸருக்கும் ஸ்ரீ தியாகராஜ ஸ்வாமிக்கும் இடைப்பட்ட காலத்திற்குப் பாலமாக அமைந்தார்.

வியாச பரம்பரை

ஸ்ரீ நாராயண தீர்த்தர் அஷ்டபதி இயற்றிய ஸ்ரீ ஜயதேவரின் அம்சமாகப் போற்றப்படுகிறார். ஸ்ரீ ஜயதேவர் மஹாபாரதம் இயற்றிய ஸ்ரீ வேத வியாசரின் மறுபிறப்பாகக் காணப்படுகிறார். ஸ்ரீ வியாசர், மஹா பாரதத்தில் ஸ்ரீ கிருஷ்ண பரமாத்மாவின் லீலானுபவங்களை அதிகமாக அனுபவிக்க முடியாத குறையினால் ஸ்ரீ ஜயதேவராக பிறப்பெடுத்து, அஷ்டபதியை அருளிச் செய்து,

அதிலும் ஸ்ரீ கிருஷ்ணரின் பாலலீலைகளைக் கூறாமல் ஸ்ரீ கிருஷ்ணரின் ராஸ லீலைகளையும் ராதையின் பிரேம பக்தியையுமே முழுதும் பாடியதால் ஸ்ரீ நாராயண தீர்த்தராக அவதரித்து கண்ணரின் பால லீலைகளையும், ஸ்ரீ கிருஷ்ணாவதாரத்தி லிருந்து ருக்மிணியை விவாஹம் செய்து ஸ்வீகரித்துக் கொண்ட வினோதங்களை கத்ய, பத்ய, கீர்த்தனங்களாக கோஷம் செய்யும் அலைகடலாக "ஸ்ரீ கிருஷ்ணலீலா தரங்கினி" என்கிற கிரந்தத்தை அருளிச் செய்து தனது குறையை நிவர்த்தித்துக் கொண்டதாகக் காண்கிறோம். இவை மட்டும் அல்ல. நாட்டிய உலகில் ஸ்ரீ கிருஷ்ண குணானுபவங்களை நாட்டியமாக ஆடிக்களிக்க வேண்டுமென எண்ணம் கொண்டு ஸ்ரீ கேசுதரக்ஞராக அவதரித்து ஸங்கீத உலகம் புகழும் ஸ்ரீ கேசுதரக்ஞர் பதங்களையும் இயற்றி அருளினார் என்றும் கூறப்படுகிறது.

வாழ்க்கை சரிதம் :

ஸ்ரீஸதாசிவபரும்மேந்திரர், ஸ்ரீதியாக ராஜஸ்வாமிகளைப் போன்று ஸ்ரீ நாராயண தீர்த்தரும் தெலுங்கு பிராம்மண வகுப்பைச் சார்ந்தவர். இவரது காலம் 1665 = 1745.

பிறந்த இடம் : ஆந்திரா - குண்டூர் மாவட்டம் - மங்கள கிரியின் அருகில் "காஜா" என்னும் கிராமம்.

இயற்பெயர் : கோவிந்த சாஸ்திரி மாதவன்

தந்தை பெயர் : நீலகண்ட சாஸ்திரி

கிறுவயதிலிருந்தே தெய்வ பக்தி நிரம்பியவராகவும், ஸ்ரீ கிருஷ்ண சைதன்யர், ஸ்ரீ ஜயதேவர், ஸ்ரீ புரந்தரதாஸர் போன்று ஸ்ரீ கிருஷ்ண தியானத்தில் ஆழ்ந்தவராகவும் காணப்பட்டார். "வாகதேவ சாஸ்திரி" என்பவரிடம் பன்னிரண்டு ஆண்டுகள் வேத சாஸ்திரங்களைக் கற்றுத் தேர்ந்தார். கிறுவயதிலிருந்தே இசையிலும் தேர்ந்த ஞானம் இவருக்கு இருந்து வந்துள்ளது.

ஆந்திராவிலிருந்து தமிழ்நாட்டிற்கு இவரது வருகையைப்பற்றி வேறுபாடான கருத்துக்கள் நிலவி வருகின்றன. வேத சாஸ்திரங்கள் கற்ற பிறகு கங்கா தேவி தம்மை அழைப்பதாக உணர்ந்து காசிக்குப் பயணம் செய்து அங்கு ஸ்ரீராமானந்தர் என்கிற மஹானிடம் சீடராக பணியாற்றி அவர் முறைப்படி இவருக்கு சந்நியாசம், தீட்சை அளித்து "நாராயண தீர்த்தர்" என்ற திருநாமமும் சூட்டியதாகவும், காசியிலிருந்து தெற்கு நோக்கி திருப்பதி வழியாக தமிழ்நாடு வந்தடைந்ததாகவும் ஒரு வரலாறு.

மற்றொன்று : வேத சாஸ்திரங்கள் கற்றுத் தேர்ந்த பிறகு ஆந்திராவிலிருந்து புறப்பட்டு கிருஷ்ணா நதிக்கரையில் தென் கரையில் உள்ள "ஜிஞ்சுபள்ளி" கிராமத்தில் நதியை கடக்கும்போது வெள்ளப்பெருக்கில் அகப்பட்டு மானசீகமாக பகவானைப் பிரார்த்தித்துத் தானாகவே "ஆபத் சன்னியாசம்" ஏற்றுத் துறவியானார். ஆனால் வெள்ளம் வடிந்து உயிர் பிழைத்து மனைவியைக் காணச் செல்லும்போது (மானசீகமாக சன்னியாசம் செய்து கொண்டதால் யாரும் அறிய முடியாது என்று தவறாக முடிவெடுத்து விட்டார்). அவ்வுத்தமிக்கு ஸ்ரீ நாராயண தீர்த்தர் சன்னியாசியாகவே தோற்றமளித்தாரே தவிர கணவனாகத் தோன்றவில்லை. என்னே கடவுளின் லீலை!

இதை அறிந்து கொண்ட ஸ்வாமிகள் மனம் பதைபதைத்து பகவானிடம் தனது அபராதத்தை மன்னிக்கும்படி கதறி அந்த நிமிடமே துறவறம் பூண்டு திருத்தல யாத்திரை கிளம்பி கிருஷ்ணா நதியின் வடகரையில் வேதாத்ரி என்ற கிராமத்தை அடைந்து அங்குள்ள நரனிம்ம ஸ்வாமி கோயிலை அடைந்து அவர்மீது முதன்முதலாக கீர்த்தனை இயற்றி அங்கேயே இரண்டு ஆண்டுகள் கடுந்தவம் புரிந்து பிறகு காசிக்குப் பயணம் செய்ததாகவும் கூறப்படுகிறது.

திருத்தல யாத்திரை :

காசியிலிருந்து திரும்பி வரும் வழியில் கோதாவரி மாவட்டத்தில் உள்ள "குச்சிமஞ்சி" கிராமத்திலும் கிருஷ்ணா நதிக்கரையில் உள்ள "வெள்ளத்துார்" கிராமத்திலும் சிலகாலம் தங்கி பகவத் தியானம் செய்து அங்கிருந்து யாத்திரையாக திருப்பதியை அடைந்து வெங்கடாசலபதியை வழிபட்டுக் கொண்டிருக்கும் சமயம் அங்கு அவருக்குக்

கடுமையான வயிற்றுவலி தொடங்கியது. இருந்தாலும் பகவத்தியானம் நிற்கவில்லை. தான் செய்த பிழைக்கு பகவானுடைய நாமம் மரணமே பிராயச்சித்தம் என்று தெரிந்து "அவனின்றி ஓரணுவும் அசையாது" என்பதையும் முழுமையாக உணர்ந்து கொண்டார். ஒரு நாள் ஸ்ரீ வெங்கடாசலபதி அவரது பக்திக்கு இரங்கி அவரது குரு வடிவில் கனவில் தோன்றி "எனது மற்றொரு இருப்பிடமான "பூபதிராஜபுரம்" என்ற தலத்திற்குச் செல்; உனது வயிற்றுவலி நீங்கி பிறவிப் பயனை அடைவாய்" என்று அருளி மறைந்தார்.

எனவே திருப்பதியிலிருந்து புறப்பட்டு யாத்திரையாக, தமிழ்நாட்டிற்கு (கி.பி. 1701க்குப் பிறகு) வந்து "மத்தியார்ச்சனம்" என்ற திருவிடைமருதூரில் ஸ்ரீ மஹாலிங்க ஸ்வாமியை தரிசனம் செய்து கொண்டார். அங்கு 'ஸ்ரீச்ச்சிதானந்தஸ்வாமி'களுடன் பரிச்சயம் ஏற்பட்டு, இருவரும் தங்களது கருத்துக்களை பரிமாறிக் கொள்ளும் பொழுது ஸ்ரீ நாராயண தீர்த்தரின் ஆழ்ந்த பக்தியையும் மனப்பக்குவத்தையும் கண்ட ஸ்ரீ ச்ச்சிதானந்த ஸ்வாமிகள் அவரை திருவையாறு சென்று வாசம் செய்யும்படி கூற ஸ்வாமிகளும் பஞ்சநதி தலத்திற்குச் சென்று மேட்டுத் தெருவில் உள்ள ஒரு வில்வ மரத்தடியில் அமர்ந்து சிலகாலம் கிருஷ்ண தியானம் செய்து கொண்டிருந்து விட்டுப் பிறகு அங்கிருந்து விளாங்குடி, திருமழபாடி வழியாக குணசீலம் என்கிற குணசேகரம் சென்று அங்கு பகவானை வழிபட்டுக் கொண்டும் பகவத்தியானம் செய்து கொண்டிருந்தார்.

ஒரு நாள் ஸ்ரீ மஹாவிஷ்ணு அவரது கனவில் வந்து தனது தசாவதாரக் கோலங்களைக் காட்டியருளி இறுதியில் கலியுகவரதனை ஸ்ரீனிவாஸப் பெருமானாக தரிசனம் தந்து தன் அருள்வாக்கினால் "விரைவிலேயே வராகம் ஒன்றினைக் காண்பாய் அது செல்லும் திசையில் அது காண்பிக்கும் இடத்தை அடைந்தால் உனது வயிற்றுவலியும் நீங்கிப் பிறவிப் பயனையும் அடைவாய்," என்று கூறி மறைந்தார். அதன்படி ஸ்வாமிகள் குணசீலத்திலிருந்து கிளம்பி குடமுருட்டி (காவிரியின் கிளைநதி) ஆற்றின் கரையில் உள்ள நடுக்காவேரி என்னுமிடத்தில் ஒரு பிள்ளையார் கோவிலை அடையும்போது அங்கு சிலா ரூபமாக இருந்த வராகம் ஒன்று ஸ்வாமிகளைக் கண்டவுடன் நகரத் துவங்கியது. ஸ்வாமிகளும்

இறைவனின் கட்டளைப்படி அதனைப் பின்தொடர அது நேராக பூபதிராஜபுரம் சென்று அங்குள்ள ஸ்ரீனிவாஸப்பெருமாள் கோயிலினுள் சென்று மறைந்து விட்டது. பின் தொடர்ந்த ஸ்ரீ நாராயண தீர்த்தர் மிகவும் ஆச்சரியப்பட்டு வராஹவதாரம் எடுத்த ஸ்ரீ மஹாவிஷ்ணுவே வராஹமாக வந்து தன்னை ஆட்கொண்டதை உணர்ந்து பக்திபரவசத்தால் கண்ணீர் மல்கி தீனனான தனக்கு இரங்கி அருளிய அவனது கருணையை எண்ணி வியந்து அவனது திருவடிமலர் பணிந்து தியானத்தில் ஆழ்ந்தார். அன்று முதல் அவ்வூர் வராஹபுரிசுேத்திரம் தற்போது வரகூர் என்று அழைக்கப்படுகிறது.

தியானத்தில் தான் அனுபவித்த தெய்வானுபவங்களையும் தான் கண்ட கிருஷ்ண லீலைகளையும் அனைவரும் உணரும் வகையில் இனிமை எளிமை நிறைந்த பாடல்களாக இயற்றத் தொடங்கினார். அவ்விடத்திலேயே சிலகாலம் தங்கி தான் இதுநாள் வரை கண்ட தெய்வானுபவங்களையும் ஸ்ரீ வேங்கடநாதனின் பெருமையையும் அவ்வூர் மக்களிடையே பரப்பி அனைவரையும் தான் இயற்றிய பாடல்களைப் பாடும்படிச் செய்தார். பகவானும் தனது சலங்கை ஒலியினால் தனது அங்கிகாரத்தைத் தெரிவித்தார். தீராத வயிற்றுவலி அகன்றதோடல்லாமல் உலகத்தாரின் பவநோயகற்றவும் அவரது பாடல்கள் உதவின. சொல்லினால் செய்த கைங்கர்யத்தோடு நில்லாமல் கல்வினாலும் கைங்கர்யம் செய்ய எண்ணி சிதிலமடைந்த ஸ்ரீனிவாஸப்பெருமாள் கோயிலைப் புதுப்பித்துக் கட்டவும் செய்தார்.

கிருஷ்ண லீலா தரங்கினி :

ஸ்ரீ நாராயண தீர்த்தர் இயற்றிய இப்பாடல்களே "ஸ்ரீ கிருஷ்ண லீலா தரங்கினி" என்றும், நாராயண தீர்த்தர் தரங்கம் என்றும் அழைக்கப்படுகிறது. தரங்கம் என்றால் அலைகள் என்று அர்த்தம். அதாவது அவரது பாடல்கள் யாவும் பகவானின் லீலைகளை எடுத்துரைக்கும் பக்தி அலைகளாக ரீங்கரிக்கின்றன என்றாகிறது. இது ஒரு இசைவடிவான பக்தியுடன் கூடிய நாட்டிய நாடகம். ஸ்ரீ ஜயதேவரின் அஷ்டபதிக்கு அடுத்தபடியாக மேன்மையுடன் கூடிய நாட்டிய நாடகங்களில் இதுவும் ஒன்று. இதை இசையுடன் கூடிய வடமொழி இலக்கியமாகவும் கூறப்படுகிறது. வேத, வேதாந்த கருத்துக்களை மிகவும் எளிமையுடன் இலக்கண சுத்தமான எளிய வடமொழியில் பாமரர்களும் உணரும்

வண்ணம் இது அமைந்துள்ளது. இவரது தரங்கங்கள் முறைப்படி ஸங்கீதம் கற்றவர்கள் மட்டும் அல்லாமல் அனைவரும் பாடும் வண்ணம் அமைந்துள்ளது சிறப்புக்குரிய அம்சமாகும்.

ஸ்வாமிகள் இதைப் பன்னிரண்டு காண்டமாக பிரித்து 145 பாடல்களாகவும் 267 ஸ்லோகங்களாகவும் 60 கத்ய, பத்யமாகவும் 42 ராகங்களில் அமைத்துள்ளனர். த்விஜாவந்தி, நவரோஜ், ரேவகுப்தி, மங்களகாபி, கௌரி போன்ற சில அபூர்வ ராகங்களையும் கையாண்டுள்ளார் என்றும் தெரிகிறது. இது பொதுவாக பல்லவி, அனுபல்லவி, சரணம் என்ற முறையில் அமைந்திருந்தாலும் சில தரங்கங்கள் விருத்தத்தை முன்கூட்டி ஆரம்பிக்கப்படுகின்றன.

பழங்காலம் தொட்டு இன்று வரை ஸ்வாமிகளின் கீர்த்தனைகள் ஸம்பரதாய பஜனை மார்க்கத்தில் நித்ய உத்ஸவத்திலும், ராதா கல்யாண, ஸீதா கல்யாண, ருக்மிணி கல்யாண உத்ஸவத்திலும், திவ்ய நாம ஸங்கீர்த்தனத்திலும் அதிகோபையுடன் இசைக்கப்பட்டு வருகிறது. ஸங்கீத உலகிலும் ஒரு சில குறிப்பிட்ட தரங்கங்கள் பாடப்பட்டு அதற்கென்று ஒரு தனிப்பட்ட மதிப்பை அளிக்கின்றது.

ஸ்ரீ தியாக ராஜ ஸ்வாமிகளும் இவரது தரங்கங்களால் ஈர்க்கப்பட்டு பல கீர்த்தனைகள் செய்திருக்கிறார். அவற்றின் எதிரொலியே "நௌகா சரித்திரமும்", "பிரஹ்லாத பக்த விஜயமும்" என்று கருதப்படுகிறது.

இத்தரங்கங்களைத் தவிர "ஸுபோதினி", "விவரண தீபிகா", "பாரிஜாதஹரணம்", (முழுமையாக இல்லை), "ஹரிபக்தி ஸுதார்ணவம்" போன்ற இசை நாடகங்களையும் எழுதியுள்ளார். அவரது பாடல்களின் முத்திரை "நாராயண தீர்த்த", "வரநாராயண தீர்த்த" என்றும் தனது குருவிற்கு அஞ்சலி செலுத்தும் வகையில் சில தரங்கங்களில் "சிவநாராயண தீர்த்த", "சிவராமானந்த தீர்த்த" என்னும் முத்திரையையும் கையாண்டுள்ளார்.

சிஷ்யர்கள் :

ஸத்குரு தியாகராஜ ஸ்வாமிகளின் குருவான ஸௌண்டி வெங்கடரமணய்யாவின் தகப்பனார் வெங்கட கப்பய்யா, (இதிலிருந்து தியாகய்யர் இவரது சிஷ்ய பரம்பரையைச்



சேர்ந்தவர் என்று அறிகிறோம்). போதேந்தர் ஸ்வாமிகள், தஞ்சை ஸரஸ்வதி மஹாலில் சேகரித்து வைக்கப்பட்ட "பஞ்சகோச மஞ்சரி" என்னும் நூலின் ஆசிரியர், பிரம்மமானந்த ஸரஸ்வதி இவர்கள் யாவரும் ஸ்ரீ நாராயண தீர்த்தரின் சிஷ்யர்கள் என்பது ஒரு ரசமான செய்தி ஆகும்.

ஜீவன் முக்தி :

வரகூரில் ஸ்வாமிகளின் கனவில் பகவான் ஒரு நாள் தோன்றி ஸ்வாமிகளுக்கு ஜீவன்முக்தி அடையும் தருணம் வந்து விட்டது எனவும் அதன்படி அவரை திருப்பூந்துருத்திக்குச் செல்லும்படியும் அருளினார். எனவே வரகூரிலிருந்து திருப்பூந்துருத்தி வந்து, நீர்வளம், நிலவளம் முதலியவற்றால் செழிப்படைந்த அந்த கிராமத்தின் வடகோடியில் நீண்டு வளர்ந்த தென்னஞ்சோலைகளுக்கும் பச்சைப் பச்சிலைப் பாய்விரித்தாற் போன்ற நஞ்சைப் பயிர்வகைகளுக்கும் நடுவே ஒரு பெரிய மாமரத்தினடியில் அமர்ந்து கிருஷ்ண தியானம் செய்து கொண்டிருக்கும் சமயம், மாசி-சுக்லபக்ஷ அஷ்டமி திதி, கார்த்திகை நக்ஷத்திரம், குருவாரத்தில் உலகம் போற்றும் உத்தமரின் ஜீவாத்மா பரமாத்மாவுடன் ஐக்கியமாகி இன்னும் ஸ்ரீ கிருஷ்ண லீலா தரங்கினியின் உருவில் நம்முடன் நித்தியவாஸம் செய்து கொண்டிருக்கும் அம்மஹானின் தீர்த்தனை களைப் பாடிப்பாடி அகம் கரைந்து கண்ணீர் மல்கி பக்திக் கடலில் திளைப்பதுடன், அவரது தரங்கங்களை இசை உலகில் மேன்மேலும் இசைக்கப் பெறச் செய்வதே நாம் அவருக்குச் செலுத்தும் உண்மையான அஞ்சலியாகும்.

ஸமாதி அடைந்த விதத்திலும் ஸ்ரீ தியாகராஜஸ்வாமிகள் ஸ்ரீ நாராயண தீர்த்தரை ஒத்து இருக்கிறார் என்றும் கூறலாம். ஸ்ரீ நாராயண தீர்த்தருக்கு எவ்விதம் கனவில் பகவான் தோன்றி அருளினாரோ அவ்விதமே ஸ்ரீ தியாகராஜஸ்வாமிகளுக்கும் ஸ்ரீ ராமபிரான் கனவில் பிரசன்னமாகி அன்றிலிருந்து பத்து நாட்களுக்குப் பிறகு ஸ்வாமிகளின் ஆத்மா ஜீவன்முக்தி அடையும் தருணம் வந்துவிட்டது என்பதை நினைவுறுத்தி, ஸ்வாமிகளும் சதுர்த்தி அன்று சன்னியாச ஆச்ரமம் பூண்டு புஷ்ய பௌ பஞ்சமி அன்று பக்தர்களும் சீடர்களும் ராம நாமத்தைக் கடல்போல் முழங்க அவரது ஜீவாத்மாவும் ஸ்ரீ ராம பாதத்தை சென்றடைந்தது.

ஸ்ரீ நாராயண தீர்த்தர் சமாதி அடையும்

காலத்திற்கு முன் ஓர் ஆட்டிற்கு உயர்பிச்சை அளித்துக் காப்பாற்றியதால் இவரது சமாதியின் அருகில், சிவஸ்தலங்களில் நந்தி அமைந்திருப்பது போல், ஓர் ஆட்டின் சிலா ரூபமும் உள்ளது.

"கிருஷ்ண லீலா தரங்கினி" இயற்றிய ஸ்ரீ நாராயண தீர்த்தரின் இருக்கையால் வரகூர் கிராமமும், ஜீவன்முக்தி அடைந்ததால் திருப்பூந்துருத்தி கிராமமும் மிகவும் புகழ் பெற்று விளங்குகிறது. இன்றும் வரகூரில் கிருஷ்ண ஜயந்தி உத்ஸவம் காயத்ரி ஜபம் அன்று ஆரம்பித்து பத்து தினங்கள் மிகவும் விமரிசையாக பாகவதர்களால் தரங்க தீர்த்தனைகள் இசைக்கப்பட்டு நடந்து வருகிறது. எட்டாவது தினத்தில் அங்கு நடக்கும் "பிரம்மஸ்துதி லீலை"யும், கிருஷ்ண ஜயந்தி "உறியடி" உத்ஸவமும் வெகு உற்சாகமான ஒன்றாகும். திருப்பூந்துருத்தியில் அவர் சமாதி அடைந்த மாசிமாத சுக்லபக்ஷ அஷ்டமி திதியில், ஸ்ரீ நாராயண தீர்த்த ஸ்வாமிகள் ஆராதனை விழா கமிட்டி அவரது ஆராதனையை (கடந்த 29 வருடங்களாக) சீரும் சிறப்புமாக நடத்தி வருகிறது. மூன்று நாட்கள் நடக்கும் இவ்விழாவில் நாட்டின் பல்வேறு பகுதியிலிருந்து இசைப் பேரறிஞர்கள் வந்திருந்து அம்மஹானின் தரங்கங்களை மிகவும் பக்திப்பரவசத்துடன் இசைத்து எல்லோரையும் மகிழ்வித்து (திருவையாற்றில் ஸ்ரீ தியாகராஜ ஆராதனை கொண்டாடுவது போல்) ஸ்ரீநாராயண தீர்த்தருக்கு அஞ்சலி செலுத்தி வருகிறார்கள்.

இது நிற்க, "கிருஷ்ண லீலா தரங்கினி"யை நாட்டிய நாடகமாகவோ, நிருத்தியமாகவோ, குச்சிப்புடி நாட்டிய பாணியில் ஆடி மிகப் பிரபலமாக்கியிருக்கிறார்கள். தவிர தாம்பாளத்தின் விளிம்பில் நின்று ஜதிக் கோர்வைகளுக்கேற்ப நிருத்தம் செய்து தங்கள் பாண்டித்யத்தையும் காட்டுகிறார்கள். சலங்கையொலியின் நாதம் லயத்திற்கேற்ப ஜதியுடனணைந்து ஒலிக்கையில் அது ஒரு கழைக்கூத்தாகாமல் ஓர் அரிய நிருத்த கண்டிகையாகவும் மகுடமாகவும் அமைகிறது. திருப்பூந்துருத்தியில் நடக்கும் ஸங்கீத சேவையுடன் பரத நாட்டியாஞ்சலியும் சேர்ந்தால் தரங்கங்களின் ஈர்ப்பு எம்மட்டில் உயரும்? அபிநயத்தினால் உருவகப்படுத்தப்படும் தரங்கங்கள் மக்களின் மனத்தில் ஆழ்ந்து பதியவும் வாய்ப்புண்டு. மகிழ்ந்து பரவசமு மாகலாம். ஆராதனைக்குழு இதை ஆதரிப்பார்களா?