

JUNE 2022

ISSN: 2583-0309
Peer-Reviewed



Smṛti

A Bi-Annual Peer Reviewed Journal
on Fine & Performing Arts

Volume II

Issue 1



DEPARTMENT OF INDIAN MUSIC
SCHOOL OF FINE AND PERFORMING ARTS
UNIVERSITY OF MADRAS

JUNE 2021



ISSN: 2583-0309
Peer-Reviewed

Smṛti

A Bi-Annual Peer Reviewed Journal
on Fine & Performing Arts

Volume II

Issue 1



DEPARTMENT OF INDIAN MUSIC
SCHOOL OF FINE AND PERFORMING ARTS
UNIVERSITY OF MADRAS
Chepauk, Chennai - 600 005

Chief Editor

Dr. Rajshri Ramakrishna
Associate Professor and Head i/c
Department of Indian Music
University of Madras, Chennai
Tamil Nadu

Peer - Review Board

Dr T V Manikandan
Professor
Department of Music
Faculty of Music and Fine Arts
Delhi University, New Delhi

Dr. K. Sashikumar
Professor and Dean Performing Arts
Faculty of Performing Arts
Benarus Hindu University, Varanasi
Uttar Pradesh

Dr. T. Arutselvi
Professor and Dean
Department of Music
Faculty of Fine Arts
Annamalai University, Chidambaram
Tamil Nadu

Dr Gurpreet Kaur
Professor and Head
Department of Music
Guru Nanak Dev University
Grand Trunk Road, Off, NH1,
Amritsar, Punjab

Editorial Board

Dr. V. Premalatha
Associate Professor and Dean
School of Performing Arts & Fine Arts
Central University of Tamil Nadu, Neelakudi,
Thiruvaur, Tamil Nadu

Dr. R. Hemalatha
Assistant Professor
Department of Indian Music
University of Madras, Chennai
Tamil Nadu

Dr. M Subhasree
Assistant Professor
Department of Indian Music
University of Madras, Chennai
Tamil Nadu

Dr. Debraj Goswami
Assistant Professor
Faculty of Fine Arts
The Maharaja Sayajirao University of Baroda,
Pratapgunj, Vadodara, Gujarat

Dr. S. Seethalakshmi
Assistant Professor
School of Performing Arts & Fine Arts
Central University of Tamil Nadu, Neelakudi,
Thiruvaur, Tamil Nadu – 610 005

Dr. Rita Sodha
Assistant Professor
Faculty of Fine Arts
The Maharaja Sayajirao University of Baroda,
Pratapgunj, Vadodara, Gujarat

Editor's Note

We are happy to publish the Volume II - Issue 1 of Smṛti - A Peer Reviewed E-Journal on Fine & Performing Arts of the Department of Indian Music, University of Madras. The current journal issue presents a diverse selection of stimulating articles from scholars and students.

Smṛti provides an opportunity to consider the core, associate, and interdisciplinary areas of research in the fine and performing arts. The objective of Smṛti is to publish up-to-date, high-quality, and original research papers alongside relevant and insightful reviews. As such, the journal aspires to be vibrant, engaging, and accessible, while also being integrative and challenging. All the papers, however, will be subject to the approval of the editorial board and the peer review board.

Needless to say, any papers that you wish to submit, either individually or collaboratively, are much appreciated and will make a substantial contribution to the early development and success of the journal.

Dr. Rajshri Ramakrishna

Chief Editor

Smṛti - A Peer Reviewed E-Journal on Fine & Performing Arts

CONTENTS

1. Analysis of Sri Subrahmanyaya Namaste of Muthuswami Dikshitar in Kamboji raga 1
Dr.V.Janaka Maya Devi, Bindu J R
2. 'Music and Literature of Theyyam' - A Ritual Art Form of North Malabar 10
Dr. Lakshmi Ramaswamy, Namitha Balagopal
3. A Brief Study in Aspects of Gurmat Music with Respect to Hindustani Classical Music: A Comparative Analysis 19
Dr. Rajpal Singh, Karanjeet Singh
4. Samskr̥t Compositions on Sūrya of the Nava Graha-s 26
Dr. P. Narasimhan, Sudha R S Iyer
5. Srimathi K.M.Soundaryavalli - An exceptional musician and a passionate poet 42
Dr.V.Janaka Maya Devi, Mrs.Sajitha Suku
6. Carnatic Music Evolution and Tradition of 21st Century 50
Dr.R.Ezhil Raman
7. Sankeerthana Lakshanamu of Chinna Tirumalacharya 58
Dr. Smt. T.V.Meenalochani
8. The Efficacy of Hypothesis in Research in Performing Arts 64
Dr. Priyashri Rao
9. Gauḷāntya Rāga-s with special reference to the Rāgāṅga rāga - Nārirītigauḷa in the Nīlōtpalāmba Vībhakti Series of Śrī Muddusvāmi Dīkṣitar 74
Dr.Niranjana Srinivasan
10. The Premise and Practice of Sculpture in Kerala 85
Dr. Jyothilal T G
11. Saṅgīta Ratnāvalī 92
Dr. R Ramani

Smṛti, Vol. II – Jun 2022, Issue 1, pp. 1-9

Analysis of Sri Subrahmanyaya Namaste of Muthuswami Dikshitar in Kamboji raga

Author

Dr.V.Janaka Maya Devi

Professor

Department of Music

Avinashilingam Institute for Home Science
and Higher Education for Women

Co-author

Bindu J R

Ph.D. Research Scholar

Department of Music

Avinashilingam Institute for Home Science
and Higher Education for Women

Abstract

Muthuswami Dikshitar (March 24, 1775 – October 21, 1835) is one among the musical trinities of South Indian Music and his compositions are noted for the captivating and amazing music through the core of raga as well as the perfect lyrics. As Dikshitar was a Vainika (well-versed in veena), it is reflected in his compositions.

‘Sri Subrahmanyaya namasthe’, one of the jems among the kritis of Muthuswami Dikshitar has been taken for analysis, which incorporates the nuances in musical aspects as well as theoretical aspects. The kriti which has taken for the analysis is one of the popular composition in the most brilliant raga Kamboji. Sri Subbarama Dikshitar, the author of the monumental work, ‘Sangitha Sampradaya Pradarshini’ has described 72 Melas and their *Janyas*, with *Raga-lakshanas*, explanations, illustrative *Lakshana-Gitas* and *Sancharas*. He has also given 229 compositions of Sri Muthuswami Dikshitar with notations. The analysis of the kriti “**Sri Subrahmanyaya namasthe**” is based on the notation given in Sangitha Sampradaya Pradarshini. This article intends to reveal the following;

- Subrahmanya – The Embodiment of Power
 - Structural Analysis of Kamboji
 - The correlation with Kamboji and lyrics
 - Lakshana analysis of the lyrics
- a) Interpretation of word/meaning

b) Prosody

In short, this article analyzes the svarupa of Sri Subrahmanyaya namasthe in the raga Kamboji.

Keywords: Kamboji, Subrahmanya, Muthuswami Dikshitar, Subbrama Dikshitar, Sangita Sampradaya Pradarshini, Raga

Introduction

Music is an inevitable part of our culture. As the sloka , ' *Shisurveṭi pasur veṭi veṭi Ganarasam phani*'¹The Sloka appeals to both human beings and animals. Indian Music is composition oriented (Musical form) which comes in the realm of measured music. The Kriti is a highly developed musical form. It is a combination of Sahitya and Raga balanced with Tala. There are plenty of Vaggeyakaras who composed kritis. The composer has the freedom to select the constituting elements i.e., the theme, raga, tala etc. according to his state of mind to create a kriti. This musical form gained its perfect form in the period of Musical Trinities – Tyagaraja, Syamasastri and Muthuswami Dikshitar. Though there is a common pattern for kriti composition, each composer made their contributions to its structure, like the 'Madhyamakala' part which is a unique feature of Dikshitar kritis.

Muthuswami Dikshitar, the youngest among them, was the prolific composer and his compositions are intelligently created. His compositions represent both the South Indian and North Indian character. The compositions include all the intricate svarupa of the raga in different varieties of talas.

The role of Sri Subbarama Dikshitar in preserving the original form of Muthuswami Dikshitar compositions in his 'Sangitha Sampradaya Pradarshini' is great. He has described the compositions with characteristic gamaka prayogas with gamaka signs that give clear evidence of the Sampradaya which existed. Subbarama Dikshitar himself was a great musician

¹ P Sambamoorthy South Indian Music Book1 Page:2

and composer and successor of Muthuswami Dikshitar. This book is in two volumes and the language is Telugu. It comprises both the theory(Lakshana) and practical part (Lakshya).

The selected composition '**Sri Subrahmanyaya Namasthe Namasthe**' of **Muthuswami Dikshitar** is one of the popular compositions in the most brilliant raga Kamboji.

The article aims to understand the composition based on;

1. The depth of Philosophy
2. The nuances underneath (1.Gayatri Mantra, 2. Kundalini yoga, 3. Subrahmanya- The Embodiment of Power)
3. Thought provoking lyrical aspects and correlation of music. (1. Datu Analysis 2. Matu Analysis, 3. Datu-matu analysis)
4. Indepth knowledge in Sanskrit, Astrology, Sabda artha, the component of language.

Philosophical Enrichment

In Charana-

1. '**Tapatraya harananipuna tatvopadesha kartre** ' – (Tapatrya- Tapa+ Traya)Dikshitar hints about the three kinds of sufferings.
 - Aadhyatmikam- Sufferings experienced by us because of our association with people, work, society etc.
 - Aadhiboudhikam-Sufferings which are beyond our control like troubles we face due to pest damage, pathogens etc.
 - Aaadhidhaivikam -Sufferings caused by natural calamities like storms and Earthquakes.

Subrahmanya is '*HaraNipuna*', '*Tatvopadeshaka*' by getting Tatva Upadesa, from the ultimate power of Subrahmanya, it is the certainty to come over all the sufferings.

2. The third line of the Charana is strengthened by giving the word ...*Ajhnana dhvanta*' which insisting that **He** demolish the 'Ajhnana' from the human heart

The nuances underneath

1. Gayatri mantra

Subrahmanya is the Gayatri Mantra. Ancestors proved that Gayathri Mantra has the supreme power to achieve success and happiness in life. Benefits of chanting Gayatri Mantra are;

- Regular chanting of Gayatri Mantra improves concentration and learning quality.
- It is known for removing toxins from the body.
- It acts as a breathing exercise and improves Lungs capacity
- Improves functioning of the nervous system.
- It keeps the heart healthy and removes the negativity.
- Chanting of Gayatri Mantra calms the mind.
- It reduces stress and anxiety².

The Gayatri Mantra is:

'Om bhur Bhuvah Swah Tat-savitur Varenyam
Bhargo Devasya Dheemahi Dhiyo yonah prachodayat'³

The Mantra is portrayed in this song as;

In Anupallavi: '**Varenya**' means **Boon**. This word is present in Gayathri Mantra. Dikshitar emphasised that Lord Subrahmanya is the power to accomplish all the desires.

²<https://timesofindia.indiatimes.com/religion/mantras-chants/meaning-and-significance-of-the-gayatri-mantra/articleshow/75065013.cms>

³ <https://www.sathyasai.org/devotional/gayatri>

In Carana:

- The word **'Savitha'** for Sun. Savitha – The word literally means creator. Though the sun demolishes darkness, main role of sun is to induce rain, good growth of vegetation, and through that prosperity to our lives. Similarly, Subrahmanya not just vanquishes darkness (of the mind), but also fills this void space with wisdom The word 'Savitha' has been aptly employed.
- **'Dhiraya** – Dhira, Brave and Intelligent; one who is powerful and excel in wisdom. Here **'dhi'** is again from Gayathri Manthra which means, that protects one who sing it.
- **'Bhuradibhuvanabhoktre'** – Bhuvan means, Earth and other worlds whereas Bhokthe means, sovereign of the whole universe. Here again the words **Bhur, Bhuva** from the ultimate Mantra can be seen. Hence, by singing this song, one can come out from the ailment of body, removes the negativity from the mind, even body pain will be vanished and finally the balance of the body and mind will be equalized.

2. Kundalini Yoga



Practising Yoga makes us feel good and enhances our wellbeing. studies have shown that music has physiological benefits as well. Both music and yoga are said to have healing qualities.

'Vasuki taksakadi sarpa svarupa dharanaya' – means, He has taken the form (svarupa) of the Serpents like Vasuki and Takshaka. Here the word Sarpa literally means Kundalini which can be awakened by spiritual practice. By practicing Kundalini Yoga, one can unify his consciousness with Cosmic Consciousness by carefully performing exercises and meditations in a specific sequence and

combination. Practicing this song is the same as practicing Kundalini Yoga. The ultimate aim of life is moksha and here Dikshitar says through this composition that by practice one can enjoy the energy of life.

3. Subrahmanya – The Embodiment of Power

In Anupallavi: ‘vasavadi sakaladeva vanditaya’, - means who is worshipped by Vasava (Indra) and all other devas. **‘dasajanabhīstapra da ksataragraganyaya’** – Agraganya denotes one who is very good at fulfilling his devotees' wishes. Dikshitar not satisfied with the superlatives as he again tells Him as Agraganya, on who excels and the First (agra). By means He is the first one to fulfil the desires of his devotees. Here also Dikshitar expresses that Subrahmanya is the Embodiment of Power.

In Charana: The first line shows that **He** killed Asuras like Tharaka . The second line coined that **He** destroyed the evil (the Asuras) like Rajas, Thamas etc. from the mind of human beings. By coining these two sentences, Dikshitar conveys that Sub is the embodiment of Power to safeguard all in this Universe. **saktyayudha dhartre’ (Saktya+Ayudha+Dhartre)** The first word Sakti represents Devayani and Valli. Devayani, Kriya Shakti or the Power of Action and Valli, Iccha Shakti or the Power of Will. The word **saktyayudha dhartre’** Means- with the most powerful weapon. Here also Dikshitar insists that Subrahmanya is the Embodiment of Power. Worshipping Lord Muruga through one of the kinds of Bhaktis (Keertana – singing) evidently expressed by Dikshitar.

Datu Analysis

The kriti of ‘Sri Subrahmanyaya Namasthe’ is commenced on Mandra sthayi dhaivatha symbolically represents He resides in our Athma. D,,, S,,, R,,,

Shri su brah

The anya svara kakali ni comes in the first line of the pallavi. The word Namasthe beautifully correlated with the svaras, S Ṇ Ṣ Ḍ S which is in the Mantra sthayi,

denotes that the surrender to 'Thee' in the status of down to earth and also beautifully synchronizes with the Vishesha Prayoga ie, in the soul of Kamboji raga. The starting of the pallavi itself kindles the mind of music lovers and gives the thirst to visualize the whole song. The beauty of the song is that in majority of the places the Raga svarupa is in the Tara sthayi. The range of the kriti is from Mandra sthayi panchama to Tara sthayi gandhara.

Matu analysis

The decorative angas like Svarakshara, Prasa etc. can be seen. These are used profusely in the song. Svarakshara is the beauty signified by the confluence of the svara syllable and the identical or like-sounding syllable in the sahitya⁵. It is a Datu - Matu Alankara. Some examples are given:⁴

Sudha svarakshara	Suchitha svarakshara	Misra svaraksharam
1. M g r s Ma na si ja (pallavi)	1. S r m G Ta ra ka sim (charanam)	1. N d p D s Na ta vi dha tre
2. S P g M P Sa rpa sva ru pa (anupallavi)	2. D D p m ta tvo pa de	
3. D s n D Da sa ja na(, ,)		

⁴ Prof. P Sambamurthy South Indian Music Book3 page 157

Prasa: The correspondence of the letters in padas of the sections of the song is the Prasa

Anuprasa:	Dvitiyakshara prasam:	Antya prasam:
shrl subrahmanyaya	Sree subrahmanyaya	caranaya
namaste namaste	Bhu suradi	dharanaya
manasija koti koti lavanyaya	Va suki thakshara	varenyaya
dIna sharanyaya	Va savadi sakalajana	agraganyaya
	Da saj anaabhishta prada	

Datu - Matu Analysis

The second line of Pallavi , Dikshitar makes us visualize Subrahmanya in our mind by utilizing the word 'manasija koti koti... Here lies the in-depth knowledge of Dikshitar by using the same word 'Koti' for the first time in the svara 'P m' the second koti is given with nokku Gamaka that means stressing the svara 'D p'

m g r s P m D p
ma na si ja ko ti ko ti

These beauties underneath in the kriti should be enjoyed through listening or singing. The mere words can't be realised. So the correlation of both the lyrics and raga svarupa give credits to each other. Likewise in Anupallavi the words 'bhusuradhi' and 'vasavadhi' are composed by Dikshitar in the lower octave and in the upper octave symbolizing bhusuras in the earth while, vasava in the heaven.

Conclusion

The composition 'Sri Subrahmanyaya namasthe' in Kamboji raga is a best example which gives the knowledge that Dikshitar has a commanding power not only in Music, but in Vedas also. The lyrics of his kritis reveal his in-depth knowledge in language, sashtra, tanthra etc. In this composition also Dikshitar portrayed the beauty of the raga as well as the sahithya. Proper rendering of this kriti gives the same benefits as Gayatri Mantra and Kundalini Yoga. One can see the exact blending of the brilliant raga and inspirational lyrics with technical

sophistication. It will be more heartening and pleasing, if the composition of this legend is understood properly. Moreover, there is no need to go in-depth into this composition to understand its beauty. The absolute beginning of it makes one realize its vastness & magnitude.

Bibliography

1. Sundar Natarajan (2011) Mahaperiaval on Subrahmanyaya Namaste and Gayatri Mandra
Retrieved from Journal:
<http://www.sisnambalava.org.uk/articles/religion/mahaperiaval-on-subrahmanyaya-namaste-and-gayathri-manta-20110806073750.aspx>
2. Brahmasri Subbarama Dikshita, (2008), SangitaSampradayaPradardini, English Edition by S.R Janakiraman, Vol.II, Chennai,TamilNadu, P. P Narayana Swami and Vidya Jayaraman
3. P Sambamoorthy South Indian Music Book 1
4. P Sambamoorthy South Indian Music Book 3
5. <https://www.sathyasai.org/devotional/gayatri>
6. <https://timesofindia.indiatimes.com/religion/mantras-chants/meaning-and-significance-of-the-gayatri-mantra/articleshow/75065013.cms>

'Music and Literature of Theyyam' - A Ritual Art Form of North Malabar

Author

Dr. Lakshmi Ramaswamy

Ph.D. Guide

Department of Music and Fine Arts

Vels University, Chennai

Co-author

Namitha Balagopal

Ph.D. Research Scholar

Department of Music and Fine Arts

Vels University, Chennai

Abstract

Theyyam, the word itself is a derivative of *Daivam*, meaning God is unquestionably the most extravagantly colorful ritual dance form of Kerala. It is performed in northern Kerala in the northern part of Kozhikode, Kannur and Kasargod districts. *Theyyam* is perhaps the most ancient and authentic Ritual art, distinguished by its Beautiful literature of *Thoṭtam Pattu*, heavy and highly colorful make-up and the huge headdresses. *Theyyam* is rich in dance, song, costume and ritual. They originated in Kerala's ancient past and are widely performed today in front of village shrines. These temple shrines celebrate annual festivals during which the *Theyyam Koladhāri* himself represents the temple deity. The ritualistic songs appropriate for *Theyyam* is known as "*Thoṭtam Pāṭtukal*", which describes the origin of the deities, their beauty and grandeur, their journey, power and boldness. A distinguishing component of *Theyyam* performance is that of *Thoṭtam* and its Beautiful Literature. *Thoṭtam* literature helps us to understand a lot about the social, culture and linguistic characters of North Kerala.

Keywords: *Theyyam, Thottam Pattu, Kolam, Koladhari*

Introduction

The *Elam Kōlam* –the primal form of *Theyyam* who vigorously and sings about the bizarre strength, caliber and story of incarnation of the *Theyyam* (which is to appear in its complete costume and ornaments later) is known as *Thoṭtam*. *Thoṭtam* appears in the red costume and with ornaments of the hands and neck and also with slight head adornments.

Thōttam runs to the holy yard from the *Aniyara* (Holy green room) to receive *Kodiyila*¹ from *Anthithiriyam* and after bowing to the keepers of eight sides and starts singing hymns –*Thōttam Pāttu* rhythmic on the drum placed on the pedestal. The beginning of the hymn will be with *Varavili* of the *Theyyam* that is going to be performed the next day by him. Invoking God is its aim.

***Thōttam* – The music of Theyyam:**

Thōttam songs reveal the origin, travels, heroic deeds and stories of feats of Theyyams. Certain Gods have *Thōttam* songs which last for hours. Examples are the *Thōttams* of *Mākkappōthi*, *Bāli Theyyam* and *Thāyipparadēvatha*. The *Thōttam Pāttu* of *Kathivanoor Veeran* prolongs for the whole night and amidst the hymns, the *Thōttam* performs certain martial arts and exercises which create awe among the audience and drive away sleep from their tiresome eyes. This group of hymns according to their contents, style of recitation and rhythm are classified into many types namely;

- *Varavili*
- *Sthuthi*
- *Anchadi*
- *Polichupāttu*
- *Urachilthōttam*
- *Neettukavi*
- *Thāla Vritham*
- *Pathikam*

When the *Urachil Thottam* begins there come the accompaniments of drums. After that, according to the custom or tradition of the *Kāvu*², *Velichappādu* – The oracle and *Thōttams* move around the *Kāvu* or dance fiercely.

¹ *Kodiyila* = Banana leaf

² *Kāvu* = One of the worship place for Theyyam

The *Thōttam* of *Vishnumoorthi* demands more physical exercises. Just like its *Theyyam*, this *Thōttam* has to perform many *Kalāsams*³ and even the act of '*Hiranya Vadham*' (killing of *Hiranya*, the demon).

All *Theyyams* don't have *Thōttam*. Like *Gulikan*, *Pattar Theyyam*, *Thalswaroopan*, *Pootham*, *Dhanwanthari*, *Kēlan Theyyam* etc. Certain other *Theyyams* have hymns only for a short time. *Kannamman*, *Dharma Daivam*, *Kannikkoru Makan*, *Periyāttu Kandar*, *Mukri Pōkkar* etc are examples for this. Certain dignified *Theyyams* do need *Thōttam* twice or thrice to be performed on the holy yard. This can be seen in *Perumkaliyāttam*⁴ prolonging to more than three or four days. *Muchilōttu Bhagavathi*, *Kākkara Bhagavathi*, *Kannangāttu Bhagavathi*, *Puliyoor Kāli* etc have this custom. The *Theyyam* performer – *Kōlakkāran*⁵ of *Muchilōttu Bhagavathi* (this *Bhagavathi* appears only on the last day of *Kaliyāttam* days) will have to perform *Thōttam* four or five times daily in the names of *Uchathōttam*, *Anthithōttam*, *Adichuthalithōttam* and *Kodiyilathōttam*. The performer of the main *Theyyam* will have to live in the particular *Koochil* – a kind of chamber made by plaited coconut leaves abiding by strict and stern laws of meditation.

Elam Kōlam

Just like *Thōttam* the *Elamkōlam* designed on behalf of the heroic ancestors and gods having the Shaivism element do have the *Elamkōlam* called *Vellāttam*. Compared to *Thōttam*, *Vellāttams* have more ornaments and special facial make up called *Veluttukuri*. *Vellāttam* can be considered as a small *Theyyam*. They wear a kind of Head adornment called *Vellutha Thoppi* resides special types of necklace, shoulder bangles, bracelets and *Thandapoo*. Below the waist ornaments – *Aravattam*, they have *Chirakuduppu*, *Kolangi* and around the ankles – *Padakkam* and *Manikkayal Chilambu* – a kind of anklet.

³ *Kalāsham* = Final performance

⁴ *Perumkaliyāttam* = The *Theyyam* festival performed once in 12 years or more

⁵ *Kōladhāri* or *Kōlakkāran* = The person who perform the ritual *Theyyam*

Vellāttam doesn't have many *Thōttam* songs like *Thōttam*. Inside the holy green room when the ornaments are put on, *Aniyara Tōttam* will be recited and when the assistants prop the hands of *Thōttam* - *Kaithangi Thōttam* will be recited. The origin and history of the *Theyyam* are briefly mentioned in these *Thōttams*. *Vellāttam* performs many physical acrobatics and dancing steps in the exciting and intoxicating rhythm of drum beats. In the dusk, in the red light of country torches, the dancing performances of *Vellāttam* is a hilarious and thrilling sight for the viewers.

The frantic dances of *Vairajāthan*, *Karimkutty Shāsthan* etc sometimes create panic among the devotees crowded there. After invoking the pedestal, *Vellāttam* is in a frantic state. They get down with their sword and shield from the pedestal and run towards the viewer's trying to knock them with the shield. The *Vellāttam* of *Vairajāthan* is called *Thattum Vellāttam* (knocking *Vellāttam*). It is believed that anyone who is knocked by this *Vellāttam* will pass away before the next *Kaliyāttam*. That is why people run to escape from the knock. After the prowess of half an hour, *Vellāttam* becomes calm again. This *Vellāttam* and *Theyyam* known as *Vairajāthan* of *Veerabhadran* attract thousands in *Cheruvathūr Mādam* in Kasargod district and in *Trikaripur Thankayam Madathinkeezh Kāvu*. This extremely heroic *Theyyam* can be performed only by *Vannāns* surnamed *Karnamoorthy* according to tradition. Another *Vellāttam* creating awe and panic among the viewers is the *Vellāttam* of *Karimkutty Shāsthan*.

Only the male Gods have *Vellāttam* in the *Elamkōlam*. Goddesses will have only *Thōttam* in its lighter version and costumes. But all male *Theyyams* don't have *Vellāttam*; they have *Thottam* instead of that. Male *Theyyams* like *Kathivannur Veeran*, *Vishnu Murthi*, *Bhairavan*, *Madiyan Daivam* and *Manikandan* have *Elamkōlam* as *Thōttam*.

Generally *Vellāttam* is performed by *Vannān* caste. For the Malaya caste except *Karimkutty Shāsthan* for male and female *Theyyams*, *Thōttam* becomes the *Elamkōlam*.

There is relevance for the performance of *Elamkōlam* either as *Thōttam* or *Vellāttam* on the eve of *Theyyam* performance because only *Thōttam* can present the origin and heroic

deeds of the relevant *Theyyam* through long *Thōttam* songs. *Theyyam* with full costume will have time only to perform the hereditary and customary rites and rituals. With the very long crown and flaming torches around the body and the bodily ornaments and decorations of various kinds, fully costumed *Theyyam* cannot recite *Thōttam* songs in detail. On the contrary the *Theyyam* performer gets an apt rehearsal through *Thōttam* songs piously recited and gets mental power and caliber to perform the real *Theyyam* on the next day. *Vellāttam* and *Theyyam* thereby get an opportunity to go through the heroic legend behind the *Theyyam* once more along with the ability to transact such a divine message to the devotees. *Thōttam* will execute all the rituals and rites of the *Theyyam*.

The instruments which are used in *Thōttam* are *Vlamthala Chenda* by the performing artist and three or more accompaniments that play *Chenda* with him. For some *Thōttams* of Mother Goddesses they use *Kurum Kuzhal* - a small version of *Nādaswaram*, with *Chenda*.

The word *Thōttam* Means *Elamkoḷam* – the prior form of *Theyyam* to be performed and also the hymns of songs describing the origin and heroic deeds of *Theyyam*.

Theyyam Literature

Theyyam art consists of the four types of acting; *Āngikam*, *Vāchikam*, *Āhāryam* and *Sāthwikam*. Out of this *Vāchikam* which consists of prose mixed with poems like *Thōttam*, *Vāchālu*, *Munpu Sthānam*, *Varavili* etc can be considered as *Theyyam* literature. They are further treated as *Ballāds* - country songs, which exist only through oral tradition and for which the authors are unknown. But apart from other country songs, these are exclusively owned by the castes of *Theyyam* artists. They retain these rare literatures by heart through centuries.

Putting down these in black and white is considered to be a sin by them. And so they daren't to do so. Equally sacrilegious is to add new lines or to change the style of singing. Hence the originality of the literature is kept up through generations. They think that any change in these would destroy their clan, so a deliberate change doesn't happen. But if we

study minutely the literature now and which was fifty years ago and compare them we can easily see that there had been changes in the *Vāchāl* and *Thōttam* songs though in a small measure. May be as a result of the education of the new generation *Theyyam* artists or the levity of the *Kāvu* authorities. We have also to approve that changes according to the passage of time will happen, however we resist it. But the words, vocabulary associated with *Theyyam* worship remain the same simply because of the divinity of *Theyyam* worship along with the fear of punishment from the Goddess *Mahākaali*. We can see some archaic usages in the *Thōttam of Theyyam*, which were used in the old *Sangham Literature* and in the old works *Kannassa Rāmāyana and Rāmacharitham*. Likewise the characteristic language of *Leelā Thilakam* can be seen in them along with a lot of Sanskrit words of hymns and description in the local language. Therefore the time of the origin of *Thōttam Pāttu* can't be easily identified. Even the many words used in *Unni Chiruthēvi Charitham* – a classical *Manipravālam*⁶ work of the thirteenth century, also can be seen in them. Some examples are – *Pulam* (land), *Kuzhattuka* (imitate), *Nirambuka* (to be equal), *Pang* (prosperity), *Thuyir* (sorrow), *Maruthala* (wet) etc. Some other words are used in North Kerala during 14th century *Rāmacharitham* like *Thēkana*, *Ithaviya*, *Pūkkunthu*, *Aaravan*, *Athikottuka*, *Meethal*, *Ekir*, *Chuzhala*, *Thirand*, *Panni*, *Nannuka* are the other words used. To put it briefly we can find many words and grammatical specialties of the *Kannassans* in *Theyyam* literature which began from the 13th century. But one thing is indisputable that all the *Thōttam* songs haven't taken their origin simultaneously.

A comparison between the *Thōttam* songs of *Vēttakkorumakan* and that of *Vishnu-Moorthi* are ample examples for this as we can find the differences of centuries among them. Even before the advent of hymns there might have been *Theyyam* dances. It may be because of the necessity that arose that the songs in the particular rhythm and tune were written subsequently. It is further believed that the author of *Thōttam* song of *Vairajāthan and Mādāyil Chāmundi* *Theyyams* was *Anidil Ezhuthachan* of Payyanur who lived between 1774 A D and

⁶ *Manipravālam* = It is a macaronic language found in South India. It is a combination of Sanskrit and regional languages.

1824 A D. *Thōttam Pāttu* of *Pottan Theyyam* is with pure Malayalam words and was written by *Koormal Ezhuthachan* and also some additional lines written by *Kayyoor Tondachan*, a great Theyyam artist. *Manakkādan Gurukkal* created *Thōttam* and *Theyyam* form for *Muchilōttu Bhagavathi*.

Each Theyyam has its own particular *Varavili*. This is prose uttered in the particular rhythm. The last line of invocation reveals which Theyyam it is. Some *Theyyams* like *Kathivannur Veeran*, *Perumbuzhayachan* have another custom of getting the *Theyyam* descended from the pedestal singing separate *Varavili* by the persons of the same castes.

Anchadi of the *Thōttam* indicates the rhythm. The history of the *Theyyam* is sung rhythmically and shortly beats the drum. *Narambil Bhagavathi's Anchadi* is one of them.

Sthuthikhādam in *Thōttam* song is a hymn to Gods who are responsible for the prosperity on earth blessing it with their power and prowess. *Polichu Pāttu* is the collection of stanzas praising the magnanimity and greatness of the goddess. This part enables to invoke the life force and vigor fully into the *Theyyam* performer. *Aniyarakkāvil* or *Aniyara Thōttam* is another hymn sung at the time of wearing costumes and ornaments by the Theyyam in the green room. This is sung with the rhythmic accompaniment of drum beats.

In the slow cadence when the *Thōttam* is sung under the rhythm of a single drum, the performer will begin to tremble in frenzy as if by a delegation or instruction. Simultaneously more helpers with the accompaniment of drums begin to sing *Thōttam* at a faster and tighter rhythm. This faster song is called *Urachilthōttam*.

Thōttam at this stage will begin to tremble speedily. By this time the pedestal in front and the drum might have been removed for this *Urachil*. The *Thōttams* of *Vishnumoorthi* and *Puthiya Bhagavathi* will make these frenzied jumps with the sound 'Heeye', while the oracles also will join with them in the same mood. The long section of *Thōttam* song details the story of reincarnation and the heroic deeds of Gods and Goddesses. *Munpushānam* is the rhythmic

prose poem uttered by *Theyyam* towards the last of *Theyyāttam*. The advent of the God and Goddess to the earth, the special deeds executed, the places of *Kāvu* of abode, the devotees who welcomed them with piety etc are the topics mentioned in *Munpustānam*.

When *Theyyam* performs this activity pacing up and down in front of the *Kāvu* there won't be any uproar or the sound of musical instruments. All the title-holders of the *Kāvu* will listen to it with great devotion.

The *Theyyams* like *Vettakkorumakan*, *Muchilōttu Bhagavathi*, *Oorppazhassi* and *Vairajāthan* used to say *Swaroopāchāram* which is the history of the kings or lords who rule the locality. This is called by other names like *Keezhaacharam*, *Tharakkalikkoottam* or *Madakkōla*. *Swaroopa Charithram* is uttered by the *Theyyam* in a special tune for more than an hour.

After *Urachil*, *Theyyam* who has been costumed and ornamented in a special style with characteristic crowns will begin to bless the devotees. Then the *Theyyam* gives *Prasādam* (Turmeric powder) in banana leaves.

Conclusion

Thōttam's literature generates pretty belief and divine knowledge among the common folk. Tamil writings and Sangam (BC500 – AD 500) epoch and historical evidence indicates that a form like today's *Theyyam* and its literature emerged about 1500 years ago, and passed through several stages of evolution. A key landmark in this process was the emergence of Malayalam as a literary language. *Theyyam* literature, lauding the divinities relevant to *Theyyam* came to be composed after Malayalam became a mature form of literary expression. These songs were transmitted oral from generation to generation, though their authorship remains unknown.

Bibliography

1. Karippath, R.C., *Theyyaprapancham*, folklore, 2012
2. Innes.C.A, *Kerala Gazetteers*, Trivandrum, 1997 (First published in 1908)

3. 3. Gopinath Aairamthengu, Kolathunadum Theyyangalum, folklore, Payyanur, 2018
4. 4. Freeman, John Richardson, Jr, 1991, Purity and Violence: Sacred Power in the Theyyam Worship of Malabar. PhD Thesis, University of Pennsylvania
5. 5. Kurup, K.K.N. Aryan and Dravidian Elements in Malabar Folklore. Kerala: historical society. Trivandrum.1977
6. 6. Uthara Keralathile thottampattukal, Kerala Sahithya Academy (1981)

Smṛti, Vol. II – Jun 2022, Issue 1, pp. 19-25

A Brief Study in Aspects of Gurmat Music with Respect to Hindustani Classical Music: A Comparative Analysis

Author

Dr. Rajpal Singh

Assistant Professor

Faculty of Music and Fine Arts

University of Delhi

Co-author

Karanjeet Singh

Ph.D. Research Scholar

Faculty of Music and Fine Arts

University of Delhi

Abstract

Music is a universal art. Indian music has evolved over time into various branches such as classical and folklore. Indian classical music is an ancient tradition. Gurmat Sangeet (Music) is considered as one of its branches. Around the 12th Century, Nayanars and Alvars who were the followers of Shaiv Mat and Vaishnav Mat originated an exhaustive independent form of music known as the Kirtan tradition¹. The First spiritual leader of Sikhism Shri Guru Nanak Dev while propagating Sikhism used a new form of Kirtan known as “Shabad Kirtan” and established Gurmat Sangeet as an unique form of music. Gurmat Sangeet used to be an inseparable element of Indian classical music but as of now it has established itself as a new form of music. It is also evident from the fact that many different forms of Gurmat Sangeet such as Baramah, Ghodiyani, Alahuniyan, Mundabani, Ashtpadi, Do Padi, etc are inspired by Hindustani classical music. This can also be noticed from the fact that various Musical instruments used in Gurmat Sangeet are similar to the Instruments of Hindustani classical music. Despite the similarities with Hindustani classical music. They are not identical and have prominent differences, Gurmat Sangeet has its uniqueness as a musical form. The central purpose of this research paper is to analyze above mentioned similarities and differences between Hindustani classical music and Gurmat Sangeet and discuss the nuances of Gurmat Sangeet as an independent form of music.

¹ Varinder Kaur Padam, Gurmat Sangeet Da Sangeet Vigyan, Pg.no.138

Keywords: Hindustani Music, Kirtan, Shri Guru Nanak Dev, Shaiv and Vaishnav Mat, Baramah, Raga.

The appropriate meaning of the word “Sangeet” (Music) is the Geet which is sung properly. Sangeet is made of two words Sam and Geet. Indian music has a rich history, it has been under modifications since the Vedic period. Today’s Hindustani Classical Music is a result of all those modifications that happened over time. In ancient times, Geeti Gayan was prevalent, followed by Prabandh gayan, then the practice of Dhrupad became prominent and in the current period, the form Khyal is extremely prevalent and has occupied the bulk of the practice of Hindustani Classical music. But few aspects of Dhrupad and other forms of classical music such as Holi, Dhamar, etc. are in practice.

Since ancient times, two forms of music have been prevalent. The first is Deshi sangeet and the second is Margi sangeet. The main objective of Deshi sangeet is to sooth the heart and soul of listeners. Any form of music and dance which can serve this purpose comes under this category. Margi sangeet is a form that motivates one to follow the sacred path of religion and Moksha. According to a well-known scholar, Pt. Vishnu Narayan Bhatkhande Margi, sangeet is a form of music that was created by Gods like Brahma, practiced by sages like Bharata Muni in front of the God Shiva. Another scholar Padbandhopadhyaya argues that Margi sangeet was nothing but Sam gaan and Bhakti gaan of the Vedic period. On the contrary, the Deshi sangeet which is the music from different places of India later become prominent as Hindustani and South-Indian music. In this context, It is correct to argue that Margi sangeet is related to Gods and diety of Hinduism, while Deshi sangeet is limited to Indian classical music only².

Deshi sangeet was brought into existence by common people with a motive to satisfy their musical needs. Probably that is why its always dynamic. Deshi sangeet is considered in relation to gaan. Margi sangeet existed in Vedic times in the form of Sam gaan and Bhakti

² Sangeet Ratnavali, Ashok Kumar Yaman, Pg.no.180

sangeet, that is why it is considered as a category of Gandharva gaan. It can be rightfully proposed that over time Margi sangeet modified in the form of Kirtan tradition which is a collaboration of music and religion. In the 12th century, two groups of devotees from southern India known as Nayanars and Alavarkal who were the followers of Shaiv Mat and Vaishnav Mat strongly contributed to the promotion of Kirtan tradition as an independent form. The founder of the Vaishnav lineage was Nimbarak Acharya. He emphasized over worshipping of Radha, and influenced bit other groups such as Varkari, Vallabh, Haveli came into existence³. Gurmat sangeet's existence can be understood as the continuation of these traditions.

Hindustani classical music and Gurmat have a plethora of similarities as well as dissimilarities. Sikh religion has adopted and magnificently applied the pre-existing tradition of Naad sangeet and Kirtan as its components. In their adoption, they made some modifications in it. Great Gurus of Sikh religion combined the sacred words of Sikh religion with Kirtan and made a separate form of Kirtan known as "Shabd Kirtan." In Gurmat sangeet, Shabad expresses the teachings and messages of great Gurus of Sikh religion with the help of raag sangeet presented through Kirtan. Therefore, it can be said that Gurmat sangeet follows the philosophy of Margi Sangeet.

The wording used in the Gurmat sangeet is an exact expression of spirituality. In Gurbani, the Shabd (lyrics) are considered more important than the technical nuances of classical music such as swar, taal, Gamak, Meend, etc. On the contrary Hindustani classical music poetry is never considered as the central part of the practice instead these nuances and technicalities are given more importance. Hindustani classical has a general practice where raga is seen as of the supreme importance and all the aspects of the practice such as Alap, Taan, Khatka, Murki, etc are done accordingly. To serve this purpose, Hindustani music does not use specific words for Alap and often Alaps are done in form of "Nome tome" or

³ Varinder Kaur Padam, Gurmat Sangeet Da Sangeet Vigyan, Pg.no.139

Akar, which does not have any literal meaning. But it is also argued by scholars that these methods of Alap are modified or deteriorated version of “*tu hari anant*”.

The tradition Gurbani is more specific about the selection of words for alap. It generally uses phrases such as “*Dhann Surag surgande alapat sab tikh jaye*”⁴ or “*Omkar eke dhun alapey*”⁵ whose evidences are found in the sacred text of Sikhism known as Gurugrantha Sahib. Gurabani sangeet has tradition of reciting the poetry in alaps which depicts positivity.

In Indian classical music, every concert is generally begun by Saraswati Vandana. It is either sung by a group of singers or solo. The rationality behind this practice is that Saraswati is considered as a Goddess of knowledge and music. Gurmat sangeet has a similar practice that has gone through some modifications over time. Till the period of the first four Gurus of Sikhism, the enchantment of “*Ek Omkar*” was prevalent but during the era of the 5th guru, Guru Arjun Dev few changes were made. During that time the tradition of dandaut was introduced.

In place of Vandana, following couplets were introduced.

Dandaut bandan anik bar sarb kala samrat

*Dolan te rakho prabhu nanak de kar hath*⁶

In Hindustani classical music, musical instruments are considered important. These instruments are either used as an accompaniment to the main performance or sometimes they are played solo for the main performance. In many concerts, musical competitions are organized based on the performance of a solo musical instrument. In Gurbani music, the most important instrument is Rabab. Apart from it, a musical instrument by the name of “*Saranda*” was introduced by Guru Amardas. In percussion music, instruments from classical

⁴ Shri Guru Granth Sahib, Pg.no. 958

⁵ Shri Guru Granth Sahib, Pg.no. 256

⁶ Shri Guru Granth Sahib, Pg.no.256

music such as Tabla, Mridang, Pakhawaj, etc are used. In contrast, classical music, Gurbani sangeet does not have a tradition of solo performances.

Gurbani music has a tradition of “Shabad Kirtan” which is sung through “Shabad chounkiyan.” There are four different chounkiyans in Gurbani music. Chaunki of Asavari, Chaunki of Bilawal, Saudar and the Chaunki of Kirtan Sohela⁷. Gurbani music has a special significance for raga Asa. This raga is usually sung in the morning as well as evening. This unique kind of singing is not found anywhere related to Indian religious music. In Hindustani music, all ragas are considered equally important but in light classical music ragas such as Bhairvai, Pilu, Khamaj, etc are used more frequently.

The core philosophy of the sacred text of Sikhism is Guru Granth Sahib. It contains texts which are only linked to religion and worshiping God. Each and every word has its meaning and is significant. Gurmat sangeet follows this philosophy. On the contrary, Hindustani classical music has forms such as “Tarana ” which uses words without any literal meaning. In musical forms such as these artistic capabilities takes the central position and technical nuances such as Bol Baant, Taan, are applied more to make it explicit.

In Gurmat Sangeet terminology, a word “Rahao” is used which occupies the central theme of the Shabad. Gurbani is also found in 1,2,3 and 4 Rahaos. Hindustani classical music does not usually contain a number of antras (part of bandis). In Gurbani music numbers are used to keep the paragraphs of the poetry in order. In the Khyal form of Hindustani music, generally, only a single paragraph is used. However, Dhrupad is performed in 4 parts known as Sthayi, Antara, Sanchari, and Abhog.

In Guru Granth Sahib, 22 Vaars are found and nine of them have Dhuni Sirlekh (composition) noted over them. For instance, the first Vaar of Asa has Dhuni of “Tunde Aas Raje” mentioned upon it. On the other hand, if we analyse Indian classical music in its

⁷ Prof.Tara Singh, Vismaad Naad, Pg.no.25

primordial stage, it used to follow the principle of Ragas and Raginis. We can comprehensively conclude that Bhairav was considered as their most important Raga. In Gurbani sangeet Raga “Shri” is considered as the first and the most important raga of their system. With that being said, Gurbani sangeet follows the same course of ragas as followed by Hindustani music beginning from Raga Kafi to modern Raga Bilawal.

Hindustani music is raga-centric music. Some of its ragas are adapted from south-Indian music. For instance, Raga Shivranjani, Raga Kirvani, Raga Madhuvanti, etc. In Gurbani music, when a South-Indian raga is used, the word “Dakshin” (Southern) is adopted before it to specify that. In Gurbani music following ragas are used. They are Gaudi Dakshini, Vadhans, Bilawal Dakshaini, Ramkali Dakshini, Maru Dakshini, and Prabhati Dakshini¹⁰. Guru Nanak Dev made an effective and successful attempt of making Hindustani classical music closest to South-Indian Classical music.

In current times the Khyal form has taken the central stage. The literal meaning of Khyal is to imagine. This form is very much prominent in North India. It has two main components the Vilambit Khyal also known as the Bada Khyal and Drut Khyal known as the Chota Khyal. All the nuances of Indian classical music such as Alap, Taan, Bol Taan, Sargam, etc are in it. According to Tulsi Ram Vevangan, Imagination is the life in Khyal and when imagination is combined with human emotions then joyous mood is achieved⁸. The compositions of Khyal in Hindustani music are generally comprised of Shingar ras, Karun ras, Veer ras, etc. In Shri Guru Granth sahib, a khayal named Khayal Patshahi daswi (tenth). It is *Mitar pyare nu haal muridan da kehna*.

Gurmat sangeet with its adoption and amalgamation with Hindustani music has created many different forms of music, most of them in practice. A prime example of it is Padtaal. In Padtaal gayaki, different paragraphs of the composition are sung or played in different talas except for the first paragraph which is always performed in the same tala.

⁸ Ashok Kumar Yaman, Sangeet Ratnawali , Pg. No. 242

Hindustani music does not have any form such as Padtaal. Padtaal gayaki was invented by Shri Guru Ram Das Singh which is prominent in the current form of Gurmat sangeet. Guru Ram Das Singh created a total 19 padtaals.⁹

Conclusion

In the end, we can conclude that the Gurbani sangeet has made a significant contribution to Indian music. They first followed the Margi sangeet of Hindustani music and then developed as an independent form of music. Gurbani music has contributed quite effectively in lessening the gap between Hindustani classical music and south-Indian classical music by adopting a few of the ragas of South-Indian music in their practice. Even after all of these vibrant practices, rich culture, and the valuable contributions made by Gurbani sangeet, it still has not been able to gain recognition from the international stage as an independent form of music.

Bibliography

1. Bandhopadhaya Shripad. Evolution of Songs and Lives of Great Musicians, Delhi: Vaani Mandir, 1949.
2. Bhatkhande Narayan Vishnu, Shri Mallakshaya Sangeetam, Translated by Gunwant Madhavlal Das. 1st ed. Bhopal: Hindi Granth Academy, 1981.
3. Padam, Varindra Kaur, Gurmat Sangeet Da Sangeet Vigyan, Amritsar: Amarjeet Sahitya Prakashan, 2005.
4. Prof. Tara Singh, Vismad Naad , Jawaddi Taksal (Punjab), 1991
5. Shri Guru Granth Sahib
6. Yaman, Ashok Kumar, Sangeet Ratnawali. Chandigarh: Abhishek Publications, 2008.

⁹ Prof.Tara Singh, Vismaad Naad, Pg.no.25

Saṁskṛt Compositions on Sūrya of the Nava Graha-s

Author

Dr. P. Narasimhan

Professor and Head

Department of Sanskrit

University of Madras

Co-author

Sudha R S Iyer

Ph.D. Research Scholar

Department of Sanskrit

University of Madras

Introduction

Saṁskṛt language was used as a medium to record the many philosophical and religious ideas as texts. These texts were followed by various commentaries- this was the way the philosophical schools of thought were established(Nyāya, Vaiśeṣika, Sāṅkhya, Yōga, Pūrva Mīmāṃsa, Uttara Mīmāṃsa – the Six Darśana-s).

The Kaṛṇātik Music fraternity has preserved the many purānic ideologies in musical compositions. Music has been used as a medium to propagate many religious ideas and to evolve spiritually. It was a religious practice to conduct Graha śānti hōmams to appease the Graha dēvata-s. One such practice is the Graha worship. It is a well- known fact that the Nava-graha-s are Sūrya, Candra, Aṅgāraka, Budha, Guru, Sukra , Śani, Rāhu and Kētu.

King Tulaja in his court, patronised several scholars. Sanskrit poet Ghanaśyāma was one among them. He flourished during the 17th Century. He has composed numerous works of which 64 are in Saṁskṛt , 20 in Prākṛt and 25 in Vernaculars; among them is the work Navagraha Caritam, in Saṁskṛt.

In today's parlance, Muttusvāmi Dīkṣita's Navagraha kṛti-s are the most widely sung. His kṛtis are the best-known musical compositions on the Graha deities. However, other vāggēyakkāra-s like Harikēśanallūr Muttiah Bhāgavathar, Kallīḍaikuricchi E.S.Śaṅkaranārāyaṇa Iyer and Cidāmbaram Svaṛṇa Vēṅkatēśa Dīkṣita have also composed in this theme – in Saṁskṛt.

Whether Muttusvāmi Dīkṣita composed all of the nine compositions on the graha-s or have the two compositions on the chāyā grahas (Rāhu and Kētu) been added later to the existing Kṛti-s to complete the theme, remains ambiguous. Śri Muttusvāmi Dīkṣita has deftly interwoven mantra-s and jyōtiṣa elements into his kṛti-s. Two of the Kṛti-s viz. Sūrya mūrtē and Candram Bhaja have been appended with swara segments- which are not in vogue.

Śri Harikēśanallūr Muttiah Bhāgavathar, a Vāggēyakkāra of profound Saṁskrit prowess, has composed seven kṛti-s in this theme. He has composed citta svāra-s for all of the seven kṛti-s.

Śri Kalliḍaikuricchi E.S.Śaṅkaranārāyaṇa Iyer has composed a maṅgaḷa kṛti in addition to the Navagraha kṛti-s, making a total of 10 kṛti-s.

Cidambaram Svārṇa Vēṅkatēśa Dīkṣita, a 20th Century vāggēyakkāra, has composed 9 kṛti-s in this theme.

The article attempts to analyse the kṛti-s composed in praise of Sūrya by each of these composers. The content of compositions and style of composing is discussed thus;

Muttusvāmi Dīkṣita

Prosodic Embellishments

- **Muhana**

Muhana is the first-letter rhyme in the first line with the corresponding letter of the second line. This is demonstrated in the pallavi thus:

Sūryamūrtē namōstutē **Sundarachāyādhipatē**

Anupallavi (Madyama Kāla Sāhitya) :

Kāryakāranātmaka Jagath pra- **kāśasimharāśyādhipatē**

- **Prasa (Dvityākṣara prasa)**

Prasa is the second letter repetition of consonants in the first line with the subsequent lines. The vowels need not be in consonance. The pallavi and anupallavi

must have the prasa agreement. The lines in Caraṇa should have prasa agreement within themselves; they need not be in agreement with the pallavi and anupallavi.

The prasa agreement between the Pallavi and anupallavi :

Sūryamūrtē - Kāryakāranātmaka

Caraṇam:

Sārasamitra – krūrapāpa, and so on.

- **Antya Prāsa**

This refers to repetition of a letter or a group of letters at the end of a line. In Antyaprāsa, the vowel should be the same.

Pallavi: Sūryamūrtē namōstutē Sundarachāyādhipatē

Anupallavi: Āryavinutatējah sphūrtē Ārōgyādiphaladakīrtē

- **Anuprāsa**

This is the recurrence of a group of letters in a line. There are a few instances in this kṛti :

1. Sārasamitra mitra bhāno
2. Bhuktimuktivitarāṇātmanē
3. Sahasrakiraṇa karṇasūnō
4. Krūrapāpa kruśānō
5. Saurāstrārṇamantrātmanē sauvarṇasvarūpātmanē

Sārasamitra mitra bhāno is also an example of chēkānuprāsa, which is the repetition of a word in the same sentence, each instance carrying a different meaning.

- **Antarukti**

कार्य कारणात्मकजगत् - प्र

काश सिम्हराश्याधिपते

Antarukti is the segment of the first word of the second line, which, when separated from the line and appended to the end of the first line, renders the two lines prosodically aligned.

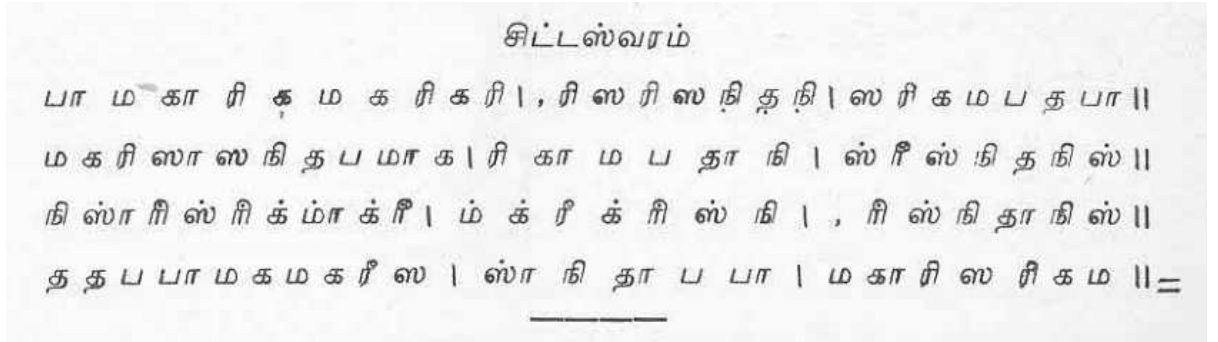
Melodic Analysis

- **Citta svara-s :**

This kṛti has been embellished with a citta svara passage – as given in the Saṅgīta Saṁpradāya Pradarśiṇī (Subbarāma Dīkṣita), 'Navagraha Kīrtananga!'¹ and A.Sundaram Iyer's compilation- 'Dīkṣita Kīrtanamālā'. Though this is present in all the above said publications, it is strange to note that the segment is not in vogue.

The passage in Anantakṛṣṇayyar's book :

p, mg ,r gm	gr gr	,r sr sṇ ḍṇ	sr gm pd p,
mg rs ,s nd	pm ,g	rg ,m pd ,n	śr ,ś nd nś
nś ,r śr ḡm	,ḡ r,	mḡ r, ḡr śn	,r śn d, nś
dd pp ,m gm	gr ,s	ś, nd ,p p,	mg ,r sr gm



- **Svarākṣara:**

When the solfege of the dhātu is in consonance with the sāhitya of the mātu, it is called svarākṣara.

- **Sārasa**

S;	::	r;	S;
Sā...	Ra...	Sa...

¹ by Vainika Vidvān A.Anantakṛṣṇayyar (June 1957); published by 'Guruguhagana Vidya Prachuram'

• **Sundara chāyā**

ḍ;ṇ	s;ṇ	s,rs	r,;	r,;	r,;
sun.	..	da.	ra.

Observations:

The line namōstutē in the Pallavi is rendered from madhyasthāyi ṣaḍja to mandra sthāyi pañcamam, which creates a picture of complete surrender and prostration before the deity.

p;m d,p, p,m, g,m, g,r, r,; s,; ; ; ḍ,ṇ, s,n, g,r, s,ṇ, ḍṇ,d p,;

Sū. .. rya. mū. te. .. na. mō. .. stu. tē. ..

Interestingly, Sūrya dēva is also known as ‘Namaskara priya’, which is why Sūrya Namaskār or the Sun Salutations is a well-known set of yoga postures performed for obtaining good health – as he has been referred to as ‘Ārōgyādi phalada kīrtē’ – One who is famed for bestowing good health.

Harikēśanallūr Muttiah Bhāgavata

Prosodic Embellishments

• **Muhana**

Instances in the Pallavi of the kṛti are demonstrated thus :

Ādityam dēvādi dēvam Akhilāṇḍanātham āśrayē

• **Prāsa**

Prāsa agreement between the pallavi and anupallavi is illustrated thus :

Ādityam dēvādi dēvam – Vēdāvēdyam vītāvadyam

In the Anupallavi

Vēdāvēdyam vītāvadyam - tē dīpyamāna tējasamādyam

Carāṇam:

sakāla caracara karmasākṣiṇam vikāla savīrya jagadagadam karaṇam

- **Antyaprāsa**

In the Anupallavi

Vēdavēdyam vītāvadyam - tē dīpyamāna tējasamādyam

- **Anuprāsa**

The anupallavi line has an instance of anuprāsa

Vēdavēdyam vītāvadyam - tē dīpyamāna tējasamādyam

Melodic Analysis

- **Saṅgati-s**

Muttiah Bhāgavata's compositions are well-known for being pacy and packed with many patterns of saṅgati-s- This kṛti is yet another example for the aforesaid statement. The saṅgati-s in the Pallavi segment are enumerated below;

	Ā..di	..tyam ..dē	vā.. ..di	dē... vam...
1.	n,; ;r̥ś	nddp pmdp	pmgm dpd,	nśnd pmpd
2.	n,dn ś,r̥ś	ndpdnd dppm dp	pmgm dpd,	<u>gmpdnś,r̥ śndpmp,d</u>
3.	n, <u>dnśr̥ ḡr̥ś, ḡr̥śn</u>	<u>dnśr̥ śnd, ddpm gm</u>	nnd, dpd,	<u>śr̥śś,n pdpp,m gmpd</u>
4.			<u>gmp, mpd, pdn, dnś,</u>	<u>ḡḡr̥śndnś,r̥śndpmpd</u>

Sphurita gamaka-s are a unique feature in HMB's compositions. The kṛti has some phrases in it.

Pallavi:

n, <u>dnśr̥ ḡr̥ś, ḡr̥śn</u>	<u>dnśr̥ śnd, ddpm gm</u>	<u>gmp, mpd, pdn, dnś,</u>	<u>ḡḡr̥śndnś,r̥śndpmpd</u>
Ā..di	..tyam ..dē	vā.. ..di	dē... vam...
Anupallavi			
ḡ, <u>ḡmpm ḡr̥, ḡ r̥śś,</u>	nśnd dnś,		
Tē. dī.. ..pya	mā.. ..na		

Caranam

;pm pdp,	<u>m;ppmgr;</u> ;gm,;	<u>gmpd mp gm.g rss.</u>	<u>srgm pdmp .m dp,</u>
sa.. ka..la	ca..rā.. ..cara	kar.. .. ma	sā..kśiṇam

• **Svarākṣara-s**

There are a couple of instances in this kṛti. They are highlighted below:

Pallavi

Ā..di	..tyam .. dē
n,; ;ṛś	nddp p mdp

Anupallavi

Tē.. ..jasa	ma.. .. dyam
;ś, <u>ṛśnd dp</u>	pmgm dpd,

Caranam

pra. ka. ta. ni. ki. la. sau...
d, n, ś, n, ś,ṛḡ ṛśś, nśśś nd;

• **Citta svāra-s**

Sri Muttiah Bhāgavata has set all of his graha kṛti-s with citta svāra-s. In this particular citta svāra passage, there are multiple instances of dāttu prayōga-s – as highlighted below :

n,śn	ṛśnd	n,dp	mpg,	,m;	p;d	, ng	pmpd
						m	
nśśś	,ndn	, dm	dmg	g,mg	rs;	ṛsrg	,mpd
		n	r				
npd	śdn	ḡṛḡś	ṛnśd	ngmp	dnśś	,npd	,nś,
n	ṛ						

nḡr	,dn	dnśr	ḡ,mḡ	ḡrśś	,ndp	p,mḡ	,mpd
n	p						

The Vāggēyakkāra mudra 'Harikēśa' has been infused in the Caraṇa as "Akalaṅkam Harikēśābharaṇam"

Kallidaikuricchi Dr.E.S.Śaṅkaranārāyaṇa Iyer

Prosodic Embellishments

- **Muhana**

Pallavi: **Pratyakśadēvam śrī Bhāskaram Vandēham**

Prakṛtyā vidyutsakti paripūrṇa maṇḍalam

Caraṇam: **Suragurubudhabhauma Suhrudam Maṇḍāhi**

Svatassiddharipum Simhasvakśētram Mēṣōccam

Sarasijōdbhava Śaṅkaranārāyaṇa rūpam

saptāśvaratham ēkacakrayānam svabhānum

- **Prasa (Dvityākśara prasa)**

Pallavi - Anupallavi prāsa agreement is thus illustrated:

Pratyakśadēvam śrī Bhāskaram Vandēham – **Ady**akśam sakala Brahmāṇḍa

Caraṇa:

The (alternate) lines are in agreement as shown below:

Suragurubudhabhauma Suhrudam Maṇḍāhi

Svatassiddharipum Simhasvakśētram Mēṣōccam

Sarasijōdbhava Śaṅkaranārāyaṇa rūpam

saptāśvaratham ēkacakrayānam svabhānum

Sri ESS has used the mudra 'Śaṅkaranārāyaṇa' in all his compositions.

Melodic Analysis :

This Kṛti is set in Śaṅkarābharaṇam, providing ample scope for saṅgati – setting, and this has been capitalised by Śrī K.S. Calcutta Kriṣṇamūrti (KSK), who has played a pivotal role

in setting these Kṛti-s to tune, for which the basic idea was provided by Smt.Saraswati Śaṅkaran.

• **Saṅgati-s**

1. ;;gm	pd,p	ppmg	rg,mgr	s,;	s,;
;;Prat	yak	..śa	dē...	vam.	śrī..
;;r <u>gm</u> .	rss,	s,;	s,r,s,	rgm,	g,;
;;Bhās	ka.	ram.	van..	dē..	ham..
2. ;;gm	<u>p.dsdp</u>	ppmg	sr,pmgr	s,;	s,;
;;Prat	yak	..śa	dē...	vam.	śrī..
;;r <u>gm</u> .	<u>sr,gmgr</u> ss,	s,;	s,r,s,	<u>r,gmgm</u>	rg;
;;Bhās	ka.	ram.	van..	dē..	ham..
3. ;;gm	<u>p.dsdp</u>	<u>m.pdp</u> m	g,mpmmgr	s,;	s,r,
;;Prat	yak	..śa	dē...	vam.	śrī..
r, <u>pg,mg</u> .	<u>sr,gmgr</u> ss,	s,;	srgrsṇ	<u>r,gmgm</u>	rg;
;;Bhās	ka.	ram.	van..	dē..	ham..

• **Svarākśara**

Anupallavi:

g īśndp	dpmg	rsṇs	
kra ..	pa...	dam..	

Caranam

;; s ,	ppmg	m.;	
;; sva	kśe	tram..	

Svarṇa Vēṅkatēśa Dīkṣita

Prosodic Embellishments

- **Muhana**

Pallavi: **Bhā**skaṛāya tē Namō **Bhā**navē namō namah

Anupallavi: **Śō**kaduhkha hāriṇē **suk**ha kāriṇē namō namah -Chāyā

Suvarcalāmbikāsamēta **Sū**ryadēva namōnamah

Caraṇam: **Śa**trunāśinē namō namah **Sa**rvasākśinē namōnamah

Sasyaṛakśinē Namōnamah **sar**vabhakśinē namōnamah

badradāyinē namōnamah **pa**dmaprakāśinē namōnamah

Bhaktarakśinē namōnamah **pā**hi pāhi namōnamah

Note that every pair of lines are in agreement with each other.

- **Prasa (Dvityākśara prasa)**

Pallavi - Anupallavi prāsa agreement is thus illustrated: Bhā**s**kaṛāya-
Śō**k**aduhkha hāriṇē

There are no Vāggēyakāra mudra-s used in the kṛti-s of Śrī Svarṇa Vēṅkatēśa
Dīkṣita.

Melodic Analysis:

This kṛti is set to the raga Bauḷi, suggesting to be sung at dawn. Also, the kṛti is infused with 'namō namah' in every line- in the Caraṇa- indicating multiple namaskāra-s as a prayer to Sūrya, who is saluted with Sūrya Namaskāra-s. This composition is moderate- paced.

The kṛti commences in the madhyastāyi and goes upto the tārastāyi riṣabha in the Pallavi. The anupallavi commences from the madhyastāyi pañcama and goes up till tāra stāyi pañcama; the caraṇa is the lower half of the madhyastāyi, leading to the madhyama kāla segment thereafter.

The madyamakāla sāhitya segment appended after the Caraṇa is thus:

Dinamaṇē namō namō dēva Dīnavatsala namō namō

guṇanidhē namōnamō pāhi kōtitējasē namah

Astronomical Elements present in the Kṛti-s on Sūrya:

1. **Muttusvāmi Dikṣita** has mentioned the Sūrya Graha as the Simha Rāśi Adhipati or the Lord of Leo (Simha Rāśi) in the anupallavi:

Kāryakāraṇātmakajagat – pra kāśa **simharāśyādhipatē**

He has also mentioned the spouse as – Chāyā in the pallavi.

Sūryamūrtē namōstutē sundarachāyādhipatē

He has mentioned the benefits of the deity worship

Āryavinutatējasphūrtē **Ārōgyādiphadalakīrtē**

He mentions the chariot of the Sūrya as driven by seven horses

Divyatarasaptāśvarathinē

Muttusvāmi Dikṣita has mentioned the Mantra – Saura-aṣṭa-ārṇa mantra for the worship of Sūrya, which becomes the raga mudra too.

Saurāśṭrārṇamantrātmanē Sauvarṇasvarūpātmanē

This is the eight-lettered mantra “ह्रीं घृणिसूर्य आदियों” or “Hrīm Ghṛṇi Sūrya Ādityōm”.

2. **Harikēśanallur Muttiah Bhāgavata** has given the benefits of the graha worship.

Vikala **savīrya jagadagadam karaṇam** [One who is instrumental in warding off the most powerful of diseases.]

Prakaṭa nikhila **saubhāgya kāraṇam** [One who is the reason for prosperity of the entire world]

- **Kallidaikuricchi Dr.E.S.Śaṅkaranārāyaṇa Iyer** has given a wide spectra of details of Jyōtiṣa in his composition. Sūrya is believed to be in the Āgñyā cakra, which is located in between the eyes. This is given by the composer in the anupallavi - Adyakṣam sakala brahmāṇḍa sarva bhū – tātam saktipradam **Āgñyācakrapadam**

The composer gives the list of friendly, inimical planets ; the own house of the respective planet , its exalted position in the caraṇa thus:

Suragurubudhabhauma suhṛdam mandāhi-

Svatassiddharipum simha svakṣētrammēṣōccam

Friendly planets – Guru, Budha, Candra

Inimical Planets – Śani, Rāhu, Kētu

Own house – Simha Rāśi

Exalted Position – Mēṣa Rāśi

He also mentions the Seven Horse chariot of the Sun-God on one wheel in the Carāṇa; **Saptāśvaratham ēkacakrayānam** svabhānum

- **Svarṇa Vēṅkatēśa Dīkṣita** has composed this composition like a nāmāvali. He has mentioned the benefits of the deity worship in the pallavi :**pāpa rōga nāśine** sarva prakāśinē namonamah.

He has mentioned the names of consorts as Chāyā and Suvarcalāmbā in the anupallavi : Śōka du:kha hāriṇē sukha kāriṇē namō namah (- **chāyā**)

Suvarcalāmbikā samēta sūryadēva namō namah

Conclusion

The Kṛti-s on the first of the Navagraha-s (Sūrya) were analysed and the styles of the four composers viz. Muttusvāmi Dīkṣita, Harikeśanallūr Muttiah Bhāgavata, E.S. Śaṅkaranārāyaṇa Iyer and Svarṇa Vēṅkatēśa Dīkṣita were studied.

Muttusvāmi Dīkṣita has composed his kṛti in sambōdana vibhakti. His literary style is using long compounds or Samāsa-s. He has incorporated almost all of the aspects of śabdalaṅkāra-s viz. prāsa, muhana, anuprāsa, antarukti and antyaprāsa in this kṛti. He has also composed a citta svara passage for this kṛti, though it is not in vogue now.

Sri Muttiah Bhāgavata has composed in the dvitīya vibhakti, using relatively smaller compounds. He has employed the prāsa and muhana. He has composed citta – svara passages for all his graha kṛti-s. This particular citta- svara passage has a generous usage of dāttu prayōga-s.

Sri ESS Iyer has composed his kṛti in dviṭīya vibhakti. His has infused a lot of astrological details into his kṛti – almost the full caranam.

Sri SVD has composed this kṛti like a nāmavali. With the repetitive usage of 'namō namaha'. His composition is in the caturthi vibhakti.

While MD and ESS have infused many jyōtiṣa elements in their kṛti-s, HMB and SVD have chosen to keep out of such particulars.

Bibliography

1. Saṅgīta Saṁpradāya Pradarśiṇi , Vol 2, Subbarāma Dīkṣita, manuscript in Telugu, 1904 , Vidya Vilasini press
2. Navagraha Kīratana-s of Muttusvāmi Dīkṣita , S.S.Janaki , 1992
3. Harikesanallur Muttiah Bhagavathar Sahityangal, M.Vaidyalingam, Sangeet natak Academy, 1968
4. Manuscript of A.Subramaniam containing seven compositions of Sri HMB, 1940, in Grantha Script
5. Dr.E.S.Shankaranarayana Iyer Keerthanaigal part 2, 1993
6. Sugandha Swarna Puspa Mala, Vol 1, 1994, Sri Swarna Vaishnavi Trust.

Appendix

1. Muttusvāmi Dīkṣita

कृति - सूर्यमूर्ते रागम् - सौराष्ट्रम् तालम् - चतुस्र जाति ध्रुव
पल्लवि : सूर्यमूर्ते नमोऽस्तुते सुन्दरछायाधिपते (-)

[Oh Sun God! I salute you. Consort of the beautiful *Chāyādēvi*!]

अनुपल्लवि : कार्य कारणात्मकजगत् - प्र काश सिम्हराश्याधिपते

[One who illuminates the material world (which is of the nature of cause and effect.) Lord of Leo (*Simha rāśi* !)]

मध्यमकाल साहित्यं : आर्यविनुत तेजःस्फूर्ते आरोग्यादि फलदकीर्ते (-)

[One who is worshipped by the wise ! One who emanates radiance! One who is famed for bestowing good health!]

<u>चरणम्</u>	सारसमित्र मित्र भानो	सहस्रकिरण कर्णसूनो
	क्रूरपापहरकृशानो	गुरुगुहमोदितस्वभानो
	सूरिजनेडितसुदिनमणे	सोमादिग्रहशिखामणे
	धीरार्चितकर्मसाक्षिणे	दिव्यतरसप्ताश्वरथिने
<u>मध्यमकाल साहित्यं</u>	: सौराष्ट्रार्णमन्त्रात्मने	सौवर्णस्वरूपात्मने
	भारतीशहरिहरात्मने	भुक्तिमुक्तिवितरणात्मने (-)

[Friend of the Lotus! Oh *Mitrā*! Oh *Bhānu* ! Who has a thousand rays! Oh Father of *Karṇā*! One who destroys the deadliest of sins ! One who pleases *Guruguha*! One who is worshipped by the noble ones! The ornament of Day time! Crest jewel among the graha-s comprising Moon, etc. One who is worshipped by the valiant! Witness of all actions! Thou who possesses the divine chariot driven by seven horses! One who is the personification of the eight – lettered *Sowrāstra* mantra! One whose personality is Gold-hued ! One who is the embodiment of Brahma , Viṣṇu and Śiva ! One who is the bestower of enjoyment and Liberation !]

2. Harikēśanallūr Muttiah Bhāgavata

कृति - आदित्यं देवादि देवम् (सूर्य)रागम् - मायामाळवगौळ तालम् - आदि
पल्लवि : आदित्यं देवादि देवं अखिलाण्डनाथं आश्रये (-)

[I surrender to Āditya ! Lord of the Dēva-s ! Master of the World!]

अनुपल्लवि वेदवेद्यं²वीतावद्यं ते दीप्यमान तेजसमाद्यम् (-)

[One who is known by the Veda-s! One whose brilliance is lighting the entire Universe !]

चरणं सकल चराचर कर्मसाक्षिणम्
विकल सवीर्य³ जगदगदं करणम्
प्रकट निखिल सौभाग्य कारणम्
अकलङ्कम् हरिकेशभरणम् (-)

[One who is the witness of all the actions of all mobile and immobile things. One who is the instrument in warding off even the most powerful of diseases. One who is the undisputed reason for everyone's well-being, Oh blemish-less one! One who rules Harikēśa ! (Muttiah Bhāgavata)]

²तावाद्यं

³विकलसर्व

चिट्ट स्वरम्

n,śn	īśnd	n,dp	mpg,	,m;	p;d	,ngm	Pmpd
nśīś	,ndn	,dmn	dmgr	g,mg	rs;	ṅsrg	,mpd
Npdn	śdnī	gṛgṛś	īnśd	ngmp	dnśś	,npd	,nś,
ngīn	,dnp	dnśī	g,mg	gṛśś	,ndp	p,mg	,mpd

3. Kallidaikuricchi Dr.E.S.Śaṅkaranārāyaṇa Iyer

कृति : प्रत्यक्ष देवं रागं : शङ्कराभरणं तालं : मिश्र चापु

पल्लवि प्रत्यक्ष देवं श्रीभास्करं वन्देऽहम्

प्रकृत्या विद्युत्शक्ति परिपूर्णमण्डलम् (-)

[Oh Perceptible Lord ! *Bhāskara* ! Salutations to you. Endowed to be a sphere of Light Energy by nature.]

अनुपल्लवि अद्यक्षं सकल ब्रह्माण्ड सर्वभू

-तातं शक्तिप्रदम् आज्ञाचक्रपदम् (-)

[Leader of the entire universe! Oh Father of the World ! Giver of Energy! One who resides in the *Āgñyā cakra* !]

चरणम् सुरगुरुबुधभौम सुहृदं मन्दाहि

स्वतस्सिद्धरिपुं सिंहस्वक्षेत्रं मेषोच्चम्

सरसिजोद्भव शंकर नारायणरूपम्

सप्ताश्वरथं एकचक्रयानं स्वभानुम् (-)

[One whose friends are Jupiter, Mercury and Moon (Guru, Budha and Candra Graha- s)! and natural enemies are Saturn (*Śani*) and the snakes-(*Rāhu and Kētu*). Whose own house is Leo (*Simha Rāśi*); who is in the exalted position in Aries (*Mēśa Rāśi*) ; one who is of the form of *Brahma, Viśṇu and Śiva*; One who owns the chariot run by Seven Horses, on one wheel ! One is self- luminous !]

4. Svarṇa Vēṅkatēśa Dīkṣita

कृति - भास्कराय ते नमो (सूर्य) रागम् - बौळि तालम् - रूपकम्

पल्लवि भास्कराय ते नमो भानवे नमोनमः

पाप रोग नाशिने सर्व प्रकाशिने नमोनमः (-)

[I bow to you Oh Bhāskara ! Oh Bhānu ! Destroyer of sins and diseases ! One who lights up everything!]

अनुपल्लवि

शोक दुःख हारिणे सुख कारिणे नमोनमः (-छाया)

सुवर्चलाम्बिका समेत सूर्यदेव नमोनमः (-)

[One who destroys sadness and grief and gives happiness ! Oh Consort of Chāya and Suvarcalāmbikā I bow to you!]

चरणं

शत्रु नाशिने नमोनमः सर्वसाक्षिणे नमोनमः

सस्यरक्षिणे नमोनमः सर्वभक्षिणे नमोनमः

भद्रदायिने नमोनमः पद्मप्रकाशिने नमोनमः

भक्तरक्षिणे नमोनमः पाहि पाहि नमोनमः

[One who destroys the enemies! One who is the witness for everything! One who nourishes the foliage! One who consumes everything! One who gives only the good things! One who makes the lotus blossom! One who protects His devotees! Oh, save me! I bow to you!]

मद्यमकाल साहित्यम्

दिनमाणे नमोनमो देव दीनवत्सल नमो नमो

गुणनिधे नमोनमो पाहि कोटितेजसे नमः (-)

[Oh Gem of the day-time ! Oh protector of the poor! Oh pious one! Oh resplendent one ! I bow to you]

Srimathi K.M.Soundaryavalli - An exceptional musician and a passionate poet

Author

Dr.V.Janaka Maya Devi

Professor

Department of Music

Avinashilingam Institute for Home Science
and Higher Education for Women

Co-author

Mrs.Sajitha Suku

Ph.D. Research Scholar

Department of Music

Avinashilingam Institute for Home Science
and Higher Education for Women

Abstract

Carnatic music is a unique platform which holds many extraordinary talented composers and singers. It has its roots from the Vedic period and 90% of the musicians at older times who were into the limelight were males. It is not because of the lack of talents in women, but of the very less opportunities provided to the ladies in those periods. Females came very less to the Carnatic field at earlier times as they were always pulled back from being popular. There were no chances open for the Women and no support was given to those who tried to show their talents outside the four walls

- This article reflects the life of Smt K.M Soundaryavalli, a Carnatic music female composer whose contributions haven't come to attention
- The article goes through her childhood, education, personal life, miracle incidents and her life as a poet and composer
- Some of the major contributions of Smt.K.M.Soundaryavalli has been highlighted

Smt.soundaryavalli's contributions to Carnatic music need to be circulated around so as the future generation those who hold Carnatic music to their heart can understand and learn the unique pieces. K.M Soundaryavalli holds around hundreds of padyams and a couple of Carnatic Compositions to her credit, The next generation need to know that there was a period in which females hardly came forward with their gifted talents and many women lost their great

chances to be in the limelight. Also, we lost many exclusive contributions penned by such female artists as all of them weren't published nor transferred to the next generation.

Now there are no barriers being a man or a woman as both get equal openings and women are free to choose their interested field and achieve their goal by exposing their talents through many options. Women at present are so lucky in that sense and they should utilize these opportunities to attain the highest level in their perspective.

Keywords: Soundaryavalli, Languages, Contributions, Compositions, Kritis, Devotion, Prayer

Introduction

Srimathi K,M Soundaryavalli was a renowned female Carnatic music composer, who was born in a Tamil Vaishnavite family on 22nd July of the year 1914 in Andhra Pradesh. Her father Sriman Nadadoor Ammal Narasimhacharya, an eminent scholar in Telugu and Sanskrit was a teacher by profession. Soundaryavalli's childhood was in Andhra Pradesh and she was educated minimally both educationally and in music learning as well. Soon after Soundaryavalli's marriage, she migrated to Tamil Nadu

Personal life and a miracle incident

Smt. K.M.Soundaryavalli's personal life was not that happy as she had certain unfortunate situations in her life after her marriage. She had lost her first six children soon after their birth. She was very upset with all these bad situations and found herself involved in the way of devotion by writing and composing praises of the Lord in order to get a peaceful mind. Soundaryavalli prayed to Goddess Amruthavalli and Lord Narasimha at Ghatikadri in the North Tamil Nadu District. It is believed that once during her sleep, Lord Narasimhan came into her dream and blessed her . After that she had five daughters and two sons.

Soundaryavalli's works were natural expressions which came during her prayers. Soundaryavalli started to note down prayers from her mind. Her thoughts formed several Keerthanas, Padyams and so on.

Inspirational dream and first work

The miracle incident and the good changes in her life, doubled up Soundaryavalli's devotion and she deeply longed always to sing praises of the Lord who blessed her life. Soundaryavalli's first work which was inspired by the dream mentioned above was a Ragamalika known as "**Yoga Narasimha Sevai**", supported by twelve stanzas in Dasavataram. This was in praise of Lord "Yoga Narasimha" at the divya desam of Chola Simhapuram. [Ranipet district of Tamil Nadu]

Poems

Soundaryavalli composed poems also. Soundaryavalli always had a spark inside to raise up to the highest level in music. She was filled with the inherited talents of writing and composing poetries.

Musical Contributions and Propagations in different Languages

Tamil Compositions

Soundaryavalli was born and brought up in Andhra Pradesh, but yet in the later period she learnt Tamil and Sanskrit language because of her strong mindset to learn Tamil and Sanskrit languages to compose songs in these languages. As it is a difficult task to know each and every word meanings in Kamba Ramayanam and Divya Prabandams even for a person who knows Tamil language, Soundaryavalli worked so hard to learn the meaning of each and every word because of her enthusiasm to learn Tamil language. This shows her dedication and learning skill. Soundaryavalli learnt Tamil language by repeatedly reading Tamil books.

The following are the four noted poems composed by her in Tamil

- Singarin Akshara Maala
- Singarin Thingal Maala
- Saptha Vaara Sthuthi
- Singarin Varaverppu

Smt.Soundaryavalli composed a Ragamalika in Tamil language having twelve stanzas specifying the life of Adi Sankaracharya to present it before Paramacharya of Kanchi Kamakodi peetom. She composed this piece especially for that occasion to perform in the presence of respected Paramacharya. Beloved Jagatguru realised the quality of Soundaryavalli's compositions and was pleased by her devotion. She was confirmed with the title "**Kavithamani**" by respected Paramacharya. This honour was awarded to Soundaryavalli in the year 1954 by the Chief Justice of Madras in a function at Chennai, Tamil Nadu.

Soundaryavalli always loved to write and compose music and these activities have always been a part of her life. Even at her old stage, she always kept a paper and pen with her as writing was always an indispensable part of her life. The following was an instance that happened at her old age which remained as a notable moment later which was taken from her old records.

Once her grandson noted that Soundaryavalli always kept a notebook and a pencil with her even when she was suffering a lot with her health issues at her late age. He asked a funny question to his grandmother: will she carry these notebooks and pencils to the bathroom as well. Soundaryavalli replied to him in eight lines of poetry in Tamil language. The poem is as follows:

"Paadamudiyaata thuyarilum
Parivudane piriyaamal
Dhidamalithu thozhanai pol
Thunayaai irunthenthan
Madamaimigum irul neeki
Mathithennai magizhvitha
Udan piirantha nallezhuthe
Unai pirinthum vaazhveno"

In this poem, Soundaryavalli says that Versification is a skill which has born along with her and it is the one which inspired and holded her always with care as a true companion , even at the period of heavy difficulties in life. She cannot live without the one who erased the darkness and bestowed the light of knowledge in her life as well. The above verses show her greatest passion towards versification.

Telugu Compositions

Smt.Soundaryavalli visited Thiruvayyaru, a holy place in Tamil Nadu in the year 1950. Thiruvayyaru is a blessed place in which Saint Tyagaraja composed various kritis and attained bliss of Samadhi. Smt.Soundaryavalli composed a set of thirty keerthanas on Saint Tyagaraja in Telugu language. She named this set of kritis as **‘Sri Thyaga Guru Sthuthi Keertanas’** These pieces get hold of so many appreciations from eminent well-known musicians. Sangeeth Kala Acharya Sri T.S Parthasarathy has reviewed these keertanas in The Hindu newspaper dated 21-04-1957. In 1973, some of these compositions were broadcasted by the All-India radio at Vijayawada. Smt.Soundaryavalli never loved publicity, fame and self-appraisal and hence she never ran behind popularity and fame. Smt.Soundaryavalli was a regular participant in “Padya Pathana Programme” at AIR, Chennai in the year 1940. This helped her to know and learn Telugu language further.

Sanskrit Compositions

Smt.Soundaryavalli composed Sanskrit verses to music for Desika Sabha , Chennai, These stotras were collected in gramophone discs for the storage purpose. These monumental pieces were composed in stotra type and were in praise of beloved Vedanta Desikan.

Many eminent musicians presented her compositions at their Carnatic music concerts and some included her compositions in their reputed works. These musicians

include Sri Krishnadevaraya who represented Andra Bhasha Nilayam from Hyderabad and Sri Balantrapu Rajanikantha Rao, a poet and Station Director in All India Radio.

Some of the Important Compositions of Smt K.M. Soundaryavalli

S.N o	Titile of the Composition	Raga	Tala
1	Paamara hitamuga	Kamboji	Adi
2	Dinakaravamsa	Hamsadwani	Adi
3	Ambujanaabhuni	Mohana	Adi
4	Kalinarulanu gaava	Vasanta	Adi
5	Gurupaada Smaraname Jivanamu	Sankarabharanam	Adi
6	Samanulevarayya	Panthuvarali	Adi
7	Atadee dhanyudura	Valachi	Adi
8	Paluvidha Kirtana	Malayamarutam	Adi
9	Gaanamrithamunu	Kedaragaula	Adi
10	Pedalalo Kucheludau	Kalyani	Adi
11	ArthamunE narulu	Hindolam	Adi
12	Ee maTala Dina	Kharaharapriya	Adi
13	Swami Paada pooja	Kedaram	Rupaka
14	Paadaambujamulanu	Sriranjani	Rupaka
15	Tyagaguruni saTi evvarE	Nadanamakriya	Rupaka
16	Navarasayuta Bhaavamuto	Saraswathi	Rupaka
17	Sadguru Sri Tyaga vibhuni	Kanada	Rupaka
18	Kritini Jesene	Begada	Rupaka
19	Pancha Ratnamula	Simhendramadyamam	Misra Jhampa
20	Geetha Sastra tatva	Todi	Tripata

Contribution to Sahaj Marg

Soundaryavalli herself acted as an abhyasi at the Sahaj Marg of Sri Ram Chandra Mission, Shahjehanpur..She contributed 27 Telugu kritis and 37 Tamil krithis to the Sahaj Marg. These Compositions and its content were highly appreciated by all but the president of the mission neglected the interference of music to the mission fearing that the practitioners may get out focussed from their main aim of Sahaj Marg These kritis were separately printed as booklets but the notable thing is that Smt.Soundaryavalli has not propagated any of these as she always avoided self-appraisal.

Journey at old age

Smt.Soundaryavalli was physically unwell because of diabetics, varicose veins, loss of hearing and memory at her old age. But none of these affected her passion in writing lyrics and composing new compositions. She attained salvation at her eighty plus of age.

Conclusion

All the works of Soundaryavalli was a natural outburst from her mind as a great devotee and a loving mother. Soundaryavalli attained salvation at the age of eighty plus on October 8th in the year 1994. As a result of less propagation of her works, many of her songs are not exposed to the public, especially to the younger generation. Today we have so many ways to preserve or popularize compositions among the public. There were no feasible Social media at her period and limitations existed for the music lovers to search for new things and popularize it to the public. Soundaryavalli might have got up among the top-level list of female Carnatic musicians if she lived at present. The future generation might have got the benefit of getting more literary pieces in three languages. During her period, the attitude of the society was more conservative in which women were kept more moderate on those days and gradually it received changes overall.

Younger generations must propagate and promote the compositions of such great personalities as at present we have enough ways to preserve and share these rare pieces to

the public. Social media and other modern technologies can easily bring up these compositions to the limelight. These beautiful pieces of Soundaryavalli need to be included in music concerts also as it can reach out to more people through concerts in future.

Bibliography

1. K.M.Soundaryavalli, Amara Soundariyam
2. Mr.Rajagopalan Srinivasan, Sri Thyaga guru Keerthanas of K.M.Soundaryavalli
3. A biography in Indian Heritage - K.M.Soundaryavalli
4. <http://www.karnatic.com/015.html>

Carnatic Music Evolution and Tradition of 21st Century

Author

Dr.R.Ezhil Raman

Assistant Professor

Department of Music

Annamalai University

Abstract

Music tradition which evolves to function as the society's carrier of tradition and culture. It's mode of transmission allows in regular changes, modification and creative mood of various styles from one period time to another period of generation. The music tradition implies all the technical, user-friendly applications in the performance, discovery of new music, back soundings, compositions, playback singers for effective music development. Music is the powerful media to unite the people from all over the world. Indian music has been divided into two varieties such as Carnatic music and Hindustani Music. Traditional music carries a extent of every aspect of its culture fabrics be it political, philosophical, economical or social related which proves working guide to the development needs of the people. The combination of classical music and multimedia is another notable practice in the 21st century. The paper discuss the Carnatic music evolution and tradition of 21st century during this period of technological improvisation.

Introduction

A Karnatak musician has to be proficient in Raga (melody), Bhava (feeling and mature handling of devotional experience) and Tala (Rhythm) and know at least five or six languages which are the basis for kritis. Knowing what you are singing is important and enhances the value of the concert. Above all devotion is basic and the alpha, beta and gamma of Karnatak music is Bhakti or devotion.

Ancient All classical Indian music originates from the text Natya Shastra, where Bharata defines the fundamentals of music as an art form encompassing Swara, Tala, and Pada. It is here, at the beginning of the common era, that music began in India as a form of worship and prayer to the Devas. While both Carnatic and Hindustani music originated from the same source, the definitive split in the two styles happened after the rise of the Mughal empire.

Carnatic music, on the other hand, has remained exclusive, in both its religious and spiritual ethos. Its practitioners come from within a privileged community. Its 18th-century composers — the 'Carnatic Trinity' of Tyagaraja, Muthuswami Dikshitar and Sama Sastri — were hailed as musical Hindu saints. The religious verses, hymns and poems prior to the 18th century were by Saivite and Vaishnavite monks, mostly from the upper castes.

Evolution And Impact Of Carnatic Music

Carnatic music is one of the performing arts. Generally the term carnatic music refers to the classical traditional form of the Southern India. People living in this southern part of India have their language, culture, tradition for upcoming of their generation of peoples. Music is more of a character development subject rather than only other education. Being introducing multimedia into the education of music develops a more innovative and creative set of students. Music has its own capacity for developing a fundamental aspect of perception, social consciousness of personal interest for the benefit of the self as well as the group.

Interaction is a mutual action between the learners therefore the learning system and the learning materials have found that interactive method of learning has strong and positive effect on learning. Bosco in the year 1986 reviewed that 75 learning studies and found that learner's learn faster and have better knowledge towards learning of music through multimedia.

Carnatic music, on the other hand, has remained exclusive, in both its religious and spiritual ethos. Its practitioners come from within a privileged community. Its 18th-century

composers — the 'Carnatic Trinity' of Tyagaraja, Muthuswami Dikshitar and Sama Sastri — were hailed as musical Hindu saints. The religious verses, hymns and poems prior to the 18th century were by Saivite and Vaishnavite monks, mostly from the upper castes.

Ancient Tamils Development In Music

The ancient Tamils of South India had also developed a highly evolved system of music with its solfa methods, concordant and discordant notes, scales and modes, etc. A number of instruments were also used to accompany song and dance. The Tamil classic of the 2nd century A.D. titled the *Silappadhikaram* contains a vivid description of the music of that period. The *Tolkappiyam*, *Kalladam* and the contributions of the Saivite and Vaishnavite saints of the 7th and 8th centuries A.D. also serve as resource material for studying musical history.

During this period, many important musical concepts evolved in clear terms and in this period, more care was taken to put into record some of the important musical developments by several music scholars, to enable us to have proper historical links. Several musical composers and luminaries have also lived during this period.

- The work of Matanga (6th - 7th Century A.D.), *Brihaddesi*, is the first to mention the word, Raga. This text also gives the names of the then popular Ragas, with their suitable structures, and a basic classification system. The other notable feature during that period was the gradual development of the art of music as an independent form, breaking away from being overly dependent on forms of dance and drama.

The Kudimiyamalai inscriptions in a cave, near Pudukottai (Tamilnadu), has an array of musical diction (notation) of South Indian music in the 7th century AD. The *Tevarams* (6th - 9th century AD), songs in praise of Lord Siva, used more than 20 scales with Tamil names, which were equivalent to the present system of Carnatic music. Many of these *Tevarams* are still rendered as musical pieces in concerts. This corpus, along with the *Divya Prabandham* (compositions of the Vaishnavite Azhwars, 6th - 8th century AD), have been a significant contribution of the Tamil speaking region to Carnatic music.

- The *Tiruppugazh* of Arunagirinathar, who lived around the 15th century, is another inspiring Tamil work which significantly affected Carnatic music. This has complex rhythmic meters, which remain unique and unsurpassed in their grandeur.
- The *Gita Govinda* of Jayadeva (12th century) is a monumental work of the medieval period in Sanskrit, consisting of 24 songs, each set to a particular Raga. The rhythmic meter is determined by the meter of the verse. These were, probably, the earliest examples close to the regular musical compositions and are called *Ashtapadis* (*ashta* meaning eight and *padi* meaning foot). These are popular throughout India even today, though the original tunes are lost. Contemporary musicians from both the Carnatic and Hindustani traditions have set these songs to music independently.

Hindu Mythology

In Hindu mythology, music and God have always been portrayed together. Many deities are assigned their own instruments and are all hailed as music lovers. Lord Siva is believed to be the embodiment of *Nada*. Lord Krishna, the foremost of flautists, indicates his musical inclinations by asserting that he is Sama Veda among the Vedas. While Lord Siva is the embodiment of *Nada* and *Tandava* (cosmic dance), Goddess Parvati is hailed as the embodiment of *Lasya*. Goddess Saraswati, the Goddess of Learning is always associated with the Vina (known as Vipanichi). Goddess Lakshmi, the goddess of wealth is believed to revel in music while Lord Vishnu, her consort, plays on the percussion.

Among the saints, Narada and Tumburu are hailed as Vainika-Gayaka (experts in music and Vina). Nandi, the bull, is the master of Laya. The separate set of demi-Gods like Yaksha, Kinnara and Gandharva are all believed to be proficient in music and musical instruments..In fact, where there is a perfect union of *Nada* and *Paramatma* (Super power), one finds *Nadopasana* (transcendental bliss). It is very amazing to note that many Westerners also believe in this theory. Paul Brunton says, "Who can respond to the genius of Bach's Saint Mathew passion unless some awakening of spirituality is in him!" Brahms himself has said that,

"When I reach my best in the task of composition, I feel a higher power working through me!"

There are many more instances of great saints of music having been in communion with God when beautiful music flows out. Such is the divine power of music!

The earliest composers of Bhakti or devotional music could be traced back to the Tevaram Trinity and the Azhwars. In North India, one sees the emergence of devotional outpourings from Gorakhnath, Meerabai and so on. This dates back to the 3rd to 10th century. The Tevaram Trinity and the Alwars have composed beautiful songs, which have both literary and melodic beauty. Their total surrender to God has come in the form of Tevarams and Pasurams, regally clothed in Pans.

Classical Music Culture

A Karnatak musician has to be proficient in Raga (melody), Bhava (feeling and mature handling of devotional experience) and Tala (Rhythm) and know at least five or six languages which are the basis for kritis. Knowing what you are singing is important and enhances the value of the concert. Above all devotion is basic and the alpha, beta and gamma of Karnatak music is Bhakti or devotion.

All classical Indian music originates from the text Natya Shastra, where Bharata defines the fundamentals of music as an art form encompassing Swara, Tala, and Pada. It is here, at the beginning of the common era, that music began in India as a form of worship and prayer to the Devas. While both Carnatic and Hindustani music originated from the same source, the definitive split in the two styles happened after the rise of the Mughal empire.

Carnatic music, on the other hand, has remained exclusive, in both its religious and spiritual ethos. Its practitioners come from within a privileged community. Its 18th-century composers — the 'Carnatic Trinity' of Tyagaraja, Muthuswami Dikshitar and Sama Sastri — were hailed as musical Hindu saints. The religious verses, hymns and poems prior to the 18th century were by Saivite and Vaishnavite monks, mostly from the upper castes.

A Kind Of Academic Support

There are many people who are eagerly want to learn music but they faces many problems in this day today life. So the method for utilising available technological devices, modern techniques and their development in South Indian Music Education. The respondents were identified based on their level of use of modern technological devices in their concerts. In the findings of several websites about the musical learning of many books which teaches there are many advantages in the learning of many multimedia support the learning of music is faster and easier.

Audience

The audience of a typical concert will have some understanding of Carnatic music. It is also typical to see the audience tapping out the *tala* in sync with the artist's performance. As and when the artist exhibits creativity, the audience acknowledges it by clapping their hands. With experienced artists, towards the middle of the concert, requests start flowing in. The artist usually sings the requests, and it helps in exhibiting the artist's broad knowledge of the several thousand kritis that are in existence.

In the 20th and 21st centuries, Chennai's Carnatic performers, audiences and patrons have predominantly been upper class, especially Brahmins. The last shining star was M S Subbulakshmi, whose transcendental music often glazed over her origins from the Dasi community — unlike her contemporary in dance, Balasaraswati, who wore her community status as a mark of pride. Following the anti-Nautch drive in the early 19th century, the Dasis and musicians lost their livelihood.

The predominant community with access to wealth and power came to take up Carnatic music. The credit to push Carnatic music from its rarefied circle into a populist zone rests with film musicians who introduced aspects of ragas, instruments in film songs and also had Carnatic musicians sing for films. The few non-Brahmin performers like KJ Yesudoss and

musicians like Illaiyaraja, the doyen of south Indian film music since the 1970s, had active patronage and collaborated with Carnatic musicians.

Modern Period

In the 18th century, within a short period from 1763 - 1775 AD, were born the three great composers of Carnatic music, who were later to be celebrated as the Musical Trinity (*Trimurti*) - Syama Sastri (1762 - 1827) Tyagaraja (1767-1847) and Muthuswami Dikshitar (1776-1835). All of them combined their immense knowledge, deep spirituality and profound traditional musicianship with an amazing sense of creativity and innovative spirit. This has made their contribution to Carnatic music invaluable. The art of musical composition was elevated to great heights at their hands. It can confidently be asserted that all later composers have tried to live up to the standards set by these three bright stars. Other great composers who have contributed to the vast repertoire of Carnatic music compositions include Swati Tirunal (1813-1847), Vina Kuppayyar, Subbaraya Sastri, Gopalakrishna Bharati, Ghanam Krishna Iyer, Patnam Subramanya Iyer, Koteeswara Iyer, Muthaiah Bhagavata, Mysore Vasudevachar and Papanasam Sivan.

Influences And Integration Of Folk Melodies In Carnatic Music

This type of collaborative performance, which stepped outside of the traditional bounds of Indian classical music, was a first for Sruti. The second concert explored the influence of South Indian folk traditions on Carnatic music, and featured leading vocalist S. Sowmya and emerging vocalist Bharat Sundar. This pairing was also unique, as Carnatic duets usually occur between siblings or artists of similar status.

The two artists performed solo in other American cities, but the Sruti concert, presented as part of Montgomery County Community College's Lively Arts Series, was their only collaborative endeavour. With these concerts, SRUTI became the first United States organisation to showcase these types of experimental concerts, which have become increasingly popular in the world of Indian classical music.

Conclusion

The technology has improved so much for music teachers and music lovers for easily they can learn from the place where they are and also they can save time in their day today life. There are many different types of music in the 21st century for boosting the learners on creative mood of ragas, compositions, several svaras for generating from new era of music.

Bibliography

1. Beck, Guy. *Sonic Theology: Hinduism and Sacred Sound*. Columbia: University of South Carolina Press. 1993 ISBN 978-0-87249-855-6.
2. Beck, Guy L. *Sonic Liturgy: Ritual and Music in Hindu Tradition*. Columbia: University of South Carolina Press, 2012 ISBN 978-1-61117-108-2.
3. Bhatkhande, Vishnu Narayan. *Kramika Pustaka Malika*. Hathras: Sangeet Karyalaya, 1968 - 73
4. Davis Williams And others- *A Introduction To Music Therapy Theory And Practice*, silver springs publications, 2008
5. Good Man k D - *Music Therapy Education and Training From Theory To Practice* ,Springfield publishers Germany, 2003

Sankeerthana Lakshanamu of Chinna Tirumalacharya

Author

Dr. Smt. T.V.Meenalochani

Annamacharya Temple of Fine Arts

Chennai

Abstract

Music tradition which evolves to function as the society's carrier of tradition and culture. It's mode of transmission allows in regular changes, modification and creative mood of various styles from one period time to another period of generation. The music tradition implies all the technical, user-friendly applications in the performance, discovery of new music, back soundings, compositions, playback singers for effective music development. Music is the powerful media to unite the people from all over the world. Indian music has been divided into two varieties such as Carnatic music and Hindustani Music. Traditional music carries an extent of every aspect of its culture fabrics be it political, philosophical, economical or social related which proves working guide to the development needs of the people. The combination of classical music and multimedia is another notable practice in the 21st century. The paper discusses the Carnatic music evolution and tradition of 21st century during this period of technological improvisation.

Introduction

Thalapakka Chinna Tirumalacharya, the Grandson of Thalapakka Annamacharya has written three works: (1) Ashtabasha Dandakamu (2) Sankeerthana Lakshanamu and; (3) Adyatma and Sringara Sankeerthanalu. Among these, Ashtabasha Dandakamu, a composition in dandaka metre in praise of Lord Venkateswara, composed in eight languages namely, (1) Sanskrit, (2) Prakriti, (3) Sauraseeni, (4) Maagadhi, (5) Paisaaci

or Apabhramasabhaasha , (6) Praaci , (7) Avanti , And (8) Saarvadesibhasha , was got inscribed on copper plates by the author himself on 07.11.1537 (Hevilambi samvatsara margasirsa “Sudha pancami Budhavaaramu). It was first published by the Tirumala Tirupati Devasthanam authorities in their publication titled“ The Minor works of Annamacharya and his sons” issued in vol.1, Tirupati Devasthanam Thallapakkam works, in 1935. This publication was supervised by pandit. Vijayaraghavacharya. This dandakamu seems to have brought the title “astabhashakavichakravarti” to Chinna Tirumalacharya.

Chinna Tirumalacharya’s sankeerthanamulu also has been inscribed on copper plates during the lifetime of the author. Sixty adhyatmasankeertanas and one hundred and nineteen srungaarasankeertanas have been printed in 1962 in Thaallapaaka works, volume XVI under the editorship of Archakamudayagiririnivaasaacharya.

Sankeertana Laksanam is a small work of seventy one verses (and twenty five sandhivacanams or prose linkages) dealing with hymnody.

History And Sources Of Sankeerthana Lakshanamu

From verse 15 of Sankeertana Lakshanamu in Telugu it is known that Thallapaaka Annamacharya had composed a work called Sankeertana Lakshanamu in Sanskrit. Verse 17 reiterates this fact and adds that it was commented upon by Thallapaka Peda Tirumalacharya, presumably in Sanskrit. Verse 16 states that China Tirumalacharya had permission from his father Peda Tirumalacharya to compose the work in Telugu. verse 17 states that china Tirumalacharya composed the work in Telugu following the Sankeertana Lakshana in Sanskrit and embarked the same(tadvakyanusarambugan).

It is learnt that Annamacharya’sSankeerthanas have been very popular even by 17.5.1535. some copper plates withsankeertanas areknown to have reachedAhobalam, Srirangam, Chidambaram, Simhachalam, Kadiri etc., some palm – leaf manuscripts are also known to exist at Srirangam and Tanjore. This happened as the Thallapakka family took it upon themselves to propagate Vaishnavism, of Ramanuja school.

Being a witness to the popularity of Annamacharya's Sankeertanas, ChinnaTirumalacharya is said to have got his Sankeertana Lakshanamu in Telugu inscribed on big stone-slabs of four feet width and seven feet length in the temple of Sri Venkateswara following the campakapradaksina order. Not only that he engraved the keerthanas in similar stone-slabs, some examples of how the sankeetanas were sung with swaras, sahithyas etc. It was Sri Udayagiri Srinivasacharya who discovered these stone-slabs in 1949. The exact number of stone-slabs thus engraved is not known, but only two such slabs have been discovered and preserved.

A sankeertana in Sanskrit is said to have been illustrated for singing with swaras, gamakas and sahityas. Terms like udgraha, melapa, Dhruva, antara, abhoga, uga, aytaniyama, jhampa, ata, rupaka, tivada, adi, eka, jyavala, adijyavala are found on the slabs as also pallavam and padam. Sri Srinivasacharya opines that Chinna Tirumalacharya could have got them inscribed on the stone slab prior to 7.11.1537. He has given details of this discovery in his introduction to volume XV of Thallapakka Geya Tacanalu, containing Annamacharya's Srungarasankeertanalu (1961) as also in the introduction to volume XVI containing Sankeertana of Chinna Tirumalacharya (1962). Two things are velar. Firstly Sankeertana Laksanamamu seems to have been inscribed on the stone slabs though they are not available now. Secondly writing music with notation, i.e. with swaras, gamakas and sahityas was prevalent in Telugu as far back as the beginning of the sixteenth century. The four photographic plates published in vol XVI of the sankeertana series are incontrovertible evidence to this fact.

Though the stone slabs are not available for checking up the text of Sankeertana Lakshanamu in Telugu the copper plates are available. Chinna Tirumalacharya got this work inscribed on copper plates also during his own lifetime. But the date inscribed is not mentioned.

The text on some of the copper plates were copied by one Saadhu Subrahmanya saasthy as far back 1922-23. When the paper mss.were found in bad condition, some issued in print as “The Minor works of Thallapakka Annamacharya and his sons – Vol.I during 1935 under the editorship of Pandit Vijayaraghavacharya.

Two slightly different texts are available for Sankeerthana Lakshanamu in Telugu. The first is the printed version ,and the second is the version on the copper plates. Though the printed text is merely the copied version from the copper plates, they are not identical. Some mistakes seem to have crept in either at the time of copying from the unclean copper plates or at the time of printing taking the text from paper ,in bad condition. Now that the chemically cleaned copper plates are available for verification of the text and (at S.V. Museum on Temple Art, 223, Govindharaja Swamy North Mada Street, Tirupati) the printed text available is corrected, adopting the text on copper plates as the standard original text. The following are the details in this connection.

1. The text of SankeertanaLakshanamu in Telugu is inscribed on four copper plates each measuring 40 cm. * 18 cm. The writing is on both sides of the copper plates. The date of inscription is not given.
2. The writing is in the old style with purnanusvaras for ardhanusvaras and duplicated consonants etc.
3. The printed text shows 71 verses. The last verse in the copper plates is numbered as 70 only. On a check up it was found that the verse beginning with nalugupadambulunokacaluna,..’ has not been given its serial number 32; but is given after the next verse beginning with ‘ visamapaadambulokariti ‘. It must have been a scribal error.
4. The copper plates have the verse beginning with ‘sankirnavividhapaapa’ as the 9th verse and the verse beginning with ‘madidallapakayannaya’ as the tenth verse. The

printed text has them as 10th and 9th. The order of the copper plates has been restored in this edition.

5. The copper plates begin with the following caption: 'SrirastuSrimateramanu-jayanamah. ThallapakaAnnamacharulyaKumarunduPedaTirumalacharyuluvarikumarunduchina Tirumalacharyuluaniccinasankirtanalakshanamainapadacchandamu' the printed text has omitted 'ainapadacchandamu'. It is a very important detail. The author has given 'padacchandamu' as the alternative title of the work. It is the 'pada sampradaya' that the author is mainly concerned with.
6. In verse 40 the printed text gives the last word as 'munulu'. The copper plate gives it as 'ghanulu'. The context pertains to 'sikhaapadam' which is found in the works of historical times, like Sangita Choodamani, Sangita Ratnakara. Any reference to 'munis' is inappropriate. Hence the copper plate reading 'lakshanajnulainaghanulu' is accepted and incorporated.
7. In verse 64 both the copper plate and the printed text are given at the beginning of the third line 'vistarapaadavaadamula'. Though the poet might have chosen 'vadesa' for 'pa' even in an amredita it is shown as 'paadapaadamulu' for the readers' convenience.
8. The printed text in the prose link after verse 64 and in verse 65, gives 'yelapaata' as beginning with 'ya' sound. The copper plate also reads 'yelapadam', 'yaalapaatapadambu'. This is morphological form with initial consonantal 'ya' is retained only to enable the reader to distinguish between 'eela' of 'eelaaprabhandha' and this 'yela' which are two different things.

Conclusion

Sankeerthana Lakshanani in Sanskrit was the original work of saint and the composer Thallapaaka Annamacharya. Although the original is no longer available, we are fortunate to have its line-to-line translation into Telugu poetry by his grandson, Thallapaaka Chinna Tirumalaacharya, thanks to TTD authorities who could locate it and preserve it for us. The

present publication is the English version of the said poetic work in Telugu. The traditional padam was in vogue even prior to the fifteenth century A.D. when

Annamaacharya hallowed Bharath with his physical presence. However, it existed in a variety of forms as household songs and prayer songs, festival songs and entertainment songs, temple songs and temple plays, and soon. Annamaachaarya wrote his Sankeerthana Lakshanani in order to impart clarity to their physical structure, define with precision their importance for different applications and assist evolution are the Kruti forms of traditional padam innovated by subsequent Vaggeyakaras such as Bhadraachala Ramadas, Thyagaraja, Muthuswami Deekshitar and so on.

The recent trends in musical compositions betray complete ignorance of traditional parameters. The present booklet makes available the brief Lakshana Grantha of the great Achaarya. It should prove to be an invaluable tool to modern composers to develop new and novel musical forms that derive added lustre in traditional glory.

Bibliography

1. Annamacharya's Sankeerthana Lakshanamu – Author – Telugu Poetic Translation by Thallapakka Chinna Thirumalacharya Grandson of Annamacharya - Tallapakka Works by A.V. Srinivasa Charlu - Publisher – TTD, 1992.
2. Annamacharya's Sankeerthana Lakshanamu Telugu & English Translation Author : Achanda Saradadevi. Publisher : AIVSF, 1992.
3. The Tunes of Divinity – Annamacharya Sankeerthana Lakshanamu – Author: Dr. Salva Krishnamurthy – Publisher : Institute of Asian Studies, 1990.

The Efficacy of Hypothesis in Research in Performing Arts

Author

Dr. Priyashri Rao

Assistant Professor & Research Supervisor

Research Centre for Music and Bharatanatyam

TDES, Trichy

Affiliated to Tamil University, Tanjavur

Abstract

Hypothesis is basically an assumption that is set forth prior to conducting research. Post the data collection and analysis of the same, the conclusion proves the hypothesis or throws light on another aspect of result/ research.

Typically most of the research methodology instructions received in the nascent stage of research in performing arts, point out to the importance of a hypothesis. Factors that are required for a good hypothesis are listed out.

However in actual research, it is not always necessary to set forth a hypothesis. While every hypothesis is followed by an in depth analysis and research of the data, every research activity need not necessarily have a hypothesis. The attempt in this paper is to examine the efficacy of research with and without a hypothesis being set forth.

Introduction

The term hypothesis typically conjures up images of a mathematical or a chemistry based equation followed by an elaborate justification with more equations. In a lighter vein, for researchers with a slight aversion to SEM, this can be off putting. Be that as it may, a hypothesis is crucial for any research activity. For, it is the take off point. The intent in this paper is to examine the role of hypothesis in a research activity in performing arts. It is also to

explore if the term 'hypothesis' or the 'role of hypothesis' is important. Can hypothesis be in a form other than the black and white term 'hypothesis'?

Beginnings of Hypothesis

Research is an activity in which hitherto not known facts are brought to light. It can be recording an already established fact from a fresh perspective in the light of newer developments. Or, it could also be re-searching or searching again. There are two ways in which in all the three aforementioned instances, things could have panned out as they eventually did, one could have accidentally stumbled upon facts or acted upon the gut feel of either the researcher him/herself or that of the guide.

The gut feel could be said to be the prototype of the hypothesis. A research activity is more often than not, not an aimless hunt for something or anything new. It is usually based upon a 'maybe' or 'perhaps'. Hence, one could also say that a hypothesis is a slightly concrete form of 'maybe' or 'perhaps'. When the 'maybe' or 'perhaps' is followed up upon, a hypothesis is formed, data collected, a research design or methodology finalized and in the conclusion the hypothesis proven.

Definition of Hypothesis

The Cambridge dictionary defines hypothesis as an idea or explanation for something that is based on known facts but has not yet been proved¹. A hypothesis is an assumption, idea, impression or a theory, supposition, conjecture, premise, presumption, speculation, belief, postulation, notion, proposition, theorem or a concept.²

The 'Why' of a Hypothesis

Is a hypothesis mandatory for a research or investigation? As mentioned before, every search or re-search is based on a premise that there may be something or someone, about or on which an investigation or a study or an examination of facts could be carried out. In the

¹ <https://dictionary.cambridge.org/dictionary/english/hypothesis>

² <https://www.powerthesaurus.org/hypothesis/synonyms>

initial stage, the focus may not be so sharp, but as the background research gains clarity, the basic premise gains focus, a hypothesis is formed. According to Kabir,

The word hypothesis consists of two words: Hypo + thesis = Hypothesis.

'Hypo' means tentative or subject to the verification and 'Thesis' means statement about the solution of a problem.

After the preliminary investigation to check the viability of a research problem or area, a hypothesis is formed. The various stages of research like data collection, research design and analysis are carried out keeping the hypothesis in mind. There is a direction or focus to the activities of research. The absence of a hypothesis can be likened to a rudderless boat that floats in the direction the wind blows.

How is a Hypothesis different from an Aim or Objective?

Typically in every research project, the first chapter includes the aim, scope, objective and limitation of the study. The limitation of a study is quite self-explanatory. The aim of a research activity is the point to be reached or the area to be included or covered at the end of the study. For instance, the aim of this dissertation is to analyze

- the rāga Śaṅkarābharaṇa as handled in the kṛti-s of Sadhguru Tyāgarāja, Muddusvāmi Dīkshita and Śyāmā Śāstri
- the folk dance forms of Karnāṭaka

This sets the direction of the research project. Boundary of the research project has been drawn out clearly in the aim. Aim is a clearly directed intent or purpose.³

The objective of the research activity sets forth the actions to be undertaken to reach the aim. The Cambridge dictionary defines an objective as a noun, "something that you are planning to do or achieve".⁴ For instance, the objectives, just mentioning a few as samples, for the above mentioned examples would be to;

³ <https://www.merriam-webster.com/dictionary/aim>

⁴ <https://dictionary.cambridge.org/dictionary/english/objective>

- analyze different varieties of svara phrases
 - determine which are the jīva, nyāsa and the amśa svara-s
 - observe the varieties of gamaka-s
 - observe the svara occurrence in different kāla-s
- and;
- observe the context in which the folk dance is danced
 - observe the movements and the co-relation to music
 - observe the costumes and the 'why' of the costumes
 - examine if and how urban has influenced the in vogue form

A hypothesis is neither drawing a boundary nor listing out the possible points to be covered. It is a statement that has to be proven or disproven at the end of the study, a clear 'yes' or 'no'. There is no clear 'yes' or 'no' in either the aim or the objective.

Difference between Hypothesis and Research Question(s)

As the name suggests, a research question is in the form of a question. For instance,

- What is the difference in the handling of Śaṅkarābharaṇam by the trinity?
- It is often said that each composition of the trinity has brought to light different shades of the rāga? How so?
- Is there a change in the folk movements of a particular folk dance of Karnāṭaka?
- How has the exposure to film dance and the fact that it is also performed outside its original space affected the dance movements?

A hypothesis is in the form of a statement. Research questions are answered at the end of research. A hypothesis either stands correct or corrected.

The 'Why' of a Hypothesis for Research in Performing Arts

A hypothesis is mandatory for a research activity or investigation with reference to the performing arts?

Typically research in performing arts on one hand translates to studying and analyzing

- the history of an art form, different aspects, different facets, the techniques used, details of compositions, practitioners, pedagogy, performance practices, documentation practices, evolution, influences, developments, problems, theories, to just mention a few

while on the other, examining

- the result of applied art forms, techniques, experiments, problems, again to just mention a few

Most written guidelines for research in performing arts refer to 'identifying a research problem'⁵ leading to the formulation of a hypothesis. However, not all forays into research commence with a research problem as a basis. In many instances it is an attempt to furthering understanding or gaining knowledge.⁶ For instance, a research activity analyzing Śaṅkarābharaṇam as handled by the trinity or the folk forms of Karnāṭaka, is furthering understanding of the various aspects of both the rāga and the folk form respectively.

On the other hand, forays into research activities based on experiments, therapeutic value of art forms, physics of music, mechanics of a dancer's body, to just mention a few, take off from a well formulated hypothesis.

There are now two established areas with respect to research activity; one without a hypothesis and one with a well formulated one. Typically the areas covered in the former are historical and descriptive and in the later, experimental in nature. The presence of a hypothesis sets the path for focused research. This, could be said, is the primary role of a hypothesis – to

⁵ See for example Kabir, p.52, Durga, p.47 and Ramachandran, pp.31-32.

⁶ See article of Dr Premalatha Sharma, trans. by Rao

keep research from digressing. In the absence of a hypothesis, because of the nature of research, how is the path to research activity be set? What is the mechanism which will keep the research activity focused?

What if there is no Hypothesis?

The aim of the research activity defines the boundary and the objectives of the various stages to be traversed through to get at the aim. The research question(s) are those for which the answer is obtained through research. However there can be more than one research question. The question(s) though pertinent or related may fall outside the scope of research activity too. Again not helping in focused research.

What could play the role of a hypothesis in such cases could be the title of the research activity. For instance, a research activity carried out in an interdisciplinary area is titled “Examining Literacy Development Holistically using the Play and Learn through the Arts (PLA) Programme: A Case Study”⁷

This paper does not have a hypothesis however the purpose and a research question have been indicated clearly. The purpose of this particular research activity was to fill one of the many blanks with respect to availability of literature in research with respect to “examine the effect of the artsthrough child-led activities.”⁸ The purpose is a justification of the research activity. It is the title of the paper that clearly states the intent. The key terms being ‘examining literacy development’, ‘holistically’, ‘using play and learn programme’ and ‘a case study’. The research activity follows the path chartered by these key terms.

Another instance is an article entitled Teaching Methodology for Tānam⁹. This paper too does not verbalize a hypothesis but does point out the need for a method to teach tānam.¹⁰

⁷<https://repository.uel.ac.uk/download/500c20fa8f9ab9533a8bf4316ee111d1573565c37d2a716e7a743c5c8350ba90/280129/Theodotou%20ECDC%20-%20Case%20study.pdf>

⁸ p.5, Theodotou

⁹<https://www.dropbox.com/s/7oxwfiz3wtesk6j/AE-JayalakshmiRS-Teaching-Methodology-for-tAnam-0436.pdf?dl=0>

¹⁰ p.1, Jayalakshmi

Again the key words are in the title, 'teaching methodology' and 'tānam'. The paper follows the path chartered by the key words.

Taking the instance of another paper entitled "A Behavioral Study of Emotions in South Indian Classical Music and Its Implications in Music Recommendation Systems"¹¹. This paper clearly states the intent to test an 'old hypothesis' about rasa and rāga theory. The import being that "the traditional definition of rasas is not a proper choice in the context of music."¹² The title in this case however is an indication of the area of study. The path of the research activity is chartered by the hypothesis.

Another similar instance is the paper titled "Understanding and Classifying Cultural Music Using Melodic Features Case of Hindustani, Carnatic and Turkish Music"¹³. The hypothesis here being that "...melody is sufficient to capture the style distinction..."¹⁴ Here too the title is indicative of the area of research. The hypothesis takes care of the path of research activity.

In another instance, Sanskrit In Carnatic Music: The Songs of Muttusvāmi Dīkṣita¹⁵. Although the title of the paper is not completely indicative of the content of the paper, the intent of the paper has been clearly mentioned.¹⁶

In the paper titled "Area and Scope of Research in Music"¹⁷, The very first sentence points out to the fact that "This paper is not intended to be a textbook lesson Research in Music, as the title might suggest,"¹⁸

¹¹https://www.researchgate.net/publication/234802466_A_behavioral_study_of_emotions_in_south_indian_classical_music_and_its_implications_in_music_recommendation_systems

¹² see subheading 3, Koduri and Indurkha

¹³ <https://arxiv.org/pdf/1906.08916v1.pdf>

¹⁴ see subheading 3, Vidwans

¹⁵<https://www.dropbox.com/s/bj2zk3mba3fj7r6/AE-IndiraPeterson-Sanskrit-in-CarnaticMusic-Songs-of-MuttusvamiDikshita-0141.pdf?dl=0>

¹⁶ See Introduction, Peterson

¹⁷<https://www.dropbox.com/s/mkz0x1mk2zht9ss/AE-RamanathanN-Area-and-Scope-of-Research-in-Music-0525.pdf?dl=0>

¹⁸ see p.3 of PDF, Ramanathan

Usefulness of 'Limitations' of the Research Activity

Typically the first chapter of a thesis or the introduction to the paper also clarifies what the research activity is limited to. For instance, the master's dissertation, "The Signal Contribution of Guru Śri. M. V. Narasimhācāri to Dance"¹⁹The title does set the intent of the research activity but the 'limitations' clarifies the path of the research activity. An indication that there are portions which are not included in this present research activity.

Since much of his work has been in the pre-internet era, sources and memories are relied on to gain an understanding of Narasimhācāri and his contributions to music and dance. Additionally, a comprehensive list of the compositions of M V Narasimhācāri has not been possible here in the MFA dissertation.²⁰

Hypothesis Mandatory Only For A Thesis Or A Research Paper Too?

The difference between a thesis or a dissertation and a research paper, it can be said, is only in terms of the magnitude of scope. It is typically more for a thesis and on the lower side for a research paper. Correspondingly, a thesis is of either sixty to two hundred and fifty pages, while a paper is usually ten to fifteen pages long. The intensity or the intent remains the same. The need for a focused approach is no different.

Conclusion

Akin to the fact that a research activity is not an arbitrary exploration or investigation, the setting up of a hypothesis or finalizing the title of a research activity too is not an arbitrary one. Though postulating a hypothesis works for certain genres of research activity, it does not for some others. In such instances more than the name for the term hypothesis, the role essayed by hypothesis is to be considered. The title of a research activity with help from

¹⁹ This is an unpublished Master of Arts dissertation by Lakshman submitted to the Directorate of Distance Education, Tamil University.

²⁰ p.4, Lakshman

limitation of the same can be said to 'fill-in' the role of the hypothesis. In instances of the title indicating the area of research, the indication of the intent plays the role of a hypothesis.

The importance of the role of hypothesis in a research activity cannot be questioned, but the form of a hypothesis can be different depending on the genre of the research activity.

Bibliography

1. "Aim." *Merriam-Webster Dictionary*, <https://www.merriam-webster.com/dictionary> Accessed on 8 Mar. 2021.
2. "Hypothesis." *Cambridge Dictionary*, dictionary.cambridge.org/dictionary/english/hypothesis. Accessed on 21 Feb. 2021.
3. "Hypothesis." Synonyms, <https://www.powerthesaurus.org/hypothesis/synonyms> Accessed on 8 Mar. 2021.
4. "Objective". *Cambridge Dictionary*, <https://dictionary.cambridge.org/dictionary/english/objective> Accessed on 8 Mar. 2021.
5. Durga, S A K, "Research Methodology for Music, by S A K Durga," *MusicResearchLibrary*, accessed March 15, 2021, <http://musicresearchlibrary.net/omeka/items/show/2950>.
6. Jayalakshmi R S, "A Teaching Methodology for Tanam, by R S Jayalakshmi," *Music Research Library*, accessed March 16, 2021, <http://musicresearchlibrary.net/omeka/items/show/2249>.
7. Kabir, Syed Muhammad. (2016). *Formulating And Testing Hypothesis*. https://www.researchgate.net/publication/325846748_FORMULATING_AND_TESTING_HYPOTHESES Accessed on 23 Feb. 2021.
8. Koduri, Gopala & Indurkha, Bipin. (2010). A Behavioral Study Of Emotions In South Indian Classical Music And Its Implications In Music Recommendation Systems. 55-60. 10.1145/1878061.1878079.
9. Lakshman, Shalini, The Signal Contribution of Guru Śri. M. V. Narasimhācāri to Dance (May 2008), an unpublished Master of Arts dissertation, submitted to Directorate of Distance Education, Tamil University.
10. Pandey, Dr Prabhat and Pandey, Dr Meenu Mishra, *Research Methodology: Tools and Techniques*, Bridge Center, 2015, <http://euacademic.org/BookUpload/9.pdf>. Accessed on 26th Feb, 2021.

11. Peterson, Indira V, "Sanskrit in Carnatic Music: The Songs of Muttusvami Dikshita," *Music Research Library*, accessed March 16, 2021, <http://musicresearchlibrary.net/omeka/items/show/398>
12. Ramachandran T P, "The Methodology of Research in Philosophy, by T P Ramachandran," *MusicResearchLibrary*, accessed March 15, 2021, <http://musicresearchlibrary.net/omeka/items/show/3118>.
13. Ramanathan N, "Area and Scope of Research in Music, by N Ramanathan," *MusicResearchLibrary*, accessed March 16, 2021, <http://musicresearchlibrary.net/omeka/items/show/2309>
14. Rao, Arati "Research Methodology, by Premlata Sharma, translated from Hindi by Arati Rao," *MusicResearchLibrary*, accessed March 15, 2021, <http://musicresearchlibrary.net/omeka/items/show/2480>.
15. Theodotou, Evgenia, Examining Literacy Development Holistically using the Play and Learn through the Arts (PLA) Programme: A Case Study, <https://repository.uel.ac.uk/download/500c20fa8f9ab9533a8bf4316ee111d1573565c37d2a716e7a743c5c8350ba90/280129/Theodotou%20ECDC%20-%20Case%20study.pdf>, accessed on 10th Mar, 2021.
16. Vidwans, Amruta, Verma, Prateek and Rao, Preeti, Understanding and Classifying Cultural Music Using Melodic Features Case of Hindustani, Carnatic and Turkish Music, <https://arxiv.org/pdf/1906.08916v1.pdf>, accessed on 10th March, 2021.

Gauḷāntya Rāga-s with special reference to the Rāgāṅga rāga - Nārirītigauḷa in the Nīlōtpalāmba Vibhakti Series of Śrī Muddusvāmi Dīkṣitar

Author

Dr.Niranjana Srinivasan

Performer & Researcher

Abstract

Several types of rāga classifications have been illustrated and vocalised in various texts. One such classification is that of the mitra rāga-s. Gauḷāntya rāga-s come under the classification of mitra rāga-s. All these rāga-s have “gauḷa” as the suffix in their names. It is interesting to note that Śrī Muddusvāmi Dīkṣitar has composed a set of ḷṛti-s exclusively in gauḷāntya rāga-s. The paper aims to make an in depth analysis of the Rāgāṅga rāga namely Nārirītigauḷa with reference to the two ḷṛti-s composed in the set of Nīlōtpalāmba Vibhakti series. There is a great hidden secret in Dīkṣitar’s choice of rāga-s is the final observation made which is all the rāga-s chosen for the Nīlōtpalāmbā Vibhakti series are niṣada graha which also have ‘gauḷa’ in their names. The Kathā-pātra is Nīlōtpalāmbā, whose name starts with the syllable ‘Ni’. Hence, importance was given to rāga-s which are Niṣāda graha, where the starting svāra of the dhātu of the ḷṛti and sāhitya akṣara is ‘ni’. This is just one of the several examples that constitute the genius called Muddusvāmi Dīkṣitar.

Introduction

The rāga system in Karnāṭak music has a long and interesting history from the time of Matanga’s Bṛhaddēśi. The Lakṣaṇa grantha-s elucidate the tracing of the historical evolution of the rāga-s in Karnāṭak music. Several types and forms of rāga classifications have been illustrated and vocalised in various texts. One such classification is that of the mitra rāga-s. The Sanskrit word ‘mitra’ means friendship and as applied to the context, mitra rāga-s are those which may be related to one another either by name or by svarasthāna-s. Gauḷāntya rāga-s come under the classification of mitra rāga-s. All these rāga-s have “gauḷa” as the suffix in their

names. The primary focus of the research is to establish the relationship between these gauḷāntya rāga-s beyond the name feature.

Śrī Muddusvāmi Dīkṣitar has left a rich legacy to Karnāṭak music comprising hundreds of kṛti-s in rāgāṅga rāga-s of Veṅkaṭamakhi and other rāga-s existent in his time. There are many old rāga-s such as maṅgaḷa kaiśaki, nārāyaṇagaḷa, chāyāgaḷa, pūrvagaḷa, gōpikā vasantam and many more for which one has to fall back on Dīkṣitar's composition-s to understand the lakṣaṇa aspects. His group kṛti-s (Samudāya kṛti-s) are augmented with information about the historical record of the temple (sthala purānam), its background, the deity's conventional heritage, the sannadi-s, the pooja-s and the traditions followed in the temples of monumental shrines, all of these within the small framework of a kṛti. In a broad perspective, it is interesting to note that Muddusvāmi Dīkṣitar has composed a set of kṛti-s exclusively in gauḷāntya rāga-s. It is customary to study the bhāva-s of the rāga-s from the kṛti-s of the vāggēyakāra-s. Hence, to study the gauḷāntya rāga-s, the gauḷāntya vibhakti kṛti-s of Muddusvāmi Dīkṣitar have been taken into account for detailed study. Generally, the composers compose dhātu for the compositions to suit the sāhitya. The gauḷāntya rāga group is chosen by Muddusvāmi Dīkṣitar to compose the set of kṛti-s on Goddess Nīlōtpalāmba of Tiruvārūr Tyāgarājasvāmi temple. Hence, there is an association between the 'gauḷa' group of mitra rāga-s and the Nīlōtpalāmba Vibhakti Kṛti-s which will be the concluding note of the paper. Going through the various texts, a number of 34 Gauḷāntya rāga-s have been mentioned and explained with their respective ārōhana-s and avarōhana-s. Though all gauḷāntya rāga-s have a scale of their own, the popularity and recognition are only to the gauḷāntya rāga-s handled by Vāggēyakāra-s, in particular The Musical Trinity – Tyāgarāja, Dīkṣitar and Shyāma Sāstri. They have been the forerunners and predecessors for the existence of the whole system and grammar of Karnāṭak music that we have today. Among the Gauḷāntya rāga-s only the rāga-s gauḷa, nārāyaṇagaḷa, kēdārāgaḷa, kannāḍagaḷa, māyamāḷavagaḷa, rītigaḷa, pūrvagaḷa and chāyāgaḷa have been acclaimed because "Rāga-s live through Kṛti-s".

The Nīlōtpalāmba kṛti-s of Dīkṣitar is a series of nine kṛti-s which is not that popularly sung in concert platforms like the Kamalāmba Navāvāna-s. Dr. V.V. Srivatsa, a music scholar and composer who was the mastermind behind the Guruguhanjali, a forum which he had initiated, hosted concerts and dedicated this exceptional music medium only to propagate, popularise and bring into light the enormity of kṛti-s of Muddusvāmi Dīkṣitar. With reference to this paper, Sangita Kalandhi Dr.S.Sowmya has presented the 9 kṛti-s of the Nīlōtpalāmbā Set in one of the Guruguhanjali series. There were nearly 430 compositions which were explored and presented through Guruguhanjali. The points dealt in detail are summed up as follows;

1. The Gauḷāntya rāga-s in the various treatises
2. The classification of mitra rāga-s and the concept of sapta gauḷa rāga-s
3. Nārirītigauḷa as explained in the SSP
4. The two kṛti-s of the Nīlōtpalāmba set in the rāga Nārirītigauḷa- A Study

The paper aims to study the Gauḷāntya rāga namely Nārirītigauḷa and the respective kṛti in the Nīlōtpalāmba Vibhakti series. There are references about the Gauḷāntya rāga-s in the various texts both in Tamil and Sanskrit tradition. The Tamil tradition had the pan Indaḷam equivalent of the Māyāmālavagauḷa but sung in the madhyama śruti as Nādanāmakriya as it comes under the classification of nishadāntya rāga, a scale which does not have a range over the svara nishadam. The Gauḷāntya rāga Kedārāgauḷa was referred to as the pan gāndhāra panchamam. In the Sanskrit tradition, there are references and detailed descriptions regarding the various Gauḷāntya rāga-s such as nārāyana gauḷa, kannadagauḷa, ritigauḷa, kedārāgauḷa, pūrva gauḷa, chāyāgauḷa, gauḷa and māyāmālavagauḷa.

The Texts which had the occurrences of Gauḷāntya rāga-s are tabulated below;

Name of the treatise	Gauḷāntya rāga-s that has been quoted
Brhaddēśi of Mataṅga	Gauda giti-s/ Gauda rāga-s ¹

¹ Brhaddesi, Sri Matanga Muni, Vol-II, v-268-271, Vol-II v-295

Saṅgīta Makaraṇḍa of Nārada	Gauḷa, Chāyagaḷa, karnāta gauḷa as masculine rāga-s ² . Gaud has been stated as feminine rāga ³ , suddha gauḷa has been mentioned as a sadava rāga ⁴ . The rāga-s māyāmālavagaḷa, Chāyagaḷa, dravida gauḷa and karnatak gauḷa are stated as evening rāga-s ⁵
Svaramēlakalānidhi of Rāmamātya	Mālavagaḷa, Chāyagaḷa, pūrvagaḷa, kannadagaḷa, gauḷa, kēdarāgaḷa, nārāyaṇa gauḷa, rītigaḷa ⁶
RāgaVibhōdā of Sōmanātha	Mālavagaḷa, nārāyaṇagaḷa, suddhagaḷa, rītigaḷa, pūrvagaḷa, kannadagaḷa, karnāta gauda and gauḷa. ⁷
Caturdaṇḍi Prakāśika of Veṅkatamaki	Gauḷa, Chāyagaḷa, pūrvagaḷa, kannadagaḷa, nārāyaṇagaḷa, nārīrītigaḷa, and harikēdāragaḷa ⁸
Sadrāgachandrōdaya by Paṇḍarika Viṭṭala	Mālavagaḷa, drāvidagaḷa, suddhagaḷa, karnātagauda, nārāyaṇagaḷa and gauda ⁹
Rasakaumudi of Śrikaṇṭha	Mālavagaḷa, karnātagauda and kēdāragaḷa ¹⁰
Rāgalakṣaṇamu of Śāhajī	Chāyagaḷa, nārīrītigaḷa, pūrvagaḷa, nārāyaṇagaḷa, mālavagaḷa ¹¹

² Sangita Makaranda, Nārada, v.53,54 and 55

³ Sangita Makaranda, Nārada, v.57,58 and 59

⁴ Sangita Makaranda, Nārada, v.28

⁵ Sangita Makaranda, Nārada, v.29

⁶ Hema Ramanathan, Ragalakshanasangrahamu, p.48-80

⁷ Hema Ramanathan, Ragalakshanasangrahamu, p.48-80

⁸ Venkatamaki, chaturdandi prakasika, 1986, part-1, ragaprakaranam v.39

⁹ Hema Ramanathan, Ragalakshanasangrahamu, p.48-80

¹⁰ Hema Ramanathan, Ragalakshanasangrahamu, p.48-80

¹¹ Maharaj Sahaji, Ragalakshanaamu, p.68

With an insight into the theoretical observation of the gauḷantya rāga classification and reason for such classification comes from the reference of sapta gauḷa rāga-s clearly stated in Caturdaṇḍi Prakāśika of Veṅkatamaki¹². He has further stated that the sapta gauḷa rāga-s are characterised by the niṣada svara playing the role of graha, amśa and nyāsa lakṣaṇa-s.

The scheme of 72 mēḷa-s Kanakāmbari-rasamañjari was formulated using the 19 mēḷa-s that existed in his time and remaining were artificially created by Veṅkatamaki himself for scientific completeness. The modern nomenclature Kanakāṅgi- Rasikapriya has been credited to Gōvindā in his Saṅgrahachūdāmaṇi. He has followed Alaṅka, the author of Saṅgīta Sāra Saṅgraha a work after Caturdaṇḍi Prakāśika. Apart from the four mēḷa-s he introduced 68 types with new names. Gōvindā in his work gives the characteristics of Kanakāmbari and the following mēḷa-s and at the end of the description of these mēḷa-s he introduces their respective names¹³. The classification of rāga-s has been exhaustively summarised by Prof. P.Sambamoorthi in the publication of South Indian Music Series.¹⁴

Rāga-s whose names possess common endings are called mitra rāga-s. During the medieval period when few rāga-s existed, rāga names with common endings had some relationship. With the emergence of rāga-s later on with similar endings in their names, this original relationship has practically lost its significance¹⁵.

- Nātakapriya, kōkilapriya, bhavapriya, riṣabapriya, etc
- Gundakriya, Nādanāmakriya, Sindhunāmakriya, etc
- Puṇṇāgavarāḷi, Subapantuvārāḷi, Kuntaḷavarāḷi, Pantuvārāḷi, Kokilavarāḷi, etc
- Rītigauḷa, Nārāyaṇagauḷa, Kannadagauḷa, Māḷavagauḷa, etc

Though the above listed mitra rāga-s pertain only to the level of history, the study on the whole enables to find out the common relationship between the gauḷantya rāga-s beyond

¹² venkatamakhi, chaturdandi prakasika, Part-1 ragaprakaranam,v.39

¹³ Pandit. S. Subramanya Sastri,1938Sangrahachudamani of Govinda, p.1-32

¹⁴ P.Sambamurthi, SIM< Book III Chap-1, P.1-32

¹⁵ P.Sambamurthi, SIM, book-III p.27

the name factor which is the *Ni* svara being the graha svara for all the gauḷa set of rāga-s. The paper aims to concentrate on the rāga- Nārirītigauḷa. Gone through the various musical texts summarised earlier, the following is a detailed explanation of Nārirītigauḷa in the Saṅgīta Sampradāya Pradarśini.

The Rāga Lakṣaṇa¹⁶ in SSP

The rāga aspect of Nārirītigauḷa in the SSP commences with the lakṣaṇa slōka of Veṅkatamaki.

“N grahō rītigauḷākya ārohē tu D varjita:

Sampūrṇa śaiṣa gāthavya: sāyāhnē gītakōvithai:

Mūrcchana - s,rg,mn,dpnns

s,nn,dm,ggrs

Following the slōka, Subbarāma Dīkṣitar has explained the slōka of the rāga. This gauḷāntya rāga is a rāgaṅga rāga, sampūrṇa rāga with *d* as varja in the ārohāṇa and *n* being the graha svara. This rāga is to be sung in the evening. The author further gives facts relating to this gauḷāntya rāga.

- The rañjaka jīva nyāsa svara-s are *n,s,,r/gm,,*
- The graha svara of the rāga will also be the jīva svara of the rāga
- The jīva svara sañcāra are *-s,n,s,g,, g,m,,,, s,/n,, nd\m,, s,r,g, m,,, srgm, sggm, s/ggm, sgrgm, sgggg, gm, nggg, ngrs, snnnnn, gmpmgrs, m/ndmgrs, dpmgr, pmgrs, gmndmnns,,, sndmgr,, gmgrs, ṛṇṇṇ,ṇṇṇs,ṇḷṇ,ṇṇs*
- The prayōga *ṇṇṇṇ.ṇṇṇs,ṇḷṇ,ṇṇs* will occur only in the Mandra sthāyi and cannot be sung in Madhya sthāyi.

SSP has lots of information about the rāga in form of Lakṣaṇa Gītam, Tānam, Sañchari-s enriched with gamaka-s such as ērkajāru, spuritam, noḷku, kampītam and pratyāhatam. The ṛti- Śrī Nīlōtpalanāyikē, the Sambhōdana ṛti of the Nīlōtpalāmbā Vibhakti

¹⁶ Subbarama Dikshitar, Sangita Sampradaya Pradarshini Vol-II p.314-321

set has been notated with all details of the gamaka-s which adds to the power of understanding and interpreting the prayōga-s. This is the only ṛti of the Nīlōtpalāmbā set found in the SSP.

The handling of Nariritigauḷa in the treatises are summed up as follows :

- Excepting for the work of Paṇḍarika Viṭṭala, none other authors have mentioned rītiguḷa which may infer the rāga was in vogue only in the southern region.
- Right from Svaramēḷakalānidhi, to Rāga Lakṣaṇamu , the importance of *n* to this rāga has been stressed and recorded. Rītiguḷa has been the 4th mēḷa described by Rāmamatya and Sōmanātha in his Rāga Vibōdha. Saṅgīta Sudha describes its svara-s as those belonging to the Śrirāga mēḷa. But the Caturdaṇḍi Prakāśika of Veṅkatamaki places the rāga in the Bairavi mēḷa. This is the mēḷa recorded in all later works. While Saṅgīta Pārijātha and Rāga Tattva Vibōdha places it in the 22nd mēḷa of Śrirāga with graha svara as *D*.
- The rāga has acquitted more characteristic phrases such as “*gmns*” and in recent times its suddha *d* has been replaced by higher *d*.
- To summarise all the more, rītiguḷa rāga has always been under controversy and figured in two schools of mēḷa paddhati. One is the Kanakāmbari- Rasamañjari, the mēḷa system formulated in Caturdaṇḍi Prakāśika by Veṅkatamaki and the other one is Kanakangi- Rasikapriya of Govinda both referred to as the sampūrṇa mēḷa system and asampūrṇa mēḷa system(rāgaṅga rāga-s) respectively. Mudduswāmi Dīkṣitar belonged to the school of Veṅkatamaki and has gained the mastery over 72 rāgaṅga rāga-s, therefore handled rītiguḷa with suddha *da*. The “Nāri” is prefixed for the katapayādi purpose and hence referred to as Nārirītiguḷa. Mudduswāmi Dīkṣitar has used the rāga mudra “ rītiguḷa” as “guruguhamārga rītikaulinīm” meaning who is kaulini and who guides the path of guruguha. The other ṛti Śrī Nīlōtpalanāyikē, the one in SSP has the mention of “dīnajanāti prabhañjana rītigauravē Dēśika pradarsīta cidrūpini natabhairavē” in the sāhitya of the anupallavi which proves the point that Dīkṣitar was

well conversant with the Gōvinda's mēḷa system as well. So when rītigauḷa being the janya of 20th mēḷa in sampūrṇa mēḷa paddhathi will have to be sung with suddha nishadham. Tyāgarāja on the other hand followed the Sampūrṇa system and handled the rītigauḷa with chatuśruti *dha*. Since, rītigauḷa has not got a full scale and being a vaḅra rāga it was placed as janya of the 22nd mēḷa Śrīrāga as already mentioned in Saṅgīta Pārijātha¹⁷ and Rāga Tattva Vibōdha¹⁸. Śrīrāga is the 22nd rāgaṅga rāga or mēḷa in the asampūrṇa mēḷa paddhathi. The 22nd in sampūrṇa mēḷa paddhathi is Karaharapriya and so the usage of Chatuśruti *dha* has also been justified.

The highlighting aspects of the two ḅṛti-s in the rāga Nārīrītigauḷa are explained as follows;

Nīlōtpalāmbām Bhajare rē chitta – Second Vibhakti ḅṛti

- The dvitiya vibhakti ḅṛti is set in the accusative case. All adjectives in dvitiya vibhakti ends in ām/ īm qualifying Nīlōtpalāmbām
- The ḅṛti consists of 12 lines 2 lines in pallavi, 2 lines in anupallavi, 2 lines in Madhyamakāla sāhitya, 4 lines of charaṅam and 2 lines again in madhyamakāla sāhitya.
- The overview of sāhitya- Nīlōtpalāmbā the dearest to Lord Tyagaraja, the Vithivitaṅka, the one who has the meaning of three mūlakūta-s. The one who shines in reddish hues, whose lotus feet are worshipped by the devotee Muchukunda, who bestows supreme knowledge and worshipped by Brahma. The one who resides at kamalā nagaram(Tiruvārūr), who is kaulini guiding the path of Guruguha, who displays kāmakala, who likes the upāsana of manu by kādi and hādi mantrams, who nods her head in appreciation of sāma vēda chants removing all sins who has soft soft and heavy breasts, thick tresses who is the sister of Vishnu and who is the primal one.

¹⁷ Ahobala, SAngita PArījatha, p-427

¹⁸ Srinivasa, RAgatattva Vibodha,p-46

- As regards to the framework of the ṛti- the graha svaras are *Ni* in the pallavi, Madhya sthāyi *Sa* in the anupallavi and Tārasthāyi *Sa* in the charaṇam. The amśa svara phrases include “ *ṇṇṇṇs- n,,,d,,m,, - S n,,d,, m, - s,,,g,,,ṇ- s,,d,,m- sg,rggm, nnsnns- sngrs- rgr,,gggrs- s,mgm,grs,ns-mg,rsnd,m-mgrg,m*”. The nyāsa svara-s include *pa,sa* and tāra sthāyi *sa*.
- The auxillary sections of the ṛti include madhyamakāla sāhitya, prosodical beauties, padachchēda, mudhra-s and svarākṣara-s. the prāsam relating to the dvitya vibhakti has been thoroughly followed. Itaranāma Vaggēyakāra mudhra , rāga mudhra, rāja mudhra and dēvata mudhra has been used.
- Number of svarākshara-s appear in the ṛti – the graha of the ṛti *Ni* for Nīlōtpalāmbā, nagaravāsini, *ma* for *marga* , *smg* for *samagana*.
- The tāla used now is miśra chāpu (tīśra triputa). A vilambakāla kālapramānam ṛti
- The ṛti is a classic examples of Dīkṣitar's creations as the highlighting element of Nīlōtpalāmbām commencing on the graha svara mandhra sthāyi *ni* not only for this ṛti but also the graha svara of the gauḷāntya rāga nāirītigauḷa which also happens to be svarākshara.

Sri Nilotpalanayike - Sambodhana Vibhakti ṛti in Nariritgauḷa¹⁹

- This ṛti is set in the Sambōdhana Vibhakti case all the nouns ending in “ē” qualifying the word Nīlōtpalanāyikē.
- The ṛti consists of 12 lines with pallavi, anupallavi, madhyamakāla sāhitya and charaṇam set to rūpaka tāla. The only Nīlōtpalāmbā ṛti notated by Subbarāma Dīkṣitar in the Saṅgīta Sampradāya Pradarśini.
- The sāhitya goes about referring Nīlōtpalāmbā as Niloōpalanāyikē, the queen of blue lotus, the mother of Universe, the ruler of śrī Nagara(Tiruvārūr), he one who grants all boons, who is saluted by the Bairava, who is the form of eternal bliss, daughter of mountain king, who is revered by Śiva, who is the ocean of infinite

¹⁹ Subarama Dikshitar, Sangita Sampradaya Pradarshini, Vol-II, p.314-321

knowledge, who nourishes all mental activities of certainty and uncertainty, who is worshipped by virtuous, who is the cause of creation, sustenance and dissolution of the universe who captivates the minds of Vittiviṭṭanka Tyāgarāja, who is auspicious, who is compassion personified, who wears golden dress, who has large lotus eyes, who adorns necklace, who is worshipped by Śiva and who enjoys music.

- With reference to the framework of the ṛti, the svara-s *ni* and *sa* are graha svara-s . The amśa svara phrases are “*n,,,nd,,dm-n,,,,grn- g,mp,m-s,,,s,,g,,m-gmp,mg,r,s-s,,,d,p,m-sggm-pmmg,r,n-m,g,r,p,m-sn,s,g,,r,g,,m-g,,,,g,r,n,s-s,snp*”, the nyāsa svara-s are *sa* and *ma*.
- The auxillary section includes madhayamakāla sāhitya, prosodic beauties throughout the sāhitya such as anuprāsa,dvitiyakṣara prāsam, antya prāsam, padachchēda has been brilliantly incorporated befitting the tāla, mudra-s used include Itaranāma vāggēyakāra mudra, rāga mudhra- rītigauravē and natabairavē, dēvata mudra, sthala mudra as Śri Nagaranāyikē and number of svarākshara-s.
- To conclude, this ṛti Śri Nīlōtpalanāyikē commencing on the Madhya sthāyi note *Ni* not only for this ṛti but also the graha svara of the gauḷāntya rāga Rītigauḷa which also happens to be Svarākshara.

Conclusion

Dikṣitar would not have randomly chosen the rāga-s of the Nīlōtpalāmbā Vibhakti series. The basis is not merely the name of the rāga-s or merely because the rāga-s have gauḷa in their names. There is a hidden secret in Dikṣitar’s choice of rāga-s. all the rāga-s chosen for the Nīlōtpalāmbā Vibhakti series are Niṣāda graha which also have gauḷa in their names. The Katha patra or the Nāyaki Nīlōtpalāmbā’s name starts with the alphabet *Ni*. Hence importance was given to the rāga-s which are niṣāda graha where the starting svara and

akṣara can be *nī*. This is just one of the several examples that constitute the genius called Mudduswāmi Dīkṣitar's.

Bibliography

1. Premalatha Sharma, Bṛhaddēśi, Sri Matanga Muni, 1994, Vol-II
2. Prof. Sambamurti, South Indian Music Series Book 1-6, 2004
3. Subbarāma Dīkshitar, Saṅgīta Sampradāya Pradarśini, Tamil version translated by S.Ramanathan and B.Rajamayyar Vol-I-1961,II-1963,III-1968 and IV-1977, Madras Music Academy
4. Pandit. S.Subramanya Sastri, Saṅgrahachūdāmaṇi of Govinda, Adyar Library,1938
5. Pandit. S.Subramanya Sastri, Rāga Vibōdha of Sōmanātha, Adyar Library, 1945
6. M.S. Ramaswami Ayyar, Swaramēlakalānidhi of Rāmamatya, Annamalai University, 1932
7. Veṅkatamakhi, Caturdaṇḍi Prakāśika, Part-1, rāgaprakaraṇam, Madras Music Academy , 1934.
8. Raga Lakshanamu of Sāhaji Maharaja, Dr. Seetha, Bhaddvani, Madras 1990.
9. Hema Ramanathan, Ragalakshanasangrahamu, N. Ramanathan, 2004
10. <http://musicresearchlibrary.net>
11. www.guruguha.org
12. Recorded live the lecture of Dr. V.V Srivatsa during his lecture demonstration and also personal interview and learning from him as a research scholar.

The Premise and Practice of Sculpture in Kerala

Author

Dr. Jyothilal T G

Assistant Professor

Department of Painting

Sree Sankaracharya University of Sanskrit

Kalady, Kerala

Introduction

Since the beginning of human civilization, sculpture has played an important role. In the very ancient times it was focussed only on the utility value. As it involves an act of shaping in tune with each need, it is called Plastic Art, in the sense that it is a shaping art. It is also called Spatial Art as it exists in a space.

The growth of sculpture in the social sphere was based on the legends and rituals that were the value sources of ancient society. It was the public asset of the society. Sculptures existed in human society as idols and ritualistic icons. The meaning of them was not definite or limited. According to the civilization and circumstance of life, works of art change their forms. In the society of aborigines where life was in a primitive state, and in the complex contemporary times, sculpture solidifies history and the present times at a historical point. That's why Ernst Fischer defined art as the solidification of social experience.

It is not possible to understand sculpture or art itself by keeping it outside the social discourse. An artist making a creation is a social experience. The evolution of sculpture endorses the observation that art is a social experience. Sculpture grew and developed as a symbol suitable for the common communion of people or a tribe in relation to religious and social rituals. Just as an accidental social creation turns out to become a recurring ritual, the sculpture becomes a ritualistic edifice that keeps repeating in social life. Sculpture exists by maintaining the legends and beliefs within a social structure, and transferring from one

generation to another. A society or a tribe achieves stability and permanency, and creates the emotions of mutual trust in the minds of all believers in its social structure in the presence of a concrete receptive idol. It is through the unification of emotions created in the social sphere that such a receptive idol is created. It is in this premise that sculpture acquired the form of a ritualistic image.

Of the creations from prehistoric times, only the terra cotta and stone sculptures remain to this day. In the 1920s the relics of Indus Valley civilization were unearthed. It is the language of sculpture that enables us to read that period and civilization. Only sculpture and architecture did we get as the mark of that civilization. In all ancient civilizations, the visual language of sculptures has helped historical research a great deal.

Perhaps in the initial stage, the sculpture didn't necessarily have direct association with religion. The early human might have trained himself to be a spiritual seeker than the follower of a religion. Before the thought of religion was born, the sculpture had existed as part of everyday life. So it can be assumed that sculpture acquired definite religious connotations only after religion reached the heart of people. The sculptures thus created became part of the social being and inseparable from people's life.

In Kerala, painting and sculpture grew up as a progression of handicraft. As a result, tribal and secular characteristics are found embedded in such sculptures. During the later periods, with the invasion of Shaivism and Vaishnavism, a sort of religious hegemony greatly influenced Kerala's own sculpture style. We all know the history of Buddhist-Jain creations evolving to become Shaiva-Vaishnava sculptures – for instance, the Nilamberur Bhagavati temple (in Ernakulam district). We have got numerous pieces of evidence proving the existence of a large number of Buddhist and Jain temples in ancient Kerala. Most of them are now turned into Hindu temples. So, art has been transforming according to the social changes.

The forms and models of Kerala's sculpture were created through the interaction with a number of media. The sculpture in Kerala was presented in different media like stone, metal and wood. The presence of once-active Buddha-Jain sculptures reveals the expressive perfection of this art form. The ninth-century sculptures of Buddha and Jain do not have the splendour and magnificence of Gupta-period creations. On the other hand, they are meditative and are the expressions of an active inner light shone by the enlightenment of the soul. Apart from the presence of Buddha-Jain sculptures, the creations found all across Kerala are of Hindu Gods in various forms. Existing as question marks along with them are Dravidian symbols as relics of an early civilization not fitting into any religious interpretation. The Hindu religious creations exist in sculpture through their bizarre forms and figures. Many of them are abounding with the uniqueness of the idol making process. On evaluating them in an aesthetic perspective, they are different in terms of the sense of movement and the strange narrative techniques. The Kulashekara Mandapam at PadmanabhaSwamy temple and the Ramayana tales carved on them, and the sculptures at Thirunavaya are a treasure trove of fantastic narrative creations. The specimens of Kerala's sculpture beginning from Kaviyoor Temple as archetypes of religious beliefs express the deep creative spirits inherent in a society.

The idols of worship found in the traditional sacred groves and the Bhagavati temples all across the State help in broadening the knowledge of traditional sculpturing culture in Kerala. Exploring the evolution of Kerala's sculpture must be in the particular background of the cultural invasion that happened in South India and then spread to Kerala.

In his article, 'Is sculpture a language?' Roland Barthes questions the purpose of art as follows: "In fact, the question whether painting and sculpture is a language is a moral one. The answer for that should be simplified. It should be one that protects the rights of an individual, an artist and the values of the entire humanity. The meaning and evolution implicated by art as the symbol of a society is the meaning and evolution of people and their culture. This cultural transformation was evolved in tune with the value systems that change with the time.

The grass roots of Kerala's culture can be traced to the amalgamation formed as a result of invasion and tradition. The culture of a people lying so coherent with their works of art is an extraordinary experience. The vision that art is a social experience and how the style of expression defines the culture of people is a significant proposition.

In the social backdrop of prehistoric art, there was no differentiation between art and life. Many irrelevant things in that context are relevant today. It can be seen that in the traditional art, the function of space was deployed more powerfully than today. In all the civilizations of the world, figures of women exemplifying the mother goddess concept have been found. There are lots of examples in Kerala as well.

One should know the sculptural tradition of Kerala to understand its contemporary creations. To say in one word, our tradition is one of public art. Public art stands for an art that exists by enabling public discourse of the people. It includes the figures carved in wood and the murals in temples, the sculptures in palace structures, idols of worship, and statues of kings.

It was in the definite and dominant premise of caste and religion that the Indian sculpture existed. This sculpturing method clearly divided by the caste system restricted the devotion to God within the walls of the society. It was by the 18th century that Indianness from being a concept became a reality. Max Muller and Sir William Jones let the world and India see the greatness of Indian art. During this period, Indian art moved from the concept of public art to introduce the 18th century European contribution of individualism. When romanticism appeared in the Western world in the period of 1789-90, the thoughts of individual freedom became more powerful than before. While the artistic activities till that period were in connection with the organised religions, here we saw art negating them. The sculptor declared himself that he did not belong to the shackles of a religion.

For sculpture, the 20th century was the period of change. In place of the traditional media like stone, wood, etc., sculpture takes up the production concepts put forward by industrialization. Each product born in a factory is, in fact, a sculpture. In Russia, the aesthetic concept of constructivism grew as a revolutionary step from the finding that “the art that the modern world can create should be modernistic in nature”. They insisted that the work of art should be as remarkable as a product manufactured in the factories of the revolutionised Russia.

The sculpture in the industrial era was preparing for a new step forward. Until then, the sculptor was just a creator. During the time of industrialization, the sculptor also turned to become a producer. The alienation formed in individuals in the aftermath of industrialization was the basis for the sculpturing method of constructivism. As a result of this, a perspective change happened in the production of sculptures. It broke away from the traditional methods. The techniques like welding, assembling, and bolting were begun to be used in sculpture. It moved away from the concept that sculpture is stationary.

In modern times, sculptures exist at many levels. By depicting subjects related to contemporary life, by protecting the tradition of organised religions, as decoration in architecture, and as the most modern installation art, it outlives the time.

The freedom struggle years were a renaissance period for Indian sculpture. The aesthetic concepts of Bengal school emerged as a new revelation in those days. This movement explored the nature of India’s tradition. They found that the energy of Indian culture flowed from the folk and primitive art traditions of India. It was during this period that important thoughts about India’s freedom appeared in visual arts. It was the sculptor Ramkinger Baije who introduced freedom concepts in sculpture before 1947. What led to modernism was the exploration of how to include the thoughts of individual freedom, freedom of society, and political freedom into the medium of sculpture while making creations influenced by the folk art tradition. It was Ramkinger Baije who took a leap forward in Indian sculpture at the beginning

of 20th century. He made changes in the art form so as to bring in folk characteristics to sculptures.

Even as the Indian sculpture was trying to discover its roots, a silent revolution was brewing in Kerala. Here a society was reconstructing its memories in sculptures. The installation of the Shiva idol at Aruvippuram by Sreenarayana Guru was the most symbolic idol installation in Kerala's public art history. This can be understood on the basis of the vision that art is a social experience.

The history of Kerala itself makes it clear that the historical texts of Kerala's art and sculpture before the renowned painter Ravi Varma have not yet been comprehensively recorded. Even though the rich past of wooden carvings and murals still exist on the walls of temples and palaces in Kerala, they were not done depending on one person.

It can be understood that Kerala's sculpture in those days was existing as a ritualistic art or a public art movement.

A comprehensive change as part of the national movement had not been seen in Kerala after the 40s. While the Bengal school explored the roots of the art form based on the concept of Indianness, the sculpture in Kerala turned to become weapons for political and social needs. For instance:

Social movements: Made statues of Sreenarayana Guru.

Political movement: Made figures like spinning wheel and sickle-hammer.

It was by imbibing the energy of Dravidian movements that Cholamandalam and Madras School of Arts redefined sculpture in an academic perspective. K.C.S. Panicker and Kanayi Kunjiraman and his disciples experimented with the Western artistic methods in their creations on the lines of modernism. They were inspired by the neo-literal movement of M. Govindan and others. It was, in fact, the heyday of abstract art.

While the period of modernism happened in literature, the formless abstraction gained prominence in art and sculpture. When India was going through its political turmoil, Cholamandalam and School of Arts took refuge in political standpoints. The new theories of art that the extremist-leftist politics should have put forward in the 70s were unfortunately taken up by such political movements. Therefore, they were incapable of bringing in significant changes.

The Indian sculpture was falling victim to Orientalism, the commercial slogan of the Western marketing strategy. The Indian sculptors came to be seen as workers of a unique craftsmanship. The Western aesthetic visionaries viewed Indian sculpture as mere folk art, and encouraged such a tradition, detaching it from contemporary realities. It was based on these kinds of creations that the Tantrik art and other Oriental art theories took root in Indian sculpture.

In other words, it can be seen that all unique art movements are the local versions of the Negritude movement begun in Africa by Aime Cesaire and Senghor. When they talked about extremist politics, here in India politics was not in the discourse. When they talked about the racial pride of black colour, here we coiled ourselves into the national concept of Indianness. In other words, we didn't try to become secular beyond Hinduism.

It was in the 1960s that Kanayi Kunjiraman entered the scene splitting Kerala's sculpture into two, declaring that history was before and after him. After doing his studies in Madras during 1962-64 period, and higher studies abroad in 1965, he returned to Kerala in 1969. His first public art sculpture was Yakshi. He also had another sculpture by the name of Mukkolaperumal (1975).

Like all other great movements, the art of Kanayi Kunjiraman is now standing embarrassed in front of the time. The male-centred worldview did limit Kanayi's sculptures. Examples: the Nymph at Shankumukham and the woman figurines in Veli.

His abstract sculptures like Mukkolaperumal and Madanthara boast of high artistic quality. Notwithstanding all limitations, his role in making Kerala's sculpture contemporary and popular as a public art is undeniable.

The 1970s were a period of half-romantics, romantics and of theorization. Modernism became a reality, and the humans, individuals, society and everything were re-examined. In that situation where people prepared themselves to undergo a social evaluation, the artists here geared themselves up for some fundamental assessment of Kerala's society and art.

The Radical Painters and Sculptors Association formed at the beginning of 1980s, was against the apolitical approach of the 1970s. During the crucial two years period in Kerala's art history, this association created a new vision of aesthetics. They objected to the commercialisation of individual-based gallery practice that existed until then. To Indian art, they contributed a new definition on how popular art should become revolutionary. They showed us how the contemporary experiences of life could become the subject of art.

Some of the main sculptors among them were: K.P. Krishnakumar, K. Reghunathan, and Karunakaran. Parallel to this, many artists helped themselves to do new explorations in sculpture. They were the ones who discovered independent stands dissimilar to the radical group. M. N. Rimson, Asokan Pothuval, K.P. Soman, Rajashekar, V.K. Rajan is prominent among them.

In the torrent of commercialisation that happened after the 90s, Indian art was led to a new direction. It is now in a situation where the market determines the art. It also creates the artist required for such a scenario. Painting and sculpture are now confined to market-centred interests. This market-interest-based art is also creating an audience suitable for it. But we fail to critically understand or study the audience thus created. Art reviews turn out to become advertisements for the market. The whole artistic activities have been turned upside down to work as a backdrop for this economic structure. The value of an artistic creation has been

reduced to its monetary value. The marketing of painting and sculpture has become the playhouse of predatory brokers. But the isolated voices rising above such conspiracies give some solace.

Conclusion

For the art to become free, popular and contemporary, it is necessary to deeply understand the social and political existence of art. It is the social responsibility of us as an individual and an artist.

Saṅgīta Ratnāvalī

Author

Dr. R Ramani

Faculty

Music Department

Samradaya Pathasala, Tirupathi

Abstract

The Lakṣaṇa Graṇḍha Saṅgīta Ratnāvalī on Indian Music was written by Sri Sōmarājā Dēvā in the 12th Century AD. The Sanskrit manuscript of Saṅgīta Ratnāvalī on palm leaves was first copied by Nabhāna Sharma, son of Sriman Mañtri Bhūpati who belongs to Dharmāraṇya in 1460 AD. The manuscript consists of 1445 verses according to its last page. This was again copied in the modern period by Mānavalli Rāmakṛṣṇa Kavi probably in 1940s from Gaekwada Oriental Series, Oriental Institute, Baroda and bought this 60-page manuscript to Oriental Research Institute, Tirupathi (Stock No. 7558 (C)).

This manuscript contains only 1000 of the 1445 verses divided into nine chapters. It contains complete information regarding Dēśya Saṅgīta. The nine chapters in the manuscript are;

1. Gīta Prasamśā Prakaraṇam - 15 verses
2. Piṇḍā Nādayōruthpattiḥ Prakaraṇam – 26 verses
3. Prabaṇdhā Prakaraṇam – 160 verses
4. Rāgā Lakṣaṇa Prakaraṇam – 53 verses
5. Mārga Rāgā Prakaraṇam – 19 verses
6. Tāḷā Prakaraṇam – 42 verses
7. Vādyā Vidhi Prakaraṇam – 143 verses
8. Nṛtya Prakaraṇam – 320 verses
9. Sankīrṇa Prakaraṇam – 82 verses

Keywords: Prakaraṇa, Prabaṇdhā, Saṅgīta, Rāga, Nāda, Tāla, Vādyā and Nṛtya

Sōmarājā Dēvā also called as Sōma Bhūpāla, son of Sri Jagaddēvā in his Saṅgīta Ratnāvalī has stated that he was a feudatory under the kings Ajayapāla and Bhimā II of AnhilaPātak (Gurjara Dēsā) both of whom lived between 1170 to 1200 AD.

Sōmarājā Dēvā in this manuscript dealt exhaustively regarding all the concepts of Saṅgīta such as the prominence of Gīta and comparison between Nāda and Piṇḍōtpattiḥ, 42 prabaṇdhā-s, 42 Dēśya Rāgā-s and Mārga Rāgā-s, 42 tāḷās, all the musical instruments of that time, 32 instrumental sounds (Vādyā Sambhava Prabaṇdhā-s), Briṇdagāna and Gamaka Lakṣaṇa and other aspects related to music and dance.

Saṅgīta Ratnāvalī is a unique and peculiar text among its contemporary Lakṣaṇa Graṇdhā-s. This is because of his description of Saṅgīta and Nṛtya. According to musicologists Saṅgīta has been separated from dance since the medieval period. However, Sōmarājā Dēvā in the ancient period itself i.e. in the 12th Century AD, in his Saṅgīta Ratnāvalī had stated that Saṅgīta (music) is formed with song and instrument, while Nṛtya (dance) is an ornament for music. It has been stated in the first chapter of his Saṅgīta Ratnāvalī while describing the greatness of Gīta in the following verse:

“ Gītam Vādyam cha Vibhudhaiḥi Dvayam Saṅgītam Uchyate
Nṛtyam TadanuGuṇam Chēti Tribhistūryatrika matam”

This translates as the combination of Gīta and Vādyā is Saṅgīta and if it is mixed with dance it is called Tūryatrikam. This was significantly prior to Sāraṅgā Dēvā's Saṅgīta Ratnākara, in the 13th Century AD which stated that Gīta, Vādyā and Nṛtta together constitute Saṅgīta. Apart from this, Saṅgīta Ratnāvalī also elaborated on Indian Classical dance by dividing it into Nṛtta and Nṛtyam which are again divided into Lāsya and Tāndava. The description of Indian classical dance was given in 108 karaṇās, 64 Hasta Lakṣaṇā-s, 32 Aṅgā Hāra lakṣaṇā-s, 20 Mandalā-s, 20 Śirō Bhēdā-s, 32 Charyā-s and 16 Pāda Bhēdā-s and Pāta Bhēdā-s.

However, this paper is limited to the key findings of Saṅgīta Ratnāvalī and its contribution to Indian Classical Music.

Contents Of Saṅgīta Ratnāvalī

This section describes the gist of the nine chapters of Saṅgīta Ratnāvalī.

I Chapter - Gīta Prasamsā Prakaraṇam

This chapter narrates about the prominence of Gīta or Music. Gīta was delighted by all the Gods like Brahma, Vishnu and Mahēśwara and also the kings. The significance of the Gīta or Music is its application in daily life depicting the four fold goals of human life, i.e Dharmā, Arthā, Kamā, Mokśhā which can be possible through the acquisition of music.

II Chapter - Piṇḍā-Nādayōruthpattiḥ Prakaraṇam

This chapter contains about the Nādōtpattiḥ (generation of Nāda) and the Piṇḍōtpattiḥ (embodiment of human baby). Modifications were made to song, instrument and dance at various places according to the kings and were called as Dēsi Saṅgīta. This music consists of seven notes, divided into three categories; the first category of notes is created from Chaitānya, the second category of notes are the creators of Chētana, and the third category are Miśrā which is the combination of the above two categories. This Miśrā is known as Śārīra from which Nāda, Biṇḍu, Śruthi and Svarā are produced.

Sōmarājā Dēvā stated that Jāthī-s are derived from Mūrchanā-s, Grāmā-s are formed from Jāthī-s and from those Grāmā-s all the Rāgā-s are born. Several prabaṇdhā-s are created on the basis of these Rāgā-s. Sōmarājā Dēvā intelligently made a similarity between the prabaṇdhā and piṇḍā. Here he linked between the prabaṇdhā and piṇḍā saying that piṇḍā is generated from our body same as like that of prabaṇdhā from Nāda both of which are generated from human body.

After explaining the Piṇḍōthpattiḥ, Sōmarājā Dēvā explained the Śatcakras and about Hamsā which are present in human body. Then he entered into Nādōthpattiḥ, describing about the composition of Nāda which contains Gīta (song), Vādyā(Instrument), svarā and tāḷā. The Nāda which came from this composition is always filled in the universe. This Nāda is pronounced in the form of Ōmkārā which comes from our Nābhishthāna, from that with the help of vital airs, i.e. fire and wind which is responsible as internal cause for the nature of music Nāda is produced. It is in the form of Bīṇdu. It is Goddess Saraswathi, from which all Śāstrā-s are produced. This Nāda is of three types Maṇḍrā, Madhyā and Tārā. From these, the saptha svarās are produced. Hence, Sōmarājā Dēvā beautifully combined and compared the Nādōthpattiḥ and Piṇḍōthpattiḥ in a very simple way, making it understandable even for the common people.

III Chapter - Prabaṇḍhā Prakaraṇam

The names of 42 Dēśya prabaṇḍhā-s were mentioned by Sōmarājā Dēvā, in the beginning of the Chapter. But the description was given for 43 prabaṇḍhā-s. In this, the prabaṇḍhā named Manōrama does not contain any description about it and also two prabaṇḍhā-s named Vṛtā and Paddhati were not mentioned in the beginning, but their descriptions were given in the prabaṇḍhā Prakaraṇam of Saṅgīta Ratnāvalī.

He stated that prabaṇḍhā-s are of three types i.e Nibaddhā, Anibaddhā and Miśrā Gīta. Nibaddhā contains words with tāḷā, Anibaddhā contains Ālapana without tāḷā and the Miśrā gīta is a combination of tāḷā with words. Nibaddhā Gīta has three synonyms which are Rūpaka, prabaṇḍhā and Vastu. Initially he narrated about six prabaṇḍhā aṅgā-s; these are Svarā, Pada, Tāḷā, Biruda, Pāta and Tēnnaka. He also described four Dhātū-s; these are Udgrāha, Dhruvaka, Mēḷāpaka and Abhōga. He gave definitions for all the above aṅgā-s and dhātū-s. He then mentioned the names of the 42 prabaṇḍhā-s. In these first four are the svarā prabaṇḍhā-s, next ten contain Biruda,

one with Pāta and one with Tēnnaka and remaining are combination of all the aṅgā-s. However, the notation was not found for these prabaṇḍhā-s.

IV Chapter - Rāgā Prakaraṇam

In this chapter 42 Dēśya Rāgā-s were described with their Svarā sthānā-s by Sōmarājā Dēvā. Mōṭaki Rāgā-s description was not found due to lacuna. Famous Rāgā-s such as Tōḍi, Bhairavi were described by Sōmarājā Dēvā in this chapter. He also invented Rāgā-s such as Sōma rāgā, Dēvaṣākhā, Vākyāntarātika which he included in this prakaraṇam.

V Chapter - Mārga Rāgā Prakaraṇam

Last verse in this Chapter is found to be incomplete probably due to lacuna. In this chapter, only the names were mentioned but no description was found regarding them. He narrated about three Grāmā-s i.s Śadjā, Madhyama and Gāndhāra Grāmā-s. He simply mentioned that there are 22 Śṛthi-s from which the Svarās were born. Sōmarājā Dēvā said that he gave the names of 18 Jāthī-s, but only 17 of them were found. Seven Sādhārana Suddha Rāgā-s, five Bhinna Rāgā-s, three Gouḍa Rāgā-s, eight Vēsara Rāgā-s, seven Rūpa Sādhārita Rāgā-s, seven Sādhārana Rāgā-s and six Upa Rāgā-s were described. In these, Suddha Rāgā-s are delicate and straight notes, Bhinna are simple and expressive and Gouḍa Rāgā-s contain svarās with fast tempo.

VI Chapter - Tāḷā Prakaraṇam

In this 42 Dēśya Tāḷās including five Mārga Tāḷās were described by Sōmarājā Dēvā. Apart from these, he gave eight Mahāprānā-s of Tāḷā which are Kāla, Jāthī, Laya, Kṛya, Yathi, Graha, Aṅgā and Prasthārā. He gave the descriptions of all the Tāḷās and the Mahāprānās also.

VII Chapter - Vādyā Vidhi Prakaraṇam

In this four types of instruments i.e Tatha, Avanaddha, Ghana and Suśhira Vādyā were described vastly. 20 types of stringed (Tatha) instruments, 18 types of percussion (Avanaddha) instruments, eight types of metal (Ghana) instruments and eight types of wind (Suśhira) instruments were described. Apart from these, a description of 32 instrumental sounds which are useful for musical instruments was also given.

VIII chapter

This chapter of the work Saṅgīta Ratnāvalī deals with Dance aspects. The author has divided into Nr̥ttha and Nr̥tyam which are again divided into Lāsya and Tāndava. In this 108 Karaṇās, 32 Aṅgā Hāra Lakṣaṇas, 20 Mandalā-s, 20 Śira, 32 Charyā-s and 16 Pāda Pātas were described.

IX Chapter - Sankīrṇa Prakaraṇam

In this Sabhā, Sabhāpathi, Upādhyaya, Yōgika, Vādhaka, Narthaka, Vāggeyakāra, Svarādhi, Gāyaka, Gāyani, Dhvani, Śārira, Ālapti, Narthaki and Gandharva were described. He gave a critic about the Kaṅtha Guṇa Dōśa-s, Gīta Guṇa Dōśa-s, Gayaka Guṇa Dōśa-s and Nartaka and Narthaki Guṇa Dōśa-s. Apart from these seven Gamakā-s were also described. He also described the five types of Briṇḍa Vyavastha or musical band, which are Uttamōtthama, Uttama, Madhyāma, Avara and Kanishka. In these the Madhyāma is further classified into two types of Briṇḍa Vedā-s.

Conclusion

This paper has elaborated on the key findings in Saṅgīta Ratnāvalī and its contents which describe the Lakṣaṇā of Saṅgīta, Vādyā and Nr̥tya. There is a lot of scope for further research in this manuscript mainly on the Vādyā and Nr̥tya chapters.

Bibliography

1. Dr. R Ramani, Unpublished Thesis titled "A study of Saṅgīta Ratnāvalī (Comparative study of Musical forms from Ancient to Modern Period)" as a part of PhD submission, SPMVV, Tirupathi
2. Mānavalli Rāmakṛṣṇa Kavi, Bharata Kōsā, TTD, 1999
3. Swami Prajnanda, A Historical study of Indian Music, Munshiram Manoharlal Publishers Private Limited, 1981
4. Bhandarkar, Sanskrit Music Manuscripts, Madras Music Academy Journal, 1934
5. B.A Saletore, Main Currents in the ancient history of Gujarat, ORI Tirupati.
6. S C Raya Choudary, Social, Cultural and Economical History of India (Ancient)



Smṛti

A Bi-Annual Peer Reviewed
Journal on Fine &
Performing Arts

JUNE 2022

Volume II | Issue 1

ISSN: 2583-0309

Published by:



Department of Indian Music
School of Fine & Performing Arts
University of Madras
Chepauk, Chennai - 600 005

www.smrtijournal.com

Copyright © 2022
All Rights Reserved