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MASTER OF ARTS (MUSIC) - SECOND SEMESTER



MAMUD2.01

HISTORY OF INDIAN MUSIC - II

MASTER OF ARTS(MUSIC)

SEMESTER- II

THEORY SYLLABUS

MAMUD2.01

HISTORY OF INDIAN MUSIC - II

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UNIT I

MUSIC IN EPICS, PURANAS, KAVYAS, TOLKAPPIAM, SANGAM LITERATURE

1.0 OBJECTIVES

This unit discusses

1. The various references of Music in Epics
2. The various references of music in Puranas & Kavyas
3. Music in Tolkappiyam
4. Sangam Literature

1.1 INTRODUCTION

Music forms a precious part of the Indian heritage. Its sources and materials, which have relevance to its ancient history and long and continued development right upto modern times, are to be found to some extent in sculpture and in the folk traditions which are still in vogue but they primarily lie in the Sanskrit treatises devoted to dance, drama and music and the arts as practiced in both the Northern and Southern schools. In fact, glimpses of even the folk tradition (in these arts) can be gleaned from the Sanskrit texts, which did not ignore them: after absorbing all that nebulous material, the texts refined and defined it, placing it in the body of the main tradition of art.

From the available sources it is evident that we have references of music from different Sanskrit and Telugu books which includes Ramayana, Mahabharata, puranas and Kavyas. The present unit deals with the details.

1.2 MUSIC IN EPICS

Mention of Music in the ancient works Epics Ramayana and Mahabharata

‘Sisurvetti pasurvetti vetti ganarasam phanihi’ Sloka:

‘Sangeetamapi sahityam saraswati sthana dvayam

Ekamapata madhuram anyadalochanamrtam’

Music and Literature are compared to the breasts of the Goddess of Arts, Saraswathi Devi, Music is a fine expression of Literature and Music is embedded in literature. The

qualities of melody, rhythm and the principles of tala are the elements of music. literature turns music which is bound by svaras, meaningful, controlled by feelings.

Music gives delight appealing to the sense of hearing. Literature delights us by triggering thinking.

Music was initially mentioned in the ancient Sanskrit Literature by the great poets. 'Valmiki Ramanayan' has to be cited as the most important work in this regard.

When Valmiki went on to the banks of the river, he espied a frolicking pair of krauncha birds. A hunter shot at the male bird, which fell dead to the ground. The female bird crooned in great distress beholding her mate lying lifeless on the forest floor. Valmiki who had witnessed all that had happened was filled with compassion. He involuntarily burst into a poetic verse that seemed to flow out spontaneously without any effort on his part.

'Maanishada pratisthamtvam agamahsasvatih samaah

Yatkrauncha mithunaadekam avadhihi kaamamohitam'

Valmiki said this sloka in Sanskrit and it is the first sloka of the oldest epic of India – Ramayana

'Paada badhokshara ssamah tantreelaya samanvitah

Sokaarthasya pravrutttaye slokabhavatu nanyadaa'

Valmiki, emotionally hit, seeing the wailing female bird, uttered the lines 'Man Nishada...so effortlessly. Instantly the sage was himself surprised by the simplicity and structure of the lines. They were four lines of eight letters each. The words that flew out formed a verse perfect in rhyme and rhythm as though it was lyric set to a meter.

Reference in the 10th sarga of Sundarakanda(Valmiki Ramayana):

'Vipanchineem parigrahsya niyati nrtta saline

Nidraavasuu manu praaptisaha kaanteva bhamini'

A Skillful female dancer was sleeping, embracing a seven stringed veena, assuming it to be her lover.

There are references to several musical instruments in different contexts of the tenth sarga.

Lava and Kusa sing the Ramayana learnt from the sage Valmiki.

Pattye geyecha madhuram pramanaih sthri bhiranvitam

Jatihbhih sapta birbhaddam tantreelaya samanvitam

Rasai sringaara kaarunya haasya veera bhayanakaih

Randraati bhischa samyuktam kaavyame tadhagaayatam

They sang the Ramayana Kavya Communicating all the rasas, incorporating the sata jatis and maintaining 'laya' string instruments.

Trantee gaandharva tatvajna murchana sthaana kovide

Bhraatari svara sampanne gaandharva vina rupine...

In the above sloka Lava Kusas were described as the ones knowledgeable of murchana sthaanaas and the sthaayis. They looked bright and handsome as gaandharvas.

Sweet naada:

'Veeneva madhoolaapa gaandhaaram sadhu moorchati'

Abhya bhaashata paanchaalee Bheemasena manindita

The great poet, Kalidas gave a beautiful description of music in his kavya.

In the third scene of Kalidas Raghuvamsa, while the royal couple Sulakshana and Dileep were going to the Asram of sage, Vasishta, Peacocks lifted their heads and let out screams.

Reference to music in Mahabharata kavya:

In the 'Viraata Parva' of The Mahabharata authored by the sage Vyasa, Draupadi assaulted by Keechaka, uttered

'Peesham dundibhih...padaavadheeth:

Draupadi says she, the proud wife of the one whose bow string sounds loud like a dundhubhi was kicked by keechaka.

When Draupadi was being consoled by Bheema, she spoke to him like a veena uttering gaandhara svara with a resembling shadja svara, in hearing the sounds of chariot wheels.

The sloka describing the journey they took, listening to the pleasant sounds.

'Manobhirama: srnavantan....

'Shadjam mayuro Vadati' expresses that the scream of peacock resembled shadjana.

Music in Kavyas: In the first sarga of ‘Kumaara Sambhavam’ Himalayas are described in a sloka.

‘Yah poorayan keechaka randrabhagaan Dharee mukhothena sameeranena udgaasyate micchati kinnaraanam taana pradaayitva mihopagamam

Meaning of sloka:

The air coming from a cave is helping the Kinneras like the flute playing high notes of the upper octave.

In the first part of Meghasandesam’ is the sloka:

‘Sabdhaayante madhura mamilaih keechakaih poorvamaana

Samasaktaabhaih Tripura vijayogayate Kinnerobhiah

Nidraadasthe murajaiva cetakindareshu dvaniswaata

Sangeetaartham nanu pasupateh tatra bhaavaa samagah

A yaksha is speaking to a cloud in ‘Meghadootam’.

“Maheswara’s footprint can be seen on a stone plaque on a Himalayan mountain. Devotees worship this footprint. There bamboo garden breathes in air and makes melodious sounds. Kinnara women follow the sounds and sing in praise of Parameswara’s victory over Tripurasura.

Geeta, Vaadya and Nritya are described in relation to music.

The sloka in praise of the Goddess in ‘Syamala Dandakam’

‘Maata marakata syamaa maathangi madhusaalini

Kuryaat kattaksham kalyaani kadamba vanavaasini’

It can be noted that Syaama, Kalyaani and Saalini are the names of ragas.

‘Galero khosthi progati gamaka gitaika nipune

Vivaaha vyaanadha praguna guna sankhya pratibhavah

Virojante naanaavidha madhura raagaa ka bhuvaaan

Srayaanam graamaanam sthiti nivaasa seemaanayivate’

Meaning:

Oh! Bhagavati!

You voice the svara sancharaas of Marga and Desi – the two kinds of margas of music and are skilful in singing gitas constituting Dhatu and Matu.

With the marital knob(mangalashtra) tied by Siva around your neck 3 lines – Shadja, Madhyama and Gandhara gramas and their murchanas represented. They formed the basic svarasthanas of different kinds of pleasant grama ragas, janaka, bhasha, vibhasha, antarbhasha and popular ragas. These lines appear prominent like a ‘sethuvu’ with clear boundaries.

‘Kantam kimasvaapika venu veenah trisrojitha soochayati trirekha’

A woman was singing in Damayanti’s palace sweetly. The lines on her neck and her sweet song resembled the sweet sounds of a cuckoo bird, Flute and Veena.

1.3 IN PURANAS

1.3.1 VISHNUPURANAM:

‘Kaavyaalaapaascha yeke chidgitani sakalaanicha

Sabdamoorti dharaisyete vishnoramsa mahaatmanah

Even all the geetas of kaavyaalaapa are the very elements of Sri Mahavishnu and Vishnu in ‘Sabdamoorti’.

The same feelings were expressed by Sri Tyagarajaswami in his kritis:

‘Naadatanu manisam Sankaram namaani’

‘Naadasudhaarasambalanu naraakrtiye pranava’

‘Nakhavaayuja charmaani loha saarirajaasthada’

The musical instruments which produce naada when strings are plucked with fingernails are, ‘string instruments’.

Examples:- Veena, Tambura

The musical instruments which produce naada with the help of wind are ‘wind instruments’.

Examples:- Flute, Conch(Sankham)

The musical instruments made of animal skin are played by striking them. They are percussion instruments.

Examples:- Mrdangam, Dolu, Kanjeera

The musical instruments made of metal alloys like bronze that produce naada are 'instruments of metal alloys.

Examples:-Bronze taala, ganta(bell), ghatam.

1.3.2 MUSIC IN THE BRHADDHARMAPURANA

The Brhaddharmapurana is printed in the Bibliotheca Indica Series. In ch. 25, SI. 26 and in ch. 30, SI. 50, the work calls itself the latest of the Upapuranas.

This Upapurana has occasion to speak of music in its account of the story of the celestial river Ganges. Ch. 44, SI. 16 to SI. 101 in this Upapurana give not only a brief account of music but depict imaginatively the greatness of music

1.3.3 MUSIC IN THE LINGAPURANA

Lingapurana(Venkatesvara Steam Press Edition).

The music material in the Lingapurana is intimately connected with that in the Adbhuta Ramayana (A.R.); it is given to us through the same stories of Kausika and Harimitra who propitiated Hari with music and of Narada learning music from the Owl, Ganabandhu. The stories are found in the Lingapurana in the first three chapters of the Uttarabhaga. Most of the passages in these stories as found in the Lingapurana and the A.R. are identical, but as there is no mention of Ragas and Ragas in the former, we might suppose that the Lingapurana account, which is slightly briefer also in some places, is the older of the two. From the absence in the Linga of Narada's curse on Laksmi that she would be born in the mortal world and be harassed by Ragas, we might take it that the Linga version was taken, slightly elaborated and used by the A.R. to give a story of the origin of Sita.

1.3.4 MUSIC IN THE ADBHUTA RAMAYANA

The Adbhuta Ramayana or the Adbhutottara Ramayana or the Adbhutottara Kanda is one of the subsidiary of Ramayanas; it purports to be a work of Valmiki, spoken to his own pupil. Bharadvaja, as an appendix to his Ramayana. It is in 27 chapters and has been published by the Venkatesvara Press, Bombay and from Benares too. Manuscripts of the work are available in all parts of the country. In it we find stories of Sita as a daughter of Ravana and of the Ravana of thousand heads. From the religious point of view, the work magnifies the greatness of Sita and contains, an imitation of the Bhagavad Gita, a philosophical disquisition, expressly stated to be Advaitic, given by Rama to Hanuman, along with a Visvarupadarsana.

Though the legend - elements in this work may be old and current among the masses, the text in the form in which we have, does not appear to possess any antiquity. It may not be far removed in antiquity from the Adhyatmaramayana which Ramananda, the great Ramacultist of Benares, composed. The occurrence here of the concept of Ragas and Ragas in music shows that the text was composed in some part of North India during the Rajput-Mohammedan period.

1.4 REFERENCE OF MUSIC IN TELUGU KAVYAS:

The sweetness of chaste Telugu is equivalent to the sweetness of music. Valmiki pioneered the writing of Kavyas in Sanskrit and Nannayya was the first poet, 'Adikavi' to write kavyas in telugu. Nannayya referred to musical compositions and instruments in 'Mahabharata', 'Kamsya mrdanga mukunda venu kahala patha dhvamul chelagaga'

He made mention of percussion instruments in yet another context.

While Arjuna was leaving Indraprastha along with Subhadra, mrdangam, drum and many other percussion instruments were played.

Around 1130 BC. Nannechoda referred to lyrical compositions called 'Ankamalika's and 'Alata's in his work 'Kumara Sambhava'.

On the occasion of the celestial wedding of Girija and Sankar, divine music of celestial singers and musicians, Tumburu, Narada, Kinneras and Gandharvas was cited.

Many types of instruments were mentioned 'Jaya ghanta Kahala Sankha Kalyani Venu Veena ninadambulu vistarillinavata'.

Reference to the four main categories of musical instruments can be noted even in

'Tata Vitata Ghana.....'

Hrdyambulai chelaginavata'.

Palkurki Somanatha referred to music in his famous work 'Basava Puranam' and 'Panditaradhya Charitra' kavya.

Padas like Tummeda Padas, Gobbi Padas and nivali padas were explained in Basava Puranamu in detail. These padas accompanied by dance, form the various kinds of folk songs. was described.

'Nelayu ningiyu taalamugu chesi epini regi vaayinchijuda'

As per the description, it can be noted that a form of big, big taal was used during the time.

In the Nirvachanottara Ramayanamu, Rama having observed people appending Lavakuras' singing of Ramayana convened an impressive meeting of experts of arts-drama, music (vocal and instrumental) in his court, to listen to lavakuras' extraordinary singing.

The following sloka mentions

In 'Varudhini Pravarakhyam'

'Rahita putta jantragaatramula raalgariginchu vimala

Gaandharvambu vidyamaaku'

States the great power of instrumental and vocal music(jantragaatramula) which are capable of meeting even hard rocks.

Ramaraja bhushana(author of vasucharitra): He is a great patron of arts, 'kalaatapasvi'. He authored kalaarahasyanidhi and vasucharitra in which he wrote padyas of musical sweetness, prolifically. It is said that some vidwans played those padyas on the violin.

The description of Nalagaama's sabha in palanaati viracharitra is to be noted.

'Vintaga gaayakulu veenalupuni tantrulu biginchi tigasruti chesi sariga melanamlai sapta svaramulu arohana avarohana bhedamulaku bahuraaga samsphurti pattaga chesi...

Paadiri tama tama praadimirag

The way singers sang with the accompaniments of veena is described in detail.

Sri Krishna devarayalu(author of Amuktamaalyada): He is great patron of Music and Literature. He appreciated geetas and discussed music in his Amuktamaalyada. He explained that women of the court before going to bed, would tune their veenas to suit the ragas they were going to sing early in the morning. He also described how early in the morning, with slight breeze those strings moved and veenas by themselves pleasantly played the ragas suitable to be sung in the morning.

Reference in Manncharitra kavyam:

There is a description of the pleasant music of women in a garden.

'Arigaa panchama medaginci navalaalavvela Hindola vai

Kharigaa maanasika pika jaati maatmarava bhanga vyaakulamai

It seems when the women didn't want panchamam and sang Hindola, cuckoo bird felt sad that their svara was not sung and did penance vasantamu(reason) accepted their feelings so those women sang the vasanta raga.

Arigaa – without rishabha kharigaa – with Rishabha.

In the 17th and 18th centuries, during the reign of Dakshinaadhara Nayaka rajahs, whole of literature was described as filled with music.

Raghunatha nayaka, Vijaya Raghava Nayaka, Rangaajadmu and others authored numerous padya, gadya prabandhas and yaksha gaanas also.

In this way, music and literature, since the 'Sangeeta Sahitya Prabandham' of ancient poets to the writings of modern poets, have been inseparable with an ever strengthening bond.

1.5 TOLKAPPIAM

Among the works that belonged to the Pre-Christian era, Tolkappiam, an authority on old grammar of the Tamil language and the most ancient of all the classics of Tamil literature, is the earliest available source which speaks of the ancient Tamil music system. This work is generally assigned to the third Century

B.C. Although described to be a grammar. It is not one, strictly so called. Because, it is replete with information regarding ancient Tamil civilization and culture. The life of the early Tamilians, their customs and manners in those ancient days, the social and political conditions. The physical and geographical particulars and much more could be obtained from this work.

From the work we learn that the country was divided into four main regions: pastoral region or mulai-Kurilichi or hills, Marutham or arable lands and coastal belts or Neithal.

To these four-fold division was added in subsequent times, one more, the dreary waste called Palai desert. These five-fold divisions were the early division of the land man. Each region had and developed its own peculiar gods, food, occupations, drums, music, fauna and flora. These were classified as the nucleus or Karuporuf, out of which developed the culture of each region. The seven basic factors influenced to a great extent, the life of the people and shaped the trails and habits peculiar to each region. Among these, the classifications of music and drums palai, the instrument of rhythm, as basic factors of culture denotes that from early times music and rhythm had become intimately and inseparably connected with the very life and breath of worship of the gods. Since music and rhythm were used as instruments in the

propitiation of gods, these were held in high reverence. Subsequently they also became important occupations. These divisions and classifications were not propounded by Tolkappiar, the author of this work. But were in vogue long before his time. He states, for instance, in describing the divisions of the land, that he has described them in the same order in which they were described earlier, and about the classification, he states that the scholars have mentioned that they were the basic factors.

Music is referred to by the term *yal* which, in old Tamil was synonymous for either the music or the stringed instrument which was used to produce music. This instrument is somewhat similar to a harp. The music or the mode used in each of these regions was named after the land in which it originated and was generally used. Thus the five modes were called *Mullaippai*, *Kurunchippai*, *Marudappar-Neidalpw1* and *Piiliippau*. To produce these modes, harps, with strings of different lengths, arranged in a particular order, had to be used. These regions had five different harps, each of them tuned to that kind of mode which was peculiar to its own region. While the harps were named after the *pa1Js* that could be played on each of them, such as, *Mullaipa*, *Kuriflchiya.C* etc., the drums belonging to the five regions had different names too. The *Mullai* region had the *'Erukotpar,ai* the *KuriFichi* region had the *'Murugiyam* or *Veriyifpar.ai*, the *Marudam* region had *Nearippar.ai* the *Neidha* the *Mlnkofpar,ai* or *Niivfiyppat:ai* and the *Suraiko(1tjappat:ai*. It appears that these five modes were in use from the earliest times and must have sprung up from the simple folk tunes and tribal songs of the ancient Tamils. This work evidently marks the first stage of the history, in which music was given a definite form and status. The system of naming the modes after the land in which they originated and where they were often used occurs in the infancy of a musical culture. Naming them according to their melodic entity and describing them in mathematical and astrological terms occur later according to the atmosphere in which music exists and thrives.

A parallel instance of naming the melodies in this method is met within the system of the ancient Greeks of the early times. It is indeed a remarkable coincidence that the early Greeks also had five ancient modes called *Dorian*, *Lydian*, *Phrygian*, *Aeolian* and *Ionian*, named after the lands in which they originated and mostly used. There are two references to music in the *Tolkappiam*. Which prove that music during the time of the author far more advanced than those ancient modes mentioned above. In the chapter dealing with the alphabets, the author points out

'that the vowels and consonants exceed the limit of the sound pointed out by him-in his grammar and -that scholars say that the particulars regarding these are in theBook of secrets of the y iif,.Itis not known whether the word used here refers to a book of secrets or thesecrets in possession of experts in music. In this verse Tolkappiar evidently sefers to the inter-relationship between language and music. The Tamil language It is this inter-relationship that Tolkappiar refers to in the verse under discussion. According to him the book relating to music, referred to by him, dealt with sounds of vowels and consonants. It is probable that at the time of the author, a book on music should have dealt with the sounds of alphabets in order to substantiate the similarity and relationship inherent between the sounds of the alphabets and the sounds of music and also to prove that the former formed the basis of music.

Whatever, may be the implication, this must have been certain that at the time of the author music had developed beyond the primitive stage and had passed beyond the stage of plain country modes, the common possessions of hill tribes, pastoral shepherds, ploughing farmers or the canoeing fisherman and imbibed the intricacies of a musical scale.

At another place we come across a simile from the musical practice. Tolkappiar states that an original literary work is likely to be spoiled in its translation, adaptation, epitomization or expression in the same way as a good melody is likely to be spoiled by an incompetent accompaniment. The term 'Varampur.artal', denotes the accompaniment in music. This term has now become obsolete. This term is used i n this sense in the Silappadikaram also, in con- nection with a dance performance.Jn the same work in another place, the musical instruments yal and k ulde (flute) along with vocal music are said to have provided the accompaniments to the dance performance.

In addition to the two references to music and musical practice, Tolkappiarn refers to four kinds of bards of professional singers. They formed an integral part of the then social order. They were called K11ttar, the dancers and dramatists, are musicians, vocal or instrumental, Porunar, those who sing or play on instrumental, martial music and Varali, the lady musicians, dancers and dramatists.These formed the main classes of the bards at the time of Tolkappiar.

1.6 SANGAM LITERATURE

The literature constitutes thousands of poems by Tamil poets of South India. These were written during 600-800 A.D. These are in total 2381 poems written by 473 poets. They reflect the social aspects like business, love, war, human relations and music. They were collected around 1000 A.D. Later they were discovered by Damodaram Pillai and V.V.Swaminatha Ayyar in the 19th Century and published with brief analysis. There are two kinds of this literature – Aham and Puram. Literature related to interpersonal relationships constitutes Aham. Literature related to war, courage and human values constitutes Puram Poetry. The Sangam poets would assemble in Madurai of Pandya Kings and get their literature published. There are mainly two divisions in Sangam Literature. There are divisions of 18 anthologies of poems in which references to music are present. People, their manners and arts of the society of the period were discussed.

Ettuthokai – 8 Anthologies

Pattuppattu – 10 Idylls

Main anthologies of Sangam Literature:

Ettuthokai consists of the following works:

1. Narrinai
2. Kuruntogai
3. Ainkurunuru
4. Padirrupattu
5. Paripadal
6. Kalittogai
7. Ahanuru
8. Purananuru

1. **Narrinai:** The following references are there in this.

Pannars(roaming musicians) Siriyazh(It has fewer strings than those of a yazh, a string instrument) kovalar(shephards) Kondrai (those who played Kujal) Kuttar(those who played Mujhuvu, instrument of laya)

Laya instruments: tannumai, parai, tandakam, siruparai

2. **Kuruntogai:**

There are references to yazh, kuzhal, mujhuvu, murasu, erai, tandakam etc.

The small sticks used for playing instruments of laya are called 'Kusil'.

- Reference to women of mountainous regions singing village songs and ulakkai songs while working in their houses is mentioned.
- It is mentioned that an instrument called 'kulir' would be played to protect grains in the fields from birds.
- There is a reference to the three regions of Madurai. The name of the composer, music and pans are given below each and every song.

3. **Ainkurunuru:**

It got its name as there are 500 small poems in this. Here references to instruments of laya like murasu and tatte are there.

'Mullai Pann' is the raga played in the mountainous regions of 'Mullai'. This is almost similar to Mohana Raga of the modern period.

4. **Padirrupattu:**

In this there is a mention of periyal, valampuri, sankuvu etc.

5. **Paripadal:**

There is a mention of the flowing down of water of mountainous regions.

6. **Kalittagai:**

The musical compositions of Kali and Paripadal have descriptions of Puranas, battlefield and home environment. The sound of every musical instrument is compared to various sounds of nature in Sangam Literature. We can observe dramatical songs also

II **Pattupattu:**

It is divided into ten Idylls in which are mentioned Panns, Pannar, aspects of music and about musical instruments.

Pattupattu consists of the following works:

1. Murugatrupadai
2. Sirupannarupadai
3. Perumbanarrupadai
4. Pattinappalai
5. Maduraikkanji
6. Porunararrupadai
7. Kurinchippattu
8. Nedunalvadai
9. Malaipadukadam
10. Mullaippattu

1. Murugatrupadai

This is composed by Nakkirar. In this the nature of jivatma, guru and paramatma is told. There is a mention of various wind instruments. There is a reference to kuranji pan.

2. Sirupannrupadai

It is mentioned that ‘Naivalai Pann’ was played on yazh and the pannars who played this instrument were very skillful.

3. Perumbanarrupadai:

The method of playing pariyazh instrument and about the wholes of yazh and flute are referred.

4. Pattinappalai: The music of various musical instruments mardalam, yazh, Kujazh, mujhuvu murasu etc., is discussed in detail.

There is a description of how people of coastal areas enjoyed themselves on full moon day with music and dance.

5. Maduraikkanji

This is written in praise of a king. There is a mention that ‘marudampann’ was played on yazh. In this orchestra played yazh and mujhivu while vocalists sang. It is mentioned that pannars, pattiyars, yannars(those who Played yazh) poets, viraliyar vayiriyar(those who played wind instruments) were invited.

6. Porunararrupadai:

In this the life of porunars is referred. The parts of yazh are also mentioned.

7. Kurinchippattu

This is written by kapilar. The music of mountainous regions is mentioned.

8. Nedunalvadai

This is written prayerfully to remove the sorrow of the queen of Pandya King when he went to war. The sound of the musical instrument, ‘vayir’ is compared to peacock’s cry. The changes that take place in the musical instruments due to weather changes are mentioned.

Eg: The strings of siriyazh became loose in hot weather.

9. Malaipadukadam:

This explains the music of a drama. It is mentioned that women while sowing seeds and while applying a paste made out of neem leaves to those who were wounded in war, sang ‘Kanchipann’.

10. Mullaippattu:

The way a heroine (Nayika) got to know about the heroic deeds of a hero (Nayaka) from her friend is mentioned. The sound of the musical instruments like vayir and sankham is compared to the buzz of bees.

We also find situation songs for different situations like kilikattupadai (paddy songs), vallaipadal (folk songs), bharanpadal (praising songs).

There are references of panns like villaripann (used in seashore region), ambal pann (used in hilly areas), panjuram, padumalai (dissert areas), marudapann (paddy fields).

Many instrumental references like mulavu, murasu, pormurasu, yazh, periyazh, siriyazh, kulal, tumbu, sankhu, vangiyam, araparai, manamura can be seen in parts of sangam literature.

In this manner, various social aspects, musical aspects and geographical condition of the period were described by poets of the Sangam Literature.

SELF ASSESSMENT QUESTIONS

1. Explain the references of Music in Epics.
2. Explain the references of Music in Puranas.
3. Explain the references of Music in Kavyas.

1.7 REFERENCE BOOKS

1. Collective writings by Dr V. Raghavan.
2. Music through Ages by Premalata.
3. Aricles from Music Academy Journals.

UNIT - II

THAYA, SULADI, CHITTA TANAS, ALANKARAS

2.0 OBJECTIVES

You will be able to understand

1. What a Musical form is
2. Details pertaining to Musical forms
3. Ancient Musical forms
4. Development of Musical forms

2.1 INTRODUCTION

A Musical composition presents a concrete picture of a raga. The limitation of a composer is essentially Sangeetha Kavitham and not sahithya kavitham. But in the case of saint Thyagaraja, we have the happy coincidence of beautiful Music complied with high flavoured poetry.

The evolution of forms can be seen from the period of Bharata, the author of Natyasastra. He mentions Geethis are forms bound by chandas and Aksharakalas and rules. They are Magadi, Ardamaagadi, Sambavita and pritula. From his period till sangeetha saramruta we can find so many types of forms which are the basic for later developed forms.

The lakshana of a Musical form can be studied under the following heads:

1. Whether the form belongs to the sphere of Abhyasagana or Sabhagana
2. Whether it is a rhythmical form or a non rhythmical form
3. Whether it belongs to the sphere of pure Music or applied Music kritis and ragamalikas belongs to the former class whereas Divyanama kritanas belongs to the latter class.
4. Whether it is a Gita Prabanda (vocal form) vadya prabanda (instrumental forms) nritya prabandas (Dance forms). Kirtanas are vocal forms, mukhya gitas instrumental forms, padavarnams are dance forms.
5. Whether it is a lakshana prabanda or lakshaya prabanda

Lakshana prabanda is a Musical composition wherein the sahitya contains the lakshana of a raga etc. Lakshya prabandas are the composition which are of only musical interest and wherein the sahitya serves only as a vehicle to sing the Music.

6. Whether it is a suddha prabanda or a misra prabanda Gitas, kritis and Ragamalikas are suddha prabandas, Tillana, daru are misra prabandas.

These forms can be classified under the heads of 1. Art Music, 2. Sacred Music, 3. Dance Music, 4. Opera and 5. kalakshepa.

2.2 THAYA

It is one of the oldest forms of music. It is a composition resembling the gita in its general structure. This composition belongs to the abhyasagana and helps the veena students to develop the plucking technique. Purandaradasa and Venkatamakhi have composed a number to Thayas. It will be useful to remember that the term 'Chaturdandi' means the four types are Gita, Alapa, Thaya and Prabanda.

2.2.1 History: Gopala Naik was the court vidvan of Allauddin khilji. he first created 'Chaturdandi'. Venkatamakhi authored 'Chaturdandi Prakasika' a treatise on music with the basis of Gopala Naik 's creation. we have a reference in Ramatya's Swaramelakalanidhi in the raga classification chapter. while classifying uttama, madhyama, Adhama ragas he said that uttama ragas are capable of singing Geeata, alapa, thaya and prabandha. These thayas are well developed in Tanjore Nayaka rajas period. Raghunatha Nayaka felicitated his court dancer Madhuravani with kanakabhishekam who is efficient in dancing the 4 aspects. in the treatise 'Sangitasuryodayam' by Bandaru Lakshmi Narayana it is referred as sthayi, Arohi, Avarohi, sanchari and varna alankaras. in 'Sangita saramruta' by Tulajaji it is explained as the factor which is helpful in the improvisation of raga and raga swarupa.

Arohana avrohanamurchana tana royam

.....
.....

Udharana lekhaneka sphutam yadhabhavatitadha likhyate (Sangita Saramrurtam)

Venkatamakhi explained Thaya in the 7th chapter Thaya prakaranam of Chaturdandiprakasika in 7 slokas.

He defined *thaya* as the *sthayi svara* from which the important *raga sancharas* may be improvised. It is some times like the *amsa svara* in a *raga*. Also the full *svarupa* of a *raga* is based on the *sthayi svara* only. Venkatamakhi also referred that his guru Tanappacharya is very efficient in using *thaya lakshanas*. In the Saraswati mahal Library it was referred that *Geeta, Thaya, Alapa and Prabandha* form the basis for a *ragalakshana*. In some manuscripts they are referred as *Nibaddha sangita rachanas*. For some *apurupa ragas* like *Pratapavarali, Gurjari thaya* was available. it was also said that in some contexts it was sung with words like *nam, tom* like *tanam*. In *Sangita sabdardha Chandrika*, *Thaya prabandha* is defined as that resembles a *geeta* with simple *jatis, solkattu svaras* and it is like a *abhyasagana rachana*. On the whole it defined as an important part in ‘*Chaturdandi*’.

2.3 SULADI

Suladi:- This Musical composition has now become rare. Haridasa composed a great number of *Suladis*. This trend was set up by Sri Sripaadarayaru. These are rhythm oriented Compositions. The word *Suladi* is explained as *Sulu + Haadi*, meaning the path taken by people to attain salvation. There is one argument, that the *Soodaprabandhas* of old took the form of *Suladis*. There is agreement also to this theory from Venkata makhin and Tulajaji. The word *Sodda* represents a group of *speicail gitas*, according to Kallinatha. *Sool*, is seven songs sung in a set method and prescribed *Talas*. *Chaturdandi Prakashika* expresses that the seven *Talas* – *Dhruva, Mathya, Rupaka, Jhampe triputa, Ata and Eka*, are *Soodadi Samijyakas*,. *Suladis* represent *Talamalika Prabandam*.. Some *Suladis* are set in *ragamalika* also. It is belived that *Purandara Dasa* alone has composed 64000 *suladis* *Vyasraya, Vijaya dasa* top the list of *Suladi* composers along with *purandara dasa*. *Tulajaji* in his *Sangithas Saramruta*, has declared, that, the *suladis* of *Purandara Dasa* are authoritative sources for *Raga Lakshanas*. The *varases, Alankaras, Gitas, Keertanas, Vruttanamas, Ugabhogas, Suladis* by *Purandara Das*, have earned him the fame ‘*Karntaka Sangita Pitamaha*’. But for him, the Music world would have been barren.

Lakshanas: *suladi* is a *desya padm*. According to Venkatamakhi it resembles a *geeta*. It can be called as ‘*Talamalika gitas*’ in *kannada* language. This is a composition which is more lengthy than the *gitas*. Like *gitas* *suladis* are also set to *Atichitratama marga*. In case of *sahitya* also we find different languages than the *sahityas* occur in *gitas*. There is no *pallavi, anupallavi* divisions. These are set to *suladi sapta talas* and also in their varieties. They are *madhyamakala* compositions. In *suladis* there are 3 *khandikas* which are set to *pradhama, Madhya and drita laya*. Each *khandika* is set to each *tala* and each *laya*.

In each khandika many avartas can be seen. after singing each khandika, the sahitya of first avarta may be sung. Some times we find 16, 32 and 34 avartas in each khandika. these may be set to one tala or many talas. Generally the sahitya is devotional and praising God. Vijayadasa praised his Guru Sri padarayaru in one suladi. Purandara Dasa created a suladi with Navavidhabhakti prasamsa. each of the bhakti is narrated in one khandika. These can be seen in 'Ramakriya suladi and Bhupala suladi composed by Purandaradasa. We can find these notations in 'Sangeetha sampradaya Pradarshini of Subbarama Deekshitar, in each khandika vaggeyakara mudra and devata mudra can be seen or observed. In suladis sapta talas were used. Shaji maharaja composed a suladi in sapta talas and with Guala antya ragas. the ragas figure in the suladi are Malavaguala, Kedara guala, Ritiguala, Narayanaguala, Kannadaguala, Purvaguala and Chayaguala.

2.3.1 ANNAMACHARYA SULADI: Annamacharya has composed one suladi in Telugu. This is only one suladi in Telugu language namely, 'Saptaraga talamalika'. this is a sringara sankeertana. Sahitya depicts Nayika nayaka bhava. The ragas and talas figure in this suladi are as follows:

1. Malavaguala-Dhruva tala
2. Ramakriya –Mathya tala
3. Varali-Rupaka
4. Bouli- Jhampe
5. Padi- Tripata
6. Nata-Ata tala
7. Sri-Eka tala

In this suladi we can see Alapa khanda referred by Venkatamakhi in prabandha. Each part is divided into 4 avartas while Malavaguala khandika is in 8 avartas. Devata mudra can be seen in each khandika. the different names of Lord Venkateswar can be seen in the sahitya. in the copper plates the suladi start with charana part but in singing tradition the pallavi (anagadare) is sung first with the sentence next and finally proceeds to the charana. each khandika is repeated by singing the first part of the sahitya of that khandika. this suladi ends with sriraga. We find jeevatma, paramathma unison in the sahitya of that khandika. This suladi is also dedicated to Lord Venkateswara.

2.4 CHITTA TANAS: These are also known as Katakas by Lakshanakaras like Venkatamakhi. They are especially composed for veena practisioners. They are with svara

different sancharas to know the lakshana of that particular raga. Students may know the sancharas by practicing them. they are in Ghana rags and also in other ragas. There is no Sahitya for chittatanas.

2.5 ALANKARAS

‘visishta varna sandarham alankaram prachkshyate’

The combination of rare and beautiful svaras is known as Alankara. It gives a beautiful sound. The svaras arranged in a systematic pattern, groups are known as Alankaras. In previous history alankaras occupied the place of gamakas. Later on some of the alankaras became gamakas. so the importance for them reduced gradually. But practicing them regularly gives the knowledge of good svara prastaras and ragalapana in manodharma. Hence in present scenario they may be named as ‘ragalankaras’.

2.5.1 History: In Vayupurana there are references for Alankaras. In Dattilam they are defined as ‘*Kramena svara sandarbham alankaram prachakshyate i.e* the systematic way of adding svaras with varna differences is known as ‘Alankara’. It adds flavor to the gana. They are classified as 63. in ‘Sangita parijata’ Ahobala referred 7 alankars. Venkatamakhi referred 8 alankaras including Svarali (Jhompata tala) the regular suladi sapta talas. Bharata referred 33 alankaras in Natyasastra. Matanga also referred 33 alankaras in his Brihadesi. Sarangadeva in his Sangitaratnakara discussed 63 alankaras. Narada explained 19 alankaras in his Sangitamakaranda. In 16th century alankaras for different talas were formulated and Purandara Dasa became Adiguru by adopting these for the learners of Carnatic music.

S.No	Suladi sapta tala Alankaras	Special Names
1	Dhruva tala Alankara	Indra neelam
2	Mathya tala Alankara	Mahavajra
3	Rupaka tala Alankara	Nirodoham
4	Jhampe tala Alankara	Siramu
5	Tripata tala Alankara	Kokilamu
6	Atta tala Alankara	Avartamu
7	Eka tala Alankara	Sadanandamu

In Ratnakara Sarangadeva gave technical names as below

The starting note of a alankara is Mandra, prasanna, Mridu

The note in the twice higher pitch for the starting note is Tara, Dipta

If a note repeated thrice it is may be called as Pluta.

He also gave signs like a dot. for Mandra,--- for tara sthayi.

These are classified into 4 types. Sthayi, Arohi, Avarohi and Sanchari

Sthayi Alankaras -7

Arohi Alankaras-12

Avarohi Alankaras-12

Arohi sanchari Alankaras-25

Avarohi Sanchari Alankaras- 25

Miscellaneous- 7

Total -88

2.5.2 STHAYI ALANKARAS

1. Prasannadi- example- SSS
2. Prasannanta- S SS
3. Prasanna Madhya- S SS
4. Prasannadhyanta – S S S
5. Kramarachita – SRS- SGMS – SPDNS
6. Prastara – SRSS-SGMS-SPDNS
7. Prasada- S RS –SGMS-SPDNS

2.5.3 AROHI ALANKARAS

1. Vistirna - SRGMPDN
2. Nishkarsha – SS-RR-GG-MM-PP –DD –NN
3. Bindu - SSSR-GGGM-PPPD
4. Abhyucchaya - SGPN
5. Hasita- S- RR –GGG-MMMM
6. Prankhita - SR-RG –GM –MP
7. Aakshipta - SG – GP –PN
8. Sandhi Prachhadana --- SRG- GMP – PDN
9. Udgita – SSSRG- MMMPD

10. Udvahita -- SRRRG- MPPPD
11. Trivarna --- SRGGG- MPDDD
12. Veni – SSSRRRGGG-MMMPPPDDD

If the above rendered in descending order they may be called as **Avarohi alankaras**.

2.5.4 AROHI SANCHARI ALANKARAS: They are 25 Mandradi, Mandramadhya, Mandranta, Prastara, Prasada, Vyavrutta, Skhalita, Parivartika, Akshea, Bindu, Udvahita, Urmi, Sama, Prenkha, Nishkajita, Syena, Krama, Udghatita, Ranjita, Samnivrittapravritta, Venu, Lalitasvara, Humkara, Hradamana, Avalokita.

If the above rendered in descending order they are called **Avarohi Sanchari Alankaras**

The other old Saptalankaras

1. Taramandraprasanna
2. Mandratara prasanna
3. Avartakamu
4. Sampradana
5. Vidhuta
6. Upalolaka
7. Ullasita

These are the different alankaras used by Lakshya karas in different Lakshana granthas. They are only practice exercises for the development of raga and svara patterns. These exercises may be adopted in not only Melakarta ragas but also in Janya ragas for fast development of ragas. Sabdalankaras and Arthalankaras are part of the literary part of a composition which also give beauty to a composition.

2.6 SELF ASSESSMENT QUESTIONS

1. Explain in detail the characteristics features of
I. Thaya & Suladi
2. Write a brief note on Alankaras.

2.7 REFERENCE BOOKS

1. History of Indian Music by P.Sambamurthy
2. South Indian Music by P.Sambamurthy (Book-IV)
3. Andhra Sangeeta Sastramu(Part 1) by KVSM Girmaji Rao
4. Sangeeta Sastra Saramu by SR Janakiraman

UNIT – III

AN OUTLINE KNOWLEDGE OF THE CONTENTS OF THE FOLLOWING LAKSHANAGRANTHAS

(1) RAGAVIBODHA (2) CHATURDANDIPRAKASIKA

(3) SANGEETHASARAMRUTHA (4) SANKEERTANA LAKSHANAM

LAKSHANA GRANDHAS

3.0 OBJECTIVES

This unit gives an outline knowledge of important Lakshanagranthas.

1. Lakshanagranthas are very important in the development of Music.
2. They are the strong pillars to know the actual scenario of Music in ancient times.
3. The actual development of Music through ages can be understood by reading these lakshanagranthas.
4. A brief knowledge of essentials of Music can be read through these notes.

3.1 AN OUTLINE KNOWLEDGE OF THE CONTENTS OF THE LAKSHANA GRANDHAS.

Natyashastra of Bharata: Date of this work and its author are yet to be authenticated. Still it is considered to have been written around 2nd Century B.C. 6000 couplets spread over 36 chapters, cover a wide range of subjects. Bharata has very clearly said, that Vocal, Instrumental Music and Dance should merge to create Music. Chapters from 28 to 34 tell us about – Shruti, Swara, Grama, Murchana, Jaati, stringer instruments, blew instruments like flute, time element in singing / playing songs, Dhruva songs to be sung when play is presented, playing variety of drums and their Adhidevathas.

In Natyashastra only Shadjagrama and Madhyamagrama are dealt with. It appears, even by that time Gandhara grama must have become obsolete. Bharata's method of distributing 22 shrutis among the seven notes in an octave is upheld by all his successors. Technical terms are explained to some extent. Jati (what we call Raga was called Jati in the old treatises) lakshanas and 18 Jatis are elaborate. Classification of Janaka-Janya also find their origin here. Kaala (time element in Music) of Tala is given as Chitra (2 Aksharas), Vrutti (4 Aksharas) and Dakshina (8 Aksharas). Druta Madhyama and Vilamba-speeds are defined. All later works and their findings have their roots in this book. Variety of Avanaddha instruments

are dealt with, specifying which instrument should be played and when. The finger strokes applicable patterns, construction of Musical instruments and the mathematical intricacies are all dealt with, in great detail. Natyashastra is in fact the earliest work on Music available to us. It is a storehouse of invaluable information. There are several commentaries of this, of which Bharatabhashyam by Nanyadeva is the most authentic.

Brihaddeshi of Matanga:- After Bharata's Natyashastra Bruhaddeshi is a work of utmost importance. It acts as a bridge, giving valuable information about the centuries, which separated it from Natyashastra. Matanga is believed to have been a kannadiga, though it remains to be confirmed. Unfortunately the book is incomplete. Of the available chapters, the first three explain various aspects of Music like-Nada Shruti, Swara, Murchana, Deshi, Tana, Varna, Alankara, Jati, Geeti and Raga. The next two chapters describe Bhusha and the sixth details Prabandhas. He has given the table of Shadja grama Murchana Mandala and MadhyamaGramamurchana Mandala, with the notes being in ascending and descending orders both ways, horizontally and vertically. Shadhava, oudhava are dealt with. The term Raga is given a sound definition and elaborated. He has listed popular melodies of his time and tabulated them under suitable headings. It is as huge as the name suggests, and highly informative. Matanga has given swara phrases to explain Bhasha ragas.

Abhilashitartha Chintamani of Someshwara:- The author of this book was the king, who ruled over the Chalukya empire, in the 12th Century from 1127 to 1139. Someshwara the 3rd was respected as Sarvagya for the vast knowledge he has exhibited through his famous work, Abhilashitartha Chinatamani. He has dealt with almost all subjects under the sky! The 16th and 17th chapters deal with Music under the headings Gitavinoda and Vadyavinoda. He has voiced his opinion as to how a Music Hall (Sabha) should be, seating arrangements, quality of the Sabhapathi and audience, how the Musicians should be seated, what kind of composition should be presented, etc. Lakshanas of scores of geya prakaras are explained with illustrations. Raja Someshwara has composed lyrics to make his point. He has also given his ideas of a Musician and composer- Gayakalakshana and Vaggeyakara Lakshana in no uncertain terms, listing the plus and minus points. His opinion on the quality of a voice is magnificent. He has clearly differentiated between Shareera (voice) and Dhvani. The first is God given and the second is cultivated. Gamakas are given priority and explained in great detail. Alapana(alapati), different forms of compositions, various instruments, manufacture of Musical instruments etc find place in this work. Someshwara's contribution is too great and the title Sarvagya attributed to him is justified in every way.

Sangita Samayasara of Parshadeva:- This work is believed to have been written in the 13th century. The author practiced Jainism. He was the son of the Brahmin couple, Adideva and Gouri. He was a desciple of Mahadevaraya. His work, Sangita Samayasara is divided into 10 Adhikaranas. Shruti, Swara, Grama and Ragas, Deshi-Gita, Alankara, Gamaka, Alapati, Thaya, Deshi-Raga, Prabandha, vadya, Nruthya, Tala laksana and deshi talas, Vaadanirnaya and Kamsya-Tala, Tala-prana etc are the topics dealt with in these Adhikaranas. It is evident that his preference is Deshi, than Marga. He has expressed in no uncertain terms his respect for Someshwara and his son Jagadekamalla. We find many points on which Parshawadeva agrees with Someshwara or his son. Many phrases and expressions are actually repeated by him, from Someshwara's work. There are some points of individuality in his work as well. He has classified Ragas as Raganga, Bhashanga, Upanga and Kriyanga. Alapati is termed as Ragaalapati – Elaborating a raga without lyrics. He has explained Rupakalapti as a part of lyrics elaborated in the melody mode. Which is equivalent to Neraval of the present Music form. He has come out with some original views, not mentioned in the earlier works. He has given the details of 43 Ragas, popularly known in his time. It is an authoritative book in the Music world.

Sangita Ratnakara of Sharangadeva—Unlike many authors of old tretises. Fortunately, the author of Sangita Ratnakara has provided us with some information about himself. His grand father was Bhaskara of Kashmir, who migrated to the south and his son Soddala was in the court of King Bhillana. Shargyadeva himself was partinized by Yadava Simgana, the ruler of Devagiri. He was an granthas available in his time on Music Combining this knowledge and comparing with the Lakshya – Lakshnas prevailing in his time, he has written a voluminous treatise running to about 5000 verses, spread over seven chapters. This has commentaries by several authors of which, the one by Chatura Kallinatha is very famous. Swaragatadhya, Raga vivekadhyaya, Prakernakadhyaya, Prabandadhyaya, Talaadhyaya, Vaadyaadhyaya, Nartanaadhyaya are the seven chapters, dealing with the said subjects. It includes every details pertaining to Musicology. He calls himself Anavadyavidyavinoda, Sri Karanadhipath” and “Nishanka”. This last is prefixed to his name permanently. His ordery mind has approached the subject matter meticulously and methodically. It is a perfect work. He has explained jaati and grama Ragas with notation. Popular Deshi ragas are explained. Prabandhas are dealt with in great details. The three types or Prabandhas and the four parts of the Dhatu, Instrumental ensembles, percussion ensembles, variety of Vrindas are all

explained clearly. 120 Talas are discussed. This book is like a bridge between the Music scenario earlier to him and after. It can be easily labeled as an encyclopedia.

Sangitasara of Vidyanaraya: This was written in the 14th C by Vidyanaraya, instigator of the Vijayanagar Empire. This book is not available, even in part. But, before it was lost or destroyed, other Musicologists have a chance to study this book. Especially in Sangitasudha written by Govinda Dikshita, we get some information about sangitasara. He has stated, that he learnt lakshanas for 50 ragas from Vidyanaraya and according to him there were 15 melas. He has further mentioned nine parts (chapters) from Sangitasara. Composers' puls and minus points, five categories of vocalists and a chapter on Prabandhas appear to have been included in the book. Govinda Dikshita has written his book Sangitasudha, taking ideas from the earlier book Sangitasara, outlining the aspects of the refined, modern Carnatic Music.

Sangita Sarvarthasara Sangrahamu of Ramanujaiyah:- The author Ramanujaiyah was a relative of Bobbili Keshavaiah, who had challenged ShyamaShastri and was also a contemporary of Thyagaraja. Surichetti Govindara Chetti, convinced about the scholarship of Ramanujaiyah, encouraged him to have his book published. This is a very handy book for learners. There are 48 Gitas including two Ragamalika gitas one in Simhanandana Tala, a few Veena Varadaiah's gitas. Four Gita prabandhas, five Kaivada Prabandhas also are given. The languages used are Sanskrit and Telugu. Any student learning these lyrics will know a great deal about our Puranas and stories in the Epics. This book includes, Chitta Tanas, Tana varnas, Anubandhas of famous varnas, Swarajathis and Thirunamas along with Thyagaraja's compositions with notation. The author has given the details of Swaras in the form of slokas describing the similarity of the sound given out by the animals or birds, colour, caste, place of origin, Chandass, Rishi, Devatha presiding over it, Rasa produced, Star of the day, note, day of the week, tree, food, ornaments, flower, gems, arms, held, vehicle, spouse, clothes, mood it represents etc. It is an interesting study, the book provides.

SangrahaChudamani of Govindacharya:- This book was written to the end of 18th C. The author, Govindacharya was an astrologer in the court of Tanjore. This book is in Sanskrit. It is completely in accordance with the current system of Carnatic Music, Shruthi, Swara, Melas, Janyas, Ragalakshanas and Gitas are dealt with here in detail. The author has started with the origin of Music, remembered the previous Musicologists and has gone on in his own way. He has not tried to follow any of the methods tread by his predecessors. For the first time we come across the names Kanakagiri, Rathnagiri etc of the 72 Melas, as they are known now. He has distributed the 22 shruthis among the seven notes in a different way. He

has allotted one shruthi each for S and P. He has taken two variations each, of R,G,M,D,N into consideration and allotted two shruthis each. $10 \times 2 = 20 + 2 = 22$. All the 72 Melas he has listed are Sampurnas as against the previous table. He has give 366 lakshana Gitas. As this book gives all relevant information about the theory of Music it is given another name – Sangitashastra Sankshepa. He has discussed the Deshi ragas also. Summing up. We can say, Sangrahaschudamani is a very valuable book for all times.

Sangita Sampradaya Pradarshini of Subbarama Dikshitar:- Subbarama Dikshitar was a scholarly Musician, grandson of Baluswamy Diksitar and adopted son of Muthuswamy Dikshitar. Sangita Sampradaya Pradarshini published by the ruler of Ettiyapura is unique in severel ways. In this book, Subbarama Diskhitar has collected a number of compositions by various composers of his time and the previous generation. Lakshanagitas, Lakshya gitas, Sancharis, Swarajathis, Jathiswaras, Tanavaranas, Padavarnas, kritis etc. We find the orginal notation for Dikshitar’s Kritis. Life sketches of about 75 composers, Lakshana slokas of Ragas, Prabandhas and Ragamalika find place her. For the firtd time, Gamakas are represented by symbols. The author has folowed the Venkatamakhin system of Melas. Only this book gives and ideas of many of the Ragas, which have undergone several changes. This book in Telugu is a guide and source material for further study.

Other Treatises On Music

Naradiya Shiksha by Narada.

Dattilam by Dattila Muni

Bharata Bhashaya by Nanyadeva

Sangitameru by Kohala.

Kalanidhi a commentary on Sangita Rathnakara by Kallinath

Sangitameru by kohala

Kalanidhi, a commentary on Sangita Rathnakara by Kallinath

Sangitasudhakara by Haripala

Sangitaraja by Raja Kumbhakarana

Abhinava Bharatasara sangraha by Mummadi Chikka Bhupala.

Swaramela Kalanidhi by Ramamathya.

Ragavibodha by Somanatha

Sangita Parijata by Ahobala

Sangita Chudamani by Jagadekamalla.

Rasakoumudi by Srikantah

Sangita Darpana by Damodara Mishra.

Ragamala, Sadraga Chandrodaya, Ragamanjari and Nartana Nirnaya by Pundarika – vittala.

There are several books written by different authors at various time, in Sanskrit, Telugu and Tamil, which trace the development of Music from time to time. There are authentic commentaries also on the previous works, with varied interpretations. They all given a picture of the Lakshya – Lakshanas, existing in the time of the author, it helps to assess the development and changes that have taken place over centuries.

3.2 LAKSHANAGRANTHAS

3.2.1 RAGA VIBHODA

This is an authentic work on Music dealing with the theory and practice of Music. This is written in Sanskrit and is ascribed to the 17th century AD. The author of the work is Somanatha, who is an eminent scholar in Music as well as in Sanskrit. He belonged to the family of scholars.

Ragavibodha consist vof 470 verses divided into 5 chapters. Each chapter contain 83, 53, 61, 48, 225 verses respectively. The five chapters are Sruthi Svaraviveka, Veenabhedaviveka, Melaviveka, Ragaviveka and Ragarupaviveka. The verses are set in aryameter. In the mangala sloka, he pays homage to Lord Vigneswara, Guru and elders. Than we get reference about his period and his nativity. From this it is clear that his date correspond with 18th 1609 AD. We find that Somanatha quotes many eminent predecessors of his time. He quotes Matanga, Kohale, Umapathi, Parsvadeva, Sarangadeva and many others. The work helps one to get a thorough knowledge about the history of Music. He broadly classifies Music into Marga and Desi. Marga is a variety of Music invented by Brahma but practices and popularize by sages. Desi Music was the style found and practices in various regions and Desas.

While describing sruthis he described 22 sruthis. He says that there are 22 nadis stretched crosswise and it is these which produces the 22 sruthis. He defines sruthi as a note

produced at a fixed position. He says that if the 22 sruthi are made out in relation to vadi, samvadi, anuvadi and vivadi relationship. He designed svras as the actual sound produces. The 22 sruthis were distributed in the saptasvaras in the ration 4324432. The savras are represented with the syllables Sa, Ri, Ga, Ma, Pa, Da and Ni and has the value as 256, 288, 320, 341, 389, 426, 489, 512 vib/sec. While coming to svras classification he dropped the 5 Vikruthasvaras out of 12 svaras propounded by Sarangadeva author of Sangeetharatnakara. He confirmed only 7 svaras because the other 5 according to him were identical with other notes. He describes nearly 7 vikruthasvaras. Thus altogether there were 7+7 14 svaras, of the 14 svaras, suddhasvaras are placed on the 4th, 7th, 9th, 13th, 17th and 20th and 22nd sruthi places. The division of scale at the interval of 4,7,9,13,17,20 and 22 is called the shadjagrama.

He defines tana as a Musical phrase he also gives different varieties of tanas such as koota tanas, vakratanas etc. He defines 49 shadava tanas (28 in sagrama 21 in ma-grama) and 35 audavatanas (21 in sagrama and 14 in ma-grama) thus giving rise to 84 tanas, (49+35=84) subha tanas. The technical terms are explained detail in 1st chapter.

In 2nd chapter veena we see that somanatha differed fundamentally from Sarangadeva. He mentioned about veena having 4 string to produce the suddha vikrithasvaras. It is with the help of these veenas that he arrived at the 22 sruthis.

He considered veena as the queen of Musical instruments. He designed various kinds of veenas such as Ekaragamelaveena and Madhya ragamelaveena and Sarvaragamela veena. The drone called svayambu were used without frets. He also explained the technique of veena playing. He had made use new names Mrudu Panchama, for antara Gandhara and Mrudu Shadja for Kakalinishada. He gives a detailed description of Gamakas, Alankaras, variety etc. 15 types of gamakas are explained. They are pratyahathi, Ahathi, Anahathi, Peeta, Lolama, Vikarsha etc. Varnas are sthai, arohi, avarohi and samhari alankaras are Musical excellences and are of different varieties such as prasanna, parassonnanta, Prasannadvanta, Prasanna Madhya and so on.

In the 3rd chapter melas are described. He defines mela as harmonious combinations. We get description about 960 ragas but only 23 melas were in use during his time. They are Mukhari, revagupti, Samavarali, Todi, Nadanamakriya, Bhairavi, Vasantha, Vasanthabhairavi, Malavagoula, Ritigoula, Kalyani, Sriraga, Kambhoji and so on.

In the 4th chapter he defines raga and gives its lakshana. He describes the 3 kinds of ragas-suddha, chyalaga and sankeerna ragas. He classified ragas according to the time

theory. Ragas were also classified on the basis of nadatma, revamaya, colour seasons etc. Each raga has individual deities. It is believed that the Raga, Ragini paintings found in North India is based on this classification and description.

Then he describes the ragas and its timing followed by detailed sancharas taken by each raga. Altogether Ragavibodha is of very high standard and order. It served as a reference source foundation for north Indian Music just like Natyasastra and Sangeetha Ratnakara for South Indian Music. He has also tried to present briefly the highly advanced system of Music prevalent during his time.

3.2.2 CHATURDANDI PRAKASHIKA OF VENKATAMAKHI:- The seed of Melas, originated during the time of Vidyaranya and processed by later Musicologists saw its completion by Venkatamakhin. He was a minister in the court of Tanjore State, well versed in Music, Sanskrit, Vadas, Puranas etc and had the authoritative knowledge to write a treatise that would be accepted by the scholar of his generation and generations to come. We can easily say. Chaturdandi Prakasika sets up a milestone in the development of Musicology. He was a great composer, Vocalist and veena player. Chaturdandi Prakasika has ten Prakaranas (chapters) dealing with veena, Shruti, Swara, Mela, Raga, Alapa, Thaya, Gita, Prabandha and Tala. Raganga, Upanga, Bhashanga Ragas are explained with suitable examples. Practical aspects are demonstrated through, sancharis and Lakshyagitas. The lyrics are set to notation which emphasise and expose the beauty of the Ragas. The Notes and their variations are denoted by symbols, symbolic representations of Melas and charkas are also given. The scheme of 72 Melas, expounded in this book revolutionized the Indian and Carnatic Music systems. Considering the three variations of R,G,D,N and two variations of M, formation of 72 Melas is done, most methodically. The srutis of these notes give rise to six combinations of R and G and of D and N each, Having RG constant in a chakra and using the six variety of combination of D and N, six ragas are obtained. Likewise with the six combinations of R and G six charkas are got. Applying M1 for the first six charkas and M2 for the second charkas, a total of 12 charkas are formed with six ragas in each, making the number of mela ragas 72. Though Venkatamakhin tabulated the 72 melas, he did not give them any names. It was done by his successors. Govinda Dikshita perfected the system by making it a Sampurna Mela scheme, allotting several of the Ragas in Venkatamakhin's system, the status of Janya Ragas. Prefixes were added to make the name of the Ragas accord with the Katapayaadi rule. Venkatamakhi has stated that the 19 melas that existed in his time were Kalpita Melas and the other 53 were Kalpeyamana and Kalpayishyamana melas. He has described several types of

Veenas like – Ekaragamela veena, Shuddhamela veena, Madhya mela veena, Sarvanga mela veena etc. Method adopted for singing Raga Alapana, Thaya are explained. Lakshnas of Ragas are given in the form of slokas. This book gives a lot of information that is useful and important. So, Chaturdandi prakashika and Venkatamakhin occupy a special place in the Music world.

3.2.3 SANGEETHA SARAMRUTHA

Sangeetha Saramrutha written in Sanskrit by King Tulaja stands foremost among the lakshanagrhandhas written during the modern period. King Tulaja was a Mahratta ruler who ruled over Tanjore from 1728-36 A.D. also known as Takkoji the work dealt with both the practical and theoretical aspects of Music. He was adept on the sciences of medicine, astrology, Mantra, Dharma etc.

Sangeetha Saramrutha consists of 14 chapters. Sruthi prakarana, Sudhasvara prakarana, Vikrutha Svaraprakarana, Gramamurchana prakarana, Sadharana Prakarana, Varnalakarana Prakarana, Jatiprakarana, Giti prakarana, Mela, Raga, Vadhya, Gitaprakarana, Tala and Prakirnaka, Tulaja gives a detailed descriptions about Nada, Sruti, Svara, Grama, Jathi, Tana, Raga, Geethis, Vadhya, Sruthi, Prabhandas, Tala and Dance in each chapter.

In his introduction the author briefly describes the family details. After the introductory verses, he speaks of Nada its production, varieties etc. He says that Nada is the primordial sound or the 'Paramathma' itself. Nada admits of 2 main classes. 'Ahata nada' which is heard and 'Anahata nada' which is unheard. He describes varieties of nadas such as sukshma, atisukshma, pushta, Apustha and Krithrima.

In the chapter on srutis, he defines 'sruthi', as that minutest pitch, which is capable of being heard. He describes 22 sruthis as described by Bharatha. He distributes 22 Sruthis among the sapthasvara in the ratio 4324432 and places 'Shadja' on the 4th, 'Ri', on the 7th, 'Ga' on the 9th, 'Ma' on the 13th, 'pa' on the 17th, 'Dha' on 20th and 'Ni' on 22nd sruthi. While explaining the names of svaras he seems to quote Mathanga. The 22 sruthis are grouped under 5 jatis, Deeptha, Ayatha, Karuna, Mridu and Madhya. The svaras which takes the 4th, 7th, 9th, 13th, 17th, 20th, and 22nd sruthis are suddhasvaras. The rest of the svara varieties are vikrutha svaras. He also says that the 7 Suddhasvars become vikrutha svaras in the Sagrama and Magrama. He also mentioned about Vadi, Samvadi, Vivadi and Anuvadi. He concludes the chapters with a brief description of Vikruthasvaras. There are 12 Vikruthasvaras titles Gramamoorchana.

In the next chapter he describes the Gramas, Murchanas, Suddha and Kutatanas, he described the Gramatrayam, Sagrama, Magrama, Gagrama. While the Sagrama svaras will be suddha, the Madhyama and Gandharagrama will make use of Vikrutha svaras. In describing the murchanas of Shadja and Madhyama he seems to have followed Bharatha's Natyasastra. He mention the moorchanas of these 3 gramas.

While coming to Tanas he says that Suddha tanas evolved out of Shadava and Audava combination of svaras without Shadja, for eg rgmpdn-nrgmpd etc. Tanas are group of svaraphrases sung in a particular manner. He defines varieties of tanas such as suddha, Kuta, Chakra, Misra and so on.

In the next chapter he defines 'Jathis' as a combination of svaras both Suddha and Vikrutha jathis. Tulaja describes 18 jathis comprising of 7 Suddha and 11 Vikrutha jathis. He also gives the svara phrases of these jathis and prastharas. He defines 'Varna' as Ganakriya – 4 kinds of varnas such as Sthayi, Arohi, Avarohi and Sanchari.

In the chapter on 'Geethis' Tulaja describes Geethi as a song or composition. It admits of two types – kapalas and Kampalas.

He mentions various melas, ragas, born out of Svara Sadharana and jathi-sadharana the classification of Ragas have been based on grama, Marga, Ranganaga, Bhasanga and Kriyanga raga. We also get the description of both current and absolute ragas. The 10 lakshanas of Ragas as given by Mathanga is also repeated by Tulaja. He also describes the 72 melas mentioned by Venkatamakhi. But he describes in detail only 19 melas which are popular during his time. Some of the melas mentioned by him are Sriraga, Vasanthabhairavi, Bhinnashadja, Todi, Kalyani, Saranga, Malavagoula, Sankarabharanam, Kambhoji, Bhairavi, Mukhari and so on.

In the next chapter he describes the different varieties of ragas derived from their melas with its sancharas.

In this chapter on Vadhya, he describes the fourfold classification of Musical instruments, Thatha (stringed) sushira (wind) Avanaddha (percussion) and Ghana (metallic). He describes, kinds of Veena, such Ekathantri, Nakula, Trithantrika, Chitra, Vipanchi and Mattakokila. He describes Suddamelaveena, madhyamelaveena, Alapini, Kinnari etc. Further he classified instruments in to Gitanuga, Nrithanuga, devasyanga.

While describing prabhandas in the next chapter he says that prabhandas are Musical compositions having definite angas. He classifies prabhandas in to Gita and Vadhya prabhandas. He also gave the complete description about prabhandas.

In the chapter on Talas, Talaja says that ‘Tala’ is rhythm and is the basis of all Music. He describes Marga and Desi talas. They are numbered 108. He mentioned 3 kinds of Laya such as vilambita, Madhya and druta are discussed. He describes the angas taken by Talas. Then he describes about Yati and its varieties i.e. Sama, Srothovaha and Gopuchayati.

The last chapter deals with dance. In this chapter he traces evolution of dance and the importance of dance and its varieties. He also describes the qualities to be possessed by dancers, Musicians, Vadakas etc.

In Sthyavakaprakarana, he describes varieties of Sthayas such as Bhajanasthaya, Sthapanasthaya, Gathisthaya, Amsa, Avadhana, Karuna, Komala etc. This is followed by the description of Alapthi, Brinda, Kutapa and so on.

The Ragas mentioned by Tulaja which were handled by trinity. Tulaja follow the scheme of 72 mela of Kanakangi-Ratnangi. He had given the respective deities associated with 21 moorchanas derived from Gramathrayam. He describe the 5 types of Gayakas Viz, Ranjakudu, Rasikudu, Bhavakadu, Anukarudu, etc.

Sangeethasaramrutha as a whole is highly informative in value. This work is a source material for reference in the field of Music and dance.

3.2.4 SANKEERTANA LAKSHANAM

Tallapaka Annamacharya saw in Sri Venkateswara mother, father, spouse and God and surrendered himself to him. He absorbed Vaishnava Bhakti literature of Azhwars and projected the ‘Dravida Vedantam’ in several of his sankirtanas. He beautifully sang about Tirumala, his Lord’s abode, his divine weapons, chariots, ornaments, abhaya hastam and feet in his sankirtanas.

Annamacharya was a people’s poet. Having realized that feelings of Sringara and philosophy are the ones which get close to the hearts of the people, Annamacharya gave literary expression to those feelings and thoughts. Experience and enjoyment of life precede renunciation and spiritual living. Annamacharya taught the advaitic nature of the materialistic and spiritual living through his Sringara and Adhyathmika sankirtanas.

Though the Potakamuru Bhagavatas and Krishnamacharya flourished in the thirteenth century and followed the Bhagavata sampradaya or bhajana sampradaya, no sankirtanas or kirtanas dating back anterior to Annamacharya are available in Telugu. Krishnamacharya's (1268 – 1323) 'Simhagiri Narahari Vachanamulu' are vachanas only and not musical compositions fit for singing the way sankirtanas are sung. The sringara sankirtanas of Annamacharya happen to be the earliest examples of padas in Telugu. Hence, Annamacharya is founder patriarch in Telugu for the musical literature of sankirtanas and paved the way for Purandara Dasa in Kannada, and for the later vaggeyakaras like Kshetrayya, Ramadas and Tyagaraja. Through the medium of 'Sankirtana sevanam' he did his 'Upasana' and had inaugurated 'Desa Bhasha Sankirtana Yugam'.

Sankirtana Lakshanam:

'**Sankirtana Lakshanam**' in Sanskrit was the original work of Annamacharya. Although the original is no longer available we are fortunate to have its line-to-line translation into Telugu, in poetic form, by his grandson, Chinna Tirumalacharya.

Padam in 'Sankirtana Lakshanam':

The qualities of sankirtana are given in detail in the treatise, '**Sankirtana Lakshanam**'. Kirtana, Sankirtana and Padam mean one and the same thing. Padam is a devotional song set to music. This pleasing musical form was given a place of pride in the ancient works like Natya Sastra, Sangita Ratnakara, Sangita Chandrika, Sangita Chudamani and Sangita Sudhakara. Padam is a short form for pada-niryukta that was mentioned by Bharata.

The sankirtanas of Annamacharya are divided clearly into pallavi, anupallavi (in some of his sankirtanas) and vrittams. Pallavi gave completeness to the pada composition, made it an integral whole and has become the life force of the sankirtana, one may say. One can take it that it was he who brought in this arrangement. He composed stanzas of four lines called vrittams in his padams. We may call them 'vritta- bandhas'. They are called charanas today. Treating, perhaps, the padam as 'tridhatuka'(consisting of udgraham, dhruvam and abhogam in many of his padams), he composed three charanas (vrittams) in many of his padams. There are some sankirtanas, which have more than three, even ten charanas.

In general, Annamacharya's sankirtanas do not have anupallavi but some have anupallavi too. In the sankirtana composed in Ramakriya raga, 'Bhaktikoladivade paramatmudu' constitutes pallavi and 'bhuktimukti taneyicchu bhuvi paramatmudu' is given

as anupallavi. That means by the time Annamacharya came on the scene pallavi had established itself and anupallavi was in the process of stabilizing. One can find pallavi and anupallavi in Krishna Leela Tarangini of Narayana Tirtha, at least a hundred years before Tyagaraja.

Annamacharya has the honour of making pada – composition complete and integrated by making pallavi important. He also seems to have accepted the idea of Sangita Ratnakara in considering prabandha as tri-dhatuka. With its importance to pallavi, the two elements of dhatu and matu in musical compositions attained a perfection and beauty.

Annamacharya has not composed his own name into the last vritta- bandham of his songs by way of ‘mudra’. He contented himself by spelling out the name of his ishta- daiva, Venkateswara , wherever he liked.

Padam can be either in Sanskrit or in Prakrit or in local languages. Prasa and Yati have to be observed as in poetry. Padam is three fold Bandhura Vritta, Nibandha and Choorna.

1. Vritta:

Vritta padam contains 26 ganas. Vishama or Unequal, Sama or Equal and Ardha sama or Half Equal. Out of these in Vishama vrittam, the four padas or lines are dissimilar. In sama vrittam, the four lines are similar. In Sama padam, the four lines are also similar and are rhythmically set to the talam or laya. When the odd lines are in one metre and the even lines are in another metre, the vrittam is termed Ardha-sama vrittam. In the same manner, Annamacharya describes Ardha-sama padam.

Vishama Padam

Sakala Devatalu ni sariramani sarveswara ninnu talachuta melu

Sama Padam

Govindasrita Gokula Brinda

Ardha-sama padam

Veda vedyulu vedaketi mandu

2. Nibandhana

Nibandhana padam contains yati, prasa, matra, tala, raga, bhava and has become popular through Annamacharya.

Kulukaka nadavaro kommalala

Jalajala raleeni jajulu mayammaku

For the Nibandha Padam, the componenet stanzas are the limbs or avayavas. The first is known as Udgraham, the second as Melapakam, the third as Dhruvam, the fourth as Antaram and the fifth as Abhogam.

The continuity of meaning in the various stanzas strewn in a padam is maintained through the pallavi (refrain). At the end of each stanza therefore pallavi is repeated. The refrain that has two lines is known as Pallavi. If it is only half, (i.e. one line), it is known as Sikha. Where Pallavi is used, Sikha is not applied. If there is Sikha, Pallavi is not there.

Each division of the song is called 'Dhatu' and variations in the arrangement of the Dhatu rendered a variety of Padams- Eka Dhatu Padam (song with one stanza) Dvi Dhatu, Tridhatu, Chaturdhatu, Ashtapadi or Sarabham (song with eight stanzas) (Sarabham is a mythical animal having eight feet.)

Nibandhana padas are prominent in Annamacharya's sankirtanas.

3. Choorna

Choorna padam has no regulation of guru and laghu, no regulation in respect of number of letters and is not bound in a stanza. The type of padam composed by Krishnamacharya and others without tala and chandas (rhythm and metre) is known as choornika (choorna), which is aniryuktha i.e. non-traditional.

Language:

Annamacharya stipulated chaste classical style of language for the spiritual songs and the spoken word dialects of all the idiomatic beauties including the dialects of gopis and chenchu belles (of tribal areas) wherever the theme and the character of the nayika impelled.

Language – wise Annamacharya's powers of composition are inimitable. Telugu became highly plastic like wax in his hands. His compositions could please both the elite and the common men. He wrote 'Venkatachala Mahatyam' in Sanskrit and for scholars some sankirtanas.

Annamacharya's main purpose was to spread Vaishnavism among the common men. In this attempt to reach the common man, we find Annamacharya using the language used by common men and the folk tunes which can be easily hummed by one and all. We find in his

literature melukolupu, suvvi, gobbi, allonerellu, jajara, sodi, tandana, yela, kolatam, chandamama, sobhanam, harathi, uyyala, lali, chagubhala, kugugu, nalangu etc. Thus Annamacharya had composed thousands of folk songs following Desi tradition.

3.3 SELF ASSESSMENT QUESTIONS

1. Explain the contribution of any two of the following lakshanagranthas.
 - I. Ragavibhodha
 - II. Chaturdandi Prakasika
2. Explain about Sankeertana Lakshanam.

3.4 REFERENCE BOOKS

1. South Indian Music by Prof. P.Sambamurthy (book-VI)
2. Tanjore as a seat of Music by S.Seetha
3. Chaturdandi Prakasika by Venkatamakhi critically edited and translated by R.Satyanarayana.
4. Sankeertana lakshanm translation and commentary by Dr Salva Krishnamurty

UNIT IV

ROYAL PATRONAGE

4.0 OBJECTIVES

This unit gives the knowledge of

1. Royal patronage in general
2. Different kings who patronized the Art

4.1 Royal Patronage

Carnatic music is the oldest Art form in India. The culture of a Nation is closely related to the Arts prevailed at that time. The present day classical music is well patronised by many kings, Zamindars from times. The music originated from Samaveda underwent many changes and developed through ages. In the excavations of Harappa and Mohenjo-Daro the 7 holes flute, laya vadyas and other instruments were found. The musical history may be imagined through these references. The history can draw with the arrival of Aryans (2000 B.C.) in Veda period also there are so many references of music in the Epics Ramayana and Mahabharata.

Indian kings gave much importance to music and Dance. They introduced music as subject in education. Kings are well versed in the theory and practical aspects of music and they penned many lakshanagranthas. Though the history was well patronised by Mouryas in North, Chera, Pandya and Chola kings in South it was well established by Guptas. King Chandragupta encouraged music in his kingdom. The great poet Kalidasa and Aswaghosha belonged to his court only.

Pallava king Mahendra Varma-1 and Narasimha varma (7th century) documented music in the form of stone inscriptions. He paved way for notation system of the modern times.

In 11th and 12th centuries many musicians were encouraged and felicitated by Chola kings. They were paid by giving eename and Agraharams. The historical evidences are references in this context. The important kings who patronised in this period are:

S.No	kings	Period
1	Rajaraja	985-1018 AD
2	Rajendra I	1012-1044 AD
3	Rajadhiraja	1014-54 AD
4	Rajendra II	1052-64
5	Rajendra III	1070-1122
6	Rajaraja III	1146-73

Other kings who contributed to the music world are

1	Nanyadeva	1100 AD	Sarasvatihridayalankara
2	Kirti Raja		Commentary for Natyasastra
3	Someswara(Chalukya king)		Manasollasa
4	Parswadeva	1100 AD	Sangitasamayasa
5	Pratapa chakravarthy, Jagadekamalla II	1140 AD	Sangeetachoodamani
6	Giuranarya		Sangeetalakshana Deepika
7	Harapaladeva	1170 AD	Sangeeta sudhakara
8	Lochanakavi	1160 AD	Ragatarangini
9	Jayadeva		Gitagovindam court musician of Kirtiraja

In 13th & 14th centuries

1	Somarajudeva	200 AD	Sangeetha Ratnavali
2	Simhabhupaludu		Commentary for Natyasastra
3	Kakatiyaraju Ganapatidevulu	220 AD	Geetha Rathnavali
4	Senapathi		Nrutyaratnavali
5	Hammararaju	1283	Sangeetha Srungarahara
6	Sarangadeva		Sangeetha Rathnakaram
7	Somanadhudu		Basavapuram
8	Panditaradhya	1300	
9	Allavuddin khilji	1296-1316	Ameerkhan
10	Ballala-III	1310	Bharatasara Sangraha
11	Sri sri	1324	Sangitopanishat sarodhara
12	Vidyaranyaudu	1340 AD	Sangitosara
13	Bhuvananda	1350 AD	Sangitaloka
14	Kumargirireddy	1390	Vasantarajeeyam

In 15th & 16th centuries

1	Padakomatireddy	1400 AD	Vasantharajeeyam
2	Vemabhupaludu	1402	Sangeetha Chintamani
3	Gopatippendra	1440 AD	Taladeepika
4	Purushottamadeva	1470 AD	Abhinava Geettagovindam
5	Rajamansingh(Gwaliyar)	1458-1528	

6	Sikandarlodi	1488-1506	
7	Nijaguna Sivayogi	1500 AD	
8	Harinayaka	1502 AD	Sangeetasir
9	Meshakarna	1509 AD	Ragamala
10	Achutarayalu	1530 AD	Talakala
11	Bandaru Lakshminarayana	1520 AD	Sangeetha suryodayam
12	Somabattu		Commentary on Talakalavaradhi
13	Keerthi Ramamatyulu	1536-38	Swaramelakanidhi
14	Pundareeka vitaludu	1510-65	Ramarayalu
15	Babar	1483-1530	
16	Humayun	1530-56	
17	Akbar	1556-1605	
18	Jahangir	1605-27	
19	Shajahan	1628-1658	
20	Auragajeb	1658-1707	
21	Ahobaluru	1700	Sangeeta Parijata

In 17th & 18th centuries

1	Midhilaraju	1610 AD	Sangeetha Damodara
2	Jagadekamalla	1620 AD	Sangeetha Sara Sangraha
3	Mummidi Chikkabhupala	1630 AD	Abhinava Bharatasara Sangraham
4	Chikkidevaraja odayar	1701	
5	Keladi Basappa Naik	1720 AD	Sivatatva Ratnakara
6	Ramavarma Coil Tamvuran	1724-28 AD	
7	Tulajaji	1728-36	Sangita Saramrutam
8	Krishnaraju Odayar-II Mysore Maharaja Balaramavarma Maharaju	1760	Tiruvanantapur-Balaramabharatham

In 19th & 20th centuries

1	Swathi Tirunal Maharaja Setupati	1868-72	Ramanadhapuram
2	Krishna Odayar – III	1799-1868 AD	
3	Chinnaswamy Modaliyar	1893AD	
4	Baroda Maharaja	1918	I All India Music Conference
5	Muthaiah Bhagavatar	1933	Sangitha Kalpamrutam

4.2 Vizianagaram Samsthanam– Ganapati’s - Patronization

The area between Godavari and Mahanadi is known as Kalingadesa. Vizianagaram kingdom was established here. Besides, parts of Badami Chalukya, Kakatiya and Reddy raja samsthanams were also under its suzerainty. This was the prominent samsthanam in Northern

Sarkar Zilla. It became 'Vidyalanagaram' with the efforts of Vijayarama Gajapati. Narayana Gajapati spent his life mostly in Kasi and gave importance to arts. Later, it bifurcated into Vizianagaram and Bobbili samsthanams.

Ananda Gajapati described as 'Prince charming' by westerners was a vaggeyakara. Proficient in veena and Sitar playing, he wrote many Javalis and Tanavarnas. But only one Ata tala varna in Dhanyasi raga set to khandajati Ata tala is available. He worked for the upliftment of devadasis in society. He encouraged many musicians in his court.

Important vaggeyakaras who contributed much to the field of music.

1. Durvasula Suryanarayana Somayajulu: vainika guru and Asthana vidwan of Anandagajapati, he composed a 72 melakarta ragamalika on the great history of Vizianagar kings. He composed many padas on Ananda Gajapati. Some others are ituchudara-Mukhari, enduki tondara-Kambhoji, nerenamminanu-Mohana etc.

2. Tacchuru - Singaracharyulu, Peda Singaracharyulu: are both Vizianagaram court musicians, appointed from South by Ananda Gajapati. They wrote important music books like Gayakalochanam, Gayaka siddhanjanam, Sangitasarvartha sara sanghamu and Svaramanjari. These are very useful books for learners.

3. Adibhatla Narayanadas: a legendary Harikatha performer, conferred with many titles like Harikatha Pitamaha, Layabrahma, Pumbhava saraswati etc. He was felicitated with gajarohanam, gandapendarum. He wrote many harikathas and rare experimental books like 'Panchamukhi raga tala prabandha svarupadarsini', 'Dasavidharaganavatikusumamanjari. He was also a veena exponent.

4. Palukuri Venkataramana: He composed many bhajana system compositions. Total 33 items were composed with raga and tala but their notations are not available. Praising Venkateswara is their theme. Mohana, Kambhoji, Todi, Yadukula Kambhoji ragas Triputa, Rupaka, Chaturasra talas are used in the compositions.

Musicians in the Samsthanam

- 1. Veena Padegururayacharyulu :** court musician of Narayana Gajapati. Historical evidence says that he was contemporary of Bobbili Kesavayya and Tyagaraja. He wrote many geetas, tanavarnas, svarapallavis, sringarapadas, konugu sabdas, salam darus and many kirtanas. He dedicated many kirtanas to Gajapati.

2. **Veena Venkataramanadasu:** Son of Chinna Gururayacharyulu and court musician of Ananda Gajapati, he was a good rudraveena player who was very efficient in playing shatkalas on veena. He authored a book 'Veena Rahasya Prakasika'.
3. **Kaligotla Kamaraju Pantulu:** veena, violin, and vocal musician. Disciple of Vasa Sambayya and court vidwan of Vizianagaram, he composed a svarapallavi in Navaraj ragam. Propagated Adhyatma Ramayana kritis in Vizianagaram.
4. **Podugu Rammurty:** court vidwan of Vijayarama Gajapati, disciple of salagramam Gopalam . He started a gurukula pathasala at Narsannapeta in Srikakulam district and taught students freely. His title is Vainka sarvabhuama.
5. **Niraghatam Krishnaya:** Court musician of Ananda Gajapati. He had many disciples and was capable of singing any raga for hours together.
6. **Karri Padmanabha Swamy:** Court musician of Ananda Gajapati and contemporary of veena Venkataramana dasu.
7. **Pappu Venkanna:** another musician with melodious voice and used to perform with good sangatis.
8. **Kavirayani Lakshminarayana:** Court musician of Ananda Gajapati, efficient in rudra veena playing. His son Kavirayani Jogarao was a veena teacher in Vijayarama gana pathasala.
9. **Dvivedula Lakshmana Sastri:** disciple of Madhura pantula Perayya Sastri propogated many Tyagaraja kritis of South.
10. **Ustad Mohabbatkhan:** Varanasi sitar musician and a great vocalist. Used to play rudra veena in his special style. Taught nuances of Hindustani system to Gajapati.

Dwaram Venkata-swamy Naidu, Kolanka Venkataraju, Peri Ram Murthy are some other notable vidvans from this region.

4.3 Venkatagiri samsthanam

The founders of Venkatagiri samsthanam belongs to Velugoti. They were under the rule of Vizianagar rulers till 15th century but after the fall of the dynasty they were friendly with then Mughals and British rulers.

They made venkatagiri as their capital. From the 25th generation they were known as Yachendras.

Contribution: The 23rd generation sarvagna kumara Yachendra wrote an Ahtakam on Jnanaprasunamba and a Churnika.the 27th generation sarvagna kumara Yachendra wrote

Geetartha sara sangrahamu, Sabharanjani, Nastikadhvanta Bhaskaram Ratnashatkanguleeyakam, Sarvamatasara sangraham. Among them in Sabharanjani he discussed musical aspects in 8 prakaranas.the 31st generation Venkatesha varada Raja Gopala Krishna Yachendra conducted musical festivals in his court and felicitated famous musicians.Muddukrishna Yachendra printed a dance treatise ‘Rasarnava Sudhakaram’. Venugopala Yachendra(28) used to invite musicians to Sivaratri festivals at Kalahasti and felicitated them. Natyakala pradarsini a dance treatise was also a contribution of them. Venkatesha varada Yachendra was efficient in Sangeeta Avadhana.

Well known musicians Saraswati Sesa sastry, Saraswati Suryanaraya Sastry were in this samsthanam.Tirupati Vidyala Narayanaswami Naidu, Shatkala Narasayya were court musicians.

Tirupati Vidyala Narayanaswami Naidu; he wrote many varnas, kritis, Javalis, and Ragamalikas on the request of raja.lernt music from his mother Komlamma (Tyagaraja Sishyaparampara) and from Kalahasti Venkataswamy Naidu.His mudra is ‘Tirupatisa’,’Trupatipura’,Tirupati’. But only a few of them are available.

Famous among his compositions

1. Ikanaina- Pushpalatika Adi
2. Parakela saraswati-Natakuranji-Rupaka
3. Vagaladi bodhanalaku-Behag-Rupaka

Annual Vaggeyakaras and vidvans felicitated from this samsthanam are

1. Ramlakshma
2. Bngalore Nagaratnamma
3. Saraswati bai
4. Mahavaidyanathayyar
5. Changalvaraya sastry

4.3 SELF ASSESSMENT QUESTIONS

1. Write a general essay on royal patronization and its impact on Music.
2. Write an essay on Vizianagar samsthanam and patronization

4.4 REFERENCE BOOKS

1. Royal Patroge to Indian Music by Gouri Kuppaswamy & Hariharan
2. Andhrapradesh Samsthanalu-Sangeeta Vajmayamu by C.Vijayalakshmi

UNIT – V

MUSICAL INSCRIPTION AT KUDUMIYAMALAI AND TIRUMAYAM

5.0 OBJECTIVES

This unit gives knowledge in

1. Iconography
2. Musical Inscriptions
3. Music in Kudimiyamalai
4. Stone Pillars and Tirumayam

5.1. THE ICONOGRAPHY OF INDIAN MUSIC

There is a history about the evolution and development of the idea of the icons and that history is very interesting. It covers the long period from the Vedic and Upanisadic upto the present time. The Icon is a kind of symbol that symbolizes the gross materialistic and anthropomorphic ideas of the gods and goddesses, which are really the subtlest or causal ones of the noumenal and at same time transcendental form or it can be said the formless form.

Regarding the origin of iconism, the pre-vedic Aryanism knew no idols, and the word for God in Indo-European languages involves no conception of a personal deity. But in vedic religion, two parallel streams of thought have to be distinguished. On the one hand, there is the theistic, and even monistic, conception evolving possibly through the stages of polytheism, henotheism, monotheism and pantheism in the Rg-veda-Samhita, the impersonal sacrifice in the Brahmanas and the all powerful God in the Aranyakas and Upanishadas and on the other hand, there is a parallel tendency towards anthropomorphic integration, towards symbolism, for instance of Gayatri and Omkara, towards the representation of spiritual conceptions in their Purusa vidha character. The student of iconism is concerned with the evolution of the latter phase of the Vedic religion. It is unfortunate that actual concrete datable evidence exists in Indian only from the Asokan epoch onwards.

Music in India is a superb creative art, infused with a religious feeling. Music is really a spiritual sadhana that uplifts the consciousness of man to the highest. It is not just a subtle fabric of tones and tunes, of fancy and dream, but is a dynamic spiritual expression. The ancient seers saw in their ecstatic vision the divine forms of the ragas, as both objective and

subjective material and spiritual ones and not merely as the inert structures of tones and tunes. So a raga's is a psycho-material object that spiritualizes both the body and the mind, so as to get the luminous both the body and the mind and helps men to transcend both matter and mind, so as to get the luminous apperception of the absolute.

Music is a sign or symbol that signifies bliss and beauty, for which it really stands. The function of a symbol or sign is in fact, to refer to that for which it stands. Some make a distinction between 'symbol' and 'sign from the standpoint of logic. Regarding the use of sculptures as symbols, we find that in the Buddhist period, sculptured representations of the life stories (jatakas) of Lord Buddha were carved in the stupas and cave temples of Amaravati, Bharhut, Badami, Ellora, Elephanta, Mathura, Gandhara, Sanci, Nagarjunakonda etc.,. The mural paintings of Bagh, Ajanta, etc., are also the genuine proofs of the use of human figures as symbols. Many of the Hindu temples of the post-vedic period, including their dancing halls (natyamandir) are decorated with the sculptures of Natas, Natis, Yaksinis and different Musical instruments like sankba, veena, venu and different sizes of drums(mrdang or puskara). We thus get evidences of symbols in the sculptures and paintings that were chiseled and painted after the gods, goddesses, and sacred objects of the past. Now it is understood that idol or image worship generally developed in connections with the worship of divine and semi-divine beings, heroes and heroines in the remote past, though their conception differed in different countries possessing different tastes and temperaments.

Now, for enunciating the origin of the ragas, the authors of the mythici-historical epics have taken the help of symbols for clarification of the subject in a mystic manner. They have stated that the five ragas evolved from the five mouths of the Lord Siva and the raga natanarayana fromt the mouth of Devi Gauri. We notice that the Siva-Sakti or Tantric cult was predominant when the said conception arose. From the iconographical viewpoint the worship of the Siva-Sakti principle is very important. In the iconographical conception of Music, Siva has been conceived in two ways, one, in the symbolic way, the phallus being the emblem, and the other, in the anthropomorphic way, the idol or image as the emblem. The practice of worship of Siva and Sakti is very ancient as it is evidenced form the findings of the prehistoric Indus Valley mounds. In some of the ancient rock-cut temples, Siva has been depicted as the five-faced god. The names of the five faces are: Sadyojata, Vamadeva, Aghora, Tatpurlusa and Isana which are again the five aspects of the sun. The mythological interpretation of the origin of the ragas relates to the five mouths and the five ragas have been conceived to correspond to these five mouth-cum-gods.

1. Sadyojata - Sriraga
2. Vamadeva - Vasanta
3. Aghora - Bhairava
4. Tatpurusa - Pancama
5. Isana - Megha

The five faces of siva as represented here are the five symbols of the five main ragas and these symbols are no other than the icons. The five primordial elements (suksmabhutas) like earth(ksiti), water(apah), fire(tejas), air(marut) and ether (vyama) has been conceived as the symbols or signs of those above mentioned ragas.

Five face cum Mouth of Siva	Primordial element	Vijamantra	Plexus(Cakra)	Raga
Sadyojata	Earth (ksiti)	Lam	Muladhara	Sriraga
Vamadeva	Water (apah)	Yama	Svadhithana	Vasanta
Aghora	Fire (teja)	Ram	Manipura	Bhairava
Tatpurasha	Air (maruta)	Vam	Anahata	Panchama
Isana	Ether (vyama)	Ham	Visuddha	Megha

5.2 MUSICAL INSCRIPTION AT KUDIMIYAMALAI AND TIRUMAYAM

The term ‘Iconography’ is derived from two Greek words ‘*Eikon*’ meaning image and ‘*Graphika*’ meaning writing, drawing etc. The term Eikon is synonymous with the Indian word ‘area’ or image. The term ‘icon’ signifies an object of worship a figure that represents a deity of a saint in painting, mosaic, sculpture etc. Therefore iconography is a special branch of knowledge or study that deals with the images of deities.

There is a history about the evolution and development of the idea of the icons and that history is very interesting. It covers the long period from the Vedic and Upanishadic upto the present time. The icon is a kind symbol that symbolizes the gross materialistic and anthropomorphic ideas of the Gods and goddess.

5.3 KUDIMIYAMALAI INSCRIPTION:

This inscription was inscribed by the time of king Mahendra at Kudimiyamalai in the pudukotai state Raja Mahendra seems to have been a patron of Music as well and short

Musical treaties referred to his time inscribed on the face of the gtaet Siva temple at Kudimiyamalai, so that mahendra in particular was a part of art as well as religion. Kudimiyamalai literally means the hill of him who has the Sikha. It is the Sikhanathaswami temple near the Melaikkovil, this huge inscription is engraved on a rock on the slope of the hill behind the Sikhanathaswami temple. The end signs and some of the last latters of the lines of the section of the inscription are obscured by the rock-cut mandapam in front of the melaikaovil, but otherwise the writing in the pallava grantha leadings and the colophon in Sanskrit except a line in Tamil at the end. It contain quadruple groupings of Music, pertaining to the seven archaic Suddhagramaragas, madhyamagrama, Shadjagrama, Sadharita, Panchama, Kaisika madhyama and kaisika in vogue in ancient India there line should after follows. Sa-3, Ri-2, Ga (Antara Gandhara)-2, Ma-4, Dha-36, Dha-3 and Ni (kaisikanishada)-2. The frequency of usage of the Musical notes in the inscription is in the following order:

Unfortunately, a similar inscription at Tirumayam near Pudukkottai was erased in greater part at a later period and is now almost in an undecipherable condition. The inscription is believed to have been in the 7th cent A.D. on the strength of scriptorial and other evidence. It is generally believed to be Mahendra Vikrama Varman I of the pallavas. Though the inscription was discovered as early as in 1904 and edited by P.R.Bhandarakar in 1914 with commentary with the help of an supplied by the late rao shaheb H.Krishnas astra, only an occasional or a casual study at the inscription had been made till now.

R.Satyanarayana of Mysore brothers further said the inscription of the seven gramaragas are devided in to 7 sectons, each subdivided in to a number of “aksiptikas’. Each aksiptika concludes with on end-sign fifteen of, these are lost. The total usage of Musical notes in the inscription is 2432. But of these 54 are are not available. However 19 out of these missing notes may be gussed as follows: Sa-3, Ri-2, Ga(Antara Gandhara)-2, Ma-4, pa-3, Dha-3 and Ni (kaisiki Nishada)-2. The frequency of usage of the Musical notes in the inscription is in the following order.

1. Shadja - Sa, Se, Su, Si
2. Madhyama - Mu, Mi, me, Ma
3. Dhaivatha - Dhe, Dhu, Dhi, Dha
4. Rishabha - Ra, Ru, Ri, Re
5. Panchama - Pu, Pe, Pi, Pa

- | | | | |
|----|------------------|---|------------------|
| 6. | Nishada | - | Ne, Na, Nu, Ni |
| 7. | Gandhara | - | Gi, Ga, ge, Gu |
| 8. | Anthara Gandhara | | u,a,e |
| 9. | Kakali Nishada | | Ke, Ku, Ka (48). |

The names of the seven notes used in the inscription are, Shadja, Rishabtha, Gandhara, Madhyama, Panchama, Dhairvatha, Nishada and 2 Vikrutha notes Antara gandhara and kakli Nishada.

5.4 MUSICAL STONE PILLARS

The Musical stone pillars found in some of the temples of south India are marvelous architectural and Musical skill. The cluster of pillars carved out of a huge block of resonant stones was played upon with two sticks provided with a hard striking knob at the ends. The performers stood on opposite sides and played on the pillars. Solo Music as well as accompaniment were provided by them. The rhythmic accompaniment is provided to performances of dance by playing jatis on them the tone colour of the notes emanating from this pillars resembles the tone colour of the Jala tarangam. The pillars are of various artistic shapes cylindrical, square, rectangular fluted (twisted).

They show how and could be combined with the requirements of Music when a pillar struck one can feel and her sympathetic vibrations from the appropriate pillar graduated to the same pitch. The pampapati chowdeswari and vittala shrines at humpi and temples of Lapakshi, Tadipatri, Madurai, Azhugar Kovel, Azhwatruru ranagari, Tirunalveli, Kalakkad, Suchtrinadram and Trivendrum contain splendid specimens of Musical stone pillars (where resonant) stones occurred in, how the course of the air along one direction and the passage of the air in the reverse direction can result in notes of different tone colour is a phenomena worthy of study and investigation.

5.4.1 THE MUSICAL STONE PILLARS MAY BE CLASSIFIED UNDER FOUR HEADS:-

(1) Sruthi sthambas.

These were used for sounding the drone note. With the tonic note given by the pillar, the sacred choir gave recitals of sacred music - Vedic hymns or the Tevaram or both.

(2) Gana sthambas.

These were used for providing musical accompaniment. In this case, two players with thin bamboo sticks stood at opposite ends and played in a concerted manner. The compass of the musical notes of the pillars extended over one octave. In some cases, the pillars gave the notes belonging to the Kharaharapriya scale and in other cases to the Harikambhoji or Sankarabharana scales. In the temple at Tadicombu, near Dindikal, the pillars give the notes corresponding to the Udatta, Anudatta and Svarita svaras of Vedic music. Solo performances also were given with these Gana sthambas.

(3) Laya sthambas.

These were used for providing a cross-rhythmical accompaniment. These pillars are so sensitive that any player on the Kanjira can play on them. A tani vinikai on a chosen tala can be given with this pillar. Rhythmic accompaniment was provided to sacred music with these pillars. These pillars were also found in the Nritta mantapas. In some cases, jatis were played on them for the guidance of the dancer or a group of dancers. In the Pampapai temple at Humpi, one can see rows of pillars along the two sides of the courtyard. The dancer started dancing from one end of the courtyard and went on dancing in slow stages to the other end wherein the King was seated. Every pillar had near it a performer and as the dancer came near the pillar, the player took up the jati sequences performed by the performer at the previous pillar and continued it. Thus a relay system worked.

A very good specimen of a laya sthamba is seen in the Bugga Ramalingeswaraswami temple at Tadpatri.

The halls containing the musical stone pillars are referred to as the Mani mantapas.

(4) Pradarsana sthambas.

The pillars herein illustrated certain acoustical laws and phenomena. The phenomenon of sympathetic resonance can be seen and verified in the musical pillars in the Suchindram temple. The opposite corner pillars are so accurately tuned that when one pillar is just tapped, the pillar at the opposite corner which is tuned to the note of the same frequency, immediately vibrates. This vibration can be clearly heard

and also felt by the fingers. These pillars in the Kulasekhara mantapa were erected about the year 1798 A.D.

The law of dvigunatva is illustrated by a pillar in the Devimantapam of the Tadpatri temple. The frequencies of the octave notes bear the ratio 1 : 2. In other words if the frequency of the middle octave sa = 240 vibrations per second, the frequency of the tara shadja = 480 vibrations per second. In that pillar there is a constriction at 1/3 length. When the segmented portions of the pillar are struck alternately, one hears the madhya shadja and the tara shadja, the longer segment giving the middle octave note and the shorter segment, the higher octave note. Inverse law is thus explained through this pillar.

The musical icons figuring in some temples afford interesting study. The temple at Krisbnapuram in Tirunelveli District contains many sculptured figures on horseback. These are seen projecting from big pillars. The various limbs of these figures when tapped, give notes of different pitch. The sculptures of Rati and Manmatba in the Vishnu temple at Shanbagaramanallur and in the temple at Tenkasi are of resonant stone and the different parts when struck give different notes. By skilfully striking the limbs in the required order with a thin bamboo stick, one can play a simple piece of music.

5.5 EXAMPLES OF STONE PILLARS: In the temple at Tadikombu, near Dindigal the Musical stone pillars are in front of the shrine of Sundaravalli.

(Soundaravalli - Teyaru script) give the notes which corresponded correctly to the udatta and unudatta and svarita of Vedic chants.

The Musical stone pillars are not referred to the ancient Agama treatises pertaining to temple construction they are familiar the era of Vizianagara empire. In the grand temples like Chidambaram, Thanjavur, Tiruvarur there are no Musical stone pillars. In the Musical pillars the suchindram pillar are the reacting the peak of existence.

Plenty they were used for carving resonant images as in Krishnapuram temple in Tirunelveli Dist. In the temple at Darasuram near Kumbhakonam the stone of the Balipitham give Musical notes. In the temple of simha chalam notes are heard from the stone foliage work on the top of the pillars.

In the temples at ChampaKarama nallur and Azh watri Iwnagari in the Tirunelveli district, there are notes drilled in granite stone pillars which when blown through produce the

notes of wind instruments like the conch and Ekkalam. The air blown passes through scroll like resonating chamber inside the pillar and emerges on the other side. In the pillar near the sanctum sanctorum of the Vishnu temple at Ahzwartirunagar the note given resembles to that of the conch.

In the Siva temple of Champaka ramanallu in the Nanguleri taluque for the further improvement is noticed. A conical tube slightly bent and with a construction of 1/3 length is pitched right across the square pillar at a height of about 4½ feet from the floor. The interior of the tube which is open at the two ends, is well polished when one blows into the hole from the opposite side, the tone colour of the note heard reasonably that of the Ekkalam. It is a marvelous experience Musical stone pillars Musical stone pipes Musical stone figures.

In the Cheluvarayaswamy temple in Melkote, Mysore, there are tiny Musical stone pillars of about 2 feet in height in the hall in front of the Diety Yadugiri. In some pillars there are small chiseled figures of stone adorning at the corners and at an angle and which when lightly tapped, give clear Musical notes of frequencies, shadja , Chatusruti Rishabha and Antara gandhara.

The Musical stone pillars adorning the temples at Humpi, Tadpatri, Madurai, Azhagarkoil, Tiruvanveli – Suchindram are the pride of South India. These stones have iron in the composition. Both a Musical and rhythmical accompaniment were provided by these pillars.

The Musical conservatories of Europe are housed in Clossal building with double walled sound proof chambers. During a lesson or lecture hour the doors will be closed and even though a piano class may be going on in the next room no one will get even a faint sound from that class. The windows of lecture rooms have to be kept wide opened.

The dance dramas (Yakshaganas) are performed in the open air in India but this will not be possible in cold countries. There are open air theatre in Salazburg in Austria but such theatres are used only for a brief period during summer. The folk Music festivals are held in India in open air so that the peasants may be enabled to participate in them fully.

There are colleges to teach Bharatanatyam also on “Stage construction” (Topic) also classes can be taught in Berlin there is phonogram orchales which is an important institution for Music.

5.6 SELF ASSESSMENT QUESTIONS

1. Explain the importance of the Kudimiyamalai inscriptions as a landmark in the history of Music.
2. Write short notes on the following
 - a. Tirumayam
 - b. Kudimiyamalai
3. Write about Music Stone Pillars.

5.7 REFERENCE BOOKS

1. The Kudumiyamalai inscription: a source of early Indian Music in notation by D.R Widdess published by Oxford university press, London.
2. History of Indian Music by Prof. P. Sambamurthy.
