

UNIT - I
RESEARCH IN MUSIC, RESEARCH AREAS,
ELECTRONIC INSTRUMENTS SERVICE AND REPAIR,
MAKING OF INSTRUMENTS

Research in Music

- ¶ Research in Music mainly takes place both on Practical and Theoretical aspects.
- ¶ It is conducted mainly in the departments of Music/Performing Arts /Fine Arts of several Universities in India.
- ¶ The main points to be kept in minds while taking up of Research in Music are
 1. Language skills on the language related to the topic of research.
 2. The knowledge of Primary and Secondary sources.
 3. Basic knowledge of Research Methodology.
 4. To gain skill of analysing the material collected during research.
 5. Knowledge of various branches related to the topic chosen.
 6. To be committed to the actual realities related to the work and capacity to express them to the world.
 7. Indian music is transmitted through oral tradition through generations and hence importance must be given, even in research, to this tradition while collecting the information.
- ¶ **Important research topics:**
 1. Study of Music palm leaf manuscripts written in Sanskrit and other languages.
 2. All Music related topics belonging to ancient, medieval and modern periods.
 3. To study the topics of folk and tribal in the specialization of music and dance.
 4. Musical instruments – their origin and evolution in all the ancient, medieval and modern periods.
 5. Topics on areas of musical relevance in psychology, physics and other inter – disciplinary research.
 6. Critical appreciation of music and dance.
 7. To probe and preserve rare areas in music and dance through research study.
 8. To take-up our musical treatises like Natya Sastra, Brihaddesi etc., for deeper study.

9. Historical study of principal musical compositions etc., taking in view of concepts like the royal patronage, music education, cultural, social aspects through ages and so on.
10. Music in various places / states.
11. How various institutes/companies are promoting music / dance / arts.
12. Modern technological influence in the field.
13. Role of media.
14. International studies i.e., our Indian music / dance and arts abroad.
15. Archaeological studies.
16. Calcutta's contribution in physics and music by B.C. Deva and others is noteworthy.
17. Philosophical treasure related to music.
18. Audio – Video presentation and preservation.
19. Various compositions and Notation systems.
20. Comprehensive knowledge of various topics / areas in music / dance / areas while choosing topics.
21. Academic and systematic discipline and progress in Music education through centuries.
22. Manodharma sangitam and its branches – critical study.
23. Preservation of folk and tribal treasure of songs.
24. Ethno musicological studies.
25. Special concepts like melakartas – origin, evolution and present usage.
26. Modern designing of electronic instruments.
27. Changes in the traditional natural instruments for better sound production and other improvements.
28. The outlook of audiences towards arts in various places and influence of arts on the society.
29. Passion and better outlook of researchers – contribution for the progress of music / arts – case studies.
30. To bring in clarity, better understanding on all aspects pertaining to music / arts is the main goal of research, with good attempts by various passionate researchers in the modern times and contemporary scenario.

ELECTRONIC INSTRUMENTS

- ¶ An electronic musical instrument or electrophone is a musical instrument that produces sound using electronic circuits.
- ¶ Some of the most prominent electronic musical instruments are
 1. The Xth sense
 2. AlphaspHERE
 3. Eigenharp
 4. Kaossilator
 5. Percussa Audiocubes
 6. The Reactable
 7. Continuum Fingerboard
 8. Theremin
 9. Roland Octapads
 10. Electronic Keyboard
- ¶ Electronic Keyboard is the most popular instrument.
- ¶ Electronic keyboard produces sound of musical instruments and also miscellaneous sounds.
- ¶ This is manufactured in different sizes and it is compatible with PCs and comes with a USB slot.
- ¶ Electronic instruments do not produce sound mechanically. The electrical circuits and switches send impulses to speakers causing them to vibrate at predetermined frequencies. Electronic music instruments are synthesizers, electronic keyboards, organs and so on.
- ¶ There is important distinction to be made between electric and electronic.
- ¶ Electric instruments produce sound mechanically and use electricity to amplify that sound.
- ¶ The electric guitar has plucked strings whose sound is then transferred to an amplifier and speaker via electronic pickups.
- ¶ The sound is still initially produced by a vibrating string and that sound is modified in some way by circuitry before reaching our ear.
- ¶ Electronic instruments do not produce sound mechanically.
- ¶ This is the newest family of electronic music instruments dating from the early to mid twentieth century.

- ¶ There are five main instrument families : They are
 1. Stringed
 2. Woodwind
 3. Brass
 4. Keyboards and
 5. Percussion
- ¶ Instruments such as the electric guitar that generate sound by acoustic or mechanical means but that amplify the sound electrically or electronically are also considered electronic instruments.
- ¶ A folk instrument is a musical instrument that developed among common people and usually does not have a known inventor.
- ¶ It can be made from wood, metal or any other material.
- ¶ The most popular instruments worldwide is the guitar.
- ¶ The most popular instrument worldwide is the guitar, both electric and acoustic varieties.
- ¶ The electronic piano or keyboard is the second most popular musical instrument.
- ¶ The most sold instruments are saxophone flute and clarinet.
- ¶ The least popular endangered instruments are tuba, French horn and bassoon.
- ¶ Electronic music is a genre of music that employs electronic musical instruments, digital instruments, or circuit-based music technology in its creation, that includes music produced using both electronic and electromechanical means (also known as electroacoustive music).
- ¶ Electronic instruments are ones which use devices such as an electronic oscillator, theremin or synthesizer.
- ¶ Those which have strings, hammers and some electric elements like magnetic pickups, power amplifiers and loudspeakers are electromechanical instruments.
- ¶ Telharmonium, Hammond organ, electric piano and the electric guitar are electromechanical.
- ¶ Electronic music is also called Electronica.
- ¶ Its stylistic origins are modernism and futurism.
- ¶ Early 20th century, Europe, Russia is its cultural origin.
- ¶ Ambient dub, EDM hip hop, new-age, new wave noise, neo soul, psychedelic are the derivative forms.

- ¶ The earliest electronic musical devices were developed at the end of the 19th century.
- ¶ Some electronic instruments were introduced during the 1920s and 1930s and the first compositions featuring them were even written.
- ¶ The advent of magnetic audio tape by 1940s leading to the development of electro acoustic tape music, in Egypt and France, Musique concrete, in Paris 1948s, music produced solely from electronic generators in Germany in 1953, Electronic music also created in Japan and USA in 1950s, Algorithmic composition with computers first demonstrated in the same decade, 1960s – digital computer music pioneered, innovation in live electronic, Japanese electronic musical instruments influencing the music industry, 1970s – Moog synthesizers and Japanese drum machines helping popularize synthesized electronic music, 1970s – electronic music began to have significant influence on popular music, with the adoption of polyphonic synthesizers, electronic drums, drum machines and turntables through disco, Krautrock, new wave, synth-pop, hip hop and EDM, 1980s – mass produced digital synthesizers, such as the Yamaha Dx7, MIDI (Musical Instrument Digital Interface) developed, 1990s – increasingly affordable music technology, electronic music production becoming established part of popular culture – is the evolution of electronic era.

TAMBURA

- It is the most important stringed instrument. Also known as Tanpura in Hindi. It is a long-necked stringed instrument, profusely used in India.
- Tambura does not play the song, but rather supports and helps the artiste to sustain the sruti.
- It is not played in rhythm with the artistes during learning session, concert or practice. But the main 4 strings are played by plucking in a cycle continuously like a loop without stopping.
- The continuous sound of the 4 strings creates beautiful musical sound, ‘Naada’ – this blends with the external musical sound sung or played by the artistes.
- The Hindusthani musicians call it ‘Tanpura’ and the south Indian musicians ‘Tambura’.
- **Tanpuri** is a smaller tambura used for accompanying instrumental solo concerts.

- As per the great historians, Stephen Slawek, the Tampura was seen in the miniature paintings of the Mughals and it was fully developed in its modern form by the end of the 16th Century.
- In the contemporary Indian classical musical performances an electronic tanpura a small box instead of a Tanpura, as a substitute, is played the sound of Tanpura.
- This electronic Tanpura closer to the natural tambura in the sound and very easily portable.
- The South Indian Tamburas are produced in Tanjore, Bobbili, Trichy, Nujiwid, etc.
- The Sitar makers of 'Miraj' are regarded as the best producers of Tanpuras in the world. The family is traditionally involved in the making of Tanpuras since 1850 and for over seven generations.
- The regular Tanjavur Tambura has 4 strings and the North Indian Music Miraj Tanpura has 4 or 5 (rarely 6) metal strings plucked one after the other in a loop.
- Tamburas are made out of jack tree trunks. It has 4 screws called 'Kuties' or 'Biradas' organized at the end of the long stem.
- There is a bridge on the broader side over which the strings pass before they are tied to the end of the Tambura.
- There are thin cotton threads used on the bridge which by adjustment, at a focus point, produce very beautiful full-fledged musical sound. These cotton threads are called 'Jivali'.
- Tamburas are made in different sizes. Male vocalists use bigger size instruments and female vocalists a smaller ones. Still of smaller Tampuras known as Tanpuri are used for Sitar or Sarod concerts.
- The four strings are generally tuned to P ss S. In ragas where there is no panchama, it is tradition to set the four strings m S S S. And in ragas where Kakali Nishada is prominent, the 5th string of Hindusthani Tanpura is set to N2.
- The Hindusthani Tanpuras are made in Calcutta too. They are next to Tanjavur and Miraj Tamburas.
- The gourds are used as the sound producing part in North Indian Tanpura.
- In case of South Indian Tambura, Jack tree stem is used in making.
- Tamburas tend to change when they are kept in rooms under 5°C.
- The humidity also considered important as they effect in the rusting of the strings.

- Tamburas must be covered with a shawl or cloth while travelling.
- Shellack based furniture polish only must be used while cleaning the instrument.
- Some electronic Tamburas

Saarang : First ever electronic Tambura designed by Raj Narayan in 1979.

Dhruva – Compact Sruti Box CD : Radel achieved higher standards with miniaturization by designing moulded ABS plastic cabinets for its products, starting with the Radel compact Dhruva Sruti Box.

Saarang Magic Tambura : Its still further a progressive design by adopting sampled sound technology to produce the actual sound of the tambura – Sheer magic in a tiny box (1999).

Swaravali Music Trainer : The electronic teaching companion – the Radel Swaravali Music Trainer was launched in 2005.

Saarang Sparshini DX : This is an artistic digital Tanpura with a grand stage presence. It has beautiful resonating natural Tanpura sound using the latest samples technology, has automatic tuning of 4 notes.

LIMITATIONS OF THE WARRANTY

- 3 years of warranty is there for Radel, from the date of purchase.
- The Radel products are checked for their manufactural material and to be free from defects with regard to workmanship or material used.
- Radel gives assurance of product repair during the warranty.
- It is subject to the conditions and limitations.

SCOPE AND DURATION OF WARRANTY

- When the registration is absent with the manufacturer, warranty will lapse after 3 years of manufacturing.
- Proof of purchase including date and place of purchase is required.
- Radel will inspect the product and will decide about the repair.

WHAT ARE THE LIMITATIONS OF THE WARRANTY

- The electronic product is covered by a 3-year warranty from the date of purchase.
- All electronic products are warranted and tested to be free from defects in material and workmanship and to our standard specifications. During the 3 years warranty, the companies will repair the product.

- This warranty is subject to the conditions and limitations.

WHAT IS THE SCOPE AND DURATION OF WARRANTY

In the absence of registering the purchase with the manufacturer, warranty would lapse after 3 years of manufacturing date. Proof of purchase including the date and place of purchase is required to collect the warranty. The company will inspect the product and will decide whether to repair it or not.

UNIT - II

MUSIC INSTITUTIONS AND MUSIC EDUCATION

Sisurvetti Pasurvetti Vetti Ganarasam Phanih ||

- ¶ Music is an important part of life. It gives spiritual, cultural and emotional enrichment. That is why Plato said, “all must learn music from childhood”. There are lakhs of artistes of different varieties, composers, instrumentalists and so on in India.
- ¶ In South India, Tanjavur, Ettayapuram, Tiruvancore, Madras, Tirupati, Mysuru, Kakinada, Pithapuram, Vizianagaram, Bobbili etc., are important seats of music.
- ¶ In these places many composers and artistes lived and this created great environment. Many concerts too were conducted. All this helped for the formation of seats preservation and propagation of art.
- ¶ In olden days Zamindars, Rajas, temples etc., patronised these artistes and music education.
- ¶ Gradually Gurukula system evolved into institution based musical training.
- ¶ In Modern times, exclusive music institutions, like music colleges, departments of music in Universities are contributing for the training of music students.
- ¶ Some of such very prominent institutions are given hereunder. There are
Madras Music Academy College.
Kalakshetra, Madras
Maharajah Govt. College of Music & Dance, Vizianagaram.
G.V.R. College of music & dance, Vijayawada.
S.V. University, Tirupati.
S.V. College of music & dance Tirupati.
Sri Padmavathi Mahila Viswavidyalayam, Tirupati.
- ¶ The great patronage and contribution of Madras (Chennai) occupied special high status in the history of South Indian Music.
- ¶ The reason for most of the artists to settle down at Madras is due to the highly passionate residents who greatly respect the arts and artistes.
- ¶ All the artistes from various places have been visiting Madras to perform and exhibit their vidwat at Madras.
- ¶ ‘Veyi Gita’ Sri Paidala Gurumurthi Sastri was the first musician composer, who settled down and lived at Chennai.

- ¶ Mahans like Vina Kuppayyar, Tachchur Singaracharyulu, Patnam Subrahmanya Iyer, Pallavi Seshayyar and many others lived in Madras.
- ¶ The All India Music Conference took place in 1927 at Chennai.
- ¶ At the end of this conference, a committee was formed and the ‘Music Academy’ was established.
- ¶ This committee was with musicologists, scholars, mahavidwans and in the conference many musical concepts were discussed.
- ¶ A music college was established as an attached music institution to this where number of students were trained.
- ¶ The syllabus framed by Govt. of Tamilnadu is being followed in this institute and music students are trained in both theory and practical.
- ¶ Mahavidwans like Sarvasri Muttayya Bhagavatar, TL Venkatarama Iyer, Sandhyavandanam Srinivasa Rao, B. Rajan Iyer and others worked as the Principals.
- ¶ The 3 year degree has first 2 years theory & practical and training in teaching is also given to its students.
- ¶ Those who complete the courses are given certificates.
- ¶ The Music Academy, Madras has its annual festival during December – January.
- ¶ It has its own library and a Music Academy Journal is published every year.
- ¶ The students are encouraged by conducting competitions.
- ¶ Sri E. Krishna Iyer served for 10 years as Secretary of this sobha.
- ¶ There are many music sabhas in Madras and all of them have their annual festivals conducted during December.
- ¶ The Music Academy, Madras celebrated its Platinum Jubilee.
- ¶ The Music Academy, Madras is a prestigious sabha, it introduces mew artistes too.
- ¶ Teachers college of music started in 1937 by this sabha, contributed for training passionate serious learners.
- ¶ ‘Sangita Kalanidhi’ title is awarded to one Mahavidwan/Vidushi every year.
- ¶ 2 senior musicians are awarded Sangita Kalacharya every year.
- ¶ In the month of October, Spirit of Youth Festival of Dance & Music, is organised yearly and 40 young artistes are given opportunity to perform.
- ¶ Special TTK Award, Best Artiste Award, Music Welfare Award are also given every year.

- ¶ RR Talented Promotion Scheme patronises 2 talented young artistes financially for their musical training. It helps in getting opportunities for concert performances to them.
- ¶ The present building was laid the foundation for the present auditorium on the 5th Oct. 1955 and after seven years, H.H. Maharaja Shri Jayachamaraja Wodeyar, the then Governor of Madras, declared its opening.
- ¶ The initiative of late Sri Kasturi Srinivasan and Sri T.T. Krishnamachari were mainly instrumental.
- ¶ The main auditorium is of international standards as far as the acoustics, seating system etc., are concerned.
- ¶ The K.R. Sundaram Iyer Memorial Library is an additional asset to the Academy with preservation of rare books, manuscripts, greatly useful for researchers, music students and general readers.
- ¶ The library has been benefited greatly from donors like Sri S. Viswanathan, Sri R. Kalidas and family of Sangita Kalanidhi Embar S. Vijayaraghavachariar. Contribution from Smt Hemalatha Ramamani and donations from Sivasailam charities are also noteworthy.
- ¶ The archives have about 10,000 hours donated by well wishers.
- ¶ The Music Academy also has viewing facility of Dance festivals comprising 208 videos, 332 hours of dance programmes and 36 hours of lecture demonstration also.
- ¶ The Advanced School of Carnatic Music was started in August 2010.
- ¶ Presently advanced School of Carnatic Music attached to the Madras Music Academy has an academic council consisting of Sangita Kalanidhi Smt. R. Vedavalli, Dr. Ritha Rajan, Sangita Kalacharya Suguna Varadachari, Dr. R.S. Jayalakshmi, Dr. Meenakshi (Sumathi) Krishnan (convenor) and Sangita Kalanidhi, Smt. R.Vedavalli as Director.
- ¶ Academic Coordinator Vidushi Dr. Ritha Rajan and alongwith Director and Associate Director, Sangita Kalanidhi Sri Trichur V. Ramachandran, Sangita Kalanidhi Dr. S. Sowmya, Vidushi Dr. R.S. Jayalakshmi, Vidwan Sri Neyvedi Santhanagopalam, Vidushi Smt. Shyamala Venkateshwaran, Vidwan Dr. Sriram Parasuram, Vidushi Dr. Sumitra Vasudev, Vidushi Dr. Baby Sriram, Vidman Sri C.R. Vaidyanathan, Vidushi Ms Amritha Murali are serving.
- ¶ Admissions are open in the month of June every year.

- ¶ There are substantial scholarships to the needy students and they are instituted by M/s Lakshman and L. Ganesh and the Mala Ramadorai scholarships.
- ¶ The teachers College of Music which was running for over 75 years was discontinued and this Advanced school aiming at high standards of excellence has been instituted.
- ¶ The class rooms which were disturbed by noise from service activities in the area were air conditioned and sound proofed.
- ¶ External noises were eliminated by providing air tight 4 PVC windows and special doors.
- ¶ Ceilings and walls were covered with acoustic paneling to overcome the problem of reverberation and improve sound quality.
- ¶ The floor too was finished with a seamless PVC covering for the same reason.
- ¶ All the classrooms are with ample storage space specially designed for storing Vinas, Mridangams and Violins.
- ¶ All classrooms are installed with LED lamps.
- ¶ There is a large room, designed with good acoustics, that accommodates an audience of about 20 persons.
- ¶ All these halls can be used for different presentations.
- ¶ Sri P.T. Krishnan, a very fine and renowned architect served for the upgradation of the Academy's improvement of infrastructure and facilities during the last 10 years.
- ¶ The courses offered are 3 years Advanced Diploma in Carnatic Music (Vocal).
- ¶ This course is with 2 semesters per year and 5 days a week pattern working from 8 AM to 12.30 PM.
- ¶ Eligibility for enrollment is 10+2 and age group 18-30.
- ¶ The applicants must be able to sing Varnams, Kritis and a reasonable capacity of Manodharma.
- ¶ The applicants should send an email of their bio-data with full details of their musical training in the prescribed form for the enrolment.
- ¶ The Music Academy Madras always engages the morning session since its inception, (during the December annual festivals) all musical discussions by eminent Vidwans and Vidushis. (called Vidwat Sabha)
- ¶ The Research centre of the Music Academy Madras encourages researchers for studies in Musicology and Research in Music from its inception.
- ¶ This is progressed into a Research Centre too.

- ¶ There is a journal published and the 90th volume was published in 2019-20. These journals are the outcome of the scholar's discussions.
- ¶ Sangita Kalanidhi Sr T.V.Subba Rao, Dr V. Raghavan, Sangita Kala Acharya T.S. Parthasarathy and scholar – musicians such as Sangita Kalanidhi Mudicondan Sri Venkatarama Iyer, Sangita Kala Acharya Sri B. Krishna Murthy, Sangita Kala Acharya Dr S.R. Janakiraman and so on contributed greatly.
- ¶ The Academy continues with its research activities.
- ¶ The musical activities of the academy through MARC include publications, seminars / webinars, workshops and research projects.
- ¶ The Director of this research centre is Dr. Meenakshi (Sumathi) Krishnan. She is the Ex-officio member secretary, The Music Academy, Madras.
- ¶ There is a Director and Research Advisory Board consisting of eminent Vidwans.
- ¶ Thus the Music Academy Madras is serving in multifaceted branches of music (all interconnected) for the preservation and propagation of traditional music and arts.

KALAKSHETRA

- ¶ Kalakshetra is founded to protect and preserve the ideal and most traditional values of arts.
- ¶ It is founded in 1936 by Smt Rukmini Devi Arundale. Her husband George Arundale supported its progress right from its inception.
- ¶ Kalakshetra was even part of the freedom fight.
- ¶ Eminent Sanskrit Scholar, Pandita Subrahmanya Sastri coined the name Kalakshetra.
- ¶ Kalakshetra focused upon the preservation of traditional values in Indian arts and crafts and especially in the fields Bharatanatyam and Gandharva Veda Music.
- ¶ Kalakshetra is known for its celebration and conduct of different sabhas, seminars, festivals, centenary celebrations, photo exhibitions, lecture – demonstrations, speeches etc., throughout the year.
- ¶ It is for the extraordinary service of Smt Rukminidevi Arundale that the Kalakshetra flourished and gained very high recognition. She worked so hard with unimaginable commitment and passion that the Kalakshetra achieved historical status.
- ¶ Smt Rukminidevi Arundale used to teach dance first to all students and then she used to send the students to various gurus.
- ¶ Thus Kalakshetra became the first institute to teach dance.

- ¶ Rukminidevi loved dance. She believed that dance form gives a shape, a form, a visible form to song.
- ¶ She also trained group presentation on a stage.
- ¶ Kalakshetra is called Kalakshetra foundation. Its website is www.kalakshetra.in
- ¶ In January, 1994, an Act of the Parliament of India recognized the Kalakshetra Foundation as an Institute of National Importance. The present Chairman of Kalakshetra is S. Ramadorai and the current director is Revathi Ramachandran.
- ¶ Rukmini Devi studied Pandanallur style for 3 years, started working on developing her own, Kalakshetra style of Bharatanatyam.
- ¶ The Kalakshetra style is noted for its angular, straight, ballet-like Kinesthetics and its avoidance of Recakas and of the uninhibited throw (Ksepa) of the limbs.
- ¶ Lawyer and classical artiste E. Krishan Iyer (1897-1968) said about Rukmini Devi, "There is no need to say that before she entered the field, the art was dead and gone or that it saw a renaissance only when she started to dance or that she created anything new that was not there before".
- ¶ The Kalakshetra Foundation has the following :
1. Rukmini Devi College of Fine Arts.
 2. Rukmini Devi Museum.
 3. Koothambalam (Kalakshetra theatre)
 4. Craft Education and Research Centre (including the weaving department, the Kalamkari natural dye printing and the painting unit).
- ¶ Rukmini Devi Arundale's parents are Neelakanta Sastry and Seshamma and her birth place is Madurai, Madras Presidency, during the British period, India, 29th Feb. 1904.
- ¶ She was awarded Padma Bhushan (1956), Sangeet Natak Akademi Fellowship (1967).
- ¶ Rukmini Devi Arunadale was the first woman in Indian history to be nominated to the Rajya Sabha (1952 – 1962).

MAHARAJAH GOVERNMENT COLLEGE OF MUSIC AND DANCE VIZIANAGARAM

- ¶ This is the most ancient educational institute, exclusively for Music and dance in South India.
- ¶ Established on 5th February 1919 by Sri Pusapati Vijayarama Gajapati Raju, Maharajah of Vizianagaram, it was first named as ‘Sri Vijayarama Gana Pathasala’.
- ¶ The founding of this great college is as follows: Sri Chaganti Joga Rao was associated with the Rajasthanam of Maharajah Vijayarama Gajapati Raju garu. As Chaganti Garu’s son was blind and loved music, he approached maharajah to help him. Then Maharajah Vijayarama Gajapati Raju garu donated the Town Hall building behind the fort for the music institute and immediately ‘Vijayarama Gana Pathasala’ was started.
- ¶ Harikatha pitamaha Srimadajjada Adibhatla Narayana Das garu was appointed as its first principal.
- ¶ The legendary Fiddle Naidu garu, Sriman Dwaram Venkataswamy Naidu garu was invited and appointed as Professor of Violin.
- ¶ Maharajah Sri Alak Narayana Gajapati Raju garu established more sections and promoted it as ‘Sri Vijayarama Music and Dance College’.
- ¶ The Government of Andhra Pradesh took over on the 15th August, 1955.
- ¶ Maharajah P.V.G. Raju garu encouraged it further.
- ¶ Being the oldest music institution, the MR Govt. College of music and dance has been serving greatly for over a century now.
- ¶ Students learn Vocal, Classical dance, Violin, Vina, Mridangam, Nagaswaram and dolu.
- ¶ The college offers 4 years certificate course from the basics and a higher level 2 yr Diploma.
- ¶ Free food is sponsored by Sri Varaha Lakshmi Narasimha Swamyvaru’s Devasthanam, Simhachalam for the needy students.
- ¶ The weekly concert opportunities and Sri Vinayaka Chaviti Navaratri concerts by Vidwans are organised from the time of the legendary Sangita Kalanidhi, padmasri Prof Dwaram Venkataswamy Naidu garu, the second Principal.
- ¶ Sarvasri Adibhatla Narayana Dasu garu, Dwaram Venkataswamy Naidu garu, Dwaram Narasinga Rao garu, Dwaram Bhava Narayana Rao garu, Nedunuri Krishna

Murty garu, Srirangam Gopalaratnam garu, Dwaram Durga Prasad Rao garu, P.V.S. Seshayya Sastry garu, Buridi Anuradha Parasuram and Prasanna Kumari garu (present) have contributed as Principals.

- ¶ Changanti Gangaraju, Bhuvaneshwar Mishra, Nedunuri Krishnamurthy, Nukala China Satyanarayana, Salur Rajeswara Rao, Ghantasala Venkateswara Rao, Evaturi Vijayeswara Rao, Komanduri Krishnamacharyulu, Dwaram Satyanarayana Rao, Mullapudi Sriramamurthy and many others are the proud alumni.
- ¶ Right from the Bharat Ratna Sri Bismillah Khan Saheb all legendaries performed here.
- ¶ Contribution of 4 members in Dwaram family as Principals and 8 members as faculty from the Dwaram family is noteworthy.
- ¶ The contribution of Maharajah Government College of Music and Dance, Vizianagaram for over 100 years is laudable for the academic growth of classical music and dance.

SRI PADMAVATHI MAHILA VISWAVIDYALAYAM, TIRUPATI

- ¶ Music, one of the most popular fine arts, gives immense aesthetic pleasure, both to the performer and listener.
- ¶ Music enlightens and at the same time, facilitates earn one's livelihood.
- ¶ The department of Music & Fine Arts in Sri Padmavati Mahila Viswavidyalayam since its inception in 1984 in order to provide professional education and women empowerment.
- ¶ The post graduate courses offered are 2 yr MA (Music) and 2yr MA (Bharatanatyam)
- ¶ The eligibility for the entry into M.A. is BA (Music) or any bachelor's degree with Diploma / Certificate / or equivalent course in music / or grade in AIR / or systematic training from a reputed guruvugaru.
- ¶ The course MA (Dance Bharatanatyam) is open for any graduate with Dance or any bachelor's degree with Diploma / Certificate in dance / TV grade / adequate systematic training in Bharatanatyam certified by the guru.
- ¶ The course content of MA (Music) is Musicology and Practical Music. The theory consists of History of Music and several musicological aspects like the raga lakshanas, musical prosody, Rasa theory, Mudras, contribution of composers and so on covering all the most significant aspects.

The practical syllabus trains in Abhyasagana, Group Kritis, Manodharma sangita, Ragam Tanam Pallavi and special compositions.

¶ The post-graduate course MA Bharatanatyam trains the students with history & development of Indian classical, folk and theatre dance forms, textual tradition and lakshya practical with Adavus, jatis and Margam tradition, Musical aspects of dance, choreography and special training in Nattuvangam.

¶ There are Many certificate courses offered from the dept. of Music & Fine Arts of SPMVV. They are

1. Certificate course in Vocal
2. Certificate course in Vina
3. Certificate course in Bharatanatyam
4. Certificate course in Kuchipudi
5. Certificate course in Traditional folk music
6. Certificate course in Violin

¶ The certificate courses are conducted as self-finance courses.

¶ There are external electives offered for the benefit of students of other degrees under the option of external elective, like

1. Foundation course / Sulabha Kirtanas
2. Outline Knowledge of instruments and identification / Lali, Unjal and Namavalis, Slokas, sulabha kirtanas and congregational singing
3. Pravesika (Introduction to Bharatanatyam)
4. Janapada Nrityam

¶ There is a very good Ph.D. Programme. So far 36 research scholars are awarded Ph.D. degrees and about 16 scholars are working.

¶ It is of great pride that Bharata Ratna, Sangita Kalanidhi Smt MS Subbulakshmi garu was awarded honorary doctorate from Sri Padmavathi Mahila Viswavidyalayam.

¶ The historical honour of the dept. of music & fine arts is that Padma Bhushan, Sangita Kalanidhi Prof ML Vasantha Kumari garu served as visiting Professor.

¶ Maha Vidwans like Sangita Kalanidhi, Padmasree Mani Krishnaswamy & Dr S. Seetha, Padma Bhushan Dr Padma Subrahmanyam, Gandharva Vidya Vachaspati Prof Dwaram Bhava Narayana Rao, Gayaka Samrat MS Bala Subrahmanya Sarma, Pudukkottai R. Krishnamurthy, S.R. Janaki Raman, V.L. Janakiram, Prapancham Seetaram, Prof Prameela Gurusurthy, Prof B.M. Jayasree, Prof Pushpa Krishnan, Dr

M. Suseela, Smt Madhavilata, Dr S. Annapurna, Dr M.K. Jaishree contributed. Prof Dwaram VJ Lakshmi, Dr RNS Saileswari and Dr U. Himabindu are on the present staff.

- ¶ Dept. of Music & fine arts of Sri Padmavathi Mahila Viswavidyalayam is the first to start MA (Music), MA (Bharatanatyam) in the states of AP & Telangana.
- ¶ Dept. of Music & fine arts of SPMVV is the first to start MA in Distance Education in AP & TS.
- ¶ Dept. of Music & fine arts of SPMVV is the first to start Ph.D. in AP & TS.
- ¶ The department of music and fine arts of SPMVV won several national level prizes in the National Youth Festivals and South Zone Youth Festivals.
- ¶ Dr VTN Neeta, Dr S. Annapurna, Prof Anuradha, Dr Seshulatha, Smt Tulasi Viswanath, Smt. Lahari K., Prof Dwaram VJ Lakshmi, Prof K. Saraswathi Vasudev, Dr Ramaprabha etc. are of the some of the noted alumni.
- ¶ Hundreds of students including of post-graduate, doctorate and certificate courses are produced from SPMVV in Music & Dance.
- ¶ Sri Padmavati Mahila Viswavidyalayam has MOUs with foreign countries like USA, Singapore, Malaysia with the music institutions. NRI research scholars are also working for Ph.D.
- ¶ Thus Sri Padmavati Mahila Viswavidyalayam is serving for the academic and professional progress of women students in the field of music and dance.

There are several other music institutions in South India contributing for our South India Music and Dance.

UNIT – III

HINDUSTHANI MUSIC – THAT SYSTEM, DHRUPAD, KHYAL

Introduction:

Karnatic music and Hindusthani music are the two main branches of Indian music. Though they originated from the Indian Music, today, we have two full-fledged developed styles.

The Karnatic and Hindusthani styles have the same swaras i.e., the saptaswaras, twelve swarasthanas, raga system, tala system. But they have differences in their compositions, languages used, presentation of raga and usage of Tala etc. For example, Karnatic music has compositions in Telugu, Tamil, Kannada, Malayalam and Sanskrit languages, Hindusthani musical compositions are mostly in Hindi with different dialects, Urdu, Parsi and Sanskrit. The theme of Karnatic musical compositions is mainly based on Bhakti and in Hindusthani music, compositions have 'Srinagara' with equal importance.

The two systems are like the two eyes of a person. They originated from Bharatiya sangitam i.e., Indian music. They have the same 'Atma'.

Scholars opine that the Indian music originated from Samaveda, bifurcated into two full-fledged systems. It is 'Sangita Sudhakara' of Haripala written between 1309 & 1312 A.D. that mentioned for the first time that there are two systems of Indian Music during that time.

The main reason for the development of Indian music into two systems i.e., Hindusthani and Karnatic is believed to be due to the invasions of Muslim rulers. The northern India which was more prone to the attacks was more affected that the music in that region developed as Hindusthani music. The old, traditional and continuing music in South India, called Karnatic music (carnatic music) remained the same and is passed on the next generations.

It is interesting to note that there were many royal courts in South India like Tanjors, Travancore and Mysore, where in stalwarts of Hindusthani music were honoured as Asthana Vidwans. The music of these north Indian musicians also contributed for the popularity of Hindusthani Music in South.

Thus their music was greatly appreciated by connoisseurs of the South. The two systems have influenced each other and these influences in both these systems enhanced the beauty of Indian classical music ultimately.

Let us see the influences of Karnatic music on Hindusthani music and Vice versa with reference to specific aspects like the raga, Musical instruments etc.

RAGA

- a) Khamas: Khamas was upanga raga in the Karnatic music as seen in the compositions of Tyagaraja, Swathi Tirunal, Chinni Krishna Dasa and Bhadrachala Ramadasa. Only kaisiki nishada was used by these composers. After 1870 A.D. onwards, the composers of post-Tyagaraja period used kakali nishada in Khamas and thus Khamas is considered as Bhashanga raga, today. This change is due to the influence of Khamas of North Indian music.

Ragas like Hindusthani kafi and senjurutti etc. also had same kind of influence.

- b) Ragas of Hindusthani Music like Harmir Kalyani, Behag, Desh, Mand, Pahad have been adopted by Karnatic musicians and they are now, part of the concert music in the South. Many South Indian Music composers composed in these ragas.
- c) Ragas like Hamsadhwani, Kiravani, Simhendramadhyamam etc, from Karnatic music are adopted to Hindusthani music.

It is very important to note that the great musical trinity were also very much attracted by the Hindusthani ragas. Sadguru Sri Tyagarajaswamy composed in Hindusthani ragas like 'Hamir Kalyani' and 'Yamuna Kalyani'. Sri Muttuswamy Diskshitar composed in many Hindusthani ragas like Dwijavanti, Harmi Kalynai, Yamuna Kalyani etc.

Another interesting aspect to note that the style in the compositions of Muthuswamy Dikshitar is very much closer to that of Hindusthani compositions in the sense that he usage of long notes, slow tempo, plain notes and jaru gamaka are common features in both.

Swati Tirunal, the royal composer contemporary to the musical trinity also employed any Hindusthani ragas like Behag, Dhanasri etc.

Post-Tyagaraja period composers like Mysore vasudevachar employed Mand.

Even in the contemporary times, we listen to Karnatic Musicians performing Ragam-Tanam-Pallavis in Hindusthani ragas like Sindhu Bhairavi and Kedar.

All these instances signify the influence of Hindusthani Music on Karnatic music with special reference to 'Raga'.

TALA

Sadguru Tyagarajaswamy utilized the 'Desadi Tala' from Maharashtra. He composed a number of Kritis in this time measure.

MUSICAL COMPOSITIONS

Ashtapadis have a unique place in Indian music. They are being sung and danced in both Northern & Southern styles of classical music and Dance in India.

Abhangs & Bhajans from North Indian (Hindusthani) Music written by Tukaram, Namdev Mirabai, Tulasidas, Surdas and other saint composers are the favourite compositions for Karnatic musicians and audiences too.

We find that the Sloka singing, Padyam and Ugabhoga renderings are very much liked by the Northern Musicians and they are performed in the present day concerts of Hindusthani Music and Dance.

KALAKSHEPAM

This form which was basically prominent in Maharashtra became very popular in South too.

Tanjore Krishna Bhagavatar was the pioneer in kalakshepam. Adibhatla Narayana Das, also contributed to this form in South, both as composer and performer.

MUSICAL INSTRUMENTS

Northern (Hindusthani) instruments like Santoor, Sarangi, Mayuri, Sarinda were performed in South.

Tirunelveli and Tenkasi temples patronized Sarangi as accompaniment for the Tevaram Music.

Mayuri or Taus and practiced by Jagannatha Bhutgoswamy.

Sarinda Naidu was a great performer in Pudukkottai Samasthanam on the Sarinda who became historical along with his instruments name.

Nannu Mea was a historical Musician and Dolak. Nagara, a Hindusthani instrument was used in Southern temples. When it was of bigger size, it was known as Bheri. When used

for was signals, it was called Rana Bheri. Depending on the purpose it was used for, it was called Mangala Bheri, Abhisheka Bheri etc.

In the contemporary music, Sitar, Tabla and Sarangi are used in the devotional music concerts of Karnatic system. Similarly Mridangam and Veena employed in some of the North Indian music concerts.

JUGALBANDI CONCERTS

In the contemporary concert patterns, 'Jugalbandi' and 'Samantar' patterns of concerts are also organized. Here, the presentation of Hindusthani & Karnatic styles, alternatively on one stage within the stipulated duration of time takes place. Like for instance if Raga Kalyani is taken up by the Kamatic musician of Jugalbandi concert, its parallel (Samaprakritik) raga Yaman (also known as Kalyan) of Hindusthani music will be taken by the Hindusthani musician in the concert (Jugalbandi). As Jugal denotes dual, the two artistes sing the same raga in their respective styles one after the other in parts. They sing two compositions in the same raga alternatively exhibit the Manodharma in both the styles. Thus is a feast to the ears. This kind of concerts give the audience a great opportunity of enjoying the beauty of both the styles and noticing the individual beauty and mutual influence of both the Kamatic and Hindusthani styles.

All positive influences, help for the progress of the art. The unity and integrity of Indian music is strengthened through Hindusthani and Karnatic styles.

EQUIVALENT NAMES OF SWARAS & SWARASTANAS

I. Saptaswaras

Karnatic System	Hindusthani System
Shadjam	Shadaj
Rishabham	Rishabh
Gandharam	Gandhar
Madhyamam	Madhyam
Panchamam	Pancham
Dhaivatam	Dhaivat
Nishadam	Nishad

II. Swarasthanas

Karnatic System

Shadjam
Suddha Rishabham
Chatusruti Rishabham
Sadharana Gandharam
Antara Gandharam
Suddha Madhyamam
Prati Madhyamam
Panchamam
Suddha Dhaivatam
Chatusruti Dhaivatam
Kaisiki Nishadam
Kakali Nishada

Hindusthani System

Shadaj
Komal Rishabh
Suddha Rishabh
Komal Gandhar
Suddha Gandhar
Suddha Madhyam
Tivra Madhyam
Pancham
Komal Dhaivat
Suddha Dhaivat
Komal Nishad
Suddha Nishad

III. Ragas

Karnatic System

Kalyani
Pantuvrali
Gamanasrama
Sankarabharanam
Chakravakam
Todi
Subhapantuvrali
Mohana
Suddhasaveri
Mayamalavagaula

Hindusthani System

Kalyan (Yaman)
Puraya Dhanasri
Puraya Kalyan
Bilaval
Ahir Bhairav
Bhairavi
Todi
Bhupali / Bhup
Durga
Bhairav

Behag

Bihag

Dwijavanti / Jjavanti

Jayjayavanti

IV. Compositions and Parts therein

Karnatic Sytem

Hindusthani System

Tillana

Tarana

Lakshana Gitam

Lakshana Git

Pallavi

Sthayi

Charana

Antara

Neraval

Boltan

Ragalapana

Alap

Swara Kalpana

Sargam

RAGA EXPOSITION – KALYANI / YAMAN

Yaman:

S S;;; n r s s N;;; d - S;;; -
n R R G ;;;; - G;R, G;S, G;N -
N R G ;;;; R;;; S ;;;;

Kalyani:

g G̣ G̣ g d p m G̣ R - r G r -
r g m d p m R - d p m R - p m R - S ;;;

‘G̣’ stands for kampita gandhara.

The above Yaman raga exposition explains how the first stage of Yaman is performed.

In the above Kalyani, the beginning of Kalyani raga exposition is illustrated.

As we are aware, the raga presentation of Hindusthani ragas goes in stages along with rhythmic accompaniment of Tabla.

QUESTION – ANSWER ASSIGNMENTS

1. Write about the similarities between the Hindusthani and Karnatic systems of Indian classical music.
2. What are the main differences between the North Indian and South Indian styles of classical music ? Explain in detail.
3. Give a list of common (Samprakritik) ragas and talas in the two styles of Indian music.

REFERENCE BOOKS

1. An Invitation to Indian Music by Smt. Shakuntala Narasimhan.
2. Journals of Indian Musicological Society, Baroda.

THAAT SYSTEM

1. In Hindusthani system of Indian classical music, 10 melas are recognized by Pandit Bhatkhandeji.
2. The meaning of Thaat is Melakarta.
3. The principles followed are Krama murchana with 7 swaras. The note taken in the aroha and avaroha must be the same.
4. The 10 Thaats followed by Hindusthani Vidwans are –
Bilamal
Yaman
Khamaj
Bhairav
Purvi
Maruva
Bhairavi
Asavari
Kaphi
& Todi

Pandit Bhatkhande's 10 Thaats with some of their janya ragas are as follows:

1. **Kalyan Thaat**

- ¶ This Thaat has a number of evening ragas.
- ¶ This Thaat is sung in the beginning of the concert.
- ¶ Shuddha Kalyan, Kalyan, Shyam Kalyan, Bhupaali, Yaman Kalyan, Chandini Kedar, Anandi Kalyan, Chaayanat, Gaud Saarang, Hameer, Hindol, Kamal, Khem Kalyan, Kedar, Nand, Yaman, Savani Kalyan etc.,

2. **Bilawal Thaat**

- ¶ It's the most popular raga as all the learners begin with this raga.
- ¶ Bilawal, Alhaiya Bilawal, Bihag, Nat Bihag, Bihaagada, Deshkar / Deshkaar Durga, Hamsadhwani, Hemkalyani, Kaushik Dhwani, Sankara.

3. **Khamaaj Thaat**

Khamaj, Desh, Gara, Gaud Malhaar, Gaamati, Gorath Kalyan, Jayjayvanti, Jinjhoti, Jog, Kalavati, Rageshri, Tilak Kamod, Tilang.

4. **Bhairav Thaat**

Bhairav, Ahir Bhairav, Nat-Bhairav, Gauri, Gunkali, Jogia, Kalingadar, Ramkali, Vibhas.

5. Poorvi Thaata

Poorvi, Basant, Lakshmi Kalyan, Lalit, Paraj, Puraya Dhanasri, Shree.

6. Maarva Thaata

Maarma, Bhankar, Bhatiyaar, Lalit, Puriyaa, Puriya Kalyan, Sohini, Vibhas.

7. Kaafi Thaata

Kaafi, Abhogi, Bageshri, Bahaar, Barwaa, Bhimpalasi Brindavan Sarang, Chandrakaun, Dhaani, Jog, Megh, Ramdaasi Malhaar, Surdaasi Malhaar, Mian Malhaar, Nayaki Kaanhadaa, Patdeep, Piloo, Shahana etc.,

8. Asaavari Thaata

Assavari, Adanaa, Darbaari Kaanhadaa, Kaunsi Kaanhadaa, Desi, Dev Gandhaar, Jaunpuri.

9. Bhairavi

Bhairavi, Bhupal Todi, Bilaskhaani Todi, Komal Rishabh Asaavari, Maalkauns.

10. Todi Thaata

Most popular Todi Thaata

DHRUPAD

- ¶ Most ancient type of Hindusthani classical composition which was famous for 3 – 4 centuries.
- ¶ Devotional and spiritual in content, mostly.
- ¶ It is observed that the languages used in Dhrupads are Sanskrit and Braj Bhasha.
- ¶ Most suitable for male voice.
- ¶ Raja Man Singh Tomar of Gwalior (1486 – 1526 A.D.) patronized the famous Dhrupad compositions.
- ¶ Legendary musicians like Swami Haridas and his historical disciple Tansen were extraordinary Dhrupad performers.
- ¶ Emperor Akbar's court was always musical with full of Dhrupad concerts.
- ¶ Dhrupad follows a different 'Gana Krama', Singing pattern from Khyal.
- ¶ Dhrupad starts with aalaap, Ragaalapana.
- ¶ Then the proper composition, also called chij, begins in slow tempo, vilamba laya.

- ¶ There are 4 parts, wherein the raga is performed extensively, called Sthayi, Antara, Sanchari and Abhog.
- ¶ The emphasis of Raga in the Madhya saptak is handled in the Sthayi.
- ¶ Antara is the portion, sung after sthayi, extends upto Madhya Saptak. It goes upto Tara shadja.
- ¶ Antara gives emphasis alapana around Tara shadja.
- ¶ Sanchari is the third part and this is combination of Arohiand Avarohi Varnas.
- ¶ The last part is called Abhog and this repeats Sanchari Varna in Taar saptak.
- ¶ Usage of Raga is more in Dhrupad.
- ¶ Taans are not sung in Dhrupad and especially according to the old tradition, use of fast taans is not allowed in Dhrupad.
- ¶ Layakaries are the main content of Dhrupad singing.
- ¶ Digun, Tigun, Chaugun and special patterns of the rhythm are performed by artistes of Dhrupad singing.
- ¶ The meaning of the word Dhrupad is a song with a fixed rhythm.
- ¶ Presently Dhrupads are generally sung with sthayi and Antara.
- ¶ It is believed that Dhrupad preserves the purity of Raga.
- ¶ There were 4 kinds of Dhrupad in the medieval age. They are ‘Gobarhari’ (also known as Shuddha Vani), Khandar Vani, Dagur Vani and Nauhar Vani.
- ¶ The style with which they were sung was taken into account and accordingly they were named.
- ¶ The Dhrupads that were sung by Tansen were known as Gobarhari, as Tansen was a Gaur Brahmin.
- ¶ The Dhrupads that were sung by Maha Rana Sanmokhan sing of sirghal Gazh were named Khandar Vani.
- ¶ Dagur Vani belonged to Dagur village and was the original style of Brij Chandra.
- ¶ The 4th variety, Nauhar Vani was performed by Sri Chandra.
- ¶ The above 4 banis of Dhrupad do not exist now.
- ¶ The contemporary Dhrupad has all sorts of gamakas and sometimes it is heard with fast taans too.
- ¶ Dhrupads are generally sung in Chantal, Sooltal, Rupak and Thampatal.
- ¶ This great form, ‘Dhrupad’ has lost its glory in course of time.

- ¶ The Government of India took the responsibility of presentation and propagation of this historical form.
- ¶ Several music students are awarded scholarships and they are trained under the tutelage of Mahavidwans of Dhrupad tradition.
- ¶ It is a happy praiseworthy contribution of Government of India that the great 'Dhrupad' is saved from a situation of getting extinct.
- ¶ Dhrupad is a musical form with equal forms on Ragalapana and Layakari.

Some of the best known vocalists who sing in the Dhrupad style are the members of the Dagar lineage, including the senior Dagar brothers, Nasir Moinuddin and Nasir Aminuddin Dagar; the junior Dagar brothers, Nasir Zahiruddin and Nasir Faiyazuddin Dagar; and Wasifuddin, Fariduddin, and Sayeeduddin Dagar. Other leading exponents include the Gundecha Brothers and Uday Bhawalkar, who have received training from some of the Dagers. Leading vocalists outside the Dagar lineage include the Mallik family of Darbhanga tradition of musicians; some of the leading exponents of this tradition were Ram Chatur Mallick, Siyaram Tiwari, and Vidur Mallick. At present prem Kumar Mallick, Prashant and Nishant Mallick are the Dhrupad vocalists of this tradition.

KHYAAL

- ¶ The most important musical form of contemporary times in Hindusthani classical music is Khyaal.
- ¶ Khyaals are of 2 varieties.
 - (i) Vilambit or Bada Khyaal
 - (ii) Drut or Chota Khyaal
- ¶ Khyaal has two sections Sthayi and Antara.
- ¶ The gradual development of Khyaal takes a minimum of 45 minutes to 2 hours duration in a concert.
- ¶ The ganakrama of Khyaal is very interesting.
- ¶ Artistes begin Khyaal by singing sthayi and taking aalap, i.e., ragalapana.
- ¶ The aalap here is done very elaborate manner, by introducing swaras gradually, in stages, each stage of Alap closing by taking the sthayi again.
- ¶ Then once the tara shadja is reached, the artiste takes up antara. And in between Alaps, in the tara sthayi, antara is taken up.

- ¶ The alaps in the various stages sung are gradually increased in the duration, also in the speed of the sargatis, from the slow to fast.
- ¶ After singing alaps in the faster speed, boltaans and taans are taken up.
- ¶ Boltaan is like a Neraval or Neravu in Karnatic music and Taan is like a prastara with swaras in akara.
- ¶ Sargam is also sung in the contemporary times which is comparable to the Swarakalpana in Karnatic sangitam.
- ¶ The closing note in Boltaan, Taan and Sargam in Hindusthani Music is shadja in the Madhya sthayi.
- ¶ On the whole, we must remember that the Vilambit Khyaal is slow in tempo, as the name itself indicates.
- ¶ There are number of vilambit khyaals in Teental, Ektal, Ada Chautal etc.,
- ¶ The second variety of khyaal which follows the Bada Khyaal (Vilambit Khyaal) is Chota Khyaal (also called Drut Khyaal.)
- ¶ These compositions are usually in Madhya laya to begin with and set to Teentaal, Ektaal etc.,
- ¶ The tempo of the composition is increased to Druta laya, faster tempo.
- ¶ There is scope for alap or tans in higher speed in Drut Khyaal.
- ¶ We can see that the Vilambit Khyaals give scope for fully developed raga bhana, boltaan and taan, we can observe very well that the drut khyaals continue the same in fast tempo.
- ¶ It is crystal clear that Vilambit Khyaal gives a steady part of the development of the Raga and drut khyaal gives more rapid version of the same raga.
- ¶ As elders say, Khyaal has been receiving all appreciation and respect from all music lovers for over two hundred years now.

CONCLUSION:

- ¶ Both Hindusthani and Karnatic styles of Indian classical music are like two siblings from the mother Indian Classical Music.
- ¶ Their origin and development are the same.
- ¶ The two systems diverged gradually, as the Mughal and Persian Musical influenced the music in the Northern states due to attacks and rule of foreigners.
- ¶ There are artistes who perform both the Northern and Southern styles.

- ¶ On the whole, the soul of human race is always 'One' and the Indian music, be it Karnatic or Hindusthani attracts worldwide and elevates.
- ¶ It is the easiest and best way to reach the Supreme.

Questions / Assignments:

1. Write about the importance of Thaats system of Melas in Hindusthani Music.
2. Explain the following
 - (i) Dhrupad
 - (ii) Khyals

UNIT – IV
MUSICOLOGISTS OF THE 20TH CENTURY AND
THEIR MUSICAL WORKS

Pt Ratanjankar

Prof. P. Sambamurty

Prajnanananda

V. Premalatha

B.C. Deva

T.V. Subba Rao

Dr S. Sita

Pt RATANJANKAR

- ¶ Pt Ratanjankar is a distinguished scholar of Indian Hindusthani Music.
- ¶ His full name is Shrikrishna Narayan Ratanjankar, S.N. Ratanjankar.
- ¶ He is from the Agra Gharana.
- ¶ Life : Born 1st January, Mumbai, Died 14th February 1974.
- ¶ He studied in the University of Mumbai.
- ¶ Pt. Ratanjankar was one of the prime disciples of Vishnu Narayana Bhatkhande and Faiyaz Khan Saheb of Baroda State.
- ¶ Pt. Ratanjankar worked as principal of Bhatkarde Music Institute (Bhatkhande Sangeet Santhan), Lucknow.
- ¶ As a guru of high esteem, he trained many top ranking disciples.
- ¶ Pt. Ratanjankar hails from a music family of note. His father Narayan Govind Ratanjankar and grandfather, Govind Rao are also musicians though they were working in different professions.
- ¶ Pt. Ratanjankar was trained under renowned gurus like Krishnam Bhatt of Karwar, Anant Manohar Joshi of Gwalior gharana, Faiyaz Khan of Agra gharana and the legendary musicologist Vishnu NarayanBhatkhande. pt. Ratanjankar was a graduate of Bombay University (1926), through Wilson College, Mumbai).

- ¶ Pt. Ratanjankar worked as principal of Bhathahande Music University which was known as Marris Music College earlier at Lucknow.
- ¶ He was appointed as Vice. Chancellor at Indira Sangeet Kala Vishva Vidyalaya, Khairagarh, Madhya Pradesh.
- ¶ Pt. Ratanjankar sang Dhrupad and Khayal following Agra gharana.
- ¶ He composed more than 800 compositions with his Vaggayakara mudra Sujan, which were notated and documented diligently by his disciple K.G. Ginda.
- ¶ Geet Manjari, Taan Sangrah, Sangeet Shiksha and Abhinava Raga Manjari are some of the most popular publications of Pandit Ratanjankar.
- ¶ Marga Bihag, Gopika Basant, Kedar Bahar, Samani Kedar, Ranjani Kalyan, Hansaranjani and Salagavarali are some of the rare ragas Pt. Ratanjankar popularised.
- ¶ Awards received are Padma Bhushan (1957), Sangeet Natak Akadamy Award (1963), Life-Time Achievement Award from India's National Academy for Music, Dance and Drama, the Sangeet Natak Akademi Fellowship.
- ¶ Pt. Ratanjankar holds high esteems as a Vocalist, musicologist, Administrator, composer and great contributor for preservation and propagation of Indian classical Hindusthani Music.

Prof. P. SAMBAMOORTHY

- ¶ Pichu Sambamoorthi (1901 – 1973), popular as Prof P. Sambamoorthi garu is one of the most respected authors of music literature in Indian Classical Karnatic Music.
- ¶ He worked as Professor, Sri Venkateswara University, Tirupati.
- ¶ Recipient of the most prestigious Sangita Kalanidhi (1972), Padma Bhushan (1971) Sangeet Natak Fellowship for his contributions to Music.
- ¶ Prof. P. Sambamoorthi was born on 14th February 1901 at Bitragunta in the Madras Presidency.
- ¶ He was trained in music under various teachers such as Boddu Krishnayya, M. Doraiswami Iyer, S.A. Ramaswami Iyer and Krishnaswami Bhagavatar.
- ¶ Prof. P. Sambamoorthi worked in Queen Mary's College and Staatliche Akademie der Tonkunst in Germany (1931) and later in Madras University as lecturer, reader till 1961 and as director in Sangita Vadyalaya, Chennai. He was appointed as Professor of Musicology at Sri Venkateswara University, Tirupati (1964 – 66).

- ¶ Prof. P. Sambamoorthi was responsible in starting and initiating departments of music in various institutions / Colleges / Universities.
- ¶ He was associated with many departments of music and fine arts including Banaras Hindu University.
- ¶ Prof. P. Sambamoorthi's publications including books and articles are very much referred and read by almost all musicians students.
- ¶ He was married to Anandavalli.
- ¶ His life and work have been documented by Madras Music Academy in connection with his birth centenary (2001), in a book, Prof. Sambamoorthi the visionary Musicologist.
- ¶ South Indian Music (6 volumes), Great composers (2 volumes), A dictionary of South Indian Music and Musicians (3 volumes), Sruti Vadyas, Laya Vadyas: Time keeping instruments, Tyagaraja, The Flute, Aids to the teaching of music, Kirtana sagaram (5 volumes), Practical course in Karnatic music (3 volumes) are some of the books published.
- ¶ There is no music student and institute without the reference reading of Prof. P. Sambamoorthi.

T.V. SUBBA RAO

- ¶ The youngest music personality to have presided over the Madras Music Academy's annual conference.
- ¶ T.V. Subba Rao was the first Sangita Kalanidhi.
- ¶ Tirupasoor Venkata SubbaRao (born 1891) belonged to an aristocratic family that inherited the Jagir of Aska and they were in sugar business.
- ¶ He learned music from Arantangi Vaidyanatha Iyer of Sri Tyagaraja parampara.
- ¶ Studied law from Madras University and enrolled as an advocate in the Madras High Court.
- ¶ He practiced Vina and Violin and also studied the works of Purandara Dasa, Kshetrjna and Tyagayya. His knowledge of Javalis was profound.
- ¶ T.V. Subba Rao was one of the founder members of the Madras Music Academi who arranged the Music conference of 1927 following the founding of the Madras Music Academy.

- ¶ Journal Music Academy was edited by T.V. Subba Rao from the beginning till his demise.
- ¶ T.V. Subba Rao was only 39 when he presided over the conference before all senior Vidwans.
- ¶ He worked very hard to start music teaching in the colleges, with the support of Rajah Sir Annamalai Chettiar. He saw to it that music was introduced as a subject for the BA degree course in Madras University (1928), with the Queen Mary's College becoming the first educational institution to offer it.
- ¶ A music college was instituted (1928), by Rajah Sir Annamali Chettiar in Chidambaram which later became a part of the Annamalai University.
- ¶ T.V. Subba Rao was the principal of Teachers College of Music (1932) since its inception till his death.
- ¶ T.V. Subba Rao's home was always open to relatives, friends and musicians. Several famous musicians like Tiger Varadachariar and Mysore Vasudevachar used to stay with T.V. Subba Rao.
- ¶ He presided over the Music section of the All India Oriental Conference at Tirupati.
- ¶ T.V. Subba Rao also worked as honorary Reader at the Madras University.
- ¶ He remained busy throughout his life.
- ¶ Some of his writings were compiled into a book, Studies in Indian Music (1961).
- ¶ T.V. Subba Rao's articles exclusively on some kritis of Tyagaraja, his writings on some great musicians like Harikesanallur Muttayya Bhagavatar Tiger Vardachariar, Vina Dhanammal are very interesting. He published several papers in many conferences and journals of the music Academy, Madras.
- ¶ A great Vidwan who lived music all his life and contributed to the music world – T.V. Subba Rao.

PREM LATA SHARMA

- ¶ Prem Lata Sharma (10th May 1927 – 5th December 1998) was born in Nakodar, Jalandhar District, East Punjab.
- ¶ Her parents are Pandita Lalchand Sharma and Mayadevi. They were Gaudiya Vaishnavas and she is brought up in a devotional pious atmosphere.
- ¶ Prem Lata Sharma was a very bright child who graduated at very small age from Delhi University (1942).

- ¶ Prem Lata Sharma studied Bengali and Sanskrit, literature of Gaudiya Vaishnavas.
- ¶ Prem Lata Sharma was extremely supported by her parents and she could become proficient in 3 important languages – Braj Bhasha, Avadhi and Maithili.
- ¶ She studied in Banaras Hindu University, where could learn from Pandita Omkar Nath Thakur.
- ¶ Prem Lata Sharma had post – graduate degree in Hindi and Sanskritam too.
- ¶ She was awarded Ph.D. in Sanskrit, passed Shastracharya in Sahitya, Sangitalankar in Vocal music.
- ¶ Prem Lata Sharma also learned Marathi, Gujarati, Oriya, Asami and Telugu too.
- ¶ She studied traditional ancient shastras and Kavyas from Pandita Mahadeva Sastri and Darshna from Pandita Ramachandra Dishitar, Pandita Gopinatha Kaviraj and Brahmadata Jijnasu.
- ¶ Prem Lata Sharma worked as lecturer (BHU College of Music & Fine Arts), took over as head, Research wing after the famous Prof Alain Danielou, became Reader and Professor, and became Vice Chancellor of Inira Kala Sangita Vishvavidyalaya, Khairagarh till 1988.
- ¶ The most significant contribution of Prem Lata Sharma was initiation of serious studies in the textual tradition of Indian Music and Sanskrit texts.
- ¶ She gave focus on the primary sources for research.
- ¶ Ph.D., M.Phil and Master of Musicology, Diploma in Music Appreciation were the courses introduced by Prem Lata Sharma.
- ¶ She guided several research students in India and abroad.
- ¶ Prem Lata Sharma toured USA, Netherlands and Russia.
- ¶ An institution called Abinava Bharati and a trust Bharata Nidhi for promoting the performing arts were founded by her.
- ¶ Prem Lata Sharma was instrumental in the documentation and revival of many performing arts like Kutiyattam and Dhrupada.
- ¶ She was editor of Dhrupada Annual journal.
- ¶ Prem Lata Sharma also served as the Vice – Chairman of the Sangeet Natak Akademi and also as an academic advisor to Indira Gandhi National Centre for the Arts, New Delhi and the Sangeet Research Academy, Kolkatta.
- ¶ Prem Lata Sharma organised 3 seminars, Sarngadeva and his Sangita Ratnakara, Matanga and his work Brhaddesi and Rasa in the Arts.

¶

Some of Prem Lata Sharma's published and allied works are

- Indian Aesthetics and Musicology (The Art and Science of Indian Music) Vol. I. Compiled articles of Prof. (Miss) Prem Lata Sharma, edited by Dr Km. Urmila Sharma.
- Sangitaraja of Maharana Kumbha, Vol.I, Prem Lata Sharma.
- Brhaddesi of Matangamuni, edited by Prem Lata Sharma assisted by Anil Behari Beohar.
- Sangitaratnakara of Sarngadeva Vol.I & II translated in English by Dr R.K. Shringy under the Supervision of Dr. Prem Lata Sharma.
- Japasutram, from Bengali to Hindi.
- Rasa Siddhanta
- Edited works, Nada Rupa (Journal)
- Thirty songs from the Panjab, edited by Prem Lata Sharma.
- Natya Kalpadruma
- Indian Music Journal
- Dhrupad Annual (Journal)
- Some of the articles – Indian Aesthetics and Musicology Vol.I, compiled by Dr. Prem Lata Sharma.
- European Aesthetics of Music and Sangita Sastra.
- Rasa theory and Indian Music.
- North – South Distinction – A Survey.
- The Music Teacher
- Bridging the Gulf

¶

Dr. Prem Lata Sharma was vast versatile knowledge of Music and various sastras. Her innumerable valuable writings on the original texts are remembered and referred to as long as Indian tradition of Arts exists.

B.C. DEVA

¶

B. Chaitanya Deva (1922 – 1981), contributed through the great books published.

¶

He had education in Andhra, Madras, Pune and Benaras.

¶

B.C. Deva retired as Asst Secretary, Sangeet Natak Akademi.

- ¶ Ahil Bharat Gandharva Maha Vidyalaya Mandal awarded first doctorate to B.C. Deva for his study on Tambura, sound production and evolution.
- ¶ He worked on Ethno musicology as a research associate.
- ¶ Psycho physics, Ethno Musicology and Instrumental music were B.C. Deva's areas of research in Indian Music.
- ¶ 'Psycho acoustics of speech was his Ph.D. topic of study in Pune University which was published by Delhi University.
- ¶ In 1971, B.C. Deva visited Eugoslavia & USSR on the invitation of Government.
- ¶ He studied about musicology in institutes in Germany.
- ¶ Music of India, Indian Music, Musical instruments of India, Musical instruments in sculpture, an introduction of Indian Music – are some of his popular works.
- ¶ Music of India deals with Sruti, Gamakam, Raga, Rasa, Musical compositions and so on.
- ¶ Indian Music, explain Raga, swara, murchana, mela, tala vadyas etc., in detail.
- ¶ Musical instruments is a work on musical instruments with evolution, structure and historical aspects.
- ¶ Musical instruments in sculpture deals with sculptures in Karnataka, State are taken up for study.
- ¶ An introduction of Music explains the origin of saptaswaras, tala, tala angas, how they are used in Musical instruments etc., It also discusses about Folk Music, Folk artistes, changes that are in the folk variety.
- ¶ First Term Melody Classical and Tribal music inter relation, their characteristics are described.
- ¶ A great writer and musicologist, B.C. Deva is remembered for his contribution to Indian Music.

SWAMI PRAJNANANANDA

- ¶ A prolific writer on Music in English, Sanskrit and Bengali languages.
- ¶ Had great training from Pandits and studied on Musicological Treatises.
- ¶ In 1958, he was awarded Sisir Memorial prize and Ravindra Memorial prize and in 1960, Sangeet Natak fellowship was awarded in 1963, he received Sarojini Gold medal.
- ¶ He was a D.Litt from Ravindrabharati, Kolkata.

- ¶ Swami Prajnanananda worked in high positions in Universities and other music related institutions.
- ¶ He worked as secretary for Swami Abhedananda's Ramakrishna Vedanta Mutt, Calcutta.
- ¶ His 'Historical study of Indian Music' has 18 Adhyayas, chapters in which Swami Prajnanananda discussed about Music in detail.
- ¶ This book throws light on the earliest historical traces to the present day music.
- ¶ The author begins with Vedic music, Gandhrna music and ends with the Rabindranath Tagore's own theories.
- ¶ The author explored several aspects like the nature of Indian and Western orchestra, chorus in ancient India, the sapta tantric Vina, the concept of raga, Aryan and non-aryan theories the origin and developments of Dhrupad, Khyal, Bengali songs along with other musical varieties.
- ¶ Swami Prajnanananda included 4 informative appendices which is very very useful.

Dr. S. SITA

- ¶ Dr. S. Sita, worked as Professor and Head, Dept. of Indian Music, University of Madras.
- ¶ A well-known musicologist and musician, Dr. S. Sita was awarded Ph.D. in Music for her work Tanjore as seat of music from University of Madras.
- ¶ The book is published in 1981.
- ¶ It has 7 chapters.
- ¶ The study is very well done and is systematically arranged, its contents are as follows:
 - The first chapter is Historical perspective.
 - II chapter deals with Royal Patrons of Music in Tagore. There are 2 sections 1) The Nayaks 2) The Marathas
 - The contribution of composers and Musicians is the III chapter.
 - The Development in the sphere of Musical Forms is the IV chapter.
 - Contribution in the fields of Lakshana is the Lakshane.
 - Tanjore as a centre of Devotional music

UNIT - V

WOMEN COMPOSERS AND MUSICIANS OF THE 20TH CENTURY

Introduction:

¶ From ancient times we have several women musicians and women composers in Indian Music, who contributed to the treasure of Indian Music.

There are several women composers who enriched the repertoire of Classical Indian Music.

It is observed that olden days such women Vidwanmanis did not receive as much fame as they should have but with the advent of good times, there are equal opportunities to women musicians for performing in prestigious sabhas and so on.

RANI RUKMINI BAI (COMPOSER OF NOTE)

¶ Sister of Sri Swati Tiruna Maharaja.

¶ She started composing when she was 6 years old.

¶ Rani Rukmini Bai garu dedicated all her compositions in praise of Sri Ananta Padmanabha Swamy.

¶ Her compositions reveal Rani Rukmini Bai's knowledge on languages, profound knowledge on Raga and Tala.

¶ Rani Rukmini Bai's composition 'Sri Kanthesha Paahi' in Mukhari raga is a very popular kriti with pallavi, Anupallavi and 5 charanas.

¶ Her composition 'Sarasija nayane parimala gaatri' kirtana is a unique composition in praise of Saptaswaras.

¶ The first letter of all the

¶ The first letters of all the charanas indicate the arohana karma of swaras.

¶ Sarasija - sa

Riitiga - ri

Galatan - ga

Manuchu - ma

Parichita - pa

Dhatriyandu - dha

Nidhi - ni

¶ The Bilahari raga Sri Krishna stuti, 'Sri Vasudeva Mukunda' is a kriti with pallavi and 16 charanas.

¶ The first 16 letters of Malayala language indicate the Akaradi order. This is very specially designed kriti.

¶ Smt. Rani Rukmini Bai garu composed more than 100 kritis.

VEENA DHANAMMAL

¶ Veenai (Veena) Dhanammal is a 'bani setter' and epoch maker.

¶ Being an exceptionally great Vainika, the prefix 'Veena' has added to her name.

¶ Veena Dhanammal was born in 1867, Chennai.

¶ Veena Dhanammal was both a Vainika and Vocalist.

¶ The Veena she used was known as 'Saraswati Veena'.

¶ Veena Dhanammal's grand mother Kamakshi was a famous dancer and her mother was a Vocalist, disciple of Subbaraya Sastry, the son of Syama Sastry, the eldest of the Musical Trinity.

¶ The family members trained young Veena Dhanammal very well. In addition, she had training from Walajapet Balakrishna Das also known as Padam Baladas, visually challenged musician, who knew lot of Kshetrappa Padams, and Satanur Panchanada Iyer.

¶ Veena Dharammal did not use plectrum and followed on her own Vocal accompaniment while playing.

¶ She is the bani-selter of Veena Dhanammal bani.

¶ Her concerts were attended by great musicians, critics and composers.

¶ Veena Dhanammal's repertoire included many songs including those of Narasimhacharlu, Mutyalpet Ponnuswami, Tiruvottiyur Tyagayyar and Dharmapuri Subbarayar.

¶ These compositions, Javalis and Padams were taught and preserved, even published by Veena Dhanammal's grand children T. Brinda, T. Muktha, T. Bhankaran, T. Balasaraswathi and T. Viswanathan.

¶ Veena Dhanammal's daughters Lakshmiratnam, Jayammal and Kamakshi were both performers and teachers.

¶ Three of her grand children Brinda, Balasaraswathi and Vishwanathan were Sangita Kalanidhi title awardees.

¶ Veena Dhanammal's children are Rajalakshmi, Lakshmiratnam, Jayammal, T. Ranganathan, T. Viswanathan and Kamakshi.

- ¶ Veena Dhanammal's fame reached all over the music world and mahavidwan like Abdul Karim Khan (Kirana Gharana) learnt from her.
- ¶ She learnt from Naayana Pillai and also taught some to him.
- ¶ Govt. of India released commemorative postal stamp on 3rd December 2010.

VIDWANMANI BENGULURU (BANGALORE)

NAGARATNAMMA GARU

- ¶ Vid. Bengaluru Nagaratnamma garu was an ardent devotee of sadguru Sri Tyagarajaswamy.
- ¶ A cultural activist, she was a vocalist and patron of arts.
- ¶ Born on 3rd November, 1878 in Nanjangud, she attained sayujyam on 19th May, 1952.
- ¶ In a time, with male dominated music world, Vid. Bengaluru Nagaratnamma garu was a feminist aggressive about women artists for equal participation, in musical – cultural field.
- ¶ She belonged to the last generation of traditional Devadasi parampara.
- ¶ Vid. Bengaluru Nagaratnamma was the first president of the Association of the Devadasis of Madras Presidency.
- ¶ Vid. Bannibai, (a Harikatha legend later) was adopted by Nagaratnamma.
- ¶ Bengaluru Nagaratnamma garu liked Sri Tyagaraja Kritis so much that she always spoke the general conversations with Tyagaraja Kritis references and quotations.
- ¶ Vid. Bengaluru Nagaratnamma garu donated all her property to the construction of Sri Tyagaraja temple in his Samadhi in Tiruvayyar.
- ¶ It is very important for all of us to know how the Tyagaraja swamy aradhana mahotsavams started those days and what the contribution of Vid. Bengaluru Nagaratnamma garu was.
- ¶ When Tyagayyavaru attained moksha in 1847, after the rituals, all his disciples went back to their respective homes and villages.
- ¶ Tyagaraja's disciples celebrated their guruvugaru's (Tyagaraja's) aradhana on his day in their own way, at their places.
- ¶ By 1903, the disciples of Tyagayya (those still living) like Sri Umayalpuram Krishna Bhagavatar garu, Sri Sundara Bhagavatar garu came to Tiruvayyar and cleaned their guru Sri Tyagayyavaru's Samadhi.

- ¶ From the next year on, musicians decided to celebrate his Aradhana together in that Samadhi place.
- ¶ Ritualistic Aradhana celebration and annadanam started from 1905. From 1906, Tillaisthanam brothers started celebrations separately.
- ¶ This became pedda kachchi and chinnakacchi groups in those 2 brothers groups.
- ¶ Later these celebrations became a 9-day festival and the whole Tiruvayyar town had festive atmosphere and at one point of time, both the kachchi groups are united again.
- ¶ The most significant and unwanted aspect was that **WOMEN WERE NOT ALLOWED TO SING.**
- ¶ And **NAGASWARA** concerts were not conducted at all.
- ¶ Vid. Benguluru Naragaratnamma garu became furious and she fought for the inclusion of women artists.
- ¶ She purchased the whole land in 1925, got an idol of Sri Tyagayya varu and constructed a temple.
- ¶ But, the local vidwans and elders did not allow Vid. Benguluru Nagaratnamma garu to perform Harikatha in the Aradhana.
- ¶ She filed a case in the local court for justice.
- ¶ At last in 1940, Sri SY Krishnaswamy, ICS, convinced all and finally with the help of Harikesanallur Sri Muttayya Bhagavatar, group singing of Ghana Raga Pancha Ratnas of Sri Tyagarajaswamy started which is continuing till date.
- ¶ Vid. Benguluru Nagaratnamma garu spent her life time till the end in Tiruvayyar near Sri Tyagarajaswamy varu's Samadhi and donated all her property for the sacred temple and memorial.
- ¶ She finally got her ambition fulfilled and saw to it that women musicians started performing in the Aradhana mahotsavas and Nagaswara concerts began in full fledged manner, in an organised manner.
- ¶ Vid Benguluru Nagaratnamma garu attained Sayujya in 1952 and she is so blessed that her idol was installed in 'namaskara' position, on her Samadhi, in front of Sri Tyagaraja idol, (opposite the temple she constructed).
- ¶ Such a revolutionary yet divinely personality is Vid. Benguluru Nagaratnamma garu, who is respected as Vidya Sundari in history of music.

BRINDA AND MUKTHA

- ¶ Tanjavur Brinda and Tanjavur Muktha are famous Vocal duo in Veena Dhanammal's school of classical carnatic music. They are affectionately referred to as Brindamma and Mukthamma, also as Brinda and Muktha.
- ¶ Brindamma, 5th November 1912 – 1996.
- ¶ Awards – Sangeet Natak Akadami Award for Carnatic Music.
- ¶ Padams & Janalis, T. Brinda – All Time Favourites and more are Brindamma's albums.
- ¶ Muktha, also spelt as Mukta 1914, 2007.
- ¶ One of the first Women duo singers in Carnatic music.
- ¶ Brinda and Muktha are the grand daughters of Veena Dhanammal.
- ¶ Kamakshi and Soundararaja Iyenger are Mukthamma's parents.
- ¶ Brinda and Muktha learned music from their family members and also from Kanchipuram Naina Pillai and his aunt Kanchipuram Dhanakoti Ammal.
- ¶ Mukthamma had the fortune of learning from aunt Lakshmiratnam and grandmother Veena Dhanammal.
- ¶ Having Started performing from her eighth year, Mukthamma performed along with her elder sister T. Brinda in the first half of her career and later as solo vocalist for 34 years.
- ¶ Mukthamma's last concert was in Cleveland (2003).
- ¶ She was supposed to be a generous guruvugaru and taught many musicians. Some of the most prominent of them are Vedavalli, Ritha Rajan, Rama Ravi and S. Sowmya.
- ¶ Muktha was awarded (1972) by Sangeet Natak Akadami.
- ¶ Brinda and Muktha were well-known for their Raga alapana, complex patterns, subtle gamakas especially in ragas like Begada, Mukhari, Sahana, Surati, Yadukula Kambhoji, etc.,
- ¶ They are supposed to be repository of Kshetrappa Padams and Jaralis.
- ¶ Rare compositions of Tyagaraja Swamy and Patnam Subrahmanya Iyer are also sung by the duo and again passed on to many disciples.
- ¶ Brindamma was also a visiting artiste at the University of Washington at Seattle (1968 – 69 and 1977 – 78).
- ¶ Brindamma taught music to great musicians like Semmangudi Srinivasa Iyer, M.S.Subbulakshmi, Ramnad Krishnan and so on.

- ¶ Brindamma's grandson and direct disciple Thiruvarur S. Girish is a noted Carnatic musician.
- ¶ Sangeetha Kalasikhamani (Indian Fine Arts Society, Chennai 1973) and Sangeetha Kalanidhi Award (1976) are the prestigious awards of Brindamma.

BHARAT RATNA

MS SUBBULAKSHMI

- ¶ Madurai Shanmukhavadiyu Subbulakshmi garu, the world famous Karnatic Music Vocalist is born in Madurai, Tamilnadu.
- ¶ She received the most prestigious Bharat Ratna, India's highest civilian honour as the first musician.
- ¶ 16th September 1916 – 11th December 2004.
- ¶ Smt. MS Subbulakshmi garu received Bharat Ratna, Padma Bhushan, Padma Vibhushan and many other awards.
- ¶ Smt. MS Subbulakshmi garu received the Ramon Magsaysay Award (1974) as the first Indian Musician.
- ¶ She is the first Indian to perform in the United Nations General Assembly (1966)
- ¶ MS is the most popular short name of Smt. MS Subbulakshmi.
- ¶ Her parents are Shamukhavadiyu Ammal (Vainika) and Subramania Iyer. Grandmother Akkammal was a Violinist.
- ¶ MS learned classical music advanced training from Sri Semmangudi Srinivas Iyer and Hindusthani Music under Pandit Narayana Rao Vyas.
- ¶ Her musical training was also influenced by Sarvasni Karaikudi Sambasiva Iyer, Mazhavarayanendal Subbarama Bhagavathar and Ariyakudi Ramanuja Iyengar.
- ¶ At 11, MS performed first concert (1927), in the 100 pillar hall inside the Rockfort Temple, Tiruchirapalli. The great Vidwans who accompanied her were Sarvasri Mysore Chowdiah on the Violin and Dakshinamurty Pillai on the Mridangnu. The programme was arranged by National congress leader F.G. Natesa Iyer.
- ¶ MS's first debut in films was through Sevasadan (1938), against F.G. Natesa Iyer.
- ¶ Her first recording was released when MS was 10 years old.
- ¶ MS amma gave her first performance at the Madras Music Academy in 1929 when she was 13.

- ¶ She travelled to London, New York, Canada, the Far & East and other places as India's cultural ambassador.
- ¶ Her prestigious concerts abroad include Edinburgh International Festival of Music and Drama (1963).
- ¶ Carnegie Hall, New York, the UN General Assembly on UN Day in 1966.
- ¶ Royal Albert Hall, London (1982).
- ¶ Festival of India in Moscow (1987).
- ¶ MS was a spiritual person and she sang several times in front of each idol in Rameswaram temple.
- ¶ She had very divine relationship with Sree Rama Seva Mandali, Bengaluru, wherein she performed 36 concerts.
- ¶ MS contributed to many institutions by donating through her fund raising performances.
- ¶ MS was greatly supported by her husband Sri Kalki Sadasivam who was a great fan of MS's music. After his demise in 1997, MS stopped all public performances.
- ¶ MS also acted in films and her first movie, Sevasadanam was released in 2, May 1938, taken from Bazaar-e-Husn Novel. This movie was written by Premchand, directed by K. Subrahmanyam garu.
- ¶ MS also played as Narada, male role in Savitri (1941).
- ¶ Her role as Bhakta Meera (1945) gave her national recognition and fame. This movie was remade in Hindi in 1947.
- ¶ MS was praised by several millions of rasikas. To quote a few, Pandit Jawaharlal Nehru – 'Who am I, a mere prime minister before a Queen, a Queen of Music'.
Lata Mangeshkar called MS – 'Tapaswini'.
Ustad Bade Ghulam Ali Khan called MS – 'Suswaralakshmi' (the goddess of the perfect note).
Kishori Amonkar praised MS – 'Ultimate eighth note or Aathuvaan Sur'.
Sarojini Naidu called MS – 'Nightingale of India'.
- ¶ It is not exaggerating to say that there is no Hindu temple without the Voice of MS, in a day.
- ¶ MS recorded Meenakshi Pancharatnam, Bhaja Govindam, Vishnu Sahasranamam, Hari Tuma Haro and the Venkateswara Suprabhatam.

- ¶ MS is honoured even with Sangeet Natak Akademi Award (1956), Sangeeta Kalasikhamani (1975), Kalidas Samman (1988), Indira Gandhi Award for National Integration (1990).
- ¶ She was blessed as the Asthana Vidman of Sri Tirumala Tirupati Devasthanams.
- ¶ Tirupati Urban Development Authority (TUDA) installed a bronze statue of MS Subbulakshmi garu at the Poornakumbham circle in the temple town (2006).
- ¶ A kind of beautiful shade of blue is named after MS amma known as MS Blue.
- ¶ A commemorative postage stamp on MS was issued on 18 Dec. 2005.
- ¶ MS was an ardent devotee of Kanchi Mahaswamigal and she rendered his Maithreem Bhajatha.
- ¶ MS has given more than 200 charity concerts and donated all the money.
- ¶ She was awarded several honorary degrees including one from Sri Padmavathi Mahila Viswavidyalayam, Tirupati.
- ¶ There is no Karnatic music and music in temples without MS's golden Voice.

SMT. AMBUJAM KRISHNA (COMPOSER)

- ¶ Smt. Ambujam Krishna garu was born on 21st May 1917 in Madurai.
- ¶ Her father Sri. K.V. Ranga Ayyar was a leading lawyer and both her parents are very passionate, they gave their daughter best music training under Vid. Karaikudi Ganeshan, Vid. Ganesha Bhagavatar.
- ¶ Smt. Ambujam Krishna garu got married at young age to TVS group proprietor, Sri T.S.Krishna garu.
- ¶ She studied higher education in Home Science in Lady Irwin College at Delhi.
- ¶ Smt. Ambujam Krishna garu had darshan of Sri Tyagarajaswamy's Brindavan in Tiruvayyar. She was inspired and blessed with compositional skill and started from there.
- ¶ The very first composition of Smt. Ambujam Krishna garu was 'Unnai illai'.
- ¶ Smt. Ambujam Krishna garu composed kirtanas in Telugu, Tamil, Hindi, Kannada and Sanskrit. All these compositions were shown to Sri Musiri Subrahmanyayyar by her husband. He was extremely happy and wanted them to be tuned.
- ¶ Smt. Ambujam Krishna garu's compositions were set to tune by Mahavidwans like Semmangaudi Srinivasa Iyer, TN Seshagopalan, V.V. Sathagopan, R. Vedavalli, A.G. Subrahmanyam, Madurai Krishnan, K.G. Tyagarajan and so on.
- ¶ The compositions are recorded and released in cassette form.

- ¶ Smt. Ambujam Krishna garu wrote 2 Rupakams known as ‘Radhamadhavam’, ‘Krishna lila Madhuryam’, which were set to tune by Sri K.R. Kedaranathan.
- ¶ Smt. Ambujam Krishna garu established ‘Sadguru Sangita Vidyalayam’ in Madurai to serve to the passionate needy students.

BALASARASWATI

- ¶ Tanjore Balasaraswati famous as Balasaraswati is a very famous Bharatanatyam dancer belonged to the family of legendary Veena Dhanammal as grandddaughter.
- ¶ 13 May 1918 – 9th February 1984.
- ¶ Her mother is Jayammal and her bothers are T. Viswanathan and T. Ranganathan.
- ¶ Balaswaraswati’s daughter is Lakshmi knight was a dancer and lived in Chennai and Hunterdon, NJ, USA as a popular teacher of Indian classical dance. She also performed middy widely with her legendary guru – mother T. Balasaraswati.
- ¶ Balasaraswati was a legendary dancer with exceptional artistry is affectionally called ‘Bala’, grew up with the musical traditions of the Tanjore Quartet.
- ¶ She had begun her rigorous training under guru K. Kandapan Pillai, member of the famed Tanjavur Nattuvanar family.
- ¶ Bala’s brothers T. Ranganathan and T. Viswanathan were both prominent musicians and teachers in India and the United states.
- ¶ Her grandson Aniruddha knight is a popular dancer in the US.
- ¶ Satyajit Ray, famous Indian film maker made a documentary on Bala and her works.
- ¶ Balasaraswati’s first performance took place in 1925.
- ¶ Balasaraswati belonged to the Seventh generation representative of a traditional matrilineal family of temple musicians and dancers, who have been described as the greatest single repository of the traditional performing arts of music and dance of the southern region of India.
- ¶ Her ancestor, Papammal was a musician and dancer patronized in the mid-eighteenth century by the court of Thanjavur.
- ¶ Mother Jayammal (1890 – 1967) was a singer who encouraged the training of Balasaraswati and was her accompanist.
- ¶ Balasaraswati was awarded Padma Bhushan (1957) and Padma Vibhushan (1957), the second highest civilian honour given by the government of India. She was awarded the Sangitha Kalasikhamani award of the Indian Fine Arts Society, Chennai (1981).
- ¶ Balasaraswati created a revolution in traditional music and dancer.

- ¶ She had great friendships with her contemporaries in North India – Pandit Shambhu Maharaj (Dancer) Ustad Amar Khan (Hindusthani Vocal). She was the first real bridge between north and south Indian artistes in the 20th century.
- ¶ Balasaraswati was a versatile genius, an excellent Carnatic Vocalist too. She was the first Bharatanatyam dancer to receive the prestigious title of Sangita Kalanidhi (1973). She was honoured with the fellowship of the Sangeet Natak Akadami.

Balasaraswati continues to be empress of Bharatanatyam cross the world.

DK PATTAMMAL

- ¶ Damal Krishnaswamy pattammal, popularly known as DK Pattammal or DKP was an Indian Carnatic musician and a play back singer for Tamil films.
- ¶ DK Pattammal, along with her contemporaries MS Subbulakshmi and ML Vasanthakumari, are popularly referred to as the Female Trinity of Indian Karnatic Music.
- ¶ DKP was born on the 19th March, 1919 in Kanchipuram. She passed away on 16th July 2009, Chennai.
- ¶ DKP is respected for her music with classism and she along with the other legends in the female trinity initiated the entry of women in the field of music to have equal opportunities as far as public concerts are concerned.
- ¶ DKP's recordings were released by HMV, EMI, RPG, AVM Audio, Inreco, Charsur Digital workshop etc.,
- ¶ Albums popular were Sampradaya Marriage songs, Dikshitar Kritis, Parampara and others.
- ¶ Pattammal was originally named Alamelu, and fondly called 'Patta' as child prodigy, which later became Pattammal.
- ¶ DKP's parents were Damal Krishnaswamy Dikshitar was a great connoisseur of music who encouraged Pattammal as child to learn classical, Carnatic music and mother Kanthimathi (Rajammal). Though mother Kanthimathi was a talented singer, she was not permitted to sing even before friends and relatives according to orthodox tradition.
- ¶ DKP did not receive regular training of basics in Music.
- ¶ She initially received tuition from an unnamed Telugu – speaking musician, whom she called 'Telugu Vadyar' meaning 'Telugu teacher', who taught Telugu and Sanskrit.

- ¶ DKP learnt music from her mother and some disciples of C. Subramanya Pillai (Naina Pillai) and from Rajalakshmi, daughter of Vina Dhanammal, Dk Pattammal also learnt from Ambi Dikshitar (grandson of Muttusmani Dikshitar)
- ¶ DKP also learnt Dikshitar composition from T.L. Venkatarama Iyer and learned under Papanasam Sivan, who is respected as Tamil Tyagaraja.
- ¶ She was married to R. Iswaran (1939). Her sadhana and musical progress continued along with her household duties like a home maker too.
- ¶ DKP, at 10, gave her first Radio performance for Madras Corporation Radio (now called Prasara Bharati All India Radio)
- ¶ At 13, in 1933, DKP performed concerts in Rasika Ranjani Sabha, Madras.
- ¶ DKP was an authority on Muttuswamy Dikshitar's compositions.
- ¶ She popularised Papanasam Sivan's compositions and Subrahmanya Bharatiyar, in concerts and films.
- ¶ DKP was treated as revolutionary as she is first woman from Brahmin family to have performed on stage in public concerts, DKP started presenting Ragam Tanam Pallavi as first woman singer in an intellectual and aesthetically melodious way, at a time when only male singers performed Ragam Tanam Pallavis.
- ¶ DKP sang only devotional songs and patriotic songs in films.
- ¶ She performed althrough, India and USA, Canada, France, Germany, Switzerland, Srilanka and other countries.
- ¶ DKP's students are popular and good Vidwans.
- ¶ DK Pattammal received Sangeet Natak Akademi Award, Sangeetha Kalanidhi, Padma Bhushan, Sangeetha Kalasikhamani, Fellow of Sangeetha Natak Akademy and Padma Vibhushan and several others.
- ¶ DKP's voice and music are respected as long as Karnatic music lives on.

SMT. AVASARALA ANASUYADEVI GARU

(MUSICIAN AND COMPOSER)

- ¶ Dr. Smt. Avasarala Anasuyadevi garu is born in 1920 at Kakinada.
- ¶ She learnt classical music from Mahavid. Munuganti Venkata Rao garu and folk music from Vid. Kalluri Jagannatha Rao garu
- ¶ She is a versatile artiste multi-faceted as, singer, poet, composer.
- ¶ Respected as one of the first women composers in Andhra and South India too.

- ¶ First woman music director in All India Radio.
- ¶ First woman Vocalist to have broadcast classical, folk, light music from All India Radio.
- ¶ She was noted for setting music for Karnatic, light and folk compositions in Karnatic music style.
- ¶ Smt. Anasuyadevi garu performed in Gramophone records when she was 8 years old.
- ¶ Her voice suited to folk style very well.
- ¶ Smt. Anasuyadevi garu's home was always with Vidwans, musicians and artistes of various arts.
- ¶ First woman Vocalist to have broadcast classical, folk, light music from All India Radio.
- ¶ Smt. Avasarala Anasuyadevi garu had great opportunities to sing before great leaders like Mahatma Gandhi, Subhash Chandra Bose, Jawaharlal Nehru, Babu Rajendraprasad, S. Radhakrishnan and so on during various occasions including Congress Party Meetings.
- ¶ She set music to Tamil films like Vikata yogi, Vanjikotai and some Telugu movies.
- ¶ Smt. Avasarala Anasuyadevi gave solo performances till her 20th year and later, she started performing with her younger sister Kum. Vinjamuri Sita garu.
- ¶ She was responsible in collecting several Telugu folk songs and was very supportive of her sister Kum. Vinjamuri sita getting D.Litt.
- ¶ These sisters were popular as Sita – Anasuya, Vinjamuri sisters, who were honoured with Kendra Sahitya Academy, Central Sahitya Academy fellowship.
- ¶ The Vinjamuri sisters collected number of folk songs.
- ¶ In 1977, Andhra Viswa Kala Parishat awarded them with Kala Prapurna.
- ¶ Anasuya garu received Life Time Achievement Award in USA and Queen of the Folk Music Award in Paris.
- ¶ She married Sri A.S. Giri garu, who was a singer and actor of note.
Their children are Ratna Kumar, Krishnagiri, Sita Ratnakar, Kamala Srikara, Nihar giri.
- ¶ The songs of Smt. Avasarala Anasuya garu are popular even today in villages and nooks and corners of Andhra during festivals, feasts, traditional entertainments and occasions like weddings.

- ¶ Their collections include songs like Kasturi Ranga Ranga, Engagement songs, wedding songs, Mangala Harati etc.,
Ex. Itadena Pendli Kumarudu.
Kotnambulu danchare
Desaannuchi vachcharaya
Pendli Kutura penkitana melane
- ¶ Vinjamuri sister's mother was the first Vidwanmani who worked as Editor to a literary magazine called Anasuya.
- ¶ In a home full of academic, artistic and idealist atmosphere, Smt. Avasarala Anasuya garu grew up and her contribution to the folk music and literature of Telugu region is historic.
- ¶ She published her auto biography and 7 other works.
- ¶ The most challenging work of collecting the traditional folk songs and lalita sangitam Bhava gitas and setting tunes to them with raga and tala, notating them is outstanding. The credit goes to a few, wherein we find Smt. Avasarala Anasuyadevi garu in the front row.

ML VASANTHA KUMARI

- ¶ Madras Lalithangi Vasantha Kumari garu is a fondly respected Indian Karnatic Vocalist, who gave several great classical concerts for decades and also sang for films in many Indian languages.
- ¶ She is referred to as one of the historical female trinity alongwith Smt. MS Subbulakshmi and Smt. DK Pattammal.
- ¶ ML Vasantha Kumari ammagaru is respected and popularly called as MLV in the music world.
- ¶ MLV ammagaru was born in 1928 and passed away in 1990.
- ¶ She was the youngest of the female trinity Karnatic Music.
- ¶ MLV was the prime disciple of the legendary Sri GN Balasubramaniam garu.
- ¶ Her music recordings were released by HMV, EMI, RPG, AVM Audio, Inreco, Vani, Amutham INC, Doordarshan, Super Audio, Geethanjali, Kosmic Music Charsur Digital workshop etc.
- ¶ MLV popularised unfamiliar ragas like Andolika and her Ragam Tanam Pallavis are very intellectually popular and enjoyed by both the lay and the learned.

- ¶ MLV's contribution towards popularizing Dasara Padagalu, compositions of the Haridasas are extraordinary.
- ¶ MLV's parents are Kuthanur Ayya Swamy Iyer, a noted musician and mother Lalithangi, a great musician.
- ¶ MLV's School education was in a convent in Madras.
- ¶ The legendary GN Balasubramaniam taught MLV with great hope and MLV became a historical legend, which she always attributed to her parents and GNB. guruvugaru.
- ¶ MLV's debut concert took place in 1940, in her 12th year, in Shimla, as an accompanying singer to her mother Lalithangi. Later she gave a solo recital in Benguluru.
- ¶ MLV cut her first 78 rpm disc which created a sensation in that time by 1950, she was a front ranker.
- ¶ MLV's music was more of male characteristics and she was very daring and bold like her guruvugaru.
- ¶ It is noteworthy to say that though MLV imbibed much of GNB's style but did not make a blind imitation and created her own style.
- ¶ MLV could be acronym for Melody, Laya and Vidwat. Her music was a feast for both the lay & learned.
- ¶ Some scholars compare MLV's voice to the richness of Saxophone.
- ¶ MLV's music was more for brilliant Manodharma and balanced speed of sangatis with great clarity.
- ¶ MLV's mastery over Vocal techniques was comprehensive and complete. She performed difficult ragas very comfortably. Raga alapana, swarakalpana in general. The complete Ragam Tanam Pallavi, graha-bheda aspects all made the listeners extremely happy.
- ¶ GNB, the guruvugaru was extremely pleased and said & that MLV was an extraordinary student as she grasped all from guruvugaru, but presented in her own style.
- ¶ MLV's popularizing Dasara padas (which she learnt from her mother Lalithangi) was very noteworthy.
- ¶ MLV popularised Hindusthani Sindhubhairavi in the South Indian audiences through her Kalyana Gopalam and Venkatachala Nilayam. It is believed that she learned the nuances of Sindhu Bhairavi from the legend Bade Ghulam Ali Khan Saheb.

- ¶ MLV was an expert in Ragam Tanam Pallivi singing. She made it acceptable in the days when only male singers sang RTPs and it is believed that DKP started singing of RTPs those days which was highly supported by MLV's presentation in the concerts. Before these two legends, singing of RTPs was only present in Male singers concerts.
- ¶ MLV had a successful film career too. Her Ellam inbamayam (Ragamalika) in the film Manamagal was a super hit. MLV's song chinnanchiru Kilie written by Mahakavi Subrahmanya Bharatiyar, in the same film was again a big hit.
- ¶ Among the various songs she sang, many are raga-based or ragamalikas. MLV Amma's munnita pavalinchi Nagasayana in Bhookailas is very popular in the whole South India.
All her songs were included in her concerts in the end.
MLV sang for films till 1970.
- ¶ MLV's personality as a human being was also outstanding. She was noted for her generosity charm, grace, warmth, self-restraint and humility.
- ¶ The legendary Mridangist Palghat Mani Iyer waived his principle of not accompanying Female artistes and accompanied MLV several times.
- ¶ MLV encouraged several young talented musicians to accompany her.
- ¶ MLV got married to Vikatam R. Krishnamurthy (1951) and they had a son, late K. Shankar raman and a daughter late Srividya a popular cine artiste and dancer.
- ¶ MLV trained many disciples who are top ranking artistes today.
- ¶ MLV's voice was everlasting and her appeal evergreen. MLV was a rare phenomenon.
- ¶ MLV was heard in every home during Margazhi, Dhanurmasa, through Tiruppavai, which she popularised through her records.
- ¶ Stalwarts, including Ustads, bowed to her genius. MLV was a most sought after artiste.
- ¶ MLV is remembered as an excellent performer, dedicated teacher and great human being.
