ANNAMALAI UNIVERSITY

Annx

UNIVERSITY ORDER NO.C-C5/131/2018 DATED 05.04.2018

Sub: Establishment – Department of Music -Faculty of Fine Arts – Dr. S.C. Sharma – Appointment of Honorary Professor in Music – Orders Issued – Reg.

Ref: Approval of the Vice-Chancellor dated 28.03.2018.

Dr. S.C. Sharma, Musician, Musicologist & Academician (Former Vice-Chancellor, Tumkur University, Karnataka) is appointed as Honorary Professor in the Department of Music, Faculty of Fine Arts for the period of one year without any financial commitment to this University.

However, he will be provided local hospitality when he visits the University on official purpose.

Registrar i/c.

To
Dr. S.C. Sharma
(Former Vice-Chancellor, Tumkur University,
Karnataka)
171, 6th Cross,, Gandhi Nagar,
Bangalore – 560 009.

CC: The Dean, Faculty of Fine Arts
" : The Prof. & Head, Department of Music
" : The Protocol Officer, University Guest House
" : Stock file.

विश्वविद्यालय अनुदान आयोग
(मानव संसाधन विकास मंत्रालय, भारत सरकार)
बहादुर शाह जफर मार्ग, नई दिल्ली - 110 002
University Grants Commission
(Ministry of Human Resource Development, Govt. of India)
Bahadur Shah Zafar Marg, New Delhi - 110 002
www.ugc.ac.in
Ph: 011-23604320, 23604181, 23604317

सत्यमेव जयते

ज्ञान - विज्ञानं विमुक्तये

BY SPEED POST

F.No. 13-1/2018 (CPP-II) March, 2018

Prof. Niranjan
Registrar
Karnataka State
Dr. Gangubai Hangal
Music and Performing Arts University
JLB Road, Ashoka Circle
Lakshmipuram
Mysuru -570 004

23 MAR 2018

Subject: - ***UGC Nomination on the Syndicate of the University .***

Sir,

With reference to your letter No. KSGH/MPAU/ Reg PS-199/2017-18 dated 02.01.218 on the subject cited above, I am directed to inform that the Chairman, UGC has nominated Dr. S.C. Sharma, Former VC, Tumkur University, Tumkur as UGC nominee on the Syndicate of the University. His address for correspondence is given below:-

Dr. S.C. Sharma
Former VC, Tumkur University, Tumkur
No. 171, 6th Cross, Gandhi Nagar,
Bengaluru -560 009
Phone No. (080) 2226 1993 (R); 098452 67790(M)
Email: scsharma.bangalore@gmail.com

Yours faithfully,

(Smita Bidani)
Education officer

Copy to :

1. Dr. S.C. Sharma, Former VC, Tumkur University, Tumkur No. 171, 6th Cross, Gandhi Nagar, Bengaluru -560 009
2. PS to Chairman, UGC.
3. Guard file.

(Ajay Kumar Joshi)
Section Officer

ಕರ್ನಾಟಕ ರಾಜ್ಯ ಡಾ. ಗಂಗೂಬಾಯಿ ಹಾನಗಲ್

ಸಂಗೀತ ಮತ್ತು ಪ್ರದರ್ಶಕ ಕಲೆಗಳ ವಿಶ್ವವಿದ್ಯಾಲಯ

ಪ್ರೊ. ವಿ. ನಾಗೇಶ್ ಬೆಟ್ಟಕೋಟೆ
ಕುಲಸಚಿವರು

ಜೆ.ಎಲ್.ಬಿ. ರಸ್ತೆ, ಅಶೋಕ ವೃತ್ತದ ಹತ್ತಿರ,
ಲಕ್ಷ್ಮೀಪುರಂ, ಮೈಸೂರು – 570 004.
ದೂ: (ಕ:) (0821)-2402141, ಫ್ಯಾಕ್ಸ್ : 2402114
ಮೊಬೈಲ್ : 9481194959
ಇಮೇಲ್ ಐಡಿ : musicuniversitymys@gmail.com

ಸಂಖ್ಯೆ : ಕೆಎಸ್‌ಜಿಎಚ್/ಸಂಪ್ರಕವಿ/383/2017–18

ದಿನಾಂಕ : 26.03.2018

ಅಧಿಸೂಚನೆ

ವಿಷಯ : ಕರ್ನಾಟಕ ರಾಜ್ಯ ವಿಶ್ವವಿದ್ಯಾನಿಲಯಗಳ ಅಧಿನಿಯಮ 2000 ದ ಪ್ರಕರಣ 28(1) (ಜಿ) ರನ್ವಯ ಕರ್ನಾಟಕ ರಾಜ್ಯ ಡಾ. ಗಂಗೂಬಾಯಿ ಹಾನಗಲ್ ಸಂಗೀತ ಮತ್ತು ಪ್ರದರ್ಶಕ ಕಲೆಗಳ ವಿಶ್ವವಿದ್ಯಾಲಯದ ಸಿಂಡಿಕೇಟ್ ಪ್ರಾಧಿಕಾರಕ್ಕೆ ಸದಸ್ಯರನ್ನಾಗಿ ನಾಮನಿರ್ದೇಶನ ಮಾಡುವ ಬಗ್ಗೆ.

ಉಲ್ಲೇಖ : **F.No. : 13-1/2018 (CPP – II) Date : 23.03.2018.**

ಕರ್ನಾಟಕ ರಾಜ್ಯ ವಿಶ್ವವಿದ್ಯಾನಿಲಯಗಳ ಅಧಿನಿಯಮ 2000 ದ ಪ್ರಕರಣ 28(1) (ಜಿ) ರ ಅನ್ವಯ ಕೇಂದ್ರ ಧನ ಸಹಾಯ ಆಯೋಗವು ಡಾ. ಎಸ್.ಸಿ . ಶರ್ಮಾ ಅವರನ್ನು ದಿನಾಂಕ 23.03.2018 ರಿಂದ ಜಾರಿಗೆ ಬಂದಂತೆ ಹಾಗೂ ಮುಂದಿನ ಆದೇಶದವರೆಗೆ ಕರ್ನಾಟಕ ರಾಜ್ಯ ಡಾ. ಗಂಗೂಬಾಯಿ ಹಾನಗಲ್ ಸಂಗೀತ ಮತ್ತು ಪ್ರದರ್ಶಕ ಕಲೆಗಳ ವಿಶ್ವವಿದ್ಯಾಲಯದ ಸಿಂಡಿಕೇಟ್ ಪ್ರಾಧಿಕಾರಕ್ಕೆ ಸದಸ್ಯರನ್ನಾಗಿ ನಾಮನಿರ್ದೇಶನ ಮಾಡಿರುತ್ತದೆ.

ಆದೇಶದ ಮೇರೆಗೆ

ಕುಲಸಚಿವರು

ಗೆ

ಸಂಬಂಧಪಟ್ಟ ಸದಸ್ಯರಿಗೆ

ಪ್ರತಿಗಳು :

1. ಸಿಂಡಿಕೇಟ್ ಸದಸ್ಯರುಗಳಿಗೆ
2. ರಾಜ್ಯಪಾಲರ ಆಪ್ತಕಾರ್ಯದರ್ಶಿ, ರಾಜಭವನ, ಬೆಂಗಳೂರು – 560 001.
3. ಪ್ರಧಾನ ಕಾರ್ಯದರ್ಶಿ, ಉನ್ನತ ಶಿಕ್ಷಣ ಇಲಾಖೆ, ಕರ್ನಾಟಕ ಸರ್ಕಾರ, ಬೆಂಗಳೂರು.
4. ಕುಲಪತಿ/ಕುಲಸಚಿವರು/ಕುಲಸಚಿವರು(ಮೌಲ್ಯಮಾಪನ)/ವಿತ್ತಾಧಿಕಾರಿಗಳ ಆಪ್ತಕಾರ್ಯದರ್ಶಿಯವರಿಗೆ.
5. ಕರ್ನಾಟಕ ರಾಜ್ಯದ ಎಲ್ಲಾ ವಿಶ್ವವಿದ್ಯಾಲಯದ ಕುಲಸಚಿವರಿಗೆ.
6. ಕೆಸ್‌ಜಿಎಚ್ ಸಂಗೀತ ಮತ್ತು ಪ್ರದರ್ಶಕ ಕಲೆಗಳ ವಿಶ್ವವಿದ್ಯಾಲಯದ ಗೆಜೆಟ್

Karnataka State Dr. Gangubai Hangal
Music and Performing Arts University

Prof. Niranjan
Registrar

JLB Road, Ashoka circle,
Lakshmipuram, Mysuru - 570004.
Ph: (O): (0821) 2419442
Mob: 9448943211
Email Id: nvanalli@gmail.com.

No: KSGH/MPAU/Reg PS- 199/2017-18 Date: 02-01-2018

To

The Secretary,
University Grants Commission,
Bahadur Shah Zafar Marg,
New Delhi-110 002.

Sir,

Sub: Nomination of representative from the UGC-re.,

- - -

With reference to the above subject, I would like to bring to your kind notice that the Karnataka State Dr. Gangubai Hangal Music and Performing Arts University, Mysore, has been established by Karnataka Act No.25 of 2009. As per the said Act, in Chapter IV, Authorities of University, the Syndicate, wherein at Clause (e), the excerpts which is reproduced as hereunder:

"e) Chairman, University Grants Commission or his nominee"

In this connection, we would be happy if you are able to attend the meeting whenever called. If not, we request you to nominate somebody on your behalf.

I hope you will do the needful in this regard and oblige.

Thanking you,

Yours faithfully,

Registrar 2/1/2018

Karnataka State Dr. Gangubai Hangal
Music and Performing Arts University

J.L.B. Road, Lakshmipuram
Mysore - 570 004
Karnataka, India

Ph. : 0821-2402141
Fax : 0821-2402114
Mob. : 9480416804
email : sarvamangalashankar@gmail.com
Website : www.musicuniversity.ac.in

Dr. Sarvamangala Shankar
Vice Chancellor

No. : KSGHMPU/VC-PS -114/2017-18 Date: 10/10/2017

To,

Dr. S.C. Sharma
Ex- Vice Chancellor and Music Expert
Bengalore.

Respected sir,

Sub: - Requisition to deliver lecturers as Honorary Professor.

*****

In continuation to the telephonic conservation with your good self and keeping your expertise with regard to Music and your professional experience in Technologies, I request you to kindly deliver couple of lecturers for M.A. students in the subject 'Science, Technology and Management in Performing Arts'. The lecturers may be delivered on your convenient dates.

I am sure our students will be immensely benefited from your lecturers.

Thanking you

Yours faithfully

Sarvamangala Shankar

Vice Chancellor

ಸಂಗೀತ ಮತ್ತು ಪ್ರದರ್ಶಕ ಕಲೆಗಳ ವಿಶ್ವವಿದ್ಯಾಲಯ

ಜೆ.ಎಲ್.ಬಿ. ರಸ್ತೆ, ಅಶೋಕ ವೃತ್ತದ ಹತ್ತಿರ, ಲಕ್ಷ್ಮೀಪುರಂ, ಮೈಸೂರು – 570 004.
ದೂ: (ಕ:) (0821) 2402141, ಫ್ಯಾಕ್ಸ್: 2402114

ಸಂಖ್ಯೆ : ಕೆಎಸ್‌ಜಿಎಚ್/ಸಂಪ್ರಕವಿ/ಕು.ಪ.ಶಾ–163/2017–18 ದಿನಾಂಕ: 21.10.2017

ಪ್ರೊ. ನಿರಂಜನ
ಕುಲಸಚಿವರು

ಇವರಿಗೆ,

ಡಾ. ಎಸ್. ಸಿ. ಶರ್ಮ
ವಿಶ್ರಾಂತ ಕುಲಪತಿಗಳು ಹಾಗೂ ಸಂಗೀತ ತಜ್ಞರು
171, 6ನೇ ಕ್ರಾಸ್, ಗಾಂಧಿನಗರ
ಬೆಂಗಳೂರು – 09.

ಪ್ರಿಯರಾದ ಪ್ರೊ. ಎಸ್. ಸಿ. ಶರ್ಮ ಅವರಿಗೆ ನಮಸ್ಕಾರಗಳು.

ತಾವು ಇತ್ತೀಚೆಗೆ ನಮ್ಮ ವಿಶ್ವವಿದ್ಯಾಲಯಕ್ಕೆ ಭೇಟಿನೀಡಿದ ಸಂದರ್ಭದಲ್ಲಿ ತಮ್ಮ ಪರಿಚಯವಾಗಿದ್ದು, ವೈಯಕ್ತಿಕವಾಗಿ ನನಗೆ ಖುಷಿಕೊಟ್ಟಿದೆ. ನಮ್ಮ ಸ್ನೇಹ ಹೀಗೇ ಮುದುವರೆಯಲಿ ಹಾಗೂ ನಿಮ್ಮ ವಿದ್ವತ್ತು ಹಾಗೂ ನಾಯಕತ್ವ ಗುಣ ನಮ್ಮ ವಿಶ್ವವಿದ್ಯಾಲಯಕ್ಕೆ ಮಾದರಿಯಾಗಲಿ ಎಂದು ಆಶಿಸುತ್ತೇನೆ.

ತಾವು ಸ್ನಾತಕೋತ್ತರ ತರಗತಿಯ Science, "Technology and Management in Performing Arts" ಪತ್ರಿಕೆಗೆ ಪಾಠಮಾಡಲು ಬರುವುದಾಗಿ ಮಾತುಕೊಟ್ಟಿದ್ದೀರಿ, ಆದಷ್ಟು ಬೇಗ, ತಮಗೆ ಅನುಕೂಲಕರ ದಿನಾಂಕದಂದು ನಮ್ಮ ವಿಶ್ವವಿದ್ಯಾಲಯಕ್ಕೆ ಬಂದು ವಿಶೇಷ ಉಪನ್ಯಾಸಗಳನ್ನು ನಡೆಸಿಕೊಡಬೇಕೆಂದು ವಿನಂತಿಸುತ್ತೇನೆ.

ವಂದನೆಗಳೊಂದಿಗೆ,

ತಮ್ಮ ವಿಶ್ವಾಸಿ
ಕುಲಸಚಿವರು

ಪ್ರತಿ,

1. ಮಾನ್ಯ ಕುಲಪತಿಗಳು, ಕೆಎಸ್‌ಜಿಎಚ್ ಸಂಗೀತ ಮತ್ತು ಪ್ರದರ್ಶಕ ಕಲೆಗಳ ವಿಶ್ವವಿದ್ಯಾಲಯದ, ಮೈಸೂರು.

ಕರ್ನಾಟಕ ರಾಜ್ಯ ಡಾ. ಗಂಗೂಬಾಯಿ ಹಾನಗಲ್
ಸಂಗೀತ ಮತ್ತು ಪ್ರದರ್ಶಕ ಕಲೆಗಳ ವಿಶ್ವವಿದ್ಯಾಲಯ

ಜೆ.ಎಲ್.ಬಿ. ರಸ್ತೆ, ಲಕ್ಷ್ಮೀಪುರಂ
ಮೈಸೂರು - 570 004

ಡಾ. ಸರ್ವಮಂಗಳಾ ಶಂಕರ್
ಕುಲಪತಿ

ದೂರವಾಣಿ (ಕ) : 0821-2402141
ಫ್ಯಾಕ್ಸ್ : 0821-2402114
ಮೊಬೈಲ್ : 9480416804
email : sarvamangalashankar@gmail.com
Website : www.musicuniversity.ac.in

ಸಂಖ್ಯೆ : ಕೆಎಸ್‌ಜಿಎಚ್/ಸಂಪ್ರಕವಿ/169/2017-18 ದಿನಾಂಕ : 11.01.2018

ಇವರಿಗೆ,

ಡಾ. ಎಸ್. ಸಿ. ಶರ್ಮಾ
ವಿಶ್ರಾಂತ ಕುಲಪತಿಗಳು

ಮಾನ್ಯರೆ,

ವಿಷಯ: ತಾತ್ಕಾಲಿಕ ಅಧ್ಯಾಪಕರ ನೇಮಕಾತಿ ಆಯ್ಕೆ ಸಮಿತಿ ಸದಸ್ಯರನ್ನಾಗಿ ಆಹ್ವಾನಿಸುತ್ತಿರುವ ಬಗ್ಗೆ.

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ವಿಶ್ವವಿದ್ಯಾಲಯದಲ್ಲಿ **ಪ್ರದರ್ಶಕ ಕಲೆಗಳಲ್ಲಿ ವಿಜ್ಞಾನ, ತಂತ್ರಜ್ಞಾನ ಮತ್ತು ನಿರ್ವಹಣೆ ವಿಷಯದ** ತಾತ್ಕಾಲಿಕ ಅಧ್ಯಾಪಕರ ನೇಮಕಾತಿ ಮಾಡಬೇಕಾಗಿದ್ದು ಈ ಸಂಬಂಧ ದಿನಾಂಕ: 16.01.2018 ರಂದು ಅಭ್ಯರ್ಥಿಗಳಿಗೆ ಸಂದರ್ಶನವನ್ನು ಏರ್ಪಡಿಸಲಾಗಿದೆ. ಈ ಆಯ್ಕೆ ಸಮಿತಿಯ ವಿಷಯ ಪರಿಣಿತ ಸದಸ್ಯರನ್ನಾಗಿ ತಮ್ಮನ್ನು ಆಹ್ವಾನಿಸಲು ಸಂತೋಷವೆನಿಸುತ್ತದೆ. ತಾವು ಅಂದು ಸಮಿತಿ ಸಭೆಗೆ ಹಾಜರಾಗಿ ಅಧ್ಯಾಪಕರ ಸಂದರ್ಶನ ಕಾರ್ಯವನ್ನು ನಡೆಸಿಕೊಡಬೇಕಾಗಿ ಕೋರಲಾಗಿದೆ. ತಮಗೆ ವಿಶ್ವವಿದ್ಯಾಲಯದ ನಿಯಮಾನುಸಾರ ಭತ್ಯೆಗಳನ್ನು ಪಾವತಿಸಲಾಗುವುದು. ಸದರಿ ವಿಷಯವು ಗೌಪ್ಯತೆಗೆ ಒಳಪಟ್ಟಿರುತ್ತದೆ.

ಸಮಯ : ಮಧ್ಯಾಹ್ನ: 11.30 ಗಂಟೆಗೆ

ವಿಷಯ: **ಪ್ರದರ್ಶಕ ಕಲೆಗಳಲ್ಲಿ ವಿಜ್ಞಾನ, ತಂತ್ರಜ್ಞಾನ ಮತ್ತು ನಿರ್ವಹಣೆ**

ತಮ್ಮ ವಿಶ್ವಾಸಿ

Sarvamangala Shankar

ಕುಲಪತಿ

Role of Digital Libraries in Research

Dr. S C Sharma
Vice Chancellor, Tumkur University

Introduction

The developments in information technology have changed the concept of the library from one of print and paper media to digital media. The success of a Digital Library depends upon the computers, communication skills, and knowledge of library professionals in connection with modern technology. In the present scenario, we stand at a transition from the traditional library to a global Digital library. The technology-based idea is to provide universal access to digital content available only in a DL environment. Today the emergence of digital technology and computer networks have provided a means whereby information can be stored, retrieved, disseminated and duplicated in a fast and efficient manner. On a global level, Digital libraries have made considerable advances both in technology and its application (Jain and Babbar, 2006).

Digital library

A digital library is a library in which collections are stored in digital formats (as opposed to print, microform or other media) and accessible by computers. The digital content may be stored locally or accessed remotely via computer networks.

Benefits of Digital library in research

Digital collections have a number of distinct advantages over traditional physical collections:

Access

One of the benefits is that digital libraries typically allow convenient access, at all hours, to a wide variety of materials, from any location that provides Internet access(Altman, 2007).

Lowered costs

Cost is another significant motivation. Recent adoptions of digital libraries show that they can dramatically reduce the costs of some types of access (Montgomery and King 2002). Although not yet uniformly less expensive than off-site depositories of paper materials, in the foreseeable future, for many materials, digitizing and distributing digital collections will be simply less expensive than maintaining the corresponding physical space.

No physical boundary

The user of a digital library need not go to the library physically; people from all over the world can gain access to the same information, as long as an Internet connection is available.

Round the clock availability

A major advantage of digital libraries is that people can gain access 24/7 to the information.

Multiple access

The same resources can be used simultaneously by a number of institutions and patrons. This may not be the case for copyrighted material: a library may have a license for "lending out" only one copy at a time; this is achieved with a system of digital rights management where a resource can become inaccessible after expiration of the lending period or after the lender chooses to make it inaccessible.

Information retrieval

The researcher is able to use any search term (word, phrase, title, name, subject) to search the entire collection. Digital libraries can provide very user-friendly interfaces, giving clickable access to its resources.

Preservation and conservation

Digitization is not a long-term preservation solution for physical collections, but does succeed in providing access copies for materials that would otherwise fall to degradation from repeated use. Digitized collections and born-digital objects pose many preservation and conservation concerns that analog materials do not.

Space

Whereas traditional libraries are limited by storage space, digital libraries have the potential to store much more information, simply because digital information requires very little physical space to contain them and media storage technologies are more affordable than ever before.

Value Addition

Certain characteristics of objects, primarily the quality of images, may be improved. Digitization can enhance legibility and remove visible flaws such as stains and discoloration.

Digital Library projects in India

Following is an illustrative description of some of the digital library projects in India.

a) Vidyanidhi

Vidyanidhi began as a pilot project in the year 2000 with support from the National Information System for Science and Technology (NISSAT) and the Government of India's Department of Scienti? cand Industrial Research (DSIR). Vidyanidhi (meaning 'Treasure of Knowledge' in Sanskrit) is India's premier DL initiative to facilitate the creation, archiving and accessing of doctoral theses.

Vidyanidhi is an information infrastructure,a DL, a portal of resources, tools and facilities for doctoral research in India. Vidyanidhi is envisioned to evolve as a national repository and a consortium for e-theses through participation and partnership with universities, academic institutions and otherstake holders. Vidyanidhi enhances access to Indian theses and enlarges the reach and audience for Indian doctoral research works.

b) Gyandoot

Gyandoot (meaning "messenger of knowledge") is a new intranet-based DL in the Dhar district of the state of Madhya Pradesh connecting rural public cybercafes.

c) Traditional Knowledge Digital Library

Traditional Knowledge Digital Library (TKDL) is a collaborative project between the National Institute of Science Communication and Information Resources (NISCAIR), the Council of Scienti?c and Industrial Research (CSIR) of the Ministry of Science and Technology, and the Department of Ayurveda, Yoga and Naturopathy, Unani, Siddha and Homoeopathy (AYUSH) of the Ministry of Health and Family Welfare, which is being implemented at the National Institute of Science Communication and Information Resources (NISCAIR).

Music libraries

Harvard University's Loeb Music Library

The Archive of World Music, a collection of the Loeb Music Library, was established in 1976 by Professor John Ward and in 1992, with the appointment of Kay Kaufman Shelemay as Harvard's first senior professor of ethno musicology, moved to the Loeb Music Library to become one of its special collections..It is devoted to the acquisition of archival field recordings of musics world-wide as well as to commercial sound recordings, videos, and DVDs of ethno musicological interest.

Vijaya Parikkar Library:

Music Traditions of India

The assets of the **Vijaya Parrikar Library** include excerpts of old recordings, most of them hard-to-find or unpublished. Many are documents of live performances and may not enjoy the kind of audio clarity obtained in a studio setting.

UCLA Music Library

The Music Library serves as the center for music research, study, and enjoyment at UCLA. We serve the UCLA Herb Alpert School of Music, UCLA, and the music community of Southern California. Special collections and archives are housed in the Performing Arts Special Collections. The Ethno musicology Archive collects recordings and video of world music.

Conclusion

Digital libraries offer expanded access to information at all levels of complexity -- from recipes to research. These libraries have made it possible for researchers to access information far more rapidly and efficiently, and lowered the bar to non-experts who are working to find information of all sorts. Currently, however, such libraries offer only a portion of the collections available at large traditional libraries, and significant institutional and technical challenges remain to be overcome.

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KALARATHNA SCHOOL OF MUSIC TRUST (R)

Kalarathna School of Music Trust (R) is organising Music Concert by Gana Sahithya Shiromani **Dr. Sreekanthan Nagendra Shastry** accompanied by Vid. C.N. Chandrashekhar on Violin and Kalaimamani Thiruvaavur Bhaktavatsalam on Mridangam at Bangalore Gayana Samaja Auditorium on Sunday 23rd June 2012 at 6 p.m. The aim of this Programme his fund raising to help poor, blind, needy people to learn Music and to know about indian Art and Culture.

The Trust requests Music lovers to sponsor this Programme .

Tickets : Gold pass Rs. 1000/- Silver Pass Rs. 300/-

ಗಾನಕಲಾಸಿರಿ
GANAKALA SIRI

Monthly Bulletin of Karnataka Ganakala Parishat

ಸಂಪುಟ - 2 | ಬೆಂಗಳೂರು ಡಿಸೆಂಬರ್, 2001 | ಸಂಚಿಕೆ - 8

ಯಶಸ್ವೀ ಯುವ ಕಲಾವಿದರ ಸಮ್ಮೇಳನ

ಈ ವರ್ಷದ ಅಂದರೆ 2001ರ ಯುವ ಕಲಾವಿದರ ಸಂಗೀತ ಸಮ್ಮೇಳನವು ಡಿ. 28 ರಿಂದ ಮೂರು ದಿನಗಳ ಕಾಲ ಯಶಸ್ವಿಯಾಗಿ ನಡೆಯಿತು. ಕರ್ನಾಟಕ ಗಾನಕಲಾ ಪರಿಷತ್ ಮತ್ತು ಶ್ರೀ ಶೃಂಗೇರಿ ಶಂಕರ ಮಠದ ಸಹಭಾಗಿತ್ವದಲ್ಲಿ ಶಾರದೆಯ ಪವಿತ್ರ ಸನ್ನಿಧಾನದಲ್ಲಿ 25 ಜನ ತರುಣ ಕಲಾವಿದರು ಹರಿಸಿದ ನಾದವಾಹಿನಿ ಸಂಗೀತ ಕ್ಷೇತ್ರದ ನಾಳೆಗಳ ದಿಕ್ಸೂಚಿಯಂತೆ ತೋರಿತು.

ಹಿರಿಯ ಕಲಾವಿದರಾದ ಶ್ರೀ ಆರ್. ಕೇಶವಮೂರ್ತಿಗಳು ನಾದಜ್ಯೋತಿ ಬೆಳಗಿ ಸಮ್ಮೇಳನಕ್ಕೆ ಚಾಲನೆ ನೀಡಿದರು. ಅವರಿಂದ ಆರ್ಶೀವಾದ ಪಡೆದು ಡಾ. ಎಸ್. ಸಿ. ಶರ್ಮ ಸಮ್ಮೇಳನದ ಅಧ್ಯಕ್ಷ ಪೀಠ ಅಲಂಕರಿಸಿದರು. ಗಾಯನ (ಶ್ರೀಮತಿ ವಸುಧಾ ಎ. ಕೇಶವ್ ಮತ್ತು ಶ್ರೀಮತಿ ರಾಜರಾಜೇಶ್ವರಿ), ವೀಣೆ (ಶ್ರೀಮತಿ ಆರ್. ಜಯಂತಿ), ಚಿತ್ರ ವೀಣೆ (ಶ್ರೀ ಪಿ. ಗಣೇಶ್), ಸ್ಲಾಕ್ಫೋನ್ ಫೋನ್ (ಶ್ರೀ ಕದ್ರಿ ರಮೇಶನಾಥ್) ಹಾಗೂ ಹಿಂದೂಸ್ಥಾನಿ ಕೊಳಲು (ಶ್ರೀ ಪ್ರವೀಣ್ ಗೋಡ್ಖಿಂಡಿ) ಕಚೇರಿಗಳು ಸಮ್ಮೇಳನಕ್ಕೆ ವೈವಿಧ್ಯತೆಯನ್ನು ತಂದು ಕೊಟ್ಟಿತು. ಡಾ. ಎಸ್.ಸಿ. ಶರ್ಮ ಅವರು ಮಾತನಾಡಿ, ಹಾಡಿ, ಪಿಟೀಲು ನುಡಿಸಿ, ಗ್ರಾಫ್ ಹಾಗೂ ಸಾಕ್ಷ್ಯ ಚಿತ್ರಗಳನ್ನು ತೆರೆಯ ಮೇಲೆ ಬಿಂಬಿಸಿ ದೀಕ್ಷಿತರ ಕೃತಿಗಳ ಬಗೆಗೆ ವೈಜ್ಞಾನಿಕ ವಿಶ್ಲೇಷಣೆ ಮಾಡಿದರು. ಶಾರದಾ ಕಲಾ ಕೇಂದ್ರದವರು ಶತಕಂಠ ಗಾಯನದ ಮೂಲಕ ಪಂಚರತ್ನ ಕೃತಿಗಳನ್ನು ಮುಗಿಲು ಮುಟ್ಟಿಸಿದರು.

ವಿದ್ವತ್ ಸದಸ್ಸಿನಲ್ಲಿ ಮಾನ್ಯ ರಾಜ್ಯಪಾಲರಾದ ಶ್ರೀಮತಿ ವಿ.ಎಸ್. ರಮಾದೇವಿ ಅವರು ಡಾ. ಎಸ್.ಸಿ.ಶರ್ಮ ಅವರಿಗೆ ಗಾನಕಲಾಶ್ರೀ ಬಿರುದು ಪ್ರದಾನ ಮಾಡಿದರು. ಸಂಗೀತ ಕ್ಷೇತ್ರದಲ್ಲಿ ಸಂಶೋಧನೆಗಳು ಹೆಚ್ಚಾಗಿ ನಡೆಯಬೇಕು. ಯುವ ಪ್ರತಿಭೆಗಳಿಗೆ ಉತ್ತೇಜನ ಹೆಚ್ಚಬೇಕು ಎಂದು ರಾಜ್ಯಪಾಲರು ನುಡಿದರು. ಸಂಗೀತ ವಿದ್ವಾಂಸರ 31ನೇ ಸಮ್ಮೇಳನ ಹಾಗೂ ಕಳೆದ ವರ್ಷ ನಡೆದ ಯುವ ಕಲಾವಿದರ ಸಂಗೀತ ಸಮ್ಮೇಳನದ ವಿಜೇತರಿಗೆ ಹಿರಿಯ ಕಲಾವಿದೆ ಡಾ. ಗಂಗೂಬಾಯಿ ಹಾನಗಲ್ ಬಹುಮಾನ ವಿತರಿಸಿದರು. ಸಂಗೀತವನ್ನು ಶಾಲಾ ಪಠ್ಯಕ್ರಮದಲ್ಲಿ ಸೇರಿಸಲು ಡಾ. ಎಸ್.ಸಿ. ಶರ್ಮ ಅವರು ಅಧ್ಯಕ್ಷ ಭಾಷಣದಲ್ಲಿ ಆಗ್ರಹಪಡಿಸಿದರು.

ಸಮ್ಮೇಳನಾಧ್ಯಕ್ಷ ಡಾ.ಎಸ್.ಸಿ.ಶರ್ಮಾರವರಿಗೆ ರಾಜ್ಯಪಾಲರಾದ ಶ್ರೀಮತಿ ವಿ.ಎಸ್.ರಾಮಾದೇವಿಯವರಿಂದ ಗಾನಕಲಾಶ್ರೀ ಬಿರುದು ಪತ್ರ, ಪ್ರಶಸ್ತಿ ಹಾಗೂ ಫಲಕ ಪ್ರದಾನ

ತಾವು ಪ್ರಾಯೋಜಿಸಿರುವ "ಕುಮಾರಿ ಜ್ಯೋತಿ ಸುಬ್ರಹ್ಮಣ್ಯ ಸ್ಮಾರಕ ಪ್ರಶಸ್ತಿ"ಯನ್ನು (ಹತ್ತು ಸಾವಿರ ರೂಪಾಯಿ ನಗದು, ಫಲಕ, ಪ್ರಶಸ್ತಿ ಪತ್ರ) ಶ್ರೀ ಬಿ. ಎನ್.ವಿ. ಸುಬ್ರಹ್ಮಣ್ಯ ಅವರು ಸಮ್ಮೇಳನಾಧ್ಯಕ್ಷರಿಗೆ ಪ್ರಧಾನ ಮಾಡಿದರು.

ಪ್ರಶಸ್ತಿಯ ಇಡೀ ಮೊತ್ತವನ್ನು (ರೂ.10,000) ಡಾ.ಎಸ್.ಸಿ. ಶರ್ಮ ಅವರು ಗಾನಕಲಾ ಪರಿಷತ್ ಸಂಗ್ರಹಿಸುತ್ತಿರುವ "ಬರಪರಿಹಾರ ನಿಧಿ"ಗೆ ದಾನ ಮಾಡಿದರು.

ಪರಿಷತ್ ಅಧ್ಯಕ್ಷ ಡಾ. ಎ.ಎಚ್. ರಾಮರಾಯರು ಆತ್ಮೀಯ ಸ್ವಾಗತ ಮಾಡಿದರೆ, ಪ್ರಧಾನ ಕಾರ್ಯದರ್ಶಿ ಶ್ರೀ ಮೈಸೂರು ವಿ.ಸುಬ್ರಹ್ಮಣ್ಯ ವರದಿಯನ್ನು ಹಾಗೂ ಯುವಜನ ವಿಭಾಗದ ಸಂಚಾಲಕ ಶ್ರೀ ಎ.ಎಸ್.ಎನ್. ಸ್ವಾಮಿ ವಿಶ್ವಾಸದ ವಂದನೆ ಸಲ್ಲಿಸಿದರು. ಸರಸ್ವತಿಯ ಆಗರದ ದಿವ್ಯವಾದ ಪರಿಸರದಲ್ಲಿ ಸಡಗರ ಆತ್ಮೀಯತೆಗಳ ವಾತಾವರಣದಲ್ಲಿ ನಡೆದ "ವಿದ್ವತ್ ಸದಸ್" ಘನತೆಯಿಂದ ಕೂಡಿತ್ತು.

ಶ್ರೀ ಶೃಂಗೇರಿ ಶಂಕರ ಮಠ

ಮತ್ತು

ಕರ್ನಾಟಕ ಗಾನಕಲಾ ಪರಿಷತ್

ಯುವ ಕಲಾವಿದರ ಸಂಗೀತ ಸಮ್ಮೇಳನ - 2001

ಸಮ್ಮೇಳನಾಧ್ಯಕ್ಷ ಡಾ. ಎಸ್.ಸಿ. ಶರ್ಮಾರವರ ಅಧ್ಯಕ್ಷ ಭಾಷಣ

ಮೊದಲಿಗೆ ಶ್ರೀ ಶೃಂಗೇರಿ ಶಾರದೆಗೆ ನಮಿಸಿ, ಆಕೆಯ ಅನುಗ್ರಹವನ್ನು ಬೇಡುತ್ತೇನೆ. ಸನ್ಮಾನ್ಯ ರಾಜ್ಯಪಾಲರೆ, ಹೆಸರಾಂತ ಹಿಂದೂಸ್ಥಾನಿ ಗಾಯಕಿ ಪದ್ಮಭೂಷಣ ಡಾ. ಗಂಗೂಬಾಯಿ ಹಾನಗಲ್‌ರವರೆ, ಡಾ. ಎ.ಹೆಚ್. ರಾಮರಾವ್‌ರವರೆ, ವಿದ್ವಾನ್ ಆರ್.ಕೆ. ಪದ್ಮನಾಭರವರೆ, ಶ್ರೀ ಮೈಸೂರು ವಿ. ಸುಬ್ರಹ್ಮಣ್ಯರವರೆ, ಶ್ರೀ ಬಿ.ಎನ್.ವಿ. ಸುಬ್ರಹ್ಮಣ್ಯರವರೆ, ಹಾಗೂ ಇಲ್ಲಿ ಸೇರಿರುವ ಎಲ್ಲ ಸದಸ್ಯರೆ, ಕಲಾವಿದರೆ, ಕಲಾ ಪೋಷಕರೆ, ಪ್ರೇಕ್ಷಕ ವೃಂದದವರೆ,

ಸಂಗೀತ ವಿದ್ಯಾಸಾಗರ ವಿದ್ವಾನ್ ಆರ್.ಆರ್.ಕೇಶವಮೂರ್ತಿ ಅವರು ಜ್ಯೋತಿ ಬೆಳಗುವುದರ ಮೂಲಕ ಯುವಸಂಗೀತ ಸಮ್ಮೇಳನಕ್ಕೆ ಚಾಲನೆ ನೀಡುತ್ತಿದ್ದಾರೆ.

ನನಗೆ ಈ ಯುವ ಕಲಾವಿದರ ಸಂಗೀತ ಸಮ್ಮೇಳನದ ಅಧ್ಯಕ್ಷತೆಯನ್ನು ವಹಿಸಲು ಅವಕಾಶ ಮಾಡಿಕೊಟ್ಟಿದ್ದಕ್ಕಾಗಿ ಪರಿಷತ್ತಿನ ಎಲ್ಲ ಪದಾಧಿಕಾರಿಗಳಿಗೂ ಹಾಗೂ ಎಲ್ಲ ಗಣ್ಯರಿಗೂ ನಾನು ಅಭಾರಿಯಾಗಿದ್ದೇನೆ.

ಜೀವ ಕಳೆ, ಜೀವನೋತ್ಸಾಹ ತುಂಬಿರುವ ಈ ಯುವ ಕಲಾವಿದರ ಗೋಷ್ಠಿಯಲ್ಲಿ ಭಾಗವಹಿಸುವುದು ನನಗೆ ತುಂಬಾ ಸಂತೋಷವೆನಿಸಿದೆ.

ಶ್ರೀ ರಾಮರಾವ್‌ರ ಬಳಿ ನನ್ನ ಪ್ರಾರಂಭಿಕ ಸಂಗೀತ ಶಿಕ್ಷಣವನ್ನು ಆರಂಭಿಸಿದೆ. ಮುಂದೆ ಶ್ರೀ ಆರ್.ಆರ್.ಕೇಶವ ಮೂರ್ತಿಯವರಲ್ಲಿ ಶಿಷ್ಯತ್ವ ಪಡೆದೆ. ಇವರಿಬ್ಬರ ಜೊತೆಗೆ ದಿ. ಟಿ.ಬೃಂದಾ, ಶ್ರೀಮತಿ ಡಿ.ಕೆ.ಪಟ್ಟಮ್ಮಾಳ್, ಶ್ರೀಮತಿ ಡಿ.ಶಶಿಕಲಾ, ದಿ. ಚಂದ್ರಭಾಗಾದೇವಿ, ಇವರುಗಳ ಸಂಗೀತ ನನ್ನ ಮೇಲೆ ಸಾಕಷ್ಟು ಪ್ರಭಾವ ಬೀರಿದೆ. ರಾಗ, ತಾಳ, ಲಕ್ಷಿ, ಲಕ್ಷಣ, ಸಂಪ್ರದಾಯಗಳ ಬಗೆಗೆ ನನಗೆ ಅರಿವಾದದ್ದು ಈ ಮಹನೀಯರ ಸಂಗೀತದಿಂದಲೇ. ಇದಲ್ಲದೆ ದಿ. ವಿ.ದೊರೆಸ್ವಾಮಿ ಅಯ್ಯಂಗಾರ್‌ರೊಂದಿಗೆ ಅನೇಕ ಬಾರಿ ಪರಸ್ಪರ ವಿಚಾರ ವಿನಿಮಯ ನಡೆಸಿದ್ದು ನನಗೆ ತುಂಬಾ ಉಪಯೋಗವಾಗಿದೆ. ಇದೆಲ್ಲದರೊಂದಿಗೆ ನನ್ನ ಸಂಗೀತಕ್ಕೆ ಸಂಬಂಧಿಸಿದ ವೈಜ್ಞಾನಿಕ ಸಂಶೋಧನೆಗೆ ಪೂರ್ಣ ಸಹಕಾರ ನೀಡುತ್ತಿರುವ ಪಿಟೀಲು ವಾದಕ ಶ್ರೀ ಆರ್. ರಘುರಾಂರವರಿಗೆ ಹಾಗು ಶತಾವಧಾನಿ ಡಾ. ಆರ್.ಗಣೇಶ್ ಅವರಿಗೆ ನಾನು ಋಣಿಯಾಗಿದ್ದೇನೆ.

ಸಂಗೀತ ಒಂದು ದೈವಿಕ ಕಲೆ. Music is both an art (kala) & a science (shashtra). ಸಂಗೀತ ಹದಿನೆಂಟು ಮಹಾನ್ ವಿದ್ಯೆಗಳಲ್ಲಿ ಒಂದೆನಿಸಿದೆಯಲ್ಲದೆ ನಮ್ಮ ಭಾರತೀಯ ಸಂಸ್ಕೃತಿಯಲ್ಲಿ ಶ್ರೇಷ್ಠ ಸ್ಥಾನ ಪಡೆದಿದೆ. ಸಂಗೀತ ಭಾರತದ ಅತಿ ಪ್ರಾಚೀನ ಭಾಷೆಗಳಲ್ಲಿ ಒಂದೆನಿಸಿದೆ. ನಮ್ಮ ಹಿಂದೂ ಧರ್ಮದ ಶ್ಲೋಕಗಳಲ್ಲಿ ಹಾಗು ಮಂತ್ರಗಳಲ್ಲಿ ಸಂಗೀತ ಅಡಕವಾಗಿರುವುದನ್ನು ಕಾಣಬಹುದಾಗಿದೆ. ಮಾನವನ ಉಗಮದೊಂದಿಗೇ ಸಂಗೀತ ಸಹ ಹುಟ್ಟಿಕೊಂಡಿದೆ. ಸಂಗೀತ ಯಾವುದೇ ವ್ಯಕ್ತಿಯ ವ್ಯಕ್ತಿತ್ವ ರಚಿಸುವಲ್ಲಿ ಮಹತ್ವದ ಪಾತ್ರ ವಹಿಸುತ್ತದೆ. ಸಂಗೀತ ಕಲೆಯು ಎಲ್ಲಾ ಲಲಿತ ಕಲೆಗಳಲ್ಲೂ ಅತ್ಯುನ್ನತ ಸ್ಥಾನಗಳಿಸಿದೆ. ಇತರ ಕಲೆಗಳು ಅಂದರೆ, ನಾಟ್ಯಕಲೆ, ಚಿತ್ರಕಲೆಗಳನ್ನು ಕತ್ತಲಲ್ಲಿ ಆಸ್ವಾದಿಸುವುದು ಅಸಾಧ್ಯ. ಆದರೆ ಸಂಗೀತಕಲೆಗೆ ಈ ಪರಿಧಿಯಿಲ್ಲ ಎಂಬುದು ಗಮನಾರ್ಹ ಅಂಶ, ಇಂತಹ ಸಂಗೀತವನ್ನು ಪಾಪನಾಶಿನಿ ಗಂಗೆಗೆ, ಜಗತ್ತಿಗೆಲ್ಲ ಬೆಳಕು ನೀಡುವ ರವಿ ಕಾಂತಿಗೆ ಹೋಲಿಸಲಾಗಿದೆ. ವೇದ ಮೂಲಗಳಿಂದ ಉಗಮವಾಗಿ ಶ್ರೇಷ್ಠ ವಾಗ್ಗೇಯಕಾರರಾದ ತ್ಯಾಗರಾಜರು, ಮುತ್ತುಸ್ವಾಮಿ ದೀಕ್ಷಿತರು, ಶ್ಯಾಮಾಶಾಸ್ತ್ರಿಗಳು, ಪುರಂದರದಾಸರು, ವಾಸುದೇವಾಚಾರ್ಯರು,

ಹೀಗೆ ಅನೇಕ ಮಹನೀಯರುಗಳ ಪಾಂಡಿತ್ಯದಿಂದ ಬೆಳೆದು ವಿಕಸನಗೊಂಡಿರುವ ಸಂಗೀತ ಕಲೆ ನಿತ್ಯನೂತನವಾದದ್ದೂ, ನಮ್ಮ ಭವ್ಯ ಸನಾತನ ಪರಂಪರೆಯ ಸಾಂಸ್ಕೃತಿಕ ಆಸ್ತಿಯಾಗಿದೆ. Music is a priceless treasure. ಸಂಗೀತ ವಿಶ್ವವ್ಯಾಪಿ ಕಲೆ. ಇದಕ್ಕೆ ಯಾವುದೇ ರೀತಿಯ ಸೀಮೆಗಳಿಲ್ಲ. ಅಂದರೆ ಸಂಗೀತಕ್ಕೆ ಯಾವುದೇ ಒಂದು ಜನಾಂಗದ , ವಯೋಮಾನದ, ಲಿಂಗಗಳ ಪರಿಮಿತಿಯಿಲ್ಲ.

ಹಿಂದೆ ಗುರುಕುಲ ಪದ್ಧತಿ ಜಾರಿಯಲ್ಲಿತ್ತು. ಗುರುಗಳು ಶಿಷ್ಯರನ್ನು ತನ್ನ ಸ್ವಂತ ಮಕ್ಕಳಂತೆ ತಮ್ಮೊಂದಿಗೆ ಇಟ್ಟುಕೊಂಡು ಎಲ್ಲ ರೀತಿಯ ಅಂದರೆ ಅರವತ್ತನಾಲ್ಕು ವಿದ್ಯೆಗಳನ್ನೂ, ಸಂಗೀತವೂ ಸೇರಿದಂತೆ, ಯಾವುದೇ ಪ್ರತಿಫಲಾಪೇಕ್ಷೆ ಇಲ್ಲದೆ ಹೇಳಿಕೊಡುತ್ತಿದ್ದರು. ಆದರೆ ಇಂದು ಶಿಕ್ಷಣವೆಂದರೆ ಕೇವಲ ಅಕ್ಷರ ಜ್ಞಾನ ಅಥವ ಪುಸ್ತಕ ಜ್ಞಾನವೆಂದು ಪರಿಗಣಿಸಲಾಗುತ್ತಿದೆ. ಹೀಗಾಗಿ ಸಂಗೀತ ಶಿಕ್ಷಣದಿಂದ ಹೊರಗುಳಿದಿದೆ. ಈಗ ಸಂಗೀತ ಕಲಿಸಿಕೊಡುವ ಸಂಸ್ಥೆಗಳು ಸಾಕಷ್ಟು ಹುಟ್ಟಿಕೊಂಡಿವೆಯಾದರೂ ಬಹುಪಾಲು ದುಡ್ಡಿಗಾಗಿ ಕಾರ್ಯನಿರ್ವಹಿಸುತ್ತಿವೆ. ಈ ದೃಷ್ಟಿಯಿಂದ ಹೊರಬಂದು ಸಂಗೀತ ಎಲ್ಲರನ್ನೂ ತಲುಪುವಂತಾಗಬೇಕಾದರೆ ಎಲ್ಲ ಶಾಲೆಗಳಲ್ಲಿ ಪ್ರಾಥಮಿಕ ಹಂತದಿಂದಲೇ ಸಂಗೀತ ಶಿಕ್ಷಣ ನೀಡುವಂತೆ ಪಠ್ಯದಲ್ಲಿ ಸೇರಿಸುವ ಅನಿವಾರ್ಯತೆ, ಅವಶ್ಯಕತೆ ಇದೆ.

ಶ್ರೀ ಬಿ.ಎನ್.ವಿ.ಸುಬ್ರಹ್ಮಣ್ಯ ಅವರು ಸಮ್ಮೇಳನಾಧ್ಯಕ್ಷ ಡಾ.ಎಸ್.ಸಿ.ಶರ್ಮಾರವರಿಗೆ ತಾವು ಪ್ರಾಯೋಜಿಸಿರುವ "ಕುಮಾರಿ ಜ್ಯೋತಿ ಸುಬ್ರಹ್ಮಣ್ಯ ಸ್ಮಾರಕ ಪ್ರಶಸ್ತಿ"ಯನ್ನು ನೀಡುತ್ತಿದ್ದಾರೆ.

ಇಂದು ಎಲ್ಲರ ಮನ ಅಶಾಂತಿಯ ನೆಲೆಯಾಗಿದೆ. ಪುಟ್ಟ ಪುಟ್ಟ ಮಕ್ಕಳಲ್ಲಿ ಕೂಡ ಅಶಾಂತಿ, ದ್ವೇಷಗಳು ತುಂಬಿ ಎಲ್ಲೆಡೆ ಭಯಭೀತ ವಾತಾವರಣ, ಉದ್ರಿಕ್ತಸ್ಥಿತಿ (Violence) ನಿರ್ಮಾಣವಾಗಿದೆ. ಮನದ ಅಶಾಂತಿ ಹೋಗಲಾಡಿಸುವ ಅದ್ಭುತ ಶಕ್ತಿ ಹೊಂದಿರುವ ಸಂಗೀತ ಇಂದು ಎಲ್ಲರಿಗೂ ಬೇಕಾಗಿದೆ. ಹೀಗಾಗಿ ಚಿಕ್ಕಂದಿನಿಂದಲೇ ಸಂಗೀತ ಕೇಳುವ ಅಭಿರುಚಿ ಬೆಳೆಸುವ ಗುರುತರ ಜವಾಬ್ದಾರಿ ಸಮಾಜ ಹಾಗೂ ಪೋಷಕರದ್ದಾಗಿದೆ. ಸಂಗೀತ ಕೇಳುಗರ, ಹಾಡುವವರ ಮನಸ್ಸಿಗೆ ಶಾಂತಿ, ಸಮಾಧಾನಗಳ ಪನ್ನೀರನ್ನೆರಚುತ್ತದೆ. ಉದಾಹರಣೆಗೆ, ಮಗು ಒಂದೇ ಸಮನೆ ಅಳುತ್ತಿರುವಾಗ ತಾಯಿ ಲಾಲಿ ಹಾಡು ಹೇಳುತ್ತಾ ತೊಟ್ಟಿಲು ತೂಗಿದರೆ ಮಗು ಆ ಕಿವಿಗಿಂಪಾದ ಸಂಗೀತ ಆಲಿಸುತ್ತಾ ಮಲಗುತ್ತದೆ. Listening to music results in the cleansing and purification of the heart. ಸಂಗೀತಕ್ಕಿರುವ ಮತ್ತೊಂದು ಮಹತ್ವದ ಗುಣ ಸ್ನೇಹ, ಗೆಳೆತನಗಳನ್ನು ಮೂಡಿಸುವುದು. ಸಂಗೀತ ಸಾಧನದಿಂದ ವಿಶ್ವದ ಎಲ್ಲ ದೇಶಗಳು ಗೆಳೆಯರಾಗಿ, ಸಮರಸದಿಂದ ಕೂಡುವಂತೆ ಮಾಡಬಹುದಾಗಿದೆ.

ಸಂಗೀತ ದುಗುಡಗೊಂಡ, ಬೇಸರಗೊಂಡ, ಜಿಗುಪ್ಸೆಗೊಂಡ ಮನಸ್ಸನ್ನು ಬೇರೆಡೆಗೆ ಸೆಳೆಯುವ ಅಪರೂಪದ ಶಕ್ತಿ ಹೊಂದಿರುವುದರಿಂದ ರೋಗಿಗಳ ಚಿಕಿತ್ಸೆಯಲ್ಲಿ, ಕಾರ್ಮಿಕರಲ್ಲಿ ಉತ್ಸಾಹ ಮೂಡಿಸಲು, ದುಶ್ಚಟಗಳಿಗೆ ಬಲಿಯಾದವರನ್ನು ಸರಿದಾರಿಗೆ ತರಲು ಬಳಸಬಹುದಾಗಿದೆ. Music develops the powers of balanced thinking.

ಮನೋರೋಗಿಗಳಿಗೆ ಚಿಕಿತ್ಸೆ ನೀಡವಲ್ಲಿ ಸಂಗೀತವನ್ನು ಬಳಸಬಹುದು, ಸಂಗೀತ ಪರಿಣಾಮಕಾರಿ ಫಲಿತಾಂಶ ನೀಡುತ್ತದೆ ಎಂಬುದನ್ನು ಕಂಡುಹಿಡಿಯಲಾಗಿದೆ. ಈ ಹಿಂದೆ ಹರಿದಾಸ ಸ್ವಾಮಿ ಹಾಗೂ ಇನ್ನಿತರ ಸಾಧು ಸಂತರು ರೋಗಿಗಳಿಗೆ ಚಿಕಿತ್ಸೆ ನೀಡಲು ಸಂಗೀತವನ್ನು ಬಳಸುತ್ತಿದ್ದರು. ಮನೋವೈಪರೀತ್ಯ ಖಾಯಿಲೆಗಳಾದ ಖಿನ್ನತೆ, ಉದ್ವಿಗ್ನತೆಗಳನ್ನು ತಡೆಯುವಲ್ಲಿ ಸಹ ಸಂಗೀತವನ್ನು ಬಳಸಬಹುದಾಗಿದೆ. ಈ ನಿಟ್ಟಿನಲ್ಲಿ ಅಮೆರಿಕಾ ಈಗಾಗಲೇ ಸಾಕಷ್ಟು ಕೆಲಸ ಮಾಡುತ್ತಿದೆ.

ದಿನನಿತ್ಯ ಒಂದೇ ರೀತಿಯ ಕೆಲಸ ಮಾಡಿ ಬೇಸರ ಗೊಂಡ ಕಾರ್ಮಿಕರು ಸಂಗೀತ ಆಲಿಸುವುದರಿಂದ ಮನಸ್ಸು ಉಲ್ಲಸಿತಗೊಂಡು ಮಾಡುವ ಕೆಲಸದಲ್ಲಿ ಹೊಸತನ, ಹುಮ್ಮಸ್ಸು ಮೂಡುತ್ತದೆ. ಇದರಿಂದ ಕಾರ್ಮಿಕನ ಬೇಸರ ದೂರಾಗಿ ಕೆಲಸದೆಡೆ ಗಮನ ನೀಡಿ ಸಮರ್ಥವಾಗಿ ತನ್ನ ಕೆಲಸ ನಿರ್ವಹಿ ಸುತ್ತಾನೆ. ನಮ್ಮ ದೇಶದಲ್ಲಿ ಈ ಹಿಂದೆಯೇ ಇದನ್ನು ಅಳವಡಿಸಿಕೊಂಡಿರುವುದನ್ನು ಕಾಣಬಹುದು. ಹಿಂದೆ ಹೆಂಗಸರು ತಾವು ಮಾಡುತ್ತಿದ್ದ ಕಟ್ಟುವ, ಬೀಸುವ ವೇಳೆಯಲ್ಲಿ ಹಾಡು ಹೇಳುವುದರ ಮತ್ತು ಕೇಳುವುದರ ಮೂಲಕ ಕೆಲಸ ಮಾಡುತ್ತಿದ್ದರು. ಅದೇ ರೀತಿ ಭಾರ ಎತ್ತುವ ಸಂದರ್ಭದಲ್ಲಿ ಎಲ್ಲರೂ ಸೇರಿ ಒಕ್ಕೂರಲಿನಿಂದ ಹೇಳುವ ಐಸಾ, ಐಸಾ ಸಹ ಇದನ್ನು ಸಾಬೀತುಪಡಿಸುತ್ತದೆ. ಇದನ್ನೇ ನಾವು ಇಂದಿಗೂ ಕೆಲವು ಮಾರ್ಪಾಡುಗಳನ್ನು ಮಾಡಿ ಅನುಸರಿಸಬಹುದಾಗಿದೆ.

ಕಾರ್ಮಿಕರ ಅಭಿರುಚಿಯನ್ನು ಅಂಕಿ ಅಂಶಗಳ ಮೂಲಕ ಕಂಡುಕೊಂಡು ಅದರಂತೆ ಸಂಗೀತ ಬಳಸಿದಲ್ಲಿ ಇನ್ನೂ ಹೆಚ್ಚಿನ ಪರಿಣಾಮ ಕಾಣಬಹುದೇನೋ.

ಮನಸ್ಸು ಬೇಸರಗೊಂಡಾಗ, ದುಃಖಗೊಂಡಾಗ ಇವುಗಳನ್ನು ಮರೆಯುವ ಸಲುವಾಗಿ ತಾತ್ಕಾಲಿಕ ಉಪಶಮನಗಳಾದ ಕುಡಿತ, ಧೂಮಪಾನಗಳಂಥ ಕೆಟ್ಟ ಚಟಗಳೆಡೆಗೆ ವಾಲುತ್ತದೆ. ಜೊತೆಗೆ ಕೆಟ್ಟ ಕಾರ್ಯಗಳೆಡೆಗೆ ಮನಸೋಲುತ್ತದೆ. ಮೊದಲೇ ಹೇಳಿರುವಂತೆ ಮನಸ್ಸಿಗಾದ ಬೇಸರ ನೀಗಿಸುವ ಗುಣವನ್ನು ಸಂಗೀತ ಹೊಂದಿರುವುದರಿಂದ ಕೆಟ್ಟ ಚಟಗಳನ್ನು ದುಷ್ಕೃತ್ಯಗಳನ್ನು ದೂರ ಮಾಡಲು ಸಂಗೀತದ ಉಪಯೋಗ, ಬಳಕೆ ಮಾಡಬಹುದಾಗಿದೆ.

ರಾಜ್ಯಪಾಲರದ ಶ್ರೀಮತಿ ವಿ.ಎಸ್.ರಮಾದೇವಿಯವರಿಂದ ಯುವಸಂಗೀತ ಸಮ್ಮೇಳನದ ಪ್ರಾಯೋಜಕರಾದ ರಾಮಸುಧಾಚಾರಿಟೆಬಲ್ ಟ್ರಸ್ಟ್‌ನ ಡಾ. ಎ.ಹೆಚ್.ರಾಮರಾವ್ ಮತ್ತು ಶ್ರೀಮತಿ ಸುಧಾರಾಮರಾವ್ ಅವರುಗಳಿಗೆ ಶಾಲು ಗೌರವ ಸಮರ್ಪಣೆ. ಪರಿಷತ್ತಿನ ಪ್ರಧಾನ ಕಾರ್ಯದರ್ಶಿ ಮೈಸೂರು.ವಿ.ಸುಬ್ರಹ್ಮಣ್ಯ ಮತ್ತು ನಿರೂಪಕಿ ಮೀರಾ ರಾಜಾರಾಂ ಸಂತೋಷದಲ್ಲಿ ಪಾಲ್ಗೊಂಡಿದ್ದಾರೆ.

ಇಂತಹ ಮಹತ್ತರ ಗುಣ ಹೊಂದಿರುವ ಸಂಗೀತ ಎಲ್ಲರನ್ನೂ ತಲುಪಬೇಕಿದೆ. ದುಡ್ಡಿರುವವರ, ಶ್ರೀಮಂತರ, ಮೇಲ್ವರ್ಗದವರ ಸ್ವತ್ತಾಗಿರುವ ಇಂಥ ಸಂಗೀತ ಎಲ್ಲರ ಕೈಗೂ ಎಟುಕುವಂತೆ ಮಾಡಬೇಕಿದೆ. ಈ ಮುಂಚೆಯೇ ಹೇಳಿರುವಂತೆ ಸಂಗೀತ ಕಲೆಗೆ ಯಾವುದೇ ಪರಿಮಿತಿಯಿಲ್ಲ. ಇದು ಕೇವಲ ಕೆಲವೇ ಜನಾಂಗಕ್ಕೆ ಮೀಸಲಿಡಬೇಕಾದ ವಿದ್ಯೆಯೂ ಅಲ್ಲವಾದ್ದರಿಂದ, ಹಿಂದುಳಿದ ಜನಾಗಂದವರಿಗೆ, ಅವಕಾಶ ವಂಚಿತರಿಗೆ, ಗ್ರಾಮಾಂತರ ಪ್ರದೇಶಕ್ಕೆ ಸೇರಿದವರಿಗೂ ಸಂಗೀತ ಕಲಿಯುವ ಅಭಿರುಚಿ, ಆಸಕ್ತಿ ಹುಟ್ಟುಹಾಕಿ, ಈ ಅನನ್ಯ ಕಲೆಯನ್ನು ಕಲಿಯುವ ಅವಕಾಶ ಕಲ್ಪಿಸಬೇಕಿದೆ. ಇದಕ್ಕೆ ಸಂಬಂಧಿಸಿದಂತೆ ಉಚಿತ ತರಗತಿಗಳನ್ನು ಏರ್ಪಡಿಸುವ, ನಡೆಸುವ ಸಲುವಾಗಿ ಸರ್ಕಾರ ಮತ್ತು ಸಂಘ ಸಂಸ್ಥೆಗಳು ಮುಂದೆ ಬರಬೇಕಿದೆ. ಅವರವರ ಅಭಿರುಚಿಗೆ ತಕ್ಕಂತೆ ಅಂದರೆ ಜಾನಪದ, ಜನಾಂಗದ ವೈಶಿಷ್ಟ್ಯ ಸಾರುವ, ಹಳ್ಳಿ ಹಾಡು, ಇವುಗಳಿಗೆ ಸಂಗೀತದ ಲೇಪನ ನೀಡಿ ಅಂದರೆ ರಾಗ, ತಾಳ ಸಂಯೋಜಿಸಿ ಬೋಧಿಸುವ ತರಗತಿಗಳು ಬೇಕಾಗಿವೆ. ಹೀಗೆ ತರಗತಿಗಳಲ್ಲಿ ಕಲಿಸುವುದರ ಜೊತೆಗೆ ಅಲ್ಪ ಪ್ರಮಾಣದ ಪ್ರೋತ್ಸಾಹ ಧನ (ವಿದ್ಯಾರ್ಥಿ ವೇತನ) ನೀಡಿದಲ್ಲಿ ಕಲಿಯುವವರೂ ಆಸಕ್ತಿಯಿಂದ ಕಲಿಯುತ್ತಾರೆ. ಮತ್ತೊಮ್ಮೆ ಈ ಬಗ್ಗೆ ಸರ್ಕಾರ ಹಾಗೂ ಸಂಘ ಸಂಸ್ಥೆಗಳು ಗಮನ ಕೊಡಬೇಕಿದೆ.

ಹಿಂದೆ ಸಂಗೀತ ಕಲಾವಿದರಿಗೆ ಮತ್ತು ಇತರೆ ಕಲಾವಿದರಿಗೆ ರಾಜನ ಕೃಪೆ ದೊರೆತು ರಾಜಾಶ್ರಯ ದೊರೆಯುತ್ತಿತ್ತು. ಇಂದು ಕಾಲ ಬದಲಾಗಿದೆ. ರಾಜನ ಸ್ಥಾನದಲ್ಲಿ ಸರ್ಕಾರ, ಸಂಘ ಸಂಸ್ಥೆಗಳು, ಸಮಾಜ, ಪೋಷಕ ವರ್ಗದವರು ಇದ್ದಾರೆ. ಸಂಗೀತ ಕಲಿಯಲು, ಸಂಗೀತದಲ್ಲಿ ಹೆಚ್ಚಿನ ಶಿಕ್ಷಣ ಪಡೆಯಲು, ಸಂಶೋಧನೆ ನಡೆಸಲು ಬೇಕಾದ ಸೌಲಭ್ಯಗಳನ್ನು ಇವರೆಲ್ಲ ಸೇರಿ ಒದಗಿಸಬೇಕಿದೆ.

ಇನ್ನು ಪ್ರೇಕ್ಷಕರ ಹಾಗೂ ಸಂಗೀತ ಕಲಾವಿದರ ಕುರಿತು ಕೆಲವು ಮಾತು. ಹಾಡಲು ಪ್ರೋತ್ಸಾಹ ದೊರೆಯುವುದೇ ಕೇಳುಗರಿಂದ ಅಥವಾ ಪ್ರೇಕ್ಷಕರಿಂದ. ಪ್ರೇಕ್ಷಕ ಎಂದರೆ ಅವರಲ್ಲಿ ಜನಸಾಮಾನ್ಯರಿಂದ ಹಿಡಿದು ವಿದ್ವಾಂಸರವರೆಗೆ ಎಲ್ಲರೂ ಸೇರುತ್ತಾರೆ. ಇದರಿಂದಾಗಿ ವಿದ್ವತ್ ಪೂರ್ಣ ಸಭೆ, ಕಛೇರಿಗಳಲ್ಲಿ ಸಾಂಪ್ರದಾಯಿಕ, ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತಗಳಾದ ಹಿಂದುಸ್ತಾನಿ, ಕರ್ನಾಟಕ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮ ನಡೆಸಿ, ಸಾಮಾನ್ಯ ಜನರು ಹೆಚ್ಚಿನ ಸಂಖ್ಯೆಯಲ್ಲಿ ಭಾಗವಹಿಸುವ ಸಾರ್ವಜನಿಕ ಉತ್ಸವಗಳಲ್ಲಿ ಉದಾಹರಣೆಗೆ ರಾಮನವಮಿ ಉತ್ಸವ, ಗಣೇಶನ ಹಬ್ಬ, ಶಂಕರಾಚಾರ್ಯ ಜಯಂತಿ, ಇಂತಹ ಕಡೆಗಳಲ್ಲಿ ಸಾಂಪ್ರದಾಯಿಕ ಸಂಗೀತದ ಜೊತೆಗೆ ಜನರಿಗೆ ಸುಲಭವಾಗಿ ಅರ್ಥವಾಗುವ, ಎಲ್ಲರನ್ನೂ ತಲುಪುವ, ಅವರ ಅಭಿರುಚಿಗೆ ತಕ್ಕಂತಹ, ಭಕ್ತಿ, ಭಾವ, ವಚನ, ಜಾನಪದಗಳನ್ನೊಳಗೊಂಡ ಸುಗಮ ಸಂಗೀತ, ಲಘು ಸಂಗೀತ, ಭಾವಗೀತೆ, ಕಾರ್ಯಕ್ರಮದಲ್ಲಿ ಅಳವಡಿಸಿಕೊಳ್ಳುವುದರಿಂದ ಎಲ್ಲ ರೀತಿಯ ಪ್ರೇಕ್ಷಕರಿಗೂ ಮೆಚ್ಚುಗೆಯಾಗುವುದಲ್ಲದೆ ಪ್ರೇಕ್ಷಕರೂ ಇನ್ನೂ ಹೆಚ್ಚಿನ ಸಂಖ್ಯೆಯಲ್ಲಿ ಭಾಗವಹಿಸುತ್ತಾರೆ. ಇದರಿಂದ ಸಂಗೀತ ಹೆಚ್ಚು ಹೆಚ್ಚು ಜನಪ್ರಿಯವಾಗುತ್ತದೆ. ಪ್ರೇಕ್ಷಕರ ಮನೋರಂಜನೆಗೆ ತಕ್ಕಂತೆ ಹೊಸ ಹಾಡು, ಹೊಸ ಹಾಡಿಕೆ, ಹೊಸ ರಾಗಗಳಿಂದ ಸಂಗೀತ ಸುಗಮವಾಗುತ್ತಾ ಸ್ವಚ್ಛಂದ ಸಂಗೀತ ಯುಗವಾಗುತ್ತಿದೆ. ಹಿಂದೆ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತವನ್ನು ಚಲನಚಿತ್ರಗಳಲ್ಲಿ ಸಹ ಬಳಸಿಕೊಳ್ಳುತ್ತಿದ್ದರು. ಇದನ್ನೇ ಅನುಸರಿಸಿ, ಇಂದಿನವರೂ ಕೂಡ ತಮ್ಮ ಚಲನಚಿತ್ರಗಳಲ್ಲಿ ಸಂಗೀತಕ್ಕೆ ಮಹತ್ವ ನೀಡಿದಲ್ಲಿ ಸಂಗೀತ

ಜನಪ್ರಿಯಗೊಳ್ಳುತ್ತದೆ. ಇತ್ತೀಚೆಗೆ ಸ್ಥಾಪನೆಗೊಂಡಿರುವ ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತಿ ನಿರ್ದೇಶನಾಲಯವು ಕರ್ನಾಟಕದ ಎಲ್ಲಾ ಜಿಲ್ಲೆಗಳಲ್ಲೂ ಹಲವಾರು ಕಡೆಗಳಲ್ಲಿ ಸಂಗೀತ, ನೃತ್ಯ, ನಾಟಕ ಮುಂತಾದ ಸಾಂಸ್ಕೃತಿಕ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಪ್ರಾಯೋಜಿಸಿತ್ತಿದೆ.

ಇಂದು ಬಹುತೇಕ ಸಂಗೀತ ಶಿಕ್ಷಕರು ದುಡ್ಡಿಗಾಗಿ ಸಂಗೀತ ಹೇಳಿಕೊಡುತ್ತಿದ್ದಾರೆ.ಇದನ್ನು ತಪ್ಪು ಎಂದು ಹೇಳುವಂತಿಲ್ಲ. ಅವರು ಬದುಕಲು ಈ ನಿಟ್ಟಿನಲ್ಲಿ ಸಂಗೀತವನ್ನು ಶೈಕ್ಷಣಿಕ ವಿಷಯವನ್ನಾಗಿಸಿದರೆ ಉದ್ಯೋಗ ದೊರೆತು ಈ ಧೋರಣೆ ಕಡಿಮೆಯಾಗುತ್ತದೆ. ಇದರ ಬಗ್ಗೆ ಸಹ ಸರ್ಕಾರ ಹಾಗೂ ಸಂಘ ಸಂಸ್ಥೆಗಳು ಗಮನಹರಿಸಬೇಕಿದೆ.

ಪಾಶ್ಚಾತ್ಯ ದೇಶಗಳಲ್ಲಿ ಪ್ರೇಕ್ಷಕ ಕಾರ್ಯಕ್ರಮ ಆರಂಭಗೊಂಡಾಗಿನಿಂದ ಕೊನೆಯವರೆಗೂ ಒಂದೇ ಸ್ಥಳದಲ್ಲಿ ಜಿತವಾಗಿ ಕುಳಿತು ಕೇಳುವ ಶಿಸ್ತು ಪಾಲಿಸುತ್ತಾರೆ. ಆದರೆ ನಮ್ಮಲ್ಲಿ ಈ ಶಿಸ್ತು ಇಲ್ಲದಿರುವುದು ವಿಷಾದನೀಯ. ಹಾಡುಗಾರನಷ್ಟೇ ಅವನೊಂದಿಗಿರುವ ಮೃದಂಗ, ಘಟ, ಖಂಜರಿ, ಪಿಟೀಲು ಮೊದಲಾದ ಪಕ್ಕವಾದ್ಯವೂ ಅಷ್ಟೇ ಮುಖ್ಯ. ಆದರೆ ಪ್ರೇಕ್ಷಕ ಇದನ್ನು ಅರಿತುಕೊಳ್ಳದೇ ತನಿಯಾವರ್ತನ ಆರಂಭವಾದೊಡನೆ ಕುಳಿತ ಸ್ಥಳ ಬಿಟ್ಟು ಹೊರಗೆ ಹೋಗುತ್ತಾನೆ. ಇದು ಸಭಾ ಮರ್ಯಾದೆಗೆ ಧಕ್ಕೆ ತರುವ ವಿಷಯವಾಗಿದೆ. ಈ ದಿಸೆಯಲ್ಲಿ ನಾವೆಲ್ಲ ಅಂದರೆ ಪ್ರೇಕ್ಷಕರು ಪಾಶ್ಚಾತ್ಯರನ್ನು ಅನುಸರಿಸುವುದು ಒಳ್ಳೆಯದು ಎಂಬುದು ನನ್ನ ಅಭಿಪ್ರಾಯ.

Musicians are the glories of the human species. ಈಗ ಸಂಗೀತವನ್ನು ಮನಸ್ಸಿಟ್ಟು ಕಲಿಸಿಕೊಡುವವರು ಬೇಕಾಗಿದ್ದಾರೆ. ಸಂಗೀತ ಕಲಿಯಲು ಬಂದವರಿಗೆ ಮುತುವರ್ಜಿಯಿಂದ, ಆಸಕ್ತಿಯಿಂದ ಕಲಿಸಿಕೊಡುವ ಶಿಕ್ಷಕರು ಬೇಕಾಗಿದ್ದಾರೆ. ಅಲ್ಲದೆ ಸಂಗೀತ ಶಿಕ್ಷಕರಿಗೆ ತಾಳ್ಮೆ ಇರಬೇಕಾಗುತ್ತದೆ. ಏಕೆಂದರೆ ಸಂಗೀತ ಇತರ ಕಲಿಕಾ ವಿಷಯದಂತಲ್ಲ. ಕೇವಲ ಬಾಯಿಪಾಠದಿಂದ ಸಂಗೀತ ಕಲಿಯಲು ಸಾಧ್ಯವಿಲ್ಲ. ಇದನ್ನು ಇಂದಿನ ಕಲಾವಿದರು, ಸಂಗೀತ ಶಿಕ್ಷಕರು, ವಿದ್ಯಾರ್ಥಿಗಳು, ಪೋಷಕರು ಅರಿಯಬೇಕಿದೆ. ಶೃತಿ, ಲಯ, ತಾಳಗಳಿಗೆ ಅನುಗುಣವಾಗಿ, ಕಾಲ ಪ್ರಮಾಣಕ್ಕೆ ಪ್ರಾಧಾನ್ಯತೆ ಕೊಡುವಂತೆ ಶಿಕ್ಷಕರು ಬೋಧಿಸಬೇಕು. ಇಂದಿನ ಕಲಾವಿದರಲ್ಲಿ ಓಟವಿದೆ. ಆದರೆ ಕಾಲ ಪ್ರಮಾಣ ಕಡಿಮೆಯಾಗುತ್ತಾ ಸಾಗಿದೆ. ಇದರಿಂದ ಸೌಖ್ಯಕ್ಕೂ ಕುಂದು ಬರತೊಡಗಿದೆ. ಸ್ವರ ಹಾಕುವಾಗಲೂ ಭಾವ, ಲಕ್ಷಣ, ರಾಗಗಳನ್ನು ಬಿಡದಂತೆ ಕಾಯ್ದುಕೊಳ್ಳಬೇಕಿದೆ. ಹಾಡುವಾಗ ಸ್ವರ ಪ್ರಸ್ತಾರದಲ್ಲಿ ರಾಗದ ಭಾವ ಲಕ್ಷಣಗಳನ್ನು ಸ್ಪಷ್ಟವಾಗಿ ತೋರಿಸಬೇಕು ಮತ್ತು ನಿಲುಗಡೆ ಕ್ರಮಗಳನ್ನು ಶುದ್ಧವಾಗಿಟ್ಟುಕೊಳ್ಳಬೇಕು ಎಂಬುದು ನನ್ನ ಸಲಹೆ.

ನಮ್ಮ ಯುವ ಕಲಾವಿದರು - ವಿದ್ಯಾರ್ಥಿಗಳು ಸಂಗೀತ, ಪುಸ್ತಕ - ಲೇಖನಗಳನ್ನು ಓದುವ ಹವ್ಯಾಸ ಬೆಳೆಸಿಕೊಳ್ಳಬೇಕು. ಈ 'ಓದು' ಕ್ರಮೇಣ "ಅಧ್ಯಯನ"ವಾಗಿ ಚಿಂತನೆಗೆ ದಾರಿಯಾಗಬೇಕು. ಈ ಚಿಂತನೆ ಅನ್ವೇಷಣೆಗೆ ಹಾದಿ ತೋರಬೇಕು. ಸಂಗೀತದ ವೈಜ್ಞಾನಿಕ ಅಧ್ಯಯನ - ಶೋಧನೆಗೆ ಮಾರ್ಗವಾಗುತ್ತದೆ. ಇಂದು ಲಭ್ಯವಿರುವ ಆಧುನಿಕ ಉಪಕರಣ - ಸೌಲಭ್ಯಗಳನ್ನು ಬಳಸಿಕೊಂಡು ವೈಜ್ಞಾನಿಕ ಸಂಶೋಧನೆಗಳನ್ನು ಚೆನ್ನಾಗಿಯೇ ಮಾಡಬಹುದು. ವೇದಿಕೆ ಕಲಾವಿದರಲ್ಲದೆ ಯುವ ಕಲಾವಿದರಲ್ಲಿ ಸಂಗೀತ ಶಾಸ್ತ್ರಜ್ಞರು ಹೆಚ್ಚಾಗಿ ಬರಬೇಕಾದ ಅಗತ್ಯವಿದೆ. ಸಂಗೀತ ಕಲೆಯ ಭಿನ್ನ ಸಾಧ್ಯತೆಗಳನ್ನು ಹೊರಚೆಲ್ಲುವ ಈ ಸಂಗೀತಜ್ಞರು ಮಹತ್ವದ ಪಾತ್ರವಹಿಸಬಹುದು.

ಉಡುಪಿಯಲ್ಲಿ ನಡೆದ ೬ನೇ ಸಂಗೀತ ವಿದ್ವಾಂಸರ ಸಮ್ಮೇಳನದಲ್ಲಿ ಅತ್ಯುತ್ತಮ ಕಚೇರಿ ನೀಡಿದ ವಿದ್ವಾನ್ ಆರ್.ಕೆ.ಪದ್ಮನಾಭರವರಿಗೆ ಪ್ರಸಿದ್ಧ ಹಿಂದೂಸ್ತಾನಿ ಗಾಯಕ ಪದ್ಮಭೂಷಣ ಡಾ.ಗಂಗೂಬಾಯಿ ಹಾನ್‌ಗಲ್ ಅವರಿಂದ ಬಹುಮಾನ (ರೂ.15,000/-)ಹಾಗೂ ಪ್ರಶಸ್ತಿ ಪತ್ರ ವಿತರಣೆ.

ಕರ್ನಾಟಕ ಗಾನಕಲಾ ಪರಿಷತ್ತು ರಾಷ್ಟ್ರದ ಒಂದು ಪ್ರಮುಖ ಸಂಸ್ಥೆ. ಅದರಡಿಯಲ್ಲಿ ಸಂಗೀತ ಕಲಾವಿದರೆಲ್ಲರೂ ಒಂದಾಗಬೇಕು. ಯುವ ಕಲಾವಿದರು - ಸಂಗೀತಾಭಿಮಾನಿಗಳು ಯುವಜನ ವಿಭಾಗದ ಮೂಲಕ ಸಂಘಟಿತರಾಗಿ ಚಿಂತಕರ ಚಾವಡಿಯನ್ನು ಬೆಳೆಸಬೇಕು.

ಯುವ ಕಲಾವಿದರ ಸಂಗೀತ ಸಮ್ಮೇಳನವನ್ನು ಪ್ರತಿವರ್ಷ ಪ್ರಾಯೋಜಿಸುವತ್ತಿರುವ ಡಾ. ಎ.ಎಚ್. ರಾಮರಾವ್ ಅವರನ್ನು ಅಭಿನಂದಿಸುತ್ತೇನೆ. ಕಲಾವಿದರು, ಕಲಾಭಿಮಾನಿಗಳು ಈ ಮೂರು ದಿನಗಳ ಸಮ್ಮೇಳನವನ್ನು ಯಶಸ್ವಿಯಾಗಿಸುವಲ್ಲಿ ನೆರವಾಗಬೇಕೆಂದು ಕೋರುತ್ತೇನೆ. ನಿವ್ಮೊಂದಿಗೆ ಚಿಂತಿಸಬೇಕಾದ ಇನ್ನೂ ಹತ್ತುಹಲವು ವಿಷಯಗಳಿವೆ. ಆದರೆ ಈಗ ಕಾಲಾವಕಾಶವಿಲ್ಲ. ಈ ಸಮಾವೇಶ ಯಶಸ್ವಿಯಾಗಿ, ಎಲ್ಲರಿಗೂ ಅದರಿಂದ ಅನುಕೂಲ, ಒಳಿತಾಗಲೆಂದು ಹಾರೈಸುತ್ತೇನೆ. ಎಲ್ಲರಿಗೂ ಮತ್ತೊಮ್ಮೆ ನನ್ನ ಧನ್ಯವಾದಗಳು.

ಗಾನಕಲಾಸಿರಿ
GANAKALA SIRI

Monthly Bulletin of Karnataka Ganakala Parishat

ಸಂಪುಟ - 2 ಬೆಂಗಳೂರು ಅಕ್ಟೋಬರ್, 2001 ಸಂಚಿಕೆ - 6

METHODOLOGY OF INSTITUTIONALISED TEACHING OF MUSIC

Sri.B.V.K.Sastry felicitation committee had organised a symposium on "TRADITION IN TRANSITION - Teaching of Music" last year at Bangalore. This is the Concluding Part of the paper presented by Dr.R.SATYANARAYANA.

Continued from previous issue

FIXING DEVICES

After the foregoing brief study of teaching devices, fixing devices may be considered. The mind of the student is not a stone on which a lesson may be permanently inscribed; it is like the wax which must be moulded and hardened. The first impression of a lesson is usually vague, diffuse or lost; sometimes peripheral aspects of the experience obtrude on consciousness and gain impressions. Therefore, first impressions need to be filtered, reinforced, difined and fixed by subsequent, sustained, directed devices. Of these two, viz., drill and review may be considered here.

Dr. R. Sathyanarayana

Drill is often misunderstood as mechanical repetition to fix into a reflex habit. On the otherhand, it is a serious work activity which aims at perfecting a skill or strenghtening associations to make them more permanent. Drill is exact repetition in which every detail is actively recalled and equal emphasis is given and organised in the original way. It is based on an appeal to memory. It increases command of tools, knowledge and habit of work. Its importance in teaching practical music cannot be emphasised strongly enough. Inspiration and creativity are subline culminations of a lot of perspiration and unceasing drill. The secret of good musicianship lies in the faultless perfection of the former shaped by inexorable drill. Therefore the drill is of great importance to the music student.

Attentive listening to the music lesson is heart of all drill. Therefore the institution should arrange a number of listening cells fully equipped with a recorder or a V.C.P. and head phone which can be run in slow motion at will. The student can play and replay, listen and see the recorded lesson as often as necessary in any desired part or parts. This will undoubtedly imporve the quality of the drill, for it minimises erroneous repetitions. The teacher initiates the drill, corrects the practice periodically and returns the student to the drill till he / she has perfected the lesson.

The listening cell serves many purposes; the student may use it for musical criticism, for research, for ethnomusicology, and so on. Most important, it is an excellent corrective device for he / she may listen, see and to recordings of his own drill, or recital compare them with the examples lesson and modify the practice suitably.

Review is different from drill. Whereas drill makes responses automatic or reflex, review is to repeat, recognise and renew previous impressions; it is

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concerned with new experience, the establishment of new skills, or the solving of new porblems with the help of what has been learned. It helps in diagnosing weakness in preparation, intensify understanding between teachers and students; it helps in consolidating what is already learned.

In review, the teacher helps the student to see the previous learning in a new light, in new relationships to recall the essential elements of the previous learning, to place varying accents on them in the oder of their relative importances and thus to recognise the subject matter. The student attains new insights, new understanding and an effective recall and fixation of facts, skills and techniques. While drill is based on memory review is based on appeal to thought. Review is imperative in the teaching of music after every drill in practical lessons and in musicology. It is an excellent preparation for a new lesson.

SUGGESTIONS

I shall conclude this paper with a few suggestions on methodology of institutionalised music teaching:

1. During the Sixth Music Conference of the Bangalore Gayana Samaja in 1974, I had suggested that the teaching of music at post-graduate levels and professional standards may be shifted from the university to conservatories and other institutions of advanced learning. The University Music Faculties should be entrusted with academic issues and policies, curriculum, construction, examination systems, assessment techniques and research work. Imporving the quality of research work is an urgent need; expansion of research into educational, psychologies, acoustic, esthetic, and other aspects of music is a great need; Orientation of musical research with functional relevance and to cater to contemporary needs is a must; research on musical traditions on live music, audience research are equally important desiderata. In addition, the universities should train musicologists, critics, art historians etc., Conservatories and special institutions should concentrate on producing performers, composers and teachers. The performance of the music in India and my personal impressions of university music departments and conservatories elsewhere, especially in Europe and U.K. have only served to confirm this suggestion.

2. Merits and demerits of both individual instruction and group instruction in music have been discussed above. The gurukula system seems to have passed beyond recall. There is thus a need to evolve a teaching method which embraces the best and eschews the worst, in both.

This is best done dividing the class into as many sub-groups as possible such that each small group consists of students of comparable age, aptitude and ability as far as practicable. Each sub-group is called a miniature class. Thus the class becomes only a unit of organisation, not of teaching. A climate of social mixing and independent activity should be maintained among these miniature classes. A series of lessons or a series of parts of a lesson are distributed among these, designed in such a way that there are interrelated and together from a well define single goal or pattern. Suppose the class has to learn a song. Each miniature is actively involved in the learning procedure on a co-operative basis with the others. One sub-group furnishes the relevant raga lakshana, another tala lakshana, similarly the melody lines are copies on the blackboard, the word syllables are wirtten at the appropriate place, word meanings are explained, elements characterising the composer's style are listed, the same composer's other songs in the same raga are listed, comparisons are taken up, polyvalent melodic phrases in the song, with affiliation to similar or subtly differentiated ragas if any, are resolved into regabhava specific to the given raga, differentiating and characterising phrases of the raga occurring in the composition if any are marked, potential places for improvisation are noted etc., etc., by the sub-groups, so that every student actively and intelligently participates in the learning. This work is done with the guidance and supervision of the teacher. It is changed by rotation from one musical work to another. Entire single words are allotted to individual sub-groups in the case of opus of related works. These may be allotted to different sub-groups to be learnt over the same period of time so that each group may observe, listen and benefit from the others. Goals and standards of achievement must be set for each group to facilitate cooperative work. Due consideration must be given to differences in aptitudes, abilities, interests and learning capacities of the different miniatures as for as possible. The teacher's contact with them should be intimate and continuous and he / she should have overall control

Continued on Page 3

Continued from Page 2

of all the miniatures.

3. Assessment and measurement of achievement and progress are part of any training. Objectivity in examination and evaluation are equally important. In this connection, I suggest a progress sheet may be maintained in the institution for each student. This should carry information on the hereditary, family social and environmental background of the student in respect of music; results; of aptitude tests; measurement of learning ability, skills, etc., are recorded; then the progress of the student in various aspects of music education such as content, information, skills, sensitivity, disconcernment, mastery of musical elements like intonation, pitch range, technical elements, dynamics, speed, tempo, feeling, imporvisation, imagination, imagery construction, creative ability, involvement etc., etc., are periodically evaluated and graded by the teacher. Corrective, developmental and intensifying procedures should be employed on the basis of such reports. Medical and psychiatric aid should be involked in diagnosing, treating or modifying physiological or psychological conditions to help each student to develop his or her own resources to fullest extent. All round development of the personality of the student with special regard ot the individual characteristics through music should be the ultimate goal of music education.

APENDIX

(A HISTORICAL PERSPECTIVE)

1. Some Key Issues.

The theme of this symposium may be punctuated with an affirmative or an interrogative mood. The affirmative stance agrees with its implicit and explicit assumptions and generates supportive arguments answering such questions as what the tradition in music teaching was, when; what is now; how and why the transition occurred whether this is time of the whole Indian music teaching and what the traasitions means for the future. If the mood is interrogative, we examine the assumptions and the parameters of the symposium.

Tradition is a process of conveyance; it means a handing over of a belief, value or practice from one generation to another generation by oral transmission. It is endeavour by a human community to preserve and perpetuate one or more of these. Tradition is synanymous with **Sampradaya** with a difference. **Sampradaya** means the oral transmission by a continuous line of teachers the hidden truths and tenets of **Vidya,** thus involving an esoteric knowledge or practice. Do we mean **parampara** or **sampradaya** by tradition in this symposium ?

Tradition is often associated with antiquity and is popularly undestood as excluding innovation and modernity (Modernity should be distinguished from modernism and static from stability). Let me offer a thought on traditon: it is stable, not static, it is dynamic it is old but is elastic; it is continuously adaptive; it is continuously contemporary. It is the summation of all innovations and all modernities of the past. It grows by absorbing and assimilating accepted innovations and stabilised modernities it remains alive by becoming relevant to the present through flexibility or adaptation but never compromising with its inner core of value and purpose. This is the tradtional Indian view of **sampradaya**. So, it is necessary to bear this view in mind during any discussion on any aspect of **sangita sampradaya** including music education.

The theme of this symposium would seem to be limited to what is usually called 'classcial' music Karnatak and Hindustani. There are other forms of Indian music such as those of folk, devotional, dance and drama which have developed their own parallel traditions, in performance and teaching. Are we going to include them at least peripherally.

Tradition is, by definition, continuous. How long a tradition is to be considered here? In a performing art like music teaching tradition is usually limited to one's own **guru** and rarely extends to the **paramaguru.** That of the **parameshtiguru** or of the **paraaparaguru** is seldom within one's experience. The spoken word of textual tradition paints only the general contours and course of the flow of tradition. Music is a dynamic art and its practice changes much, say within some four generations of the tradition, necessitating a change in curriculum, omitting the obsolete and including the recent and

Continued on Page 4

present. Technological advancement in these days galloping with a break neck speed. Information technology and multimedia are instances on hand. How would tradition in music teaching absorb these trends? What part would such contemporary trends play in the transition of teaching tradition in music?

Finally, transition means conveyance or passage of something over, across or through something else in space or time. In this sense, the discussion needs to define what this something else is. In the context of this symposium, we may take transition to mean the passing of music teaching from one phase of its development to another in its journey of evolution. The implicit assumption here seems to be the earlier phase is the gurukula system and the later, modern phase, the system of institutionalised music teaching.

I feel that these are some of the key issues relating to the theme of this symposium which crave attention.

2. The Gurukula and Institutionalised Teaching

Any mature system of education is founded on a firm, infrastructure of principle and philosophy of the system aims and objectives of teaching the **anubandha-chatushtaya,** curriculum, methodology of teaching and learning, techniques and tools of teaching assessment of achievement interdisciplinary ramifications etc. The very soul of any educational system is the relative focus on the student and teacher, or the relation between the two. All this is true of music education too be it **gurukula** or **institutionalised.**

I have made a comparative study of the two systems in some detail about 20 years ago in a paper entitled 'Methodology of Institutionalised Teaching of Music' under the following heads. Introduction, Methodology in Teaching. Institutionalism, Aims and Objectives of Music Teaching, Teaching process, Teaching Devices etc. I have also offered therein numerous practical suggestions for adoption in the present music education in India. Unfortunately, most of this paper is still relevant today. I have therefore appended this paper here in the hope that it would receive your attention.

3. Historical Perspective.

Extempore presentation. If this is audiotaped, it would be reduced to a publication-ready text.

R. SATHYANARAYANA

ನಾದ ಸಸಿಗಳು - 6 ಕುಮಾರಿ ಕೆ.ಎಸ್. ಶ್ವೇತಾ

ರುಕ್ಮಿಣೀಶ

ಇತ್ತೀಚೆಗೆ ನಗರದ ರವೀಂದ್ರನಾಥ ಟಾಗೋರ್ ಬಡಾವಣೆಯ ಆದರ್ಶ ಕಾಲೇಜಿನಲ್ಲಿ ಕರ್ನಾಟಕ ಸಂಗೀತ ನೃತ್ಯ ಅಕಾಡೆಮಿ ನಡೆಸಿದ 'ಯುವ ಚೇತನ' ಕಾರ್ಯಕ್ರಮದಲ್ಲಿ ಮನ ಸೆಳೆದ ಕಲಾವಿದೆ ಕುಮಾರಿ ಶ್ವೇತಾ. ಆಕೆಯ ಭಾವಪೂರ್ಣ ಗಾಯನ ಸುಗಮ ಸಂಗೀತ ಕ್ಷೇತ್ರದಲ್ಲಿ ಆಕೆಗೆ ಉತ್ತಮ ಭವಿಷ್ಯವಿದೆ ಎಂಬುದನ್ನು ನಿರೂಪಿಸಿತು.

ನಗರದ ನ್ಯಾಷನಲ್ ಕಾಲೇಜಿನಲ್ಲಿ ಪದವಿಪೂರ್ವ ಶಿಕ್ಷಣದ ವಿದ್ಯಾರ್ಥಿನಿಯಾಗಿರುವ ಕುಮಾರಿ ಕೆ.ಎಸ್. ಶ್ವೇತಾಗೆ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತದಲ್ಲಿ ಆಸಕ್ತಿ ಇದ್ದರೂ ಹೆಚ್ಚಿನ ಒಲವು ಸುಗಮ ಸಂಗೀತದತ್ತಲೇ ಹೊರಳಿತು. ಕರ್ನಾಟಕ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತವನ್ನು ಖ್ಯಾತ ಗಾಯಕಿ ವಿದುಷಿ ಜಂಬು ಕಣ್ಣನ್ ಹಾಗೂ ಸಂಗೀತ ನಿರ್ದೇಶಕ ತಿರುಮಲೆ ಶ್ರೀನಿವಾಸ್ (ಚಾಮಿ) ಅವರ ಬಳಿ ಅಭ್ಯಸಿಸಿ ಮುಂದೆ ಮಾಲತಿ ಶರ್ಮ ಅವರ ಬಳಿ ಸುಗಮ ಸಂಗೀತದ ಬಗ್ಗೆ ಉತ್ತಮ ಮಾರ್ಗದರ್ಶನ ಪಡೆದಿದ್ದಾರೆ.

ಈಗಾಗಲೇ ಸ್ವತಂತ್ರವಾಗಿ ಕಾರ್ಯಕ್ರಮ ನೀಡುವಲ್ಲಿ ಸಾಕಷ್ಟು ಪರಿಶ್ರಮ ಹೊಂದಿದ್ದು ಸುಮಾರು 40ಕ್ಕೂ ಮಿಕ್ಕಿ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನೀಡಿರುವುದೇ ಅಲ್ಲದೆ ಮುನ್ನೂರಕ್ಕೂ ಹೆಚ್ಚು ಸ್ಪರ್ಧೆಗಳಲ್ಲಿ ಭಾಗವಹಿಸಿ ಬಹುಮಾನಗಳನ್ನು ಗಿಟ್ಟಿಸಿರುವ ಹೆಗ್ಗಳಿಕೆಗೆ ಪಾತ್ರರಾಗಿದ್ದಾರೆ.

ಕರ್ನಾಟಕ ಸಂಗೀತ ನೃತ್ಯ ಅಕಾಡೆಮಿ ವತಿಯಿಂದ 1997ರಿಂದ 2001ರ ಅವಧಿಯವರೆಗೆ ಶಿಷ್ಯ ವೇತನವನ್ನೂ ಗಳಿಸಿದ್ದು ಈ ಕ್ಷೇತ್ರದಲ್ಲಿ ಹೆಚ್ಚಿನ ವ್ಯಾಸಂಗ ಹಾಗೂ ಅಭ್ಯಾಸಕ್ಕೆ ಪುಷ್ಟಿ ದೊರೆತಿದೆ.

ಮನೆಯಲ್ಲೂ ಕಲಾಭಿರುಚಿಯ ವಾತಾವರಣವಿದ್ದು ತಂದೆ ಕೆ. ಶೇಷಾದ್ರಿ ಹಾಗೂ ತಾಯಿ ಬಿ.ಆರ್. ರಂಗಲಕ್ಷ್ಮಿ ಅವರು ಮಗಳ ಪ್ರತಿಭೆಗೆ ಸಾಕಷ್ಟು ಪ್ರೋತ್ಸಾಹ ನೀಡುತ್ತಿದ್ದಾರೆ.

ಸುಗಮ ಸಂಗೀತ ಕ್ಷೇತ್ರದಲ್ಲಿ ಈಕೆಗೆ ಉಜ್ವಲ ಭವಿಷ್ಯವಿದೆ. ಆ ಕ್ಷೇತ್ರದ ಹಿರಿಯ ಕಲಾವಿದರು ಈಕೆಗೆ ಉತ್ತೇಜನ ನೀಡಿ ಉತ್ತಮ ಅವಕಾಶಗಳನ್ನು ಕಲ್ಪಿಸಿದಲ್ಲಿ ಈ ಸಸಿ ಬೆಳೆದು ತನ್ನ ಕಂಪನ್ನು ಎಲ್ಲೆಡೆ ಬೀರುತ್ತದೆ ಎಂಬಲ್ಲಿ ಯಾವ ಸಂಶಯವೂ ಇಲ್ಲ.

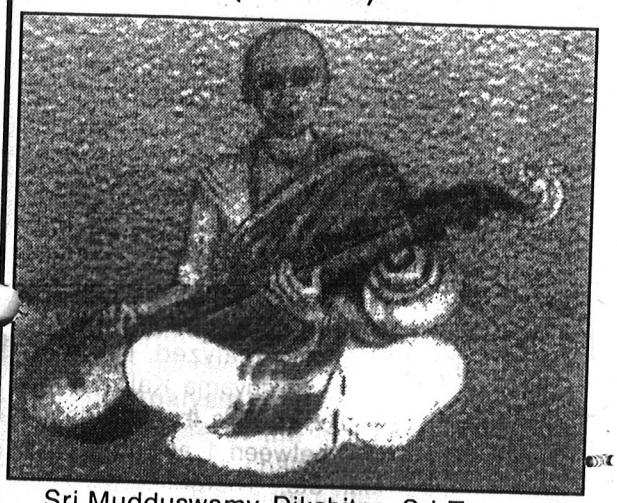
ವಿಳಾಸ: ಕುಮಾರಿ ಕೆ.ಎಸ್. ಶ್ವೇತಾ

#145 (21/2), ಎರಡನೇ ಮುಖ್ಯರಸ್ತೆ, ಚಾಮರಾಜಪೇಟೆ, ಬೆಂಗಳೂರು - 560 018. ದೂರವಾಣಿ: (080) 6675772

A SCIENTIFIC STUDY OF THE COMPOSITIONS OF MUDDUSWAMY DIKSHITAR

Profile of Sri.Mudduswamy Dikshitar (1775-1835)

Dr. S.C. SHARMA



Sri.Mudduswamy Dikshitar, Sri Tyagaraja and Sri Shyama Shastry are recognized and revered as the Trinity of Karnatic Music. The word MUDDAYYA is an epithet of Kumaraswami or Guha. Besides, it means darling, pet sweet, charming, lovely, dear, etc. Further, in the most authentic original Telugu publication of Sangitha Sampradaya Pradarsini(1904), Sri Subbarama Dikshitar mentions Muddu for Dikshitar. Also in the **Bhajare Re Kalyani** Krithi, it is clearly shown as Muddu Kumara Janani. Dikshitar has composed a complete series of songs to illustrate the 72 MELA scheme of Asampurna Mela Paddathi by adopting the ***katapayadi*** formula. One of the noticeable salient features of Dikshitar's sahitya is that he has incorporated the descriptions of kshethra, deity, goddess, the sacred tank, tree, local customs and even about the architectural beauty of the VIMANA over the sanctum sanctorum. His poetic bias, and above all his characteristic polish and finish are exceptionally majestical. A mere rendering of his krithis with an understanding of its general meaning, with correct pronunciation and expression will bring all prosperity since he has embedded the esoteric MANTRA SASTRA and mythological lore in many of his songs. Exceptional compositions of Dikshitar include Abhayamba Vibhakti, Guruguha Vibhakti Kirtis, Kamalamba Navavarana Kritis, Niloalamba VibhaktiKritis, Panchabhootalingam, Panchalinga Kritis and many more in addition to compositions on Rama, Anjaneya,Brahma, Devi, Ganesha, Krishna, Lakshmi, Navagraha, Subrahmanya, Sarasvati, etc. There are 72 Mela Karthas in Sampoorna and Asampoorna Systems.

General Study of a Composition

A study of the compositions in Carnatic Music displays various aesthetic elements from various points of consideration such as subtle curves, long glides, deep gamakas, sangathis (variations), sudden change of the design, sudden jump in the pattern (as enunciated in santhatham). In total, essence of the raga is encapsulated and embedded between the linguistic syllables of the composition. Raga, swara prasthara and neraval form the impromptu elucidation in Karnatic Music. Thus our brain has to be turned by inserting the basic concepts upon which it is expanded to from the classical chassis in Karnatic Music. Therefore, such elements can be cleared by repeated viewing of a composition, analysis of the various movements, understanding the restrictions, flexibility and feasibility. A composition belongs to a particular raga and tala, which means, the raga has particular notes (frequencies). In Karnatic music there exists 12 notes(12 basic frequencies). But, all the 12 notes are not used in a single raga and the movements or note - networks depends upon the raga and its scale. Basic rules are formed by the analysis of AROHANA and AVAROHANA using the principle of ascension and descension. E.g.the RAGA BILAHARI has AROHANA -SA-RI_3-GA_2-PA-

Continued on Page 6

Continued from Page 5

DHA_2-SA AND AVAROHANA - SA-NI_3-DHA-R-PA-MA_1-GA_2 RI_2 SA.

By analysis it can be concluded that MA_1 is absent while ascending from GA_3 but, the same is present while descending from PA. Therefore, GA_3 MA_1 PA is not allowed. Any RAGA has its own outstanding features encapsulated in the composition by the concept of sangathis (Variations). Developments related to the raga are shown through the various rhythmic note-networks. Linguistic syllables serve as the expanding units. The inter syllable distance decides the placement of the phrases over the selected Tala. The chain of variables of the syllables, which also joins with the methodical variation of the frequency acts towards perfect consonance. Variations over the cycle can be divided into distinguished compartments. Variations or sangathis subjected to a particular bandwidth, variations over the linguistic syllables are methodical and it increases in its operating bandwidth in a regular methodical and meaningful manner. Therefore, the variations depend on the various directions employed by the composer. The composition belongs to particular TALA and the beats are of same magnitude with respect to time. The commencing of a phrase with respect to a beat is a very important point on the tala(Edupu). The inter syllable distance also relates the beats in the system of tala as illustrated in the Krithis of **Siddhivinayaka** set to ***Shanmukhapriya*** raga - **'Prasiddha Gananayakam'** and **Chinthayamam** set to ***Bhairavi*** raga - 'Uthunga'. The composition has various types of movements. The various types of note networks can also be analyzed in terms of three lettered phrases (Triplets), or four lettered phrase (Quartets), or five lettered phrases (Pantalets), etc. The study of composition such as **Gajananayutham** set to Raga ***Chakravaka***, Aditala also reveals that there are traces of Muktayas (set of phrases having geometrical pattern). The cycle may contain two, three or four phrases in the selected tala. The value of each phrase extended over the tala may or may not be equal.

INTERNAL DISTRIBUTION OF LETTERS IN A PHRASE

The compositions consist of multi phrases, each phrase extended for an amount of time over the selected tala. The syllables of the phrase decide its expansions, placement of the next phrase. The inter relationship between the two phrases decides the connection between two beats of the tala. If the phrase contains 'n' syllables, each syllable is extended for one, two, three, etc units of time, different phrases having different amount of extensions. The degree of extension between the syllables of a sample phrase can be analyzed. Normally, when there exits the Madhyama Kala Sahitya the ratio of distribution reveals that the degree of extension will be between 1 and 2. It rarely touches three, four, etc. Therefore, the inter-syllable distance is bounded between one and three depending upon the phrase. The note networks are more of "Sarva laghu" patterns. The distribution of letter in a phrase is complementary and supplementary to the tala. A single beat of the composition can also be classified and studied as single syllable function, two syllables extended on a single beat, three syllables extended on a single beat and so on.

Analysis by using the concept of ascension and descension

The movements in the composition can be drawn as a series of ascending and descending phrases. When the notes ascend at a particular point, it may take the path of descension. The last note of the ascend and the first note of the descend can decide the amount of glide. So the characteristic of ascension and descenssion also play an important role in the consonance of the composition. Rate of ascension (A) and descension (D) can be studied by AD Ratio. Thus, by studying 'AD' networks can analyze a particular space of the given tala.

Basic Themes of Expansion

The composition mainly has the theme of

Pallavi, Anupallavi and Charana followed by Chitteswara. Pallavi may be split into two components C_1, C_2 where C_1 undergoes metamorphosis and C_2 enjoins C_1 suiting to the structure of the former after a few cycles.

Even and Odd Placements

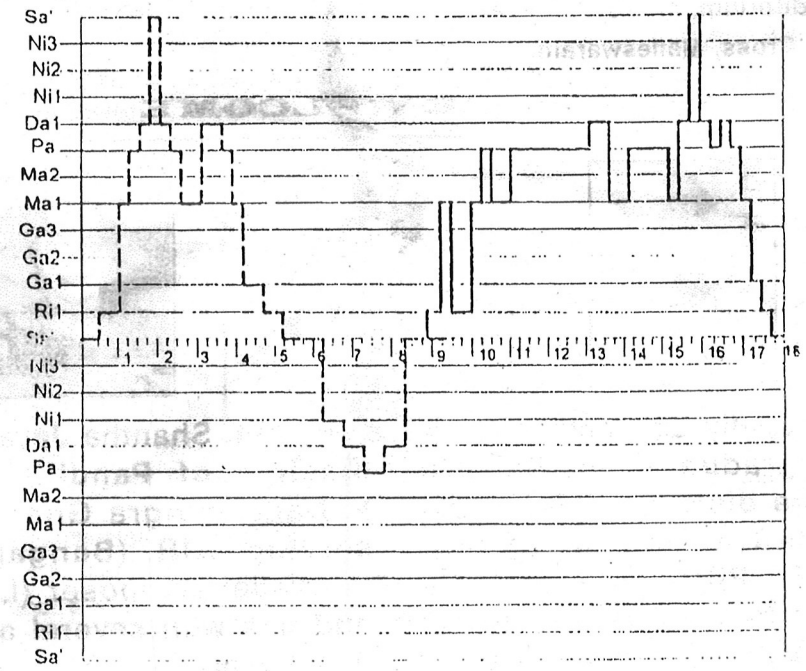
The composition runs along with the tala. The Chaturashra tempo (Four letters per beat) has four components if the phrase starts along with the beat or after leaving two components it can be defined as evenly placed. In general, even placements are dominant. If the phrases commence after vacating one unit or three units it can be defined as an odd placement. In general odd placements are rare. Continuous odd placed phrases is difficult to handle with stable laya.

Total Analysis

Every cycle of the composition can be assumed to be a chain of phrases, linkages having specific properties without any haphazard movements. Any composition has a basic time interval of two, three or four cycles upon which it remains constant throughout the pallavi, the basic number of cycles depends on the tala, linguistic syllables of the composition, the basic frequency bandwidth depends on the initial frequency which is the frequency of a note with which the composition starts.

Graphical Analysis.

Ascending and descending paths of the sangathis of compositions can be traced graphically. The increase in frequency bandwidth can be identified by the maximum points on the curve fitted considering the beats of the selected tala along the abscissa and twelve notes of one octave on the ordinate. A typical graph developed for the composition KANAKAMBARI is shown below:



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Acknowledgement

The author greatly acknowledges Sri. R Raghuram, an acclaimed violinist, for his invaluable input to this scientific study.

ಗಾನಕಲಾಸಿರಿ
GANAKALA SIRI

Monthly Bulletin of Karnataka Ganakala Parishat

ಸಂಪುಟ 1 | ಬೆಂಗಳೂರು, ಜುಲೈ 2000 | ಸಂಚಿಕೆ 3

ಭಕ್ತಿಯಿಂದಲೆ ಮುಕ್ತಿ — ಭಕ್ತಿಯಿಂದಲೆ ಶಕ್ತಿ

ಆರ್.ಕೆ. ಶ್ರೀಕಂಠನ್

ಲೌಕಿಕ ವಿಷಯಗಳಲ್ಲಾಗಲಿ, ಆಧ್ಯಾತ್ಮಿಕ ವಿಷಯಗಳಲ್ಲಾಗಲಿ ಮಹತ್ತಾದ್ದನ್ನು ಸಾಧಿಸಬೇಕಾದರೆ ಭಕ್ತಿ – ಶ್ರದ್ಧೆಗಳು ಬಹುಮುಖ್ಯ. ಅಧ್ಯಾತ್ಮ ವಿಷಯಗಳ ಸಾಧನೆಗಂತೂ ಭಕ್ತಿ-ಶ್ರದ್ಧೆಗಳನ್ನು ಮೀರಿ ಮತ್ತಾವ ಮಾರ್ಗವೂ ಇಲ್ಲ. ಕಲೆಗಳಲ್ಲಿ ಮಹತ್ತಾದ್ದನ್ನು ಕಾಣುವುದಕ್ಕೂ, ಅನುಭವಿಸುವುದಕ್ಕೂ ಇದೇ ಶ್ರೇಷ್ಠವಾದ, ನಿಜವಾದ ಮಾರ್ಗ. ಭಕ್ತಿ ಒಂದು ಮಹಾ ತತ್ತ್ವ, ಭಕ್ತಿ – ಜ್ಞಾನಗಳೆರಡಕ್ಕೂ ಏಕಾಗ್ರತೆಯೇ ಮುಖ್ಯ ಸಾಧನ. ಆದರೆ ಅನ್ವಯದಲ್ಲಿ ಎರಡಕ್ಕೂ ಎಷ್ಟೋ ವ್ಯತ್ಯಾಸ.

ಸಂಸ್ಕಾರಬಲ, ಸಂಪ್ರದಾಯಶುದ್ಧಿ, ಸಂಕಲ್ಪದಾರ್ಢ್ಯ, ಸಾಧನಾ ತೀವ್ರತೆಗಳು ಇಲ್ಲದಿದ್ದರೆ ಭಕ್ತಿಯು ಬರೀ ವೇಷ. ಭಕ್ತಿಯಿಂದಲೇ ಬಾಳಿಗೊಂದು ನಂಬಿಕೆ. ಭಕ್ತಿ ಒಂದು ವಿಶೇಷ ಜ್ಞಾನ. ಇದರಲ್ಲಿ ವ್ಯಾಪಾರ ಮನೋಭಾವಕ್ಕೆ ಎಡೆಯೇ ಇಲ್ಲ. ಇಂತಹ ಭಕ್ತಿ ಲಭಿಸಿದರೆ ವ್ಯಕ್ತಿ ಕೃತಾರ್ಥನಾಗುತ್ತಾನೆ. ಈ ಜ್ಞಾನ– ಭಕ್ತಿ ಭಂಡಾರಕ್ಕೆ ಏಕಾಗ್ರತೆಯೇ ಬೀಗದ ಕೈ. ಬುದ್ಧಿಶಕ್ತಿ ಹೆಚ್ಚಿದಷ್ಟೂ ಅಧರ್ಮಿಗಳಾಗಲು ಕಾರಣವಾಗುತ್ತದೆ. ಪಾಶ್ಚಾತ್ಯ ಸಂಸ್ಕೃತಿಯ ಕುಂದುಗಳಲ್ಲಿ ಇದೊಂದು. ಬುದ್ಧಿಗೂ, ಭಾವಕ್ಕೂ ಸಂಘರ್ಷಣೆ ಉಂಟಾದಾಗ ಭಾವವನ್ನೇ ಅನುಸರಿಸಬೇಕು. ಅಂದರೆ ಬುದ್ಧಿಯ ಕೈಗೆ ಸಿಲುಕದ ಪರಮ ಗುರಿಯೆಡೆಗೆ ಕರೆದೊಯ್ಯುವುದು ಭಾವ. ಇದೇ ಬುದ್ಧಿಯನ್ನು ಮೀರಿ ಪ್ರತಿಭೆಯನ್ನು ಸೇರುತ್ತದೆ. ''ಭಾವೇ ಹಿ ವಿದ್ಯತೇ ದೇವಃ ಭಾವಃ ಸರ್ವತ್ರ ಕಾರಣಂ''.

''ಭಾನುವಿನಂತಿಪ್ಪುದು ಜ್ಞಾನ, ಭಾನುಕಿರಣದಂತಿಪ್ಪುದು ಭಕ್ತಿ'' – ಮಹಾದೇವಿ ಅಕ್ಕ.

ಅಪ್ರಮತ್ತನಾಗಿ, ಬಾಣದಂತೆ ತನ್ಮಯನಾಗಿ ಗುರಿಯನ್ನು ಮುಟ್ಟುವುದೇ ಭಕ್ತಿ.

ಶ್ರೀ ಆರ್.ಕೆ. ಶ್ರೀಕಂಠನ್

ಭಕ್ತಿಯಿಂದಲೆ ಮುಕ್ತಿ। ಭಕ್ತಿಯಿಂದಲೆ ಶಕ್ತಿ।
ಭಕ್ತಿ-ವಿರಕ್ತಿಯಳಿದರೆ ಈ ಜಗದಲ್ಲಿ ಮುಕ್ತಿಯಿಲ್ಲೆಂದ ಸರ್ವಜ್ಞ॥
ಭಕ್ತಿಯೆಂಬುದೆ ಬೀಜ। ಮುಕ್ತಿಯೆಂಬುದೆ ಫಲವು।
ಯುಕ್ತಿಯಿಂ ವೃಕ್ಷನೇರಿದವಗೆ ಇಹದಲ್ಲಿ। ಮುಕ್ತಿಯಹುದೆಂದ ಸರ್ವಜ್ಞ॥
ಶಿವಭಕ್ತಿಯುಳ್ಳಾತ। ಭವಮುಕ್ತನಾದಾತ।
ಶಿವಭಕ್ತಿಯಿಲ್ಲದ ಭಕ್ತಂಗೆ ಎಂದೆಂದು। ಭವಮುಕ್ತಿಯಿಲ್ಲ ಸರ್ವಜ್ಞ॥
ಜ್ಞಾನದಿಂದಲೆ ಇಹವು। ಜ್ಞಾನದಿಂದಲಿ ಪರವು।
ಜ್ಞಾನವಿಲ್ಲದಿರೆ ಸಕಲವೂ ತನಗಿದ್ದು। ಹಾನಿ ಕಾಣಯ್ಯ ಸರ್ವಜ್ಞ॥

ನಮ್ಮ ಸನಾತನಧರ್ಮ, ಸಂಸ್ಕೃತಿಯು ಬೃಹತ್ತಾದುದು, ಮಹತ್ತಾದುದು. ನಮ್ಮ ದೇಶದಲ್ಲಿ ಅನೇಕ ಮಹಾಪುರುಷರೂ, ಅವತಾರಪುರುಷರು, ಭಕವದ್ಭಕ್ತರೂ, ಮುನಿಪುಂಗವರೂ, ಸಂತರೂ, ಮಹಾಮೇಧಾವಿಗಳೂ ಅನಂತರಾಗಿದ್ದಾರೆ. ನಮ್ಮ ಧರ್ಮದ ಮುಖ್ಯ ವಿಷಯ ತತ್ವ, ತತ್ವವು ಬಹಳ

(ಪುಟ 4ರಲ್ಲಿ ಮುಂದುವರೆದಿದೆ)

ವಿಚಾರ ಸಂಕಿರಣ

ಕರ್ನಾಟಕ ಗಾನಕಲಾ ಪರಿಷತ್ ಸಂಗೀತ ವಿದ್ವಾಂಸರ 30ನೇ ಸಮ್ಮೇಳನದ ಅಂಗವಾಗಿ ನಡೆಸಿದ, ''ಕರ್ನಾಟಕ ಸಂಗೀತದಲ್ಲಿ ಭಕ್ತಿಯು ವರವೋ, ದೌರ್ಬಲ್ಯವೋ?'' ಎಂಬ ವಿಚಾರ ಸಂಕಿರಣದಲ್ಲಿ ಮಂಡಿತವಾದ ಮೊದಲ ಪ್ರಬಂಧ ಜೂನ್ ತಿಂಗಳ ''ಗಾನಕಲಾಸಿರಿ''ಯಲ್ಲಿ ಪ್ರಕಟವಾಯಿತು. ಎರಡನೆಯ ಪ್ರಬಂಧ ಈ ಸಂಚಿಕೆಯಲ್ಲಿ.

Symposium on Music

Music-lovers can look forward to an enlightening morning on August 6, 2000 (Sunday) when five eminent scholars of the country will participate in a symposium on "Tradition in Transition – Teaching of Music", at the Bangalore Gayana Samaja Auditorium.

The programme has been made possible by an endowment instituted in the name of the musicologist and critic, Sri B.V.K. Sastry, last year to organise academic sessions every year.

Dr. R. Satyanarayana, reputed scholar of music, dance and allied arts, will present a paper providing "Historical Perspective" to the subject. This will be followed by a paper on "Institutional Teaching" by Dr. M.R. Gautam, former Vice-Chanceller of Indira Devi University of Fine Arts, Khairaghar, in Madhya Pradesh.

Dr. R. Satyanarayana

Mr. Sriram Parashuram

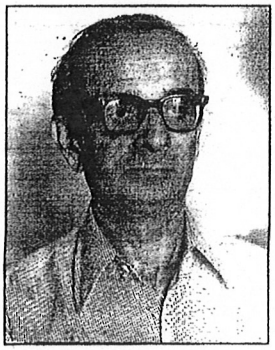
Dr. M.R. Gautam

Prof. T.R. Subramanyam

Prof. T.R. Subramanyam, formerly of the Department of Music, Delhi University, will dwell on "Problems and Solutions" concerning the teaching of music. How music is taught in other systems, we will know from violinist Sriram Parashuram, who is trained in Karnatak, Hindustani and Western styles.

Prof. R.C. Mehta, former Head of the Department of Music, M.S. University of Baroda and Secretary, Indian Musicological Society, will chair the symposium sponsored by Ramasudha Charitable Trust. **Smt. Sakuntala Narasimhan**, musician, scholar and journalist, will co-ordinate the programme starting at 10 a.m. to be held in collaboration with the Gayana Samaja.

MURALI VANI – A Felicitation Volume



Sri B.V.K. Sastry

Sri B.V.K. Sastry, scholar and critic, was felicitated last year in a special function. A felicitation volume called MURALIVANI was also presented to B.V.K. The book contains 127 articles on Music, Dance and Painting written by B.V.K., during last 6 decades. MURALI VANI is a rare reference book one of its kind. The 850 pages book is sold at just Rs. 150/- because of the generosity of the M/s. Rama Sudha Charitable Trust who has sponsored the book.

An endowment has been instituted in the name of Sri B.V.K. Sastry to hold a Seminar/Symposium, every year. We request artists, Art lovers and Organisations to donate liberally towards this endowment fund. Cheques may be drawn in favour of "Sri B.V.K. SASTRY FELICITATION COMMITTEE" and mail either to the **Bangalore Gayana Samaja** (K.R. Road, Bangalore – 560 004) or to **Sri Mysore V. Subramanya** (4, Yellappa's Garden, 10th Cross, Malleswara, Bangalore – 560 003.)

The inaugural programme will be held on Sunday the 6th of August, 2000 at the **Bangalore Gayana Samaja Auditorium.**

KARNATAKA GANAKALA PARISHAT PROGRAMMES FOR AUGUST 2000

5.8.2000 Saturday 6.30 p.m.

Lecture-demonstration on

"Compositions of Muthuswamy Dikshitar" by Dr. S.C. Sharma

Collaboration : **Adarsha Academy of Indian Culture**

Venue: **Adarsha Bhavan,** 15th Cross, Malleshwara, Bangalore.

Dr. S.C. Sharma is a student of Vidwan R.R. Keshava Murthy. He sings, plays the violin and delivers lectures on music, and has performed at several places in India and abroad. He has been honoured with the Karnataka Sangeeta Nritya Academy award and the State Government's Rajyotsava award. Dr. Sharma teaches at Rashtriya Vidyalaya Engineering College, Bangalore.

6.8.2000 Sunday 5 p.m.

Ganakalabhushana Swaramurthy, V.N. Rao Memorial Programme

Vidhushi Usha Char – Vocal, Vidwan T.T. Srinivasan – Violin,
Vidwan Anoor Dattatreya Sharma – Mridanga, Vidwan M.A. Nagaraj – Ghata.

Collaboration: **Bangalore Gayana Samaja**

Sponsor: **Karnataka Kalatilaka Kaveri Sridhar**

Venue: **Bangalore Gayana Samaja,** K.R. Road

Smt. Ushachar learnt music from Sri T. Puttaswamaiah and Sri Anoor Ramakrishna. She is a Post-graduate in both Sociology and Music. Has awards to her credit from Ganakala Parishat and Gayana Samaja. Now heads "Nadatharangini" in Maryland, USA.

All Are Welcome

GARLANDS

An unique contribution to the music world are the series of publications titled 'GARLANDS'. Though the author states that these books are biographical Dictionary of Carnatic Music and Musicians, they are virtually encyclopedias. Besides presenting short biographical sketches of musicians and composers both living and of past generation, these publications provide a fund of additional information starting with the first volume titled 'A Garland', others like 'Another Garland', 'Yet Another Garland' etc. followed. Till now five such garlands have been offered to the music lovers. They provide fund of information about places, personalities, events, rare characteristics and other interesting materials about the carnatic music world.

The author N. Rajagopalan is a retired I.A.S. Officer whose first love in life seems to be music. He has studied under different Gurus starting from Papanasam Sivam and during his service at different places in Tamilnadu, he was able to collect much information about music and musicians. After retirement he seriously took up publication of this material where his official discipline and methodology have helped to present these facts in an attractive form resulting in commendable service to the cause of music. Inspite of his illness in recent months Rajagopalan has embarked upon bringing out another Garland. Musicians who do not figure in the previous volumes may write to Rajagopalan providing their biodatas and other materials in the prescribed form which may be obtained from the following address.

N. Rajagopalan, I.A.S. (Retd.)
Carnatic Classicals
3, 24th Cross Street, Indira Nagar, Chennai – 600 020.

This issue of GANAKALASIRI is sponsored by **Ramasudha Charitable Trust, Bangalore.**
We are thankful to **Dr. A.H. Rama Rao and Smt. Sudha R. Rao.**

Reg. No. : CPMG/KA/BGW – 443/2000

ಸ್ವರಗಳ ಸರ್ಕಸ್, ಭಾವದ ಅಭಾವ

(1ನೇ ಪುಟದಿಂದ ಮುಂದುವರೆದಿದೆ)

ಗಹನವಾದುದು ಮತ್ತು ಸೂಕ್ಷ್ಮವಾದುದು. ಇಂತಹ ಗಹನವಾದ ತತ್ವಗಳು ಜನಸಾಮಾನ್ಯರಿಗೂ ತಿಳಿಯುವಂತೆ ಮಾಡಲೋಸುಗವೇ ಸ್ತೋತ್ರಗಳೂ, ಕೀರ್ತನವೆಂಬ ಗೇಯ ಪ್ರಬಂಧಗಳೂ ಹೇರಳವಾಗಿ ಸೃಷ್ಟಿಯಾಗಿವೆ.

ಬದುಕನ್ನು ಸವಿಯಬೇಕು, ಎಲ್ಲವೂ, ಎಲ್ಲ ಕರ್ಮಗಳೂ ಕೃಷ್ಣಾರ್ಪಣವಾಗಬೇಕೆನ್ನುವುದೇ ಭಕ್ತಿಯ ಗುರಿ. ಭಕ್ತಿಯ ಆವೇಶ, ವಿಚಾರದ ವಿವೇಕ ಒಂದು ಹದದಲ್ಲಿ ಸಮವಾಗಿ ಬೆರೆತು ಭಕ್ತಿಸಂಗೀತದ ವ್ಯಕ್ತಿತ್ವ ರೂಪುಗೊಂಡಿದೆ. ಇದೇ ಶುದ್ಧ ಸಂಪ್ರದಾಯ ಸಂಗೀತ. ಈ ಸಂಗೀತವು ಲಕ್ಷ್ಯ-ಲಕ್ಷಣಗಳಿಂದ ಸುಬದ್ಧವೂ, ಸುಂದರವೂ, ರಸಯುಕ್ತವೂ ಆಗಿರುತ್ತದೆ. ಈ ಸಂಪ್ರದಾಯ ಸಂಗೀತವು ಭಕ್ತಿಪಂಥದಲ್ಲಿ ಭಜನೆಗೆಂದೂ, ನಾಮಸಂಕೀರ್ತನೆಗೆಂದೂ ಬೆಳೆದು ಬಂದಿದೆ. ಇದೇ ಪರಂಪರಾಗತವಾದ ಸಂಗೀತ. ಕಾಲಾನುಕಾಲಕ್ಕೆ ಉಂಟಾದ ಶಿಷ್ಟರ, ಮೇಧಾವಿಗಳ ಪ್ರಯೋಗ ಮತ್ತು ಶಾಸ್ತ್ರದ ಆದೇಶ – ಇವೆರಡೂ ಸೇರಿ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತ ಅಥವಾ ಕಲಾತ್ಮಕ ಸಂಗೀತ ಬೆಳೆದುಬಂದಿದೆ. ಇದರಲ್ಲೂ ಅಧ್ಯಾತ್ಮ ಪ್ರಕ್ರಿಯೆಗಳು, ಧರ್ಮ, ನೀತಿ, ವಿಡಂಬನೆ, ಸಮಾಜಸುಧಾರಣೆ, ಭಗವದ್ಭಕ್ತಿ ಮೊದಲಾದ ವಿಷಯಗಳು ಸೇರಿವೆ. ಕೇವಲ ಭಕ್ತಿಯ ವಿಷಯವೇ ಅಲ್ಲ.

ಭಕ್ತಿಯ ಅಭಿವ್ಯಕ್ತಿ ಸಂಗೀತದೊಂದಿಗೆ ಆಗಿರುವುದು ವೈಶಿಷ್ಟ್ಯ. ಭಕ್ತರ ಜೀವನವೇ ಒಂದು ಮಹಾಕೃತಿ. ಅವರ ಗೇಯ ರಚನೆಗಳಲ್ಲಿ ಮಹೋನ್ನತಿ ಬೆಳಗಿದೆ. ಸಂಪ್ರದಾಯ ಸಂಗೀತಕ್ಕೆ ಅಪಾರ ಕೊಡುಗೆಯನ್ನು ಕೊಟ್ಟವರು ಪುರಂದರದಾಸರೇ ಆದಿಯಾಗಿ ಎಲ್ಲ ಹರಿದಾಸರೂ, ಅನ್ನಮಾಚಾರ್ಯರು, ಭದ್ರಾಚಲರಾಮದಾಸರು, ತ್ಯಾಗರಾಜರೇ ಮೊದಲಾದವರು. ಸಂಪ್ರದಾಯ ಸಂಗೀತದ ಮುಖ್ಯ ಪ್ರಮೇಯಗಳೆಂದರೆ ಜ್ಞಾನ, ಧ್ಯಾನ ಮತ್ತು ಗಾನ. ಈ ಸಂಗೀತದ ಉದ್ದಿಶ್ಯ ಲೋಕ ರಂಜನೆಯಲ್ಲ, ಮನೋರಂಜನೆಯೂ ಅಲ್ಲ. ಹೃದಯ ಸಂಸ್ಕಾರ; ಭಾವ ಬೋಧೆ. ಸಂಪ್ರದಾಯ ಸಂಗೀತದಲ್ಲಿ ಧಾತು ಮಾತುಗಳೆರಡೂ ಅನ್ಯೋನ್ಯವಾಗಿ ಕಳೆಯನ್ನು ಕೊಡುತ್ತವೆ. ಭಾವಗಳು ರಸಮಯವಾಗುತ್ತವೆ.

ಬದುಕಿನ ಹಿತ

ಸಂಗೀತವೆಂದರೆ ಕೇವಲ ಕಲಾಪ್ರಕಾರವೇ ಅಲ್ಲ. ಕಲೆಯ ಸ್ವಾರಸ್ಯದ ಜೊತೆಗೆ ಹೃದಯ ಸಂಸ್ಕಾರವೂ ಆಗಬೇಕು. ಪರಮ ಪುರುಷಾರ್ಥವನ್ನೂ ತಿಳಿಯುವಂತಾಗಬೇಕು. ಸಂಗೀತ ತ್ರಿಮೂರ್ತಿಗಳ ದೃಷ್ಟಿ, ಧ್ಯೇಯವೇ ಇದಾಗಿದೆ. ಈ ಗುರಿ ತಪ್ಪಿದರೆ ಸಂಗೀತ ಕೇವಲ ಮನರಂಜನೆಯ ವಿಷಯ ವಾಗುತ್ತದೆ. ಸಂಪ್ರದಾಯ ಸಂಗೀತದಲ್ಲಿ ಕೇವಲ ಭಕ್ತಿ ಭಾವವೇ ಮುಖ್ಯವಾಗಿರದೆ ಹೇಗೆ ಬದುಕಿದರೆ ಹಿತ ಎಂಬುದನ್ನು ಸಮಾಜಕ್ಕೆ ಬೋಧಿಸುವುದು, ಅಲ್ಲದೆ, ವೈದಿಕ ಜಡತೆ, ಸ್ವಭಾವದಲ್ಲಿ ಸಣ್ಣತನ, ಮೂಢನಂಬಿಕೆ, ಸಂಪ್ರದಾಯದ ಅರ್ಥಹೀನರೂಢಿಗಳು ಇವುಗಳ ಖಂಡನೆಯನ್ನು ವ್ಯಂಗ್ಯವಾಗಿಯೂ, ಕಾಠಿಣ್ಯದಿಂದಲೂ ಮಾಡಲಾಗಿದೆ. ನೈತಿಕ ಧೈರ್ಯವನ್ನು ತುಂಬಿದೆ. ಸಾಮಾಜಿಕ ಪ್ರಜ್ಞೆಯನ್ನೂ ವ್ಯಕ್ತಪಡಿಸಿದೆ.

ಆದರೆ ಈಗಿನ ಸಂಗೀತ ನಿಜವಾಗಿಯೂ ''ಕಚೇರಿ'' ಸಂಗೀತ ಅಥವಾ ಸಭಾಗಾನ. ಇಲ್ಲಿ ಶ್ರೋತೃರಂಜನೆಯೇ ಮುಖ್ಯ. ಆದ್ದರಿಂದ ಇಂದಿನ ಸಭಾಗಾನದಲ್ಲಿ ನವ್ಯತೆ, ಕೌಶಲ, ಚಮತ್ಕಾರ, ಸ್ಪರ್ಧೆ, ಆಡಂಬರ, ಆರ್ಭಟ ಮೊದಲಾದುವು ಸೇರಿವೆ. ಪ್ರದರ್ಶನಕ್ಕೇ ಪ್ರಾಶಸ್ತ್ಯ, ರಸಿಕರ ಬಯಕೆಯೂ ಇದೆ.

ಹೊಸ ಪ್ರಯೋಗಗಳು

ವೈಜ್ಞಾನಿಕ ಸಂಶೋಧನೆಗಳಿಂದ ಧಾರ್ಮಿಕದೃಷ್ಟಿ, ನೀತಿಸಂಹಿತೆಗಳು ಕುಸಿಯುತ್ತಿವೆ. ಲೌಕಿಕ ವಿಚಾರಯುಗ ಬೆಳೆಯುತ್ತಿದೆ. ಶ್ರದ್ಧೆ ಕಡಿಮೆ ಯಾಗುತ್ತಿದೆ. ಆದರೆ ವೈಜ್ಞಾನಿಕ ಕುತೂಹಲವು (scientific curiosity) ಸಂಸ್ಕೃತಿಯಲ್ಲ. ಅಂತರಂಗಕ್ಕೆ ಬೇಕಾಗುವ ಸುಖ–ಸಂತೋಷಗಳನ್ನು ವಿಜ್ಞಾನ ಕೊಡಲಾರದು. ಸಂಸ್ಕಾರವು ಅಪೇಕ್ಷಿಸುವುದು ಬುದ್ಧಿಶಕ್ತಿಯನ್ನಲ್ಲ, ಆತ್ಮೋನ್ನತಿ; ಸದ್ವಿಷಯಗಳಲ್ಲಿ ದೃಢವಾದ ಭಕ್ತಿ – ಶ್ರದ್ಧೆಗಳನ್ನಲ್ಲದೆ ನಮ್ಮ ವೈಭವವನ್ನಲ್ಲ. ಈಗಿನ ಸಾಮಾಜಿಕ ಪರಿಸ್ಥಿತಿಗೆ, ಮನೋಧರ್ಮಕ್ಕೆ ತಕ್ಕಂತೆ ನಮ್ಮ ವಿಚಾರಧಾರೆಯೂ, ಅದಕ್ಕೆ ತಕ್ಕಂತೆ ಸೃಜನಶೀಲತೆಯೂ ಬದಲಾಗಿ ಬೆಳೆಯಬೇಕು ಎಂಬ ಮನೋಭಾವ ಬೆಳೆಯುತ್ತಿದೆ. ದೇವರು, ದಿಂಡರು – ಭಕ್ತಿ ಎನ್ನುತ್ತ ಕುಳಿತಿರುವುದಕ್ಕೆ ಹೊತ್ತಲ್ಲಿ, ಅದರಿಂದೇನು ಪ್ರಯೋಜನ, ಈ ಕಂದಾಚಾರದ ದೃಷ್ಟಿ ಸಾಕು-ಎಂಬುದೇ ಈಗಿನ ತರ್ಕ. ಆದರೆ ಟೆನಿಸನ್ ಮಹಾಕವಿ ಹೇಳುವಂತೆ ''ಲೋಕದ ಊಹೆಯನ್ನು ಮೀರಿಸಿದ ನಾನಾಫಲ ಗಳನ್ನು ಕೊಡುತ್ತದೆ, ಭಗವದ್ಭಜನೆ. '' ಆದ್ದರಿಂದ ''In seeking the lesser we lost the greater'' ಎಂದಾಗಬಾರದು.

ನವ್ಯತೆಯ ಹೆಸರಿನಲ್ಲಿ ಹೊಸ ಪ್ರಯೋಗಗಳೂ, ರಚನೆಗಳೂ ಹೊರಬರುತ್ತಿವೆ. ಆದರೆ ಇವು ಮನನಕ್ಕೆ ಎಷ್ಟರಮಟ್ಟಿಗೆ ಸಹಾಯಕ, ಈ ಪರಂಪರೆಯನ್ನು ಬೆಳೆಸುವುದು ಯುಕ್ತವೆ, ಪಾಠಪ್ರವಚನಗಳಿಗೆ ಯೋಗ್ಯವೇ– ಎಂಬ ಅಂಶಗಳನ್ನು ಗಮನಿಸಬೇಕು. ಪ್ರವೃತ್ತಿ-ನಿವೃತ್ತಿಗಳ ಸೆಣಸಾಟದಲ್ಲಿ ಸೊರಗುವುದು ಸಂಗೀತ ಕಲೆ.

ಇನ್ನು ವಾದ್ಯಸಂಗೀತದ ಗುರಿ ಗೀತಾಭಿವ್ಯಕ್ತಿ. ಗಾಯನದಲ್ಲಿ ನಾವು ಕೇಳುತ್ತಿರುವ ಕೃತಿಗಳನ್ನೇ ವಾದ್ಯದಲ್ಲೂ ನುಡಿಸುತ್ತಿರುವುದರಿಂದ, ವಾದನಕ್ಕೆ ಶೋಭೆ. ಆದರೆ ಮಾತು ಭಾಗವೇ ಇಲ್ಲದೆ ರಚನೆಗಳನ್ನು ವಾದ್ಯ ಸಂಗೀತಕ್ಕಾಗಿ ಸೃಷ್ಟಿಸಿದರೆ ಅವು ಕೇವಲ ಸ್ವರಸಂಯೋಜನೆಯ ಚಮತ್ಕಾರ ಮತ್ತು ಪ್ರಾವೀಣ್ಯತೆಯನ್ನು ಮಾತ್ರ ಪ್ರಕಟಿಸುತ್ತವೆಯೇ ವಿನಾ ಭಾವ ಸ್ಫುರಿಸುವುದಿಲ್ಲ. ರಕ್ತಿಯ ಗುಣವೂ, ರಸಾಸ್ವಾದನೆಗೆ ಎಡೆಯೂ ಇರುವುದಿಲ್ಲ. ಶ್ರೋತೃವಿನ ಆತ್ಮ ಸಂಸ್ಕಾರಕ್ಕೂ ವಿಷಯವಿರುವುದಿಲ್ಲ. ಸಂಗೀತ ವಸ್ತುನಿಷ್ಠವೂ, ವಿಷಯ ನಿಷ್ಠವೂ ಆಗಿರಬೇಕು. ಅಂತಹ ಸಂಗೀತ ಗಾಯನ ವಾದನಗಳೆರಡಕ್ಕೂ ಹೊಂದಿಕೊಳ್ಳುತ್ತದೆ. ಮಾತು, ಸಂಗೀತದಲ್ಲಿ ಚೈತನ್ಯ ತುಂಬಿಸುವ ಶಕ್ತಿ. ಈ ಮಾತು ಭಾಗದಲ್ಲಿ ಭಕ್ತಿ ಮತ್ತು ಅಧ್ಯಾತ್ಮ ವಿಚಾರ ಗೌಣವಾದಲ್ಲಿ ಸಂಗೀತದ ಒಂದು ಅಂಗವೇ ಊನವಾದಂತೆ. ಭಕ್ತಿ – ಜ್ಞಾನಗಳು ಬೀದಿಯ ಪಸರವೆ?

ನೈಜ ಕಲೆಯು ವಸ್ತುವಿನ ಬಾಹ್ಯರೂಪವನ್ನು ಮಾತ್ರ ಗ್ರಹಿಸದೆ ಅದರ ಹಿಂದೆ ಇರುವ ಆಂತರ್ಯವನ್ನೂ ಗ್ರಹಿಸಬೇಕು. ನೈಜ ಕಲೆಯು ಕಲಾವಿದರ ಆನಂದ, ಸಂತೃಪ್ತಿ ಮತ್ತು ಪಾವಿತ್ರ್ಯ – ಇವುಗಳ ದ್ಯೋತಕವಾಗಿರಬೇಕು. ರಸಿಕನಲ್ಲೂ ಈ ಆನಂದ ಉಂಟಾಗಬೇಕು.

Editor: **Mysore V. Subramanya**. Printed and Published by him at 4, Ellappa's Garden, 10th Cross, Malleshwara Bangalore – 560 003 for the **Karnataka Ganakala Parishat.** Tel: 3313272. All correspondence may be addressed to the Editor.
Advisory Committee : **B.V.K. Sastry,** Chairman, Council of Experts and **Vimala Rangachar,** President of the Parishat.
Editorial Consultant: **Raghunath Penumale.** Printed at **SUDHINDRA,** Bangalore – 560 003.

Avinashilingam Institute for Home Science and Higher Education for Women

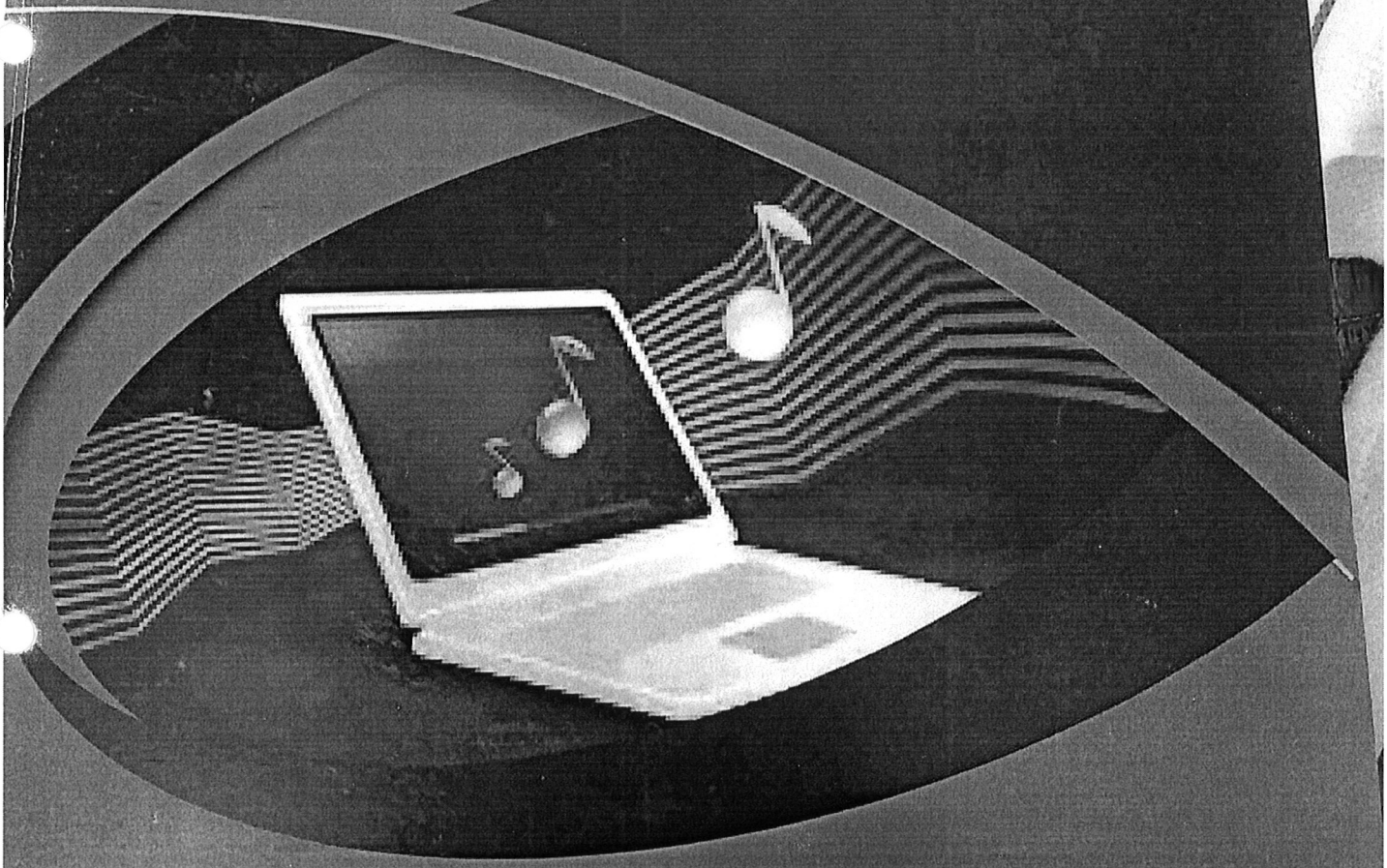
(Deemed to be University under Category 'A' by MHRD, Estd. u/s 3 of UGC Act 1956)
Re-accredited with 'A' Grade by NAAC. Recognised by UGC Under Section 12 B
Coimbatore-641043.Tamil Nadu. India

Diamond Jubilee Celebrations

National Conference on

Mutual Influence of Music and Technology

13th and 14th December, 2017



Organized by

Department of Music
Faculty of Humanities
and
Department of Computer Science and Engineering
Faculty of Engineering

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National Conference on Influence of Music and Technology
13th and 14th December, 2017
ISBN 978-93-5288-680-7

Impact of Music and Technology

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Abstract : *The technology continues to significantly influence the music industry these days. People have grown comfortable integrating modern technology into their daily lives and they listen to music. The technological advent and intervention in teaching-learning of carnatic classical music can be analyzed in various stages. Presently there are many teaching aids, teaching-learning applications, interactive softwares, devices which has modified the very approach of teaching-learning in music. Recording technology has also greatly benefited the students of music. Microphones and amplification equipment are providing ample scope to reach the music to large number of audience. Web based casting has provided new platform for both teacher and the taught, performers and listeners to have access to their favorite music anytime and anywhere. These developments are bringing in the new multi-dimension to the music and its reach.*

Teaching Aids:

The advent of technology has brought various types of "Drone"/Shruthi devices which in turn has replaced or gradually replacing the traditional "Tamboora". However, the impact of an acoustic instrument is hard to replace with the electronic device due to the fact of convenience and portability these devices are seen even in concerts, professional presentations, examinations related to music and so on.

Teaching aids play an important role in making the teaching-learning process better. There are number of devices to understand, analyze and master some of the musical concepts. For a student of voice/vocal there are devices to provide drone/shruthi support. For students of instruments along with the drone the "Tala" (Rhythmic Cycle) support is provided by a device "Metronome". The "Tala" in music is measurable hence the advent of technology made it possible to devise an instrument for keeping/counting "Tala". The concept of "Pitch"/"Shruthi" can also be measured with the help of scientific approach and presented with numerical values thus providing scope for mathematically analyzing the concept and helping the aspirant of music with handy devices, software applications, interactive gadgets.

Software Applications:

The advent of technology has much influence on most of the fields of study for which music is not an exception. There are huge collection of applications which has modified and in some cases changed the approach of both teaching and learning. From the initial stage of teaching-learning, ranging upto the professional level

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the use and application of software and related adaptations are seen in present music scenario. Teaching-learning through online platforms, web based learning has resulted in defining new methodology in teaching and has provided an opportunity for students to learn from the convenience of their home. Even the concerts are live casted which has helped the musicians to reach their music to audience staying far from the venue or the concert place. Today there are software applications for most of the musical concepts that anybody can think of. To begin with the applications to provide "Drone" (Shruthi) support is the most popular among many softwares related to teaching-learning of music. The application to keep/count "Tala" (Rhythmic Cycle) can be considered the second among software applications which are the convenient choice for both teachers-students. There are applications for even basic exercises of music which can be of help in understanding the basic concepts of "Swara", "Shruthi" "Swarasthaana" and so on.

A few applications related to the appreciation of music which has information about what exactly the listener or "Shrotru" can enjoy and appreciate while listening to music. "Rasika" can be quoted as an example for the above concept. There are a few softwares which is aimed to help the vocal students perfect their voice techniques. "Gayaka" can be quoted as an example for the above instance. Musical notation which is gaining focus due to the importance given for documentation of music in the present. These soft wares help teachers-students to write their musical notations/score conveniently and efficiently. Apart from these software applications, we come across vast number of apps which are operating system specific such as, Windows, Android, IOS etc. device specific like the apps designed for PC, Mac, mobile devices, tablets etc. and even in some cases it can be customized in order to cater to the specific need of the user. At advanced level there are number of applications for spectrum analysis which will be of interest for those who are intending to pursue their research in music and physics. Frequency analysis can be explained with graph and chart which helps the students understand the concept of "Swarasthaana" or the position of the note in an octave.

Software instruments or virtual instruments are the result of application of software technology to the field of music. In a recording or live performance of music the software instruments are played with either a midi. Keyboard, or a controller surface which acts as an instrument and provides space for playing such as: keys, touch bar, touch screen, trigger pads, buttons etc. Presently there are number of DAWs (Digital Audio Workstation) which contains huge selection of instruments library sampled and stored in the form of software or additional installation. Some of the hardwares are also capable of producing the sounds or simulating the sounds of an acoustic instruments which is the integral part of contemporary music. There are two types of instruments viz., sample based and synthesized instruments. The sample based instruments simulates the sound of an acoustic instruments while synthesized instruments produces the sound based on the wave format, shape, frequency value and the like.

Recorders:

There are various types of recorders which helps a student to record, store, listen and in

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some cases learn;/master a musical composition. Depending on the requirement of the student and the instructor, these recorders come with many features including tempo change, pitch change, A/B Repeat to name a few. These recorders help the students to learn at their own pace. Some recorders come with the facility to mute vocals or the center track which helps students to learn the compositions with the original arrangement and the pitch. A few recorders come with multi-track recording which helps the collaborations with teachers and students.

Composer:

Composer to make or perform music use a electronic devices, computer hardware and computer software that is used inthe performance,playback, recording, composition, sound recording and reproduction, mixing, analysis and editing of music.

Synthesizer:

A synthesizer is an electronic musical instrument that generates electric signals that are converted to sound through instrument amplifiers and loud speakers or headphones. Synthesizers may either imitate existing sounds (instruments, vocal, natural sounds, etc.), or generate new electronic timbres or sounds that did not exist before.

Conclusion:

Before concluding it is apt to sum up that the technology has certainly modified the process of teaching-learning of music. The impact has a few positive and negative influences on music which has drawn the interest of researchers and manufacturers and it will be resulted in more such applications devices, adaptations which is expected to make the teaching-learning process even better with new ideas and attracting more students and researchers towards music in future.

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ISBN 978-93-5288-680-7

Assistive Technology and Music

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Accessibility, Assistive Technology and Music

"Music is the language of mankind". From time immemorial music has provided joy, bliss and entertainment. Karnatak classical music has great spiritual and philosophical value based lyrics and logical music in addition to eternal bliss. In our society we come across different cultures, regions, traditions which have made the world a perfect definition for diversity. There are people with special needs who are sometimes deprived of a few opportunities, equal access and full participation in some activities related to various faculty due to non availability of resource, proper training in technology and in many cases lack of awareness or information about available facilities. Here, the facility can be in the form of technology, resource, device, expert trainers and so on. The first step in making use of these facilities is to create awareness about available opportunities for differently-abled and encouraging them to make most out of presently available resources including technology and expert services.

The term "Accessibility" means making a piece of work, equipment or a device as useful for differently abled. The term "Accessibility" can be defined as "the quality or characteristic of something that makes it possible to approach, enter, or use it" The Cambridge dictionary quotes the above definition. The Oxford dictionary quotes: "The quality of being able to be reached, the quality of being easily understood or appreciated, to popularize modern art" With the above definition it can be observed that the available resource or devices need to be modified or adopted for differently abled to make use of those service, device or even a structure of the building etc.

"Music" makes the life blissful. Music gives us the joy which can only be experienced for those with various challenges "Assistive Technology" makes life more meaningful by enabling them to contribute the best of their abilities to the society. The term "Assistive Technology" means to make a software/piece of equipment/device accessible for people with special needs. The process of making a particular software/service accessible involves designing, implementing and slight modification of available software/service etc. In music, the study material is very limited or not available for people with special needs as the awareness about the assistive technology is still in its infancy. Though there are a few attempts to make these resource accessible lack funds, technology, trained staff and lack of information makes it even difficult.

Assistive technology deals mainly with software applications and hardware devices which are designed to make the life better for differently abled. Right from early stage of music learning differently abled in general, visually challenged in particular have to depend on sighted help or recorder apart from their memory as companion. Writing music notation is still not completely

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accessible due to various factors. Printed resource is not available due to lack of information or lack of technological implementation. Braille can be an effective media but has a few technical limitation Recording media has a few options which is again restricted to a few device models. Television sets are not accessible in India for visually challenged and it needs to be addressed. Mobile phones are accessible but a few applications still pose some challenge to operate its complete features due to non compliance to the global accessible standard while designing mobile applications. Musical instruments like keyboard are accessible for playing but has its own limitations with regard to making use of its features completely. Recording softwares or DAWs are being made accessible which can be considered as a ray of hope. Music notation software for western classical music or stave notation is being designed as accessible by a few companies. With keen observation one can make out that the present state of accessibility and assistive technology related to music needs serious attention in order to enable differently abled to make most out of available resources.

Present issue related to teaching and learning

Teaching-learning in music is influenced by the technology. It is easy for able bodied to accept and use. It needs slight modification or adaptation in order to use it efficiently for differently abled.

Most of the applications and devices are not designed keeping in mind the accessibility point of view. As a result they are partly accessible or inaccessible. The above mentioned fact also holds good for websites as they are designed with graphical interface which needs slight modification to cater to the needs of users of assistive technology without compromising in look or feel of the web page or design.

There are global standards set for accessibility in both web design and mobile application design. W3C consortium has suggested detailed web accessibility solution. CGA has recommended "CGA Guidelines" for mobile application design. If the guidelines are strictly followed and implemented there will be ample scope for differently abled in general and visually challenged in particular to have access to mainstream resources and contribute their best to the society.

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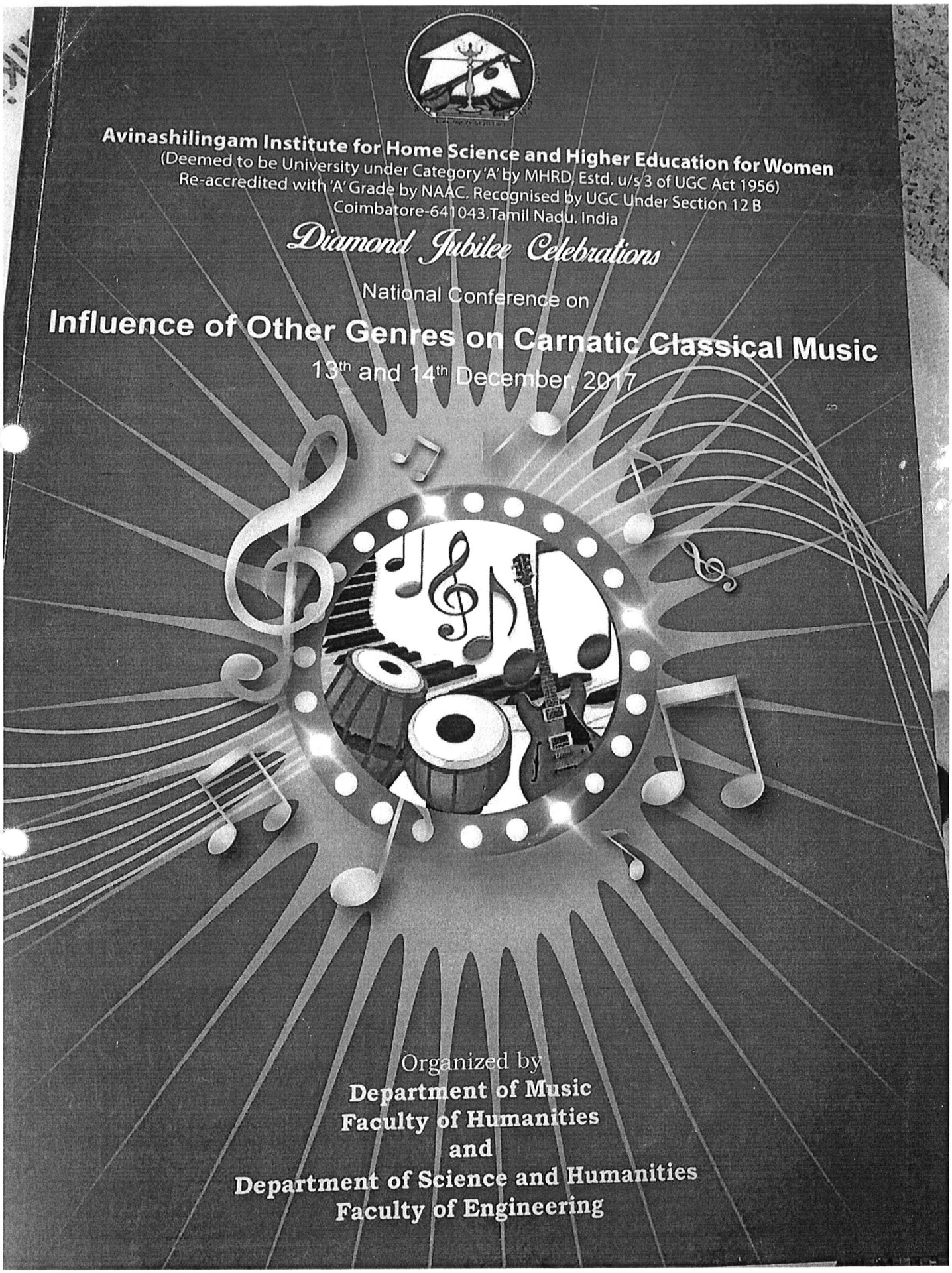

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Change is the Constant in Carnatic Classical Music

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Evolution of Carnatic Music over Millennia

Samaveda is said to be the origin of Carnatic Music. From time immemorial Carnatic music has been practised in the vocal form. All our Vedas and epics are in verse form and were sung. Through musical rendition, our epics, mythologies, stories of valour, kindness, generosity, weaknesses and strengths were conveyed. The original Ramayana by Valmiki and Mahabharata by Ved Vyas were Sanskrit in verse form and they were passed on from generation to generation. In India, music is the fifth Veda. (Kumar 2003)Carnatic Classical Music has a unique and eternal quality which makes this system distinctive in global music scenario. Though our music has the history of centuries and lineage of legendaries, it has evolved by mutual influences. We are able to enjoy the technical nuances and beauty of Classical music's raga alapana, shruti, swaraalankars, Ragam Thalam Pallavi, only because Carnatic classical music has been perfected through centuries. The role of many great musicians, composers, and teachers cannot be overemphasized. Plenty of research and adaptation and innovation have gone into its development. If this beautiful art form has to be perpetuated and remain eternally appealing and engrossing, it has to be kept alive through innovation and fusion. Evolving with time is essential for any art form to remain dynamic and Carnatic music is no exception to this rule. All our epics were in verse form to facilitate ease of learning, memorizing and perpetuating the verbal rendition. This paper analyses how necessary it is to keep changing with the times to appeal to a variety of audiences.

Cross-cultural Interactions

Influence is the result of interaction and the interaction again decides the qualitative aspects exchanged between two or more systems. Interactions happen among two or more systems of music. The reasons for these interactions could be religious, spiritual, lyrical, scientific or philosophical. If we delve deep into the exchanges we find that from Vedic period to the current times, strong footprints of these exchanges can be identified.

The earliest of such influence is of "Vedic Culture", where the influence of both religion and spirituality is found in many aspects of music. This includes; origin and development of "Swaras", "Shrutis", "Talas". All the four Vedas especially Sama Veda is considered the mother of the musical form. Many percussion and string instruments were also used to enhance the listening experience. Kings and royal courts patronized musicians and composers. Carnatic music has the capacity to make animals dance to the tunes. Lord Krishna could make animals calm down with his flute. Snakes are seen to dance to the tunes of 'mahudi'. TheMughal and Persian invaders intruded into our Country

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ISBN 978-93-5288-471-1

which also influenced our music system and divided it into two distinctive major systems, Carnatic and Hindustani Classical Music. This obviously influenced the lyrical part and in Hindustani Classical Music it can be found in the form of compositions, Ragas, technical terms etc. 'Bhakti' or devotion to the lord was expressed through music. Composers and singers expressed their joy, sorrow, pain, delight and philosophical deliberations through classical music. Many composers used music to express their patriotic feelings, reoformative ideas, desires to attain moksha through songs. The lyrics are nothing but exercepts from Puranas, Upanishads. Spiritual feelings are an integral part of our music culture. Devotional songs were sung in temple festivals and celebrations. The trinity of Carnatic music Thyagaraja, MuthuswamyDikshitar and ShyamaSastri raised philosophical questions about our existence and the need to become one with the atma in their songs. Hence Carnatic music was used not only for personal satisfaction but also as a tool for elevating the soul to a transcendental level and to reform the society.

Classical Carnatic music has not remained in a time warp or has remained stagnant. It has changed with the times. The Mughal influence has played a significant role in introducing new ragas and rendition techniques. Carnatic music's saptaswara is the mother of all musical notes. The influences found among different music systems are also noteworthy. Many influences in the form of "Basic Concepts", "Ragas", "Compositions", "Instruments", and "Playing/ Singing Techniques" stand as example and substantiate the mutual exchange between many music systems from distant past to contemporary music performances. In this modern period, many exponents are experimenting with jugalbandi, blending of opera tunes, mixture and confluence of various instruments to excite the youth and variety of audience. (Annapoorna 2008)

Adapting to Changing times

Classical Carnatic music is always open to innovations and exaperimentations. Mutthuswami Deekshithar has composed a few compositions where the "Musical Part" (Datu) resembles that of some tunes of elementary western music. Though some songs are considered as children's or elementary songs, the influence cannot be ruled out. A few compositions of saintSriThyagaraja also stand as an example for the above. BaluswamiDikshitar introduced violin to accompany vocalists or as a principal instrument in Carnatic music has its origin in Western music. The adoption of "Violin" by BaluswamiDeekshithar can be considered the greatest influence of Western Music that could have taken place during the past 4 Centuries. Presently many Western instruments have been played in Carnatic Classical Concert. Apart from these factors our own ragas such as Junjooti, Anandabhairavi, KavadiSindhu, etc. have their roots in Folk Music as opined by the scholars and musicians. Many percussion, stringed or air instruments evolved in terms of size, shape, structure, playing techniques over a period of time to suit the grammar of Carnatic music.

Balancing the traditional and the modern

Change is necessary for remaining free flowing. But change and adaptation should not be for the sake of it. Basic aesthetic appeal, melody, fundamental grammar should not be ignored. Technology has played an immense part in reaching out to a big audience. Carnatic

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music can be accessed 'anywhere, anytime' through technology. Rapid introduction of I pods, electronic shruti boxes, synthesizers, audiometers have enhanced the quality of listening experience. Teachers can teach Carnatic music from anywhere and students can learn from their abode with the click of a mouse. Rasikas can enjoy music 'on the go' while working, walking, jogging or travelling, with the help of a handheld device. Old stalwarts' music can be preserved and listened through electronic conservation and archives. A Treasure trove of vidhwans can be made available through the advancements in electronics and communication. Through virtual mode, singers can reach a vast audience residing anywhere in the world. Carnatic music has attained its current glorious heights because it has constantly changed and evolved. While changing it has remained eternally youthful, vibrant and energetic. The subtle and intricate aspects of Carnatic music are made clearer and understandable through recording techniques.

The points discussed above categorically prove that Carnatic music has incorporated changes, new influences and vital developments to stay young forever. It is traditional, rich, old, but at the same time young, new and dynamic. The exchanges and interactions of the current times make it ever appealing. Nothing can remain in isolation. This is true of Carnatic music, the great healer (Dona, 2013). Inter-disciplinary approaches and interactions with othergenres has made it what it is today. Hence, the growth of any domain is obviously dependent on one or the other influence of a few inter-related subjects. Ultimately it is the practitioners, the listeners and the users who make this divine music thrive and live through the test of time.

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ISBN 978-93-5288-471-1

New Instruments and Karnatak Classical Music

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Karnatak classical music has evolved with new ideas and new dimensions through centuries. History of music unfolds many instances where new instruments are introduced and adopted to suit the style of karnatak classical music. The concept of adopting new instruments is much faster due to the advent of technology. Power of social media has greatly influenced musical perception. Apart from live concerts there are number of other modes of performance such as live cast, live broadcast, live telecast which has given an opportunity for remote audience to enjoy the bliss of music.

Early trace of introducing new instruments to karnatak classical music can be found during the period of trinity. Sri Muttuswamy Deekshithar was influenced by the English band and encouraged his brother Sri Baluswamy Deekshithar to learn violin. Deekshithar also encouraged him to adopt it to karnatak classical music. Today "Violin" is an integral part of karnatak classical music both as solo and accompaniment. Introducing violin to karnatak classical music opened up new possibility, new dimension, new approach for performance, teaching and learning

Later half of 20th century saw many new instruments making their debut in the realm of musical performance. Prodigies like Vid. U. Srinivas introduced mandolin to karnatak classical music. Vid. Kadri Gopalnath performed karnatak classic music with saxophone. These are some of the milestones in the field of karnatak classical music with regards to new experiments and ideas.

There was a time when keyboard instruments were not accepted in karnatak classical music. But, Technology has brought many changes which have made performing karnatak classical music not only possible but also broadened the ideas thus expanding the horizon by extending the boundaries with creativity. There are number of experimentations going on in karnatak classical music related to presenting the authentic gamakas on new instruments. Keytar, iPad, Seaboard are some of the ground breaking innovations of 21st century.

Apart from keyboard instruments there are many experimentations relating to stringed instruments have brought new playing techniques, range of instruments etc to karnatak classical music. Guitars are being modified to suit the playing technique allowing execution of gamaka oriented playing styles.

Innovations in technology have offered new solutions for a few common problems and challenges faced by instrumentalists earlier. Strings with new composition of material, slight modification in construction of the instruments and other changes have made way for endless possibilities in developing new playing techniques.

Electronic devices and attachments have brought new possibilities in the presentation of instrumental music by providing solutions for challenges relating to the tone, sustain, and

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range, amplitude of the instruments. Contact microphones, pickups, effect processors, amplifiers are new digital friends for some of the acoustic instruments to improve their performance or to suit the requirements of modern performing spaces.

Recording technology has influenced the tonal quality of instruments. This has influenced the manufacturers to focus on subtle details while designing or making the instruments. A few experimentations of using synthetic materials for some of the instruments are in process like synthetic percussion instruments, wind instruments etc.

To conclude, Karnatak classical music is and will be a vibrant genre of music with the advent of technology, new instruments, and new ideas. Right from Vedic period the new ideas are being adopted in karnatak classical music. Accepting or rejecting new ideas is a subjective matter but, the possibilities that the new ideas bring are enormous. Time, trend, taste of the people decides whether the new idea is acceptable? Or needs to be modified? Or rejected? These questions are answered by the musicians, audience and instruments makers with their creative ideas.

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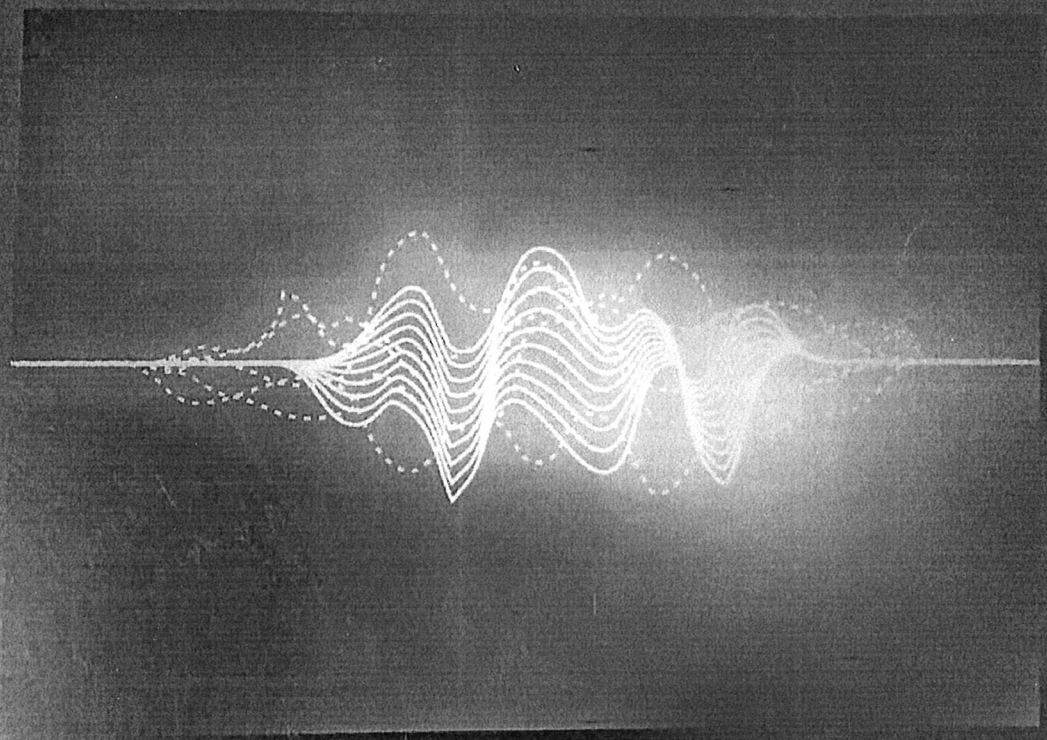

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 ISBN 978-93-5288-466-7

Importance of Rhythm and Melody

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Many laid the foundation for the music empire in Chennai and Tamil Nadu. Chennai is the haven for classical music, popular music, dance and theatre. Music is the silken thread that connects the laity and the connoisseur. The sabhas in Chennai play a big role in bringing together musicians from all over the country and the world. They help in propagating Carnatic music. December season is unique and a matter of pride to this city. Carnatic music has no national boundaries and Chennai is the cultural capital of India.

The sabhas encourage collaborations, musical partnerships over traditional concerts. It is not constrained by religion or unchained by language. The December season also focuses on young upcoming talent bringing together vibrant genres of music and unusual narratives. Old obfuscates the new, the classical cohabits with the kitsch, austere is upstaged by the ambitious and the traditional is threatened by the contemporary. When we listen to Carnatic music concerts, these songs convey emotional information too (Weninger et al 2013). How have the Chennai sabhas progressed in sound engineering and acoustics management? How good is the quality of Carnatic music we listen to in the December season? The Madras Music Academy, Narada Gana Sabha and a few more sabhas have better sound system, acoustics, comfortable seating and a delightful listening experience in the kutcheris in Cheenai though the rasikas have to pay more for the better quality.

Every raga has its own potential. Not every raga needs to be laced with taans. In some ragas, the emotional content can be expressed through alapanaas alone. Each raga's personality can be best expressed through its own mould. A common fixed mould cannot fit all ragas. Acoustical effects can play a vital role in magnifying the aural quality of the alapanas.

Sound engineering emphasizes the personality of the songs which demonstrate the balance between classical music and folk music. Carnatic music has an intellectual element – the taalam system which is the most sophisticated in the world. Talam should subserve the raga bhavam and melody. Carnatic art form is a delicate balance between readability and complexity. At its extreme it loses its charm and ceases to be exciting. Mixing of rhythm and melody in equal proportions is a rare talent in itself..The exemplary role model for this talent was Smt. M.S. Subbulakshmi whose voice traversed with ease across octaves. She infused new life into tunes with a mellifluous voice.

The patronage received for Carnatic music infuses a new lease of life into them rescuing them some artisans on the verge of extinction. Carnatic music is supposed to belong to the insular, high class and high caste ambience.

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Except for several successful artistes, many are gasping on artificial respirators. Carnatic music is critiqued for its cloyingly religious and devotional content and restricted artistic freedom. Do the practitioners have a sense of autonomy which will help them to shape their own craft as their collective lives?

Many songs from renowned composers when rendered in vocal form, enhances the rhythmic patterns of the poems. This kind of invocation with the divine is the most direct and profound route for oneself. Everything else is peripheral. The change that music initiates is subtle and it can't be measured. But they are life altering and transformational.

Many a time we have experienced highly elevating music where the clarity and overall quality of music. This happens because there is a very talented team of sound engineers who work behind the scenes to make the aural quality unforgettable. This team designs, controls, manipulates the equalization and electronic effects of sound. Filters and equalizers are used to produce the final flawless sound quality that we listen to in electronic music. Professional quality music streaming requires stringent quality control (Chafe et al 2000). Hence we find the CDs and Youtube videos are of high quality. But the same is not true of kutcheris in the sabhas. Some improvements in sound engineering and acoustics would go a long way in improving the aesthetic appeal of the concerts.

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Scanned by CamScanner

 ISBN 978-93-5288-466-7

Musical Acoustics and Technology

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Music is an aesthetic logic. Facts can be called logical if they are organized. If facts follow an unwritten rule then it can be termed as aesthetically beautiful. What can be called facts of music? The answer may vary from one person to another. This happens because of the different musical experience of a person, his likings and preferences. Though we cannot generalize aesthetic beauty there are a few common factors which set some parameters to analyse aesthetic beauty. For eg: Everybody likes sweet but, each person will have his/her own threshold about how he/she likes? What amount of sweet is right for him/her? etc. If we correlate the same idea to the appreciation of musical acoustics we can figure out a few parameters which give us the optimum level of technicality and aesthetics.

What is musical acoustics? What exactly a musician is expected to know about it? Musical acoustics deals with sound engineering, architecture, frequency analysis from musical point of view. The structure of a performance space or recording studio, an auditorium, an open air theatre etc which are related to architecture. Pitch, Frequency, Amplitude, Modulation, Frequency-Range, Intensity are the topics covered in Physics which are the integral part of music. Though a musician need not have the knowledge of the aforesaid areas of specialization ,knowing about the performance space, auditorium, recording studio and related equipments would definitely help him to make his performance more precise, perfect and appropriate for all situations in different setup.

Technology has influenced both live and recording environment. There are number of gadgets to make either live or recorded music to sound better. For live scenarios there are different microphones, amplification devices, speaker systems, effect processors and other devices which help to make the music sound better and to reach more number of audiences simultaneously. There are different microphones which correspond to the specific frequency range, vocal, instruments etc. There are quite good number of devices to enhance the tonal quality of live vocals and instrumental music ranging from basic to advance level depending upon the requirement of musicians, sound engineers and performance space or auditoriums.

Recording technology has undergone major change during 21st century. The history of recording technology starts in India from around 18th/19th century. The reason could be

1) Lack of awareness about the importance of documentation, technology and its application.

2) Lack of technological resources, trained technician etc.

If we consider the first reason we have lost many wonderful archives as a result of lack of awareness about documentation which has lead to chaos about a few facts related to music and other studies. Audio and video resources are hard

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 ISBN 978-93-5288-466-7

to trace back before 1940. Texts entered much earlier but for music the practicality is missing in spite of text and other resources. Recording came into vogue much later than text but made a remarkable impact on music and related artforms.If we analyse the second reason, the science and its intervention to music has history not beyond 2 or 3 centuries. Training related to technology was not adequate hence we were not able to capture the essence of the performances by legends.The intervention of technology in to the sphere of live and recorded music or music recordings has brought great change influencing the playing technique, singing technique or voice culture/voice training etc. These influences were ably adopted by genius musicians. As a result today the technology and music are inter-related disciplinary studies in various countries. These studies include, Frequency analysis, Study of tonality of a particular instrument, Voice and related trainings etc. However, these facts have influenced music and science enabling both the studies as interdisciplinary subjects. These branches of studies have many aspects of common interests such as logics, mathematical approach and systematic way of study etc.

To conclude these interdisciplinary studies have many areas which can be further strengthened and the result will be melodious music backed with strong arms of science. .

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DEPARTMENT OF MUSIC & FINE ARTS

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This is to certify that Prof./Dr./Mr./Ms. Dr. S.C. Sharma

Participated in the National Seminar on **Group Kritis of Different Vaggeyakaras** *(Sponsored by UGC) held on 20th-21st March 2018*

She/He chaired a session / presented a paper on A Critical Analysis of Sri Muttuswami Dikshithar in his Compositions with reference to "Nature".

K-Sa...

Co-ordinator

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A Critical Analysis of Sri Muttuswami Dikshithar in his Compositions with reference to "Nature"

* Dr. S.C. Sharma
Academician & Musicologist

* * Dr. Udaykiran
Associate Professor, Jain Unvty

Sri Muttuswami Dikshithar is considered as one of the effulgent and ever-present star in the world of Carnatic classical music. It is analysed that he has composed over 400-500 compositions which are in Sanskrit. During his life time Sri Dikshithar travelled the length and breadth of the country and visited almost all the piligrim places and in order to preserve the age old temple tradition, antiquity of the presiding deity, heritage, history of the place, customs, rituals, ancient trees, etc., has composed kritis and paid tribute to the respective deity.

Uniqueness in adoration of 'Nature' or 'Nisarga'/ 'Prakruti' in his kritis:

If we observe the kritis of Sri Muttuswami Dikshithar, it appears that he was greatly influenced by the natural powers viz., Fire, Wind, Water, Earth, Ether, Mind (Manas), Ego (Ahankara), the guardians of cardinal direction points of the world, viz., Indra, Yama, Agni, Vayu, Varuna, Kubera, Niruti and Eeshana, the super-natural powers, planets and the invisible **'Cosmic Energy'**, its mysticness and power combined in it, the representing demi-gods and the ultimate power or **'Maha Prajna'** and its miracles over universe, the astonishing powers of **'Prakruti-Purusha'**, its encapsulated philosophies, its influence over human body, mind and intellect, etc., are found.

In his 'Navagraha Kritis' viz., (सूर्य मूर्ते सुंदर छायाधिपते) 'Soorya Moorte Sundara Chaayadhipate', in Saurashtra raga, Chaturasra jaati Dhruva tala, (चंद्रं भज मानस) 'Chandram Bhajamaanasa' in Asaavari raga, Chaturashra jaati Madhya tala, (अंगारकं आश्रयाम्यहं) 'Angaarakam Ashrayaamyaham' in Surati raga, Roopaka tala, (बुधमाश्रयामि सततं) 'Budhamaashrayaami Satatam' in Naatakuranji raga, Mishra jaati Jhampe tala, (बृहस्पति तारापते) 'Bruhaspati Taarapate' in Athana raga, Tisra jaati, Triputa tala, (श्रीशुक्र भगवंतं) 'Sri Shukra Bhagavantam' in Pharaju raga, Chaturasra jaati, Ata tala, (दिवाकर तनुजं) 'Divaakara Tanujam' in Yadukula Kambhoji raja, Chaturasra jaati Eka tala, (स्मराम्यहं सदा राहुं) 'Smaraamyaham sadaa Raahum' in Rama Manohari or Ramapriya raga, Roopaka tala, (महाशूरं केतुमखं) 'Mahaashooram

Ketumakham' in Shanmukha Priya raga, Roopaka tala, the demi-gods which represents the planets are idiomised and are dedicated.

Shiva or Rudra, symbolizing the principle of 'Purusha' in 'Nature' (Nisarga/Prakruti):

In his **'Panchabhootasthala Linga'** kritis and **'Panchalinga'** Kritis, though they are attributed to Lord Shiva and his various incarnations, the inner soul of these kritis, are connected with the aspects and principles originating from **'Nature'** (Prakruti), as in (आनंदनटन प्रकाशं) 'Anandanatana Prakasham' (Kedara raga, Misra chapu tala) for **Chidambaram**, (श्रीकाळहस्तीश) 'Sri Kalahasthisha' (Husaini raga, Jhampu or Khanda Chapu tala), for **Sri Kalahasti**, (अरुणाचल नाथं), 'Arunachala Naatham' (Saranga raga, Roopaka tala), for **Tiruvannamalai**, (चिंतय माकंद मूलकंदं) 'Chintaya Makanda Moolakandam' (Bhairavi raga, Roopaka tala), for **Kanchipuram**, (जंबूपतें) 'Jamboopate' (Yamunaa Kalyani raga, Tisra Eka tala), for **Tiruvanaikaval**, are attributed to Ether, Air, Fire, Earth, Water respectively.

Also in his **'Panchalinga'** kritis viz., (सदाचलेश्वरं भावयेहं) for 'Sadaachaleshwaram Bhavayeham', (Bhoopala raga), (हाटकेश्वर संरक्षमाम्) for 'Hatakeshwara Samrakshamam' (Bilahari raga, Misra Eka tala), (श्रीवल्मीक लिंगं चिंतयें शिवार्थांगं) for 'Sri Valmika Lingam Chintaye Shivarthangam' (Kambhoji raga, Ata tala), (आनंदेश्वरेण संरक्षितोहं) for 'Anandeshwarena Samrakshitoham' (Ananda Bhairavai raga, Misra Eka tala), (सिद्धेश्वराय नमस्तें) for 'Siddeshwaraya Namaste' (Neelambari raga, Misra Eka tala).

Also in 8 kritis on 'Bruhadeshwara' of Tanjavoor, 6 kritis on 'Nataraja' of Chidambaram, although involves **'Shiva'** and his incarnations, they are dedicated to the principles of 'Purusha' and in fact **'Shiva'** is also called as **'Manoniyaamaka'** the 'Controller of Mind'.

Lord Ganapati representing or symbolizing the principle of 'Ether':

During his extensive wandering to piligrim places viz., Madhurai, Tiruchchi, Mayavaram, Tiruvarur, Kerala, Vaideeshwara Koil, Kanchi, Mooladhara Ganapati, Tiruvalanchuzhi, etc., Dikshitar was deeply moved and influenced by the beauty of the art, architecture, environment, of these places and composed 26 kritis on Vinayaka, who is considered as the 'Abhimani Devata' for Ether. Perhaps, no other vaggeyakara has composed kritis on Lord Vigneshwara as Sri Muttuswami Dikshithar.

Devi or 'Prakruti' principle in his kritis:

Sri Muttuswami Dikshithar, apart from worshipping **'Purusha'** principle in his kritis, he has also eulogized the respective female consort or **'Devi'** of the presiding deity, which represents **'Prakruti'** principle in the Nature, viz., 13 kritis on Bruhadeshwari of Tanjavor, one kriti on Shiva-Kameshwari of Chidambaram, 4 kritis on Kashi Vishalakshi or Annapoorna Devi, 5 kritis on Balambika, 6 kritis on Lakshmi, 9 kritis on Saraswathi, 'Nagaikaronam' on Parvati, 1 kriti on Mangalamba, 'Madhuramba Vibhakti' kritis on Madhurai Meenakshi, 15 kritis on Kanchi Kamakshi, 11 kritis called 'Kamalamba Navavarna', etc.,.

About 'Guha' or Kumaraswamy:

Sri Muttuswami Dikshithar, has considered and revered Lord Kumaraswamy as his 'Guru' who bestowed him the knowledge of music as a boon and as a gratitude Dikshithar made his first composition (श्रीनाथादि गुरुगुहो) 'Srinathadi Guruguho' in Mayamalava raga by dedicating the same to his 'Guru' and later for all his compositions he mentioned 'Guru Guha' as 'Ankita', a mark of identification specified in poetic and musical compositions. He has composed a bunch of compositions (comprising 9 and 22 kritis) called 'Guru Guha' kritis as a mark of respect to Lord Shanmukha. Here the most important aspect is that Lord Guha or Shanmukha is considered as 'Abhimani Devate' for 'Pruthvi' tatva or the Earth.

Once when Dikshithar was travelling to attend the marriage function of his brother, on the way he passed through a village and found that villagers were distressed without rain. Deeply moved by their plight, he sang (आनंदामृत वर्षिणि) 'Anandaamruta Varshini' in Amrutavarshini raga and created incessant rainfall. It is said that, later, on the request of the King of Ettiyapura, he stopped the rain by singing (स्तंभय स्तंभय) 'Stambaya Stambaya' composition. This shows that he has unique control over the 'Nature'.

In another incident, it is said that when he went for a temple at Kivalur and found that the temple was closed. Then he immediately sang (अक्षय लिंग विभो) 'Akshaya Linga Vibho' in Shankarabharana raga and the doors of the temple opened on its own. The above instances will throw a light on how he was inclined to worship of 'Nature' and has gained mastery over 'Nisarga' or 'Prakruti' through 'Nadopasana'.

If we analyse his compositions, it is very clear and evident that Sri Muttuswami Dikshithar was an ardent believer of staunch 'Nadopasana' theory and firmly opined that by practicing music with devotion, the 'Abhimani Devathas' representing the 'Nature', viz., Shiva, Parvathi, Ganapathi, Skanda, Naarayana, Krishna, Lakshmi-Saraswathi, Ambika, etc., would be fascinated and consent to the devotee, since the mysic sound 'Pranava Nada' is the essence of Veda and basic for music. His compositions are filled with the qualities of devotion, detachment, rituals of homa-japa which takes one to the deep meditation and trance or self-absorption.

For all the above reasons, undoubtedly and emphatically it may be stated that Sri Muttuswami Dikshithar was worshipper of 'Nature' and by the mystic powers possessed, he has sound knowledge of all subtle micro and macro enigmas that are manifested in the 'Nature' and as a Vaggeyakara he engrossed absolute oneness with the powers of 'Nature' and expressed them in his own unique style.

His life and journey in the world of music:

Born on **24th March 1775** at Tiruvarur, as first son of Sri Ramaswami Dikshitar and Smt. Subbamma, a Vadama Brahmin family, belonging to Kashyapa gotra and Apastambha sootra. Got basic education in vedas, music and Sanskrit literature from his father and gradually became well versed in Poetry (Kavya), Grammer (Vyakarana), Playright (Nataka), Science of Rehtorics (Alankara), methods of conducting rituals and incantation of hymns (Tantra-Matra) etc., and got married at the age of 18 and family migrated to 'Manali' (मणलि). Seeing his disinterest in material life, to enthuse him another marriage was performed to him by elders. Later, he met Chidambara Yogi, got baptized and mastery over spell after 5 years of stoic perserverance and penance and also learnt Northern style of music and returned to South. Once at Tiruttani, he was blessed by Lord Shanmukha which commenced his journey in music and its compositions as Vaggeyakara.

Other specialities in his compositions:

Most of his kritis are in Sanskrit as he has erudition over Sanskrit. In most of his kritis, he has explained in detail the influence of principle of deity over respective demi-god, rituals and its methods by using principle mantras, about nine chakras, about Adhidevatas, and its mysticism etc., and the practitioner of these will derive divine knowledge on his own experience.

Blending the name of the raga in his compositions reveals his genius master work. For example in (सरस्वति छायातरंगिणि) 'Saraswati Chayatarangini' the name of the 'Chayatarangini' raga, in (वेगवाहिनि आश्रये) 'Vegavahini Ashraye' the name of 'Vegavahini' raga, in (पंचभूत किराणावळीं) 'Panchabhoota Kiranavalim' the name of 'Kiranavalim', etc.,. Also in his compositions one can find the usage of (गोपुच्फ़यति) 'Gopucchayati' and (श्रोत्रोवाहयति) 'Shrotrovahayati' forms and rare ragas.

This 'Nada Brahma' and 'Nada Jyoti' who worshipped the 'Nature' by music, left this world on **21st October 1835** at Ettiyapura, at the age of 60, while he was singing one of his kriti (मीनलोचनी पाशमोचनि) 'Meenalochani Pashamochani' and went to the path of eternity through the penance of music.

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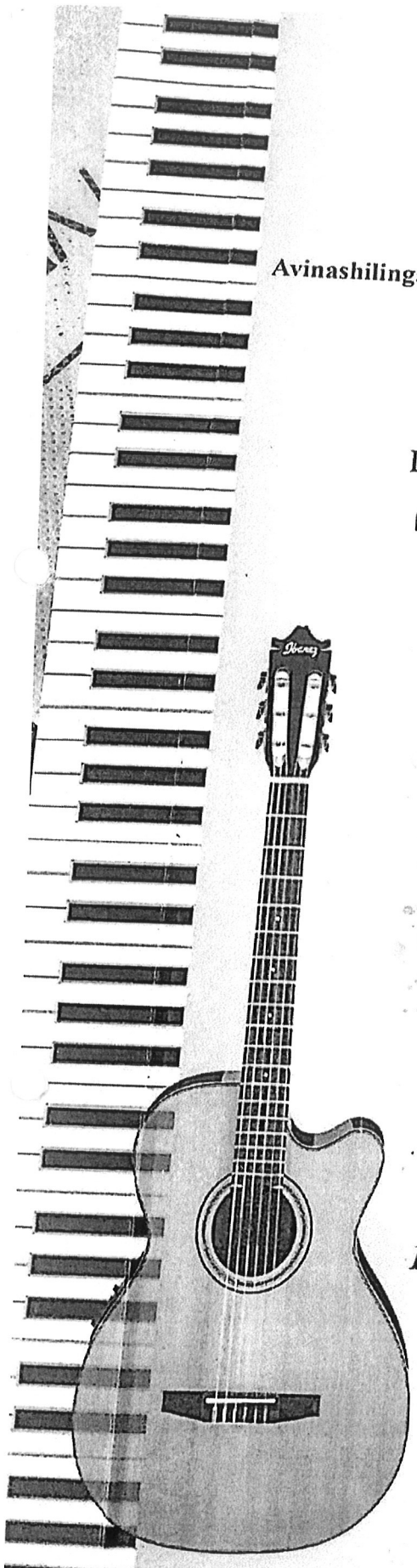

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Proceedings of the National Conference on

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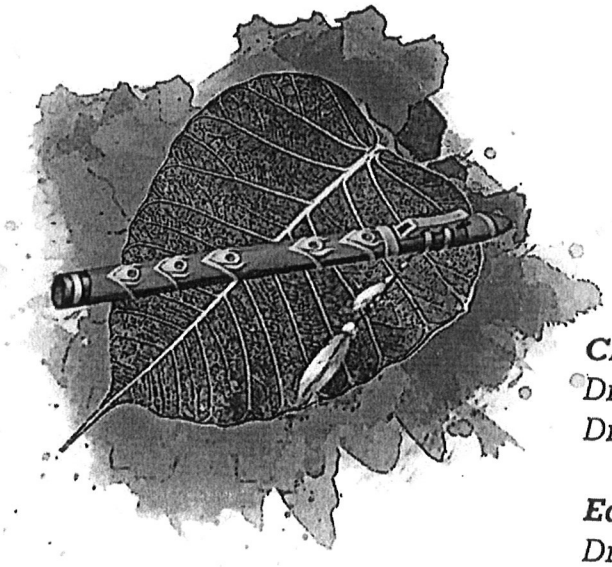

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Department of Printing Technology,
Faculty of Engineering
and
Department of Music,
Faculty of Humanities

ISBN: 978-93-5288-833-7

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Music, Mathematics and Learning in Children

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Abstract

The definition of music has different forms depending of the perspective from which it is defined. Whatever may be the view angle, mathematics is inherent in music. This analytical nature of music enthrals everyone and triggers the cognition in all living forms. This paper explores the mathematical foundation of music and its mathematical analysis. The paper also gives the impact of music on childrens' ability to grasp new topics.

1. Introduction:

Music gives soul to the universe. Music comprises all those patterns of sound vibrations which people like to hear. When sound patterns are unacceptable or causes unpleasant feeling it becomes noise. Studies on music have shown that music influences human psychology and physiology - it can calm the mind, can activate the brain, make one feel happy, improve the analytical ability, and stimulate the nervous system. One can say that the power of music is primarily due to its foundations, namely sound waves and mathematics. The formation of sound waves in a particular pattern is music. Our ancestors have identified the immense power of music and have formulated several rules to compose music. Scriptures say that the Universal Consciousness took the form of the first sound vibration – AUM. 'Om' forms the beginning of all Mantras and Vedas. Ancient education was based on chanting mantras and verses in the Vedic texts. Guru imparts knowledge to his disciples through the interpretation of these verses. Art, literature, mathematics, science, geography, astronomy, had no demarcation and were all inherent in this education system. Thus every student underwent a holistic education. In the present education system, a clear boundary is marked for every subject that results in an incomplete education thereby affecting the behaviour and intellect of the society at large.

In this paper, we bring out the analytical foundation of music; explore the relations between math and music; and the positive impact of music on human development. Section 2 describes the mathematical foundation of music. In Section 3 the mathematical analysis of music is presented. Section 4 talks about the learning ability in children who are exposed to music integrated with education. The paper concludes in Section 5.

2. Mathematical foundation of Music

The fundamental elements of Music are the beats to which any music is played or sung. The series of notes or swaras, which form a pattern, helps the musician to play any instrument or to sing songs. Notes are grouped and are finite. However the groupings are infinite since every valid pattern and their combinations make up music. Thus Raga is a combination of swaras in a particular sequence.

Sruthi or pitch is another element of music. Identification of musical pitch value consists of determining the fundamental frequency and its harmonics. The fundamental frequency relates to logarithmic values. The resulting pitch value creates a linear space with the semitone and octane. The range of 0 to 127 forms the MIDI tuning standards.

There are two significant varieties of elements of mathematics in music namely; "Vyaktaganita" (Concrete mathematical element), which is used for addition, subtraction, multiplication and division of basic elements of music and "Avyaktaganita" (Abstract elements of mathematics) which is used in the algebraic combinations of ragas and taalas.

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The rhythm part of music is called Taala, the way it is notated; the syllables denoting the pulse of Bar/Aksharas are based on mathematical fundamentals. Laya is tempo (Inherent Rhythm), and its mathematics in it are internal coherency, logical rigidity and numeric accuracy.

A few rhythmic patterns presented during the improvisation and extempore can be quoted as examples for "Avyaktaganita". The algebraic patterns of the composition when have a minor changes will lead to the improvisation of the raga-taala and presented as extempore. The mathematics of improvisation is also explained in the formation of swaram - "Swarakalpana". Investigating Rhythm has led to the invention of Pascal's triangle which got its name later after the mathematician Blaise Pascal discovered it.

The "Poly Rhythm" called as "cross rhythm" is a combination of contrasting rhythm in a musical composition. The Logic behind the rhythm speaks out that the relationship between music and mathematical approach is strong and vibrant.

3. Mathematical Analysis of Music

Music is basically a mathematical exercise. Bharata explained the concepts of formation of 22shruthis with his "Dhruvaveena-Chalaveena" experimentation by changing the pitch duration which is called "Pramana Shruti". The concepts of formation of 22 shruthis was also explained by Sharangadeva in his "Sangeetaratnakara" by using "Nishshanka" veena.

On analysing the 72 Melakarta/parent scales it can be found that they are derived through permutation-combination of seven "Swara"s. Further a raga is classified under Melakarta based on the ancient the katapayaadi number system, that is if the seven swaras are present in a regular fashion. Assigning the names and highlighting the distinctive features of raga are based on the number of note, which is of three types "Audava" – (Pentatonic), "Shadava"-(Diatonic), "Sampurna"- (Septatonic).

Instrument's harmonic principles are based on the mathematical concepts. Playing techniques of each and every instrument involves clear knowledge of permutation and combination of tempo and overtone. The resonances of instruments are calculated with frequencies for which it has to be tuned. The composition of song, the length, prosody and the rhetoric are measured with numbers which shows the mathematics in music.

Effective composition of music is inherently based on the mathematical / analytical skill of the composer. The length of a composition, the prosody and the rhetoric are all measured with either number or measureable parts. It is evident that mathematics, music, the studies which correlate the scientific aspects of mathematics and the aesthetic aspects of music all go hand-in-hand. Thus for a holistic development interdisciplinary studies need to be emphasized so that equilibrium between science and arts and enable scholars of both faculties to contribute their best to the society may be achieved.

4. Impact of Music on Human Development

Music is composed of beats and music is either played or sung as series of notes which form a pattern. The musical– notes are grouped in a specific manner. While the musical notes are finite in number the groupings are infinite. These patterns and their combinations make math a characteristic of music. Understanding the pattern is an art and the art develops cognition thereby when involved in music- related activities, it assists in increasing cognition especially in children.

When a child learns music, he comes across finding the rhythm in the music, identifying a lost rhythm, and many such activities take place. This teaches the learner to solve a problem using math concepts. Similarly from the given portion of the rhythm the whole part can be regenerated.

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Further singing the various ragas has a greater influence on human being through the energy circles, i.e., the kundalini chakras. There are seven chakras in our body. Changing the chakras with help of sound which is named as mantras. Each sound vibration will lead to the changing the positive effect of the chakras, which help the human to develop their strength both mentally as well as physically to face the challenges in the life. Such chatting the mantras for certain number of times or the vibration for such distances help us to understand the math hidden in the music. Kundalini Chakras are being restored or repaired by recharging them with the treatment like Rekhi, yoga, pranayam and music.

Experiments has shown the effects of music in the unborn, that's how the baby is always grows with the rhythm of the mothers heart. So it feels safe whenever it hears the mothers heartbeat. Experiments has proved on the vibrations of the sound is true when the sound ohm is being chanted on the sand, the sand takes the form of O and then for M so triangles and squares appear in the sand and finally alpha shapes appears, which leads us to that sound has shapes.

5. Conclusion

The perfect blend of aesthetic beauty of music and mathematical analysis makes the music melodious to the ear and harmonious for those who want to analyze music from the view point of mathematics in terms of frequency analysis.This paper has given an overview of the mathematical aspects of music and its influence on human development in a small way. This area is vast and several advancements have been achieved in human development and cognition with the help of music and its foundations. It is foreseen that in future, globally music will become an integral part of education.

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Mathematics and Swarakalpana in Karnatak Classical Music

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"Swarakalpana" is one of the main channels of improvisation in karnatak classical music. "Swara" means note and "Kalpana" means imagination. These two words put together gives the definition "weaving the swara patterns for a given composition with the perfect equilibrium of mathematics and aesthetics in music". The imagination of a musician brought out with spontaneity and creativity adhering to classical tradition makes the swarakalpana more meaningful. The swarakalpana makes the presentation more vibrant by adding creativity in rhythmic framework which enables a musician to prove his technical skills and aesthetic sense.

Swarakalpana in Practice:

Ragas can be understood and internalised with the practice of swarakalpana. Various nuances of raga, its possibility and limitations are learnt through proper training in swarakalpana. Pronunciation of swaras will help musician to have clear diction related to both lyrics and raga. This in turn helps to achieve perfection in rendition. "Swarajnyana" is most sought after skill in music. This can be attained through right way of swara practice or "Swara Saadhana". Differentiating speed and tempo can be learnt by practicing swarakalpana. Definition of raga can be enunciated clearly with the practice of swarakalpana. These aspects make the swarakalpana an integral part of practice or saadhana.

Swarakalpana in Professional Presentation:

Swarakalpana is considered one of the most important parameters in gauging the quality of a musician. Improvisation is considered to be the advanced level of presentation in karnatak classical music hence, the swarakalpana is one of the streams of improvisation which helps the musician to express his idea with mathematical and aesthetic beauty, while it enables the listener to enjoy the rhythmic brilliance of music being presented.

Swarakalpana and mathematics are complementary when if proportionate. Either in a concert or in a casual presentation the swarakalpana plays an important role as it enhances the beauty of overall performance and brings in the team spirit. Rhythm always deals with numbers so the swarakalpana defines it. Perfectly organised things at home provides convenience in handling daily chores easy likewise, well organised and logical swarakalpana makes it easy to convey the hidden rhythmic beauty in the composition. To conclude, Swarakalpana adds to the beauty of composition or the concert when presented proportionately. Vocal music and instrumental music brings out the two different shades of beauty in improvisation which makes it possible for audience to correlate the moods of raga, the essence of music with the aesthetic magnificence which are inherent in music.

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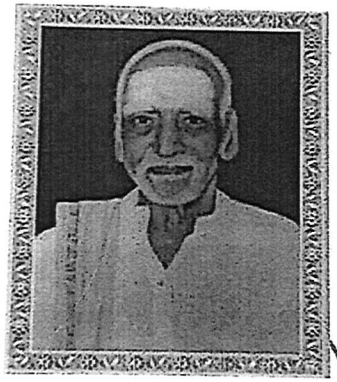

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ISBN 978-93-5288-678-4

THE LEGEND OF CARNATIC MUSIC – PAPANASHAM SHIVAN

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When we hear the name "Bharathi" the only face that comes to our mind is that of our national poet Subramania Bharathi, though there have been many Bharathi's around his times and even before him. Likewise, though the musical world has had other personalities that had the name "Sivan", the only face that comes to our mind is that radiant face of devotion and compassion, with a large forehead filled with the holy ash – vibhuti.

After the death of his beloved mother Yogambal, during 1910, the panic stricken Ramaiah,in the remembrance of his motherand to vent his agony, restlessly wandered like an insane, facing all trials and tribulations and ignoring the material world, visited all the pilgrim places of Dakshina Desham in search of peace and tranquility, but, unknowingly his grief came in the form of compositions in Tamil. During his nomadic life he popularized the compositions of his Guru Neelakanta Shivan and also composed more than 2,500 compositions, apart from lyrics composed for dramas and even for Tamil cinema during its infancy stage.

He was born Polagam Ramaiah. He in 1890 at Polagam near Tanjavoor. He and his brother passed a lot of their time in Papanasam (between Kumbakonam and Tanjavoor), hence the "Papanasam" stuck to his name. Also, it was a tradition to address men of respect (men of God, as Rangaraamaanuja Aiyyangaar says) as Sivan, Sivanvaal, etc. in those days - and hence this gets suffixed to persons' names. Also, he came in a long line of composers and performers whose names ended in Shivan. Hence the name Paapanaasam Shivan. It is said that there was lot of influence of mahavaidyanatha iyer's style on his compositions. He learnt Sanskrit in a Pathasala and became graduate from Maharaja Sanskrit College;greatly influenced by famous Vaggeyakara Sri Neelakantashivan and under his tutelage he learnt Carnatic music and blossomed as a foremost Carnatic music exponent; but after the death of his mother he became restless wanderer for many years and the destiny made him one of the famous composer of his times and even termed as 'Tamil Thyagaraja'. During 1930s and 1940s he was one of the foremost film music composers for Tamil filmdom including few Kannada moviesand also enacted in few cinemas. Most of his compositions were popularized by M.S. Subbalakshmi and M.K. Thyagaraja Bhagavatar

Papanasham Shivan, an Anubhaavi, is considered as one of the renowned Tamil Vaggeyakaras amongst Arunagiri, Ramalinga Swami, Gopalakrishna Bharati, Vedanayakam Pillai, Achyutadasar, etc., and hence his compositions reached the hearts of masses, than

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his contemporaries, as it emote the surge of 'Bhava'. Though his compositions are famous in Tamilnadu, many of them are even today evergreen in the concerts especially in South India. For instance, Shivaganganagara Nivasini of Punnaagavarali raga, Sri Vallideva Senapate of Natabhairavi raga, Shivakaama Sundari of Makhari raga, Kaartikeya Gaangeya of Todi raga to name a few.

Another important aspect is that he has made compositions of Ramayana in the form of keerthanas in 24 ragas. Also he has composed dance ballets for Bedara Kannappa, Geeta Govinda later which are played by Kalakshetra.

Having acted in 4 films and composed over 2000 songs (1000 of which were for film), Shri Sivan was multi faceted in every way. He set music for films, trained musicians such as M.S.Subbulakshmi, M.M.Dandapani Desikar, Musiri Subramania Iyer, and D.K.Pattammal and many great music stalwarts. Recognizing his immense talent Smt. Rukmani Arundale, the founder of Kalakshethra brought him to teach music in her institution. She herself was his ardent student. Reading through the introductory note of his first published work, brought out by Smt. Rukmani Devi Arudale, we see his humility expressed and his immense respect for stalwart of his times, "Konerirajapuram Vaidhyanatha Iyer". His thankfulness to "Sri Rangaramanuja Iyengar" of Krithimani malai for his help in bringing out the 1st volume of his works is a rare expression of gratitude.

Several awards and honours were bestowed over him for his tremendous achievements;Recognizing his contribution to Tamil literature and also classical Carnatic music, during 1962, Sangeeta Nataka Academy honoured him by conferring Sangeeta Nataka Academy Fellowship, the highest honour by National Academy for Music, Dance and Drama;In the same year he received the President award and in 1969 he received Sangeeta Kalashikamaniby The Indian Fine Arts Society, Chennai, and in 1971, he was conferred withSangeeta Kalanidhi.

On 1-10-1973, at the age of 83, Papanasham Shivan, the untiring Vagabond, breathed his last after transcending geographical, political and socialincluding language barriers by his immortal compositions which connote pure devotion and love to mankind through worship of Carnatic Music.

After his death the legacy of music is still continued by his daughters

Dr. Rukmani Ramani and Smt. Nila Ramamurthy both are leading Carnatic musicians and also lot of contribution towards music have been made by the descendants of his children.

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ISBN 978-93-5288-678-4

LECTURE DEMONSTRATION ABOUT THE LIFE AND CONTRIBUTIONS OF SRI.PAPANASHAM SHIVAN BY DKJ

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"Namaskaram everybody. A day before "Gokulashtami" I was singing at home. I was informed by someone that a veteran wanted to see me. I will talk about him in a while. I have high regards for him. I immediately took my bicycle and went to visit him. When I visited him, He said "As you know I sing every year at home for Gokulashtami? I didn't get accompanying artiste this year. By the way why you did not visit me recently?" (I visit him very often). I explained for having not visited him for a couple of days feeling sorry about it. He continued "Do come tomorrow I will sing"and asked to arrange a mrudangam artiste and violinist for tomorrow. "Karaikkudi Muttayyar" (He is no more ,By the time this lec dem was presented). One of his sons plays Mrudangam and another son plays violin. I informed them about the concert and they agreed whole heartedly and added we feel blessed to accompany him and we will be there. They asked about the pitch and I told it is "Nalre" (F#). The next day they came to a small hall where the concert was going to be held. A person was sitting in simple attire and nothing special about his appearance. Not even a religious mark on his forehead. He seemed to be like somone experiencing some painful moment in life. But, one could make out a divine power in him just by looking at his eyes. His look spoke about it. He was surrounded by around 7-8 people eagerly waiting for something. He said, "I composed a song four days ago Jayarama; and you had come". (I visited him after long gap on that day). He sang a composition in ragam Dhanyasi. I said I will suggest if any modification is required as he was so affectionate to me and I have high regard for him as I have mentioned in this lec dem earlier. The song was "Baalakrishnan Paadamalar, Panivorkinai Illai" I suggested "Panivorkidar Illai" as it would be more expressive and bold. He agreed and modified the song as "Balakrishnan Padamalar Panivorkidarillai". He presented the same composition on that day of Gokulashtami. The great composer was none other than "Papanasham Shiwan". I had the fortune to be associated with him from when I was 7 or 8. I learned "Kaapaali" in Mohanam along with my sister Pattammal in 1937. He used to sing exactly the same like now. A peculiar quality of his singing was that he experienced the pain and brought cheers on the face of listeners, that was his style. His lyrics were decorated with sweetness of tamizh. He infused the melodious tamizh in his compositions. Thus it was not hard to present his compositions. Lyrics sounded like a harmonious blend of ragabhava and sahithyabhava interwoven with music and words. Thyagarajaswamy has composed in Telugu likewise he composed in tamizh. He was called by his fans as "Tamizh Thyagaiah". That was due to his greatness. His compositions featured themes based on "Palani". (Use of idea with spontaneity by a chef DKJ narrated a story of his college day) Once, students were fed up of having the same menu "Idli" for

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breakfast. They decided not to have breakfast for that day as he prepared the same menu. As a result, 200-300 idlis were left over. Soon the brilliant chef came with an idea. He prepared a new dish called "Masoolipatnam Upmav" and "Kakinada Chatni". The same students had about 5-6 plates. Around 30-40 were waiting hungry to relish the new menu that the chef had come with for the day. They were eager to know the secret behind the preparation of new menu that he served that morning. He explained saying that the idli which were rejected by the students yesterday gave me this idea of giving new name and serving them the same dish. DKJ added that it was not the new dish but, the taste of the idli which made this dish a unique delicacy. Similarly the compositions of Papanasham Shiwan were centered around "Palani" which made them unique melodic garland. Though some of his compositions bear a resemblance to Sri Thyagaraja's compositions, one can observe the originality of his style in it. Eg: "Sugunamule Cheppukonti" (Eeshanai Inda Elaikiranga), "Brochevaarevare" (Maata Innum Vaada) etc. When DKJ humbly asked about the resemblance of his compositions with that of Sri Thyagaraja , Shiwan instantaneously replied saying that he had the highest regard for Thyagaraja's compositions hence he composes in such a way. DKJ aptly explains who doesn't like Sri Thyagaraja's compositions? Everyone who likes karnatak classical music would definitely like his compositions. Another example of similarity in composition is "Rama Nee Samanamevaru" (Sendil Andawan). Yet another beautiful composition in Madhyamavati is "Mucchata Brahmadulaku" (Karpagame Kadaikan Paray) "Ninne Neranamminanura" (Nin Arul Iyambalaaguma) "Raghunayaka Nee Paadayuga" (Karunai Saivai Gajarajamukhaj) and so on. Sri Patnam Subrahmanya Ayyer's compositions which might have influenced Sri Shiwan "Paridanamicchite Palinthuvemo" (NijamunnaiNambinenNeelaayatakshi).A special mention about the charanam of this composition "Taamadam Udavaadu Taalamudiyaadu" A beautiful place for "Niraval" or sahityavinyasam. DKJ remembers his conversations with Sri Shiwan. Once Sri Shiwan asked DKJ whether he has received any award. DKJ replied modestly that no one conferred any such award. Shiwan gave a title immediately "Nadabrahmam" which he wrote in his own handwriting and DKJ mentions it with reverence and says that he has kept it as a precious gift from him. DKJ recalls the moment when he sang "Maarubalka" in the presence of Nagaswara Chakravarti "Rajaratnam Pillai" he presented him a (Salvai).

DKJ mentions Shiwan's entry into film field. He says that Shiwan chose to enter film land not by choice but for livelihood. He quotes a few film songs of Shiwan and how beautifully composed they are. "Maname Kanamum Maravade Jagadeeshan Malar Padame" in this composition Shiwan has conveyed the message that is similar to "Bhajagovindam" by Sri Shankaracharya. O! the mind, chant his holy name when you are fit and fine. Worship his holy feet when you are bestowed with physical power and energy. Because, no one will come to your rescue when you are helpless but for his holy namam or name. He continues quoting another stanza from same composition "Nadan Namam Nee Bhaji Indre, Nalai Endral Yar Kandaar" The lyrics and the music is beautifully interwoven here to convey the great philosophical message with melodic music and sweet words of tamizh. Yet another composition to quote may

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be "Enadu Ullam" in "Senjurutti" or "Jenjooty", "Shivaperuman Krupai Vendum" in "Suruti". It would be appropriate to mention "Maname Nee Eeshan Namattai Valtuvai Dinam Valtuvai" and "Radai Unakku Kobm Aagadadi" "Amba Manam Irangi Ennai Kadaikan Par". All these songs were initially composed and later adopted to films. A few more compositions to quote are "Sri Jagadambikaye" in Latangi, "Piravaavaram Tarum Pemmaane". Shiwan liked raga Sriranjani and has composed "Kaanavendaamo Tillai" one of the beautiful compositions "Ini Oru Kanam Unnai Maraven" "Gajavadana Karunaasadana" all these compositions in Sriranjani shows his predilection towards the raga. "Annayum Tandayum Tane" a song conveying the message that parents are the living Gods who are visible to the entire world. "Orunal Orupoludakilum Shivanamam Uccharikyavendum" a song in praise of shivanamam. A composition in raga Manirangu "Mangalamum Peruvaar Ulaginil Mangayarellaam Un Peyar Sonnaal". A song which was appreciated by both common man and musicians was "Neelakantha Neelakantha" is also notable among his compositions and also the song "Charaacharangal" was a popular composition. DKJ recalls an incident when he visited Shiwan he composed a melody for cinema "Mohamadu Chandrabimbamo Malarnda Sarojamo". DKJ suggested that the lyrics may be slightly modified. Shiwan changed it as "Vadaname Chandrabimbamo" instead. The idea behind this change was that it resembled the surname of other religion. Sri Musiri Subrahmania Ayyer has sung a song "Peranandam Kaan Hari Bhajana" in raga Reetigowla. The tune of the composition resembles with Sri Thyagaraja's "Jo Jo Raama". Yet another composition in Bhairavi "Unnai Kandu Mayangaada Pergalundo" is also a striking composition which starts in "Ateetha" or before beat. "Bhoomiyil Maanida Janmam" is a song about how to make life meaningful.

DKJ describes how Sri Shiwan's compositions were analysed by reviewers. "His name was Shiwan. He has written hundreds of songs for movies. They elevated common to the classical. His compositions were so simple, and beautiful with carnatic rasa and bhava they were on lips of everybody young and old rich and poor" Many do not know that the real name of "Papanasham Shiwan" was "Raamayya" which accounts to the mudra "Raamadaasa" in some of his compositions. His birth place was not "Paapanaasham". He lived there for some time and was popularly known as "Paapanaasham Shiwan". His birth place was indeed a place called "Polagam" which is in Tanjore district. The name "Shiwan" came to him as title in recognition of his devotion and saintly disposition. Sri Shiwan's compositions were unique and versatile in nature. He has composed classical compositions, devotional songs and has penned a few songs for movies as well. His contribution to music is noteworthy and the simplicity of his compositions extended its reach from scholars to common man and from musicians to listeners.

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National Conference on Influence of Sri Subramania Bharathiyar's Compositions during Pre-Independence 13th and 14th December, 2017 ISBN 978-93-5288-634-0

Mahakavi Subramania Bharathi and his compositions

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Tamil literature and music has the reference of mutual interventions through many centuries. "Silappadikaram" gives us the account of many Panns which corresponds to the present raga either in concept or in classification. During medieval period of the history of music we come across compositions like "Tiruppugazh", "Tevaram" which comprises tamizh lyrics and high order of classical music. Apart from these compositions the contribution of tamizh poets are notable to the realm of karnatak classical music. The theme of the compositions ranging from bhakti to shringaram are also presented in concerts. There are many works which has inspired musicians and enthralled audience through centuries. During modern history of music one such exemplary work which has caught the attention of both musicians and poets is by "Mahakavi" Sri Subramania Bharathi who is popularly known as "Bharathiyar".

Sri Bharathiyar as a poet, freedom activist and journalist contributed best of his work to the society inculcating nationalism, peace and universal harmony. Many of his songs are still the choice of both musicians and audience as they kindle the same spirit of nationalism even today. Along with the nationalism the musical words which compels musicians to sing or audience to hum to the tune because of his melodious tamizh.

The songs are written in melodious words and aesthetically beautiful tunes are set by the legendary musicians. An article published on "The Hindu" during September 2017 mentions that his works are also influenced by Russian freedom movement.

Compositions

Sri Bharathiyar's compositions are enriched with values such as equality, freedom, nationalism and so on. To quote some of his compositions, "Aaduvome Palli Paduvome, Ananda Sudandiram Adainduvittom Endru" which celebrates the independence of India conveying the messages like "Work is Worship", "equality" and "self respect". The lines "Engum Sudandiram Enbade Pecchu" says the joy of independence was filled everywhere in India during that time. The words "Namellorum Samamembadurudiyacchu" assures equality

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 ISBN 978-93-5288-634-0

for everyone. Thus calls all the responsible citizens of country to join the celebration of independence. The following lines "Undukalittirporai Nindanai Saivom" clearly says that hard work should be the ultimate goal of life and none of the responsible citizens should let their knowledge, strength, and capacity to go unutilised. The song ends with conveying the message of self respect "Boomiyil yevarkum ini adimai saivom, Paripoorananukke adimai endru valvom". The mighty pen of Sri Bharathiyar has given us the message that we are second to none , hence no need of slavery. If we salute it should be that super power which has given priceless gift in the form of different elements in nature.

Yet another composition "Parukkulle Nalla Nadu" describes the glory of India and Indians. The eternal quality of people and country is conveyed through thoughtful words. The composition "Shanthi Nilavavendum" express the wish of poet that the land of diversity should be known for peace and calmness.

The compositions of Sri Bharathiyar are not limited to nationalism but also comprise description about nature and other beautiful aspects. "Kaaninilam Vendum Paraashakti" describes wonderful villa amidst nature surrounded with all the beautiful elements of landscape like trees, birds, breeze etc which has made the song even more enjoyable from both musical and lyrical point of view for those who are familiar with tamizh language along with keen ears for music.

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ANNAMALAI UNIVERSITY

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Date: .02.2018

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This is to certify that Mr/Mrs/Dr C.S. SHARMA former Vice chancellor attended the International Conference on Dance, Music and Media in the 20th and 21st Centuries conducted by the Department of Music, Faculty of Fine Arts, Annamalai University on 06&07.02.2018

Dr.T.Arutselvi
Professor & Head
Department of Music
Annamalai University

Date: 6-2-2018

Attendance Certificate

This is to certify that **Dr. S.C. Sharma**, Professor, Mechanical Engineering, SET, Jain University & Honorary Professor, Karnataka State Dr. GangubaiHangal Music & Performing Arts University, Mysore, has attended the Two-day International Conference on topic **"Dance, Music and Media in the 20th and 21st Centuries"**, held on **6th and 7th February 2018** (Tuesday & Wednesday) organized by Department of Music, Annamalai University, Annamalai Nagar, Tamilnadu, by presenting five research articles which are mentioned below:

1) Role of websites in traditional arts
2) Influence of media in music and dance
3) Learning dance & music through print media viz., magazines, journals, dailies & others
4) Dance and Music in Literature
5) Changes of traditional values in 20th and 21st centuries in the field of Dance & Music

Convenor
Dr.T.Arutselvi
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Department of Music
Annamalai University

Place: Annamalainagar

Date: 6-2-2018

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UNIVERSITY NEWS

Vol. 56 April 23-29
No. 17 2018
Price Rs. 25.00

A Weekly Journal of Higher Education Published by the Association of Indian Universities

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Subscription is payable in advance by Bank Draft/MO only in favour of Association of Indian Universities, New Delhi.

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Role and Importance of Universities in Reviving the Music Education in India

S C Sharma*

Preamble

Today the world is witnessing conflicting ideologies, national turmoil and international unrest and commotions pestered with religious issues. Hence, it is right time that in this globalized era we have to ponder on the supreme values of ancient knowledge, discipline and spirit of brotherhood, humanism and devotion towards ultimate spiritualism. In any part of the world where famous civilizations flourished, we can find that one particular point of time it has attained the pinnacle of tranquility, thanks to the harmony created by romanticism which is created by waves of music, poetry which has found its easy way into the minds of men thereby revealing the ideals of beauty, freedom and made them to aspire in becoming complete human.

Significance of Ancient Religion of Universal Love and Peace

The word religion connotes man's quest and connection for divine powers and each and every religion connects with it through prayers. In the process chanting of psalms or hymns or singing of prayer is a universally accepted and one of the essential devout and essential parts of worshipping supernatural powers. In the crust of these fervent praising or singing of hymns or songs in the form of adoration, confession or expression of sublime dependence or grateful thanks to the divine powers are involved the spirit of humanity, submission, empathy and pure gratitude. Later, this has manifested in different forms called as an Art, it may be Music, Sculpture or Painting or drawing, in totality they depict the man's rendezvous and attempts to express the surging emotions in his heart. Hence, it may be adduced that Music as a part of religion becomes developed and later moulded by religion. In this regard, the Indian Music, whose dominant feature is melody, has been developed and culminated to greater heights from our ancient Vedic scriptures.

It is our many unknown and unsung '*Rishis*' who heard or experienced by their revelations, the first sounds of '*OM*', which emanated from the universe, followed by the vedic hymns. These sacred hymns, while singing by giving due emphasis to low, mid and high pitches, in accordance with the expression, results in the different musical *swaras* or notes. Therefore, during our ancient Vedic period 'Music' was integral part of humanism and has continued by enjoying similar status over centuries thereby it has inextricably intertwined bondage with the religion, thus became inseparable and the moment it is separated it will lose its ennobling quality.

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With the passage of time, Music Education grew as a medium of discipline of learning in our '*Gurukulas*' which flourished for centuries along with our culture and civilization. In my view the Music has unique qualities of 'Art' because of its beauty which creates wonders, qualities of 'Philosophy' because of its ability to bring right attitude towards Lifefor those who adores it, qualities of 'Science' because of its curiosity it ignites and moreover qualities of 'Religion', because of its reverence towards Life. Here I would like to make a mention of the quotes of Albert Einstein, who is considered as pillar of modern Physics and known for his influence on the Philosophy of Science, that "the most beautiful and most profound emotion we can experience is the sensation of the mysterious. It is the source of true science. He, to whom this emotion is a stranger, who would no longer wonder and stand wrapped in awe, is as good as dead". From this quotes of greatest philosopher of modern times, it is clearly evident that man can never be completely balanced or harmonious unless his emotions are developed, refined and sublimed and in attaining these qualities Music guides our emotion, in the development of the mind and body.

Now, coming to the present plight of Music Education in our educational institutions/universities, that such an important treasure of wisdom which is meant to tuning the mind and lives of mankind is not given its due recognition and place which it deserves. Especially, during the post-independent era our so called modern educational set-up has not provided ample scope and reverence for the Music Education in shaping its right curriculum. The present day educators and policy makers including the parents should borne in mind that imparting Music Education at appropriate age and time to our children, definitely would help them in development of creative instinct, comradeship, proper learning ability to hone their skills in future and development of 'cultured' personality in shaping responsible citizen of the country and hence I am of the strong view that 'Music Teaching' and 'Music Learning' has to be made an integral part of the scheme of education, right from pre-school stage.

Music in Shaping Character and Personality under *Gurukula* System

During my experiments and tryst with Music for more than four decades, I came to conclusion that Music is a Language of Emotion, wherein it will helps an individual who pursues and practices fervently, for the balanced development of personality, ennobles a person even while he is in the midst of miserable condition. Since time immemorial, Music came to be nourished in the royal courts and aristocrat patrons and since then Music developed into a major art and professionals started their own schools of thought as it progressed and developed into many branches. Meanwhile, Gurukula system which has been deep rooted since long-established in our culture and way of life wherein it necessitated a pupil staying with the '*Guru*' all along, till he completed the learning and this *Guru-Shishya* parampara provided the continuity of the musical tradition from generation to generation. Here, Guru not only guides his pupils amidst the nature, the concept was also firmly based on the principles of true devotion of a pupil towards his *Guru* and at the same time, love and affection of the *Guru* towards his pupils. Even during our times, when semi-*Gurukula* system prevailed, the communication of traditional knowledge and wisdom based on devotion and love was more effective than today's compartmentalized teaching set-up. Based on my past experience, today I ardently believe that the devotion of a student towards his Guruwas not just blind obedience to him in learning the true art of Music, but it was obedience for the Guru's life-style, his ideology and tradition, in other words, the influence of *Guru* on Shishya continued even after personal contacts comes to an end with the completion of their Music Education. It is very interesting to mention that apart from his affection towards his students, '*Guru*' also observed some principles and rigorously maintained the purity of the Art of Music as well as integrity in conveying his message to the students as well as to the society. It is also one of the salient features that under this system the noble thoughts of Guru as well as the rich learning of art staying with him become transmitted from generation to generation through *Guru-Shishya* parampara.

The Onus of Conserving and Promoting the Music Education

But, now that sacred *Guru-Shishya* parampara has been eroded and also it is an admitted fact that the divine art called 'Music' cannot be learnt with the help of text books or by modern teaching aids viz., web portals, social media, virtual reality software, audio-visual applications, etc., but only by continuous intensive

training under an able '*Guru*' for certain period and all the subtleness and nuances of an art can be learnt only one to one interaction and no other system of education which are prevalent today, can effectively influence the minds of the pupils, except the Music Education.

Today in this age of global village, music schools and colleges have reduced the importance and practice of *Guru-Shishya* parampara to the oblivion and the methodology of teaching adopted in the so called institutions and departments of universities are regressive and adverse to the system of *Gurukula*, wherein Music Education is imparted in group and hence learning will become superficial as there is total absence of one-to-one interaction between the teacher and the pupil.

Therefore, in the backdrop as detailed above, it is right time for our universities to initiate pro-active steps in order to conserve and preserve the time-tested, ancient system of educational practice by implementing within the purview of the universities, especially, to revive the 'Music Education' and in this connection the responsibility of the policy makers also pertinent by making appropriate amendments to the existing laws and removing the bottleneck, which will have ever lasting impact in heralding future education policies on the country. ❑

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UNIVERSITY NEWS

Vol. 56 February 12-18,
No. 07 2018
Price Rs. 25.00

A Weekly Journal of Higher Education Published by the Association of Indian Universities

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Is Music an Art or a Science? Expanding and Exploring the Fringes of Music Education in Universities

S C Sharma*

In the Indian sub-continent, Music represents and transcends diverse elements of race, language, geographical limits and culture, thus it comprises and spreads over the heterogeneous population within the land '*AsetuHimachala*' bounded by three oceans and this extraordinary variety of musical types are unparalleled than in any other part of the world. Thus, in this land of Bharatavarsha, since time immemorial, Music plays a vital role in the religious, social and cultural lives of the people and it has become an indispensable part of our life cycle and our cultural stream has preserved this ancient musical systems in the form of tribal music, folk music and classical music and hence we have complex musical culture. Later, the Music Education emerged as a discipline of study commencing from *Gurukula* system to modern days and with the passage of time both the oriental and occidental schools of thoughts held various perspectives in considering the Music as a pure form of Art since like dance, Music is one of those arts which has qualities to be called as 'dynamic', because if a musical work is truly to live, it must be recreated each time when it is performed. On the other hand, many held other dimension advocating that Music as a form of 'Science' of producing sounds in conformity with certain rules and this grouping and harmonizing the sounds derived concerted effects and at the same time to enrich and enthuse our feeling and notion about of the science behind the Music.

Music as a Science

The sounds emanate from the Nature like cool breeze which passes by tantalizing and cuddling our body, the rhythmic flow of water in a river, the chirping sound of birds, the sounds of leaves and branches of a tree in wild, strong wind passing through the ears at an altitude, stony silence in wilderness and so on, are the only sound basis for all musical sciences.

In my opinion the evolution and development of sophistication since ages which are evident irrespective in all forms of Music was mainly to satiate the listeners and this has led to further innovations and deciphering the layers of elements which are hidden in the Music of all types of melody and its accompanying chords, its sequence, its different forms of rhythm, its metric structure, its composition, the practical science of timbres, nuances, tempos, its instruments, the techniques of playing musical instruments, various characteristics of human voice, etc., have paved way for study of separate discipline in the form of Science in Music. But the

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true science of Music rests upon the investigation and following out of the laws of Nature and does not stand only on any assumptions or hypothetical views. At the later stage of renaissance which bloomed in Europe during medieval times, various instruments have been invented for testing the limit of the human ear as to the higher notes and they show considerable variations in different individuals.

Another aspect is that the principle of ancient instruments of percussion has been so entirely the same in all ages and that there is scarcely any difference existed between them. They marked rhythm, but had little else to do, either with the art or with the science of music and the only thing now required is to recognize them under various names.

Music is indeed a wide theme to write upon, owing to its universality of its language and the minds, feelings and temperaments of the people of various countries have been more or less influenced by it at all period, according to the degrees in which they have cultivated or nurtured it. Based on its originality, its universally beneficial tendency, origin of divinity has been attributed to Music at all times. Because, no other Art or Science has so cheered the spirits of man and enlivened his mind as Music.

While studying the Music from the angle of 'Science', there involves Logic which means, the art and method of correct thinking. It is a science because to a considerable extent the processes of correct thinking can be reduced to rules like physics and mathematics which could be taught to any normal mind; Also it is an art because by practice it gives to thought, at last, that unconscious and immediate accuracy which guides the fingers of the Veena player or Violinist or Mridangam player over his instrument to effortless harmonies.

However, the perspective of Science on Music is not remained as conclusion, since the summaries of those conclusions may or may not support the original hypothesis. Hence, it may be presumed that Science is not the only way of acquiring knowledge. We gain true understanding in many ways viz., through literature, the arts, philosophical reflection and religious dogmas based purely on Experience. Scientific perspective may enrich aesthetic and moral insights, but there are certain subjects like 'Music', which extend beyond the realm of Science for better understanding of the natural world. Science has been greatly successful at explaining natural processes, and this has led only to limited understanding of the universe, at the same time, also to major inventions and improvements in technology. It may be stated that in any form of Music, it is Creationism or intelligent design, which is its soul that brings beauty or adorability to the Art of Music and not Science, as they are not testable by the methods of science.

Music as an Art

Music has an emphatic and righteous claim to rank highest amongst the arts and has dominated undisputed and unquestionable position for many ages in all civilizations.

In my opinion Music is incomparably the most original and pure form of Arts ever created by human intellect and over the passage of time, the Music has underwent in the process of perfection as an Art and in its evolution the Music has made greatest and strongest influence upon the mind than any form of Arts and through delicate organ the ears, the Music by its exuberating aura has cultivated the minds which comes to its contact.

Therefore, Music has the ability to induce cheerfulness, soothing balm to an exhausted or dejected mind and has the power of raising the spirits as far as possible to reach the horizons of imagination. The Music has all qualities to be called as Fine Arts as it has perfect illustration and demonstration of nature in its best moods.

Even in the Rig Veda, Sama Veda the hymns which are attributed to adore, worship, honour and eulogize the Gods and Goddesses representing the various forms of Nature in devotion in the form of Musical notations and many of Gods and Goddesses in Hindu mythology are depicted with certain musical instruments viz., Shiva with *Damaru* and Saraswati with *Veena*, Naarada with *Tumbura*, Anjaneya with *Tala*, Sri Krishna with Flute and so on, thereby giving Music a touch of divinity.

Here, Plutarch, one of the Greek Philosopher, has aptly remarked as follows:

> "Theologians of early times, the most ancient of philosophers, represented the gods as holding musical instruments in their hands, not indeed because they supposed them to play the lyre or the pipe, but because they judged no work more appropriate to a god than harmony and music."

Music in Bharatiya Samskruti

It seems it is correct as told by a Greek Philosopher that '*Music is a great and lasting pleasure to all who have learnt it and know anything about it.*'

In Bharatiya Samskruti *'Music'* has flourished abundantly in its social life and radiated through Bhakti movements by kindling the spark of Spirituality. '*Sankirtana*' is one of the forms of rendering Music wherein when people congregate and piously involve in *Sankirtana*, in the process a mysterious vibration or spiritual force is generated in the form of positive galvanizing force, destroys the impurities of the mind, removes the veil of ignorance and brings in great harmony and peace. Also *Sankirtana* blended with Music is not just a *Sadhana* or pathway of *Bhakti Marga*, but also *Advaitic* realization of oneness or unification with *'Vishwa Prajne'* (Universal Cosmic Energy). The involvement of *Bhaktas* in *Sankirtana*, in the process there will be massive effect produced by the simultaneous efforts of congregation of thousands of people, the mind and soul stirring vibrations which accompany in singing Music, the various manifestations of God. Consequently, due to this impact, a corresponding large amount of positive force flows, which stimulates the spiritual faculties of the people. This simultaneous effort synchronizes the undulations of the bodies involved in *Sankirtana* and makes them to be more receptive their attention through concentration of mind captured works together and enthuse one another. This entire activity which is ignited by Music in the form of *Bhakti* followed by *Sankirtana* will have psychological impact in cohesively working together and stimulates awakening of Spiritual Consciousness.

Music as a Remedy for Society

'Genius hears the overtones and the music of the spheres' – Pythagoras

If we peep into the Greek Civilization, which has resemblance to our civilization, ethos and culture, and where Music has made tremendous impact in social life, we come across Plato, one of the greatest Philosophers and Political Thinkers and the following statement about him reveals how the Music has made its deep roots in Greek society:

> "Plato exhibits the rare union of close and subtle logic with the Pythian enthusiasm of poetry, melted by the splendor and harmony of his periods into one irresistible stream of musical impressions, which hurry the persuasions onward as in a breathless career."

The ancient Greeks believed that music will be the remedy for many of the social problems, because through music the soul learns harmony and rhythm, and even in disposition of justice. It is said that "can he who is harmoniously constituted ever be unjust? Is not this, why musical training is so powerful, because rhythm and harmony find their way into the secret places of the soul, bearing grace in their movements and making the soul graceful?" (401; Protagoras, 326).

The ancient Greek Philosophers have strongly held that Music moulds character and hence shares several factors in determining social and political issues. Due to this unique quality Music is valuable not only because it brings refinement of feeling and character, but also because it preserves and restores health of an individual thereby the society as a whole. There are some diseases which can be treated only through the mind, but with the help of Music. The unconscious sources of human thought are touched and soothed by several Music Therapeutic methods.

Music as a Powerful Art Influencing Mind

The power of the arts to elevate us above the strife of wills is possessed only by Music. It unravels us the eternally moving, striving, wandering will, always at last returning to itself to begin its striving anew. Hence, that is why the effect of music is more powerful and penetrating than the other arts, for they speak only of shadows, while it speaks of the things itself. Also, as an Art, Music has distinctiveness from the other arts because it affects our feelings directly and not through the medium of ideas and here Music speaks to something subtler than the intellect.

Music in Indian Educational System

One of the greatest achievements and ironies of 21st century is that the final dethronement of Philosophy and Science of Music from our education system, which commenced during the period of British period. During the post-independent period we successfully and completely weaned the Music from Indian Education System and sent it to the oblivion, piously and blindly treading the path of tailor made principles of Macaulay and I think that Western pattern, though it has advocated organized system of education, however to some extent, suffers from various complications and therefore, unforeseen confusion prevails in the existing teaching methods.

Today, the word 'Music' can no longer be used, as it once was, as synonymous with harmony and it is no longer applied to all things relating to the Muses. But, recognizing music is conducive to the development and enrichment of the individual personality which contributes to harmonious relationships in the community and creates mutual understanding between communities with different patterns of culture.

True music is the art and science of producing sounds in conformity with certain rules, grouping and harmonizing the sounds so produced to obtain concerted effects and simultaneously to enrich our feeling and our conception of the world. Silence is naturally an integral part of music and it is also foundation and prerequisite for any music.

What has to be Done Further?

a) We have to consider that music is a spontaneous and necessary form of human expression, inestimable in its value for the education of young generation;

b) Restore the making and enjoyment of music as an integral part of community life as it existed and evident during 17th, 18th, 19th and 20th centuries, especially in erstwhile provinces of Mysore, Tiruvanantapuram, Tanjavoor and Nizam of Hyderabad;

c) *Recognizing Private Teaching*: Private teachers play an important and ill-recognized part in the general education of children. In order that they should benefit from the prestige which their calling merits, private teaching should be more closely linked with the general system of musical education.

d) *Underutility of Technological Advancement*: When it comes in equipping our Music schools/ universities, with the advancement of time the latest Music technology is not yet sufficiently and completely integrated with our Music Education system and also our present teaching faculty have been not prepared or many times reluctant in utilizing the facility of technology and hence, this has cropped up the issue of technically equipping and upgrading our Music Education System.

Conclusion

There are several factors which has affected the Music Education in Indian universities, viz., existence of cultural diversity in Music education, lack of visionary approach in Research activities for Music Education, Erosion of *Guru-Shishya Parampara* in Indian Music Education and its post impact, effects of globalization on the status of Music in India, existence of formal and informal music education in India, lack of quality in programme structure, rigid recognition and affiliation procedures, lack of career opportunities, have comprehensively contributed for the exigency to expand and explore the fringes of Music Education in Indian Universities.

Another important aspect which may be attributed for the need to bring expansion of quality in Music Education is lack of retention and progression. The colleges, universities, schools, faculty members and even music artists are often confused and unclear on how to consider the issues of retention and progression. The understanding of challenges of retention and progression are directly connected with the issues of pedagogy, experience of the faculty and understanding of students' wider interests which contribute to framing the structure of the National Curriculum, especially with the Music Education. ❑

TO OUR READERS

Knowledgeable and perceptive as they are, our contributors must not necessarily be allowed to have the last word. It is for you, the readers, to join issues with them. Our columns are as much open to you as to our contributors. Your communications should, however, be brief and to the point.

UNIVERSITY NEWS

Vol. 56 January 29-,
No. 05 February 04, 2018
Price Rs. 25.00

A Weekly Journal of Higher Education Published by the Association of Indian Universities

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	Institutions	Academics/ Students (at residential address only)	Airmail	Surface Mail
	Rs.	Rs.	US $	US $
1 year	950.00	375.00	210.00	170.00
2 years	1700.00	700.00	400.00	300.00

Subscription is payable in advance by Bank Draft/MO only in favour of Association of Indian Universities, New Delhi.

Opinions expressed in the articles are those of the contributors and do not necessarily reflect the views and policies of the Association.

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Essence of Moral Values in the Education: A True Way of Indianizing the System of Education

S C Sharma* Archana Thakur Premavati Vijayan*** Sakshi**** and Guruprasad B V*******

"No nation in this world can hold its place of primacy in perpetuity. What counts is the moral contribution we make to human welfare. Let us, therefore, try and develop the qualities of charity in judgment and compassion for people who are suffering. If we adopt such an approach, the tensions of the world will diminish rapidly."

— Dr. S. Radhakrishnan, excerpts from Occasional Speeches and Writings

Many times we debate about the declining moral standards in the society and as parents we throw the onus of upbringing our progeny on Educators. But is our present day education system moulding the characters and careers by instilling moral values in the minds of our future generation? Because the system of Education definitely reflects the morality of the society and in this regard we have to introspect. The main questions raised are viz., What is Education? What are the qualities of proper Education? What should be the spirit of Education?

To put it in simple terms, 'Education' is the process of manifesting the inner divine potentialities of a person. For the present day apathy in the system of Education which we have inherited has been introduced or administered or rather imposed into our social set-up by alien or colonial rulers, with an intention to embark a new system to enable and empower their expansionist policies to qualify an Indian to be able to serve the British imperialistic rulers thereby succumbing us to eternal slavery. Thus it became a travesty on the real purpose of scared spirit of Education in our country which are against our social values and ethos. Even after seven decades of independence, we have not freed ourselves from the clutches of tailor made education practice imposed by erstwhile British rulers. The awakening of minds, the touching of souls of the young and tender hearts which was in vogue and practiced in '*Gurukulas*' or '*Rishi Samsrkuti*', since time immemorial with idealisms of our ancient tradition and heritage were systematically and meticulously effaced from the

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cultural veins of India and now the wisdom, intellect and knowledge of our ancestors are neglected and slumbering in India's heart.

It is true that right education is the process of the discovery of truth and the ultimate purpose of education is the knowledge of the divinity that shines in all beings. During the process of imparting true education, a pupil has to be purified by the fire of self-discipline and in this process of removing the impediments from within it results in the manifestation of latent wisdom by subjugating the propensities which are antagonistic or hostile to pure understanding of Knowledge and Self-realization. What our ancient schools which perceived that Education is not merely an intellectual discipline, but attaining moral achievement through righteousness and virtue. It is true that Education which is devoid of spirit of spiritual expansion or which deviates from progressive journey towards divinity is impoverished system. Notwithstanding the fact that whatever the degree of intelligence of a pupil, the art of educating him lies in the method of an introversion of the faculty of knowledge i.e., the pedagogy should be an inner way approach, the regulation of life in conformity with the perception of connecting cohesively with all things, substance, molecule in the universe. It may be termed as a systematic and scientific investigation of the powers of the inner crust of a pupil and without knowing the pre-suppositions of all processes like implications of the experiences and the methodology which are actively involved in the subject may be deemed as futile exercise.

Also, the ancient *Guru-Shishya parampara* is a time-tested practice under rigid discipline, moral strength, inner toughness derived from firmly regulated life which increased their mental energy and intelligence; whereas the present and modern teaching methodology cannot be considered as flawless and the goal of present day education is only chasing material world and comforts gained from it and also it is apparent that the cultural awareness, humility, empathy, universal brotherhood, integrity, spirit of nationalism, pride for heritage, etc., are totally absent.

In the background of the galloping days, the essence of moral values in education is felt, since during recent decade our younger generation is facing insecurities, existence based on glooming fear about future career, high-expectations from parents, negative impact of social media, socio-cultural changes due to dissolving of joint families and mushrooming of nuclear family system, excessive cut-throat competition, commercialization of education, consumerism, human trafficking, child abuse, rapid urbanization, immigration, fanatic religious dogmas, easily accessible drugs, etc., are putting immense pressure on families especially on children and younger generation leading to degeneration of moral values in the society.

Swami Vivekananda's views on Essential of Moral Values in Education

Swami Vivekananda, one of the famous philosopher and also an educationist in the history of Indian Education who believed in the Vedanta philosophy which considers that the ultimate goal of human life is to attain 'Unity with the Creator'. According to him "God resides in every human heart" and hence, he considered the service to mankind is the best worship of God. Swami Vivekananda opined that, "Education means that process by which character is formed, strength of mind is increased, and intellect is sharpened, as a result of which one can stand on one's own feet". He believed that the development of a nation is not possible without real education. Swamiji had rare vision that development of good personality in every human being is very essential in case of nation building and emphasized on Man making Education which can contribute towards national development. The summary of Swami Vivekananda's views is that "Man making means a harmonious development of the body, mind and soul".

Mahatma Gandhiji's Views on Imparting Moral Values in Education

Mahatma Gandhi's name requires no introduction because of his invaluable contribution to the national freedom struggle by treading the path of Ahimsa. His reputation as a true *Satyagrahi* and *Ahimsavaadi* who shook the mighty British empire by his unique way of non-violent struggle which no country in this planet has ever made. If we go through his autobiography 'My Experiments with Truth' which reveals his confession and tryst with morality, we will come to know various dimensions of moral values and its necessity in life.

Moral and ethical knowledge is the first point on which Mahatma Gandhi's concept of value education is based. Any education system that lacks these two cannot be termed as good. The reason behind such a thought is that, without morality and ethics, no student, in a real sense, can be considered to be healthy in mental and physical terms because, for it, self-control and good character are essential.

It is an irony that we have totally failed in recognizing Mahatma Gandhiji as a great scholar or an Educationist and we have not been enlightened by his views advocated on education or its connected issues/problems.

Views of Mahamana Pandit Madan Mohan Malaviya on Moral Values in Education

The prefix 'Mahamana' attributed to Pandit Madan Mohan Malaviya is enough to show case his dedication, commitment, vision, mission and his staunch advocacy for ethical or moral values in the system of Education. In his historical speech delivered at the meeting of the Imperial Legislative Council held on 19th March, 1912, in support of the Elementary Education Bill of Sri Gopala Krishna Gokhale, which was referred to a Select Committee, it is evident that Malaviya was not only a great politician, but also an Educationist with farsightedness having true understanding of Indian culture and the wisdom of Bharatiya Rishi Parampara. With his cult of worship of enlightening Knowledge, he transgressed all the gravitation of prejudices of notions emanating from lack of perseverance, empathy and intellectuality stained with religious fanaticism or any type of negative forces.

To put it in his words about essence of moral values in Education, Malaviya mentioned:

> "And the creator and Benefactor of the World, the universal soul moving in all, brought together his children of the East and the West, and included their minds to that unanimity which meaneth good and right understanding and directed them to raise this Home of Universal Learning in the Capital Town of the Lord of Universe".

Also in one of his prayer, Mahamana Malaviya expresses his wishes as hereunder:

> "May Saraswati, in earnate in the Shruti-Heart of wisdom, ever bloom and shine with Worship from her human children, may they ever assiduously imbibe the vital milk of knowledge flowing from her sweet breasts of science and Philosophy; *may all hearts turn to acts of good alone*; and may all hearts be filled with love of the supreme!"

Hence, it may be presumed that Pandit Madan Mohan Malaviya in his heart had the faith that the problems, complexities and perplexities of modern life and individual short-comings could be solved by the application of the teaching of the *Rishis* and *sages* of ancient India.

Views of Dr. Sarvapalli Radhakrishnan on Exigency of Moral Values in Education

The educational thoughts of Dr. Radhakrishnan are not merely idealistic but also very much pragmatic and his educational thoughts are influenced by the Pragmatic philosophy. Dr. Radhakrishnan opines that education as the instrument for social, economic and cultural change.

Following are the excerpts of "Occasional Speeches and Writings" of Dr. S. Radhakrishnan:

> "Education to be complete, must be humane, it must include not only the training of the intellect but the refinement of the heart and the disciplined spirit. No education can be regarded as complete if it neglects the heart and the spirit"

"Education aims at making us into civilized human beings, conscious of our moral and social obligations. We must know the world in which we live, physical, organic and social. We must have an idea of the general plan of the universe and the search for truth. When we attain truth our burdens are lightened and our difficulties are diminished. It lights up our pathway with the radiance of joy".

Dr. S. Radhakrishnan also attached great importance to spiritual education wherein he thinks that education which does not inculcate spiritual feelings in students is not true. He opined that without spiritual bent of mind, the physical and intellectual development of a person remains stunted which is detrimental to the progress of mankind.

Dr. S. Radhakrishnan laid emphasis that human development should not be confused with the acquisition of mechanical skills or intellectual information. It is the development of spirit in man; Education should develop human attitude and manly spirit through the refinement of heart and development of good habits.

Comprehensive View of Pandit Deendayal Upadhyay about Education

Pandit Deendayal Upadhyay is mostly remembered for his philosophy of integral humanism, which, as many educationists have pointed out, bears similarities with Gandhian views of rural economics, though it is overwhelmingly grounded in Indian ethos and spirituality and more stress is laid on for the creation of a utopian society based on classless, casteless and conflict-free social order.

In his estimation, the integration of an indigenous "Indian culture" into the social, political and economic fabric of the nation had to be the political way forward and further Upadhyay states that the nation is like a human being in which body, mind, intellect and soul are unified into wholeness.

In one of his speech Pandit Deendayal Upadhyay mentioned that:

> "Education is a similar investment. An educated individual will indeed serve the society. On the other hand it will not be surprising if people grow indifferent to the society which leave them to fend for themselves. Before 1947, in all the princely states in India, no fees were charged for education. The highest education was free. In the Gurukulas, even food and lodging were arranged without any charge. The student used to go to the society for „Bhiksha . No householder would refuse the Bhiksha to the student. In other words, society used to bear the burden of Education."

Thus, in his speech it is evident that Pandit Deendayal Upadhyay emphasized for moral standards in every aspect of life of an individual which are truly derived from moral values which are imbibed in him through system of quality education.

Views of Dr. B.R. Ambedkar about Necessity of Imparting Moral Values in Education

Dr. B.R. Ambedkar attached paramount importance to developing rationality and humanism through education to the students. He emphasized for the good life, social justice and social reform and for Ambedkar human experience was the source of all knowledge and moral values. In his 'Thoughts on Education', Dr. B.R. Ambedkar elaborately speaks about the various dimensions and goals of Education that the idea of Education is emancipation of weaker sections of society.

Primary education according to him is the gateway for the downtrodden masses that provides the necessary background to enter in public life. Dr. Ambedkar emphasized on the advanced technical scientific education for weaker sections of society so that they can able to uplift their lifestyle and status in society. He said "we may forgo material benefits of civilization but we cannot forgo our right and opportunity to the fullest extent as education is the greatest material benefit". Dr. Ambedkar was perhaps the first economist to capture the economic importance to education. He opined that education must be considered as investment in human resource that will spin the wheel of economic activity and will drive it to prosperity and stability.

In his 'Thoughts on Education' Dr. B.R. Ambedkar discussed the role of education in developing personality and building character of individual in great details. While arguing on the necessity of inculcating non-theocratic moral principles in the curriculum of primary and higher education, he emphasized on its importance for training of human mind in order to construct personality of individual positively. He elaborated significance of education as process of socialization in order to instill morality among the students. He further put forth some of the vital virtues as one the necessary goals of every education system.

Views of Sir Syed Ahmed Khan about Importance of Imparting Moral Values in Education

Sir Syed Ahmed Khan was considered as one of the great pragmatist and also reformist who gave new perception to modern Education movement in India and also started movements for the moral and intellectual rejuvenation amongst the society. The thoughts advocated by Sir Syed Ahmed Khan struck a balance in acceptance of Western education and science and at the same time expeditiously guarding their existence and intellectual identity.

The following opinion of Sir Syed Ahmed Khan reveals the importance of morality in the System of Education:

> "In our religious instruction all each our students that the essential of religious are to help those related to us; to show compassion and kindness to all the creatures of God; to cultivate and to curb anger and pride. Thus we teach what our duties towards God and of a man to this neighbor, whatever his religion, the duties of children towards their father and of the young towards the old; the right behavior towards the other nation with whom we live. We teach them the excellence of truth, and it's various kinds - truth of the heart, truth of the tongue, truth of our intentions, truth to our proneness and the truth in our actions. The books of religious instruction... are full of instruction on these subjects".

Further, Sir Syed Ahmed Khan had an idea to establish his dream of University on par with Oxford University which included the idea of residential system

of institution. In this connection, Sir Syed Ahmed Khan laid emphasis on the residential accommodation of the students comprising of hostels, which he believed to be an essential integral party for the development of character, social life and moral values for the students.

Even the National Education Policy, 1979 mentions that:

"An ideal system of education should enable individuals to know and develop to the fullest their physical and intellectual potentialities and promote their awareness of social and human values, so that they can develop a strong character and live better lives and function as responsible members of society".

Conclusion

Education has today losing its place of importance in terms of knowledge and getting commercialized day by day, in this scenario thoughts of above said stalwarts will definitely act as guide force for us to the right path in order the make an overhauling change in our education system and reclaim its lost glory.

Finally, it may be concluded that the thoughts and ideals of Swami Vivekananda, Dr. S. Radhakrishnan, Gandhiji, Mahamana Mandan Mohan Malaviya, Dr. B.R. Ambedkar, Deendayal Upadhyay, etc., regarding moral values and character building is bearing a great significance in the field of our present system of education. To put it in the words of Swami Vivekananda, "thus we can make a society or nation or universe where everything is good, no corruptions, no anti-social activities, no immoral activities are exist".

For all the above said facts, education is the media and is the only vital medium to imbibe, foster and perpetuate values in the younger generation. It activates the latent capacities of the individual to recognize the truth, duty and goodness that are lying behind. The hall-mark of an individuals' personality are self-realization, self-esteem, self-determination, economic self-reliance, social adjustment, and moral and social attitudes towards others. All this is achieved through value-education. It is value-education that is helpful in developing in the child a fearlessness of mind, strength of consciousness and integrity of purpose.

In this connection, keeping in mind that need for imparting moral values in our Education system as the country is having vast cultural diversity and also admitting the fact that hitherto neglected area is field of 'Education', it is right time for the educators, the policy makers, teaching fraternity, student community, parents who are the stakeholders of education system of the country have to seriously think over the issue and join hands for a change to herald renaissance within the system.

I think in future this will help educators and parents, to evolve new system based on moral values which in turn contribute to the society, to improve the existing practices and to provide education with holistic development of coming generation in a systematic and focused way.

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ಗಾಯನ ಸಾಮ್ರಾಜ್ಯ
GAYANA SAMRAJYA
Monthly Magazine of Bangalore Gayana Samaja

Volume: XXXVII | Issue No.: 5 | Pages : 8 | MAY-2019 | Rs : 2/-

ಹಿಂದೂಸ್ತಾನಿ ಸಂಗೀತ: ಇದರ ಉಗಮ ಹಾಗೂ ಬೆಳೆದು ಬಂದ ಹಾದಿ– ಒಂದು ಅವಲೋಕನ

ಭಾರತವು ಹಲವು ಭಾಷೆ ಮತ್ತು ಸಂಸ್ಕೃತಿಗಳ ತವರೂರು, ಈ ಕಾರಣದಿಂದಾಗಿ ವಿಭಿನ್ನ ಭಾಷಾ ಹಾಗೂ ಸಾಂಸ್ಕೃತಿಕ ಪರಿಸರದ ನೇರ ಪ್ರಭಾವ ದಿಂದಾಗಿ ಇಲ್ಲಿ ಅನೇಕ ವೈವಿಧ್ಯಮಯ ಪ್ರಕಾರಗಳ ಸಂಗೀತ ಪದ್ಧತಿಗಳು ಬೆಳೆದು ಬಂದಿವೆ. ಆದರೂ ಈ ದೇಶದಲ್ಲಿ ಪ್ರಮುಖವಾಗಿ ಗುರುತಿಸಲ್ಪಟ್ಟಿರುವುದು ಎರಡು ಸಂಗೀತ ಪದ್ಧತಿ, ಒಂದು ಕರ್ನಾಟಕ (ದಾಕ್ಷಿಣಾತ್ಯ) ಮತ್ತೊಂದು ಹಿಂದೂಸ್ತಾನಿ (ಔತ್ತರೇಯ).ಒಂದು ಅಧ್ಯಯನದ ಪ್ರಕಾರ ಪ್ರಾಚೀನ ಭಾರತದಕಾಲದಲ್ಲಿ ಸಂಗೀತ ಕುರಿತಂತೆ ರಚಿತ ವಾದಂತಹ ನಾಟ್ಯ ಶಾಸ್ತ್ರ, ಭರತಾರ್ಣವ, ಸಂಗೀತ ರತ್ನಾಕರ, ಇತ್ಯಾದಿ ಗ್ರಂಥಗಳಲ್ಲಿ ಕರ್ನಾಟಕಅಥವಾ ಹಿಂದೂಸ್ತಾನಿ ಸಂಗೀತ ಪ್ರಕಾರಗಳು ಎಂದು ಗುರುತಿಸಿಕೊಂಡಿರಲಿಲ್ಲ.

ಅನಾದಿಕಾಲದಿಂದಲೂ ಭಾರತದಲ್ಲುಂಟಾದ ರಾಜಕೀಯ ಹಾಗೂ ಧಾರ್ಮಿಕ ಬದಲಾವಣೆಗಳು ಇಲ್ಲಿನ ಸಾಮಾಜಿಕ, ಕಲೆ, ಶಿಲ್ಪಕಲೆ, ನೃತ್ಯ ಕಲೆ ಹಾಗೂ ಸಂಗೀತ ಕಲೆಗಳ ಮೇಲೆ ನೇರವಾಗಿ ಹಾಗೂ ತೀವ್ರವಾಗಿ ಪ್ರಭಾವ ಬೀರಿಚಾರಿತ್ರಿಕವಾದ ಘಟನಾವಳಿಗಳಿಗೆ ಮೂಕಸಾಕ್ಷಿ ಯಾದವು ಹಾಗೂ ಅವುಗಳ ಪ್ರಭಾವದಿಂದ ಚೇತರಿಸಿ ಕೊಳ್ಳಲು ಅಥವಾ ಹೊಸ ರೂಪದೊಂದಿಗೆ ನೂರ್ಮಡಿ ಶಕ್ತಿಯಾಗಿ ವಿಕಾಸವಾಗಲು ಶತಮಾನಗಳ ಕಾಲ ಸಂದರ್ಭ ಗಳೇ ಬೇಕಾಯಿತು. ಉದಾಹರಣೆಗೆ: ಕ್ರಿ.ಪೂ. 424–321 ರಿಂದ ಜೈನಧರ್ಮವು ಪ್ರವರ್ಧಮಾನಕ್ಕೆ ಬಂದ ನಂತರ ಸರಿ ಸುಮಾರು 600ರಿಂದ 700 ವರ್ಷಗಳ ಕಾಲ ಜೈನಧರ್ಮವು ರಾಜ್ಯ ಧರ್ಮವಾಗಿದ್ದ ಕಾಲದಲ್ಲಿ ಕಲೆ, ಸಾಹಿತ್ಯ, ಸಂಗೀತ ಗಳಿಗೆ ವಿಫುಲವಾಗಿ ದೊರೆಯುತ್ತಿದ್ದ ರಾಜಾಶ್ರಯ ಹಾಗೂ ಪ್ರೋತ್ಸಾಹ ನಿಂತು ಹೋದಕಾರಣಕಾಲಕ್ರಮೇಣಎಲ್ಲರೀತಿಯ ಕಲಾ ಪ್ರಕಾರಗಳು ಸೊರಗಿ ಹೋದವು, ಇದಕ್ಕೆ ಪ್ರಮುಖ ಕಾರಣ ಜೈನ ಧರ್ಮದಲ್ಲಿ ಸಂಗೀತ ಹಾಗೂ ನೃತ್ಯವನ್ನು ಕಲಾ ಪ್ರಕಾರವಾಗಿಗುರುತಿಸದೆ ಮನುಷ್ಯನಲ್ಲಿ ಪಾಪ ಕೃತ್ಯಗಳನ್ನು ಎಸಗಲು ಪ್ರೇರೇಪಿಸಿ ಅವನ ನೈತಿಕ ಅಧಃಪತನಕ್ಕೆ ಕಾರಣವಾಗುತ್ತದೆ ಎಂಬುದು. ತರುವಾಯ ಕ್ರಿ.ಪೂ. 326ರ ಕಳಿಂಗ ಯುದ್ಧಾನಂತರ ಸಾಮ್ರಾಟ್ ಅಶೋಕನು ಬೌದ್ಧಧರ್ಮವನ್ನುತನ್ನ ಆಳ್ವಿಕೆಯಲ್ಲಿದ್ದ ಪ್ರಾಂತ್ಯ ವಲ್ಲದೆ ಹೊರ ದೇಶಗಳಿಗೂ ವಿಸ್ತರಿಸಲು ಕೈಗೊಂಡ ಕ್ರಮಗಳಿಂದಾಗಿ ಕಲೆ ಹಾಗೂ ಸಾಂಸ್ಕೃತಿ ಚಟುವಟಿಕೆಗಳಿಗೆ ಮುಖ್ಯವಾಗಿ ಸಂಗೀತ ಪ್ರಕಾರಗಳಿಗೆ ಯಾವುದೇ ಮನ್ನಣೆ ಅಥವಾ ಪ್ರೋತ್ಸಾಹದೊರೆಯದೆ ಹಾಗೂ ಕೆಲ ಸಂದರ್ಭ ಗಳಲ್ಲಿ ಇದ್ದ ಕಲೆಗಳ ಗ್ರಂಥಗಳನ್ನೂ ಸಹ ನಾಶಪಡಿಸ ಲಾಯಿತು ಹಾಗೂ ಅವುಗಳ ರಚನೆಗಳಿಗೆ ನಿಷೇಧ ಹೇರಲಾಯಿತು ಎನ್ನಲಾಗುತ್ತದೆ. ಒಂದರ್ಥದಲ್ಲಿ ಭಾರತದ ಬದಲಾದ ರಾಜಕೀಯ ಹಾಗೂ ಧಾರ್ಮಿಕ ಪರಿಸ್ಥಿತಿಯಲ್ಲಿ ಕಲೆ–ಸಂಗೀತ–ಸಾಹಿತ್ಯಗಳಿಗೆ ಕರಾಳಯುಗ ಆರಂಭ ವಾಯಿತೆನ್ನಬಹುದು.

ಇಲ್ಲಿ ಒಂದು ಪ್ರಮುಖವಾದ ಅಂಶವೇನೆಂದರೆ ಭಾರತಾದ್ಯಂತ ಜೈನ ಅಥವಾ ಬೌದ್ಧರ ಪ್ರಭಾವ ವಿದ್ದಾಗ್ಯೂ ದಕ್ಷಿಣದಲ್ಲಿ ಪಲ್ಲವ, ಪಾಂಡ್ಯ, ಚೋಳ ಮುಂತಾದ ದ್ರಾವಿಡ ನಾಡುಗಳಲ್ಲಿ ದ್ರಾವಿಡ ಶೈಲಿಯ ಕಲಾ ಪ್ರಕಾರಗಳು ಮುಂದುವರೆದುಕೊಂಡು ಉಳಿದಿತ್ತೆಂಬುದು ಗಮನಾರ್ಹ. ಮೌರ್ಯರ ಪತನಾ ನಂತರ ಬಂದಶುಂಗರು, ಗುಪ್ತರು, ಶಾತವಾಹನರು (ಆಂಧ್ರಕರು) ಮತ್ತೆ ಕಲೆ, ಸಂಗೀತ, ಸಾಹಿತ್ಯಗಳಿಗೆ ಪ್ರೋತ್ಸಾಹ ಹಾಗೂ ವಿದ್ವಾಂಸರುಗಳಿಗೆ ಮನ್ನಣೆ ಹಾಗೂ ರಾಜಾಶ್ರಯ ನೀಡಲು ಆರಂಭಿಸಿದ ನಂತರ, ಇದರ ಪರಿಣಾಮವಾಗಿ ತಮಿಳು, ತೆಲುಗು ಹಾಗೂ ಸಂಸ್ಕೃತ ಭಾಷೆ ಗಳಲ್ಲಿ ಹೇರಳವಾಗಿ ಗ್ರಂಥರಚನಾ ಕಾರ್ಯಗಳು ಆರಂಭ ಗೊಂಡು ಸಂಗೀತ ಮುಕ್ತಾವಳಿ, ನೃತ್ಯ ರತ್ನಾವಳಿ, ಸಂಗೀತ ರತ್ನಾಕರ, ನಾಟ್ಯ ಶಾಸ್ತ್ರ ಮುಂತಾದವುಗಳು ಹೊರ ಬಂದವು. ಇದು ಹಲವು ಶತಮಾನಗಳು ಸಂದ ನಂತರ, ಮತ್ತೆ ಶಿಥಿಲ ರಾಜಕೀಯ ಕಾರಣದಿಂದಾಗಿ ಹಾಗೂ 10ನೇ ಶತಮಾನದಲ್ಲಿ ಮಧ್ಯ ಪ್ರಾಚ್ಯದಿಂದ ಬಂದ ವಿಧರ್ಮೀಯರ ದಾಳಿಗಳಿಗೆ ಭಾರತವುತುತ್ತಾಗಿ ಇಲ್ಲಿನ ಕಲೆ, ಸಾಹಿತ್ಯ, ಸಂಗೀತ ಪ್ರಕಾರ ಗಳು, ಅದರಲ್ಲೂ ಪಶ್ಚಿಮ ಹಾಗೂ ಉತ್ತರ ಭಾರತದಲ್ಲಿ ತತ್ತರಿಸಿ ಹೋದವು, ಇದಕ್ಕೆ ಪ್ರಮುಖ ಕಾರಣ ಇಲ್ಲಿ ಆಗಾಗ್ಗೆ ಸಂಭವಿಸುತ್ತಿದ್ದ ರಾಜಕೀಯ ಅಸ್ಥಿರತೆ ಹಾಗೂ ಹಲವು ಕ್ಷಿಪ್ರ ರಾಜಕೀಯ ಕ್ರಾಂತಿಗಳು, ವಿಪ್ಲವಗಳು ಕೂಡ ಒಂದು ಅಂಶವಾಗಿತ್ತು. ಏತನ್ಮಧ್ಯೆ ಮೊಘಲರು ಆಳ್ವಿಕೆಗೆ ಬಂದ ನಂತರ ಭಾರತದರಾಜಕೀಯ ಹಾಗೂ ಸಾಮಾಜಿಕ ವಲಯ ದಲ್ಲಿ ಸಂಚಲನವುಂಟಾಗಿ ಭವಿಷ್ಯದ ದಿಕ್ಸೂಚಿಯೇ ಬದಲಾಗುವ ಸಂದರ್ಭ ಬಂದಿತು. ಮೊಘಲರ ಸಾಮ್ರಾಜ್ಯ ವಿಸ್ತರಣೆಯ ದೆಸೆಯಿಂದಾಗಿ ದಕ್ಷಿಣದಿಂದ ಉತ್ತರಕ್ಕೆ ಕೆಲ ಕಲಾವಿದರು, ಸಂಗೀತಗಾರರು, ವಿದ್ವಾಂಸರು, ಕವಿಗಳು, ಉತ್ತರಕ್ಕೆ ವಲಸೆ ಹೋದಕಾರಣ, ಕೆಲ ಕಾಲ ಸ್ತಬ್ಧವಾಗಿದ್ದ ಕಲೆ, ಸಂಗೀತ–ಸಾಹಿತ್ಯ ಪ್ರಕಾರಗಳು ಹೊಸ ಪುನಶ್ಚೇತನದ ಗಾಳಿಗೆ ಒಡ್ಡಿಕೊಂಡವು.ಈ ಎಲ್ಲ ಬೆಳವಣಿಗೆಗಳು ಭಾರತದಲ್ಲಿನ ಮಧ್ಯ ಕಾಲೀನ ಯುಗದಲ್ಲಿ ಆರಂಭಗೊಂಡವು ಎಂದು ಹೇಳಬಹುದು.

ಮುಂದುವರೆಯುವುದು.....

ಡಾ॥ ಎಸ್.ಪಿ. ಶರ್ಮ
ನಿರ್ದೇಶಕರು–ನ್ಯಾಕ್,
ಸಂಗೀತಜ್ಞರು ಹಾಗೂ ಸಂಗೀತಗಾರರು

ಕಣ್ಮರೆಯಾದ ಕರ್ನಾಟಕ ಸಂಗೀತದ ಅಮೂಲ್ಯ ಸಂಗೀತರತ್ನ : ಶ್ರೀಮತಿ ರಾಧಾ ವಿಶ್ವನಾಥನ್

ಭಾರತಾದ್ಯಂತ ಮನೆಮಾತಾಗಿರುವ ಶ್ರೀಮತಿ ಎಂ.ಎಸ್. ಸುಬ್ಬಲಕ್ಷ್ಮಿಯವರು ಪಠಿಸಿರುವ ವಿಷ್ಣುಸಹಸ್ರನಾಮದ ರೆಕಾರ್ಡಿಂಗ್ ಸಂದರ್ಭದಲ್ಲಿಎಂ.ಎಸ್.ಎಸ್.ಅವರು ಒಂದೆಡೆ ದೀರ್ಘವಾಗಿ ಉಸಿರೆಳೆದುಕೊಳ್ಳಲು ಪಠಣವನ್ನು ನಿಲ್ಲಿಸುವ ಸಂದರ್ಭ ಬರುತ್ತದೆ, ಆದರೆ ಅವರದೇ ದನಿಯಂತಿರುವ ಮತ್ತೊಂದು ಸ್ತ್ರೀ ದನಿ ವಿಷ್ಣು ಸಹಸ್ರನಾಮದ' ಅಮಾನಿ ಮಾನ್ಯದೋ ಮಾನ್ಯೋ ಲೋಕಸ್ವಾಮಿ ತ್ರಿಲೋಕಧೃಕ್' ಎಂಬ ಸಾಲನ್ನು ಮುಂದುವರೆಸಿಕೊಂಡು ಹೋಗುತ್ತದೆ. ಎಂ.ಎಸ್.ಅವರ ತದ್ರೂಪ ಶಾರೀರದಂತಿರುವ ಆ ದನಿಯನ್ನು ಸೂಕ್ಷ್ಮವಾಗಿ ಗಮನಿಸಿದರೆ ಮಾತ್ರ ಅದು ಗೋಚರಿಸುತ್ತದೆ.ಈ ಅಮರ ಶಾರೀರವು ಬೇರಾರದೂ ಆಗಿರದೆ ಎಂ.ಎಸ್. ರವರ ಪುತ್ರಿ ಶ್ರೀಮತಿ ರಾಧಾ ವಿಶ್ವನಾಥನ್ ಅವರದಾಗಿದೆ.

ಶ್ರೀಮತಿ ರಾಧಾ ವಿಶ್ವನಾಥನ್ ಸುಮಾರು ಆರು ದಶಕಗಳ ಕಾಲ ತಾಯಿ ಸುಬ್ಬಲಕ್ಷ್ಮಿರವರೊಂದಿಗೆ ಎಲ್ಲ ಸಂಗೀತ ಕಛೇರಿ ಹಾಗೂ ರೆಕಾರ್ಡಿಂಗ್‌ಗಳಲ್ಲಿ ಭಾಗವಹಿಸಿ ನೆರಳಿನಂತೆ ಇದ್ದವರು. ಶ್ರೀಮತಿ ರಾಧಾ ವಿಶ್ವನಾಥನ್‌ರವರಿಗಿದ್ದ ನೆನಪಿನ ಶಕ್ತಿ ಅಗಾಧವಾದದ್ದು, ಆಕೆಯ ನೆನಪಿನ ಗಣಿಯಿಂದ ಸಹಸ್ರಾರು ಸಂಕೀರ್ತನೆಗಳು, ಸಂದರ್ಭಗಳು ಹಾಗೂ ಸನ್ನಿವೇಶಗಳನ್ನು, ತನ್ನಬಾಲ್ಯದಲ್ಲಿ ಎಂ.ಎಸ್. ಸುಬ್ಬಲಕ್ಷ್ಮಿಯವರು ಅವರ ಕುಟುಂಬಕ್ಕೆ ಪರಿಚಯವಾಗಿ ಪ್ರವೇಶಿಸಿದ ಘಟನೆಯ ಮೊದಲ್ಗೊಂಡು, ಎಲ್ಲವನ್ನೂ ಬಿಡಿಸಿ ಹೇಳುತ್ತಿದ್ದರು. ಶ್ರೀಮತಿ ರಾಧಾ ವಿಶ್ವನಾಥನ್‌ರವರ ಇಂತಹ ದೈವೀ ಪ್ರತಿಭೆಯನ್ನು ಗಮನಿಸಿ ಆಕೆಯ ಗುರುಗಳಾದ ಶೆಮ್ಮಂಗುಡಿ ಶ್ರೀನಿವಾಸ ಅಯ್ಯರ್‌ರವರು' ನಿನಗೆ ಕರ್ಪೂರದಂತಹ ಮೆದುಳಿದೆ, ಬಹಳ ಬೇಗ ಗ್ರಹಿಸುವ ಶಕ್ತಿ ಅದಕ್ಕಿದೆ'ಎಂದು ಶ್ಲಾಘಿಸುತ್ತಿದ್ದರು.ಶ್ರೀಮತಿ ರಾಧಾರವರು ತಮ್ಮ ಬಾಲ್ಯವನ್ನು ನೆನೆಯುತ್ತಾ ವಾತ್ಸಲ್ಯದ ಮೂರ್ತವೆತ್ತ ರೂಪದಂತಿದ್ದ ತಾಯಿಯನ್ನು ಪಡೆಯಲು ನಾನು ಬಹಳ ಪುಣ್ಯ ಗಳಿಸಿದ್ದೆ ಎಂದು ಸ್ಮರಿಸುತ್ತಿದ್ದರು.

ನನ್ನ ತಾಯಿ ಓರ್ವ ಕಲಾವಿದೆಯಾಗಿ ಸದಾ ಬಿಡುವಿಲ್ಲದೆ ಸಂಗೀತ ಕಛೇರಿಗಳಲ್ಲಿ ನಿರಂತರವಾಗಿ ತೊಡಗಿಸಿಕೊಂಡಿದ್ದರಿಂದ ನನಗೆ ಸಂಗೀತದ ಪಾಠ ಕಲಿಸಲು ಆಕೆಗೆ ಸಮಯವೇ ಸಿಗುತ್ತಿರಲಿಲ್ಲ, ಅಲ್ಲದೆ ಅಮ್ಮ ಎಂದೆಂದಿಗೂ ತನ್ನನ್ನು ತಾನು ವಿದ್ಯಾರ್ಥಿಯಾಗಿಯೇ ಪರಿಗಣಿಸಿದ್ದರಿಂದ ಮತ್ತು ಆಕೆಯು ಸದಾಕಲಿಯುವ ಪ್ರಕ್ರಿಯೆಯಲ್ಲಿಯೇ ತೊಡಗಿಸಿಕೊಂಡಿದ್ದರಿಂದ, ಅದೂ ಒಂದು ಕಾರಣವೆನ್ನಬಹುದು– ಎಂದು ತನ್ನ ತಾಯಿ ಎಂ.ಎಸ್. ಕುರಿತು ಬಹಳ ವಿನಯದಿಂದ ಸ್ಮರಿಸುತ್ತಿದ್ದರು. ಶ್ರೀ ಶೆಮ್ಮಂಗುಡಿ ಶ್ರೀನಿವಾಸ ಅಯ್ಯರ್ ರವರು ಶ್ರೀಮತಿ ರಾಧಾ ವಿಶ್ವನಾಥನ್‌ರವರ ಗುರುವಾಗಿದ್ದಾಗ್ಯೂ ಶ್ರೀಮತಿ ಎಂ.ಎಸ್. ಸುಬ್ಬಲಕ್ಷ್ಮಿರವರು ತಮ್ಮ ಸಂಗೀತ ಅಭ್ಯಾಸ ಹಾಗೂ ಕಛೇರಿಗಳಲ್ಲಿ ಸದಾಕರೆದೊಯ್ದು ಪ್ರಾತ್ಯಕ್ಷಿಕೆ ಸಹಿತ ವಾಸ್ತವ ಅನುಭವಗಳನ್ನು ಒದಗಿಸಿ ವಿಭಿನ್ನರೀತಿಯಲ್ಲಿ ಸಂಗೀತಜ್ಞಾನವನ್ನು ಅನುಗ್ರಹಿಸಿದರು.

ಶ್ರೀಮತಿ ರಾಧಾರವರು ತಮ್ಮ ನಾಲ್ಕನೇ ವರ್ಷ ವಯಸ್ಸಿನಲ್ಲಿ ಸಂಗೀತ ಕಛೇರಿಯ ವೇದಿಕೆ ಹತ್ತಿ ಅಲ್ಲಿಂದ ತಮ್ಮ ಸಂಗೀತ ಪಯಣವನ್ನು ಆರಂಭಿಸಿದರು. ಆನಂತರ ಶ್ರೀಮತಿ ರಾಧಾ ವಿಶ್ವನಾಥನ್‌ರವರು

ಮಾಯಾವರಂಕೃಷ್ಣಯ್ಯರ್ ಹಾಗೂ ಜಿ.ಎನ್.ಬಿ.ರವರ ಶಿಷ್ಯರಾದಂತಹ ಶ್ರೀ ಟಿ.ಆರ್. ಬಾಲುರವರ ಬಳಿ ತಮ್ಮ ಶಿಷ್ಯ ವೃತ್ತಿಯನ್ನು ಪ್ರಾರಂಭಿಸಿದರು.ತರುವಾಯ ರಾಧಾರವರು ಮುಸಿರಿ ಸುಬ್ರಹ್ಮಣ್ಯಅಯ್ಯರ್, ಬೃಂದಾ–ಮುಕ್ತಾ, ಕೆ.ವಿ. ನಾರಾಯಣಸ್ವಾಮಿ, ಸಂಧ್ಯಾವಂದನಂ ಶ್ರೀನಿವಾಸರಾವ್ ಇವರುಗಳ ಬಳಿ ಕರ್ನಾಟಕ ಸಂಗೀತ ಹಾಗೂ ಸಿದ್ದೇಶ್ವರಿ ದೇವಿ ಬಳಿ ಹಿಂದೂಸ್ತಾನಿ, ದಿಲೀಪ್ ಕುಮಾರ್ ರಾಯ್‌ರವರ ಬಳಿ ಮೀರಾ ಭಜನೆಗಳನ್ನು ಕಲಿತರು. ರಾಧಾರವರ ಎಲ್ಲ ಆಸಕ್ತಿ–ಅಧ್ಯಯನಗಳಿಗೆ ತಂದೆ ಸದಾಶಿವಂ ಹಾಗೂ ತಾಯಿ ಎಂ.ಎಸ್.ಎಸ್.ರವರ ನಿರಂತರ ಬೆಂಬಲ ಹಾಗೂ ಪ್ರೋತ್ಸಾಹ ಸಹಜವಾಗಿಯೇ ಇತ್ತು.

ಶ್ರೀಮತಿ ರಾಧಾ ವಿಶ್ವನಾಥನ್‌ರವರು ಜನಿಸಿದ್ದು 11ನೇ ಡಿಸೆಂಬರ್ 1934ರಂದು, ಗೋಬಿಚೆಟ್ಟಿ ಪಾಳ್ಯಂನಲ್ಲಿ. ಶ್ರೀ ವಿಶ್ವನಾಥನ್‌ರೊಂದಿಗೆ ತಮ್ಮ ವಿವಾಹವಾದ ನಂತರ ಕೆಲಕಾಲ ಅಹಮೆದಾಬಾದ್‌ನಲ್ಲಿ ನೆಲೆಸಿದ್ದರು. ಆದರೆರಾಧಾರವರಿಗೆ ಸಂಗೀತ ಕುರಿತು ಇದ್ದ ಆಸಕ್ತಿ ಹಾಗೂ ಸೆಳೆತ ಮತ್ತು ಶ್ರೀಮತಿ ಎಂ.ಎಸ್. ಸುಬ್ಬಲಕ್ಷ್ಮಿರವರಿಗೆ ಗಾಯನಕ್ಕೆ ಓರ್ವ ಸಹ ಕಲಾವಿದೆಯ ಅವಶ್ಯಕತೆ ಇದ್ದುದರಿಂದ ಅವರಿಬ್ಬರನ್ನೂ ಒಟ್ಟುಗೂಡಿಸಿತು ಹಾಗೂ ಭಾರತವನ್ನು ಪ್ರತಿನಿಧಿಸಿ ಕರ್ನಾಟಕ ಸಂಗೀತದ ರಾಯಭಾರಿಗಳಾಗಿ ಇಡೀ ವಿಶ್ವವನ್ನು ಪರ್ಯಟನೆ ಕೈಗೊಳ್ಳುವ ಸದಾವಕಾಶಒದಗಿ ಬಂದಿತು.

ಖ್ಯಾತ ಸಂಗೀತ ದಿಗ್ಗಜರಾದ ಹಾಗೂ ಸೆಂಟ್ರಲ್ ಕಾಲೇಜ್ ಆಫ್ ಮ್ಯೂಸಿಕ್, ಮದ್ರಾಸ್, ಇದರ ಪ್ರಾಂಶುಪಾಲರಾಗಿದ್ದ ಶ್ರೀ ಮುಸಿರಿ ಸುಬ್ರಹ್ಮಣ್ಯ ಅಯ್ಯರ್‌ರವರು ಒಮ್ಮೆ ಶ್ರೀಮತಿ ರಾಧಾ ವಿಶ್ವನಾಥನ್‌ರವರ ಸಂಗೀತ ಪ್ರತಿಭೆಗೆ ತಲೆದೂಗಿ ಎಂ.ಎಸ್. ಸುಬ್ಬಲಕ್ಷ್ಮಿಯವರ ಶಾರೀರದೊಂದಿಗೆ ಸುಲಲಿತವಾಗಿ ಹಾಗೂ ಏಕಾಗ್ರವಾಗಿ ಮಿಳಿತಗೊಳ್ಳುವ ಧ್ವನಿ ಹೊಂದಿರುವ ಏಕೈಕ ಕಲಾವಿದೆಯಾಗಿ ರಾಧಾ ವಿಶ್ವನಾಥನ್ ಗುರುತಿಸಲ್ಪಡುತ್ತಾರೆ ಎಂದು ಅಭಿನಂದಿಸಿದ್ದರು.

ಸಂಗೀತ ಗಾಯನದೊಂದಿಗೆ ಬಾಲ್ಯದಿಂದಲೂ ನೃತ್ಯದಲ್ಲೂ ಸಹ ಆಸಕ್ತಿ ಇತ್ತು ಎಂಬುದು ಗಮನಾರ್ಹವಾದುದು. 1940ರಲ್ಲಿ ತೆರೆಕಂಡ ''ಶಕುಂತಲೈ' ಎಂಬ ಚಲನ ಚಿತ್ರದಲ್ಲಿ ತರುಣ ಭರತನಾಗಿ ಹಾಗೂ 1946ರಲ್ಲಿ ತೆರೆಕಂಡ 'ಮೀರಾ' ಎಂಬ ಸಿನಿಮಾದಲ್ಲಿ ಬಾಲ ಮೀರಾಳಾಗಿ (ಇದೇ ಸಿನಿಮಾದಲ್ಲಿ ಶ್ರೀಮತಿ ಎಂ.ಎಸ್. ಸುಬ್ಬಲಕ್ಷ್ಮಿರವರುಯುವ ಮೀರಾಳಾಗಿ ಅಭಿನಯಿಸಿದ್ದಾರೆ) ಅಭಿನಯಿಸಿದ್ದಾರೆ.

ಒಮ್ಮೆ ಮಹಾತ್ಮಾಗಾಂಧಿಯವರ ಸಮ್ಮುಖದಲ್ಲಿ ಶ್ರೀಮತಿ ಎಂ.ಎಸ್. ಸುಬ್ಬಲಕ್ಷ್ಮಿರವರು ಬಿರ್ಲಾ ಹೌಸ್‌ನಲ್ಲಿ ಹಾಡಿದ 'ಘನಶ್ಯಾಮ ಆಯೀ ರೇ' ಎಂಬ ಕೃತಿಗೆ ಬಾಲಕಿ ರಾಧಾರವರು ನೃತ್ಯ ಪ್ರಸ್ತುತಪಡಿಸಿ ಗಾಂಧೀಜಿಯವರಿಂದ ಮೆಚ್ಚುಗೆ ಗಳಿಸಿದ್ದರು ಹಾಗೂ ಮದ್ರಾಸ್ ಮ್ಯೂಸಿಕ್ ಅಕಾಡೆಮಿಯಲ್ಲಿ ನಡೆದ ಆಕೆಯ ಮೊದಲನೆಯ ಸಂಗೀತಕಛೇರಿಯನ್ನು ಪ್ರಧಾನಿ ನೆಹರೂರವರಿಂದ ಉದ್ಘಾಟನೆಗೊಂಡಿದ್ದನ್ನು ಮತ್ತು ಉದಯಪುರ ಮಹಾರಾಜರು ಎಂ.ಎಸ್. ಹಾಗೂ ರಾಧಾರವರ ಜೋಡಿ ಗಾಯನವನ್ನು ಶ್ಲಾಘಿಸಿದ್ದನ್ನು ಬಹಳ ಮುದದಿಂದ ಶ್ರೀಮತಿ ರಾಧಾ ವಿಶ್ವನಾಥನ್‌ರವರು ಸ್ಮರಿಸುತ್ತಿದ್ದರು.

ನಾನು ತುಮಕೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯದ ಕುಲಪತಿಯಾಗಿದ್ದ ಸಂದರ್ಭದಲ್ಲಿ ಶ್ರೀಮತಿ ರಾಧಾ ವಿಶ್ವನಾಥನ್‌ರವರ ಕರ್ನಾಟಕ ಸಂಗೀತ ಕ್ಷೇತ್ರಕ್ಕೆ ನೀಡಿರುವ ಅದಮ್ಯ ಕೊಡುಗೆಯನ್ನು ಪುರಸ್ಕರಿಸಿ 'ಗೌರವ ಡಾಕ್ಟರೇಟನ್ನು' ಪ್ರದಾನ ಮಾಡುವ ಸುವರ್ಣಾವಕಾಶ ನನಗೆ ಒದಗಿ ಬಂದಿದ್ದು

ನನ್ನಜೀವನದಲ್ಲಿ ಅವಿಸ್ಮರಣೀಯ ಘಟನೆಗಳಲ್ಲೊಂದು. ಎಂತಹ ತುಂಬು ವ್ಯಕ್ತಿತ್ವ, ಸಜ್ಜನಿಕೆ ಮತ್ತು ಸರಳತೆ ಆ ತಾಯಿಯದ್ದು, ಆ ಸಂದರ್ಭ ಇಂದಿಗೂ ನನ್ನ ಮನದಲ್ಲಿ ಅಚ್ಚಳಿಯದೇ ಹಾಗೆಯೇ ಉಳಿದಿದೆ. ಶ್ರೀಮತಿ ರಾಧಾ ವಿಶ್ವನಾಥನ್‌ರವರ ತರಬೇತಿಯಲ್ಲಿ ಬೆಳೆದು ಪರಿಣತರಾಗಿರುವ ಅವರ ಮೊಮ್ಮಕ್ಕಳಾದ ಐಶ್ವರ್ಯ ಹಾಗೂ ಸೌಂದರ್ಯ ತಮ್ಮ ಅಜ್ಜಿಯಂತೆಯೇ ಕರ್ನಾಟಕ ಸಂಗೀತ ಪರಂಪರೆಯನ್ನು ಮುಂದುವರೆಸಿ ಕೊಂಡು ಹೋಗುತ್ತಿದ್ದು, ಭವಿಷ್ಯದಲ್ಲಿ ಅವರು ಎಂ.ಎಸ್. ಸುಬ್ಬಲಕ್ಷ್ಮಿ ಹಾಗೂ ರಾಧಾ ವಿಶ್ವನಾಥನ್‌ರವರ' ಕೀರ್ತಿಯನ್ನು ಮುಗಿಲೆತ್ತರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವುದರಲ್ಲಿ ಯಾವುದೇ ಸಂಶಯವಿಲ್ಲ. ಇಂತಹ ಅನರ್ಘ್ಯ ಸಂಗೀತ ರತ್ನವು ಇದೇ ಜನವರಿ 2ರಂದು ಮಂಗಳವಾರ ಕಾಲನ ವಶವಾಗಿ ನಮ್ಮೆಲ್ಲರ ಕೈತಪ್ಪಿ ಹೋಯಿತು, ಅದರೊಂದಿಗೆ ಭಾರತೀಯ ಭವ್ಯ ಸಂಗೀತ ಪರಂಪರೆಯ' ಕಲಾ ತಪಸ್ವಿಯ' ಅಧ್ಯಾಯವು ಕೊನೆಗೊಂಡಿದೆ, ಇದು ಆಕೆಯ ನೆನಪಿನಲ್ಲಿ ನನ್ನ ಪುಟ್ಟ ಅಕ್ಷರ ನಮನ.

(ಡಾ॥ ಎಸ್.ಸಿ. ಶರ್ಮ)
ಶಿಕ್ಷಣ ತಜ್ಞರು ಹಾಗೂ ಸಂಗೀತಜ್ಞರು

ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜ (ರಿ)

ಕೃಷ್ಣರಾಜೇಂದ್ರ ರಸ್ತೆ, ಬೆಂಗಳೂರು–560 004

ವಾಗ್ಗೇಯಕಾರರ ದಿನಾಚರಣೆ

ದಿನಾಂಕ 25–02–2018 ಭಾನುವಾರ ಬೆಳಿಗ್ಗೆ 9.00 ಘಂಟೆಗೆ

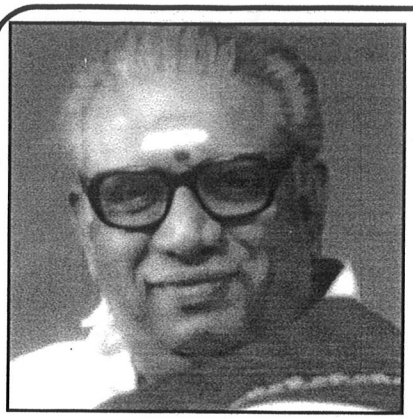
ಶ್ರೀ ತ್ಯಾಗರಾಜ, ಶ್ರೀ ಪುರಂದರದಾಸರ ಆರಾಧನೆ

ಬೆಳಿಗ್ಗೆ 9.00 ಘಂಟೆಗೆ ಪೂಜೆ ಮತ್ತು ಅಭಿಷೇಕ

11.00 ಘಂಟೆಗೆ ತ್ಯಾಗರಾಜರ ಪಂಚರತ್ನ ಕೃತಿಗಳ ಗೋಷ್ಠಿಗಾನ

ಮಹಾಮಂಗಳಾರತಿ–ಪ್ರಸಾದ ವಿನಿಯೋಗ

ಎಲ್ಲರಿಗೂ ಸ್ವಾಗತ – ಹೆಚ್ಚಿನ ಸಂಖ್ಯೆಯಲ್ಲಿ ಭಾಗವಹಿಸಿ



Padma Shri
Maharajapuram Santhanam
A Rare Exponent of Carnatic Music

Cauvery is one of the major rivers of India and life-line of **Dakshinapatha** flowing and connecting most of Southern states and it is being considered not only as the symbol of purity and prosperity but also deemed as the special manifestation of divinity wherein many philosophical and spiritual aspects are intertwined. Cauvery is also one of the seven sacred rivers like Ganges, Yamuna, Godavari, Saraswathi, Narmadha and Sindhu and it is the cradle of diversified civilization, culture, several schools of thought and confluence of art and music.

Like Cauvery, Carnatic music also flourished since time immemorial, transcending and transgressing all geo-political barriers and the worship of music has been reverberated in the celebration of many festivals and religious in temples on the river banks viz., Bhagamandala, Ramanatahapura,Saligrama, Srirangapatna,Thirumakodalu, Talakkad, Kodomalai, Srirangam, Tiruvaiyur, Tanjore, Swamimalai, Kumbakonam and Mayavavam, wherein large number of saints, poets, scholars, musicians have emerged from the fertile belt of Cauvery.

During the first half of the 20th century, Carnatic music witnessed an era of healthy amalgam of artistes from all strata of society contributing to its wellbeing and this period also witnessed the proliferation of the sabha culture, the boom in recording and broadcasting thereby opening up of new avenues for musicians. At the same time, the cultural wind from the West stood as a challenge for the Carnatic music and somewhere it was inevitable for the then musicians to come out from the conventional mindset. But thanks to the new wave of exponents who redeemed the Carnatic music by giving fresh look, shaping its pristine with eternal glory by their deft vocal touch revolutionized Carnatic music and took to new heights and prominent protagonist amongst them was **Maharajapuram Santhanam**, who by his unparalleled and unique style of emoting of the words drew the audience.

Born on 3rd December 1928 as second son to Smt. Visalakshi and Sri Maharajapuram Viswanatha Iyer at Sirunagar, Thanjavoor district, **Maharajapuram Santhanam** was brought up amidst the musical environment under his father, who was one of the greatest exponents of Carnatic music of his times.During 1945, young Santhanam(fondly called 'ChinnaKothandu') while accompanying his father in kacheris, simultaneously completed his high school studies at Kumbhakonam. Later, he became disciple of Melattur Sama Dikshitar and being a proud inheritor of a musical lineage, Santhanam was the 6th generation vidwan of the direct Shishyaparampara of Saint Tyagaraja. It is said that formal debut of Santhanam as full-fledged vocal artist started at the Calcutta South Indian Club during 1948 however, only after the death of his father during 1970, he emerged as a complete musician. It was during 1952, Maharajapuram Santhanam gave a concert at the Thyagaraja aradhana held at Thiruvaiyuru and made his appearance at Madras Music Academy in 1958 and he was called as **'Genuine Classicist'**. During 1960-65, Santhanam joined Ponnambalam Ramanathan College of Music, Jaffna, Sri Lanka, as Head of the Music Department and also worked in Singapore for a brief period and later he settled in Chennai.

Maharajapuram Santhanam was endowed with an enchantingly mellifluous voice which penetrated very well in the mind of the listeners, truly inherited by his dedicated practice of classical music and moulding his unique individualistic style the result was he earned the admiration of a mammoth majority of music lovers. In addition to this Santhanam possessed rich repertoire of classical songs of Tamil, Telugu, Kannada, etc., to satiate the Carnatic music listeners ranging from common to elite categories and winning the hearts of overflowing audiences.

The essence of Maharajapuram Santhanam's vocal rendition which enthralled the Carnatic music enthusiasts for many decades was his deep baritone and sweet masculine voice. Santhanam not only lent his distinctive, powerful voice to Purandaradasakritis, Saint Tyagaraja's Pancharatnakritis, Swami Dayananda Saraswati, Bharathiyar songs, but also added a touch of pure devotion and his most popular are 'Govindaninnanaamavechenda', 'Narayananinaanaamadasmaraneyasaaramrutavu', 'BhoShambho', 'Madhura, Madhura', 'KsheerabdhiKannike', 'Sri Chakra Raja'depicted unfathomable bhakti and bhava.

Apart from his musical brilliance, Maharajapuram Santhanam has composed several kirthanas on Subramanya, Sri Krishna and Kanchi Shankaracharya, Maha Priyavar Sri Chandrashekarendra Saraswati Swamigal and many of them are in his favourite raga 'Shivaranjani'.

During 1985, Maharajapuram Santhanam founded a Trust named after his father as "Maharajapuram Viswanatha IyerTrust" and it has been honouring senior musicians every year with awards, financial assistance and arranging concerts of eminent and young emerging artists.

Maharajapuram Santhanam had won several titles and honours, including the **'Padma Shri'** (1990), **'Sangeeta Kalanidhi'** from the Music Academy (1989), the **'Sangeeta Natak Academy'**(1984), Tamilnadu Government's **'Kalai Mamani'** award **'Sangeetha Sudhakara'** by Yoga Vedanta University, Rishikesh and also adorned the seat of **'Asthana Vidwan'** of the Tirumala Tirupathi Devasthanam and the Kanchi Kamakoti Mutt, Sri Chandrashekara Bharati of Sringeri mutt has bestowed him with **'Gana Kalanidhi'**and Sri Jayendra Saraswati of Kanchi Kamakoti Peetahm felicitated him with **'Sangitha Sagaramritha Varshi'**.

Unfortunately, on 24th June 1992, **Maharajapuram Santhanam**,at the age of 63, died in a car accident near Chennai, which also killed his granddaughter and wife. However, Maharajapuram Santhanam's sons Maharajapuram S. Srinivasan, Maharajapuram S. Ramachandran and his primary disciple Dr. R. Ganesh are now carrying on his musical tradition. Also, Griffith Road in T.Nagar, Chennai, was renamed as **'Maharajapuram Santhanam Salai'** in honor of Maharajapuram Santhanam and every year 3rd **December** has been observed as **'Maharajapuram Santhanam's Day'**.

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MUSIC & TECHNOLOGY

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The technological advent and intervention in teaching of Carnatic classical music can be analyzed in various stages. Presently there are many teaching aids, teaching-learning applications, interactive softwares, devices which has modified the very approach of teaching–learning in music. Recording technology has also greatly benefited the student of music. Microphones and amplification equipment are providing ample scope to reach the music to large number of audience. Web based casting has provided new platform for both teacher and the taught, performers and listeners to have access to their favorite music anytime and anywhere. These developments are bringing in the new multi-dimension to the music and its reach.

Teaching Aids:

The advent of technology has brought various types of "Drone"/Shruthi devices which in turn has replaced or gradually replacing the traditional "Tamboora". However, the impact of an acoustic instrument is hard to replace with the electronic device due to the fact of convenience and portability these devices are seen even in concerts, professional presentations, examinations related to music and so on.

Teaching aids play an important role in making the teaching-learning process better. There are number of devices to understand, analyze and master some of the musical concepts. For a student of voice/vocal there are devices to provide drone/shruthi support. For student of instruments along with the drone the "Tala' (Rhythmic Cycle) support is provided by a device "Metronome". The "Tala" in music is measurable hence the advent of technology made it possible to devise an instrument for keeping/counting "Tala". The concept of "Pitch"/"Shruthi" can also be measured with the help of scientific approach and presented with numerical values thus providing scope for mathematically analyzing the concept and helping the aspirant of music with handy devices, software applications, interactive gadgets.

Software Applications:

The advent of technology has much influence on most of the fields of study for which music is not an exception. There are huge collection of applications which has modified and in some cases changed the approach of both teaching and learning. From the initial stage of teaching-learning, ranging up to the professional level the use and application of software and related adaptations are seen in present music scenario. Teaching-learning through online platforms, web based learning has resulted in defining new methodology in teaching and has provided an opportunity for students to learn from the convenience of their home. Even the concerts are live casted which has helped the musicians to reach their music to audience staying far from the venue or the concert place. Today there are software applications for most of the musical concepts that anybody can think of. To begin with the applications to provide "Drone" (Shruthi) support is the most popular among many softwares related to teaching-learning of music. The application to keep/count "Tala" (Rhythmic Cycle) can be considered the second among software applications which are the convenient choice for both teachers-students. There are applications for even basic exercises of music which can be of help in understanding the basic concepts of "Swara", "Shruthi", "Swarasthana"and so on.

A few applications related to the appreciation of music which has information about what exactly the listener or "Shrotru" can enjoy and appreciate while listening to music. "Rasika" can be quoted as an example for the above concept. There are a few softwares which is aimed to help the vocal students perfect their voice techniques. "Gayaka" can be quoted as an example for the above instance. Musical notation which is gaining focus due to the importance given for documentation of music in the present. These softwares help teachers-students to write their musical notations/score conve-

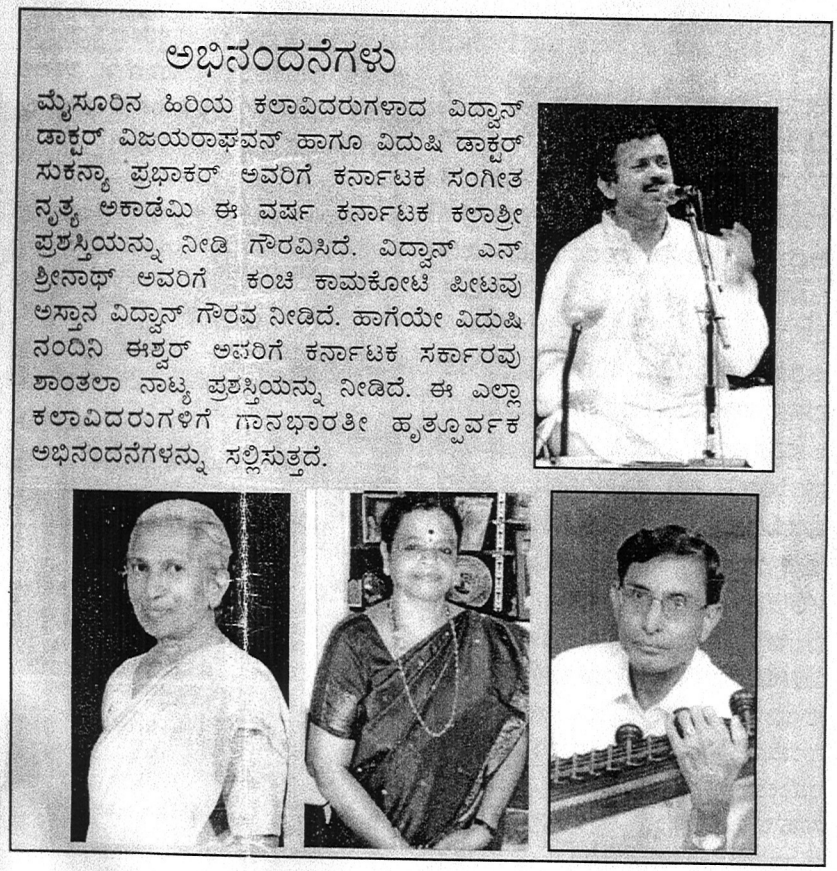
niently and efficiently. Apart from these software applications, we come across vast number of apps which are operating system specific such as, Windows, Android, IOS etc. device specific like the apps designed for PC, Mac, mobile devices, tablets etc. and even in some cases it can be customized in order to cater to the specific need of the user. At advanced level there are number of applications for spectrum analysis which will be of interest for those who are intending to pursue their research in music and physics. Frequency analysis can be explained with graph and chart which helps the students understand the concept of "Swarasthana" or the position of the note in an octave.

Software instruments or virtual instruments are result of application of software technology to the field of music. In a recording or live performance of music the software instruments are played with either a midi. Keyboard, or a controller surface which acts as an instrument and provides space for playing such as: keys, touch bar, touch screen, trigger pads, buttons etc. Presently there are number of DAWs (Digital Audio Workstation) which contains huge selection of instruments library sampled and stored in the form of software or additional installation. Some of the hardwares are also capable of producing the sounds or simulating the sounds of an acoustic instruments which is the integral part of contemporary music. There are two types of instruments viz., sample based and synthesized instruments. The sample based instruments simulates the sound of an acoustic instruments while synthesized instruments produces the sound based on the wave format, shape, frequency value and the like.

Recorders:

There are various types of recorders which helps a student to record, store, listen and in some cases learn;/master a musical composition. Depending on the requirement of the student and the instructor, these recorders come with many features including tempo change, pitch change, A/B Repeat to name a few. These recorders help the students to learn at their own pace. Some recorders come with the facility to mute vocals or the center track which helps students to learn the compositions with the original arrangement and the pitch. A few recorders come with multi-track recording which helps the collaborations with teachers and students.

Before concluding it is apt to sum up that the technology has certainly modified the process of teaching-learning of music. The impact has a few positive and negative influences on music which has drawn the interest of researchers and manufacturers and it will be resulted in more such applications devices, adaptations which is expected to make the teaching-learning process even better with new ideas and attracting more students and researchers towards music in future.



Mathematics in Music

by Dr. UdayaKiran & Dr. S.C. Sharma

Music is a science for the students of science. It is an art form for aspiring musicians. For a voracious thinker, It is a hub of scholars united to convey the message of ideal way of living through beautifully woven melody. These statements give a picture of music which is interdisciplinary subject in nature. The study of music involves two different approach i.e., theory and practice. The theory follows the practice in vogue during that time when the theoretical work has been written. The theoretical approach brings out the significance of evolution of music while practice executes those idea along with the present development and innovative thoughts. The practice helps real time enjoyment of music and also foster conservation of the art form. The interdisciplinary approach of music has provided ample scope for research and development in the field. The study of theory and practice makes a scholar rational in his deliberations. Hence, the theory follows practice and new ideas and approach is incorporated whenever a new work is contributed in the field.

Mathematics and its relation with music is ancient. Right from the identification of frequency value of pitch till date the analysis of music with the help of mathematics is remarkable. The famous 22 shruthis and the experimentations during ancient time makes it clear that, the study of music involves a few elements of mathematics. 'Bharata explained the 22 shruthis with his "Dhruvaveena-Chalaveena" experimentation. 'Sharangadeva in his "Sangeetaratnakara" explained the same concept with his "Nishshankaveena" experimentation. These are some early reference to the musical treatises which have analysed music with the help of a few elements of mathematics. During the medieval period in the history of music the concept of 72-Melakarta/parent scales were derived through permutation-combination of "Swara"s or the musical notes which consists of mathematical analysis. Assigning the names and highlight distinctive features of a raga based on the number of note it consists like "Audava"-(Pentatonic), "Shadava"-(diatonic), "Sampurna"-(Septatonic also involve a few simple steps of mathematics.

The concept of "Rhythm"

The very concept of "Rhythm" is measured through numbers. The approach of measuring rhythm is based on mathematics. This can be stated as one of the significant relation between music and mathematics. Different concepts of rhythm and its application in music involves deep understanding of the concepts of music such as aesthetic beauty with precise calculations of mathematical approach and its implication and implementation in music. The forming of "Tala" (Rhythmic Cycle) various combinations of "Talanga" (Subdivision of Rhythmic Cycle) are also precisely calculated and adopted in accordance with the aesthetic principles of music. We come across two significant variety of elements of mathematics in music and they are; "Vyaktaganita" (Concrete mathematical element), and "Avyaktaganita" (Abstract elements of mathematics). The concepts such as "Tala", the way it is notated, the syllables denoting the pulse of Bar/Aksharas and so on. The concepts like "Laya" (Inherent Rhythm), A few rhythmic patterns presented during the improvisation, extempore can be quoted as examples for "Avyaktaganita".

Poly Rhythm is one such example where the mathematical ability of a musician is assessed. The Logic behind the rhythm speaks out the relationship between music and mathematical approach is strong and vibrant. The concept of counting two different rhythmic cycle with two hands is called "Avadaana" which requires concentration. . The harmonic principles are also analyzed with the help of mathematics. thus the perfect blend of aesthetic beauty of music and mathematical analysis makes the music melodious to the ear and harmonious for those who want to analyze music from the view point of mathematics in terms of frequency analysis.

Improvisation

Improvisation is considered one of the unique characteristic feature of Indian classical music in general and karnatic classical music in particular. The very essence of classicism lies in improvisation. The improvisation has a few elements of mathematics which can be observed in the presentation of "Swarakalpana". These patterns are sometimes planned meticulously. In some cases these patterns are presented extempore. In both scenario the presence of mathematical elements and approach can be felt which exemplifies the relation between music and mathematics.

Instruments, Playing Techniques, Tuning and Mathematics:

Instruments deal with mathematics in many ways and at different stages. The structure, Making, Tuning involves some amount of mathematical calculations. Playing techniques, selection of accessories and parts also need the help of measures which leads to the intervention of mathematics in music. The size of an instruments, its resonator, depth and so on are prepared with precise calculation. The tuning is measured with frequency of pitch. The playing technique involves permutation-combination tempo, overtone etc are defined through the elements of mathematics. v❖

Influence of Other Genres on Carnatic Classical Music

Dr. UdayaKiran K.T & Dr. S.C. Sharma

Carnatic Classical Music has a unique and eternal quality which makes this system distinctive in global music scenario. Though our music has the history of centuries and lineage of legendaries, influences of other genres both classical and non-classical cannot be ruled out. After the glorious history it is the present that we are experiencing music in its perfect form and finest structure. For this, the effort and contribution of great personalities definitely deserves highest regards by many more generations to come. Both vocal and instrumental music reached their present form after intensive research and practical implementation and execution of highly intellect aspects of pure music. However, a few facts mentioned here might be subjective but, the quality of musical aspects and the general expectation and participation of musicians, listeners, and organisers are objective.

Influence is the result of interaction and the interaction again decides the qualitative aspects exchanged between two or more systems. Here let us assume that, the interchange or exchange is happening with two or more systems of music. The ideas that are exchanged come under many categories and they are: Religious, Spiritual, Lyrical, Scientific, Philosophical, Technological to quote a few. Right from the Vedic period to the present modern era, there is a strong footprint of these influences stated above, provided, we have a keen observation and focused, research oriented thinking about Carnatic Classical Music.

The earliest of such influence is of "Vedic Culture", where the influence of both religion and spirituality is found in many aspects of music. This includes; origin and development of "Swaras", "Shrutis", "Thalas". Musical instruments are a few examples which are the significant part of music even today. After the Vedic Culture, many historical events influenced our music system. The Mughal and Persian invaders intruded into our Country which also influenced our music system and divided it into two distinctive major systems, Carnatic and Hindustani Classical Music. This obviously influenced the lyrical part and in Hindustani Classical Music it can be found in the form of compositions, Ragas, technical terms etc. When it comes to "Philosophy", we can proudly say that our music system is one of the foremost traditional genres where the very subject of many compositions is nothing but the excerpts from Vedas, Upanishad, Puranas, Epics and many religious works. Yet another important point to be noted is that our composers tried to reform society with their philosophical thoughts wrapped with the glittering gem called Carnatic Classical Music, isn't it a philosophical approach? (Many compositions of trinity can be quoted as examples). When we think about the "scientific" aspect, our system can be considered as one of the ancient systems to enlighten about the frequency value of musical note to entire world. While Pythagorean Scale was in vogue in Western hemisphere, the concept of 22 Shrutis was already practically presented with theoretical explanation.

The influences found among different music systems are also noteworthy. Many influences in the form of "Basic Concepts", "Ragas", "Compositions", "Instruments", "Playing/Singing Techniques" stand as example and substantiate the mutual exchange between many music systems from distant past to contemporary music performances. We come across many practical evidences which make it clear that, Carnatic Classical Music has also included many ideas from not only inter-related subjects, but also from other genres of music.

Carnatic Classical Music system has not only adopted a few elements, concepts from other genres but also many aspects and major musical concepts from different music systems including non-classical and genres outside India. Mutthuswami Deekshithar

has composed a few compositions where the "Musical Part" (Datu) resembles that of some tunes of elementary western music. Though some songs are considered as children's or elementary songs, the influence cannot be ruled out. A few compositions of saint Sri Thyagaraja also stand as an example for the above. The adoption of "Violin" by Baluswami Deekshithar can be considered the greatest influence of Western Music that could have taken place during the past 4 Centuries. Presently many Western instruments have been played in Carnatic Classical Concert. Apart from these factors our own ragas such as Junjooti, Anandabhairavi etc. have their roots in Folk Music as opined by the scholars and musicians. Some instruments have a similar or nearest folk or ancient non classical ones which in course of time might have changed in shape, structure, playing technique, size etc. compared to some instruments of present times.

Finally the technological influence is the significant aspect which is gaining more focus as a result of rapid growth of technology in today's competitive World. We can also assume that our system even accepted it and made it an integral part of music. Right from learning to professional presentation, application of many technologies can be seen and felt. Many teaching aides are making the learning experience better. Concerts are reached to maximum number of audience with the help of technology. Recordings which can be considered the "Treasure Trobe" are archived using technology. Subtle and intricate aspects are made more clear and understandable with the advancement of recording techniques.

The above facts and analysis make it clear that Carnatic Classical Music has incorporated many significant developments and undergone changes in order to reach today's glorious height. Moreover, each and every subject whether it is music or any other science is interdependent. Hence, the growth of the subject is obviously with one or the other influence of a few inter related subjects. But, whatever the development may be, and whatever the changes, advancement takes place in the field of technology, it is the user who should make the best use of it in order to contribute to the concerned subject or genre.

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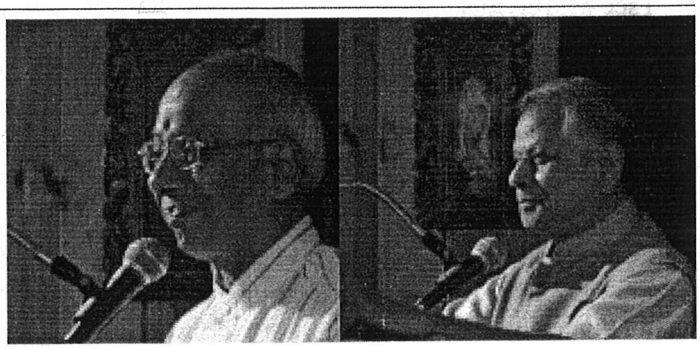
- *from CP 2*



The next day belonged to Abhiram Bode and Sanjay Nag. Abhiram Bode began with 'sAmi daya' varNa in kEdAragowLa followed by 'narasimha mAmava' in Arabhi. This was followed by 'bAgayanayya' (chandrajyOti) and a fast-paced chali nEnETlu (paras). He then presented a chaste rAga Alapana of tODi for the main song dAsukOvalEna in mishra jhampa tAla, a composition which highlights the beauty of 'da' in tODi. The neraval and swara for 'sowmitri tyAgaraju were very well rendered with poruttam patterns. The last concert of Nirantara commenced with kalyANi varNa and saragunapAlimpa which was preceded by a detailed Alapana of kEdAra gowLa. Sanjay Nag then presented a breezy varanArada (vijayashri). The main kriti of the concert was gnAnamosagarAda preceded by a bhriga-laden purvi kalyANi AlApana and with elaborate neraval and swara in paramAtmuDu line of charaNa. These two concerts were supported very well by Janardhan S on violin and Malola Simha on mridanga.

The two day's festival had 3 presentations of kEdAragowLa between the 4 artists and yet the audience savoured different flavours of the raga. This came out as a promise from the upcoming artists which demonstrates the objective of Nirantara concert series of Ananya.

ಸವ್ಯಸಾಚಿಜಗನ್ನಾಥದಾಸರಜೀವನ ಹಾಗೂ ಹರಿಕಥಾಮೃತಸಾರದಲ್ಲಿ ಸಂಗೀತದ ಮಹತ್ವ

ಅನಾದಿ ಕಾಲದಿಂದಲೂ ಭಾರತವೆಂಬ ಈ ಕರ್ಮಭೂಮಿಯಲ್ಲಿ ಹಲವು ಸಂತ ಶ್ರೇಷ್ಠರು, ಯತಿಗಳು, ಯೋಗಿಗಳು ನಮ್ಮ ಸನಾತನಧರ್ಮಕ್ಕೆಕ್ಲೈಬ್ಯವು ಆವರಿಸಿ ಸಮಾಜವು ವಿಸ್ಮೃತಿಗೊಂಡು ಸಂಕಷ್ಟಕ್ಕೀಡಾಗಿ ಅವನತಿಯ ಹಂತ ತಲುಪಿದಾಗ ಭಗವತ್ಪ್ರೇರಣೆಯಿಂದ ಆಯಾಕಾಲದಲ್ಲಿ ಅವತರಿಸಿ ಸನಾತನ ಹಿಂದೂ ಧರ್ಮವನ್ನು ಪುನರುಜ್ಜೀವನಗೊಳಿಸಿ ಮುನ್ನಡೆಸಿರುತ್ತಾರೆ. ಅವರುಗಳಲ್ಲಿ ಶ್ರೀಶಂಕರ ಭಗವತ್ಪಾದರು, ಶ್ರೀರಾಮಾನುಜಾಚಾರ್ಯರು, ಶ್ರೀಮಧ್ವಾಚಾರ್ಯರು, ಶ್ರೀ ವಿದ್ಯಾರಣ್ಯರು, ಶ್ರೀವಿಜಯೀಂದ್ರ ತೀರ್ಥರು, ಶ್ರೀರಾಘವೇಂದ್ರ ಸ್ವಾಮಿಗಳು ಹಾಗೂ ಇನ್ನೂ ಹಲವರು. ವಿಶಿಷ್ಟವೆಂದರೆ ಭಾರತದರಾಜಕೀಯ ವಿಪ್ಲವಗಳು, ಸಾಮಾಜಿಕ ಪರಿಸ್ಥಿತಿಗಳು ವಿಧರ್ಮೀಯರಕ್ರೂರ ದಾಳಿಗೆ ಸಿಲುಕಿ ಪ್ರತಿಗಾಮಿತನಕ್ಕೆ ನಲುಗಿ ತತ್ಪರಿಣಾಮವಾಗಿ ಸನಾತನಧರ್ಮವು ಹಲವು ಆಚಾರ–ವಿಚಾರ, ಭಾಷೆ–ಪಂಗಡಗಳು, ಮತ ಸಿದ್ಧಾಂತಗಳನ್ನು ಹೊಂದಿದ್ದಾಗ್ಯೂ ಸಹ ಅದು ಭಾರತೀಯತೆಯನ್ನು ಹಾಗೂ ಅದರಜನಮಾನಸವುತನ್ನ ಸಹಿಷ್ಣತೆ, ಏಕತೆ ಹಾಗೂ ಸೌಹಾರ್ದತೆಯನ್ನು ಕಳೆದುಕೊಳ್ಳದೆ ಜಗತ್ತಿನ ಹಲವು ದೇಶಗಳ ಮತಗಳ ಮಧ್ಯೆ ವಿಭಿನ್ನ ವಾಗಿ ನಿಲ್ಲುತ್ತದೆಅಲ್ಲದೆ ವಿಶಿಷ್ಟವಾದ ಸ್ಥಾನವನ್ನು ಪಡೆದಿದೆ. ಇವರುಗಳಿಂದ ಕೇವಲ ಭಕ್ತಿ ಪಂಥದ ಪರಂಪರೆಯ ಬೆಳವಣಿಗೆಯಲ್ಲಿದೆ ಆಯಾ ಪ್ರಾಂತ್ಯದ ಭಾಷೆ, ಸಾಹಿತ್ಯ ಹಾಗೂ ಸಂಗೀತದ ನವೀನ ಪ್ರಕಾರದ ಅಭಿವೃದ್ಧಿಯೂ ಆಗಿರುತ್ತದೆ.

ಇದಕ್ಕೆಲ್ಲಾಕಾರಣಕರ್ತರು ನಮ್ಮಗಳ ಮಧ್ಯೆಜನಸಾಮಾನ್ಯರಾಗಿ ಉದ್ಭವಿಸಿ ಸಮಾಜಕ್ಕೆದಾರಿದೀಪವಾಗಿಇದ್ದು ಸಂಘಟಿಸಿ ಸಮೂಹ ಬಾಳ್ವೆಗೆ ಒತ್ತು ನೀಡಿದ ಸಂತರು ಹಾಗೂ ಯತಿಗಳು.ಅದರಲ್ಲೂ ಭಾರತದ ಮಧ್ಯಕಾಲೀನ ಯುಗದಲ್ಲಿದಕ್ಷಿಣ ಭಾರತದಲ್ಲಿ ಬಂದಂತಹ ಸಂತರುಗಳಲ್ಲಿ 18–19ನೇ ಶತಮಾನದಲ್ಲಿ ಇದ್ದಂತಹ ಅಸಾಧಾರಣ ಪ್ರತಿಭೆಯಜಗನ್ನಾಥದಾಸರುಅವರಜೀವನ ಹಾಗೂ ಕನ್ನಡ ಸಾರಸ್ವತ ಲೋಕಕ್ಕೆ ಅವರಅನನ್ಯವಾದದು.

ಮೊದಲಿನಿಂದಲೂ ನಮ್ಮ–ನಮ್ಮಲ್ಲಿರಾಜಕೀಯಕಾರಣಕ್ಕೆ ಹೊರತು ಪಡಿಸಿ, ಸಾಮಾಜಿಕವಾಗಿ, ಬೌದ್ಧಿಕವಾಗಿ ಹಾಗೂ ಆಧ್ಯಾತ್ಮಿಕವಾಗಿಜನಪದವುಯಾವುದೇ ಗಡಿಗಳ ಮಿತಿಇಲ್ಲದೆಅಥವಾ ಅವುಗಳ ಎಲ್ಲೆ ಮೀರಿ ಭಾವನಾತ್ಮಕವಾಗಿ ಬೆಸೆದುಕೊಂಡಂತಹವು, ಶಾಂತಿ–ಸೌಹಾರ್ದಕ್ಕೆಯಾವುದೇಗಡಿ ಬೇಲಿಗಳು ಬೇಕಿಲ್ಲ.

ಕೃಷ್ಣೆ, ತುಂಗ–ಭದ್ರಾ ನದಿಗಳು ಹರಿವಫಲವತ್ತಾದಪಾತ್ರವಾದಕ ರ್ನಾಟಕ–ಆಂಧ್ರಪ್ರದೇಶವು ಹಲವು ಶ್ರೇಷ್ಠ ವಿದ್ವನ್ಮಣಿಗಳ, ಕವಿಗಳ, ದಾರ್ಶನಿಕರ, ತತ್ತ್ವವೇತ್ತರತವರೂರು.ಇಲ್ಲಿಇದ್ದಂತಹ ಸಣ್ಣ ಪುಟ್ಟ ಸಂಸ್ಥಾನಗಳಾದ ಅದೋನಿ, ಗದ್ವಾಲ್, ರಾಯಚೂರು ಪರಂಪರಾನುಗತವಾಗಿ ಸಂಗೀತ, ಸಾಹಿತ್ಯ, ಶಾಸ್ತ್ರಗಳ ಅಧ್ಯಯನ ಹಾಗೂ ಮುಖ್ಯವಾಗಿ ಹರಿದಾಸಕೂಟಕ್ಕೆತಾಯಿ ಬೇರು.

18ನೇ ಶತಮಾನದ ಆದಿ ಭಾಗದಲ್ಲಿ ಶ್ರೀರಾಘವೇಂದ್ರ ಯತಿಗಳಿಂದ ಸ್ಥಾಪಿಸಲ್ಪಟ್ಟ ಮಂತ್ರಾಲಯವು, ಅವರು ಬೃಂದಾವನಸ್ಥರಾದ ನಂತರ ಅವರ ಪರಂಪರೆಯ ಯತಿಗಳಿಂದ ಸಂಸ್ಕೃತ ಸಾಹಿತ್ಯ ಮತ್ತುದ್ವೈತ ಸಿದ್ಧಾಂತ ಪ್ರಮುಖ ಅಧ್ಯಯನ ಕೇಂದ್ರವಾಯಿತು. ಏತನ್ಮಧ್ಯೆ ತಾಳಿಕೋಟೆ ಯುದ್ಧಾನಂತರ ಬಲಿಷ್ಠ ವಿಶ್ವವಿಖ್ಯಾತ ವಿಜಯನಗರ ಸಾಮ್ರಾಜ್ಯದ ಪತನಾನಂತರ, ಹಿಂದೂಧರ್ಮ–ಸಂಸ್ಕೃತಿ, ಸಾಹಿತ್ಯ–ಕಲೆಗಳಿಗೆ ಮರ್ಮಾಘಾತವಾದರೂ ಸಹ ಅನ್ಯಧರ್ಮೀಯರಿಂದಅದನ್ನು ಸಂಪೂರ್ಣ ನಾಶಮಾಡಲಾಗಲಿಲ್ಲ. ಸನಾತನ ಹಿಂದೂಧರ್ಮಕ್ಕೆ ಮಹಾನ್ ವೃಕ್ಷವಾಗಿ ಆಶ್ರಯದಂತಿದ್ದ ವಿಜಯನಗರ ಸಾಮ್ರಾಜ್ಯವು ಕುಸಿದರೂ ಸಹ ಕಾಲ ಚಕ್ರ ಉರುಳಿದಂತೆ ತ್ವರಿತಗತಿಯಲ್ಲಿ ಮತ್ತೆ ಕಲೆ–ಸಂಸ್ಕೃತಿ–ಸಾಹಿತ್ಯವು ಎಲ್ಲೆಡೆ ಚಿಗುರೊಡೆಯಿತು–ಇದಕ್ಕೆ ಮುಖ್ಯಕಾರಣ ಹರಿದಾಸ

ಕೂಟ ಎಂದರೆ ಅತಿಶಯೋಕ್ತಿಯಲ್ಲ. ಹರಿದಾಸಕೂಟದಆಂದೋಲನದಲ್ಲಿರಚನೆಯಾದ ಸಾಹಿತ್ಯವು ಯಾವುದೇ ಸಾಂಸ್ಥಿಕ ರೂಪಗಳಾಗಲೀ, ಅವರತತ್ತ್ವ ಸಿದ್ಧಾಂತಗಳ ಪ್ರಸರಣೆಯಲ್ಲಿ ತೊಡಗಿಸಿಕೊಂಡಿದ್ದ ದಾಸರುಗಳು ಯಾವುದೇ ನಿರ್ದಿಷ್ಟ ಮಠಗಳಿಗೆ ಆತುಗೊಳ್ಳದೆ ಅಥವಾ ಗುರುತಿಸಿಕೊಳ್ಳದೆ ನಿರಂತರವಾಗಿ, ಪರಿತ್ಯಕ್ತ ಹಾಗೂ ಸರ್ವ ನಿರಾಕರಣಾ ಮನೋಭಾವವುಳ್ಳವರಾಗಿದ್ದುದು ದಾಸ ಸಾಹಿತ್ಯವುಜನಸಾಮಾನ್ಯರಎಲ್ಲ ಮನ-ಮನೆಗಳಲ್ಲಿ ಜೀವನದ ಶೈಲಿಯಾಗಿದ್ದಕಾರಣ ಮುಸಲ್ಮಾರ ಆಡಳಿತದಲ್ಲಿಯೂ ಅವರಕೆಂಗಣ್ಣಿಗೆಗುರಿಯಾಗದೆ ಹಾಗೂ ಹಸ್ತಕ್ಷೇಪವಿಲ್ಲದೆಗುಪ್ತಗಾಮಿನಿಯಾಗಿ ಸಾಮಾಜಿಕಜಾಗೃತಿ ಹಾಗೂ ಮೌನಕ್ರಾಂತಿಗೆ ಅನುವು ಮಾಡಿಕೊಟ್ಟಿತು. ಇಂತಹವರಲ್ಲಿ ಶ್ರೀ ಜಗನ್ನಾಥದಾಸರುಅಗ್ರಗಣ್ಯರು.

1727ರಲ್ಲಿ ರಾಯಚೂರಿನ ಮಾನ್ವಿಯ (ತಾಲತಿ) ಅನುಕೂಲಸ್ಥ ವೈದಿಕ ಕುಟುಂಬದ ಶ್ರೀ ನರಸಪ್ಪ ದಂಪತಿ ಗಳಿಗೆ ಜನಿಸಿದ ಶ್ರೀ ಜಗನ್ನಾಥದಾಸರ ಮೂಲ ಹೆಸರುಶ್ರೀನಿವಾಸ.ಬಾಲ್ಯದಲ್ಲೇಅಸಾಧಾರಣ ಕಲಿಕಾ ಸಾಮರ್ಥ್ಯ ವಿದ್ದ ಶ್ರೀನಿವಾಸನು ಕನ್ನಡ, ಸಂಸ್ಕೃತ, ವ್ಯಾಕರಣ, ತರ್ಕಶಾಸ್ತ್ರ ಹಾಗೂ ತತ್ವಶಾಸ್ತ್ರಗಳಲ್ಲಿ ಪಾಂಡಿತ್ಯ ಗಳಿಸುತ್ತಾನೆ.ಎಳವೆಯಲ್ಲಿಯೇ ಸಂಸ್ಕೃತದಲ್ಲಿ ಪದ್ಯಗಳನ್ನು ರಚಿಸುವ ಸಾಮರ್ಥ್ಯ ಹೊಂದ್ದಿದ್ದ ಬಾಲಕ ಶ್ರೀನಿವಾಸನು ಶ್ರೀ ತಿಮ್ಮಣ್ಣಯ್ಯ ಗುರುಗಳ ಬಳಿ ಸಂಸ್ಕೃತ ಹಾಗೂ ತತ್ವಶಾಸ್ತ್ರಗಳಲ್ಲಿ ವಿಶೇಷ ಪರಿಣತಿ ಪಡೆಯುತ್ತಾನೆ.ಮುಂದೆತತ್ವ ಪ್ರಕಾಶಿಕಾ ಹಾಗೂ ನ್ಯಾಯ ಸುಧಾ ಇವುಗಳ ಮೇಲೆ ಉಪನ್ಯಾಸ ನೀಡುವಷ್ಟುಜ್ಞಾನ ಸಿದ್ಧಿಯನ್ನು ಪಡೆದ ಶ್ರೀನಿವಾಸ, ಶ್ರೀ ವರದೇಂದ್ರ ಸ್ವಾಮಿಗಳಲ್ಲಿ ಶ್ರೀ ರಾಘವೇಂದ್ರ ಸ್ವಾಮಿಗಳ ಟೀಕಾ ಗ್ರಂಥಗಳ ಅಧ್ಯಯನ.ಅಂದಿನ ಮಂತ್ರಾಲಯದ ಯತಿಗಳಾದ ಶ್ರೀವಾಗೀಶ ತೀರ್ಥರಿಂದತಮ್ಮ ಪ್ರಖರ ಪಾಂಡಿತ್ಯದಿಂದ ಶ್ಲಾಘನೆಗೆ ಪಾತ್ರರಾಗಿ ಗುರುತಿಸಲ್ಪಡುತ್ತಾನೆಯುವ ವಿದ್ವನ್ಮಣಿ ಶ್ರೀನಿವಾಸ.ತರುವಾಯ ಗುರುಗಳಾದ ಶ್ರೀ ವರದೇಂದ್ರಸ್ವಾಮಿಗಳೊಂದಿಗೆ ದೇಶ ಸಂಚಾರಕೈಗೊಂಡುಎಲ್ಲಾ ವಿದ್ವತ್ ಸಭೆಗಳಲ್ಲಿ, ಧಾರ್ಮಿಕಉಪನ್ಯಾಸ, ಸಂವಾದಗಳಲ್ಲಿ ಅವಿರತವಾಗಿ ಭಾಗವಹಿಸುತ್ತಾರೆ.ಇದರಲ್ಲಿ ಪ್ರಮುಖವಾದುದು ಪೂನಾದಲ್ಲಿ ನಡೆದ ಸಂವಾದದಲ್ಲಿ ಪೂರ್ವ ಮೀಮಾಂಸಕುರಿತು ನಡೆಸಿದವಾದ ಸರಣಿಯುಎಲ್ಲರಿಂದ ಮೆಚ್ಚುಗೆ ಹಾಗೂ ಕೀರ್ತಿಗೆ ಭಾಜನರಾಗುತ್ತಾರೆ ಹಾಗೂ ಭವಿಷ್ಯದದ್ವೈತ ಸಿದ್ಧಾಂತದ ಅದ್ವಿತೀಯ ವಾಕ್ಪಟುವಿನ ಉಗಮವನ್ನು ಅಂದಿನ ವಿದ್ವಾಂಸರ ವಲಯವುಕಂಡು ಬೆರಗಾಗುತ್ತದೆ.

ಇದರಿಂದಾಗಿ ಶ್ರೀನಿವಾಸನು 'ಶ್ರೀನಿವಾಸಾಚಾರ್ಯ'ನೆಂದು ಖ್ಯಾತಿ ಗಳಿಸುತ್ತಾನೆ. ತರುವಾಯ ಶ್ರೀನಿವಾಸಾಚಾರ್ಯನಿಗೆ ಗುರು-ಹಿರಿಯರು ವಿವಾಹವನ್ನು ನೆರವೇರಿಸುತ್ತಾರೆ.ಯಶಸ್ಸು, ಕೀರ್ತಿ, ಸಂಪತ್ತು, ಕುಲ ಮದ, ಸ್ಥಾನ-ಮಾನಗಳಿಂದಾಗಿ ಸಹಜವಾಗಿಯೇ ಶ್ರೀನಿವಾಸಾಚಾರ್ಯನಿಗೆಅಹಂಕಾರ ಮೂಡಿರುತ್ತದೆ.ಇತ್ತ ಮಾನ್ವಿಯ ಹತ್ತಿರದ ಚೀಕಲಪಾರಿಯಲ್ಲಿ ವಿಜಯದಾಸರು ವಾಸವಿರುತ್ತಾರೆ, ಅವರದು ಭಿಕ್ಷಾ ವೃತ್ತಿಜೀವನ. ಇವರು ಶ್ರೀನಿವಾಸಾಚಾರ್ಯನತಾಯಿಯಕಡೆಯ ನಿಕಟ ಸಂಬಂಧಿ. ಶ್ರೀಮಂತಿಕೆ ಹಾಗೂ ವಿದ್ಯಾ ಮದದಿಂದಾಗಿ ಶ್ರೀನಿವಾಸಾಚಾರ್ಯನಿಗೆ ಈ ಹರಿದಾಸರನ್ನು ಕಂಡರೆ ಅಷ್ಟಕಷ್ಟೆ, ನಿಕೃಷ್ಟ ಭಾವ-ಪರಿಣಾಮವಾಗಿ ಒಂದು ಸಂದರ್ಭದಲ್ಲಿ ಶ್ರೀನಿವಾಸಾಚಾರ್ಯನು ವಿಜಯದಾಸರನ್ನು'ಕೂಸಿಮಗ ದಾಸ'ಎಂದು ಅವಹೇಳನ ಮಾಡುತ್ತಾನೆ. ಮತ್ತೊಮ್ಮೆ ವಿಜಯದಾಸರು ಪೂಜಾ ವ್ರತಕೈಗೊಂಡು ಶ್ರೀನಿವಾಸಾಚಾರ್ಯನನ್ನು ಭೋಜನಕ್ಕೆ ಆಹ್ವಾನಿಸಿದಾಗ, ತಾತ್ಸಾರ ಭಾವದಿಂದ ಶ್ರೀನಿವಾಸಾಚಾರ್ಯ ಹೋಗದೆತನಗೆ ಹೊಟ್ಟೆ ನೋವೆಂದು ಮನೆಯಲ್ಲಿಯೇ ಉಳಿದು ಬಿಡುತ್ತಾನೆ. ಇದರಿಂದಾಗಿ ವಿಜಯದಾಸರು ಮನ ನೊಂದು ಸುಮ್ಮನಾಗುತ್ತಾರೆ. ಆದರೆ ಇತ್ತ ಶ್ರೀನಿವಾಸಾಚಾರ್ಯನಿಗೆ ನಿಜವಾಗಿಯೂ ಹೊಟ್ಟೆ ನೋವು ಪ್ರಾರಂಭವಾಗಿ ಕಾಲ ಕ್ರಮೇಣ ನರಳಿ ನಿತ್ರಾಣವಾಗುವ ಹಂತತಲುಪುತ್ತಾನೆ. ಮಂತ್ರಾಲಯಕ್ಕೆ ಹರಕೆ ಹೊತ್ತು ಸೇವೆ ಸಲ್ಲಿಸಿದಾಗ್ಯೂ ಸಹ ಹೊಟ್ಟೆ ನೋವು ಹತೋಟಿಗೆ ಬರದೆ ಉಳಿದಾಗ ಆತ್ಮಹತ್ಯೆಗೆ ಯೋಚಿಸಿದ ಶ್ರೀನಿವಾಸಾಚಾರ್ಯನಿಗೆ ಶ್ರೀ ರಾಘವೇಂದ್ರ ಸ್ವಾಮಿಗಳು ಸ್ವಪ್ನದಲ್ಲಿ ಕಾಣಿಸಿಕೊಂಡು ವಿಜಯದಾಸರಲ್ಲಿಕ್ಷಮೆ ಬೇಡುವಂತೆ ಅನುಗ್ರಹಿಸುತ್ತಾರೆ. ಅದರಂತೆ ಶ್ರೀನಿವಾಸಾಚಾರ್ಯ ಶ್ರೀ ವಿಜಯದಾಸರಲ್ಲಿಕ್ಷಮೆ ಬೇಡಿದಾಗ, ಮನ ಕರಗಿ ವಿಜಯದಾಸರು ಉತ್ತಾನೂರಿನಲ್ಲಿದ್ದ ತಮ್ಮ ಶಿಷ್ಯ ಶ್ರೀ ಗೋಪಾಲದಾಸರಲ್ಲಿ ಕಳುಹಿಸುತ್ತಾರೆ.ಒಂದುಕಾಲದಲ್ಲಿದಾಸರನ್ನುಕಂಡರೆತಿರಸ್ಕರಿಸುತ್ತಿದ್ದಇಂದುಅವರ ಸರಳತೆ

ಹಾಗೂ ಭಕ್ತಿಯ ಪಾರಮ್ಯಕಂಡು ಶರಣಾಗಿದಾಸಕೂಟಕ್ಕೆ ಸೇರುತ್ತಾನೆಹಾಗೂ ಶ್ರೀ ಗೋಪಾಲ ದಾಸರುತಮ್ಮ ಆಯಸ್ಸಿನ 40 ವರ್ಷಗಳನ್ನು ಶ್ರೀನಿವಾಸಾಚಾರ್ಯನಿಗೆಧಾರೆಯೆರೆದು ಉಳಿಸುತ್ತಾರೆ.ಅವರಂತೆಜೀವನ ಪ್ರಾರಂಭ ಗೊಂಡು ಶ್ರೀನಿವಾಸಾಚಾರ್ಯನ ಜೀವ ಹಿಂಡುವ ಹೊಟ್ಟೆ ನೋವಿನ ಯಾತನೆಯು ಮುಕ್ತವಾಗುತ್ತದೆ. ಒಮ್ಮೆ ನದಿಯಲ್ಲಿ ಸ್ನಾನ ಮಾಡುತ್ತಿದ್ದಾಗ'ಜಗನ್ನಾಥವಿಠಲ'ಎಂದುಕೆತ್ತಿದ್ದ ಶಿಲೆ ದೊರೆತು, ತರುವಾಯ ಶ್ರೀನಿವಾಸಾಚಾರ್ಯನು'ಜಗನ್ನಾಥದಾಸ'ನಾಗುತ್ತಾನೆ. ಮುಂದೆ ನಡೆದದ್ದೆಲ್ಲಾಒಂದುಅಸದೃಶ ಪವಾಡ, ತೀರ್ಥ ಕ್ಷೇತ್ರಗಳಿಗೆ ನಿರಂತರ ಪರ್ಯಟನ, ಕ್ಷೇತ್ರ ಸಂದರ್ಶನ ಹಾಗೂ ಹರಿದಾಸ ಸಾಹಿತ್ಯವನ್ನು ಮತ್ತೆ ಮುಂಚೂಣಿಗೆ ಶ್ರೀಜಗನ್ನಾಥ ದಾಸರುಕೊಂಡೊಯುತ್ತಾರೆ.ಜಗನ್ನಾಥದಾಸರುದಾಸ ಸಾಹಿತ್ಯಕ್ಕೆ ಹಲವು ಕೀರ್ತನೆಗಳು ಹಾಗೂ ಗ್ರಂಥಗಳನ್ನು ರಚಿಸುವುದರ ಮೂಲಕ ಅದ್ವಿತೀಯಕೊಡುಗೆ ಸಲ್ಲಿಸುತ್ತಾರೆ. ಅವುಗಳಲ್ಲಿ ಪ್ರಮುಖವಾದುದು 'ಹರಿಕಥಾಮೃತಸಾರ', 32 ಅಧ್ಯಾಯಗಳುಳ್ಳಸುಮಾರು 967 ಷಟ್ಪದಿಯಇದು ಮಧ್ವ ಸಿದ್ಧಾಂತದ ದ್ವೈತತತ್ವ ವನ್ನುಆಧಾರವಾಗಿಟ್ಟುಕೊಂಡು ರಚಿತವಾದ ಅದ್ಭುತವಾದ ಕಾವ್ಯ ಸೃಷ್ಟಿ.

ಶ್ರೀ ಜಗನ್ನಾಥದಾಸರು 40 ವರ್ಷಗಳ ಆಯಸ್ಸು ಪಡೆದು ಪುನರ್ಜನ್ಮ ಪಡೆದ ನಂತರ, ಇವರ ಬದುಕಿನಲ್ಲಿ ಹಲವು ಪವಾಡಗಳು ನಡೆದು ಇವರು ಅಪರೋಕ್ಷ ಜ್ಞಾನಿಗಳೆಂದು ಸಾಬೀತಾಗುತ್ತದೆ ಹಾಗೂ ಸ್ವತಃ ಶ್ರೀ ರಾಘವೇಂದ್ರ ಯತಿಗಳೇ ಇವರಿಗೆದರ್ಶನ ನೀಡಿದ ಪ್ರಸಂಗವೂ ಸಂಭವಿಸುತ್ತದೆ.ಈ ಸಂದರ್ಭವನ್ನು ಶ್ರೀ ಜಗನ್ನಾಥದಾಸರು' ಎದ್ದು ಬರುತಾರೆ ನೋಡೆ, ಮುದ್ದು ಬೃಂದಾವನ ಮಧ್ಯದೊಳಗಿಂದ ತಿದ್ದಿ ಹಚ್ಚಿದ ನಾಮ ಮುದ್ರೆಯೊಳೊಪ್ಪುತಾ' ಎಂಬ ಕೀರ್ತನೆಯಲ್ಲಿ ಚಿತ್ರಿಸಿದ್ದಾರೆ.

ತರುವಾಯ ಶ್ರೀ ಜಗನ್ನಾಥದಾಸರು ಭಾದ್ರಪದ ಶುಕ್ಲ ನವಮಿಯಂದು, ಎಂದು ಗುರುಗಳ ಅನುಗ್ರಹದಿಂದ 40 ವರ್ಷಗಳ ಆಯಸ್ಸು ಪಡೆದು ಪುನರ್ಜನ್ಮ ಪಡೆದರೋಅದೇ ದಿನ, ತಮ್ಮ 82ನೇ ವಯಸ್ಸಿನಲ್ಲಿ ತಮ್ಮತೊಡೆಯ ಮೇಲೆ ತಂಬೂರಿ ಇಟ್ಟುಕೊಂಡು ಶಿಷ್ಯರ ಪ್ರಶ್ನೆಗಳಿಗೆ ಉತ್ತರಿಸುತ್ತಾ, ಕಂಬಕ್ಕೊರಗಿಕೊಂಡು ಮುಗುಳ್ನಗುತ್ತಾ,17ನೇ ಸೆಪ್ಟೆಂಬರ್ 1809ರಂದು, ಮಾನ್ವಿಯಲ್ಲಿತಮ್ಮ ಶರೀರವನ್ನು ತ್ಯಜಿಸಿ ವಿಷ್ಣು ಸಾಯುಜ್ಯವನ್ನು ಹೊಂದುತ್ತಾರೆ.

ಶ್ರೀ ಜಗನ್ನಾಥದಾಸರಿಗೆ ಸಂಗೀತದಲ್ಲಿ ಒಲವು ಹಾಗೂ ಪ್ರೌಢಿಮೆಇತ್ತುಎಂಬುದನ್ನು ಪುಷ್ಟೀಕರಿಸುವ ಅಂಶವು ಹರಿಕಥಾಮೃತಸಾರದಲ್ಲಿ ನನಗೆ ವಿಶಿಷ್ಟವಾದ ಕೆಲವು ಪದ್ಯದ ಸಾಲುಗಳಲ್ಲಿ ನನಗೆ ಗೋಚರಿಸಿದ್ದು ಅವುಗಳನ್ನು ಈ ಕೆಳಕಂಡಂತೆ ಉದಾಹರಿಸಿದ್ದೇನೆ.

ವಿಭೂತಿ ಸಂಧಿ :

ಜಲಜನಾಭನ ಮೂರ್ತಿ ಮನದಲಿ
ನೆಲೆಗೊಳಿಸಿ ನಿಶ್ಚಲ ಸುಭಕುತಿಯಲಿ
ಛಳಿ ಬಿಸಿಲು ಮಳೆ ಗಾಳಿಗಳ ನಿಂದಿಸದೆ ನಿತ್ಯದಲಿ
ನೆಲದಲಿಹ ಗಂಧವೆ ಸುಗಂಧವು
ಜಲವೆ ರಸರೂಪವೆ ಸುದೀಪವು
ಎಲರುಚಾಮರಶಬ್ದ ವಾದ್ಯಗಳರ್ಪಿಸಲು ಒಲಿವ ॥ 13 ॥

<u>ತಾತ್ಪರ್ಯ:</u> ಕಮಲನಾಭನ ಮೂರ್ತಿಯನ್ನು ಮನದಲ್ಲಿ ನೆಲೆಗೊಳಿಸಿ ನಿಶ್ಚಲವಾದ ಭಕ್ತಿಯಿಂದಕೂಡಿ ಮಳೆ, ಗಾಳಿ, ಬಿಸಿಲು, ಚಳಿ ಮೊದಲಾದ ಪ್ರಾಕೃತಿಕಅಡೆ ತಡೆಗಳನ್ನು ಗಣನೆಗೆತಾರದೆ ಭೂಮಿಯ ವಾಸನೆಯನ್ನೇಗಂಧವೆಂದೂ, ನೀರಿನಲ್ಲಿರಸವನ್ನೇ ಷಡ್ರಸವೆಂದೂ, ಅಗ್ನಿಯನ್ನೇ ದೀಪವೆಂದೂ, ಗಾಳಿಯ ಬೀಸುವಿಕೆಯೇಚಾಮರವೆಂದೂ, ಶಬ್ದಗಳನ್ನೇ ವಾದ್ಯವೆಂದೂ ತಿಳಿದು ಅವುಗಳನ್ನು ಶ್ರೀಹರಿಗೆ ಅರ್ಪಿಸಿದರೆ ಅವನು ಒಲಿಯುವನು.

ಪಂಚತನ್ಮಾತ್ರಾ ಸಂಧಿ

ಈರೆರಡುದೇಹೋರ್ಮಿ ಭೂತಗ

ಳಾರಧಿಕ ದಶಋಗ್ವಿನುತ ಲ

ಕ್ಷ್ಮೀರಮಣ ವಿಷ್ಣ್ವಾಖ್ಯರೂಪದಿ ಚತುಷಷ್ಟಿಕಲಾ

ಧಾರಕನು ಮುಖ್ಯರೊಳಿದ್ದು ಸತತ ವಿ

ಹಾರ ಮಾಳ್ಪನು ಚತುಷ್ಪಾದಾಹ್ವಯದಿ ಲೋಕದೊಳು ॥ 7 ॥

ತಾತ್ಪರ್ಯ: ನಾಲ್ಕು ದೇಹಗಳೊಳಗಾದ ಸ್ಥೂಲ ದೇಹವುಆರು ಪ್ರಕಾರವಾದ ತರಂಗಗಳಿಂದ ಕೂಡಿರುವುದು. ಇಲ್ಲಿ ಹದಿನಾರು ಋಕ್ಕುಗಳ ಪುರುಷ ಸೂಕ್ತದಿಂದಸ್ತುತ್ಯನಾದ ಶ್ರೀಲಕ್ಷ್ಮೀರಮಣನು ಅರವತ್ತ ನಾಲ್ಕು ಕಲೆಗಳಿಗೆ ಆಧಾರ ಭೂತನಾಗಿ ವಿಷ್ಣುವೆಂದೆನಿಸಿಕೊಂಡು ಬ್ರಹ್ಮರುದ್ರಾದಿ ಮುಖ್ಯರಲ್ಲಿದ್ದುಚತುಷ್ಪಾದಧರ್ಮಭೂತನಾಗಿ ಲೋಕದಲ್ಲಿ ವಿಹರಿಸುವನು.

ಶ್ವಾಸ ಸಂಧಿ

ಸ್ವರಮಣಗುಣರೂಪಸಪ್ತ

ಸ್ವರಗಳಿಂದಲಿ ಪಾಡುತಿಹತುಂ

ಬರನೆ ಮೊದಲಾದಖಿಳ ಗಂಧರ್ವರುರಮಾಪತಿಯ

ಪುರದಉತ್ತರಬಾಗಿಲಾಧಿಪ

ಸುರಪ ಶಚಿಗ ಸಮಾನ ವಾಯುಗ

ಹರಿನ್ಮಣಿನಿಭ ಶಾಂತಿಪಯನಿರುದ್ಧನೈದುವರು ॥ 19 ॥

ತಾತ್ಪರ್ಯ:ಸ್ವತಂತ್ರರೂಪನಾದಶ್ರೀಹರಿಯ ಗುಣ-ರೂಪಗಳನ್ನು ಸಪ್ತ ಸ್ವರಗಳಲ್ಲಿ ಹಾಡುತ್ತಿರುವತುಂಬುರರು ಮೊದಲಾದ ಸರ್ವಗಂಧರ್ವರು, ವೈಕುಂಠದಉತ್ತರದ ಬಾಗಿಲಿನ ಅಧಿಪತಿಯಾದ ಶಚೀಪತಿಇಂದ್ರನಅಂತರ್ಗತ ವಾಯುದೇವರ ಒಳಗಿದ್ದು ಇಂದ್ರ ನೀಲದಂತೆ ಹೊಳೆಯುವ ಅನಿರುದ್ಧನನ್ನು ಹೊಂದುವರು.

ಸ್ವಾತಂತ್ರ್ಯದಾನ ಸಂಧಿ

ಆ ಪರಬ್ರಹ್ಮನಲಿ ತ್ರಿಜಗ

ದ್ವ್ಯಾಪಕತ್ವ ನಿಯಾಮಕತ್ವ

ಸ್ಥಾಪಕತ್ವ ವಶತ್ವಈಶತ್ವಾದಿ ಗುಣಗಳಿಗೆ

ಲೋಪವಿಲ್ಲೇಕಪ್ರಕಾರ ಸ್ವ

ರೂಪವೆನಿಪವು ಸರ್ವಕಾಲದಿ

ಪೋಪವಲ್ಲವುಜೀವರಿಗೆದಾಸತ್ವದೋಪಾದಿ ॥ 23 ॥

ನಿತ್ಯನೂತನ ನಿರ್ವಿಕಾರ ಸು

ಹೃತ್ತಮ ಪ್ರಣವಸ್ಥವರ್ಣೋ

ತ್ಪತ್ತಿಕಾರಣ ವಾಙ್ಮನೋಮಯಸಾಮಗಾನರತ

ದತ್ತ ಕಪಿಲ ಹಯಾಸ್ಯರೂಪದಿ

ಪೃಥಕ್ ಪೃಥಕ್ ಜೀವರೊಳಿದ್ದು ಪ್ರ

ವರ್ತಿಸುವನವರವರಯೋಗ್ಯತೆ ಕರ್ಮವನುಸರಿಸಿ ॥ 24 ॥

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ತಾತ್ಪರ್ಯ : ಪರಬ್ರಹ್ಮನಲ್ಲಿ ಮೂರು ಲೋಕಗಳಲ್ಲಿನ ವ್ಯಾಪ್ತತ್ವ, ನಿಯಾಮಕತ್ವ, ಸ್ಥಾಪಕತ್ವ, ವಶತ್ವ ಮತ್ತುಈಶತ್ವ ಇವೇ ಮೊದಲಾದ ಗುಣಗಳು ಯಾವತ್ತೂಒಂದೇರೀತಿಯಾಗಿ ಸ್ವರೂಪವಾಗಿಇರುವವು. ಜೀವರಿಗೆದಾಸತ್ವ ಎಂಬ ದೋಷವು ಹೋಗುವುದಿಲ್ಲ. ಹಾಗೆಯೇ ನಿತ್ಯ ನೂತನನೂ, ನಿರ್ವಿಕಾರನೂ, ಪ್ರಾಣಸಮಬಂಧುವು, ಓಂಕಾರೋತ್ಪತ್ತಿಕಾರಣನೂ, ವಾಙ್ಮಯ ಮನೋಮಯನೂ, ಸಾಮಗಾನ ಪ್ರಿಯನೂದತ್ತ–ಕಪಿಲ ಹಯವದನ ರೂಪಗಳಿಂದ ಬೇರೆ ಬೇರೆಜೀವರಲ್ಲಿದ್ದುಅವರವರಯೋಗ್ಯತೆ ಮತ್ತು ಕರ್ಮಗಳನ್ನನುಸರಿಸಿ ನಡೆಯುವನು.

ಬಿಂಬಾಪರೋಕ್ಷ ಸಂಧಿ :

ಜೀವರಾಶಿಯೊಳಮೃತ ಶಾಶ್ವತ
ಸ್ಥಾವರಗಳೊಳು ಸ್ಥಾಣುನಾಮಕ
ನಾವಕಾಲದಲಿಪ್ಪನಜಿತಾನಂತನೆಂದೆನಿಸಿ
ಗೋಂವಿಂದಾಪತಿಗಾಯನ ಪ್ರಿಯ
ಸಾವಯವ ಸಾಹಸ್ರನಾಮ ಪ
ರಾವರೇಶ ಪವಿತ್ರಕರ್ಮ ವಿಪಶ್ಚಿತ ಸುಧಾಮ ॥ 22 ॥

ತಾತ್ಪರ್ಯ : ಅನಂತ ಜೀವರಾಶಿಯಲ್ಲಿ ಅಮೃತನಾಗಿ, ಶಾಶ್ವತನಾಗಿ ಸ್ಥಾಣು ನಾಮಕನಾಗಿ, ಅಜಿತಾದ್ಯಂತಾನಂತ ಮೂರ್ತಿಯಾಗಿ ಸದಾ ಇರುವನು. ಗೋವಿಂದಾಪತಿಯು ಎಂದರೆ ವೇದಶಾಸ್ತ್ರಜ್ಞರ ಅರಸನಾದ ಶ್ರೀಹರಿಯು ಗಾಯನ ಪ್ರಿಯನು. ಜ್ಞಾನಾನಂದಾತ್ಮಕ ಸಮಗ್ರ ಶರೀರನು. ಪರಾವೇಶಅಂದರೆ ಸ್ವಾಮಿಯು ಪಾವನ ಚರಿತ್ರನು.ಜ್ಞಾನಿಗಳಿಗೆ ಮುಖ್ಯಾಶ್ರಯನುಎಂದು ಸ್ಮರಿಸಬೇಕು.

ಮಾನ್ವಿಯಲ್ಲಿ ಶ್ರೀಜಗನ್ನಾಥ ದಾಸರುತಮ್ಮ ಅಂತ್ಯಕಾಲದಲ್ಲಿ ಒರಗಿಕೊಂಡಿದ್ದ ಕಂಬವನ್ನು ಇಂದು ಅತ್ಯಂತ ಪೂಜನೀಯವಾಗಿ ಕಂಡು ಆರಾಧಿಸಲಾಗುತ್ತಿದೆ, ಅವರ ಕೃತಿಗಳು ಜನ ಸಾಮಾನ್ಯರ ಮನದಲ್ಲಿ, ನಾವು ಆಚರಿಸುವ ಸಂಪ್ರದಾಯಗಳಲ್ಲಿ, ಹಬ್ಬ–ಹರಿದಿನಗಳಲ್ಲಿ, ಆರಾಧನೆಗಳಲ್ಲಿ, ಹಾಸು ಹೊಕ್ಕಾಗಿದೆ, ತನ್ಮೂಲಕ ಶ್ರೀಜಗನ್ನಾಥ

ದಾಸರು ಭೌತಿಕವಾಗಿ ಅಳಿದರೂ ಕೂಡತಮ್ಮಅತ್ಯದ್ಭುತದಾಸ ಸಾಹಿತ್ಯದ ಪ್ರಭೆಯಿಂದಕರ್ನಾಟಕ ಸಂಗೀತದ ಮೆರುಗನ್ನು ಹೆಚ್ಚಿಸಿ ಇಂದಿಗೂ ಎಂದೆಂದಿಗೂ ಅಮರರಾಗಿ ಉಳಿದಿದ್ದಾರೆ. ಇಂತಹದಾಸವರೇಣ್ಯರ ಪಾದಾರವಿಂದಗಳಿಗೆ ನನ್ನಅನಂತಾನಂತ ನಮಸ್ಕಾರಗಳು.

(ಡಾ॥ ಎಸ್.ಸಿ. ಶರ್ಮ)
ಶಿಕ್ಷಣ ತಜ್ಞರು ಹಾಗೂ ಸಂಗೀತಜ್ಞರು

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Published & Edited by **Dr. M.R.V. Prasad** for the Bangalore Gayana Samaja, Sri Krishnarajendra Road, Bangalore- 560004 Ph: 2650 6049. . **e-mail: info@gayanasamaja.org. Website : www.gayanasamaja.org.**
Printed at: Parimala Mudranalaya, 184, Allama Prabhu Road, 14th Main, Hanumanthanagar, Bangalore- 560 050

Smt. AmbabaiA lustre which never came to lime-light

Many times I had thought that the British colonial rule has enormously benefited to Indian society, especially, the women, irrespective of all strata of the society. Because of its complexities of culture, the Indian society, has itself entangled amidst many convulsions,dilemmas, predicaments, formed by its own rigid dogmas of various inhuman religious practices viz., Sati, female infanticide, slavery, child marriage, Devadasi system, prohibition of widow remarriage, denial of education and lack of women's rights were some of the social problems which attracted the attention of the British rulers and social reformers. However, anthropologist and historians attribute the cause of practice of such social taboos andills to socio-political revolutions and onslaughts from the Middle East in the name of religion. Also, the practice of polygamy, enforced widowhood and austerity had totally suppressed the voice of women in the each and every household. Thanks to thetireless efforts made by Raja Ram Mohan Roy, Swami DayanandaSaraswati, Ishwar Chandra VidyaSagar, Swami Vivekananda, Jyoti Rao GovindraoPhule, VinobaBhave, Annie Besant and many others which prompted Lord William Bentinck and such 'Colonial Masters' in uprooting the social evils that existed since medieval times.

Alas! during the end of the first decade of the 19th century, the British started schools for the girl child and women and hitherto the women who were confined within the four walls were given an opportunity to acquire knowledge. The responsibilities of house hold chores, restrictions, life suffocating religious practices, male-chauvinism, etc., were stood as stumbling blocks for expression of freedom for women and their writings were confined only for religious practices. In spite of these misfortunes, many women have contributed through their skillful writings in retaining and saving the good religious practices, customs, local history, traditional treasure of maxims, medicine practices, through their epic poems, ballads, etc.,. Also they have contributed immensely to the 'HaridasaSahitya', but, it is painful to mention that many have remained in the backdrop of the times either by negligence or completely marginalized, in spite of possessing scholarly knowledge and their works having rich literary content and value. Amongst prominent are HelavanaKatteGiriyamma, HarapanahalliBhimavva, NanjanagooduTirumalamba, DoddiSudha Bai, BellalaBommbasandraBhagirathamma, Kolara Padma Bai, DadigadaLakshminarasamma, Mysoru Krishna Bai and incredible talented Smt. Ambabai.

Born at Chitradurgato Sri Bhimasena Rao and Smt. Bharati Bai, somewhere during 1902, Ambabaiwas brought up amidst in an orthodox atmosphere enriched with culture and traditional values and ethos. Being child prodigy she was eager in learning 'Dasapadas' and amidst opposition her father admitted Ambabai to primary school, but as it was practice, Ambabai was married at the tender of 10 years, to Hanumantacharya and but due to prevailing circumstances and her education ended at 4th standard. Also even at marital home, her life was not rosy, because due to plague epidemic in a single day she lost both her husband and beloved father and from that day ordeal began in her life. The well-to-do in-laws tonsured the child Ambabai and drove to her maternal home and she did not get any property from her husband's home, literally she came to streets and became orphan, joined maternal home with mother and grand-mother,which was already big family, also sometimes took shelter at younger brother and sister's home, and like this her struggle went on for 16 years by practicing religious austerity, house hold chores, pooja, observance of vrathas, reading

religious scriptures, taking care the brother and sister's children, etc., till she was recognized by renowned Haridasa exponent popularly known as 'TandeMuddumohanaDasa' and got formal religious acceptance or 'Ankita' as 'GopalakrishnaVittala' during 1931, i.e., on the day of *Sri Rama Navami*.

This incident became turning point in the life of Ambabai and the inferiority complex or negative feeling hitherto which she possessed labeledasinauspicious or bad omen in the society or her self-exile got erased when she became 'Haridasi'. Being deprived off from all the worldly pleasures and sentiments, Ambabai strongly believed and adhered to the theory of 'Karma Yoga' and rigorously led the life of puritan and strived for attaining the goal of 'Self-Enlightenment', took traditional Tala and Tambura, tied Noopura to her foot, wandered from place to place like an hermitage. Her strong will stood as mountain in achieving philosophical and high spiritual knowledge in realizing the Supreme Truth.

The following works of Ambabaithrows light and gives the glimpses of her thinking, life style :

ದಾಸತನದಿ ಮೆರೆವುದೊಂದು
ಆಸೆಯಿಲ್ಲದಿನ್ನು ಬೇರೆ
ಆಸೆಯೊಂದುಇಲ್ಲ ಕೇಳು ನಾಶರಹಿತನೆ
ದಾಸಳೆಂದು ಮೆರೆಸೆಜಗಕೆ
ಈಶನೆಂದು ನಿನ್ನ ಮೆರೆಸಿ ಆಸೆ ಪೂರೈಸಿಕೊಂಬೆ

ಉಡಲುಉಣಲುಆಸೆಯಿಲ್ಲ
ತೊಡಲುಇಡಲು ಮಮತೆಯಿಲ್ಲ
ಎಡದ ಬಲದ ನೆಂಟರಭಿಮಾನವಿಲ್ಲವು
ಎಡರು ಬರಲು ಭಯವುಇಲ್ಲ
ಬಿಡಲುದೇಹಅಂಜಿಕಿಲ್ಲ

ಮುಳುಗಿದೆನು ಸಂಸಾರಗಣಿಸಲಾಗದಕರ್ಮ
ಫಣಿಶಾಯಿಕಡೆಮಾಡಿಕರವ ಪಿಡಿದು
ಧಣಿಸು ನಿನ್ನದಾಸತ್ವಧರೆಯ ಮೇಲ್ದಂಗುರ
ಫಣಿಶಾಯಿಗೋಪಾಲಕೃಷ್ಣವಿಠಲ ಕೈಪಿಡಿದು

Now, Ambabai was totally immersed in ecstasy of 'Bhakti' and dedicated poems to her beloved deity 'GopalakrishnaVittala', by enjoying the ultimate surrender to Him and her perception towards life got totally changed, eschewed and detached from all the material attachments and she called her pilgrim tours as 'VijayaYatra' and led simple life and completely engaged writing works of philosophical in nature based on Ramayana, Mahabharata, Bhagavataand other epics. Ambabai, after becoming 'HariDasi' visited shrines at Karigiri, Kadirundalagi, Tirupati, Udupi, Hampi, Pandarapura, Mantralaya, Savanooru, Ritti, Bhadravati, SagaraKatte, offered oblation and whatever small amount she received through alms were utilized only for travelling places of religious importance. The following stanzas throw light on her perception towards life.

ಬೆಟ್ಟದೊಡೆಯತಾನಿಷ್ಟು ಹಠವ ಮಾಡಿ
ಕೊಟ್ಟೇಕೊಟ್ಟನುತಂಬೂರಿ
ಎಷ್ಟು ನಾಚಿಕೆಪಟ್ಟರೂ ಬಿಡದೆಲೆ
ಕಷ್ಟ ಕಳೆಯುತಲಿತ್ತ ತಂಬೂರಿ

ಬಿಟ್ಟು ಹೋಯಿತು ಭವಕಟ್ಟುಇಂದೆನ್ನನು
ಮುಟ್ಟಿಸಿತ್ತರಿಪುರ ತಂಬೂರಿ
ಎಷ್ಟು ಪೇಳಲಿ ಶ್ರೀನಿಧಿ ಗೋಪಾಲ
ಕೃಷ್ಣವಿಠಲನಿತ್ತತಂಬೂರಿ

But, the sad demise of her Mentor 'TandeMudduMohanaDasa' came as blow to Ambabai and to overcome the grief she dedicated most of her time in visiting Srirangapattana, Tirumkodalu, Nanjanagoodu, SagaraKatte, etc.,. But, during 1945, all of a sudden, Ambabai,

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the embodiment of spiritual entity, vanished from this world in a mysterious circumstance. It is said that she was swayed by the heavy current of river Kaveri while she was offering prayer.

After becoming Haridasi, within a short span of time of 1012 year, Ambabai has created thousands of poems, verses and since many of manuscripts were lost, she remained as an anonymous or unknown Poet of HaridasaSahitya. However, it is said that during 1940, many of her works have been published in the Kannada vernacular newspaper 'ParamarthaChandrodaya', otherwise her several works has just only remained in the remembrance of the devotees, without seeing any publication.

The literary works Ambabai is unique combination of impassioned mood, defiance, anticipation, cheerfulness and unparalleled submission to 'GopalakrishnaVittala'. It is also said that many women folks would visit Ambabai asking her to write devotional songs wherein she wholeheartedly contributed for them and whatever they gave would be kept as contingency fund for her pilgrimage.

Upon order from her Guru 'TandeMuddumohanaDasa' she undertook penning of great epic, 'Sri Rama Kathamruta', (though she never called it as Great Literary Works)with an intention to eradicate the ill-effects of war, drought, epidemics and religious conversion, which was commenced on 8-12-1934 and completed on 19-2-1935, i.e., within a span of 2½ months. 'Sri Rama Kathamruta'classified into Bala Kanda, Ayodhya Kanda, Aranya Kanda, Kishkindha Kanda, Sundara Kanda and Yuddha Kandaof 2,472 poetry collections formed in 'KusumaShatpadi'. It is an astonishing fact that Ambabaiwho never had even the imagination of 'MahaKavyas' or sophisticated knowledge of linguistics, had created this beautiful, mesmerizing, enchanting phrases, possessing spontaneity of fluid narration and utmost flawlessness with all qualities to be called as a Great Epic, truly speaking, it is an unsolved enigma, but unfortunately this has not recorded or considered or listed amongst the Great Epics or 'MahaKavyas' of 20th Century.Ambabai, neither had completed her formal education or possessed the knowledge of Sanskrit or English, and whatever her works is the resultant of listening of religious discourses during her childhood and 'Sri Rama Kathamruta' was compiled prior to 'Sri Ramayana Darshanam' i.e., 15 years early, by Sri K.V. Puttappa, the Jnanapeeta awardee.

Therefore, through this article, I sincerely call upon the Gamaka artists of Karnataka that emphasis and efforts has to be made to render 'Sri Rama Kathamruta' of Ambabai in the style of GamakaKaavyaVaachana form, as it has all the qualities to be recognized as 'MahaKavya' and also suits to the Dhaati(ಧಾಟಿ) of Gamaka. I think this is the true and righteous way of paying tribute to the great soul like Ambabai and many others who have never came to limelight in our society.

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Printed at: Parimala Mudranalaya, 184, Allama Prabhu Road, 14th Main, Hanumanthanagar, Bangalore- 560 050

The Radiance of Carnatic Music
Harikeshanallur Muttaiah Bhagavatar

When Alexander the Great himself went to fulfill the needs and desires of the Diogenes, one of the eminent philosophers of his times, the later was found lying under the morning sun and did not took even the slightest notice of the emperor.Thenthe Alexander asked Diogenes that if he wanted any riches, the Diogenes said 'Yes, justmove at least a little out of the sun, do not stand in the way of the sun beams, now let me enjoy the sunlight'. Of course, this is an evidence of how Diogenes disregarded the materialistic world and struck by this attitude of Diogenes, Alexander uttered 'If I were not Alexander, I would be Diogenes'.

True, ***like sun beams, Music is also omnipresent*** and those who adore and love Music will definitely, like Diogenes, feel and submerge in the ocean of Music; since Music itself is sublimed in the subtleness of thenature viz., in the chirp of birds, in the swing of breeze, in the ticklingsun rays, in the flow of streams, also even in the stony silence and in the thick darkness of night, one can hear the timbre of Music which soothes ones' mind and soul and takes to ecstasy and boundless peace.

It was 1927, during **Navaraatri** festival at erstwhile Mysore province, where the celebration of **Dasara** evolved as religious tradition over many centuries and with passage of time has assumed as rainbow of carnival, thereby blending ancient heritage with modern timesand has become living vibrant event. A man with gigantic proportion, *vibhuti*smeared on his wide forehead with traditional black dot mixed with Punugu, shining diamond *kadakas* on ears, gold chains and Rudrakshimalas on his neck glorifying his vast chest,*Angavastram* emanating from his shoulders to knee, worn traditional wide kalabathPanche, golden Kankana on his hands and stone studded gold rings on his fingers, needless to say an orthodox *IyerBrahmin*depicting the aura of knowledge, ascended the concert stage and rendered before Goddess Chamundeshwarione of his compositions ***'TappulanniyuTalukommuChanumdeshwariNaadu, MeppulakaiMaataPaliki . . .'*** in Bhowli raga, (MaayamaalavaGowlaJanya). The entire audience assembled including the then Maharaja of Mysore Sri Nalvadi Krishna Raja Wodeyar gave standing ovation and appeased by his musical brilliance, the Maharaja appointed him as Asthana Vidvan and in 1928 he washonoured with title **'GayakaShikhamani'**; this incident became turning point in his life and greatly influenced the future of that Musician and Composer, who was none other than **'MuttaiahBhagavatar'**,an ardent devotee of Saint Tyagaraja, who adhered to the style propounded by him and also became one of the highly coveted concert artist of his times thanks to his excellent *Tanam* presentation and rich voice.

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to be contd.....

The Radiance of Carnatic Music
Harikeshanallur Muttaiah Bhagavatar

Muttaiah Bhagavatar, a rare and genius who migrated from Tamilnadu to Karnataka, who by virtue of his unique talent, personality and compositions, has greatly influenced and dominated the world of Carnatic Music for nearly five decades, born on **11th November 1877**, in Harikeshanallur of Tirunelvelli, Tamilnadu. Hailing from a rich Iyer Brahmin family, his father Sri Lingam Iyer and Smt. Anandammal, the patrons of musicians, involuntarily **Muttaiah Bhagavatar**was also attracted to Carnatic Music. Unfortunately, at his tender age lost his father and was brought up under maternal Uncle Sri Lakshmana Soori and learnt Sanskrit and Vedas under MuttuGanapathi. Later, under the tutelage of Sri SambasivaIyer, MuttaiahBhagavatar learnt Carnatic music for 9 years, wherein he was nurtured and honed his skills in music and made his name as **HarikataVidwan**.

Within a span of short time **Muttaiah Bhagavatar** became one of the famous Carnatic music vocalists of Tirunelveli, Ramanad and Tootukudi and in 1897 he was honoured by Maharaja of Tiruvankoor. Later, he got training of art of ***Katha Kalakshepa***under Krishna Bhat of Maharashtra and settled in Madhurai and his articulation of stories viz., ValliParinayam, Sati Sulochana, TyagarajaCharitra, etc., became famous and brought him fame even at Tanjavoor as one of the renowned HarikathaVidvan. During his stay with maternal uncle Sri Lakshmana Soori, he came into touch with Abraham, one of the writer, philosopher and music lover which paved path to study at Saraswati Mahal Libraryfor his research activities wherein he brought many unknown works pertaining to MeladikaalaLakshanainto lime light.

Also, during this time he composed many keertanas viz., KaliloHarismaranamu in Kaapi raga, VallinaayakaNeeveGati in Shanmukapriya and was honoured and patronized by Landlords of Andipatti and royal families of Ettiyapuram and Ramanad.

During his stay at Karoor he implemented the practice of celebrating **Skanda Shashti Utsava** and encouraged many budding Carnatic musicians and felicitated senior musicians.

Due to sudden demise of his only daughter, MuttaiahBhagavatar went on pilgrimage to Varanasi and got influenced by Hindustani music during which time he created Hamsanandi raga.

During his stay in Mysore as Asthana Vidvan, he composed 114 Kannada kritis in rare ragaspraising Goddess Chamundeshwari; **'Sri ChamundambaAshtottara'** collection of 108 kritis, composed in a unique way using the first name of Sri ChamundeshwariAshtottara, 108 ShivashtottaraKritis praising the Srikanteshwaraswamy of Nanjangoodu and number of kritis on Ganesha, Anjaneya, Mahabaleshwara, etc.,. He also composed music to the compositions viz., NavaavaranaRaagamalika and Navagrahakeertanas composed by RallapalliAnantakrishna Sharma.

Being one of the founders of the Madras Music Academy, he delivered lectures based on his research activities, experiments conducted on Carnatic music and he was conferred the title **'Sangeeta Kalanidhi'** during the annual conference of the academy held during 1930, for which he presided.

During 1935, on invitation from Maharani SetuParvati Bai of Tiruvankoor province, he composed music for the compositions made by Swati Tirunal and popularized the same. In 1938, he became the first Principal of the Maharaja Swati TirunalAcademy of Music during which time he wrote a treatise on musicology viz., **'Sangeeta Kalpadrumam'** for which the Tiruvankoor University honoured him with D.Lit.,.

The compositions made by MuttaiahBhagavatar are known for uniqueness, rich in quality content and raga; he has created five Tana varnas each in Adi tala and Ata tala, apart from one Padavarna i.e., **'PankajaLochaneera'** in Anandabhairavi raga; also created four Darus, five Raga Malikas and ten Tillanas; to his credit totally he has composed 400 musical compositions, in Sanskrit, Kannada, Tamil

and Telugu, which is considered as largest amongst the post-Trinity composers. It is to be noted that some of them are in popular ragas and some are in rare ragas;

By experimentation MuttaiahBhagavatar, through his compositions gave new life to various ragas, for instance, 'MohanaKalyani'raga became popular by 'Bhuvaneshwariya' and 'SiddiVinayakam', Gouda Malhar raga by Saarasamukhi, etc., since, though there are many books narrating the features of ragas, its 'Lakshya' are not found. The compositions created by him are also composed to the new ragas founded by him, for ex: 'Vijayambika' in Vijayanaagari raga, 'Sharavanabhava' in Pashupatipriya raga, 'Samayavide' in Budhamanohari raga and some in Niroshta raga;**'Harikesha'** or **'Harikeshapura'**was the ankita or signature for his compositions. It is said that when someone asked that if he could compose some raga which would appeal to Westerners he also composed English notes, later which was popularized by his pupilMadhurai Mani Iyer.

Apart from his musical talents, he had vast theoretical knowledge and he also wrote a Sanskrit poetic work contains 7 chapters **'TyagarajaVijayam'**, which is dedicated to Saint Tyagaraja. He also founded **'Tyagaraja Sangeeta Vidvatsabha'**. MuttaiahBhagavatar was also expert in playing Chitraveena and Mridangam, which shows his versatility and inclination towards musical instruments.

In 1934, MuthiahBhagavatar also scored music for**SangeetaLava Kusha**, a Tamil cinema and also composed 63 songs for the same.

While leading a peaceful life at Mysore, this luminous Carnatic musicianbreathed his last on **30th June 1945**, who was magnanimous for many young musical talents in nurturing and encouraging them. His descendants have established **'Harikeshanjali Trust'** to promote legacy of Carnatic music and propagate his compositions.

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SPECIAL PROGRAMME FOR OCTOBER- 2016

Continuation of ongoing birth centenary celebrations of Bharatha Ratna Dr. M.S. Subbulakshmi. Special programme at Sri Rama Lalitha Kala Mandira concert hall.

16th October 2016 at 5.30 p.m.	**Vidushi Savitha Narasimhan**	**Vocal**
Sunday	**Vidushi Charulatha Ramanujam**	**Violin**
	Vidwan B. Ganapathi Raman	**Mridangam**

21st October to 23rd October Music festival programme under the joint auspices of Suswaralaya College of Music from 9.30 a.m. to 8.45 p.m.

On 21st October main concert at 6.00 p.m. by A.P. Srinivas Violin, S.V. Sahana Veena, Kotipalli Ramesh Mridanga, G.S. Ramanujam Ghatam

On 22nd October Sangitha Kalanidhi R. Vedavalli Vocal, Vocal support Sumithra Vasudev, Violin Charulatha Ramanujam, Mridanga Tumkur B. Ravishankar, Ghata Ranganatha Chakravarthi.

On 23rd October Saketha Raman Vocal, H.K. Venkatram Violin, Mridanga Vijay Nateshan, Khanjari Anirudh Atreya.

1st November 2016 at 5.30 p.m. Heramba & Hemantha flute duet, Mattur R. Srinidhi Violin, B.C. Manjunath Mridanga, G. Omakr Rao - Ghatam

The Vagrant Fakir of Carnatic Music PapanashamShivam

When Prince Salim (Jahangir) was asked by one of his friend what makes him to get attracted towards Anarkali, who was a slave girl, when there are so many princesses in the harem, who are much more amazing and beautiful. Jahangir instantaneously replied 'Oh! Friend the beauty lies not in the object we see, but in the eyes of the beholder'. Of course, this may be an interpretation of classical concept of beauty. It may be further extended and also apt to mention that the beauty of the music lies in the mind of the listener,the real patron of Art who loves it through his Heart.

The time dates back to first half of 20th century, Chinnapakeeri, a Nagaswaramstalwart in Cholamandalam, whenever he performs at the premises of Mannar temple, the people would assemble and surround him to rejoice his concert, but this time, he was little astonished that people are gathering few distance away and when he went, saw asolitary, vagabond young man, unshaven beard, wearing a dhoti, shirt, Vibhuti, the holy ash, smeared all over his body, looking rustic and always reticent, a bag on his shoulder consisting a set of dhoti and shalya, a book called 'Arulpa',collection of devotional songs, signing the compositions of saints, Vedanayakam Pillai, GopalakrishnaBharati, Ramalinga Swamiar, with utmost devotion and ecstasy and the people assembled responded with their tears rolling on their cheeks; the dumbstruck Chinnapakeeri prostrating to that 'Fakir' simply uttered *'today I saw the true quality of the Music, which I could not achieve this during my entire life span'*; the reason was simple that wandering 'Fakir' sung only for the sake of God and not to appease anyone; no one knew the name of that 'Fakir', who sung at every annual fests of pilgrim places, but one thing they noticed was every year he appeared at annual fair ofPapanasham temple who resembles 'Shiva' by adoring Vibhuti from head to toe, hence they called him as**'PapanashamShivam'**.

After the death of his beloved mother Yogambal, during 1910, the panic stricken Ramaiah,in the remembrance of his motherand to vent his agony, restlessly wandered like an insane, facing all trials and tribulations and ignoring the material world, visited all the pilgrim places of DakshinaDesham in search of peace and tranquility, but, unknowingly his grief came in the form of compositions in Tamil. During his nomadic life he popularized the compositions of his Guru NeelakantaShivan and also composed more than 2,500 compositions, apart from lyrics composed for dramas and even for Tamil cinema during its infancy stage.

Born on 26-9-1890 at Polaham village of Tanjavoor district, Ramaiahlost his father during his childhood; after facing many trials, along with his mother settled in Tiruvananthapuram and learnt Sanskrit in a Pathasala and became graduate from Maharaja Sanskrit College; greatly influenced by famous Vaggeyakara Sri Neelakantashivan and under his tutelage he learnt Carnatic music and blossomed as a foremost Carnatic music exponent; but after the death of his mother he became restless wanderer for many years and the destiny made him one of the famous composer of his times and even termed as **'Tamil Thyagaraja'**. During 1930s and 1940s he was one of the foremost film music composers for Tamil filmdom including few Kannada moviesand also enacted in few cinemas.Most of his compostions were popularized by *M.S. Subbalakshmi*and *M.K. ThyagarajaBhagavatar;*

PapanashamShivam, an**Anubhaavi**, is considered as one of the renowned Tamil Vaggeyakaras amongst Arunagiri, Ramalinga Swami, GopalakrishnaBharati, Vedanayakam Pillai, Achyutadasar, etc., and hence his compositions reached the hearts of masses, than his contemporaries, as it emote the surge of **'Bhava'**. Though his compositions are famous in Tamilnadu, many of them are even today evergreen in the concerts especially in South India. For instance, ShivaganganagaraNivasini of Punnaagavarali raga, Sri VallidevaSenapate of Natabhairavi raga, ShivakaamaSundari of Makhari raga, KaartikeyaGaangeya of Todi raga to name a few.

Another important aspect is that he has made compositions of Ramayana in the form of keerthanas in 24 ragas. Also he has composed

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dance ballets for BedaraKannappa, GeetaGovinda later which are played by Kalakshetra.

Several awards and honours were bestowed over him for his tremendous achievements;Recognizing his contribution to Tamil literature and also classical Carnatic music, during 1962, Sangeeta Nataka Academy honoured him by conferring **Sangeeta Nataka Academy Fellowship**, the highest honour by National Academy for Music, Dance and Drama;In the same year he received **the President award** and in 1969 he received **Sangeeta Kalashikamani**by The Indian Fine Arts Society, Chennai, and in 1971, he was conferred with**Sangeeta Kalanidhi**.

On **1-10-1973,** at the age of 83,PapanashamShivam, the untiring Vagabond, breathed his last after transcending geographical, political and socialincluding language barriers by his immortal compositions which connote pure devotion and love to mankind through worship of Carnatic Music.

After his death his legacy of music is still continued by his daughters Dr. RukmaniRamani and Smt. Nila Ramamurthy both are leading Carnatic musicians and also lot of contribution towards music have been made by the descendants of his children.

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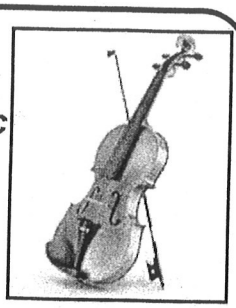
The Violin:its Genesis, Evolution and blending with Indian Classical Music esp., Carnatic Music



It is said that Nero, the Roman Emperor, was playing fiddle at the time when the Rome was engulfed with fire, but what conquered my mind is nor Rome or Nero or the Fire, but the **Fiddle**, which captured the Nero's fantasies, obsession and made him to neglect Rome.

Of course, when I play with violin, my mind will sublime with the beautiful timbres which emanates from that string instrument and my entire intellect, mind and soul will submerge into the ocean of Soothing Ragas.

Hitherto, it is not clear who made violin first, but there are many good, reliable evidences both in occidental and oriental countries, especially in India, that there were string instruments in vogue as a mode of their amusement.

The claims made by Western music school of thought :

According to available records and evidence it is said that this string instrument first madein Italy, during **'Renaissance'** period in Europe from the 14thto the 17thcentury, wherein blooming of art, music and culture thrived, including political and industrial revolution and is considered as the bridge between the middle ages and early modern history.

Here, the evidence is mainly relied on a 16th century painting ***'Madonna of the Orange Tree'*** by **Gaudenzio Ferrari**, (1530 A.D.) wherein a cherub is seen playing a 3-stringed bowed instrument which clearly has the hallmarks of violin. Later, on a fresco inside the cupola of the church of ***Madonna deiMiracoli in Saronno***, angels play three instruments of the violin family, corresponding to ***violin, viola and cello***. The **AcademieMusicale**, a treatise written in 1556 A.D. by ***PhilibertJambe de Fer***, gives a clear description of the violin family much as we know it today.

Later, Violins are likely to have been developed from a number of other string instruments of the 15th and 16thcenturies, including the **vielle, rebec**, and**lira da braccio**. The history of bowed string instruments in Europe goes back to the 9thcentury with the **Byzantine lira**.

There is one theory which also states that the **Byzantine lira** spread through Europe westward and in the 11thand 12thcenturies European writers use the terms fiddle and lira interchangeably when referring to the bowed instruments. In this regard **Ibn Khurradadhbih,** Persian geographer of the 9th century, was the first to cite in his booktitled 'Kitâb al-lahwwa-l malahi'about the bowed **Byzantine lira** as a typical instrument of the Byzantines and equivalent to the rabâb used in the Islamic Empires of that time.

In the meantime rabâb was introduced to the Western Europe and these both bowed instruments spread widely throughout Europe giving birth to various European bowed

instruments.Over the centuries, Europe continued to have two distinct types of bowed instruments viz., square-shaped, known as**lira da braccio** (meaning ***viol for the arm***) family and the other, with sloping shoulders and held between the knees, known as **lira da gamba** (meaning ***viol for the leg***). The violin quickly became very popular, which is illustrated by the fact that **Charles IX** of France instructed for an extensive range of string instruments in the second half of the 16th century. Over the centuries it went many drastic changes in its design and the results of these adjustments are instruments that are significantly different in sound and response from those that left the hands of their makers. Regardless, most violins nowadays are built superficially resembling the old instruments.

The roots that connects from the Eastern thoughts:

In India, since time immemorialVeenaand Flute are used as accompanying instrument in the music concerts and during the first part of the 20th century, gradually they were replaced by Violin or Piteelu and thus it has become one of the integral parts of the Indian Classical Musicbecause of its main character of simulation with the human voice.

In ancient times, a string instrument called **'RudraVeena'**, also called as **'KoormaVeena', 'DhanurVeena'**, which was played with bow, had resemblance with modern day Violin. A 12th century sculpture of this instrument can be seen even today in **Agastyeshwara** temple at Tirumukkoodalu, near Mysore; also in Nataraja temple at **Chidambaram** has figures of musicians playing a bowed instrument resembling the violin and the **Mallikarjuna** temple at Vijayawada has a sculpture portraying an instrument played with a bow amidst other musicians playing flutes, drums, etc.,.

It may be stated that amongst the instruments played using bow, probably **'Raavanaastra'** or **'RaavanHaato'** is the ancient instrument which was invented by Raavana and was in vogue during the vedic period and its revised or transformed form is the present Violin. An instrument by this name even today is used by Buddhists in India, Srilanka and other parts of Asiatic countries; also similar type of instrument is used at some parts of Rajasthan and Gujarath by a nomadic tribe called **'Bharataris'**.

Pierre Sonnerat (17481814), a French naturalist and voyager, in his works has mentioned (probably in ***La ChaumiereIndienne***)that a bowed instrument by name **'Raavanastron'**had existed in India about 5000 years ago.

Carl Engel (18181882) in his book ***Researches into the Early History of the Violin Family***, Stanford University Library, Music Department, Published in 1883, in page 10 and 11 it mentions as follows (excerpts):

- **"It is now usual with our musical historians to point to a Hindu origin of the fiddle-bow. According to a Hindu tradition Ravanon, a mighty king of Ceylon, about five thousand years ago, invented a stringed instrument played with a bow, which is supposed to be the parent of the fiddle family. Besides, there are in Sanskrit the words *Kona, Gariba* and *Parivadas*, which some scholars declare to designate the fiddle-bow and which occur in literary productions said to be from fifteen hundred to two thousand years old."**

- **"Now, this may be true; still it is likewise true that most of the Asiatic nations are gifted with a remarkably powerful imagination, which evidently induces them sometimes to assign a fabulously high age to any antiquity of theirs the origin of which dates back to a period where history merges in myth."**

- **At the present day the Hindus possess, among their numerous rude instruments of the fiddle class, an extra-ordinarily primitive contrivance, which they believe tobe the instrument invented by Ravanon, and which therefore bears the name Ravanastron. Their opinion has actually been adopted by some of our modern musical historians as if it were a well-established truth."**

It may be noted that even the Western Musicologists have acknowledged that a string instrument played by using bow had existed 5000 years back. **Hence, with the following two presumptions, it may be concluded the present violin or its family is basically originated and has its roots in India:**

1) that with the spread of Buddhism to all parts of the Asiatic and Far East countries, thanks to the royal patronage given by **Ashoka, the Great** of Mauryan empire, this **Ravanastron**, the string instrument migrated to other countries;

2) that since long time, India (the greater India of before Christ which includes the present Pakistan, Afghanistan, some parts of Iran and Central Asia) had trade relations with the European countries through the nomadic tribes of Arabs (before the birth of Islam), who were basically merchants purchasing spices, valuable goods from India and sold them to Europeans, might have took **Ravanastron**and after evolving different shapes in the hands of instrument makers, it became Violin during the modern timesand again reached India during the period of **Raja Swati Tirunal**.

There are some Sanskrit musicological works which throws light on the violin and amongst them important is the Sangeeta Ratnaakara(also called Saptadhyayi) authored by **Sharngadeva(13th century)in its 7th chapter Vadyadhyayaexplicitly narrates about various types of string instruments; also in commentaries viz., *Sangeetasudhakara* by Simhabhupala (14th century),*Kalanidhi* by Kallinatha (15th century) and Tamil epic viz., SilappadikarambyllangoAdigal,which are reliable and definitive texts throws light on music and musical instruments that existed in India during that period.**

However, it may be true that during British colonial period, especially after industrial revolution in Europe, after passing through various stages this Violin made re-entry into the Indian music circle during 19th century.

There are some acceptable stories and reliable evidences on how this violin, earlier which was played in the British army band came to India and made entry into the Carnatic music arena.In this regard, following are the personalities who have evinced interest in this instrument and tried to adept to the Carnatic music world.

- **Varahappalyer:**A Minister in the Tanjavur Maratha Court had expert knowledge in music. With his acquaintance with the British Governor's residence at Madras, attracted

towards Piano, but later inclined to Violin, familiarized by learning the same as he found that it can eminently adaptable to the Carnatic form of music. Witnessing his eagernessthe Governor gifted him a violin.

- **BalaswamiDikshitar (1786-1859):**Brother of MuthuswamiDikshitar was lived at Manali and was patronised by ManaliMuthukrishnaMudaliar, the Dubashi (i.e., interpreter) to the British Governor, Sir Pigot. At a music performance of the English band, he introduced BalaswamiDikshitar to western music. Later, within a span of few yearsDikshitar learnt to play the violin and also began experimentation with Carnatic music and in 1824 this brought him to be appointed as State Vidwan of Ettayapuram. In order to practice, his brother MuthuswamiDikshitar composed 'nottuswarams' in raga Sankarabharanam. Also BalaswamiDikshitar gave a number of concerts along with his brother ChinnaswamyDikshitar. The brothers are stated to be the first among duos of prominence known in history.

- **Vadivelu (1810-1845):**He was student of MuthuswamiDikshitar, a great multi-lingual composer, vocalistand exponent of Bharatanatyam, to put it in simple terms,born Musical Genius of his time and because of his talent was appointed as Asthana Vidwanin the court of Travancore, another music stalwart Swati Tirunal, who patronized and encouraged him to learn violin under a European Missionary at Tanjavoor. He was the person who really popularized the violin to a great extent by experimenting with it during dance performances by playing solo passages and gradually it became integral part in the rendition of Carnatic music. Impressed by his marvelous skill in violin Swati Tirunal gifted him ivory violin during 1834. It is said that his musical ability was even praised by Saint Tyagaraja by visiting his house.

- **KrishnaswamiBhagavatar:** son of WalajapetVenkataramanaBhagavatar. It is said that thisKrishnaswamiBhagavatar had the privilege of providing violin accompaniment to Saint Tyagarajaduring his Bhajana performances. Fiddle MunuswamiAppa of Bangalore, guru of Bangalore Nagaratnamma, was his student.

During those days, however bowed instruments like Ek tar, Dilruba,Esraj were prevalent, instruments like Veena, Flute, Sarangi, Vil-yazh, etc., were only used in Carnatic music concerts in order to provide support to the vocalists. During initial stages the Violin was used as a mere melodic support in Harikatha performances.But in the later stages, the premier most qualities of timbre and ability to blend with the voice gave the Violin an edge over all other instruments as an ideal accompanying instrument and the Carnatic music gradually tread the path of revolution.In this connection the tireless efforts commencing from BalaswamiDikshitar and new generation of violinists viz.,TanjavurSivaramakrishnalyer, AnnaswamySastri (grandson of ShyamaSastri), Fiddle Subbarayar etc., helped the violin to grow and capture prominent place.

To be Contd.....

(Dr. S.C. Sharma)
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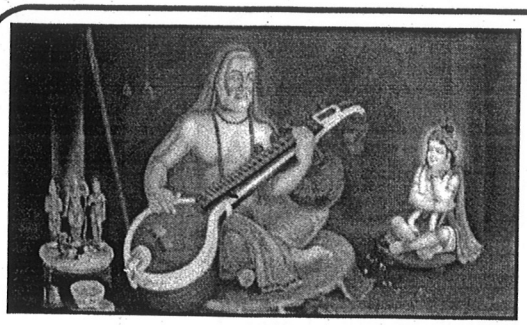

Guru Sarvabhauma Sri Raghavendra Swami's Inclination towards Music and its Impact on his Life

Its attraction was as powerful as abundantly flowing mighty Tunga, but its destination was beyond the imagination for the senses and the epicenter was filled with unique mystic sound of Omkara; completely swayed by the waves of **'Pranava'**, what I witnessed is an elderly saint, personification of entire knowledge of **'Vedas'**, engrossed in playing his favourite Veena, adorned with ochre cloth dangled from his head, the body anointed with sacred dwadasha naamas, mudras, tulasiharas, spread the entire atmosphere with the lustre of his aura and divine and magical play of his fingers which created profound octave emanating from the Veena, encapsulated all my senses, tranqualized with soothing touch and took me to the status of trance and I was dumb strucked sitting in front of that enigmatic cosmic energy, though my intellect had already identified the same.

The history and antecedents of any individual, society or civilization can be traced and known from the texts composed, inscriptions of the centuries/bygone eras and it depicts the culture, heritage, life and place of those respective periods. In **'Raghavendra Mangalashtaka'** composed by Sri Appannacharya, one of the pupils of Sri Raghavendra Teertha describes as follows:

ಸಾಲಂಕಾರಕಕಾವ್ಯನಾಟಕಕಲಾಕಾಣಾದಪಾತಂಜಲ

ತ್ರಯ್ಯರ್ಥಸ್ಮೃತಿಜೈಮಿನೀಯಕವಿತಾಸಂಗೀತಪಾರಂಗತಃ।

Meaning: Sri Venkata Bhatta (the name of Sri Raghavendra Teertha in his previous stage) was scholar in Music, Logic, Grammer, Vedas, Vedangas, Meemansa, Dharma Shastras, Poetry, Drama and other Vedic Hermeneutics).

From the above shloka, it is evident that Sri Raghavendra Teertha was himself well-versed in playing veena and the divine knowledge of playing veena had passed on to him from his ancestors and hence he was also identified as from the family belonging to **'Lineage of Veena'**. **Sri Krishnacharya** the great-grand-father of Sri Raghavendra Teertha was Veena tutor to **Sri Krishna Deva Raya**, the Vijayanagara emperor and **Sri Kanakacharya** and **Sri Timmannacharya** were grand-father and father to Sri Raghavendra Teertha respectively.

The interest and inclination of child Venkata Bhatta towards the Veena instrument which was at his home belonging to his ancestors and gently playing with his fingers on it depicts his cupidity in learning Music. At his tender age of 8 years, he comes

under the care of his elder sister and her husband (Sri Gururajacharya) when he lost his father Sri Veena Timmanna Bhatta.

Incident occurred at Tanjavoor:

Once when young Sri Venkata Bhatta was under the tutelage of Sri Sudhindra Teertha, Sri Yajnanarayana Dixith, the royal priest and minister of King Raghunatha Nayak, who came to meet Sri Sudhindra Teertha witnessed Sri Venkata Bhatta's veena practice, was astonished and moved by his veena artistry, because Sri Yajnanarayana Dixith himself was an eminent musician, especially in Veena. Later, Sri Sudhindra Teertha proudly introduces his student to Sri Yajnanarayana Dixith and recounts about his pupil's expertise not only in Vedanta, but also music and literature. The personality of Sri Venkata Bhatta was a rare confluence and combination of unique mental attitude, temperament and intellect, on the one hand he had unchallengable erudition over vedas, Upanishads and on the other hand he had unquenchable interest towards music and literature and practiced veena for his soul-satisfaction.

While Sri Venkata Bhatta was in house-holder life, due to destiny's sports, he was undergoing the turbulations and turmoils of poverty and at that time his playing with Veena gave him solace and in that ocean of music he would forget all his worries, pains, hunger, etc., and his wife Smt. Saraswati Bai also accompany him in singing stotras and both of them would pay no attention to the world being submerged in the nectar of Music.

Another important aspect to be observed here that since Sri Venkata Bhatta, as a boon had musical background from his ancestors, during period of transition in his life, it played a dominant role for blossoming of his personality and took to the pinnacle of spirituality which brought dramatic paradigm shift from Sri Venkata Bhatta to **'Sri Raghavendra Teertha'** with the power of supernatural powers and mysticism.

Sri Venkata Bhatta, even after accepting sanyasa and becoming Sri Raghavendra Teertha, Music and Veena have remained as integral part of his life. At the end of the day, Sri Raghavendra Teertha after participating in the discourses on philosophical matters with galaxy of scholars, he involved in delivering sermons, deliberations on Vedanta literature and also arranging musical concerts thereby encouraging and blessing musicians. The routine activites of Sri Raghavendra have been recorded in detail in **'Sri Raghavendra Sarvabhauma',** a book authored by Raja S. Gururajacharya.

Also in book **'Sri Raghavendra Vijaya'**, there are descriptive slokas about Guru Sarvabhauma's daily activities from 20th Sloka to 62nd Sloka in 9th Chapter. It is truly astonishing and also miracle that Lord Sri Krishna who was subjugated by the pure Bhakti and reverberating Veena play of Sri Raghavendra Teertha, danced to his musical tunes.

For the above reasons it may be presumed that Sri Raghavendra Teertha belongs to a clan of vainika lineage who were maestros in Carnatic music and they have strived to expand and develop the Carnatic music in their respective provinces after they received royal patronage. In this regard, there is need to give emphasis for extensive research activities to be undertaken to unearth the contributions rendered by Sri Raghavendra Teertha and his ancestors.

It is learnt that Sri Raghavendra Teertha had composed two compositions in Kannada viz., 'ಇಂದು ಎನಗೆ ಗೋವಿಂದ ನಿನ್ನಯ ಪಾದಾರವಿಂದವ' in Bhairavi Raga, Triputa Tala and 'ಮರುತ ನಿನ್ನ ಮಹಿಮೆ' in the form of Suladi, which describes about the three incarnations of Vaayu. It may be categorically stated that later these two compositions inspired Sri Vijayadasa, Sri Gopala Dasa, Sri Jagannatha Dasa and many others who succeeded them and paved path of flourishing the heritage of Haridasa literature.

In one of his compositions, **Sri Premadasa**, (who lived during first part of 19th century with Ankita **'Abhinava Janardhana Vittala'**), the disciple of Tirumala Dasa, had revered Sri Guru Raghavendra as **'Sangeetha Priya'** and this justifies about his inclination towards Music.

"ತುಂಗಾತೀರದಿ ನಿಂತ ಸುಯತಿವರ್ಯನ್ಯಾರೆ ಪೇಳಮ್ಮಾ

ಸಂಗೀತ ಪ್ರಿಯ ಮಂಗಳ ಸುಗಣತರಂಗ ಮುನಿಕುಲೋತ್ತುಂಗ ಕಾಣಮ್ಮ"

While I was sitting in front of that elderly saint filled with unique aura, my eyes were contantly fixed on him to absorb all the serenity emanating from him and I felt his hand gently caressing on my scalp with a benevolent smile and blessing glance, which awakened me from subconscious and I realized that what experienced till now was just an illusion and repenting that chimera did not come true, once again remembering that saint with a lucid mind I walked to prepare myself for music practice session as the sun rise was yet to begin by diminishing the dawn.

(Dr. S.C. Sharma)
Academician & Musicologist

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'When they will arrive! ?'

(Relevance of Sri Kanaka Dasa'sCompositions to the 21st Century)

(Dr. S.C. Sharma)
Academician & Musicologist

Tearing the wind apart the car was scudding towards horizon amidst lush green pastures, paddy fields, coconut trees, hamlets, ponds on the both sides and the blue sky was filled with tiny mushroom cloudsand the air inside was filled with Vidwan T.V. Shankarnarayan'senchanting JhonpuriDesadi raga vocal ***'YeppoVaruvaro'***, of GopalakrishnaBharati,kept me elated and vision wasmesmerized bythis panoramic beauty, slowly the eyes shut topreserve and sublime in the ripples of ragas, as all my senses have surrendered themselves to this divinity createdby densefragrance of Music.....but, in the mind whirl. . *'YeppoVaruvaro',...* blurredimage,a person is emerging from the depth. . thehumble one, simple and sacred saint, philosopher, social reformer. . . who created renaissance.... *'YeppoVaruvaro'....*

Today we need renaissance from our inertiawhich are created by ourselves, from our blunders, the retardation of moral standards, the fruits of blindly adeptingand succumbing ourselves to the West, regression caused neglecting our tradition and a person who can awake us from our numb mind, soul and intellect, is none other than **Saint Sri Kanaka Dasa** (1508 AD1606 AD), who knitted the torn society through his unique style of compositions and who even trounced **Lord Krishna** by his pure devotion.

Hailing from a semi-royal family of Bada, Dharwad, **Sri Kanaka Dasa**proved himself as an able administrator. Gradually due to influence of Tatacharyaof Ramanujalienageand later Vyasarayainclines to spirituality; contructsAdiKeshava and Narasimha temples at Kaginele. Miraculously escapes from a danger in a pitched battle and became disinterested in materialistic life, surrenders to **'AdiKeshava'** and gets blessings of Vyasaraja, treads path of **'Daasaashrama'**. However, discrimination from other *'Dasas'* faces derision and make up his mind firm in spiritual pursuit; He has written more than 250 compositions in the form of Kirtane, Ugabhogas, mundiges, padas, or philosophical songs including treatises viz., Nalacharitre, MohanaTarangini, HaridhanyaCharitre and HaribhaktiSaara.

Sri Kanaka Dasa was straight forward in criticizing evils of society and its imbalance and this can be seen in the following few instances.

Haribhaktisaara:

♦ ಎಂಟುಗೇಣಿನದೇಹ ರೋಮಗಳೆಂಟು ಕೋಟಿಯ ಕೀಲ್ಗಳರುವ
ತ್ತೆಂಟು ಮಾಂಸಗಳಿಂದ ಮಾಡಿದ ಮನೆಯ ಮನವೊಲಿದು
ನೆಂಟ ನೀನಿರ್ದಗಲಿದಡೆ ಒಣಹೆಂಟೆಯಲಿ ಮುಚ್ಚುವರುದೇಹದ
ಲುಂಟೆ ಫಲ ಪುರುಷಾರ್ಥರಕ್ಷಿಸು ನಮ್ಮನನವರತ ॥66॥

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♦ ತೊಲಗುವರುಕಡೆಕಡೆಗೆತಾ ಹೊಲೆಹೊಲೆಯೆನುತ ಕಳವಳಿಸಿ ಮೂತ್ರದ
ಬಿಲದೊಳಗೆ ಬಂದಿಹುದಕಾಣದೆ ಬರಿದೆ ಮನನೊಂದು
ಜಲದೊಳಗೆ ಮುಳುಗಿದರೆ ತೊಲಗದುಹೊಲೆಗೆಲಸವೀ ದೇಹದೊಳು ನೀ
ನೆಲಸಿರಲು ಹೊಲೆಯುಂಟಿರಕ್ಷಿಸು ನಮ್ಮನನವರತ ॥99॥

♦ ಎಂಜಲೆಂಜಲುಎಂಬರಾ ನುಡಿಎಂಜಲಲ್ಲವೆ ವಾರಿಜಲಚರ
ದೆಂಜಲಲ್ಲವೆ ಹಾಲು ಕರುವಿನೆಂಜಲೆನಿಸಿರದೆ
ಎಂಜಲೆಲ್ಲಿಯದೆಲ್ಲಿಯುಂ ಪರರೆಂಜಲಲ್ಲದೆ ಬೇರೆ ಭಾವಿಸ
ಲೆಂಜಲುಂಟೇದೇವರಕ್ಷಿಸು ನಮ್ಮನನವರತ ॥101॥

His compositions deal with many aspects of life and expose the hipocrasy, futility of external rituals and insist on cultivation of moral values in life. His compositions addressed social issues in addition to devotional aspect which are as follows:

ಕೀರ್ತನೆ:

♦ ತೀರ್ಥವನು ಪಿಡಿದವರೆಲ್ಲ ತಿರುನಾಮಧಾರಿಗಳೆ ಜನ್ಮಸಾರ್ಥಕವಿಲ್ಲದವರೆಲ್ಲ ಭಾಗವತರೆ
. . . . . .
ಮೂಗ್ವಿಡಿದು ನೀರೊಳಗೆ ಮುಳುಗಿ ಜಪತಪ ಮಾಡಿ ಭಾಗವತ ಶಾಸ್ತ್ರಾದಿಗಳನೆಲ್ಲ ಓದಿ
ಬಾಗಿ ಪರಸತಿಯರನು ಬಯಸಿ ಕಣ್ಣಿಡುವಂಥ ನೀತಿತಪ್ಪಿದರೆಲ್ಲದೇವ ಬ್ರಾಹ್ಮಣರೆ?
ಲಿಂಗಾಂಗದೊಳಗಿರುವ ಚಿನುಮಯವ ತಿಳಿಯದೆ ಅಂಗಲಿಂಗದ ನೆಲೆಯಗುರುತರಿಯದೆ
ಜಂಗಮ ಸ್ಥಾವರದ ಹೊಲಬನರಿಯದಇಂಥ ಭಂಗಿ ಮುಕ್ಕುಗಳೆಲ್ಲ ಲಿಂಗವಂತರುಅಹುದೆ?
ಅಲ್ಲಾಖುದಾ ಎಂಬ ಅರ್ಥವನುಅರಿಯದೆಮುಲ್ಲಾಶಾಸ್ತ್ರದ ನೆಲೆಯಗುರುತರಿಯದೆ
ಕಳ್ಳ ಕೂಗನೆ ಕೂಗಿ ಬೊಗಳಿ ಬಾಯ್ದೆರೆವಂಥ ಕಳ್ಳರಿಗೆ ತಾ ವೀರಸ್ವರ್ಗದೊರಕುವುದೆ?

ಮುಂದುವರೆಯುವುದು

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Published & Edited by **Dr. M.R.V. Prasad** for the Bangalore Gayana Samaja, Sri Krishnarajendra Road, Bangalore- 560004 Ph: 2650 6049. . **e-mail: info@gayanasamaja.org. Website : www.gayanasamaja.org.**
Printed at: Parimala Mudranalaya, 184, Allama Prabhu Road, 14th Main, Hanumanthanagar, Bangalore- 560 050

'When they will arrive! ?'

(Relevance of Sri Kanaka Dasa'sCompositions to the 21st Century)

ಮುಂದುವರೆದ ಭಾಗ

ಕೀರ್ತನೆ:

♦ ಏನು ಇಲ್ಲದಎರಡು ದಿನದ ಸಂಸಾರಜ್ಞಾನದಲ್ಲಿದಾನಧರ್ಮವ ಮಾಡಿರಯ್ಯ... ದೊರೆತನವು ಬಂದಾಗಕೆಟ್ಟ ನುಡಿಯಲು ಬೇಡ ಸಿರಿ ಬಂದ ಕಾಲಕ್ಕೆ ಉರಿಯಬೇಡ ಸಿರಿವಂತ ಶ್ರೀಕಾಗಿನೆಲೆಯಾದಿ ಕೇಶವನ ಚರಣ ಕಮಲವ ಸೇರಿ ಸುಖಿಯಾಗು ಮನುಜಾ

ಕೀರ್ತನೆ:

♦ ಅಜ್ಞಾನಿಗಳ ಕೂಡೆಅಧಿಕ ಸ್ನೇಹಕ್ಕಿಂತ ಸುಜ್ಞಾನಿಗಳ ಕೂಡೆ ಜಗಳವೇ ಲೇಸು ॥

♦ ದುರ್ಜನರ ಸಂಗ ಎಂದಿಗೊಲ್ಲೆನು ಹರಿಯೆ। ಇಂಥ ಸಜ್ಜನರ ಸಂಗದೊಳಗಿರಿಸೆನ್ನ ರಂಗ। .....

ಉಂಡ ಮನೆಗೆರಡಎಣಿಸುವಾತನ ಸಂಗ ಕೊಂಡೆಯುವ ಪೇಳಿ ಕಾದಿಸುವನ ಸಂಗ

ತಂದೆತಾಯನು ಬೈದುಜರಿದು ಬಾಧಿಸುವನ ಸಂಗ ನಿಂದಕರ ಬಹುಭಂಗರಂಗ .....

ಪರಹಿತಾರ್ಥದಧರ್ಮ ಪಡೆಯದಾತನ ಸಂಗ। ಇಂಥ ಪರಮ ಪಾಮರರ ಸಂಗ ಬಹುಭಂಗರಂಗ।

ಆಗಮ ಮಹಾತ್ಮೆಯನುಅರಿಯದಾತನ ಸಂಗ। ಯೋಗಿಜನ ಗುರುಗಳನು ನಿಂದಿಪನ ಸಂಗ

ರಾಗದ್ವೇಷಾದಿಯಲಿ ಮುಣುಗೇಳುವನ ಸಂಗ ಕಾಗಿನೆಲೆಯಾದಿ ಕೇಶವ ಬಿಡಿಸೀ ಭಂಗ

ಕೀರ್ತನೆ:

ದಾನಧರ್ಮವ ಮಾಡಿ ಸುಖಿಯಾಗು ಮನವೆ। ಹೀನವೃತ್ತಿಯಲಿ ನೀ ಕೆಡಬೇಡ ಮನವೆ। .....

ದಾನಧರ್ಮ ಪರೋಪಕಾರವ ಮಾಡು। ದೀನನಾಗಿ ನೀ ಕೆಡಬೇಡವೊ

ಜ್ಞಾನವಿಲ್ಲದೆ ಹೀನ ದೈವವ ಭಜಿಸಲು। ಏನುಂಟು ನಿನಗಿನ್ನು ಎಲೆ ಹುಚ್ಚು ಮನವೆ।

He powerfully narrates that one can exist/live by renouncing all worldly relations, urges, but not the **'Holy Feet'** of **'AdiKeshava'**. The perennial divine nectar emanating from his compositions has reverberated from the voices of many legendry musicians of both Carnatic and Hindustani schools.

ಕೀರ್ತನೆ:

ತೊರೆದುಜೀವಿಸಬಹುದೆ ಹರಿ ನಿನ್ನಚರಣವ। . . . . . .

ಪ್ರಾಣವ ಪರರಿಗೆ ಬೇಡಿದರೆಕೊಡಬಹುದು। ಮಾನಾಭಿಮಾನವತಗ್ಗಿಸಬಹುದು।

ಪ್ರಾಣದಾಯಕನಾದಆದಿಕೇಶವರಾಯ। ಜಾಣ ಶ್ರೀಕೃಷ್ಣ ನಿನ್ನಡಿಯ ಬಿಡಲಾಗದು।

His compositions are abundant with simple imaginations, poetic expressions and philosophical truths having rich literary contents and apart from this these compositions have unique/distinct features of blending with the ragas of both Carnatic and Hindustani music and this had opened endless vistas for the musical exploration to the coming generations.

'RamadhanyaCharite' is considered as one of the best literary works of Kanaka Dasaand it reveals how he was inclined to reform the society.The innovativeness in writing using day-

to-day activities, are narrated in the conflicts between rich and poor,by using Ragi and Rice, synonymously representing Poor, the socially downtrodden and the Rich, the wealthy and upper castes, respectively, to give powerful social message.

ಎಲ್ಲ ನವಧಾನ್ಯದಲಿ ಈತನೆ ಬಲ್ಲಿದನು ಹುಸಿಯಲ್ಲ ಬಡವರ

ಬಲ್ಲಿದರನಾರೈದು ಸಲಹುವನಿವಗೆ ಸರಿಯುಂಟೆ

ನೆಲ್ಲಿನಲಿ ಗುಣವೇನು ಭಾಗ್ಯದಿ ಬಲ್ಲಿದರ ಪತಿಕರಿಸುವನು ಅವ

ನಲ್ಲಿ ಸಾರವಕಾಣೆಯೆಂದನು ಕಪಿಲ ಮುನಿ ನಗುತ

He made rigorous efforts in reforming the backwardcommunities by convincing them to eschew age old obsolete social practices and adapt to the changes. In this connection, he effectively used music to convey his philosophy. Through his works he also shook the deep rooted the negative impacts of castiesm to wither and his compositions are inter-connected with the day-to-day folklore which reached poignantly to the minds of comman man.

ಕೀರ್ತನೆ:

- ಕುಲ ಕುಲ ಕುಲವೆನ್ನುತಿಹರು ಕುಲವ್ಯಾವುದು ಸತ್ಯ ಸುಖವುಳ್ಳ ಜನರಿಗೆ ।
- ಕುಲ ಕುಲ ಕುಲವೆಂದು ಹೊಡೆದಾಡದಿರಿ ನಿಮ್ಮಕುಲದ ನೆಲೆಯನೇನಾದರೂ ಬಲ್ಲಿರಾ ।

. . . . . .

He called people to have firm faith and devotion in **'Keshava'** and quotes suitable instances which are taken care by 'Supreme Soul' and eschew the path of chasing mirage in life.

ಕೀರ್ತನೆ:

- ತಲ್ಲಣಿಸದಿರುಕಂಡ್ಯ ತಾಳು ಮನವೆ ಎಲ್ಲರನು ಸಲಹುವನು ಇದಕೆ ಸಂಶಯವಿಲ್ಲ
- ನಾನು ನೀನು ಎನ್ನದಿರೊ ಹೀನ ಮಾನವಜ್ಞಾನದಿಂದ ನಿನ್ನ ನೀನೆ ತಿಳಿದು ನೋಡೆಲೊ .....

ಹಲವು ಜನ್ಮದಿಂದ ಬಂದಿರುವೆ ನೀನೆಲೊ ಮಲದಗರ್ಭದಲಿ ನಿಂದಿರುವೆ ನೀನೆಲೊ

ಜಲದದಾರಿಯಲಿ ಬಂದಿರುವೆ ನೀನೆಲೊ ಕುಲವು ಜಾತಿ ಗೋತ್ರವುಳ್ಳವನು ನೀನೆಲೊ

ಕಾಲಕರ್ಮ ಶೀಲ ನೇಮ ನಿನ್ನದೇನೆಲೊಜಾಲ ವಿದ್ಯೆ ಬಯಲ ಮಾಯೆ ನಿನ್ನದೇನೆಲೊ

ಕೀಲು ಜಡಿದತೊಗಲಗೊಂಬೆ ನಿನ್ನದೇನೆಲೊ ಲೋಲ ಆದಿಕೇಶವನ ಭಕ್ತನಾಗೆಲೊ

Sri KanadaDasa'scompositions which are in Kannada are easily comprehensible with qualities of musical in rendering and subtleness of divine emotions. But, in the present world of chaos and turmoil, uprising of religious intolerance and fanaticism, there is a dire need of a Reformist who can awoke us from indolence and take to the path of enlightenment and abode of 'Peace'. . . . . , till such time we the hapless living creatures, await for such an incarnation to happen, ...and my mind is humming . . . . ***'YeppoVaruvaro'***,. ! ?

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'Prakriti' in Muthuswamy Dikshitar composition

Dr. SC Sharma, Academician and Musicologist

Sri Muttuswami Dikshithar is considered as one of the effulgent and ever-present star in the world of Karnatic classical music. It is analysed that he has composed over 400-500 compositions which are in Sanskrit. During his life time Sri Dikshithar travelled the length and breadth of the country and visited almost all the pilgrim places and in order to preserve the age old temple tradition, antiquity of the presiding deity, heritage, history of the place, customs, rituals, ancient trees, etc., has composed kritis and paid tribute to the respective deity.

Uniqueness in adoration of 'Nature' or 'Nisarga'/ 'Prakruti' in his kritis:

If we observe the kritis of Sri Muttuswami Dikshithar, it appears that he was greatly influenced by the natural powers viz., Fire, Wind, Water, Earth, Ether, Mind (Manas), Ego (Ahankara), the guardians of cardinal direction points of the world, viz., Indra, Yama, Agni, Vayu, Varuna, Kubera, Niruti and Eeshana, the supernatural powers, planets and the invisible **'Cosmic Energy'**, its mysticness and power combined in it, the representing demi-gods and the ultimate power or **'Maha Prajna'** and its miracles over universe, the astonishing powers of **'Prakruti-Purusha'**, its encapsulated philosophies, its influence over human body, mind and intellect, etc., are found.

In his 'Navagraha Kritis' viz., (सूर्य मूर्ते सुंदर छायाधिपते) 'Soorya Moorte Sundara Chaayadhipate', in Saurashtra raga, Chaturasra jaati Dhruva tala, (चंद्रं भज मानस) 'Chandram Bhajamaanasa' in Asaavari raga, Chaturashra jaati Mathya tala, (अंगारकं आश्रयाम्यहं) 'Angaarakam Ashrayaamyaham' in Surati raga, Roopaka tala, (बुधमाश्रयामि सततं) 'Budhamaashrayaami Satatam' in Naatakuranji raga, Mishra jaati Jhampe tala, (बृहस्पति तारापते) 'Bruhaspati Taarapate' in Athana raga, Tisra jaati, Triputa tala, (श्रीशुक्र भगवंतं) 'Sri Shukra Bhagavantam' in Pharaju raga, Chaturasra jaati, Ata tala, (दिवाकर तनुजं) 'Divaakara Tanujam' in Yadukula Kambhoji raga, Chaturasra jaati Eka tala, (स्मराम्यहं सदा राहुं) 'Smaraamyaham sadaa Raahum' in Rama Manohari or Ramapriya raga, Roopaka tala, (महाशूरं केतुमखं) 'Mahaashooram Ketumakham' in Shanmukha Priya raga, Roopaka tala, the demi-gods which represents the planets are idiomised and are dedicated.

Shiva or Rudra, symbolizing the principle of 'Purusha' in 'Nature' (Nisarga/Prakruti):

In his **'Panchabhootasthala Linga'** kritis and **'Panchalinga'** Kritis, though they are attributed to Lord Shiva and his various incarnations, the inner soul of these kritis, are connected with the aspects and principles originating from **'Nature'** (Prakruti), as in (आनंदनटन प्रकाशं) 'Anandanatana Prakasham' (Kedara raga, Misra chapu tala) for **Chidambaram**, (श्रीकाळहस्तीश) 'Sri Kalahasthisha' (Husaini raga, Jhampu or Khanda Chapu tala), for **Sri Kalahasti**, (अरुणाचल नाथं), 'Arunachala Naatham' (Saranga raga, Roopaka tala), for **Tiruvannamalai**, (चिंतय माकंद मूलकंदं) 'Chintaya Makanda Moolakandam' (Bhairavi raga, Roopaka tala), for **Kanchipuram**, (जंबूपते) 'Jamboopate' (Yamunaa Kalyani raga, Tisra Eka tala), for **Tiruvanaikaval**, are attributed to Ether, Air, Fire, Earth, Water respectively.

Also in his **'Panchalinga'** kritis viz., (सदाचले श्वरं भावयेहं) for 'Sadaachaleshwaram Bhavayeham', (Bhoopala raga), (हाटकेश्वर संरक्षमाम्) for 'Hatakeshwara Samrakshamam' (Bilahari raga, Misra Eka tala), (श्रीवल्मीक लिंगं चिंतये शिवार्थांगं) for 'Sri Valmika Lingam Chintaye Shivarthangam' (Kambhoji raga, Ata tala), (आनंदेश्वरेण संरक्षितोहं) for 'Anandeshwarena Samrakshitoham' (Ananda Bhairavai raga, Misra Eka tala), (सिद्धेश्वराय नमस्ते) for 'Siddeshwaraya Namaste' (Neelambari raga, Misra Eka tala).

Also in 8 kritis on 'Bruhadeshwara' of Tanjavoor, 6 kritis on 'Nataraja' of Chidambaram, although involves **'Shiva'** and his incarnations, they are dedicated to the principles of 'Purusha' and in fact **'Shiva'** is also called as **'Manoniyaamaka'** the 'Controller of Mind'.

Lord Ganapati representing or symbolizing the principle of 'Ether':

During his extensive wandering to piligrim places viz., Madhurai, Tiruchchi, Mayavaram, Tiruvarur, Kerala, Vaideeshwara Koil, Kanchi, Mooladhara Ganapati, Tiruvalanchuzhi, etc., Dikshitar was deeply moved and influenced by the beauty of the art, architecture, environment, of these places and composed 26 kritis on Vinayaka, who is considered as the 'Abhimani Devata' for Ether. Perhaps, no other vaggeyakara has composed kritis on Lord Vigneshwara as Sri Muttuswami Dikshithar.

Devi or 'Prakruti' principle in his kritis:

Sri Muttuswami Dikshithar, apart from worshipping **'Purusha'** principle in his kritis, he has also eulogized the respective female consort or **'Devi'** of the presiding deity, which represents **'Prakruti'** principle in the Nature, viz., 13 kritis on Bruhadeshwari of Tanjavor, one kriti on Shiva-Kameshwari of Chidambaram, 4 kritis on Kashi Vishalakshi or Annapoorna Devi, 5 kritis on Balambika, 6 kritis on Lakshmi, 9 kritis on Saraswathi, 'Nagaikaronam' on Parvati, 1 kriti on Mangalamba, 'Madhuramba Vibhakti' kritis on Madhurai Meenakshi, 15 kritis on Kanchi Kamakshi, 11 kritis called 'Kamalamba Navavarna', etc.,.

About 'Guha' or Kumaraswamy:

Sri Muttuswami Dikshithar, has considered and revered Lord Kumaraswamy as his 'Guru' who bestowed him the knowledge of music as a boon and as a gratitude Dikshithar made his first composition (श्रीनाथादि गुरुगुहो) 'Srinathadi Guruguho' in Mayamalava Gowla raga by dedicating the same to his 'Guru' and later for all his compositions he mentioned 'Guru Guha' as 'Ankita', a mark of identification specified in poetic and musical compositions. He has composed a bunch of compositions (comprising 9 and 22 kritis) called 'Guru Guha' kritis as a mark of respect to Lord Shanmukha. Here the most important aspect is that Lord Guha or Shanmukha is considered as 'Abhimani Devate' for 'Pruthvi' tatva or the Earth.

Once when Dikshithar was travelling to attend the marriage function of his brother, on the way he passed through a village and found that villagers were distressed without rain. Deeply moved by their plight, he sang (आनंदामृत वर्षिणि) 'Anandaamruta Varshini' in Amrutavarshini raga and created incessant rainfall. It is said that, later, on the request of the King of Ettiyapura, he stopped the rain by singing (स्तंभय स्तंभय) 'Stambaya Stambaya' composition. This shows that he has unique control over the 'Nature'.

In another incident, it is said that when he went for a temple at Kivalur and found that the temple was closed. Then he immediately sang (अक्षय लिंग विभो) 'Akshaya Linga Vibho' in Shankarabharana raga and the doors of the temple opened on its own. The above instances will throw a light on how he was inclined to worship of 'Nature' and has gained mastery over 'Nisarga' or 'Prakruti' through 'Nadopasana'.

If we analyse his compositions, it is very clear and evident that Sri Muttuswami Dikshithar was an ardent believer of staunch 'Nadopasana' theory and firmly opined that by practicing music with devotion, the 'Abhimani Devathas' representing the 'Nature', viz., Shiva, Parvathi, Ganapathi, Skanda, Naarayana, Krishna, Lakshmi-Saraswathi, Ambika, etc., would be fascinated and consent to the devotee, since the mysic sound 'Pranava Nada' is the essence of Veda and basic for music. His compositions are filled with the qualities of devotion, detachment, rituals of homa-japa which takes one to the deep meditation and trance or self-absorption.

For all the above reasons, undoubtedly and emphatically it may be stated that Sri Muttuswami Dikshithar was worshipper of 'Nature' and by the mystic powers possessed, he has sound knowledge of all subtle micro and macro enigmas that are manifested in the 'Nature' and as a Vaggeyakara he engrossed absolute oneness with the powers of 'Nature' and expressed them in his own unique style.

His life and journey in the world of music:

Born on **24th March 1775** at Tiruvarur, as first son of Sri Ramaswami Dikshitar and Smt. Subbamma, a Vadama Brahmin family, belonging to Kashyapa gotra and Apastambha sootra. Got basic education in vedas, music and Sanskrit literature from his father and gradually became well versed in Poetry (Kavya), Grammer (Vyakarana), Playright (Nataka), Science of Rehtorics (Alankara), methods of conducting rituals and incantation of hymns (Tantra-Matra) etc., and got married at the age of 18 and family migrated to 'Manali' (मणलि). Seeing his disinterest in material life, to enthuse him another marriage was performed to him by elders. Later, he met Chidambara Yogi, got baptized and mastery over spell after 5 years of stoic perserverance and penance and also learnt Northern style of music and returned to South. Once at Tiruttani, he was blessed by Lord Shanmukha which

commenced his journey in music and its compositions as Vaggeyakara.

Other specialities in his compositions:

Most of his kritis are in Sanskrit as he has erudition over Sanskrit. In most of his kritis, he has explained in detail the influence of principle of deity over respective demi-god, rituals and its methods by using principle mantras, about nine chakras, about Adhidevatas, and its mysticism etc., and the practitioner of these will derive divine knowledge on his own experience.

Blending the name of the raga in his compositions reveals his genius master work. For example in (सरस्वति छायातरंगिणि) 'Saraswati Chayatarangini' the name of the 'Chayatarangini' raga, in (वेगवाहिनि आश्रये) 'Vegavahini Ashraye' the name of 'Vegavahini' raga, in (पंचभूत किराणावळीं) 'Panchabhoota Kiranavalim' the name of 'Kiranavalim', etc.,. Also in his compositions one can find the usage of (गोपुच्छयति) 'Gopucchayati' and (श्रोत्रोवाहयति) 'Shrotrovahayati' forms and rare ragas.

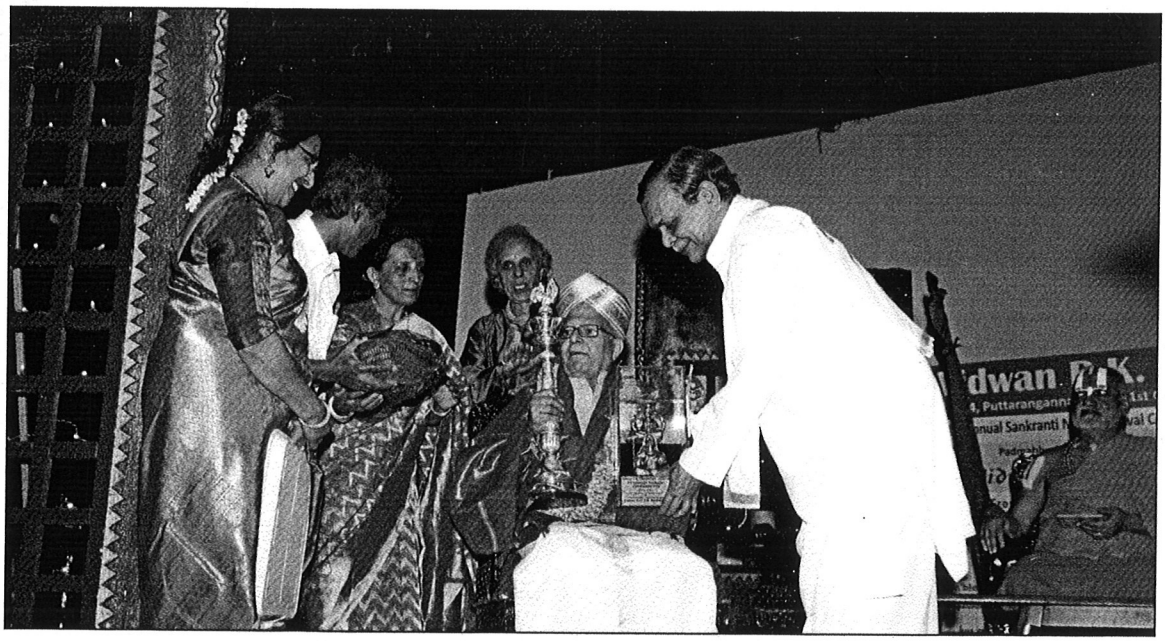
This 'Nada Brahma' and 'Nada Jyoti' who worshipped the 'Nature' by music, left this world on **21st October 1835** at Ettiyapura, at the age of 60, while he was singing one of his kriti (मीनलो चनी पाशमोचनि) 'Meenalochani Pashamochani' and went to the path of eternity through the penance of music.

RK Srikantan Trust awards Prof.TN Krishnan

Vidwan RK Srikantan Trust celebrated the 21st Annual Sankranti Music Festival, commemorating the 96th birth anniversary of Padmabhushana Sangeetha Kalanidhi Vidwan Dr. RK Srikantan.

The function was inaugurated by Hon'ble Justice Dr. N Kumar in the holy presence of Sri Sri Yadugiri Yatiraja Narayana Ramanuja Jeeyar and Sri Sri Vidyabhinava Shankara Bharathi Maha Swamiji.

The award "SRIKANTA SHANKARA" was conferred to Padmabhushana Sangeetha Kalanidhi Prof. T N Krishnan and Ganakala Bhushana Vidwan TAS Mani. And the award "SHAANKARAADVAITA TATVAGNA" was conferred to Vedabrahma Sri Gangadhara Shastry.



The Social Message & Relevance of *Sri PurandaraDasa's* Compositions to Modern Days

The invading thoughts never kept me in tranquil, those thoughts which caused peril and fuming inside. Though, I seek asylum of **'Asaaveri'** which gives soothing touch to reach subconscious, the moment I come out of that sheath, again the same thoughts hanker and grab all my serenity. It is the 'Swabhava' of the Mind to ponder, become restless and perturbed. But it is clear that those *'ponderings'*are about our declining values, traditions, ethics and ethos which are beautiful fabric of our society and above all Humanity which are practiced, propagated and dessiminatedby many Saints who upheld and heralded new **'Era for Mankind"Manvantara'**. The least I can do is to inculcate myself and try to imbibe those qualities to the progeny, but first and foremost I must put it in writing.

Yes, the society where we all came from and exist is no doubt a melting pot of Good, Bad and Ugly and it is the nature's law that always by toiling the Good prevails upon the Bad, even though the Bad triumphs. But, nowadays adored with fascination and narcissism, it is the Bad which attracts as Beauty and the Good appears to be Ugly.

Many social reformers emerged whenever there were social upheavals and its values are at the brink of decline, who upheld the ethical values beyond rigid religious dogmas, transcended human minds with the utopian and egalitarian ideals of society. However, their dream of model society never conceptualized, but their works, especially in vernacular, whether it may be in the form of Vachanas, Gadyas, Teekas, Keerthanas, Ugabhogas, Suladis, Kaggas, etc., which flourished remained immortal with its relevance even to the present modern day society. Amongst them was saint, philosopher and poet who lived between 15th and 16th century, **Sri PurandaraDasa, (1484 AD1564 AD),**who not only pioneered the **'Bhakti'** movement, but also gave thrust unique style of literature in Kannada and impetus for Carnatic Music and hence he is considered as **'Pitamaha'**or the **'Patriarch of Carnatic Music'** as he systematized the method of teaching Carnatic music which is followed even today.He also introduced folk ragas into the mainstream, setting his lyrics to ragas of his days, so that common man could sing them.

Sri PurandaraDasaduring his travel all over the country,had composed nearly 4,75,000compositions in the form of Ugabhoga,Suladis,Keerthanas, etc.,. He popularised the Bhakti Movement through **'DasaSahitya'** andled the people to the path of 'Bhagavadbhakti'.

Through his works he vehemently criticized the religious pomp, show and the Hippocratic attitude amongst the people that existed in the society viz.,

ಉಗಾ :

ಹೃದಯದ ಮಲವನ್ನು ತೊಳೆಯಲರಿಯದೆ ತಾವು। ಉದಯದಲೆದ್ದು ಮಿಂದುಗದಗದ ನಡಗುತ್ತ।

ಅದರಿಂದೇನು ಫಲ?ಅದಕ್ಕಿಂತಉದಯಾಸ್ತಮಾನ ನೀರೊಳಗಿಪ್ಪ ಮುದಿ ಕಪ್ಪೆ ಮಾಡಿದತಪ್ಪೇನು?

ತಪ್ಪೇನಯ್ಯ ಪುರಂದರವಿತಲನ ನಾಮವ ನೆನೆಯದೆ। ದಿನಕಿನ್ನು ನೂರು ಬಾರಿ ಮುಳುಗಿದರೇನಯ್ಯ ಫಲವು ॥

In his tirade against greediness and stinginess of wealthy class he criticized them that:

ಕೀರ್ತನೆ:

* ಇಕ್ಕಲಾರದ ಕೈ ಎಂಜಲು, ಚಿಕ್ಕಮಕ್ಕಳು ಅಳುತಾರೆ ಹೋಗೋ ದಾಸಯ್ಯ
* ಈ ಸಿರಿಯ ನಂಬಿ ಹಿಗ್ಗಲಿಬೇಡ ಮನವೇ . . . . .ಮಡದಿ ಮಕ್ಕಳು ಎಂದು ವಡವೆ ವಸ್ತುಗಳೆಂದು।

ಸಡಗರದಿ ತಾಕೊಂಡು ಭ್ರಮಿಸಲೇಕೆ ॥

He gave more emphasis for one's chasteness of mind, control over sense-organs, in order to eliminate the evilness viz., lust, anger, greed, delusion, pride, envy which leads to deviation from right path and urged people that by treading the dubious path results in paradox.

ಕೀರ್ತನೆ:

* ಮನವ ಶೋಧಿಸಬೇಕು ನಿಚ್ಚ, ದಿನ ದಿನ ಮಾಡುವ ಪಾಪ ಪುಣ್ಯದ ವೆಚ್ಚ।
  ಧರ್ಮಅಧರ್ಮ ವಿಂಗಡಿಸಿ, ಅಧರ್ಮದ ನರಗಳ ಬೇರ ಕತ್ತರಿಸಿ. . . .
* ಆಚಾರವಿಲ್ಲದ ನಾಲಿಗೆ ನಿನ್ನ ನೀಚ ಬುದ್ಧಿಯ ಬಿಡು ನಾಲಿಗೆ।
  ವಿಚಾರವಿಲ್ಲದೆ ಪರರದೂಷಿಪುದಕ್ಕೆಚಾಚಿಕೊಂಡಿರುವಂಥ ನಾಲಿಗೆ
* ಇಷ್ಟು ಪಾಪಗಳ ಮಾಡಿದ್ದೇ ಸಾಕು . . . . .
  ಒಡಲ ಕಿಚ್ಚಿಗೆ ಪರರಕಡು ನೋಯಿಸಿದೆ ಕೃಷ್ಣ, ಕೊಡದೆಅನ್ಯರ ಋಣವನಪಹರಿಸಿದೆ

He opened the doors of realityleading to **'Path of Self-Realization'**that life is an ephimeral,hence not to spoil the precious human life which had come as a boon, should be utilized in a meaning ful manner by doing good deeds to the societyand these ideals were reflected in his keerthanas viz.,

ಕೀರ್ತನೆ:

* ಮಾನವಜನ್ಮದೊಡ್ಡದುಇದ ಹಾನಿ ಮಾಡಬೇಡಿರೊ ಹುಚ್ಚಪ್ಪಗಳಿರಾ.....
  ಸುಳ್ಳಿನ ಸಂಸಾರದ ಸುಳಿಗೆ ಸಿಕ್ಕಲುಬ್ಯಾಡಿ
* ಮಾಯದ ಸಂಸಾರ ಮಮಕಾರ ಹಿಂಗಿತುಇನ್ನೇನಿನ್ನೇನು...
  ಅರ್ಥಿಯ ಸಂಸಾರಅಡವಿ ಪಾಲಾದಮೇಲಿನ್ನೇನಿನ್ನೇನು
* ರಾಗಿತಂದೀರಾ ಭಿಕ್ಷಕೆರಾಗಿತಂದೀರಾ। ಯೋಗ್ಯರಾಗಿ ಭೋಗ್ಯರಾಗಿ।

ಅನ್ನದಾನವ ಮಾಡುವರಾಗಿ। ಅನ್ನಛತ್ರವನ್ನಿಟ್ಟವರಾಗಿ।.....

ಪಾಪ ಕಾರ್ಯವ ಬಿಟ್ಟವರಾಗಿ। . . .ನೇಮ ನಿಷ್ಠೆಗಳ ಮಾಡುವರಾಗಿ

Sri PurandaraDasahad vision and inquisite mind that how 'Jeeva' suffers because of vagaries of mind and eloquently explained the theory of 'Karma', how the life has to

be faced amidst its challenges, etc., and many of his compositions revolves around the above aspects viz.,

ಕೀರ್ತನೆ:

* ಅನುಗಾಲವು ಚಿಂತೆಜೀವಕ್ಕೆತನ್ನ ಮನವು ಶ್ರೀರಂಗನೊಳ್ ಮೆಚ್ಚುವತನಕ।
  ಸತಿಯುಇದ್ದರೆಚಿಂತೆ . . . .ಪುತ್ರರಿದ್ದರುಚಿಂತೆ . . . .
  ಬಡವನಾದರುಚಿಂತೆ ಬಲ್ಲಿದನಾದರುಚಿಂತೆ। ಹಿಡಿ ಹೊನ್ನು ಕೈಯೊಳಿದ್ದರು ಚಿಂತೆ।
* ಋಣವೆಂಬ ಪಾತಕವು ಬಹು ಬಾಧೆ ಪಡಿಸುತಿದೆ।. . . .
  ಒಡಲಿನಾಸೆಗೆ ಪರರ ಒಡವೆಗಳನೆ ತಂದು ಬಿಡದೆ ವೆಚ್ಚವ ಮಾಡಿ ಸಂತೋಷಪಡುವೆ
  . . . .ಮತ್ತೆಋಣ ಸೂತಕವುಜನ್ಮಜನ್ಮಾಂತರದಿ ಎತ್ತ ಪೋದರು ಬಿಡದೆ ಬೆನ್ನತ್ತಿಬಹುದು
* ಈಸಬೇಕು ಇದ್ದುಜೈಸಬೇಕು ಹೇಸಿಗೆ ಸಂಸಾರದಲಿ ಆಶಾ ಲೇಶ ಮಾಡದ್ಹಾಂಗೆ।
* ಉಬ್ಬದಿರುಉಬ್ಬದಿರು ಎಲೆ ಮಾನವ ಹೆಬ್ಬುಲಿಯಂತೆಯಮ ಬೊಬ್ಬಿಡುತಕಾದಿರುವ।

He also redicules the dubiousness of the people who runs after flesh, fame, material life and other delusions and laughs at them and this can be seen in some of his compositions viz.,

ಕೀರ್ತನೆ:

* ಮಡಿ ಮಡಿಮಡಿಯೆಂದಡಿಗಡಿಗ್ಹಾರುತಿ ಮಡಿ ಮಾಡುವ ಬಗೆ ಬೇರುಂಟು।
  ಹೊಟ್ಟೆಯೊಳಗಿನ ಕಾಮಕ್ರೋಧವ ಬಿಟ್ಟು ನಡೆದರೆಅದು ಮಡಿಯು।
* ನಗೆಯು ಬರುತಿಗೆ ಎನಗೆ ನಗೆಯು ಬರುತಿದೆ।
  ಜಗದೊಳಿರುವ ಮನುಜರೆಲ್ಲ ಹಗರಣ ಮಾಡುವುದಕಂಡು।
* ರೊಕ್ಕಎರಡಕ್ಕೂದುಃಖಕಾಣಕ್ಕ

Sri PurandaraDasa, strived to eradicate the untouchability, one of the social evils, which was prevailing duing that period and in this regard he enlightened the people through his compositions viz.,

ಕೀರ್ತನೆ :

* ಹೊಲೆಯ ಹೊರಗಿಹನೆ ಊರೊಳಗಿಲ್ಲವೆ। ಶ್ರೀಹರಿಯ ಸ್ಮರಣೆಯನು ಬಲ್ಲವರು ಪೇಳಿ
  ಶೀಲವನು ಕೈಕೊಂಡು ನಡೆಸದಾತನೆ ಹೊಲೆಯ. . . . .ಕೊಂಡ ಸಾಲಗಳನ್ನು ತಿದ್ದದಾತನೆ ಹೊಲೆಯ
  ಲಂಡತನದಲಿ ನಡೆವ ನರಭಂಡ ಹೊಲೆಯ। ಉಂಡ ಮನೆಗೆರಡನ್ನು ಬಗೆವಾತನೇ ಹೊಲೆಯ . . .

ಉಗಾಭೋಗ :

* ಹೊಲೆಯ ಬಂದನೆಂದು ಒಳಗೆ ದೇವರ ಮಾಡಿ। ಗಣಗಣಗಂಟೆಯ ಬಾರಿಸುವರಯ್ಯಾ।
  ತನುವಿನ ಕೋಪವು ಹೊಲೆಯಲ್ಲವೆ। ಪರಧನ ಪರಸತಿ ಹೊಲೆಯಲ್ಲವೆ।
  ಹೊರಗಿದ್ದ ಹೊಲೆಯನ ಒಳಗೆ ಬಚ್ಚಿಟ್ಟರೆಇದಕೇನು ಮದ್ದೋ ಪುರಂದರವಿಠಲ।

Sri PurandaraDasa tried to reach the hearts of the layman and by his works he stressed the declining standards of the moral and ethical values and enlightened the masses that to attain 'Mukthi' or Liberation,one has to tread long path of self-discipline, patient in observing moral values and this are evident in keertanas viz.,

RNI Regn no KARBIL/ 2008/24407,Regd no RNP/KA/BGS/267/2015-2017.Licenced to post without prepayment WPP 18 Posted at Bangalore PSO 560026 on 27th or 28th every month

* ಸತ್ಯವಂತರಿಗಿದು ಕಾಲವಲ್ಲದುಷ್ಟಜನರಿಗೆ ಸುಭಿಕ್ಷ ಕಾಲ।
ಹರಿ ಸ್ಮರಣೆ ಮಾಡುವಗೆಕ್ಷಯವಾಗುವ ಕಾಲ। ಪರಮ ಪಾಪಿಗಳಿಗೆ ಸುಭಿಕ್ಷ ಕಾಲ।
.....ಧರ್ಮ ಮಾಡುವವ ನಿರ್ಮೂಲವಾಗುವ ಕಾಲ। ಕರ್ಮಿ ಪಾತಕರಿಗೆ ಬಹು ಸೌಖ್ಯ ಕಾಲ।

'ಸುಮ್ಮನೆ ಬರುವುದೇ ಮುಕ್ತಿ ನಮ್ಮಅಚ್ಚುತಾನಂತನ ನೆನೆಯದೆ ಭಕ್ತಿ
ಮನದಲ್ಲಿದೃಢವಿರಬೇಕು, ಪಾಪಿ ಜನರ ಸಂಸರ್ಗವನೀಗಲಿ ಬೇಕು
...ಕಾಮ ಕ್ರೋಧವ ಬಿಡಬೇಕು ಪರಕಾಮಿನಿಯರ ಹಂಬಲು ಬಿಡಬೇಕು

Similarly, he also gave emphasis to have self-esteem, self-respect and for those who yearns for materialistic life, in spite of derision from the people around, he forewarns to abstain from them and this is evident in one of his compositions viz.,

* ಮಾನಭಂಗವ ಮಾಡಿ ಮತ್ತೆ ಉಪಚಾರಗಳ ಏನು ಮಾಡಿದರಲ್ಲಿಇರಬಾರದಯ್ಯ
ಕುಂದುಗಳನೆತ್ತಿ, ಕುಚೋದ್ಯ ಕುಮಂತ್ರಗಳ ನೊಂದೊಂದು
ವರ್ಣಗಳನೆತ್ತಿ ಜರೆದು ಮುಂದೆ ಭಂಗಿಸಿ ಹಿಂದೆ ಉಂಬಳಿಯ ನೀಡುವುದು
ಮಂದಲೆಯಕೊಯ್ದು ಮುಡಿಗ್ಹುವ್ವ ಮುಡಿಸಿದಂತೆ

Before concluding, our incapability to elucidate the social values which were derived out of catalytic efforts of many visionaryphilosophers who emerged amidst the society from time to time have become futile and because of this, the later part of the post-independent era witnessed the trauma of fanaticism by the zealots of alien religions and also thanks to pseudo secularists, helped to deepen their roots in this peculiar and exotic land of diversities of culture and caused untold damage to our ancient civilization, tradition, ethos and its ethnicity.

However, in spite of this uncertainty, our value based tradition, philosophy of ethos based on ideals of empathy, fraternity and humanity could be revived by observing aaradhanas of those saints viz., Sri Tyagaraja, Sri PurandaraDasa, Sri Kanaka Dasa and many other illuminaries whose life and teachings have made everlasting impression on the society and on the occasion of 452nd Aaradhana of Sri PurandaraDasa this article is dedicated as a tribute to that Great Saint.The stanzas what I have quoted above are only a ***Drop taken from the Ocean*of PurandaraDasa,** however, the onus rests on our shoulders to forward the **'Manava Dharma'** to the next generation by keeping it **Alive** !

(Dr. S.C. Sharma)
Academician & Musicologist

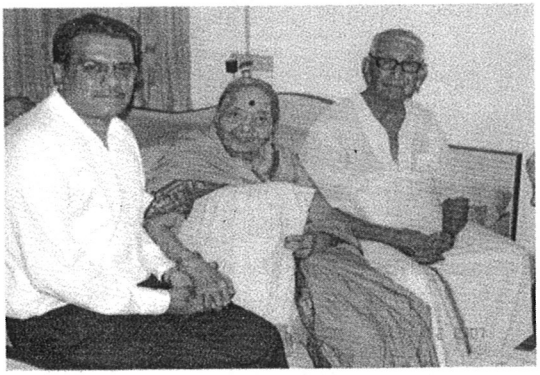
Biblography:

Sri Karnataka HaridasaKeertanaTaranginiSri PurandaraDasaraKrutigalu

Published & Edited by **Dr. M.R.V. Prasad** for the Bangalore Gayana Samaja, Sri Krishnarajendra Road, Bangalore- 560004 Ph: 2650 6049. . **e-mail: info@gayanasamaja.org. Website : www.gayanasamaja.org.**
Printed at: Parimala Mudranalaya, 184, Allama Prabhu Road, 14th Main, Hanumanthanagar, Bangalore- 560 050

"Words are not enough . . . . !"

(A Homage to Sangeeta Kalanidhi Smt. D.K. Pattammal)



by Dr. S.C. Sharma, Academician & Musicologist

Recently while sitting alone at home in a pensive mood my memories whirled back to the nostalgic days and those were the golden moments with my **'ManasaGuru'** and there emerged picture in my mind, a lady with coin-sizedkum-kum on her forehead, saree worn in a traditional manner, neatly combed hair, with ever-smiling face, a typical house-wife, who woke up early dawn and strictly practicing her **'Sangeetaaraadhana',**(who gave supreme importance as a novice), even at her advanced age and while performing most challenging kritis, especially ofMuttuswamiDikshitar, which demands precision, artistry, elegance and above all breath control, she presented them with ease, depth, and with enlivening smile and who touched andevoked millions of souls throughout her Music journey.

I pondered what should I write about this **'GanaSaraswathi'**, since many articles, columns, books have been written on her and in fact, in the past I had also essayed a biography on her and it should not be mundane or redundant, but with somethingexceptional. My mind was captured by her **Simplicity, Humility** and of course, her concern for **'Social Cause'**.

When titles, awards and honoursgalore and adorned at her feet she remained placid, and those qualities are the combination of both wisdom and knowledge she possessed.**'Ammal'**was the personification of music and compassionate. She also remained humane with succeeding generations even when she reached pinnacle.

Breaking all taboos and entering into the bastion of male dominated arena of music was so difficult and she did it by her perseverance in music,successfully stormed and catapulted to fame. However, the journey she embarked was tedious, but with her un-daunting spirit she did it, where no women were dared or allowed for stage performance in those days. I think she was the first woman from an orthodox family to ascend the concert platform.

Unlike her all contemporaries, who had strong musical family background by one way or the other, **Ammal's**musical journey was entirely different and path breaking. Her uniqueness and specialty was in singing of pallaviswhich were technically perfect and in aesthetic form. She has lot of adoration towards Naina Pillai, though she never learnt directly from him, but she considered him as **'Guru'**.

However, for all her success and achievements she attributed them to her father who defied the society's

restrictions of his time and encouraged his genius daughter;also her husband late Sri Eshwaran, who not only recognized wife's latent talent but supported with devotion and firmly stood with her.

The legacy of the compositions of **'Trinity'** of Carnatic music, viz., Tyagaraja, ShyamaShastri and MuthuswamiDikshitarwere furthered to reach the masses and thus by her splendid rendition of those kritis, Carnatic music spread wide and popular in her times.She always insisted her disciples that "Bhashajnanam is utmost important for bhava-laden singing and emphasis should be given for right pronunciation"

During her time i.e., 1930's and 1940's, with the clarion call of Gandhiji, 'Freedom Movement' reached its heights andthere was national fervor and awakening through non-violence struggle all over India. At this crucial juncture, Pattammal did not remained reticent, but through her music proactively participated in many political conferences and rallies and rendered several patriotic songs about freedom, women's emancipation, fraternity and equality of mankind, etc., and awakened the people. Also, during Kasturba's demise, M.K. Gandhi's assassination, the gloom and sorrow of the masses were represented by Pattammal's voice. During 195152, when the India's first general elections were held, she insisted the people to cast their votes and these were broadcast in the form of lyrics in all public places. Pattammal also contributed a lot in giving impetus and popularizing many Tamil compositions and her splendid vocal rendition immortalized **SubramanyaBharati's** works.

Apart from singing in classical forms, D.K. Pattammal is one of the earliest musicians to sing in films; however, she denied singing romantic songs, but accepted devotional and patriotic songs. Her career in filmdom started in singing a patriotic song in **'ThyagaBhoomi'** during 1939 and the intensity of the song was that it was banned by the British and the last one she sung was in **'Hey Raam'** of Kamal Haasan, music scored by Illayaraja during 2000.

Even today it haunts me and I am deeply moved by her unstinted fond, dedication towards music and as a ***'Jnana Gijnasu'***I was fortunate and had precious opportunity to interact during her last days wherein she even shared her sentiments that after treading long and tireless journey in the path of Music,she had glimpses of ***'Saakshatkaara'***to reach the abode of **'God'** and in her entire lifewhether people accepted her music or not, she was even prepared to render her music also in front of a **'Heeding Wall'**.The way this nonagenarian spoke to me was mesmerizing and one of my reminiscence. I never expected that it would be our last meet and though her physical entity might had waned from this world, even today I will feel and sense her presence in the form of an aura that had brighten-up my spirit.

Lastly, mere words are not enough to articulate and cannot appeaseme to express my reverence to her and truly she is an all-time **'Matriarch'**for a true knowledge-seeker in Carnatic Music and with a heavy heart I offer my humble tribute to**'GanaSharade'**.

-Dr. S.C. Sharma

ROLE OF WEBSITES IN TRADITIONAL ARTS

(Need of the hour to preserve and protect our multi-cultural Traditional Arts forms)

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Preamble:

Indian sub-continent is confluence of multi-lingual, multi-cultural and multi-ethnic melting pot, especially the South Indian states viz., Karnataka, Andhrapradesh, Kerala and Tamilnadu have their own uniqueness different Art forms of Music, Dance, craft traditions, lifestyles and belief systems which have taken long years to evolve. One can witness in Southern States having its own individual cultural traditions and rich creative expressions. There is no better way to safeguard them, than providing opportunities for performance, and ensuring favourable economic conditions for the artistes and craftsmen who keep these traditions alive. The dances and music of the people of Southern States encrypt within them the joys and jubilations of generations and hold the imprints of their social, cultural, political and religious history. Their hopes and dreams are transmitted through different art forms. The artistes of present generation should be aware of this and they reinterpret them and rediscover their eternal relevance with the usage of power and wisdom of modern era technology viz., websites, internet and plethora of social media which are emerging day by day.

- **The advantages of websites and its other forms:**

As the technology is growing the websites and social media has become the routine for each and every person, today we see peoples are addicted with the technology every day. In this global village every moment, every day, we come across with different types of technological advancement and applications in various fields and also its impact on people. In the realm of education, the websites and social media has increased the quality and rate of collaboration for students. In Business sector uses websites and social media to enhance an organization's performance in various ways such as to accomplish business objectives, increasing annual sales of the organization. Though Social media has various merits but it also has some demerits which affect people negatively viz., wrong information can lead the education system to failure, in an organization wrong advertisement will affect the productivity and websites and its forms of

social media can abuse the society by invading on people's privacy, it can influence youth that can become violent. Use of websites and its forms are beneficial but should be used in a limited way without getting addicted.

No doubt invention of Website is an engineering marvel of 20th century and through this powerful and effective medium Knowledge dissemination could be from different sources. One of the most powerful source are web sites/portals in this digital era wherein an aspirant of knowledge could easily get access of the knowledge through data sources catered which are as good as done in reality. Also the traditional arts, once was catered through Guru-Shishya parampara, can also be taught, of course, with some basic knowledge through web portals. This is the advantage of the Digital Era where a student sitting in any part of the world can also access with his Guru at any part of the world. In fact, if we make systematic scientific analysis on Traditional arts, they are also Science in different forms.

- **The different traditional art forms from Tamilnadu, Kerala, Karnataka & Andhrapradesh:**

Tamil Nadu is the home of Dravidian art and culture, which is here from the ancient times may be pre-historic and historical data proves that Tamil culture existed during Vedic period. The dynastic history of Tamil Nadu is well known as the Cholas, the Pallavas, the Cheras and the Pandyas, ruled and created amazing monuments of impressive proportions. Tamil Nadu has a remarkably pure Indian architecture, hardly affected by any other style.

Tamil Nadu is proud for having its purest form of art, dance or music, painting or handicrafts. Bharata Natyam is the purest form of classical dance of India evolved over 2000 years ago in Tamil Nadu. Kolattam and Karagam are some of the popular folk dances. There is a distinct Tamil character in all the dances, puppetry, paintings, drawings and musical compositions which link the most sophisticated form to the tribal and the rural.

One cannot deny the fact that in India, especially in south temples are store house of traditional arts since time immemorial and Tamil Nadu is a land of large number of temples. Here, the temples reflect the typical south Indian culture and they are built in the Dravidian style of architecture having lofty towers and they are the torch bearers of the glorious heritage of South India. Hence, in this land ancient forms of traditional arts prevalent viz., Karaka Attam, Kavati Attam, Kolattam, Kummi, Ali Attam, Kaniyan Attam, Votale Attam, Poykkal Kutirai

Attam, Mayil Attam, Karati Attam, Anuman Attam, Risapa Attam, Katuvai Attam, etc., and most of the traditional arts directly connected with religious ceremonies.

In Kerala we have traditional arts viz., Teyyam, Kathakalli, Mohini Attam, Kalaripayattu, Koodiyattam, Perayankali, Palliyarkali, Kolam-Thullal, Yathrakkali, Tiyyaatu and so on. In Karnataka, we have traditional arts viz., Yakshagana, Dollu Kunita, Veeragase, Lavani, Kola, Nagamandala and so on. In Andhrapradesh, we have traditional arts viz., Harikatha, Kuchupudi, Burrakatha, Butta Bommalu, Kolattam, etc.,.

- **The Traditional Arts and its exigency to preserve and protect them:**

Traditional arts has been the subject of many conceptualizations and it includes various concepts viz., traditional knowledge, indigenous knowledge and local knowledge are interchangeably and practices of certain regional, indigenous, or local communities which are often expressed through stories, legends, folklore, rituals songs, and even laws. It is apt to mention that the information that people in a given community, based on experience and adaptation to a local culture and environment, have developed over years and which are sustained through the process of development. In concise it is the totality of all knowledge and practices, whether explicit or implicit, which are used in the management of socio-economic and ecological facets of life in society. This rich wisdom, information and knowledge that existed in the society should be used to sustain the community, its culture and to maintain the genetic resources same shall be passed on to the succeeding generations by proliferating through Education. Today, in our own times, we are witnessing that many of the traditional art forms which existed during our childhood are gradually eroding and a day may come that with the advent of alien modern culture, all our traditional arts may get effaced from the face of this culturally, ethically and religiously fertile land.

- **Benefits of websites and its social media in conserving and disseminating the traditional arts and its various forms:**

The benefits of websites and its social media usage are increased reputation, anticipated reciprocity relate directly to its social interaction aspects. Website and its social media Interactivity can be broadly described as the extent to which users participate in modifying the form and content of a mediated environment in real time. Interactivity is one of the defining characteristics of websites and new media technologies, which gives greater access to information as well as supporting increased user control. Here the interaction depends on the

context. In an online social networking context, interactivity refers to a user centered interaction with machines, messages, or other users, focusing on the experiential aspect of networking process. While interactivity can be simple in certain contexts (e.g., simply filling out forms, clicking links), it can also be more involved and elaborate, such as allowing individuals to develop online content.

Conclusion:

The Websites and its various forms of social media can be established anywhere with an Internet connection so as to it should cater the needs of art lovers, aspiring students and research workers to avail the desirable data or content.

Social media applications or tools that facilitate this are blogs, micro blogging applications like Twitter, social networking sites, for ex: Facebook, podcasts and videos and photo sharing sites like YouTube and Flickr. Today, it has become dire necessity for the conservation, protection and dissemination of traditional arts which are our indigenous knowledge. Though there are initial hiccups of legal and policy frameworks for the protection of traditional arts, the usage of websites and its various forms can definitely act as a remedy in today's shrinking world, before they become extinct. Because, the traditional arts are cultural heritage property right which must be protected and shared equitably in the interest of mankind.

Given this reality, it is useful preserve the traditional arts of various forms which are evolved from different ethnicity, socio-cultural and religious background and integrate them in order to protect by using websites and social media so as to disseminate our cultural heritage to our progeny.

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Influence of Media in Music and Dance

(Expanding the vistas to reach the aspirants of arts beyond reality)

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Preamble:

At the end of the last century, the media (both print and electronic media) played no less significant role in carrying the messages of cultural and religious diversity to almost every individual, irrespective of caste, religion, community, age and gender and due to this many art forms like Carnatic music, Bharatanatyam, Kuchupudi, Odissi, Kathak, got immense popularity and reached beyond the centres of their origin and this revolution and galloping achievement shall be attributed to radio, cinema, television channels, including print media to a great extent. This cultural dispersal has to be attributed to the influence of media on our society and that has also directly impacted on Dance and Music of various forms.

- **The paradigm shift of the media revolution from cultural to commercial:**

During the first part of the 21st century the influence of electronic media and print media in learning mechanism is considered to be very significant. A visual medium like television channels is considered to be more useful means of learning and communicating the cultural ideas than the spoken or a written word. Because of this revolutionary change, electronic media and added to this social media has become inevitable medium for acquiring information, knowledge and understanding. In my opinion, because of influence or aggression of media on Music and Dance and its various cultural forms, today, these art forms have become virtual vibrant industry and commercialized. Moreover, added to this, the music and dance industry has been revolutionized by the emergence of social media. Today an artist can now communicate with his fans on a broader scale, promote their work, sell their albums, and keep their entire fan base up-to-date. As a result, a new class of artists has become popular and even exclusively operates within social media and this has contributed positively affecting the connectivity between the artist and listener. Because of this, today media has become omnipresent and its connectivity forces are more authentic, though they are less cultivated and image portrayed to the public.

- **Role of media in honing the skills of the aspirants/artists of Music & Dance:**

In spite of this certain grey shades, media plays a vital and important role, as it can correct the musician and dancer in the subsequent performance in a constructive criticism. A music critique is not a just a paper correspondent. He needs to have the fundamentals of knowledge of music and dance to appreciate the nuances of the finer aspect of the same.

Media could become a constructive criticism with openness of ideas. However, if the media is runs out of its ethical limits or control, particularly in Music and Dance, obviously it becomes a destructive criticism. Also several study analysis reveals the dynamic relationship between media and Music and Dance including its influence of both positive and negative aspects. Ignoring and minimizing the ill effects of negativism, we should make use of positive aspects of the media in influencing the Music and Dance and its various forms.

Apart from this, the revolutionized Music and Dance industry has today closely interconnected and has become part and parcel of the entertainment industry, advertising industry and other allied sectors. As a result of influence of media, this has even greatly affected the principles of music and dance industry and this has paved way for emergence of the music business with several core competencies viz., live music broadcasting, record manufacturing, music services, etc., which is another subject of study. Even the influence of media on Dance cannot be negated, and media can effectively bring massive potential audience to the people involved in the Dance industry.

- **Conclusion:**

Hence, it may be concluded that Media plays an important role in making or marring of an artist. Here Media should be highly vigilant about the constructive criticism which has direct impact on the artist's performance and the Manodharma. Nevertheless, media has wide spectrum of promoting the artist globally. It is like a double edged sword where it will have conscience keeper of the performer as well as to motivate the artist to do better job.

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Learning dance and music through print media such as magazines, journals, dailies and others

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Learning music or dance is bringing out the artiste, teacher, scholar within. In India learning art is considered refinement of personality, elevation of soul and the like. Learning involves two process called teaching-learning. Presently the gurukula system is replaced by the institution system. Today the teaching is generalised and not customized in order to suit the changing system of institutionalised teaching and learning. In Indian art forms, philosophy and culture the place of "Guru" is exemplified by idealistic personality. Saint Sri Purandaradasaru quotes "Guruvina Gulamanaguva Thanaka Doreyadanna Mukuti" which can be interpreted as "One cannot attain Salvation until he faithfully follows the guru assuming him to be his master and knowledge seeker as slave". Sri Thyagaraja quotes in his composition "Guruleka Etuvanti Guniki Teliyakabodu" How would it be possible to know the truth without the Guru? Sri Muttuswamy Deekshithar Quotes "Manasa Guruguha Rupam Bhajare, Mayamaya Hruth Karyam Thyajare". O mind sing the glory of Guruguha (Deekshithar has blended the ankitam or pen name with the term Guru) and prioritize it by considering the worldly activities as secondary or doing away with it. These quotes from the compositions emphasizes the significance of "Guru" Thus bringing out the value behind teaching and also makes it clear that there is a difference between mere teaching and imparting knowledge by molding the overall personality of "Shishya" or the learner/knowledge seeker.

Process of learning is equally significant like studying a subject other than music or dance, graduating and attaining mastery. In the art forms like music and dance attaining mastery is not done by just reading the literature or listening to the music/watching performance. It is done through rigorous practice called "Sadhana". Sadhana is always guided by the "Guru". In present time there are numerous possibilities hav provided the learner the right platform to grow his knowledge and attain perfection. But, these options are sometimes considered by either student or parent as an alternative to "Guru" which might mislead them and the effort of student could yield no result. This may eventually make the student turn away from learning music or dance.

Print Media and Learning Music-Dance:

Today the print media has made its entry into most of the fields where it was not considered the part of learning. In music students were expected to memorize the composition and other intricacies. Today most of the music course and examinations related to music or dance have their own prescribed texts or generalised texts available in print and electronic media. This has influenced the learning in two different ways.

1) It has encouraged the students to rely upon books rather than their memory and internalise the composition.

2) It has helped to retain the composition and other intricacies from being changed or altered over a period of time either by teacher or by student.

When a student can rely upon print media?

Though there are no such set standard to decide when to rely upon print media, The students of music should be able to identify swara which is called "Swarajnyanam", find out the inherent rhythm in the music and dance which is called "Layajnyanam". Apart from these quality a student of music should be able to interpret "Gamakas" which are also called "Alankaras", Student of dance should be able to bring out the meaning intended by the composer through his/her abhinaya, and the inherent rhythm through Nruttha. However, it is not recommended to depend on print media alone for learning either music or dance. Neither print media nor recorded media can replace a "Guru" even in the age of technology. There cannot be a "DIY" (Do it Yourself) other than "Sadhana" in both music and dance for a student. Therefore, the print media can be a companion for those who wants additional information. Today there are new attempts are being carried out to bring print disabled (those who cannot read print such as visually challenged , people without formal education) to the realm of print media by introducing alternative formats such as Audio, Braille (Script used by Visually challenged). Hence the print media can serve as supportive media and not an alternative method for learning. It can also be noted that, there are a few magazines, journals, periodicals, news articles, books, including e-books, electronic resources such as blogs, web portals, e-libraries, repositories of thesis are the source of knowledge dissemination for both music and dance but, cannot ever replace the teaching and learning system which is in vogue from centuries in India as a tradition.

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Dance and Music in Literature

A Bird view of the contribution of India to cultural history especially Dance and Music

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Preamble:

Music and Dance have occupied a very important place in the life of Indians of ancient times and when we trace the origin, evolution and history of Indian Music, we find that music has been in existence for a distant hoary past and has undergone lots of changes due to political, sociological, geographical and seasonal reasons and this has been depicted, systematically recorded, from time to time, though some theories attribute to the fact that roots and clear evidences of literature about the **'Music'** are found only in the middle of the 4th century B.C. in the form of Jataka Kathas (Buddhist literature) and words viz., Gandharva, Vina, kinds of Murchana, etc., and some are occurred in the Hathigumpha inscription of Kharavela. Though in the past, **Gita and Vadya and Gitavaditra** were separately mentioned, it represented **'Music'** in its totality. Earlier to Buddhism, **'Natya'** were very closely associated with music vocal and instrumental. With the passage of times, due to very close association of these three arts, during 3rd century A.D., the word **'Sangeeta'** signifying a single term which includes different phases of Music and Dance came into practice.

Another important aspect is that though 'Vocal Music' was perhaps the oldest of human arts, its analytical study seems to have begun only after instruments of music came into existence and contributed for considerable progress.

- **The geographical areas where literature of Dance and Music flourished including tribes who have contributed as depicted in ancient texts:**

Many ancient texts whether it may be written in Sanskrit, Pali, Prakrut, Tamil, Kannada, Malayalam, Telugu, etc., they have mentioned the geographical area represented thereby giving evidence for birth of those literary works and the areas are Anga, Antargiri, Andhra, Avanti, Arvuda, Avarta, Anarta, Ushinara, Odra, Kalinga, Kashmira, Kosala, Khasa, Tamralipti, Tosala, Triupra, Dakshinatya, Darmida, Nepala, Panchala, Pulinda, Paundra, Pragjyotisa, Pramsu-pravrtti, Plavanga, Bhairgiri, Brahmottara, Bhargava, Magadha, Madraka, Malavartaka, Maharastra, Margava, Malava, Mahendra, Mosala, Vanga, Vatsa, Vanavasi, Vartika, Vahlika,

Vidisa, Videha, Surasena, Salaka, Sindhu, Saurashtra, Sauvira, Ganga, Karmavati, Vetravati, Mahendra, Malaya, Sahya, Mekala, Kalapanjara, Himalaya, Vindhya, Bharata and so on. Also tribes like Kasi, Kosala, Barbara, Andhra, Dravida, Abhira, Sabara, Chandala, Shaka, Pallava, Yavana, etc., have contributed for flourishing of Dance and Music in those geographical areas.

- **Writers who have contributed for the literature for Music and Dance:**

The period of ancient authors' dates between 600 B.C. and 200 A.D. and the name of '**Narada**' surfaces repeatedly in Music literature and he is considered as foremost amongst early authors. Later, Bharata muni had authored a treatise on Hindu Dramaturgy and Histrionics called 'Natyashastra'. Sharngadeva who authored Sangeeta Ratnakara mentions several authors who preceded him viz., Svati, Lollata, Udbhata, Sankuka, Abhinavagupta, Kirthidhara, Bhatta Yantra, Bhatta Nayaka. Also there are traces found about Acharya Kirtidhara, Bhasyakara Nanyadeva, Vishakhila and others.

It may be noted that during that period though there were many dialects spoken in northern part of India, most of the treatises were in Sanskrit language for a long period and indeed it has contributed for the continuous musical history and tradition.

- **Early Medieval (200 AD to 600 AD), medieval (600 AD to 1000 AD) and late medieval writers (1000 AD to 1300 AD) on Music:**

During the period of early medieval era, we will come across several prominent authors viz., Visvavasu, Tumburu, Lochana, Kallinatha, etc., and there are many works which are non-musical in nature, but they possess elaborative and valuable information about the musical theories and practices like Markandeyapurana, Devi Mahatmya, Vayu Purana, Mahabharata, etc.,. Whereas, Shardula, Matanga, Yastika, Kashyapa, Durgaskati, who revolutionized the music with their works during medieval period.

During late medieval period Narada (Sangita Makaranda), Lochana Kavi (Raga Tarangini and Raga Gitasangraha), Parsvadeva (Sangita Samayasara) and Sharngadeva (1210-1247) who wrote most exhaustive treatise on Indian Music 'Sangitaratnakara'.

- **Literary contribution made to the Music and Dance by royal dynasties:**

During this period several kings also contributed for the Music and Dance literature viz., at the beginning of the 12th century **Nandikeshwara** has written two works on dancing viz., 'Abhinayadarpana' and 'Bharatarnava'. During 1131 AD, **Someshwara–III**, king from

Chalukya dynasty compiled a book called 'Abhilasitartha Chintamani' or 'Manasollasa', containing vast sections on Music and Dance. During 1134, his son **Jagadekamalla** wrote a treatise on Music called **'Sangeetachoodamani'** which illustrates its expositions of the ragas with instances. During 1179, **Haripala**, king of Gujarath, who succeeded Ajayapala, authored a book on Music and Dance called **'Sangitasudhakara'**, containing 6 chapters on a) Nritya, 2) Tala, 3) Vadya, 4) Abhinaya and Rasa, 5) Shruti, Swara, Grama and Raga, 6) Prabandha.

During 1253-54 **Jayasenapati**, the Chieftain of elephant forces serving under Kakatiya king Ganapati wrote a vast treatise on dance viz., **'Nrittaratnavali'**.

During 14th century **Simhabhupala** of Recherla dynasty of Nayudu kings of Rajachala, wrote a commentary, **'Sudhakara'**, on the Sangitaratnakara, which provides information on older works. Later, **Ashokamalla** has written a work on music and dance of which only the dance chapter (Nrutyadhyaya) is available containing 1600 verses of the classical art of dancing.

Another interesting factor is that during 1428 in Bengal **Sultan Malik Shah** son of Bahadur Malik, of Kada (near Allahabad) and feudatory of Sultan Ibrahim of Jaunpur, who in fact re-established Islam in Bengal, organized a musicological congress, invited scholars from all over the country and asked them to write an encyclopedia on music and it is named as **'Sangitashiromani'**.

Here in South India, during the period of Vijayanagar empire king **Immadi Devaraya**, (1446-1465), Kallinatha son of Lakshmidhara, wrote famous commentary on the Sangitaratnakara viz., **'Kalanidh'**.

King Kumbhakarna (Kumbha), who ruled Chittorgarh (in Mewar) during 1433-1468, authored **'Sangitaraja'**, comprising of 16,000 slokas divided into 5 chapters. He also authored a book viz., Rasikapriya, a commentary work on the Gita Govinda of Jayadeva.

During first half of 16th century (probably 1580) **Subhankara** of Bengal authored **'Sangitadamodara'**, a treatise on music and dance.

Swaramelakalanidhi, written by musicologist **Ramamatya**, patronized by Venkadri, the brother of Ramaraja, one of the ministers of King Sadashiva of Vijayanagara, during 1550, is considered as land mark in the history of Indian music.

- **<u>Music and Dance in Tamil literature Shilappathikaaram and Manimekalai:</u>**

Dance and Music has always been part of Tamil culture. Because of this quality the Tamil language has survived the ravages of time and still spoken by millions across the globe

and hence Tamil language has been recognized as one of the oldest languages in the world. **'Shilappathikaaram'** is a cryptic verse with very deep meanings which was written nearly 2500 years ago and considered to be a complete and descriptive book on classical Music and Dance as it as splendor, charm and magic in its lyrical parts.

To quote with an example, there is a description about Classical Dance in 'Silappadhigaaram' which calls for special mention and appreciation. The way the character Ilango Adigal is that he has all qualities of a Dance Teacher, Percussionist, Vocalist and other ancient instruments which were then prevailing. Shilappathikaaram also throw light even on the dimensions of a stage, lighting arrangement and decoration in an aesthetic way which is amazing.

'Manimekalai', authored by Seethalai Saathanaar, which mentions descriptively about Music and also Dance and the work is considered as an offshoot of **'Shilappatikaaram'**, since Manimekalai was the daughter of Kovalan and Madhavi, the two leading characters in the epic.

- **Authors of modern era who contributed for literature of Music and Dance:**

During 1863, **Kshetra Mohan Goswami**, a Bengali writer in his work Sangitasara (Essentials of Music) has elaborately discussed about the practice and also theory that was in vogue and this was published under the patronage of Sourindra Mohan Tagore, who himself during 1875 compiled **'Sangitasara Sangraha'** based on ancient works of Sharngadeva and Damodara, with English translation. After few years later, during 1885, another Bengali musician, scholar and writer by name **Krishnadhan Bannerji** authored **'Gitasutrasara'** (Essential Principles of Music) in Bengali language. This book emerged as one of the valuable for its discussion of fundamentals of music and searching criticism of existing theories.

In this article whatever mentioned is only a tip of an ice berg, depicting the summary of the contribution in the field of music and dance made by our ancient musicologists.

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Dance and Music for Peaceful Life

(When these two forces converge and balance, the result is peace and tranquility)

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Preamble:

Music and Dance are indispensable part of our quality life and education. In education it adds a kind of aesthetic beauty and unique form of art. It is not only learning of a particular kind of dance and music knowledge and skills training, but it has also positive effects on our day-to-day life. In recent years, many research activities have proved the profound effect of music and dance for the well-being of the mankind and it been gradually valued by the people of all religions in modern days.

- **Need and Impact of Dance and Music Education on children:**

Imparting the Dance and Music education to the children in pre-nursery, nursery and school days is considered as very special education form, which is different from the ordinary school education. An early childhood education in music and dance will foster children to music and dance hobby and in turn it inspires children's music and dance comprehension to adopt lively and it is one of the primary aspects of aesthetic education. With the means of emotional education for children, the power of education is better than simply imparting knowledge and information. Children's music and dance education in general will be in the form of games and this pleasure of the activity will give impetus for emotional experience. In my opinion the music and dance education is not to train children, but to cultivate and mould them. Therefore, we elders should consider Music and dance education as an important part of early childhood education, which will have greater influence on the growth and personality development of children.

Further, the combination of Music and Dance will create rhythmic activity with the music beats, rhythm, moods, to express the beauty of music and the components of dance which is the art of action to create the image, to express feelings, reflect social life. Both the dance and music needs to be introduced by complying with the basic rules and characteristics and at the same time it should meet the physical and psychological development of children. In addition to this many research activities have proved that orderly rhythm, soft and beautiful music can cause of harmonic rhythm of the circulatory and respiratory organs and human body biological rhythm

which affects children's growth and development and health modulation. Further, the modern scientific research has confirmed that music can stimulate the activity of the brain cortex and has a direct impact on the edge system and brain stem reticular formation, regulate brain function, promote the development of brain and sensory organs, in results in improvement of children's ability of thinking and imagination, enhance and restore memory and promote the development of intelligence.

- **Impact of Dance and Music in creation of healthy society:**

For the people who are vulnerable or succumb to the feelings of loss, love, who are deeply involved in the work, studies, the music and dance forms can definitely foster to the opening of accumulated stress factors in the mind, release from unnecessary tension, adds joy, bring co-ordinated movement, emote the feeling of belonging, improve self-esteem and interpersonal relationships amongst individuals.

In India, we had Bhakti movement started in all parts of the country during medieval times and throughout its history, amidst many anti-religious forces which were prevailing during that period, it has deeply impacted the society in unifying, maintaining harmony and creating fraternity amongst all sections of society. It is the music that flourished through their lyrics and they danced and also made people to dance. For ex: Purandara Dasa, Sri Chaitanya Mahaprabhu, Annamayya and many others, took the society to the spiritual trance of divine love and this has resulted in attaining tranquility and inner peace of an individual and also peaceful society.

I strongly feel that Dance and Music are Divine Knowledge wherein if it is pursued in a very serene manner it can become as a bridge between Man and God. Calming of mind can very easily be attained by listening to good music and dance. Several experiments have been carried out throughout the world by brain testing and observation of human psychology by adopting music therapy.

As a music lover I have experienced this unique calmness when I listen repeatedly to a particular raga which produces a network of sound vibration. Similarly, the simple musical congregations which are held in our society such as bhajans and kirtans are the time-tested sedatives.

Many times I feel that those who pursuit Music or Dance are really gifted people who looks at life's beauty through their tryst with unique sounds and movements wherein they find that there is a whole world consisting of full of beauty and light. Also honing skills in Music and Dance will lead to evolving multi-faceted personality, though it may vary from person to person. I think one should not choose to stagnate and find the easy way out because developing a talent and celebrating it means hard work. The more focused an individual, the more concentration in developing the talent and if these talents are used in a proper way, they will uplift the society by touching the hearts of the people in heralding a **'Positive Change'**. It is true that involving in Music and Dance will take us to another world. I think that if an individual is closer to one's talent will definitely discover unique way in search of **'Peaceful and Harmonious Life'**. We should learn to celebrate the life by developing the talent we have and respecting the talent in others.

- **Conclusion:**

Hence, it may be concluded that Dance and Music are very much helpful in warding off depression and anxiety both to an individual as well as society as these two arts promotes emotional wellbeing and in maintaining positive mental and physical health. I am optimistic that there is a growing awareness about Dance and Music and tomorrow a day may come that our desi ragas could act as a safe alternative for many medical interventions. Truly speaking it is the Dance and Music which improves the immunity of the body and it has been observed that medical treatment with Music Therapy has reduced gradually the intake of antibiotics and pain killers over a period of time.

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Changes of traditional values in 20th and 21st centuries in the field of Dance and Music

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Indian Art forms are treasure house of values and creativity. The ancient treatise "Natyashastra" by 'Bharatha' deals with these artforms in detail. The history of music and dance can be traced right from vedic period. The medieval period brought many new ideas, changes, concepts which took the performing arts to yet another dimension. The modern period perhaps the beginning of British rule in India can be considered as the point where traditional values underwent changes and modifications. The intervention of technology, awareness about documentation etc made way for preserving the legacy to the next generation.

- **What is tradition?**

An art or practice which has deep root in history, believed by majority of people of that particular region and has high spiritual and philosophical values can be considered "tradition". These traditional values are the guiding light for the art forms like music and dance. Whatever the changes the time implies due to the change in external factors would influence the art form or the culture on the whole. This influence can either be positive or negative.

Influence brings change and the change paves way for new approach. The cause and the effect of the change decide the direction and the impact of the change that brings with the new approach. For instance: Application and innovation of science has brought new possibilities in the use of chemicals which can be used to cure disease, can also be used to activate weapon and so on. Both applications are for the betterment of human life but the situation and the requirement differs. Thus the necessity and the impact vary. In art form the presentation and preservation are two significant channels through which they are passed on to the next generation.

- **Presentation:**

Presentation provides an opportunity for performer to share the joy of art i.e., music or dance with the audience. It also brings likeminded people together enabling them to enjoy art, aesthetic beauty, creativity simultaneously. The way music and dance are presented has undergone many changes specially after the technological intervention. The place of performance, the type of performance, the planning of performance are greatly influenced by the changes brought by the technology. This does not mean that the technology alone has caused the change in art forms. However some significant changes related to presentation, planning,

execution are influenced by the technology. Apart from technology there are other factors like changing trends, variety entertainments, globalisation etc. People want something new and innovative. In order to cater to the needs of audience of all classes artistes may end up modifying the existing unwritten rules for a while this could also result in major change in presentation. For instance: adding an extra note (swara) to make a particular raga sound interesting, choreographing a song with new ideas influenced by the contemporary styles ranging from neighboring region to international and so on. These new idea might appear exciting for younger generation while it could sound exotic for those who have heard and seen the traditional version. If the change does influence the entertaining aspect of art form it would be of positive type and can creat no harm. If the change affects the fundamental value then it needs to be carefully examined and then encouraged for the preservation of art form in its original state or structure.

- **Preservation:**

Preservation of art form whether it is music or dance is dependent on two factors i.e., performing and appreciating on one hand, teaching and learning on the other hand. The first involves serious performer who is also called professional and audience/listener who are called "Shrotru", "Rasika", "Sabhika" etc in different region and language. The second category of art lovers are links between the performer and audience. In teaching the ancient Indian tradition was "Gurukula" system where the student would learn and master the art form at the constant company and presence of "Guru" (teacher). In this method the art, skill, value etc. are taught with at most care and caution. The modern approach in the form of institutions have taken over this responsibility from "Gurukula". Institutions function based on their own norms and a few taken from tradition. These changes have influenced both music and dance to a great extent. There are advantages and also a few disadvantages. Some beliefs and ideas are up rooted. There are also some welcome changes which have provided access to art form for everyone. In ancient system of gurukula there was customised teaching for shishyas whereas, institutional teaching is based on some generalised norms hence cannot customise it for every student. Personality development was part of teaching in gurukula but the institutional teaching concentrates on specialisation so the student has to opt for an extra cource called personality development skills. Thus the values are changing, the approach is changing, the focus is shifting from treating teaching as noble service to considering it as paid service. However, it doesn't mean the quality of teaching has come down but the traditional values are changing. An artist could lead dignified

life till the values were regarded of highest in ones personality. But, the change in traditional value itself has forced artistes, teachers, organisers to look music and dance as an industry. Today leading dignified life is also considered having all the facility and materialistic wealth. Hence the teaching and performing field has undergone many changes when compared to that of the traditional gurukula system.

It is time for musicians, dancers, teachers and scholars to think about preserving our traditional values in spite of changes which are inevitable. This is the right time to brighten the guiding light of art forms and embark the journey towards value based entertainment. To conclude, Accepting or rejecting change in totality is not the solution for preservation of art forms like music and dance. Neither projecting new nor glorifying the past can bring positive growth and enhancement of values in art forms. The perfect equilibrium between tradition and modernism can help the art forms like music and dance enhance the value in society inspiring people to become better and responsible citizens.

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Contributions of Sri Swati Tirunal (Sri Padmanabhadasa Sri Ramavarma Kulashekara Perumal) to Carnatic Classical Music

Formative years:

Born on **16th April 1813**, **Sri Swati Tirunal,** was second child of King Raja Raja Varma Koil and Queen Gowri Lakshmi Bai, belonging to *Chera dynasty* of Tiruvancor princely state. He was also called as **'Garbha Sriman'**, (गर्भ श्रीमान्) since he was declared as 'King' while he was in his mother's womb. Later, at the age of 16, this child prodigy was coronated and officially declared as 'King'.

Regarded as one of the foremost Vaggeyakaras of Carnatic classical music of 19th century, thanks to his brilliant works, the Carnatic music reached its greatest heights during his period, and also because of other music maestros and Vaggeyakara stalwarts, who were contemporaries and witnessed **'Golden Era'**.

Achievements and contributions to Carnatic classical music:

The main aspect found in his compositions of Carnatic classical music are abundant use of Swara Jati, Taana varna, Pada varna, Kruti, Pada, Jaavali, Tillana and Raga Malikas. Also he had composed Abhangas in Marathi language (a collaborative work). Sri Shesha Iyengar was his guide and tutor for his compositions.

Being an expert in many languages, he had composed kritis in Sanskrit, Malayalam, Kannada, Telugu, Tamil languages and it is found that he had used the various names of his diety, Sri Anantha Padmanaabha, viz., (पद्मनाभ), Padmanaabha, (अब्जनाभ) Abjanaabha, (कमलनाभ) Kamalanaabha, (सरोजनाभ) Sarojanaabha, (वारिजनाभ) Varijanaabha, (सरसीरुहनाभ) Saraseeruhanaabha, (अंभोरुहनाभ) Ambhoruhanaabha, (सरसिजनाभ) Sarsijanaabha, (कंजनाभ) Kanjanaabha, (जलजनाभ) Jalajanaabha, (नळिननाभ) Nalinanaabha, (नीरजनाभ) Neerajanaabha, (पंकजनाभ) Pankajanaabha, (पुंडरीकनाभ) Pundareekanaabha, (वनरुहनाभ) Vanaruhanaabha, (सारसनाभ) Saarasanaabha, (जलरुहनाभ) Jalaruhanaabha, etc., as **'Ankitanas'** (a mark of identification specified in poetic and musical compositions by an author) in those compositions.

It is learnt that he himself had composed music in Pantuvarali, Todi ragas with Varna mattus of Taana Varna, Pada Varna for some of his compositions. It is also learnt that for the remaining compositions which are now available 'Varna Mattus' are composed by Muttaiah Bhagavatar and Shemmangudi Iyyer. In his compositions ragas which are seldom found viz., Navarasa, Poorva Kambhoji, Saidhavi, Ghanta, Gowri, Kamodari, Gopikaavasanta, Paadi, Lalitapanchami, are used and and Taalas viz., Roopaka, Chaapu, Aadi, Atta, Triputa, etc., are enormously used. He had profound knowledge in composing Varnas and had composed 21 Varnas out of which 5 indicates **'Bhakti'** rasa and remaining are **'Shrungaara'** rasa.

Hallmarks of Artistry and Characteristics of kritis:

Most of his kritis have characters of Dikshits which possess **'Vilamba Nade'** and Madhyama Kalas, also characters of Saint Tyagaraja i.e., the later part of Charanas of Kritis are similar to **'Varna Mattus'** of Anupallavis. Almost all his compositions are in Suddha, Soochita and Mishra style of **'Swaraakshara'** and the varnas used are best models for respective **'Raga Lakshyas'**.

Hitherto about 300 compositions of Sri Swati Tirunalare found and amongst them **'Navaraatri Kirtanas'** and **'Navaratna Maalika'** kritis are considered as 'Samudaya' kritis. The 'Navaraatri Kirtanas' are dedicated to Goddess Saraswati and Goddess Paarvati which are as follows:

Kritis dedicated to Goddess Saraswati:

(दॆवि जगज्जननी) 'Devi Jagajjanani' in Shankaraabharana raga, Adi tala
(पाहिमां श्रीवागीश्वरि) 'Pahimam Sri Vageeshwari' in Kalyani raga, Adi tala
(दॆवि पावनॆ) 'Devi Paavane' in Saveri raga, Adi tala
(भारती मामव) 'Bharati Maamava' in Todi raga, Adi tala
(जननी मामवमॆये) 'Janani Mamavameye' in Bhairavi raga, Mishra Chapu tala
(सरॊरुहासन जायॆ) 'Saroruhaasana Jaaye' in Pantuvaraali raga, Adi tala

Kritis dedicated to Goddess Paarvati:

(जननी पाहि सदा) 'Janani Paahi Sadaa' in Shuddha Saaveri raga, Mishra Chapu tala
(पाहि जननी संततं) 'Paahi Janani Satatam' in Natakurunji raga, Mishra Chapu tala
(पाहि पर्वत नंदिनि) 'Pahi Parvata Nandini' in Arabhi raga, Mishra Chapu tala

Another important aspect is that Sri Swati Tirunal was greatly influenced by **Bhagavad Gita**, especially **'Bhakti Yoga'**, the 12th chapter and this has been substantiated by his **'Navaratna Maalika'** which clearly reveals nine types of Bhakti maargas, as detailed below:

Shravana–(भवदिया कथ) 'Bhavadiyaa Katha' in Bhairavi raga, Adi tala
Keertana–(तवकन मनि) 'Tavakana Mani' in Kedaragowla raga, Jhampa tala
Smarana–(सततं संस्मरोनिह) 'Satatam Samsmaroniha' in Neelambari raga, Atta tala
Paadasevana–(पंकजाक्ष) 'Pankajaaksha' in Todi raga, Roopaka tala
Archana–(आराधयामि) 'Aradhayaami' in Bilahari raga, Atta tala
Vandana–(वंदे देवदेव) 'Vande Devadeva' in Begade raga, Jhampa tala
Daasya–(परम पुरुष) 'Parama Purusha' in Ahiri raga, Atta tala
Sakhya–(भवतो विश्वसो) 'Bavato Vishvaso' in Mukhaari raga, Atta tala
Atma Nivedana–(देवदेव कलयामि) 'Devadeva Kalayaami' in Nadanamakriya raga, Roopaka tala

श्रवणं कीर्तनं विष्णोः स्मरणं पादसेवनं ।
अर्चनं वंदनं दास्यं सख्यमात्मनिवेदनं ॥

Shravana, Keertana, Smarana, Paadasevana, Archana, Vandana, Daasya, Sakhya and Atma Nivedana–are instrumental for a devotee on his path of 'Bhakti' to attain Moksha. Through his compositions and ragas, Sri Swati Tirunal tries to take the path of **'Bhakti'** gradually to reach zenith through **'Sagunopaasana'** (embodying the God with all good qualities) as follows:

By residing with God at his eternal abode, by possessing qualities of God, by always adorning the charms and beauties of God, by worshipping his various manifestations and merging with God, in other words subliming onself with Brahman or the cosmic power. The most important here is the last one i.e., **'Aatma Nivedana'** means offering and surrendering oneself to Paramaatma. The devotee shall eschew his **'Ego'** and realise the eternal truth that **'He'** is supreme, omni-potent, omni-present and **'He'** is the reason for all deeds. In this regard, the **'Navaratna Maalika'** has greatly succeeded in creating introspection, self-realization and determination towards liberation amongst the devotees.

It is learnt that apart from this Sri Swati Tirunal himself was an expert in playing **'Swarabat'**, a string instrument and also a gifted author of many musical compositions.

Any analytical study made on his raga maalikas reveals that the influence of Lord Sri Ananthapadmanaabha, his most venered diety, wherein he had made compositions in variety forms and dedicated to his diety. Amongst (कमलाजस्य) 'Kamalaajasya' in Dasha raga maalike, portraying Lord Vishnu's ten incarnations, entire Ramayana in a nutshell in (भावयामि रघुरामं) 'Bhavayami Raghuramam' in Sapta raga maalika, brief Ramayana in kritis viz., (योजय साधय) 'Yojaya Sadhaya' and (सानं-तं) 'Sa Nam-tam' in Chatur raga maalika, the essence of Bhagavata in (भावये श्रीगोपालं) 'Bhaavaya Sri Gopalam', (सारभव धृतपद) 'Sarasabhava Dhrutapada' in Pancha raga Swara jati, (पन्नगेंद्र शयन) 'Pannagendra Shayana' in Ashta raga maalika, (सुमसायक) 'Suma Saayaka' in Pancharaga Taana Varna, (भक्ति मंजरि) Bhakti Manjari, (स्यनंदुरपुरवर्णन प्रबंधं) Syanandapura Varnana Prabandhan, (पद्मनाभाष्टकं) Padmanabhaashtakam, (मूहनप्रास-अंत्यप्रास व्यवस्था) Moohanapraasa-Antyapraasa Vyavasthaa, (अजामिळ-कुचेल उपाख्यान) Ajaamila-Kuchela Upaakyaana, (उत्सव वर्णन प्रबंध) Utsava Varnana Prabhandham, etc.,.

Inclination towards Hindustani Music:

Apart from Carnatic classical music, Sri Swati Tirunal had expertise in Hindustani classical music which is evidence from his 37 compositions and hence some of his raga malikas are in Drupad, Dharmaar, Khyal, Tappatumri, etc.,. It may be stated that Sri Swati Tirunal was first amongst the south Indian Vaggeyakaaras who made compositions in Hindustani classical music.

Development of Carnatic music and royal patronage to musicians:

Sri Swati Tirunal, the worshipper of art, identified, encouraged and honoured the musicians from Karnataka, Maharashtra, Andrapradesh, Tamilnadu and gave royal patronage to music and art. He had an ambitious project to fine tune the traditional and conventional melody of the ragas which were in vogue, by selecting and blending the good qualities of the other music styles to create a unique Indian

music style/practice with all characteristics of mellifluousness, sweetness and subtleness.

There were a galaxy of musicians in his court and were patronized by him, viz., Ponnaiah, Chinnaiah, Shivanandam, Vadivelu, Kannaiah Bhagavatar, Ravivarman Tambi, Tanjavoor Chintamani, Kshirabdhi Shastri, Shatkaala Govinda Marar, Cholapuram Ragunatha Rao, Subbaiah Kutti Ayya, Tanjavoor Rangai Iyyengar, Suleman Saheb, Anandapadma Goswami, etc.,.

His other achievements:

Apart from music, he also made tremendous achievement in the adminstration also thereby the Travancore province became one of the foremost and advanced princely state during 19th century. Introduction of English language as a medium of instruction in the education, establishment of planet observatory, Government Printing Press, first library of ancient scriptures and literature, upgradation of judiciary, code of conduct for citizens, etc., made Travancore a 'Model State'.

But, this great illustrious musician, patron of music and art and administrative visionary breathed his last at the age of 34, i.e., on **25th December 1846** and merged at the feet of Goddess Saraswathi. Hence, this word tribute is dedicated to that great maestro on the occasion of 169th death anniversary, who sublimated in the infinity.

(Dr. S.C. Sharma)
Academician & Educationist

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ಕರ್ನಾಟಕ ಸಂಗೀತ ಕ್ಷೇತ್ರಕ್ಕೆ ಸ್ವಾತಿ ತಿರುನಾಳ್
(ಶ್ರೀ ಪದ್ಮನಾಭದಾಸ ಶ್ರೀರಾಮವರ್ಮ ಕುಲಶೇಖರ ಪೆರುಮಾಳ್)ರ ಕೊಡುಗೆ

ಸ್ವಾತಿ ತಿರುನಾಳ್ (ಶ್ರೀ ಪದ್ಮನಾಭದಾಸ ಶ್ರೀರಾಮವರ್ಮ ಕುಲಶೇಖರ ಪೆರುಮಾಳ್) ತಿರುವಾಂಕೂರ್ ಸಂಸ್ಥಾನದ ಚೇರ ರಾಜಮನೆತನದವರಾದ ಇವರು 16ನೇ ಏಪ್ರಿಲ್ 1813ರಂದು ರಾಜ ರಾಜ ವರ್ಮ ಕೋಯಿಲ್ ಮತ್ತು ರಾಣಿ ಗೌರಿ ಲಕ್ಷ್ಮೀ ಬಾಯಿಯವರ 2ನೇ ಮಗುವಾಗಿ ಜನಿಸಿದರು. ಇವರನ್ನು **'ಗರ್ಭ ಶ್ರೀಮಾನ್'** ಎಂದೂ ಸಹ ಕರೆಯಲಾಗಿದೆ, ಕಾರಣ ಇವರು ತಾಯಿಯ ಗರ್ಭದಲ್ಲಿದ್ದಾಗಲೇ ಇವರನ್ನು 'ರಾಜ'ನೆಂದು ಘೋಷಿಸಲಾಗಿತ್ತು. 16 ವರ್ಷವಾಗಿದ್ದಾಗಲೇ ಇವರು ಅಧಿಕೃತವಾಗಿ ಮಹಾರಾಜನೆಂದು ಪಟ್ಟಾಭೀಷಿಕ್ತರಾಗುತ್ತಾರೆ.

ಇವರು 19ನೇ ಶತಮಾನದ ಪ್ರಮುಖ ವಾಗ್ಗೇಯಕಾರರಾದ ಇವರು ಕರ್ನಾಟಕ ಸಂಗೀತಕ್ಕೆ ನೀಡಿರುವ ಕೊಡುಗೆ ಅಪಾರ ಹಾಗೂ ಇವರ ಕಾಲಘಟ್ಟದಲ್ಲಿದ್ದ ಹಾಗೂ ಸಮಕಾಲೀನ ಇತರೆ ಸಂಗೀತ ವಿದ್ವಾಂಸರು, ವಾಗ್ಗೇಯಕಾರ ದಿಗ್ಗಜರಿಂದಾಗಿ ಕರ್ನಾಟಕ ಸಂಗೀತ ಕ್ಷೇತ್ರವು ಉಚ್ಛ್ರಾಯ ಸ್ಥಿತಿ ತಲುಪಿ ಸುವರ್ಣ ಯುಗವನ್ನು ಕಂಡಿತು.

<u>ಕರ್ನಾಟಕ ಸಂಗೀತಕ್ಕೆ ಇವರ ಸಾಧನೆ ಹಾಗೂ ಕೊಡುಗೆಗಳು:</u>

ಇವರ ರಚನೆಗಳಲ್ಲಿ ಕಂಡು ಬರುವ ಮುಖ್ಯ ಅಂಶವೆಂದರೆ ಕರ್ನಾಟಕ ಸಂಗೀತದ ಶೈಲಿಯಲ್ಲಿ ಸ್ವರ ಜತಿ, ತಾನ ವರ್ಣ, ಪದ ವರ್ಣ, ಕೃತಿ, ಪದ, ಜಾವಳಿ, ತಿಲ್ಲಾನ ಮತ್ತು ರಾಗಮಾಲಿಕೆಗಳ ವಿಫುಲ ಬಳಕೆ. ಅಲ್ಲದೆ ಇವರು ಮರಾಠಿ ಭಾಷೆಯಲ್ಲಿ ಅಭಂಗಗಳನ್ನೂ ರಚಿಸಿದ್ದಾರೆ. ಕೃತಿಗಳ ರಚನೆಯಲ್ಲಿ ಇವರಿಗೆ ಮಾರ್ಗದರ್ಶಿಯಾಗಿದ್ದವರು ಶೇಷಯ್ಯಂಗಾರರು.

ಬಹು ಭಾಷಾ ಪಾರಂಗತರಾಗಿದ್ದ ಇವರು ಸಂಸ್ಕೃತ, ಮಲಯಾಳಂ, ಕನ್ನಡ, ತೆಲುಗು, ತಮಿಳು ಭಾಷೆಗಳಲ್ಲಿ ಕೃತಿ ರಚನೆಗಳನ್ನು ಮಾಡಿದ್ದು ಅವುಗಳಲ್ಲಿ ಪದ್ಮನಾಭ, ಅಬ್ಜನಾಭ, ಕಮಲನಾಭ, ಸರೋಜನಾಭ, ವಾರಿಜನಾಭ, ಸರಸೀರುಹನಾಭ, ಅಂಭೋರುಹನಾಭ, ಸರಸಿಜನಾಭ, ಕಂಜನಾಭ, ಜಲಜನಾಭ, ನಳಿನನಾಭ, ನೀರಜನಾಭ, ಪಂಕಜನಾಭ, ಪುಂಡರೀಕನಾಭ, ವನರುಹನಾಭ, ಸಾರಸನಾಭ, ಜಲರುಹನಾಭ, ಮುಂತಾದ **'ಅಂಕಿತ'**ಗಳನ್ನು ಕೃತಿಗಳಲ್ಲಿ ಬಳಸಿರುವುದು ಕಂಡುಬರುತ್ತದೆ.

ಸ್ವಾತಿ ತಿರುನಾಳರು ತಮ್ಮ ಕೆಲವು ರಚನೆಗಳಿಗೆ ತಾವೇ ಖಿದ್ದು ಪಂತುವರಾಳಿ, ತೋಡಿರಾಗಗಳಲ್ಲಿ ತಾನ ವರ್ಣಗಳ, ಪದವರ್ಣಗಳ ವರ್ಣ ಮಟ್ಟುಗಳನ್ನು ಹಾಕಿರುವುದು ತಿಳಿದುಬರುತ್ತದೆ. ಪ್ರಸ್ತುತ ಉಪಲಭ್ಯವಿರುವ ಇವರ ಮಿಕ್ಕ ರಚನೆಗಳಿಗೆ ಶ್ರೀ ಮುತ್ತಯ್ಯ ಭಾಗವತರು ಹಾಗೂ ಶೆಮ್ಮಂಗುಡಿ ಶ್ರೀನಿವಾಸ ಅಯ್ಯರ್‌ರವರುಗಳು ವರ್ಣ ಮಟ್ಟನ್ನು ಹಾಕಿರುವುದು ಕಂಡು ಬರುತ್ತದೆ. ಅಪೂರ್ವರಾಗಗಳಾದ ನವರಸ, ಪೂರ್ವ ಕಾಂಭೋಜಿ, ಸ್ವೆಂಧವಿ, ಘಂಟ, ಗೌರಿ, ಕಾಮೋದರಿ, ಗೋಪಿಕಾವಸಂತ, ಪಾಡಿ, ಲಲಿತಪಂಚಮ, ಮುಂತಾದ ರಾಗಗಳಲ್ಲಿ ಇವರ ರಚನೆಗಳು ಕಂಡುಬರುತ್ತವೆ ಹಾಗೂ ಇವುಗಳಲ್ಲಿ ರೂಪಕ, ಚಾಪು, ಝಂಪ, ಆದಿ, ಅಟ್ಟ, ತ್ರಿಪುಟ ತಾಳಗಳನ್ನು ವಿಫುಲವಾಗಿ ಬಳಸಿದ್ದಾರೆ. ವರ್ಣಗಳ ರಚನೆಯಲ್ಲಿ ಅದ್ವಿತೀಯ ಪಾಂಡಿತ್ಯವನ್ನು ಹೊಂದಿದ್ದು ಹಾಗೂ 21 ವರ್ಣಗಳನ್ನು ರಚಿಸಿದ್ದು ಅವುಗಳಲ್ಲಿ 5 ಭಕ್ತಿರಸವನ್ನು ಸೂಚಿಸುವುದು ಹಾಗೂ ಇತರೆ ಶೃಂಗಾರ ರಸವನ್ನು ಸೂಚಿಸುವುದಾಗಿದೆ.

ಇವರ ಕೃತಿಗಳ ಮುಖ್ಯ ಲಕ್ಷಣ:

ಇವರ ಬಹುತೇಕ ಕೃತಿಗಳು **ದೀಕ್ಷಿತರ** ಕೃತಿಗಳಂತೆ **ವಿಳಂಬ ನಡೆ** ಹಾಗೂ **ಮಧ್ಯಮ ಕಾಲಗಳನ್ನು** ಹೊಂದಿದ್ದು, **ಸಂತ ತ್ಯಾಗರಾಜರ** ಕೃತಿಗಳಂತೆ ಚರಣದ **ಉತ್ತರಾರ್ಧದ** ಧಾತುವು ಅನುಪಲ್ಲವಿಯ ವರ್ಣ ಮಟ್ಟಿನಂತೆ ಹೋಲುತ್ತದೆ. ಇವರ ಬಹುತೇಕ ಎಲ್ಲಾ ರಚನೆಗಳಲ್ಲಿ ಶುದ್ಧ, ಸೂಚಿತ ಹಾಗೂ ಮಿಶ್ರ ರೀತಿಯ ಸ್ವರಾಕ್ಷರಗಳನ್ನು ಕಂಡುಬಂದಿದ್ದು ಅವುಗಳ ವರ್ಣಗಳು ಆಯಾ ರಾಗದ ಲಕ್ಷ್ಯಕ್ಕೆ ಉತ್ತಮ ಮಾದರಿಗಳಾಗಿವೆ.

ಇದುವರೆವಿಗೂ ಸ್ವಾತಿ ತಿರುನಾಳರ ಸುಮಾರು 300 ರಚನೆಗಳು ಲಭ್ಯವಾಗಿದ್ದು, ಅವುಗಳಲ್ಲಿ ಮುಖ್ಯವಾದ **'ನವರಾತ್ರಿ ಕೀರ್ತನೆ'** ಮತ್ತು **'ನವರತ್ನ ಮಾಲಿಕೆ'**ಯನ್ನು ಸಮುದಾಯ ಕೃತಿಗಳೆಂದು ಪರಿಗಣಿಸಲಾಗಿದೆ. **'ನವರಾತ್ರಿ ಕೀರ್ತನೆ'**ಗಳು ದೇವಿಯನ್ನು ಕುರಿತಾಗಿದೆ ಹಾಗೂ ನವರಾತ್ರಿ ಸಂದರ್ಭದಲ್ಲಿ ಪ್ರತಿ ದಿನವೂ ಒಂದೊಂದು ಕೀರ್ತನೆಯನ್ನು ಹಾಡಲಾಗುವುದು ಮತ್ತು ದೇವಿಯರಿಗೆ ಮೀಸಲಾಗಿದೆ:

ಸರಸ್ವತಿ ದೇವಿಗೆ ಮೀಸಲಾದ ಕೀರ್ತನೆಗಳು:

'ದೇವಿ ಜಗಜ್ಜನನೀ' ಕೀರ್ತನೆಯು ಶಂಕರಾಭರಣ ರಾಗ, ಆದಿ ತಾಳ

'ಪಾಹಿಮಾಂ ಶ್ರೀವಾಗೀಶ್ವರಿ' ಕೀರ್ತನೆಯು ಕಲ್ಯಾಣಿ ರಾಗ, ಆದಿ ತಾಳ

'ದೇವಿ ಪಾವನೇ' ಕೀರ್ತನೆಯು ಸಾವೇರಿ ರಾಗ, ಆದಿ ತಾಳ

'ಭಾರತೀ ಮಾಮವ' ಕೀರ್ತನೆಯು ತೋಡಿ ರಾಗ, ಆದಿ ತಾಳ

'ಜನನೀ ಮಾಮವಮೇಯೆ' ಕೀರ್ತನೆಯು ಭೈರವಿ ರಾಗ, ಮಿಶ್ರ ಚಾಪು ತಾಳ

'ಸರೋರುಹಾಸನ ಜಾಯೇ' ಕೀರ್ತನೆಯು ಪಂತುವರಾಳಿ ರಾಗ, ಆದಿ ತಾಳ

ಪಾರ್ವತಿ ದೇವಿಗೆ ಮೀಸಲಾದ ಕೀರ್ತನೆಗಳು:

'ಜನನೀ ಪಾಹಿ ಸದಾ' ಕೀರ್ತನೆಯು ಶುದ್ಧ ಸಾವೇರಿ ರಾಗ, ಮಿಶ್ರ ಚಾಪು ತಾಳ

'ಪಾಹಿ ಜನನೀ ಸಂತತಂ ' ಕೀರ್ತನೆಯು ನಾಟಕುರಂಜಿ ರಾಗ, ಮಿಶ್ರ ಚಾಪು ತಾಳ

'ಪಾಹಿ ಪರ್ವತ ನಂದಿನಿ' ಕೀರ್ತನೆಯು ಆರಭಿ ರಾಗ, ಮಿಶ್ರ ಚಾಪು ತಾಳ

ಮತ್ತೊಂದು ಪ್ರಮುಖ ಅಂಶವೆಂದರೆ ಶ್ರೀ ಸ್ವಾತಿ ತಿರುನಾಳ್‌ರು ಶ್ರೀಮದ್ಭಗವದ್ಗೀತೆಯಿಂದ, (ಭಕ್ತಿ ಯೋಗ, ವಿಭೂತಿ ಯೋಗ) ಅದರಲ್ಲೂ 12ನೇ ಅಧ್ಯಾಯವಾದ **'ಭಕ್ತಿಯೋಗ'**ದಿಂದ ಪ್ರಭಾವಿತರಾಗಿರುವುದು ಅವರ **'ನವರತ್ನ ಮಾಲಿಕೆ'**ಯಿಂದ ಪುಷ್ಟೀಕರಿಸುತ್ತದೆ. ಒಂಭತ್ತು ವಿಧದ ಭಕ್ತಿ ಮಾರ್ಗವನ್ನು ಅವರ **'ನವರತ್ನ ಮಾಲಿಕೆ'**ಯು ಸುಸ್ಪಷ್ಟವಾಗಿ ಸಾರುತ್ತದೆ ಹಾಗೂ ವಿವರಗಳು ಈ ಕೆಳಕಂಡಂತಿವೆ:

ಶ್ರವಣ	'ಭವದಿಯಾ ಕಥ' ಕೀರ್ತನೆಯು ಭೈರವಿ ರಾಗ, ಆದಿ ತಾಳ
ಕೀರ್ತನ	'ತವಕನ ಮನಿ' ಕೀರ್ತನೆಯು ಕೇದಾರಗೌಳ ರಾಗ, ಝಂಪತಾಳ
ಸ್ಮರಣ	'ಸತತಂ ಸಂಸ್ಮರೋನಿಹ' ಕೀರ್ತನೆಯು ನೀಲಾಂಬರಿ ರಾಗ, ಅಟ್ಟ ತಾಳ
ಪಾದಸೇವನ	'ಪಂಕಜಾಕ್ಷ' ಕೀರ್ತನೆಯು, ತೋಡಿ ರಾಗ, ರೂಪಕ ತಾಳ
ಅರ್ಚನ	'ಆರಾಧಯಾಮಿ' ಕೀರ್ತನೆಯು ಬಿಲಹರಿ ರಾಗ, ಅಟ್ಟ ತಾಳ
ವಂದನ	'ವಂದೇ ದೇವದೇವ' ಕೀರ್ತನೆಯು ಬೇಗಡೆ ರಾಗ, ಝಂಪತಾಳ
ದಾಸ್ಯ	'ಪರಮ ಪುರುಷ' ಕೀರ್ತನೆ, ಆಹಿರಿ ರಾಗ, ಅಟ್ಟತಾಳ

ಸಖ್ಯ 'ಭವತೋ ವಿಶ್ವಸೋ' ಕೀರ್ತನೆ, ಮುಖಾರಿ ರಾಗ, ಅಟ್ಟತಾಳ
ಆತ್ಮ ನಿವೇದನ 'ದೇವದೇವ ಕಲಯಾಮಿ' ಕೀರ್ತನೆ, ನಾದನಾಮಕ್ರಿಯ ರಾಗ, ರೂಪಕ ತಾಳ

ಶ್ರವಣಂ ಕೀರ್ತನಂ ವಿಷ್ಣೋಃ ಸ್ಮರಣಂ ಪಾದಸೇವನಂ ।
ಅರ್ಚನಂ ವಂದನಂ ದಾಸ್ಯಂ ಸಖ್ಯಮಾತ್ಮನಿವೇದನಮ್ ॥

ಶ್ರವಣ, ಕೀರ್ತನ, ಸ್ಮರಣ, ಪಾದಸೇವನ, ಅರ್ಚನ, ವಂದನ, ದಾಸ್ಯ, ಸಖ್ಯ ಮತ್ತು ಆತ್ಮ ನಿವೇದನ–ಇವು ಮೋಕ್ಷ ಸಾಧನಾ ಮಾರ್ಗದಲ್ಲಿ ಭಕ್ತನಿಗೆ ಮುಖ್ಯವಾದವುಗಳು. ಶ್ರೀ ಸ್ವಾತಿ ತಿರುನಾಳರು ತಮ್ಮ ಕೃತಿ ಹಾಗೂ ರಾಗಗಳಿಂದ ಭಕ್ತಿ ಮಾರ್ಗವನ್ನು ಸಗುಣೋಪಾಸನೆಯ ಮೂಲಕ ಹಂತ–ಹಂತವಾಗಿ ಈ ಕೆಳಕಂಡಂತೆ ಪರಾಕಾಷ್ಠೆಗೆ ಒಯ್ಯಲು ಪ್ರಯತ್ನಿಸುತ್ತಾರೆ.

ಭಗವಂತನ ನಿತ್ಯಧಾಮದಲ್ಲಿ ವಾಸಿಸುವುದು, ಭಗವಂತನಂತೆಯೇ ಐಶ್ವರ್ಯವನ್ನು ಹೊಂದು, ಸದಾ ಭಗವಂತನ ಸಾಮೀಪ್ಯ ಇರುವುದು, ಭಗವಂತನಂತೆಯೇ ರೂಪ ಹೊಂದುವುದು, ಭಗವಂತನ ವಿಗ್ರಹದಲ್ಲಿ ಸೇರಿ ಹೋಗು, ಅವನೊಂದಿಗೆ ಒಂದಾಗು ಅರ್ಥಾತ್ ಬ್ರಹ್ಮ ರೂಪನಾಗುವುದು. ಇದರಲ್ಲಿ ಮುಖ್ಯವಾಗಿ ಕಡೆಯದಾದ ಆತ್ಮ ನಿವೇದನೆ ಅಂದರೆ ಭಕ್ತನು ಭಗವಂತನಿಗೆ ತನ್ನನೇ ಸಮರ್ಪಿಸಿಕೊಳ್ಳುವುದು. 'ನಾನು' ಎಂಬ ಅಹಂಕಾರ ವರ್ಜಿಸಿ ಸಕಲಕ್ಕೂ ಪ್ರೇರಕ, ಪೋಷಕ, ಆ ಭಗವದ್ ಶಕ್ತಿ ಮಾತ್ರ ಎಂಬ ಮನೋಭಾವ ಮೂಡಿಬರಬೇಕು. ಸರ್ವಕ್ಕೂ ಭಗವಂತನೇ ಕಾರ್ಯ, ಕಾರಣನು, ತಾನು ಕೇವಲ ನಿಮಿತ್ತ ಮಾತ್ರ ಎಂಬ ಆಂತರ್ಯದ ಜಾಗೃತಿ ಮೂಡಿ ಭಕ್ತನಲ್ಲಿ ದೃಢ ನಿಲುವುವನ್ನು ಮೂಡಿಸುವಲ್ಲಿ ಈ **'ನವರತ್ನ ಮಾಲಿಕೆ'** ಗಳು ಸಾಫಲ್ಯವನ್ನು ಕಂಡಿವೆ.

ಸ್ವಾತಿ ತಿರುನಾಳರು ಸ್ವತಃ 'ಸ್ವರಬತ್' ಎಂಬ ತಂತಿ ವಾದ್ಯವನ್ನು ನುಡಿಸುವುದರಲ್ಲಿ ನೈಪುಣ್ಯತೆ ಹೊಂದಿದ್ದರು ಎಂಬುದು ವೇದ್ಯವಾಗಿದೆ ಅಲ್ಲದೆ ಅವರು ಅತ್ಯುತ್ತಮ ವಾಗ್ಗೇಯಕಾರರಾಗಿದ್ದರು, ಮತ್ತು ಅವರ ಕೆಲವೊಂದು ಕೃತಿಗಳು ಇನ್ನೂ ಮುದ್ರಣವನ್ನು ಕಂಡಿಲ್ಲ. ಕರ್ನಾಟಕ ಸಂಗೀತಕ್ಕೆ ತಂತಿ ವಾದ್ಯವಾದ ಪಿಟೀಲನ್ನು ಅಳವಡಿಸುವ ಸಾಧ್ಯತೆಯನ್ನು ಕಂಡುಕೊಂಡವರಲ್ಲಿ ಸ್ವಾತಿ ತಿರುನಾಳರು ಮೊದಲಿಗರು ಎಂಬುದು ಗಮನಾರ್ಹ ಅಂಶ.

<u>ಇವರ ರಾಗಮಾಲಿಕೆಗಳಲ್ಲಿ ಮತ್ತು ಕೀರ್ತನೆಗಳಲ್ಲಿ ಭಕ್ತಿ ಮಾರ್ಗ:</u>

ಇವರ ಆರಾಧ್ಯ ದೈವವಾದ ಶ್ರೀಅನಂತಪದ್ಮನಾಭನ ಪ್ರಭಾವ ಇವರ ಮೇಲೆ ಅಪಾರವಾಗಿತ್ತೆಂಬುದು ಇವರ ರಾಗ ಮಾಲಿಕೆಗಳಲ್ಲಿ ಕಂಡು ಬರುತ್ತವೆ ಹಾಗೂ ಅವುಗಳನ್ನು ವೈವಿಧ್ಯಮಯ ರೀತಿಯನ್ನು ರಚಿಸಿ ತನ್ನ ಸ್ವಾಮಿಗೆ ಅರ್ಪಿಸಿದ್ದಾರೆ. ಅವುಗಳಲ್ಲಿ 'ಕಮಲಾಜಸ್ಯ' ಎಂಬ ದಶರಾಗ ಮಾಲಿಕೆಯು ವಿಷ್ಣುವಿನ ದಶಾವತಾರವನ್ನು, ಸಪ್ತರಾಗ ಮಾಲಿಕೆ ಮುಖೇನ 'ಭಾವಯಾಮಿ ರಘುರಾಮಂ' ಸಮಗ್ರ ರಾಮಾಯಣವನ್ನು, ಸಂಕ್ಷಿಪ್ತ ರಾಮಾಯಣ ಕೀರ್ತನೆಯಾದ 'ಯೋಜಯ ಸಾಧಯ' ಮತ್ತು 'ಸಾನಂ–ತಂ' ಎಂಬ ಚತುರ್ರಾಗ ಮಾಲಿಕೆ, ಪಂಚರಾಗ ಸ್ವರಜತಿಯಲ್ಲಿ 'ಸಾರಸಭವ ಧೃತಪದ', ಭಾಗವತ ತಿರುಳಿರುವ 'ಭಾವಯೇ ಶ್ರೀಗೋಪಾಲಂ' ಕೀರ್ತನೆ, ಅಷ್ಟ ರಾಗ ಮಾಲಿಕೆಯಲ್ಲಿ 'ಪನ್ನಗೇಂದ್ರ ಶಯನ' , ಪಂಚರಾಗ ತಾನವರ್ಣದ 'ಸುಮಸಾಯಕ', ಹಾಗೂ ಇನ್ನಿತರೆ ಕೃತಿಗಳಾದ ಭಕ್ತಿ ಮಂಜರಿ, ಸ್ವನಂದುರಪುರವರ್ಣನ ಪ್ರಬಂಧಂ, ಪದ್ಮನಾಭಾಷ್ಟಕಂ, ಮೂಹನಪ್ರಾಸ–ಅಂತ್ಯಪ್ರಾಸ ವ್ಯವಸ್ಥಾ, ಅಜಾಮಿಳ–ಕುಚೇಲ ಉಪಾಖ್ಯಾನ, ಉತ್ಸವ ವರ್ಣನ ಪ್ರಬಂಧ, ಮುಂತಾದವು.

ಹಿಂದೂಸ್ಥಾನಿ ಸಂಗೀತದಲ್ಲಿ ಆಸಕ್ತಿ ಮತ್ತು ಪ್ರೌಢಿಮೆ:

ಕರ್ನಾಟಕ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತವಲ್ಲದೇ, ಹಿಂದೂಸ್ಥಾನಿ ಸಂಗೀತದಲ್ಲಿ ಇವರಿಗೆ ಪ್ರೌಢ ಪಾಂಡಿತ್ಯವಿರುವುದು ಇವರ 37 ಹಿಂದೂಸ್ಥಾನಿ ರಚನೆಗಳಲ್ಲಿ ಕಂಡು ಬರುತ್ತದೆ. ಹಾಗಾಗಿ ದ್ರುಪದ್, ಧಮಾರ್, ಖ್ಯಾಲ್, ಟಪ್ಪಾಠುಮ್ರಿ ರಾಗಮಾಲಿಕೆಗಳಲ್ಲಿ ಇವರ ಕೆಲವು ರಚನೆಗಳನ್ನು ಕಾಣಬಹುದಾಗಿದೆ. ದಕ್ಷಿಣ ಭಾರತದ ವಾಗ್ಗೇಯಕಾರರಲ್ಲಿ ಹಿಂದೂಸ್ಥಾನಿ ಸಂಗೀತದ ರಚನೆ ಸೃಷ್ಟಿಸಿರುವುದರಲ್ಲಿ ಸ್ವಾತಿ ತಿರುನಾಳರು ಪ್ರಥಮರು ಎನ್ನಬಹುದು.

ಸಂಗೀತ ಕ್ಷೇತ್ರದ ಅಭಿವೃದ್ಧಿ ಹಾಗೂ ಸಂಗೀತಜ್ಞರಿಗೆ ರಾಜಾಶ್ರಯ:

ಈ ಕಲಾತಪಸ್ವಿ ಇತರೆ ಕಲಾಪ್ರತಿಭೆಗಳನ್ನು ಗುರುತಿಸಿ ಅವರಿಗೆ ಉತ್ತೇಜನ ಹಾಗೂ ಸಹಾಯ ಹಸ್ತ ನೀಡುತ್ತಿದ್ದರು ಹಾಗೂ ಕರ್ನಾಟಕ, ಮಹಾರಾಷ್ಟ್ರ, ಆಂಧ್ರ, ತಮಿಳುನಾಡು ಇಲ್ಲಿನ ವಿದ್ವಾಂಸರನ್ನು ಕರೆಸಿ ಸನ್ಮಾನಿಸುತ್ತಿದ್ದರು. ಇವರು ಚಾಲ್ತಿಯಲ್ಲಿದ್ದ ಸಂಗೀತ ಪದ್ಧತಿಯ ಮಾಧುರ್ಯವನ್ನು ಉತ್ತಮಗೊಳಿಸುವಿಕೆ ಮಾತ್ರವಲ್ಲದೆ, ದೇಶದ ಇನ್ನಿತರೆ ಸಂಗೀತ ಪದ್ಧತಿಗಳ ಉತ್ತಮ ಗುಣಗಳನ್ನು ಆಯ್ದುಕೊಂಡು ವಿನೂತನವಾದ ಭಾರತೀಯ ಸಂಗೀತ ಪದ್ಧತಿಯನ್ನು ಹುಟ್ಟುಹಾಕಬೇಕೆಂಬ ಇಚ್ಛೆಯನ್ನೂ ಸಹ ಹೊಂದಿದ್ದರು ಎಂಬ ಅಂಶ ಸಂಗೀತ ಕುರಿತಾದ ಇವರ ಕಾರ್ಯ ಯೋಜನೆಗಳಿಂದ ತಿಳಿದು ಬರುತ್ತದೆ.

ಇವರ ಆಸ್ಥಾನದಲ್ಲಿ ಹಲವು ಶ್ರೇಷ್ಠ ಸಂಗೀತಜ್ಞರು ಇದ್ದರು ಹಾಗೂ ಅವರಿಗೆ ಆಶ್ರಯದಾತರಾಗಿದ್ದರು; ಅವುಗಳಲ್ಲಿ ಪೊನ್ನಯ್ಯ, ಚಿನ್ನಯ್ಯ, ಶಿವಾನಂದಂ, ವಡಿವೇಲು, ಕನ್ನಯ್ಯ ಭಾಗವತರ್, ರವಿವರ್ಮನ್ ತಂಬಿ, ತಂಜಾವೂರು ಚಿಂತಾಮಣಿ, ಕ್ಷೀರಾಬ್ಧಿ ಶಾಸ್ತ್ರಿ, ಷಟ್ಕಾಲ ಗೋವಿಂದ ಮಾರಾರ್, ಚೋಳಪುರಂ ರಘುನಾಥರಾವ್, ಸುಬ್ಬಕುಟ್ಟಿ ಅಯ್ಯ ತಂಜಾವೂರು ರಂಗೈಂಗಾರ್ಯ, ಸುಲೇಮಾನ್ ಸಾಹೇಬ್, ಅನಂದಪದ್ಮ ಗೋಸ್ವಾಮಿ, ಮುಂತಾದವರು.

ಇವರ ಇತರೆ ಸಾಧನೆಗಳು:

ಸಂಗೀತ ಕ್ಷೇತ್ರ ಮಾತ್ರವಲ್ಲದೆ, ಸಂಸ್ಥಾನದ ಆಡಳಿತದಲ್ಲಿಯೂ ಸಹ ಇವರ ಇತರೆ ಸಮಕಾಲೀನ ರಾಜರುಗಳಿಗಿಂತಲೂ ಮುಂದಿದ್ದರು. ಶಿಕ್ಷಣದಲ್ಲಿ ಆಂಗ್ಲ ಭಾಷಾ ಮಾಧ್ಯಮದ ಜಾರಿ, ತಾರಾ ವೀಕ್ಷಣಾಲಯದ ಸ್ಥಾಪನೆ, ಪ್ರಥಮ ಸರ್ಕಾರಿ ಮುದ್ರಣಾಲಯ, ತಾಳೆಗರಿ, ಗ್ರಂಥಗಳ ಪ್ರಥಮ ಗ್ರಂಥಾಲಯ, ನ್ಯಾಯಾಂಗದ ಮೇಲ್ದರ್ಜೆ, ಉತ್ತಮವಾದ ನಾಗರೀಕ ಸಂಹಿತೆ ಮುಂತಾದವುಗಳು ಇವರು ಕೈಗೊಂಡ ಪುರೋಭಿವೃದ್ಧಿ ಯೋಜನೆಗಳು ತಿರುವಾಂಕೋರು ಸಂಸ್ಥಾನವನ್ನು ಮಾದರಿಯನ್ನಾಗಿಸಿತು.

ಇಂತಹ ಸಂಗೀತ ಕ್ಷೇತ್ರದ ಧ್ರುವ ತಾರೆ ಹಾಗೂ ದಿಗ್ಗಜರಾದ ಶ್ರೀ ಸ್ವಾತಿ ತಿರುನಾಳ್‌ರು ತಮ್ಮ 34ನೇ ವಯಸ್ಸಿನಲ್ಲಿಯೇ **25ನೇ ಡಿಸೆಂಬರ್ 1846ರಂದು** ಸಂಗೀತ ಮಾತೆ ಸರಸ್ವತಿಯ ಪಾದಗಳಲ್ಲಿ ಲೀನವಾಗಿ ಹೋದರು. ಇಂತಹ ಕಲಾ ತಪಸ್ವಿಯು ಅನಂತದಲ್ಲಿ ಅಸ್ತಂಗತರಾಗಿ 169 ವರ್ಷಗಳಾದ ಹಿನ್ನೆಲೆಯಲ್ಲಿ, ಸಂಗೀತದ ಮಹಾಚೇತನಕ್ಕೆ ಈ ಅಕ್ಷರ ನಮನ ಸಮರ್ಪಣೆ.

(ಡಾ॥ ಎಸ್.ಸಿ. ಶರ್ಮ)
ಶಿಕ್ಷಣ ತಜ್ಞರು

ಗ್ರಂಥ ಪರಾಮರ್ಶನ:

1) ಶ್ರೀಮದ್ಭಗವದ್ಗೀತೆ, 12ನೇ ಅಧ್ಯಾಯ, ಭಕ್ತಿಯೋಗ, ಗೀತಾ ಪ್ರೆಸ್, ಗೋರಖ್‌ಪುರ
2) ಶ್ರೀ ಭಾಗವತ, 13ನೇ ಶ್ಲೋಕ, 29ನೇ ಅಧ್ಯಾಯ, ಭಕ್ತಿಯೋಗದ ಮರ್ಮ ಹಾಗೂ ಕಾಲದ ಮಹಿಮೆ, ಗೀತಾ ಪ್ರೆಸ್, ಗೋರಖ್‌ಪುರ
3) ಸಂಗೀತ ಲಕ್ಷಣ ಸಂಗ್ರಹ–2, ಪ್ರಸಾರಾಂಗ, ಬೆಂಗಳೂರು ವಿಶ್ವವಿದ್ಯಾಲಯ
4) ವೆಬ್‌ಸೈಟ್ ಸ್ವಾತಿತಿರುನಾಳ್.ಓಆರ್‌ಜಿ, ಸಂಸ್ಕೃತಿ ಇಲಾಖೆ, ಕೇರಳ ಸರ್ಕಾರ 5) ಗೂಗಲ್ ವಿಕಿಪಿಡಿಯಾ

ನಾದ ಬ್ರಹ್ಮ, ನಾದ ಜ್ಯೋತಿ ಶ್ರೀ ಮುತ್ತು ಸ್ವಾಮಿ ದೀಕ್ಷಿತರ ಕೃತಿಗಳಲ್ಲಿ 'ಪ್ರಕೃತಿ' ಅಥವಾ ನಿಸರ್ಗಾರಾಧನೆಯ ವೈಶಿಷ್ಟ್ಯ

ಶ್ರೀ ಮುತ್ತು ಸ್ವಾಮಿ ದೀಕ್ಷಿತರು ಕರ್ನಾಟಕ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತ ಕ್ಷೇತ್ರದಲ್ಲಿ ಒಂದು ಅಜರಾಮರ ತಾರೆ. ಅಂದಾಜು 400 ರಿಂದ 500 ಕೃತಿಗಳು ರಚಿಸಿರಬಹುದೆಂದು, ಮತ್ತು ಹೆಚ್ಚಿನವು ಸಂಸ್ಕೃತದ ಕೃತಿ ರೂಪದಲ್ಲಿದ್ದು ಅವು ಸಂಗೀತಕ್ಕೆ ಹೊಂದಬಹುದಾದ ಕಾವ್ಯ ರೂಪದಲ್ಲಿದೆ ಎಂದು ವಿಶ್ಲೇಷಿಸಲಾಗಿದೆ. ತಮ್ಮ ಜೀವನದುದ್ದಕ್ಕೂ ದೀಕ್ಷಿತರು ದೇಶದ ಉದ್ದಗಲಕ್ಕೆ ಸಂಚರಿಸಿ ಬಹುತೇಕ ಎಲ್ಲಾ ಪವಿತ್ರ ಯಾತ್ರಾ ಸ್ಥಳಗಳನ್ನು ಸಂದರ್ಶಿಸಿ ಆಯಾ ದೇಗುಲ ಹಾಗೂ ಅಧಿದೇವತೆಗಳ ಹಿನ್ನೆಲೆ, ಸ್ಥಳ ಚರಿತ್ರೆ, ಆಚರಣೆಯಲ್ಲಿದ್ದ ಸಂಪ್ರದಾಯ, ಪದ್ಧತಿಗಳು ಪ್ರಾಚೀನ ವೃಕ್ಷಗಳು, ಇವುಗಳನ್ನು ಸಂರಕ್ಷಿಸುವ ದೃಷ್ಟಿಯಿಂದ ಕೃತಿಗಳನ್ನು ರಚಿಸಿ ಸಮರ್ಪಿಸಿದ್ದಾರೆ. ಪ್ರಾಯಶಃ ಹಿಂದೂ ದೇವತೆಗಳ ಕುರಿತು ದೀಕ್ಷಿತರಷ್ಟು ಕೃತಿಗಳನ್ನು ರಚಿಸಿರುವವರು ಬೇರೆ ಯಾವ ವಾಗ್ಗೇಯಕಾರರು ಇರಲಾರರೆಂದು ನಂಬಲಾಗಿದೆ.

ಇವರ ಕೃತಿಗಳಲ್ಲಿ ಪ್ರಕೃತಿ ಅಥವಾ ನಿಸರ್ಗಾರಾಧನೆಯ ವೈಶಿಷ್ಟ್ಯ:

ಶ್ರೀ ಮುತ್ತು ಸ್ವಾಮಿ ದೀಕ್ಷಿತರು ನಿಸರ್ಗ ಅಥವಾ ಪ್ರಾಕೃತಿಕ ಶಕ್ತಿಗಳಾದ ಅಗ್ನಿ, ವಾಯು, ಜಲ, ಪೃಥ್ವಿ, ಆಕಾಶ, ಮನಸ್ಸು, ಅಹಂಕಾರ, ದಿಕ್ಪಾಲಕರು, ಗ್ರಹಗಳು, ಹಾಗೂ ಅವುಗಳಲ್ಲಿ ಸಮ್ಮಿಳಿತವಾಗಿರುವ ಅಗೋಚರ ದೈವೀ ಶಕ್ತಿ, ಪ್ರತಿನಿಧಿಸುವ ಅಧಿದೇವತೆ ಹಾಗೂ ಇವೆಲ್ಲವನ್ನು ನಿಯಂತ್ರಿಸುವ ನಿಯಂತೃ ಅಥವಾ ಮಹಾ ಪ್ರಜ್ಞೆ, ಇವುಗಳಿಂದ ಹೆಚ್ಚು ಪ್ರಭಾವಿತರಾದಂತೆ ಹಾಗೂ ಬ್ರಹ್ಮಾಂಡದಲ್ಲಿನ ಪ್ರಕೃತಿ–ಪುರುಷ ತತ್ವಗಳು ಮತ್ತು ದೈವೀ ಶಕ್ತಿಗಳ ವಿಸ್ಮಯಕಾರಿ ಲೀಲೆ ಹಾಗೂ ಮನುಷ್ಯನ ಇಂದ್ರಿಯ, ಮನೋ–ಬುದ್ಧಿಗಳ ಮೇಲೆ ಅಸಾಧಾರಣ ಪ್ರಭಾವ ಮುಂತಾದವುಗಳು ಇವರ ಕೃತಿಗಳನ್ನು ಅವಲೋಕಿಸಿದಾಗ ಕಂಡು ಬರುವ ಪ್ರಮುಖ ಅಂಶ.

ಅವರ **'ನವಗ್ರಹ ಕೃತಿ'**ಗಳಲ್ಲಿ:

ಸೌರಾಷ್ಟ್ರ ರಾಗ, ಚತುರಶ್ರ ಜಾತಿ ಧ್ರುವ ತಾಳದ 'ಸೂರ್ಯ ಮೂರ್ತೇ ಸುಂದರ ಛಾಯಾಧಿಪತೇ', ಅಸಾವರಿ ರಾಗ, ಚತುರಶ್ರ ಜಾತಿ ಮಧ್ಯ ತಾಳದ 'ಚಂದ್ರಂ ಭಜ ಮಾನಸ', ಸುರಟಿ ರಾಗ ರೂಪಕ ತಾಳದ 'ಅಂಗಾರಕಂ ಆಶ್ರಯಾಮ್ಯಹಂ', ನಾಟ ಕುರಂಜಿ ರಾಗ ಮಿಶ್ರ ಜಾತಿ ಝಂಪೆ ತಾಳದ 'ಬುಧಮಾಶ್ರಯಾಮಿ ಸತತಂ', ಅಠಾಣ ರಾಗ ತ್ರಿಸ್ರ ಜತಿ ತ್ರಿಪುಟ ತಾಳದ 'ಬೃಹಸ್ಪತಿ ತಾರಾಪತೇ' ಫರಜು ರಾಗ, ಚತುರಸ್ರ ಜಾತಿ ಆಟ ತಾಳದ 'ಶ್ರೀ ಶುಕ್ರ ಭಗವಂತಂ', ಯದುಕುಲ ಕಾಂಭೋಜಿ ರಾಗ, ಚತುರಸ್ರ ಜತಿ ಏಕ ತಾಳದ 'ದಿವಾಕರ ತನುಜಂ', ರಾಮ ಮನೋಹರಿ ಅಥವಾ ರಾಮಪ್ರಿಯ ರಾಗ, ರೂಪಕ ತಾಳದ 'ಸ್ಮರಾಮ್ಯಹಂ ಸದಾ ರಾಹುಂ', ಷಣ್ಮುಖ ಪ್ರಿಯ ರಾಗ, ರೂಪಕ ತಾಳದ 'ಮಹಾಶೂರಂ ಕೇತುಮಖಂ' ಕ್ರಮವಾಗಿ ಸೂರ್ಯ ಭಗವಾನ್, ಸೋಮ ಅಥವಾ ಚಂದ್ರನನ್ನು, ಅಂಗಾರಕ ಅಥವಾ ಮಂಗಳ, ಬುಧ, ಗುರು, ಶುಕ್ರ, ಶನಿ, ರಾಹು–ಕೇತುವನ್ನು ಕುರಿತಾಗಿದೆ.

ಪುರುಷ ಶಕ್ತಿಯ ಪ್ರತೀಕ ಶಿವ, ರುದ್ರರ ಕುರಿತು:

ಇವರ **'ಪಂಚಭೂತಸ್ಥಳ ಲಿಂಗ ಕೃತಿ'**ಗಳು ಹಾಗೂ **'ಪಂಚಲಿಂಗ ಕೃತಿ'**ಗಳು ಶಿವ ಹಾಗೂ ಅವನ ವೈವಿಧ್ಯಮಯ ಅವತಾರಗಳ ಕುರಿತಾಗಿದ್ದರೂ ಸಹ ಅವುಗಳ ಆಂತರ್ಯವು ಪ್ರಕೃತಿಯಲ್ಲಿನ ಮೂಲ ಅಂಶ ಹಾಗೂ ತತ್ವಗಳನ್ನು ಕುರಿತದ್ದೇ ಆಗಿದೆ. ಚಿದಂಬರಂ ಕ್ಷೇತ್ರದ ಕುರಿತಾದ 'ಆನಂದನಟನ ಪ್ರಕಾಶಂ' ಕೃತಿಯು (ಕೇದಾರ ರಾಗ, ಮಿಶ್ರ ಚಾಪು ತಾಳ), ಶ್ರೀಕಾಳಹಸ್ತಿ ಕ್ಷೇತ್ರ ಕುರಿತಾದ 'ಶ್ರೀಕಾಳಹಸ್ತೀಶ' ಕೃತಿಯು (ಹುಸೈನಿ ರಾಗ, ಝಂಪು ಅಥವಾ ಖಂಡ ಚಾಪು ತಾಳ), ತಿರುವಣ್ಣಾಮಲೈ ಕ್ಷೇತ್ರ ಕುರಿತಾದ 'ಅರುಣಾಚಲ ನಾಥಂ' (ಸಾರಂಗ ರಾಗ, ರೂಪಕ ತಾಳ), ಕಾಂಚೀಪುರಂ ಕ್ಷೇತ್ರ ಕುರಿತಾದ 'ಚಿಂತಯ ಮಾಕಂದ ಮೂಲಕಂದಂ' (ಭೈರವಿ ರಾಗ, ರೂಪಕ ತಾಳ), ತಿರುವಾನೈಕಾವಲ್ ಕ್ಷೇತ್ರ ಕುರಿತಾದ 'ಜಂಬೂಪತೇ' (ಯಮುನಾ ಕಲ್ಯಾಣಿ ರಾಗ, ತಿಸ್ರ ಏಕ ತಾಳ) ಕ್ರಮವಾಗಿ ಆಕಾಶ ಲಿಂಗ, ವಾಯು ಲಿಂಗ, ಅಗ್ನಿ ಲಿಂಗ, ಪೃಥ್ವಿ ಲಿಂಗ, ಜಲ ಲಿಂಗ–ಇವುಗಳನ್ನು ಕುರಿತಾಗಿದೆ.

ಇನ್ನು ದೀಕ್ಷಿತರ ಪಂಚಲಿಂಗ ಕೃತಿಗಳಾದ 'ಸದಾಚಲೇಶ್ವರಂ ಭಾವಯೇಹಂ' (ಭೂಪಾಲಂ ರಾಗ), 'ಹಾಟಕೇಶ್ವರ ಸಂರಕ್ಷಮಾಮ್' (ಬಿಲಹರಿ ರಾಗ, ಮಿಶ್ರ ಏಕ ತಾಳ), 'ಶ್ರೀವಲ್ಮೀಕ ಲಿಂಗಂ ಚಿಂತಯೇ ಶಿವಾರ್ಧಾಂಗಂ' (ಕಾಂಭೋಜಿ ರಾಗ, ಅಟ್ಟ ತಾಳ), 'ಆನಂದೇಶ್ವರೇಣ ಸಂರಕ್ಷಿತೋಹಂ' (ಆನಂದ ಭೈರವಿ ರಾಗ, ಮಿಶ್ರ ಏಕ ತಾಳ), 'ಸಿದ್ಧೇಶ್ವರಾಯ ನಮಸ್ತೇ' (ನೀಲಾಂಬರಿ ರಾಗ, ಮಿಶ್ರ ಏಕ ತಾಳ), ಇವುಗಳು ತಿರುವಾರೂರ್ ಕ್ಷೇತ್ರದ ಶಿವನಿಗೆ ಅರ್ಪಿತವಾಗಿ ಅವನ ವಿವಿಧ ಅವತಾರಗಳಿಗೆ ಸಂಬಂಧಿಸಿದ್ದಾಗಿದೆ. ಅಲ್ಲದೆ ತಂಜಾವೂರಿನ ಬೃಹದೇಶ್ವರನ ಕುರಿತಾಗಿ 8 ಕೃತಿಗಳು ಹಾಗೂ ಚಿದಂಬರಂನ ಕುರಿತಾಗಿ 6 ನಟರಾಜ ಕೃತಿಗಳನ್ನು ರಚಿಸಿದ್ದಾರೆ. ಇಲ್ಲಿ ಶಿವನ ಎಲ್ಲಾ ರೂಪಗಳು ವೈವಿಧ್ಯಮಯ 'ಪುರುಷ' ತತ್ವವನ್ನು ಪ್ರತಿನಿಧಿಸುತ್ತದೆ ಹಾಗೂ ಶಿವನು 'ಮನೋ ನಿಯಾಮಕ' ದೇವತೆಯಾಗಿ ಪ್ರತಿಬಿಂಬಿತವಾಗಿದೆ.

ಗಣಪತಿ–'ಆಕಾಶ' ತತ್ವ ಪ್ರತೀಕ:

ದೀಕ್ಷಿತರು ತಮ್ಮ ಪರ್ಯಟನ ಕಾಲದಲ್ಲಿ ವಿವಿಧ ಕ್ಷೇತ್ರಗಳಿಗೆ ಭೇಟಿಯಿತ್ತ ಸಂದರ್ಭದಲ್ಲಿ ಆಯಾ ದೇಗುಲಗಳ ಕಲಾ ವೈಭವ, ಪರಿಸರ ಇವುಗಳಿಂದ ಪ್ರಭಾವಿತರಾಗಿ ಅದರಲ್ಲೂ ಮುಖ್ಯವಾಗಿ ಮಧುರೈ, ತಿರುಚ್ಚಿ, ಮಾಯಾವರಂ, ತಿರುವಾರೂರ್, ಕೇರಳ, ವೈದೀಶ್ವರ ಕೋಯಿಲ್, ಕಾಂಚಿ, ಮೂಲಾಧಾರ ಗಣಪತಿ, ತಿರುವಾಲಾಂಚುಳಿ ಮುಂತಾದವುಗಳಲ್ಲಿರುವ ವಿನಾಯಕನನ್ನು ಕುರಿತಾಗಿ ಸುಮಾರು 26 ಕೃತಿಗಳನ್ನು ರಚಿಸಿರುತ್ತಾರೆ. ಇಲ್ಲಿ ಪ್ರಮುಖ ಅಂಶವೆಂದರೆ ವಿನಾಯಕ **'ಆಕಾಶ'** ತತ್ವಕ್ಕೆ ಅಭಿಮಾನಿ ದೇವತೆ ಎಂದು ಪರಿಗಣಿಸಲ್ಪಟ್ಟಿದೆ. ಬಹುಶಃ ವಿಘ್ನೇಶ್ವರನನ್ನು ಕುರಿತಾಗಿ ಮುತ್ತುಸ್ವಾಮಿ ದೀಕ್ಷಿತರಷ್ಟು ಕೃತಿಗಳನ್ನು ರಚಿಸಿರುವ ವಾಗ್ಗೇಯಕಾರರು ಮತ್ತೊಬ್ಬರಿರಲಾರರು.

ದೇವಿ ಅಥವಾ ಪ್ರಕೃತಿ ತತ್ವ ಪ್ರತೀಕ ಕುರಿತು:

ವಿಶೇಷವೆಂದರೆ ಆಯಾ ಕ್ಷೇತ್ರದ ದೇವತೆಗಳಿಗೆ ದೀಕ್ಷಿತರು ಎಲ್ಲೆಲ್ಲಿ 'ಪುರುಷ' ತತ್ವಗಳನ್ನು ಕುರಿತಾಗಿ ಕೃತಿಗಳನ್ನು ರಚಿಸಿದ್ದಾರೋ ಹಾಗೆಯೇ ಪರ್ಯಾಯವಾಗಿ 'ಪ್ರಕೃತಿ'ಯನ್ನು ಕುರಿತಾಗಿಯೂ ಸಹ ಕೃತಿಗಳನ್ನು ರಚಿಸಿದ್ದಾರೆ. ಉದಾ:

ತಂಜಾವೂರಿನ ಬೃಹದೇಶ್ವರಿ ದೇವಿ ಕುರಿತು 13 ಕೃತಿಗಳು, ಚಿದಂಬರಂನ ಶಿವ–ಕಾಮೇಶ್ವರಿ ಕುರಿತಾಗಿ ಒಂದು ಕೃತಿ, ಕಾಶಿ ವಿಶಾಲಾಕ್ಷಿ ಅಥವಾ ಅನ್ನಪೂರ್ಣ ದೇವಿ ಕುರಿತಾಗಿ 4 ಕೃತಿಗಳು, ಶ್ರೀವೈದ್ಯನಾಥ ಕುರಿತಂತೆಯೇ ಬಾಲಾಂಬಿಕಾ 5 ಕೃತಿಗಳು, ಲಕ್ಷ್ಮಿ ದೇವಿ ಕುರಿತಾಗಿ 6 ಕೃತಿಗಳು, ಸರಸ್ವತಿ ದೇವಿ ಕುರಿತಾಗಿ 9 ಕೃತಿಗಳು, ಪಾರ್ವತಿ ದೇವಿ ಕುರಿತಾಗಿ 1 'ನಾಗೈಕರೋಣಂ' ಕೃತಿ, ಕುಂಭಕೋಣಂನ ಮಂಗಳಾಂಬಾ ಕುರಿತಾಗಿ 1 ಕೃತಿ, ಮಧುರೈ ಮೀನಾಕ್ಷಿ ಕುರಿತಾಗಿ 8

'ಮಧುರಾಂಬ ವಿಭಕ್ತಿ' ಕೃತಿಗಳು, ಕಂಚಿ ಕಾಮಾಕ್ಷಿ ಕುರಿತಾಗಿ 15 ಕಾಮಾಕ್ಷಿ ದೇವಿ ಕೃತಿಗಳು, 11 ಕಮಲಾಂಬ ನವಾವರ್ಣ ಕೃತಿಗಳು, ಇತ್ಯಾದಿ.

ಗುಹ ಅಥವಾ ಕುಮಾರಸ್ವಾಮಿ ಕುರಿತು:

ಮುತ್ತುಸ್ವಾಮಿ ದೀಕ್ಷಿತರು ಕುಮಾರಸ್ವಾಮಿಯನ್ನು ತಮಗೆ ಸಂಗೀತ ಜ್ಞಾನವನ್ನು ಕರುಣಿಸಿದ ಗುರುವೆಂದು ಪರಿಗಣಿಸಿ, ಗುರುಭಕ್ತಿ ಕುರುಹಾಗಿ ಮಾಯಾಮಾಳವಗೌಳ ರಾಗದಲ್ಲಿ 'ಶ್ರೀನಾಥಾದಿ ಗುರುಗುಹೋ' ಎಂದು ಪ್ರಥಮವಾಗಿ ರಚಿಸಿ ಅರ್ಪಿಸಿದ್ದಾರೆ. ತದನಂತರದ ತಮ್ಮ ಎಲ್ಲಾ ಕೃತಿಗಳಿಗೂ **'ಗುರುಗುಹ'**ವೆಂಬ ಅಂಕಿತವನ್ನು ನಮೂದಿಸಿದ್ದಾರೆ. ಗುಹ ಅಥವಾ ಷಣ್ಮುಖ ಕುರಿತಾಗಿ ಅವರು ಒಟ್ಟು 9 ಹಾಗೂ 22 ಕೃತಿ ಗುಚ್ಛಗಳ 'ಗುರುಗುಹ' ಕೃತಿಗಳನ್ನು ರಚಿಸಿದ್ದಾರೆ. ಇಲ್ಲಿ ಗಮನಿಸಬೇಕಾದ ಮುಖ್ಯ ಅಂಶವೆಂದರೆ ಗುಹ ಅಥವಾ ಷಣ್ಮುಖ **'ಪೃಥ್ವಿ'** ತತ್ವಕ್ಕೆ ಅಭಿಮಾನಿ ದೇವತೆ.

ಒಮ್ಮೆ ದೀಕ್ಷಿತರು ತಮ್ಮ ಸಹೋದರನ ವಿವಾಹಕ್ಕಾಗಿ ಪ್ರಯಾಣಿಸುತ್ತಿರುವಾಗ ದಾರಿಯಲ್ಲಿ ಒಂದು ಗ್ರಾಮದ ಜನತೆ ಮಳೆ ಇಲ್ಲದೆ ಪರಿತಪಿಸುತ್ತಿರುವುದನ್ನು ಕಂಡು ಮನ ಕರಗಿ ಅಮೃತವರ್ಷಿಣಿ ರಾಗದಲ್ಲಿ 'ಆನಂದಾಮೃತ ವರ್ಷಿಣಿ' ಎಂಬ ಕೃತಿಯನ್ನು ಹಾಡಿ ವರ್ಷಗರೆಯುವಂತೆ ಮಾಡಿ ಮುಂದೆ ಸಾಗಿದರು. ತದನಂತರ ಮಳೆಯು ನಿಲ್ಲದಿರಲು ಏಟಿಯಾಪುರದ ರಾಜನ ಕೋರಿಕೆ ಮೇರೆಗೆ 'ಸ್ತಂಭಯ ಸ್ತಂಭಯ' ಎಂದು ಹಾಡಿ ಮಳೆ ನಿಲ್ಲಿಸಿದರೆಂದು ಪ್ರತೀತಿ ಇದೆ. ಇದು ಪ್ರಕೃತಿಯ ಮೇಲೆ ದೀಕ್ಷಿತರಿಗಿದ್ದ ಅಸಾಧಾರಣ ಹಿಡಿತವನ್ನು ತೋರಿಸುತ್ತದೆ.

ಮತ್ತೊಂದು ಸಂದರ್ಭದಲ್ಲಿ ಕೀವಲೂರಿನ ದೇವಸ್ಥಾನಕ್ಕೆ ದೀಕ್ಷಿತರು ಹೋದಾಗ ಗುಡಿಯು ಬಾಗಿಲು ಹಾಕಿದ್ದನ್ನು ನೋಡಿ ಶಂಕರಾಭರಣ ರಾಗದಲ್ಲಿ 'ಅಕ್ಷಯ ಲಿಂಗವಿಭೋ' ಎಂಬ ಕೃತಿ ಹಾಡಲಾಗಿ ದೇಗುಲದ ಬಾಗಿಲು ತಂತಾನೆ ತೆರೆದು ಇವರಿಗೆ ದರ್ಶನ ಲಭಿಸಿತೆಂದು ಹೇಳಲಾಗಿದೆ. ಇದರಿಂದ ಇವರು ನಾದೋಪಾಸನೆ ಮುಖೇನ ಪ್ರಕೃತಿ ಅಥವಾ ನಿಸರ್ಗಾರಾಧನೆಯಲ್ಲಿ ಅಪಾರ ಒಲವಿತ್ತು ಹಾಗೂ ಪ್ರಭುತ್ವವನ್ನು ಸಾಧಿಸಿದ್ದರು ಎಂಬ ಅಂಶವು ಸ್ಪಷ್ಟ ನಿರ್ದಶನಗಳೊಂದಿಗೆ ಬೆಳಕಿಗೆ ಬರುತ್ತದೆ.

ಪ್ರಮುಖವಾದ ಅಂಶವೆಂದರೆ ಪ್ರಕೃತಿ ಅಥವಾ ನಿಸರ್ಗವನ್ನು ಪ್ರತಿನಿಧಿಸುವ ಅಭಿಮಾನಿ ದೇವತೆಗಳಾದ ಶಿವ, ಪಾರ್ವತಿ, ಗಣಪತಿ, ಸ್ಕಂದ, ನಾರಾಯಣ, ಕೃಷ್ಣ, ಲಕ್ಷ್ಮಿ–ಸರಸ್ವತಿ, ಅಂಬಿಕೆ ಇತ್ಯಾದಿಗಳು 'ನಾದೋಪಾಸನೆ'ಯಿಂದ ಒಲಿಯುವರು ಹಾಗೂ ಪ್ರಣವ ನಾದವೇ ವೇದ ಸಾರ ಹಾಗೂ ಸಂಗೀತಕ್ಕೆ ಮೂಲವೆಂದು ಇವರ ಅಭಿಮತ ಮತ್ತು ನಿಷ್ಠಾಪೂರ್ವಕ 'ನಾದೋಪಾಸನೆ' ಸಿದ್ಧಾಂತದಲ್ಲಿ ಇವರಿಗೆ ಅಚಲವಾದ ನಂಬಿಕೆ ಇತ್ತೆಂಬ ಅಂಶವು ಇವರ ಕೃತಿಗಳನ್ನು ಅವಲೋಕಿಸಿದಾಗ ಸುಸ್ಪಷ್ಟವಾಗುತ್ತದೆ. ಇವರ ಕೃತಿಗಳಲ್ಲಿ ಭಕ್ತಿ, ವಿರಕ್ತಿ, ಆಚರಿಸಲಾಗುವ ಜಪ–ಹೋಮ ಕ್ರಮಗಳು ಮುಂತಾದ ಭಾವ ಸಮಾಧಿಗೊಯ್ಯುವ ಹಾಗೂ ಗಾಂಭೀರ್ಯತೆಯುಳ್ಳ ಅಂಶಗಳೇ ತುಂಬಿವೆ.

ಮೇಲೆ ವಿಶ್ಲೇಷಿಸಿರುವ ಎಲ್ಲಾ ಕಾರಣದಿಂದಾಗಿ ಶ್ರೀ ಮುತ್ತುಸ್ವಾಮಿ ದೀಕ್ಷಿತರು ನಿಸ್ಸಂಶಯವಾಗಿ ನಿಸರ್ಗಾರಾಧಕರೆಂಬ ಅಂಶ ವಿದಿತವಾಗುತ್ತದೆ, ಅಲ್ಲದೆ ಅವರಿಗೆ ಸಿದ್ಧಿಸಿದ್ದ ಮಂತ್ರ ಸಿದ್ಧಿಗಳ ಪ್ರಭಾವದಿಂದ ಪ್ರಕೃತಿಯಲ್ಲಿನ ಶಕ್ತಿಗಳ ಸೂಕ್ಷ್ಮ ಹಾಗೂ ಸ್ಥೂಲ ರೂಪಗಳ ಸಮಸ್ತ ಗೋಪ್ಯಗಳನ್ನು ಆಮೂಲಾಗ್ರವಾಗಿ ಬಲ್ಲವರಾಗಿದ್ದು ಹಾಗೂ ಅವರು ಓರ್ವ ವಾಗ್ಗೇಯಕಾರರಾಗಿ 'ನಿಸರ್ಗ'ದ ಶಕ್ತಿಗಳೊಂದಿಗೆ ತಾದಾತ್ಮ್ಯತೆಯನ್ನು ಹೊಂದಿ, ಅವುಗಳನ್ನು ವಿಶಿಷ್ಟ ಹಾಗೂ ವಿಭಿನ್ನ ರೀತಿಯನ್ನು ಕೃತಿಗಳ ಮೂಲಕ ಅಭಿವ್ಯಕ್ತಿಗೊಳಿಸಿದರೆಂದು ತಿಳಿಯಬಹುದಾಗಿದೆ.

ದೀಕ್ಷಿತರ ಜೀವನ ಹಾಗೂ ಸಂಗೀತ ಲೋಕದ ಪಯಣ ಒಂದು ಇಣುಕು ನೋಟ:

ಕ್ರಿ.ಶ. 1775, ಮಾರ್ಚ್ 24ರಂದು ತಿರುವಾರೂರಿನಲ್ಲಿ ಜನಿಸಿದ ಇವರು ಶ್ರೀ ರಾಮಸ್ವಾಮಿ ದೀಕ್ಷಿತ್ ಹಾಗೂ ಶ್ರೀಮತಿ ಸುಬ್ಬಮ್ಮರವರ ಜ್ಯೇಷ್ಠ ಪುತ್ರ; ಕಶ್ಯಪ ಗೋತ್ರ ಹಾಗೂ ಆಪಸ್ತಂಭ ಸೂತ್ರದ ವಡಮ ಬ್ರಾಹ್ಮಣರು. ತಂದೆಯಿಂದಲೇ ವೇದಾಧ್ಯಯನ, ಸಂಗೀತ ಹಾಗೂ ಸಂಸ್ಕೃತ ಶಾಸ್ತ್ರ ಸಾಹಿತ್ಯಗಳ ಓಂಕಾರ. ಕಾಲಕ್ರಮೇಣ ಕಾವ್ಯ, ವ್ಯಾಕರಣ, ನಾಟಕಾಲಂಕಾರ, ಸಂಗೀತ, ಜ್ಯೋತಿಷ, ತಂತ್ರ ಹಾಗೂ ಮಂತ್ರ ವಿದ್ಯೆಗಳಲ್ಲಿ ಪಾರಂಗತರಾದ ಇವರಿಗೆ 18ನೇ ವಯಸ್ಸಿಗೆ ವಿವಾಹ, ನಂತರ ಸಂಸಾರ ಸಮೇತರಾಗಿ ಮಣಲಿಗೆ ವಲಸೆ; ಇವರಿಗೆ ಜೀವನಾಸಕ್ತಿ ಇಲ್ಲದಿದ್ದನ್ನು ಮನಗಂಡು ಹಿರಿಯರು ಮತ್ತೊಂದು ಮದುವೆ ಮಾಡಿಸಿದಾಗ್ಯೂ, ಜೀವನದಲ್ಲಿ ವಿರಕ್ತಿ. ತರುವಾಯ ಚಿದಂಬರ ಯೋಗಿಗಳ ಸಂಪರ್ಕ, ಅವರಿಂದ ದೀಕ್ಷೆ ಹಾಗೂ ಮಂತ್ರೋಪದೇಶ, ಐದು ವರ್ಷ ಸಿದ್ಧಿ ಸಾಧನೆ ಹಾಗೂ ಉತ್ತರಾದಿ ಸಂಗೀತ ಕಲಿಕೆ, ನಂತರ ದಕ್ಷಿಣಕ್ಕೆ ಪುನರಾಗಮನ. ಒಮ್ಮೆ ತಿರುತ್ತಣಿಯಲ್ಲಿ ಕುಲದೈವ ಷಣ್ಮುಖನಿಂದ ಕೃಪಾನುಗ್ರಹ ನಂತರ ಆರಂಭವಾದ ಸಂಗೀತ–ಸಾಹಿತ್ಯ ಕೃಷಿ ಜೀವನದುದ್ದಕ್ಕೂ ಪಸರಿಸಿತು.

ಕೃತಿಗಳಲ್ಲಿ ವಿಶೇಷತೆಗಳು:

ಸಂಸ್ಕೃತದಲ್ಲಿ ಅಪಾರ ಪಾಂಡಿತ್ಯವಿದ್ದ ಇವರ ಕೃತಿಗಳು ಸಂಸ್ಕೃತದಲ್ಲೇ ಹೆಚ್ಚು. ಆಯಾ ದೈವದ ಮೇಲೆ ಪ್ರಧಾನ ಶಕ್ತಿ, 9 ಚಕ್ರಗಳು, ಅಧಿದೇವತೆಗಳನ್ನು ಸ್ತುತಿಸುವ ಮಂಗಳ ಕೃತಿಗಳು, ಶಕ್ತಿ ಮಂತ್ರದ ಬೀಜಾಕ್ಷರಗಳನ್ನು ಬಳಸಿ ನವ ವಿಧ ಶಕ್ತಿಯ ಪೂಜಾ ವಿಧಿಗಳನ್ನು ಮಂತ್ರ–ತಂತ್ರಾನುಸಾರ ವಿವರಿಸಿದ್ದಾರೆ. ಇವುಗಳ ಕಲಿಕೆ ಸಾಧಕನಿಗೆ ದಿವ್ಯಾನುಭೂತಿಯನ್ನುಂಟು ಮಾಡುತ್ತದೆ. ಕೃತಿಗಳಲ್ಲಿ ಅರ್ಥಗರ್ಭಿತವಾಗಿ ಆಯಾ ರಾಗಗಳ ಹೆಸರುಗಳನ್ನು ಸಮ್ಮೀಳಿತಗೊಳಿಸಿರುವುದು ಇವರ ಅದ್ಭುತ ಪಾಂಡಿತ್ಯವನ್ನು ತೋರುತ್ತದೆ. ಉದಾ: 'ಸರಸ್ವತೀ ಛಾಯಾತರಂಗಿಣಿ' ಎಂಬ ಕೃತಿಯಲ್ಲಿ 'ಛಾಯಾ ತರಂಗಿಣಿ' ರಾಗದ ಹೆಸರು, ವೇಗವಾಹಿನೀಂ ಆಶ್ರಯೇ ಎಂಬ ಕೃತಿಯಲ್ಲಿ ವೇಗವಾಹಿನಿ ರಾಗದ ಹೆಸರು, 'ಪಂಚಭೂತ ಕಿರಾಣಾವಳಿಂ' ಕೃತಿಯಲ್ಲಿ ಕಿರಾಣಾವಳಿ ರಾಗದ ಹೆಸರನ್ನು ಗಮನಿಸಬಹುದು. ಅಲ್ಲದೆ ಇವರ ಕೃತಿಗಳಲ್ಲಿ ಗೋಪುಚ್ಛಯತಿ ಮತ್ತು ಶ್ರೋತ್ರೋವಹಯತಿಗಳ ಪ್ರಯೋಗಗಳು ಹಾಗೂ ಅನೇಕ ಅಪರೂಪ ರಾಗಗಳಲ್ಲಿ ರಚನೆಗಳನ್ನು ಕಾಣಬಹುದು.

ಇಂತಹ 'ನಾದ ಬ್ರಹ್ಮ', 'ನಾದ ಜ್ಯೋತಿ' ಹಾಗೂ ನಾದೋಪಾಸನೆಯಿಂದಲೇ ನಿಸರ್ಗಾರಾಧನೆಗೈದ ಮಹಾನ್ ಸಂಗೀತ ಶಿರೋಮಣಿ ತಮ್ಮ 60ನೇ ವಯಸ್ಸಿನಲ್ಲಿ ಕ್ರಿ.ಶ. 1835 21ನೇ ಅಕ್ಟೋಬರ್, ಎಟ್ಟಿಯಾಪುರದಲ್ಲಿ 'ಮೀನಲೋಚನಿ ಪಾಶಮೋಚನಿ' ಎಂಬ ಕೃತಿಯನ್ನು ಹಾಡುತ್ತಿದ್ದಂತೆಯೇ ಇಹಲೋಕ ತ್ಯಜಿಸಿ, ತಾವು ಸಾಧನೆಗೈದ ಸಂಗೀತದಿಂದಲೇ ಮುಕ್ತಿ ಪಥದೆಡೆಗೆ ಸಾಗಿದರು.

(ಡಾ॥ ಎಸ್.ಸಿ. ಶರ್ಮ)
ಸಂಗೀತಜ್ಞರು

ಗ್ರಂಥ ಪರಾಮರ್ಶನ:

1) ಗೂಗಲ್ ವಿಕಿಪಿಡಿಯಾ
2) ಸಂಗೀತ ಲಕ್ಷಣ ಸಂಗ್ರಹ–2, ಪ್ರಸಾರಾಂಗ, ಬೆಂಗಳೂರು ವಿಶ್ವವಿದ್ಯಾಲಯ

ಋಣ

ಗುರು ಸಾರ್ವಭೌಮ ಶ್ರಿ ರಾಘವೇಂದ್ರ ಸ್ವಾಮಿಗಳ ಸಂಗೀತಾಸಕ್ತಿ ಹಾಗೂ ಅವರ ಬದುಕಿನಲ್ಲಿ ಅದರ ಪ್ರಭಾವ

ತುಂಬಿ ಹರಿವ ತುಂಗೆಯ ಪ್ರಚಂಡ ಪ್ರವಾಹದಂತಿತ್ತು ಅದರ ಸೆಳೆತ, ಆದರೆ ಗಮ್ಯ ಇಂದ್ರಿಯಗಳ ಕಲ್ಪನೆಗೆ ನಿಲುಕದಿದ್ದರೂ ಆ ಸೆಳೆತದ ಕೇಂದ್ರ ಅನನ್ಯವಾದ ಪ್ರಣವ ನಾದದ ಒಂದು ಕೇಂದ್ರ ಬಿಂದುವಾಗಿದ್ದು, ಅದು ಅನೂಹ್ಯವಾಗಿತ್ತು, ಆ ನಾದದ ಅಲೆಯಲ್ಲಿ ತೇಲುತ್ತಾ ಹೋದಂತೆ ನನಗೆ ಕಂಡದ್ದು ವೀಣಾಧಾರಿಯಾದ, ಶಿರೋಭಾಗದಿಂದ ಇಳಿ ಬಿಟ್ಟಿದ್ದ ಮೇಲು ಹೊದಿಕೆ, ಕಾಷಾಯ ವಸ್ತ್ರಧಾರಿ, ನಿರ್ಮಲ ಮಂದಹಾಸದ ಮುಖದಲ್ಲಿ ತಿದ್ದಿ ಹಚ್ಚಿದ ದ್ವಾದಶ ನಾಮ, ಮುದ್ರೆ, ತುಳಸೀಮಣಿಹಾರ ಧರಿಸಿದ್ದ ಹಾಗೂ ಸಕಲ ವೇದ ಜ್ಞಾನದ ಮೂರ್ತಿವೆತ್ತಂದಿದ್ದ ಓರ್ವ ತೇಜಸ್ವೀ ವಯೋವೃದ್ಧರೊಬ್ಬರು ತಮ್ಮ ಅಪ್ರತಿಮ ಪ್ರಭೆಯಲ್ಲಿಯೇ ಸುತ್ತಲೂ ಪ್ರಖರವಲ್ಲದ ದೇದೀಪ್ಯಮಾನ ಪ್ರಕಾಶವನ್ನು ಬೀರಿ ತಾದಾತ್ಮ್ಯ ತನ್ಮಯರಾಗಿ ಮೀಟುತ್ತಿದ್ದ ವೀಣೆಯಿಂದ ಹೊಮ್ಮುತ್ತಿದ್ದ ಒಂದೊಂದು ನಾದ ತರಂಗಗಳು ಸಕಲೇಂದ್ರಿಯಗಳನ್ನು ಆವರಿಸಿ ತಣಿಸಿ, ಶಾಂತಗೊಳಿಸಿ, ನನ್ನನ್ನು ಭಾವ ಸಮಾಧಿಯಲ್ಲಿ ಲೀನವಾಗಲು ಸೆಳೆಯುತ್ತಿತ್ತು; ದೃಗೋಚರವಾಗುತ್ತಿದ್ದ ಆ ಅಗೋಚರ ದಿವ್ಯ ಶಕ್ತಿಯು ಯಾವುದೆಂದು ಜ್ಞಾನೇಂದ್ರಿಯಗಳಿಗೆ ತಿಳಿದರೂ ಸಹ ಅದರ ಮುಂದೆ ಮಾತೇ ಹೊರಡದ ನಾನು ಮೂಕಸ್ಮಿತನಾಗಿ ಕುಳಿತಿದ್ದೆ.

ಆಯಾ ಕಾಲಘಟ್ಟಗಳಲ್ಲಿ ರಚಿತವಾದ ಗ್ರಂಥಗಳು, ಶಿಲಾಶಾಸನಗಳಲ್ಲಿ ಆಯಾ ದೇಶ–ಕಾಲ–ಸಂಸ್ಕೃತಿ–ಜೀವನ ಶೈಲಿ–ವ್ಯಕ್ತಿ ಹಿನ್ನೆಲೆ ಇತಿಹಾಸಗಳು ದಾಖಲಾಗಿದ್ದು ಅವುಗಳಿಂದ ಪೂರ್ವೇತಿಹಾಸಗಳನ್ನು ತಿಳಿಯಬಹುದಾಗಿದೆ. ಶ್ರೀ ರಾಘವೇಂದ್ರ ತೀರ್ಥರ ಪ್ರಿಯ ಶಿಷ್ಯರಾದ **ಶ್ರೀಅಪ್ಪಣಾಚಾರ್ಯ**ರಿಂದ ವಿರಚಿತವಾದ **'ರಾಘವೇಂದ್ರ ಮಂಗಲಾಷ್ಟಕ'**ದಲ್ಲಿ ಈ ರೀತಿ ವಿವರಣೆ ಇದೆ:

ಸಾಲಂಕಾರಕಕಾವ್ಯನಾಟಕಕಲಾಕಾಣಾದಪಾತಂಜಲ

ತ್ರಯ್ಯರ್ಥಸ್ಮೃತಿಜೈಮಿನೀಯಕವಿತಾಸಂಗೀತಪಾರಂಗತಃ ।

(<u>**ತಾತ್ಪರ್ಯ:**</u> ಶ್ರೀವೇಂಕಟಭಟ್ಟರು/ಶ್ರೀರಾಘವೇಂದ್ರ ತೀರ್ಥರು **ಸಂಗೀತ,** ಸಾಹಿತ್ಯ, ತರ್ಕ, ವ್ಯಾಕರಣ, ವೇದ, ವೇದಾಂಗಗಳು, ಮೀಮಾಂಸಾ, ಧರ್ಮಶಾಸ್ತ್ರ, ಕಾವ್ಯ, ನಾಟಕ, ಕಲಾ ಇವುಗಳಲ್ಲಿ ವಿಶಾರದರಾಗಿದ್ದರು)

ಮೇಲಿನ ಶ್ಲೋಕದ ಉಲ್ಲೇಖದಿಂದ ಶ್ರೀ ರಾಘವೇಂದ್ರ ತೀರ್ಥರು ಸ್ವತಃ ವೈಣಿಕ ವಿದ್ಯೆಯಲ್ಲಿ ಪಾರಂಗತರಾಗಿದ್ದರು ಎಂಬ ಅಂಶ ವೇದ್ಯವಾಗುತ್ತದೆ. ಅಲ್ಲದೆ ವೈಣಿಕ ವಿದ್ಯೆಯು ಶ್ರೀ ರಾಘವೇಂದ್ರ ತೀರ್ಥರಿಗೆ ಪೂರ್ವಜರಿಂದ ಒಲಿದು ಬಂದಿದ್ದ ಗಂಧರ್ವ ವಿದ್ಯೆ, ಆದ್ದರಿಂದ ಅವರನ್ನು **' ವೀಣೆ ಮನೆತನ '** ಎಂದೂ ಸಹ ಕರೆಯಲಾಗಿತ್ತು. ಶ್ರೀ ರಾಘವೇಂದ್ರ ತೀರ್ಥರ (ಶ್ರೀ ವೇಂಕಟಭಟ್ಟ ಇವರ ಪೂರ್ವಾಶ್ರಮದ ಹೆಸರು) ಮುತ್ತಾತ **ಕೃಷ್ಣಾಚಾರ್ಯರು** ವೀಣಾ ಪಾಂಡಿತ್ಯಕ್ಕೆ ಹೆಸರುವಾಸಿಯಾಗಿ ವಿಜಯನಗರದ ಅರಸ **ಶ್ರೀಕೃಷ್ಣದೇವರಾಯ**ನಿಗೆ ವೈಣಿಕ ಗುರುಗಳಾಗಿದ್ದವರು, ಇವರ ಪುತ್ರ **ಕನಕಾಚಲಾಚಾರ್ಯ** ಹಾಗೂ ಇವರ ಮಗ **ತಿಮ್ಮಣ್ಣಾಚಾರ್ಯರು** ಕ್ರಮವಾಗಿ ಶ್ರೀ ರಾಘವೇಂದ್ರ ತೀರ್ಥರಿಗೆ ಕ್ರಮವಾಗಿ ತಾತ ಹಾಗೂ ತಂದೆ.

ಬಾಲ್ಯದಲ್ಲಿ ಶ್ರೀ ತಿಮ್ಮಣ್ಣಭಟ್ಟರು ಮನೆಯಲ್ಲಿದ್ದ ಪೂರ್ವಜರ ವೀಣೆಯನ್ನು ಅಕ್ಕರೆಯಿಂದ ಅದನ್ನು ನೋಡುತ್ತಾ, ಅದರ ತಂತಿಯ ಮೇಲೆ ಕೈಯಾಡಿಸಿಕೊಂಡು ತನ್ನದಾಗಿಸಿಕೊಂಡಿದ್ದು ಅವರಲ್ಲಿ ಆ ಎಳೆಯ ವಯಸ್ಸಿನಲ್ಲೇ ಮೊಳೆತ ಸಂಗೀತಾಸಕ್ತಿಯನ್ನು ತೋರಿಸುತ್ತದೆ. ಎಂಟರ ವಯಸ್ಸಿನಲ್ಲೇ ತಂದೆ ವೀಣಾ ಶ್ರೀ ತಿಮ್ಮಣ್ಣಭಟ್ಟರನ್ನು ಕಳೆದುಕೊಂಡ ಶ್ರೀವೇಂಕಟಭಟ್ಟರು ಮಧುರೆಯಲ್ಲಿ ಅಕ್ಕ-ಭಾವ (ಶ್ರೀಗುರುರಾಜಾಚಾರ್ಯರು)ರ ಮನೆಯಲ್ಲಿ ಆಶ್ರಯ ಪಡೆಯುತ್ತಾರೆ. ಅಲ್ಲಿ ಗುರುಕುಲವೊಂದರ ಅಧ್ಯಕ್ಷರಾದ ಶ್ರೀಲಕ್ಷ್ಮೀನೃಸಿಂಹಾಚಾರ್ಯರ ಮನೆಯಲ್ಲಿ ಎಂಟು ವರ್ಷಗಳ ಕಾಲ ವೇದ, ವೇದಾಂಗ, ತರ್ಕ, ಮೀಮಾಂಸ, ವ್ಯಾಕರಣ, ಸಂಗೀತ, ಸಾಹಿತ್ಯಗಳಲ್ಲಿ ಪರಿಣತಿಯನ್ನು ಪಡೆದರು.

<u>ತಂಜಾವೂರಿನಲ್ಲಿ ನಡೆದ ಒಂದು ಘಟನೆ:</u> ತರುಣ ಶ್ರೀವೇಂಕಟಭಟ್ಟರು ತಮ್ಮ ಗುರುಗಳಾದ ಶ್ರೀ ಸುಧೀಂದ್ರ ತೀರ್ಥರ ಬಳಿ ಇದ್ದಾಗ ಅಲ್ಲಿನ ರಾಜ ರಘುನಾಥನಾಯಕರ ರಾಜಗುರು ಹಾಗೂ ಮಂತ್ರಿಗಳಾಗಿದ್ದ ಯಜ್ಞನಾರಾಯಣ ದೀಕ್ಷಿತರು ಗುರುಗಳನ್ನು ಭೇಟಿಯಾಗಲು ಬಂದಾಗ ವೇಂಕಟಭಟ್ಟರು ವೀಣಾ ವಾದನದಲ್ಲಿ ನಿರತರಾಗಿದ್ದನ್ನು ಕಂಡು ಅಚ್ಚರಿಗೊಂಡರು. ಯಜ್ಞನಾರಾಯಣ ದೀಕ್ಷಿತರು ಸ್ವತಃ ಸಂಗೀತ ಅದರಲ್ಲೂ ವೀಣಾವಾದನದಲ್ಲಿ ಉದ್ದಾಮ ಪಂಡಿತರು. ನಂತರ ಗುರುಗಳು ತಮ್ಮ ಶಿಷ್ಯ ವೇಂಕಟಭಟ್ಟರನ್ನು ಕುರಿತು ವೇದಾಂತ ಶಾಸ್ತ್ರವಲ್ಲದೆ ಸಂಗೀತ ಸಾಹಿತ್ಯದಲ್ಲೂ ಪರಿಣತಿ ಇರುವುದನ್ನು ದೀಕ್ಷಿತರಿಗೆ ತಿಳಿಸಿ ಪರಿಚಯ ಮಾಡಿಸುತ್ತಾರೆ.

ತರುಣ ವೇಂಕಟಭಟ್ಟರ ವ್ಯಕ್ತಿತ್ವ ಭಾವ-ಬುದ್ಧಿಗಳ ಅಪೂರ್ವ ಸಂಗಮ, ಒಂದೆಡೆ ಶಾಸ್ತ್ರ ಬೋಧೆ, ತರ್ಕಗಳಲ್ಲಿ ಪ್ರಕಾಂಡ ಪಾಂಡಿತ್ಯ, ಮತ್ತೊಂದೆಡೆ ಸಾಹಿತ್ಯ ಸಂಗೀತಗಳಲ್ಲಿ ಅದಮ್ಯ ಆಸಕ್ತಿ. ಅವರು ತಮ್ಮ **<u>ಆತ್ಮ ಸಂತೋಷಕ್ಕಾಗಿ</u>** ಅವರು ತಮ್ಮ ನೆಚ್ಚಿನ ವೀಣಾ ವಾದನದ ಸಂಗೀತದಲ್ಲಿ ತಲ್ಲೀನರಾಗುತ್ತಿದ್ದರು.

ಗೃಹಸ್ಥಾಶ್ರಮದಲ್ಲಿದ್ದಾಗ ವೇಂಕಟಭಟ್ಟರು ವಿಧಿಯ ಲೀಲೆಯಂತೆ ಬಡತನದ ಬೇಗುದಿಯಲ್ಲಿದ್ದಾಗ ಅವರಿಗೆ ಸಾಂತ್ವನ ನೀಡುತ್ತಿದ್ದುದು **<u>ವೀಣಾ ವಾದನ ಸಂಗೀತ</u>**. ವೇಂಕಟಭಟ್ಟರು ವೀಣೆ ಹಿಡಿದು ಕುಳಿತರೆ ಹಸಿವು-ನೀರಡಿಕೆಗಳನ್ನು ಮರೆಯುತ್ತಿದ್ದರು ಹಾಗೂ ಈ ಸಂದರ್ಭದಲ್ಲಿ ಪತ್ನಿ ಸರಸ್ವತಿ ಬಾಯಿ ತಾನೂ ಸಹ ಅಷ್ಟೇ ತನ್ಮಯತೆಯಿಂದ ದೇವರ ನಾಮ, ಸ್ತೋತ್ರಗಳನ್ನು ಭಾವಪೂರ್ಣವಾಗಿ ಹಾಡುತ್ತಾ ಲೋಕ ಮರೆಯುತ್ತಿದ್ದರು.

ಇನ್ನೊಂದು ಮುಖ್ಯ ಅಂಶವೆಂದರೆ ಶ್ರೀ ವೇಂಕಟಭಟ್ಟರಿಗೆ ಪೂರ್ವಜರಿಂದ ಬಳುವಳಿಯಾಗಿ ಬಂದ ಕರ್ನಾಟಕ ಸಂಗೀತದ ಹಿನ್ನೆಲೆಯಿದ್ದ ಕಾರಣ, ಅವರ ಬದುಕಿನ ಸ್ಥಿತ್ಯಂತರ ಕಾಲಗಳಲ್ಲಿ ಅವರ ವ್ಯಕ್ತಿತ್ವದ ವಿಕಾಸ ಹಾಗೂ ಅವರ ಅಧ್ಯಾತ್ಮದ ಉನ್ನತಿಗೆ ನಾಂದಿ ಹಾಡಿ ಅಲೌಕಿಕದೆಡೆಗೆ ಕೊಂಡೊಯ್ದು ಮುಂದೆ ಅವರು **ಶ್ರೀ ರಾಘವೇಂದ್ರ ತೀರ್ಥರಾಗಿ** ಪರಿವರ್ತನೆಗೊಳ್ಳುವಲ್ಲಿ **'ಸಂಗೀತ'ವು** ಪ್ರಮುಖ ಪಾತ್ರ ವಹಿಸಿದೆ ಎಂದು ತರ್ಕಿಸಬಹುದಾಗಿದೆ.

ಶ್ರೀ ವೇಂಕಟಭಟ್ಟರು ಸಂನ್ಯಾಸವನ್ನು ಸ್ವೀಕರಿಸಿ **ಶ್ರೀ ರಾಘವೇಂದ್ರ ತೀರ್ಥರಾದ** ಬಳಿಕವೂ ಸಹ ಸಂಗೀತ ಹಾಗೂ ವೀಣಾ ವಾದನ ಅವರ ಒಡನಾಡಿಯಾಗಿತ್ತು. ಅವರ ದಿನಚರಿಯ ಕೊನೆಯಲ್ಲಿ ಶ್ರೀರಾಘವೇಂದ್ರ ತೀರ್ಥರು ವಿದ್ವತ್ಸಭೆಯಲ್ಲಿ ಪಾಲ್ಗೊಂಡು ಶಾಸ್ತ್ರ, ಸಾಹಿತ್ಯ, ಕಲಾರಾಧನೆ, ಉಪನ್ಯಾಸ ಇವುಗಳಲ್ಲಿ ಭಾಗವಹಿಸುವುದು ಹಾಗೂ ವೀಣಾ-ವೇಣು-ಮೃದಂಗ ವಿದ್ವಾಂಸರ ಕಲಾಗೋಷ್ಠಿ ಏರ್ಪಡಿಸಿ, ಕಲಾವಿದರನ್ನು ಪ್ರೋತ್ಸಾಹ ನೀಡಿ ಆಶೀರ್ವದಿಸುತ್ತಿದ್ದರು. ರಾಯರ ಈ ದಿನಚರಿಯನ್ನು ರಾಜಾ ಎಸ್. ಗುರುರಾಜಾಚಾರ್ಯ ಇವರು ತಮ್ಮ **'ಶ್ರೀರಾಘವೇಂದ್ರ ಸಾರ್ವಭೌಮರು'** ಎಂಬ ಗ್ರಂಥದಲ್ಲಿ ವಿವರವಾಗಿ ದಾಖಲಿಸಿದ್ದಾರೆ.

ಅಲ್ಲದೆ ಶ್ರೀ ರಾಘವೇಂದ್ರ ವಿಜಯ ಗ್ರಂಥದ 9ನೇ ಸರ್ಗದ 20ರಿಂದ 62ನೇ ಶ್ಲೋಕದವರೆಗೂ ಇದರ ವಿವರಗಳಿವೆ. ರಾಯರ ವೀಣಾ ವಾದನದ ರಮಣೀಯತೆ ಹಾಗೂ ಭಕ್ತಿ ಭಾವಕ್ಕೆ ಮನಸೋತ ಶ್ರೀಕೃಷ್ಣನು ಅವರ ಮುಂದೆ ನರ್ತಿಸಿದ ಪರಿ ನಿಜಕ್ಕೂ ಪವಾಡ ಸದೃಶ ವಿಸ್ಮಯ.

ಇದು ಕಾರಣ ಶ್ರೀ ರಾಘವೇಂದ್ರ ತೀರ್ಥರು ಕರ್ನಾಟಕ ಸಂಗೀತದ ಎಲ್ಲಾ ಪ್ರಕಾರಗಳನ್ನು ಬಲ್ಲವರಾಗಿದ್ದ ವೈಣಿಕ ಮನೆತನದವರು ಹಾಗೂ ಅವರ ಪೂರ್ವಜರು ರಾಜಾಶ್ರಯ ದೊರೆತು **ಕರ್ನಾಟಕ ಸಂಗೀತವು** ಆಯಾ ಪ್ರಾಂತ್ಯಗಳಲ್ಲಿ ವಿಸ್ತರಿಸಲು ಹಾಗೂ ಅಭಿವೃದ್ಧಿ ಹೊಂದಲು ಶ್ರಮಿಸಿದವರೆಂದು ತಿಳಿಯಬಹುದಾಗಿದೆ. ಈ ನಿಟ್ಟಿನಲ್ಲಿ ಶ್ರೀ ರಾಘವೇಂದ್ರ ತೀರ್ಥರ ಹಾಗೂ ಅವರ ವಂಶಜರ ಕರ್ನಾಟಕ ಸಂಗೀತಕ್ಕೆ ಸಂಬಂಧಿಸಿದಂತೆ ಕೊಡುಗೆಗಳನ್ನು ಬೆಳಕಿಗೆ ತರಲು ಇನ್ನೂ ಹೆಚ್ಚಿನ ಸಂಶೋಧನೆಯ ಅಗತ್ಯವಿರುವ ಅಂಶ ಹಾಗೂ ಅದಕ್ಕೆ ಒತ್ತು ನೀಡಬೇಕಾಗಿರುವುದನ್ನು ಮನಗಾಣಬೇಕು.

ಶ್ರೀ ರಾಘವೇಂದ್ರ ತೀರ್ಥರು ಕನ್ನಡದಲ್ಲಿ ಎರಡು ಕೃತಿಗಳನ್ನು ರಚಿಸಿರುವರೆಂದು ತಿಳಿದು ಬರುತ್ತದೆ ಒಂದು ಭೈರವಿ ರಾಗ, ತ್ರಿಪುಟ ತಾಳದಲ್ಲಿರುವ **'ಇಂದು ಎನಗೆ ಗೋವಿಂದ ನಿನ್ನಯ ಪಾದಾರವಿಂದವ'** ಎಂಬ ಕೀರ್ತನೆ ಮತ್ತೊಂದು ವಾಯುದೇವರ ಅವತಾರ ತ್ರಯಗಳನ್ನು ವರ್ಣಿಸುವ **'ಮರುತ ನಿನ್ನ ಮಹಿಮೆ'** ಎಂಬ ಸುಳಾದಿ. ಮುಂದೆ ಈ ಕೀರ್ತನೆಯ ಪ್ರಭಾವದಿಂದ ಶ್ರೀ ವಿಜಯದಾಸರು, ಶ್ರೀಗೋಪಾಲದಾಸರು, ಶ್ರೀಜಗನ್ನಾಥದಾಸರು ಇವರುಗಳಿಗೆ ಹಾಗೂ ನಂತರದ ದಾಸ ಪೀಳಿಗೆಗೆ ಹರಿದಾಸ ಸಾಹಿತ್ಯ ಪರಂಪರೆಯು ಪ್ರವಹಿಸಲು ಸ್ಫೂರ್ತಿ ನೀಡಿದೆ ಎಂದರೆ ತಪ್ಪಾಗಲಾರದು.

ದಾಸ ಸಾಹಿತ್ಯ ಪರಂಪರೆಯಲ್ಲಿ ಬಂದಂತಹ ತಿರುಮಲ ದಾಸರ ಶಿಷ್ಯರಾದ **ಶ್ರೀ ಪ್ರೇಮದಾಸರು,** (19ನೇ ಶತಮಾನದ ಆದಿ ಭಾಗದಲ್ಲಿದ್ದ ಇವರ ಅಂಕಿತ ನಾಮ **'ಅಭಿನವ ಜರ್ನಾದನ ವಿಠಲ'**) ತಮ್ಮ ಒಂದು ಕೃತಿಯಲ್ಲಿಯೂ ಸಹ ಶ್ರೀ ಗುರು ರಾಘವೇಂದ್ರರನ್ನು **'ಸಂಗೀತ ಪ್ರಿಯ'** ಎಂದು ಸಂಬೋಧಿಸಿದ್ದಾರೆ. ಇದು ರಾಯರ ಸಂಗೀತ ಪ್ರಿಯತೆಯನ್ನು ಪುಷ್ಟೀಕರಿಸುತ್ತದೆ.

"ತುಂಗಾತೀರದಿ ನಿಂತ ಸುಯತಿವರ್ಯನ್ಯಾರೆ ಪೇಳಮ್ಮಾ
ಸಂಗೀತ ಪ್ರಿಯ ಮಂಗಳ ಸುಗುಣತರಂಗ ಮುನಿಕುಲೋತ್ತುಂಗ ಕಾಣಮ್ಮ"

ಆನಂತರ ಆ ಅಪೂರ್ವ ತೇಜಸ್ಸಿನ ವೃದ್ಧರನ್ನು ತದೇಕ ಚಿತ್ತದಿಂದ ನೋಡುತ್ತಾ ಕುಳಿತಿರಲು, ಆ ಯತಿರ್ವಯರು ಮುಗುಳ್ನಗುತ್ತಾ ಅನುಗ್ರಹ ದೃಷ್ಟಿಯಿಂದ ನನ್ನತ್ತ ಬಾಗಿ ತಲೆ ಸವರಿದಂತಾಗಲು ಎಚ್ಚೆತ್ತ ನಾನು ಸುತ್ತಲೂ ನೋಡಲು ಅರುಣೋದಯಕ್ಕೆ ಇನ್ನೂ ಎರಡು ತಾಸು ಇರುವುದು ತಿಳಿದು, ಇಲ್ಲಿಯವರೆಗೂ ನಾ ಕಂಡ ಕಲ್ಪನೆಯು ವಾಸ್ತವವಾಗಲ್ಲಿಲ್ಲವಲ್ಲಾ ಎಂದು ಹಲುಬುತ್ತಾ, ನಂತರ ಪ್ರಾಂಜಲ ಮನಸ್ಕನಾಗಿ ಮತ್ತೊಮ್ಮೆ ಆ ಯತೀಂದ್ರರನ್ನು ಸ್ಮರಿಸುತ್ತಾ ಸಂಗೀತ ತಾಲೀಮಿಗೆ ಅಣಿಯಾಗಲು ಹೊರಟೆ.

(ಡಾ॥ ಎಸ್.ಸಿ. ಶರ್ಮ)
ಶಿಕ್ಷಣ ತಜ್ಞರು ಹಾಗೂ ಸಂಗೀತಜ್ಞರು

ಪರಾಮರ್ಶನ ಗ್ರಂಥ:
1. ಶ್ರೀ ರಾಘವೇಂದ್ರ ದರ್ಶನ, ಲೇಖಕರು ಡಾ॥ ವ್ಯಾಸನಕೆರೆ ಪ್ರಭಂಜನಾಚಾರ್ಯ
2. ಶ್ರೀ ರಾಘವೇಂದ್ರ ಸ್ವಾಮಿಗಳು, (ಜೀವನ ಚರಿತ್ರೆ), ಲೇಖಕರು ಕೊರಟಿ ಶ್ರೀನಿವಾಸರಾವ್

ಶುಭಂ

The Spring of Carnatic Music–
Dr. M.L. Vasanthakumari

For a while I lost all my senses in bewilderness, when I met that lady with ever-smiling face, traditionally drapped in Kancheepuram saree and above all simplicity personified, at Malleshwaram Sangeeta Sabha, when late Sri E.N. Seetaram, Secretary, invited me for a vocal concert of **Dr. M.L. Vasanthakumari,** which I attended amidst my studies. It was only after when I came in contact of that doyen I realized that all adorable aspects of mellifluousness, refinement and pleasantness were present in her signing and while performing **Dr. M.L. Vasanthakumari**, herself was music personified. It is not an exaggeration that acronymn ***M.L.V.*** would aptly suit her for **'Melody, Laya & Versatility'**.

The Carnatic Music, during the first half of 20th century witnessed the emergence of female trinity vocalists symbolizing the three essence of Music–***M.S. Subbalakshmi*** representing divine **Bhakti** (Devotion), ***D.K. Pattammal*** representing traditional gaiety in rendering ***Pallavi*** and ***M.L. Vasantha Kumari*** represented illuminating lustre of **Intellect in Music** and all the three were considered as demi-goddesses of Carnatic music.

The compositions of **Purandara Dasa**, the 16th century saint poet and whom we regard as **'Pitamaha'** of Carnatic music were immortalized by **M.L.V.** who rediscovered the beauty of some rare genre of compositions viz., *Suladi, Ugabhoga*, etc., in her unique style. It is not an overstatement to mention that **M.L.V.** was the first major singer who gave status of pride to Dasara padas. **MLV** inherited the abundant knowledge of Musicology as a gift from her mother Smt. Lalitangi, who refounded the rich repertoire of compositions of Purandara Dasa and other dasas with musical notations and published the same. Added to this, those compositions are combination of simple language and rich imagery with qualities of legend, mythology and philosophy and because of these her vocal music touched millions of hearts.

It is apt to say that for the foundation laid by Sri Purandara Dasa, Saint Thyagaraja constructed a great edifice wherein **M.L.V.** put it in picturesquely.

Born on 3rd July 1928 in Madras, both her parents were musicians, father Sri Oothanur Ayyasami Iyer was well versed in Carnatic music and also had inclination towards Hindustani classical music as well and mother Smt. Lalithangi, hailing from a family which is traditionally devoted to fine arts. Later, her music career was nurtured by Coimbatore Thayi, Flute Subba Rao, Veena Dhanammal.

Gradually the young **MLV** was allowed to accompany her mother to recitals. Her enrolment as a discipline of Sri G.N. Balasubramaniam made a remarkable progress in her career which prompted for the birth of new star on the horizon of Carnatic music. Rigorously trained by her mother and Guru, Sri G.N. Balasubramaniam, **MLV** very soon became an all-time great artist.

MLV never hestitated to acknowledge the musical contribution towards her accompanists and encouraged them was indeed remarkable. She also extended her moral and monetary support without second thought, even at the times of ordeal, whoever approached her.

M.L.V. who was known for her dynamism, broad thinking, innovativeness and enlightened artiste, was perturbed by the social revolution that took place during 1960s. For this she advocated that forces which incite the public with narrow thinking would destroy the unity harnessed and created by music and they have no values and stakes in preserving our artistic and cultural heritage and they should not be allowed to harm and ruin it.

M.L.V. has also served in many capacities in teaching Carnatic Music at Rishi Valley School, Madanapalli, Mahila University, Tirupati, etc., and she favoured for revival of **Guru-Kula system** of teaching within the institutional frame work.

During 1976, Mysore University recognizing and venerating her contributions to Carnatic Music especially for her work with regard to Purandaradasa had conferred Honorary Doctorate. Though ***M.L.V.*** was never invited by Government of India to represent the country abroad at any point of time, her music breaking all barriers of boundaries, language and gender, took her to travel all corners of the world.

M.L.V. also received the third highest civilian honour from the Indian Government, **"Padma Bhushan"**. At the age of 49, she became the youngest woman to earn the award and title in Carnatic music, **Sangita Kalanidhi** during 1977. She also received **Sangeet Natak Akademi Award** (1970) and **Sangeetha Kalasikhamani** award from The Indian Fine Arts Society, Chennai (1987).

Apart from performing classical music concerts, ***M.L.V.*** was also a playback singer. Her tryst began in the filmdom during 1946 and 'Manamagal' (1951) was her big hit. ***M.L.V.*** also sang two Kannada films viz., Bedara Kannappa and Bhookailasa.

However, owing to her age related ailments, one of the greatest and ***M***arvellous ***L***ovely ***V***ocalist of Carnatic Music of our times breathed her last on 31-10-1990 and with that the **'Spring Time'** (**Vasanta Kaala**) of Carnatic Music came to an end. But, many times I have cherished the sacred memories with ***M.L.V.*** to gain inspiration before I commence my riyaz in the early hours and though it is difficult to reconcile that ***M.L.V.*** is not amidst us, her immortal music is reverberating in hearts, mind and soul with elegance of music by her scintillating voice forever.

(Dr. S.C. Sharma)
Academician & Musicologist

That Voice which Mesmerized the World !

Outside the sun was scorching relentlessly with weird heat while I was sitting in my posh office at 3rd floor and watching through the huge windows the vehicles moving on fly-over. Many times the haunting loneliness seldom gives much solace which mind craves for and takes back to nostalgia, to those days of my childhood, the school, teachers, classmates, places where I wandered, the ancestral home which was cradle for all my journeys, the verandah where I spent my leisure time with sparrows, squirrels, pigeons, parrots and puppies, who were my playmates, while Amma was busy in drawing intrinsic pictures by connecting those dots with curves and lines or cleaning the rice picking stone particles and husk, the portals of entrance to home and my favourite radio, the only relic that connects me to the past, which transmitted celestial voice, the Akasha Vani; the AIR aired that ***peculiar voice*** which rendered Suprabhatam, Vishnu Sahasranama, Bhaja Govindam and obsessed me in the early hours of the dawn, and later it took many years for me to meet that physical entity which possessed that Mesmerizing Voice !

It was an evening, during 1980s, which was remarkable one, I had an opportunity to visit at Sri Venkatachalam's house and when I reached there, to my surprise an entity of mellifluous voice which I was eager to meet for all these years, ***M.S. Subbalakshmi,*** was there !

Ustad Bade Ghulam Ali Khan, the stalwart of Patiala Gharana Hindustani Music adorned her as ***'Suswaralakshmi'*** and Sarojini Naidu, national leader and poet affectionately called her as **'Nightingale of India'** the sobriquet which Sarojini had.

This year marks the ***Golden Jubilee*** of M.S. Subbalakshmi since she presented a music concert as India's cultural ambassador when she was invited by the then Secretary General of United Nations, U. Thant, on the occasion of **'United Nations Day'** at Carnegie Hall, New York, UN General Assembly on 23-10-1966. That day she was received by standing ovation from the delegates present at UN assembly and also it was first time any Indian musician sang at U.N.O.

It is on that day the Sanskrit shloka **'Maithreem Bhajatha'** authored by Sri Chandrasekarendra Saraswati, the pontiff of Kanchi Mutt, reached all the corners of the world rendered by the melodious voice of **M.S.S.** thereby propagating the ancient ideals of India and its heritage.

Born to Subramania Iyer and Shanmukavadiver Ammal on 16th September 1916 in Madurai, **Madurai Shanmukhavadivu Subbulakshmi** had a very good musical background from family. This child prodigy was introduced to Carnatic music by receiving training under Semmangudi Srinivasa Iyer and she learnt Hindustani classical music under Pundit Narayan Rao Vyas. Her arangetram was at the age of 11, in the premises of the Tiruchirapalli's Rock Fort Temple, wherein T. Chowdiah and Dakshinamurthy Pillai accompanied her by violin and mridangam respectively. In 1929, when she was just 13, gave her first stage performance at Madras Music Academy and it received her many admirers and recognized by great musicians of her times.

During 1940 she married Sri T. Sadasivam, a staunch Gandhian, who by his writings took up the cause of India's freedom movement and later launched **'Kalki'** Tamil weekly. She has done commendable works during her entire musical journey by performing more than 200 charity concerts to raise funds for philanthropic purpose and many universities have conferred Honorary Doctorates in recognition of her contribution to Indian Classical Carnatic Music. How can a devout Hindu forget Sri Venkateshwara Suprabhata? In 1963 when she made recording of Venkatesa Suprabhata, the entire royalty received from that rendition was contributed to start Tirupati Veda Patasala of Tirupati Tirumala Devasthanam.

M.S. Subbalakshmi, also enacted few Tamil and Hindi movies viz., Sevasadanam (1938), Shakuntalai (1940), Savithri (1941), Meera (1945) and Meera Bai (1947, Hindi). However, later she left the filmdom after when her Music career took upsurge and became one of the prominent Carnatic music vocalists and this led for extensive foreign tour wherein she achieved significant landmarks in her career by performing at Edinburgh International Festival of Music and Drama, Royal Albert Hall, London, Festival of India at Moscow, etc.,.

Through her devotion, gifted tone, blessed pitch, perfect pronunciation and Knowledge of Sangeeta acquired by sheer practice, I rather call it as *'Tapasya'*, she revived many compositions to Carnatic music which were lost in the time and revolutionized the Carnatic Music. Almost her every works, whether it is Sanskrit hymns of Adi Shankaracharya, Kannada Dasa Sahitya Keertanas, Telugu kritis of Tyagaraja, Annamacharya or Abhangs of Marati, Gujarati Meera Bhajas, Guru Granth Sahib and even Urdu Ghazals of Mirza Ghalib were sung by her in an inimitable way and thus she became household name all over India.

M.S. Subbalakshmi never hankered for any awards, honours, but they came flowing beneath her feet in recognition of her contribution of Carnatic classical music whether it is **'Asthana Vidwan'** of Tirupati Tirumala Devastanam or **Ramon Magsaysay** award (1974; she was the first Indian Musician to receive) or even **Bharat Ratna,** the highest civilian honour (1998; she was the first musician to be honoured).

Another important aspect to be mentioned here is that she had astounding flair for languages and with ease she tuned lyrics of other languages and sang them. On one occasion M.S. Subbalakshmi was invited to render invocation on the eve of the inauguration of the 6th Afro-Asian Congress of Ophthalmology held in Madras and there she sang an invocation song comprising of five languages viz., Sanskrit, Arabic, Japanese, English and Tamil and even the Arabic verses from Holy Quran and this shows her experimentation and innovativeness in Carnatic music.

She emerged like a phoenix from the ashes of the social evils, of course the contribution of male-echelons of the time, at the same time she also tumbled the male-bastion which was prevailed in the Carnatic music world by her sheer devotion and dedication to **Goddess Saraswati**. Truly, she pioneered and heralded new era and became a prototype cult to the coming generations, which resulted in emergence of wave of women contributors in the Music world.

However, M.S. Subbalakshmi, after the death of her husband in 1997, stopped all her public performances and became reclusive in search of tranquility, but within few years, at the age of 88, i.e., on 11-12-2004 that ***'Voice'*** became silent and travelled to the abode of Perennial Peace leaving behind the rich legacy of music for us and India lost one of its **'Music Gem'** from her treasure.

On 18-12-2005, the Government of India released a commemorative postal stamp on her honour and memory. It is aptly said by Mahatma Gandhi that he would rather hear Subbulakshmi ***speak*** the songs rather than hear someone else sing it.

Three major technical expert qualities in **M.S.S.** were (i) presentation of Tana, (ii) voice which moves sweetly and fluently and purity in musical pitch and (iii) more emphasis for sanctity for lyric or literature, irrespective of language, while pronouncing and hence her music even today is considered as **'Pure Music'**. It may be noted that her breath control and strict adherence to above subtle technicalities while presenting the music without any compromise was astonishing one. Hence, she is regarded as **Musical Genius** forever.

Alas! This year being her birth centenary, I thought it that there would not be a better way to remember that proud daughter of ***Maa Bharati*** than through my humble words and music.

(Dr. S.C. Sharma)
Academician & Musicologist

A Tribute to 'Swaramurthy' Sri Venkatanarayana Rao

(On the occasion of Sri V.N. Rao's Centenary Celebration from 5th to 7th February 2016 at Mysore)

It was **26th December 1924**, a momentous event for Kannadigas, the 39th Indian National Congress session was scheduled presided by Gandhiji and over 1,800 delegates from all over India assembled at the venue of Belgaum with all expectations and enthusiasm. It was at this historic session a unanimous resolution for **'Non-Violent & Non-Co-operation'** to attain political freedom was passed. Great stalwarts of music like Veene Seshanna gave their recital, Huyilagola Narayana Rao and Dr. Gangubai Hanagal sung the Kannada anthem **'Udayavagali namma cheluva Kannadanadu'** at the session.

Amidst them a 7 year old boy sang few compositions which his affectionate 'Tatha' had taught and the delegates including Gandhiji appreciated his performance. Later, after a gap of 4 years, when Gandhiji visited Mysore, he had not forgotten that boy who enthralled him at Belgaum and upon his request a concert was arranged wherein both vocal and instrumental concert were performed and Gandhiji was swamped by the waves of Carnatic music of that young musician.

Hailing from a family of distinguished Carnatic musicians, where the legacy of music passed generation to generation, **Sri Venkatanarayana Rao** was brought up under the tutelage of his grand-father **Sri Veene Sheshanna,** the inspirational genius who had greatly influenced him. Accompanying with his grand-father to all concerts, brought a phenomenal change, growth, chiseled and transformed him into a complete musician. Gradually he got acquaintance with the palace and also Nalwadi Krishnaraja Wodeyar whenever accompanied his grand-father, who was 'Aasthana Vidwan'.

Once Sri Veene Sheshanna attended **'Vasantotsava'** at palace of Gadwal Maharaja and started playing complicated component *'Taraka Brahma Swarupini'* in Kalyani raga, Adi Tala. In the middle of the Pallavi the 7 year boy 'Puttasami' (called by his grand-father) rendered with ease and confidence expressing its intricate phrases without diminishing its aesthetic value of the raga. Impressed by this, the Maharaja of Gadwal bestowed the boy with title **'Swara Murthy'** for his musical brilliance.

But, the death of his grand-father came as a jolt to Sri V.N. Rao, however, the magnanimous patronage from the palace continued for the pursuit of his musical ambition under great stalwarts of that time viz., Veena Subbanna and Muthaiah Bhagvathar for Veena and vocal music respectively. Later, he took up western music at Trinity College of Music, London, a branch newly opened at Mysore palace at that time and mastered in Harp, Terimen and Piano.

During his heydays, he continued the legacy of his forefathers and remained as 'Asthana Vidwan'. The death of Krishnaraja Wodeyar had caused emotional trauma, and the recognition, patronage and honour continued during Jayachamaraja Wodeyar. Sri V.N. Rao, apart from performing during Navaratri Dasara durbar, he gave many concerts at various Rama Mandirs of Mysore and also invited to perform in various temples, mutts, social events, esteemed organizations in and around Mysore.

In addition to his flamboyance in music, he had urge for taking challenges and experimentation with music and musical instruments and probe into the intricacies and technicalities in them. His intellect, knowledge combined with self-confidence he possessed, brought him adoration, rewards and further patronage from palace.

The tide of Time:

However, with the change in times especially after the post-independence era, when the princely states all over India came under new democratic and federal structure, the royalty and patronage enjoyed by court musicians became a halt and thus it affected the livelihood of many artists, musicians, poets, etc.,. Inevitably, Sri V.N. Rao, had to establish his career afresh under the auspices of new government and though the new set-up provided opportunities and encouragement to art and music, but also needed coming forward by the artists in an assertive manner to familiarize themselves with the concerned authorities, for which people like Sri V.N. Rao, with self-esteem and respect, had to shy away and maintained his dignity. This made him to shift to Malleshwaram, Bangalore.

In a Kannada article titled 'ತಂದೆ ಹಾಗೂ ಗುರು' by Prof. Mysore V. Subramanya, who is none other than his son and renowned musicologist, has beautifully recorded his association with his father, the plight of the family and reasons for shifting to Bangalore.

Contributions, Achievements and Honours:

During 1962, Sri V.N. Rao founded a music school in memory of his beloved grand-father viz., **'Veena Gana Mandira'** and under the aegis of this school, to give impetus to Carnatic music many events were celebrated with religious zest viz., Veene Sheshanna Day, Thyagaraja Aradhane, Purandara Dasa Aradhane, Ramothsava, Navaraatri, etc.,. He also taught music to blind students and thousands of poor and deserving students and conducted special music workshops. He promoted the **'Mysore Baani'** style which lays more emphasis on 'Swaras' and hence many more occurrences of 'Meettu' than the other 'Banis'. Although compositions have been notated and codified to an extent, there is ample scope for improvisation and extempore for a performing artist. This could be through Manodharma–like raga alapana and swara singing and also even ragas are always open to interpretation.

Sri V.N. Rao has also composed few kritis in Kannada in Saptha Taaleswari Varna, a varna in Bhegade Raaga and in Dharmavathi Raga.

During '9th Musicians Conference and Music Festival' held on 31-12-1978, under the aegis of Karnataka Ganakala Parishath, he presided over the conference and on the last day he was conferred with the title **'Ganakala Bhushana'** in a befitting manner.

Apart from his vocal and veena concerts, he was invited to deliver lectures with demonstration on diverse subjects ranging from Western classical to Kannada Jaavalis. To name a few, a demonstration on 'Taanam' during 2nd Musician's Conference, (1971), a guest lecture on 'Application of Western Music in Carnatic Music, (1974), an illustrated talk on 'Pallavi' in study circles and also on Kannada Jaavalis, which demonstrates his extensive knowledge and research. He also served in many organizations in various 'Honorary' capacities. Apart from this, he was a prolific writer and authored two books on his 'Guru' and grand-father Sri Veene Sheshanna, and won national award for one of his books.

He had vast and prominent well-wishers, friends, which included litterateurs viz., B.M. Srikantaiah, Ti.Ta. Sharma, S.K. Sharma, A.N. Krishna Rao, T.N. Subba Rao (Ta.Ra.Su), Masti Venkatesha Iyengar, G.P. Rajaratnam, T.S. Doraiswami, Chintanapalli Ramachandraraya, Pandit Sheshadri Gawai, Veene Doraiswamy Iyengar, M.S. Chintamani, etc.,.

On 7th August 1980, Sri V.N. Rao met with an accident and succumbed to death due to severe head injury. The tragic death of **'Swara Murthy' Sri V.N. Rao** was broadcast in AIR and also in major dailies. No doubt, **Sri V.N. Rao** was not only a musician, but also a multi-talented personality as musicologist, composer, writer and orator, in other words **'Polygonal Personality'**. However, his legacy is even today carried further by his children and their progeny, especially by son Prof. Mysore V. Subramanya, which are highly commendable in preserving the old Mysore Carnatic Music tradition.

On the occasion of birth centenary of **'Swara Murthy late Sri Venkatanarayana Rao'**, which is being observed from **5th** to **7th February 2016**, at Mysore, as a tribute this article is dedicated to him.

(Dr. S.C. Sharma)
Academician & Musicologist

ದಾಸ ಸಾಹಿತ್ಯದ ಸುಮೇರು ಶ್ರೀಪಾದರಾಜರು

ಭಾರತೀಯ ಸಾಹಿತ್ಯ ಪರಂಪರೆಯಲ್ಲಿ ದಾಸ ಸಾಹಿತ್ಯವು ತನ್ನ ಶೈಲಿ ಹಾಗೂ ಭಾಷಾ ನಿರೂಪಣೆಯಲ್ಲಿ ವಿಭಿನ್ನವಾಗಿ ಗುರುತಿಸಿಕೊಂಡಿರುವುದೇ ಅಲ್ಲದೇ ಈ ಪ್ರಕಾರದ ಸಾಹಿತ್ಯವು ಕರ್ನಾಟಕ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತದೊಂದಿಗೆ ಅಮೃತದೊಂದಿಗೆ ಬೆರೆತ ಜೇನಿನಂತೆ ಮಿಳಿತಗೊಂಡು ಒಂದನ್ನೊಂದು ಬೇರ್ಪಡಿಸಲಾಗದಷ್ಟು ಸಂಬಂಧವು ಘನೀಕರಿಸಿಕೊಂಡಿದೆ. ಇತರೆ ಭಾಷೆಯ, ಅಷ್ಟೇಕೆ ನಮ್ಮದೇ ಅನ್ಯ ಪ್ರಕಾರದ ಬೇರ್ಯಾವುದೇ ಸಾಹಿತ್ಯವನ್ನು ದಾಸ ಸಾಹಿತ್ಯದೊಂದಿಗೆ ಹೋಲಿಸಿದಾಗ ಎದ್ದು ಕಾಣುವ ಪ್ರಮುಖ ಅಂಶ, ಈ ಸಾಹಿತ್ಯದ ವಾಕ್ ಪರಂಪರೆ, ಇದು ಗ್ರಂಥಸ್ಥವಾಗಿ ಉಳಿದು ಬಂದಿರುವುದಕ್ಕಿಂತಲೂ, ಜನರ ಬಾಯಲ್ಲಿ ನಿಂತಿರುವುದೇ ಹೆಚ್ಚು. ದಾಸ ಸಾಹಿತ್ಯವು ಆರಂಭಗೊಂಡಾಗಿನಿಂದಲೂ ತಲೆಮಾರುಗಳಿಂದ ಭಕ್ತರ ಹೃದಯದಲ್ಲಿ ವಾಕ್–ವಾಹಿನಿಯಾಗಿ ಹರಿಯುತ್ತಾ ಬಂದ ಇದಕ್ಕೆ ವಿಸ್ತಾರವಾದ ಹರವು ದೊರೆತಿದ್ದು ಕರ್ನಾಟಕ ಸಂಗೀತ ಪಿತಾಮಹರಾದ ಶ್ರೀ ಪುರಂದರದಾಸರಿಂದ. ಶ್ರೀಪುರಂದರದಾಸರು ಹಾಕಿಕೊಟ್ಟ ಮೇಲ್ಪಂಕ್ತಿಯಿಂದ ಕರ್ನಾಟಕ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತದ ರಾಗಗಳೊಂದಿಗೆ ಸುಲಲಿತವಾಗಿ ಬೆರೆತ ಈ ದಾಸ ಸಾಹಿತ್ಯವು ತದನಂತರ ಅವರ ಸಮಕಾಲೀನರಾದ ಕನಕದಾಸರು, ವಿಜಯದಾಸರು, ಗೋಪಾಲದಾಸರು, ಜಗನ್ನಾಥದಾಸರು, ಹಾಗೂ ಇನ್ನೂ ಹಲವಾರು ಮಹಿಮಾನ್ವಿತರು ದಾಸ ಸಾಹಿತ್ಯವು ಜನಮಾನಸದಲ್ಲಿ ಕರ್ನಾಟಕ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತ ಹಿಂದೆ ಇದ್ದ ರಾಗಗಳೊಂದಿಗೆ ಸುಮಧುರವಾಗಿ ಬೆಸೆದುಕೊಂಡು ಶತಮಾನಗಳಿಂದ ಹರಿದುಕೊಂಡು ಬಂದಿತು ಅಲ್ಲದೆ ಇದರೊಂದಿಗೆ ಕರ್ನಾಟಕ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತದಲ್ಲಿ ನೂತನ ರಾಗಗಳ ಅನ್ವೇಷಣೆ, ಹೊಸ ಪ್ರಯೋಗಗಳು ಆರಂಭಗೊಂಡಿತು, ಇದಕ್ಕೆ ದಾಸ ಕೂಟವೂ ಸಹ ಒಂದು ರೀತಿಯ ಪ್ರೇರಣೆಯಾಗಿ ನಿಂತಿತು ಎಂದರೆ ಅತಿಶಯೋಕ್ತಿಯಲ್ಲ. ಇದರಿಂದಾಗಿ ದಾಸ ಸಾಹಿತ್ಯವು ವಾಕ್ ಸಂಪ್ರದಾಯದಲ್ಲಿ ದೊರೆಯುವ ಏಕೈಕ ಬೃಹತ್ ಸಂಗೀತ ಹಾಗೂ ಸಾಹಿತ್ಯದ ಪ್ರಕಾರವಾಗಿದೆ. ಈ ವಿಭಿನ್ನ ಪ್ರಕಾರದ ಸಾಹಿತ್ಯಕ್ಕೆ ಅದರಲ್ಲೂ ಕನ್ನಡ ಭಾಷೆಯಲ್ಲಿ ದಾಸ ಸಾಹಿತ್ಯವನ್ನು ಆರಂಭಿಸಿ ಅದು ಮುಂದೆ ಸವಿಸ್ತಾರವಾಗಿ ಬೆಳೆಯಲು ಭದ್ರ ಬುನಾದಿ ಹಾಕಿದವರಲ್ಲಿ ಪ್ರಥಮರು **ಶ್ರೀ ಶ್ರೀಪಾದರಾಜರು.**

ಸಾಯಂಕಾಲದ ವೇಳೆ ಹುಡುಗರು ತಮ್ಮ ದನಕರುಗಳನ್ನು ಮನೆಗೆ ಹೊಡೆದುಕೊಂಡು ಬರುತ್ತಿದ್ದರು, ದಾರಿಯಲ್ಲಿ ಶ್ರೀಗಳೊಬ್ಬರ ಮೇನೆ ಕಂಡು ಬಂತು. ಶ್ರೀಗಳು ಮೇನೆಯಿಂದ ತಲೆ ಹೊರ ಹಾಕಿ ದೂರದಲ್ಲಿದ್ದ ಓರ್ವ ಬಾಲಕನನ್ನು ಕಂಡು 'ಮಗೂ ಅಬ್ಬೂರು ಇನ್ನೂ ಎಷ್ಟು ದೂರವಿದೆಯಪ್ಪ?' ಎಂದು ಕೇಳಿದರು.

ಆ ಬಾಲಕ ಶ್ರೀಗಳಿಗೆ ನೇರವಾಗಿ ಉತ್ತರ ನೀಡದೆ 'ಇದೋ ಇಲ್ಲಿ ನನ್ನನ್ನು ನೋಡಿ, ಮನೆಗೆ ಹಿಂತಿರುಗುತ್ತಿರುವ ಈ ದನಗಳ ಮಂದೆಯನ್ನು ನೋಡಿ, ಪಶ್ಚಿಮ ದಿಕ್ಕಿನಲ್ಲಿರುವ ಸೂರ್ಯನನ್ನು ನೋಡಿ, ಈಗಲಾದರೂ ಅಬ್ಬೂರು ಎಷ್ಟು ದೂರದಲ್ಲಿದೆಯೆನ್ನುವುದು ವೇದ್ಯವಾಯಿತೆ?' ಎಂದು ನುಡಿದನು.

ಮುಸ್ಸಂಜೆಯಾಗುತ್ತಲಿದ್ದ ಕಾರಣ ಹಸುಗಳನ್ನು ಕೊಟ್ಟಿಗೆಗೆ ಹೊಡೆದುಕೊಂಡು ಹೋಗುವುದು ವಾಡಿಕೆಯಿದ್ದ ಕಾರಣ, ಶ್ರೀಗಳು ಕೇಳಿದ ಅಬ್ಬೂರು ತೀರ ಸಮೀಪದಲ್ಲಿಯೇ ಇದೆ ಎಂಬ ಅಂಶವನ್ನು ಆ ಬಾಲಕನು ಬಹಳ ಧ್ವನಿಪೂರ್ವಕವಾಗಿ ಹೇಳಿದ್ದನು. ಆದರೆ ಶ್ರೀಗಳಿಗೆ ಬಾಲಕನ ಕುಶಾಗ್ರಮತಿಯನ್ನು ಮುಖದ ವರ್ಚಸ್ಸನ್ನು ಕಂಡು ಬಹಳ ಸಂತಸವಾಯಿತು. ಮೇನೆಯಲ್ಲಿದ್ದ ಶ್ರೀಗಳು ಸ್ವರ್ಣವರ್ಣ ತೀರ್ಥರು, ಮಾರ್ಮಿಕವಾಗಿ ಉತ್ತರಿಸಿದ್ದ ಆ ಬಾಲಕನು ಲಕ್ಷ್ಮೀನಾರಾಯಣ. ಮುಂದೆ ಈ ಬಾಲಕ ಲಕ್ಷ್ಮೀನಾರಾಯಣನು ಮಧ್ವ ಮತದ ಅದರಲ್ಲೂ ಕನ್ನಡ ಸಾಹಿತ್ಯ ಪರಂಪರೆಯಲ್ಲಿ ವಿಭಿನ್ನವಾದ ಸಾಹಿತ್ಯ ಶೈಲಿಗೆ ಮೇಲ್ಪಂಕ್ತಿ ಹಾಕಿ ಭವ್ಯವಾದ ದಾಸ ಸಾಹಿತ್ಯದ ಉಗಮಕ್ಕೆ ಕಾರಣರಾದ ಶ್ರೀ ಶ್ರೀಪಾದರಾಯರು.

ಮಧ್ವ ಮತದಲ್ಲಿ ಶ್ರೀಪಾದರಾಜರನ್ನು ವಿಷ್ಣುವಿನ ಭಕ್ತನಾದ **'ಧ್ರುವ'**ನ ಅಂಶಾವತಾರವೆಂದು ಪರಿಗಣಿಸಲಾಗಿದೆ. ಮಧ್ವ ಮತದ ಸಿದ್ಧಾಂತಗಳು ಅದರಲ್ಲೂ, ಕನ್ನಡ ಭಾಷೆಯಲ್ಲಿ ಭಕ್ತಿ ಸಾಹಿತ್ಯದ ಪ್ರಕಾರವನ್ನು **'ರಂಗ ವಿಠಲ'** ಎಂಬ ಅಂಕಿತನಾಮದೊಂದಿಗೆ ಪ್ರಾರಂಭಿಸಿ, ಅದನ್ನು ಸಾಮಾನ್ಯ ಜನರಿಗೂ ತಲುಪುವಂತೆ ಮಾಡಿ ಮುಂದೆ **'ದಾಸ ಸಾಹಿತ್ಯ'**ವೆಂದು ವಿಭಿನ್ನವಾಗಿ ಗುರುತಿಸಿಕೊಳ್ಳುವಲ್ಲಿ ಸಾಹಿತ್ಯ ಕ್ರಾಂತಿ ಹಾಡಿದವರು ಶ್ರೀ ಶ್ರೀಪಾದರಾಜರು ಮೊದಲಿಗರು. ಆದ ಕಾರಣ ಇವರನ್ನು **'ದಾಸ ಸಾಹಿತ್ಯ ಪಿತಾಮಹ'** ಎಂದು ಕರೆಯಲಾಗಿದೆ. ಶ್ರೀ ಶ್ರೀಪಾದರಾಜರು ಶ್ರೀ ವ್ಯಾಸರಾಯರಿಗೆ ಹಾಗೂ ಶ್ರೀಪುರಂದರದಾಸರಿಗೆ ಗುರುಗಳು ಹಾಗೂ ಇವರನ್ನು ಶ್ರೀಮಧ್ವಾಚಾರ್ಯರ ನೇರ ಶಿಷ್ಯರಲ್ಲೊಬ್ಬರಾದ **ಶ್ರೀಪದ್ಮನಾಭ ತೀರ್ಥರ** ಮತದ ಪರಂಪರೆಯಲ್ಲಿ ಗುರುತಿಸಲಾಗಿದೆ.

ಶ್ರೀಪಾದರಾಜರು ಜನಿಸಿದ್ದು 1404ರ ಆಸುಪಾಸಿನಲ್ಲಿ, ಚೆನ್ನಪಟ್ಟಣ ತಾಲ್ಲೂಕಿನ ಅಬ್ಬೂರು ಗ್ರಾಮದಲ್ಲಿ, ತಂದೆ ಶೇಷಗಿರಿ, ತಾಯಿ ಗಿರಿಯಮ್ಮ, ಬಾಲಕನಿಗೆ ಲಕ್ಷ್ಮೀನಾರಾಯಣ ಎಂದು ನಾಮಕರಣ. ಶ್ರೀಬ್ರಹ್ಮಣ್ಯೇಂದ್ರ ತೀರ್ಥರು ಹಾಗೂ ಲಕ್ಷ್ಮೀನಾರಾಯಣ ಇಬ್ಬರೂ ಹೆಚ್ಚು ಕಡಿಮೆ ಒಂದೇ ವಯಸ್ಸಿನ ಸೋದರ ಸಂಬಂಧಿಗಳು. ಮೇಲೆ ತಿಳಿಸಿದ ಘಟನೆಯಿಂದ ಪ್ರಭಾವಿತರಾದ ಶ್ರೀ ಸ್ವರ್ಣವರ್ಣ ತೀರ್ಥರು ಬಾಲಕ ಲಕ್ಷ್ಮೀನಾರಾಯಣನಿಗೆ ಉಪನಯನವನ್ನು ಮಾಡಿಸಿ ಹೆಚ್ಚಿನ ವಿದ್ಯಾಭ್ಯಾಸಕ್ಕೆ ತಮ್ಮ ಸ್ವಂತ ಸ್ಥಳವಾದ ಶ್ರೀರಂಗಕ್ಕೆ ಕರೆದೊಯ್ಯುತ್ತಾರೆ. 1411ರಲ್ಲಿ ಸನ್ಯಾಸ ದೀಕ್ಷೆ ಪಡೆದ ಲಕ್ಷ್ಮೀನಾರಾಯಣನನ್ನು ಹೆಚ್ಚಿನ

ವೇದಾಧ್ಯಯನಕ್ಕೆ ಶ್ರೀವಿಭುದೇಂದ್ರ ತೀರ್ಥರಲ್ಲಿಗೆ ಕಳುಹಿಸಲಾಗುತ್ತದೆ. ಏತನ್ಮಧ್ಯೆ ಲಕ್ಷ್ಮೀನಾರಾಯಣನಿಗೆ ಉತ್ತರಾದಿ ಮಠದ ಶ್ರೀ ರಘುನಾಥ ತೀರ್ಥರ ಪರಿಚಯವಾಗುತ್ತದೆ. ಒಮ್ಮೆ ಸ್ವರ್ಣಾವರ್ಣ ತೀರ್ಥರು ಕೊಪ್ಪಾರದಲ್ಲಿ ಚಾತುರ್ಮಾಸ್ಯಕ್ಕೆ ಬೀಡು ಬಿಟ್ಟಾಗ ಒಂದು ಸಂದರ್ಭದಲ್ಲಿ ಯುವ ಲಕ್ಷ್ಮೀನಾರಾಯಣನು ಶ್ರೀಸುಧಾದ ಅತ್ಯಂತ ಕ್ಲಿಷ್ಟಕರ ಸಾಲುಗಳನ್ನು ನಿರರ್ಗಳವಾಗಿ ಅದರ ತಾತ್ಪರ್ಯವನ್ನು ವಿಶ್ಲೇಷಿಸಿ ವಿವರಿಸುತ್ತಾನೆ. ಗುರುಗಳಾದಿಯಾಗಿ ಅಲ್ಲಿ ನೆರೆದಿದ್ದ ವಿಪ್ರ ಸಮೂಹವು ಇದರಿಂದ ಸಂತಸಪಟ್ಟು ಲಕ್ಷ್ಮೀನಾರಾಯಣನನ್ನು **'ಶ್ರೀಪಾದರಾಜ'** ಎಂದು ಬಿರುದು ನೀಡಿ ಕರೆಯುತ್ತಾರೆ.

ಕರ್ನಾಟಕ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತದಲ್ಲಿ ಕೆಲ ಬದಲಾವಣೆಗಳನ್ನು ತರುವಲ್ಲಿ **ಶ್ರೀಪಾದರಾಜರು** ಮೊದಲಿಗರು ಹಾಗೂ ಅವರ ಕೊಡುಗೆಗಳು ಈ ಕೆಳಕಂಡಂತಿವೆ:

- ಶ್ರೀಪಾದರಾಯರ ಒಂದು ಕೃತಿಯಲ್ಲಿ ತಂಬೂರಿಯ ಬಳಕೆಯು ಪ್ರಥಮವಾಗಿ ಕರ್ನಾಟಕ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತದಲ್ಲಿ ಕಂಡು ಬರುತ್ತದೆ.
- ಶ್ರೀಪಾದರಾಯರು ಕರ್ನಾಟಕ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತದ ತಾಳಗಳಲ್ಲಿ ಕೆಲವು ತಾಳಗಳಾದ ಮಾರ್ಗ, ದೇಶಿ, ಶಂಕರ, ಮಿಶ್ರ ಇತ್ಯಾದಿ ತಾಳಗಳನ್ನು ಬೇರ್ಪಡಿಸುವ ಮುಖಾಂತರ ಹಾಗೂ ಸುಳಾದಿ ಸಪ್ತ ತಾಳಗಳನ್ನೇ ಬಳಸುತ್ತಾ ಕ್ರಾಂತಿಕಾರಕ ಬದಲಾವಣೆಗಳಿಗೆ ಬುನಾದಿ ಹಾಕಿಕೊಟ್ಟರು.
- ಕನ್ನಡ ದಾಸ ಸಾಹಿತ್ಯದಲ್ಲಿ ಹೊಸ ಪ್ರಕಾರವಾದ ಸುಳಾದಿ, ದಂಡಕ, ಇತ್ಯಾದಿಗಳ ಅಳವಡಿಕೆ ಹಾಗೂ ಬಳಕೆ ಆರಂಭಿಸಿದವರಲ್ಲಿ ಶ್ರೀಪಾದರಾಯರು ಮೊದಲಿಗರು. ಕಾಲಾನುಕ್ರಮವಾಗಿ ನಂತರ ಬಂದ ಹರಿದಾಸರುಗಳು ಶ್ರೀಪಾದರಾಜರ ಇದೇ ಪದ್ಧತಿಯನ್ನೇ ಅನುಸರಿಸಿ ಹರಿದಾಸ ಸಾಹಿತ್ಯವು ವಿಸ್ತಾರಗೊಳ್ಳುವಲ್ಲಿ ನೆರವಾದರು.
- ವೃತ್ತನಾಮಗಳು ಮಧ್ವ ಯತಿಗಳ ರಚನೆಗಳಾಗಿದ್ದು, ಬಹುಶಃ ಇದು ಆರಂಭಗೊಂಡಿದ್ದು ಶ್ರೀ ಶ್ರೀಪಾದರಾಯರಿಂದಲೇ ಇರಬೇಕು. ವೃತ್ತನಾಮಗಳ ವಿಶೇಷವೇನೆಂದರೆ ಈ ಶೈಲಿಯ ಕೃತಿಗಳ ರಚನೆಗಳಲ್ಲಿ ತಾಳಬದ್ಧ ಹಾಗೂ ತಾಳಕ್ಕೆ ಹೊಂದಿಲ್ಲದ ಎರಡು ಬಗೆಗಳು ಒಂದಕ್ಕೊಂದರ ನಂತರ ಪುನರಾವರ್ತನೆಯಾಗುತ್ತದೆ.
- ಶ್ರೀ ಶ್ರೀಪಾದರಾಯರು ಕೇವಲ ಕನ್ನಡದಲ್ಲೇ **ದಂಡಕ** ಅಥವಾ ಉದ್ದಂಡವನ್ನು ರಚಿಸಿದ್ದಾರೆ.
- ಶ್ರೀ ಶ್ರೀಪಾದರಾಯರು ವಿಜಾತಿ ಸ್ವರಗಳಲ್ಲಿ ಕೀರ್ತನೆಯೊಂದನ್ನು ರಚಿಸಿದ್ದು ಇದು ರುಕ್ಮಿಣಿ ಮತ್ತು ಸತ್ಯಭಾಮೆಯರ ಸಂಭಾಷಣೆಯಲ್ಲಿದೆ. ಇದರಲ್ಲಿ ಎರಡು ಬಗೆಯ ವಿಭಿನ್ನ ರಾಗಗಳನ್ನು ಒಂದರ ನಂತರ ಒಂದು ಆವರ್ತನೆಗೊಳ್ಳುತ್ತದೆ.
- ಶ್ರೀ ಶ್ರೀಪಾದರಾಯರು ಜೋಗುಳದ ರಚನೆಗಳನ್ನು ರಚಿಸಿದ್ದು ಅವು ಶ್ರೀಕೃಷ್ಣನ ಮುರಳಿ ಗಾನದ ಹಿರಿಮೆಯನ್ನು ಕುರಿತಾಗಿದ್ದು, ವೇಣು ಗೀತ ಎಂದು ಕರೆಯಲ್ಪಟ್ಟಿದೆ. ಅಲ್ಲದೆ ಭಾಗವತ ಪುರಾಣವನ್ನು ಆಧರಿಸಿ ಶ್ರೀಪಾದರಾಯರು **ಗೋಪಿ ಗೀತ** ಹಾಗೂ **ಭ್ರಮರ ಗೀತ** ಎಂಬ ಎರಡು ರಚನೆಗಳನ್ನು ರಚಿಸಿದ್ದಾರೆ.

- ಮತ್ತೊಂದು ಪ್ರಮುಖ ಅಂಶವೇನೆಂದರೆ ಶ್ರೀ ಶ್ರೀಪಾದರಾಜರು ತಮ್ಮ ರಚನೆಗಳಲ್ಲಿ ಜನಪದ ಸಂಗೀತ ಹಾಗೂ ನಾಟಕ ರಂಗದ ಸಂಗೀತಗಳ ವಸ್ತುಗಳನ್ನು ಆಧರಿಸಿ ವಿಭಿನ್ನ ರೀತಿಯಲ್ಲಿ ಕರ್ನಾಟಕ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತದ ಸಂಗ್ರಹವನ್ನು ವಿಸ್ತರಿಸಿದರು.

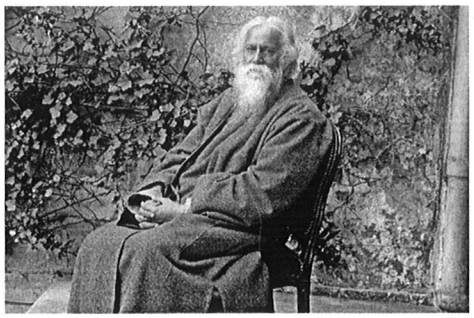
ಮುಂದೆ ಶ್ರೀಪಾದರಾಜರು ನಾಡಿನಾದ್ಯಂತ ಮಧ್ವ ಮತದ ಪ್ರಚಾರ ಹಾಗೂ ದಾಸ ಸಾಹಿತ್ಯದ ಕೃಷಿಯಲ್ಲಿ ಅವಿರತವಾಗಿ ತೊಡಗಿಸಿಕೊಳ್ಳುತ್ತಾರೆ. ಕ್ರಿ.ಶ. 1471ರಲ್ಲಿ ಸಳುವ ನರಸಿಂಹನು ತನ್ನ ಪಾಪ ದೋಷದ ನಿವಾರಣೆಗೆ ಶ್ರೀಪಾದರಾಜರಲ್ಲಿ ಶರಣಾದಾಗ, ಯತಿಗಳು ತಮ್ಮ ತಪೋಬಲದಿಂದ ದೋಷವನ್ನು ನಿವಾರಿಸುತ್ತಾರೆ. ದೋಷಮುಕ್ತನಾದ ಸಳುವ ನರಸಿಂಹನು ಇವರಿಗೆ ತನ್ನ ಸಿಂಹಾಸನದಲ್ಲಿ ಕೂಡಿಸಿ ಕನಕಾಭಿಷೇಕವನ್ನು ನೆರವೇರಿಸುತ್ತಾನೆ. ಮುಂದೆ ವಿಜಯನಗರದ ದೊರೆ ಹಕ್ಕರಾಯನು ಶ್ರೀಪಾದರಾಜರನ್ನು ರಾಜಗುರುಗಳಾಗಲು ಕೋರಿದಾಗ ನಿರಾಕರಿಸಿ ತಮ್ಮ ಶಿಷ್ಯ ಶ್ರೀವ್ಯಾಸರಾಜರನ್ನು ಕಳುಹಿಸುತ್ತಾರೆ. ಇದರಿಂದಾಗಿ ಶ್ರೀವ್ಯಾಸರಾಜರು ವಿಜಯನಗರ ದೊರೆಗಳ ರಾಜಗುರುಗಳಾಗುತ್ತಾರೆ.

ತಮ್ಮ ಗುರುಗಳಾದ ಶ್ರೀಸ್ವರ್ಣಾವರ್ಣ ತೀರ್ಥರು ಬೃಂದಾವನಸ್ಥರಾದಾಗ ಶ್ರೀಪಾದರಾಜರು ಶ್ರೀರಂಗಂನಿಂದ ಮುಳುಬಾಗಿಲಿಗೆ ಬಂದು ನೆಲೆಸಿ, ಅಲ್ಲಿದ್ದ ಮಠವನ್ನು ದಕ್ಷಿಣ ಭಾರತದ ಮಹೋನ್ನತವಾದ ಮಧ್ವ ತತ್ವ ಸಿದ್ಧಾಂತದ ಅಧ್ಯಯನ ಕೇಂದ್ರವನ್ನಾಗಿ ಮಾರ್ಪಡಿಸುವಲ್ಲಿ ಶ್ರಮಿಸುತ್ತಾರೆ. ಕ್ರಿ.ಶ. 1504ರಲ್ಲಿ ತಮ್ಮ ಶಿಷ್ಯರಲ್ಲೊಬ್ಬರಾದ ಶ್ರೀಹಯಗ್ರೀವ ತೀರ್ಥರನ್ನು ತಮ್ಮ ಉತ್ತರಾಧಿಕಾರಿಯನ್ನಾಗಿ ನೇಮಿಸಿ ಜ್ಯೇಷ್ಠ ಶುದ್ಧ ಚತುರ್ದಶಿಯಂದು ಮುಳಬಾಗಿಲಿನ ನರಸಿಂಹ ತೀರ್ಥದ ಬಳಿ ಸಶರೀರರಾಗಿ ಬೃಂದಾವನಸ್ಥರಾಗುತ್ತಾರೆ.

ಶ್ರೀ ಶ್ರೀಪಾದರಾಜರು ತಮ್ಮ ಕಾಲದಲ್ಲಿ ಹಲವು ವಿಸ್ಮಯಗಳು ಹಾಗೂ ಪವಾಡಗಳನ್ನು ಮಾಡಿದುದಲ್ಲದೆ, ವಿಧರ್ಮೀಯರ ದಾಳಿಗಳಿಗೆ ತುತ್ತಾಗಿದ್ದ ಹಿಂದೂ ಧರ್ಮದ ಬೇರುಗಳನ್ನು ತಮ್ಮ ಆಧ್ಯಾತ್ಮ ಶಕ್ತಿಯಿಂದ ಹಾಗೂ ಪ್ರಖರ ಜ್ಞಾನ ತೇಜಸ್ಸಿನಿಂದ ಪುನರುಜ್ಜೀವನಗೊಳಿಸಿ ಜನ ಸಮುದಾಯದ ಮನೋದಾರ್ಢ್ಯವು ಹಾಗೂ ನೈತಿಕ ಪ್ರಜ್ಞೆಯು ಅಲುಗಾಡದಂತೆ ಹಾಗೂ ಆಳರಸರು ಹಿಂದೂ ಧರ್ಮ ರಕ್ಷಣೆಗೆ ನಿಂತು ಹೋರಾಡುವಲ್ಲಿ ದಿವ್ಯ ಶಕ್ತಿಯಾಗಿ ಪ್ರಕಟಗೊಳ್ಳುತ್ತಾರೆ, ಇದರಿಂದಾಗಿ ಮುಂದೆ ಶ್ರೀವಿದ್ಯಾರಣ್ಯರು, ಶ್ರೀ ವ್ಯಾಸರಾಯರು ಮುಂತಾದವರ ಅನುಗ್ರಹದಲ್ಲಿ ಭಾರತದಲ್ಲಿ ಬಲಾಢ್ಯ ವಿಜಯನಗರ ಹಿಂದೂ ಸಾಮ್ರಾಜ್ಯವು ತಲೆ ಎತ್ತುವಲ್ಲಿ ನಾಂದಿಯಾಗುತ್ತದೆ. ಕನ್ನಡ ಸಾಹಿತ್ಯ ಅಲ್ಲದೆ ಕರ್ನಾಟಕ ಸಂಗೀತ ಪರಂಪರೆಗೆ ಶ್ರೀ ಶ್ರೀಪಾದರಾಜರ ಕೊಡುಗೆಗಳು ಅನನ್ಯ ಹಾಗೂ ಅವಿಸ್ಮರಣೀಯವಾದುದು. ಪ್ರಾತಃಸ್ಮರಣೀಯರಾದಂತಹ ಇಂತಹ ಮಹಾಮೇರು ಪುರುಷರಿಗೆ ನನ್ನ ಅನಂತಾನಂತ ವಂದನೆಗಳು.

(ಡಾ॥ ಎಸ್.ಸಿ. ಶರ್ಮ)
ಶಿಕ್ಷಣ ತಜ್ಞರು ಹಾಗೂ ಸಂಗೀತಜ್ಞರು

ಬಂಡ



ರವೀಂದ್ರ ಸಂಗೀತ:
ಉಗಮ ಹಾಗೂ ತತ್ವ – ಒಂದು ವಿಶ್ಲೇಷಣೆ

ಭಾರತೀಯ ಸಂಗೀತ ಪ್ರಕಾರಗಳಲ್ಲಿ **ರವೀಂದ್ರ ಸಂಗೀತ** ಅಥವಾ **ರಬೀಂದ್ರ ಸಂಗೀತ** ವಿಶಿಷ್ಟವಾದ ಪ್ರಕಾರಗಳಲ್ಲಿ ಒಂದು, ಕಾರಣ ಇದರ ಉಗಮ ಹಾಗೂ ನಡೆದು ಬಂದ ಹಾದಿ ಬಹಳ ವಿಭಿನ್ನವಾದುದು. 19ನೇ ಶತಮಾನದ ಉತ್ತರಾರ್ಧ ಮತ್ತು 20ನೇ ಶತಮಾನದ ಪೂರ್ವಾರ್ಧದಲ್ಲಿ ವಸಾಹತು ಆಡಳಿತದಿಂದಾಗಿ ಬಂಗಾಳದಲ್ಲಿ ಉಂಟಾದ ಹಲವು ರಾಜಕೀಯ ತಲ್ಲಣಗಳ ಮತ್ತು ಸಾಮಾಜಿಕ ಸ್ಥಿತ್ಯಂತರಗಳ ಪರಿಣಾಮದಿಂದಾಗಿ ಅಲ್ಲಿನ ಕಲೆ, ಸಾಹಿತ್ಯ ಮತ್ತು ಸಂಗೀತದಲ್ಲಿ ವ್ಯತಿರಿಕ್ತ ಪರಿಣಾಮಗಳುಂಟಾಗಿ ಅವುಗಳ ಅಂತಃಸತ್ವವನ್ನು ಹಾಗೂ ಅದರೊಂದಿಗೆ ಪಾಶ್ಚಾತ್ಯ ಪ್ರಭಾವವು ಇಲ್ಲಿನ ಎಲ್ಲ ಕಲಾ ಪ್ರಾಕಾರಗಳಲ್ಲಿ ಬೆರೆಯಲಾರಂಭಿಸಿ ಇಲ್ಲಿ ಜಡ್ಡುಗಟ್ಟಿದ್ದ ಏಕತಾನತೆ ಹಾಗೂ ಗೊಡ್ಡು ಸಾಂಪ್ರದಾಯಿಕತೆಯ ಬೇರನ್ನೇ ಅಲುಗಾಡಿಸಿತು. ಅದರೊಂದಿಗೆ ಜನ-ಜೀವನದ ಎಲ್ಲ ಬಗೆಯ ಸಾಂಸ್ಕೃತಿಕ ಹಾಗೂ ಬೌದ್ಧಿಕ ಸ್ತರಗಳಲ್ಲಿ ಹೊಸ ಶಕೆಯ ಅರುಣೋದಯಕ್ಕೆ ಹಲವು ಕವಿಗಳ, ಸಾಹಿತಿಗಳ, ಸಮಾಜ ಚಿಂತಕರ ಪ್ರಜ್ಞೆ ಒಗ್ಗೂಡಿ ಮೊಳೆತು ವೈವಿಧ್ಯಮಯ ಸಮ್ಯಗ್ ಜೀವನ ದೃಷ್ಟಿಯ ಉತ್ಥಾನಕ್ಕೆ ಕಾರಣವಾಗಿ ಹೊಸ ವಿಕಾಸಕ್ಕೆ ನಾಂದಿ ಹಾಡಿತು. ಇವರಲ್ಲಿ ಪ್ರಥಮರೆಂದರೆ ರಾಮಕೃಷ್ಣ ಪರಮಹಂಸ, ರಾಜಾ ರಾಂ ಮೋಹನ್ ರಾಯ್, ಬಂಕಿಂಮ ಚಂದ್ರ ಚಟರ್ಜಿ, ಸ್ವಾಮಿ ವಿವೇಕಾನಂದ, ರವೀಂದ್ರನಾಥ ಠಾಗೂರ್, ಇನ್ನೂ ಅನೇಕರು, ಇದನ್ನು **'ಬಂಗಾಳದ ಪುನರುಜ್ಜೀವನ'** ಅಥವಾ **'ಬಂಗಾಳದ ಜಾಗೃತಿ/ಪುನಶ್ಚೇತನ'** ಎಂದು ಕರೆಯಲಾಗಿದೆ. ಇದು ವ್ಯಕ್ತಿ ಹಾಗೂ ಸಮಷ್ಠಿ ತತ್ವದ ದೃಷ್ಟಿಯನ್ನು ಒಳಗೊಂಡ ಸಮ್ಮಿಶ್ರ ಪರಿಕಲ್ಪನೆ ಹಾಗೂ ಅಭಿವ್ಯಕ್ತಿ ಸ್ವಾತಂತ್ರ್ಯಕ್ಕೆ ನವ ಮುನ್ನುಡಿ ಬರೆಯಿತು. ಇದೇ ಸಂದರ್ಭದಲ್ಲಿ ಮಧ್ಯಕಾಲೀನ ಯುಗದಲ್ಲಿ ಯೂರೋಪಿನಲ್ಲಿ ಆರಂಭಗೊಂಡಂತಹ ಪುನರುಜ್ಜೀವನದ ಪ್ರಮುಖ ಅಂಶವಾದ ಮಾನವತಾವಾದದ ಪಾಶ್ಚಾತ್ಯ ದೃಷ್ಟಿಕೋನಕ್ಕೆ ತೆರೆದುಕೊಂಡಿತು. ಇಂತಹ ಪುನರುಜ್ಜೀವನ ಸಮಯದಲ್ಲಿ ಹಾಗೂ ಸಾಮಾಜಿಕ ಪರಿಸರದಲ್ಲಿ, ಭೂಮಾಲೀಕರ ಕುಟುಂಬದಲ್ಲಿ ಬೆಳೆದ **ರವೀಂದ್ರನಾಥ ಠಾಗೂರರು** ತಮ್ಮ ತಂದೆ ಮಹರ್ಷಿ ದೇವೇಂದ್ರನಾಥ ಠಾಗೂರ್‌ರವರ ದಿಗ್ದರ್ಶನ ಹಾಗೂ **'ಬ್ರಹ್ಮೋ ಸಮಾಜ'**ದ ವಿಚಾರಧಾರೆಯ ದೃಷ್ಟಿಯಲ್ಲಿ ಅಂದಿನ ಸಾಮಾಜಿಕ, ರಾಜಕೀಯ ಹಾಗೂ ಭಾರತದ ಪರಾಧೀನ ಸ್ಥಿತಿಯನ್ನು ಸಮಗ್ರವಾಗಿ ಕಂಡು ಜನ ಮಾನಸವನ್ನು ಆವರಿಸಿದ್ದ ಅಂಧಕಾರವನ್ನು ನಿವಾರಿಸುವ ನಿಟ್ಟಿನಲ್ಲಿ ಸನಾತನ ಧರ್ಮದ ವಿಶ್ವಮಾನ್ಯ ಧ್ಯೇಯೋದ್ದೇಶ ಹಾಗೂ ಆದರ್ಶಗಳಿಗೆ ಅದರಲ್ಲೂ ಉಪನಿಷತ್‌ನ ವಿಚಾರಗಳಿಗೆ ಪ್ರಭಾವಿತರಾಗಿ, ಅವುಗಳಿಂದಲೇ ಭಾರತೀಯರ ದಾಸ್ಯ ಮುಕ್ತಿಗೆ ಪರಿಹಾರದ ಮಾರ್ಗವನ್ನೂ ಹಾಗೂ ಸಾಮರಸ್ಯದ ಹೊನಲನ್ನು ಕಂಡುಕೊಂಡರು–ಅದುವೇ

ಮೊದಲಿಗೆ ಅವರು ಪಡೆದ ಬ್ರಹ್ಮಾಂಡದೊಂದಿಗೆ ಅಥವಾ ವಿಶ್ವಾತ್ಮನಲ್ಲಿ ಆತ್ಮನ ಸಂಯೋಗ. ಅವರ ಕೇವಲ ಜ್ಞಾನ ದೃಷ್ಟಿಕೋನವು ಮುಂದೆ ಹಲವು ಕಲಾ ಪ್ರಕಾರಗಳಿಗೆ ಮೂಲ ತತ್ವವಾಗಿ ಆವಿರ್ಭವಿಸಿ **"ರಬೀಂದ್ರ ಸಂಗೀತ"** ಎಂಬ ವಿಶಿಷ್ಟ ಸಂಗೀತ ಪ್ರಕಾರದ ವಿಕಸನಕ್ಕೆ ಎಡೆ ಮಾಡಿಕೊಡುತ್ತವೆ.

'ಕ್ಷಣೇ ಕ್ಷಣೇ ಯನ್ನವತಾಮುಪೈತಿ ತದೇವ ರೂಪಂ ರಮಣೀಯತಾಯಾಃ' (ಪ್ರತಿ ಕ್ಷಣವೂ ಹೊಸತನ್ನು ಪಡೆಯುವುದೇ ನಿಜವಾದ ರಮಣೀಯ ರೂಪ) ಸಂಸ್ಕೃತದ ಈ ಒಂದು ಸುಭಾಷಿತವು ಎಲ್ಲ ಕಾಲಗಳಲ್ಲಿಯೂ ಕಲೆಗೆ ಅದರಲ್ಲೂ ಸಂಗೀತಕ್ಕೆ ಬಹಳ ಅನ್ವರ್ಥವಾಗಿದೆ. ಶುದ್ಧ ಶಾಸ್ತ್ರೀಯ ನೆಲೆಗಟ್ಟಿನ ತಳಹದಿಯ ಮೇಲೆ ನಿರ್ಮಿತವಾದಂತಹ ಯಾವುದೇ ಸಂಗೀತ ಪ್ರಕಾರವನ್ನು ನಾವು ವಿಭಿನ್ನ ಆಯಾಮಗಳಲ್ಲಿ ಬಗೆದು ನೋಡಿದಾಗ ಹೊಸ, ಹೊಸ ಒಳನೋಟಗಳು ಲಭಿಸುತ್ತದೆ, ಈ ರೀತಿ ಛೇದನ ಅಥವಾ ವೈಜ್ಞಾನಿಕ ವರ್ಗೀಕರಣ ಕ್ರಿಯೆಯು (Dissection) ಒಂದರ್ಥದಲ್ಲಿ ಪಾಶ್ಚಾತ್ಯ ಅಧ್ಯಯನ/ಸಂಶೋಧನಾ ಕ್ರಮಗಳಲ್ಲಿ ಪ್ರಮುಖ ಅಂಶವಾಗಿದ್ದು, ಇದು ನಮಗೆ ಬಂದ ಬಳುವಳಿ ಎನ್ನಬಹುದು. ಆದರೆ ಈ ಪದ್ಧತಿಯು ನಿರಂತರ ಅಧ್ಯಯನ, ನಿಶಿತಮತಿ ಹಾಗೂ ಅಧ್ಯಯನ ವಸ್ತುವಿನ ಕುರಿತು ಗೌರವ ಇವುಗಳನ್ನು ಒಳಗೊಂಡಿದ್ದು, ಅದಕ್ಕಾಗಿ ಸೂಕ್ತ ಸಂದರ್ಭಕ್ಕೆ ಎದುರು ನೋಡಬೇಕಾಗುತ್ತದೆ. ಹಾಗೆಯೇ ಸಂಗೀತ ಕುರಿತಾಗಿ ಗುರುದೇವ ರವೀಂದ್ರನಾಥ ಠಾಗೂರರ ಈ ರೀತಿಯ ಅನ್ವೇಷಣಾ ಕ್ರಮದ ಫಲಶ್ರುತಿಯೇ **'ರಬೀಂದ್ರ ಸಂಗೀತ'**ದ ಉಗಮಕ್ಕೆ ಮೂಲ ಎನ್ನಬಹುದು. ಶ್ರೀ ರವೀಂದ್ರನಾಥ ಠಾಗೂರರು ಒಂದೆಡೆ ಹೀಗೆ ಹೇಳುತ್ತಾರೆ **'ಸಂಗೀತ ಅಥವಾ ಗಾಯನದ ಮೂಲಕ ಜಗತ್ತನ್ನು ನೋಡಿದಾಗ ನಾನು ಅವನನ್ನು (ವಿಶ್ವಾತ್ಮ ಅಥವಾ ವಿಶ್ವಪ್ರಜ್ಞೆ) ನೋಡಲು ಸಾಧ್ಯವಾಗುತ್ತದೆ'**. ರವೀಂದ್ರರಿಗೆ ಸಂಗೀತ ಬೆಳಕು ಹಾಗೂ ಕತ್ತಲಿನ ಒಂದು ಆನಂದದಾಯಕವಾದ ಕ್ರಾಂತಿ ಅಥವಾ ನಿರಂತರ ಬದಲಾವಣೆಯ ಪ್ರಕ್ರಿಯೆಯಾಗಿತ್ತು. ಬಂಗಾಳದ ನವೋದಯದ ಕಾಲ ಸಂದರ್ಭದಲ್ಲಿ ಉಗಮಿಸಿದ ರವೀಂದ್ರರ ಈ ಸಂಗೀತದ ಪ್ರಕಾರವು ಹೊಸ ಸಂಚಲನವನ್ನು ಸೃಷ್ಟಿ ಮಾಡಿದ್ದು, ಇದರ ಆಂತರ್ಯವು ಮಾನವನ ಯಾವುದೇ ಆನಂದೋನ್ಮಾದಕ್ಕೆ ಕಾರಣವಾಗುವ ಹಾಗೂ ಆತ್ಮ ಪ್ರಜ್ಞೆ/ದರ್ಶನದ ಮೂಲಕ ತನ್ನನ್ನು ತಾನು ಅರಿತುಕೊಳ್ಳುವ ಮಾರ್ಗದಲ್ಲಿ ಅಭಿವ್ಯಕ್ತವಾಗುವ ಶುದ್ಧ ಕ್ರಿಯೆಯ ವ್ಯುತ್ಪತ್ತಿಯೇ **'ರಬೀಂದ್ರ ಸಂಗೀತ'**ದ ಮೂಲ ಬಿಂದು ಎನ್ನಬಹುದು. ಇಂದು ಭಾರತ ಹಾಗೂ ಬಾಂಗ್ಲಾದೇಶಗಳ ರಾಷ್ಟ್ರಗೀತೆಗಳು ಆಯ್ಕೆಗೊಂಡಿರುವುದು ರವೀಂದ್ರರ ಸಾಹಿತ್ಯ ಹಾಗೂ ಅದರ ಸಂಗೀತ ಸಂಯೋಜನೆಯು ರಬೀಂದ್ರ ಸಂಗೀತದ ಆಧಾರ ಮೇಲೆಯೇ.

19ನೇ ಶತಮಾನದಲ್ಲಿ ಬಂಗಾಳದಲ್ಲಿ ಎಲ್ಲ ಭಾರತೀಯ ಸಂಗೀತ ಮೂಲಗಳ ಹಾಗೂ ಶಾಸ್ತ್ರೀಯ ಪ್ರಕಾರಗಳ ಪ್ರಮುಖ ಗ್ರಂಥಗಳ ತರ್ಜುಮೆ/ಭಾಷಾಂತರದ ಬೃಹತ್ ಕಾರ್ಯವು ಆರಂಭಗೊಂಡಿತ್ತು. ಭಾರತೀಯ ಸ್ವರ ಪ್ರಸ್ತಾರ ಶೈಲಿಯನ್ನು ಸರಳೀಕರಿಸುವ ಪ್ರಯತ್ನವೂ ಸಹ ನಡೆಯಿತು. ಬಂಗಾಳಿ ಭಾಷೆಯ ಕಾವ್ಯ–ಸಾಹಿತ್ಯಗಳಿಗೆ ಸ್ವರ ಪ್ರಸ್ತಾರದ ಬಳಕೆಯಲ್ಲಿ ಪಾಶ್ಚಿಮಾತ್ಯ ರಾಗಗಳ, ಪ್ರಕಾರಗಳ ಹಾಗೂ ಶೈಲಿ/ಲಕ್ಷಣಗಳ ವ್ಯವಸ್ಥಿತ ಹಾಗೂ ಕ್ರಮಬದ್ಧ ಅಧ್ಯಯನ ಹಾಗೂ

ಅಳವಡಿಸುವಿಕೆಗೆ ನಿರಂತರ ಪರಿಶ್ರಮವೂ ಸಹ ನಡೆಯಿತು. ಭಾರತದ ಯಾತ್ರಿಗಳೆಂದು ಗುರುತಿಸಿಕೊಂಡು ಮುಂಚೂಣಿಯಲ್ಲಿದ್ದ ರವೀಂದ್ರನಾಥ್ ಠಾಗೂರ್ ಮತ್ತು ರಾಜಾರಾಂ ಮೋಹನ್ ರಾಯ್, ಇವರುಗಳು ಬಂಗಾಳಿ ಭಾಷೆಯ ವಿವಿಧ ಬಗೆಯ ಜಾನಪದ ಹಾಗೂ ಸಾಂಪ್ರದಾಯಿಕ ಕೃತಿ–ರಚನೆಗಳ ಸಂಪತ್ತಿನ ಅನ್ವೇಷಣೆಯಲ್ಲಿದ್ದರು.

ವಿಶ್ವಭಾರತಿ ಸಂಗೀತ ಮಂಡಳಿಯು 2,500ರಕ್ಕೂ ಹೆಚ್ಚಿನ ಕೃತಿ/ಸಾಹಿತ್ಯಗಳಿಗೆ ಸ್ವತಃ ಗುರುದೇವ ರವೀಂದ್ರರಿಂದ ಸ್ವರ ಪ್ರಸ್ತಾರ ಹಾಗೂ ಸಂಯೋಜನೆ ಮಾಡಲ್ಪಟ್ಟ ಪರಿಶುದ್ಧ ರೂಪದ ರಾಗಗಳ ಸಂಗ್ರಹವು ಇದ್ದು, ಅವು ಭಾರತೀಯರಿಗೆ ಹಾಗೂ ಮನುಕುಲಕ್ಕೆ ಗುರುದೇವರ ಅತ್ಯಮೂಲ್ಯ ಕೊಡುಗೆಯಾಗಿದೆ. ಈ ಎಲ್ಲ ರಾಗಗಳು ಭಾವಾವೇಗದ ಸಮೃದ್ಧ ಮೂಲ ಸತ್ವವನ್ನು ಪ್ರತಿನಿಧಿಸುತ್ತದೆ. ಇವುಗಳಲ್ಲಿ ಬರುವ ಪ್ರಾಸ ಹಾಗೂ ಲಯಬದ್ಧ ರಚನೆಯು ಒಂದಕ್ಕೊಂದು ಪೂರಕವಾಗಿದ್ದು, ಅವು ಆಳವಾದ ಅರ್ಥ ಮತ್ತು ಶ್ರೀಮಂತ ಪದ ಲಾಲಿತ್ಯದ ಮೆರುಗನ್ನು ಮೇಳೈಸಿಕೊಂಡು, ಕೃತಿ–ಕಾವ್ಯಗಳಿಗೆ ಸ್ನಿಗ್ಧತೆ ಹಾಗೂ ಊಹಾತೀತ ಸೌಂದರ್ಯವನ್ನು ಸ್ಫುರಿಸುತ್ತವೆ. **ರವೀಂದ್ರ ಸಂಗೀತವು** ತನ್ನ ಮಾಧುರ್ಯದ ಮೂಲಕ ಹೊಮ್ಮಿಸುವ ಭಾವ ತೀವ್ರತೆ, ತನ್ಮೂಲಕ ಮನುಷ್ಯನ ಮನೋಲಯವನ್ನು ಔನ್ನತ್ಯಕ್ಕೇರಿಸುವ ಪರಿಯ ಮೂಲಕ ಸಾಮಾನ್ಯನೂ ಕೂಡ ಈ ಪ್ರಕಾರದ **ಸಂಗೀತ** ಹಾಗೂ ಇತರೆ ಸಂಗೀತದ ರಚನಾ ಶೈಲಿ, ಚೌಕಟ್ಟು ಹಾಗೂ ಭಿನ್ನತೆಯನ್ನು ಸುಲಭವಾಗಿ ಗುರುತಿಸಬಹುದು. ಇಲ್ಲಿ ಮತ್ತೊಂದು ಪ್ರಮುಖ ಅಂಶವೆಂದರೆ ಬಂಗಾಳಿ ಭಾಷೆಯ ಪದಗಳ ರಚನಾ ವ್ಯವಸ್ಥೆಯಲ್ಲಿ ಒತ್ತು ನೀಡಿ ವ್ಯಕ್ತಗೊಳ್ಳುವ ಕೊರತೆಯು ಗುರುದೇವ ರವೀಂದ್ರರಿಗೆ ಬಂಗಾಳಿ ಭಾಷೆಯ ಕೃತಿ–ಕಾವ್ಯಗಳಿಗೆ ತಮ್ಮದೇ ಆದ ಸಂಗೀತ ಪ್ರಕಾರದ ಮೂಲಕ ಸ್ವರ ಸಂಯೋಜನೆಯನ್ನು ಸುಲಲಿತವಾಗಿ ಬಳಸಲು ವರವಾಗಿ ಪರಿಣಮಿಸಿತು.

ಸ್ವತಃ ಗುರುದೇವರು ತಮ್ಮ **'Bengali Words and Metre'** ಎಂಬ ಆಂಗ್ಲ ಲೇಖನದಲ್ಲಿ **'ಬಂಗಾಳಿ ಭಾಷೆಯ ಉಚ್ಚಾರಣೆಯು ಎಂದೆಂದೂ ಬಂಗಾಳದ ಬಯಲು ಸೀಮೆಯಂತೆ ವಿಸ್ತಾರವಾದುದು ಹಾಗೂ ಅದರದೇ ಸ್ವಾಭಾವಿಕ ರೂಪ; ಬಹುವಿಧ ಶಬ್ದ ಗಾಂಭೀರ್ಯದ ಕಾರಣ ಬಂಗಾಳಿ ಭಾಷೆಯ ಉಚ್ಚಾರಣೆಯಲ್ಲಿ ಪದಗಳ ಸಂಘರ್ಷದಿಂದ ಉಂಟಾಗುವ ಹಾನಿಯ ಸಾಧ್ಯತೆಗಳು ಕಡಿಮೆ, ಅಲ್ಲದೆ ಭಾಷೆಯ ಉಚ್ಚಾರಣೆಯ ಧ್ವನಿಯಲ್ಲಿ ಒತ್ತಕ್ಷರ ಅಥವಾ ತೀವ್ರತೆಯ ಕೊರತೆಯ ಕಾರಣದಿಂದ ಸಹಜವಾಗಿ ಮತ್ತು ಸುಲಭವಾಗಿ ಪ್ರತಿ ಪದದೊಳಗೆ ಮಾರ್ಧುಯವು ಹೊಕ್ಕಿ ಕೇಳುಗನ ಮನಸ್ಸನ್ನು ಸಂಪೂರ್ಣವಾಗಿ ಆವರಿಸಿ ಬಿಡುತ್ತದೆ, ಶಬ್ದಗಳಲ್ಲಿನ ಕೊರತೆಯನ್ನು ಮಾಧುರ್ಯವು ತುಂಬಿ ಬಿಡುತ್ತದೆ'** ಎಂದು ಉಲ್ಲೇಖಿಸುತ್ತಾರೆ.

ರಬೀಂದ್ರ ಸಂಗೀತದ ಪ್ರಮುಖ ಲಕ್ಷಣವೆಂದರೆ ತಾಳ ಮತ್ತು ಲಯದ ಹೊಂದಾಣಿಕೆ, ಇವು ಈ ಪ್ರಕಾರದ ಸಂಗೀತದಲ್ಲಿ ಸದಾ ಅವಿಚ್ಛಿನ್ನವಾಗಿದ್ದು, ಒಮ್ಮೆ ಸ್ವರ ಪ್ರಸ್ತಾರವನ್ನು ಸಂಯೋಜಿಸಿದಲ್ಲಿ ಸಾಹಿತ್ಯ/ಕಾವ್ಯದಲ್ಲಿನ ಪದ ಅಥವಾ ಶಬ್ದವನ್ನೂ ಸಹ ತಿರುಚಲು ಸಾಧ್ಯವಾಗುವುದಿಲ್ಲ ಮತ್ತು ಸಂಗೀತದೊಂದಿಗೆ ಬೆರೆತ ಸಾಹಿತ್ಯವು ಅದ್ಭುತ ಸಂಗೀತದ ಹೊನಲಾಗಿ ಹರಿಯಲಾರಂಭಿಸುತ್ತಿತ್ತು. ರವೀಂದ್ರರು ತಮ್ಮ ಶೈಲಿಯ ಸಂಗೀತದಲ್ಲಿ ರಾಗ ಹಾಗೂ ತಾಳಗಳಿಗೆ ಹೆಚ್ಚು ಒತ್ತು ನೀಡಿ

ಪರಮೋಚ್ಚ ಸ್ಥಾನವನ್ನು ನೀಡಿದ್ದರು, ಆದರೆ ಕೆಲ ಸಂದರ್ಭಗಳಲ್ಲಿ ಸಾಹಿತ್ಯದ ವ್ಯಾಕರಣಕ್ಕೆ ಅಷ್ಟಾಗಿ ಸ್ಥಾನ ನೀಡುವುದು ಅವರಿಗೆ ರುಚಿಸುತ್ತಿರಲಿಲ್ಲ. ಇನ್ನು ಹಿಂದೂಸ್ತಾನಿ ಸಂಗೀತವನ್ನು ಕುರಿತು ಗುರುದೇವ ರವೀಂದ್ರರು **'ಬಾಲ್ಯದಿಂದಲೂ ನಾನು ಸುಶ್ರಾವ್ಯ ಹಿಂದೂಸ್ತಾನಿ ಗಾಯನವನ್ನು ಆಸ್ವಾದಿಸಿದ್ದೇನೆ, ಆ ಸಂದರ್ಭಗಳಲ್ಲಿ ನಾನು ಮನಃಪೂರ್ವಕವಾಗಿ ಅದರಲ್ಲಿನ ಹಿರಿಮೆ ಹಾಗೂ ಸೌಂದರ್ಯವನ್ನು ಗುರುತಿಸುತ್ತಿದ್ದೆ, ಹಿಂದೂಸ್ತಾನಿ ಸಂಗೀತದಲ್ಲಿನ ವಿಶಾಲವಾದ ಪ್ರಾಮುಖ್ಯತೆ, ಅಂದರೆ ಪ್ರತಿ ಕ್ಷಣವೂ ಸಂಗೀತದಲ್ಲಿ ಹೊಸ ಸೌಂದರ್ಯ ಸೃಷ್ಟಿಯ ಅನಾವರಣಗೊಳ್ಳುವ ಮುಕ್ತತೆ, ಅದರಲ್ಲೂ ಪಾಶ್ಚಿಮಾತ್ಯ ಸಂಗೀತದೊಂದಿಗೆ ತುಲನೆ ಮಾಡಿದಾಗ ನಾನು ಅರ್ಥೈಸಿಕೊಳ್ಳುತ್ತಿದೆ. ನಾನು ನಿಜವಾಗಿಯೂ ಹಿಂದೂಸ್ತಾನಿ ಸಂಗೀತದ ತಾನ್‌ಗಳಿಗೆ ಸಮ್ಮೋಹನಗೊಳ್ಳುತ್ತಿದ್ದೆ. ಈ ಸಂಗೀತದಲ್ಲಿ (ಹಿಂದೂಸ್ತಾನಿ) ಕೀರ್ತನೆಗಳ ಒಳ ಅರ್ಥವನ್ನು ಎಳೆ, ಎಳೆಯಾಗಿ ಬಿಡಿಸಿ ಪದಾವಳಿಗಳ ಮೂಲಕ ಸಾಹಿತ್ಯದ ಆಳಕ್ಕೆ (ಅಖಾರ್) ತಲುಪುತ್ತಿದ್ದೆವು. ಪ್ರತಿ ವಾಕ್ಯಗಳಲ್ಲಿನ ಈ ಅಖಾರ್ ಅಥವಾ ತಾನ್‌ಗಳು ಕಾವ್ಯದ ಸೀಮಿತ ಅರ್ಥವ್ಯಾಪ್ತಿಯನ್ನು ಮೀರಿ ಅಗ್ನಿ ವರ್ತುಲದಂತೆ ಕಿಡಿಗಳನ್ನು ಹೊರ ಸೂಸುತ್ತಿದ್ದವು, ಇಲ್ಲಿ ಸಂಗೀತವು ಪ್ರಖರವಾದ ಅಗ್ನಿ ವರ್ತುಲದಂತೆ ಪರಿಣಮಿಸಿ ಕಾವ್ಯದೊಂದಿಗೆ ಬೆರೆದು ಭಾವೋತ್ಕರ್ಷಕ್ಕೆ ಹೊಸ ತೀವ್ರತೆಯನ್ನು ನೀಡುತ್ತಿತ್ತು, ಅದು ಕೀರ್ತನೆ ಹಾಗೂ ಮಾಧುರ್ಯದ ಸಮ್ಮಿಲನವಾಗಿ ಅರ್ಧನಾರೀಶ್ವರನಂತೆ ಕಂಗೊಳಿಸುತ್ತಿತ್ತು'** ಎಂದು ಅಭಿಪ್ರಾಯ ವ್ಯಕ್ತಪಡಿಸುತ್ತಾರೆ. ಆದರೆ ಠಾಗೂರರು ಎಂದೂ ಅನ್ಯ ದೇಶಿ ಸಂಗೀತ ಪ್ರಕಾರಗಳನ್ನು ಹಾಗೂ ವಿದೇಶಿ ಸಂಗೀತ ಪ್ರಕಾರಗಳನ್ನು ಯಥಾವತ್ತಾಗಿ ಅಳವಡಿಸಿಕೊಳ್ಳಲಿಲ್ಲ, ಕಾರಣ ರಬೀಂದ್ರ ಸಂಗೀತದಲ್ಲಿ ಸಾಹಿತ್ಯ ಹಾಗೂ ಸಂಗೀತದ ಮಿಶ್ರಣವೇ ಪ್ರಮುಖ ವಾಹಿನಿ, ಅದರ ಬದಲು ಶಾಸ್ತ್ರೀಯವಾಗಿ ಹಿಂದೂಸ್ತಾನಿ ಸಂಗೀತವನ್ನು ಕರತಲಾಮಲಕ ಮಾಡಿಕೊಂಡು ತಮ್ಮದೇ ಆದ ಶೈಲಿಯನ್ನು ಅನ್ವೇಷಿಸಿ ಅಭಿವ್ಯಕ್ತಗೊಳಿಸಬಹುದು, ಕೇವಲ ಎರವಲು ಪಡೆಯುವುದರಿಂದ ನಿಜವಾದ ರಸವನ್ನು ಸೃಜಿಸಲು ಯಾವುದೇ ಸಾಹಿತ್ಯ ಅಥವಾ ಸಂಗೀತದಲ್ಲಿ ಸಾಧ್ಯವಿಲ್ಲ ಎಂಬುದು ಅವರ ಅಭಿಮತವಾಗಿತ್ತು. ರವೀಂದ್ರ ಸಂಗೀತವು ಹಿಂದೂಸ್ತಾನಿ ಸಂಗೀತ, ಕರ್ನಾಟಕ ಸಂಗೀತ ಹಾಗೂ ಪಾಶ್ಚಿಮಾತ್ಯ ಸಂಗೀತಗಳ ಸಂಗಮವೇ ಆದರೂ, ಅದರ ಮೂಲ ಬೇರು ಬಂಗಾಳಿಯೇ ಮತ್ತು ಇದರಲ್ಲಿ ಹಲವು ರಾಜ್ಯಗಳ ಲೋಕ ಸಂಗೀತ ಅಥವಾ ಜಾನಪದ ಸಂಗೀತವೂ ಸ್ಥಾನಪಡೆದಿವೆ. ರವೀಂದ್ರ ಸಂಗೀತ ಪ್ರಕಾರದಲ್ಲಿ ರೂಪಕ, ರೂಪ್‌ಕದಾ, ಝಂಪ್‌ತಾಳ್, ಝಂಪಕ್, ಏಕತಾಳ್, ಕಾವ್ವೋಲಿ, ಟುಮ್ರಿ, ಅಧಾತೇಕ, ಚೌತಾಳ್, ದಾದ್ರಾ, ಯತಾ, ಕಾಶ್ಮೀರಿ ಖೇಮ್ಟಾ, ಆಧಾಚೌತಾಳ್, ಸುರ್ಫಾಕ್‌ತಾಳ್, ತಿಯೋಡಾ, ಇತ್ಯಾದಿ.

ರವೀಂದ್ರರ 2,500 ಕೃತಿಗಳನ್ನು ಪೂಜಾ ಗೀತೆಗಳು, ಪ್ರೇಮ ಗೀತೆಗಳು, ಪ್ರಕೃತಿ ಗೀತೆಗಳು, ಅನುಸ್ಥಾನಿಕ ಗೀತೆಗಳು, ಇತ್ಯಾದಿಗಳಾಗಿ ವಿಭಾಗಿಸಲಾಗಿದೆ. ರವೀಂದ್ರರ ಹಲವು ನೃತ್ಯ ರೂಪಕಗಳು ಸಂಗೀತ ಪ್ರಧಾನವಾದುದು ಹಾಗೂ ವೈಷ್ಣವ ಸಾಹಿತ್ಯವಲ್ಲದೆ ಅವರು ಕೆಲವು ವೇದ ಕಾವ್ಯಗಳಿಗೂ ಸಹ ಎಂದು ಸಂಗೀತ ಸಂಯೋಜಿಸಿದ್ದರು. 1905ರ ವಂಗ-ಭಂಗ ಚಳುವಳಿಯ ಸಂದರ್ಭದಲ್ಲಿ ಬಂಗಾಳ ಏಕೀಕರಣಕ್ಕೆ ಹಾಗೂ ರಾಷ್ಟ್ರ ಪ್ರೇಮದ ದ್ಯೋತಕವಾಗಿ ಚಳುವಳಿಕಾರರಿಗೆ, ಕ್ರಾಂತಿಕಾರಿಗಳಿಗೆ ಅವರ ಹಲವು ಗೀತೆಗಳು ಉತ್ತೇಜನ ನೀಡಿದವು. **'ವಾಲ್ಮೀಕಿ ಪ್ರೊತಿಭಾ'** ಮತ್ತು **'ಕಾಲ ಮೃಗಯಾ'** ಇವೆರಡೂ

ರವೀಂದ್ರರು ತಮ್ಮ 19ನೇ ವಯಸ್ಸಿನಲ್ಲಿ ಸಂಯೋಜಿಸಿದ ನೃತ್ಯ ರೂಪಕಗಳು. ಗುರುದೇವ ರವೀಂದ್ರನಾಥ್ ಠಾಗೂರರು ತಮ್ಮ ನೃತ್ಯ–ರೂಪಕಗಳ ಸಂಯೋಜನೆಯಲ್ಲಿ ಶಾಸ್ತ್ರೀಯ ನೃತ್ಯ ಪ್ರಕಾರಗಳಾದ ಭರತನಾಟ್ಯ, ಕೂಚುಪುಡಿ, ಕಥಕಳ್ಳಿ, ಕಥಕ್, ಮಣಿಪುರಿ, ಒಡಸ್ಸಿ ಅಲ್ಲದೆ ಜಾನಪದ ನೃತ್ಯ ಪ್ರಕಾರಗಳಾದ ಗರ್ಭಾ, ಚೌಹು, ಬಿಹು, ಭೌಲ್ ಹಾಗೂ ಜಪಾನ್, ಬಾಲಿ, ಕಾಂಡ್ಯನ್ ದೇಶಗಳ ನೃತ್ಯ ಪ್ರಕಾರಗಳನ್ನು ಅಳವಡಿಸಿಕೊಂಡಿದ್ದಾರೆ.

ಸಂಗೀತ ಕುರಿತಾಗಿ ಗುರುದೇವ ರವೀಂದ್ರರು **'ಸಂಗೀತ ಚಿಂತನ'**ದ **'Thoughts on Music'** ಲೇಖನದಲ್ಲಿ ಹೀಗೆ ಬರೆಯುತ್ತಾರೆ: **'ನಾನು ಜನಿಸಿದ್ದು ಬಂಗಾಳದಲ್ಲಿ ಆರಂಭಗೊಂಡ ನವ ಯುಗದ ಹೊಸ್ತಿಲಲ್ಲಿ, ಆ ಸಂದರ್ಭದಲ್ಲಿ ಹಳೇ ದಿನಗಳ ಬೆಳಕು ನಿಧಾನವಾಗಿ ಸರಿಯುತ್ತಿತ್ತು, ಆದರೆ ಸಂಪೂರ್ಣವಾಗಿ ನಶಿಸಿರಲಿಲ್ಲ. . . . ಅಂದಿನ ದಿನಗಳಲ್ಲಿ, ಸ್ಥಿತಿವಂತ ಕುಟುಂಬಗಳಲ್ಲಿ ಸಂಗೀತ ಜ್ಞಾನವನ್ನು ಸುಶಿಕ್ಷಿತರ ಲಕ್ಷಣವೆಂದು ಪರಿಗಣಿಸಲಾಗಿತ್ತು. ಸಂಗೀತದಲ್ಲಿ ಎರಡು ಬಗೆಯ ಶೈಲಿಗಳಿದ್ದು, ಒಂದು ಶ್ರೀಮಂತರ ಡ್ರಾಯಿಂಗ್ ರೂಂಗಳಲ್ಲಿ ಕೇಳುತ್ತಿದ್ದ ಉತ್ಕೃಷ್ಟ ಮಟ್ಟದ ಸಂಗೀತ ಇನ್ನೊಂದು ಜನಪದ ಸಂಗೀತ. ಕಾಲ ಕ್ರಮೇಣ ಉತ್ಕೃಷ್ಟ ಸಂಗೀತವು ಜನ ಸಾಮಾನ್ಯರ ಕಿವಿಗಳಿಗೆ ತಲುಪಲಾರಂಭಿಸಿತು, ಸಂಗೀತ ಗಾಯನದ ಹೊನಲು ಬಂಗಾಳದ ನದಿ–ಉಪನದಿಗಳ ಜಾಲದಂತೆ ವಿಶಾಲವಾಗಿ ಗಾನ ಹೊನಲು ಹರಿದು ತನ್ನೊಳಗೆ ವಿವಿಧ ಚಿಲುಮೆಗಳಾದ ಜಾತ್ರಾ, ಪಾಂಚಾಲಿ, ಕಥಾಕತ, ಇವುಗಳನ್ನು ಸೇರಿಸಿಕೊಂಡು ಕವಿಗಳ ಗಾನವಾಗಿ ಹೊರಹೊಮ್ಮಿತು, ಇದರೊಂದಿಗೆ ಕೀರ್ತನ ಪರಂಪರೆಯೂ ಸಹ ಉತ್ತೇಜನ ನೀಡಿತು, ಇಷ್ಟು ವೈವಿಧ್ಯಮಯವಾಗಿ ಜಾನಪದ ಸಂಗೀತವು ಉಳಿದುಕೊಂಡು ಬಂದಿರುವ ಅನ್ಯ ದೇಶವನ್ನು ನಾ ಕಾಣೆ'**

ಇಂದು ಜಗತ್ತಿನ ಪ್ರಮುಖ ಸಂಗೀತ ಪ್ರಕಾರಗಳಲ್ಲಿ **'ರಬೀಂದ್ರ ಸಂಗೀತ'**ವು ತನ್ನದೇ ಆದ ಛಾಪು ಮೂಡಿಸಿ ಕಲಾ ರಸಿಕರ ಹೃದಯದಲ್ಲಿ ವಿಶಿಷ್ಟ ಸ್ಥಾನವನ್ನು ಗಳಿಸಿ ಗುರುತಿಸಿಕೊಂಡಿದೆ ಹಾಗೂ ಇದರ ಹುಟ್ಟು ಪುಣ್ಯ ಭೂಮಿಯಾದ ಭಾರತ ಎಂಬುದು ಹೆಮ್ಮೆಯ ಸಂಗತಿ, ಮನುಷ್ಯನಲ್ಲಿ ಹೊರಹೊಮ್ಮುವ ಭಾವ ಲಹರಿಯ ಮೂರ್ತರೂಪವೇ ಸಂಗೀತವೆಂದರೆ ಅತಿಶಯೋಕ್ತಿಯಲ್ಲ ಹಾಗೂ ವಿಶ್ವ ಸಂಗೀತ ಪ್ರಕಾರಗಳಲ್ಲಿನ ವೈವಿಧ್ಯತೆಗಳಲ್ಲಿ ಉತ್ಕೃಷ್ಟವಾದುದನ್ನು ತನ್ನಲ್ಲಿ ಅಳವಡಿಸಿಕೊಂಡು ಈ ಮಣ್ಣಿನ ಸೊಗಡಿನ ಪರಂಪರೆಯೊಂದಿಗೆ ಗಂಧವಾಗಿ ಬೆರೆತಿರುವ, ರಸ ಋಷಿ ಗುರುದೇವ ರವೀಂದ್ರರಿಂದ ಸೃಷ್ಟಿಗೊಂಡ ಈ ಸಂಗೀತ ಪ್ರಕಾರವು ಸರ್ವ ಮಾನ್ಯವಾದುದು ಹಾಗೂ ಆ ಸಂಗೀತ ಗಂಧರ್ವ ಹಾಗೂ ದ್ರಷ್ಟಾರನಿಗೆ ನನ್ನ ಅನಂತಾನಂತ ನಮನಗಳು.

(ಡಾ॥ ಎಸ್.ಸಿ. ಶರ್ಮ)
ಶಿಕ್ಷಣ ತಜ್ಞರು ಹಾಗೂ ಸಂಗೀತಜ್ಞರು
ಮತ್ತು
(ಡಾ॥ ಉದಯ್ ಕಿರಣ್)
ಸಹಾಯಕ ಪ್ರಾಧ್ಯಾಪಕರು,
ಜೈನ್ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ, ಸಂಗೀತ ವಿಭಾಗ

ಜಂಜ