CHAPTER 5

STUDY OF THE EVOLUTION OF KACHERI PADDHATI AND THE ROLE OF VEENA AND VIOLIN

Music is part and parcel of Indian culture and civilization. The progress of civilization gave rise to the standards of thinking being elevated. Music in the simplest form was part of the Brahmana, Samhita and the Aranyaka literatures which are the ancient texts. These times were the stepping stones for the cultural progress and the musical thought was also part of this. The simple chantings of the hymns in the Veda’s gave rise to the religious music. The study of the time of Aranyakas etc show the earliest music with two notes (Gathic-gana) evolved. At this stage perhaps the sounds man heard from the nature like the birds or the rumblings of rhythmic rain and other inspired him to mimic and produce sounds. The singing was just a pure expression. Later when the singing with three notes (samik-gana), four noted (Svarantara _gana), up to the audhava, shadava and finally the sampoorna happened in phases. This progression also saw the change in outlook of music from curiosity, entertainment to spiritual. As the intellect progressed so did the text. Whereas the
hymns and chanting were the starting phase of singing the concept of songs with words formed at a later date. This prelude has laid the basis for religious music in our midst today in various forms. The laukika period (600BC) saw the evolution of seven notes and the names Shadja, Rishabha, Gandhara, Madhyama, Panchama, Dhaivata and Nishada were also formed. It is said that a drama was compiled by Brahmabharata an expert dramatist and musicologist. This work titled Brahmabharatam contains a few chapters of music during this classic period. The concept of the Raga is the recorded fact of the period of Bharata. (Second century A.D). This paved way to all the music which is prevalent in the subcontinent.

According to the books like that of Naatya Shastra, Ragavibodha, and Sangeetha sampradaya Pradarshini the Veena in ancient times was used during the chanting of a Vedic ritual, or any other religious activity, even during the last rites. This is proof enough to categorise it as a pakkavadyas to other kinds of main rendering. The Raga system as we know it today came in to being many centuries later. When we look at concerts today it is the violin that plays the role of Veena as in Vedic or other earlier times.
From an analysis of the history of our music from very early times up to the 18th century, it will be evident that there had been a progressive, though slow, evolution of music in all forms which gave nourishment and growth to individual talent, through scientific methods and codification of musical practice and knowledge. The same attitude of enterprise and quest for better practices led to many innovations. These improvements were well within the purview of the classicism embodied in Indian classical music. Induction of Violin is one such successful attempt.

Much before the concert pattern resembling the current one came into being, the music was traversing towards it in many other forms of rendering. The rich heritage of religious functions which are centuries old have cradled the musicians in its ample plan and the music itself found great exposure. The rulers of the land patronised these artists in all support. Ample opportunities were afforded in private houses of royalty and zamindars for exhibitions and such individual artistic talents. The adaptation of the modern violin, an importation from the West on to the Carnatic music concerts came in handy and timely when the concerts emerged from private chambers into the public wing. With the increasing
patronage of music by the public and private audiences, musicians were encouraged to pursue it as a career.

The need to widen one’s repertoire as a performer was the result of the increase in the number of willing audiences. An unalloyed interpretation of music was thus reduced inadequate. Performers had to get innovative in the choice and development of the concert pieces. The many compositions which are taken for granted in today's concerts are the result of these mighty efforts of the earlier musicians. The concert was enriched beyond imagination. The standard Raagam, Taanam and pallavi had to be embellished with other recitativo before and after the same. The evolution of this system is not yet over. The continuing process of this same effort is well evident up to date.

The post Tyagaraja period saw an exuberance of compositions like Tillanas, Jaavalis etc. Also the other compositions which included the trinities came handy in this very strategic time in the history of modern day concert practices. These compositions afforded unprecedented scope for the display of individual talent in handling the pieces and the other

\[15\] L.Annapoorna Veena Tradition in Indian Music, Kanishka Publishers, Distributors
New Delhi
departments such as alapana, neraval and so on. The musicians of the period were suddenly given a freedom by the audiences to explore not only the individual talents but the exploration of innumerable possibilities in rendering styles which included all the Manodharma areas. This resulted in creating an entirely newer generation of listeners and patronage. The warp and woof of the modern texture of the receptive and interpretative was given new dimensions. Much of the facts pertaining to the Performances of Art music of ancient India are actually shrouded in mystery. Our musical growth certainly has its strong roots in the ancient temples. There are a great number of temple carvings, paintings and records of ritualistic hymns. By studying these we know that in ancient India Music was a part of religious rituals. The concerts were perhaps heard only in temples during special events of the temple. Music concerts or the baithaks (the chamber orchestra) of classical music rendering were usually held in the king’s courts or nobles. Some of the rich citizens patronised musicians and held concerts in their homes during occasions like marriages, festivals etc. The Sangeetha sabha’s are relatively newer. These came into vogue sometime in the late 19th century. We have been fortunate to get the treat of classical music which is of world standard with very little or no fee being paid to listen to.
In modern times there are many Institutions which have been supporting the musical sojourn. The preservation and development of concert music has been possible by these institutions. Salient among them are

- Music Schools
- Music universities
- Sangitha Sabhas
- Temples
- Bhajana mandirams
- Libraries of music books
- Musical endowments
- Government sponsored programmes
- Organisations from other countries supporting Indian music
- All India Radio
- Doordarshan and other private channels telecasting musical events
- Music conferences
All these above mentioned entities have been propagating music in our country. To understand the chief purpose of this thesis, the evolutionary aspects of the Veena and Violin have to be studied under the katcheri paddhathi and the evolutionary aspects of the same. To do so the above mentioned institutions and their contributions are elaborately discussed further.

Music Schools are an ancient practice of India. We refer to the Vedas time and again to argue literally all aspects of our existence. The history of concert music cannot be different. The Vedas are dated centuries before Christ. As we know the chanting of the Vedas were the beginnings of music itself. The students and their teachers must have done it in unison and the learning and chanting happening simultaneously. These were the original music schools. We can start understanding the importance of learning music by the understanding of the Vedic legacy.

There are many mentions of music schools in our ancient Sanskrit works. The swapna vasavadatta is one such work where the musician is shown at utmost superiority over others. The artists had all the freedom in ancient India and the result is that the most evolved system was born out of this freedom.
The modern day music schools are the centre of music learning among other things. These schools are in many forms and frequencies. The most common are that which are run by musicians and music teachers in their homes or in places which are the centres of such activities like in temples, halls, in an academic institution as an external activity after school hours or within. These institutions are the pillars that hold the music learning in high order and continuity. The teachers here while doing the teaching also propagate the concert platforms. Every student herein learns the importance of performance be it listening to or participating. There are many opportunities to appear and get certification of board of exams by learning in such schools. Most of these schools encourage the students to appear in these exams thereby exposing the students to both the practical (Lakshya) and Theoretical (Lakshana) aspects of music. The various levels of these examinations will groom a future performing musician. The vidwat examinations, undergraduate examinations and the post graduation level all have performance as a part. This will help a student understand the various roles played by fellow participants in music concert; the instruments used and lead them to further quest in music.
Music universities are yet another centre for a musical education of a higher level. All most all the major universities offer classical music degrees. The study here will be of a higher level in terms of the subject vastness as well as the study of musicology. The activity here is mostly based on the practical aspects of performance. Some of these universities have separate degrees for performing artists and non-performance or related to musicology. Carnatic music is a vast subject. Then various creative aspects are quite unfathomable to be taught in a University in a limited time frame. Yet these universities are a boon as many of the curriculum and activities are centred upon performing. The degrees offers and the pedagogy itself is a complete exercise for any music student. Many lesser known compositions as well as composer are introduced here. Likewise there will be a study of ancient and modern musical practices, ancient and newer musical instruments will be demonstrated among other such activities. The visiting scholars give lectures in chosen subjects and this will be a very rich experience to any aspiring musician. There are activities involving group productions wherein a student is involved in a group and learn the art of arranging music. The advanced areas of research facilities further take this form of music education to the highest levels of
understanding of music and various faces of it. Many students who graduate from such universities pursue the art with fervour and confidence. The base provided and the early recognition also helps a musician to progress in their chosen area, be it performing or musicology.

There are cultural exchange programmes of many universities which will put the knowledge a student has gained in his or her chosen area of music to good use. When a student of music visits universities in other countries there will be not mere exchanges but a student will experience a complete world culture experience will be theirs to experience. Also the many other aspects which may be foreign to them will be introduced. For e.g. a visiting student learns about the musical practices which consist of a performance, different musical instruments, other modern developments like a recording technique among others. This will only enhance one’s knowledge and make the sincere students among such exchange groups better musicians.

Sangeetha sabhas are those institutions which are the pinnacle of the glory that is the Classical music of modern India. What these sabhas contribute is so vast that today it is impossible to separate a musician’s worth without the mention of this or that
Sabha. Our country has had many patrons who have nurtured the art of music over the century. But most other institutions cannot hold a candle to the Snageetha sabha as it were. The sabhas are places not only to listen to great musicians perform but the hubs of musical activity of every nature. Many older sabhas as well as sabhas newly instituted in many cities across India have been only adding to the propagation of music. Most sabhas run on an elected committee which arranges programmes and all the things related to that activity. There are other activities like a Tyagaraja Aradhana festivals and other music festivals annually, music competitions held to encourage aspiring students among other academic activities. Many lectures and thematic programmes are arranged and students as well as the listeners get a more comprehensive idea of music and musicians. There are many sabhas which hold such sway that a musician’s merit is measured by the concerts given in such a sabha. It is difficult to imagine a music lover’s plight to listen to live performances without the existence of these sabhas which cater to the public in far off layout of a metropolis.

Temples are the other important part of any community. People visit temples to offer their puja every day and on special occasions also. There are temples which have the tradition of arranging music concerts on these special festivals and other special events.
The most common music festivals held in the premises of the temple will be the one's related to Ramanavami, Navarathri, Ugadi, Makara sankranthi etc. Temples arrange for these musical offering as per the deity, ritual or other special needs of the community attending the festivals. There are many particular Instruments played for specific worships. The nagaswaram played during the beginnings of the day's puja and for different other pujas in the famous Tirupati temple may be mentioned here.

Art of music which a student learns for various purposes and ends. Some learn so they can teach, some others learn to acquire degrees and yet some others learn so they can use their free time meaningfully. Very few among these reach the stage as performers. These performers are in truth the movers and shakers of the performing scene. This is important to my study because within these performers rests the styles future and present of performing Carnatic classical music. As the reason for learning is many in numbers the reason to be there are just as many or more.

Here it is relevant to discuss the ancient system of performance as well as the recent developments. Ancient works on music deal elaborately with raga alpaca. In Sangitha
Ratnakara, alapana is dealt with at great length consisting of several stages.

A note on the general pattern a kutcheri has in current day musical recitals:

We all have enjoyed a good music concert on many occasions. All of the seasoned listeners know that the popular musicians are a breed of human beings who will constantly think of giving recitals which are consistent, enjoyable, adherence to the Shastra and variety. The said pattern of any such concert will always be planned very carefully by artists. All the factors which will be important to give a good presentation will be examined carefully before a recital. The songs chosen will be suitable to the occasion. A saba concert nowadays will have a raga, Tanam and Pallvi and the artists explore all possibilities and revel in the freedom this part gives them in doing so. Generally the concert begins with a Varna, which will be sung in two speeds. Some gifted artists will also do a Trishra at this juncture. Then follow many kritis but always a Ganesha stitch or a Shards stuthi is sung after the Varna. The artist chooses appropriate passages in songs to apply Neraval and Swaraprastara. There will be a combination of songs both in the Shuddha Madhyama ragas and Prati
Madhayama Ragas. The variety in the talas also are given thought. Many lesser known compositions with rare talas also become part of the presentation. Throughout the concert the variety in expression along with forms of composition are maintained. For e.g. A Purandara Dasa devaranama may be sung as a main piece with all the attendant sections like the Raga alapana, Neraval and swaraprathara. Also there can be other forms like the A Tharanga or a Viruttam followed by a keerthane can be added. We have so many examples of artist's fresh approach like a viruttam followed by a kriti in Telugu maintaining the Raga choice.

Similar sounding Ragas are generally avoided by most artists. The monotony is not always appreciated by the audience when such ragas as Karaharapriya and Keeravani are sung within a concert. But there are artists who can be of an intellectual makeup of a nature and will present Saveri and Ahiri in the same concert effectively. Just as the repertoire is vast so is the taste of a listener. There are intellectual listeners to match the odd presentations and experimentations.

The form of Indian music is psychologically interwoven with the units of emotion. An educated artist handles the raga, as sensations and living feelings. Music is a superb art. It outshines
all other art forms like architecture or sculpture because it
transcends the mind and reaches the realms of spirituality. The
great poets and composers have strived in their life journeys and
picked such gems as the Kritis, Padas, Tillanas, and Javalis etc for
us to bask in the glory of music. Whatever the form of expressing
music the core centres of the Raga, Tala will be the Bhakti. The
Rasas other then Bhakti also always lean towards the deep feeling
of spirituality when one hears a good concert. Do we need
anything more to fulfil our inner needs for peace? Music is enough.

5.1. **Veena and Violin in Concerts**

5.1.1. **Veena**

The Carnatic classical music has been the set ruling
because of the evolution of Raga. Veena was the centre of this. All
the facts are discussed already in this work about the murchana
paddhathi and the experiments of Bharatha with Chala and Dhruva
Veena. In the current system of rendering music the Veena has its
own place. There have been festivals of this great instrument
conducted on many platforms and many occasions. There are
seminars dedicated solly to Veena in many organisations. The
Narada Gana sabha of Chennai and other institutions of music
conduct regular concerts of Veena. In the state of Karnataka in the
town of Shivamogga there is an annual Veena festival. There are
many numbers of special occasions where it is mandatory that a Veena concert is included. The Raghavendra Matha in Mantralaya on the birth anniversary of the saint conducts Veena programmes. These Veena recitals are also part of many other smaller mathas on the same occasion which is celebrated across Karnataka. Similarly the Shringeri Sharada peetha conducts the concerts of Veena during the Navarathri Celebrations. This again is part of many other branches of Sharada Peetham.

The above said note about the concert is followed mostly by Veena artists. The pattern is the same and the choice and selection of songs will be different from artist to artist. Veena being the divine interpretation of Devi herself is also played on occasions like marriages and other special events. In Karnataka Veena concerts are regular on the occasion of Seemantha which is the Baby shower of India. It is believed that the strains of Veena heard by the to be mother and the child in the womb soothes them and wards off any evil.

5.1.2. Violin

Violin in concerts form the basis in some sense of a vocal rendition. The vocal concerts are the majority users of the violin as pakkavadyas. There are occasions where the violin is a solo
instrument. Many sabhas host the Violin festivals just like the special Veena concerts. The seminars by well known organisations do invite famous violinists and the researchers of the same to present papers as well as demonstrate special techniques. Widely the format for violin is not very different from that of other concerts including the Veena but as we all know the violin as a pakkavadya.

5.2. **Note on the All India Radio**

If there is one institution of music which is considered most revered it is the AIR. It is the endeavour of every musician to be able to perform on AIR. The very stringent screening of artists has held this institution high above all others. The artist is identified mainly by the AIR grade. The concerts on this medium have a very far reach. Most artists look forward to this opportunity. Many levels of performing are there in AIR. At the very basic level there are the youth concerts. On the next levels an artist has to sit for an audition and pass various levels. Starting with a ‘B’ upto the ‘A’ top. The concerts are time bound. The many concerts are all having different time duration. Because of many listeners choice to this medium it holds a very coveted place in the classical music concerts.
Lalgudi Vijayalakshmi

K N Krishnan

Figure 5.1: Violin Players
The platforms of classical music concerts are many and the reach also is vast. Our system of music is the very core of our culture. Classical music and musicians are very safe in our country at the hands of able musicians and music lovers and institutions supporting the same. All the world looks up to our system of rendering. Many outsiders are taking up this cause. We have so many foreigners now making India their home just for this purpose. More and more youngsters are also moving towards leaning and studying music in all earnestness and dedication. As a famous saying goes “Shishurvetti Pashurvetti, Vetti Ganarasam Phanibhihi”