8. MUSIC IN BHARATANATYA.

8.01 Acharya BHARATA in his 'Natyasastra' has elucidated the interdependence and reciprocity of GITA and NATYA and in his view Music is the bed of Dance. "At the outset attempt should be made to master music as it is said that music is the bed of dance. When in a dance sequence music and musical instruments are well used the dance will never go astray".

8.02 On a thorough analysis of the process of speech employed by men, one can perceive that movement precedes speech and before the human tongue and lips can frame the word, the hands and face paint and present the pictures of the idea and the involuntary spontaneous expression. And this expression reaches others quickly, and more effectively than the verbal expression. 'The exalted and ecstatic voice may awake our spirit but it is movement that carries one away, thus enabling one to follow the voice'. Further in all the dance forms of the world, music and dance are so intertwined that it is difficult to separate the one from the other. Sri. V. V. Satagopan has summed up their relation in these words: "Both Music and Dance have their common source in joy. Both are inextricably intertwined twin expressions of inner beauty. The common system is joy or Ananda. It is the dance of the spirit which

(1) Bharata - Natyasastra chapter.35 Stanza 441. op. cit.
is externalized as music for the ear and the music of the spirit as the dance for the eye." (2)

8.03 Dance and Music can never be separated. According to Indian theory Sangita includes both music and dance. To support this view Sri. Sivarama Murthi says "That is why Siva is represented as the Lord of Music with the lute and sometimes as the dancer carrying the lute". He further says "a very important early terracota of the Sunga period emphasises the Sangitha aspect of Siva and in mute eloquence describes him as the teacher of music and dance. There is a saptaswaramaya figure of Siva". (3) To quote Smt. Kapila Vatsayan's words: "The relation between music and Dance is so intimate that at certain moments it is difficult to distinguish one from the other". (4) According to her in Indian aesthetic theory the interrelations of the arts has been known and recognised not at the level of the aesthetic experience above but also at the level of technique. (5) Dr. Williams has opined that Music is the justification of dance. There can be no dancing without music. Without music dance will become a series of meaningless antics. (6) Sri. Sirali has said "It is truly said that music leads to dance. In dance, music sustains the beauty of the

(2) V.V. Satagopan, Basic Relation between Music & Dance: Journal Vol. 45. Music Academy, 1974.
(5) Ibid.
dance with its rhythmic, dramatic emotional meaning. In 'Sangeetha Narayana' it is aptly said that Dance follows instrumental music and instruments accompany music. In this work it is mentioned that 'song is sustained in the throat. Its meaning is shown by hands, mood by glances, rhythm by the movement of the feet, that is dance. Smt. Ragini Devi in Dance Dialects of India quotes that 'The soul of the sadhaka passes from speech to songs and then flowers forth into the petalled harmony of dance, the transparent gesture language. When even song fails to realize its desired ends thoughts crystallize into emotion which bursts forth in the ecstasy of radiant gesture codes, the mysterious symbology of limbs and poses.'

अंगे गौरङ्ग गंजत गीत द्वारा भावकथा भ्रमित
अवश्य स्वतंत्र आवश्यक आं धाकाँश्च तालमार्कितेऽ

(7)

8.04 From the above it is clear that Dance music is all music composed to support a dance conception. Its laws are different from the laws of the concert music; dance music is a blended form of dance and music. While in concert, music is the factor deciding the experience, in dance it is an equal partner to the dance; in dance, song is the main vehicle of ideas and artistic expression and prose, dialogue is the lever for advancing the theme; dance and music have been inseparably

(7) Fundareeka Vittala as quoted by Smt. Ragini in 'Dance Dialects of India', Delhi: Vikas.
blended for the last 2000 years; dance and song together enliven the performance.

8.05 On physiological principle also the dance and music are interrelated. There is a close and contrapuntal (in counter point) relation between sound and sight. The potential link between the dance (kinetic rhythm) and music (auditory rhythm) heighten the emotional expression.

8.06 The nature and level of appreciability of these two arts are unique. The other arts being spatial and fixed the spectator gets enough time to appreciate them. But the dance and its accompanying music are temporary and vanishing. Further there is the subsequent auditory impression too. And as such the spectator hardly gets time to discriminate the mixed experiences and compartmentalize them.

8.07 To sum up, music and dance have great mutual affinity. Both presuppose the principle of harmony, balance and rhythm. Music appeals the auditory field and dance appeals to the visual field. It is truly said that dance is visual music and music is audible dance.

8.08 When we look back to the history of the relation between Dance and Music there are evidences to show that both are related to each other. In Greek there is a word 'Chorus' which now means group singing. Actually the word formerly meant 'I dance' and the present day change of meaning is due to the fact that people then used to sing and dance
simultaneously.

8.09 Students of Cultural Anthropology know well that Music and Dance were mostly associated with the fertility cult everywhere. It is the strain of nature in man that gave him music and dance.

8.10 Sri. Goswami observes that for a long time song was dependent on dance and was never dissociated from it because in very early time man’s life was dominated by a series of rituals which was then a cult act, a genuine sacrifice which was really carried out. Secondly, the dance was predominating over them because it was believed to have magical effect. With the gradual disappearance of ritual dance, religion began to lean more and more on verbal expression leaving the secular and festival music to remain as a hand-maiden of the dance for sometime.(8)

In the East Asian countries especially in China, Korea and Japan the performing arts have played a vital role in moulding their civilization. In China records pertaining to the period of 1000 B.C. describe the dance and song of male and female. Whether designed to pray for longevity or for a rich harvest or to ward off diseases and evil, the ritual of impersonation of supernatural beings through mask and costume and the repetition of rhythmic music and pattern of movement perform the function of linking man to the spiritual world beyond. Hence from the earliest time in East Asia, dance, music and dramatic mimesis have been naturally fused by their religious function. Here one
can see the natural intermingling of dance with music. The reasons are many, the main being aesthetic and philosophical.

8.11 By contrast with the West, in Asian countries, concert music, spoken drama and dance have developed into separate performing arts. The reasons are to be investigated. In Western dance the lesser importance given for gesture and facial expression (Abhinaya) did not necessitate the use of musical accompaniment. Whereas in Eastern dance the music is indispensable to interpret the gestures to the audience. In China the Confucian Philosophy, that by playing of music and by the performance of dance a harmonious and developing society can be formed, induced and gave birth to many performing arts connected with music and dance. There the poems are sung and the songs are danced. It is said that the Chinese theatre is influenced by Indian Theatre, and as such music like in India, became an integral part of dance in China also. These plays are distinguished by the type of music used in it. Music forms a framework of sound for action and gesture. (9)

8.12 In Japan Zeami Motokiyo, a performer of No drama (Japanese) proclaimed that his art is a totality encompassing mimesis, dance, dialogue, narration, music staging and the reaction of the audience as well. (10) Here the singer sat at the side of the stage and sang to the dancing of the dancer.


(10) *Encyclopaedia Britannica - 1978* vol.5. p.469.
The music controls the timing of movements of the dancer. Kown and Kaakon are the two popular dance forms of Thailand and music is inseparably connected with these forms. The Siamese theatre itself is called Sangitha. The instrument used are also of Indian origin i.e. Ustura (flute) Ahata (dardura) Vitata (one faced drum) ahata vitata, (Mrudanga) Chana (symbol). (11)

8.13 India has been in close contact with many East Asian Countries and this has resulted in the exchange of artistic talent and expertise. So it is quite natural that there are many common artistic traditions, common in all Asian countries. As a result dance and theatre and even puppet show are followed by music which may be vocal or instrumental. Music is especially composed for each play. This music helps the knowledgeable spectator to identify the scene and follow the theme of the play. In Korean drum dance also, the music is closely linked to the dance. Here the drummer performs the singing also. It is also said that in China singing became highly developed and Dance, as a separate art, has only a very weak tradition.

8.14 Another common feature of dance music in India and Eastern countries is that both are developed in oral tradition. By and large the performers themselves create the form and music. Individual specialists in Choreography, Tuning, Musical Composition etc. are few and far between. Till this day oral tradition is deep rooted in the Indian and East Asian scenes.

11. Ibid.
8.15 In India there is enough evidence to show that both dance and music were jointly performed in functions. In Rigveda, the most ancient literature available, the place of dance and music in society is given as follows.

(Rig X 1.8-3.)

At that time Silpa meant art which included Nritya, Gita, Vadya. 'Silusha' a name for the dancer is mentioned. Different names, such as Adambaraghata (drummer) Dundubhya (Dundubhi player) Vinagathi (lute player) are mentioned. Coming to the post Vedic period also we come across several sources that establish the relation between dance, music and literature.

8.16 It is quite surprising to note that all important Sanskrit treatises on music have separate chapters on dance also indicating the point that they did not consider dance as separate from music. Samghadeva's, Sangitha Ratnakara is the most noteworthy among such treatises.

8.17 As in other parts of the world, in India also music and dance became part of religious ceremonies and rituals and Indian imagination went to the extent of imagining a god of dance and music-Nataraja-, the king of dancers. In Ratnakara's Haravijaya, Siva's Cosmic dance is depicted as follows.

8.18 'As Siva commences dancing the Moon and Sun are used as cymbals by the goddess of prosperity for Tala and Laya.
At this time with the sun setting near the Astagiri and the full moon emerging to light, from his locks, it seems that the celestial goddess of prosperity holds as it were these two cymbals for the lord’s musical orchestra. In VAYUPRANA the lord Siva is described as GEETHAVAADITRA-NUUTHANGA, GEETAVAADANKARIYA, NATYOPAHARALUDEHNA, GEETHAVIDYA RATI, SARVASILPAPRAVARTAKA, NATANALEELA and MUKHAVADITRAKAARA. Sri. Sivarama Moorthi has quoted from PATANJELECHARIT A description of Siva’s dance as follows.

8.19 Siva usually dances to the accompaniment of orchestral music by ‘Ganas’; at the very sign of his brow, Vishnu takes up the drum, which with its noble rumbling note, like the cloud inspiring the blue-throated peacock to dance, start the musical sound; with his lotus hand Brahma takes up a pair of cymbals ostensibly to keep time to the dance; Indra places the bamboo flute on his lips; Saraswathi the consort of Brahma beautifully plays the lute; Siva wears the serpent for the anklet jingling at his tread.

8.20 In later literature also there are copious references endorsing the relation and reciprocal use of music and dance.

14. Ibid.
8.20.01 From Ramayana we understand that dance music were taught to princes. Rama and Ravana were proficient in these arts. During the day of Ramayana performing arts occupied an important place in society. Dance was considered an essential item in festivities and rituals. At Lanka also Hanuman hears different varieties of Music, Sound of Noopura (bell anklet), Mridanga, Sangha (Conch) etc. Ravana is portrayed as an adept and gifted composer of music and exponent of vina, lute and drum. He had pleased Siva by his dance and got the sword 'Chandrabasa' (15). Further there are many terms related to Dance and Music in Ramayana to mention a few. PANI VADAKA - drum player, GAYIKA - songstress, MARGI - used in the context of singing.

8.20.02 In Mahabharata also there are numerous references and allusions throwing light on the reciprocity of Music and Dance at that time. Arjuna learns GEETHA, NRITYA and VADYA from Gandharva Chitrnasana and at another time teaches Uthara the daughter of king Virata all the above arts. There are references about NRUTHASALA and RANGASALA also.

8.20.03 The Puranas also give copious references about the mutual relation of Dance and Music. The 'HARIVAMSA PURANA' has given the picturesque description of the RASAMBA of Gopis and Srikrishna with music and dance. The group of Yadawas were equipped with orchestra, musicians, actors, dancers etc.

(15) Dr. Kapila Vatsyayan, Dance in Literature Art, op. cit. pp 185-187.
In VISHNU PURANA and BHAGAVATHA PURANA also there are references about the Rasaleela of Sri Krishna.

8.20.04 In the days of KAMASUTRA dance and music have become part and parcel of the elite society. Maharshi Vatsyayana has described 38 arts belonging to the sphere of music and dance. In Sukraneethisara Geetham, Vadyam, Kruthyam are enumerated among the 64 fine arts.

8.20.05 In RAHAHANDHAKOSHA and RAJATHARANGINI also there is mention about dance and music along with musical instruments. In Amarakosha the combination of dance, music and musical instrument is termed as THOURYAMUKHA. Had the combination of Dance and Music not been extremely popular in the days of Amarasimha a special word 'Thouryamukha' would not have got such currency, literary approval and popularity.

8.20.06 Coming to the age of Mahakavyas we come across many descriptions of dance and music in purely technical terms which denote the technical perfection the arts had achieved during these days. In Budhacharitra Mahakavi Aswaghosha describes the facial expression with purely technical words. Here Buddha is depicted as listening to splendid music and his own voice is compared to the thunder of cloud.

8.20.07 Mahakavi Kalidasa has expressed his intimate and thorough knowledge of dance and Music in his Kavyas and Natakas.

In Raghuvarsha there are two words connected with instrument and

dance namely 'Mangala thourya' and 'Pramoda Nrutya'. Further
the creepers are compared to the gesticulating finger and
humming of bee to music. In *Meghadoota* Kalidasa has described
the ladies of Ujjain as dancing in joy. The Siva's dance is
described very picturesquely and figuratively as follows.

"While Siva dances the cloud provides accompaniment of drum
with its thunder, the rustling of bamboo provides the instrumental
music, and kinnaries provide the vocal music.

8.20.08 In the Drama *Malavikagnimitra* also Kalidasa actually
depicts a scene of dance itself where the teacher provides music
to his dancer the desciple Malavika. It is actually a scene
of dance competition. Apart from its literary beauty it
portrays a clear example of the reciprocal relation between
Music and Dance in the days of the poet.

8.20.09 Mahakavi Bharavi also copiously uses the terms
connected with dance and music. Mahakavi Banabhatta the
greatest and versatile writer in prose of Sanskrit about whom
the proverbial saying that 'HANOCHISTAM JAGATSARVAM' has given
many examples of the relation of music and dance. In his
*KADAMBARI* he presents a parrot named 'Vaisampayana' who is well-
versed in the art of dance and music. He is described as a
master of 22 'Sruties' and as a peerless connoisseur of all the
varieties of musical instruments. He has compared the pleasant-
ness of the palace to the sweetness of the lute wherefrom the
pleasure of various sounds and melodies are obtained. In
Harshacharitha another work of BanaBhatta also there is the mention of 5 'Goshtees'(groups) Kavyagoshti, Galpagoshti, Giti-goshti, Mruthyagoshti and Vadya goshti. He also mentions about the musical instruments such as Mrudanga, lute and Dardura(ghata) (17).

8.21 As already stated earlier all ancient Indian arts could be called temple arts and Bharatanātya and its music also were no exception to this as their avowed aim also was the perfect spiritual identification. These two arts being the product of a culture that withstood the onslaught of many invading cultures and absorbed whatever is acceptable in them are the eloquent testimonials of the Indian wisdom and aesthetic fineness. It is no wonder that these two artforms are transmitted over generations through oral tradition alone and zealously possessed and preserved in their pristine form. It is because of the temple and the association of the art with temple, they withstood the test of time and survived. These were looked upon not as arts of enjoyment but with reverence, dedication and awe because of their being the medium to attain the God the supreme and all-powerful.

8.22 In India devotees took it their duty to learn music and dance for the worship of god. They continued their search of god through music and dance. Dance and its music helped to express the NAVADHA BHAKTI(Ninefold devotion). In due course the dance and music became part of rituals. To facilitate the dance performance, a Natyasabha or Rangamandapa used to be
built in every temple where performance took place as part of ritual. Thanks to the temple art which facilitated the preservation of the ancient tradition of our performing arts. The Brihadiswara temple, Nataraja temple etc. in Tanjore have preserved the Bharata Natya tradition. There was no existence for the art without the support of religion and temple and the concept of temple always carried with it the art, especially the music and dance.

8.23 The relation of music and dance in religious functions is not accidental. The study of the evolution of the religions will reveal that the use of music in religious rites and ceremonies is universal. In India this relation is deep-rooted in tradition. One can easily find that music, only music, can bind together a crowd of people and arouse and sustain their devotion. Perhaps this can be the reason why the great religious leaders used music as a cementing force among people. Even in our present day life we can see crowds dancing and jumping to the tune of scintillating and soul-stirring music. The dance and accompanying music served as the best means to keep the crowd interested and concentrating on a particular item. When scriptures like Kasika Khanda also ordained that the devotee should spend the night of the Parana day by singing and dancing, dance and its music got religious sanction also. The history of celebrated devotees is actually the history of their song and dance before God. Tulasidas, Mira Bai, Sirdas, Chaitanya
and Tukaram, Purandaradas, sung the praise of god and their followers danced to these tunes.

8.24 As already observed earlier, music enhances the attractiveness of dance. It helps to create the atmosphere for dance. It has become an integral part of dance. The expert musician and dancer join together and display their capacity for improvisation. Music intensifies the mood of the dancer and helps him in adopting the gesture. Further, music has a capacity to unconsciously receive the item to be presented with different moods. During a dance the combination of music and accompaniment brings enchantment to the whole set up. The artists employ their skill and the depth of their musical dexterity. When music, orchestra, and dance merge into each other in harmony, the performance excels in all respects.

8.25 The dancer should not think that dancing is only a mere musical interpretation. He or she should use music judiciously and intelligently. She should keep the rhythm and structure along with the time beat. 'The dancer should never regard music as her servant, nor her master but always as her partner'.

8.26 During the performance of dance and its music both the dancer and musician should be in unison which is inevitable. Dancing has a power and vitality of expression which is in no sense inferior to that of music. In a dance a special kind of
musical treatment is required. To produce different emotions and sentiments sound effect should be applied.

8.27 Now let us examine the relation of Carnatic Music and Bharatanātya as they originated and evolved. The students of History know very well that due to geographical, political, cultural, anthropological and social reasons the Indian Music evolved into Carnatic or South Indian Music and Hindusthani or North Indian Music. For the same reasons the Indian dance also took many forms, viz. Kathakali in Kerala, Bharatanātyam in Tamil Nadu, Yakshagana in Karnataka, Kuchipudi in Andhra, Manipuri in Assam and Kathak in North India. Though the forms changed, the dance was not dissociated with music. It retained the music in its regional form and as a result the Carnatic Music had to blend with Kathakali; Bharatanātya, Yakshagana and Kuchipudi the dance forms that were prevalent in the respective regions.

Here an attempt is made to elaborate the close bond between the Carnatic Music and Bharatanātya only, as other dance forms do not come under the purview of the present study.

8.28 The basic concept regarding the inter-dependance of Music and Dance is as already stated that Music is audible dance and dance is visual music. As such, the content, pattern, form and style of both also remain the same. To put this truth in other words, Bharatanātya is designed to be a visible music concert. So whatever items like Swarajati, Varnam, Pallavi, Virutham or Padam, Slokam, Tillana etc, could be sung in a music
concert, could be performed in Bharatanātya also. It is true that the music for dance required some adaptation and modification and transformation. Among the Indian Dances it is Bharatanātya and Bharatanātya alone - which fully incorporates the pattern and form of Carnatic Music for perfection and enhancement of its attraction. Today the bond between these two art forms are blended so much that it is difficult to differentiate the dance from the dance music or to think any one of the two having separate existence.

8.29 The description of dance music will not be complete without throwing light on the content, pattern, form, presentation, constituents, luminaries and present condition of it.

The contents of the dance music include the music items incorporated into Bharatanātya. Almost all items presented in a Carnatic Music concert are presented in Bharatanātya also and termed by the same terms used in music for them. For example Swarajathi or Thillana are musical forms and when they are used for accompaniment in dance, the same name is given to the dance also as Swarajathi, Varnam, Thillana etc.

8.30 Usually the musical pieces employed in Bharatanātya are the Swarajathi, Varnam, Padam, Slokam, Virutham and Thillana. The text does not differ and the style of singing also is more or less the same with the Carnatic way, of course, the tempo, variations and repetitions may differ. In other Indian dance
forms also, like Kathak, Kuchipudi, Manipuri and Kathakali, music is performed as accompaniment. But there is no scope to incorporate all musical forms in them as there is in Bharatanātya. To take the example of Kathakali many 'padams' and 'slokams' are sung in various Ragas, in various Thalas, but a Varnam, Swarajathi or Thillana cannot be danced there as in Bharatanātyam. If the ideal and reciprocal relation between dance and music is to be studied, the typical example is the relation between the Carnatic Music and Bharatanātya. No other form of Music and Dance is so inseparably and inextricably intertwined and blended in a reciprocal capacity.

8.31 The content, pattern, form and presentation of Carnatic Music as an accompaniment to Bharatanātya are elucidated in detail in this study in the chapter AN IDEAL BHARATANĀTYA PERFORMANCE ACCOMPANIED BY CARNATIC MUSIC.

8.32 In Bharatanātya, Music is presented as a full accompaniment, while in European or other continental dances, background music is intended only to match with the rhythmic movements of the dancer. In Indian Dance forms, especially in Bharatanātya the music co-ordinates not only the rhythmic movements of the dancer but gives the basis for interpretation by gestures also. While on the one hand the music helps the dancer to adjust the gesture and keep the continuity of movements and the expression of Bhava, on the other hand it helps the audience to interpret the gesture of the dancer and to understand the theme of the play. As said earlier, while
fulfilling the dual purpose, the background music acts as the regulating bridle of the dancer. Though the audience may not be knowing this, actually it is the music which sustains the dance.

8.33 Now a question can be asked as to how this mutual dependance of Bharatanātya and Carnatic Music came into existence and developed; whether both of them evolved simultaneously and joined together or whether both developed separately independent of each other and joined hands at a very developed stage. The investigator does not want to enter into this controversy as this subject is beyond the scope of this study. But she approaches the topic in the clear perspective that even in the days of Acharya Bharata Nandikeswara, Narada, Matanga, Sarangadeva, these two arts were at the peak of their glory and had blended together inseparably and interdependably.

8.34 The sequences of music and dance also are worthy of analysis. The singer sings first and the dancer interprets it by her gestures. The ideal condition will be the simultaneous outcome of music and dance. This is possible only in oft-rehearsed programmes, where the singer, accompanyist and the dancer are able to keep very good harmony. The dancer is the horse and the singer is the jockey and the beauty and success of the race depends upon the perfect understanding and concerted and co-ordinated action between these two.
8.35 The success of a Bharatanatya performance depends to a great extent upon the background music provided for it. So the singer for Bharatanatya is expected to possess many qualifications a few of which are enumerated below. The voice of the singer should be melodious and his or her accent should be very clear and natural. The influence of the accent of the mother tongue or regional language should be minimised by continuous vocal drill. The singer should have full control over the voice so that whenever and wherever necessary the modulation, pause etc. can be exercised at the will of the singer. The voice should have all ranges and the pronunciation should be clear, legible and natural. The appearance should be pleasing and free from any sort of emotional stress or strain and should be devoid of all mannerisms, such as mumbling the word, hissing, closing the eyes, twitching the facial muscles, showing gestures, spreading the arm etc.

8.36 The singer of dance music should also possess all the qualifications attributed to a professional singer (19). His

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19. As quoted by Dr. L. Muthiah Bhagavathar - Sangeeta Kalpadrumam, op.cit.
sound should be good and voice melodious; he must be able to start and stop at his will; He must be thorough with the Prabhandha, the composition and versatile with the concerned Ragas; he must be adept in Raga, Raganga, Hashanga, Kriyanga and Upanga types of melodies; he must be a master of all kinds of gama; the voice must be under his full control and he must be adept in Thala; he should be alert; and at ease; he must be proficient in the Sudha. 'Chayalaga' ragas and must know all 'Palus'; he should be able to traverse a wide range, and should be devoid of all faults; he should be active and be retaining the laya throughout; he must have grip and perfect understanding; he should have the capacity to modulate and pause; he must have regard for the profession. Such a man is considered to be a good musician by the patrons of music.


Sarangdeva, SANGITARATNAKARA, op. cit.
(like donkey and camel).

8.39 The voice of the singer should therefore, be enriched by the qualities like resonance, melody, capacity to entertain, depth, softness, weightiness, flexibility, lustre, volume etc.

8.40 Apart from the above qualifications like other singers, the present day singer in dance should also possess the knowledge of theatrical acoustics, physics of sound, functioning of microphone, Physiology, Anatomy, Pathology and Hygiene of the pharynx and larynx, listener's psychology, principles of Choreography etc. He or she must read all the available literature on the above subjects and become a specialist. Only such people can promote the art and improve it by eliminating all the unwanted elements that have crept in due to indiscriminate modification and adulteration in the name of improvisation, reformation, and personal whims and fancies.

8.41 In the absence of a purposeful and guided learning of music the singer unknowingly develops some mannerisms. When these mannerisms become part of the habit, the singer will not be able to escape them. He may better remain quiet but could not escape these mannerisms, the moment he thinks of singing. The bad mannerisms commonly observed in a singer are the following.

1. Some sing with a shrill and trembling voice.

2. Some suppress the tone and sing in a faltering manner.
3. Some look upward while singing the highnote and look down while singing the lower note.
4. Some perform moving forward and backward and sometimes sideward and head and hand in a jocular way.
5. Some sing in an absent-minded manner and gnashing the teeth.
6. Some sing in a discordant Sruthi and unmindful of the rhythm.
7. Some sing in a nasal tone and often with closed eyes.
8. Some make unmusical and repulsive jerks.
9. Some breathe loudly expressive of fatigue and unpleasant and distracting gestures.
10. Some snuff and sneeze.

8.42. Besides these pitfalls the singer of dance music sometimes proves to be a retreater to the dancer instead of a prompter. He or she fails to conduct joint rehearsals with the dancer and accompanying instrumentalists and quite often strikes discordant notes. The timing is lost, repetition becomes irregular and the strong bond between the dancer and singer is broken. The singer finds it difficult to be involved in the process and the dancer loses her steps, grip and rhythm. The dance and singing become lifeless, mechanical and divorced from each other. It is the singer's duty not of the dancer - to adjust the music to the dance.
8.43 The singer should have perfect understanding with the Muttuvanar and accompanying instrumentalists also. Since the electric microphone catches the whole voice of the singer and accompanyists, they may not be able to know their shortcomings. But the impact of a bad and ill balanced music, on the audience will be very repulsive and frustrating. So before starting the programme the singer should have discussion with the other artists on the stage and they should shed their individual fancies and notions and act as a team only. Only such a harmoniously blended music can elicit the best performance from the dancer.

8.44 The number of singers for dance can be one two or three but the preferable number is two. They should have more or less the same Šruthi. If their Šruthis differ the bass voice can sing in the lower octave and the shrill voice can sing in the top octave. Some people prefer one male singer and one female singer. This will fill the performance with masculine strength and feminine grace. When the number of singers is more than one, the problem arises about their way of singing each in turn, alternatively or in chorus. In this connection no hard and fast rules can be framed. The singers may adapt to the situation and necessity and sing accordingly.

8.45 The notion is wrong that there is nothing like dance music and anybody with a good voice can be a good singer for dance. Even a good singer can prove good in dance only by
special training. The musician cannot enjoy the freedom and individuality and style in dance music. There is the restriction of timing, gesture, movement of the dancer and the company of various accompaniments. This can be well exemplified by comparing music concert to free reading and dance music to promoting for drama. Dance music is to be learnt and performed with this perspective in mind.

3.46 The accompanying artistes also have to play a constructive role in a successful dance performance. Though the exact date cannot be predicted as to when the practice of using musical accompaniments in dance came into vogue, today it has become a reality that without the musical instrument one cannot even think of conducting a dance performance. A keen observer can often feel that the accompaniments often fill a gap or vacuum created by the singer during the performance. That is, the instrumentalists take up where the singer stops and leaves where the singer resumes again. So it is a sort of initiation in a relay race. It is like the transparent polish on wood which fills the small holes and also give a different shining appearance to the furniture. In the company of a good and sensible accompanyist the singer is relieved of his strain and the audience saved from boredom. The true harmonious combination of the voice of the singer, the rhythmic percussion instrument, the ringing of the stringed instrument and the following melody of the pipe instrument compensate each other and blend with each other and give oneness to the
sound. The real pleasure derived from this harmonious blend of Nada, Tala, Sruthi and Laya is beyond the description of words. This is why sages like Bharata have indicated Veena, Venu and Mrudanga as accompanying instruments for dance.

8.47 Since the invention of new instruments and since the introduction of Western Musical instruments, people are tempted to support the employment of many more stringed and percussion instruments also in dance performances. In this way Clarinet, Violin, Drum, Pipe, Organ, Harmonium, Cymbal, etc. and even Saxophone are being utilised today for helping the singer. Likewise Kanjira, Chenda, Udukkku, Maddalam, Nathalam, etc. also are used indiscriminately in dance. It is for the Rasikas to make an objective assessment whether these instruments are adding to the merit of the art or making it polluted or jarring.

8.48 Though the accompanying artists are also part and parcel of the dance music, adequate importance and recognition are not given to them by those concerned viz., the organisers, the artists, the singers and the spectators. This is not the case with dance music alone. It is a universal phenomenon; certain accompanying artists also take it very light and do not appear to be bothered about the success or failure of the dance programme. They often participate for mercenary considerations. They are not invited for rehearsals with the result that they cannot establish rapport with either the dancer or the singer,
8.49 Studies and researches are to be organized to assess the utility of the accompaniments, their impact on the dancer, audience, their capacity to evoke the different moods and emotions of the dancer and audience, their ability to increase the feeling etc. Some accompanyists play in their own way without any consideration to or understanding with the singer and go away. Often they eclipse the music also. Besides each artist wants to establish his superiority over other artist’s and play his instrument in the maximum pitch. Even All India Radio programmes are no exception to this anomaly. The investigator can quote a grueling example from her own experience. It was a vocal refrain performance by her in the AIR where classical music is being without any swaras and mraghav. No rehearsal with accompaniments was insisted. The investigator elected two rare but confusing Ragas – Gurjari and Padi, which were not familiar to the accompanyists. The outcome of the performance was not laudable. The good intention to present a good and rare feast to the audience was defeated because of the absence of a rehearsal. The same organisers who insist on 10 day’s rehearsal of 4 hour’s duration for a choral programme, do not consider even one day’s rehearsal necessary for music concerts or refrain programmes. It goes without saying that such practices are not laudable.

8.50 Eversince the invention of microphone it has been used in the Bharatanatyam concert to amplify the background music. But recently Sri Palghat Moni Iyer, the veteran Mrudangist has
launched a crusade against the use of microphone in music concerts. And he has taken a vow not to provide accompaniment for those who sing on microphone. This is a controversial subject. But nobody has come forward with the suggestion of not using the microphone for dance programmes. There is no doubt that in big halls and well-attended dance performances the advantages excel the disadvantages which can be minimised to a great extent by the judicious use of microphone.

8.51 The dwindling community of Nattuvanars and the deterioration of the standard of performance of the remaining few is really a matter of grave concern to all concerned. Among these, certain people who hold the pivotal position, keep the expertise a personal secret possession and are reluctant to teach it to others. The investigator has come across such a situation. Mention of one incident will be revealing. The famous composition of PANNAGENDRASAYANA, a ragamalika by Shri Swati Tirunal was being set as a varnam and rehearsed for a performance of 45 minute's duration. Some 10 rehearsals were conducted. But during all these rehearsals the Nattuvanar(lady) did not utter the 'Cholkattu' and concealed it from the Mridangist, Musician and even from the dancer. Only at the time of performance she disclosed the 'Cholkattu' and uttered it. The Mridangist and the dancer were embarrassed and the co-ordination and sequence was lost. In spite of all the efforts and sincerity, the dancer could not continue the varnam and stopped in the middle itself and managed to retreat without
spoiling the atmosphere. This being a newly set varnam many of the listeners could not notice this disharmony. Unfortunately this dangerous tendency is gaining more ground and has become inherent with people concerned. Some scholars and Rasikas have started to painfully feel that there are no Nattuvanars today. There are only conductors! In the interest of dance music it is high time that the scholars, administrators cultural associations and Sabhas should find out some ways and means to preserve, and transmit this rare individualised expertise to deserving people who will propagate it.

8.52 No learning will remain permanent if it is not taught to people of aptitude in a methodical, systematic and scientific way consistent to psychological principles. But in the case of teaching dance music such as methodology is not designed. Unless such a methodology is evolved and a set of singers are educated and trained in that way this learning will surely become obsolete.

8.53 Many of the Sangeetha Sabhas at the time of their formation boast about the promotion of Music, Dance etc. as their objectives do not attach any value to their avowed aims. Their aim degenerates to be the mere entertainment of the members and as it is usual with the entertainment seeker the whole set up deteriorates into money-making business. Art and artistic considerations are relegated to the back-ground. The pronouncement of objectives remains only on paper.
8.54 Sadas can do - only Sadas can do - a lot of work in training singers of aptitude and sweet voice, to provide music to Bharatanatya. This aim can be achieved by arranging regular classes, discussions, demonstrations and seminars.

8.55 A bad and undesirable practice observed now-a-days in providing music for Bharatanatya is the mode of rendering of music with the help of a diary or a paper bit. Whatever may be the reasons- logical or inevitable - the result is disastrous and detrimental to the performance. The visible consequences are the dipping of the voice of the singer, the loss of depth, timbre, volume and steadiness of the voice, the break in the rapport between the musician and the dancer, the unpleasantness and uneasiness to the audience. Above all the balancing in the singer’s voice and the musical instrument is disturbed. So the only way left before the dance musician is that he must learn the lyric by heart and meaningfully. He can try short cuts only at the expense of his reputation and recognition as a good artiste.

8.56 As already pointed out earlier, the dance musician should have as many rehearsals as possible with full accompaniments of Mattuvanar and Dancer. The more the number of rehearsals the better the impact of the performance on the audience. In spite of all these earlier arrangements due to many reasons both logical and psychological the singer will have to encounter some pitfalls and shortcomings; sometimes the accent of the singer
proves faulty; the pronunciation turns to be wrong or inaudible; the word becomes mispronounced; the singer becomes absentminded and loses interest and the singing turns to be a mere mechanical voice-production; singer becomes emotionally upset and this affects the larynx and his voice; to overcome these pitfalls and shortcomings the singer should strive hard and regularly practise the technique. Those artists who perform with a sense of purpose, dedication, devotion and a sense of full involvement overcome such shortcomings.

8.57 The music, as it is used today, in Bharatanātya has made many long strides towards the direction of deviation with the undesirable result that the present Bharatanātya music is not in its original pristine form. Opinions may differ about this deviation, but it is a reality. An art-form especially that of a performing art which is traditionally handed down by generation to generation without the support and substantiation of written literature is sure to deviate from its original form however strongly one may dislike or protest against it. It is a natural phenomenon. The process of this deviation is accelerated, when the common men begin to evince interest in the art and assemble in huge number in the name of enjoying it and at the same time not knowing to appreciate the intricacies of it. The commercial community at this juncture enters the field and dilutes the art in the name of making it enjoyable for the common men with negligible appreciation for the sophisticated art. At the hands of such money-motivated
commercialists only the external attractive features of the art survive at the expense of internal intricacies artistic sophistication, niceties etc. Further in the name of innovation some unintelligible mixtures of the different prevalent art forms also are attempted. The so called common men who outnumber real Rasikas are brainwashed by advertisement and forced to consider this distorted, deformed, mutilated and polluted art form as the genuine one and develop a craze for it. To make big gain out of this weakness of the common men commercialists vie with each other in producing concocted materials and present it in superficially attractive form. The real genuine art unable to stand this onslaught of the commercialists on the one side and neglected by the indifference of the public on the other side is forcibly relegated to the background. The same pitiable condition has befallen Bharatanātya Dance Music also.

8.58 Like all traditional art forms Bharatanātya-music also has assumed two forms. One is the traditionally transmitted form. Which in spite of the onslaught by the commercialists, modern choreographers and film dance directors and indifference of the common men struggle hard to keep the pristine purity and has succeeded to some extent. The other is the cheap popular music produced to satisfy the cheap desire for enjoyment of the so called common people.

8.59 This sort of dualism is prevalent in all traditional art forms on which the commercialists have laid their hands.
For example in Kathakali also a clamour for reformation from one side and the resistance to that from the otherside can be seen. In spite of this resistance some changes according to changing time, taste etc. definitely take place. The cut in the time-duration, the introductory KELIKOTTU, PIRAPPADU, PATHINGADAL etc. corroborates this inevitability of adjusting to the time factor. Then how can Bharatanatyam and its music can withstand this pressure of the so-called 'popular urge' and 'public demand'.

8.60 The content, presentation, form, theme etc. of music for Bharatanatyam knowingly or unknowingly are being subjected to change and manipulation. The discussion on the propriety or impropriety of this trend is beyond the scope of this study. It is for the scholars, Rasikas and patrons to decide whether this tendency is healthy or unhealthy and is to be curbed or encouraged. But one thing can be definitely stressed upon that in the name of taking art to the common man and making it understandable and enjoyable to him to dilute the traditional and sophisticated art tantamounts to remove all the present day motor cars from the road and discourage their use because they are not accessible to common man. The wise and constructive step in this would be to edify the aesthetic sense of the common man so that he can enjoy the intricacies and fineness of art. To degenerate the art for mass is a misguided step. On the other hand the common folk are to be elevated to the higher plane of appreciation.(23). So it goes without saying that as an art form
the music intended for Bharatanātya does not require any modification or change in its content, form, presentation etc. In the pristine form also it is enjoyable provided the audience gets edified to that level. As somebody jokingly asked if the milk cannot be digested by a weakling does the remedy lie in giving more water the cow? The fact also is to be borne in mind that in spite of all sorts of encouragement and experiment the sophisticated arts of Bharatanātya and its music can and will remain only as arts to be enjoyed only by a few. One need not dream of a day when Bharatanātya performances will be done to the accompaniment of Carnatic Music in permanent crowded theatres fetching fabulous sums to the organisers. And one also need not fear that one day these art forms will become extinct. Because of the inherent and built in qualities of eternity and because of the unshakable basis these two art forms will continue to complement each other and provide enjoyment and enlightenment to selected Nāsikas, though their number will not be astronomical.

8.61 Dance-drama is a new trend in Bharatanātya and even the top and popular Bharatanātya artistes are introducing it in their programmes. Accordingly dialogue also has found its way in the background music. Those who advocate the inclusion of Dance-Drama in Bharatanātya concert can’t help but to incorporate dialogue also in the body. The scholars are requested to assess and appraise the propriety of presenting
dance dramas under the banner of Bharatanātya.

8.62 The use of pre-recorded tape music for Bharatanātya is also a matter of dispute and controversy. It is true that the dearth of dance music singers and financial and other difficulties in getting their service especially in foreign countries may vindicate to a certain extent the use of pre-recorded tape to provide background music, but the following drawbacks make its use still questionable. In pre-recorded music the performance is lifeless and a slight defect of the mechanism or defective recording or speed variation may make the programme utter chaos. Even in some broadcasts by All India Radio where experts are attending to the recording this disharmony is often noticed. While in a live performance the singer can adjust to the dancer in Tape recorder such adaptability is not possible. The chance for Monodrama and spontaneity can be seldom expected. Barring these inadequacies and difficulties, for small informal functions before a small audience and during practice pre-recorded music can be used. And it is a fact that as an audio-visual aid the Tape recorder is used by foreigners successfully in learning Carnatic Music and Bharatanātya.

8.63 While in other dance forms the dancer is strictly prohibited from singing, in Bharatanātya some artistes are seen whispering. This has got the sanction of the treatises also. But there is a fear also that the movement of lips, mouth
organs and facial muscles may mar the expressiveness of the face and the facial expression. This is the case particularly with Kathakali. There are other scholars who are of the view that the rendering of the song by the dancer in low voice and with lip movements will make the performance natural, realistic and helpful in establishing a rapport with the audience, who will be naturally pleased to see the artiste, communicating with them. The success of Smt. Balasaraswathi, the great exponent of padabhinaya is due to the fact that she sings and acts simultaneously. In modern Drama also we see the actor whispering but actually hear the playback singer's voice. So for the sake of involvement, establishing rapport with the audience and synchronizing with the singing of the singer it is desirable that the dancer also whisperingly sings with visible lip-movements.

8.64 Like all other oriental arts the music used in Bharatanātya also is not in a laudable condition. Many reasons can be attributed to the deterioration of the art. By diagnosing the actual reasons and remediying them this glorious art is to be placed again in its previous exalted position. This can be done only by the revival of the spirit of Gurukula system, reorientation of the artistes, opening art centres by reputed Gurus, eliminating the bad artistes, training the artistes under great masters, educating the mass in the art of appreciation, appraisal, evaluation, judging and instilling the spirit of devotion, dedication, involvement and missionary zeal in the artistes.
8.65 When we delve deep into the niceties, intricacies, beauties and the choreographic perfection of the dance music pieces composed by the doyens of dance music composition, we remain spell bound and astonished at the perfection and comprehensiveness with which every piece of such compositions is imbued and embellished. But it is a lapse on the part of the disciples of these masters who did not mind the learning with interpretation and imbibe the spirit of the pieces. As a result only the Sahitya of these gems is available to the learners with gestures to be followed, the instruction of which is imparted traditionally through demonstrations. In many pieces the Sahitya has become corrupt, gestures imperfect and incomplete and the order of words misrepresented and many of them omitted, mispronounced and misspelt. Dr. S. Venkitasubramonya Iyer, in his Swati Tirunal and His Music has typically exemplified this corruption with a Pada composition of the Maharaja. To quote Dr. Iyer's words "Another matter relating to Sahitya also deserves attention to. The division of the Sahitya should be according to the principles enunciated by the author, but this is not sometimes observed. Take for instance the Charana in the Pada 'ALARSARA PARITAPAM' in Surati, Chapu. In current rendering it is split into four sections namely,

1. VALARUNNU HRUDI MOHAM - ENNOMALE
2. THALARUNNU MAMA DEHAM - KALAMOZHI
3. KUSUMAVATIKA - YAT ILULAYO
4. RALIKULARAVAMATHI KA KELPATHU
MADHIKAMADH INIDANAMAYI SAKHI.

Each section having four units of tala. Here the second section should end with DEHAM and the Anuswara (m) should be extended in singing to till the fourth unit. The word KALAMOZHI should be in the first avarta of the third section in order to have initial asson with the other sections. This not only makes the division conform to principles but also gives an impressive pause after DEHAM in the line which expresses the languor of the lady, after which the SAKHI is again addressed KALAMOZHI etc. The present division and rendering would deprive the song of this meaningful humming pause."

8.66 In the light of the above it goes without saying that the singer should identify himself with the composer, digest the ideas, assimilate and sing them with the same spirit, and involvement with which the composer himself would have rendered it.

8.67 In the following lines the investigator is making a humble attempt to illustrate the ways of interpretation and presentation of a dance music piece synchronised with RAGANAVA, ABHINAYA, MURA, GATI, CHOLKATTU, ANURASA, AVRUTI and RHYTHM. The piece selected for this purpose is a SANADAM in RAGAMALIKA

* This text of song is printed in the book in Sanskrit. Here for the sake of typing convenience it is transliterated in English.
of four Ragas. The theme of this SABDOM of unknown authorship is taken from Ramayana.

SEEMIKUNDA

SABBAM

RAGAMALIKA

KAMBIJ

SEEMIKUNDA SIVACHAPAM MURITU ANTHA
SEMMAN MAKALANA SITHIDAYAL
SEELAM NAIINTHA PONIRATHAM
SEETHAYAI KAIPIDITHITTAR SEETHAPATHIENA
(SEETHAYAI KAIPIDITHITTAR
SREERAGHAVAN)

ANANDABHAIRAVI

MAYAMANAKHI VANDITTA ANTHA
MAKCHEDHANA KANDITTA SREEMATHU
MANAYE VENDIDA
MANIMARVAN RANANUM ODAVE
MAZHAVE CHAITHTATAR MANAYE
MARLECHANEKRAM MANAYE
(MAZHAVE CHAITHTAR MANAYE
MARLECHANEKRAM MANAYE)

NEELAMBARI

SEETHAI LAKSHMANA! ENTRA OLAM
SEETHAI KATHINDIL VEEZHAVE
*AI NADHA! ENTRU NARI ALARI THAN
NADHAN ELAYONAI NINDIKKA
MANAVEDANAYAL MAHIPAN
RAMANIN SODARANUM NADINAR
(MANAVEDANAYAL.....NADINAR)
The interpretation of the above Sambam is attempted in the following lines.

The theme of the first section is the marriage of Sree Rama and Sita. It is described here that Sree Rama, having broken the glorious bow of Lord Siva, took the hands of beautiful Sita (in marriage) who was well-behaved and idol-shaped.

Here the main Bhave is Sringara strengthened by Veera. The Raga Kamboji – a Veera Srngara rasapradyana Raga, is aptly chosen for this section. Here the convention that the 'sambams should usually begin with the Raga 'Kamboji' is also followed. The alliteration of 'see' adds to the flow, charm and rhythm which make the rendering of the Raga more melodious.

Here the facial expressions during the singing of the words 'SEEMIKUNDA' are Adhuta, 'SIVACHAPAN MURITU' 'SEEMAN MAKALANA', 'VEERA', 'SITHIDAYAR', 'SEELAM NIRAINTA', 'SEETHAYAI KAIPDITHITTAR', Srngara. Totally the main
Rasa in these lines is 'Veerarasapparanita Sringara'...

8.71 Regarding the gestures - 'SEEMIKUNDA' is shown by 'ALAPADMAHASAMUDRA' in both hands, with 'Abhuta rasa' in the face and eyes; 'SVACHAPAM MULATHA' is shown by 'SARPAISHRA HASTA' shown to represent the shape of the bow, holding the hands in the two 'MUSHHASTAS' with the action of breaking the bow and Veera Rasa in face and eyes; 'ANTA' is shown by the 'SOCHHRASTA' held extended to the right top. 'SEEMANMAKALANA' is depicted by the 'TRIPATAKA HASTA' by right hand held above the head and the palm facing left. The idea of daughter is conveyed by the 'SARPAHASAMUDRA' the right hand above and left hand below at the level of the waist. 'SILUDAYAL' is conveyed by the 'HAMSASYAMUDRA' in the action of putting a knot. 'SEELAMRAINETHA' is portrayed by 'ALAPADMAHASHTHA' in both hands; 'SILUVAIPORDRA' meaning idol shaped is depicted by the right hand in 'HAMSASYAHASTA' demonstrating the shaped curves of the figure; the sense of 'SEETA' is conveyed by the 'TAMRACHUDHASTHA', 'KAPI DEITHITTAR' is conveyed by showing the left hand in the relaxed position and holding the left wrist by the right hand gracefully while the facial expression will be that of 'SRIKRAMASANA'. The whole scene i.e. the marriage is enacted at the end by depicting Sita's arrival with the garlands, her garlanding Sri Rama, Sri Rama's

It is to be noted that while there are Mudras to denote most of the blood relations no mudra is seen described for daughter, in the Major treatises of Natya.
taking the hand of Sita and making a round around the 'Homakunda'.

8.72 Regarding the musical niceties, the reciprocity of the lyric and music, the following points are to be noted. The music 'SEEMIKUNDA' begins with P D S the JEEVARAYOGA of KAMBOJ RAGA. The characteristic SWARARAYOGA 'R C S S, D S S, SS, N ndp D' can be seen in the phrase 'SIVACHAPAM MURITHU ANDA'. This 'SWARARAYOGA' is very congenial to the expression of Vira rasa, and to depict the glory of the bow.

8.73 The music gradually develops layer by layer starting 'See' in Archi, 'mikutha' in Sthayi followed by a pause rising to the next tier; SIVACHAPAM is sung in a curved way followed by Sthayi 'Murithu'; this musical presentation indirectly conveys the sense of a beautiful bow and its breaking also; Further the elongation of the syllables 'cha' and the shape of the lip by pronouncing 'pa' and the pause at 'm' anuswara and humming conveys the visual image of a bow being tied up. The stress on 'r' and 'tthu' jointly conveys the creaking and sudden breaking of the bow. The combined enterprise of the adept singer, expressive dancer with the reverberating percussionist will surely convey the correct idea even to those who do not know the language of the song. Such is the uniqueness, aptness and beauty of this lyric and the music chosen for it.
8.74 In 'SEEMANNAKALANA' the swara passage starts with Arshi, and continues in Sthayi for 3 or 4 matras (16 eksharakalas). This VISTARA gives scope for the dancer for Manodharmas, that is to present the picture of the daughter of a glorious king. The ascending flowing and lingering swaras are communicative of the picture of a glorious halo of a king. Likewise in the line 'SEELAM NIRAINATHA', 'SILUVAL PONIRATHIQA', while singing 'Seelam' in the LINA GAMAKA way and giving stress on 'vai' and accenting 'tha' with 'vali' gamaka gives the richness and fullness. 'SEETHAYAI KAIPEETHAP' is sung with gamaka in 'yai' 'kai' followed by an elongation in 'PDITHERAP'. This musical presentation with appropriate gamakas help to communicate the different bhavas of Sri Rama especially hesitation, affection, joy and satisfaction, at the time of taking the hands of Sita. The last two lines "SEETHAYAI ........ SEETHARATHIYENA" repeated thrice with tala in MADHYAMAKALA give time to the Nattuvanar to utter Thathakara the dancer to conclude the first part with appropriate steps and Thirmanam, and the Mridangist to play the 'Cholkattu' 

8.75 It need not be stated that a composer of ordinary mettle, having no knowledge of the intricacies of Bharatanātya and its abhinaya and choreography cannot compose such beautiful masterpiece for Nātya music.

8.76 In the second stanza the theme is as follows: 'Harisha' in the guise of a golden deer appears before Sita
and lures her to insist on getting the deer for her. Persuaded by Sita Sri Rama chased the deer and killed it. The main rasa portrayed here is adhuta, on the part of Sita at seeing the golden deer, Sita to get the deer is depicted by phrase 'Manaye venditta' and expressed by the gesture SISHAMUKHA followed by placing right hand showing in SIKHARA MUDRA inside the palm of the left. 'MANIMABAN RAMANUM' is presented in the KHATRIYA mudra. The right hand in TAMACUDA HASTA held near the right waist and SIKHERATA on the left hand extended a little above the left shoulder 'MAHAVALCHEYYVAR' reveals the killing of the deer by a darting arrow. Vira on the part of Rama who chased the deer and killed it.

8.77 The Raga 'ANANDABHAIRAVI' is aptly chosen here because it is a raga of 'Adihuta'. Here the alliteration 'Na' a soft spoken nasal syllable adds to the flow, ease and sweetness of the Music. Here the rasas depicted are 'Adihuta-rasa' of Sita and the 'Virarasa' of Sri Rama. The rendering of music in 'Anandabhairavi' also is congenial to create this mood in the dancer as well as the spectators.

8.78 Though in dance the idea of illusion is difficult to be conveyed by gestures and 'Mudras' because of its abstractness usually it is conveyed by 'Pataka' in both hands held before the eyes in a fluctuating manner, followed by 'Simhamukha' hasta. 'VANDIETAR' is shown by the gesture SARPARSA on the left side with palm facing front and
reversed with the eyes following the HASTA with slight graceful jerk of the head 'MARICHA' is portrayed with 'RAKSHASA' HASTA by HIRAMANA in both held on both sides of the head facial expression will be in RAUDRA. The desire of the movements of the deer is presented through the lyrics 'Vanditta'. The stress and curve on 'Va' followed by a 'Gamaka' and elongation indicates the trottingly in coming deer, near Sita. The elongation and gamaka on the phrase 'KANDTAR' is communicative of awe and wonder experienced by Sita. The period of elongation during gamaka facilitate the ASHIMAYA of ASCHARYA and ANANDA by the dancer. By the word 'SREEMATHU' the composer shows his respect to the Goddess Sita and the tuning in the ascending form in 'Sri' and Gamaka in 'Ma' and pause on 'thu' is conclusive to express his Bhakthi. In 'Vandita' the musical rendering can be done in such a way so as to express the insisting request of Sita. In the diction 'Manimarvan' full reverence grace, melody and affection are to be expressed from the voice of the singer and idea of the handsome appearance of Rama should be visualised by the spectators.

While rendering 'GAYE' the gamaka should coincide with the running steps of the dancer. The bodily movements and nuances of the music should blend with each other. 'MAZHAVE CHITTHAR' is rendered in such a way so as to give impression of giving a forceful death blow. Scholars should decide whether the pleasantly used musical phrase mp, rs, n, rsndp, suits the context of slaying the deer 'MARICHA'.
8.79 The second stanza is concluded with the last two lines repeated thrice and during which the 'Nattuvanar' recites the 'Jathi' and dancer performs the 'Thirumana' the Mridangist also follows the dancer and the Nattuvanar with 'Sarvalaghuv' rhythm.

8.80 The third stanza beginning with 'SEETHA LAKSHMANA' deals with the themes of the misleading cry by 'Maricha' imitating Ramas voice, 'Sitas' cry, and her scolding of Lakshmana, and the departure of the sorrowing Lakshmana in search of Rama. Raga NEELAMBARI which is conducive to convey the mood of pathos is intelligently used. Here this Raga efficiently expresses the mental disturbances of Sita, and hesitating departure of Lakshmana. The musical rendering of the first line as gmp,...... pdn, s, and the pause at the words Sita and Lakshmana creates the impression of somebody calling for help from a distance. Then the subsequent rendering of s,s, nsrg, s,n,s,n,dsn,sn,...(Sithai kathinil Veezhave) accompanied by the melodious flute creates an atmosphere of pathos and the audience also will feel that they are hearing a call from a distance. The adept singer can give the effect of distance by voice manipulation and adjusting her distance from the microphone. 'Ah! nadha enthu' if sung with feeling and involvement can take the audience with the singer and dancer. At this time the dancer may also whisper with visible lip movements to give the whole set up a natural tint. The scolding of Lakshmana in the line 'Nadan ILAYONE NINDIKKA' expresses the mixed feeling anger and
sorrow. In the rendering of ‘MANAVEDANA NYAL….. THE
DISTURBED mental condition of Lakshmana is portrayed with
musical phrase gm pdn, snp, pm dpm, (Manavedanayal), and the
gamaka used in Nadinar can depict the hesitating steps and
movements of the departing Lakshmana. This is followed by
the repetition of the last line which gives scope for the
dancer to present the intermediate incidents i.e., Lakshmana
agreeing to go in search of Rama, drawing a line of
demarcation (Soumitra Rekha), premonishing Sita against crossing
the line and taking leave of her. The Nattuvanar and the
mridangist will be following the music.

8.81 The gestures used to convey the idea of the
stanza are:
1. SITA - The right hand in TAMRACUDA in front of the right
  chest and left hand in a relaxed position.
2. Lakshmana - The right hand held in TAMRACUDA HASTA near
  the right waist and the left in SIKHARA above the left side
  of head.
3. ENTRA SLAM - The right hand in CHATURA HASTA held horizontally
  near the mouth.
4. SITHALKATH IN IL VREZHKAVE - Showing the hasta for Sitha and
  both the hands held in HAMSASYA Mudra near both ears.
5. AH! MADHA - Both hands held in SAMPURA HASTA in front of
  the chest and face portraying pathos.
6. NARI ALARITHAN NADAN ILAYOHAL NAD/IIKKA - the right hand
   placed in the head in a worried manner and scolding is showed
with both hands in CHATURA HASTA in the right side.

7. MANAVEDANAYAL MAHIPAN RANANUM - Both hands held in SAMPURA HASTA and hasta for Lakshmana is showed.

8. MADINAR - the departure of Lakshmana is portrayed by the right hand held in DOLA HASTA on the right side.

The portrayal of the whole scene is followed by a small Thirumanam leading on to the next stanza.

8.82 The last stanza 'Thanthiramay' depicts the theme of Ravana stealing away Sita, Anjaneya finding Sita in the Asokavana, and giving the Kanayashi (Ring) safely to Sita. Here the Bhava predominant is DUSTAVARMA (cunningness of RA-TMHINAYAKA), sorrow and happiness. The facial expression revealed will be Raudra, on the part of Ravana, Karuna on the part of Sita and Bhakti on the part of Hanuman.

8.83 The musical rendering of this stanza ideally suits the lyric. The Raga Daniyasi is a raga of VIRALAMBA SRINJARA. The separation of Sita from Sri Rama and her pathetic mood can be fully represented through this raga. The aptly chosen raga with its characteristic SWARARAYOGAS depicts clearly the idea underlying the sahitya of this stanza. The beginning phrase gmp, p, p, (Thanthiramai) itself reveal the cunningness of Ravana; dpp, dpm, s,rsn, s,n, sn,s, s, rsrn, (Thaye ....... vaitihitta) rendered in slow tempo gives the dancer scope to present the scene of Ravana carrying away Sita to his Asoka vana. The rendering of RAMA MANDRAM
ANJANEYANUM NONTHA SE:THAYE KANDIYATAR present the happiness and wonder and Bhakthi of Hanuman at seeing Sita. During the repetition of the last line 'ATHIBUNDARA' the Natpuvanar and the Mridangist jointly play while the dancer presents the happiness of Sita at seeing the Ring and sorrow at the separation from Rama. The selection of this particular Raga reveals the dexterity of the composer in the choice of suitable Ragas.

8.84 Gestures employed for this part is as follows:

1. THANTIYRANAM - both hands in ALAPADMA HASTA held before the chest in face to face direction with the eyes opened wide, neck sliding both sides. Facial expression will be cunningness.

2. DASANANAN - is showed by showing number 10 with the palm with the 10 fingers stretched aside and then showing face with ARDHACHANDRA HASTA and the face expressing Vira rasa.

3. THAYAI is presented with PATAKA in both hands held on both sides of the waist one turned upwards and vice versa.

4. While presenting SONTHA VANATHINIL VAITHIDA the dancer enacts the scene of Asoka forest and Ravana taking away Sita to his country with both hands in SARPA SIRSA HASTA.

5. RAMA MANDREJ ANJANEYANUM is presented as follows - First KSHATRIYA HASTA for Rama is shown followed by the right hand holding CHATURA HASTA near the mouth representing
messenger; and both hands held in MUKULA held above on both sides of the head with the left leg stretched backwards;

6. **NOMBA SEETHAYA** is represented as the worried woman - SAMPURU HASTA held in front of the chest followed by TAMRA CHUDA HASTA with the right hand, the HASTA for lady.

7. In **ATHI SUNDARA KANYAZHI THANAI** - the dancer shows the beautiful ring - first ALAPALLAVA HASTA held in front of the chest face showing wonder and happiness and the right hand in Mayura HASTA touching left hand ring finger.

8. For presenting **SUTHANMAI THANDITAR** - the dancer with Bhakti takes the ring out of her lap holding HAMSASYA HASTA; places it her hands holding CHATURA HASTA showing opening the packet, then places it on both her eyes and then gives it to Sita. The expression showed will be Bhakti.

8.85 Meanwhile the adept singer should try to create an atmosphere of Bhakti by the manipulation of her voice enabling the audience to assimilate and imbibe it.

8.86 The dancer concludes this stanza with a small THATHAKARA, THATHIMNAM THAKATHAKHITATHOM and THIRMANA, THALANKUJAN KTHATHAKA TARIKITATHOM.

8.87 Since the Sabdam describes the story only up to the Anguleyadanamnam seems to be incomplete. Subsequent incidents till Pattabhishekam also might have described by the composer, but the investigator could not get the remaining stanzas for inclusion in this study.
However it can be observed without any doubt that the structure, diction, rhyme, selection of Raga, the relation between Sahitya and time the inherent musical niceties of the Sabdān reveal the extra ordinary genius of the composer, his skill and proficiency, talent in the Choreography of dance music. No doubt he had been visualising the danseuse actually performing in tune with his music in mind. We wish our choreographers also emulate the traditional allround composers of music for Bharatanātya.

Last but not least, is the description of the luminaries in dance music. Composing music is a more difficult job than composing of mere concert music. Dance music composer can be called the choreographer. Besides possessing all the qualities of a VAGGEYAKARA - (composer cum tuner) he must know thoroughly the technical aspects of Dance also, so that the music will be befitting the mood, movement, abhinaya etc., of the dance. He must know the limitations of the ideas that could be expressed by gestures alone and should be careful in selecting only those words that can be translated into Mudras. He should not forget that Mudras cannot communicate all the ideas. There is no separate term in Sanskrit for the composer of dance-music. If the composer is termed VAGGEYAKARA the dance music composer should be termed as VAGGEYANR ITYAKARA - (composer-tuner and dancer combined into one). All the qualities enunciated for a VAGGEYAKARA must be possessed by the ideal Dance Music-Composer also. It is not known why our sages did not define the dance music composer by a special term as they
defined the music composer by the term VAGGEYAKARA - VACHAM GEYAM GHA KURUTHE YASA VAGGEYAKARAKAH. (He who composes the lyric and tunes it) It is said that the VAGGEYAKARA should possess the following qualities.

8.90 "Good knowledge of grammar, dictionary, prosody and poetics, familiarity with emotions and sentiments and the different styles like VAIDAREHIL, PANCHALI, GOMDI, capacity to understand different languages, dexterity in arts(Sixty four) and sciences(six), expertise in Nrutha, Githa and Vadya, possession of a pleasing voice; command of Laya and Tala; capacity to distinguish various 'Kakas', possession of fertile creative genius, ability to sing well, knowledge of folk music, capacity to win the confidence of the audience, freedom from attachment and aversion, judiciousness, aversion to plagiarism, capacity to invent new tunes, ability to read other's thoughts, skill in devising a theme, capacity for instant tuning, ability to compose Prabandhas, knowledge of Gamaka in three sthayas, capacity to elaborate Raga in various ways and concentration of mind."  

25. Dr. Venkita Subramonya Iyer, Tran. Sangeethakalpadruma op.cit.
The above definition is very exhaustive and we can now hardly get a musician cum composer possessing all the above accomplishments. But an aspiring composer should aim at and strive to achieve these aims.

8.91 Bharatanātya music has the proud privilege of having a host of such luminaries endowed with many of the accomplishments enumerated above, who have enriched the treasure of Bharatanātya music. There were many other doyens whose compositions though not meant for dance music are now being adopted in Bharatanātya. A glimpse on a few luminaries of Bharatanātya music is attempted in the following lines.

**LUMINARIES OF BHARATANĀTYA MUSIC.**

8.92 Coming to the Luminaries of Bharatanātya music there is not much written material on the subject. These luminaries are to be classified into three groups. The composers, choreographers and singers. Though there are scattered evidences to prove that these three groups of artistes composed numerous padas, Javalis, Pallavis etc., which were sung and danced on various occasions by various artistes, the materials that could be cited authentically are next to nothing. Among the three groups viz. composers, choreographers and singers the position of available literature on composers is comparatively better. This may be because the composers enjoyed better patronage at the hands of society, and the then rulers and zamindars. Further the Bharatanātya music compositions happened to be mostly in
Telugu and Tamil languages and as such there was the absence of a common medium for the whole of India or at least for South India. Only very recently scholars like late Dr. V. Raghavan, Dr. John Higgins of Wesleyan University (Canada), Sri K. Chandrasekhara, Dr. S. Venkitasubrahmonya Iyer of Kerala University, Dr. Satyanarayana, Sri. V. R. Iyengar, Sri. T. Sankaran, Sri. V. V. Satagopan etc., have started writing on Dance, Dance Music and Dance Music composers. Materials on dance music singers are yet to be published. Even after thoroughly scanning the well-equipped library of Madras Music Academy, the investigator was not able to get elaborate studies on Dance Music composers even like "KSHETRAGNAR". Though there is a good number of articles on the composers, many of them are either narratives or descriptions containing many hearsay information and anecdotes and lacking authentic and dependable reflective materials. It is learnt that John Higgins of the Wesleyan University has made a deep study of the Bharatanatya Padams. But that thesis also is not published and hence the investigator could not get access to that treasure of information. Only one article of Dr. John Higgins in the Souvenir of Music Academy on Balasuraswathy was available for reference. Dr. V. Raghavan has written many articles and broadcast Radio Talks on the Bharatanatya Music and music composers. Dr. S. Venkitasubrahmonya Iyer has analysed threadbare the Dance compositions of Sri Swathi Tirunal. Dr. S. Sitaram, Sri T. Sankaran etc., have written articles on Carnatic Music composers. On the basis of
these authentic but limited materials and 'introductions' of various books, an earnest attempt to throw light on some of the luminaries of Bharatanātya Music is made here. Still no praiseworthy materials could be gathered on the singers for Bharatanātya. This is to be done by conducting a survey of and interview with actual present-day performers of dance music and Nattuvanars. The investigator draws the attention of the prospective future researchers to this neglected area of study.

Jayadeva.

8.93 Sri Jayadeva is the immortal composer of the immortal classical work GITAGOVINDA or INGARAKAVYA in twelve sargas. This is an All India composition and is sung even today during Pujas and festivals in almost all temples of India. This has a venerable place in sacred music as well as Sanskrit Kavyas. Though the composition is in Sanskrit written in Orissa far away from Tamil Nadu and though it was composed at a time when the bifurcation of Indian Music into Carnatic Music and Hindusthani Music had not taken place, it got an influencing bearing upon Bharatanātya and its music. It is to be presumed that since the Astapadis of Jayadeva were sung in the temples and since Bharatanātya also used to be danced in temples, a connection between these two might have been established, which because of the suitability of the
compositions to express Rasa, Bhava and to portray situations, became more intense and proves to be inseparable now-a-days. It can be said that the Padams and Javalis of Bharatanatyam are composed by later composers by following Jayadeva. It is also to be remembered that Keshtragna who is said to be the father of padams in Carnatic Music composed them on the lines of Gitagovindam. It is commonly observed that "The Gitagovinda may be described as the nucleus which provided the inspiration for the development of the classical opera and dance drama, a few centuries later"\textsuperscript{26}.

8.94 Sarngadeva has termed some Rages as RAKRASIIHA RAGAS and there are found in GITAGOVIND. Though each verse is set to a specific Raga and Tala they have become obsolete and now each musician renders them according to his choice-ragas. In the temples of Kerala if they are sung in the sopana style.

8.95 At present in Bharatanatyam concerts also the Ashtapadis are presented in different ragas according to the choice of the Choreographer. A research study of the various ways of their presentation in the different parts of India will definitely throw some light on the original Talas and Ragas set by Jayadeva himself. Though the theme of Gitagovinda is the union of the Individual Soul with the Universal Soul the commercial choreographers are making use of it as ordinary padams.

to satisfy the sensuous mood of the audience and tune them in ragas suitable to create such mood in the spectator. The original theme of 'Jivabrahmaikya bhavana' has been relegated to the back ground.

Narayana Tirtha.

8.96 Sri Narayana Tirtha the famous author of KRISHNALILA TARANGINI lived in the early 17th century. Like the CITAGOVINDA of Jayadeva the Krishnalila Tarangani also is sung throughout India. Since the language of this kavya is Sanskrit it easily got acceptance at All India level.

8.97 KRISHNALILA TARANGINI is written in Sanskrit language in the form of a dance drama. The subject matter is the theme of the DASAMASKANDHA of BHAGAVATHA. Along with the poetic and literary beauties it is a beautiful and delightful piece of music also. The music is very appropriate to the occasion. Each song is preceded by a SLOKA and a VAKYA. The SLOKAS, CHURNIKAS, CHISP MUSICAL DIALOGUES, DARUS, DVIPADAS, CHATUSHPADIS and the songs interspersed with jatis make the musical pieces more delightful. There are the divisions, Pallavi, Anupallavi and Charana in the songs.

8.98 Sri Narayana Tirtha was a Natyacharya also an adept in Abhinaya and as such the songs in the Krishnalila Tarangini are quite suitable for dance also. That is why many of his songs are now presented in Bharatanatyta concerts.
8.99 In all 36 ragas are used in the work, the major and noteworthy being Ahiri, Mandari, Dvijaventi, Karnataka Saranga, and Gowri.

8.100 When, in the present decade, the Bharatanatyam is getting national and international importance the dancers and singers can make this art more appealing understandable enjoyable and popular by adopting Sanskrit songs of Narayana-tirtha, Jayadeva etc., for their programmes in the place of pure Telugu or Tamil compositions.

Kshetragana.

8.101 Kshetragana who is also called Kshetrayya is considered the father of the musical form Padam. He has perfected this form by his versatile genius, talent and gift in Apurvaragas. He has illustrated almost all the types of Nayakas and Nayakis in these padams. He has no parallel in this musical form and later composers more or less followed his steps. Since born at Muvapuri a village in Krishna District, Andhra Pradesh and being the devotee of Sree Krishna of this village he has accepted the Mudra of 'Muvagopala' in his padas

8.102 Kshetragana is supposed to be incarnation of Jayadeva the world renowned author of Geetatgovinda. It is believed that Jayadeva reincarnated as Narayana Thirtha and again as Kshetrayya spoke on the theme of Sringara Bhakti ie. Nayaka Nayaki theme ie. the love between the supreme Lord and Human being.
8.103 He chose rare ragas and ragas of limited scope for his Padams, Ahiri, Ghanta, Saindhavi, Kapi are such ragas. But this variety of ragas has not marked the noteworthy features of the Padams - such as sweetness, and richness of diction (Madhurya and Arthapushati). "The ragas chosen for the several pieces fit in appropriately with the ragas of songs. The ragabhava floats like cream on each piece. The feeling that the ragas are shining in all their natural and resplendent beauty come to one who hears Kshetrajna’s padas". 27

8.104 Though the Padams are dance forms, their subtle shrutis, delicate gamakas, and nice nuances have made such an impact on the musicians also so that every musician retains a few of these in his repertoire and sing in vocal concerts. It is said that no concert of art music can be said to be complete if one or two padas of Kshetrajna do not figure in it. Scholars say that he sang two thousand padas in the court of Tirumala Naik of Madurai, a thousand in Tanjore court, and eleven hundred before the Padusha of Golconda. 28

8.105 Kshetrajna has also given the brief description of the context of every particular pada - by which type of Nayaki it is sung and to whom it is sung. Like 'Moovagopala' some other Padams have the signature of 'gopala' 'manchi' dinamene de' 'Anukopa' 'Moovapuri Dhamudi'.

8.106 Kshetrayya is very careful in selecting the appropriate ragas for the portrayal of rasas and bhavas. Where the Nayaki expresses her disgust, or ventilates her grief or

28. Ibid.  
29. Ibid.
depict helplessness the ragas selected are most suited for the occasion. The qualities of the padas of Kshetrajna can be summed up as follows in the words of Prof. P. Sambamoorthi. 29

"His padas are brimful of ragabhava and rasabhava. They are saturated with feeling. They have been the admiration of illustrious composers like Tyagaraja, Syama Sastri and others. Musicians as well as scholars derive a perennial delight by singing and listening to his padas."

"Kshetrayya’s padas may be described as strongly painted musical pictures. The delicate contour of their lines, the vivid touches and their striking finish have a captivating effect upon us. While listening to a pada of Kshetrayya we feel as if the Nayaki, Nayaka or Sakhi singing the pada, stands before us in the exact psychological state of mind visualised by Kshetrayya."

King Shahaji of Tanjore - (1685-1712 A.D.)

8.107. In south India there have been many royal composers, royal musicians and royal musicologists. Among such royal patrons of Carnatic Music King Shahaji the musical bard of Tanjore occupies a prominent place. Shahaji was not only a patron of learning and fine arts but also a man of letters and composer and choreographer. He has written twenty dramas in Telugu interspersed with songs and many other music pieces of all varieties in Telugu and Sanskrit. He is also said to have composed about five hundred Telugu Padas and Kirtanas and
approximately a hundred Marathy Padas, Swarajatis Tillanas, in addition to many padas in Hindi. Approximately two hundred of this padas are kept in the Saraswathi Mahal Library Tanjore in the form of Manuscripts. The collection includes fifty Shakti padas, five Bhava Padas, nine Vairagya padas, hundred and three Sringara padas, fourteen hasya padas, twenty four niti padas and three Mangala padas. Most probably Sri Swati Tirunal Maharaja of erstwhile Travancore got inspiration from Shahabji and successfully emulated him in all the spheres of music. A comparative research study of these two great personalities who were patrons and creators of Music will reveal many hitherto unknown facts regarding South Indian Music and Dance.

Tanjore Quartette

8.108 Like the Trinity in the field of Carnatic Music, the Tanjore quartette have left indelible impressions in the sphere of Bharatanātya and its Music. It can be said that they were the custodians of the present day Bharatanātya as it is popularised in India today and it is only because of their service people at least can know about Bharatanātya. The scholarly Ponnayya, Chinnayya, Sivandam, and Vativelu together called the Tanjore quartette - were dance directors (Nattuvanars) Choreographers, music composers and dance teachers. They gave the modern format and style to Bharatanātya and accordingly

31. Ibid.
composed many dance compositions - Jatiswarams, Sabdams, Padavarnas, Thillanas. Since all the four brothers got royal patronage - Ponnayya and Sivanandam at Tanjore, Chinnayya at Mysore and Vadivelu at Travancore - they got very congenial conditions for the promotion and propagation of the art. In the evolutionary history of Bharatanatyam these four form a landmark, and their contribution to the art, collectively and individually, requires special study. Attempts also should be made to conduct a survey throughout South India and in the families of dancers to unearth their compositions and publish them with notation.

**Dharmapuri Subbarayar.**

8.109 Dharmapuri Subbarayar a great exponent of Carnatic Music was an expert and instant composer of Jawalis. Though not much documented material is available about his whereabouts his grandson Sri. D.V. Chandramauliseswara Iyer, has related many reliable and interesting facts about his grand father.

8.110 Subbarayar was a Smartha Brahmin and was the son of Tahasil Venkatarayar. Subbarayar’s wife was Smt. Mahalakshmi Amma the daughter of Sri. Chandramauliseswara Iyer. Sri. Subbarayar got the legacy of music from Sri. Chandramauliseswara Iyer.

8.111 Though Subbarayar is known to have composed Telugu songs only Mahamahopadhyaya Dr. U.V. Swaminatha Pillai has included the name of Subbarayar also in the list of the composers of Tamil songs. There is another evidence also to show that Subbarayar has composed Tamil songs also. Dr. S. Ramanathan
Retd. Principal, Sadguru Sangeetha College, Madura, happened to come across a cover of a book with the printing "Tamil Jawalis of Dharmapuri Subbarayar". But today even his grandson Sri. D. V. Chandramaulieswara Iyer is not aware of any Tamil compositions by his grand father.

8.112 It is said that Sri. Subbarayar used to teach Jawalis to the women of the household of the Naidu Minister for the Maharaja of Vizianagaram. He was also honoured by the Maharaja of Mysore in whose praise a few Jawalis are said to have been composed. He has also composed a few Jawalis addressing the Kumbakonam Balamani, the beautiful queen of stage at that time.

8.113 Some of the Dharmapuri Jawalis are found in the gramophone records possessed by Kancheepuram Dhanakoti Anmal, Bangalore Nagarathnamma, Salem Ammaikkanni Anmal, Coimbatore Thayee Anmal. Sri. T. Sankaran has given the name of a few as follows.

Ayyo Vithudu Marachene - Madaragowla.
Intiro - Bilahari
Voorivarami chesedare - Surati.

One periaswami Iyer of Tadasoor who happened to be the disciple of Subbarayar has left a collection of Subbarayar's compositions.

8.114 About sixty Dharmapuri Jawalis were preserved by the family members of Veena Dhanamal and Dhanamal herself.

32. T. Sankaran, HINDU - (periodical) Dharmapuri Subbarayar.
It is said that he used to be happy to sing to the accompaniment of Dhanammal's Veena. The famous Javalis 'Maruberi' was composed for Lakshmi Ratnamma, the second daughter of Dhanammal. Another Javali in Kamboji was made for Rajalakshmi Ammal the eldest of Dhanam's daughters.

8.115  "The Darmapuri mudrais as a rule tagged to Sri Gopala, Venugopala, Varada, Sri Krishna, Paravasudu, Sriramuga, Venkatesa, Swatantrudu, Powrdippa, Dharuni Vilayudu". The Ragas featured in the Jawalis are Ananda Bhairavi, Bilabhari, Debas, Degada, Dhanyasi, Khamas, Kalyani, Kedaragowla, Kamboji, Kapi, Kanada, Nedaram, Huseni, Mukhari, Havroz, Kuranji, Nayaki, Natakuranji, Pharas, Purvikalyani, Sankarabharanam, Surati, Senjurutti, and Yamankalyani. The talas used are Adi, Chapu, Ekam, Desadi, Madhyadi, Rupakam and Tisralagh. Some of the Javalis contain 'Solkattu' as in Tillana. It is said that the famous Senjurutti Javali piece 'Prama Sakkuditu Jesena' was the swan song of Sri. Subbarayar. A conscientious research on the composition of this prodigy is a desideratum.

Melathur Venkatarama Sastri

8.115  Melathur Venkatarama Sastri is the composer of the very famous later Huseni Swarajathi in Bharatanatyam. Dr.V. Raghavan has praised the Huseni Swarajathi in these words: "Ta ri ta ku ku jam tari ta ka JamJam. Ri Ri ga ma ........ which lover of classic Bharatanatyam has not filled his ears and swayed with the Jatis, Swara and Muthaippu of the famed

33. ibid.
34. Dr.V. Raghavan, Melathur Venkatarama, Hindu. 11.10.1970.
Huseni Swarajathi, unfolding tier upon tier like a Gopura.

Sri Venkatarama Sastri belonged to the family of Telugu musicians who came to Tanjore during the days of Nayaks and Marathas. He is believed to have been the worshipper of Narasimha. Venkatarama Sastri's greatest contribution to music and dance are his dance dramas. (Bhagavatamela Natakas).

He not only enriched the tradition with his compositions but uplifted its musical status. The dance dramas are set in verses and songs. These are sung and interpreted by gestures.

"Before the play begins there is the 'Parappadu' or taking round of the idol of the deity in the temple and 'Todgyamangalam' and 'melaprapti' which have their parallel in kathakali also." 35

Ghanam Krishnayya

8.116 Sri Krishnayya was an exponent in singing 'Ghana' style and he has numerous padas to his credit. He was the son of Ramaswami Iyer and had his training under 'Pachimiriyam Adiappayya'. He was appointed as 'Asthanasvidwan' at Tanjore.

He adopted the MUDRAS of 'Velava' and 'muthukumara' in his padas. Critics consider his padas as equivalent to those of 'Kshetragnar', 'Velarar?' in 'Bhairavi'. Parenkum Parthalum, Thiruvattiyoor Thyagarajan etc., are his very popular compositions.

Sarangapani

8.117 A great composer of PADAS lived in the Kavetinagaram at Chittoor (Andhrapradesh). His padas can be grouped as

35. ibid.
classical, folk and slang. The first depict Sringara, the second, eccentric Sringara and the third mean Sringara. Thalasinee(Jhunsei) Moosa Povudaroo(Punnagavarali) Ichinamamchidee (Barbaree) are some of his famous paddas.

Veena Dhanamal

3.118 Though not a prolific composer of Bharatanatya Music, Smt. Veena Dhanamal will ever be remembered by the lovers of Bharatanatya as a custodian of the precious treasure of Bharatanaty music who having learnt it will transmitted it to the posterity. Had she not been in the field and had she not learnt the dance music compositions. There were no other source from where these gems could be learnt. Especially it is only though this gracious lady we got the famous compositions of Sri Vaidyeeswaran Coil Subbarama Iyer. She was a vairika, a dancer and musician. She was the grand daughter of Smt. Kamakshi Amma, the royal dancer of Tanjore court. Her skill in playing Veena and singing paddas won praises even from great Musicians like Mahavaidyanatha Bhagavathar, Sarabha Sastrikal, Patnam Subrahmonya Iyer and others. Smt. Vrinda and Mukta and Smt. Balasaraswathi are the grand daughters of Smt. Veena Dhanamal.

Veerabhadrayya

3.119 Sri. Veerabhadrayya, better known as Margadarsri Veerabhadrayya flourished in the first half of the 18th century and has composed numerous musical pieces in different musical forms such as Swarajati, Varna, Ragamakika, Tillana and Kirtana. Some of these composition are available in the manuscript form in
Veerabhadrayya’s compositions, intended mainly for dance, have paved the way for the emergence of solo dance concerts later with an equal emphasis on a pure nritha as well as nritya aspects. His Huseni Swarajathi ’Semininne’ is a fine piece of Telugu and is full of the essence of the Ragas. As the piece is mainly a dance item its composition, rhythm, rhyme, solkattus etc. are congenial to dance movements. The music of the Charana is captivating and the ragaabhava is struck by the frequent emphasis on the rishabha, the jivaswara of the raga. The Huseni Swarajati became so popular that many were composed emulating it.

Veerabhadrayya has also composed varnas in Ragas like Kannada, Anandabhairavi, Punnagavarali and Suddhasaveri. Dr.S. Sita of Madras University has enumerated the Ragamalikas of Veerabhadrayya as follows.

"About his ragamalikas; the piece "Na mohananguni yi vira nambu ....... in the six Ragas, Mohana, Todi, Varali, Huseni, Natta and Kannada is a fine piece with Chittaswara and ragamudra for each section. The pancharagamalika in five ragas Saranga, Kalyani, Bhairavi, Saveri and Bilabhari has both Chittaswara and Ragamudra".

Veerabhadrayya is said to be the pioneer of Tillana compositions. His Tillana in Pantuvarali, Adi Tala, begins and concludes with Jatis. He handled mostly the rakti ragas like
Anandabhairavi, Sahana, Bhairavi, Kedaragowla, Saveri, Sourashtra, Atana, Kalyani, Milambari, Mohana, Sankarabharana, Kapi, Rameshi, Pharas, Manji, Madhyamavathi, Manirangu, Bilhari, Asaveri, Gouipantu, etc.

Vaidyesswarancoli Subbarama Iyer.

8.124 The lovers and admirers of Bharatanatyam music can never forget the melodious padam ETHANAI SONNALUM in Saveri and its inimitable composer Vaidyesswarancoli Sri Subbarama Iyer, who seems to have belonged to the latter part of the 19th century. Many of the PADAS of Subbarama Iyer are the gems of Bharatanatyam Music. Nobody can ignore his other famous Padas like 'PADARI VARUGUNI', 'YARUKKAL AUM BAYAMA', 'THATHAI MOZHIYAL', 'I-THAIV IDA INNUM VERE VENOMO SAKSAM', 'ENGIE IRUNDALI'.

8.125 Subbarama Iyer’s padas mostly depict outspoken sringara (erotic love). They bear the signature ‘Subbarama’, ‘Muthukumara’, and other names of ‘Skanda.’

8.126 As a critic has evaluated every pada of his brims with raga bhava and a sustained balance is maintained between the words and music throughout. We find several padas in the same raga, but each one is different in its own way.... We can go to the extent of saying that he has exhausted the possibility of Kamboji Raga in his padas. It is further stated “Subramayyer’s Padas may be said to be the best in Tamil from the musical standpoint. Its music is grand, majestic and

39 Madhavi Rajagopalan. ibid.
learned and they are meant much more for the classes than for the masses. His padas may be compared with those of Kshetragna in this respect.”

Swati Tirunal

8.127 Maharaja Swati Tirunal, the Maharaja of the erstwhile Travancore now: a part of Kerala was a composer of the trinity and incorporating his name also, the trinity should be renamed as the quartette of Carnatic Music. As Dr. S. Venkitesubrahmanya Iyer has very rightly remarked “A comparative study of these composers, with their contemporary Maharaja Swati Tirunal, will show that His Highness had a claim for equal rank with them on account of the vast bulk, wide variety and high quality of his compositions, and that the trinity should really be a quartette.” Besides possessing many features common to the trinity the Maharaja had some certain special and unique features which the trinity did not possess. To mention a few the Maharaja was a multilingual composer in languages like Sanskrit, Malayalam, Tamil, Hindusthani, Telugu, and Kanarese; while the trinity confined themselves to the musical forms Sri. Swati Tirunal embarked on literary, poetic and rhetoric spheres also. A rhetoric treatise like ルHANABHASYANUHRABALAYAVASTHA establishes this fact. His other uniqueness is the composition of the Vamas for dance and Swarajathis, Padas and Tillanas.

40. Dr. S.V.S. Iyer, Swati Tirunal and His Music- a conspectus of COMPOSITIONS, op. cit.
It goes without saying that Sri Swati Tirunal is a great musical and literary artist.

8.128 In this present study which is connected with the music of Bharatanatya and in this context which enunciates the composers of dance music only his dance compositions are enumerated.

8.129 The study of the dance music compositions of Sri Swati Tirunal will reveal his wonderful skill in the composition of music for dance forms. It may be due to the company of the great dance master Vadivelu one of the Tanjore quartette, That Sri Swati Tirunal has composed SWARAJATIS, VARNAS, TILLANAS and PADAS.

The following Varnas are attributed to the Maharaja.¹¹

<table>
<thead>
<tr>
<th>No.</th>
<th>Beginning</th>
<th>Raga</th>
<th>Talu</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Indumukhi</td>
<td>Sankarabharana</td>
<td>Ata.</td>
</tr>
<tr>
<td>2.</td>
<td>Chapelasampad</td>
<td>Bhairavi</td>
<td>&quot;</td>
</tr>
<tr>
<td>3.</td>
<td>Chalamela</td>
<td>Sankarabharana</td>
<td>&quot;</td>
</tr>
<tr>
<td>4.</td>
<td>Jagadisa</td>
<td>Suddasaveri</td>
<td>&quot;</td>
</tr>
<tr>
<td>5.</td>
<td>Deni Samajendra</td>
<td>Todi</td>
<td>Adi</td>
</tr>
<tr>
<td>6.</td>
<td>Paramakula</td>
<td>Saurashtram</td>
<td>Rupakam</td>
</tr>
<tr>
<td>7.</td>
<td>Palaya mam</td>
<td>Rumachandrika</td>
<td>Ata</td>
</tr>
<tr>
<td>8.</td>
<td>Manava</td>
<td>Begada</td>
<td>&quot;</td>
</tr>
<tr>
<td>9.</td>
<td>Vanajaksha</td>
<td>Saveri</td>
<td>Adi</td>
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<td>10.</td>
<td>Sarasijanabba</td>
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</tr>
<tr>
<td>11.</td>
<td></td>
<td>Kamboji</td>
<td>Ata</td>
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¹¹ ibid. p. 105.
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<tr>
<th>No.</th>
<th>Beginning</th>
<th>Raga</th>
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<tr>
<td>12.</td>
<td>Sarasijanabha</td>
<td>Mayamalavagula</td>
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<td>13.</td>
<td>Saridisa Vasa</td>
<td>Todi</td>
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<td>14.</td>
<td>Satura kamini</td>
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<td>Sadaramiha</td>
<td>Madhyamaramati</td>
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<tr>
<td>16.</td>
<td>Sadhu Vihatam</td>
<td>Bhupalam</td>
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</tr>
<tr>
<td>17.</td>
<td>Sa paramavivasa</td>
<td>Ghanta</td>
<td>&quot;</td>
</tr>
<tr>
<td>18.</td>
<td>Sami nimne</td>
<td>Yadukulakamboji</td>
<td>&quot;</td>
</tr>
<tr>
<td>19.</td>
<td>Sarasamrudupada</td>
<td>Kamboji</td>
<td>&quot;</td>
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<td>21.</td>
<td>Sa Vama rusha</td>
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<td>22.</td>
<td>Sa Variha thanuja</td>
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<tr>
<td>23.</td>
<td>Sumassayaka</td>
<td>Kape</td>
<td>Rupakam</td>
</tr>
</tbody>
</table>

8.130 Regarding the musical form of pada Maharaja's contribution is commendable. Though not in quantity in quality they are equal to the Padas of Jayadeva and Kshetragna. We are fortunate only to get 67 padas of the Maharaja in different languages. A few pada compositions of the Maharaja are given hereunder.

<table>
<thead>
<tr>
<th>No.</th>
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<th>Tala</th>
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</thead>
<tbody>
<tr>
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<tr>
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<td>Ayyayyo kintu</td>
<td>Nathanamakrya</td>
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<td>Jhampa</td>
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<td>Triputa</td>
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<td>Saindhavi</td>
<td>Adi</td>
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<td>Chapu</td>
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<td>9.</td>
<td>Namariman nayane</td>
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<td>Adi</td>
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<td>Eka ner mizhi</td>
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<td>Triputa</td>
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<td>Adi</td>
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<td>Kalakanthi</td>
<td>Nilambari</td>
<td>Chapu</td>
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<td>Poon then nemozhi</td>
<td>Anandabhairavi</td>
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<td>31.</td>
<td>Frananayaka mam</td>
<td>Kamboji</td>
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<td>Ata</td>
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<td>Jhampa</td>
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<td>Varali</td>
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<td>Jhampa</td>
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<td>Triputa</td>
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<tr>
<td>48.</td>
<td>Sudaticholka Ni</td>
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<td>Triputa</td>
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<td>51.</td>
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<td>52.</td>
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<td>Somopenana</td>
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<td>58.</td>
<td>Ha Hanta Santapam</td>
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<td>Triputa</td>
</tr>
</tbody>
</table>
No.  | Beginning            | Raga          | Tale     
-----|----------------------|---------------|-----------
59.  | Hemabhasurangan      | Yadukulakamboji | Jhampa   
60.  | Hemopameyangi        | Saveri        | Triputa   

**SHARAJAT IS**

1. Sa Ni Dha Pa Ga Ma Pa | Kalyani | Triputa  
2. Sa Ni Dha Pa Pa Dha Ma | Kamboji | "      
3. Sa Ni Dha Pa Dha Pa Dha Ma | Khamas | Rupaka  
4. Sa Ni Sa Ri Sa | Ragamalika | Triputa  
5. Sa Sa Ni Dha Pa Ma Pa Ga | Athana | Rupaka  
6. Sa Sa Ni Dha Pa Ma Ga | Todi | Adi  
7. Sa Sa Ri Sa Ni Dha Pa | Sankarabharanam | Rupakam  

8.131 These compositions though composed for dance, have the substantial musical, literary and philosophical value also. And that is why like those of KSHETRAJNAR and NARAYANA TIRTHA, the Varnas and Padas of the Maharaja also are rendered in musical concerts for the entertainment and enlightenment of the Rasikas. To quote the words of Dr. S. Venkitasubramonya Iyer "Like the GITAGOVINDA of Jayadeva they have four aspects - literary, devotional, musical and mystical - It may be stated that the Padas of Swati Tirunal combine the excellence of Jayadeva, Narayana Tirtha, and Kshetrajna." 42

Srimathi Rugmini Devi Arundale.

132 The rich contributions Srimathi Rugmini Devi, has made to enrich the culture of India are to be recorded in goldenn

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42 Dr. S.V.S. Iyer op.cit. p.135.
letters in the annals of Indian culture. She has enriched the artistic and cultural life of India than any one of her contemporaries. She was born on February 29, 1904 in Madurai as the daughter of the late Sri A.Nilakanta Sastri, a great Sanskrit scholar and Engineer.

8.133 It is Smt. Rugmini who has saved the Bharatanātya dance form from virtual extinction and elevated it to the higher pedestal from the clutches of Devadasis and conservative dance Masters.

8.134 Smt. Rugmini Devi was exceptionally musical and artistic from childhood itself. Her inherent taste and aptitude for dance was kindled when in the year 1926, she happened to witness the fantastic ballet performance of the famous Russian dancer Pavlova. Again in the year 1932 she happened to witness a Bharatanātya concert also. This helped Smt. Rugmini Devi to discover the dancer in her. She was ushered into a new world of rhythmic beauty and meaning. About this incident she has observed "the discovery of such a beautiful and profound art restricted to a few specialists aroused in me to do all that one individual could to the spread and appreciation of it and to find young people who would dedicate themselves along with me to its revival as a factor in the cultural renaissance of India."

8.135 This ardent desire resulted in the establishment of the 'Kalakshetra' in January 1936, where Smt. Rugmini Devi herself used to teach students in Bharatanātya. Kalakshetra through
many vicissitudes has developed into a very majestic and unique institution where Bharatanātya, its music, Carnatic Music, Choreography etc., are taught at very advanced level. Perhaps there is no other parallel institutions in India or abroad where Bharatanātya is being taught.

8.136 Over the years Smt. Rukmini Devi has composed, choreographed, produced and staged many dance dramas. Her major dance dramas are enumerated below.

**Major dance dramas**

8.137 Kutrala Kuravanji - Kumarasambhavan, Gitagovindam, Andal, Kannappar Kuravanji, Shakuntalam, Shyama Ramayanan, Sitaswayamvaram, Rama vangamanam, Paduka Pattabhishekam, Sabari Moksham, Choodamani Pradanam, Mahapattabhishekam, Matsya and Kurma avatarams, Meenakshivijayam, Ushaparinayam, Rukmangadacharitram and Rukminikalyanam.

8.138 As a token of recognition of her meritorious service to Indian culture and Indian people she was nominated to the Rajya Sabha twice, and was awarded the rare distinction of 'Padmabhushan' by the President of India.

8.139 Smt. Rukmini Devi has crossed 75 years and still continues her mission with the zeal and enthusiasm of a youngster.

8.140 Temples of learning like Kalakshetra should be started at least one in every of the Southern state where intense and scientific instruction in Bharatnātya and its music could be
imparted lest these two art forms should become extinct.

3.141 After elucidating the musical items that are usually presented in a Bharatanatya concert, having a glimpse of the luminaries of Natya Music and having interpreted a music piece, light is to be thrown on the musical pieces that can be selected for presentation in a Bharatanatya concert under each head of the Agenda. As already said earlier, the Tanjore quartette were the pioneers to give the Bharata natya the present format and sequences. So it will be ideal for an artiste to follow that pattern in selecting for presentation the different musical pieces under various heads. Here a typical repertoire of dance music pieces – musical pieces specialised by an internationally acclaimed Bharatanātya artiste is given below.43 A few more pieces specialised by the investigator also is added to the list. By specialising these beautiful masterpieces of music pieces and employing them judiciously the singer will be able to provide the best background music skillfully for Bharatanatya.

**HARATHANATYA ITEMS WITH MUSICAL PIECES THAT CAN BE EMPLOYED FOR EACH ITEM.**

A. **ALLAR IPPU**
   CHATHURASRAM
   T. ISRAM
   KHANDAM
   N. ISRAM
   SANKEERANAM

43. Dr. Narayana Menon, *Balasaraswathy, Repertoire of Balasaraswathy* New Delhi, International Cultural Centre.
B. JATHISWARANS

1. KALYANI
THIRAKKAM (RUPAKAM)

2. VASANTHA

3. HEMAVATHI
TERA TRIPURA

4. PURVIKALYANI
SANKHERNAGATI ADI

5. BHARAVI
MERA CHAPU

6. ATANA
RUPAKAM

7. TOLDI
ADI

8. SAVARI
RUPAKAM

9. RAGAMALIKAI
MERA CHAPU

10. HINDOLA
RUPAKAM

11. KEDARAN
RUPAKAM

C. SARDANAS

1. DARAPAI DORAYAGU NANDAGOPUNI RAGAMALIKAI CHAPU

2. SEKKARA SUG UNAKARA

3. DEVA DEVANUM

4. SARASIJAKAHULOU

5. VENYUDA

6. NANDUKA SARDAM

7. RAVAN SARDAM

8. DASAVATARA SARDAM

9. RAMAYANA SARDAM

10. VENU GANANE *

D. VARNAMS

1. ATHIMOHAM KONDAK
SANKARA BHARANAM ADI

2. DHANI KEJAGUMANARA
TOLDI RUPAKAM

* Investigator's additions to the above repertoire.
<table>
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<th>SAMINI RAMPANAVE</th>
<th>KAMAS</th>
<th>ADI</th>
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<td>TODI</td>
<td>ADI</td>
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<td>DHANYASI</td>
<td>ADI</td>
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42. TELISANEK
43. JADALU JUCHI
44. SINTA SEPU
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47. DAR LIJHU CHUINNADJ
48. NAMANUSUVANTA
49. HEDARHASTUNA
50. MOSAMAYE
51. URAKU PAKKAKU
52. TALAGHU KONTE
53. KABIKI POYINNE
54. YALAOINTA
55. NEYAMUNA
56. INTHAGU KALI KUVE
57. VADA GA GOPALUDDU
58. EVATA TALUNAMMA
59. HEDAR ILONU
60. VADARAKA POPONVE
61. YALANG VANIPAI
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67. KANYA NEEVU
68. RAMA PITHAMULLECHI
69. INARNALLAVE
70. UPAMALI GANE
71. EMATAIADINA
72. NAMENU NERMENU
73. IDI EMI ATHISAYAMU
74. XALA PADAREVU
75. VEDAKI TERA
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77. AYNS BUNTHALUM
78. AIRUGAME
79. ADIKAII KAILAM
80. NEIRENT INRATHILE
81. ITHALIDA INNUM
82. IINENRIKIICKUDU
83. THANKA EKUTTANG
84. MUHATHA KATIRIYA
85. ADARKULLEN
86. MANDAPPAYALE
87. ITHANIATULAMBARAMAI
88. PACHILAM THSPMAL
89. KACHIHRANGAN
90. MADIS AVAR

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| 96. | ENNERAMUM | TODI | ADI |
| 97. | NADAMADI | YADUKULAKAM BOJIV | KHANDACHAPU |
| 98. | NEK POY AZHAITHU* | KAPI | |
| 99. | BTHUKITTHANAI * | SURUTTI | RUPAKA |
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| 103. | NATANAM ADINAR* | VASANTHA | ATA |
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| 105. | ANANDANADAM ADUVAR* | POORVI KALYANI | RUPAKA |
| 106. | NATARAJAN UN THIRU* | VASANTHA | ADI |
| 107. | NAMAMONER FORATHO | &quot; | MISSA CHAPPU |
| 108. | ALARSARA PARITAPAM | SURUTTI | &quot; |
| 109. | ALIVENI | KURINJI | ADI |
| 110. | KANTHA THAVA* | ATANA | &quot; |
| 111. | VALAPU TALA* | &quot; | RUPAKA |
| 112. KANTHANODU* | NSELAMBARI | &quot; | &quot; |
| 113. | KINTHU CHEYVI* | KALYANI | &quot; |
| 114. | KANAKA MAXA MAXIDUM* | HUSEN I | &quot; |</p>
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50. MARIYADATE
51. VIDICHI NE NETULUNDURA YADUKULA KAMBOJI
52. MADHURA NAGARILO

THUILLANAS

1. KANADA
2. KANADA
3. KANADA
4. Todi
5. PARAS
6. PURNACHANDR IKA
7. MANDARI
8. BIHAG
9. DHANASRI

Besides the above dance-music pieces PADA, BHARAJATI and VARNA compositions of Sri Swati Tirunal Maharaja, a conspectus of which is given in the previous pages of this study also can be successfully adopted for music in Bharatanātya.

8.142 As said earlier, in this study the present order of Bharatanātya was given its format, order etc., by the Tanjore quartette, and it was patronised and propagated by the Tanjore Kings. Further the music of Bharatanātya is preserved and transmitted through the descendants of Smt. Kamakshi (1810-1890) the dance musician of the Tanjore court. Fortunately we have got an unbroken genealogy of the Nattuvanars as well as the singers of the Tanjore Court from 1760 A.D.
The Tanjore quartette, the musical prodigy late Veena Dhanamal, the famous Bharatanatyam artiste Smt. Balasaraswathy, Smt. Vrinda and Mukta, the noted singers of Padas and Javalis, the popular Nattuvanar Sri. Ganesan who accompanies Smt. Balasaraswathy belong to these two geneologies given hereunder.

**Geneology of Tanjore Quartette**

**Garamuthu (1760)**

Subbaraya

- Chinnayya
  - Nathappan (1854-1905)
  - Kandappan (1899-1941)
  - Ganesan 1924
    - (Now accompanying Smt. Balasaraswathi)

- Ponnayya
  - Sivanandam
  - Vadivelu
    - Mahadevan
    - Sathapathi
      - Kannuswami
      - Vadivelu
        - Ponniah
          - Kittappa
          - Sivanandam

GENEALOGY OF SMT. VERNA DHANAM SMT. BALASARASWATHI SMT. BRINDA

SMT. MUKTHA*

PAPPAMMAL (Tanjore Court)
Rugmini ('"
Kamakshi
1810-1890. Dancer Musician

Ponnuswami (Violin)  Sundarammaal (Musician)
1830-1888.

Narayanaswami (Violin)  Kutty (Ghatam)  Appakkannu (Violin)
Vina Dhanam (Vocalist)  1867-1938.

Rajalakshmi (Vocalist)  Lakshmi Ratnam (Vocalist)  Jayamal (Vocalist)

Rupavati (Vocalist)

Srinivasan  Balasaraswathi-Varadan  Ranganathan-Viswanathan

Vijayalakshmi  Brinda  Mukta  Kondandaraman  Abhiramasundari Govardanan
(Vocal)  (Vocal)

* Sri. Narayana Menon, BALASARASWATHI, Delhi: International Cultural Centre.
8.143 The personalities of the above geneology are the dependable source of first hand information today about the development and evolution of Bharatanātya and its music. They are requested to write their memoirs about their experiences in Bharatanātya and its music and preserve the musical pieces with notation. The language should not be a barrier and it should not inhibit their free ideas. Sangitha Sabhas with good resources affluent Rasikas and Acamies should come forward and make arrangements for the documentation and preservation of this treasure, by writing down the Sahithya and Taperecording the music. If it is not possible to print all the materials a few copies may be typed or xeroxed and kept for reference in all important libraries such as National Libraries, Libraries of the University Departments of Music and the library of the Music Academy at Madras.

8.144 Regarding the singers of music for Bharatanātya not much materials either written or hearsay are available. Though the singers are mainly responsible for popularising and stabilising the dance compositions their share and importance are underestimated and even ignored. It is well known that many Jواlis, Padams, Tillanas etc., are in vogue today only because of the meritorious service rendered by Smt. Kamakshi Ammal of Tanjore Court and her progeny to which belong the illustrious singers like Veena Dhanamal, Gouri Ammal, Brinda, Mukta, Balasaraswathy etc. It is because of only Veena Dhanamal, Kancheepuram Dhanakodi Ammal,
Bangalore Nagarathamma, Salem Ammakkannu Amal, Coimbatore Tayee Ammal and Yenadi sisters, the Jawalis of Dharmapuri Subrayar and others are preserved and propagated today. The same is the case of Jawalis composed by Pattabhiramiah also. The Yenadi sisters possessed a manuscript containing 30 Jawalis of this great musician which are popular today.

8.145 The present trend also is not to give the desired and due prominence to the singer in Bharatanatyam. Whatever may be the reasons the trend is not a healthy one.

8.146 It is high time that an earnest attempt is made to conduct a systematic survey by contacting the erstwhile and present singers for Bharatanatyam in different parts of Tamil Nadu and Andhra Pradesh and document the songs with notation lest the precious treasure be lost for ever.

8.147 It is also seen that recently in Bharatanatyam concerts many Padams and Jawalis originally composed for music concerts and not for dance performances also have been incorporated and danced successfully. Padams by Sri Purandaradasa, Padams of Sri Jayadeva, Bhajans of Mira, Kritis of Arunagirinadhar, Andal, Gopalakrishna Bharathy, Subrahmanyam Bharathy are a few in the lists. The songs 'Jagadodharana' of Purandara dasa, 'Thaye Yasoda' of Gopalakrishna Bharathy etc., have become actually part and parcel of Bharatanatyam music. The reasons for this transformation are many. In performing arts
transmitted orally and traditionally such adaptations are inevitable. The chances for this adaptation are doubled when the arts happen to be interdependable and coexistent. The professional musician when he provides music for Bharatanatya, is naturally expected to sing some musical pieces for dance also which for so many reasons will get recognition, currency and popularity in course of time and will come to be known and used as a dance music piece. So also a dance musician who happens to give music concerts will naturally sing a dance composition during his recital. For example Smt. M.S. Subbalakshmi and Smt. M.L. Vasanthe Kumari who are noted singers and also noted dance music singers sing items like JAGADODHARANA, KRISHNA NEE BENGANE, etc. in dance concerts and music concerts. The spectator cannot distinguish or differentiate them. It is for the choreographer to scan these materials and sift the chaff and the grain.

8.148 The above description has not even touched the fringe of the topic. All the compositions specially composed for dance music are not available today on the one hand, and on the other many compositions which were composed with the only aim of vocal performance are included in the dance music and tuned accordingly. Now things have reached such a despotic stage that any lyric piece can be tuned to some raga and introduced in the dance concerts. And the tuning also is done by those who have no knowledge of the fundamental principles of dance. The BHAVA, LAYA and ABHINAYA elements are sacrificed and the musical elements and the alluring grace of the dancer...
alone are given weightage and consideration. The lyricist and the tuner sit together and create musical pieces within minutes that are to be danced by some graceful artiste. Such compositions are made for the films and this has come into vogue in Bharatanatyam concerts, also. In the name of novelty newer but silly compositions are being danced. This noveltymongering will prove suicidal for the Bharatanatyam and the days are not far off when the vital and cardinal principles viz. Bhava, Rasa, Abhinaya, Tala, Gathi, Mudra etc., will have to be sacrificed and dance music will turn to be mere mechanical gestural translation of musical words. This iminent catastrophe can be avoided only when musically talented people are trained to take up the task of choreography and direction which we technically call NATTUVANGAM and well trained singers of dance music should surge upon to work in unison, with talented NATTUVANARS. In such well-organised performances it is the duty of the singer to present musical pieces specially written for dance and melodiously and rhythmically tuned so that the dancer may be able to exhibit her best and the combined impact of the joint performances of the dancer and singer may lead the Rasikas to enjoy bliss.

...............