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SUB: REQUEST TO FILL UP THE QUESTIONNAIRE
Sr/Madam,

I am a Research Scholar and this questionnaire forms part of a research study for the award of Ph.D-degree, on the Mutual Relation of Carnatic Music and Bharata Natya being pursued under the joint guidance of Dr. S. Ramanathan, Retd. Principal, Musician & Musicologist, Madras and Dr. S. VenkitaSubrahmanya Iyer Musicologist & Professor and Head of the Department of Sanskrit, University of Kerala.

Since you happen to be one among the few scholars and performing artists who express authentic views about classical dance and its music this questionnaire is being sent to you. As you already know that only scholars like you can give authentic views and that this study will greatly help the development of the disciplines of Bharata Natya and Classical Music, you are earnestly requested to spare a few minutes to fill the questionnaire and return it.

Please note that some questions are fixed response questions and some are free response questions. 3 or 5 possible answers are given to each question. Please put a tick mark in the square or round against the choice of your answer.

To free response questions please answer as requested therein.

If you want to give additional suggestions separate sheets of paper also can be used.

It is not compulsory that you must answer all the questions. But please answer maximum number of questions.

Please also see that the filled up questionnaire is returned to me promptly in the enclosed envelope.

If you would like to have a copy of the findings please indicate this desire at the end of the questionnaire.

Yours faithfully,
S. Bhagya lakshmi

QUESTIONNAIRE
SUB: MUTUAL RELATION OF CARNATIC MUSIC AND BHARATA NATYA

I. THE RESPONDANT
Your name
Age
Sex
Address

Qualification
Specialisation
Profession / Occupation
Experience (in years)

Instruction A few questions in the form of statements and enquiries are given below. The possible answers also are given in a 5/3 point scale. Please put a tick in the round against your appropriate choice.

I assure you that no answer will be viewed as right or wrong and your name will not be identified anywhere in the thesis unless desired by you. A tid the answers also will be kept confidential. Though the questionnaire looks long it will take only a few minutes of your time.

There are a few questions in which your views, opinions and suggestions are sought. Please answer them in detail in the vacant space provided below after each question.

DANCE MUSIC

I. Do you agree to the statement that now a days to provide background Bharatanatyam music, untrained music singers, who do not possess the control clarity, good accent, pause etc., in their voice, are often engaged, with the result that the background music becomes a misfit and the beauty of the programme is lost?

agree O strongly agree O neutral O disagree O strongly disagree O
2. a) Do you feel a shortage of expert playback singers for Bharatanatya at present

Yes O No O

b) If your opinion is 'yes' please suggest some ways to meet this shortage (The vacant space given below may be used)

3. Are you of the opinion that many singers of dance music take to the profession to earn livelihood.

agree O neutral O disagree O

4. Do you agree that only by undergoing intensive coaching one can become a good accompanying musician in Bharata Natyam.

Yes O No O

... Do you subscribe to the impression that the organisers of Bharatanataya treat the back-ground music very light and as such think that any good singer of pleasing voice can provide the back ground music.

Yes O No O

6. The present day organisers of performance namely the Sabhas and Associations arrange local singers who have no understanding with the dancer to sing dance music with the result of the discordance, in music, dance sequences and accompaniments.

agree O strongly agree O neutral O disagree O strongly disagree O

7. a) One of the purposes of the background music is said to be the conveyance of the ideas, emotions etc to the listeners But now a days due to various reasons such as insufficient rehearsals that effect is not achieved. Do you agree to the statement.

agree O strongly agree O neutral O disagree O strongly disagree O

b) If you agree please suggest steps to remove this difficulty (the vacant space provided may be used for the purpose)

8. What should be the ideal number of singers for Bharata Natyam

one O two O three O more than three O

9. If singers more than one are to be employed what should be the manner of their singing.

1. Altogether in a chorus style O

2. One should start and others should repeat O

3. Each should sing each song in turn O

4. The charnas of the same song may be sung alternatively O

10. When the number of singers in Bharatanatya exceeds three and if they sing jointly, usually people having different pitch will have to sing at different shruties causing great strain to the instrumentalists and dancer. The audience also feels some uneasiness. Do you subscribe to the above view.

Yes O No O

11. It is often seen that the singer does not learn lyric by heart and peeps into the written note of the song while singing the song. In such a context do you agree that.

a. The voice dip’s down agree O disagree O

b. the voice loses its depth agree O disagree O

c. the voice changes its timbre& strength agree O disagree O

d. the rapport with the dancer and accompanying artists is suspended agree O disagree O

e. since the voice is deviated from the microphone the volume is disproportionately lessened. agree O disagree O

12. Do you feel that only the Gurukula system (full time stay with (Natuvanar) is the sure method of producing good singers for Bharata Natyam.

agree O strongly agree O neutral O disagree O strongly disagree O

b. If your answer is ‘yes’ will we get in the today’s world of numerous unavoidable preoccupations full
In your view talent in music is hereditary or acquired.
hereditary O acquired O acquired only by heritorily talented O

20. Please suggest a few measures by which the musically talented children can be made proficient in dance music. (please use the space provided below)

21. Please name those Indian and foreign instruments which can be used to provide accompaniments in Bharata Natya. (Please use the vacant space provided below)

22. Are you of the view that the more the accompaniments the better the Natya performance
Yes O No O neutral O

23. Is it true in your opinion that at present the Bharatanatyam and its music have deviated much from the Sastric and traditional methods.
true O not true O

24. a) Do you feel the above deviation inevitable or avoidable
inevitable O avoidable O
b) Please enumerate a few such deviations

25. a) Do you subscribe to the view that according to the changing social trends changes should be introduced in the Dance music also.
Yes O No O neutral O
b. If you support the view please suggest the areas and some measures to implement the scheme. (Please use the space provided below)
26. In your view has the singer of music dance the chance to try improvisation

Yes O No O to a certain extent O

27. a) Do you recommend the adoption of the method of singing in Kathakali in Bharata Natyam also, that is, the chief Bhagavathar (Ponnani) singing first and the assistant (Singidi) repeating it.

Yes O No O

b) Are there any defects or advantages if the Sopana style of singing back ground music is used for Bharato Natya. (Please use the blank space provided below to write your views)

28. a. Do you feel that Bharata Natyam music can be made more appealing by introducing lighter tunes and film songs into it.

agree O strongly agree O neutral O disagree O strongly disagree O

b. If you agree please give your reasons below.

29. Which is the suitable shruti instrument for dance music, ‘Tampura’ or ‘Harmonium’ or both jointly. Tambura O Harmonium O both together O

30. Do you subscribe to the view that there is no uniformity and standardisation in the music provided for Bharatanatya in different parts of the country.

Yes O No O

31. Do you recommend that as the community of Nattuvanars is dwindling it is high time that the singers themselves learn to utter the ‘cholk and’ the trick of playing ‘Jalar’.

agree O strongly agree O neutral O disagree O strongly disagree O

32. a. Do your subscribe to the view that ‘Nattuvanars’ are reluctant to teach the ‘Cholkettu’ to others.

Yes O No O

b. If you answer is ‘yes’ do you consider this habit commendable. Commendable O deplorable O

33. a. Is it correct or wrong to say that many of the dance compositions and their translation into dance don’t suit the taste of present day audience. correct O wrong O

b. If your answer is ‘correct’ please suggest some means to correct this deficiency (the vacant space given below may be used)

34. a. Are you of the opinion that after independence dance in music has made only quantitative improvement and not much qualitative improvement.

Yes O No O

b. If your answer is ‘yes’ please suggest some steps to bring qualitative improvement (the blank space given below may be used)

35. Below are enumerated a few pitfalls and shortcomings of the dance music. Please mark them 1, 2, 3, 4 in the order of your priority. Also strike off whatever item is found not apt

a. the ideas and emotional feelings are not conveyed through the voice —
b. Since the singer does not know the language the singing resembles parrot - repetition —
c. the words are mispronounced and mispaused —
d. The singer is least worried about the reaction of the audience and the dancer —
e. due to the absence of experimentation on the part of the singer the performance remains stereotyped —
f. Audience find it difficult to establish a rapport with the artists. —
36. A few subjects are enumerated below a knowledge of which will add to the performing ability of the singer. Please check up whether you feel the study of the following subjects desirable to the singer of dance music.

a) sound physics — desirable O not desirable
b) voice culture — desirable O not desirable
c) Hygiene, Anatomy, Physiology, larynx and pharynx — desirable O Not desirable
d) sound system — desirable O not desirable
e) listener's psychology — desirable O not desirable

37. In your view will breathing exercises by the singer improve the quality of his her performance.

Yes O neutral O will harm O

38. Do you agree that the commercialisation of Bharata Natya has done good to the Dance as well as to its music.

agree O neutral O disagree O

39. a. Do you subscribe to the view that the pristine purity of Bharata Natya and its music has been polluted at the hands of the commercials and professionals.

Yes O No O

40. b. If your answer is ‘yes’ do you feel it feasible or necessary to bring back the lost purity.

Yes O No O

c. If you feel it feasible please suggest some measures to effect it.

41. a. Have you felt the reluctance on the part of reputed singers and accompanying artists to provide background music for dance performances.

Yes O No O

b. 1. If your answer is yes do ‘you’ find this stand justifiable.

Justifiable O not Justifiable O

2. What can be the reasons for this reluctance (use the blank space provided below)

42. It is felt that if the following steps are taken at the level of Govts, Sabhas, Academies, Universities, Voluntary Organisations etc the quality of the performances of Bharatanatyam music will improve. Do you agree with the idea.

a. To make dance music as an optional subject in the Music Colleges. and Fine Arts Colleges.

agree O disagree O

b. To conduct short duration courses and demonstrations for singers of dance music.

agree O disagree O

c. To select musically talented students of the schools by conducting aptitude tests and to give them training.

agree O disagree O

D. by instituting awards for best singers of dance music.

agree O disagree O

43. Acharya 'Baratha' and 'Abhinavagupta' have stressed upon the point that the pause (break) in singing should be made according to the sense only and not according to the convenience of the singer. But quite contrary to this the singers have developed the bad habit of pausing in the middle of the words more particularly in languages strange to them. What remedies do you suggest to rectify this grave defect (the vacant space provided may be used)

44. a. It is generally agreed that the singer of dance music like other musicians should possess some qualities, a few of which are enumerated here. Please number them 1, 2, 3 in the order of your priority.

Melody —
accent —
modulation —
articulation —
clarity in pronunciation —
 audible clear voice —
having ranges —
pleasing appearance
absence of mannerisms
b. Please add some more qualities which you feel necessary

45. Please enumerate the types of mannerisms which you have observed in dance singers and which in your view hamper the quality of the performance. (please write below)

46. Please state whether the items like ‘Alarippu’, ‘swarajati’, ‘varnam’, ‘padams’, ‘sabdams’, ‘Tillana’ etc, have any relevance with the present day social life except that these have been practised traditionally and help to present the skill of the artist (Please use the blank space provided below)

47. Do you suggest any reform in Bharatanataya music

Yes  O No  O
If your answer is ‘yes’ please describe briefly the desired reform in the space provided below.

48. It is quite natural that a spectator whether Indian or foreigner cannot understand the theme of the song in an unknown language and for the same reason assimilate or appreciate it and the gestures of the dancer. Do you hope that even such people can be entertained by the present day arrangements. If so please give your suggestions (the space provided for the purpose may be used)

49. Please enumerate the pitfalls and shortcomings you have often observed in the background music for Bharatanatya (the blank space provided below may be used)

50. As per the principles the ‘Raga Raginees’ of music have particular time, sequence, order and period for singing. But this rule is not observed either by the choreographer or by the singer. They sing them indiscriminately and weaken the effectiveness of the ‘Raga Raginees’ Please state your views in this regard.

51. Are you in the habit of going to attend Bharata Natya performances

Yes  O No  O
If your answer is ‘yes’ please briefly describe the desired reform in the space provided below.

52. How many Bharatanatyam concerts have you witnessed during the year 1978,
less than 5 O less than 10  O more than 10  O

53. Please number 1, 2, 3, in the order of priority the undermentioned aims of seeing Bharatanataya according to your priority. Also strike off the aim which you do not consider worthwhile

- enjoyment
- good music
- Abhinaya
- grace
- recreation
- learning new things
- overall impact
- other aims in your view
54. a) Now a days Bharata Natya sequences are presented in films also. Do you prefer this presentation to actual lively stage presentation. 
  
  
  Yes O No O 
  
  b. Please give your reasons (use the blank space provided below) 

55. Do you think that the knowledge of the history, evolution, and present day condition of different world dance and music forms will help the singer and dancer to improve their performance by comparison and contrast: 
  
  agree O strongly agree O neutral O disagree O strongly disagree O 

56. Is it necessary to include in the syllabus of music courses subjects like— principles of sound, operation of tape recorders, microphones etc. 
  
  Yes O No O 

57. Do you differ with the view that the meaningful rendering of the music results in the success of dance. 
  
  Yes O No O 

58. Do you think that the dance can be performed entirely independent of music. 
  
  Yes O No O 

59. According to you what purposes are served by the background music in Bharathanatyam. Please enumerate them in the space provided below: 
  
  Create a musical atmosphere — 
  elicit the best out of the artist — 
  keep the continuity of singing — 
  heighten the musicality of the performance — 
  Make the performance more entertaining — 
  encourage the singer by timely calculated goadings. — 

60. a) A Saradathanaya has preferred ladies to gents to provide music in Natya. Do you agree to this view. 
  
  Yes O No O 

61. It is seen that in dance music in the name of novelty Persian, Arabic, and even African tunes are mixed and this unintelligent admixture of heterogenous tunes mar the melodious flow of the music. Have you experienced this defect in any of the performances. 
  
  Yes O No O 

62. Now many Bharathanatyam exponents are converting the Natya into drama sequences. And as a result we hear about dance-drama programmes even by top artists. Some choreographers even go to the extent of inserting dialogue in between songs and these dialogues are translated by gestures. Do you support this trend. 
  
  Yes O No O 

63. Will these dance dramas and music interspersed with dialogue do any good to Bharata Natya. 
  
  Yes O No O 
  
  If your answer is 'yes' please state the benefits that can be reaped from this (The blank space provided may be used) 

64. The role and purposes, the accompanying artists fulfill in a performance, are enumerated below. Please number them 1-2-3 according to your priority. 

- Create a musical atmosphere — 
- elicit the best out of the artist — 
- keep the continuity of singing — 
- heighten the musicality of the performance — 
- Make the performance more entertaining — 
- encourage the singer by timely calculated goadings. —
65. a. Are you of the view that the themes of Bharata Natya especially, Sringara themes have become obsolete and irrelevant to the present day forms and values of life.

Yes 0 No 0

b. If you subscribe to the above view please suggest some appropriate themes suitable for the present day dance music (use the blank space given below)

66. Are you of the opinion that the main reasons for the big number of the spectators of Bharata Natyam is the visual appeal of the charm of the artist and her grace. The greatness of the art hardly plays any part in attracting the spectators now.

Yes 0 No 0

67. You might have observed in a Bharata Natya performance the non-coordination and disharmony between the singer and the dancer. To what reasons this disharmony can be attributed (Please briefly state the reasons below)

68. Have you come across a disharmonic situation during a Bharata Natya performance where out of the singers each singer sings in his own individualistic style with all mannerisms at different 'sruthees' and pitches, the Nathuvanars utters the 'cholkettu' full throatedly in the loudest possible pitch, the accompanying instrumentalists play discordant notes and the dancer expresses the gestures without any relevance to the music.

Yes 0 No 0

How can this pandemoniac situation be avoided.

69. a. Are you of the view that any lyric can be fitted into any raga and any raga can be sung in providing music for Bharatanatya.

Yes 0 No 0

70. Do you feel it awkward and irksome during a graceful sequence of dance when the Nathuvanar interrupts with his trotting Cholkettu the gliding melodious music.

Yes 0 No 0

71. a. Which do your prefer? mikeless music or music amplified though a microphone

Mikeless 0 with Mike 0

b. If you prefer mikeless music what is to be done for the festival functions in open air maidans where thousands of people assemble.

72. Do you prefer the announcement of the niceties, ragabhave etc. of the dance music also along with the announcement of the dance theme.

Yes 0 No 0

73. Do you recommend the pre-recorded background music for Bharata Natyam.

Yes 0 No 0

Please give reasons for your views.

74. It is observed that only a microscopic percentage of the population shows inclination to study classical music and dance and even from this negligible number many drop out in the middle. Further even many who complete the study donot stick to it.

What in your view are the reasons and what remedies do you suggest to arrest this eroding tendency.(Please use the space given below)
75. Are you of the view that appreciation of Natya music and Natya requires some training and orientation into the subject and so, these art forms can exist only by enlightening the listeners.

agree O neutral O disagree O

It is observed that while the attentive and appreciative audience elicits the best out of the artist the inattentive distracted, restless, indifferent and mur-muring audience retards the progress of the performance. Do you agree with this statement,

agree O strongly agree O no opinion O disagree O strongly disagree O

77. Do you agree to the view that many people lack the capacity to enjoy Bharata Natyam and its music because they are not trained to enjoy aesthetic pleasure

Yes O No O

78. Will you view the publication of books, preparation of tapes throwing light on the fundamental aspects of music and dance help in a long way the spectators to develop interest in the above arts,

will help O will not help O

79. a) Do you feel that at present there is ample teaching and educative materials to teach the laymen the niceties of music and dance.

Yes O No O

b) If your answer is 'no' what ways and means do you suggest to fill this deficiency (Please use the vacant space below)

80. Do you subscribe to the notion that inspite of every sort of promotional programmes Bharatanatyam and its music cannot be enjoyed by everybody and they will always remain the art of only a selected few,

Yes O No O

81. Do you think it inevitable for the singer and dancer to know the listener's psychology

Yes O No O

82. In your view has Bharathanatyam has made any progress during this decade vertically or horizontally or on both ways

Vertically O Horizontally O both ways.

83. Whatever popularity is retained by Bharathana­tya and its music is due to the feminity of the main participants. Had all the participants been masculine the popularity will diminish many times. Do you agree to this notion.

agree O strongly agree O neutral O disagree O strongly disagree O

84. In big cities having population in lakhs, only 1000 or 2000 people assemble to witness a Bharatanatyam performance that also by wide publicity about the top lady artists. Can this be treated a barometer about the popularity of the art.

Yes O No O

85. Please suggest some ways and means by which the appealing qualities of BharataNatya and its music can be enhanced (Please use the space provided below)

86. Will the compilation of dance songs and their publication with notation be helpful in the correct rendering of the dance music.

Yes O No O

87. Do you agree with the view that Bharatanatyam and Music being performing arts neither research no written materials will be of any use for the development of the art.

agree O strongly agree O neutral O disagree O strongly disagree O

88. Are you of the view that the research work being carried out at present at various levels is
enough when compared with the greatness and potentiality of Carnatic Music and Bharatanatyam.

Enough O More than enough O No opinion O Not enough O Very negligible O

89. Please suggest some five topics connected with Bharatanay and music on which some research can be conducted.

1. ...
2. ...
3. ...
4. ...
5. ...

90. Do you subscribe to the view that public libraries and University libraries in our states also, like the libraries of developed countries may keep phonorecordings of classical and dance music and tape recorders and lend them to the yearning students of music to be played in the library premises.

Yes O No O thoroughly dissatisfied O

91. In your opinion what steps are to be taken by the Governments, Universities, Academies and voluntary organisations to make dance and music popular and attractive to students.

92. In your view will employed people enroll in part time courses for Dance and music.

Yes O No O

93. Please enumerate the hurdles that mar the progress of Bharatanaty and Carnatic Music.

95. Can the medium of Cinema be used advantageously for the propagation of classical music and BharataNatya

Yes O No O to some extent O

96. The shortcomings and pitfalls in the rendering of dance music are enumerated below. Please mark whether you agree or disagree. Strike off the item which is found irrelevant.

a. faulty accent of the singer
b. incorrect or inaudible pronouncing of words
c. misspelt and wrongly accented words
d. Many singers donot have the dedication
e. Many singers sing for bread alone
f. The artist does not make any spirited and artistic approach
g. Many artists donot identify themselves with the art.
h. Many artists lack the sense of purpose

97. Do you agree that faulty pronunciation of many singers mar the beauty of the music.

98. Are you of the opinion that Bharatanaya and its music cannot have any impact on the urban population who often witness performance of ballet, cabaret, twists, balls, Jazz etc; accompanied by full orchestra and electronic music.

Yes O No O

99. Do you subscribe to the view that the techniques used in Dramas, cinemas, etc: can be advantageously incorporated in Bharatanatya also.

Yes O No O
100. Sastra says that in Natya music only Veena, Veena and Mrudanga are to be used as accompaniments but now the trend is to use wherever possible a number of Eastern and Western instruments. Do you feel it a welcome change.

Yes O No O

101. Do you agree with the view that Bharata Natya being individualistic in the style conception and presentation group music or orchestral accompaniments do not suit it.

agree O strongly agree O natural O disagree O strongly disagree O

102. Do you subscribe to the view that for a singer of Bharata Natyalam music knowledge of the principles of Western music and instruments also is necessary.

Yes O No O

103. You may agree with the fact that the number of good dance musicians and Nattuvanars is dwindling beyond expectations.

agree O disagree O not fully agree O

104. Do you expect that since the number of dance musicians and Nattuvanars are dwindling the dancers will be forced to use pre-recorded music for background music

expect O don’t expect O

105 a. Have you observed that often the violinist and Harmonist eclipse the singer by their advanced and high sounding rendering and the singer’s voice is drowned

Yes O No O

b. If so do you find the following arrangements suitable
i. the violinist should not play while the singer sings

agree O disagree O

ii. the violinist should play only after the singer finishes

agree O disagree O

iii. Instead of playing all intricacies simultaneously with the singer the violinist should simply follow by filing the gap.

agree O disagree O

106. The padas of Bharata Natya are often Sringarik and to assimilate them the dancer, singer, and audience must have attained a level of maturity. But it is often seen especially in school competition that the dancer is underaged and both the Nattuvan and singer are not aware of the meaning. Thus the whole show turns to lifeless artificial and drudgery. What remedy do you suggest (Please use the space provided below)

107. a) Some people say that at present in Natya and Music the Rasaleela theme of Vipralambhanayika Balaleela, Muralidhar etc have become out of date and so current themes are to be used by replacing the old ones. Is there any sense in this saying

Yes O No O

b. If ’yes’ what new themes in your view can be introduced in Bharatanatya. (Please use the space below.)

107 a. Have you felt that the merit of artistic talent is decided by political and business bosses and often 2nd and 3rd rate art is exported to represent Indian art.

Yer O No O

b. If your answer is ‘yes’ will you please suggest few remedial steps. (Use the blank space given below)
109. The theme of Alarippu alias pushpanjali is supposed to be devotional. The music also is tuned like that. The dancer pays homage to the deities of the other worlds, and people of this world. But this devotional sequence is accompanied by the cholkettu by the Nattuvanar in the most aggressive way and in the maximum loud voice.

What is your view about this disharmonic presentation.

111. Some dancers are seen singing the songs in a whispering fashion, while they make some Abhinaya. Do you recommend this simultaneous singing and dancing.

Yes O  No O

112. It is to be assumed that there is no proportion in the number of available dance singers and dancers because the same singer is seen providing music to different dancers in different stages. What is your suggestion to remedy this dearth.

113. Many of our good performing artists don't find it necessary to write and publish useful study materials on their subject. Please suggest how these artists can be induced to contribute to the literature of art.

114. Some artists insist that the thud of the dancing foot steps must be audible to the audiences. Some others do the foot work without producing the thud. Please state your view with reasons.

115. Any other suggestions found apt and useful to the study by you.

Yes O  No O
10. Questionnaire.

10.01 Quite differently from the hitherto done researches on different aspects of Carnatic Music, Bharatanatya and allied visual and performing art forms, for this study the investigator employed the tool of questionnaire as an instrument to collect data about the topic of study. The questionnaire to be true to the definitions such as "the word questionnaire refers to a device for securing answers to questions by using a form which the respondent fills in himself" (1) and "a systematic compilation of questions that are submitted to a sampling of population from which information is desired" (2), was prepared by framing relevant questions pertinent to the different areas of the study. The other equally effective tools of research such as inquiry forms, and interview were not employed because of the physical limitations on the part of the investigator.

10.02 In the construction of the questionnaire, at the outset, many questions were coined, the anticipated answers of which would be helpful to arrive at some concrete conclusions. After framing these questions, the repeated ones were eliminated, duplicate ones were weeded out, and the remaining ones were arranged in a coherent, cogent and categorised sequence to ensure easy and accurate responses from the respondents. The


wording also was made unambiguous, clear, valid and reliable and fit to draw the desired information. All the questions were objective and connected with the dance music in one or other way. All were made brief and sharply focused on the specific purpose. Embarrassing and personal questions were avoided.

10.03 There are altogether 115 questions of both types—closed or fixed response and open end or unrestricted or free type. Beside this opportunity was also given for the respondents to give explanatory information, discussion and suggestion. The purpose of including free type questions was to kindle the inner thoughts, attitudes, interests, preferences and decisions of the respondents.

10.04 The questions being highly technical, required from the respondents, aesthetic qualities, capacity for critical appreciation of the performing arts—especially Bharathanātya accompanied by good music, experience by observing dance performances, adeptness in musicology, and interest and generosity to respond conscientiously and objectively in furnishing the information required.

10.05 Having in mind the above essential qualifications of the representative sample of respondents for this study, focussing on the mutual relation of Bharathanātya and Carnatic Music, the sample selected included the performing Bharathanātya Artistes, Dance Music Accompanists, Instrumental Accompanists,
Professional Musicians, acclaimed Musicologists, Teachers of Musicology in the Music Colleges, Producers of Music and Dance in All India Radio, Lecturers and Head of the Departments of Music in Colleges and University, Journalists, Reviewers of music in popular English, Tamil and Malayalam periodicals, office-bearers of the Sangeetha Sabhas, Rasika members of the Sabhas, Choreographers and Nattuvanars. The request was made to the representative samples in two ways - wherever possible personally (during the music festivals in the month of December in Madras under the auspices of various Sabhas it became possible to meet many artists, who assembled there, and give the copies of the questionnaire) and to remote places through post. The distribution was done during the period between 15-12-’78 and 15-1-’79. Altogether 200 questionnaires were distributed. While a few - say very few - took it seriously and showed the gesture of filling the questionnaire within two days and handed over them directly, some others took some days to return it. A third group sent them after reminders.

As is common with the fate of questionnaires, in this case also, even after vigorous follow up work for the past eight months from the side of the investigator, 90% of the questionnaires are yet to be received. Since the present study is a time-bound programme, the investigator cannot afford to wait for more questionnaires to come and as such is forced to proceed with those questionnaires received till date (August 1979). Thanks to all those generous scholars who took great trouble in answering the questions and expressed their valuable views.
The group of these respondents also comprise Musicologists, Reviewers in periodicals, Critics, Professional Dancers, Musicians, Accompanyists, Teachers of Musicology, Basikas, and Members and Office Bearers of Sabhas. Though the number is small, they constitute a cross section of the fairly representative sample and as such their opinions and suggestions are taken as authentic sources to arrive at conclusions in this study.

10.05 There are 115 questions in the questionnaire and they do cover 16 topics intimately connected with Dance music. The topics and the related questions are enumerated and categorised below.

<table>
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<tr>
<th>Topics</th>
<th>Serial number of questions in the questionnaire</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Insufficient training and lack of interest in the art of dance music</td>
<td>1, 3</td>
</tr>
<tr>
<td>2. Existing dearth and dwindling number of singers and Nattuvanars for Bharatanatyam</td>
<td>2, 3, 31, 32.</td>
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10.07 The first and second category of questions were about the insufficient training nowadays the singers get and the dearth of dance music singers. All the respondents to the questionnaire agreed to the view that there is really a dearth of talented and trained singers for Bharatanatyam and many untrained and unskilled singers are engaged in performances, with the result that the beauty of the programme is lost. Regarding the ways and means to remedy this dearth the opinions
differed. While a few vaguely stated that training should be given to talented singers, others pinpointedly stated that the university, governments and Sathas should take the responsibility of such training. Yet another group suggested that dance music should be made an optional in Music Colleges. A respected scholar suggested that lady dancers past 35 years of age can shift from dancing to singing and by this arrangement the dearth can be remedied to a great extent. He has also opined that too good a music will spoil the dance. So the music need be only average. One respondent suggested that the University may conduct classes and inform the dancers about the availability of talented singers in their roll. (perhaps as the I.I.T. courses are run).

10.08 Regarding the second category i.e. about the dwindling community of Nattuvanars, their reluctance to teach others the SOLLATTUS, JALAR playing and the necessity for dancers themselves to become adepts, almost all the respondents shared the view that, since the community of Nattuvanars is dwindling, it is high time that Natya singers themselves learnt to utter the SOLLATTUS and play JALAR. They also agreed to the view that generally Nattuvanars show a reluctance to teach their technique to others and felt this habit as a deplorable one. One veteran musician-cum-musicologist emphatically put a qualified yes i.e. VERY MUCH YES. Three respondents gave their opinion differently that Nattuvanars
are not at all reluctant to teach others the techniques. The scholar musicologist alone implied this habit of not teaching the technique to others.

10.09 The next category of questions, viz. questions No. 4, 36, 37 pertained to the necessity of intensive coaching for a dance music performer, the desirability for the singer of studying the subjects like Physics of Sound, Voice Culture, Hygiene, Anatomy and Physiology of the larynx and Pharynx, sound system and Listener's psychology and doing breathing exercises daily. Out of the respondents no one disagreed with the suggestions. Everybody endorsed the view that intensive coaching is necessary for the dance music performer. One respondent recommended that even after attaining the professional standard, regular practice should not be abandoned. Regarding the desirability of having the knowledge of additional subjects related to music, the respondents have opined that the dance music singer should study the principles of subjects like Sound, Physics, Voice Culture, Pharyngeal and Laryngeal Anatomy, Physiology and Hygiene, Sound system and Listener's Psychology. Only one respondent marked 'not desirable' against sound physics. There is no difference of opinion about the musician taking breathing exercises.

10.10 Questions numbering 5 and 6 were included in the questionnaire to ascertain the view of the scholars about the role the Sathas are playing in perfecting the dance music.
Once the investigator happened to witness a dance performance where the dancer was a Madras artiste and the 3 playback singers arranged by the organisers were strangers to the dancer. They mutually were not able to establish some rapport and understanding which resulted in conspicuous disharmony in repetitions especially in minute, intricate and sophisticated items. This sort of stop-gap arrangements might be taking place in many performances. To draw the attention of interested people to this chaos this question was included in the questionnaire.

10.11 Answering to these questions all agreed to the point that the organisers of Bharatanatyam programmes do not attach much importance to the Dance Music. Regarding the arrangement of strange dance music singers on the side of the Sabhas resulting in the discordance in music, dance sequence and accompaniments only 50% shared the view. 33% differed stating their disagreement. 15% have stated that the usual practice is that the Sabhas are not arranging singers for the dance, the troupe itself arranges the singer. An experienced Musicologist has stated "the language fanaticism spoils classical music items like Padam, Varnam etc." One professional musician of high order has stated "Certain dance troupe employs even singers without good voice and music background". All the above answers go to show that the singer and the dancer should put joint practice or rehearsal lest the performance turn to be disharmonious and discordant.
10.12 The study like this about the mutual relation between Bharatanatyam and music will be incomplete if it does not reflect the views and suggestions about the ideal number of accompanying musicians to be employed in a Bharatanatyam recital and the way they should sing whether individually or alternatively or in a chorus style. To get the view of experts in this matter questions marked as No 8, 9, 10 were included in the questionnaire. It was enquired what should be the ideal number of Dance Music Singers and whether they should sing by turn or alternatively or jointly in a chorus fashion. It was also enquired whether singers having different pitches singing in different Shruthis will not cause strain to the singers and dancers and uneasiness to the audience.

10.13 Regarding the ideal number of the singers for dance, except two, all the respondents suggested two. While one of the former recommended only one singer the second suggested 3 singers. About the way of singing, opinion differed considerably. 65% of the respondents opined that only one singer should sing at a time. The rest, except three, supported the chorus singing. The 3 particular scholars have opined that the singers can adopt a chorus style but the CHARANAS should be sung separately only.

10.14 About the strain on the accompanying artists and audience caused by the disharmony of singers everybody, except two, favoured the view. Among the two who differed one stated
"No. They can sing in the same 'Sruthi' the bass voice dominating the lower octave and shrill voice in the higher octave". Another suggested "Singers having more or less the same 'Sruthi' only may be engaged". The above opinions suggest that the ideal number of singers is two and they should intelligently sing as the time warrants - individually, by turn, alternatively or in chorus. To avoid strain for the accompanying artists and uneasiness for the audience, singers of more or less the same Sruthi may be engaged.

10.15 To analyse the purposes served by the accompanying artists one question was included under serial No.64 and the respondents were requested to mark their order of priority in the list of established purposes assigned to the background music singers in Bharatanatyam. The purposes enumerated were in the descending order i.e., 1) to create a musical atmosphere; 2) to elicit the best out of the artist; 3) to keep the continuity of singing; 4) to heighten the musicality of performance; 5) to make the performance more entertaining; 6) to encourage the singer by timely calculated goadings. Among the respondents almost all have put the numbers according to their priority, two have not marked one marked all the numbers, and one has marked only one. One free lance writer has stated that item two in the list viz., to elicit the best out of the artist alone is important and others are not important at all.
the scholar has stated "yes, if really competent artists are found. No sensitive artist loves to be in a dance recital."

10.16 Among the priorities marked by the respondents no two markings do tally together. While one marks the musical atmosphere as first some others do not care to give it any importance. Some consider it only as fifth in the order of priority. One has gone to the extent of rating first the calculated goadings.

10.17 The following is the numerical representation of the references given by each respondent. Though not all, the major number of respondents have given top priority to the item "to create a musical atmosphere". The following list of preferences will reveal that how difficult it is to mark the results on a priority basis (0 indicates no marking against the item).

| 435621 | 243156 | 021300 |
| 412356 | 312456 | 561342 |
| 010000 | 154326 | 312456 |
| 123455 | 103240 | 000000 |
| 143546 | 042013 |       |
| 123546 | 010000 |       |
| 123430 | 100006 |       |

10.18 So in the light of these opinions it is to be deduced that the background music in Bharatanatya creates a
musical atmosphere and its main aim is to elicit the best out of the artiste and heighten the musicality of the performance and make the performance more entertaining.

10.19 Since this study centres around the Bharatanatya music, naturally the singer of that music also figures in many places. Consequently the qualifications and other accomplishments he or she should possess also are to be appraised. So to ascertain the view of the scholars about an ideal play back singer and qualities he or she should possess; some pertinent and direct questions were included in the questionnaire. Questions numbering 11, 14, 15, 18, 36, 44, 55, 96, 97, 102 seek the opinion of the scholars about the qualifications and accomplishments the singer of dance music should possess.

10.20 The first question (11) dealt with the bad effects of the habit of singers looking into the diary or paper bits while singing. 80% of the respondents subscribed to the view that if the dance music singer, without learning by heart the text of the song, renders the music with the help of a diary or paper bits the voice dips down and loses its depth, its timbre changes, the rapport of the dancer and musician is suspended and the volume is disproportionately lessened. Nobody has refuted the statements while 20% has chosen not to attempt to answer the questions. One respondent has stated "there is chaos in the programme". This is a clear indication
that while rendering dance music, looking into the diaries and paper bits is detrimental to the art.

10.21 In the matter of the desirability of having joint rehearsals for the dancer and singer and having a permanent singer for the dancer all the respondents endorsed the view of the investigator that there should be enough number of joint rehearsals for the singer and dancer and as far as possible the singer should be a permanent one.

10.22 About the necessity of the adaptation of the singer there was consensus of opinion among the respondents. One has remarked "singer should adapt to the dance".

10.23 Question No.44 was very comprehensive and touched a vast area viz. the qualification the dance music singer should possess. The scholars were requested to rate the following qualities expected in a dance music singer.

1. Melody. 2. accent. 3. modulation. 4. articulation.
5. clarity in pronunciation 6. Audible clear voice
7. having ranges. 25% of the respondents did not attempt to rate but remarked 'all are equal'. One learned respondent while rating the items emphasized that SHRUTI should be rated as No.1 (this was not in the list of qualities enumerated in the questionnaire)
The rating which is heterogeneous is given here for reference.

\[
\begin{array}{llll}
3547126 & 1455239 & 3564217 & \text{all are equal} \\
5674132 & 1004230 & 5430126 & 3549216 \\
6432157 & 5234167 & 5647230 & \text{all are equal} \\
1234567 & \text{all are equal} & (\text{Shruti is No. I}) & \text{all are equal} \\
1465237 & 6523417 & \text{all are equal} & (\text{the more the better}) \\
\end{array}
\]

10.24 From the order of ratings given above it is not possible to rank prorata, but it can be safely concluded that melody, good accent, modulation, articulation, clarity in pronunciation and audible voice having ranges are the essential qualities of a dance music singer. It is also correctly stressed by one respondent "all are equal, the more the better".

10.25 In the matter of the dance music singer's having good knowledge of different world dance music forms, 64% endorsed its desirability, while 10% opted to be neutral and the rest did not answer the question. One also remarked "any knowledge is welcome, but it should not pollute the art" and another pointed out "it depends on each artist". So it can be concluded that the knowledge of different forms of world dance music is desirable and it will surely add to the qualities of the performance,
10.26 Like the enumeration of the essential qualities of the singer an attempt is made here in the study to draw the attention of the performers to the usually occurring pitfalls and shortcomings in the background music provided for Bharatanatyam. The following are the pitfalls and shortcomings encountered during the dance music performance.

1. faulty accent of the singer. 2. incorrect and inaudible pronunciation of words of the song. 3. misspelt and wrongly accented words. 4. loss of dedication. 5. bread-earning aim. 6. the lack of spirited and artistic approach. 7. lack of identification with the art. 8. lack of the sense of purpose. 9. faulty pronunciation. Questions 96 and 97 covered these aspects.

10.27 90% of the respondents answered the questions and all agreed that such pitfalls and shortcomings do occur during the performance of dance music. Three respondents did not accept the e. b. g. h items i.e. bread earning aim, lack of spirited approach, lack of identification with the art and absence of sense of purpose as pitfalls or shortcomings.

10.28 From the above responses one can conclude without difficulty that during the performance of dance music the singer should be careful to avoid the pitfalls and shortcomings like the ones enumerated above. No respondent regretted preferred the knowledge of Western Music for the dance music singer.
10.39 The next category of questions related to the Gurukula system for the dance music singers. Since the topic of 'Gurukulavasa' is a subject of controversy, it was enquired whether the Gurukula system is the sure way of producing good singers for Bharatanatyam and whether it is possible to bring Gurukula atmosphere into the present day institutions of dance and music. While answering the questions, 20% disagreed with the view that Gurukula system (full time stay with Guru) is the sure way of producing good singers, 80% agreed with the usefulness of this system. Regarding the question whether the 'Gurukula atmosphere' can be brought into the present day institutions, all opined positively except one who sarcastically remarked it is "Sishyakulavasam" now-a-days. Along with the answer, some additional remarks also have been made by the respondents such as 1. Gurus of repute can start residential music and dance schools. 2. If the teacher and taught devote sufficient concentration something near to old 'gurukula' can be achieved. 3. There are no 'NATUWARAS' these days, there are only conductors. 4. The teachers and students can be asked to stay in the same campus as in 'KALASHETRA', Adyar, Madras. 5. Gurukula system need not be a full-time affair. Part-time instruction also can be given. 6. Attach one student to each master who has mastered the subject. 7. Full time 'Gurukulavasam' is not possible now-a-days. 8. It depends
upon the sincerity and seriousness of the learner. 9. After
taking the degree or diploma after 4 years the Post Graduate
Study or Gurukulavasa can be under a great Natyacharya.

10.30 In the light of the above, the conclusion about
the Gurukulavasa for learning dance music can be summed up
as follows. Since the full time Gurukulavasa is not
practicable now-a-days, the days of crowded preoccupations
for the teacher as well as the taught, it is advisable to
try to bring the gurukula atmosphere in the present
institutions of study and for that the teacher and the taught
should make joint and concerted effort. Government also
should come forward to establish ideal institutions like
Kalakshestra where advanced Post Graduate Studies can be
pursued at Post-Graduate level.

10.31 There were some questions pertaining to the
relation of music and dance. It was asked whether the
respondents attribute equal importance to music also on a par
with Bharatanatya, whether the singer has any chance of
improvisation during the time of singing for dance performance,
whether SOPANA style of singing could be employed and whether
lighter tunes and film songs could be incorporated in
Bharatanatya.

10.32 The respondents did not differ much in their views
about the above items. All except two attribute equal importance
to dance music on a par with dance and one scholar gave lesser
importance while the other noted "equal if not more". Regarding the propriety of improvisation by the singer during the NATYA concert all except 3 opined that, to a certain extent, improvisation can be tried while the 3 did not attempt the question. About the suitability and adaptability of SOPANA style of singing for Bharatanatya 15% did support the proposition. One was frank to state "I have no judgment". All the rest, that is 80%, did not subscribe to the suitability of the SOPANA Style.

10.3 From the analysis of the views, it can be concluded that background music is equally important in a Bharatanatya concert and, if the singer is adept enough, he or she can try improvisation also. Even as an experiment SOPANA style cannot be adopted for Bharatanatya Music, as it will mar the quality of Bharatanatya. All the respondents unequivocally resist the introduction of film music in Bharatanatya. They also do not subscribe to the view that the dance music singer should know Western Music.

10.3 In dance music, musical instruments used as accompaniments are part and parcel of the performance. The success and failure respectively depend upon the judicious and cacophonous use of these instruments. As time passes on and Western exerts maximum influence on the producers and audience, all the sophisticated Western instruments are being introduced without any sense of proportion. As some concrete suggestions have to be made in this study, a few
questions regarding the accompanying instruments also were included. Further the veteran Mridangist Sri. Palaghat Mani Iyer has launched a crusade against the use of microphone in music concerts. So regarding this aspect also expert views were to be obtained. So the question regarding mikeless programmes also was included. The respondents have furnished very pungent, relevant and informative answers.

10.35 Regarding the instruments that can be used in a Bharatanatyam performance to accompany music, all the respondents recommend the use of the prevalent Indian instruments like Veena, Venu and Mridangan. Many have added other popular instruments to this list. In final tabulation of the lists given by the respondents which include the instruments viz. Veena, Violin, Viola, Clarinet, Mridangam, Dolak, Sudhamaddalam, Ghata, Moharsangh, Kanjira, Mukhaveena, Flute, Tatti, Cello, Yagh, Brahmathalam, Nathala, Tabla, Kashtatarana, Guitar, Gottuvadyam, it is to be concluded that any of the above instruments can fit into a dance programme. But a contradiction was observed in answering the next question, "Are you of the opinion that the more the accompaniments the better the Natya performance". No one has answered the question in the affirmative. A few worthy notings also are made by the respondents. "Any change in the present set up will spoil the serenity, for club dance they are good".
"Combined voice of the instruments should not drown the music". "Veena, venu, Mridangom only are mentioned in the sastras because other instruments were not available then".
"If the Western instruments do not jar our ears and if they will blend well with the Indian Instruments". "Existing Indian instruments will suffice, no need for foreign instruments".

10.35 From the above remarks and suggestions it is to be concluded that the general tendency is to add more instruments to the concerts and this tendency can't be helped.

10.37 All the answers show that the respondents do not subscribe to the suggestion that the more the accompaniments the better the Natya performance.

10.38 In the opinion of many Tambura is the ideal Sruthi instrument for dance music whereas a few, say 35%, have opined that both Tambura and Harmonium will be ideal. So the conclusion in this respect will be that for dance music Tambura will be the ideal instrument and of course the Tambura and Harmonium will produce more effect.

10.39 Regarding the much 'talked about' mikeless performances no respondent seemed to be in favour. Except one, all prefer concerts with mike only. One has suggested that that depends upon the size of the hall. Another suggested that the volume of the mike may be low enough to make the tone audible. From these opinions the investigator
draws the conclusion that good mike used judiciously will certainly make the programme more attractive.

10.40 About introducing Western instruments the opinions are sharply divided while 20% of the respondents do not welcome the change by inducting new instruments for dance music, the rest, 80%, resist the introduction of new instruments. As such it is suggested that for the time being, no new instruments need be introduced to accompany Bharatanatyam music.

10.41 At present, many deviations have taken place in both Bharatanatyam and its music. While some welcome this deviation as a change and experiment, others are not happy about it. In the name of experiment and change, unrestricted encroachments are made by business-motivated persons. And this has given a death blow to the traditional unity of the method of dance singing. Further all sorts of tunes, Arabic, Persian, Japanese, Chinese and Apachic tunes are invariably introduced by Bharatanatyam also as in cabaret. Dance drama and dialogue also are new experiments. Some artists have started using for many reasons prerecorded music. And a few artists have made it a point to whisper along with the singer while dancing.

10.42 In the above matters there is naturally difference of opinion for very many reasons. The investigator has to present authentic views in the above matters as they are intimately connected with dance music and its performance.
So suitable questions were included in the questionnaire. The answers obtained from the respondents were scholarly and enlightening. Many have substantiated their views in detail also. The sumnum bonum of the views is surely an addition to the fund of existing knowledge about the various aspects of Natya Music.

10.43 In question No. 23,24 it was enquired whether the Bharatanatya and its music have deviated from the satiric and traditional methods, and if so whether the deviation is inevitable or avoidable. 67% of the respondents expressed the view that it is deviating. 20% stated that it is not at all deviating. One scholar said 'not much, but it is deviating'.

10.44 In question No.25 it was asked whether according to the changing social patterns and trends changes should be effected in Bharatanatya and its contents and if the answer is in the affirmative what should be the areas and measures. 28% of the respondents hold the view that no change should take place. The rest stated that changes should take place and they have given the guidelines also for the change. A few excerpts are given below.

"Changes should be introduced to improve the taste of the common man".

"Changes should be beneficial to the audience to enrich themselves with the modern trends that are useful to society".

"By composing songs that can come up to the traditional standard".
"Reduce the size of the orchestra to cut down the cost. The Nattuvanar also can sing and provide some rest to the main singer. New songs and compositions can be used to provide variety along with some old traditional items."

"Cut down the duration of Varnam. Increase emphasis on Arthiya. No programme should exceed 2 hours."

"Revive classical Padavarnams of "Kshetragnarr". Instruments can be used to accentuate the mood of Nayika. They can also be played separately instead of in a chorus to give a better and clear effect. The dancer can just use the percussion instruments alone to accompany her at times without the vocal accompaniment. At times the dancer herself should sing the padam for Athinaya and train herself not to lose her breath control."

10.45 One respondent who opposes the change also has substantiated his views thus. "If such changes are effected it may result in packed halls, and better earnings. But this will result in real Bharatanatyam becoming out of date. Even now there are many people who are interested in Bharatanatyam. So small theatres should be used and pure Bharatanatyam concerts arranged so that those who are interested in the same will attend. In course of time this will pick up."

10.46 In the light of the above observations it is to be concluded that Bharatanatyam with its music being the product of an evolving and ever-changing society, and inspite of theastric restrictions and traditional impositions, it is sure to deviate from the traditional norms and to evolve and assimilate new trends and changes; but it is for the producers and artists to resist conscientiously the onslaught and encroachment and to keep the identity and serenity of the art.
The more the producers and artists succumb to temptation, the more the art form gets polluted.

10.47 Question 25 was about the lack of uniformity and standardisation in the Bharatanatyam music in different parts of the country. 32% have given contrary opinion and the rest have endorsed the view that the Dance music varies from place to place. Those who witnessed the same dance performance and heard the same dance music as performed by different artistes belonging to different places can without any difficulty appreciate this fact. But no one can help it as it is a natural phenomenon.

10.48 Questions 61, 62, 63 related to the inclusion of foreign tunes, dance drama and dialogue in Bharatanatyam concerts. The questions were included to gather the learned views on a very controversial new trend emerging in the dance music sphere. The answers provided by the scholar-respondents did prove very useful in presenting the different angles of the subject.

10.49 Regarding the induction of foreign tunes, dialogues and dance drama in Bharatanatyam Music 70% expressed that they have not witnessed such programmes. One respondent jokingly added 'Fortunately'. But almost all subscribed to the view that the introduction of these tunes and dialogue will not do any good to either Satya or Music. But one respondent emphatically supports. There is nothing wrong in producing dance dramas so
long as the ideas are expressed by symbols. Limited use of words is permissible. Another respondent has stated that the dialogue will be useful to certain characters like Asuras. So it is to be concluded that Dance dramas will find a permanent place in Bharatanatyam recitals and the singer will have to speak dialogues also to be danced by the dancer. This has got added momentum by the propagation of well-presented dance dramas sponsored by the Kalakshetra at Madras.

10.50 Question 73 dealt with the present day practice of using prerecorded music for Bharatanatyam. 85% of the respondents do not favour this practice for various reasons which are logical and meaningful. A few opinions are quoted below.

"The recorded background music is no substitute for live music because the quality of the recording leaves a great deal to be desired and does not bring out the nuances and intricacies of the music."

"Will result in lack of synchronization."

"Speed variations and mechanical defects will mar the quality of the performance. Bharatanatyam with prerecorded background music will not be as lively as that background music given simultaneously."

"It restricts the freedom of the dancer to use imagination."

"If the dancer makes a mistake the tape recorder cannot adjust itself and the audience becomes aware of the error. In live performances such errors can be covered up."

"It takes away the spontaneity and the quality of the performance."

"It kills MANODHARMA. Instant modifications are ruled out, compels too many repetitions."
A few respondents who favour the use of Tape Recorder have given forceful arguments as follows:

"When dancers go abroad or give short informal performances, pre-recording is of great help. But locally when one gives full length programmes in Sabhas, or when the dancer is paid well she can afford to have a full orchestra which also gives a three-dimensional effect. For daily practice the dancer should have recorded music."

In the light of the above, it is to be concluded that in the present world where experts are becoming fewer and expertise dearer and rarer and where mechanisation and automation are speedily replacing the human element, it is quite natural and inevitable that the Bharatanatyam artiste also is compelled, at times, to resort to pre-recorded music, of course facing all its inherent shortcomings and pit-falls. Is it not better to have at least pre-recorded music than not to have music at all. As the learned respondents have opined the Tape recorder can only supplement but cannot supplant the live voice.

The questions 110 and 111 were to enquire whether people like the singing or whispering of the artiste during performance and the recent trend of doing ABHIMAYA in NANDALAGANA also. Almost all the respondents endorsed this trend as a welcome feature. Regarding the ABHIMAYA of NANDALAGANA after TILLANA one experienced respondent remarked, "There is no hard and fast rule that the performance should end with TILLANA alone". Regarding whispering the song by the
dancer herself the same respondent made a very striking remark. "They must do it for the sake of involvement in the idea of the song."

10.53 Consolidating the above, the natural conclusion will be that it adds to the naturalness, liveliness of the performance and helps to establish a tie and rapport between the dancer and the audience if the dancer also sings the song in a whispering manner with visible lip movements. The impact is psychological.

10.54 Questions No. 38, 39, 48, 49, 54, 57, 67, 68, 70, 74, 82, 83, 84, 85, 86, 103 were included in the questionnaire to know the views about the present appalling condition of Bharatanatyam music, and the causes for the conditions and possible remedies to rectify the defects.

10.55 In question 36, 39, it was enquired whether the commercialisation of Bharatanatyam has done any good to dance music and whether its pristine purity has been lost and whether it can be brought back. In this respect 75% of the respondents opted to remain neutral. One respondent has put another question "how can commercialisation do any good to any art". However, 20% has said that commercialisation has done good to Bharatanatyam and its music. They are also of the opinion that this commercialisation has damaging effects on the pristine purity of the Bharatanatyam and its music. However, they are hopeful to bring back this lost
purity. They have suggested the reintroduction of Gurukula system, extension training to background music singers, reputed Gurus starting teaching centres, discouraging the bad artistes, good training under expert masters, systematic study under trained traditional Nattuvanars, and the manning of institutions by devoted persons having dedication.

10.56 In the light of the above observations it is to be concluded that the present day Bharatanatyam music is polluted and requires purification and perfection. The urgent need of the hour is to work on these lines and to bring back the lost glory of Bharatanatyam and its dance.

10.57 Question 48 was connected with the usefulness of knowing the meaning of the dance songs. And remedial suggestions also were sought. The respondents have suggested many remedies and the main is the distribution of Pamphlet or a brief description before the play. A few opinions are given hereunder.

"The system of pre-dance explanation of the theme of the dance, with appropriate gestures by the dancers is very appealing and is sure to appeal to all people in the audience including foreigners."

"Giving a detailed description of the item in advance and indicating the particular part to be closely observed help real appreciation."

"The theme should be made known by pamphlets."

"People can be entertained only if they know the language."
"No spectator whether Indian or foreign can be entertained by the present arrangements if the language employed is not known to him."

"Let us not worry about the foreigners, our dance is meant for us. Do the foreigners care to make us understand the meaning of all the movements in a Ballet programme?"

"This has been remedied by the dancer herself explaining the meaning of the song with the help of Mudras. She can also explain the basic similarities and differences in various dance forms and give a short lecture demonstration and reduce the number of items in one evening."

"Explain the content of the song briefly with appropriate gesture. Generally language is not a barrier if the dancer is skilled in portraying the emotions."

"A short introduction about the theme is sufficient in most cases."

"An introduction in English before each item, the theme, the sequences, etc., can be given to help audience to know what is being performed."

"A brief summary of the item and a translation of the piece for the particular item be given to the audience before the commencement of the item."

"The text of the song with meaning be made available to the spectators. To expect to get the word as the song is being rendered will result in unmusical theatrical wordy stuff."

10.58 As the above opinions unequivocally suggest that it will be of very great help to the audience to get the gist of the theme of the song of a different language, if a brief summary or printed synopsis is provided before the commencement of the programme.

10.59 In question 49 it was requested to the respondents to enumerate the pitfalls and shortcomings they have observed
in Bharatanatyam Music. Out of the respondents 75% did not touch the question. The rest made very sensible appraisals. They are quoted herein their own words.

"Non-synchronisation with Sruthi; absence of clarity in pronunciation; Mispronunciation; Bad throat, Loud orchestra."

"The dancer has often to change her Natuvanar and singer due to the busy schedule of these people. Lack of proper rehearsals spoil the show. The Natuvanar or the singer try to dominate the programme. Mridangam if under-rehearsed can spoil everything. Like the dancer the orchestra should also be well-rehearsed as they do in Western Ballet."

"Lack of co-ordination among the orchestral constituents; not enough rehearsals; occasionally one member of the orchestra tries to dominate the rest thereby ruining the set up."

"Lack of rehearsals and co-ordination between the dancers and musicians. Instrumentalists are not properly utilised to create mood. Correct speed is not maintained."

"Bad voice, incorrect pronunciation, loud instruments etc."  

"Bad voice."

10.60 The respondents were also of the view like the investigator that many pitfalls and shortcomings are sure to occur in the music provided for Bharatanatyam and the singer should be very careful to ward off these shortcomings. The only way in this regard is strenuous hard work and joint rehearsals. There is no short cut.

10.61 question 94 was included in the questionnaire with the aim of appraising the relation between the film music and Bharatanatyam music. There is no uniformity in the answers
received. Different respondents have attacked the problem from
different angles. The views are quoted below.

"In film, dances are very often pushed at odd times, quite unconnected with normal life."

"Natya sequence in films is not a substitute for the live programme. It is not possible to appreciate the nuances and intricacies of ABHIMAYA by seeing it in the films."

"They cannot do justice to the art in the limited time allotted for the item."

"Presented in the items will not be true to the face. The mechanical presentation is likely to show various mechanical defects also."

"It will help the masses to have a glimpse of the great art. But the dance sequences should be pure and classical."

"Because it is not pure classical. There is adulation. They change the original to suit their taste."

"Bharatanatyam on the stage is done for two hours and from beginning to end it slowly expands and becomes more and more complicated. It is a visual art and this beauty cannot be captured on the screen where the time given may be just 5 minutes or 10 minutes."

"It reduces the rapport between the audience and the performer."

"Not properly filmed; garish costumes; Bad music, short duration."

"Nothing can take the place of the original stage presentation."

"It will help to popularise Bharatanatyam."

"Film dances are to please the masses and thereby the standard of pure Bharatanatyam is lowered."

"There is no originality. It is artificial, adopted according to convenience."

"Both have a place."
10.62 From the selected opinions enumerated above it is clear that a film can be helpful and be employed in two ways, one to take the Bharatanatyam and its music to all parts of the world and educate people, the other to popularise the art. It is another thing that it may not do full justice to the art or the originality of the art will be lost.

10.63 Questions numbered as 57, 58, 59, 60 and 67 are connected with the process of providing music for Bharatanatyam. In question 57 it was enquired whether the meaningful rendering of the dance music results in the success of the dance. The respondents did not differ with the view.

10.64 The next question was whether a dance performance can be done entirely independent of music. The consensus of the respondents was 'NO'. One respondent added "can there be a dinner made up of rice alone without Curry, Sambar, Rasam etc?"

10.65 In question No. 59 it was requested that the scholars may enumerate the main purposes served by the background music in Bharatanātyam. Since there was no uniformity in the opinions expressed, a general list cannot be prepared from them. So the different opinions are quoted here verbatim:

"Background Music is the axis on which the world of Bharatanatya rotates."
"Melody rhythm helps us to understand fully the theme of the dance, helps the dancer to show off his best and in general helps in the better appreciation and enjoyment of the dance sequence."

"It elaborates the theme of dance and helps the dancer in performance and spectator in making a critical study."

"Background music is inevitable for Bharatanatya as it conveys ideas and supports Nruthyan."  

"Music and Dance are not different entities. Dance is visual music and Music is audible dance."

"It helps the ARTHINAYA of NAVARASAS. Audience also can understand the ARTHINAYA of the dancer. VIVADI Ragas like Kanakangi, Vishnupriya are to be avoided."

"Bharatanatya is essentially based on RAGA and TALA and this is provided by the background music. The mime is done to a song in the Nrutya Portion and the dance. In Britta the first part is done to the utterance of JAYIS helped by the MRIDANGAM in the TALA. The other instruments are only to enhance the music score."

"Background music after all, provides the base on which the dancer elaborates. Moreover since the dancer will get tired out by singing and dancing simultaneously, background music reduces the strain."

"Makes the dance more meaningful and more pleasing to the mind."

"To help the dancer communicate better."

"Music is the backbone of Natya."

"But for music dance loses its meaning."

"Without Background music and Natya-varar there is no dance."

"It is the substance and strength. Without music the dancer cannot dance."

"Enthuse the dancer and mitigate the boredom of the audience who cannot follow the SANCHARI BHAVAS."
From the above discussion the conclusion about the purpose served by the background music in dance can be summarised as follows. Background music is the axis on which the wheel of the dance rotates; it helps the dancer to show off her best and communicate better in the performance; it makes the dance more meaningful and appealing; it enthralls the dancer and mitigates the boredom of the audience. In short without background music there is no dance. In other words "dance is visual music and music is audible dance."

In question 60 it was enquired whether ladies should be preferred to gents in providing background music for Bharatanatyam. To this, most respondents preferred ladies. They have given the reasons also as follows.

"Ladies have generally a better, more graceful voice and if a trained lady singer on two provide the background music the enjoyment is commensurately greater."

"Ladies possess melodious voice. It has got high pitch."

"The dancers are mostly ladies and dancing is mostly based on NAYIKAMAYA and a woman singing in the background gives a better appeal. They also have a pleasing voice. The rapport between the female dancer and singer will be better."

"Naturally ladies' pitch is high, voice clear, especially for singing the padams, slokas etc."

There are such respondents also who have no preference, who always prefer gents to ladies and who want singers of both the sexes. The first category said "A good
singer-lady or gent all right." The second category said "Voice of male will be more effective and appealing". The third category wanted "It is preferable to attempt a compromise and ladies and gents may sing according to the times"; "A judicious blend of male and female voice is desirable"; "A combination of male and female voice is better than either of the two. There should be masculine strength and feminine grace in dance music to bring out the Bhava;" "Lady singers for female dancers and male singers for male dancers."

10.69 After a close study and analysis of the above expert views the natural conclusion that can be arrived at is that ladies are suitable to provide background music for lady dancers and gents for gent dancers. And since Bharatanatyam is performed by ladies it is congenial for ladies alone to be the singers for Natya recitals. Sri. SARADATHANAYA also has preferred ladies to gents in providing dance music.

10.70 At present the dance music is not taught as a separate faculty in any of the music colleges. The investigator felt that it is high time that this subject is taught as a separate subject in music colleges. She wanted to collate her views with those of the scholars. So a question as No.56 was included in the questionnaire enquiring whether it is necessary to include in the syllabus of music courses, subjects connected with dance music. Only 20% of the respondents did not like the inclusion of these subjects in the music syllabus, while others fully endorsed the necessity. One respondent pointed out
"These are necessary modern evils."

10.71 It is to be noted that the knowledge of the above subjects will reinforce the theoretical knowledge of the dance music singer, which, in turn, will definitely reflect in her performance. So in the interest of scientific dance music performance the subjects like dance music etc., are to be made optional in the music colleges.

10.72 The present position of Bharatanatyam music is not laudable. Many factors have contributed to this decline. Being an art of the cultural heritage of India, and being a rare contribution of India to world art, it is the prime duty of every Indian to find out the causes and remedy them. So the investigator as an ardent devotee and performing artist in Bharatanatyam and its music wanted to ascertain whether they share her views and what practical remedies they have to suggest to rectify this condition. With this aim the following questions were included in the questionnaire.

34. Are you of the opinion that after independence dance music has made only quantitative improvement and not any qualitative improvement?

74. It is observed that only a microscopic percentage of the population shows inclination to study classical music and dance and even from this negligible number many drop out in the middle. Further, even many who complete the study do not stick to it.

What are the reasons and what remedies do you suggest to arrest this eroding tendency.
82. In your view has Bharatanatyam made any progress vertically or horizontally during this decade?

85. Please suggest some ways and means by which the appealing qualities of Bharatanatyam and its music can be enhanced.

94. Please enumerate hurdles that mar the progress of Bharatanatyam and Carnatic Music.

103. You many agree with the fact that the number of good dance musicians and Nattuvanars is dwindling beyond expectation?

104. It is to be assumed that there is no proportion in the number of available dance singers and dancers because the same singer is seen providing music to different dancers in different stages. What is your suggestion to remedy this dearth?

10.73 All the above questions connected directly and indirectly with the dwindling condition of dance music are answered by the respondents objectively, unambiguously, conscientiously and without any bias. Their answers can be summed up in the following order.

10.74 While agreeing that the Bharatanatyam music has not made any qualitative or vertical or horizontal improvement some respondents have made some suggestions for qualitative improvement.

"Those who are already in the field should encourage deserving candidates". "More intensive training should be given to the singers". "By training dedicated students in dance, music and Nattuvangam." "Regular course in dance, dance music and Nattuvangam may be conducted in order to break the monopoly of some professionals."
"Better remuneration may be paid to the artists and they may be treated with respect". "More scholarships of merit but free of politics may be given to deserving candidates". "Institutional training with scope for specialisation under special masters may be given."
"The expert traditional Nattuvanars may be appointed as visiting professors in established institutions and
training may be given under their supervision." A most disappointed and disillusioned scholar has expressed painfully. "Boasting of politically and socially higher ups and snobbish snubbing of real talent left to struggle".

10.75 with regard to the drop outs from the field of dance music also various remedies are suggested to arrest the eroding tendency. These views can be summed up as follows.

10.76 The profession of dance music is very costly and hence the artist should be adequately paid for. Government and other agencies should give financial assistance. The Sathas and such other bodies should encourage the performers by giving them chances, so that more people will take to this and a sort of professionalism will develop. One respondent does not find any harm even if a very large number drops out as the fittest alone can survive. Another respondent says "lack of encouragement and financial stringency can be attributed to a great extent to the above drawback. Financial help should be made available from government to the needy who have really aptitude for music and dance. They also may be given chance to show their talents." Another respondent has sarcastically remarked. "Artists cannot be manufactured on a mass scale as on an assembly line. The trouble today is that there are too many singers and dancers who do not deserve to be such."

10.77 A lady respondent has poignantly remarked "Classical Music and Dance do not have much future
because there are no benefits as in other jobs. A dancer is popular as long as she is young and attractive and singers tend to lose their health after a certain age. Even those who have put in a lot of hard work do not make a name due to politics or bad luck. These arts require SADHANA which is rare in any students. Singers do not want their children to follow the same profession because there is no stability. The dancers learn because of their parents, and once they get married they are either forced to or of their own free will stop dancing. This art requires dedication, sacrifice and grit which only one out of a thousand dancers possess."

10.78 Another learned respondent has stated "In any exacting art form only the persevering, talented, and hardy survive. Apart from facilities like scholarships nothing more need be done." A professional musician has attributed the reason to the adulteration of the art and hence pure art should be popularised. The recent trend of the Sabhas to put on Dramas also is said to be one of the reasons for the declining popularity of dance and dance music. So also the competition by mediocres among themselves and lack of patrons have added to this pitiable condition. Lack of an assured living also is said to be a reason. Another respondent has despicably exposed threadbare the so-called office bearers of cultural associations and festival committees who exploit the yearning of the budding artist to come to limelight by arranging voluntary free concert for their members, persuading the parents to meet all the connected expenses.

It has been pointed out that it has become the order of the day with such associations and committees that top artistes are paid fabulously and young artistes are given chances with
capitation and are forced to meet all the expenses through their nose. They are not even given a cup of drink to quench the thirst. How can an amateur aspire to bloom into a professional in such a setup however rich he may be?

10-79 Requested to suggest some ways and means by which the appealing qualities of Bharatanatyam and its music can be enhanced, the respondents have given many frank practical and pragmatic suggestions without any reservations. Since such suggestions cannot be found in any book but seem to be very useful and constructive they are being quoted here.

"Educate the spectators in the art of appreciation - not theoretically or through books, but by sufficient instruction when the actual performance is on."

"The subtle nuances of the art - both Bharatanatyam and dance music - should be made known to the audience explicitly so that the performance will be appreciated and enjoyed with much more interest."

"Bharatanatyam cannot be appreciated by more than 500 people at a time. Any attempt to make a lakh of people see a solo Bharatanatyam programme is a waste of time and energy."

"Proper payments to the dancers and singers instead of asking them to perform them free and also get advertisement. Dancing is a costly affair. The dancer should have attractive dresses and jewels, take proper care of her figure, and good facial make up, well rehearsed orchestra, choice numbers of new items with good explanation to enlighten the audience."

"By introducing to the modern teenager's psychology the fact that Bharatanatyam and Carnatic music are in no way inferior to 'pop' music and ballet. This one thing will improve matters to a great extent."

"Dancer should be physically fit, well made up and tastefully costumed. Rehearsals at least for a month with the entire unit present."

"Bharatanatyam is to be seen at close quarters to enjoy well. Only rich people can pay high entrance fees and sit in the front. So many do not come. So if rates
are reduced and artists too come at moderate rates it will be better for the art."

"Educate the listening and witnessing public to understand the appealing qualities of the art of Dance and Music by periodic lectures, demonstrations, and by conducting seminars, introduce music in the regular curriculum of studies and encourage young artists in competitions."

"Good music - classical and traditional. Spread of Sanskrit, Telugu and Tamil among Nasikas."

10.50 From the forerunning statements it can be reasonably concluded that the present condition of Bharatanātya and its music is really appalling but its pristine beauty and appealing qualities can be demonstrated to the public again for which the feasible methods are the following.

1. The spectators may be enlightened about the nuances and niceties before or during the performance.

2. Make the number of the audience limited, say within 500.

3. Pay proper remuneration to the artistes instead of asking them to perform free of charge.

4. Educate the teenagers about the niceties of Bharatanātyam and its music.

5. Conduct seminars and short term courses to give an orientation to the spectators.

10.61 To assess objectively the hurdles that mar the progress of Bharatanātyam and its music a question, No. 94, was included in the questionnaire which reads "Please enumerate the hurdles that mar the progress of Bharatanātya and Carnatic Music."
The respondents have presented lists of such hurdles that are enumerated below.

1. Attempt to combine other types of dances/music.
2. Liberalisation.
3. Lack of devotion.
4. dwindling audience-appeal.
5. Lack of opportunities to witness the performances.
6. Unhealthy jealousy.
7. Lack of co-operating spirit.
8. Exploitation of new artists by popular Nattuvanars and vice versa.
9. The Gurus claiming the major share from the amount of scholarship or performance remuneration.
10. The current trend towards Western Music.
11. Pseudo modernism and fashion to ape the west by the youngsters.
12. The Indian movies with culture alien to our country.
13. Ignorance of the present students about our culture.
14. The rat race to higher education and employment which even makes girls forget our culture and fine arts and behave and act like Western.
15. Lack of good teachers.
16. High cost of learning and performing the art.
17. Unimaginative choreography.
18. Money and influence wrongly used to push forward mediocre talent.
19. Lack of facilities and rewards for the practitioner.
20. Commercialisation of art.
21. The present day pop music and very young untrained
dance artists present in concerts in uncouth stages
and adulterating with other sister arts with illtrained
mattuwanars who mix different styles - all these mar
the progress of dance and dance music.

10.82 On the thorough scrutiny of the reasons listed
above one will find least exaggeration in them. A faithful
student of Bharatanātya and music will painfully realise that
the goddess of dance and music is fettered in how many
unbreakable chains by her own disciples. Not much intelligence
or analytical faculty is required to conclude that only by
removing these hurdles this ancient system can be elevated to
its past glorious pedestal.

10.83 The respondents have no difference of opinion
regarding the fact in question 10+: that the number of good
dance musicians and mattuwanars is dwindling beyond all
expectations. As such, attempt are to be made to educate people
in mattuvangals and through them to save the art.

10.84 Usually it is seen that the traditionalists die out
or deteriorate. Among the many reasons the most important is
the lack of written instructional materials. In the absence
of such materials the traditional *Gurus* alone remain the sole
source of information and when they become rare or inaccessible
or not worth the name, the art also dies out. Such traditional
performing arts can be kept alive only by intensive research,
instructional programme, seminars and publication of all the materials available and unearthed in the subject. But unfortunately we lack such materials and attempts are also not common to do some research in these lines. The investigator wanted to compare this concept with that of the scholars in the field and with this objective included the following questions in the questionnaire to establish that there is lack of materials as study aids and dearth of people doing research in this field.

30a. Do you feel that only the Gurukula system (full time stay with Nattuvanar) is the sure method of producing good singers for the Bharata Natyam?

b. If your answer is 'yes', will we get in today's world of numerous unavoidable pre-occupations full-time ideal 'Sishyas' and 'Gurus' who can faithfully stick to this system of learning?

c. Do you subscribe to the view that there is no uniformity and standardisation in the music provided for Bharatanatyam in different parts of the country?

32. Do you subscribe to the view that Nattuvanars are reluctant to teach the 'cholkattu' to others?

79. Do you feel that at present there is ample teaching and educative materials to teach the laymen the niceties of music and dance?

87. Do you agree with the view that Bharatanatyam and music being performing arts, neither research nor written materials will be of any use for the development of the art?

88. Are you of the view that the research work carried out at present at various levels is enough, when compared with the greatness and potentiality of Carnatic Music and Bharatanatyam?

91. Are you satisfied with the present arrangements
available in the Universities and other institutions for the advanced study and research in classical Music and Dance?

103. You may agree with the fact that the number of good dance musicians and Nattuvanars is dwindling beyond all expectations.

10.85 The learned and mature respondents have expressed thoughtful revelations in this matter.

Regarding the availability of 'GURUKULASIKHA' respondents are of the view that in the present day world due to pre-occupations on the part of gurus and sishyas, full time 'Gurukulavasa' is not a feasible proposition. But the spirit of 'Gurukula system' of instruction can be maintained if the teacher is sincere and the pupil is devoted. It is also pointed out that the Kalakshetra in Adyar is working with this ideal and it is hoped that such institutions will be established in the different parts of the country.

About the different methods prevalent in the instruction of Bharatanātya and its music there are opinions for and against. But in spite of the difference the fact remains that there is difference in instruction. Recently in an interview for an instructor in Bharatanātya, one candidate was disqualified as he studied certain SAMPRADAYA (School).

10.86 As the investigator presumes, the respondents also are sad over the reluctance of Nattuvanars to teach the 'Cholkattus' and the way of playing the cymbals(Jaalar) to
others. It can be said that without any reservation that this reluctance is the main reason for the decline of Bharatanatyam.

10.87 Regarding the availability and sufficiency of teaching and instructional and educative materials for Dance Music the respondents conspicuously differed. This is quite natural because sufficiency is relative and insufficiency is felt according to necessity alone. However, the lack of books on the subject in the libraries, lack of departments in universities and the smallness of the number of books published in the subject are all positive indicators beyond doubt about the paucity of reference materials without which a subject cannot claim its existence. It is really unfortunate that still people support the view that for performing arts neither research nor written materials will be of any use. Had this been the case Music Universities, Music libraries with thousands of phonorecordings and videotape recordings of dance sequences, would not have been established. Even in India our great Acharyas like Narada, Bharata Muni, Matanga, etc., would not have attempted the futile exercise of writing treatises. All the literature created hitherto speaks volumes about the necessity of research even in Natya and Natya music and, as such, the present day generation should take pain to write more, and discover more in Music and Dance.
10.88 An art which once was the cultural symbol of a nation and flourishing and enjoying the unrestricted patronage of the rulers and ruled, but which was relegated to the background for various reasons, undoubtedly deserves a lift and its past glory is to be regained. It is the duty of all those connected with the art, whether Rasikas, amateurs, professionals or learners to do all within their reach to rejuvenate it. With this aim in view the investigator wanted to gather the views of the experts and present it to the patrons of the art so that some concerted effort could be done to improve the lot of Bharatanātya music. The suggestions that have come to the mind of the investigator during the investigation and the conclusion that have been arrived at on the basis of the analysis of the questionnaire and perusing the literature pursued are enunciated in the next chapter "Findings and conclusion".