

ஸ்ரீ ஸுப்பராம தீக்ஷிதர்



Sri Subbarama Dikshithar

CHAPTER - I

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Indian Classical Arts, including Carnatic music, are the sublime products of a cultured and disciplined mind and it is a limitless search for the finest and the noblest of human imagination. Indeed Carnatic Music, based on classical principles is one of the oldest and richest musical traditions which paved the way for the noblest cultural heritage. Definitely these are the reflections of a subtle and superbly imaginative mind which goes deep into the mysterious aspects of the Universe. Carnatic music is nothing but the sincere and honest prayer of mind to elevate it to the heavenly region of tranquility and quietness. The mellifluous music possesses the heavenly power to elevate everyone from depression to ecstasy when it is sung with a divine touch. It is considered as a door which opens to self realization that leads to realization of God. Truly speaking the ecstatic joy one gets from music is equal to “Brahmanandam”, the sublime joy from realizing Brahma, the ultimate reality. This is what all classical arts especially, “Music” aims at.

Carnatic music’s history can be studied in three different timelines: the ancient period [4th century AD], medieval period [5th to 16th century AD] and the Modern period [17th century onwards]. The 17th century can be considered as the golden age of Carnatic music. It marks several important milestones of Carnatic music in diversified angles, thus enriching this traditional art form, while preserving the past glories.

The 72 melakarta scheme was formulated by Venkatamakhi in his treatise Chaturdandiprakasika in 1660 AD. This scheme is the proud heritage of Indian Classical music, and is not only of academic interest, but also has immense practical value to all musicians, musicologists and students. Other important treatises on music written during this time are the Sangita Saramrita of Tulaja (1729-1735 AD), Sangita Sudha of Govinda Dikshithar and the Sangraha Chudamani of Govindacharya (1750 AD).

By the end of the 19th Century, notational schemes were developed, for written representation of musical compositions. These early pioneers in recent times have paved the way for a research oriented understanding of this practical art form. While the theoretical works were trying to keep pace with the practical music, the practical music itself was evolving continuously and a number of luminaries have made a tremendous impact on refinement of this art form, to keep it fresh and alive.

Lakshanagranthas reflect the scientific and systematic study of arts of writers. Even now the classical arts have strength and vitality from these classical works. These are the critical discussions on the theory and practice of music. On the other hand they provide much valuable information about music and dance. The origin, development and progress of music in different periods have been intellectually presented in these texts.

A plenty of changes and experiments have taken place in music from ancient time onwards. These texts throw light upon the exact date and year of facts on music, and its theory and accepted concepts. The

present structure of music is the sum total of the contributions of the music lovers of every age.

It is an interesting fact that many Lakshanagranthas have described the peculiarities of North Indian music. Some of the texts dealing with South Indian music are Sangita Ratnakara of Sarngadeva, Chaturdandiprakasika of Venkatamakhi and “Sangita Sampradaya Pradarsini” of “Subbarama Dikshithar”.

Most of the Lakshanagranthas give prominence to theoretical aspects and these are written in Sanskrit. Subbarama Dikshithar’s Sangita Sampradaya Pradarsini is written in Telugu. The compositions of many famous and rare composers have been authoritatively referred to in the text of Subbarama Dikshithar. Notations also have been given. It is very useful to students of music and lovers of music. Another peculiarity of this text is that Subbarama Dikshithar alone has composed such a text in the lineage of Dikshithar. Ramaswami Dikshithar, Muthuswami Dikshithar, Baluswami Dikshithar and Chinnaaswami Dikshithar have become famous in composing music forms and instrumental music.

Subbarama Dikshithar has become an exponent as a composer, writer of text and a player on vina. The text “Sangita Sampradaya Pradarsini” is believed to be the last Lakshanagrantha of its kind.

The proposed research study highlights the scope of the work and the composer and its benefit to the students of music and its lovers. The compositions of Subbarama Dikshithar are definitely great assets and contribution to Music. It would definitely enhance the interest and a passionate attachment to music as a whole. The devotional aspects of

the author's compositions also have charm and attraction. The scope of the topic is quite significant and wide.

METHODOLOGY

The methodology adopted comprises of primary and secondary sources. As a part of the research work almost all the available authentic records regarding the author and his work have been collected from various sources like books, periodicals, journals and articles, reference from internet also have been referred to and included in the study. In addition, many music scholars and musicians have been interviewed to get authentic details about the author. Compositions of Subbarama Dikshithar are learned from my guru, guide and other teachers.

PURPOSE OF THE STUDY

The purpose of doing this work is to make a research oriented study and to popularize the compositions of Subbarama Dikshithar, a veteran scholar in the art of music in the 20th century.

The proposed study is categorised into eight chapters.

The first chapter is **Introduction** wherein general survey of Music and Lakshanagranthas are dealt with.

The **Second chapter** describes the family lineage of Dikshithar family commencing from Ramaswami Dikshithar. A brief and authentic study about the glory and reputation of Dikshithar family and its members, have been attempted.

In the **Third chapter** the general contributions of Subbarama Dikshithar to Carnatic music is being dealt with. A brief life sketch is also included with illustrations.

The **Fourth chapter** has three divisions; the first section deals with the study of life history of various composers and second with the study of their musical compositions. Third section gives descriptions about the musical aspects, in the compositions of Subbarama Dikshithar.

The **Fifth chapter** brings to light the literary and musical excellences of the compositions of Subbarama Dikshithar. Seven compositions have been selected for detailed study in this chapter.

In the **Sixth chapter** an attempt is made on a comparative study of the compositions of Muthuswami Dikshithar with those of Subbarama Dikshithar.

The **Seventh chapter** gives description of rare ragas and talas dealt in Sangita Sampradaya Pradarsini, by Subbarama Dikshithar.

The last chapter is the **conclusion** of the thesis, wherein the conclusions derived from the proposed study is included. Herein the attempt will be made based on the study done about this work.

An Appendix is also given. **Appendix (A)** consists of notations of selected compositions of Subbarama Dikshithar comprising of Ragamalika, Daru, Jatiswara, Tanavarna and Chaukavarna. **Appendix (B)** gives list of compositions mentioned in Sangita Sampradaya Pradarsini. **Appendix (C)** contains notations of compositions of Subbarama Dikshithar and Muthuswami Dikshithar taken for analytical study. **Appendix (D)** gives the list of compositions of Subbarama Dikshithar and **Appendix (E)** is Bibliography.