

THE MARCH OF KARNATAKA MUSIC

A STUDY IN EVOLUTION

Mahamahopadhyaya Dr. R. Sathynarayana

Author's Preface

When the Karnataka State Sangeetha Nruthya Academy invited me to write a booklet on the Post-Independence developments in Karnataka Music as part of Suvarna Karnataka Celebrations, I welcomed it as an opportunity for stocktaking. Every dynamic human endeavour needs to be evaluated from time to time. This has essentially a historical purpose as well as a peep into the future. The present book attempts both. The present is demarcated from the past and the future by a thin, moving line. It may be regarded as a projection of the past into a future.

Evaluation of the present is a hazardous action because it lacks the distance which gives perspective without which no evaluation is valid. Nevertheless, an inside view of the immediate past and present has the advantage of intimate experience. The present book is not a study of historical details, however. Rather, it is an attempt at an aerial view. It consciously exceeds the terms of reference laid down by the academy and sketches briefly the evolution of Karnataka Music from its emergence as a distinct cultural entity. The proposed study of the evolution of this music for the last sixty years has no value or importance as a historical document except in the above perspective.

The keynote of this study is historical and traditional continuity of this musical system. The preservation and perpetuation of tradition, embracing at the same time innovation and creativity as a logical process of growth and evolution add strength and vigour to any national cultural mode. This ensures its contribution to the mainstream of human life as well as its contemporary relevance in a dynamic society. Such cultural expressions catharise or resolve internal tensions and external pressures. This helps the society and its members to embrace a value based life. The central value in all art experience, especially in art music is Beauty (*sundaram*) which is synonymous with Truth (*satyam*) and Auspiciousness (*shivam*). This has always been the

message in india. It is in this sense that all human accomplishments – *Dharma, Artha, Kama* and *Moksha* may be achieved through it.

I thank the Karnataka Sangeetha Nruthya Academy for inviting me to write this work. I gratefully acknowledge the help rendered by Sangit Vidwan R.S.Nanda Kumar for updating my information on Jazz and Fusion Music as also for his painstaking and quick DTP work., and my disciple Sri Pavan for reading the proofs. I thank (_____ printing press) for their neat printing and getup of this book.

R.Sathyannarayana

Mysore
10/10/2006

I. PRE-INDEPENDENT INDIA

I. NAME : PROBLEMS OF DEFINITION

What is Karnataka Music?

Like all familiar objects the name Karnataka Music eludes a precise and compact definition. This is so in spite of the availability of many complementary methodological approaches. Some of these are: chronological placement in evolution, geographical identification, linguistic characterization, comparative study and formal configuration.

Chronological placement refers to distinguishing and relating epochs of origin and development. The existence of multiple chronological stratification and considerable overlap in this musical system weakens this approach. Geographical or territorial location is no longer feasible because the music has diffused far beyond the territories of origin. Similarly its music composers are quite widely distributed in space and time. It is possible to trace historically and geographically its earliest phase, but it was not called Karnataka Music in either space or the time. The comparative method yields clearer and distinct pictures of the compared systems but not an unequivocal and compact definition; indeed, it could end up in a circular argument. In any case, this would need much resolution and clarification of the yet intangible factors such as affective and aesthetic differentiation as well as collimation of techniques and treatment of corresponding or similar empirical material in the compared musical systems. This is why an approach to the semantic content in comparison would be largely unproductive.

Karnataka Music cannot be defined with any constancy of its forms. These forms have changed gradually over the centuries ; some have drastically metamorphosed ; some have become obsolescent ; some have migrated from external sources. An attempt may be, and presently will be, made to specify Karnataka Music in terms of its multiple forms. If content of Karnataka Music

is interpreted as the corpus of principles and practice, the secondary frame of empirico-descriptive background of primary, fundamental, formative flux of the system has continuously changed against more or less constant and characterizing principles of the system. Since these latter may be ultimately traced to foundational concepts and notions of the mother culture, and recur in various strata and various permutations in the physical and mental manifestations of the culture, the musical system cannot be characterized by these alone, especially since these concepts and notions are both autonomous and heteronomous to the music.

The linguistic criterion of defining Karnataka Music is not satisfactory because its compositions are in many languages viz. Kannada, Telugu, Tamil, Malayalam and Sanskrit. It has been composed in a special language called *bhaandeera*. Language is extraneous to pure music and is relevant only in the affective communication of word-meanings and word-emotions. The latter is a secondary function of music. In its format, Karnataka Music is polyvalent as art music (the so-called classical music), religious or ritual music, traditional (*sampradaya*) music, theatre music, film music and so on. There is a considerable and frequent exchange between many of these and folk music. The performing bases (compositional forms) of Karnataka Music are numerous and highly heterogeneous in literary structure. Ethnically, it cannot be restricted to or defined by racial or ethnic characterization.

Much of what is said of Karnataka Music applies *mutatis mutandis* to Hindusthani Music also.

2. Name : Origin

The art music practiced and enjoyed in Karnataka, Andhra, Tamilnadu and Kerala in South India, or their people residing elsewhere, is occasionally designated as Karnataka Music and sometimes as South Indian Music. Even the adjectival or

descriptive term KARNATAKA is not without variants. It is sometimes spelled KARNATIC or even CARNATIC. Obviously, these are variant spellings of the same, single sound. The former (Karnatic) is a halfhearted conciliation with Karnataka while Carnatic is undoubtedly a legacy from foreigners. When the Muslim ruler of Karnataka conquered Arcot and was ruled by Muslim nawabs, the province became a part of Karnataka and was referred to by English Administration and writers as Carnatic. Enthusiasts of *Isai* Music (Tamil Music) sometimes interpret the word 'Karnatakam' in a deprecatory sense and only occasionally as *sampradayik* or traditional. To the best of my knowledge and belief, there is no lexical or other documental support for this meaning or usage of this word in this sense. I am given to understand that 'Karnatakam' in Tamil also means traditional or pure. Another theory holds that this adjectival term signifies territory. At its zenith the Vijayanagara Empire comprehended Karnataka, Andhra and parts of Tamilnadu and of Kerala. The cardinal principles and practice of what is now known as Karnataka Music emerged during this period. Mysore, Tanjore, Travancore and the numerous princedoms of Andhra inherited these accomplishments and became both political and cultural heirs of the empire. The loyal dynasties, music composes and musicians, of these States brought unity and focus to the music from about the 17th Cent. A. D. onwards. The contributions of Andhra, Tamilnadu and Kerala to what is known as Karnataka Music are magnificent. It is a matter of historical record that Karnataka has produced a very large number of epoch making musicologists, music forms and music movements, and has generated the earliest prototypes of the music forms which now form the corpus of Karnataka Music. Other provincial forms have been added to this body in other provinces and have added its richness and variety.

It must be noted however, that the custom of naming the music is comparatively recent. The need for adding territorial or provincial adjectives to the music never arose in the past. Music practiced in every and all these provinces of the South was called

simply *sangeetha* in textual tradition, by the musicians themselves and by the people. A historical reason for this is that there was a free and continuous flow of eminent musicians from each royal court to the other royal courts, because of tremendous royal patronage. These kings were themselves noted musicians and music composers. They possessed of discerning taste and enlightened vision and vied with each other in attracting eminent musicians and music composers to their royal courts through munificent patronage. Indeed, they believed that this was a matter of privilege and prestige. I have recently published a small book ; *Maisoorina Naalvaru Sangeetha-Raajaru* (Four Musical kings of Mysore) which illustrates this point.

Amazingly, the adjectival terms Hindustani and Karnataki (Karnataka) are of very recent origin. The epithet KARNATAKA was given neither by Karnataka nor by its people but by an outsider. A musical system is seldom described in territorial terms by its practitioners and listeners. It is simply 'Music' or perhaps even 'The music' for the natives. It is only when there is a need to describe one's own musical system in the context of another music or other musics that the need arises to distinguish one's own music from those others using some distinguishing criterion. The most natural criterion is territorial e. g. European/Western, Persian, Arabian, Indian : In India the distinction is sought in terms of Hindustani and Karnataka. Such epithets are discovered by the practitioners and natives of the other systems.

There is a rather firmly rooted fallacious belief that the name Karnataka Music is ancient. This may now be laid to rest. There is not a single reference to this name in the vast array of historical records, musical treatises, literary and epigraphical sources which are now available. On the hand, the very first appearance of the names Karnataki and Hindustani is less than a hundred years ago. The first textual reference available is in 1917 A. D.

The circumstances surrounding this first reference were, to put it mildly, confusing and gave rise to the belief that the dichotomy of Indian music into the Northern and Southern

recensions dates from about 1310 A. D. This belief was inaugurated by the doyen of Indian musicology, the late Prof. P. Sambamoorthy, who stated that the two systems of music are mentioned by Haripaladeva of the Seuna dynasty, who ruled Devagiri in about 1310 A. D., in his treatise Sangeetha Sudhakara. His conclusion was based on the following passage :

**देशे देशे प्रचरितं तत्सर्वं देशि सम्मतम्।
तदपि द्विविधं दक्षिणोत्तरभेदतः॥
कर्णाटकं दक्षिणे स्यात् हिन्दुस्थानी तयोत्तरे।
हिन्दुस्थानी प्रसिद्धं यद् गीतं यथा श्रुतम्॥**

[Whatever music is spread in various provinces, it is agreed to be (called) *deshi* music, Because of the South–North difference, it is of two kinds. It is (called) Karnataka (music) in the South, similarly, it is (named) Hindustani in the North. Between them, Hindustani music is famous (and is) as it is (now) heard.]

Prof. Sambamoorthy's conclusion is invalid on every count : 1) The above passage is not found in Sangeethasudhakara of Haripaladeva. It is true that there was a king of the Seuna dynasty, Haripaladeva, who ruled in Devagiri in about 1310 A. D. His name is on record as Harapala, not Haripaladeva. The former king did not write a treatise is called Sangeethasudhakara. The king who actually wrote this book was Haripaladeva, a scion of the Western Chalukyas, son of Bheemadeva, a cousin of Kumarapala. He flourished probably in the town of Anahilwad. His dynasty ruled over Gujarat. He flourished in the last quarter of the 11th Cent. A. D. My critical edition of his Sangeethasudhakara based on extensive collative material is in the press. It suffices to say that the above passage does not occur in Haripaladeva's Sangeethasudhakara.

However, the above mentioned passage occurs in another work of the same name, authored by Kashinatha Apatulasi Paralikar in 1914 A. D. The date of its composition is given in the colophon of this short work.

**शालिवाहनशके षट्त्रयस्यैक आनन्दसंवत्सरे मधुशुक्ल प्रतिपदि
सम्पूर्णोच्चिरमेधताम्॥**

i. e. on the first day of the bright (waxing) fortnight of the lunar month of Chaitra of Shalivahana shaka 1836 viz. Ananda. This corresponds to 1914 A. D. The book was edited by his senior colleague and friend Vishnu (Narayana Bhatkhande) Sharma and published from the Aryabhooshana Press of Poona in 1917 A. D. It is possible that Pandit Bhatkhande persuaded or encouraged his friend Kashinatha Apatulasi Paralikar to name the Southern and Northern recensions of Indian Music as Karnataka and Hindustani. He confirms this classification and nomenclature in his own work viz. Shreemal–Lakshya–Sangeetham, published from the same Aryabhooshana Press, Poona in 1921 A. D. under the pseudonym of 'Chatura'. He asserts in this work :

**प्रणाल्यौ तु प्रसिद्धे द्वे सङ्गीतस्य विदां मते।
आद्या कर्णाटकी ख्याता हिन्दुस्थानी परा तथा॥
कर्णाटकप्रणाली या सा मद्रासनिबन्धिनी।**

[In the established modes of expression there are two renowned ones in the opinion of scholars. The first is known as Karnataki, the next one is, similarly, famous as Hindusthani. The Karnataka mode is limited to Madras.]

This was an amazingly ill–informed statement for the learned Pandit to make in 1921. According to him Karnataka Music was confined to Madras while Hindusthani Music flourished everywhere else in India. It may be noted that the same scholar had toured the whole of South Indian peninsula (Karnataka, Andhra, Tamilnadu and Kerala), made extensive visits to a horde of musicians and musicologists to find out the truth about the twenty two shrutis of the gamut of Indian music. He did so because he was sure he could not find the truth from Hindusthani musicians and musicologists. All the musicians and musicologists he met and conversed with in South India practiced and professed Karnataka Music. Yet he seems to delimit Karnataka Music to Madras.

The Pandit is, nevertheless, not alone in this. Many European musicologists have suffered from a similar myopia. To most of them

Hindu meant a North Indian, Hindusthan meant North India ; Music meant Hindusthani Music, with the exceptions of Fox Strangways and Herbert Popley. Some examples are : William Jones (The Musical Modes of the Hindus, 1784), Augustus Willard (A Treatise on the music of the Hindus, 1834), J. D. Petersen (On the Gramas or Musical Scales of the Hindus), William Stafford (The Music of Hindustan or India), J. Nathan (Music of the Hindus.)

Thus, it was the European musicologists who gave Hindusthani Music its name. Pandit Bhatkhande seems to have followed them and named his Hindusthani Sangeetha Paddhati and Hindusthani Sangeeth Kramika series accordingly. The name Karnataka Music is mentioned by Kashinatha Apatulasi Paralikar (1914/1917) ; the name Karnataki music is mentioned by V. N. Bhatkhande (1921). Maharashtrians still call any one or anything of Karnataka by this term. The name Karnataka may have been suggested to Pandit Bhatkhande in Tamilnadu, where it may have been coined to distinguish it from their native *isai* music of *pans* and *tevarams*, especially because 'Karnatakam' is said to denote purity and tradition. This may also be because this music is regarded as bequeathal of the Karnataka Empire, the Vijayanagar. Further, Hoysala Karnataka brahmanas Govinda Dikshita and his illustrious son Venkatamakhin wrote respectively the epoch making treatises Sangeetha Sudha(nidhi) and Chaturdandiprakashika, both of which ushered in modern Karnataka music. The name Karnataka Music then diffused into Andhra and Kerala because of territorial contiguity.

4. Evolution: Origins

Every music system has a common or general frame and as well as a specific frame. The former consists of conceptual or theoretical content, and norms of practice. The latter comprises formal structures for vocal and instrumental presentation and instrumentarium. The specific frame is formed by the specific modalities of these. Indian music is characterized by the quadrology of *Raga*, *Tala*, *Vadya* and *Prabandha*. *Raga* may be roughly

described as an *extempore*, free, continuous melodic flow, consisting of phrases, sentences and paragraphs, to borrow a linguistic analogy. The flow is governed by a prescribed grammar and idiom. Both the constituents and their product have aesthetic delight (*ranjana*) as their *raison d'etre*. *Tala* is a temporal device to measure a musical event, consisting of a fixed extent of duration, divisible into a constant pattern of subdivisions. It is a cyclic device and collimates all the events in a music or dance situation into simultaneity and locates any single event in a temporal flow in successivity. *Vadya* is musical instrument, including the human voice. It occurs in four categories, the stringed (chordophones), the percussives (membranophones), solids (idiophones) and wind (aerophones). *Prabandha* is music form, including *raga-alapa*. It is the confluence of *raga*, *tala* and *Vadya*. Often, it has a word text also. Indian Music had developed some seventyfive major music forms and about four thousand of their variations. These included art forms, religious and spiritual songs, folk melodies, martial songs, ritual music and so on. Most of these have become obsolete now ; some have evolved, indeed metamorphosed, into modern counterparts while a few have migrated from other cultures.

Dichotomy of Indian music into the Karnataka and the Hindusthani recensions began, almost imperceptibly, in the 13th – 14th Cent. A. D. Each reacted to the internal and external stresses in a characteristic way and evolved by preserving the matrix of the above conceptual quartette but developing each of the quartette (*raga*, *tala*, *vadya* and *prabandha*) in different ways. The external stress consisted of repeated political and cultural invasion by alien forces which culminated into a stable Sultanate rule at Delhi and into devastating onslaught deep into the South. The North stooped to conquer such aggression by acceptance, by absorption and assimilation. Thus the external influences became internal and native to Hindusthani Music over the long centuries of evolution especially under the synthesizing or integrating influence of Akbar's court in the 16th Cent. A. D.

On the other hand, the South stood invincible and tough

against foreign aggression. It mobilized forces of self preservation and self perpetuation. It harnessed together values and forces of traditional religion and traditional culture. It was thus able to drive back aggression. This manifested in the form of a Hindu empire which symbolized and defended these values, even while tolerating and welcoming foreign cultures at its royal courts. This was reflected in all aspects of the life of the people, including music. This is why the theories of *grama*, *murchana*, *tana*, *jati*, *raga*, *tala*, *vadya* and *prabandha* are found surviving in Karnataka Music, in a modified or even metamorphosed condition, while these are largely replaced or readopted in Hindusthani music. An example of this is the anthropomorphic extrapolation of the *dashaprana* theory (theory of ten vital characteristics) into the fundamental postulates of *raga*, *tala* and *prabandha* in Karnataka Music. These survived till very recently— even to the 18th–19th centuries A.D. Even though the *raga dashaprana* reverted to its most economical and pragmatic form of the trilogy of *graha*, *amsha* and *nyasa*. The law of parsimony similarly operated in *tala* also, retaining only *anga* (+*jaati*), *graha* and *kaala* (+*kalaa*).

The internal stresses mentioned above refer to socio-cultural tensions craving resolution, obsolescences, modalities of contemporary creativity as well as accretions from other sources such as folk, religious and exotic. These operated in both musical systems but in different degrees. Tensions arose from the need to readjust to the drastic changes which had resulted in social, cultural religious, economic and political aspects of public life. Resolution of these tensions into the least distressful and most acceptable forms had its effects in all walks of life, especially in the arts which demand for their prosperous existence and sustained creativity, a peaceful and contemplative public life with enough leisure for artistic creativity.

Obsolescences in Indian music at this period relate to the things which had outlived their functional relevance to contemporary usage in both theory and practice. Among these may be mentioned the open scale (*murchana*), bitonicity (*grama*), centralization of melodic organisation (*grama*), problems of

intervals such as the major third, tritone and major seventh and plurality of classificatory criteria of *ragas* and *talas*. These were bequeathals from the *grama*-era, burdening the theoretical frame of the system. So also were *gramaragas*, *jatis*, *kapalas*, *kambalas*, *brahma geethis* and *prakarana geethis* in the musical practice of the times from a bygone era. Again, *marga sangeetha* of *ragas* and *talas* as well the *gaandharvagaana* proved to be persistent fossils of early times.

Two other phenomena made their appearance at this transitional epoch: The first was a flood of creativity in every aspect of music. The *grama* concept was replaced by the Sage Vidyanaraya who inspired the foundation of the Vijayanagar Empire with *mela*. The three segmented music form, of which the middle segment was optional, was invented by the *Haridasas* of Karnataka. This became ubiquitous and was adapted into almost all the song forms of Karnataka Music viz. *geetha*, *svarjati*, *varna*, *kriti* (*keerthana*), *devaranama*, *ashtapadi* and the *tillana*. The preponderant *deshi talas* were replaced by the *Haridasas* of Karnataka with the *suladi talas*. They also introduced *tamboori* as the drone instrument. Two prototypes of *veena* viz. one in which the frets could be moved to the desired *svara* positions to accommodate any one single *raga* (*eka raga mela veena*) and another in which all the *svaras* of the system were provided for performing any and every *raga*, were inaugurated at this time. All the prevalent *ragas* could be neatly classified and described under the *melas*, thus decentralizing melodic organisation in an economic way. *Raga* description became systematic and pragmatic because it comprehended the tone content of the *raga*, its omissions, curvatures as well as the occurrence of accidental notes. Times appropriate to sing particular *raga(s)* i.e. *ragavela* were postulated at this time. In fact, it is these factors which constituted Karnataka Music and distinguished it from its northern compeer. It may be noted that all these distinguishing features originated first in Karnataka and diffused all over South India.

5. Evolution: Medieval

Another major concept which distinguished Karnataka Music

in the 16th–18th Cent. A.D is that of *dandi* (lit. flagstaff.) During this period the entirety of musical practice was regarded as marked off by four flagstaves viz. *aalaapa*, *thaaya*, *geetha* and *prabandha*. The *dandi* concept was first postulated (somewhat differently by Lakshminarayana – court musician and *veena* teacher of the royal family of Krishnadevaraya (1506–1526), Emperor of Vijayanagar) in his *Sangeetha Suryodaya*. But the four *dandis* of *aalaapa* etc. were postulated for the first time by Tanappa of Karnataka in the (probably the last quarter of) the 16th Cent. A.D. and was taken by his disciple Govinda Dikshita in Tanjore and systematically elucidated by the latter's son, Venkatamakhin in his *Chaturdandiprakashika* in Tanjore in 1650 A.D. It gained acceptance of music composers and performers and was practiced as such till about 1750 A.D i.e. till the advent of the Musical Trinity in Tanjore. Because this was the penultimate phase which ushered-in modern Karnataka Music. It merits a brief description.

5. a) Aalaapa

Aalaapa is the *ex tempore* creation of a melodic personality in terms of tonal situations (*svarasandarbhā*) which are comprehended compactly in the *raga*-scale and the ten vital characteristics (*dashaprana*) of the respective *raga*. This is the highest achievement of both Karnataka Music and its creative genius. Such personality is delineated and limned on a canvas of broad and fairly elastic structural rules, grammar and idiom; this is comprehensively described and systematized in early music treatises.

Thus an *aalaapa* is performed in six broad physical phases ; *aakshiptikaa* (vulg. *aalatti*) manifests the emergence of the *raga* in short, preludic melodic phrases ; *ragavardhani* (vulg. *karana*, *edupu*, *yedupu*) elaborates or develops the *raga* motifs into a coherent structure. The *raga* grows (*vardhani*) in this phase. Thus the *ragavardhani* develops the *raga* to into a body and sustains it. In the next phase *vidari*, it is gradually and properly phased out. Thus the *vidari* separates the *ragalaapa* (essay) into paragraphs (sections) by suitable techniques. During *aalaapa* two *ragavardhinis* are normally prescribed to be

performed with their respective *vidaris*, occasionally a third *ragavardhini* with its *vidari* may be performed. *Sthaayi* is the next phase of *aalaapa*. Clusters of *taanas* blooming around a single note of the *raga* are unfolded in the *sthaayi* in both ascending and descending order as part of establishing the personality of a *raga*. *Sthaayis* are performed on all the *svaras* which are vital to the individuality of the *raga*. In *vartani* (vulg. *makarini*) clusters of *taanas* are built around other notes, bringing it to a penultimate phase. The final phase is called *muktaayi*. The *aalaapa* is brought to a close with it. It is the final, cadential part of the melodic structure of the *aalaapa* and finally rests on the *nyaasasvara* i.e final note of rest. These phases are illustrated for songs in early treatises such as *Sangeetharatnakara* but extrapolated on to the more general canvas of *ragaalaapa* in the 17th Cent. A. D. by Govinda Dikshita in his *Sangeetha Sudha* (nidhi) and by his son Venkatamakhin in his *Chaturdandiprakashika*.

Another mode of structuring *aalaapa* around tones which formed melodic nuclei of the *raga* prevailed in India from early times, and is still retained with minor modifications in Karnataka Music of today. Four such areas of melodic organisation were recognized and were designated *sva-sthaana*. The first *svasthaana* was called *sthaayi* which was the *grahasvara* (opening note) or the *amsha svara* (characterizing note). Melodic movement was executed around this and the preceding notes of the lower register, as also two notes above it in the *ragamurchanaa*. The second *svasthaana* was the fourth note (reckoned from the *sthaayi*) and was called *dvyardha* ('half of twice' i.e. half of 8th i.e. 4). The *raga* melody moved around it, gravitated to it, rested on it or on the *sthaayi*. In the third *svasthaana* the melody moved around the fifth, sixth and seventh notes (reckoned from the *sthaayi* note). These were called *ardhashthita* or *ardhasvaras*. *Aalaapa*, was performed around them individually and collectively in staircase manner, pausing on them or on the *sthaayi* note. Such melodic movement culminated on the *dviguna svara* i.e the octave note of the *sthaayi*. Then the *raga* was established again with short characterizing phrases, concluding on the final rest note viz. the *nyaasasvara*. The melodic flow was embellished with

gamakas appropriate to the *raga*. Sometimes *svaras* outside the ken of the *raga* were also employed to enhance its aesthetic potentiality. The *raga* personality was portrayed with phrases which were special to it (*visheshasanchaara*), rare usages (*aparupasanchara*) as well as vital or essential phrases (*jeevasvara sanchaara*). Such melodic structuring of *aalaapa* has been described in some detail by early authorities such as Parshavadeva, Someshvara III, Sharmgadeva, Mokshadeva and Pandarika Vitthala.

The term *aalaapa* is closely related to *aalaapana* (manifestation by overt expression) and *aalaapti* (manifestation by concealment) and combines both by alternation. I have described at length both forms of *aalaapa* (*ragaalapti*) and *roopakaalapti* (*aalaapana* of word-music), theoretical models of both, the *aalaapa dandi* as well as contemporary forms of *ragaalaapana* in Karnataka music elsewhere (Makhirdaya, Chaturdandiprakashika Vol. II, pp. 338–365), juxtaposing the last with parallel usage in Hindusthani Music.)

5. b) Thaaya

The second *dandi* is *thaaya*; it has no parallel in Hindusthani Music. The word is a phonetic decay in popular usage in dravidian languages of the term *sthaaya* which originally conveyed a limb or segment of *raga*; it is mentioned in both forms for the first time by Parshvadeva. Music treatises written between the 12th and 17th Cent. A.D. describe ninety-six *sthaayas* and their sub-varieties, for performance in both vocal and instrumental music. The term acquired a restricted connotation in the 16th–17th Cent. A.D. and connoted a distinct music form. Venkatamakhin (op. cit) devotes a whole chapter to describe this *dandi*. This may be briefly described here: a *sthaayi* is sung on any note appropriate to the *raga* on hand; a *taana* is rendered consecutively on each of the four succeeding notes, in both ascending and descending order, such that the notes are taken by the *raga*. Thus eight *taanas* are first performed. Next, any one of these eight *taanas* is finally rested on the *mandra shadja* note. This part constitutes *makarini*. This is followed by the coda and ends finally. Thus a fragment of *aalaapa* consisting of *vartani* and *muktayi*

evolved as *thaaya* in which the *vartanis* were rendered in a special way in which *taanas* dominates as *sthaayi* and *mandra shadja* is made *nyasa*. This form continued to be important in Karnataka Music till the 18th Cent. A. D. as an alternative or addition to *aalaapa*. It was replaced by *taanam* (*madhyamakala*) as in *ragam-taanam-pallavi*. This was *kataka* called *katakam* at the time of its emergence.

5. c) Geetha

Geetha literally means anything sung. In the 17th Cent. A.D it acquired a restricted connotation of this distinct music form which was at this time known as *soolaadi*. This is a song of many stanzas, each of which is set in a different *soolaadi tala*, but strung together into a single whole. It is usually set to a single *raga* but occasionally to a garland of *ragas*. The Haridasas of Karnataka edited and adapted a very early set of songs called *saalagasooda prabandhas*. This has survived the test of time and is alive, though rarely performed, in Karnataka Music. *Sooladi prabandha*, is called *geetha* by Venkatamakhin and designated it as the third *dandi*.

In its original form, the *saalagasooda prabandha* was governed by several prescriptions (*niryukti*) in respect of language, *tala*, emotive content and metre. The *soolaadi* has shed off many of these. At the hands of the Haridasas especially the foremost of them viz. Purandaradasa, it gained a new lease of life and became a unique mode of expression of the mundane and divine literary motifs, of a large spectrum of emotional nuances, of many rhythms, *talas* and *ragas* organized into a single, coherent and viable musical structure. It was very widely composed and performed in Karnataka and Andhra and diffused into Tamilnadu and Kerala in the 16th–17th Cent. A. D. Therefore there was every reason for Tanappacharya to propose it as the third *dandi* and for Venkatamakhin to elucidate it at length. The *chaturdandi* classification was very much alive in Tamilnadu as evidenced by *Ragalakshanam* of Shahaji and Sangeethasaaraamrta of Tulaja, ruler of Tanjore in the 17th and 18th centuries A. D. respectively.

5 d) Prabandha

The fourth and final *dandi* is *prabandha* (lit. construction) which means (any) music composition. It may be set to *tala* (*nibaddha*) or not (*anibaddha*). It may be *niryukta* (prescribed in respect of language, *rasa*, *tala*, *raga*, metre etc) or *aniryukta* (without specific prescriptions). It has three synonyms : *vastu*, *rupaka* and *prabandha* ; *vastu* is a song which is descriptive, with a plot, a story etc., *Rupaka* has literary metaphor for theme.

A *prabandha* is defined as a music composition which has (a maximum of) six limbs (*anga*) and (minimum) of four musical sections. The former are collectively called *maat* and the other, *dhaatu*. The six limbs are *svara* (solemnization), *pada* (word text), *paata* (onomatopoeic instrumental sounds), *biruda* (laudatory address to the hero / patron / deity of the song), *tena*, (auspicious and *aalaapa* carrier syllables *te* and *na*) and *tala*. A *prabandha* is classified as *taaraavali*, *bhaavani*, *deepani* *aanandini* and *medina*, if it employs two, three, four, five and all six of these limbs respectively. A *prabandha* can not be composed with only one limb. The *prabandha dhaatu* comprises four structural elements. *Udgraaha* (introductory or beginning musical passage), *dhruva* (body of the song or refrain). *melaapaka* (an optional or expedient bridge between *udgraaha* and *dhruva*) and *aabhoga* (concluding passage or coda). Another optional bridge, called *antara* was sometimes employed to span the *dhruva* and *aabhoga*.

Prabandhas were grouped into three types viz. *sooda*, *aalikrama* and *viprakeerna*. Of these, *sooda* meant a special group of *deshi* (vernacular) songs again further classified into *shuddha* (pure) and *saalaga* (<chaayaaalaga>, skt.). *Aalikrama* songs were prescribed to be performed in a particular order by convention. All miscellaneous songs were collectively designated *viprakeerna*.

Seventyfive major *prabandhas* and more than four thousand of their subvarieties are described in music medieval treatises. These included forms of art music, religious and spiritual music, folk songs, songs without *tala*, songs set in multiple *talas*, songs

composed in a single *raga*, songs composed in many *ragas* and songs in many *ragas* and many *talas* ; songs set to prescribed metrical forms, songs without prosody i.e., *gadya*.

An important difference between Karnataka Music and Hindusthani music regarding *prabandhas* may be noted. Music forms in the former have retained historical and traditional continuity with gradual transformations till about the 18th Cent. A.D while in the latter a distinct gap is perceivable in about the 15th–16th Cent. A.D. In Karnataka Music, the old and the new forms coexisted during the transition and innovated forms bore a logical and evolutionary relationship with their prototypes. A remarkable feature common to both systems is that theoretical treatises of these times are totally, inexplicably silent about the new forms which were flooding musical practice but instead, carried the burden of the irrelevant and obsolete past. Thus in Karnataka Music the emergence of song forms such as *kriti*, *keertana*, *pada* and *javali* may be traced to the three segmented format created by Sripadaraja, a pioneer Haridasa of the 14th–15th Cent. A.D. and called *daasarapada* or *devaranaama*. The *tillaana* may be directly traced to its ancient prototype called *kaivaada*. The *varna* was a synthesis of *kriti* and *svarajati* (*vide post*) and was inaugurated by Linganamakhi Tirukaamayya in the 17th Cent. A.D. in the royal court of Vijayaraghava Nayaka of Tanjore. *Devaranaama*, *ugaabhoga*, *soolaadi*, *vrittanaama*, *naamaavali*, *svapnagadya*, *bhramarageetha* and many other forms were the contributions of the Haridasas of Karnataka.

Most of these forms received acceptance, experimentation, inspiration, impetus and succour equally from music composers, performers and music lovers of Karnataka, Andhra, Tamilnadu and Kerala. The prototype of *kriti* may be traced to Narahari Teertha who belonged to the first group of pioneering Haridasas and was stabilized as well as proliferated by the *Aadya* saints. Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa, Vijayada etc., from Karnataka, the Tallapaakam Triad, Veerabhadrayya, Ramadasa, Sesha Ayyangar, Krishnasamayya and others in Andhra, the great Music Trinity viz. Tyaagaraja, Muddusvami Dikshita and

Shyaamasastri and their schools in Tamilnadu, as well as Svati Tirunal Maharaja and his band of music composers from Kerala. The *varna* reached its present form largely because of the succour it received in Tamilnadu and Kerala. The prototypes of Karnataka Music emerged from the time of Sripadaraja, were stabilized, varied and proliferated at the time of Purandaradasa and culminated at the time of the Musical Trinity. Emphasis on spiritual, ethical and social values in music grew in strength in parallel with the formal development during this period.

Sanskrit and provincial languages of South India were harnessed assiduously to express and sustain these values. From the 12th Cent. A.D. music had developed a language called *bhaandeera* specially for composing. However, the mellifluity of Telugu soon developed a strong appeal and it became a prime medium for music composition not only in Andhra, but in the rest of South India. However, provincial languages such as Kannada, Tamil and Malayalam had their own champions and this restored the balance to some extent. The names of Tamil music composers Arunagiri nathar, Koteeshvara Ayyar and Subrahmanya Bharati may be mentioned in this connection. *Varna*, *pada* and *tillana* continue to be composed mostly in Telugu even now, while *javali* is available in Kannada, Telugu and Tamil. Svati Tirunal and other composers of Kerala have contributed songs in Malayalam ; *tevaram*, *tiruvaymozhi* are also forms in the repertoire of Karnataka music and usually rendered in the ancient pains.

6. Earlier Music Forms

Before attempting to characterize Karnataka Music through its present day forms, it is convenient to summarize the kind and nature of music prevailing before its emergence.

Evidently the song forms comprising such music are those that are described in music treatises composed at this time. Some of these were *nibaddha* and others, *anibaddha*; some were *niryukta* and others, *aniryukta*. Some songs were of very short duration, such as

dvipadi, *dvipathaka*, *tripadi* and *harshavardhana*. Some were very long e.g. *ela* and *ragakadamba*. Some songs were set to a single *raga* and single *tala*. *Gamakalapti* (*ex tempore* music elaboration of a segment of word text without *tala*) e.g. *kraunchapada*, *hayaleela*, *hamsaleela*, *shatpadi*. Some were composed to prescribed metrical structures; e.g. *tripadi*, *chatushpadi*, *arya*, *gatha*, *kanda* ; many were not; one song form was composed in prose with short passages set to *tala* at the end (*gadya*). Some were performed with a series of prescribed *talas* e.g. *saalagasooda*, *panchataaleshwara*, *talarnava*; some were set in a single *tala* but in many *ragas* e.g. *ragarnava*. A few were *ragamalika* and *talamalika*, and *vrittamalika* at once, e.g. *tribhangi*, *panchabhangi*.

A music concert platform of the pre-Karnataka music times witnessed the presentation of traditional art forms such as *ela*, *dhenki*, *vartani* etc.; literary forms such *tripadi*, *shatpadi*, *arya*, *gatha*, songs which taught detachment and spiritual endeavor such as *charya*, *chacchhari*, festival songs as for the holy; auspicious songs like *dhavala*, *mangala*, *mangalaachaara* were performed at weddings and similar occasions, victory songs, laudatory songs were rendered in battles e.g. *ankacharini*. Folk songs with recurrent refrains such *ovi*, *danti*, *dhollari* and *raahadi* were sung by the common people. There were narrative songs and songs composed of only or mostly of *patas* (onomatopoeic instrumental syllables, such as *kaivaada*.

As already mentioned, a special musically sonorous language called *bhaandeera* was developed for musical composition in Karnataka Music. This held sway from the 12th to the 18th Cent. A.D. in South India. This was an *apabhramsha* form of Sanskrit and had developed its grammar, idiom, vocabulary and nonsensic syllabarium. Songs composed in this language by the Kings Bhoja and Someshwara, Vithalamatya, Bhandaru Lakshminarayana, Vyasaraaja, Purandaradasa, Venkatamakhin, Mudduvenkatamakhin, Paidala Gurumurthi Sastri are still available as relics of this era.

7. Karnataka Music : Present Forms

While discussing problems of definition (section I, supra) it

was mentioned that changes in the corpus of contents the music system over the ages comes in the way of attempting a durable definition. This is true of all things which keep changing. Music and all arts keep on changing, responding to changes in its parent society so that it continues to remain contemporarily relevant. It is only in this way that it can survive in time and space and retain its continuity and unity. The fundamental principles, theory or postulates which have inspired its creation are manifestations and modalities of foundational concepts, notions and norms of the parent culture. An attempt to define in terms of these would leave the product too general or only eclectic.

One solution to this problem is to describe the contents of the music of the present with an elastic enough frame which could accommodate changes in the future.

Before undertaking such description, it is necessary to mention an important criterion of changes in the body of Karnataka Music. This is the principle of continuity of tradition which our forefathers adopted for its theory and practice at the time of its watershed. Continuity in theory was accomplished by viewing accretions, innovations and changes in *shastra* as additions to existing theoretical tenets by commentary, extension, and modification. This is a unique and invaluable aspect of Hindu culture which holds that *sanaatana dharma* is eternal and dynamic, always embracing the past and the present and providing for the future. This is amply illustrated in the transition of the melodic system of *grama* into *mela*, of the *tala* structures from the *marga* and *deshi* into the *soolaadi*, of the ancient *prabandha* material into the *avant garde* song forms of the transition period and of in the instrumentarium in the introduction of *tamboori* as a chordophonic drone and of the moveable and immovable frets on the *veena*.

Continuity of tradition in the evolution of Karnataka Music to the present day is evident in all its limbs viz. *raga* (*aalaapa*), *tala*, *vadya* and *prabandha*. *Raga* inherited the ten vital characteristics; *graha* (opening note), *amsha* (characterizing and most frequent note), *nyasa* (final rest note), *tara* (limiting note in the high register), *mandra*

(limiting note in the low register), *alpatva* (scarcely used note), *bahutva* (copiously used note), *samnyasa* (rest note of the first part of the first section), *vinyasa* (rest note of the first section) and *apanyasa* (rest note of each medial section); these were continued from the *grama* and *jaati* era; many of these lost their distinct functions and were whittled down to the first three. *Raga* in Hindusthani music, on the other hand, is performed to the concept of the sonance quartette v.z., *vaadi* (assonant), *samvaadi* (consonant), *anuvaadi* (auxiliary sonant) and *vivaadi* (dissonant).

The *aalaapa* of modern Karnataka Music is a judicious blend of the six component (*aakshiptikaa* etc.) and four stage (*svasthaana – chatushtaya*) methods. Replacement of *grama* with *mela* resulted in two major melodic rationalizations viz. (a) the entire corpus of melody was rationalized to the lowest note, *shadja*, of the scale (b) *graha*, *amsha* and *nyasa* notes which distinguished a *raga* from another, were also rationalized to *shadja*. Thus *aalaapa* was now reducible to a general structure or formula. A common *aalaapa* method is open it with a vital note (*jeevasvara*) and structure it into several paragraphs connected together into a coherent and (musically) logical whole. Fast passages (*birkaas*) are executed near the conclusion resting on the tonic. Melody then travels two or three notes in the lower register, gradually rising to one or two notes above the tonic and finally rests on the tonic. The *aalaapa* ranges over latter half of the lower, fully the middle and first half of the higher registers. The second method is called *ekottarasvara-vriddhi* i.e. gradual development of *aalaapa* with each *jeevasvara* of the *raga* in the ascent and concluding as above. This is well illustrated in the three *svarajatis* of Shyamashastri in the *ragas todi*, *bhairavi* and *yerakala kambodhi*.

The entirety of the present Karnataka Music is composed and performed to the seven *soolaadi talas*, viz. *dhruva*, *mathya*, *roopaka*, *jhampa*, *triputa*, *atta* and *eka*. These were derived by the *Haridasas* from prototypes among the *deshi talas*, edited and modified them in such a way that they came to be uniformly and exclusively employed for music and dance throughout South India. In analogy with the *raga dashaprana* similar ten vital elements were developed for these

talas also in such a way that everything that had to do with the use of *tala* could be comprehensively and systematically described by them. These ten vital characteristics are *kaala*, speed of performance; each *kaala* is double its just precedent one. *Kalaa* is progressive expansion of the *tala-aavarta* (*tala* cycle) in duration by a multiple of two. This is useful in accommodating a given melodic structure within magnified time frames. *Kriyaa* is the act of performing an *anga* (organ, limb) of a *tala*. It has eight varieties ; they are again divisible into ; sounded (*sashabda*) and silent (*nisshabda*); they are of two kinds ; *maarga* (applied to *marga talas*) and *deshi* (applied to *deshitalas*). *Graha* is the position in the *tala-aavarta* at which a music or dance event commences. It is *sama* if both *aavarta* and the event begin together and is *vishama* if they do not. Again, *vishama* is *anagata* if the *aavarta* begins first and the event, later; it is *anagata* if the event precedes the *avarta*. *Maarga* connotes the difference in relative sizes of the steps which are needed to traverse the *avarta* span and is of five kinds viz. *chitratama*, *chitratara*, *chitra*, *vaartika* and *dakshina*, each of which is double in duration of its respective predecessor. *Anga* is component (organ, limb) of *tala*. In *marga tala* it used to be five kinds viz. *druta*, *laghu*, *guru*, *pluta* and *nishabda*. If *laghu* is taken as a unit (of the duration of five short syllables), the others have one-half, one, two, three and four magnitudes respectively. The *soolaadi talas* retained only two of these viz. *druta* and *laghu* and added another called *anudruta*, half in duration of *druta*.

Jaati prana refers to the size of the *laghu*. It is five varieties; *trishra* 3 (time units), *chaturashra* (4), *khanda* (5), *mishra* (7) and *sankeerna* (9). Attempts were made in late 19th and early 20th Cent. A.D. to add *laghus* of 11, 13, 15 and 17 time units to the *tala* repertoire. These were redundant and died naturally. *Laya* is tempo of performance and is of three kinds viz. *vilambita* (slow), *Madhya* the moderate and *druta* (fast). Attempts were made to subdivide each organ (e.g. slow-slow, slow-moderate, slow-fast etc.) but this was soon discarded as being too polemic. *Yati praana* is arrangement of an *anga* into discernible duration patterns, it is *sama* (even) *vishama* (odd), *srotovaha* (gradually increasing), *gopuccha* (gradually diminishing),

mridanga (diminishing from middle to both ends), *damaru* (shaped like hour-glass), *pipeelika* (like an ant) and *kharjoora* (like date fruit). *Prastaara* is the final and tenth *praana*. It refers to systematic tabulation of permutation of each *anga* of a *tala* so as to derive every possible variety) and is borrowed from metrics (*chandas shastra*). These were enunciated by Saluva Gopa Tippendra (15th Cent. A.D) developed by Ashtaavadhaana Somanaarya (16th Cent. A.D.) and by Poloori Govindakavi (same century) and employed by the *Haridasas* of Karnataka . Only *anga*, *graha* and *jaati* are of overt use in the *tala* of Karnataka Music today while the other vital elements are indirect or implicit.

Thus Karnataka Music reveals transitional continuity in both theory and practice of *tala*.

Musical Form

‘Form’ has many lexical meanings : shape, mould, species, pattern, mode of being, mode of arrangement, order, regularity, beauty, style and arrangement, structural unity in music, inherent nature of an object, that which the mind itself contributes as the condition of knowing etc. All these meanings are relevant, directly or indirectly to musical form. In the present context, it is taken to mean that which gives unity to the structure of a music composition. The conceptual essence of form is unity, wholeness; this is different from the aggregate of components of their mutual relationships and order. In short, it is Gestalt.

In aesthetic theory, such as in music, ‘form’ means three different things : 1. A ‘body’ of a work, a vehicle for expressing the meaning, lying in between content and material. 2. Structural organisation of a work of art, relations between the parts or the way that the materials are molded or patterned in a particular work. 3. A generic pattern, scheme or organisation common to a number of different works of the art. It is in this final meaning that ‘form’ is employed in the present work.

Any kind of expression progressing linearly has a beginning,

middle and end. If it is articulated in segments, it may also have expedient spans or bridges. This is true of Indian music also. In Indian music theory, the beginning of a song is called *udgraaha* ('taking up'), the middle is called *dhruva* (constant, core, permanent) and the end is called *aabhaga* (completion). *Dhruva* also means constantly recurring. Such a structure has two optional expedient bridges ; the first is *melaapaka* (joining) and occurs between *udgraaha* and *dhruva*. The second occurred between *dhruva* and *aabhaga* and was called *antara* ('in between'). This was used only in a very few songs, notably in the *saalagasooda* type and a few others such as *Panchataaleshvara*. Thus it was exceptional. The music forms of ancient and medieval Indian music were classified on the basis of the number of music structural components they had; minimum required was two : (no music composition is possible with only a beginning, only a middle or only an end!) *udgraahadhruva* ; those which had three : *udgraaha-dhruva-aabhaga* ; those which had four *udgraaha-melaapaka-dhruva-aabhaga*. The use of the fifth optional component was so rare that its inclusion was not deemed worthy of classification.

While the music structure of a form was analyzed and classified as above, its word-text was analyzed into six elements : *pada* (syntactically composed words), *biruda* (laudatory words in the vocative case), *svara* (solfa passages i.e. melodic passages with word syllables), *paata* (passages of onomatopoeic instrumental (mostly percussive) instrument), *tena* (syllables *te* and *na* (signifying auspiciousness) and *tala* (device of measuring the music/dance event in time). A song was not possible with one element (*anga*). Thus songs were classified textwise into those with two elements (*taaraavali*) three (*bhaavani*), four (*deepani*), five (*aanandini*) and all six elements (*medini*).

Both schemes of classification are so soundly based on general and adequate criteria that they meet the needs of modern Karnataka Music too. Present day Karnataka Music is dominated by the ubiquitous three segment music form – *udgraaha*, *melaapaka* (optional) – *dhruva-aabhaga*, in which the last two are merged into a

single entity. These are respectively named *pallavi* (sprouted), *anupallavi* (optional expedient, *melaapaka*) and *charana*. This last serves as *dhruva* (body) and *aabhaga*, containing both composer's (and other, if any) signature and the end of the song. The *charana* sometimes occurs as a single unit (e.g. *kritis* of Muddusvami Deekshita) or many stanzas (each performed to the selfsame music (e.g. Tyagaraja's *kritis*) or to different aspects of the same *raga* (e.g. *charanas* of *Ghanaraga Pancharatna Kritis* of Tyagaraja). *Antara* was used only exceptionally and is now altogether dismissed or takes the form of addenda such as *madhyamakaala sahitya* or as solfa passages in a higher speed.

It must be noted that the *dhaatu* (music structural components) and the *angas* (word-text-structural elements) described above do not necessarily signify segmentation and do so when specifically so designed. For example in any song of Karnataka Music *pada-svara-tala* invariably occur together ; *svara* occurs as a separate component in *varnas* and *kirtis* as *chittasvara* and *ettugade svara* ; *paata* occurs as a major constituent of *tillaanas*. *Udgraaha*, *dhruva* and *aabhaga* occur in *geetha*, *ugaabhoga*, *vachana* and *shloka* without clear demarcation or segmentation. On the other hand, segmentation is an important principle of articulation in most music forms. In such cases, the components of *dhaatu*, not of *anga* often occur separately in segments.

While songs of ancient and medieval India flourished both in segmented and unsegmented forms, it is no longer so in modern Karnataka Music. The only unsegmented forms now available are *ugaabhoga*, *vachana*, *shloka*, *viruttam* and *tiruppugal*. All other forms one segmented, some in two segments (e.g. some *geethas*, *kritis* without *anupallavi*) while most are three-segmented. The more important song forms of present day Karnataka music are 1) *geetha* 2) *svarajati* 3) *jatisvara* 4) *varna* (*taana varna* and *pada varna*), 5) *kriti* 6) *devaranaama* 7) *keertana* 8) *pada* 9) *jaavali* 10) *daru* 11) *ashtapadi* 12) *pallavi* 13) *ugaabhoga* 14) *vachana* 15) *ragamaalika* 16) *viruttam* 18) *tiruppugal*.

An analytical description of these forms is beyond the scope of the present work. I have described these in varying degrees of detail in my following works and may be studied there.

1. Aspects of India Music : 'Karnataka Music : A Synoptic Survey ed. Sumati Mutatkar, Sangeet Natak Akademi, New Delhi 1987.
2. Karnakadalli Kalegalu – Sangeeta : Kannada Sahitya Parishat, Bangalore
3. Karnataka Sangeethavaahini, Kannada Pustaka Praadhikara, Bangalore (Rev. Second edn.) Bangalore 2003
4. Karnataka Music As Aesthetic Form, Centre for Studies in Civilizations, New Delhi, 2004.

The present study is limited to one aspect of musical form in Karnataka Music viz. formal continuity. Among the numerous music forms of the medieval age, there were quite a few which possessed musical structures such as the two segmented *udgraaha-dhurva*, three segmented *udgraaha-dhruva-aabhoga* and the four segmented *udgraaha-melaapaka-dhruva-aabhoga*. In every music form having *aabhoga*, the latter carried the name of the composer, name of the patron or/and name of the music form. This was a separate part of the song containing words other than those occurring in the rest of the song. In the 17th Cent. A.D. this had evolved into two segments, the first of which contained the *aalaapa* of the *raga* and the second, the above mentioned name/names. The *aalaapa* segment did not occur before. From among such music forms there emerged, in Kannada language a form called (*daasara*) *pada*, *kriti*, *keertana* developed by the Haridasas of Karnataka in which the *dhaatu* components were distinct segments, two segmented by omitting the optional *melaapaka* and three segmented by including it. Further, the *aabhoga* became integrated with the song, continuous with the word theme and carrying the composer's name etc. in the final section / sections of the *aabhoga*. This was emergent in the 14th Cent. A.D. was established in the 15th cent A.D. by Sripadaraja, settled and proliferated by the savants of the *daasakoota* and *vyaasakoota* of the Haridasas. This was adopted by Tyagaraja and his followers. Such a form was called *kriti* / *keertana* and its segment were designated, as mentioned above, *pallavi*, *anupallavi* and *charana* (*charanas* if the song had two or more stanzas). A further development,

probably a contribution of Tyagaraja – is that the first half of the *charana* had music which was independent of, but a continuation of the melodic theme, of the *pallavi* and *anupallavi*, if any). On the other hand, the second half repeated the music of the *anupallavi*. Because the form was formulated and proliferated by saint music composers and pious devotees (in Karnataka, Andhra, Tamilnadu and Kerala), the word theme was restricted to praise and prayer to God instead of *stuti* of patron or *prabhu*. It must be noted however, that the form was not *sui generis* but emerged in historical and traditional continuity from among the forms which already existed by a process of selection, adaptation and survival.

It only remains to be shown now how such historical continuity persists in the present forms of Karnataka Music.

The *geetha* is of three kinds : *Pallavai*, *Sanchaari*, *Lakshana*. The famous 'pillari *geetha*', *Lambodhara* is three segmented, with the first line serving as *dhruva* (refrain) also. The *sanchaari geethas* are usually in two segments, each containing a *dhruva-khanda*. Only the *lakshana geethas* of Govinda are monolithic. All *svarajatis* are three segmented, carrying *pallavi*, *anupallavi* of *kriti* and *svarajati* ; the first half contains *pallavi*, *anupallavi* (and rarely *upapallavi*), a solfa passage followed by a *charana*. The second half is structured exactly like a *svarajati*, the *charana* serving as the *dhruvakhanda* (refrain). The *kriti* is already described above. *Pada*, *javali*, *daru* are of the musical format of the *kriti* itself and differ from the latter only in the literary theme ; while *kriti* has a religious, spiritual, devotional, ethical, moral or even a sociological word theme, *pada* has a theme of divine love in *shringaara* (erotic love) in a *naayikaa-naayaka* relationship with spiritual sublimation. It is set in *ghana* or *naya ragas* and is in slow tempo. The *javali* has a frank theme of physical love in an *extramarital* relationship between a heroine and a hero. The *daru* is a relic of a theatre song now restricted to praise of and prayer to God or to an erotic love theme. The *ashtapadi* is a song in *kriti* form, now restricted to Jayadeva Sarasvati's *Geethagovindam*. It is three segmented, but the *anupallavi* serves as the refrain. It has eight stanzas (hence the name), the last contains the composer's name. The *ragamaalikaa* is also in *kriti*

format but has multiple stanzas each of which is composed in a different *raga*. *Tarangam* is a song from an opera *Krishnaleelatarangini* by Svaami Naaraayana Teertha. It is in the mould of *kriti*. The other forms are minor in the concert repertoire of Karnataka Music. They are unsegmented wholes and have their prototypes in the *saalagasooda prabandha* (esp. *raasa* and *eka taalee*) and in many cognate *taaraavalee* types of songs of medieval times.

Musical Instruments :

The height and glory of human genius lies in generating musical instruments; besides simulating human voice, they can do many things which the voice cannot, in quality, variant, range and organization. They are among the first manifestations of awareness and creativity of beauty which distinguishes man from the beast.

Indian music theory has classified musical instruments from very early times on various criteria such as animate or inanimate material, modes of excitation and playing, type of material and so on. The most common and widely accepted method is to classify them in terms of the vibrating material; *tata* (chordophone/string), *sushira* (aerophone/wind), *avanaddha* (membranophone/skin) and *ghana* (idiophone/ solid). The more important musical instruments played in Karnataka Music recitals at the present time or *tamboori* (*tamboora*, *taanpoora*), *veena*, *gottuvaadya*, violin, mandolin among chordophones, flute, *naagasvara*, saxophone and clarinet among aerophones, *mridanga*, *khanjeera*, *dholak*, *tavil* and *tabla* among membranophones and triangle, *morsing*, cymbals, *ghata* and *jalataranga* among idiophones. I have described and discussed them in some detail elsewhere (Karnataka Music : A Synoptic Survey and Karnataka Music as Aesthetic Form) and need not repeat same here, for, the scope of the present work is past history and contemporary history of this musical system.

Chordophones

Tamboori emerged in Indian music to fulfil an important need : when the music transited from *graama* to the *mela*, the two-tonic melody system was rationalized into the single tonic system. As a

consequence, there arose a need to evolve a drone instrument which yielded the steady fundamental reference note which would at the same time include its two consonants viz. *shuddha madhyama* and *panchama*. It could readily accommodate the pitch ranges of both male and female musicians and the corresponding instrumentarium. This instrument is mentioned consistently by four generations of Haridasas beginning with Sri Sripaadraaja for the first time. Then it appeared in sculptural presentations in South India, notably in Tamilnadu. The name was adapted into the somewhat inapt *taanpoora* in Hindusthani music. Whatever the name, the instrument is vitally important to any Indian music concert and generates a mental focus and absorption in both performer and listener that has no parallel. It creates a play of the sonance phenomenon (*vaadi* etc.), a steadying effect on the mind by offering an invariable, constant point of reference to which all the music gravitates.

Veena is one of the oldest chordophones invented by Man, and is found in one form or the other in all cradles of human civilization from very early times. It is the generic term for all tone-producing stringed instruments in India in folk music or art music. South Indian *veena* is a natural continuous evolution from its archetypes which may be traced to very early times in construction, shape, shings, accordatura, tone range, number of keys and in *pakkasaaranaa* method (alternative use of the same interval on keys of adjacent strings). Such evolution was part of a larger scheme. At this time (1250–1350 Cent. A.D.) other drastic changes were taking place in our music : *graama* was transiting to *mela*, *deshi* and *margatalas* were yielding place to *soolaadi talas*, these were beginning to be comprehended in the *dashapraana* concept. New evolutes of music forms were taking shape at this time because of both internal stresses and external pressures.

The process of evolution extended itself to chordophones also at this time. The *veena* keyboard was extensively experimented with : a keyboard accommodating one given *raga* at a time and another which made possible the performance of any and every

raga of the system were developed. Experiments were carried out widely with the number of keys, tuning, tone range as well as reference pitch. This movement commenced in Karnataka but soon spread all over south India. The keyboard accommodating any single given *raga* found favour in Hindusthani music. The other was finalized and became universally and exclusively used in Karnataka Music. But these changes were continuous and natural.

The Indian *veena* comprehended both types viz. bowed and plucked. It is true that a variety of *veena* was played with a bow and in another the *svaras* were obtained with a piece of wood or bamboo (called *kamraa*), but the first reference to *Gottuvaadya* as we see it now was made by Raghunathanayaka, King of Tanjore in his work *Shringaarasaavitri* (1620 A.D.) Since such an instrument is a logical evolve of *veena*, it is possible that the above reference may have been a rediscovery.

Modern Karnataka Music has adapted some exotic music instruments in its practice such as the violin, saxophone and clarionet. This happened when South India was exposed to European music in the 18th to the 20th Cent. A.D. It is true that the prototype of the violin has found sculptural representation in South India (in Karnataka and Andhra) in the 12th and 13th Cent. A.D. but in its present form is beyond doubt an importation from the West. It is first found painted in a mural in the Daryaa Daulat Palace in Srirangapattana near Mysore, datable in 1784 Cent. A.D. and a little later learned by Balusvami Deekshita in Chennai. It is so thoroughly adopted to Karnataka Music and adapted to its practice that it is no longer regarded as exotic, but is treated as integral with the genus of Karnataka Music. Mandolin was adapted to Karnataka Music as a concert instrument in the late 20th century.

Aerophones

Karnataka Music has evolved the single, transverse, blown flute. It is ubiquitous in all ancient and modern civilizations. It

exists unchanged now and has adapted itself to the modern melodic requirements. *Naagasvara* is known from very early times in a demuniative form as *madhukari* and is mentioned in Matanga's Brihaddeshi. It is a popular instrument and has attained high degree of sophistication in playing. It is employed for auspicious occasions and rarely as concert instrument. Saxophone and clarionet are recent instruments added in the early 20th Cent. A.D. In Karnataka they were first introduced by Krishnaraja Wadiyar IV the Maharaja of Mysore in his court and Music Band.

Even though tone is produced in *jalataranga* by the striking of two solid bodies and is classifiable as a percussive, it is more conveniently described here as an aerophone as it generates multiple sounds. It is described as *udakavadya* by Vatsyaayana in the Kaamasootra but is only about 150 years old in concert practice. It was played on Alla Baksh in the court of Krishnaraja Wadiyar IV, learnt by Veene Seshanna, Devendrappa and others. Other notable names in its performance were Radhakrishna Iyer, Rama Rao, Ramana Chettiyar, Subbayyar and Madhurai Shreenivasa Iyer.

Percussives and Idiophones

Mridanga is the prime percussive instrument in Karnataka Music. It is as old as at least some 2000 years and has continuously evolved to its modern form. *Dholak* and *Tavil* are its cousins employed as accompaniments for *naagasvara* concerts. The former is described in Abhinava Bharatasara Sangraha by Mummadi Chikkabhoopaala in the 17th Cent. A.D. *Khanjeera* is a adaptation of its prototype in Islamic culture and is used as accompaniment in Karnataka Music since about 150 years. *Ghata* is an idiophone, consisting a clay pot, described in shastra literature since early times and is known as concert instrument in this music system since at least 150 years. *Morsing* is derived from Jews harp and was introduced into this music as an auxiliary accompaniment.

II POST-INDEPENDENT INDIA

I. Post-Independence Scenario

In a sense, the above title is misleading because it suggests that India is actually independent. If it were, it would not have become a bedlam of corruption, violence, injustice, ignorance and poverty even after these sixty years of independence. What happened sixty years ago was not independence but a change of Governmental administration by a foreign country to one of the representatives of our own people. And the 'foreigners' left us with a concealed cynical smile. 'Independence' should be interpreted in the limited sense that Indians are carrying on governments at New Delhi and at the States. Unfortunately, martyr patriots who fought for freedom without expecting power or self promotion dreamt of great fruits of freedom in vain.

Independence is not mere political freedom. It means self administration in culture, society, economy and freedom from aping the foreigners. Such vision was buried soon enough. Independence was thrust by both the Indian leaders and the British when the common man was not ready with a functional meaning of independence, national awareness, mental preparedness to understand and accept responsibilities, formulate long term plans such as a compact, efficient administrative system, awareness of immediate and long term needs and aspirations and so on. This brought au emporia of a Utopia. Democracy and politics (= corrupt politician) pervaded every aspect of life, including culture. Traditional values which characterized and distinguished India began to melt and evaporate in the crucible of experiment and change; the old image mettle away ; the new image was not ready. In the context of such transition, it is necessary to take stock and ask ourselves : Whither our music ? Music does not mean here only art (the so called 'classical') music but includes (or should include) *sugama* ('light classical') music, folk music, film music, theatre music etc.

2. Art Music (Karnataka Music)

The descriptive term 'art' or "classical" was added only recently to our music (Karnataka and Hindustani) to distinguish it from other genres such as light, light classical ('sugama'), film – or folk music. This is a methodological bequeathal from the West. The term '*sangeetha*' has, throughout its known history, embraced folk, religious, spiritual, social, didactic, autonomous aspects of music in our country in both textual tradition and performing tradition. It also signified the triad of the cognitive singing, instrumentation and dancing (which is necessarily based on or accompanied by some form or aspect of music). Now these adjectival terms seek to refer to the genre of music which functions for what purpose or motivation, in individual or collective consciousness and at which cultural stratum. The term '*shaastreeya*' was hastily and inappropriately coined to correspond to the term 'classical' in Western Music. To define or describe this term as according to '*shastra*' (theory), traditional, autonomous in experience of pure beautiful form, creations of compositional genres, or defined cluster of composers, systematic organisation of individual music creativity and techniques of music expression within a specific traditional matrix is partial and inadequate.

Whatever the definition or description, what is generally called Karnataka Music is on the anvil of change in post independent India. Such change has brought both desirable and undesirable elements. The desirable ones include the shift from palaces and temples to public platforms, from the aristocratic connoisseur to the common music lover, from the professional few to the many amateurs, from a social stigma and disrepute to an acquisition of a social and cultural grace. Because of technological progress, its scope, volume and propagation are huge and ever increasing. It is economically accessible to socially and economically disadvantage classes for both listening, learning and performing. It is now possible to safeguard the consenting and continuity of its several strands of teacher-lineages and style variants. Its listening, performance and appreciation have become

global. As art music, its public and government awareness as a symbol of national prestige is now established.

Karnataka Music has now found a firm place in the curricula examination and degree awards in many Universities and Institutions of higher learning at graduate, post-graduate and doctoral levels. Research in music is now not only a matter of social and academic distinction but is turning out to be a fashion. Separate academies for music have now become common in both State and Central governments in the country. Young and senior musicians now receive recognition and awards from private, quasigovernmental and governmental agencies. Musicians are encouraged to participate in the affairs of the state by nomination to the legislative assemblies or councils that in such positions they have opportunities to represent collective problems, grievances, hopes and aspirations of the music fraternity, and to advise the executive wing of the government in respect of welfare and growth of music and musicians. The Government of India has a separate Department for Culture which awards fellowships and project grants to both senior and young musicians. Veteran and eminent musicians are awarded medals of distinction by the President of India. Such musicians also receive the highest national recognition in terms of Padma awards every year. Many public sector organizations have also instituted awards for meritorious musicians. Eminent artists, including musicians are nominated to the Parliament. Concert remunerations have reached never before highs. Communication modes, travel, electronic media satellites and such other technological device have shrunk the earth to small village. Recording and compacting technologies on a huge scale have brought an unprecedented degree of choice of music within the access of the common man, to listen to what he wants when he wants it is now possible, at relatively little expense and energy, to build one's own listening library, for one's own and family's use and convenience. Further, music learning and choice of the *guru* has become accessible to almost everyone; the society, the affluent sector of the society, governmental and other agencies

have made this possible. Thus the volume of music learning in all its diversity and strata has grown vast. Diversity includes exotic music instruments, diversification music such as fusion, Indian jazz, comparative studies, cross cultural studies, and ethnomusical, field musical studies.

An important aspect of the growth of Karnataka Music is its academic, theoretical and critical aspects in the last some sixty years. A notable feature is the young blood which is entering the field, both as profession, hobby and with amateur interest. Such younger generation has brought a scientific, enlightened approach because the fulfillment of economic ambitions and needs as well as career promotion are neither the needs nor targets of music learning. Thus is motivated largely by aptitude, interest and a zeal or enthusiasm arising from a nonmundane, non-immediate need. It also arises from the sheer joy and excitement felt in the pursuit of an inner passion for a deeper, cultural value. In fact, the front ranks of talented young, performing Karnataka Musicians are filled with such people. It may be noted that they are not self created musicians but many undergo rigorous traditional training before reaching a concert platform. These young musicians are well trained in tradition, inquisitive with an open mind and are susceptible to innovation and experiment. A pleasant feature of this generation is that they are well learned, even appreciative of their colleagues, engage in free exchange, know the value and usefulness of humility or modesty and do not deride or dismiss other musicians off-hand. Usually such derision and dismissal was a feeling of the proverbial frog in the well in the past when insecurity was disguised as superiority.

A sea-change in the study of Karnataka Music of today is the huge amount of study material available to the student and scholar alike. There is a drastic change from the times when the teacher would not commit him(er)self in writing down the lessons (mainly because s/he could not) to the modern times when even the beginner has his/er lesson given to him in print and xerox. Text books are readily and (relatively) inexpensively available. Indeed

the teacher finds it convenient to record the lesson on an audio cassette for the disciple. (This may be because of the infrequency of the learning sessions). Every examination in music includes one or more papers on theory which are based on the material furnished in official text books, published, approved or recommended by the examining body. This is not abstruse or highbrow theory but is immediately and directly relevant to the actual music studied. Thus the student has an opportunity to study and correlate the two. This is a healthy sign. We have traveled far from the day when the teachers sternly reprimanded the disciple if he dared to ask what was the scale of the *raga* s/he was being taught. Besides, many periodicals on music are published by music organizations giving details of forthcoming music programmes, introduction to performers, and occasionally music information. There are also monthly journals containing articles on various aspects of music, catering to the tastes of general and specialized interests of the reading public, some of them publish music compositions of little known composers and *ragas*, thus, enlarging the repertoire of music students and performers. Many institutions organizing seminars, symposia and conferences on music bring out souvenirs or journals containing the proceedings of the deliberations. This consists also of discussions and debates.

Publications addressing the performer, musicologist and music lover are now galore. Large compendia of musical compositions of different and single composer in various degree of exact musical notation are available to musician, music teacher and music student. These have greatly enriched the concert repertoire of musicians. Some sixty years ago, song books were published only with the word text or with only a skeletal music score. Other publications may be divided roughly into four classes; i) Popularization books, which aim to explain to the lay reader, elements and aesthetics of musical experience in non-technical or lay language. ii) Technical books addressed to the professional musician, iii) Critical edition, translation and commentary of early works in manuscript and interpreting them in relevance to the

music of all times so as to establish historical continuity of tradition in both theory and practice. iv) Research works which relate to the practice of music (These are only occasional in appearance) and those that deal with historical issues (these are in majority). A fairly large number of research theses are being produced every year by candidates aspiring for doctoral degrees in music in various universities. By and large these are the products of haste inadequate or immature study and research methodology. This may be due to the lack of insistence of hard, in-depth study by the superintending guide, and also to the fact that the guide is not an expert on the subject and does not seriously participate in the candidates work. The candidate's work suffers from poor heuristics, poor understanding of the purpose and method of research, and from contentment with plagiarism.

The effects of globalization of Karnataka Music are twofold : i) there is a huge expansion in the volume of its listening. This music is heard avidly by South Indians who have migrated to different parts of the world in pursuit of a living. Thus, there is an ever increasing invitation to vocalists and instrumentalists for performance series and for teaching. This is as much in alleviation of homesickness, as to preserve their roots and cultural heritage on foreign soil. They encourage their children to learn Karnataka Music and Bharatanatya, and to attend concerts and to appreciate the performances of these arts. There is now a continuous importation of such artists. One of the byproducts of the situation is that many nonresident South Indians residing abroad develop large and valuable library of performed Karnataka Music, such collections could prove to be valuable sources as teaching aids, studies in musical style and research. ii) An increasing number of them visit South India repeatedly to learn from authentic teachers, in fellowship and scholarship projects. Such awards are being made every year by Foundations and Universities. Several Universities in England, Europe and U.S.A have established facilities and departments for the study of Karnataka Music. Many Western scholars have written serious studies on Karnataka Music. The

trend is growing to study Karnataka Music as cross-cultural or ethnological study.

An important development in this music is the organized effort towards academic scholarship. This has taken the form of seminars, symposia and conferences. These are eagerly attended by both participants and organizations. A music conference differs from other conferences in that it is now hardly a form for likeminded persons, professing the same trade or profession, in order to discuss matters relating to the problem and pass resolutions for their collective good and welfare on the basis of which policies are made or modified and according to which action may be initiated. In Hindustani music conference merely means a music festival consisting of a series of concerts. In Karnataka Music it consists of academic session in the morning and a music festival in the evenings. The organization focuses its energy and resources on the later and pays lipservice to the former. The academic session is academic to the extent that it consists of speeches (often illustrated or 'demonstrated'), limited by time and scholarship. The listeners are mute spectators with hardly any preparation or opportunity to intervene by expressing doubts, correction, modifications, disagreements etc. These are called 'expert' sessions in which few experts are present ; a concession to their expertness takes the form of allowing one of them a few minutes to summarize, appreciate or admire. Such an expert often endeavors to strike an ingenious balance between a noncommittal stance and tact. The other spectators attend, motivated by enthusiasm to the 'theory' of music and by the hope to hear some good music, and very rarely, to enjoy the vicarious pleasure of the flashing of academic awards. The posthumous publication of proceedings or reports are dry as dirt, listing merely names and titles of talks delivered ; the bulk of the publication is devoted to advertisements and concert personnel details. That music is a pragmatic, empirical or performing art is not reason enough for this. If that were the entire reason, then only justification and no spoken word or written would ever have been necessary. Tons of paper used for writing or printing on music

in all languages all over the world is then a criminal waste. The point I am trying to make is that if thinking, speaking and writing are regarded as aids to musical experience, let there be no half-hearted effort ; let there be an endeavor to bring professionalism into it, instead of converting a conference or other academic conclaves into wedding parties.

The word 'seminar' means a group of advanced students studying seriously an advanced subject or conducting research under competent supervision. Now the usage is reduced to a group of persons reading papers loosely related to a specific theme or themes with little debate or discussion. Threadbare analysis of the themes and a perspective and purpose of the exercise are conspicuous by their absence in the modern 'seminars' on Indian music. The organizers are greedy of cramming subjects and prestigious or glamorous names within narrow time constraints and the Chairperson is usually a helpless victim of time transgressions. A liberal ten minute time is allotted for 'discussion'; and the questions raised are not short sentences but longwinded speeches. The questioner, especially a glamorous one, gets into a huff if attention is called to time constraints. Symposium means focusing attention on different aspects and dimensions of a single theme or subject. The speaker should be keenly aware of the interrelatedness of the aspects and dimensions and the role of his theme presentation in achieving such integrated outlook. Workshop originally meant coordinated effort of a team with the necessary tools and equipment to bring about a finished product. The word has lost this meaning in the context of modern Karnataka Music. It is now reduced to one or more sessions of learning a few music compositions of lesser known composers and unfamiliar *ragas* from a reputed teacher. Its essential purpose is to equip the participant to enlarge concert repertoire. This is fair enough if the participant has already reached such a phase in his/her career. But if not yet firmly grounded in the style and material of one's own guru, the experience is likely to result in a wanderer of the wastelands or of the jungles.

Criticism, an influential resource for the growth of Karnataka Music commenced in South India at about the same time as the advent of political independence. It was pursued by amateur musicians and music lovers with only a vaguely defined objective and scope. Their literary contributions to the more receptive of the dailies in English and the provincial languages were euphemized with the description Music Criticism, while the contributions were mainly reports of a music concert. These consisted of the list of the songs rendered, their ragas, and occasionally of the respective composer. They included also some descriptive objectives, mostly of praise. There were, of course, some exceptions which featured vitriolic epithets. The situation has hardly improved even after some sixty years. There are very few musicians who do not fawn on a music reviewer and do not hope for his favors. There is still no systematic attempt at music criticism, a fair evaluation, a bridge between performer and listener and no serious effort at acquiring the resources for the job. Its status in serious musicology may be gauged from the fact there are no university departments of music in South India which has included this in its curriculum, neither is this subject been submitted for a Ph.D. degree in any Indian University. The present author's 'Music Criticism ; Principles and Practice' unfortunately remains the only serious book on the subject.

Practice of Karnataka Music

A few observations on the current practice of Karnataka Music are relevant. It is an auspicious sign that an experimental tendency is now emerging in the field. This may be regarded as an aftermath of a period of overstabilization (or a stationary state) reached in the early twentieth century A.D. A reaction set in, resulting in proliferation of composers, performers and listeners. And proliferation inevitably brings with it diffusion and diminution of quality. Preparedness and acquisition of necessary resources should always go together with any endeavor, especially creative, but it

does not, often, unfortunately. Textual tradition sets forth resources needed for a composer, vocalist, chordophonist, aerophonist and percussionist, but these are seldom noticed or practiced these days. As a consequence, most modern composers are mediocre, content with adding numbers to one or more existing formal genres, depending for effect and interest on superficial gimmickry. Genius in musical creativity may be classified in three groups ; primary genius which is foundational, engaged into creating formative principles and materials such as *raga, tala, prabandha, svara, graama, mela*, a new musical instrument etc. Secondary genius is engaged in the creation of a new kind of *raga, tala, prabandha*, or adapting a new musical instrument. Tertiary genius engages in creativity in a given form. This is manifested in a performer.

Music performance and music listening are now well and systematically organized. Besides religious and spiritual occasions such as the festivals of Ganesha, Krishna, Rama, Navaraatri etc. every town in South India has one or more *sangeetha sabhaa* which invites musicians of repute far and near for more or less well remunerated concerts for the benefit of its members who can now listen to the music of legendary figures. Thus music has transcended geographical limitations. This is equally an opportunity of frequent exposure and earning both money and fame for performing musicians. Both musicians and the listening public are exposed to great variety.

A modern trend is to make attempts at innovation and novelty. A feeling of monotony caused by sameness of the performer and the sameness of his/her repertoire began to grow among the listeners during the last few decades. A solution was discovered in terms of the abovementioned variety. Another solution was through variety in the repertoire in terms of composers, *ragas, talas* and music forms. A regular music concert now invariably includes at least one song of a lesser known composer, including that of a celebrated contemporary composer. But by and large, the mediocre composer has to fend for himself. And, of course, the enchantment

of Tyagaraja, Muddusvami Deekshita, Shyamashastry, Svati Tirunal, Purandaradasa, Bhadrachala Ramadas, Tallapaakam Annamacharya, Jayadeva and others is still unchallenged and is likely to continue to hold the magic in the foreseeable future.

An important trend among the performers is to stray from the well trodden repertoires and do much homework in acquiring rare items in his repertoire. This has resulted in experimenting with lesser known *ragas* containing dissonances (*vivadi svaras*). Some three generations ago, a *naagasvaram* player, Madhurai Ponnusvami traveled far and wide and propagated a pseudo theory that among the 72 *melakartas* proposed by Venkatamakhin and adopted by the Music Trinity, only 32 were free from *vivaadidosha* (disharmony of dissonance) and that the remaining 40 suffered from this defect (!). This theory held sway for a short while, even through Subbarama Deekshita diligently explained (in his Sangeetha Sampradaya Pradarshini) how this could be avoided), but in the long run failed to keep composers and performers from experimenting with such *melas* as well as their derivatives and from sharing the pleasures of the results with their listeners. The pendulum now seems to be swinging towards an excess. One can only hope for some moderation of such enthusiasm.

Among the experiments appearing in modern Karnataka Music is what is called jazz. In the context of Western (American) music, the word refers to a kind of syncopated, highly rhythmic music originated by New Orleans musicians, especially Negroes. (Syncopated means the commencement of a musical note on an unaccented beat carried through an accented beat). This was developed by slave Negroes imported to the USA, in the nostalgia of their homes and the country they had been permanently uprooted from. It is now practiced by non-Negroes also in other parts of the Western world. In the context of Karnataka Music, it means the insertion of brief vocal motifs of *ragas* into a jazz band, such as *raga* scales, solfa (solemnized or otherwise) passages in a rhythmic background but without *tala*. This serves as a piquant to both Indian and Western Music listeners. However, this has yet to

pick up momentum in India, probably because it is not regarded as neither serious (or 'classical') music nor as light classical music. It is not that Indian music motifs are introduced into Western Music in Jazz for the first time. This kind of experimentation has been carried out in Western Music quite for some time now. I have met quite a few leading music composers and conductors of European music in USSR, Czechoslovakia, Germany, France, Netherlands and England during my cultural missions abroad and have discussed with them the possibility of introducing exotic and ethnic musical motifs in their composition. I have felt gratified that some of them have been already using Karnataka Music *ragas* and *tala* beats and many others, quite open and even enthusiastic to do so. Such motifs are taken out of their native context, blended with their melodic environment and structure of the composition and thus, at the end, lose their identity. They arouse interest or curiosity in their listeners because of the exotic nature of the intervals and their curvatures (*gamaka*).

Fusion and Jugalbandis.....

Because of rapid changes and lightning progresses in technology, the world has shrunk to a village. To preserve inner equilibrium and poise is becoming and growing progressively difficult. Music is a mirror to the society. The question is, will our music absorb and assimilate trends of electronic music, computer music etc? Does it have inner strength to and resources to absorb these and retain its identity, enthusiasm, aspirations and ideals? Will it surrender and pledge its identity? One can only say, it has retained its identity and originality at heavy odds in the past. What about fusion – fusion of Karnataka Music with Hindusthani Music, fusion of Indian music with, say, Western Music? Such efforts are feeble and lie only on the edge of the listener's consciousness at the present. Such fusion appears to me to be remote possibility.

Jugalbandis (lit. combining two together) was a contribution of post-independent Indian music. It commenced in curiosity and

exploration as an experiment in mixing together Karnataka Music and Hindusthani Music. The two were soon found to be immiscible : one may shake oil and water together forcefully and be jubilant at their momentary miscibility, but the two will soon separate or will become a weird hybrid. So, early attempts were devoted to juxtaposition of *ragas* of intervallic similarity ; the participant musicians began strenuously simulating or mimicking each other and ingeniously looking for parallels. This is hardly the purpose of *jugalbandis*. So, efforts logically wandered into instrumental music (including percussives) reciprocally or within the same music. Leaders in the music profession had to prove (to themselves and to the world) that they were ubiquitous or omnipresent and they invaded Western Music, mainly in the USA where the market is as varied, accommodative and lucrative. This was relatively easy and spectacular by joining the very popular Jazz Bands in which the 'svara' concept is vicariously grafted. This was welcome to the Jazz players also because the participation of Indian music added to excitement of adventure and novelty, without adding or subtracting much from their music. It may be noted that no *jugalbandis* has ever been attempted between art music forms of either culture. For the Indian cousin, the attraction was a quick and painless entry into Western world, novelty, fame, money, and becoming heroes in the motherland. This was one of the ways in which Indian music 'globalised'.

Another modern development in Karnataka Music is orchestration. Bands were formed for Karnataka Music and maintained by the Bhonsle rulers of Tanjore and the Odeyar rulers of Mysore in their respective courts. Krishnaraja Odeyar IV formed and maintained orchestral bands for Karnataka Music, Hindustani music and Western Music. Long before this, Bharatamuni describes chordophonic, aerophonic and percussive ensembles called *kutapa* for musical accompaniment in a play. Orchestra, like many other terms in English, does not have an exact equivalent term in Sanskrit or other Indian languages. It means a large assembly of musicians of strings, woodwinds, brasses and

percussives playing together a musical form under a conductor in polyphony and counter point such that the bit played by each is complementary to those of the others so that the form has both continuity and unity. Indian music is homophonic and lacks harmony and counterpoint as well as the equally tempered scale which makes these possible. A serious problem with simultaneous presentation in an orchestra is tone curvature (*gamaka*) which is determined by the melodic environment, aesthetic preferences of the performer as well as the grammar, idiom and usage of the *raga*. A combination of these factors could put the tower Babel to shame. Despite such hurdles, amazing progress has been achieved in the last fifty years. Some problems are solved, some avoided and the nativity of Karnataka Music is fairly preserved. It is interesting that many musical instruments of the West have been adapted for this purpose. The progress achieved by All India Radio, Television and Film music to use Karnataka Music as programme music is noteworthy. However, the hybrid monster going by the euphemism 'orchestra' on public platforms, parading 'film music'. 'bhaavageethe' etc. is sheer cacophony and assault music both on refined ears, our classical ears and our culture.

Contributions

In connection with development of Karnataka Music, a few words on the role of South Indian States are relevant. Musicians of Karnataka have many sided achievements to their credit; the younger generation has been ably taking the place of the older generation, and is internationally acclaimed in vocal and instrumental music. In the field of musicology, musical research and publication, the State has much to be gratified about. Karnataka is probably the only state which boasts of a Department of Kannada and Culture and the only state where numerous awards at state level and National level are instituted and awarded annually both by the Government and NGO institutions. Its universities with Faculties of Arts have music departments and

award research degrees. Younger generation of musicians carry very few prejudices, have mutual regard and bring enlightenment, vision and perspective from other branches of learning. The volume of music learning and teaching has grown enormously. Karnataka is the only state in India in which Karnataka Music and Hindusthani music flourish side by side.

Unfortunately, musicians of Karnataka by and large lack both individual and collective self esteem, lack a desire to venture out as well as a competitive spirit. Most of their effort fails to create collective a forum from which they can voice, their problems, needs and aspirations and take active steps toward ameliorations and fulfillments. It is equally unfortunate that the Government or their appropriate departments regard our culture as cosmetic, and have not, even after sixty years set up agencies to discover their merit and deservedness and instead wait for applications for governmental aid and award. The Government has neither the will, strength nor boldness to insist with the Central Government on the share of the sons and daughters of Karnataka in the matter of central recognition and awards. Government after government is so engrossed in partyism, political wrangle, and in self preservation that it has not been possible to dent the indifference or penetrate the conscious deafness of the central government and other funding cultural bodies in India and abroad towards the claims of Karnataka. To the Government, survival is priority, not culture and art ; it has failed to secure justice for Karnataka at the national level on all fronts.

Andhra has given many eminent vocalists and instrumentalists of national and international nature. Much of what is said of Karnataka Musicians may be extended to them also. Their music is deeply rooted in tradition. They bring genuine emotion to their music and zealously safeguard the purity of the telugu, wealth of songs of Bhadrachala Ramadas, Tallapakam composers and Tyagaraja. Their mode of conferring honors and awards to eminent musicians are the most spectacular and heartwarming in the whole of India. The governmental efforts at improving music education

are laudable. But it is sad that Andhra does not yet have an active Department of Culture to attend to the practical and professional needs of musicians. There is a genuine need of their collective self awareness. The Andhra government has a great scope for promoting the welfare of musicians and music – both Karnataka and Hindusthani.

My personal knowledge of the state of musicians and of music in Kerala is half-baked, so I offer an apology for not offering my observations. The common man from Kerala has a natural love of music and the best *sampradaya* of Karnataka Music is preserved there. Keralites are more enterprising than their neighbors and combine enterprise into tradition in music.

The wonderful thing about Tamilnadu is its common man's deep love and sensibility of Karnataka Music. It seems to naturally flow in their blood. It is no wonder that the Musical Trinity were born there and flourished. This is also why musicians flourish there and most of the talented young musicians make a beeline to Chennai, which is the hub of Tamil culture, for their career. Music performance and music listening are well organized in Tamilnadu. Every town has one or more *sangeethasabhas*. The Madras University Music Department has an enviable band of scholar teachers who generate excellent Ph.D.s. Tamilian musicians are extremely fortunate – to the point of arousing envy amongst musicians of other states – in their Government which encourages, supports, rewards its musicians, safe guarding their rights and interests in national distinctions such as the Padma awards. In this respect the Tamilnadu government is a model worth emulating by other states.

Tamilnadu musicians virtually dominate the concert scene in South India. This is because they maintain excellent public relations, ascend the concert stage after maturing for it, bring finished, polished ware to their audience and try to achieve maximum impression with minimum effort. They complete a concert with a small and fixed repertoire and are more or less

predictable. Their audiences lie more outside Tamilnadu than inside. They have somewhat stereotyped the pattern of the song material, concert repertoire, tempo of performance etc. almost to the point of monotony. Probably the largest number concert musicians come from Tamilnadu and have extended their activity in the whole of South India and are ubiquitous abroad.

Democracy and Culture

A fallout of the advent of Indian independence is the notion of democracy. I have used the term 'fallout' in the lexical meaning viz. the descent of radioactive particles after a nuclear explosion ! The consequences of a democratic constitution and the so called democratic government are tragic. That India is the largest democracy in the world is not something to be especially proud about. The national leaders were too much in a hurry and too much in the euphoria of idealism to realize that the vast majority of common people were neither prepared nor trained to be convinced that rights go with duties, independence means self government both at the individual and collective level, that liberty is not license. Only a fraction of the population fought for freedom, with noble and high ideals. Romantic icons were sculpted by the people, only a handful people made sacrifices became martyrs and these practiced the ideals. Those who survived may not regret, but have certainly realized that their dreams have not come true, that the Utopia that they had hoped for, is still as far away as ever.

The reason for this is obvious enough. Politics is no longer synonymous with patriotism, but is identical with self promotion, opportunism, power hunger, corruption and loyalty to one's own self. Some sections of society are more equal than others to the extent of denying equal laws and equal rules. Secularism no longer means equal freedom to practice religion of one's choice. It means the negation of religion or the appeasement of minorities and winking at their conversion missions. It is an exploitation of wooed vote banks. The word dalit no longer refers to an oppressed or

disadvantaged person; it is an aggressive force full of hatred and ancient vengeance. It also means exploitation of the real dalit. As a person who anonymously joined the freedom fight in my teens with no desire or expectation of any reward, as I approach eighty, I weep for my country when I read that she touches the bottom in the list of transparent countries in the world. I now take refuge behind a belief that pursuit of excellence in my job, an endeavour of value based cultural rejuvenation without a desire for back patting or other rewards, is the only way left to me to serve my country.

An example of national maturity is to know that democracy means equal opportunities to every citizen but not leveling every citizen down to the lowest level at the cost of merit, aptitude and efficiency.

Range vs. Depth

Let me offer an instance in the field of culture. There is an unprecedented growth in the volume of music today. This is excellent. But it is equally important that quality should keep pace with quantity. Otherwise, every growing system collapses under its own weight. This is one of the responsibilities and urgencies of democracy.

Karnataka Music has undoubtedly a very wide range now. Has it developed an equal depth? This may be answered both positively and negatively. Range is replacing depth; strength is yielding place to sharpness; inexpensive popularity is gaining over self dedication ; sheer audience orientation is eroding introversion; gimmickry is running ahead of insights; Effortlessly recorded Dronacharya-Ekalavya system is gaining over *gurukula* system. Unostentatious scholarship, technique as a subdued aid to expression and spiritual orientation are still desiderata. Commercialization vs. spiritualisation, disciples owing to the names of celebrated musicians and forgetting their debt to the teachers who laid their

foundations (*teerthakaakas*) have become noticeable. Among senior musicians one sometimes finds clinging to the concert platforms even after senility, reluctance to shift his disciple from behind to centre stage, insincerity to hosts and audiences, by watching the clock in hurry to catch the next train (or airplane, or a bus etc) even when highly reputed, inattention to training of voices and virtuosity in instruments and maintaining high quality of the medium, reluctance to take up teachership even after repeated concert failures and so on. Glitter, Illusions, pomp, ostentation, gimmicks – these belong to a magician; chastity, austerity, penance (*tapasya*), traditional continuity, unadulterated creativity, purity of mind and emotion, virtuosity in the chosen medium – these characterise a true, dedicated musician. One does not demand miracles of bringing rains, lighting up lamps etc. from a true musician; he may be able to do it or not – it is immaterial. The miracle that is demanded from him is consonance of hearts, catharsis of collective social and cultural tensions of the parent society and exorcising the demons of mutual suspicion and intolerance of others, development of faith, character, self examination, vision of the inner self, expanding the experience of beauty and synonymising it with self discovery ; these are – or should be – the functions of music and its practitioners.

A few words may be added here regarding the role played by the media in promoting the cause of Karnataka Music. It is in large measure due to the vision of newspaper editors that music reviews (euphemistically called music criticism) got launched some fifty years ago in English and the provincial languages and caught the attention of both music lovers and musicians. This became a valuable instrument in educating the general public as well as bringing musicians to the public eye. For the early reviewers, it was purely a labor of love. The papers also published notices of concert engagements and articles of general interest with served to enhance the interest in and appreciation of Karnataka Music by the common man. The All India Radio became the greatest benefactor of music by devoting considerable time for classical

music broadcasts offering opportunities to different grades of musicians and listeners. It organized talent search in the form of National Competitions ; it broadcast musical features, transmitted live concerts on important occasions such as Tyagaraja Aaradhana, Diwali Festival etc. Its Saturday night National Programme became justly popular, bringing talented musicians from nooks and corners of India to the public eye. Also it offered substantial service by employing high grade musicians, music directors and programme executives on its staff. It remains yet the most influential medium in the propagation of Karnataka Music especially in the rural areas. The Doordarshan is also rendering good service in the promotion of music within the limitations of time, in the form of short time telecasts, music background in the serials and sixty minute concerts (though very late at night).

Whither Karnataka Music

The throes of rebirth of India as an independent nation left its mark in a craze for speed (without a notion of purpose or destination) in the form of light music, ‘filmy’ music, hippy music, pop music etc. which have attracted our youth overwhelmingly. It is time for the practitioners of Karnataka Music to make it as attractive as possible in their respective mediums and making their presentations acceptable to the youth. The younger musician had better fend for him/herself without a godfather or sponsor; merit and hard work never go unrecognized. It is equally important for the performing musician to be aware of the benefits of knowledge of *Shastra* and to avail himself of them. This does not mean that he should become an expert ; it means that s/he must stretch him/her hands in every direction to improve his/her skill, quality and career. The young researchers should take up projects which would directly benefit the performer and listener.

It is true that Karnataka Music is single entity, but is composed of numerous strands of *guruparampara*. We seem to be doing little to preserve their authenticity and purity. Herein lies the value,

strength and attraction of the art. Institutionalized music education, despite its several advantages has made *gurukula* system impracticable and obsolete. Higher or specialized music education is certainly welcome but disciples wandering from one *guru* to another in the quest of quick name and fame are not. The various streams of different *guruparampara* are the very succour for the perennial flow of our music. The prolificity of modern music composers is already mentioned. The mediocre among them try to pass off mediocre compositions under the borrowed signatures of the great and the celebrated, hoping for currency and longevity for their brain children or launch their paper boats of word texts mimicking the music of famous composers.

Also, gone are the days of *gurukula* excepting a handful of brave organizations. But efforts are necessary to evolve a via media which absorbs the best in the *gurukula* and institutionalized teaching and eschews the undesirable so that the aspirant student receives his/her lessons in conformity with his/her aptitude, ability, needs and background. Research in music pedagogy is an urgent need of the day. It is further important that in addition to university or collegiate education in music, our music educational system should develop schools on the lines of conservatories for those seeking intensive training. It is also important to broaden the curriculum of music education to include music criticism, musicology, music composing etc.

Shape of things to come.....

While writing about the possible future of Karnataka Music, I do not don the cap of an astrologer, a soothsayer, a prophet, a meteorologist or a mythologist. Nevertheless, my forecast will not be worse than theirs ; for it is based on extrapolation of the knowledge and experience of the familiar present and of the not too distant past. The forecast is composed partly of speculation, partly of wish, partly of expectation and partly of hope. The future is a sprout in the ancient tree of the past on the bough of the

present, thus implying continuity in space and time. In this context, music means Karnataka Music ; *mutatis mutandis*, it could mean other forms of music, too.

The future could be envisaged in two ways; formal and structure changes, expectations and aspirations in the inner core of our music.

Indian music is homophonic ; orchestrations, jazz, pop etc. are postures of polyphony and are only cosmetic and not fundamental to our music. So Karnataka Music will in due course assimilate them within itself without undergoing any drastic change.

Indian music is distinguished from all other musical systems by a quadrology viz. *raga*, *tala*, *vadya*, and *prabandha* (which compounds the other three). These determine it's interior and exterior and are foundational, despite frequent importations in the past. Our music is unlikely to lose such power of adaptation and assimilation in the foreseeable future. But the art music will gradually shed tautness and rigidity little by little and will attract more and more listeners. This would need contemporary consciousness, compromise between tradition and renaissance without loss, foresight to forge new techniques of expression by harnessing its own native resources, dedicated leadership as well as the ability to bridge the old with the new. The seeds may be sown in the first quarter, sprouting in the second, while fruits and flowers may be reaped in the third and final quarters of the 21st cent. AD.

I do have a hope, however. Indian arts – music, dance, painting and sculpture are rich in their essential resources : a synaesthetic synthesis of these with other intersensory modalities would be a breathtaking adventure.

Now for hopes and expectations as well as the needs of our music :

One expects our vocalists to give serious attention to voice training instead of leaving it to chance. It is hoped that concert

auditoria will be acoustically equipped, in consultation with the performing musicians and professional acousticians. It is hoped that these extend to recording and reproduction facilities. It is to be expected that new musical instruments will be imported and our acoustical engineers and adventurous musicians will adopt and adapt these into the nativity of Karnataka Music. It is expected that art music will continue its exchanges with folk and other forms of music and will expand. A systematic serious study of these other forms is a necessary prelude to this. Our musical instruments will be improved in quality and manufacture using multiple technologies and will ensure the desired design and quality. I hope that the notational system of our music will develop well enough to accurately express not only vocal, chordophonic and aerophonic music but also membranophones.

I have treated this matter in some more detail in my Karnataka Sangeetha Vaahini (II rev. edn. Pp. 775–784)