ACKNOWLEDGEMENT

When I sit down to write this part of this work, I realise more powerfully than ever how much a thing like this owes to others. I stand on giant shoulders, and there have been many kindly people who have disputed the passage with me and gave me the inspiration and the provocation to complete this work. My teachers and my guide gave me the direct inspiration but there have been others who, with their relentless criticism of my views, have made me think and think again about concepts and conclusions. I am happy to have this opportunity to place on this record my gratitude to all of them. It is but natural that few names are mentioned but I know that a number more are left out, not out of ingratitude but out of mere limitations of the memory for details.

The University Grants Commission made this work possible by a grant of a Fellowship and a scholarship. Since I settled in Gujarat after my post-graduation in music in the South India, I thought of approaching Professor V.C. Ranade, Head of the Department of Music of the M.S. University, Baroda, to be the Guide to this work. Professor Ranade gave me the opportunity to talk to him in detail of my project and agreed to take me as one of the research scholars under his guidance. He gave me the benefit of his long and sensitive experience as a concert artist and of his

meticulous, refined mastery of his instrument and system of music. I have learnt to realise the significance of the stimulation of another system of music to a work like this. I am indebted to him for all the patient hours he has given me for discussions and consultations. I am grateful to the U G C but for whose generous grant this project would have been very nearly impossible.

My teachers have made me what I am as a student of music and musicology. I do not know how to thank them. My grand mother Karaikudi Smt. Lakshmi Ammal who initiated my training in Veena playing, her students and members of the family who provided the atmosphere for unconscious learning, and the teachers of music in the Sri Sathguru Sangeetha Vidyalayam, College of Music in Madurai, I owe an indescribable lot.

The late Dr. Sharada Gopalam of the Music College was the most dominant influence behind this work, and she was the one who gave me the first intimation that the art one practised is to be critically analysed and understood. She showed me how fastidious analysis and exquisite sensitivity should and could go together in research in music. She was a vocalist, and to her music was sacred; she became so very conscious of this sacredness that she made it more and more of an inward absorption and shunned the glare and lure of

publicity. But she admitted her students into her rich world and gave of her treasures prodigally. How does one know how much one has taken from one's mother to sustain oneself? I do not know how much of me is she, and I can only feel the reality of her presence with me now. To that noble soul who personified for me all that is ineffably fulfilling in music I owe an incalculable debt.

My uncle Dr. K.S. Subramanian is the other person to whom I owe a very great deal. He gave me insights into the techniques of Veena-playing and showed me the path to voice He made me a vocalist and that has been an culture. invaluable asset to me in this work. Even more than that, these two teachers of me have made me realise how all one's learning and experience is only a part of a life-long process of development. To such teachers, this wordy acknowledgment is really irrelevant, but that is the only offering I can make them. Dr. Subramanian also gave me the privilege of taking advantage of the expertise of the staff of Brhaddhvani, the organisation he has founded for research I am grateful to him for the permission especially to use its recording studio. Sound Engineer Sri K.S. Raghunathan, Ms. R. Sudha, Mr. R. Kasivisveswaran, Mr. C. Rangarajan and Dr. T. Yasodha all of Brhaddhvani gave me the benefit of their expertise most unstintingly. I place

on record my gratitude to them.

My aunt, Smt. Rajeswari Padmanabhan is another great musician whose style of performance had tremendous influence on me. A renowned Vainika, and Head of the Department of Vina in Kalakshetra, Madras. She guides me in many areas relating to performance for which I owe her a great deal.

I made extensive use of the facilities in the library of the University of Madras. I am especially indebted to Dr. N. Ramanathan who offered valuable suggestions most unobtrusively. Professor R. Satyanarayana gave me a brief but thought-provoking interview. I am also indebted to the Music Academy, Madras, for permission to use its library facilities. Mr. Ramaswami gave me invaluable help in using these facilities. I am grateful to him and to the institution. I also place on record my gratitude for Dr. Ashok Ranade and Sri. Subash Chandran for helping me utilise the library at the National Centre For Performing Arts, Bombay.

I had the good luck to be associated with two great exponents of Bharatanatyam that I have known. Smt.Kalanidhi Narayanan has helped me to appreciate the finer aspects of bhava and its expression in music and mime. Professor C.V. Chandrasekhar, Former Prof. & Head of the Dept. of Bharatanatyam of the M S University, Baroda, also gave me

great help in understanding intricacies. I am grateful to them.

Pandit V. Sukshmapurisvaran of Madurai helped me to study and translate for my purposes the works in Sanskrit that have been used in this study. Mr. V.Sankarasubramanian of the Madura College, Madurai, helped me a great deal with teasing formalities of this work.

And to my family I owe a debt I can only acknowledge. My husband has paid a heavy price for my absorption in this work: willingly giving up his claims on my attention even to the family and ungrudgingly helping me whenever I had to seek his assistance with manuscripts and what not. He was instrumental in the execution of my work on the computer. My parents-in-law gave me the privilege of spending most of my time to this work for over four years.

It was my mother who was greatly responsible for my interest in music, right from my childhood. I inflicted several discussions of the details of my fleedgeling theories on my mother, even while she was under the strain of sickness, and to my father who become the willing playmate to my baby son that I could spend my time on this work. My parents have been responsible for whatever I have achieved in all these years, and the sacrifices and

adjustments they have made to accommodate my work-schedule are immeasurable. I owe a very special gesture of gratitude. I take the privilege therefore of dedicating this work to my parents, parents-in-law, my husband and son.

SHANTI MAHESH