
Kalaimamani D. Pattammal (1929-2004): A Pronounced Composer to a Momentous Contributor to the Field of Carnatic Music

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ABSTRACT

Human civilization post Vedic period had been a witness to the gender inequality in all prevailing art forms and this phenomena is still rife for reasons best known to the society. However, the fabric of the societal framework could not stop the female cognoscenti from unfurling their intellectual prowess and the history witnessed a few gifted women composers like Karaikkal Ammaiyar, Avvaiyar, Andaal, Meera, Akka Mahadevi etc. The 20th century gave a companionable milieu to the new age composers and a place in the sampradaya for their works. The Carnatic music field then was enriched with the works of illustrious composers like Ambujam Krishna, Ananthlakshmi Sadagopan, Neela Ramamurthy, Kalyani Varadarajan and D. Pattammal primarily contributing to the vastness of Tamizh compositions. A principal vaggeyakara, D. Pattammal's works formed to be a landmark in terms of adding to the cenote of kritis in unsung and unheard ragas, creation of novel pedagogy, developing a synergy between classical music and Bharathiya sanskaras and invigorating the practitioners' minds to make them tread a profound kalpana sangeeta, through her remarkable compositions and thus, the works stand to be noteworthy.

KEYWORDS

Vaggeyakara, Tamizh kritis, Notation, Raga, Pedagogy

A brief about D. Pattammal

"Isaiyai isaipathan moolam, isaivaha isanai adaiyalam"

-D. Pattammal

Meaning: the abode of the Almighty can be easily attained through music.

D. Pattammal, a vaggeyakara (composer), a musician and a musicologist was a 20th century composer, born in Lalgudi and brought up in Tanjore. She had her early tutelage in

Carnatic music from her mother, Smt. Varalambal Ramarattinam and later from Smt. Sethu Bai, a disciple of Tiger Varadachariar, Veena Vidwan Sri Varadhaiyya, Pozhakudi Sri. P.V. Ganesa Iyer, Sri Kalakkad Ramanarayana Iyer and Smt.D.K. Pattammal. She had won many prizes and awards and accolades. She was a graded artist in AIR for over thirty years before she took to composing. She was well versed in the knowledge of both lakshana and lakshaya aspects of the sangeetam. She received Kalaimamani award from the Government of Tamil Nadu in the year 1994 for her excellence in the field of art. She had composed over 650 songs in her lifetime many of which were published under different titles. Her compositions include Arul Keerthanangal, MadhavaGeetham, Sri Harisaram, Kumara Sambhavam, 63 Nayanmars, Isai Thuvakka Padalgal, Janya Raga Kritimala and Mela Raga Kritimala. These musical compositions encompass inspirations drawn from some of the great Hindu Scriptures, literary works of great poets of the past and also of great composers of Carnatic music, which make D.Pattamal to be one among the luminous composers of her time.

Uttamottama Vaggeyakara

Sarangadeva in his lakshanagrantha 'SangeetaRatnakara' says,

"Vangmaturuchyategeyam dhaturityabhidhiyate Vachamgeyam
cha kurute yah savaggeyakarakah"¹

Meaning - He who creates dhatu (song) and matu (speech) is a vaggeyakara. Sarangadeva also categorises vaggeyakaras into uttama (superior), madhyama (mediocre) and adhama (inferior) based on the proficiency of the dhatukaras and matukaras and also gives more than twenty prerequisites to be a vaggeyakara. To name a few: a. knowledge of shabda, b. knowledge of the science of rasa and bhava, c. complete consciousness of music, d. the strength of originality in composition, e. the knowledge of the art and science of the language, f. cognizance of the time, place, situation aspect etc.

The term 'vaggeyakara' is a compound noun signifying 'vak' meaning shabda shuddhi and 'geyam' meaning nada shuddhi. To be called as a vaggeyakara one should be an uttama dhatukara and uttama matukara. However, the divisions like uttama, madhyama and adhama can be accorded in isolation to dhatukaras and matukaras for their specific domain of work. We find similar definitions of the term 'vaggeyakara' in the lakshanagrantha, 'Ragatarangini' too, written by Lochanakavi. The Carnatic music sampradaya is indubitably the most sophisticated art form in the world, the factors being complex systems of raga and tala, scientific pedagogy and the vastness in literature. D. Pattammal, a musician herself, emerged as an uttama vaggeyakara on all accounts. Her works stand tall as a testament which shall be discussed in the following sections.

Musical compositions absorbed in technicalities and aesthetics

Isai Thuvakka Padalgal:

Her work titled 'Karnataka Isai Thuvakka Padalgal' aims at understanding the need for the reach of Carnatic music among the young. Isai Thuvakka Padalgal is a Tamizh title which means songs for the beginners. This work comprises of kritis woven in comprehensible Tamizh, that can be nimbly learnt and grasped by the students and thereby foster interest and motivation in the minds of the young towards classical music, which is still not so popular among on a broader perspective. The work holds compositions on prime deities and also moralities and values, for children to get wider ethical learning and knowledge about the prevailing deities and also the boons and blessings they bestow on us. The most creative composition of this work are the 'Navagraha Keertanaigal': a set of nine kritis, all composed in 21st Melakartha Keeravani, set to the talas of the 35 tala scheme. The 35 talas are the products of pancha jati bhedas namely Chatusra, Tisra, Khanda, Misra and Sankeerna on the lagu applied to the seven principal talas called the Suladi SapthaTalas². The swarams sa, ri, ga, ma, pa, da, ni, sa, and ri, in the arohana krama, individually form the graham swara of the respective grahas in order, the Sun, Moon, Mars, Mercury, Jupiter, Venus, Saturn, Uranus and Neptune. In it that, the pallavi (the first anga or division in the musical composition) of each kriti starts with the respective graha swara assigned to the grahas. Also, the dhatu of all the nine kritis has been structured in arohana- avarohana krama so as to give the learners the experience of practicing alankaara in each tala in raga Keeravani while learning a defined musical composition too.

To support, cited below is the pallavi of the first kriti of the Navagraha keertanaigal.³

Nyayiru

Kriti: 'Simharasikkadipati'

Tala: Tisra Eka

Pallavi: sa r ga m | m p m g ri | sa r r m g | ri ; ; |
 Sim ra si | ka di pa ti ya | di tya nai tu | di ; ; |
 r g m pa d | d n s n d p | g r m g p m | d p m g ri |
 si ran da ye zhu | pu ra vi tte ril | cha yai yu da n | ba va ni va rum | (simha)

where 'sa' is the graham swaram.

These kritis also document the mythological sayings, instances from the epics and traditional practices referring to the Grahas in order to give to the younger generation knowledge about the past and culture. For example: Story from the Mahabharata, that says Surya had bestowed Kunti with His son, Karna, is presented in the kriti composed in praise of the Surya Graha i.e. The Sun God. The uniqueness of the kritis much lies in the structural

approach adopted to frame the compositions the way they are presented to be: a) The chronology of the kritis corresponds to the sequence of the days in a week starting from Sunday to Saturday and the other two Grahas namely Rahu and Ketu composed separately, b) The detailing in sahitya (lyrics) is such that the young learner comes to know the presiding deity of each day in a week (Grahas are worshipped as Demi Gods in the Hindu culture). The nuance that made this plausible was by using the same synonym of the Grahas that are used colloquially in Tamizh as the title of the kritis. These synonyms are used to refer the days in a week too in Tamizh. 'Nyayiru' refers Sun,'Tingal' refers Moon, 'Sevvai' refers Mars- 'Budana' refers Mercury, 'Vyazhan' refers Jupiter, 'Velli' refers Venus and 'Sani' refers Saturn which correspond to Sunday, Monday, Tuesday, Wednesday, Thursday, Friday and Saturday respectively, c) The chronology of the 'Navagraha keerthanaigal' has also been mapped with the consecutive ascent in the tala time cycle starting from the least count of 3 to a maximum of 11. The kritis have been set to Tisra Ekam, Chatusra Ekam, Tisra Rupakam, Tisra Jhampai, Tisra Tripata, Tisra Matya, Sankeerna Ekam, Tisra Ata and Tisra Dhruva respectively. The compositions are set in simple tisra and chatusram to engage the learners into a qualified learning process where the simple mathematical concepts of Tala are simultaneously applied.

Now, given the foundational stage of learning, yet she, consciously introducing many old traditional ragas like Keeravani, Punnagavarali, Huseni, Shuddha Dhanyasi, Saranga etc that are seldom taught to students at this tender stage, had a larger perspective. Her pristine confidence and conviction that radiated through this work, in which basal framework of swara permutations and combinations and patterns are used with lucid Tamizh forming the sahitya, shows the Music system, a new pathway to teach the learners not just the model lessons entailing Saralivarisais and Jantaivarisais in raga Mayamalavagowla but forms of compositions like kritis in various ragas, to make the learner au fait with the vastness of Carnatic Music and to educe the curiosity and wonderment for the art form in students. In this work, one of her compositions (focusing on moral education for the children laying emphasis on good values and manners to be practised), 'Anbudane pesi' in Raga Saranga , a janya of 65th Mela, set to Adi tala is quoted :

Arohanam: s r g m p d n s

Avarohana: s n d p m r g m r s

Pallavi: sa, r sa sa pa pa; | ; m pa g ma | pa;;;||
An bu dan pe si | ; a nai va rai| yum||
m pa d n s n da pa; | ; p p m r g m | ri; sa; ||
a . nan dam . da ya | ; sei . . di .du |vai . || (anbudan)⁴

This when compared to the pallavi of kriti 'Ehi Trijagadeesha' in raga Saranga, set to Triputa tala composed by Saint Tyagarja

Pallavi: ; ; sa | ri sa - ni sa || $\overline{pa, d}$ m pa m | p d n \acute{s} - \acute{r} \acute{r} \acute{s} n ||
 E | hi . tri . || ja . ga . . | di... ||
 \acute{s} n \acute{sa} ; | ; - ; d n || $\overline{sa, r}$ d \acute{s} da | p m $\overline{pa d}$ - p m r ||
 Sha . . ; | ; - ; sham || bho . . . | mam ||
 Ga ma ri $\overline{sa, ri}$ |
 E, . |⁵

gives a pellucid difference between the construction of the dhatu framework in both the kritis and hence comes as, the former to be designed specifically for beginners and the latter for practitioners. A formative pedagogy, learning essentials and subtle introduction to the basics that form the backbone of sangeetam are seen in all the kritis of this work. They find significance in the art of teaching music and are also a prompt to the gurus to not to overlook the aspect of learners' psychology.

Having extolled her creative intelligence behind composing specific kind of kritis, an irrefutable fact that comes to the fore is that, notations are indispensable tools used in the process of lesson transactions to communicate music in its desired form. Vidya Shankar says, "Notation should be basically simple. It should not be loaded with complexities making it clumsy and cumbersome. It should be scientifically reasonable and reachable to students as well as the teachers"⁶. Upon analyzing the work of D. Pattamal, Padmabhushan awardee Late Shri S. Balachander, an unparalleled Veena vidwan had commented and it is quoted, "Some books lead to what is termed as "confusion confounded". I believe and promote the correct style of notation as found in her work".

D. Pattamal's unconvoluted style of notation answers the easy accessibility of the composition to the learners in the foundational stage and as well as to the skilful practitioners. Above all it gives space for bedecking the composition with artistic ingenuity. She has mentioned in the Foreword of one of her works, titled 'Mela Raga Kriti Mala' in detail about her concept of notation. An excerpt says ' In this format of notation, for Oru (one) Kalai kritis , one beat has four swaras and for Rendu(two) kalai kritis, one beat has two swaras and in many books this style of notation is not commonly seen'.⁷ Kalai or Kala is one of the Tala Dasa Pranas that represents the repetition of a beat in any Tala which yields to a proportionate change in the units of Aksharas in the Tala.⁸ Further, to denote the Madhyama

kala the swaras have been underlined so as to help the learner maintain the nuances of the Kala Pramana.

This format of notating kritis can be seen her compositions in Janya ragas and Mela ragas.

Janya Raga Kriti Mala:

This work houses over 80 kritis composed in many different Janya ragas, that the vaggeyakara categorises into three factions: i. Popular ragas , ii. rare ragas, iii. ragas in which no musical composition has been made. D. Pattammal has to her credit to be the first vaggeyakara to compose a Tamizh kriti in Panchama Varja Dvimadhyama ragas namely ShankaraLalit, Maya- lalit and Suryalalit. They are ragas with two madhyama swaras namely Pratimadhyama and Shudha Madhyama, without panchama in its Arohana and Avarohana. Some of these are seen to be in practice in the Indian classical music of the north i.e. Hindustani Music, yet not in much vogue in the Carnatic sangeetham.

The illustrious musician of his time, Late Shri Tanjore S. Kalyaraman in his foreword written for one of Pattammal's works reads, "Composing in Panchama varja dvimadhyama raga is not an easy task".⁹ A raga in general, communicates itself to us with its main functional component, the raga vyakarana, the grammar, which includes its scale with defined swaras, the identity of the family to which it belongs to and the predominant rasa that it exudes. As it is known, the main property of a raga is its "ranjakatvam".

Matanga Muni in his treatise, Brihaddesi explains,

"yosaudhwanivisheshastu swaravarnavibhushitah ranjakojanachittanam sa ragahkathaubudhaihi".

This means a raga has the power to influence the mind and evoke a particular kind of emotion.¹⁰ It is important to know that a vaggeyakara exercises in this domain to elicit the much needed bhava from the one who learns, sings and listens to his/her composition. Pallavi and anupallavi of the her kriti 'Vendum pozhudu' in Raga Maya Lalit, a Janya of 15th Mela, set to Adi Tala is elucidated for understanding the raga as it is.

Arohana: s r g m m d n s

Avarohana: s n d m m g r s: (here, m denotes prati madhyama)

Pallavi: ga ; ri sa sa ni sa ri | ga ma ma ma | ma , m ma ;||

Ven dum po zhu du in gu| nec . va ra | ven , .dum||

ma da d m da ; ; ni s'a| ni ; da da | ma d m m m ma ||

Ve .da nai . . ; ; tan nai| tirta; . rul| pu ri n di . da || (vendum)

Anupallavi: $\bar{m}a$ da $\bar{m}a$ da ni $s\acute{a}$ $s\acute{a}$ $s\acute{a}$ | ; \acute{s} ri \acute{g} $m\bar{a}$ | $m\bar{a}$, g $\bar{m}a$ $m\bar{a}$ ||

Ven . dum va ra ma nai ttum| ;viru. m biya| lit , . ti da ||

$m\bar{a}$; $\acute{g}\acute{a}$ ri ; \acute{s} ni \acute{r} $s\acute{a}$ | ni; \underline{n} \underline{s} \underline{n} d da | d \bar{m} $\bar{m}a$ $\bar{m}a$ ma||

Ve ; la ne ; ni nai . yandri | ve; re va . | r . . umi llai || (vendum)¹¹

The sahitya translates into a Bhakta prostrating before his Lord to bestow upon him His grace. While the 'Why' of the specificity of a particular matu with the dhatu is communicated stage by stage through the very infrastructure of the kriti, the learner gradually gathers the karunya or the karuna rasa that naturally flows from the raga and is able to identify with the bhava or the mood the composer envisages. The vaggeyakara has given a limpid insight into the marga or the flow of the raga with the grammar of arohana avarohana prayogas of the dvimadhyamas: shuddha and prati. When the notation is analysed and assessed, the learner is able to appreciate the significance of the vilamba gati of the kriti and the obvious consequent raga rasa perceived by the human mind emanating from it. If one understands a raga to be a psycho material entity then rasa stands to be its emotionality or emotional quotient. Just as in any literary work, language gives life to a thought or an idea, in a musical composition the sahitya justifies and embellishes the emotionality of the raga, i.e raga rasa. Bharata in his treatise 'Natyashastra' gives an account of eight rasas such as Srngara , Hasya, Karuna, Raudra, Veera, Bhayanaka, Adbhuta etc, states,

"Srngarahasyakarunaraudraveerabhayanakah bibhatsadbhuta sangyau chaityashtau natyo rasah smrimtah".¹²

Many lakshanagranthakaras who came in succession to Bharata have accounted for few more rasas too. However, the vivid human mind is habile to mark a voyage of immersing into the sphere of bhava and rasa rising beyond the textual and traditional indices of the same.

Simple prayogas in the mentioned kriti like $\bar{m}a$ da $\bar{m}a$ da ni sa| sa ri ga ma ma ga | $\bar{m}a$ ga ri sa| ma ga ri sa ni ri sa |are transparently relatable to the arohana- avarohana karma. The virama , karvai or the pause given following the prati madhyama usages, for example: $\bar{m}a$., ma | $\bar{m}a$., da ni sa| da $\bar{m}a$., ma ma| etc with other swaras denote the importance of emphasis on prati madhyama, how concordance and discordance between two swaras function, that the madhyama can as well be treated as a nyasa swara can be seen in how she has structured specific words with such swaras, for example: in the first line of the pallavi, in the uttarangam or the second half , the words are 'Nee varavendum' which means You have to come. These words reflect a wish arousing from a prayer. This has been synchronized

with the prati madhyama and shuddha madhyama:

ma ma | $\overline{m\bar{a}}$; ma ma ||

Va ra | Ven . Dum || .

In the anupallavi, the second half contains words say 'Verevarumillai' which means none but You. The structure of these words in the notation is:

ri, n da da | $\overline{d\bar{m}\bar{a}\bar{m}\bar{a}\bar{m}\bar{a}}$ ||

Ve . re va | rum . ill ai ||

The tara sthayi nishada ((ni) ?) descending to prati madhyama well establishes the expression of unwavering belief of the Bhakta in his Lord with much needed emphasis given by the octave chosen too. A similar expression of meaningful ascents and descents in the framework of swara-sahitya to engender the desired rasa and bhava can be observed in the kriti 'Brihaspate Tarapate' in raga Atana set to Tripuda tala, one of the Navagrahakritis composed by Muthuswami Deekshitar: the pallavi of the kriti reads as:

$\dot{r}\dot{i}s\dot{a}\dot{s}$ n $\dot{r}\dot{s}$ \dot{s} n $\dot{r}\dot{s}$ | da d n pa n n |

Bri has pa . . te . . | . ta . ra . |

pa p m p d n \dot{s} ||

. pa . te . . . ||¹³

Herein the importance of the usage of swarams in tara sthayi can be acknowledged by the learner while he/ she understands the conceptualization of Brihaspati, the Devaguru as he is referred to in the scriptures. The tara sthayi conveys the picturisation of varied facets of Devaguru such as the wisdom, righteousness, strength and prosperity to the human mind while listening to the kriti. Many such analogies can be traced in various kritis of the Trinity and our comprehension of any new raga can be propelled to a near right direction with constructive interpretation. Such observations collectively help a learner form the basics of the raga lakshana for the same.

It is learnt from the vageyakara's work that she has also formed new ragas viz. Sukhapriya, a janya of 52nd Melakarta Ramapriya, the pièce de résistance of the raga is that it only takes four swaras. The arohana and avarohana are as follows: s g m d s | s d m g s ||. She has composed a kriti named 'Sadasivanai sadanainandal' in Rupaka tala. The intellectuality of the vageyakara is exhibited thus in choosing a tala with the lowest minimum time cycle balancing it with the crispness of sahitya and the dexterity of the raga being kept

alive. An excerpt from the kriti is quoted:

Anupallavi: *sā da ; ma ga ma || da ; sā ; ; ; ||*
U da ; ra gu na|| shee; la ; ; ;||
da sā sā 'ga ḡa ḡa || ś ḡ ṁ ḡ mā ḡa sā ;||
u mai ma ghu zhndi dum|| ee . . . swa . ran ;||
da sā sā sā ḡa sā || da ; sā da ; ma ||
u la gam u . yya|| aa ; la ka ; la ||
ga ga ma ga ga sa|| ga; ma da ma da ||
vida ttai un . da . || neela kan . tan || (sada)¹⁴

Another Raga Sukhapavani was formed by her, framing the 41st Melakarta Pavani into vakra (not in proper order) swara pattern. The arohana and avarohana flows as: s r s p m p d s | s n s d p m r g r s | She has composed a kriti named 'Unakkendan meedu' in Adi tala.

She has also penned the Jeeva Charitram or the life history of the Trinity: Saint Tyagaraja, Muthuswami Deekshitar and Syama Shastri in the form of Ragamalika compositions entailing traditional ragas like Shankarabharanam, Anandabhyravi, Sahana, Dhanyasi, Vasanta, Saveri, Mukhari, Suruti, Shanmukhapriya, Mohanam, Revagupti, Bageshri, Mayamalavagowla, Hindolam, Karnataka Devagandhari, Kanada, Purvikalyani to rare and unheard ragas like Neela, Adbhuta, Vara, Taka etc. The compositions are titled as 'Sri Tyagaraja Navaraga Malika', 'Sri Muthuswami Ashtaragamalika' and 'Sri Syamakrishna Krama Audava Saptaragamalika' which form a milestone work to have been done in the field of Carnatic music. The composition on Syama Shastri's life history necessitates a mention as it delivers the living embodiment of intellectual mastery in a Vaggeyakara, D. Pattammal is. The composition has been composed in seven rarely heard krama Audava ragas (the ragas that take five notes in Arohana and Avarohana in proper order) all taking the same structure of arohana- avarohana viz. s g m d n s | s n d m g s | but belonging to different parent ragas. The ragas are: Adbhuta, janya of Natabhyravi, Neela, janya of Harikamboji, Sunadavinodini, janya of Mechakalyani, Karava, janya of Mayamalavagowla, Vara, janya of Kharaharapriya, Taka, janya of Dheerashankarabharana and Kadara, janya of Keeravani. The composition comes as an able guide to minutely learn the flow of the ragas as for each raga a Chittai Swaram (an anga of a musical composition that consists of swara patterns alone) has been included in the composition structure.

It is internalised so, that a musical composition in its entirety aids a learner and the rasika to explore the dimensions of a raga rasa and experience the ambrosial bliss. In the vaggeyakara's own words, "Any raga sung repeatedly will be easy to handle in due course. Further kritis sung in akaaram paves way for better understanding of the raga lakshana and bhava".

Mela Raga Kriti Mala:

D.Pattammal has composed kritis in all the 72 Melakartha scales. A similar pattern of work known had been done earlier only by Kotteswara Iyer who composed Tamizh kritis in praise of Lord Muruga and titled the work as 'Kandaganamudam'. Pattammal's compositions are in praise of different deities in Tamizh. Her kritis in this work come with in-depth acknowledgement of sangeetha sampradaya as its core. The usage of prosodic beauties of language incorporating the prasa, the complex tala for example: The Kriti "Mayilmeedu" in Raga Shanmukhapriya, a 56thmela belonging to 10th chakra -Disi, the mnemonic name Disi-Sri, has been set to Panchanadai Adi talam having Chatusra, Khanda, Tisra, Mishra and sankeerna nadai (Pancha means 5 and Nadai is a term that refers to micro-beats in any Tala cycle) is a key mention from her work. With this, an observed property in her kritis in Janya raga Kriti Mala and Mela Raga Kriti Mala of a scholarly ratio also manifest the traits and peculiarities found in compositions of the Trinity and also adaptations from the predecessors of the vaggeyakara clan.

The works that possess compositions in all the 72 Melakartha scale allow a learner and a practitioner to explore ragas with Vivadi swaras(that which sung with adjacent swara produce discordant effect) with much adroitness as he or she would while attempting ragas with Vadi and samvadi swaras, since the constitution of any form of a musical composition, whether kriti or varnam, would provide one with the identity of the raga as it uncovers to be.

Literary works of Greats weaved into a musical construct

Her works have stretched across the length and breadth of creativity in the art form and in restoring our celebrated culture into musical texts with compositions entailing Bhakthi and spiritualism to technicalities in abundance drenched in aesthetics. The Madhava Geetham accounts to the Tamizh translation of the Gita Govinda that she structured it in the form of a dance drama. This work comprised of the complete constitution of Jayadeva's interpretation of the Shringara rasa as flown in the verses of his work. D. Pattammal possessed an unsurpassed knowledge in language, literary works and puranas and hence was able to restore the bhava and also the peculiarities of the Gita Govinda in her translated work. D. Pattammal had crafted the history of 63 Nayanmars (the worshippers of Lord Shiva) into songs that contain the nuances and factual occurrences of the life history of the Nayanmars. This attempt has brought the Periya Puranam of Sekkizhar to life among the musicians. Her two

other works are the Kumara Sambhavam (one of the gems of Sanskrit literature written by the great poet Kalidasa) which compiles the poems into songs encapsulating the completeness of the original work and the Sri Harisaram that contains the complete episodes of Sri Bhagavatham, in the form of songs in intelligible Tamizh so as to make it feasible for the young children to understand and access the greatness of the Bhagavatham and also to be able to learn the morals and values hence. Another set of compositions springing in bhakthi is the Arul Keerthanaigal that has been composed in praise of Ramakrishna Paramahansa, Sarada Devi, and Swami Vivekananda for the section of their Tamizh bhaktas to congregate and sing in praise.

These works not alone register a vaggeyakara's conscientiousness but also the sense of responsibility as an artist to spread the art form across all the cross sections looking beyond the even the intangible contours.

CONCLUSION:

Kalaimamani D .Pattammal, a phenomenal Vaggeyakara, whose compositions provide an intense base for the learners to pave way for the individual intelligence of the sangeeta abhyasakaras or practitioners and gurus to produce decorative angas or aspects and also to foment and enkindle the process of creativity towards refinement of their sangeetham, has also compiled over 5000 ragas with their corresponding arohana and avarohana in her work Raga Pravaham along with the collective efforts of her husband Dr. M.N. Dandapani, a scholar himself. Her contribution as a vaggeyakara, as a musician has been immensely valued by great music practitioners and as well as her contemporaries and musicians of today. D.Pattammal is a perspicacious composer whose works effectuate the scope of research and development in the art of composing and as well as rendering. The Carnatic music field as a whole is privy to constant paradigm shifts that mark the gradual and purposeful drifts from the old rigid postulates that existed many years ago, in becoming more democratic in creating space for new age composers, musicologists and musicians to accommodate constructive works and contribute to the expanse in the tradition. There were time periods when staunch beliefs of considering the very act of composing profane, prevailed among the orthodox practitioners of Carnatic sangeetha sampradayaa, as their belief stated that there can be no composition above those of the Trinity. No sooner the 19th and 20th centuries gave birth to many Vaggeyakar's and today, Pattammal's masterly compositions have gradually impelled many practioners and performers to render her kritis in concerts that proves to be a reservoir of knowledge which will live long in the years to come. The present generation of musicians well appreciate the need of evolution in the learning process and her works prove the universal fact that says- Nothing but change is permanent, where the change here, is a proactive verb between the factors like knowledge of practice and knowledge by practise ,that assures a deeper frame of reference of the sampradaya and yet

novel in nature. Her works are a treasure trove that are fanning their reach wider steadily while her contributions have been immense and towering in assisting the students and learners stage by stage, by giving an enlightenment into both pedagogical and andragogical approaches to learning the art form. Kalaimamani D. Pattammal is incontrovertibly a Vaggeyakara of eminence in the Carnatic music field.

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