

BANGALORE.

The Bangalore music seems to be less mixed up with Hindustani than Mysorian. There is a shabha where music is often performed. I had the pleasure of attending Sanjee Rao's performance on the flute which I liked very much. My performances under the patronage of the Mr. V. P. Madhava Rao, C.I.E., were appreciated by the public by whom I was presented with a gold medal and an address. I also entertained Hon'ble Mr. Fraser, the Resident of Mysore, and the leading gentlemen of the Residency.

MADRAS.

I have twice visited Madras, firstly in 1902 when I was presented with a medal and an address by the public, secondly in 1908 when I found a vast change in the people's taste. The present Parsee Dramatic Company have enchanted the young Madras so much by the Theatrical music that they are kept quite aloof from the high class music. Still there are many who are quite familiar with the science and art of music. I had appreciated a noted singer Ananta Rama Bhagavata. Mr. Singara Chariar is also famous for his fiddle. Veena Dhanam is said to be a noted Veena player there. Mr. Tirumalayya Naidu is a good theorist and Mr. Chitty Babu Naidu also a good lover of music. The Brahmans there are especially good appreciators of music and their ladies are generally trained in music which is no doubt very creditable to them. I had the pleasure of entertaining H. H. the Prince of Arcot and also the public of Madras several times and I was awarded with medals and addresses, etc. A music school is essentially wanted in a Presidency town like Madras.

KUMBakonam.

As it is a land of Brahmans, the people there are energetic and advanced in almost all the educational branches. I think Carnatic music is more purely performed by them than others. They do not seem to be very familiar with the Hindustani music as the place is rarely visited by Hindustani musicians.

Tirukodaikaval Krishna Aiyer is the excellent violin player there whose skill I specially admire. He is no doubt a thorough master of tune (layam). I once performed at the Porter Town Hall during my short stay there.

THE CARNATIC MUSIC AND THE MUSICIANS.

It is an admitted fact that the Carnatic music is more mathematical than graceful. A common style is adopted by the professionals as well as the ordinary public. There are 72 principal ragams and many more in addition. Several northern ragams are also performed in the South, such as Darbari Kanra, Akanakana, Dais, Kamach, etc., in a corrupted form, Kamodi, Gauri, Monchhari, Mohana, Savery, Geervany, Kharaharapriya, Todi, Kalayani, Bhairavi, Ananda Bhairavi, etc., are amongst the ragams which are generally practised in the South. Numerous talams and the divisions layam are performed by professionals. It is very energetic to perform Carnatic music in a good order. Dikshita's and Tyagayya's, Krities are very popular in Southern India. I really admire these compositions. I think that the composers were simply gifted souls. Dikshitar's krities are in Sanskrit while Tyagayya's in Telugu which are more appreciated by the Northern ears. The above said composers were also the reformers of the Southern music. Subramani Aiyer and Jay Deva's compositions are also sung with love and affection. Pallavi (a sort of song like Arthai) is generally performed by the professionals and some of this no doubt work wonder in the layam and the variation of swarams. There is a little difference in the style of performance but greater similarity exists in the origin of the ragams between Carnatic and Hindustani music. The musicians there, are not more particular about the cultivation of voice,—tana (ravan) and graceful touches. More energy is spent by them on the variations of ragams and layam which make the music more wonderful than pleasing. Veena and Mridanga are, it seems, only the instruments at present used in Southern India. Professional musicians are the amateur Brahman ladies are generally trained in the latter especially in both the

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