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VEENA AND ITS TRADITIONS

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Abstract:

Veena is the most ancient string instrument prevailing from the Vedic era. It has evolved through centuries in its structure and playing techniques thus forming several styles which are called as traditions (Banis). One of the ways to find inner peace is Music and Veena is a perfect instrument in producing music almost equal to vocal music. Veena is compared with human body and plenty of references in literature texts support this fact. Different Banis bring out the complete beauty of the instrument. This article is a humble attempt to bring to light the significance, glory and traditions of the instrument.

Keywords: Banis, References, Significance, Style

Introduction:

Veena is the queen of all instruments. The Word Veena by itself sounds very pleasing and soft. It is also believed to be an incarnation of God. Veena was also attributed to Lord shiva and hence it was called “Rudra Veena”. Veena has several mythological references. Goddess Raja Mathangi is worshipped to understand the nuances of Veena. Lord shiva is seen playing Veena as Dakshinamurthy. The latest evidence of Veena similar to Rudra veena can be seen in 12th century sculpture at Belur Chennakesava temple. During the 3rd century, a coin featuring Samudra Gupta playing veena and seated on the throne throws light to its existence hundreds of centuries ago as



Fig 1. King Samudra Gupta playing Vina

From that time till about 15th century, the structure of Veena had undergone several changes and it was during the period of Raghunatha Nayak who ruled Tanjavur district designed the present day Veena and is still in use. With the expansion of music to other states, several aspects of playing and its structural changes evolved. It is called ‘Daivee Veena’ because of its close resemblance to human body which is referred as “Manushi Veena”. Several aspects of Veena reiterates the fact that this instrument shows the way for salvation and hence it holds a very commendable position in Indian Culture.

Types of Veena:

In the olden days, any string instrument was referred to as Veena. It was used in a very generic way. According to Monier- Williams Sanskrit Dictionary, Veena or Indian Lute is supposed to have been invented by Sage Narada having 7 strings, 19 frets on a separate long board and also having 2 large gourds at the end.¹ It was Sarangadeva who described the instrument close to the present day Veena. An early prototype of Goddess Saraswathi was identified to be herself through the presence of Veena in her hand². In Tamil literature, Silapadikkaram, Veena is referred as Yazh and is believed to have played by Madhavi, Mistress of Kovalan. There are also references to indicate that there were different types of yazh each differing by the number of strings. Yazh is mentioned in almost all Tamil literature during Sangam Period. The Veena that is mentioned in



Silapadikaram has 7 strings and is named “Cenkottaiyazh”. Each of the strings is tuned to the Seven Swaras. Cakodayazh with 14 strings, Makara yazh with 19 strings and Peeri yazh with 21 strings.³

The inscriptions at Kudimiyanmalai, Pudukottai District in Tamilnadu mentions about 7 string Veena named “Parivadhini”, played by King Mahendra Verma. Kinnari type Veena has 13 frets. Earlier Veena has moveable frets to suit any particular similar to the string instrument of North, Sitar. Svaramela Kalanidhi written by Kallinatha mentions about EkaRaga Veena which is used for playing one particular raga.⁴

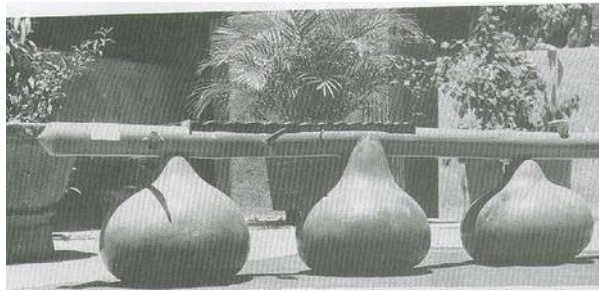


Fig 2: Kinnari Veena

Bharatha’s NatyaSastram mentions about 22 varieties of Veena. There are 10 different kinds of veena mentioned in Sangitha Rathakara. Venkatamukhi mentions as many as 18 types of veena with frets in his work, “ChaturDandi Prakashika”. He also specifies that with respect to melody, there are about 12 Veenas and each of which gives rise to Eka Raga Veena (Moveable frets) and Sarva Raga (Fixed frets). The Sarva Raga Mela Veena covers three octaves or sthayis consisting of 12 Svarasthanas.⁵

The 24 fret Veena that is in use now was designed by Raghunatha Nayak during 15th Century. Hence it is also called as Raghunatha Veena. There are several references that indicate Veena was given prominence during his reign where Raga- Alapana- Thaya (particular svara is taken at a stationary point and from which phrases are built upon encompassing that particular svara), Gitas,



Prabhandhas were rendered with Gamakas.⁶ Plenty of Literary references such as Sarangadeva's Sangeetha Rathnakar, Bharatha's Natya Sastra, Somesvara's Manosollasa, Nanayadeva's Bharata Bhasya indicate many types of fretted Veena. All these texts suggest that Fretted Veena came into existence during 12th Century. A sculpture of fretted veena is also seen in temple of Vastupala, Tajapala having 13 frets played with fingers.⁷

References of Veena in Ancient Texts and Compositons:

Veena is as old as Vedas and its existence can be found through the Indian epics such as Valmiki's Ramayana, VedVyasa's Mahabharatha, Kalidasa's KumaraSambhavam where references to Veena have been made. Lava Kusa sang with Ekatantri Veena while explaining the life history of Lord Rama. King Ravana was himself a great Vainika.

Yaganavalkya, one of the many Dharma related Sanskrit Texts clearly explains the importance and greatness of playing Veena through the Slogam,

Veena Vadana tatvagjah Srutijaati Visarathat/

Talagjascha Prayatnena Mokshamargam sa gachhati //

Meaning, one who is skilled in Veena playing as an expert in varieties of sruthi and one who is proficient in tala, attain salvation without any effort⁸.

Adi Sankaracharya who composed "Meenakshi Pancharathnam" in the 8th century, mentioned how Goddess Meenakshi enjoys instrumental music from Veena, Venu (Flute) and Mridangam in the fourth Slogam .

" Srimat Sundara Nayakeem Bhayaharaam gnaana pradam Nirmalaam

Shyamabhaam Kamalasanarchitha –padaam Narayanasyaanujam

Veena Venu Mrudanga Vaadya rasikaam nanavidhaam Ambikhaam

Meenakshim Pranathosmi Santata maham Karunya Vaaraam nidhim "



Similarly in Soundarya Lahiri, Adi Sankarar specifies about Veena in the 66th Slogam and describes it as Goddess Saraswathy playing her Veena (Kachapi) explaining the heroics of Lord Shiva to Goddess Parvathy. The vibrations evoke the emotions and musical nuances. Adi sankarar took the lead from the verse in ‘Lalitha Sahasranamam’ where Saraswathy’s Veena, Kachapi is mentioned as “*Nija Sallaba Maadhurya Vinir Bhatsita Kachchapi*”⁹

Similarly in Tevaram, a collection of 800 hymns composed on Lord Shiva composed by three Authors, Appar, Sundarar and ManickaVasagar, Appar glorifies Veena through the verse, “*Masil veenaiyum Malai Madhiyamaum, Veesu Thendralum Veenkila Venilum, Moosu Vendartai Poigaiyum Ponadhe Eesan Endhan Inaiyadi Thendrale*” in 5th Thirumurai. The Author compares of being under the shadow of Lord Shiva to Flawless Veena and Evening moon, breeze etc.

One of the Musical Trinity, Saint Tyagaraja in one of his composition, Mokshamu Galadha” has stressed the fact that those who cannot attain salvation by perceiving the mind of Lord Shiva, can do so by playing Flawless Veena with perfect sruthi in the line ,” *Vina Vaadhana loludau shiva mano vidha merugaru thyagaraja Vinutha*”. “Dasarathe”, another composition of Saint Thyagaraja says how Lord Rama enjoys Sage Narada’s Veena Ganam. Sri Muthuswamy Diskhithar being a Vainika (Veena Player) has glorified the greatness of the instrument in many of his compositions. In Saraswathi Vidhi Yuvathi set in Raga Hindolam, he portrays Saraswathy as being a delight in the music of Veena and Flute in the lines

”*Murali Vina gana Vinodhini Samvadhini*”. In Meenakshi Memudham Dehi, he praises Goddess Meenakshi as playing all the ten Gamakas in Veena ,”*Veena Gana Dasa Gamaka Kriye*” . Muthuswamy Dikshithar infact attained Moksha while playing this composition in Veena. In another composition, “*Vina bheri Venu Vadhyadhi Vinodhini*” set in Aberi Ragam, he asks for



protection from the sister of Vishnu. He asks for refuge from Goddess Saraswathy who holds Veena and Manuscripts in her hand through the composition “**Veena Pustaka dhariniin Vegavahinin**” Ragam. There are many more composers who have mentioned the significance of the instrument and worshipped it through their compositions.

Veena and Human body:

Sangeetha Rathnakaram, states that by touching the instrument Veena , all the evils and sins committed will be eradicated and will bestow good will in one’s life. Sarangadeva further states that each part of the instrument is an abode of a particular deity. Lord Shiva resides in the body, goddess Parvathy lives in strings, Lord Vishnu is in Bridge, his consort Goddess Lakshmi is in the main resonator, Brahma resides in the secondary resonator, Goddess Saraswathy lives in the Naabi (the central part of the chest guard under the resonator), Vasuki (Serpent King) is in the Pegs, Moon is in the Jivali and the Frets are the Sun God.

“Sarva Devamayee Tasmath Veeneyam Sarva Mangalae”

The most significant Feature of the Veena is its resemblance with the human body. Several texts have ascertained this fact. Aithreya Upanishad states that “*Atha Khalviyam Deivi Veena Bhavath tadanukriti rasau maanushi veena bhavathi*”, meaning Deivi veena (Veena) and Manushi Veena (Human body) resemble each other very much. Sandhya vandaneeya tatvarthi and Veda prakasika written by Yeda torey Subramanya Sarma in the year 1936 has revealed the secrets behind. The book states many connections between the two. The Four main strings are believed to be the four Vedas (Rig, Yajur, Sama and Atharvana). The 12 sruthis present in the two octaves of veena represent the 24 mantras seen in the Gayathri mantra. The 24 Frets of Veena is compared to the 24 divisions of human back bone. In Veena the distance between each frets reduces as you travel to higher octaves. It is similar to the backbone which is broader near Mooladharam and becomes less

with each ring as it moves towards Brahmanandham.

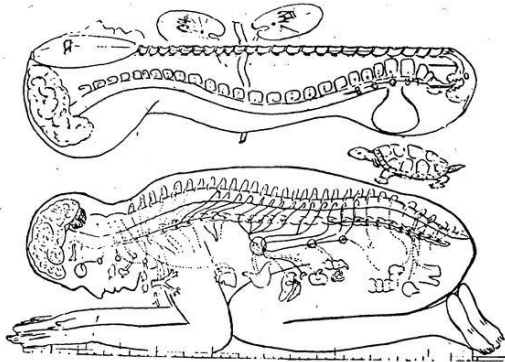


Fig:3 : Veena and human body

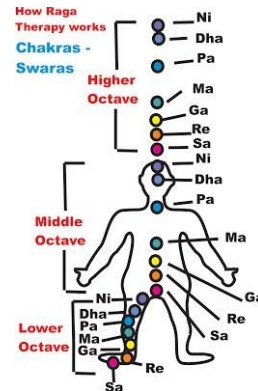


Fig:4 Connection between swaras and Chakra

The mandhara sthayi shadhjam starts from mooladharam and reaches Sahasramam. It is believed that in this place the nada of life resides. The Union of Prana (Life) and Agni (Fire) starts from mooladhara and reaches sahasramam.¹⁰ It is thereby very clear that nadayoga yields moksha and that is how Sri, Muthuawami Dikshithar attained moksha.

Construction of Veena:

The Construction of Veena is generally passed on to the next generation. The making of Veena requires great skill and involves several craftsmen. Each part of the veena is carefully made and joined incase of Ottu veena (Veena made by assembling the different parts). There is also another type of Veena which is Ekantha Veena where the instrument is made of singlewood and hence it is costlier than the other type. The parts of veena are main resonator, Dandi (neck), Bridge, Frets, tuning pegs, Secondary resonator, Langar and Yazhi. Veena is manufactured primarily in Tanjavur, a district in TamilNadu. It is also made in Mysore and Andhra to meet the requirements of the respective playing techniques which is discussed in the later part of the article.

Veena is the First Musical instrument in the Country to be awarded the GI (Geographical Indication of Goods- Registration and Protection Act,1999) to the Tanjavur Musical Instruments cooperative cottage Industrial Society Limited.¹¹ As the name suggests, Veena is manufactured in

Tanjavur and sent to various parts of places across the Globe. According to Mr. Narayanan, Ottu Veena takes one days of work for each of the parts ¹²

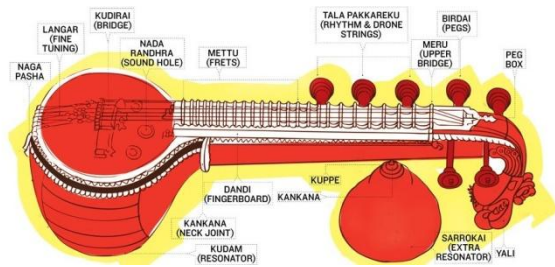


Fig5:Parts of veena

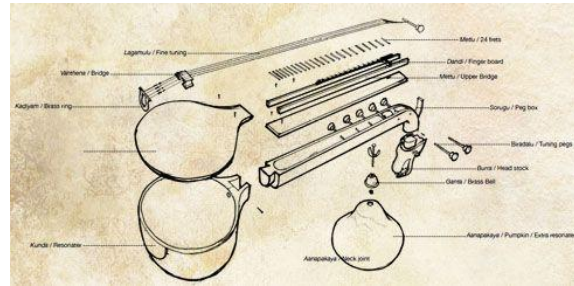


Fig6: Veena Parts

The construction of traditional Veena follows the set of rules mentioned in Sangeetha Rathnakar. The choice of wood, the measurement between frets , length of the bridge and many information regarding the construction is available in the Magnum opus. Jackwood is primarily used to make the Veena, while tuning pegs and bridge are made of Rosewood. Jackwood gives the Characteristic sound. The amplifications of the sound increase naturally as the wood dries over the period of time. This is perhaps the reason why it is said that the older the veena, the nada (sound) of the instrument gets better ¹³. Tanjavur Veena is generally 4.5 ft long.

After identifying the tree and cutting the wood, the next process is to refine the edges to give the shape of the resonator (Kudam). The seasoned wood is as old as 10 years. For Ekantha Veena, the entire veena is carved out of single wood. Incase of Ottu Veena (joint Veena), the pieces are carved separately and assembled carefully. Carving and shaping of Kudam require excellent skills. Usually the diameter of the Kudam is 14.45 inches and is measured with extreme care. Once the marking is done, the resonator is shaped and it is a time consuming process to get the Kudam in the semi furnished state. The shaping is done by hands and no machine is involved yet. The thickness of the wall of the kudam is maintained the same. The finger board is connected to the Kudama next and the surface is softened with sandpaper and decorations if any are made on the Kudam.

Sanddust Paste with adhesive is mixed to fill any gaps which also serves as the primary coating of veena. Any excess moisture is removed by showing the parts over the heat for 10-15 mins. In case of joint Veena, levelling of different parts are done and only common tools are used like try squares, dividers, long scale. There are also few templates to mark the motifs on the carved surface. Holes are marked on top of surface for the resonator to get to the sound.



Fig:7, Kudam



Fig8: Dandi attached



Fig:9, tuning pegs

After the body comes to shape the tonal enhancement is taken. Parts like Pegs, Yazhi are assembled. In general, Yazhi would resemble a half lion or half dragon that is fixed at the end of the finger board. There are also few designs like swan and snake that are also being used as yazhi. Four Bridai pegs (Tuning pegs) and three rhythmic pegs are fixed and aluminum shell pegs are fixed to avoid friction between the strings. Each peg is maintained at the length of 18.5 cms.

Next Meru, (Upper Bridge) is fixed by cutting the brass piece and the edges are smoothed and placed in between the finger board and the Pegbox (tuning box). Any gaps are filled with the same adhesive with sawdust. Once the wood is smoothed, four 4 groves are made on the brass plate for the 4 strings to pass through. It is assembled at the end of the fingerboard to control the rhythm of the main strings. A brass plate is fixed to the bridge with the help of beewax and Benzoin resin. Excess wax is later removed once it is fixed.

Parts like the Bridge and the Base to fit the frets are assembled with perfect accuracy. Next, the



NagaPasha is fixed with accuracy to hold the langer (Made of steel) that is fixed on the resonator. Langers are connected to the melody strings and the rhythmic strings for fine tuning. The strings are connected to the langers and pass through the bridges across the Dandi and tied to the tuning pegs in the tuning box. Tala stings also pass through similarly. Generally, temporary strings are used. Once the wax board (Mettu) is fixed, it is then replaced with the usable strings. The Secondary Resonator (Surakkai) is fixed at the other end. Nowadays there is an option of it being made of paper mache or Fiber.

Assembling of Frets is the most important step in the construction of veena. From the time of Raghunatha Nayak, bees wax has been used to fix the frets.¹⁴ Even today bees wax is used along with charcoal and candle wax and Benzoin resin to bring out the virtuosity. The wax is melted at the controlled temperature and poured on the wet surface to cool and then a dough is made with cooled wax. The wax is knead further to remove any bubbles and it is stretched and is carefully poured on to the hollow finger board. Water is sprinkled on top and hit with wooden tool to attach it firmly over the nails that is stuck to provide support. Excess wax is removed and the wax is leveled. Care is taken to check for any cracks.

Before fixing the frets, the strings are tuned. Each fret is fixed with careful calculation and excellent Craftsmanship. The right tone is achieved by adjusting the placement of frets. Several texts suggest the method to fix the frets. The frets are fixed on the basis of cyclic principle. The cyclic principle is obtained with tones either by having the ascending fifths or descending fourths principle. Even after mathematical ascertaining the placement of each frets, the fact remains that the frets are placed on a trial and error basis¹⁵. Veena has 4 melody strings and 3 rhythmic strings. The first 2 melody strings are made of steel and so are the three rhythmic strings. The 3rd and 4th melody strings are made of brass. Final touches to the frets are done by adding wax to adjust the

height. Finally kerosene is applied to remove excess wax that is stuck in the frets and cleaned.

The veena is checked for tonal quality and generally takes about a month to finish. How much ever science has helped in easing the process, the use of musical ear in placing the frets is believed to be very essential to evaluate the notes that is produced by placing the frets at the appropriate place.

The making of veena passing onto generations stands testimony to the fact¹⁶.



Fig10: Saraswathy Veena



Fig11: Veena with paintings



Fig12: Fully Carved Veena

Traditions (Banis) of Veena:

Karnatic Music began to spread its wings to the neighbouring states towards the end of 18th Century to Mysore, Andhra, Kerala. Thus instrumental music also began its journey outside Tanjavur District. This paved way for the artist to develop their own style of playing influenced by factors like the tastes of the localized rulers, influence from Hindustani or Western music. Ofcourse, the traditional method of playing also existed all along. A particular individualistic style or a method of playing techniques that have been carried out and passed on to the following generations becomes a “Bani” or a tradition. It is similar to the system of “Gharanas” that is followed in Hindustani Music. This Bani or tradition can be predominantly noticed in centers like Tanjavur (TamilNadu), Mysore (Karnataka), Vizhianagaram (AndhraPradesh) and Trivancore (Kerala). Each of these traditions have produced extraordinary skilled Vainikas who became a trend setter.



Tanjavur Bani (Tradition) :

The grace of the nadam can be seen and heard in Tanjavur Bani. The players try to bring the nadam as close as possible to Vocal music. It is based on the gayaki style. This method of playing is seen in existence in the court of Tanjavur. During the course of time, it has further evolved and polished.¹⁷ Individual artists develop their own style of playing without deviating from the original tradition of Tanjavur Bani. The three Vainikas who marked characteristic and individual style of their own are Vidwan Sri. K.S. Narayaswamy, Karaikudi brothers and Veena Dhanammal. According Vidwan, K. S. Narayanaswamy every pronunciation of the syllable present in the sahithyam must be transferred into the instrument exactly the same way as it is sung. Every aspect of Vocal music including all forms of Manodharma (Creative singing) should be incorporated in playing exactly as seen and heard in Vocal Music. Aswathi Thirunal Rama Verma, one of the leading musician and also a disciple of Sri, K.S. Narayaswamy recalls in an interview to “The Hindu”, that “Vidwan Sri K. S. Narayanswamy made his Veena sing with his skillful and sensitive playing”¹⁸.

They played with endless imagination on manodharma aspect. Subbarama Iyer played Veena holding it vertically. The balance between the slides and pulling was well maintained. Vibrato cannot be seen in their playing. A special feature of their playing style can be noticed in their distinct tanam playing. Playing three notes (tiribhinna) cannot be seen in their playing.



Fig13: Subbarama Iyer holding veena Vertically



Usage of paired notes which is similar to the technique of Jod seen in Hinsudtani music will be featured in their rendition. Large emphasis was given to lengthy improvisations on Niraval, Raga Alapana, Kalpanaswarms. Tanam playing is their special feature. Their gamakas were by deflection and not a simple oscillation. A special feature of the Tanjavur Bani is its elaborate Raga Alapana. This involves deep Gamakas (pulling effect). The tempo plays a huge role in this style of playing. It is believed that fast passages tend to over shadow the fingering nuances and deep gamakas cannot be emphasized. Special care is taken while playing so that classical appeal is not compromised¹⁹. Karaikudi brothers- Subbarama Iyer and Sambasiva Iyer were very famous for their extensive Raga alapana. One distinct feature of Karaikudi style of Raga Todi is playing the Gandharam in its fret rather than pulling it in Rishabam giving the effect of flat note and thus producing the hindustani touch to the playing²⁰. Subbarama Iyer played with strong tonal quality and Subbraya Iyer playing was pleasing to ears. The masculine touch was evident in Subbarama Iyer playing while Feminine touch is visible in Subbaraya Iyer's music²¹. Their music would reach an audience of 500 plus members without any amplification. According to them, the longer the practice of the basic lessons, the better the playing. Long hours of practicing the basic lessons like Sarali Varisai, Jantta Varisai, alankarams was their daily routine.

Many Veena artists sing along as they play the instrument. Veena Dhannammal, in an effort to bring the music from the instrument close to vocal tuned her veena to the pitch of her voice (G or Gsharp). Her elaborate left hand technique – splitting of fingers, gentle pluck, make her playing, sound very pleasing to hear. She never used tambura or any other accompaniment as she considered Veena to be a complete instrument. Though her Raga Alapana was very brief, it would exhaust all the salient features of the raga chosen. The genius of Veena Dhannammal was evident in her tanam playing. The pakkasaranis (rhythmic strings) would vibrate gently continuously



instead of just keeping the flow of the rhythm. She was a true representative of Gayaki style.

Another individual style emerged in modern times was that of Sri. Veena. S. Balachander. He developed his style that was inspired from Hindustani music. Veena Gamakas which is evident in sitar was his speciality. He played four to five notes on a single fret. He would explore all possible hidden beauties of the rare and vivadhi ragas

Mysore Bani:

Mysore Bani is basically an instrumental style. They explore all possible ways to bring out the beauty of the instrument, Hence deep gamakas cannot be seen. The rendition would bring out the charm of the instrument to the fullest. Playing the notes on the respective frets, usage of three notes simultaneously (Tribhinnaam) and the use of Jantta svaras are typical of their style.

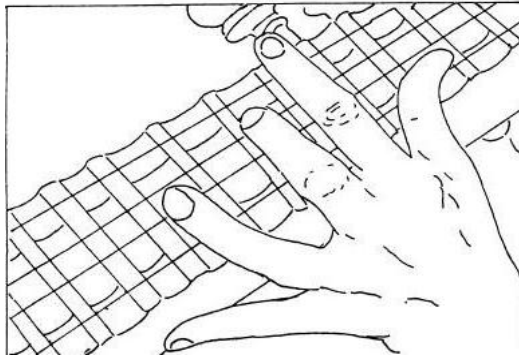


Fig14:Tribhinnaam

Preference is given to straight notes and the plucking is even at all places where sahithya is not present. This provides an added effect. Split fingering technique is often put in use. Tanam is full of melodic effects achieved by using “chitta tanas” They are used extensively by the student to gain speed and clarity. Many ragas have a touch of Hindustani music due to its proximity to the northern states. Some of the distinguished Vainikas of Mysore school are Veena Seshanna, Veena Subbanna, Venkatagiriappa, Mysore Doraiswamy Iyengar,



Andhra Bani:

Variety of Meetus (plucking) techniques and fast passages employed while rendering the raga Alapana are the special features of Andhra style Alankarams are practiced in three octaves for long hours for almost three months, Their techniques reflected on fast playing. Veena Venkataramana Das of Vijayanagaram played Tanam in 6 speeds and by holding it vertically. Emani Sankara Sastry is another famous vainika from the Andhra Tradition. The wide range of gamakas and mettus used by him brought out various modes in his music. He used all fingers of his right hand to bring out the possible effects of Gamakas. His inclusion of Folk idioms into his raga Alapana enriched the melody. A total sense of completion can be felt when playing in this style. Some Vidwans of this tradition adapt the techniques used while playing Sitar.²²

Kerala Bani:

This style of playing is a combination of two schools- Thanjavur tradition and Mysore Tradition. The artistes follow the tanjavur Banis mostly but while playing tanam, mysore style of playing is adapted. K. S. Narayaswamy hailed from Kerala. Reputed Vainika M.A. Kalyana Krishna Bhagavathar is the 6th generation artiste from Trivancore style of playing. He was also the Asthana Vidwan of Trivancore Palace until 1979. He mostly followed Thanjavur tradition and was famous for his Ragamalika Tanams²³.

Conclusion:

Veena is one of the symbols of our cultural heritage and believed as the instrument of Gods and hence called a Divine Instrument. It has also travelled centuries, making various innovations, changes and yet maintained its traditional quality. Many youngsters have shown interest in the instrument and off late many exclusive Festivals for the instrument take place. Veena festival,



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Veena Akandam are an annual fest to name a few. Every Year 108 Veena Ensemble is being conducted at Meenakshi Amman Temple, Madurai. Veena is the most suitable Instrument that is used in Lecdemos to explain DasaVidha Gamakas and various nuances of Karnatic Music. Opportunities are thrown open widely to larger artistes across Globe. The biggest challenge with the instrument is the mobility and science and technology have helped in inventing a dismantable veena called an Electronic Veena which is easy for mobility and at the same time has an inbuilt amplifier. Innovations in playing has also been evident to satisfy certain section of crowd . For eg, now a days, Veena has been used as a tool to communicate stories to the youngest generation. Dr. Jayanthi Kumaresh, a renowned Vainika, has experimented and successfully completed the series “Cup O Carnatic Kids Series” recently. She communicated with children through storytelling and brought the emotions through her music in Veena²⁴. History suggests that Veena is the perfect tool to bring out all the aspects of Karnatic Music on par with Vocal music. Veena remains as the mother of all instruments irrespective of all the modern inventions and technology developments. With every performer, an individual style arises, distinct from other and yet abides by the rules of their respective traditions. With many younger generations coming forward to learn and take forward the tradition, chance for emergence of more individual styles+ is evident. As mentioned in Sangeetha Ratnakara, playing music in Veena is nada yoga and eradicates all sins by just the touch. **“Darshnasparshanechaasya Bhogaswargaapavargadhe Puneetho Viprahathyaadhi Paathakaihpathitham janam”.**

In the book “Music of India”, written by H. A. Popley, it is mentioned that “Veena is the best and most honourable instrument found and occupies the first place from the time immemorial”²⁵.

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Fig 3: [MULTI-FACETED VEDIC HINDUISM \(salagram.net\)](#)

Fig4: [How Raga Therapy works - Raga Therapy Online \(google.com\)](#)

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Fig7: [Can India’s sacred instrument save itself from extinction? | Adventure.com](#)

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Fig14: [Techniques Kalabharati.org - School of music and arts lessons in Veena carnatic guitar, harmonium skype - Art lessons or classes include Tanjore art and other indian art Houston, Katy and Sugarland area](#)