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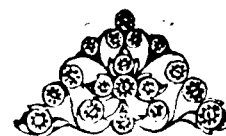
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[NO. 4

A NOTE ON 'HINDOLA' AND ALLIED RAGAS.

BY
Mr. TIGER VARADACHARIAR.

It is a matter of common knowledge that modern musical practice is drifting away from theory at an alarming pace and that the situation is getting further complicated by the existence of a duality of schools—to put it at the least—and a multiplicity of doctrinaires. One of the immediate achievements of the marvellous musical awakening of the past decade, has been the focusing of all attention on the need for the reconciliation of theory and art on the one hand, and the various schools clubbed together under the name “South Indian Music” on the other, and the energetic endeavours of the several conferences held in recent years have been solely directed towards such an end. My object in the present paper is to refer to a few ragas that have been so transformed (I had almost said vulgarised) by modern practice that they offend alike against the theoretic *Mamools* as well as the *Geetas* and *Varnas* etc. It was therefore time some one drew attention to the divergence with a view to its early rectification. It will not be within my scope to discuss divergences such as

are due to actual differences of musical texts nor need I enter into the polemics of the *Srutis*; for the present, I shall consider the ragas in terms of the twelve *svaras* only about which there is an overwhelming agreement of opinion.

Messrs. Subbarama Dikshitar and Singaracharlu treat Raga ‘Hindola’ as derived from *Mela ‘Nata Bhairavi’* and both classify it as *Oudava*. Mr. Dikshitar gives out the *Arohana* as *Sa, ga, ga, ma, dha, ni, sa*, which Mr. Singaracharlu makes more explicit as *Sa, ma, ga, ma, dha, ni, sa*. A discriminating scholar and a fine aesthete that Mr. Dikshitar was, I have not the slightest doubt that he meant *sa, ma, ga, ma*,—the ‘ga’ in fact being a *gamakik ‘ga’*, and having the force of *ma*.

Inasmuch as the present day student is likely to miss the point and seriously misunderstand Mr. Dikshitar, I suggest that we can perferably adopt the unambiguous *sa, ma, ga, ma* of Mr. Singarachar. A noteworthy feature of this raga is that *ma* is a pivotal *svara* and the very life of the Raga depends upon it as it were. A glance at

the *Hindustani Raga 'Malkaus'* to which this *Raga* is generally equated—and I think correctly—would bear out the significance of the central *svara*; and any combination that tends to diminish the importance of *ma* or conceal it should be discouraged. It is worth remembering that neither Dikshitar nor Singarachar nor ancient tradition, has assigned to this *raga* any *Dha* other than *Suddha*, as by its very nature it could not have as a *Janya* of *Nata Bhairavi* and the present day tendency to sing *Chatusruti Dha* finds no warrant either in theory or practice and tends to extinguish the melodic identity of the *Raga*.

Equally unwarranted is the employment of *Chatusruti Dha* in *Ragas 'Marga Hindola,' 'Hindola Vasanta,' 'Suddha Desi,'* and *'Saramathy,'* in place of *Suddha*, which alone has the support of time honoured practice as well as of the text books on the subject. We don't know who was primarily responsible for this lapse, but whoever he was, the fashion has reacted disastrously on the individuality of the *Ragas* and defeated the very purpose for which the *Ragas* were

named and classified, not to speak of the confusion it has introduced into a subject already overburdened with confusion.

I would advert to just one more point before I finish. In his description of *'Hindola Vasanta,'* Mr. Subbarama Dikshitar relying on a dictum from Mr. Venkata-makhi and the evidence furnished by *Chouka Varna Gitas* and *Keertanas* of a bygone era, assigns an occasional *Rishabha*, and offers *Ni, dha, ni, sa*, for rare employment, but is unable to give illustrations for the latter practice. I am afraid this is one of those instances where Mr. Dikshitar had let the doctrinaire get the better of the artist, with all due respect to him. I venture to submit that the omission of *Ri* and the latter *Ni* in the above *prayoga*, would not alter the physiognomy of *'Hindola Vasanta,'* or diminish its charm, while the consensus of opinion would be in favour of such omission. These and similar problems await enquiry and discussion and I would appeal to scholars, artists and lovers of the art, to tackle them dispassionately at the ensuing conference in the true spirit of scientific research.

MUSIC

I pant for the music which is divine,

My heart in its thirst is a dying flower,

Pour forth the sound like enchanted wine.

Loosen the notes in a silver shower ;

Like a herbless plain, for the gentle rain,

I gasp, I faint, till they wake again.

*Let me drink of the spirit of that sweet
sound,*

More, O more,—I am thirsting yet,

It loosens the serpent which care has

*bound
Upon my heart, to stifle it ;*

The dissolving strain, through every vein,

Passes into my heart and brain.

SHELLEY.

SRUTIS AND SUDDHA SVARA MELA.*

BY

MR. HULGUR KRISHNACHARYA OF HUBLI.

It was decided by the All India Music Conference of 1927 that only the system of 22 *Srutis* is practical and consistent with the 12 *svarasthanas* of our *Vina*. Since then many suggestions have been made to alter their number which have all been proved to be impracticable and unnecessary during the last year's conference, as they go against the spirit of our current practice of music as well as its theory. We find even in ancient literature a lengthy discussion about the number of *srutis* admissible in the musical scale. Different authors, all admitting the system of 22 *srutis*, differ themselves in enumerating them as essential *svarasthanas* and they are misled into putting down the number of *srutis* variously as 12, 14, 17, 19, 24, 29. If we admit that all these are reasonable, why should we not accept a greater number to which the Western Sound Theory of infinite harmonics is applicable and leave our *Ragas* to be sung by means of *Srutis* of one's own individual choice? There are people who are for the enrichment of our music and who say we should never reduce the number of *Srutis* but increase their number ad infinitum. This would mean the total destruction of melodies which survive in current practice; thanks to the painstaking study scientifically conducted by the ancients.

The following facts should be carefully borne in mind while talking of increasing the number of *Srutis* :—

(1) They must not be complicated ; i.e. they must be easy to sing and play correctly

without the assistance of any instrument specially designed for laboratory purposes.

(2) They must not be such as only could be obtained by measurement and calculation; even the most illiterate adults and children must be able to illustrate them in practice.

(3) They must be suitable for fretted instruments like our *Veena* and should be easy to manipulate correctly even in the fullest speed of *Alapa*.

(4) Whenever any scale or *Mela* is repeated so as to obtain all its modulations or *murchanas*, all the seven *svaras* of the seven *murchanas*, must fall within the values of the original system of *Srutis*.

(5) When *svarasthanas* are to produce more than one *sruti* how are the other *srutis* to be reproduced ?

(6) We know our music will be insipid if it is devoid of *Gamaka*, which is defined as *स्वरस्य कंपा गमकः श्रोत्र(तु?)चित्तसुखावहः ॥ तस्यमेवामताः पञ्चदशेति परिकीर्तिताः ॥ सं. र. ३-८१ & ८६*. What is the exact limit of the slight (quarter-tone) raising or lowering of the note to obtain the two points between which the *गमक* or oscillation takes place and what are the values of the highest and lowest points thus touched ?

(7) When the *srutis* are prolonged to any length of time they must create a harmonious effect on the ear.

(8) The system of *srutis* must contain above and below each *sruti*, three notes at the intervals of 8 : 9, 3 : 4 and 2 : 3.

* A paper read at the Experts' Conference in the Easter week of April 1930.

I now proceed to place before the public a few observations regarding the *melas* of our system. The confusion as to the number of *srutis* will not end until we know the secret of the ancient arrangement of *Gramas* and *Murchanas*. So I suggest to this conference not to decide the *melas* and their component *srutis* hurriedly, until a sound theory of their (the *Gramas* and *Murchanas*) explanation is worked out. Meanwhile I propose to discuss in this conference the important problem of the natural or *Suddha* scale of our system.

I have tried to show in a paper I read in the last year's conference, that the *Sriraga mela* of the ancients or the modern *Harapriya mela* is the scale of the *Sāmagāhs* as well as of *Bharata*, *Sarngadeva*, *Ahobala*, *Srinivasa*, *Hridaya* and *Lochana*. This being so, an error was first committed by Ramamatya in taking *Mukhari* (the present *Kanakangi*) to be equivalent to the *Suddha Svara Saptaka* of *Bharata* and *Sarngadeva*. This error was repeated in succession by Somanatha, Pundarika, Tulajendra and Venkatamakhi, none of whom, with the exception of Somanatha, seems to have understood the *Natya Sastra* and *Ratnakara* correctly, but simply to have heard the theory through oral tradition. The following few quotations from the works of the above mentioned authors will support this statement. Somanatha had studied the *Ratnakara* thoroughly but failed to interpret it correctly in his own words, in many places being misguided by the *Svaramela Kalanidhi* of Ramamatya. But the special merit of that genius is undoubtedly shown in his treatment of many important problems, the author himself having written a commentary on his original and built a beautiful theory of *Mela Prastara*, which no other Sanskrit author in my opinion, has been able to do up to this time. The following quotations reveal the

minds of the authors on the question of the *Suddha Mela*:—

अस्मिन्मले मुखारीच ग्रामरागाश्च केचन । संमतः शुद्धइत्येव शार्ङ्गदेव विपश्चितः ॥ Ramamatya in his स्व. मे. क.

The words केचन (certain *grama* ragas) show that Ramamatya had some doubt in taking *Mukhari* for the *Suddha* scale of Sarngadeva. In the list of 264 *Ragas* mentioned in the *Ratnakara* we do not find this name (मुखारि) nor in any other place of the work. This error has been repeated by all authors. Ramamatya, Somanatha, Pundarika, Venkatamakhi and Tulajendra.

I now point out some quotations from Chaturdandi Prakasa, the esteemed authoritative work of Venkatamakhi to show that he had not actually seen *Natya Sastra*. आदिमः सर्वमेलानां मुखारी मेल उच्यते ॥ ४-९५. शुद्धसप्तस्वरैर्युक्तो मुखारी मेल उच्यते ॥ ४-१०५. चतुश्चतुश्चतुश्चव etc.

इत्यस्यश्रुतयः पूर्वैर्द्विचिंशतिरुदाहृताः ॥ ४-१०६. पूर्वांक्तमेलप्रस्तारं भेदाय प्रथमो मतः ॥ ४-१०८. रागास्तावद्दशविधा भरताद्यैरुदाहृताः ॥ ५-१८.

In the last passage he refers to *Bharata* as having mentioned 10 sorts of *Ragas*—which is simply a fancy of his. There is no mention of the word *Raga* and its sorts in *Natya Sastra*. Venkatamakhi however mentions *Bharata* without the least hesitation—which shows he had not seen the *Natya Sastra*.

In the same way Tulajendra, the last authoritative author of सं. सारामृताक्षर (probably of the 2nd half of the 18th century), has misinterpreted मुखारी राग to be the *Suddha* scale of Sarngadeva. His scale also is the one mentioned in the verse चतुश्चतुश्चतुश्चव just like that of his preceding authors mentioned above. But he dare not say the

same without a pause; his description of *Sri Raga* is of much importance and is found in verses 1—84 to 88. There *Sri Raga* is mentioned as a *Grama Raga*, as *Ragaraja* and in 'एतैः सप्तस्वरैर्युक्तो यमेलस्तत्तत्त्रादिमः' as the first *Raga*. Again in describing मुखारी-राग, he says सर्वेषु रागमेलेषु मुखारी मेल आदिमः । रागाव्याख्या. This fact shows that he must have noticed *Sri Raga* to be the first and natural scale of some people at least and it must have appealed to his mind as being reasonable. But being unable to condemn his predecessors he has become neutral and has only indirectly given expression to his views avoiding criticism on the previous authors. During the century between 1750 and 1850 *Mukhari Raga* came under the *Mela* of *Harapriya* or *Sri Raga* of all the above mentioned authors. It is a mystery how this change of *Mukhari* coming

under *Harapriya* or *Bhairavi*, has come about during half a century, having stood as *Kanakangi* for more than two centuries i.e. 1550 to 1800.

If we ask a modern student what will be the *Mela* of *Mukhari* he will say on an analysis of its component notes that it must necessarily be put either in *Harapriya* or *Bhairavi*. In the same way *Sri Raga* was considered a *Sampūrna Raga* and also a *Janaka mela* for more than 2 centuries though at present it be regarded as a *janya raga* with स रि म प नि etc., as its *Arôhava-rôha*.

In the light of some of the reasons pointed out in the above essay a careful correction of the existing nomenclature is very necessary in order that musical reform may proceed on right lines, just as we are all anxious that it should go on at a swift pace.

MY MUSICAL REMINISCENCES.*

BY

MR. T. LAKSHMANA PILLAI, B.A.

(Continued from page 187.)

In a few days the promised *Katha* performance by the famous Sarabha Sastri came off in the house of Mr. Seshagiri Sastri; and Mr. Vydianatha Sastri and myself were among the invitees. There was a pretty large gathering of friends and other listeners; and we had to await the arrival of the performer for some time. As we were waiting, a grown-up man brought a blind boy on his shoulders and deposited him in our midst. At first I did not take much notice of this. After a few minutes, I enquired of Seshagiri how long it would take for Sarabha Sastri to come. He told me pointing to the

blind boy, "This is Sarabha Sastri." Being astonished, I cried out, "Indeed!" I could not believe that Sarabha Sastri could be so young, for the boy did not look above 17 years of age. And then it was the first time I learnt that he was blind, and blind from very early youth. But for his blindness, he would have been a fair and handsome youth, and might have successfully personated Sri Krishna himself, playing on the flute. The performance soon began, and Sarabha Sastri recited the story of "Seetha Kalyanam" in his own inimitable manner in Tamil. He had a look of simple innocence which added

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a charm and grace to his speech. The recital was interspersed with pretty songs, mostly from Tyagayya, well sung. Sanskrit slokas were also recited and explained in familiar Tamil. When he came to the description of Sri Rama, he resorted to the usual, but well-worn device of comparing Sri Rama's eyes to the beautiful lotus, and then he gave a realistic description of the lotus flower itself. On hearing this, I was unconsciously moved to tears when I thought that Sarabha Sastri was not blessed with eyesight to view the very flower which he so graphically described. "Alas! What an irony of fate!" thought I. What *karma* could such a meek soul have committed in its previous birth? For it was clear that he could not have committed anything in this life to deserve such a fate. As surely it seemed that he must get a fair better start in his next life for the *pungam* he is gathering by the sweet happiness he spreads among his innumerable hearers by his inimitable (so I was told) flute performance. It's all a big mystery." And so I stopped my train of reflections, being enraptured by his music. The performance was a success, especially when we consider that he was a youth who had not passed his teens! The title of Sastri he wore, seemed not inappropriate for the Sanskrit knowledge he brought to bear on his recitations and the feeling of *Bhakti* which he succeeded in infusing into his audience, for after all, this is the final test by which we should judge of all such performances. At the close, I was kindly introduced to him by Seshagiri and he welcomed my acquaintance with a smile.

Another evening, it was Sarabha Sastri's turn to play on the flute and this was in a big upstairs building. Large crowds eagerly rushed to listen to the master flutist's performance. There was no doubt that on the flute he was a prodigy. The performance

was a splendid flow of melody, *Ragas*, *Kritis*, and *Svaras* coming in sweet and uninterrupted succession and inundating the souls of the listeners. It was without the slightest appearance of effort and without a single harsh or dissonant sound. God, who took away his eyes, compensated him with the eye of the mind viz, imagination, which he possessed in an abundant measure and which he liberally used in his performances for the benefit of the world. I have heard several flute performers since, but I believe none would come up to his level in sweetness and melodic flow.

Before dismissing the charming personality of this great musician from our minds, I would refer to one more incident which took place when all three of us, Mr. Vydianatha Sastri, Mr. Sarabha Sastri and myself happened to go in one *jutka*. Mr. Sarabha Sastri had been standing in the corner of a road waiting for a *jut*, when Mr. Vydianatha Sastri and myself were passing by in one, my friend called out to Mr. Sarabha Sastri to come and join us, which he gladly did. Mr. Vydianatha Sastri whispered privately to me, "Mr. Pillai, would you like to test the wonderful power of memory which God has vouchsafed to this young musician?" "Certainly," I said. Mr. Vydianatha Sastri then recited a certain rather big Sanskrit sloka from a book which Mr. Sarabha Sastri confessed he had never read. The latter was then asked all of a sudden to repeat the sloka. Mr. Sarabha Sastri, who never suspected that he would be asked to repeat it, then said, "would you please recite it for me once more?" And when he did so, out came the big sloka from Mr. Sarabha Sastri's lips exactly as it was recited without a single flaw. This feat produced a thrill of admiration in me.

One more experience will close my old reminiscences of noteworthy music in

Madras. It was my listening to the *Nagasvaram* performance of the famous Sivakozhundu of Kumbakonam at the Parthasarathy Temple, Triplicane, during the annual festival there. Sivakozhundu was, I was afterwards given to understand greatly admired by Sarabha Sastri himself. One evening, a number of clerks in the Accountant General's Office, after office-work were preparing to go to the Parthasarathy Temple to hear the great piper, and one Mr. Tirumalayya Naidu, (the same, I think, who afterwards became a distinguished musical critic), who was much attached to me in connection with music, came running to me and asked me whether I liked to hear the great Sivakozhundu's music. It was then I heard of that great musician's name, and, being afraid of losing a splendid opportunity, I at once agreed to accompany him. Off we went with the buoyant eagerness of boyhood, and when we came to the temple, we found it most difficult to get an ingress, so thick was the crowd. We pressed forward and passed through a sea of heads, and, though we were literally jammed in on every side, we made our way slowly but steadily to where the musicians were seated. It was in a pandal enclosed with a strong fence against which the crowd was flocking and pressing forward with tremendous force. What was the magic about Sivakozhundu's music that there should be such a rush to hear him? Truly, here was proof positive of the Divine power of Music! I was excited to the point of frenzy by the very enthusiasm shown by the people. Tirumalayya, my good friend, was so eager to make me hear the music well that he was not satisfied till he set me in a prominent place on the granite staircase below which was the pandal where the great musician, with his group of assistants, sat. Here I stood and

listened as Sivakozhundu elaborated the *Raga Bhairavi*. It is difficult to describe my state of feeling then. Each '*briga*' that he played sent a thrill of enthusiasm into my frame, as if an electric current passed through me. The graces (*gamakas*) which he produced may be likened to the billows in the sea which raised and rocked my mind to and fro. And his magnificent combinations were simply panoramic in their sweep and variety. His playing, whether it was in the *Mandira Sthayi* or *Tara Sthayi*, whether he played trills or crescendoes or decrescendoes, whether his pace was *Chowkkam* or *Duritam*, was refreshingly clear and elegant, without blur or blemish. And it appeared to me that it was extremely difficult, if not impossible, to reproduce many of the combinations with the ordinary powers of the human voice. His *raga* elaboration lasted for nearly an hour, *Pallavi* half an hour and *Kritis* half an hour and the whole performance passed away too soon like a joyous dream which it is impossible to depict or analyse. Sivakozhundu was tall, well-built and richly dressed and had more the appearance of a zamindar than a *nagasvaram* player. He had a gentle and courteous manner, not easily reconcilable with his august and imposing personality. He made a great fortune, but not having been blessed with a son, he dedicated most of his wealth to temples.

I now change my scene to Trivandrum and shall try to describe the famous musical combat between the two celebrated vocalists Raghavaier and Maha Vaithi Iyer before His Highness Rama Varma, Ayillium Tirunal, Maharajah of Travancore. But before I do so, I shall give a brief sketch of the life of Raghavaier, as his life-incidents are not generally known to the public. Raghavaier was born in Vadasserri, near Nager Coil, South Travancore, about the

year 1002 m.g. (1826 A.D.). His father was a Nattuvanga Brahmin, that is, one who trains dancing girls for nautch parties. He used to go round the village on Unchavritti, sometimes taking with him his gifted little son who was afterwards to shine as one of the greatest vocalists of Travancore. The father later on placed his son under the tuition of the celebrated Parameswara Bhaghavata of Trivandrum. The boy soon mastered all that the Guru had to teach him and yearned to know further. He showed such great precocity in singing as compelled the admiration of his own Guru. He then married at Haripad, a small town in middle Travancore. While he was at the latter place, he used to visit Mr. Cherunni Koil Tampuran, a great music lover and the elder brother of the late great Kerala Varma, (C. S. I; F. M. U.) Valia Koil Tampuran. At Haripad he also got acquainted with one Chinnambi Bhaghavata, a much inferior singer. Both of them once sang at the Kandujur temple, and each got 10 fms. (Rs. 1-5-7) as remuneration. Raghavaier got disgusted not so much with the paltriness of the reward as with the equal treatment meted out to him and the other Bhaghavata. He then conceived the idea of quitting the place and going to Coimbatore. By taking such a step, he thought he could not only advance his knowledge and practice of music and meet with better patronage, but also get over the necessity of returning to Vadasserri with the danger of reducing himself to (so it was then thought) a disreputable Nattuvanga Brahmin. Being extremely poor himself, he applied to Cherunni Koil Tampuran to help him to realise his cherished object of going to Coimbatore. The Koil Tampuran approved of the idea and gave him some cloths and a sum of Rs. 10 for his travelling expenses. With this humble equipment Raghavaier

wended his way to Coimbatore, and there he became attached to a Gounder who was a great patron of musicians. At Coimbatore he developed his practice in music immediately under the splendid training he received from the reputed Chidambara Nattuvan, grandson of the great Vadivelu Nattuvan, of Trivandram. This Chidambara Nattuvan was the Guru of the celebrated Sabhapathi Nattuvan, Veerasvami Nattuvan, and several others. For nautch parties, Raghavaier used to sing as assistant to Chidambara Nattuvan. By his long stay at Coimbatore (about 5 years), he earned the name of Coimbatore Raghavaier.

I shall narrate here just one episode which occurred during his stay at Coimbatore. Parameswara Bhaghavata of Trivandrum, a native of Palghat near Coimbatore, and the old Guru of Raghavaier, once went to Coimbatore obviously to see and sing before the Gounder there, and then he was challenged to sing a *pallavi* by one Subba Rao of Bhikshandar Koil (near Trichinopoly), a musician of repute who happened to come under the patronage of the same Gounder. A day was fixed for the duel. When Raghavaier came to know of the proposed duel, he was anxious to prevent any possible disaster that might, in that connection, befall his Guru, now advanced in age. So he sent word to Subba Rao, that since the disciple of Parameswara Bhaghavata, that is, himself, was at the place and was ready to take up the gauntlet against him, Subba Rao's first duty was to fight the disciple and win a victory over him, before he thought of fighting the Guru. This challenge being accepted, Raghavaier, on the appointed day, entered the lists like some young lusty gladiator of ancient Rome, prepared to fight Subba Rao to the finish. After the latter finished singing, Raghavaier elaborated some *ragas*

and sang the *pallavi* proposed by his combatant, and in both respects he outshone him in the splendour of his imagination and rhythmic variety and accuracy. When Raghavaier, in his turn, proposed his *pallavi* and Subba Rao, failed to sing it, Raghavaier asked him promptly, "Are you the man who challenged my Guru to sing? Fie upon you!" At this Subba Rao is said to have quietly got out and soon made his exit from the town, never to return to it as long as Raghavaier was there. This feat won immediate fame for Raghavaier who was duly honored by the Gounder. Old Parameswara Bhaghavata was not a little pleased with his faithful disciple whom he blessed for having saved him from an awkward and critical predicament, which, but for the disciple's timely and courageous action, might have well nigh wrecked his own reputation.

Raghavaier was thence invited by another Gounder at Madras who was a relation of his Coimbatore patron, to go and sing at the Parthasarathi Temple, Triplicane. His professional friend there was his old combatant, Bhikshandar Koil Subba Rao with whom he was now reconciled. Subsequently, His Highness Rama Varma, Ayillium Tirunal, Maharajah of Travancore, happened to visit Madras and in his company was Kunjari Raja of Mavelikarai, the gifted player of Travancore on the Svarabat. On the introduction of Kunjari Raja, Raghavaier sang before His Highness. The Maharaja being a great connoisseur and singer himself, was much impressed with Raghavaier's singing, readily appreciated his genius and invited him to Trivandrum, where he was soon appointed as Mullamood Bhaghavata (court musician).

His Highness became passionately fond of Raghavaier's music, and felt proud that he

was a Travancorean. His Highness used to visit the Trivandrum beach often and, in the beautiful moonlit nights, make Raghavaier sing there. On one such night, His Highness sat on the white sand close to the sea-shore and asked Raghavaier to elaborate the *Raga Sankarabharanam* in which he excelled. He did so. Close to His Highness sat the celebrated court-poet Ramaswamy Sastri of Elathoor. His Highness was so much taken up by the singing that he often ejaculated, "Bhalay Raghava! Bhalay Raghava!". Inspired by the scene and fired with uncontrollable admiration, the poet improvised a Sanskrit sloka on the spot, with which His Highness was much delighted. The meaning of the sloka would run thus:—

"O Proud Sea! Art thou not ashamed of being so vainly vociferous, when thou hast listened to the magnificent singing of this surging sea of music, this Raghavaier? Fie! Hold your peace!."

Some of the other court musicians naturally grew jealous of the exceptional favours shown by His Highness to this master-singer and lost no opportunity to carry tales, to blacken him and lower him in His Highness' estimation. Once when a sly and clever court musician went and reported to His Highness that Raghavaier used to sing at Merusvami's house, and in such and such other places, and the singing in several cases was superior to his singing at the palace, His Highness's jealousy was roused and he issued a general command that palace musicians should not sing abroad without His Highness' permission. But Raghavaier's personal liberty could not thus be controlled. He sang anywhere provided there was the incentive and relied on His Highness' regard for him to condone such infringements of the rule. Once when Raghavaier sang at a private

house, the matter was forthwith reported to His Highness by the same sly Bhagavatara, and His Highness commanded Raghavaier to go out of Trivandrum for open violation of the rule and his allowances

were stopped. Thus Raghavaier lived an exile at Haripad till sheer necessity induced His Highness to recall him to Trivandrum. What that necessity was will appear later on.

SOUTH INDIAN MUSIC PAST AND PRESENT.

BY

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I propose herein to take a bird's eye-view of the progress of South Indian Music from the earliest period down to the modern age, to take stock of the very many improvements in the development of the art, which we owe to the marvellous contribution made by the immortal saint musician Tyagaraja, and finally to expose the excrescences in the music of the present day and to suggest remedial measures for their removal.

A close student of South Indian Music can easily discern three distinct stages in its progress. The *Gandharva Veda* had its birth in the Vedic age in its Sama chants. As time advanced, *Sama* chanting took a definite shape and the lay people who listened to the chants at the time of the religious sacrifices of our ancient sages began to cultivate the art, separating themselves from the religious band. The accompaniment of the time honoured *Veena* seems to have increased the number of the musical notes from five to seven. Thus the famous *Sapta Svaras* referred to in our earliest Sanskrit works came into existence. But the art was in a very crude and mechanical form. The next important landmark in the history of our music is the composition in the sixth century, of *Natya Sastra* by Bharata, who has given in this work a detailed exposition of *svaras*, *gramas*, *murchanas*, and *jatis*. After the time of

Bharata Indian music seems to have entered on a new phase of its existence.

In the two centuries that followed, the progress of music was closely bound up with that of Sanskrit, which then flourished in the Royal Courts. Musicians, who were patronised by kings, began to compose Sanskrit verses on various subjects and set them to music. Every succeeding century saw the springing up of musical literature, which was an improvement on that of the preceding one. There were many attempts made at classifying the *ragas* and placing them on a scientific basis. An attempt of this kind begun by Sarangadeva by the publication of *Sangitaratnakara* in the thirteenth century, was continued by the composition of *Ragatarangini* by Lochanakavi in the fourteenth century, and completed by Pandit Venkatamakhi by the publication of his monumental work *Chaturdandi Prakasika* in the seventeenth century. The modern age of Indian Music may be said to begin here.

Before I proceed to give an account of the progress of music in the modern age, I should like to say a word about the progress of the art in the second stage of its progress. No doubt the art could not keep pace with the science of music. Nevertheless the art began to find a free use in dramas and in poetry. The most striking work of this

kind is the composition of a series of devotional songs, named *Gita-govinda* by Jayadeva at the close of the twelfth century. The number of *ragas* used is very limited. Though attempts were made to popularise music and increase its literature in this age, in which ample mention is made of the graces of music in the form of *gamakas* yet there were no good compositions illustrating the same. Another characteristic of this second stage should not be lost sight of. *Ragas* were credited with supernatural powers and were classified as morning *ragas*, midday *ragas*, evening *ragas*, male *ragas*, and female *ragas*. There are very many legends and stories connected with *ragas*, of the kind of the rain-producing *Megharanjini*, the fire-producing *Deepak*, and the rock-melting *Gandakriya*, which are too well-known to need repetition here. As for the improvement of the artistic side of our music, it was left to the musicians of the modern age.

The development of the art in its third stage revealed itself in the composition of *Gitas*, *Alankarams*, *Prabandhams* by Purandara Das, who was also the author of many devotional songs in Kanarese. So he laid the foundation for a regular and systematic teaching of music. To add to this, a number of *Lakshana Gitas* were composed by one Govinda Dikshit which were regarded as an authority by Tyagaraja. Besides, one Kshetriyulu composed a large number of love songs dedicated to Muvvagopala that are sung and appreciated now for their wonderful melody and *raga-bhava*. Lastly, the *Ramayana padams* by Arunachala Kavi were very attractive and popular. Thus we see how, when the great saint musician Tyagaraja, who was destined to become the brightest luminary in the firmament of music, entered the field in the middle of the 18th century,

the ground had been cleared and much spade work done by Venkatamakhi, by his publication of the great work *Chaturdandi-prakasika*, in which the progress of the science of music reached its zenith. The seventy-two *Melakartas* came into existence, as well as a large number of derivative or *janya ragas*. So a large scope was created for Tyagaraja for the exercise of his genius.

Tyagaraja, as soon as his discipleship under Sonti Venkatramaniah (who, discerning germs of the future greatness in the young pupil, gave a proper shape to his musical talent) was over, cut out a new line for himself. At the beginning of his career, however, he followed in the footsteps of his predecessors and composed a series of devotional songs called *Divyanamavalis*. *Bhakta Vijayam*, and *Nruti Charitra* belong to this period. Soon he realised that a *Kirtanam*, unless it were freed from the encumbrance of verbiage, could never be made artistically beautiful. So he set himself to compose *Kirtanams* of quite a novel type, drawing on his fertile imagination and introducing exquisite variations of musical phrases called *Sangaties*. Thus South Indian Music owes to him (as has been rightly observed by Mr. M. S. Ramaswami Aiyar in his 'Tyagaraja') its elevation from a recitative to a lyrical stage.

The yeoman service he has rendered in giving a new and marvellous turn to the development of the art cannot be overestimated. Some say that Tyagaraja composed two thousand *Kirtanams*. Very many seem to have been lost. Narasimha Bhagavata's edition contains about five hundred of his *Kirtanams*. An examination of these, shows that he has made use of forty-seven out of the seventy-two *melakartas* of Venkatamakhi. Besides, a number of *Apurva janya ragas* have been used by him in his composi-

tions. The number of *ragas* used by his predecessors in their songs was very limited. *Raga-Alapana*, *Pallavi* and *Svaram-singing*, which play a prominent part in the music of the present day, we owe to Tyagaraja and his marvellous compositions. It is said that the great musician taught his disciples only his *Kritis* and with a jealous care prevented them from attaining *Svara-gnanam*, lest his *Kirtanams* should be mutilated by them. If this is true it may be justified in a way when we see how some of his songs have been hopelessly spoiled by some of the present day musicians. This is by the way. It may not be out of place here to enquire how Tyagaraja was able to achieve this unique success in the cultivation of the art. Unlike the present day musicians he cultivated the sacred art not as a means to an end but for its own sake. Besides, the saintly life he led and his intense *Vishnu Bhakti* made him seek his self-realisation, in spontaneous outbursts of the intense spiritual longings of his heart, in the shape of *Kirtanams* of quite a new kind, which have become a treasure to us, both on account of the great *Upanishadic truths* that they contain and on account of the wonderful variety of highly artistic melody-types that they exhibit. So it is no wonder that he is considered by many to be an *Avatar* and deified year after year in the annual celebrations that are held in his honour.

He had a number of contemporaries, who adorned the courts of Tanjore and Travancore. The most prominent of those that graced the Court of Travancore were Govinda Marar, known as Shatkala Govindan, whose well-known encounter with Tyagaraja gave rise to one of his *Pancharatnas* and Paramesvara Bhagavatar, who was a good songster, a successful player on the *Violin*, *Veena* and other instruments, and a composer of many

Varnams. I should not fail to mention here the names of Ponnayya, Chinnayya and Vadivelu, who left the Court of Tanjore for that of Travancore, where they composed a number of *Svara jatis*, *Tillanas*, *Varnams*, and *Ragamalikas*. Vadivelu was a good *Vocalist* but was more popular as a *Violinist*. The credit of the introduction of the *Violin* into South India is given to him.

The most important of the musicians that flourished then in the court of Tanjore were Ramaswami Dikshitar, Muthuswami Dikshitar, Syama Sastri, besides Todi Sitaramier of Todi-mortgage fame, Arunachala Kavi, whose *Ramayana palams* are well appreciated to-day. The two Dikshitar, who seem to have been players on the *Veena*, composed a large number of *Kritis* in Sanskrit, besides *Varnams* and *Ragamalikas*, which seem to partake more of a recitative kind than a lyrical one. Syama Sastri composed his songs and *Varnams* in Telugu. They seem to have attached very great importance to *Tanams* and *Tala Vinyasa* in the composition of songs. Their *kirtanams* are not so popular as those of Tyagaraja. A writer of Tyagaraja's life says, "The high order of his inspiration was the envy of his contemporaries, whose poor productions resembled the elephantine gambols, heavy, awkward and artificial, in the extreme." For my part, I cannot subscribe to this wholesale condemnation of their compositions. I should think that the cause of this want of popularity of their *Kirtanams*, is that men are carried away by first impressions, which in the case of such compositions, are rarely in their favour.

The learners of the art that succeeded Tyagaraja and his contemporaries, had excellent material to feed upon. Tyagaraja taught his *Kirtanams* to a host of pupils, by whom the torch of musical learning was

carried, to the several parts of South India. The most important of them were Manambuchavadi Venkatasubbier, who, besides being a good *Violinist* and a good teacher of music, composed many *Kirtanams* in honour of Sri Venkatesa, and Nangavaram Nilakanta Aiyar, who was a very capable teacher of music and produced two gems of musicians. One of them was Bhiksbandar Kovil Subbarayar, who, possessing a singularly wonderful and melodious voice, bewitched his audience with his exquisite music, 'their only fear being, that he should make an end.' The other was Anthanellur Subbier, who was equally popular as a vocalist, being an expert in *Tanam*, and *Tala Vinyasa* in *Pallavi*. There was also one Coimbatore Raghavayya, a disciple of Paramesvara Bhagavatar, who with a good and well trained voice was holding his own in the field of music.

In the next generation, flourished the famous Maha Vaidyanatha Iyer and Patnam Subramania Iyer. Maha Vaidyanatha Aiyar possessed an inimitably melodious voice with a good knowledge of the science of music. So it was no wonder that he was a very successful and popular musician. Besides, he had the unique credit of composing a *Raga-malika*, a monumental work containing all the seventy-two *melakartas*. Over and above all these, he, as an ardent worshipper of *Siva*, led a very pious and austere life, which secured him the respect of all with whom he came in contact.

Patnam Subramania Iyer, his successful rival, was a marvellously good hand at singing *Tanams* and *Pallavi*. His music was full of *Gamakas* of various kinds. He would sing the *Kirtanams* of Tyagaraja and others without changing their form. He also composed a large number of *Kirtanams*, *Javalis*, *Varnams* and *Tillanas*, which have

become popular. As a contemporary of these, there flourished Krishna Iyer of Thirukkodikkaval, who has immortalised himself as a marvellously exquisite player on the *Violin*. His high attainments both in the art and in the science of music, enabled him to keep up the traditional purity of the classical style of Karnatic Music. His music was adorned with all the graces of an ideal kind, melodious *Gamakas*, *Ragabhava* and *Tala Vinyasa*. As already mentioned, though it was Vadivelu who introduced the *Violin* into South India, the potentialities of the instrument were destined to be brought out only by this master artist. So it is no wonder that the *Violin* has since become very popular.

I should not fail to make mention here of Sarabha Sastriar of Kumbakonam, the famous flutist who was a pupil of Manambuchavadi Venkatasubbier. His play on the flute was as exquisite as that of Krishna Iyer on the *Violin*. Though the flute was one of the time-honoured musical instruments of South India, it had not gained much popularity before his time. It was given only to him to popularise it by playing on it in a marvellous manner. Though he was short-lived, the signal service rendered by him to the musical world has made him immortal.

Though I have till now dwelt on the progress of music with reference to musicians alone, yet I feel strongly inclined to make a special mention of Krishna Bhagavatar of Tanjore, whose music was of a high order of excellence, and who systematised and popularised *Harikatha Kalakshepams* considerably. Further, the art of music during the last century, which shows a marvellous expansion in all its branches by producing a master artist in each, reached its climax when it gave birth to Tirumaruhal Natesan, whose play on his *Nagasvaram* was as ravishing as that of Orpheus of old on his lyre.

Of the artists that entered the field in the beginning of this century, there were a few who preserved with jealous care the purity of the classical school, the most prominent of them being Ramnad Srinivasa Iyengar, a disciple of Patnam Subramania Iyer. He possessed a fine voice and had a sound knowledge of the science of music; so, besides his being a successful *Vocalist*, he was a composer *Kirtanams*, *Varnams* and *Tillanas*. There were others who, though not well versed in the science of music, were good popular songsters.

As regards the quality of the music that we hear now, those that have had the pleasure of enjoying the music of Maha Vaidyanatha Aiyar and Patnam Subramania Iyer, say that there is a great deterioration. The old classical style is not so strictly kept up as it was done by the musicians of the last generation. Besides, the introduction of accidentals in the elaboration of a *raga* and in the doing of a song is a target for criticism. If this is true, a thorough examination of the circumstances that brought about the present condition of the art is necessary.

During the last three decades conditions have undergone a thorough change. One who has closely studied the progress of music during the last thirty years, can not but appreciate the rapid diffusion of musical knowledge among the people. Time was when a kind of odium was attached to music and the musical profession. Now music has come to be recognised as an accomplishment that every one should feel proud to possess. In olden times the Goddess of Music seems to have taken a fancy only to the palaces of Kings and the mansions of the nobles who were patrons of the art. People in those days had very few opportunities to listen to good music.

Now, on the other hand, many music *Sabhas* and music halls have come into existence, which have brought music within easy reach of all. As a result of this many take interest in the art and are eager to cultivate it as a hobby. The so-called amateurs in the art show sometimes a finer taste than the professionals. Their love of the art is so great that they make it their life-study and come to possess a sound knowledge of the art and science of music. What is the result? Intelligent criticism springs up, which will surely have its own influence over the professionals.

I know that there is a loud complaint in some quarters that the sacredness of the Art is gone as music has been made very cheap by the starting of music *Sabhas*. Real lovers of the art should, on other hand, be keenly interested in spreading the knowledge of this divine art, so that all can partake of its enjoyment. They may be justified in saying so, for some of the present day *Sabhas* are not managed properly but being run on commercial lines, they play to the gallery and put up all kinds of commodities for sale.

Again, the musicians of to-day with a few honourable exceptions have not been trained under the old *Gurukula* system. The present state of civilization seems to require the use of short cuts, and made-easy series, and ready-made things in everything. Music is no exception. A person with a liking for music seeks a short cut to qualify himself for the musical profession. He learns a few *Kirtanams* and *Varnams* from one who has a smattering of music, and sometimes from books which, more often than not, give mutilated versions of the *Kirtanams* of Tyagaraja and others. In the absence of authenticated records of *Kritis* such a thing will necessarily happen. I remember an instance of a performance held under the auspices of

a *Sabha* in which a musician began the song of '*Sanatana Parama Pavana*', but for *anupallavi* used that of '*Chinnanadana*', which did not attract the notice of the *Sabha* authorities. I could quote a number of such instances, but there is no need. This goes to prove the necessity of having a few experts in music on the directorates of music *Sabhas*. Otherwise musicians will find it very easy to sell their dirty wares and pass for men of real merit and learning.

I shall now proceed to draw your attention to some of the excrescences now discernible in the music of South India. In the first place, the harmonium is displacing the time-honoured *Tambura* for the drone. I need not detail the disastrous effects of this on our music. The voice of the musician is drowned in the noise of the harmonium, and the musician, who cannot be credited with much *Sruti-gnanam* now-a-days, goes on recklessly crying himself hoarse with the result that his so-called music becomes a mockery. So the use of the harmonium should be put an end to.

In the second place, some monstrosities, are committed by some musicians in the name of *Tala-Vinyasa*, which is entirely different from that of the popular school of Anthanellur Subbier and Patnam Subramania Iyer. *Vinyasam* in *Talam* at the sacrifice of *Raga-bhava*, is nothing but a mutilation of music. To prepare a labyrinthine series of all kinds of unnatural *jatis* divorced from *raga-bhava*, and to vomit them on the platform, require no real knowledge of music. Probably this course is resorted to only by people whose knowledge of *Ragas* is extremely poor and who are put to the necessity of mystifying their audience with their feats of *Svara* gymnastics. As ill-luck would have it, a few organisers of rare concerts, whose motive is only to make money, en-

courage this kind of monstrosity by arranging music parties which may well be styled as '*Saptha Rishis*'. It is indeed a pitiable sight to witness this murder of music committed by a *flutist* or *vocalist* at the centre, accompanied by six others arranged in the form of a semi-circle around him, players on the *pot*, *kanjeera*, *dolak*, *moorsingh* and what not. A large number of people gathering to witness and enjoy this murder, reminds one of the gladiatorial fights of ancient Rome enjoyed by the Romans of that time. I take objection not so much to the use of percussion instruments other than the time-honoured *Mridanga*, as to the ludicrous combination of a number of them in a musical performance. In the middle of a *Kirtanam* or *Pallavi*, when the musician gives a turn for his accompaniments, the time consumed for one round is so long, that it often happens that the musician forgets the piece of music he began, and one has to remind him of it.

Thirdly, in singing or playing *Kirtanams*, in the elaboration of a *raga*, and in *pallavi*, accidentals are introduced, and the purity of the Karnatic style is hopelessly violated by ignoring the *Jeeva-Svaras* and *Murchanas* of *Ragas* and mixing up variations of Hindustani melody-types. There should not be a mixing up of the Karnatic and Hindustani methods. If a musician learns a few Hindustani songs he should not spoil a *Kirtanam* of Tyagaraja or Syama Sastri, by thrusting in a few variations of Hindustani *Ganakams*. The purity of each should be strictly maintained. Freedom within limits is wholesome, but an absolutely limitless one is nothing but anarchy.

Again, a few of the present day musicians want to show off their skill by performing intellectual feats in *raga-alapana*, resorting to what is called '*SRUTI-BHEDA*', which mar the *raga-bhava* greatly. This kind of *Dvayavadhanam* can be easily

practised and great skill can be attained in it. If an expert in music indulges for a few minutes in this kind of jugglery for the sake of introducing a novelty, it will take root in the minds of hearers, who will mistake the husk for the grain. The public taste will be spoiled. I here make a request to the musicians who resort to this, not to waste their intellect, in sowing nettles in the field but to use it more profitably in exploring the many untravelled regions in the wide world of South Indian Music.

There are a number of problems awaiting solution at our hands e.g. the much-vexed *sruti* problem and the much-longed-for notation, besides a host of others. These can be successfully tackled only by those who are well-versed both in the art and in the science of music. They must be brought together by holding annual conferences in which the several problems should be discussed, with practical demonstration. I am however glad here to note that, so far at least as South India is concerned, the Madras Music Academy has solved the *Sruti* problem.

Academies of South Indian Music on sound lines should be established all over the land in greater numbers and the patronage of Rajahs and Zamindars secured to ensure their permanance. Specialists in the several departments of music should be employed as professors to train gifted youths for the musical profession. Their services should be availed of to give free lectures on music, with demonstration to educate the public taste. Experts in the profession should be enrolled as members of the Managing Committee. This scheme can be carried out only with the munificent help of royal patrons of the art. In this connection, I hail with grateful delight the establishment of a College of South Indian Music at Chidambaram by the munificent

Sir Raja Annamalai. The Raja has placed us all under the deepest debt of gratitude and I wish the institution all success and prosperity.

I acclaim with equal joy the introduction of music into the curriculum as a subject for the University course. We must strengthen our agitation in this matter and bring the full weight of public opinion to bear upon the University authorities for expanding the scope of this art to its fullest degree. Should God be pleased to bless us with a speedy realisation of our aspirations, a healthy co-operation of the Academies in the land with the University will be a very fruitful source for the diffusion of music among the people.

There is one more point to which I should like to draw your attention viz. the paucity of musical literature. We have no authenticated records in the art as well as in the science of music, except a few treatises in Sanskrit, which are a sealed book to many. So it is high time for us to take steps to improve the state of our musical literature. We should try to bridge the gulf that now exists between the music that we hear and the one we read of in the few books available on the science of music. No doubt the notation problem should be solved first as it stands much in our way. Instead of breaking our heads over this knotty problem we shall do well to use the staff notation which has the unique qualification for becoming a universal notation applicable to all systems of music.

I shall close with a few general observations for the improvement of our art. We can make our *vocal* music, which appeals most to us, more attractive by giving a good training to the voice. Our friends of the Hindustani school pay much attention to voice-training, which we shall do well to adopt. Again,

they use only the *Tabala* in a musical performance and do not go in for a number of percussion instruments in arranging for a party. We can learn a lesson from this and if at all a number of musical instruments should be played together, an attempt at an organisation of orchestral music may be made. The emotion of the sublime in Indian Music is aroused only by the words of a song. To produce the same effect by sounds alone we should have recourse to orchestral music. Besides, singing in chorus has not received its encouragement in our system. It has its own importance and steps should be taken to develop this branch of the art.

Ancient India has been the mother of numerous arts and sciences and has rightly elicited the admiration of the other nations of the world for its advanced state of civilisation even in prehistoric times. It is indeed deplorable that the art of music alone has not kept pace with her sister arts and sciences. We have no history of our music and our musicians. Unless earnest attempts are made to raise the status of our music by effecting improvements on the lines suggested above, I can say without hesitation that we are living only on our past reputation and shall not be contributing anything to deserve the high praise that is lavished on the glory of our civilisation.

SVARAMELAKALANIDHI.

(स्वरमेलकलानिधिः)

INTRODUCTION

BY

MR. M. S. RAMASWAMI AIYAR, B. A., B. L., L. T., MADRAS.

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(Continued from Page 181.)

The old seven *Suddha-Svaras* and the *Sud-dha*-scale formed thereby have, doubtless, become obsolete. Yet, we have now *Sa* and *Pa* as *Suddha* (or better, *Prakṛita*) *Svaras*, inasmuch as they are fixed and admit of no varieties at all; while *Ri*, *Ga*, *Ma*, *Dha*,

Ni, are *Vikṛita Svaras*, inasmuch as each of them admits of two¹ clear varieties, viz., *Kōmal* and *Tivra*, that is, flat and sharp. These modern *Suddha-Vikṛita Svaras*, twelve² in number, may be tabulated thus:—

<i>Sa</i>	<i>Ri</i> ₁	<i>Ri</i> ₂	<i>Ga</i> ₁	<i>Ga</i> ₂	<i>Ma</i> ₁	<i>Ma</i> ₂	<i>Pa</i>	<i>Dha</i> ₁	<i>Dha</i> ₂	<i>Ni</i> ₁	<i>Ni</i> ₂
1	2	3	4	5	6	7	8	9	10	11	12

(Fig. 5.)

1. A third variety is added by Venkatamakhi. 2. Cf. आहत्य शुद्धविकृताः स्वरा द्वादश कर्तिताः ।

Chaturdandi Prakasika.

And, again these modern *Suddha-Vikrita Svaras* enable us to formulate, according to the principle of *Lakshya*, the following working scheme which may be styled *Laghu*

Mēlakartā, (लघुमेलकर्ता) as distinguished from the *Brihanmēlakartā* (बृहन्मेलकर्ता) of Venkatamakhi:—

Number in Venkatamakhi's scheme.	Serial Number.	Poorva Mēlas.	Svaras.	Uttara Mēlas.	Serial Number.	Number in Venkatamakhi's scheme.
8	1	Tōdi	$S R_1 G_1 M P D_1 N_1$	Bhavapriya	17	44
9	2	Dhēnuka	$S R_1 G_1 M P D_1 N_2$	Subhapanṭuvarāli	18	45
10	3	Nātakapriya	$S R_1 G_1 M P D_2 N_1$	Shadvidhamārginī	19	46
11	4	Kōkilapriya	$S R_1 G_1 M P D_2 N_2$	Svarnāṅgi	20	47
14	5	Vakulābharanam	$S R_1 G_2 M P D_1 N_1$	Nāmanārāyaṇi	21	50
15	6	Māyāmālavagowla	$S R_1 G_2 M P D_1 N_2$	Kāmavardhani	22	51
16	7	Charkravāka	$S R_1 G_2 M P D_2 N_1$	Rāmapriya	23	52
17	8	Suryakānta	$S R_1 G_2 M P D_2 N_2$	Gamanapriya	24	53
20	9	Natabhairavi	$S R_2 G_1 M P D_1 N_1$	Shanmukhapriya	25	56
21	10	Kirvani	$S R_2 G_1 M P D_1 N_2$	Sihmēndramadhya	26	57
22	11	Kharaharapriya	$S R_2 G_1 M P D_2 N_1$	Hemavati	27	58
23	12	Gowrimanōhari	$S R_2 G_1 M P D_2 N_2$	Dharmavati	28	59
26	13	Chārukesi	$S R_2 G_2 M P D_1 N_1$	Rishabhapriya	29	62
27	14	Sarasangi	$S R_2 G_2 M P D_1 N_2$	Latāṅgi	30	63
28	15	Harikambhoji	$S R_2 G_2 M P D_2 N_1$	Vāchaspati	31	64
29	16	Sankarābharanam	$S R_2 G_2 M P D_2 N_2$	Mechakalyāni	32	65

(Fig. 6.)

In order to be able to compare the *Mēlas* of Fig. 6. with those of Rāmāmātya, it is desirable that we should, first, know how Fig. 6. was worked up and, secondly, learn how the *Mēlas* of *Svaramēlakalanidhi* were formulated.

Now, *Ri* and *Ga* may be combined in four different ways, viz. (1) R_1 & G_1 (2) R_1 and G_2 (3) R_2 and G_1 (4) R_2 and G_2 .

Similarly, *Dha* and *Ni* may be combined in four different ways. By tacking the four varieties of *Dha* and *Ni* to each of the four varieties of *Ri* and *Ga*, we have sixteen varieties of *Ri*, *Ga*, *Dha*, and *Ni*. These sixteen varieties, when further manipulated with the two varieties of *Ma*, yield thirty-two working *Mēlas* for which see Fig. 6. where, it will be seen that *Mēlas* 1 to 16 are *Suddha-Madhyama* or *Poorva Mēlas*, while

Mēlas 17 to 32 are *Prati-Madhyama* or *Uttara Mēlas*¹.

Rāmāmātya, on the other hand, merely specified the names of his *Twenty Mēlas* and stopped with explaining their characteristics. Here is what he wrote:—

लक्षणं लक्ष्यते पश्चाद्वृद्धः कियतेऽधुना ।
 सर्वेषु रागमेलेषु मुखारिमेल आदिमः ॥
 ततो मालवगौलस्य मेलः श्रीरागमेलकः ।
 सारंगनाटमेलश्च मेलो हिंदोलकस्य ॥
 शुद्धरागक्रियाऽमेलो देशार्क्षमेलकोपरः ।
 मेलः कन्नडगौलस्य शुद्धनाट्याश्च मेलकः ॥
 आहारीमेलकश्च नादरा(ना)मक्रियापरः ।
 मेलः शुद्धवाल्याश्च रीतिगौलस्य मेलकः ॥
 वनं नैर्वायं मेलकस्तु प्रकीर्तितः ।
 केशरगौलमेलश्च हेजुर्जा मेलकस्ततः ॥
 मेलः सामवगल्याश्च रेवगुप्तस्य मेलकः ।
 सामंत नाम मेलश्च कामोजी मेलकस्ततः ॥
 मेलार्चिशतिर्वेदे ॥

"I shall now (first) specify the names (of the *Mēlas*) and then (secondly) explain their characteristics. Of all the *Mēlas*, *Mukhāri* is the first. Other *Mēlas* are as follows:—*Mālavagowla*, *Srīrāga*, *Sāraṅgānāṭa*, *Hindōla*, *Sūldharāmakriyā*, *Dēsākshī*, *Kannadagowla*, *Sūldhanāṭi*, *Ahārī*, *Nālarāmakriyā*, *Suddharavāli*, *Ritigowla*, *Vasantabhairavi*, *Kēḍāragowla*, *Hējujji*, *Sāmavarāli*, *Rēvagupti*, *Sāmānta*, and *Kāmbhōji*. Thus there are twenty *Mēlas*."

And continued Rāmāmātya:—

तेषां लक्षणमुच्यते ।
 शुद्धसप्तस्वरैर्युक्ता मुखारीमेलको भवेत् ॥

"And their characteristics are explained thus: the *Mēla* of *Mukhāri*, for instance, consists of seven *Suddha-svaras*."

In this way Rāmāmātya went on. Evidently he did not care to deduce his twenty *mēlas* from any kind of principles but perhaps recorded such of the *mēlas* as were in vogue during his time. Even in so doing

1. In this arrangement, Venkatamakhi's *Poorva Mēlas* 1 to 7, 12-13, 18-19, 24-25, 30 to 36 along with their corresponding *Uttara Mēlas* 37 to 43, 48-49, 54-55, 60-61, 66 to 72—have all disappeared. Let me not be misunderstood that I recommend the total disappearance or even destruction of the non-selected forty *Mēlas*. By all means, retain them; but reserve them, for the time being, to the specialists; and do not consign them to the care of careless persons. Singing the non-selected (or reserved) *Mēlas* is like cycling on a wire, which none but the specialists can do. I try to bring into prominence

the *Laghumēlakartā* of 32 *Mēlas*, as distinguished from Venkatamakhi's *Brihanmēlakartā* of 72 *Mēlas*, only in accordance with the principle of *Lakshya*, which Rāmāmātya took pains to elaborate. An analysis of 505 songs of Tyagaraja, published by Narasimha Bhāgavata, shows that so many as 485 were placed in *Laghumēlakartā*, while only 20 were relegated to *Brihanmēlakartā*. Even in singing the latter twenty, there is a marked tendency for ordinary persons to bring them under *Laghumēlakartā*, as for instance, Tyagaraja's *Soolini* song is now sung in *Sankarābharanam*.

he happened to slip into a palpable mistake of giving the same identical characteristics

to two of his twenty *Mēlas*, viz. *Sāranganāta* and *Kēdāragowla* thus :—

Sāranganāta	Kedāragowla
पञ्चश्रुत्युपमः शुद्धपङ्कजमध्यमपञ्चमाः । पञ्चश्रुतिधैवतश्च च्युतपङ्कजनिपादकः ॥ च्युतमध्यमगांधार एतैः सप्तस्वरैर्युतः । सारंगनाटमेलोऽयं रामामात्येन लक्षितः ॥	शुद्धाश्च समपाः पञ्चश्रुती चर्पमधैवतो । च्युतमध्यमगांधारश्च्युतपङ्कजनिपादकः ॥ केदारगोलमेलः स्यात्स्वरैरभिः समन्वितः ॥

"Rāmāmātya characterises the *Mēla* of *Sāranganāta* as consisting of these seven *svaras*, viz., *Suddha Sa*, *Panchasruti Ri*, *Chyuta Madhyama Ga*, *Suddha Ma*, *Suddha Pa*, *Panchasruti Dha*, and *Chyuta Shadja Ni*."

"The *Mēla* of *Kēdāragowla* consists of these *Svaras*, viz., *Suddha Sa*, *Panchasruti Ri*, *Chyuta Madhyama Ga*, *Suddha Ma*, *Suddha Pa*, *Panchasruti Dha* and *Chyuta Shadja Ni*."

(Fig. 7.)

The veriest tyro will not fail to note the identical sameness in the characteristics of both the *mēlas*. Inasmuch therefore as *Sāranganāta* and *Kēdāragowla* merged, in point of their characteristics, into one, how could *Rāmāmātya* count twenty different *mēlas*? Quickly therefore did Venkatamakhi hasten to lash him on this vulnerable point and wrote: "According to yourself (addressing *Rāmāmātya*) *Sāranganāta* and *Kēdāragowla* merged into one *Mēla*. How then could there be twenty *mēlas*?"

Nor did Venkatamakhi stop here; but he proceeded to attack *Rāmāmātya*, using even rough language, on nine more points. We shall deal with them, one by one, and place the views, thereon, of both *Rāmāmātya* and

Venkatamakhi in juxtaposition:—

(1) As regards some derivatives of "SRIRAGA MELA."

Ramamatya:—The *Mēla* of *Srirāga* consists of these seven *Svaras*, viz., *Suddha Sa*, *Panchasruti Ri*, *Sādhārana Ga*, *Suddha Ma*, *Suddha Pa*, *Panchasruti Dha*, and *Kaisiki Ni*. Then do I enumerate some of the *Rāgas* derived from this *Mēla*, and they are:—*Srirāga*, *Bhairavi*, *Gowli*, *Dhanyāsi*, *Suddhabhairavi*, *Vēlavali*, *Malavasri*, *Sankarābharanam*, *Antōli*, *Dēvaganthāri*, and *Madhyamāli*.²

Venkatamakhi:—"You said that *Bhairavi*, *Sankarābharanam* and *Gowli* were derived from *Srirāga Mēla*. Inasmuch as *Bhairavi* has *Suddha Dha*, *Sankarābharanam* has *Antara Ga*, and *Gowli* has *Kakali Ni*, and inasmuch as (the last mentioned) *Gowli* may (rightly) be derived from *Malava-*

1. Cf. त्वदुक्तरीत्या सारंगनाटकेदारगोलयोः ।
संप्राप्तमेकमेतत्वं मेलः स्युर्विशतिः कथम् ॥
Chaturdandiprakāsika.
2. Cf. शुद्धपङ्कजः पञ्चश्रुतीकृषभश्च तथापरः ।
स्यात्साधारणगांधारः शुद्धो पञ्चममध्यमौ ॥
पञ्चश्रुतिधैवतश्च कैशिकाख्य निपादकः ।

एतैः सप्तस्वरैर्युतः श्रीरागस्य च मेलकः ॥
श्रीरागो भैरवी गौली धन्यासा शुद्धभैरवी ।
वेलवली मालवश्रीः शङ्कराभरणोऽपि च ॥
आंदोली देवगांधारी मध्यमादिस्तथा परा ।
एवमाद्याश्च कतिचिद्रागांमेलोद्भवास्ततः ॥

Svaramēlakalanidhi.

gowla, how can you (dare to) say that these *Rāgas* were derived from the *Mēla* of *Srirāga*? O! *Rāma*! *Rāma*! *Rāma*! How confused (is your head) !!!."

(2) As regards some derivatives of "SUDDHARAMAKRIYA MELA."

Ramamatya:—"Some of the *Rāgas* derived from the *Mēla* of *Suddharāmakriya* are:—*Suddharāmakriya*, *Pādi*, *Ardradēsi*, and *Dipaka*.²"

Venkatamakhi:—"Inasmuch as you (wrongly) said that *Pādi* and *Ardradēsi* were derived from *Suddharāmakriya*, and inasmuch as the truth is that they were derived from the *Mēla* of *Gowla*, O! *Rāma*, you have committed a great sin, to remove which, you should contemplate the name of (that great) *Rāma*.³"

(3) As regards the *Mēla* of "KANNADAGOWLA."

Ramamatya:—"As between the characteristics of *Dēsākshi* and *Kannadagowla*, there

is one point of difference viz., the latter (*Kannadagowla*) has *Kaisiki Ni*, as practised by the experts (instead of *Chyuta Shadja Ni* of *Dēsākshi*).¹"

Venkatamakhi:—"The statement that *Dēsākshi*, when it attains *Kaisiki Ni*, becomes *Kannadagowla* leads to an absurdity. The fact is that *Kannadagowla* belongs to the *Mēla* of *Srirāga*.²"

(4) As regards "GHANTARAVA RAGA."

Ramamatya:—"Some of the *Rāgas* derived from this *Mēla* (of *Kannadagowla*) are *Kannadagowla*, *Ghantārava*, *Suddhabangāla*, *Chhāyānāta*, *Turushka Tōli*, *Nagavhāni*, and *Dēvakriya*.³"

Venkatamakhi:—"The statement that *Ghantārava* was derived from *Kannadagowla* has involved you in a heinous sin, from which, O! *Rama*, you cannot escape even though you go (on a pilgrimage) to

1. Cf. तथा हि भैरवीरागः शंकराभरणस्तथा ।
गौलिरागश्च कथितास्त्वया श्रीरागमेलजाः ॥
तत्कथं भैरवी शुद्धधैवतेनान्विताखलु ।
शंकराभरणारागोऽन्तरगांधारावांस्तथा ॥
सकाकलीनिपादश्च गौलीरागस्त्वयं पुनः ।
जातो मालवगौलाख्य रागमेलोऽसि स्थितः ॥
रागाणां पुनरेतयां जन्मश्रीरागमेलकः ।
कथं विकथसे राम रामगम तव भ्रमः ॥
Chaturdandiprakāsika.
2. Cf. शुद्धरामक्रिया पाडीहार्ददेशी च दीपकः ।
इत्याद्याः संभवत्यत्र मेलो रागाश्च केचन ॥
Svaramēlakalanidhi.
3. Cf. यश्चात्तं भवता शुद्धरामक्री रागमेलकः ।
पाडी रागार्द्रदेशाख्य रागजन्म भवेदिति ॥
तद्गोपजातये रामरामस्मरणमातनु ।
पाड्यार्द्रदेशिरागोऽत्र प्रसिद्धोऽगोलमेलजो ॥
Chaturdandiprakāsika.

1. Cf. देशार्धरागमेलस्य लक्षणं यदुदाहृतम् ।
मेलोऽत्रगौलस्य तस्माद्देशोऽस्ति कश्चन ॥
कैशिकाख्यनिपादोऽत्र प्रयोज्यो लक्ष्यवेदिभिः ॥
Svaramēlakalanidhi.
2. Cf. देशार्धमेल एवैव कैशिकाख्यनिपादकम् ।
प्राप्यकन्नडगोलः स्याद्गोलस्यातिमृपावहा ॥
कन्नडगोलः श्रीरागमेलनतो मतो न किम् ॥
Chaturdandiprakāsika.
3. Cf. अस्मिन्नुमेलो संजातान्तरागान् लक्षणतो ब्रुवे ।
एकः कन्नडगौलाख्यस्तथाघण्टारवाऽपि च ॥
शुद्धवंगालनामा च छायानाटस्ततः परः ।
तथा तुरुकतांडी च नागध्वनिरतः परम् ॥
देवक्रियाद्येवमाद्या रागाः केचिद्भवत्यतः ॥
Svaramēlakalanidhi.

Rāmasētu (Ramesvaram). The fact is that *Ghantārava* is derived from *Bhairavi*¹."

(5) As regards

"NĀDARAMAKRIYA RAGA."

Ramamatya: The *Mēla* of *Nādarāmakriya* consists of these *Staras*, viz., *Suddha Sa*, *Suddha Rī*, *Saḥārana Ga*, *Suddha Ma*, *Suddha Pa*, *Suddha Dha* and *Chyuta Shadja Nī*²."

Venkatamakhi: "The statement that *Nādarāmakriya* has *Saḥārana Ga* discloses O! Rama, your senility. The truth is that *Nādarāmakriya* has *Antara Ga*³."

(6) As regards

"RITIGOWLA."

Ramamatya: "The *Mēla* of *Ritigowla* consists of these seven *staras*, viz., *Suddha Sa*, *Suddha Rī*, *Saḥārana Ga*, *Suddha Ma*, *Suddha Pa*, *Panchasruti Dha*, and *Kaisiki Nī*⁴."

Venkatamakhi: "While Rāmāmātya has spoken of *Ritigowla* as a *Mēla* with *Suddha Sa*, *Rī*, *Ga*, *Ma*, *Panchasruti Dha*, and

Kaisiki Nī, the truth is that *Ritigowla* is (not a *Mēla*) but a *Raga* derived from the *Mēla* of *Bhairavi*¹."

(7) As regards

"KĒDARAGOWLA."

Ramamatya: "The *Mēla* of *Kēdaragowla* consists of these *staras*, viz., *Suddha Sa*, *Panchasruti Rī*, *Chyuta Maḥyama Ga*, *Saḥārana Ma*, *Suddha Pa*, *Panchasruti Dha* and *Chyuta Shadja Nī*²."

Venkatamakhi: "I feel sorry for your name (of Rama); for, you mistakenly placed *Chyuta Shadja Nī* in the *Mēla* of *Kēdaragowla*. The right *stara* of the *Mēla* is *Kaisiki Nī*³."

(8) As regards

"HEJUGGI."

Ramamatya: "The *Mēla* of *Hejuggi* consists of these *staras*, viz., *Suddha Sa*, *Saḥārana Rī*, *Antara Ga*, *Saḥārana Ma*, *Saḥārana Pa*, *Saḥārana Dha*, and *Kakali Nī*⁴."

4. Cf. यच्च कञ्ज उगौल्य मेढे नमुपजायते ।
घण्टारव इति प्रोक्तं पानकेनामुनापुनः ॥
सत्यं विमोक्षयंस राम रामेनतु गतोऽपि न ।
भैरवीमेलसंभूतो रागो घण्टारवः खलु ॥

Chaturdandiprakāsika.

1. Cf. शुद्धाः समपथाश्च च्युतपट्ट निपादकः ।
साधारणोऽपिगांधारः स्वरेभिः समन्वितः ॥
नादरामक्रियामेलः ॥

Searamēlakalanidhi.

2. Cf. यद्यप्युक्तं त्वया नादरामक्रियामेलके ।
साधारणाख्य गांधारः संग्राह्य इति तत्त्वतः ॥
अपूर्ववयस्कारत्वंमावेद्यति राम ते ।
नादरामक्रियामेल गांधारोऽप्यन्तराभिधः ॥

Chaturdandiprakāsika.

3. Cf. शुद्धा सरिगमाः पञ्च पञ्चश्रुतिकथं वतः ।
कैशिक्याख्यनिपादश्चेत्येतर्धुक्तः स्वरेस्तु यः ॥
सरीतिगौलमेलः स्यात् ॥

Searamēlakalanidhi.

4. Cf. यच्चोक्तं रीतिगौलाख्य रागमे दस्य लक्षणम् ।
शुद्धाः सरिगमाः पञ्च पञ्चश्रुतिकथं वतः ॥
कैशिक्याख्यनिपादश्चेत्यत्रात्रक्रियस्तथा ।
भैरवीरागमे दस्यो रीतिगौलः प्रकीर्त्यते ॥

Chaturdandiprakāsika.

1. Cf. शुद्धाश्च समपाः पञ्चश्रुती चर्पमथैवतो ।
च्युतमध्यम गांधारश्च्युतपट्ट निपादकः ॥
केंदरगौलमेलः स्यात्स्वरेभिः समन्वितः ॥

Searamēlakalanidhi.

2. Cf. यच्च केंदरगौलाख्य रागमे लक्षणे ।
संग्राह्य च्युतपट्टनिपाद इति कल्पितम् ॥
तत्रस्थानेव गांधारं तत्र गतामिथां पुनः ।
कैशिक्याख्यनिपादं हि मेलं केंदरगौलके ॥

Chaturdandiprakāsika.

3. Cf. शुद्धोच पट्टजकरमो शुद्धाश्च मपथास्तथा ।
गांधारोऽन्तराभिधश्च काकल्याख्य निपादकः ॥
पतावस्वरसंयुक्तो हेजुगी मेलको भवेत् ॥

Searamēlakalanidhi.

Venkatamakhi:—"It is stupid to place *Kakali Nī* in the *Mēla* of *Hejuggi*; for the right *stara* of the *Mēla* is *Suddha Nī*⁴."

(9) As regards

"KAMBHOJI."

Ramamatya:—"The *Mēla* of *Kāmbhōji* consists of these *Staras*, viz., *Suddha Sa*, *Panchasruti Rī*, *Antara Ga*, *Suddha Ma*, *Suddha Pa*, *Panchasruti Dha*, and *Kakali Nī*⁵."

Venkatamakhi:—"Does not even the maid-servant of a Vainika know that *Kāmbhōji* has *Kaisiki* (and not *Kakali*) *Nī*?⁶"

The reader will, at this stage, do well to guard himself against entertaining any mistaken notion that Rāmāmātya was all wrong or that Venkatamakhi was all right. He will further do well to remember that, between *Searamēlakalanidhi* and *Chaturdandiprakāsika*, there elapsed a full century and a little more, that the musical systems, worked out in both the books, must—on account of the progressive nature of the art—be necessarily different from each other, and that some of the views of both the authors might, therefore, be right and wrong—right in their own times, and wrong in other times.

Living, as I do, three centuries after Venkatamakhi who insisted on having only *Kaisiki Nī* for *Kāmbhōji*, I may repay the author of *Chaturdandiprakāsika* in his own coin and retort: "Does not even the cook of a Vainika know that the *Kāmbhōji* of the present day has not only *Kaisiki Nī*

but also *Kakali Nī* as in the case of the phrase सनिपाधासा(Sa—Nī—Pā—Dhā—Sā)? Again, in your chapter on *Rāgas*, you dared to write—

कांभोजीरागः संपूर्णोऽप्यारोहे न नि वर्जितः ।

(*Kāmbhōji Rāga*, though *Sampurna*, leaves out in the ascent *Ma* and *Nī*.)

From this heinous sin, O! Venkata, you cannot escape even though you go on a pilgrimage to Tirupati, the abode of Lord Venkateswara. For, whether your *Kāmbhōji* corresponds to our *Kāmbhōji* or *Harikāmbhōji*, *Ma* is never left out, though *Kāmbhōji* leaves out *Nī* in the ascent."

Surely, then, Venkatamakhi threw stones at Rāmāmātya, while himself was living in a glass house; and his strictures on *Searamēlakalanidhi* are unjust, uncalled for, and even offensive to a degree.

Still, a Venkata may persist in reminding us as to why Rāmāmātya, having merged into one, *Sāraṅgātā* and *Kēdaragowla*, ventured to count twenty *Mēlas*? This, as I said, is no doubt a vulnerable point. But be it at the same time noted, that during the long period of a full century, after which Venkatamakhi criticised it, Heaven alone knows what changes or modifications the manuscripts of *Searamēlakalanidhi* underwent in the hands of different indifferent copyists and what sort of a copy finally fell into our critic's hands. Even assuming that Rāmāmātya committed the blunder attributed to him, I am disposed to think

4. Cf. यद्यप्युक्तं त्वयाराग हेजुगीरागमेलके ।
काकल्याख्यनिपादस्तु संग्राह्य इति तत्पुनः ॥
अतितुच्छं यतस्तस्मिन्मेले शुद्धनिपादकः ॥

Chaturdandiprakāsika.

1. Cf. ग नी चांतरकाकल्यो रिधौ पञ्चश्रुती तथा ।

शुद्धास्तु समपाश्चैव हेतः कांभोजी मेलकः ॥

Searamēlakalanidhi.

2. Cf. कांभोजीरागमेलस्य कैशिक्याख्य निपादकः ।
इति नोवेत्ति किं वाणावादिनां गृहदास्यपि ॥

Chaturdandiprakāsika.

that it is a matter only of a slip of the pen and that he had no time to revise what he wrote. For does not Fig. 9. show that the *Graha*, *Amsa*, and *Nyāsa*, as well as the time of singing, of both *Sāraṅganāta* and *Kēdāragoula* are quite different from each other?

I said that Rāmāmātya had not cared to deduce his *mēlas* from any kind of *principles* but perhaps recorded such of the *mēlas* as were in vogue during his time. My view seems to be confirmed when we note that at the end of his *Mēlaprakarana*, he chose as an alternative, to reduce his twenty, into fifteen *mēlas*; because, he felt that, in actual practice, *Antara Ga* and *Kakali Ni* were only of occasional use¹ and that therefore, the last five (of his twenty) *Mēlas*, wherein alone *Antara Ga* and *Kakali Ni* had some part to play, might be omitted.

As regards *Rāgas*, he divided them into three kinds:—*Superior*, *Middling*, and *Inferior*. The 'superior' *Rāgas* were said to be free from any mixture and also suitable for singing, composition, and elaboration. The 'inferior' *Rāgas* were calculated to dazzle, not illumine the masses and were regarded as being unsuitable for compositions. While the 'middling' *Rāgas* were left undefined and were perhaps mixed *Rāgas* and yet suitable for compositions.

Anyhow, these three kinds of *Rāgas* are unknown to, or at least unrecognised by, the modern musicians. For, can we reconcile ourselves to blackmark and taboo *Sankarā-bharanam* as an 'inferior' *Rāga*, as Rāmāmātya had done, even though his *svaras* thereof are a little different from our own?

(To be continued.)

THE EARLY WRITERS ON MUSIC.

BY

MR. VINJAMURI VARAHA NARASIMHACHARY.

The Five Bharatas.

(Continued from Page 191.)

In my last article I stated the *Bharatas* to be Kohala, Dattila, Bharatamuni, Nandi or Nandikesvara and Matanga. But M. R. Ry. Ramakrishna Kavi Garu M. A. mentioned the names of Kasyapa and Vrddha Bharata, in the place of Nandi and Matanga, among the five Bharatas. It is very difficult, as has already been pointed out, to ascertain the correct time and place of these authors in the mythic age and it is no wonder if no two opinions agree in that direction. There should be no contradiction

to hold that Kasyapa, Visakhila, Narada, Yakshatika and others are very old authors and lived more or less in the same period as Bharata, the author of *Natya-sastra*. It is painful to note that most of their works are not traced out till now including that of the great Nandikeswara and hence it is taxing the brains of the historians to ascertain the dates of these authors. Although king Ragunatha gave many quotations from almost all the early authors he, unfortunately, did not mention the names of their works

1. Cf. अल्पप्रयोगः सर्वत्र काकलीचांतरस्वरः । [Svaramēlakalīnidhi.]

But we understand that the works of Kasyapa and Visakhila were extant till the 15th century A. D. We have some information that goes to say that Kasyapa and Visakhila lived in early times and are as old as Matanga, the last of the five Bharatas. The great commentator of Bharata's *Natya-Sastra*, Abhinavagupta, in amplifying portions of Bharata's work, where the sage is meagre, draws much of his information specially from Kasyapa and Visakhila. Even the later commentator of *Natya-Sastra*, the great Nanyadeva, is indebted for his material to Kasyapa, Matanga and Abhinava. Thus each of these commentators of *Natya Sastra* have borrowed, it appears, as many as 200 verses from the work of Kasyapa, the disappearance of which is deplorable.

The fact that Matanga, the last among the five Bharatas, does not mention Kasyapa but quotes from Kohala and Nandi leads us to believe that Nandi was the earlier author on music than Kasyapa, whose time might be ascribed to some date after Matanga in 300 A. D. The lucid fact, that the colophon at the end of the work of Bharata designates the latter portion as Nandi Bharatam, indicates that Nandi was also one of the earliest classic authors and can safely be included among the five Bharatas. We can also understand by the same colophon that Bharata's work had its interpolations and recastings even prior to 300 A. D.

Kohala and Dattila.

Of the five Bharatas, Kohala and Dattila were held older than Bharata the author of *Natya Sastra*. Matanga the last of them quotes many instances from Kohala in support of his theories. Even Bharata in his *Natya Sastra*, Ch. 37, mentions Kohala, which fact goes to prove that Kohala lived prior to Bharata. But some curiously hold

Kohala and Bharata lived almost at the same time. If that were so it is hard to see that Bharata should mention his own contemporary which we often miss. According to Sarangadeva, Kohala wrote a work by name 'Sangeeta Meru' which is not forthcoming now, except a few stray chapters on *Tala* and *Abhinaya*. Kohala's *Talalakshanam* is available in manuscript in some libraries. A treatise entitled *Abhinaya-Sastram* is attributed to Kohala but it is doubted whether the above Kohala and this author were the same.

The second of the Bharatas, Dattila was also often quoted by all the early authors along with Kohala, so much so, the two authors Dattila and Kohala were connected with each other as having lived in pair. We are led to this kind of belief by the fact that a work entitled '*Dattila-Kohaliyam*' is in existence now. The work is believed to be the result of the labours of both the authors. But it does not mean that Dattila did not write any independent work of his own as Kohala did. The great work '*Gandharva Veda Saram*' has been attributed to Dattila and is available now. Commentaries on this also were known to have existed till about 1500 A. D. Dattila was considered a specialist in music. He is an authority on *Tala* besides *Sruti*, *Swara* and other topics.

Nandi or Nandikeswara.

The authorship of the grand work "*Nandeeswara-Samhita*" has been ascribed to Nandi who might have lived in the same century as Bharata and prior to Matanga in 300 A.D. Taking into account the colophon at the end of *Natya-Sastra*, we are to hold that the last chapter, I mean, the 37th chapter, might have been written by him or according to his school, by some body. Among the later classical authors some followed the theory of Nandi while others upheld that of Bharata. Many

quoted at least a few instances from him in support of their theories. We are thus made to believe that out of the five Bharatas, Nandi and Bharata were powerful and had their influence among the latter classical authors on music. According to king Raghunatha of Tanjore, Umapati a later author on music, followed the school of Nandi. He says:

**उमापते राघुनिकस्य तन्त्रम् विलास्य नन्दीश-
मतानुसारी ।**

Umapati's work was also considered as an epitome of the original work of Nandi. It appears Raghunatha borrowed some ideas from Nandi's treatise which might have been in existence in his time i.e. till 1620 A.D. from which, we could not trace its existence till now. Some have ascribed another book "*Nandi Bharatam*" to Nandi and it is to be ascertained whether the latter is the self-same author of '*Nandeeswara Samhita*'. It is also held that one '*Bharatarnava*' of unknown authorship is a concise form of that of Nandi.

Matanga.

The last of the Bharatas Matanga, wrote the important work called "*Brihadhesi*," which is printed at Trivandrum. Some hold that Matanga is older than *Silppathikaram* in Tamil, which dates to 200 B.C. It mentioned Matanga and his theory. But historians hold that he was a contemporary of Mahendra Vikrama. He was patronised by this Pallava King whom the historians assigned to 300 A.D. It is too difficult to find reconciliation between the two kinds of historians viz. those of *Silppathikaram* and of the King Mahendra Vikrama. We can therefore hold that the five Bharatas lived in the time extending from the 3rd century B.C. up to the 2nd century A.D. and Matanga the last of them lived in the 3rd century A.D. The fact that Matanga quoted ins-

tances from Kohala, Dattila, Bharata and Nandi, leads us to believe that he belonged to the latter date of the four above mentioned Bharatacharyas. It is not correct to hold, as a later author Kumbhakarna did, that Kohala and Nandi followed Matanga's school. Matanga along with the above four authors had mentioned another by name Chetura whose identity is yet to be investigated. His work '*Brihadhesi*' is a monumental one and deals with the subject in a *Sastraic* manner with *Purcapaksham* and *Siddhantam*. He discusses any subject to the last and finally establishes his own opinions and theories on sound basis. For instance he discusses the origin of *Srutis* from the standpoint of *Samkhya Vada*, *Parinama Vada*, *Vivarta Vada* and lastly of *Upatti Vada*.

**इदानीं श्रुतानां तादात्म्यादि विकल्पः कथ्यते-
तादात्म्यं च विवर्ते च कार्यत्वं परिणामिना ।
अभिव्यञ्जकता चापि श्रुतानां परिकथ्यते ॥**

Matanga had originated what is called *Devulasa Svara Marchanis* which came into disuse soon after him. A later author Kumbhakarna of the 15th century says:—

**अत्र या मूर्छिताः प्राह द्वादश स्वस्वमवाः ।
मनस्कस्य मनो नैवं सुदुरं प्रतिभाति मे ॥
अत्रैव क्रोहलाचार्या नन्दिकेश्वर एव च ।
मनस्क मुनि श्रुत्यै वाचनुस्तदिह वर्य ते ॥**

But Matanga holds his theory as correct and quotes from Nandi in his support thus:

**नन्दिकेश्वरवरेणाप्युक्तं—द्वादशस्वर संपन्ना ब्रा-
तव्यमूर्च्छिता वृत्तः । ज्ञातिभाषादि मिथ्यर्थं तार-
मन्द्रादि मिथ्ये ॥**

He had dealt profusely about *Desi Ragas* in his work and his chapter on *Natya* is not available now. Kumbhakarna notices thus:

सर्वे ते हस्तकास्सन्ति वृहद्देशाविदां मते ।

Kasyapa and Visakhila.

As has already been said that though the works of Kasyapa and Visakhila are not available till now, yet the two names are found in many of the classic works of the later writers on music. Kasyapa was stated in one as the greatest authority on *Ragas* and their usage (*Viniyoga*), whereas Visakhila was considered an authority on *Svaras*, *Veena*, *Vamsa* (flute) and the like. Abhinava the commentator thinks that these were prior to Bharata, which fact is incorrect as has been explained now.

**“गदतामे” इत्यनादरे पृष्टी । तेन मद्रचनमेवात्र
न केवलं प्रमाणं यावत्कश्यपमुनिप्रभृतिभिरपि
यन्निरूपितं तदप्राति शिवम् ।—(Abhinavagupta).**

It is to be believed that they lived just after the time of Matanga who, while mentioning all his previous authors, did not state about these writers on music. It is to be seen in this connection that the great Kodimiyamalai inscription is based on the theory of Kasyapa. Abhinava and Nanyadeva each quoted, it is said, about two hundred verses from Kasyapa's work, the disappearance of which, is really deplorable. Some held Vrddhakasyapa and Kasyapa were not different. Visakhila's work also is not forthcoming and therefore further knowledge about him is not to be had.

Brahma.

Narada, the author of '*Sangeeta Makaranda*,' who lived in the time prior to Sarangadeva, of the early part of the 13th century, mentions Brahma as an author on music. It is not known who this Brahma was. In some classical works we come across, with the name of '*Gandharva Veda-Saram*', which treats of *Sangeeta*, *Nrta* and *Natya*. This has been considered as one of the *Upa Vedas*. This also has been ascribed to Brahma, who might have been mentioned by Narada, the author of *Makaranda* as is

stated now. The extent and contents of the '*Gandharva Veda Sara*' are available, says Mr. Ramakrishna Kavi Garu, M.A., at the University Library of the Punjab.

Vyala.

It is stated that a summary of the four *Vedas* (by one tenth of the original) was produced by Vyala whose date is not certain. Narada of '*Sangeeta Makaranda*' had mentioned him as a writer on music and so he might have lived prior to even Sankuka and Keertidhara, whom some have assigned to the 8th century A.D. As it is held that Narada lived between 550 and 1030 A.D. we can as well assign Vyala to the fourth or fifth century A.D.

Sadasiva or Rudra.

In many treatises of the classical authors on music do we find the name of *Rudra* or *Siva* as a writer on music. It seems he, in combination with *Gowri*, wrote on *Gandharva Veda*, which purports to deal with celestial music. A portion of "*Gandharva Veda*" is to be seen in the Mysore library.

Tumburu.

It is mentioned that *Tumburu* in association with Narada produced a work on *Gandharvam* dealing with various topics relating to music.

Anjaneya or Hanuman.

King Raghunatha of Tanjore gives some details about Anjaneya. Even Abhinava had mentioned his name. Anjaneya's work is not traced. In treatises on *Tala Lakshanam* the school of Anjaneya is often followed. It is held that the present day music is based on two schools viz., (1) The *Narada Matam* and (2) the *Anjaneya or Hanuman Matam*. The *Narada Matam* is prevalent (it is said) in the south, while the *Hanuman Matam* is extant in the north. Damodara a later writer on music followed *Hanuman Matam* and brought forth the *Raga Ragini*

classification of the *Ragas* according to his *Matam*. It is not easy to trace the time and history of Hanuman, whose work is in oblivion. Whether he is a writer who existed in some bygone times or is only a mythical personage connected with the epic *Ramayana* is not known.

Daksha Prajapati.

Abhinava, the commentator had mentioned one Daksha-Prajapati as an author on music. Even Simha Bhupala the great commentator on *Sangeeta Ratnakara* of Sarangadeva, had mentioned the above author and it is yet to be ascertained what his work was. It stated that he is the author of *Brahma Geetas* (Vedic music). He might have belonged to the 8th or 9th century A. D., as Abhinava lived in the 10th century A. D.

(To be continued.)

THE IMPORTANCE OF MUSIC.*

BY

MR. P. R. NATESA AIYAR B.A., B.L.

Tanjore.

Ladies and Gentlemen,

I must thank the gentlemen of the working Committee of Raja Sir Annamalai Chettiar's College of Music for the privilege they have conferred on me, of delivering an address in connection with the Anniversary of that College. I am sorry that I am unable to fully justify their choice. I am neither a public speaker nor a music expert. Besides, I have passed the age after which according to a Tamil adage, 'a man is in his dotage'. You must take me, therefore "subject to all equities," as a lawyer would say. As we grow old we shed our enthusiasms, but I for one, am unable to part with my love of music, a love which I have, ins-

pite of the somewhat disturbing influences of a professional career. This is my only justification for accepting the invitation.

The college of music, as its full name indicates, is an institution for which we are indebted to the princely benefaction of Raja Sir Annamalai Chettiar. Even among millionaires it is not every one that founds and endows a University and a College like this. I must take this opportunity of expressing the profound gratefulness, of the public in general and of music lovers in particular, to Raja Sir Annamalai Chettiar for this magnificent foundation. A college of music was the dream of many of us, lovers of music, and our dream has become an

Satatapa.

Though Sâtatapâ was mentioned by some of the old writers on music yet it is doubted whether he wrote any work on music. Let research scholars on the subject investigate and make a report of his writings to the Academy.

Umapati.

The work of Umapati has been identified as the *Aumapatyam* itself. It is said that the work is a catalogue of technical terms on music and is based on the theory of Nandikeswara. King Raghunatha says thus: उमापते राघुनिकस्य तन्त्रं विद्वान्कथं नन्दीश म-तानुसारी ॥

An epitome of the great work *Aumapatyam* is available in forty chapters. He too might have belonged to the 8th or 9th century A.D.

accomplished fact. It must be a matter of gratification to every Indian that the disappearance of much of our ancient learning and culture is being arrested and that steps have been taken to preserve and develop them. The Annamalai University has chairs for Sanskrit and Tamil.

Our Music is a precious inheritance. An institution like this College which has for its objects the developing, preservation and dissemination of our Music, has a high function to discharge.

The college of Music is appropriately situated on a spot, the neighbourhood of which, is rich in *Sangeetaic* associations, if I may say so. नृत्तम् one of the three branches of Music—नृत्त, वाद्य and गीत—is illustrated by the perfect *Divine* dance of the image of the presiding *Deity* of the Temple at Chidambaram. The 108 kinds of dances described by भरत in his नाट्यशास्त्र are depicted in the figures on one of the *Gopuras* of that Temple. The authors of the *Chandamam* derived their inspiration from the God at Chidambaram and sang there some of their finest hymns in praise of that God. Many of the scenes including the concluding one of that immortal musical drama, '*Nandana Charitram*', have been laid in Chidambaram. Here lived and died Ramalingam Pillai alias Ramalingaswamy, whose hymns in praise of the God at Chidambaram sung in appropriate *Ragas*, are exquisite music to the unsophisticated ear. These associations must quicken the musical sense of the teachers and students of this college.

The origins of our music are lost in antiquity. Our textbooks on music tell us that Music or गान्धर्व वेद is an उपवेद and that it is an off-shoot of सामवेद, that five out of the seven *Svaras* of our octave had their origin, each one from one of the five faces of *Parama Siva*, that the

remaining two *Svaras* proceeded from *Parvati Devi* and that the six primary *Ragas*, *Sri Raga* and five others, also proceeded from *Parama Siva* and *Parvati Devi*.

The existing सामवेद consists almost entirely of select verses of the ऋग्वेद संहिता set to music. The सामवेद thus presupposes the ऋग्वेद संहिता. Many of the hymns of the ऋग्वेद संहिता refer to a race of ancient sages named अङ्गिरसस् (claimed by many of the ऋषिs of the ऋग्वेद संहिता as their ancestors), to साम hymns sung by them in honour of इन्द्र, बृहस्पति, उपस् and other deities. The अङ्गिरसस् must have preceded those ऋषिs of the ऋक्संहिता by several generations. The antiquity of the age of अङ्गिरसस् might also be inferred from the fact that they are referred to in terms of veneration as ancient sages in one of the Parsi Scriptures. (Whether the गान्धर्व वेद originated from the साम वेद as chanted at present or the सामs, as sung by अङ्गिरसस् of still greater antiquity, it is for the scholars to decide.)

The सामवेद is said to have had 1000 शाखाs of which only two now survive. It is probable that each of the 1000 शाखाs had slightly different methods of singing. It is for the experts to trace the evolution of our secular music from the सामवेद.

The गान्धर्वs were the first exponents of our secular music and the अप्सरs of the dance. There is a story in the तैत्तिरीय संहिता—(Vith. काण्ड) to the effect that देवs sang to the गान्धर्वs and, in return for their music, got from the गान्धर्वs the साम creeper (which, probably, grew on land in their possession and under their control). This is a probable explanation why secular music came to be called गान्धर्व वेद.

* An address delivered on 9-11-30 at the Anniversary of the Music College at Chidambaram.

There are one or two other references in our *Vedas* to secular music. The code of ritual in the तैत्तिरीय ब्राह्मण relating to the अश्वमेध sacrifice prescribed that the यजमान should be daily entertained with vocal music during the one year's period of his preparatory दीक्षा. The other reference that occurs to my mind is the ritual relating to the day of महाव्रतम्, the penultimate day of the year-long sacrifice.

There is a long passage in one of the ब्राह्मण of the ऋग्वेद comparing the human body to a वीणा. The *Vina* of that period seems to have been different from that of the present day.

It is in the *Puranas* that we find the first reference to professional musicians. The वायुपुराण relates that on the occasion of the coronation of King पृथु, the ऋषि who anointed him King, summoned सूत and मागध (probably, proper names of two individuals) and directed them to sing the praises of that king who, rewarded them with slices of territories from out of the country of which he was made king. (Another set of musicians named वन्दि subsequently came into existence.) The वायुपुराण further states that from the coronation of पृथु, सूत and मागध and their descendants became the State musicians of kings, and that part of their duty was to awaken in the mornings, these kings from their sleep. Instances of this custom are to be found in the *Ramayana* and the *Maha Bharata*. There are strong reasons to believe that the गन्धर्व and अम्बरस, at least those of the *Puranic* period, were the natives of the country or the countries on the other side of the Himalayas. *Puranas* record several intercourses between them and those who lived on this side of the Himalayas. Our music must have come to us from these

गन्धर्व and the dance from अम्बरस. अर्जुन who taught music and dance to उत्तरा and the other Royal maidens of the family of King विराट, had learnt them in all probability from चित्रसेन and ऊर्वशी.

One might infer from our कल्पसूत्र, स्मृति and गृह्यसूत्र that the Brahman's daily life entirely consisted in religious observances and that our ancestors had no time for any secular avocations, much less for apparent vanities like music. Such an inference would be a wholly inaccurate one. Our पुराण काव्य and नाटक bear ample testimony to the inclusion of music in the lives of our ancestors. Various ऋषि and lesser Brahmins found time for investigating into and laying down the principles of the science and art of Music. Witness the long list of authorities, divine and human, on Music in one of the *Kirtanas* (*Vilalaka - Mrokkela*) of the great composer and singer Tyagaraja. Then, as now, there were also devotees of Music, musical enthusiasts who did not miss attendance at musical performances. पतञ्जलि in his महाभाष्यम् refers to such persons as आरम्भक. In the *Ramayana* the ऋषि who heard कुश and लव sing the story of the *Ramayana* were charmed with their music and it is said, that they even gave presents to the singers out of their scanty belongings. In the मुन्दरकाण्ड of the *Ramayana* वाल्मीकि describes हनुमान् as seeing some of the ladies of रावण's harem asleep, with their musical instruments in their arms, after musical performances were over. Similarly कालिदास refers in the 1st श्लोक of the उत्तरमेघ of मेघमन्दश, to Sangeeta parties in Alakapuri. Both Valmiki and Kalidasa have obviously transferred to Lanka and Alakapuri the habits of the

people of the countries in which they themselves lived. The *Vina*, the *Flute*, and the *Mridanga* came to be associated with the divine beings सरस्वती, श्रीकृष्ण and नन्दिन् respectively. याज्ञवल्क्य in the well-known श्रोक of his स्मृति glorifies our Music and assures कममुक्ति to those who have explored the secrets of Music. According to the तैत्तिरीयोपनिषद् the love of Music is 'the last infirmity of the Human Soul,' which even after its liberation and realisation of its identity with the ब्रह्मन् bursts into song. It is unnecessary to multiply evidence for the position that Music was regarded, in the life of our ancestors, as a source of the highest and most innocent pleasure and as a means of elevating the mind.

The richness and variety of South Indian Music are wonderful. The number of *Ragas* is practically unlimited. Our text books tell us that it has *Ragas* appropriate for the expression (to use a mixed metaphor) of every shade of the *Nine Rasas*.

For reasons unnecessary to state, such a precious inheritance as our Music is in danger of being lost to us. An institution

like this college which brings music to our homes through our younger generation is an institution for which we should be supremely thankful to its founder.

It is a matter for regret that high class artistic music is now some-what at a discount and that the taste of a certain portion of the public is for inferior diluted music. Artistic music must no doubt, be also *caviare* to the multitude; but none the less, it is the duty of our professional musicians to educate the public into acquiring a taste for high class music. The College of Music is a young plant. I have, no doubt, that by God's Grace, with careful nurture, it would grow, develop and prosper like the Sacred Banyan Tree (अश्वयवट) and that under its ample shade, our young men would imbibe good Music from their teachers and go forth proud of their possession. It is appropriate that I should conclude, on an occasion like this, with the words 'Manchi Dinamu Nede' of the *Parlam* of the master musician Kshetrajna in Raga 'Ananda Bhairavi', which, to the ear of a non-expert like myself, is one of the finest *Ragas* of South Indian Music.

शुभमस्तु ।

THE TEACHING OF INDIAN MUSIC IN SCHOOLS.

(Some Problems.)

BY

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Indian Music, has after all found its rightful place in the scheme of studies both at the school and the college. More colleges and schools are likely to start the teaching of the subject in the years to come. I hope the day will not be far off when music will come to be taught compulsorily in all our boys' and girls' schools,

at least up to the third form. After the third form, those students having a special aptitude for the subject might pursue its study further on as a special subject in the higher forms and in the University course. The compulsory teaching of music in the lower classes is quite essential. The musical illiteracy of our people is somewhat

appalling and this compulsory musical education will go a great way in minimising this evil in the decades to come.

In the West the teaching of music is very well organised and music teachers are given excellent theoretical, and practical training in professional institutions in the methods of imparting instruction in the subject. In India there is not a single Training College to help the music teachers in this direction, so that he or she is often left alone to devise his or her own methods to deal with the several problems relating to the teaching of music according to the peculiar requirements of the different standards. Nor are there facilities for the several music teachers scattered all over the Presidency to meet periodically and discuss these problems, so that every one might have the benefit of profiting by the experiences of others in the field. During the last fifteen years, several music conferences have been held in South India and not one of them bestowed any thought on the pedagogic aspects of the subject. Hitherto the teaching of music in India has been confined mostly to individuals. The teaching of music to groups of pupils in schools is a thing of recent growth. The great advantage of regularised and well planned-out course in music with graded syllabuses is that the progress of the pupil will not only be easy and natural but it will be accelerated. It is erroneous to think that a good musician is always a good music teacher. The music teacher has to possess certain fundamental qualities of head and heart, a certain amount of psychological training, a sympathetic insight into the mind of the pupil, all these and more, if he or she is to be a success as a music teacher. There are qualities which the average professional musician (whose be-all and end-all in life is to please the audience and get

his remuneration) need not be expected to possess.

The more important problems of a music teacher might be summed up as follows:—

- (1) How to create an interest in the mind of the pupil for music.
- (2) How to get a soft, clear and sweet voice.
- (3) How to develop the sense of musical appreciation.
- (4) How to cultivate the formation of a correct and refined taste in music.
- (5) How to pick up the musically gifted pupils of a class from those less gifted.
- (6) What instrument or instruments shall be used in class music for the purpose of the drone and for accompanying the music of the students.
- (7) The choice of suitable songs for the several classes.
- (8) How to build up gradually the faculty of *Svaragnana*, *Srutignana*, *Ragagnana* and *Talagnana*.

Now, let me take these points one by one.

The creation of an interest in the mind of the pupil for music might at first sight seem somewhat queer. People who are musicians and people who are musically gifted are prone to think that all people in this world are genuinely interested in music. If that were so the music-halls at each concert should be overflowing. The total number of members of the Madras Music Academy as well as that of all the Music Sabhas of this enlightened city of Madras put together, should form an appreciable percentage compared with the city's population. But facts are otherwise. In the case of the average person interest for music needs to be engendered from early years.

The magnitude of the problem of creating an interest for music in the mind of the pupil can be appreciated only by those who have actually faced a music class. In a class you are face to face with minds of different types. There are some who come running to the music class, minutes before the other pupils and exhibit an irrepressible desire to sing. There are others who sing correctly and well, when called upon to do so. There are others who sing only under compulsion and still others there are who cannot sing at all. It will be a criminal neglect on the part of the teacher, if he or she, does not strive his or her best to earnestly endeavour to bring up these latter

dull pupils to the level of the former ones. Practice of *svaragnana* exercises, interesting anecdotes of great composers and stories of the marvellous influence of *ragas* narrated periodically, team-singing and singing in smaller groups, organisation of the school choir and orchestra, the holding of music competitions, musical evenings, periodical concerts by the students themselves, visiting music classes of other schools, giving frequent opportunities to hear the great musicians perform, these are some of the things, which are bound to be of incalculable value in achieving the ideal in view. I shall discuss the other problems in the next article.

AHOBALA AND HIS TWELVE NOTES.

BY

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Students of Indian Music know the following oft-quoted couplet which presents in a nutshell the principles underlying the division of the Indian Musical scale into twenty-two *Srutis*:—

‘चतुश्चतुश्चतुश्चैव षड्जमध्यम पञ्चमाः ।
द्वे द्वे निषादगांधारौ त्रिखी ऋषभधैवतौ ॥’

From this it will be evident that the three *Svaras*, *Shadja*, *Madhyama* and *Panchama*, have each of them four steps or *Srutis*, while the *Svaras*, *Rishbha* and *Dhaivata*, have three each and *Gandhara* and *Nishada* two each.

The same idea is elaborated by Somanatha in his *Ragavibodha* in the following words:—

‘तेषां श्रुतयः क्रमतो वेदा (१) रामा (३) दृशो
(२) तथास्तुधयः ।
निगमा (४) दहनाः (३) पक्षा (२) वेवं द्वाविंशतिः
सर्वाः ॥’

तुर्यायां सप्तम्यां तासु नवम्यां श्रुतौ त्रयोदश्याम् ।
सप्तदशीविंशीद्वाविंशीषु च ते स्फुटाः क्रमतः ॥’

Sarngadeva in his *Sangitaratnakara* designates these twenty-two steps respectively as shown in the tabular form below:—

1. तीव्रा	....	
2. कुमुद्वती	....	
3. मन्दा	....	
4. छन्दोवती	....	शुद्धषड्जः
5. दयावती	....	
6. रञ्जनी	....	
7. रक्तिका	....	शुद्धऋषभः
8. रौद्री	....	
9. क्रोधा	....	शुद्धगांधारः
10. वज्रिका	....	
11. प्रसारिणी	....	
12. प्रीतिः	....	
13. मार्जनी	....	शुद्धमध्यमः

14. श्रुतिः	....	
15. रक्ता	....	
16. संदीपनी	...	
17. आलापिनी	....	शुद्धपञ्चमः
18. मदन्ती	....	
19. रोहिणी	....	
20. रम्या	....	शुद्धधैवतः
21. उग्रा	....	
22. क्षोभिणी	...	शुद्धनिषादः

Students of music who are conversant with the European scale of musical notation may note that the notes of the Indian scale having four *Srutis* correspond to the major tone, the notes with three *Srutis* correspond to the minor tone, and those with two *Srutis* correspond to the major semitone of the European scale.

From a close scrutiny of the *Suddha Svaras* as denoted in the above list, it will be seen that they are at variance with what are considered as such, by the modern exponents of music, which would correspond to Nos. 4, 6, 8, 13, 17, 19 and 21.

Ahobala, the author of *Sangita Parijata*, accepts Sarngadeva as his authority on the twenty-two *Srutis* and then proceeds to fix the position of the frets on the *Vina* with reference to twelve notes, presumably because he thought that the other mutations in the scale could be produced by tension. The view that there are only twelve *Srutis* in the octave, as commonly understood, is possibly based upon the fact that there are only twelve *Svarasthanas* fixed on the *Vina*. No one besides Ahobala seems to have recognised that the *Svaras* in the *Vina* have definite length-values and this is mainly responsible for the error committed by some in thinking that the knowledge of the length-values of *Svaras* is a monopoly of Western science.

and that the ancient works on Indian Music have not investigated in this direction.

The aim of this note is to place before the lovers of music facts which will go to disprove the above assumption and remove the unmerited reproach implied therein. The words of Ahobala quoted below, when he talks of the *Vina* in his *Sangitaparijata*, will expose the erroneous nature of the above view. For the first time in the history of Indian Music it was left to Ahobala to fix the length-values of the twelve notes.

To understand Ahobala's views aright and follow him in his investigation of the length-values of the notes, let us take a *Vina* with a wire stretched between two bridges 36 inches apart, and start with the note produced on the full wire vibrating as *Madhya Shadj*.

1. ध्वन्यच्छिन्नवीणायां मध्ये तारकमः स्थितः ।

Fixing the fret right in the middle we arrive at the place for *Tara Shadj* i.e., $36'' \div 2 = 18''$ from the *Meru*, the left bridge.

2. उभयोः पङ्क्तयोर्मध्ये मध्यमं स्वरमाचरेत् ।

Midway between *Madhya Shadj* and *Tara Shadj* lies *Madhyama*, i.e., $18'' \div 2 = 9''$ from the *Meru*.

3. त्रिभागात्मकवीणायां पञ्चमः स्यात्तदग्रिमे ।

Trisecting the whole length, *Panchama* lies at the end of the first part, i.e., $36'' \div 3 = 12''$ from the *Meru*.

4. पङ्क्तपञ्चमयोर्मध्ये गांधारस्य स्थितिर्मेव ।

Bisecting the length between *Madhya Shadj* and *Panchama*, the place of *Gandhara* is the mid-point i.e., $12'' \div 2 = 6''$ from the *Meru*.

5. सप्तयोः पूर्वभागे च स्थापनीयाऽथ गिस्वरः ।

At the end of the first part of the trisected length between *Madhya Shadj* and *Panchama*

is fixed the *Rishabha* i.e., $12'' \div 3 = 4''$ from the *Meru*.

6. सप्तयोर्मध्यदेशे तु धैवतं स्वरमाचरेत् ।

At the middle point between *Tara Shadj* and *Panchama*, is found the *Dhaivata*, i.e., $12'' + (6'' \div 2) = 15''$ from the *Meru*.

7. तत्रांशद्वयसंख्यागान्निपादस्य स्थितिर्मेव ।

Nishada is at the end of the second of the trisected length between *Panchama* and *Tara Shadj*, i.e., $12'' + (6'' \times \frac{2}{3}) = 16''$ from the *Meru*.

8. भागत्रयान्विते मध्ये मेरोः ऋषभसंज्ञितान् ।

भागद्वयान्तरं मेरोः कुर्यात्कामलरिस्वरम् ॥

Trisect the length between *Madhya Shadj* and *Rishabha*; at the end of the second part is *Komala Rishabha*, i.e., $4'' \times \frac{2}{3} = 2\frac{2}{3}''$ from the *Meru*.

9. मेरुधैवतयोर्मध्ये तीव्रगांधार माचरेत् ।

Midway between the starting point and *Dhaivata* lies *Tivra Gandhara*, i.e., $15'' \div 2 = 7\frac{1}{2}''$ from the *Meru*.

10. भागत्रयविशिष्टेऽस्मिन् तीव्रगांधार पङ्क्तयोः ।

पूर्वभागोत्तरं मध्ये मं तीव्रतम माचरेत् ॥

Trisecting the lengths between *Tivra Gandhara* and *Tara Shadj*, at the end of the first, we find *Tivralama-Madhyama*, i.e., $7\frac{1}{2}'' + (10\frac{1}{2}'' \div 3) = 11''$ from the *Meru*.

11. भागत्रयान्विते मध्ये पञ्चमोत्तर पङ्क्तयोः ।

कामलो धैवतः स्थाप्यः पूर्वभागे मनीषिभिः ॥

At the end of the first third of the distance between *Panchama* and *Tara Shadj* is fixed *Komala Dhaivata*, i.e., $12'' + (6'' \div 3) = 14''$ from the *Meru*.

12. तथैव धर्मयोर्मध्ये भागत्रयसमन्विते ।

पूर्वभागद्वयादूर्ध्वं निषादं तीव्रमाचरेत् ॥

In the same way at the end of the second third, between *Dhaivata* and *Tara Shadj*, can

be found *Tivra Nishada*, i.e., $15'' + (3'' \times \frac{2}{3}) = 17''$ from the *Meru*.

The above results may be tabulated thus :

No.	Name.	Distance of fret from Meru.	Length of wire on which produced.	Progressive ratio.
1	मध्यपङ्क्तः	0''	36''	1
2	कामल ऋषभः	$2\frac{2}{3}''$	$33\frac{1}{3}''$	$\frac{2}{3}$
3	ऋषभः	4''	32''	$\frac{8}{9}$
4	गांधारः	6''	30''	$\frac{5}{6}$
5	तीव्र गांधारः	$7\frac{1}{2}''$	$28\frac{1}{2}''$	$\frac{4}{5}$
6	मध्यमः	9''	27''	$\frac{3}{4}$
7	तीव्रतम मध्यमः	11''	25''	$\frac{3}{5}$
8	पञ्चमः	12''	24''	$\frac{2}{3}$
9	कामल धैवतः	14''	22''	$\frac{11}{12}$
10	धैवतः	15''	21''	$\frac{7}{8}$
11	निषादः	16''	20''	$\frac{5}{6}$
12	तीव्र निषादः	17''	19''	$\frac{3}{4}$
13	तार पङ्क्तः	18''	18''	2

By adopting the classification based upon the above calculation we find that the intervals in the lower and the upper tetrachords do not correspond with one another in three places. In the lower tetrachord the intervals are $\frac{2}{3}$, $\frac{3}{4}$, $\frac{4}{5}$ and $\frac{5}{6}$; while in the upper tetrachord, the corresponding intervals are found to be $\frac{3}{4}$, $\frac{4}{5}$, $\frac{5}{6}$ and $\frac{6}{7}$. The two notes *Komala-Dhaivata* and *Dhaivata* have to be reformed, if correspondence is to be reached between the two tetrachords to conform to musical tradition. If it is contended that *Komala Rishabha* and *Rishabha* may as well be reformed to achieve this end, it may be pointed out that as the intervals of *Komala-Rishabha* and *Rishabha* have long passed muster and been accepted as good harmonious ones in the scientific world, they therefore stand in no need of such reform. Evidently

“இதைக்காட்டிலும், ஸுலபமாகிய வழி புண்டானால் சொல்லுங்கள்”, என்றார்கள். இவ்வாறு பல விதமாகக்கூறியதனங்களை நோக்கி, “ஹே! ஆஸ்திகர்களே! உங்கள் வாக்கு அதற்கிடங்கொடாவிட்டாலும், காராயணனை நெனயீரோ. மனதினாலாவது ஸ்ரீமன் காராயணனை ஸ்மரிப்புகள்,” என்கிறார். வாக்கினால் கூறுவதைக்காட்டிலும் மனதினால் நினைப்பது விரைவாக ஏற்படும். அப்படிஸ்மரிப்பதால் ‘நீங்கள் கூறும் ஸந்தேஹங்களுக்கெல்லாம் இடமில்லையல்லவா,’ என்றாயிற்று.

यद्धिमनसा ध्यायति तद्वाचा वक्ति तत्कर्मणा करोति ।

“யத்தி மனஸா த்யாயதி தத்வாசா வக்தி தத் கர்மணா கரோதி,” என்று வேதம் உத்தேஷிப்பதால் எந்தக் காரியத்தையும் மனதால் நினைத்து வாக்காலுரைத்து, செய்கையால் நடத்தவேண்டி இருப்பதால் ‘முதல் முதலில் பகவன் காமத்தை மனதாரச் சிந்தியுங்கள், பிறகு மற்றவிரண்டும் கைகூடத் தடையிலலை,’ என்றதாயிற்று.

**वेपन्ते दुरितानि मांहमहिमा संमांहमालंबेन ।
साशङ्कं नखरङ्गनं कलयते श्रीचित्रगुप्तः कृती ॥
सानन्दं मधुपर्कं संभ्रमविधौ वेधाः करान्युद्यमम् ।
स्मर्तुं नाम तवैश्वराभिलषते ब्रमः किमन्यन्परम् ॥**

‘வேபந்தே துரிதாநி மோஹமஹிமா ஸம் மோஹமாலம்பதே, ஸாசங்கம் நகரங்கனம் கலயதே ஸ்ரீ சத்ர குப்த: க்ருதி, ஸாநந்தம் மதுபர்க்கஸப்ரமவிதேந வேதா: கரோத்யுத்யமம், ஸ்மர்த்தும் நாம தவேவசவராபிலஷதே ப்ரம: கிமந்யத்பரம்,” என்பது ஒரு பெரியார் வார்த்தை. “இன்று வேலை அதிகமிருக்கிறது. காளைக் காலையில் எழுந்தவுடன் அனை ஸ்மரித்துவிடுவோம்,” என்று எண்ணிய ஒருவொருவனுடைய சரீரத்திலுள்ள பாபங்களைல்லாம் கடுங்கினவாம் அவனுடைய மோஹாந்த காரத்திற்கே மோகமுண்டாயிற்றாம். ஒரு

நாளும் ஸத்கார்யம் செய்யாத இவனுடைய கணக்கில் புண்யமென்கிற கலத்தில் பகவந்நாமோச்சாரண புண்பத்தை தாக்கல் செய்வதற்காக புண்யாத்மாவாகிய சித்ரகுப்தன் தயாராகக் காத்திருக்கின்றானும். பகவன் நாமஸ்மரணம் செய்யப் போகிற இவன் சரீர வியோகானந்தரம் நமதுலகத்தின் மார்க்கமாய்வருண்டம் என்றால் எவ்விதமாகிய உபசாரத்தோடு இவனை வரவேற்பது என்று சதுரானன் ஆலோசித்து அதற்கு வேண்டிய சாமான்களை சேர்க்கப் பெரு முயற்சி எடுத்துக்கொள்கின்றனாரும். இப்படியாக “பகவன் நாமாவை நாளையதினம் நினைத்து விரிவோம்,” என்று தீர்மானித்தவொருவன் விஷயத்தில் ஏற்பட்டால் அதை அடிக்கடி சொல்லப்பட்டவன் பெருமையை வர்ணிப்பதென்பது அரிதிலும் அரிதல்லவா. விஷய மின்வாழ்நுப்பதால் ஸர்வாதர்யமாயும் ஸர்வஜீவ நிகேதனாரும் ஆகிய ஸ்ரீமன் காராயணனை அந்தரங்க சுத்தியோடு நினைப்பதே ஸகலசேதனவர்க்குக்கும் உய்யும் வழி என்று ப்ரகடனம் செய்தாயிற்று.

“அவ்வாறுநினைப்பதாலும் பவிப்பதாலும் லாபம் யாது?” என்று சிலர்கேட்க, சரணத்தினால் அவர்களது ஐயத்தைத் தவிர்க்கிறார். “அப்படி நீங்கள் நினைத்துப்பவிக்கும் பசுத்தில் ஸ்ரீ ஹரி உங்களுக்கு பக்தியைக் கொடுப்பார். முக்தியைப் (விஷயஸுபக்தில் லவாக்யத்தைக்) கொடுப்பார். கலை சியாக, நித்தியானந்த பத வியாகிய மோகஷஸாமாத்யத்தைதும் கொடுப்பார்” என்கிறார். இவ்வளவும் செய்யத்தகுந்த வல்லமையுள்ள ‘ஸ்ரீ புரந்தரவிடலனை அதாவது பகவானை ஸ்மரியுங்கள்,’ என்றும் ஸ்ரீதோபதேசம் செய்கிறார். பக்தியை ஜீவனல்லவோ செய்ய வேண்டி. பகவான் பக்தியைக் கொடுப்பதாவது என்றால் இவனால்செய்யப்படும் பக்திக்கு இடையூறு நேராமலும் தைலதாஹை போன்ற இடையூறுத ஸ்மிருதிஸந்தானம் நடைபெறச்

செய்வதுமே பகவான் பக்தியைக் கொடுப்பது. இவையே ஸ்ரீ சங்கராசாரியார் சிவானந்த ஸ்ஹரியில்,

तव पादोवुज भक्तिमेव देहि ।

“தவபாதம்புஜ பக்திமேவ தேஹி,” என்றார். ஸ்ரீ தயாசுராஜஸ்வாமிகளும், “பக்திபிக்ஷமய்யவே” என்றும்,

‘तव पाद भक्तिं देहि दीन वन्धो ।’

“தவபாதபக்திம் தேஹி தீனபந்தோ,” என்றும் கூறினார்.

यमे वैप वृणुते तेन लभ्यः ।

“யமேவைஷ்ருணுதே தேநலப்ய:,” என்றாகூறுகிறது உபசிஷத்பாகமும்தம். ஸாயுஜ்யமென்று வேறுபதமிருப்பதால் முக்திஎன்கிறபதத்திற்கு, முக்தி=ப்ரபாபுச்சிக விஷயக்களில்நின்றும் விடுதலை, அதாவது வைராக்ய மென்று பொருள் கூறப்பட்டது. ப்ரகரணத்தைஅனுஸரித்தன்றோ பதங்களுக்குப் பொருள் கொள்ள வேண்டும்! ஸாயுஜ்யமென்பது ‘ஸாலோக, ஸாமீப, ஸாரூப, ஸாயுஜ்ய’, என்ற முக்திபேதங்கள் நான்கனுள் ஒன்று. இந்த ஸாயுஜ்ய பதத்திற்கு ஸ்ரீமன் மத்வமதத்தில் ஸமானமாகிய ஆனந்தானுபவம் என்றே பொருள்கூறப்பட்டது. இதில் யாருக்கும்விவாதமில்லை. முதல்பங்க்தியிலிருந்துபுஜித்தாலும் கடைபங்க்தியிலிருந்து புஜித்தாலும், கையிலவைத்து நின்றுகொண்டு புஜித்தாலும், வட்டபேஜயன்பக்கத்திலுள்ள குச்சியில் உட்கார்ந்து, பிளேட்டில் வைத்துக் கொண்டு சிறுகரண்டியாலெடுத்து புஜித்தாலும், வட்டு ஸாப்பிடுவதென்பதே ப்ரதானம். மற்றவை அப்ரதானம். “ஸ்ரீ தாஸரவர்கள்ஏதோகண்ணுக்குத் தோன்றாத ப்ரயோஜனத்தையல்லவோ கூறிகிறார்கள். ஐஹிகஸுகத்தை பகவான் கொடுப்பதாகக்கூறவில்லையே,” என்றுயாரும் மலைக்க

வேண்டாம். ‘அவைகளைபகவான் தருவார்,’ என்று கண்டோக் தியாகக்கூறுவிட்டாலும்,

**आयुरारोग्यमैश्वर्यं भोगांश्चैवानुपङ्गिकान् ।
तथाऽधिध्यायतां पुंसां अपवर्गप्रदो हरिः ॥**

“ஆயுராரோக்ய மைசர்வர்யம் போகாம்ச சைவானுஷங்கிகான் ததாதித்யாயதாம் பும்ஸாம் அபவர்க்க பரதோஹரி:,” என்று ப்ரமாண மாதையால் உபலக்ஷணமாக அவைகளையும் பகவான் அளிப்பாரென்றே பொருள்கொள்ள வேண்டும். அல்லது ‘அற்பமும் அஸ்திரமும் ஆகியஉலகவிஷயத்தில் உங்களுக்கு ஆசை வேண்டாம்’, என்று அவைகளைக்கூறாமல்விட்டதாகவும் கருதலாம். இவைகளைத்தையும் தரும்வல்லமை அவருக்குண்டோ என்றஸந்தேஹம் எழுவண்ணம், ‘சக்திவந்த’, என்று கூறுகிறார். “கொள்ளக்குறைவிலன் வேண்டிற்றெல்லாம் தரும் கோதிலன்,” என்றல்லவோ பகவானது பெருமை இருப்பது. இங்குள்ள ‘புரந்தர விடல்’, என்றபதம் முற்கூறியவாறு ஸ்ரீ தாஸரவர்களது முத்தரையாகும். ‘புரந்தர’என்கிற சப்தம் தேவேந்த்ரரவாசகமானாலும்,

सर्वेपां वाक्यानां ब्रह्मण्येव पर्यवसानम् ।

“ஸ்ர்வேஷாம் வாக்யானாம் ப்ரம்ஹண்யேவ பர்யவஸாநம்,” என்றும்

नतास सर्ववचसां प्रतिष्ठा यत्र शाश्वती ।

“நதாஸம் ஸர்வவசஸாம் ப்ரதிஷ்டா யத்ராசர்வதி,” என்று நியதி (नियति) யாகையால், ‘புரம்’ என்பது சரீரம், ‘தாரயதி’ (दायति) என்பது பிளப்பது, அதாவது தன்னை அண்டினோர்க்கிருக்கும் தேஹதேஹானுபந்தியான அபிமானத்ரயங்களையும் போக்கித்தரவல்லவர், என்று பொருளாகையாலும் அத்தகையவர் பகவானொருவரே என்பது வேதசாஸ்திரபுராண இதிஹாஸங்களின் திரண்ட பொருளாகையாலும் ‘அவரையே ஸ்மரியுங்கள்,’ என்று மறுமுறை

பும் கூறுகிறார். இவ்வாறு இரண்டாம் முறை பும் கூறுவதிலின்றும் நான்சொல்வதுபோல் ‘நீங்கள் பகவன்நாமஸங்கீர்த்தன ஸ்மரணத்தினைச் செய்யாவிட்டால் உங்களுடைய பிறவியே வீணாகும்’, என்று ‘அகரணே ப்ரத்யவாயம்’ (अकणे प्रत्यवायम्) சொன்னதாக ஏற்படுகின்றது. “கண்ணுள்ள கண்ணமங்கை நகராளன் கழல்குடி அவனையுள்ள த்தெண்ணுதமானிடத்தை எண்ணுதபோதெல்லாம் இனியவாறே,” என்பது பெரியோர்வார்த்தை யன்றோ! ஆக இந்த சீர்த்தனத்தினால் ஸ்ரீ புரந்தரதாஸருடைய மேன்மையாகியகுணமும் ஸங்கீத ஸாஹித்யநிபுணத்தையும் நன்கு புலப்படும். இம்மாதிரியாகிய அனேக சீர்த்தனங்கள் இவரால் அருளப்பட்டன. இவையாவும் பகவதானந்தானுபவ ஜனித மாகையால் பொருள்கூறப்பட்டவனுடைய புத்திமார்த்தயத்தினால் எழுதுவதில் நின்றும், வ்யாக்யானம் செய்வதில் நின்றும், வீராமத்தை அடையக்கூடுமேயல்லாது இவைகளிக்கிவ்வளவுதான் பொருள் என்பதில்லை. நாஸ்திகப் பேய்தலைவிரித்தாடும் இக்காலத்தில் காலக்ஷேபம் செய்யும்

பாகவதர்கள் கூட ஹரிததா காலக்ஷேபத்தில் நாமஸங்கீர்த்தனம் செய்வதைவிட்டு விட்ட இக்காலத்தில், நாடகங்கரளின்கூட நாந்திபடனத்தை (नान्दी पटन) அல்லாக்கி மென்று நழுவிட்ட இக்காலத்தில், நடது கர்னாடகஸங்கீதமே உருமாயும் இக்காலத்தில், இத்தகைய பெரியாரு நிர்ந்தனங்களை உலகில்பரவச் செய்வதையன்றி பகவன் முகேதால்லாஸகரமாய் வேறுகைங்கர்யமுண்டோ! இவருடையவே ஷத்தைத்தரித்து ஸ்ரீ பண்டரிதாதன் ஒருவிலை மகளுக்குத்தனது பொற்காப்பை அளித்து, இவரைக் குற்றவாளியாக்கி தண்டிக்கச் செய்து இவரிடம் குடிக்கொண்டிருந்த ப்ரக்ருதி ஸம்பந்தமாகிய கோபத்தையகற்றிய சரித்திரமும் ஒன்று. மற்றொருஸஞ்சிகை இடந்தருமாகில், அதன் சுருக்கத்தையும் அதற்காக இவர் அருளிய நிர்ந்தனத்தையும் எழுத ஸர்வாத்மகா கடமைப்படுவோம், என்று நினைத்து எனது லேகனீ (लेखनी) இச்சமயம் வீராமத்தை அடைகிற தென்பது எனது ஸவினியமாகிய விஞ்ஞானம்.

॥ रघुनाथभूपविरचिता ॥

॥ संगीतसुधा ॥

(Continued from page 210).

आद्यश्चतुर्थस्तु यदामवेत्तिराद्यः सकृत्किञ्च सकृच्चतुर्थः ।

साद्याकलाः स्युस्तदनुद्वितीया त्रिःपञ्चमाः किञ्च सकृद्वितीयः॥ ४३३॥

स्यात्पञ्चमश्चापि सकृद्वितीया कला तृतीया विरपीह षष्ठः ।

तृतीयपष्ठौ च सकृत्तृतीया कला चतुर्थादपि सप्तमस्त्रिः ॥ ४३४ ॥

सकृन्मतौ तुर्यकसप्तमौ चेदेपा चतुर्थी तु कलोपदिष्टा ।

स्यात्पञ्चमोऽत्र प्रथमस्वरश्चेत्तौ पञ्चमाद्यावथ पञ्चमीयम् ॥ ४३५ ॥

एताः कलाः पञ्चभवन्ति यत्र तमूर्मिनामा तमुदीरयन्ति ।

समममसम । रिपपपरिप । गधधधगध ।

मनिनिनमनि । पसससपस ॥

खरेषु सप्तस्वपि चाद्यमादावरभ्य गायेश्वतुरः स्वरांश्चेत् ।

आरां हणेनाप्यवरोहणेन साष्टस्वराः प्राथमिकी कलास्यात् ॥ ४३६ ॥

द्वितीयमारभ्य तथाद्वितीया तृतीयमारभ्य तथा तृतीया ।

चतुर्थमारभ्य तथा चतुर्थी स्यात्पञ्चमाद्यापि च पञ्चमीसा ॥ ४३७ ॥

एताः कलाः पञ्चभवन्ति यत्र त्रयोदशः स्यात्तु समाभिधानः ।

सरिगम मगरिस । रिगमप पमगरि ।

गमपध धपमग । मपधनि निधपम ।

पधनिस सनिधप ।

क्रमेण च व्युत्क्रमतो यदाद्याद्वितीयकौ गायति सा कलाद्या ।

तथा द्वितीयञ्च तृतीयमेवं चतुःस्वरा सा तु कला द्वितीया ॥ ४३८ ॥

तृतीयतुर्यौ यदि चैवमेव चतुःस्वरा सा तु कला तृतीया ।

तृतीयतुर्यौ यदि चैवमेव तदा भवेत् सा तु कला चतुर्थी ॥ ४३९ ॥

तुर्यं तथा पञ्चममेवमेव चतुःस्वरा पञ्चमिकाकलेयम् ।

तं पञ्चमं पष्ठमथैवमेव चतुःस्वरास्तत्र कला हि पष्टी ।
पष्टं यदा सप्तममेवमेव चतुःस्वरा सप्तमिका कलेयम् ॥ ४४० ॥

एताः कलाः सप्तभवन्ति यत्र प्रेङ्गाभिधं तं मुनयो वदन्ति ।
सरिरिस, रिगगरि, गममग, मपपम, पधधप, धनिनिस,
निससनि ।

भेदस्तु तारः प्रथमो द्वितीयं पुनश्च मन्द्रः प्रथमस्तृतीयः ।
पुनश्च तारः प्रथमो यदिस्यात् पञ्चस्वरास्याद्यकला प्रतीता ॥ ४४१ ॥
तारो द्वितीयश्च ततस्तृतीयो मन्द्रो द्वितीयश्च ततश्चतुर्थः ।
तारो द्वितीयश्च पुनर्यदिस्यात्पञ्चस्वरा सा तु कला द्वितीया ॥ ४४२ ॥
तारस्तृतीयोऽथ भवेच्चतुर्थो मन्द्रस्तृतीयोऽप्यथ पञ्चमश्च ।
तारस्तृतीयः पुनरेव यत्र पञ्चस्वरा सा तु कला तृतीया ॥ ४४३ ॥
तारश्चतुर्थः किल पञ्चमः स्यान्मन्द्रश्चतुर्थः पुनरेव पष्टः ।
तारश्चतुर्थस्तु पुनर्भवेच्चैतपञ्चस्वरा सा तु कला चतुर्थी ।
तारः पुनः पञ्चमकोऽथ पष्टस्तारः पुनः पञ्चमकस्ततोऽन्यः ॥ ४४४ ॥
तारः पुनः पञ्चमको यदिस्यात्पञ्चस्वरा पञ्चमिका कलेयम् ।
तारस्तु पष्टोऽथ च सप्तमश्च तारस्तु पष्टः पुनरादिमश्च ॥ ४४५ ॥
तारस्तु पष्टः पुनरेवचेत्स्यात् पञ्चस्वरा सप्तमिका कलेयम् ।
एताः कलाः सप्तभवन्ति यत्र निष्कृजितं तन्निगदन्ति सन्तः ॥ ४४६ ॥

सरि सगम, रिग रिमरि, गम गपम, मप मधम,
पध पनिप, धनि धमध ।

स्वरांश्च गीत्वा चतुरःक्रमात्तत्संवादिनो द्वावपि यत्र गयेत् ।
आद्या कलेयं कथिता द्वितीयमारभ्य गयेच्चतुरः स्वरांश्च ।
संवादिनो द्वावपि सा द्वितीया तृतीयमारभ्य चतुःस्वरां चेतुः ॥ ४४७ ॥
संवादिनो द्वावपि चेतुर्तीया चतुर्थमारभ्य चतुःस्वरां च ।
संवादिनो द्वावपि चेतुर्तीयां श्येनस्त्विमा यत्र कलाश्चतस्रः ॥ ४४८ ॥

यथा, सरिगम सप, रिगमप रिध, गमपध गनि, मपधनि मस ।
आद्यात्स्वरा द्विस्वरिकादिमात्र स्वरा द्वितीयाथ चतुःस्वरान्या ॥
कालत्रयेणान्तिमका कलान्या तथाद्वितीयाश्च कलावयेण ॥ ४४९ ॥

महाकला तत्र भवेद्द्वितीया तृतीयमारभ्य कला त्रयेण ।
महाकला तत्र भवेच्चतुर्थी स्यात्पञ्चमात्तत्र कला त्रयेण ॥ ४५० ॥
महाकला तत्र भवेच्चतुर्थी स्यात्पञ्चमात्तत्र कला त्रयेण ।
महाकला पञ्चमिकातु यत्र महाकलाः पञ्चभवेत्क्रमांऽयम् ॥ ४५१ ॥

यथा, सरि सरिग सरिगम । रिग रिगम रिगमप । गम गमप
गमपध । मप मपध मपधनि । पध पधनि पधनिस ।

आद्यात्स्वराद्द्वन्द्वमथ प्रयोगाच्चतुःस्वरां पञ्चमतोऽवरुह्य ।
गायेद्यदा साद्यकला द्वितीयात्स्वरद्वयं प्राप्य ततस्तु पष्टात् ॥ ४५२ ॥
यदावरोह कलाद्वितीय तृतीयमारभ्य तथा स्वरां द्वौ ।
गीत्वा यदा सप्तमतोऽवरोह कला तृतीया कथिता किलैषा ॥ ४५३ ॥
चतुर्थमारभ्य यदास्वरां द्वौ गीत्वा तथाद्यादवरुह्य गयेत् ।
तुर्या कलेयं कथिता कलाभिरेताभिरुद्धाटितमारयन्ति ॥ ४५४ ॥

यथा, सरि पमगरि, रिग धपमग, गम निधपम,
मप सनिधप ।

मन्द्रं यदाद्यत्र ततस्तृतीयं ततो द्वितीयं द्विरिमांश्चगायेत् ।
आद्यं पुनर्मन्द्रमियं कलाद्या ; मन्द्रद्वितीयश्च ततस्तृतीयम् ॥ ४५५ ॥
ततस्तृतीयं द्विरिमांश्च गायेन्मन्द्र द्वितीयं च कला द्वितीया ।
मन्द्रात्तृतीयादथ पञ्चमञ्च पुनस्तुरीयं द्विरिमांश्च गायेत् ॥ ४५६ ॥
मन्द्रतृतीयश्च कला तृतीया तुरीयकं पष्टकपञ्चमौ च ।
गायेद्द्विरितानथ मन्द्रतुर्यं कला तृतीया कथितेयमार्यैः ।
मन्द्राद्यथा पञ्चमगात्तथान्यं पष्टं द्विरितान्मृदुपञ्चमञ्च ॥ ४५७ ॥
गायेत्कला सा किल पञ्चमीस्यात्पष्टं मृदारादिमसप्तमौ च ।
गायेद्द्विरितानथ मन्द्रपष्टं पष्टीकलारञ्जित एपताभिः ॥ ४५८ ॥

यथा, सगरि सगरिस, रिमग रिमगरि, गपम गपमग,
मधप मधपम, पनिध पनिधप, धसनि धसनिध ।

आद्याद्यदा पञ्चममत्र गायेत्तुर्यात्स्वरान् त्रीन्क्रमतोऽवरोहेत् ।
साद्या कलास्यात्तदनुद्वितीयात् पष्टं तु गायेद्यत्र पञ्चमात् त्रीन् ॥ ४५९ ॥
यथाऽवरोहं तु कला द्वितीया तृतीयमारभ्य यदा किलान्यम् ।
पष्टाद्यदा त्रीनवरुह्य गायेत्तदा तृतीया तु कलापदिष्टा ॥ ४६० ॥

तुर्यं किलाद्यं किलसममादीन स्वराण्यदा त्रीनवच्छगायेत् ।
तुर्या कला सा किल सन्निवृत्ता प्रवर्तनामात्र कलाभिराभिः ॥ ४६१ ॥

यथा, सपमगरि, रिधपमग, गनिधपम, ममनिधप ।

गायेद्द्विराद्यं तदनु द्वितीयं तुर्यं तृतीयं च तदा कलाया ।
गायेद्द्वितीयं द्विराद्यं तृतीयं तं पञ्चमं तुर्यमियं द्वितीया ॥ ४६२ ॥

गायेद्द्वितीयं द्विरतः चतुर्थं पष्ठं पुनः पञ्चमकं तृतीया ।
तुर्यं द्विरादावथ पञ्चमान्यं पष्ठं च गायेद्यदि सा चतुर्थी ॥ ४६३ ॥

द्विपञ्चमं पष्ठमथादिमान्त्यो गायेद्यदा पञ्चमिका कलेयम् ।
पञ्चस्वरभिस्तु कलाभिराभिः परिष्कृतां वेणुगिहकविशः ॥ ४६४ ॥

यथा, ससरिमग, रिगपम, गगमधप, ममपनिध, पपधसनि ॥

गीत्वादिमौ द्वौच ततःचतुर्थं द्वितीययाद्यं च यदाप्रगायेत् ।
आद्या कलेयं तदनुद्वितीयं तृतीयको पञ्चमकं तृतीयम् ॥ ४६५ ॥

गायेद्द्वितीयं च कला द्वितीया तृतीयतुर्यावथ पष्ठतुर्या ।
गायेत्तृतीयं च कला तृतीया तुर्यं तथा पञ्चममनमौ च ॥ ४६६ ॥

तं पञ्चमं तुर्यमपि प्रगायेत्तुर्या कलेयं कथिता मुनीन्द्रैः ।
तं पञ्चमं पष्ठमथादिमं च पष्ठं तथा पञ्चममेव गायेत् ॥ ४६७ ॥

सापञ्चमीस्यात्तु कलाभिराभि द्विषिकांऽयं ललितस्वराख्यः ।

यथा, सरिमरिस, रिगपगरि, गमधमग, मपनिधम, पधसधप ॥

आद्यं द्वितीयं च पुनस्तमाद्यं गायेद्यदा सा प्रथमा कलास्यात् ।
गीत्वा स्वराख्यान् कमशां द्वितीयमाद्यं च गायेद्यदि सा द्वितीया ॥ ४६८ ॥

गायेद्यदाद्यांश्चतुरस्तृतीयाद्यथावरोहे कथिता तृतीया ।
क्रमात्स्वरान्पञ्च यदावरोहेद्यारभ्य तुर्याद्वरोहयेच्च ॥ ४६९ ॥

कलाचतुर्थीयमुदीरिता स्यादाद्याद्यदारोहणमात्र पष्ठान् ।
भवेत्तथा पञ्चमतोऽवरोहः सा पञ्चमी सद्भिरुदीरिता स्यात् ॥ ४७० ॥

आद्याद्यदारोहणमान्तिमस्यान्यपष्ठं समारभ्य तथावरोहः ।
पष्टी कलाद्य पुनरादिमान्तमारोहणं सप्तमतोऽवरोहः ॥ ४७१ ॥

स्यात्सप्तमी ताभिरमुं कलाभि हुङ्कारनामानमुशन्ति सन्तः ।

यथा, सरिस, सरिगरिस, सरिगमगरिस, सरिगमपमगरिस,

सरिगमपधपमगरिस, सरिगमपधनिधपमगरिस,
सरिगमपधनिसनिधपमगरिस ॥

अत्रादिमं मन्द्रमतस्तृतीयं द्वितीयमाद्यं पुनरेव मन्द्रम् ।
आद्या कलेयं हि मृदुद्वितीयं तुर्यं तृतीयं च मृदुद्वितीयम् ॥ ४७२ ॥

गायेद्यदा सा हि कला द्वितीया मन्द्रं तृतीयं त्वथ पञ्चमं च ।
तुर्यं तथा मन्द्रतृतीयमन्ते गायेद्यदा सा हि कला तृतीया ॥ ४७३ ॥

मन्द्रं चतुर्थं त्वथ पष्ठकंच तं पञ्चमं मन्द्रतुरीयमन्ते ।
गायेद्यदा सा तु कला चतुर्थी तं पञ्चमं मन्द्रमथान्तिमं च ॥ ४७४ ॥

पष्ठं तथा पञ्चममेव मन्द्रं गायेद्यदा पञ्चमिका कलेयम् ।
मन्द्रं च पष्ठं पुनरादिमान्त्यो पष्ठं च मन्द्रं पुनरेवगायेत् ॥ ४७५ ॥

पष्टी कलास्याच्च कलाभिराभिस्तं ह्यादमानं निगदन्ति सन्तः ।

यथा, सगरिस, रिमगरि, गपमग, मधपम, पनिधप, धसनिध ॥

आद्यं तृतीयं च ततस्तुरीयं तुर्यं द्वितीयं पुनरादिमं च ।
गायेद्यदा सैव कलादिमास्याद् द्वितीयतुर्यावथ पञ्चमं च ॥ ४७६ ॥

तं पञ्चमं किञ्च तृतीयमेव गायेद्द्वितीयं च यदि द्वितीया ।
तृतीयमादावथ पञ्चमंच पष्ठं पुनः पष्ठतुरीयको च ॥ ४७७ ॥

गायेत्तृतीयं च यदा तृतीया चतुर्थमादावथ पष्ठमन्यम् ।
अन्यं पुनः पञ्चमतुर्यको च गायेद्यदा सा हि कला चतुर्थी ॥ ४७८ ॥

तं पञ्चमं सप्तममाद्यमाद्यं पष्ठं पुनः पञ्चममेव गायेत् ।
सा पञ्चमीस्यादखिलाभिराभिर्युक्तः कलाभिस्त्ववलोकिताः स्यात् ॥

यथा, सगममरिस, रिमपपगरि, गपधधमग, मधनिधपम,
पनिससधप ॥

आराहमार्गेण निरूपितोऽयं सञ्चार्यलङ्कारगणः समस्तम् ।
तथाऽवरोहेण च दर्शनीयः सर्वोऽयं बुद्धिमदप्रगण्यैः ॥ ४८० ॥

— प्रसिद्धालङ्काराः —

सनापि संगीतविदां मतेऽलङ्कारान्प्रसिद्धानितरान्वदामः ।
आद्यां भवेत्तु च तारमन्द्रः प्रसन्नइत्याह्वयतः प्रतीतः ॥ ४८१ ॥

विदुर्द्वितीयं किल मन्द्रतारं प्रसन्नमावर्तकमन्यमाहुः ।
तुरीयमाहुः किल संप्रदानः स्यात्पञ्चमाऽयं विधुताभिधानः ॥ ४८२ ॥
यष्टं च विद्यादुपलोककाख्यमुल्लासितं सप्तममामनन्ति ।
साधारणं लक्षणमेतदेयां स्वरान्द्वितीयं प्रमुखानुपेत्य ॥ ४८३ ॥
प्रवर्तमानासु कलासु तासु नपूर्वपूर्वग्रहणं कदाचित् ।

— तारिमन्दप्रसन्नः

तारादद्यान्मृदुकाष्टमान्तमारुह्य गायन्तु पुनस्तृतीयम् ॥ ४८४ ॥
 आद्या कलेयं तदनुद्वितीयं तारं समारभ्य ततोऽष्टमान्तम् ।
 आरुह्यगायेत्तदनु द्वितीयं कला द्वितीया कथितेयमर्थैः ॥ ४८५ ॥
 तारातृतीया मृदुताष्टमान्तमारुह्य गायन्तु पुनस्तृतीयम् ।
 कला तृतीया किल तारतुयादारुह्य समापि यदाष्टमान्तम् ॥ ४८६ ॥
 गायन्तुरीयं च तदा तुरीया तारास्ततः पञ्चमतोऽष्टमान्तम् ।
 आरुह्यचेत्पञ्चममेव गायन्त्वा पञ्चमीस्यादथ तारवष्टान् ॥ ४८७ ॥
 आरुह्य समा(भि) यदाष्टं गायेच्चपष्टं यदि सैव पष्टं ।
 आरभ्यचेत्सप्तममष्टमान्तमारुह्य गायेदपि सप्तमं च ॥ ४८८ ॥
 सा सप्तमीस्यादिह तारमन्द्र प्रसन्नतामा दि कदाभिगमिः ॥ ४८९ ॥
 यथा, सरिगम पधनिसस, गिगमपधनिसरिगि,
 गमपधनिसरिगग, मपधनिसरिगमम,
 पधनिसरिगमपप, धनिसरिगमपधध,
 निसरिगमपधनिनि ॥

— मन्द्रतारप्रसन्नः —

आद्यात्तुमन्द्रापुनरष्टमं तु गीत्वा वरं हेतु पुनश्चागच्छत् ।
 सैषा द्वितीयाश्च मृदोस्तृतीयाद्गीत्वाष्टमं सप्तमतां ऽवरोहेत् ॥ ४७.० ॥
 सैषा चतुर्थी तु मृदोश्चतुर्थीद्गीत्वाष्टमं सप्तमतां ऽवरोहेत् ।
 सा पञ्चमी पञ्चमस्तु मन्द्राद्गीत्वाष्टमं सप्तमतां ऽवरोहेत् ॥ ४७.१ ॥
 षष्ठी कलास्यादथ मन्द्रपष्टाद्गीत्वाष्टमं सप्तमतां ऽवरोहेत् ।
 सा सप्तमीति प्रथिता कठेषु ॥ ४७.२ ॥

एवं कलाः सप्तभवन्ति मन्द्रतारप्रसन्नस्तु कलाभिगमिः ॥
यथा, ससंनिधपमगरिस, रिंसंनिधपमगरि, गगंसंनिधप-
मग, ममगंसंनिधपम, पपमगंसंनिधप, धधपमगंसं-
निध, निनिधपमगंसंनि ॥

— आवर्तकः —

द्विरादिमं द्विश्च ततो द्वितीयं द्विरादिमं किञ्च सकृद्द्वितीयम् ।
आद्यं सकृद्गायति सा कलाद्या द्विर्द्विद्वितीयं च तृतीयकं च ॥ ४९३ ॥
द्विस्तु द्वितीयं च सकृत्तृतीयं द्वितीयकं गायति चेत् द्वितीया ।
तृतीयतुर्यौ च ततस्तृतीयं द्विद्विस्तु सकृत्तुर्यतृतीयकौ च ॥ ४९४ ॥
गायेद्यदा सात्र कला तृतीया तुर्यं ततः पञ्चममेव तुर्यम् ।
द्विस्त्रिस्तु सकृत्पञ्चमतुर्यकौ च गायेद्यदा सा तु कला चतुर्थी ॥ ४९५ ॥
तं पञ्चमं षष्ठकपञ्चमौ च द्विस्त्रिः सकृत्षष्ठकपञ्चमौ च ।
गायेद्यदा पञ्चमिका कलेयं षष्ठं पुनः सप्तमषष्ठकौ च ॥ ४९६ ॥
द्विर्द्विः सकृत्सप्तममेव षष्ठं गायेद्यदा सैव कलेह षष्ठी ।
तं सप्तमं चादिमं सप्तमौ च द्विस्त्रिस्तु सकृत्सप्तममादिमं च ॥ ४९७ ॥
सा सप्तमी सप्तकलाभिगाभिराचर्तकाख्यो गदितस्तृतीयः ।
यथा, ससगरिससगरिम, रिरिगगरिगरि, गगममगगमग,
ममपपममपम, पपधधपपधप, धधनिनिधधनिध,
निनिससनिनिसनि ॥

— सम्प्रदानः —

आद्यां द्वितीयः पुनरेवचायां द्विर्द्वयदिस्यात्प्रथमा कलेयम् ।
 द्विर्द्विद्वितीयश्च तृतीयकश्च पुनर्द्वितीयां यदि सा द्वितीया ॥ ४९८ ॥
 द्विर्द्विस्तृतीयश्च तुरीयकश्च पुनस्तृतीयां यदि सा तृतीया ।
 द्विर्द्विस्तुरीयां यदि पञ्चमश्च पुनस्तुरीयां यदि सा तुरीया ॥ ४९९ ॥
 द्विर्द्विस्तथा पञ्चमषष्ठकौच सपञ्चमश्चेदिह पञ्चमीयम् ।
 षष्ठस्तथा सप्तम षष्ठकौच द्विर्द्वयदा सा च कला तु षष्ठी ॥ ५०० ॥

स सप्तमश्चादिम सप्तमौ च द्विद्विर्यदा सप्तमिका कलेयम् ।
 कलाभिराभिः खलु पदस्वराभिः समन्वितः सिध्यति सम्मानः ॥
 यथा, ससरिरिसस, रिरिगगरि, गगममगग, ममपपमम,
 पपधधपप, धधनिनिधध, निनिससनिनि ॥

— विधृतः —

गायेदुभावाद्य तृतीयकौ द्विःसंमेलितौ चेत्प्रथमाकलेयम् ।
 द्वितीयतुर्यौ मिलितौ यदाद्विर्गायेत्तदा सैव कला द्वितीया ॥ '१०२ ॥
 युते तृतीयं किल पञ्चमं द्विभौ यदा गायति सा तृतीया ।
 तुरीयपष्ठौ मिलितौ यदाद्विर्गायेत्तदा सैव कला तुरीया ॥ '१०३ ॥
 तं पञ्चमं सप्तममप्युभौ द्विर्युतौ यदा गायति पञ्चमीयम् ।
 चतुःस्वराभिः कथिताभिराभिः समन्वितः स्याद्विधृताभिधानः ॥ '१०४ ॥
 यथा, सग सग, रिम रिम, गप गप, मध मध, पनि पनि ।

— उपलोकः —

अथ द्वितीयौ मिलितौ तृतीयद्वितीयकौ द्विद्वितयं कलाया ।
 युक्तौ द्वितीयश्च तृतीयश्च द्विस्संयुतौ तुर्यतृतीयकौ द्विः ॥ '१०१ ॥
 यदा द्वितीया तु कला तृतीयतुर्यौ युतौ पञ्चमतुर्यकौ च ।
 द्विद्विर्यदा सैव कला तृतीया तुर्यौ यदा पञ्चमकौ युतौ द्विः ॥ '१०६ ॥
 द्विश्चान्वितौ पष्ठकपञ्चमौ च कलाचतुर्थीयमुदीरितास्यात् ।
 यदायुतौ पञ्चमपष्ठकौ द्विस्तथायुतौ सप्तमपष्ठकौ द्विः ॥ '१०७ ॥
 सा पञ्चमी सप्तमपष्ठकौ द्विद्विश्चान्विता चादिमसप्तमौ चेत् ।
 पष्ठीकलेयं कथिताभिराभिस्समन्वितं स्यादुपलोककाव्यः ॥ '१०८ ॥
 यथा, सरिसरिगगरि, गमगमपमपमः मपमपधधपध,
 पधधधनिधनिध, धनिधनिसनिसनि ।

Notes and Comments.

It is a matter for great satisfaction to learn that the University of Madras has after all decided to start a Diploma course in music. We feel sure that the course will become widely popular. We congratulate the University on its liberal and progressive outlook.

We understand that the syndicate of the Madras University recently removed the disability under which the School Final eligibles (with music as an optional subject) laboured, in the matter of getting admission to the University courses. This is a welcome relief rectifying a sad mistake.

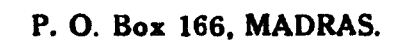
On the 1st and 2nd of November 1930, the Academy organised two competitions for amateur ladies in Violin and Veena respectively. The entries were satisfactory both in number and quality. Prizes to successful competitors were awarded on the 23rd November, at a function presided over by Mr. Justice Pandalai. Periodic competitions instituted by the Academy have proved very successful in their object. We hope many others will follow the example of Mr. N. V. Raghavan, who very generously offered the value of the prizes in the last competitions.

We welcome Mr. E. Krishna Iyer back into our midst and trust that the benefit of his energetic co-operation will always be available both to the Academy and its Journal.

On the 20th October last the Music Academy celebrated the Dikshitar day. An interesting lecture by Mr. T. L. Venkatarama Iyer was followed by an able exposition of the songs of Muthuswami Dikshitar, by Messrs. Tiger Varadachariar, Sheramadevi Subrahmanya Sastriar, Marur Subrahmanya Iyer and Parur Sundaram Iyer. We trust that the memory of Dikshitar will be celebrated in the years to come, by other institutions following the lead of the Academy. It is a matter for surprise that while the great composer has left us numerous compositions of unsurpassing beauty, those which are actually in vogue should be so few. Celebrations of the nature aforesaid will immensely help to popularise them.

The great event of the season for musicians and music lovers, is the ensuing conference organised by the Music Academy. The nature of the subjects in the agenda for discussion as well as the series of model performances arranged during the session, should be enough to make the conference interesting. The inauguration of the same by Her Highness the Junior Maharanee of Travancore, belonging as she does to a Royal House, that has made a brilliant contribution to art in general and music in particular, augurs well for the success of the session. We hope Her Highness will always continue to take an abiding interest in the Academy and help to promote its aims.

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