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The Journal
of
The Music Academy
Madras



54

A QUARTERLY
DEVOTED TO THE ADVANCEMENT OF THE SCIENCE AND ART OF MUSIC

VOL. IX

1938

PARTS I-IV

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्रका यत्र गायन्ति तत्र तिष्ठामि नारद ॥

"I dwell not in Vaikuntha, nor in the hearts of Yogis, nor in the Sun;
(but), where my Bhaktas sing, there be I, Narada!"

T. V. SUBBA RAO, B.A., B.L., *Editor-in-charge.*

V. RAGHAVAN, M.A., PH. D., *Managing Editor.*

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MUSIC ACADEMY, MADRAS

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All manuscripts should be legibly written or preferably typewritten (double spaced—on one side of the paper only) and should be signed by the writer (giving his address in full).

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THE MADRAS MUSIC CONFERENCE

1937

OFFICIAL REPORT

THE OPENING DAY

22—12—1937

The Eleventh Music Conference conducted by the Madras Music Academy was held in a special Pandal erected in the garden of Mr. Lodd Govindoss, adjacent to the Congress House, Royapettah. It was opened by the Hon'ble Mr. C. Rajagopalachariar, Premier, Madras, and was presided over by Brahmasri Chidambara Bhagavatar of Mangudi.

The proceedings commenced with a prayer after which Mr. T. L. Venkatarama Aiyar read messages received wishing the Conference success.

WELCOME ADDRESS.

Rao Bahadur K. V. Krishnaswami Aiyar, the President of the Academy, welcomed the Premier and the members and visitors to the Conference. Mr. Krishnaswami Aiyar said in the course of his welcome to the Premier:

Sir,

I am thankful for the privilege which is mine to-day, as President of the Music Academy, to offer you our most hearty welcome and to request you to open this, our Eleventh Annual Conference.

I am afraid I would be exposing myself to the Punarukti doṣa, if I should again refer to what I have referred to on more than one previous occasion, the life of service and sacrifice without expectation of reward, to which you stand dedicated. You, sir, have declared war on addresses and caskets and like formalities. We, of the Music Academy, respect your self-denial and have renounced for our part, the pleasure of presenting you a formal written address enclosed in a

casket. Perhaps in this hall, where unrecorded sounds receive their maximum value, a spoken welcome is more appropriate than a written one, although of course, to sing our welcome would be best of all.

Let me therefore strike as the first note one that like true music would touch the heart and offer you relief from anxiety. Sir, I am not going to pester you with any importunate requests. In fact, I will not even address you, at this hour, in your capacity of Prime Minister and remind you at every turn of the stress and strain of your official life. I rather think, that it is the duty of every one of us, to draw you away by any means, from your desk and from your files, exhausting yet inexhaustible, and provide for you some moments of ease and relaxation; "Quicken your embraced heaviness with some delight or other".

You, sir, are a lover of music and, with your leave I would add, the leader of an orchestra too, knowing full well both the nature and the difficulty of harmony. We are therefore, assured of your sympathy in abundance. Perhaps you are not fully aware of our aims and activities. You will therefore pardon me, if I say something about ourselves.

The Music Academy, I have said it often and I am not tired of repeating it, is not a music Sabha of the sort that we are all familiar with. Music Sabhas are undoubtedly necessary and I wish there were more of the kind than we have now. If music is the food of the heart and all enlightened mankind hungers for it, there ought to be organisations to provide that food in the

most abundant measure. It is not possible for every lover of music to satisfy his appetite by having music in his own house, I mean, the living music of the human voice directly and face to face from the artiste. It is impossible; the cost and other difficulties are prohibitive. A co-operative organisation like a Sabha therefore satisfies a real need. But a factory or shop, which supplies demands, however useful and necessary it may be, is a very different thing from an industrial research laboratory. An Academy, stands to a Sabha in some such relation—an institution which, in addition, seeks to advance knowledge and guide as well as stimulate progress. This in short, is the scope of the activities of our organisation. I will not tire you by enumerating them all but would refer only to some of them, for example, the convening of this Conference itself, the Journal of Music that we issue, the Teacher's College of Music that we conduct, which, thanks to the Director of Public Instruction, Mr. Statham, has now received recognition by the Department of Education, and lastly our publications bringing standard Musical works within reach of all.

Further, we have always endeavoured to maintain the standard of the Academy by keeping it free from the prevailing bane of commercialism and we have been greatly encouraged in this respect by the continuing support that we have been receiving from the Government of His Highness the Maharajah of Travancore. We stood, and now and for ever will continue to stand, wholly and only and always for Music.

This leads me to refer to the disappointment that we feel in our relations with Musicians as a class. After all these nine long years of our existence, and notwithstanding our close association, our services and sacrifices, the Musicians yet seem to persist in living in an exclusive world of their own. They do not see that we exist only to serve them, that this Conference is only for their sake; that we manage the Academy only in trust for them and that we have absolutely no beneficial interest in it. We recognise and admire their scholarship and practical expertness and our only

endeavour is to elevate their profession and bring higher honours and greater recognition to the Artistes. Yet it is a pity that while they are prepared to enter into contractual and commercial relations with us, they fail to appreciate our common cultural aims which can advance only with their whole-hearted cooperation. If I may use the analogy of a partnership, that between us is one of a novel type unknown to jurisprudence. They are partners who share in the income and bear no share of the responsibility, which is all ours. They do not even realise that as an organisation, we could protect their interests more than any professional guild of their own ever can. We serve them with our best; and what higher proof of it than that, You, sir, with your fragile health, in the midst of your arduous and absorbing duties, have stolen a few minutes of your most precious time to give them the encouragement of your presence and the weight of your sympathy and support? We in our turn ask that they should respond by giving us of their best. Your opinions are unbiased. I would ask you to judge between them and us and, if you think fit, to advise them with your appealing eloquence to cooperate with us more generously, in disregard of commercial considerations. Will they not realise that trustees as we are, they bargain with themselves when they drive bargains with us?

I would now refer to a few topics which concern the musicians and their art more than it concerns us directly.

Under this category, I would first mention Voice Culture. That part of the art is dying, if it is not already dead. We hear it on all sides that while our practical experts are powerful—very powerful indeed on the intellectual side, they lack the adequate strength on the physical side. It is even whispered now and then there is no blending of the voice with the śruti. Our Vedas in Music insist on the need for voice culture and prescribe in detail the modes of attaining it. But all that is a dead letter now. In modern times, the practice of training oneself in voice production seems to have been practically given up. There is no vigour, no strength, no volume in the pre-

sentation and sometimes, as I said, no accordance with the śruti too. The voice does not in many cases emanate from below the throat. There is no sense of fulness or richness, no sense of the sounds swelling and spreading beyond reach. It seems cramped, limited and almost imprisoned. This undoubtedly marks a serious decadence in our art. How fine and soul-stirring would our appeals in music to the Lord of the Infinite be, if only pieces were rendered with the fulness and richness of an infinite voice. It is needless to borrow ideas from other schools or other countries or institute comparisons with them. Of literature we have enough, and in our own country in the north, the equipment for a musician would not be considered complete without a course in voice training. To train the voice first and to maintain it by a studied, rigorous and disciplined life are the *sine quo non* of musical excellence. Let us revive the art. Let not our intellectuality make us ignore the need for strength. Let us be giants, not 'intellectual' weeklings.

The other day I read of Ghanam Krishna Aiyar. While many could not explain what Ghanam in Music meant, others who said they knew what it was could not produce it, as it required special voice culture. We have practically lost Ghanams; why, we are losing even Tānams.

Let me now pass on to another topic. It is the genius of our art that its subtleties which are our pride cannot be recorded permanently on paper for the benefit of posterity. The Paddhati and the Gamakams cannot be so recorded and they can be transmitted only from mouth to mouth. In that state of things it is eminently desirable, if not imperative, that our leading musicians should not rest content with any stock, however large, of pieces that they may possess, but must engage themselves in adding to it time and again. I understand that there are certain classical compositions preserved in certain families only and these are in danger of being lost to the world of music altogether. You will agree, sir, that in seeking after knowledge there is no question of rank, prestige of position, no question of status, superior or inferior. The danger to

the art is great and it is in the hands of our servants of music and their hands alone to preserve our heritage. It was a pitiful sight to see during the discussions at the Conference session last year that the Pallavi alone of a useful piece was remembered, the rest of it having been forgotten. The programmes too, furnished to us by the artistes contained few new or additional pieces, though I understand there are heaps of them in classical music. To be just to our musicians, I ought to say, that there is now an awakening. We had ample apologies and promises of better equipment for the next Conference. Even this year, with their cooperation and with some difficulty we have so settled the programmes that no two artistes present the same piece and during the session about 140 different pieces of more than 30 composers will be rendered. For the very purpose of encouraging this tendency and giving an impetus to it, this year we organised competitions individually in the compositions of the great Masters, Purandara Dās, Śyāma Śāstri and Kṣetrājña but it is regrettable to see that there have been no entries except for Śyāma Śāstri's Kṛtis and for Tiruppuhal.

I now pass to a fourth topic and I do so as a layman ignorant of the intricacies of the art, to whom Music is more a pleasure than an intellectual exercise. I refer to the mode of presentation of pieces by our artistes. One feels sometimes that no attempt is made to appeal to the heart at all. I understand from those that know, that there are, not infrequently serious misquotations obviously indicating that the artiste himself was unaware of the sense or the meaning of the piece. I leave out of account the pardonable erroneous splitting of words which the exigencies of presentation in conformity to the strict rules of Svāra and Tāla, might necessitate. But I do not see why pieces that are the outbursts of ecstasy should not be presented with due regard to the sense of the piece so as to evoke, at least in a measure, a like ecstasy in us. I would not probe into the matter deeper than to say that the situation needs to be remedied. Should not the Bhāva be given equal importance with the Svāra and the Tāla? I

would not, however, venture the suggestion of a remedy. My first efforts in that direction proved an ignominious failure.

I have spoken more than I should, but before I close I desire to bring to your notice a new item in the programme of this year's Conference. Our experts assembled in conference, record after elaborate discussion their conclusions on Rāga Lakṣaṇas. There is, however, no sanction for their enforcement and it is a pity that leading professional musicians do not take part in the discussions, as much as I wish they should. This failure on their part shows either indifference or worse. Is it due to a feeling that the practice of their profession requires no theory or does it indicate a nervousness to participate in the discussions? Either way, it is not good for the cause of music, and I hope they would change their policy into one of active cooperation. Our decisions should no longer be, so to speak, *brutum fulmen*. To save the situation in a measure, we advertised this year a competition for professionals only, in which the strict observance of the results of the discussions in our Conferences could be insisted on. Here again the competition has to be dropped as there have been only two entries.

I thank you, Sir, most heartily for having spared the time to be with us here this night and I request you to open this year's Conference and give it a new and vigorous life.

PREMIER'S OPENING ADDRESS

Mr. Rajagopalachariar, who spoke in Tamil, said that the speech of Mr. Krishnaswami Aiyar was from beginning to end a criticism of the present day tendencies in music performances and of professional musicians generally. Fortunately, he selected English as his medium of expression, a language not understood by a large number of musicians and thus, perhaps, averted a breach of the peace. (Laughter). He spoke with restraint and dignity and at the same time pointed out clearly the various defects. Mr. Krishnaswami Aiyar desired that he (the speaker) should act as a sort of arbitrator and settle the differences between the Academy and the professional musicians.

If he attempted such a task, Mr. Rajagopalachariar said, he might, in all probability, fail miserably.

If Mr. Krishnaswami Aiyar had not omitted to mention some of the good points, the Premier said, his task would have been easier. He felt sure that there were many points about the professionals, as people patronised them very well, in spite of the flaws pointed out by Mr. Krishnaswami Aiyar. Indians did not go in such numbers to hear the English band being played, even though at the present time the popular mind seemed to better appreciate things foreign which were taken to be more pleasing to their senses. Now-a-days people considered bread to be superior to rice, a food which had not been found wanting in the matter of nourishing our ancestors. Even orthodox people preferred lavender and other foreign scents to indigenous ones. English cottages and English scenery appeared to them more charming than Indian cottages and Indian scenery. In language, literature and various other matters people showed a preference to things foreign. Thus, while their tastes in other matters had undergone a radical change, it was gratifying to note that their ears continued to have a liking for *svadeśi* music.

They should take the criticism of Mr. Krishnaswami Aiyar in the spirit in which it was offered. He spoke from the abundant love for the art. A father would be quick to notice the mistakes of his child. Even so, Mr. Krishnaswami Aiyar had pointed out defects with a view to having them rectified. He wanted to preserve the art in all its glory for posterity. They should take the necessary steps to develop the art more and more and to make it popular. They should convert the Music Academy into a Music University.

SPECIAL RESPONSIBILITY OF WOMEN.

Music had been kept a close preserve by a few Vidvans. That might be responsible for the defects adverted to by Mr. Krishnaswami Aiyar. The same kind of difficulty was felt in religion. They allowed their *śāstras* to become the monopoly of a few pandits. Those pandits kept aloof from modern thought and culture. If there was

a close association between *śāstraic* education and modern education, the difficulties felt now would not have existed. Therefore, he would like to see music cultivated in every house. Their ladies had a special responsibility in this matter. They should not regard music as something necessary only till they got their girls married. They should, on the other hand, regard music as part of cultural development and help music to have a place in every house.

He had already had enough troubles, the Prime Minister continued, over matters connected with finance and money. If he were to interfere in the question of remuneration to musicians, he would be treading on dangerous ground. The musicians might feel that it was derogatory for them to ask for favours from lay men. They might also feel that they must be paid adequately if people desired to enjoy an art which was acquired only with great difficulty. That was the danger of monopoly in anything. If every one learned music, such defects would disappear. A few giants in the art there would always be, even as they had a few great men like Tagore and Sir C. V. Raman.

People invited him to functions, Mr. Rajagopalachariar remarked, without ascertaining whether he was competent to speak on a particular subject or not. He had the courage to speak on most of the subjects. He might even, if necessary, lay bricks. He might even venture to use a surgical knife in an emergency. But he must frankly admit that the subject of music was beyond him. As no one invited him to such functions before, he might not be far wrong if he guessed that he was being invited now on account of the position he held in Government. He did not thereby suggest that they worshipped officialdom. Far from it. He was aware that they were happy to see one

among them occupy a high position and were enthusiastic over the change that had come about and so they invited him to share the joy with them.

The Premier, in conclusion, thanked them for honouring him and wished the Academy every success. He then declared the Eleventh Music Conference open.

LADY VENKATASUBBA RAO

Lady Venkatasubba Rao said that it gave her very great pleasure to say, on behalf of the Music Academy, how deeply grateful they were to the Hon. Mr. C. Rajagopalachariar for having opened the Conference. As a great lover of the county, he took profound interest in her cultural development and no wonder that he had, in spite of pressing engagements elsewhere, agreed to spend an evening at the Conference and give it an impetus by his presence and advice which would enable Indian music to play a worthy part in their cultural advancement. They were also proud, Lady Venkatasubba Rao said, of the President of their Academy, Rao Bahadur K. V. Krishnaswami Aiyar. He had a rare gift, for which he was so famous, of putting vigour into every institution with which he was connected. His was the task of selecting artistes, and he had chosen some of the finest representatives of each of the musical arts whose performances were going to delight them. With his characteristic sagacity, Mr. Krishnaswami Aiyar had also chosen their illustrious Premier as being the fittest person to inaugurate this "great festival".

On the motion of Pandit Subrahmanya Sastrigal of Tanjore, seconded by Vidvan Lakshmanan Pillai of Travancore, Mahākathaka Kanthirava Brahmāsri Chidambara Bhagavata of Mangudi was installed in the Presidential Chair.

THE PRESIDENTIAL ADDRESS OF

ABHINAVA BHARATACARYA MAHAKATHAKA KANTHIRAVA

BRAHMASRI CHIDAMBARA BHAGAVATAR OF MANGUDI.

Lovers of Music, Ladies and Gentlemen !

I thank you heartily for conferring upon me this high position of honour, the ambition of every Musician. An honour such as this, is not only a matter of personal gratification to me, but it is more; for I take it as an honour conferred upon the Bhagavatars as a class, and the late Krishna Bhagavatar of Tanjore, my Preceptor, in particular.

The designation "Saṅgīta" was given to music only after the time of Śāṅgadeva. The original of Saṅgīta was Nāṭya, vocal and instrumental music being its adjuncts. This Nāṭya Veda was compiled from the four Vedas by Brahmā, the Creator, and given to Bharata as the fifth. We also see Nāṭya mentioned in the Vedas as the principal amusement with its subordinates vocal and instrumental music. Pāṇini in his Vyākaraṇa speaks about Nāṭya Sūtras.

From these, we infer that Nāṭya was primary and vocal and instrumental music were only adjuncts. Again one variety of Nāṭya is defined to be a mono-drama acted by one and the same person who plays the parts of the several characters of a drama depicting various phases of life in the world, to elevate the physical, mental, moral and spiritual faculties of the spectators. This function, as everybody knows, is being performed only by the Bhagavatars.

Logically also, it is an eternal truth, that ideas are first expressed only by signs, visible representations, and gestures, and then only by Language.

The advent of Musicians like Messrs. Mahā Vaidyanatha Aiyar, Sarabha Sastrigal, Anantarama Bhagavatar, Muthia Bhagavatar and Śrīmatī Sarasvatī Bai Ammal and Pandits like Lakshmanachar and Panchapagesa Sastrigal to Harikatha profession and the special worship, that is being customarily accorded to the Bhagavatars before the performance, go to prove my previous statement.

THE VALUE OF MUSIC

Although I have been anticipated by my predecessors and it would be only a repetition if I dwell upon the value, importance and utility of music, still impelled by a desire, I crave your indulgence to allow me to say a few words. Music gives physical strength by the exercise of the lungs like Prāṇāyāma. It tones up the nerves and invigorates the muscles. That it bestows beauty, gaiety and life to everything, can be seen from a palaeolithic savage transformed into a 20th century savant, after learning a little bit of music. It imparts a physical pleasure by giving health and wealth. It gives wings to the mind, flights to the imagination, and solace in sadness. It is the moral law. It is the essence of order and leads to all that is good, just and beautiful, of which it is the invisible, but nevertheless dazzling, passionate and eternal form. It is the sweet companion of labour, the mother of sympathy, and the hand-maid of religion. It inculcates the discrimination between the eternal and non-eternal encourages the renunciation of all desires here and hereafter, aids in the acquirement of tranquillity, self-restraint, and other means and cherishes the desire for release. Music

like Yoga, takes a man from his material sphere and places him in close communion with God. It is a kind of inarticulate unfathomable speech which leads us to the edge of the infinite, and lets us gaze into it. It touches the heart, stirs the soul to become one with the universe, and transforms one's being to realise his divinity. When it has got the power to work miracles and to sway the animate and inanimate forces of nature, like the music of Appar, Sundarar and Sambandhar, the curative value of it is quite ordinary. Music is an uplifting, ennobling element transporting the musician and his audience into inexplicable realms of bliss and happiness. It is an art that God has given us in which the voices of all nations may unite their prayers in one harmonious rhythm. By constant meditation it makes one forget himself, and be one with the God in samādhi and attain final beatitude.

THE EVOLUTION OF MUSIC

The omnipotent God in His kinetic Natarāja form, dances in Chidambara Kṣetra, the heart of the universe, and music begins as Dancing, accompanied by the several orbs moving in harmony with each other. The cosmos itself is an embodiment of melody and order (Rāga and Tāla). The movement of trees, the songs of birds, the whisperings of leaves, the ripple of waters upon a sandy shore, the wail of wind or sea, are all natural music, dancing with accompaniments. Again, when animate objects begin to dance, their instincts come out as emotions or Rasas. These Rasas are of eight kinds, viz., Śṛṅgāra, Vīra, Karuṇa, Adbhuta, Hāsyā, Bhayānaka, Bibhatsa, and Raudra. These eight may be resolved into four sets consisting of Śṛṅgāra and Hāsyā, Vīra and Karuṇa, Raudra and Bibhatsa, and Adbhuta and Bhayānaka. There will be mixture of other rasas also a little in each rasa. These four sets, in their gradual evolution, took the forms of four Vṛttis, Kaiśikī, Bhārati, Ārabhaṭī and Sāttvati which became elaborate in various themes. When several specialists were available for different themes Nāṭya changed its form into Nāṭaka to be acted by several characters. Nevertheless

the Kaiśikī (śṛṅgāra emotion) not being beautiful when acted by males, became the special property and study of females, and attained a high position. Bharata Nāṭya was patronised by kings and lords in palaces and temples during festivals and marriage occasions. Its adjuncts, vocal and instrumental music practised by specialists, developed rāgas and tālas to glorious proportions. Even the alien violin began to reign in concerts.

THE DECLINE OF MUSIC

Music driven by foreign invasion and occupation, assimilating alien colours and shades, took refuge (Taṇjam) in Tanjore (city of refuge) and shone brilliantly like an expiring taper during the time of Mahārāja Saraloji, and flickered out with Sivaji. However, being prayed to by Svaradevatās, the Trinity, Brahmā, Viṣṇu and Rudra incarnated as Tyāga Brahma, Śyāma Krishna and Guruguha, who flooded the world with the nectar of their compositions, which running deep into the unfathomable abysses of Mahāvaidyanātha Śivan, Patnam Subramanya Aiyar, Śarabha Sastrigal and Krishna Bhagavatar, and overflowing through the channels of "Śiṣyaparamparā", brought to life the dead music, but the latter was not able to stand upon its legs, and land by the Gurusīya boat for the reason of there being no kings and lords to protect the floods with embankments and anicuts, and the current was flowing shallow over the plains of teaching-with-harmonium, gramophone, cinema-talkie, Radio etc. Even though Tonḍaimaṇḍalam and other sabhās with Bhagiratha efforts from 1895, caused the Gangeslike musicians to flow from the abovesaid abysmal Manasarovara, music was not able to raise its head, having been subjected to the tastes of the poor proletariat and others poisoned by foreign culture, on whom it had to depend for its maintenance.

At this juncture Independence Resolution was passed by the Indian National Congress 1927, when music also was regenerated by the Music Academy, as a sequel to the All-India-Music Conference. This Music-child after being adorned by the bangles of Anna-

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Lovers of Music, Ladies and Gentlemen !

I thank you heartily for conferring upon me this high position of honour, the ambition of every Musician. An honour such as this, is not only a matter of personal gratification to me, but it is more; for I take it as an honour conferred upon the Bhagavatars as a class, and the late Krishna Bhagavatar of Tanjore, my Preceptor, in particular.

The designation "Saṅgīta" was given to music only after the time of Śārṅgadeva. The original of Saṅgīta was Nāṭya, vocal and instrumental music being its adjuncts. This Nāṭya Veda was compiled from the four Vedas by Brahmā, the Creator, and given to Bharata as the fifth. We also see Nāṭya mentioned in the Vedas as the principal amusement with its subordinates vocal and instrumental music. Pāṇini in his Vyākaraṇa speaks about Nāṭya Sūtras.

From these, we infer that Nāṭya was primary and vocal and instrumental music were only adjuncts. Again one variety of Nāṭya is defined to be a mono-drama acted by one and the same person who plays the parts of the several characters of a drama depicting various phases of life in the world, to elevate the physical, mental, moral and spiritual faculties of the spectators. This function, as everybody knows, is being performed only by the Bhagavatars.

Logically also, it is an eternal truth, that ideas are first expressed only by signs, visible representations, and gestures, and then only by Language.

The advent of Musicians like Messrs. Mahā Vaidyanatha Aiyar, Śarabha Sastrigal, Anantarama Bhagavatar, Muthia Bhagavatar and Śrīmatī Sarasvatī Bai Ammal and Pandits like Lakshmanachar and Panchapagesa Sastrigal to Harikatha profession and the special worship, that is being customarily accorded to the Bhagavatars before the performance, go to prove my previous statement.

THE VALUE OF MUSIC

Although I have been anticipated by my predecessors and it would be only a repetition if I dwell upon the value, importance and utility of music, still impelled by a desire, I crave your indulgence to allow me to say a few words. Music gives physical strength by the exercise of the lungs like Prāṇāyāma. It tones up the nerves and invigorates the muscles. That it bestows beauty, gaiety and life to everything, can be seen from a palaeolithic savage transformed into a 20th century savant, after learning a little bit of music. It imparts a physical pleasure by giving health and wealth. It gives wings to the mind, flights to the imagination, and solace in sadness. It is the moral law. It is the essence of order and leads to all that is good, just and beautiful, of which it is the invisible, but nevertheless dazzling, passionate and eternal form. It is the sweet companion of labour, the mother of sympathy, and the hand-maid of religion. It inculcates the discrimination between the eternal and non-eternal encourages the renunciation of all desires here and hereafter, aids in the acquirement of tranquility, self-restraint, and other means and cherishes the desire for release. Music

like Yoga, takes a man from his material sphere and places him in close communion with God. It is a kind of inarticulate unfathomable speech which leads us to the edge of the infinite, and lets us gaze into it. It touches the heart, stirs the soul to become one with the universe, and transforms one's being to realise his divinity. When it has got the power to work miracles and to sway the animate and inanimate forces of nature, like the music of Appar, Sundarar and Sambandhar, the curative value of it is quite ordinary. Music is an uplifting, ennobling element transporting the musician and his audience into inexplicable realms of bliss and happiness. It is an art that God has given us in which the voices of all nations may unite their prayers in one harmonious rhythm. By constant meditation it makes one forget himself, and be one with the God in samādhi and attain final beatitude.

THE EVOLUTION OF MUSIC

The omnipotent God in His kinetic Natarāja form, dances in Chidambara Kṣetra, the heart of the universe, and music begins as Dancing, accompanied by the several orbs moving in harmony with each other. The cosmos itself is an embodiment of melody and order (Rāga and Tāla). The movement of trees, the songs of birds, the whisperings of leaves, the ripple of waters upon a sandy shore, the wail of wind or sea, are all natural music, dancing with accompaniments. Again, when animate objects begin to dance, their instincts come out as emotions or Rasas. These Rasas are of eight kinds, viz., Śrṅgāra, Vīra, Karuṇa, Adbhuta, Hāsyā, Bhayānaka, Bibhatsa, and Raudra. These eight may be resolved into four sets consisting of Śrṅgāra and Hāsyā, Vīra and Karuṇa, Raudra and Bibhatsa, and Adbhuta and Bhayānaka. There will be mixture of other rasas also a little in each rasa. These four sets, in their gradual evolution, took the forms of four Vṛttis, Kaiśikī, Bhārati, Ārabhaṭi and Sāttvati which became elaborate in various themes. When several specialists were available for different themes Nāṭya changed its form into Nāṭaka to be acted by several characters. Nevertheless

the Kaiśikī (śrṅgāra emotion) not being beautiful when acted by males, became the special property and study of females, and attained a high position. Bharata Nāṭya was patronised by kings and lords in palaces and temples during festivals and marriage occasions. Its adjuncts, vocal and instrumental music practised by specialists, developed rāgas and tālas to glorious proportions. Even the alien violin began to reign in concerts.

THE DECLINE OF MUSIC

Music driven by foreign invasion and occupation, assimilating alien colours and shades, took refuge (Tañjam) in Tanjore (city of refuge) and shone brilliantly like an expiring taper during the time of Mahārāja Sarafōji, and flickered out with Sivaji. However, being prayed to by Svaradevatās, the Trinity, Brahmā, Viṣṇu and Rudra incarnated as Tyāga Brahma, Śyāma Krishna and Guruguha, who flooded the world with the nectar of their compositions, which running deep into the unfathomable abysses of Mahāvaidyanātha Śivan, Patnam Subramanya Aiyar, Śarabha Sastrigal and Krishna Bhagavatar, and overflowing through the channels of "Śiṣyaparamparā", brought to life the dead music, but the latter was not able to stand upon its legs, and land by the Gurusīṣya boat for the reason of there being no kings and lords to protect the floods with embankments and anicuts, and the current was flowing shallow over the plains of teaching-with-harmonium, gramophone, cinema-talkie, Radio etc. Even though Tonḍaimaṇḍalam and other sabhās with Bhagiratha efforts from 1895, caused the Gangeslike musicians to flow from the abovesaid abysmal Manasasarovara, music was not able to raise its head, having been subjected to the tastes of the poor proletariat and others poisoned by foreign culture, on whom it had to depend for its maintenance.

At this juncture Independence Resolution was passed by the Indian National Congress 1927, when music also was regenerated by the Music Academy, as a sequel to the All-India-Music Conference. This Music-child after being adorned by the bangles of Anna-

malai Music College, Madras Tutorial College, University diploma and other jewels by the mother Music Academy, after the lapse of 10 years, shines like a child on the 11th day of "Punyāhavācanam" simultaneously with the Democratic Government under Rajaji.

MUSIC REFORMS

Various suggestions have been put forward by Music-lovers to bring music to its pristine glory. Let me also offer my opinion from my experience and I request you to take it for what it is worth.

(1) *Music School.* The modern way of teaching music by svaras without the traditional Bhramara-kīṭa method to pupils, giving them all sorts of luxury, is not congenial to its growth and will not exhibit the Gamakas, origais, jars, and dolls, the subtle and tonal graces of carnatic music. Further, each art requires 12 years' study to attain perfection. I am sorry one maṇḍala, one year or two years will not suffice. I recommend six years' study.

(2) *Knowledge of Language.* Most of the musicians,—I may be pardoned for expressing—are not literates. It is incumbent that languages also should be taught with the previous study of 6 years so that musicians may be able to pronounce the Sāhityas correctly, knowing their meanings, and manifest plainly the Bhāvas.

(3) *Compositions.* Many of the compositions are lost or mutilated, and those that are living are sung by musicians, as they pleased without *Sampradāya*. Therefore every effort should be taken to collect and preserve the old compositions, translated into svaras by those who know the tradition, and should be made available to be sung by the musicians at large.

(4) *Demonstration.* There is no use of quarrelling between ourselves adhering to different Lakṣaṇas of different periods. The proper method is to follow the tradition only. I request the musicians to conform to the tradition of Śiṣyaparamparā of the great masters of the art. Music-lovers also should encourage this system and use their

influence to arrange for concerts in temples, festivals and in sabhās in various towns.

(5) *Lectures.* It is a well-known fact that the world is fascinated by good orators. A propaganda should be carried on through out the presidency by lectures on the Lakṣyas and Lakṣaṇas of Music, to elevate the tastes and make the people appreciate good music.

(6) *Journal.* Public mind is growing every day in favour of music education, and people are insatiably athirst for knowledge. Musicians also are now rising from their lethargy. If our Music Journal, a good medium to share the benefits of the best minds, engaged in the research work of Music in its theoretical and practical side, would become a popular monthly and bring out the hitherto unpublished Lakṣaṇagranthas also, the differences could easily be reconciled before the end of this century.

(7) *Hall.* The hall should be on a level ground, of not more than 100 feet in length and 25 feet in breadth, and should possess good acoustic properties. If it is made bigger and airy, the concordance of musical instruments will be disturbed frequently, and when the musicians tune their instruments often, the audience will not be patient and will excite the minds of the musicians by hooting them. Harmonium came into being in the place of Tambūrā like the fountain-pen. If concerts are arranged in medium halls by gentlemen, as of old, without expecting ticket-sales, the high level of music and Tambūrā will come to their original position.

(8) *Emotion.* Emotional side is said to be lacking in our concerts; but those who complain, must know that emotion being a fluid requires a ground below the level for flowing. We also know that the taste of the fluid is affected by the soil through which it flows. Therefore it is necessary for the display of emotions, a good and attentive audience without any hurry about domestic or other functions, and capable of following the technique without any prejudice or preconceived notions; the attraction of the artist should not also be affected

by frequent interruptions *contra bolos mores*. To appreciate an art requires training, and no doubt the cultivated ear only will more and more relish, like the learned, a lecture. It is also the law of life that the highest joy is found not in the unrestrained expression of emotion, but in the disciplining of emotion. That is why Bharata has dealt with the Śānta Rasa separately as the ninth.

(9) *Rāga Ālāpāna.* We learn that there were only 55 Rāgas in vogue, during Venkatamakhi's time, and the Janaka-janya Rāgas appeared after his time. Musicians should sing the Rakti-Rāgas a little elaborate, and Apūrva Rāgas concisely wherever possible.

(10) *Pallavi-singing.* As music is regulated by time, many works on Tāla have been composed and the percussion instruments developed to a high degree. To give them practical use, Pallavi-singing is necessary. To enjoy Pallavi only, the third class ticket-holders crowd in concerts as in trains. Some of the first and second class may enjoy. If one knows the details there will be no aversion to hear Pallavi. "There are but seven notes in the scale" says an artist, "yet what a slender outfit for so vast an enterprise!" What science brings so much out of so little? Out of what poor elements does a great master create his new world? Shall we say that all this exuberant inventiveness is a mere ingenuity or trick of art, like some gymnastics or games of fashion, without reality, or without meaning? Is it possible that that inexhaustible evolution and disposition of notes, so rich yet so simple, so intricate yet so regulated, so various yet so majestic, should be a mere sound to kill time? Can it be that those mysterious stirrings of the heart, and keen emotions and strange yearnings after we know not what, and sublime impressions from we know not whence, should be wrought by what is unsubstantial and comes and goes, and begins and ends in itself? It is not so; it cannot be. No; they have escaped from some higher sphere; they are the outpourings of eternal harmony in the medium of created sound; they are echoes from our eternal home; they are the voices

of angels or the magnificat of saints or the living laws of divine governance or the divine attributes; something are they besides themselves, which we cannot compass, which we cannot utter, though mortal man, the artist perhaps not otherwise distinguishable above his fellows, has the gift of eliciting them. However, singing of Ṣaṭ-kāla Pallavi with an akṣara of 128 units for the first kāla, and the victory of Govinda mārār over Tyāgarajasvāni, is an incredible quixotic adventure. There is nothing in the "Endaro Mahānubhāva" Kīrtana, to verify this fable. "Too much of anything is good for nothing", is a maxim applicable to Pallavi-singing also, and Pallavi should be sung in three kālas only moderately and kīrtanas should form 1/3 portion only of a concert as of old.

(11) *Orchestra.* Orchestra or mass-singing was coeval with the Vedas and was also prevalent in Bhajanas of temples and mutts. Owing to want of concordance it became obsolete. Śārṅgadeva also stresses in his Ratnākara, the close following of the principal singer by others in unison with notes, measurements, pitches and pronunciation without variations or interruptions of any kind, to make the orchestra a success. A regular uniformity of the choir and taste of the public should be cultivated.

(12) *Foreign Music.* That the present epoch has made our culture susceptible to the influence of foreign language, fashion, manners, civilisation and custom by constant association needs no proof, when we see our brethren take a fancy to everything foreign and detest our own. It is our misfortune to say that our Sāma-Veda is monotonous and there is no solemnity, sublimity, awe and admiration in our music. Without assuming false dignity and feeling delicacy, if one mingles with the masses, goes to the temples and other public festivals and hears the different tunes played by the Nāgasvara to suit different occasions, and Bhajana parties, he could realise the solemnity, sublimity, awe and admiration in our music also. I do not say that we should be satisfied with our music at the peril of stagnation. I look forward to a future for conquering

fresh fields and pastures real and beautiful, in foreign music also.

(13) *Commercialism*. It is a well known fact that musicians even though they are poor and are not safe from falling into the abyss of modern poverty until they have amassed a decent wealth, respond to the calls of officials, philanthropists, temples, Bhajana mutts, festivals, institutions and sabhās, and give benefit performances. To say that they bargain with the sabhās has no foundation. If the sabhās come forward to give them due respect, and attend to their comforts, and even pay moderately to meet their family and other necessary expenditures, they will be at their beck and call. If they are not honoured like their co-professionals in other countries, their worth like gems, cannot be lowered by undervaluation.

Gentlemen, I have already tried your patience hard, and I will not detain you any longer. I conclude with the last mantra of the Ṛg-Veda.

"One and the same be your resolve,
Be your minds of one accord,

United be the thoughts of all,
That all may happily agree."

--Griffith's translation.

I appeal to affiliate all the sabhās in the presidency to the Music Academy, and to work unitedly with one purpose. I am sure that music will come ennobled from the crisis, into which it has been plunged, by the guiding hand of the unbiassed logicians, the cool-headed sociologists, and economists capable of harmonizing it with practical life and moral order.

CONCLUSION

It now remains for me to say, that in the discussion of the several important subjects placed before you for consideration, you will show the same moderation, both of language and thought, as you have hitherto displayed. May merciful providence guide us all, in the discharge of our duties on this important occasion, and may our deliberations contribute to the benefit of all concerned.

Long live the lovers of Music and the Music Academy!

THE SECOND DAY.

24—12—1937.

The conference of the experts of the Music Academy held as part of the 11th Annual Music Conference of the Academy met this afternoon at the pandal erected near the Congress House. Mr. Mangudi Chidambara Bhagavathar presided and a large number of Vidvāns and others attended.

THE AGENDA OF THE CONFERENCE.

I. (a) Intensive consideration of the Lakṣya and Lakṣaṇa of Bhairavī, Sahānā, Bilahari and Kedāra with exhaustive review of the compositions therein.

(b) Lakṣya and Lakṣaṇa of the following Rāgas:—

1. Gundakriyā.
2. Gurjarī.
3. Gopikāyasanta.
4. Mādhava manoharī.
5. Dilipaka.
6. Saindhavī.
7. Manirang.
8. Sālaga Bhairavī.
9. Deśākṣī.
10. Nāṭa.

II. Rāgalakṣaṇas and their applicability in modern practice.

III. Rāga and Rasa.

IV. Rāga Ālāpana Paddhati.

V. Pallavi Singing.

VI. Notation.

VII. Standardisation of compositions.

VIII. Demonstration of musical instruments and invention.

IX. Matters of general interest.

On the motion of Mr. P. S. Sundaram Aiyar, the Conference unanimously passed a resolution expressing it as its opinion that "short term courses in musical training were of no value and should be discouraged."

Inaugurating the proceedings, the President observed that in India as elsewhere, periods of decay and of progress had alternated for all arts. In the former periods, it had been the practice among their ancients to resuscitate the arts on lines which would bring them in consonance with the spirit of the ages. The Academy, in its endeavour to shape present-day tendencies in music to suit modern needs was, therefore, but following a road that had been well trodden before.

On the motion of the President, the Conference adopted a resolution expressing its sense of sorrow at the deaths of Saṅgītha Vidvāns Naziruddin Khan, Manji Khan and Abdul Karim Khan of North India, and of Tanjore Vaidyanātha Pillai. To the art of the last named musician on the Nāgasvara, the President paid a personal tribute.

SAHITYA AND BHAVA.

Bharatam Narayanaswami Aiyar moved a resolution that, in the opinion of the Conference "it was desirable that musicians should render the compositions of great masters with due regard to the sāhitya and bhāva."

Seconded by Mr. S. Subramhanya Sastri, the resolution was passed unanimously.

VOICE-CULTURE.

The President pointed out that there was need for attention being paid to voice-culture among musicians. That was a science to which the ancients had attached immense importance and on which many authoritative works had been written. The masters of music of an age which had just passed away had achieved great success with the *ghana* and the *naya* in their musical renderings. Present-day musicians tended to ignore the need for the scientific cultivation of their voices; and the result was a regrettable lowering of musical standards.

Messrs. K. V. Krishnaswami Aiyar and Bharatam Narayanaswami Aiyar associated themselves with the President's remarks.

The Conference unanimously resolved at the motion of Mr. S. Subrahmanya Sastri, that "in its opinion instruction in music should include a course for voice-production and culture, with a view to enlarge the range and improve the resonance of the voice."

PROPER TUNING OF TALA INSTRUMENTS.

Bharatam Narayanaswami Aiyar next drew the Conference's attention to the need for reform in the rendering of *tāla* pieces. In the singing of these pieces, he suggested, attention should be paid to the proper tuning of the *tāla* with the music, and particularly to the marking of the *tālas* in a manner which, except where audible marking was scientifically required, would avoid intrusion into the main current of the musical exposition. A reform of the practice in this direction, he said, would greatly benefit, in particular the art of Bharatanāṭya.

The Conference adjourned, pending further discussion on Mr. Narayanaswami Aiyar's suggestion.

THE THIRD DAY.

25—12—1937.

The proceedings were resumed with the President, Chidambara Bhagavathar, in the Chair.

TALA.

Mr. Nallur Narayanaswami Aiyar restated his opinion that more beats should not be allowed than are permitted among the primary *aṅgas*. Mr. G. V. Narayanaswami Aiyar said that musicians might be permitted to adjust their '*Tāla*' in their own way. The President explained that the object of the resolution was not to interfere with the practice which the musicians might not observe, but to give a guide to students, who will in future practise music.

Mr. Ponniah Pillai said that the proper method would be to avoid intermediate beatings and it is only by reason of practice in early days that the habit had sprung up and it might be stopped by proper training.

Prof. Sambamurti said that the musicians ought to be allowed to have '*Ul tāla*' because it helps the musicians to be steady.

Then Nallur Narayanaswami Aiyar moved the following resolution:

"This Conference is of opinion that no pieces should be sung in a *Kāla* more *Vilamba* than could be negotiated by the musician without introducing beats other than the *Ghāta* of the *aṅgas*."

Mr. T. V. Subba Row seconded it. Prof. Sambamurti said that this should not apply to *Kīrtanas*.

Mr. Tiger Varadachariyar explained the ancient practice, and how the resolution was in consonance with it. Vidvan Sabhesa Aiyar agreed. Then the following resolution was tentatively discussed.

"This Conference is of opinion that musicians when rendering music should observe the *Saśabda* and *Niśśabda Kriyā* rules."

A further discussion followed. Ultimately the following resolution was moved:

"This Conference is of opinion that musicians when rendering music should observe the *Saśabda* and *Niśśabda Kriyā* rule, so as to avoid beats other than the *ghāta* of the *aṅgas*."

It was proposed by Bharatam Narayanaswami Aiyar, seconded by Mr. T. V. Subba Row, and passed unanimously.

PALLAVI.

The origin of "*Pallavi*" was next taken up. The president referred to the hymn in the *R̥g-veda* with the refrain "*Kasmai devāya haviṣā vidhema*." Then later on this *pallavi* received specialisation at the hands of great musicians like *Mārgadarśi* *Seshaiyengar*, *Matribhutaiyar*, *Adippaiyar*, *Venkatasubbiah*, *Duraiswami Aiyar* and others. The art owes much of its development to *Bharata Nāṭya* and *Pada-Varnas*. *Adippaiyar* specialised in '*Tāna*' *Varnam*."

Prof. Sambamurti stated that '*Pallavi*' is used in two different meanings. It is a portion of the *Kīrtanas*; that is so from at least the time of *Purandardas*. But the *Pallavi* proper is only 200 years old.

Tiger Varadachariyar was of opinion that *Pallavi* is ancient, and cannot be said to be old only 200 years old. It is decidedly older.

The Conference was of opinion that the *Pallavi* was of ancient origin.

THE FOURTH DAY.

26—12—1937.

The proceedings began with Pandit Subrahmanya Sastri in the chair, the president having deputed him to preside, during his absence.

GRAHA, NYASA, AMSA.

Item 2 in the agenda was taken up. Palghat Sundaram Aiyar wanted to know the meaning of *Grahasvara*, *Nyāsasvara* and *Aṁśasvara* and their applicability in modern practice.

Prof. Sambamurti said that *Grahasvara* had its origin in the *Grāma* mela days and had become obsolete; *Nyāsasvara* is the one where you can dwell and produce the *Rāga bhāva*, and *Aṁśa* *svaras* are *svaras* which play a frequent part in the *Rāga*.

Mudikondan Sabhapati Aiyar next spoke and gave his exposition of the *Graha* *svara*.

At this stage the President, Chidambara Bhagavathar, took the Chair.

Tiger Varadachariyar explained that *śaḍja* being the starting note for the *rāgas*, it is the most important and is the "*Graha*" *svara*; it is the key to the *Rāga Sañcāras*.

Pandit Subrahmanya Sastri said that Śārṅgadeva has given a detailed description of *Jāti* and the "*Graha*" *svaras* could be learnt only by understanding the "*Jāti*" and not merely the "*Gītas*."

Mr. Sundaram Aiyar was of opinion that the "*Graha*" and the like have ancient *Sāstraic* authority and we should try to understand them and not discard them as obsolete.

Mr. Subrahmanya Sastri said '*Jāti*' is not the same thing as '*Rāga*' and is one of the characteristics of this *Rāga*.

The *rāga* system has undergone a change. There is difference between the *melas* in the time of *Venkatamakhin* and those at the

present day. In dealing with matters of science we should have regard to the long-standing ancient authorities, and not only to the *Saṅgraha-cūḍāmaṇi* and *Singara-chariari's* books which are quite modern.

Originally there was the *Grāma* and *Mūrchanā*, then there was *Tāna* which was of two kinds; out of this was evolved the *Naṣṭoddīṣṭa*. Then by treating different *svaras* as *Ṣaḍjas*, different *melas* were evolved. Owing to the lack of "*Lakṣyas*" the real learning has become absent.

In the *Saṅgīta Sudhā* there is a clear exposition of the whole scheme. In the *Saṅgīta Pārijāta*, which follows the *Hanumat* system, the *lakṣaṇa* is given in the modern manner, as *Ārohaṇa* and *Avarohaṇa*. Even in the time of *Venkatamakhin*, the *Grāma* system had become obsolete, he deals only with *Deśi-rāgs*. Therefore only the *Ṣaḍja-grāma* has been adopted and *Sa-grama* means only *Ṣaḍja grāma*.

THE FIFTH DAY.

27—12—1937.

The proceedings were resumed with the President, Chidambara Bhagavathar, in the Chair.

Mr. M. S. Ramaswami Aiyar, in further elucidation of the '*graha*' *svara*, stated that *Jāti* had seven notes, that *Rāgas* had eight notes; that '*Jāti*' singing was always choral and had no '*Ādhāra Śruti*'. Therefore to enable the singer to start, the '*Graha* *svara*' is an indication.

After some more discussion, it was found that a satisfactory conclusion could be reached after all the works on theory are printed and published.

RAGA LAKṢANA

Rāgalakṣaṇa was next taken up:

(1) *Bhairavī*.

The President suggested that two professionals might sing *lakṣyas* and two persons learned in *lakṣaṇa*, might explain the latter.

Mr. Tiger Varadachariyar said that *Bhairavī* was a *Sampūrṇa Rāga*. *Sa-ga-ri-ga*, *Ni-ga-ri-ga* were *prayogas* which bring out the *Rāga*

bhāva very well. Both Dhaivatas occur. He sang the Rāga.

Mr. Mudikondan Venkatarama Aiyar next spoke and explained where the different Dhaivatas were in use.

Mr. Mudikondan Sabhapati Aiyar stated the Sāstraic theories of the Rāga and said that it should be regarded as janya of the 20th mela.

Mr. Anantakrishna Aiyar stated that even in "Pa dha ni sa" Śuddha Dhaivata was used according to the old Sampradāya, though now the higher Dhaivata has come into vogue.

Mr. Vinjamuri Narasimhacharlu and others also took part in the discussion.

The President stated that Bhairavī was an ancient Rāga that existed prior to the melakartā classification. There was authority for use of both the Dhaivatas in Saṅgita-Sudhā and in Caturdaṇḍi prakāśikā. The Dhaivata will be higher when it compounds with the 'Ri' which is higher, and in other prayogas, it will be Śuddha.

A discussion then arose as to whether 'Bhairavī' could be said to be a janya of 20th mela. The Rāga is anterior to the 72nd melakartā scheme and is now grouped under mela 20 only for scientific completeness of classification.

Vidvan Sabhesa Aiyar wanted to know what Dhaivata should be admitted in the Prayoga "Ni dha Ni dha Ni dha". He stated that "Śuddha Dhaivata" was the right rendering and that even in 'Pa dha ni sa' where 'sa' is short it is only Śuddha Dhaivata. It is only when 'Sa' is long in Pa dha ni sa, in Pa dha ni sa ri sa, higher Dhaivata is admissible. Mr. Mudikondan Venkatarama Aiyar and others agreed with the view. This was adopted by the conference on the motion of Vidvan Sabhesa Aiyar.

AWARD OF DIPLOMAS.

The Convocation to award Diplomas to the students who passed the examinations conducted by the Teachers' College of Music of the Music Academy, was held at the Conference Pandal in the evening. A large

gathering was present. Dr. P. Subbaroyan, Minister for Education, presided and distributed the Diplomas to the successful candidates.

After invocation by Mr. T. L. Venkatarama Aiyar, Mrs. K. S. Jayarama Aiyar, Correspondent of the College, welcomed Dr. Subbaroyan and requested him to distribute the Diplomas. She referred to the need for making music and dancing compulsory in all schools, and said that Government should take steps in this direction.

Dr. Subbaroyan distributed the Diplomas and congratulated the recipients on their success. He dwelt on the work the Music Academy was doing in several spheres, and congratulated them on its conducting a Teachers' College of Music for training young men and women to become teachers of music.

With a vote of thanks proposed by Mr. T. V. Subba Rao, the function terminated.

THE SIXTH DAY.

28—12—1937.

SAHANA AND BILAHARI.

These two Rāgas were discussed in detail at the conference of experts with Vidvan M. Chidambaram Bhagavata in the chair.

LIBERTY TO CRITICISE

Mr. Nallur Narayanaswami Aiyar drew the attention of the conference to a review of a book published in the latest issue of the Music Academy journal, containing some remarks about the late Maha Vaidyanatha Aiyar.

Mr. T. V. Subba Rao explained that the review in question was a fair comment representing the opinion of the reviewer which he was perfectly entitled to express, that such remarks and even more severe criticism was always published in the Press provided there was no malice in it, and that if any person felt the other way, he was at perfectly liberty to criticise the review. He undertook to publish in the Academy journal such criticisms as anybody might feel it necessary to make on the point at issue.

Sahānā:—The lakṣaṇa of Sahānā was then taken up. There was no serious dispute as to the ārohaṇa and avarohaṇa of this rāga which were agreed to be Sa-ri-ga-ma-pa-ma-dha-ni-sa and Sa-ni (long) dha-pa-ma-ga (long) ma-ri-ga-ri-sa respectively. But the tonal values of its gāndhāra and niṣāda formed the subject of keen discussion which revealed sharp differences of opinion among the vidvans assembled.

Vidvan Sabhapati Aiyar led the debate by explaining that Sahānā was a rakti and chāyā rāga and was a bhāṣāṅga derived from the 28th mela, that its Gāndhāra was Āntara except in the combination ri-ga-ri-sa as it occurred, for instance, in Tyāgarāja's 'Giri-pai'. Mr. Lakshmana Pillai concurred in this view and added that this note was in quality similar to its prototype in Sāveri.

Messrs. Anantakrishna Aiyar and T. L. Venkatarama Aiyar opined that Sahānā gāndhāra was of the sādghāraṇa variety and sang Dikshitar's 'Śrī Kamalāmbike' and 'Abhaya' in support of their contention.

Mr. T. V. Subba Rao stated that there was neither Sādghāraṇa gāndhāra nor Kākali Niṣāda in Sahānā, that in the particular combination ni-sa-ri-ga-ri-sa, the gāndhāra no doubt sounded a śruti or a shade less than Āntara but on that account it could not be called sādghāraṇa, and that the presence of this latter note would convert the Rāga into Dvijāvanti.

Messrs. Kumbhakonam Jayarama Aiyar and C. S. Aiyar concurred in this opinion, as also Vidvan Sabhesa Aiyar who added that the particular groupings of svaras in which this particular note occurred were manipulated too quickly to permit of any clear demarkation, while Vidvan Tiger Varadachariyar humorously remarked that the note was asādghāraṇa (extra-ordinary).

As for the niṣāda, it was generally agreed that it was kaiśiki but it was pointed out by Mrs. Alamelu Jayarama Aiyar and two others that in the combination ni-sa-ni-dha-ni-dha the note appeared to be Kākali.

The president expressed the opinion that Kākali niṣāda was not at all admissible, that Āntara gāndhāra was the proper note

for Sahānā, in the usage ri-ga-ri-sa the gāndhāra was lower than the usual Āntara one and that this Rāga was anterior to the 72 melakartā scheme.

The majority favoured this view.

Bilahari:—Vidvan Tiger Varadachariyar at first gave the numerous sañcāras characteristic of this Rāga and Mr. Jayarama Aiyar of Kumbhakonam explained that the āroha svaras by themselves could not determine the rāga svarūpa and that the emphasis in Bilahari was laid on ṛṣabha while the gāndhāra is stressed in Mohana, a Rāga with the same ascent.

Difference of opinion was revealed as to the character of the Niṣāda occurring in this Rāga. Mr. Sundaram Aiyar and two others were emphatic that it was kaiśiki and instanced Tyāgarāja's 'Najivadhara'.

Vidvan Tiger Varadachariyar pointed out that in the old Bilahari there was no kaiśiki niṣāda and that it was a recent trespasser. But Vidvan Sabhesa Aiyar disagreed stating that kaiśiki niṣāda was absolutely necessary to bring out some aspects of the rāga; only one must know when and how to use it.

The President stated that Bilahari was a Rāga anterior to the melakartā scheme, that kaiśiki niṣāda was admissible in the usage pa-dha-ni-dha-pa, and that sa-ri-ga-pa-dha-sa and sa-ni-dha-pa-ma-ga-ri-sa represented the normal lakṣaṇa.

The conference then adjourned to the next day.

THE SEVENTH DAY.

29—12—1937

The President, Chidambaram Bhagavata, took the Chair. Kedāra was discussed.

Kedāram.

Tiger Varadachariyar: In some prayogas Dhaivata is used. The other view is that no Dhaivata should be used. There is a "ga ma dha ma" prayoga, occasionally used. It is stated to be a 'Rañjaka' prayoga.

Mr. Umayālpuram Venkatarama Aiyar stated that Dhaivata is not admissible according to Tyāgarāja and Dikshitar. It is used only in

the Saṅgraha Cūḍāmaṇi. Messrs. Mudikondan Sabhapati Aiyar, Nallur Narayanaswami Aiyar and T. L. Venkata Aiyar were against Dhaivata.

LECTURE ON 'EUROPEAN MUSIC'.

Further discussion was adjourned. Then Mrs. Grace Calwell gave an exposition of European music and gave a demonstration. The President thanked her on behalf of the Academy.

Mrs. Calwell traced the history of European music from the days of the ancient Greeks to the modern harmony movement, and played pieces from Chopin, Beethoven, Brahms, and others on the piano.

Thanking her, the President said that European music was like a piece of architecture into the vestibules of which they could not now enter. While South Indian music must naturally claim their prime devotion, he pointed out, they should keep an open mind to good things found elsewhere.

THE EIGHTH DAY.

30—12—1937.

The proceedings began with Pandit Subrahmanya Sastri in the Chair.

LECTURE ON 'VADI, SAMVADI, VIVADI AND ANUVADI'

Mr. Pirutla Subbarayya Sastri gave a lecture on 'Vādi, Samvādi, Vivādi and Anuvādi'. He said for Ādhārasvara, which is Vādi, the Samvādisvara should be the 9th or the 13th śruti, as in the relation of Sa-ma and Sa-Pa. When there is an interval of one śruti it is Vivādi. For 'Rakti' there ought to be Vādi and Samvādi. There is "Śruti-Samvādins" there is also Vādi Samvādi". Therefore Sa, ma and pa are all related as Vādi and Samvādi Svaras.

At this stage the President came and occupied the chair.

Kedāra-Rāga: Discussion on this Rāga was resumed. Mr. T. K. Jayarama Aiyar said that "Dha pa" is only "Ni Pa" and that Dhaivata should be avoided. Umayalpuram Venkatrama Aiyar wanted to know whether

Sa ma ga ma pa ni sa is right or Sa ga ma pa ni sa is correct.

Mr. Sundaram Aiyar said that "Dhaivata" should be avoided.

Vidvan Sabhesa Aiyar said that Sa ma ga ma is the normal prayoga. But Sa ga ma is used largely and is admissible, so also prayogas like Sa ri ga sa and Sa ri ga ri sa are admissible. 'Dhaivata' is altogether inadmissible.

The President summed up the debate. Lakṣaṇas were based on Lakṣya, and their authority should be followed. The Dhaivata is not warranted by ancient authorities; but in recent renderings occasionally 'Dha' is used in a few sañcāras. But that is really "Niṣāda" toned down. So there is no sāstraic authority for it. In practice also the lakṣyas are predominantly against the use of Dhaivata and so it should be discussed.

Sa ri ga sa, Sa ri ga ri sa and Sa ga ma are admissible.

Gundakriyā.

Mr. Pirutla Samkarayya garu:

Sa ri ma pa ni sa.

Sa ni pa dha pa ma ga ri sa.

He sang Thiruvattiyūr Tyāgayya's "Tharana".

Mr. Umayalpuram Venkatrama Aiyar agreed with this view.

The Conference was of opinion that the lakṣaṇa of the Rāga is Sa ri ma pa ni sa and Sa ni pa dha pa ma ga ri sa, and Sa sa ri sa is a prayoga found in the lakṣaṇas. It is a Janya of the 15th mela.

Gurjari.

Mr. Umayalpuram Venkatrama Aiyar:

Sa ri ga ma pa dha ni sa

Sa dha ni pa ma ga ri sa.

In the Gita of Govinda Dikshitar Dha ri prayogam are also found.

Mr. T. L. Venkatram Aiyar said that Dha sa was only used in the Kīrtana of Dikshitar.

The Conference decided that it was a Sampūrṇa rāga, and it was a Janya of the 15th mela. It is an old rāga, like Mohana, Gaula, etc.

Its bhāva was brought out by Vakra sañcāras like Sa dha pa, Pa dha sa, Sa dha ni.

GOPIKAVASANTA

The President sang two pieces in the rāga, from the Bhajana paddhati.

Further consideration was adjourned.

THE NINTH DAY

31—12—1937

Proceedings commenced with Pandit Subrahmanya Sastriyar in the chair.

MADHAHA MANOHARI

The point of discussion was whether 'Pratimadhyama' was admissible. In the Saṅgraha Cūḍāmaṇi it is stated to be a Pratimadhyama rāga, with Śuddha Dhaivata and Kākali Niṣāda; but since Venkaṭa-makhin puts it in the 22nd mela and the kīrtana of Dikṣitar, Mahālakṣmī, is traditionally sung with Śuddhamadhyama, the conference was of opinion that it was a Janya of the 22nd mela and that "Śuddhamadhyama" is the proper Svara. Its lakṣaṇa is Sa ri ga ma pa Ni dha ni sa Sa ri dha ma ga ri sa.

DILIPAKA

This rāga is not found either in Venkaṭa-makhin or in the Saṅgraha Cūḍāmaṇi. "Rama Niyada" is said to be in Dilipaka. Mr. T. V. Subba Rao stated that the lakṣaṇa is Sa ri ga ma pa dha ni sa and Sa ni dha pa ma ga ri sa; and 'Ri ma' and 'Ma ni dha ni sa' are characteristic prayogas.

Messrs. Tiger Varadachariyar, Vidvan Sabhesa Aiyar and T. K. Jayarama Aiyar were for regarding "Rama Niyada" as composed in Kharaharapriyā and that Dilipaka was no distinct rāga.

Dr. T. Srinivasaraghavan agreed with Mr. T. V. Subba Rao.

The Conference was of opinion that "Rama Niyada" was being now rendered only in Kharaharapriyā and that there was no lakṣaṇa stating Dilipaka as distinct from Kharaharapriyā.

It is a Janya of the 22nd mela. Its lakṣaṇa is Sa ri ma pa ni sa and Sa ni pa ma ga ri sa. Mr. Tiger Varadachariyar contended for ma ga ma.

Further consideration was adjourned to the next day.

THE TENTH DAY

1—1—38

The proceedings were resumed with the President in the chair:

MANIRANG

The lakṣaṇa of Manirang whose discussion had been adjourned previously was taken up.

The President observed that the ārohaṇa and the avarohaṇa of this rāga were Sa ri ma pa ni sa and Sa ni dha pa ma ga ri sa, and that this was borne out by the existing lakṣyas like "Panidi Padu" and "Māmava", and that it was a derivative of the 22nd mela. 'Ma ga dha' was not admissible.

The Conference agreed with this view.

GOPIKAVASANTA

The consideration of this rāga which had been adjourned on 30—12—37 was then taken up.

The President sang two Utsavasampradāya songs some parts of which flavoured of Ānandabhairavi and others of Nīlāmbari.

Mr. Thiruvottiyur Ramaswami Aiyar said that he had heard from a Malayala bhagavata some years ago a song in this rāga which looked like Ānandabhairavi.

The Saṅgraha Cūḍāmaṇi gives the lakṣaṇa as

Sa ma pa ni dha ni dha sa

Ni dha pa ma ga sa dha sa.

It is derived from the 20th mela.

The Sampradāyapradarśinī lays down the following lakṣaṇa:—

Ri sa ri ga ma pa dha pa ni ni sa

Sa ni dha pa ma ga ni ma ga sa.

The Conference was of opinion that it was of the 20th mela, that its lakṣaṇa was

Sa ri ga ma pa ni sa and
Sa ni dha pa ma ga sa

and that Antara gāndhāra and Catuśśruti dhaivata also occurred.

LECTURE ON BHARATA NATYA

Mr. Nallur Narayanaswami Aiyar then delivered a lecture on "Bharata Nāṭya" and explained Bhāva, Rāga and Tāla.

The President then made his concluding speech. The President of the Music Academy thanked the President of the Conference and other vidvans for their co-operation. Vidvan Sabhesa Aiyar, Tiger Varadachariyar and Pandit Subrahmanya Sastri thanked the President and the authorities of the Academy.

THE LAST DAY

2—1—38

DISCUSSION ON RAGAS

The Conference decided, before it concluded, the lakṣaṇas of Gūrjari, Mādhava Manoharī, Dilipaka, Maṇirang and Gopikāvasanta. It expressed the view that Gūrjari was an old sampūrṇa rāga corresponding to the modern 15th mela, that its bhāva was brought out by vakra sañcāras like ga dha pa and sa dha ni and that ga pa and dha sa were generally used in compositions in the rāga.

After some discussion on the character of the madhyama, the dhaivata and the niṣāda of Mādhavamanoḥarī, the Conference decided that that rāga was a janya of the 22nd mela, that Śuddhamadyama was the proper note in it and that its lakṣaṇa was sa ri ga ma pa ma dha ni sa and sa ni dha ma ga ri sa with the Śuddhadhaivata as alpa prayoga.

About Dilipaka the conference decided that there was no lakṣya showing it as distinct from Kharaharapriyā.

Maṇirang, the conference decided, was a derivative of the 22nd mela with sa ri ma pa ni sa in the ārohaṇa and sa ni pa ma ga ri sa in the avarohaṇa. The usage ga ma was not admissible.

The President explained singing Tyāgarāja's "Śrī Rāma Rāma" and Nārāyaṇa-

tīrtha's "Rāmakṛṣṇa" and other pieces to illustrate his point of view, that sometimes features of Ānandabhairavi and Nīlāmbarī were observed in songs composed in this rāga.

The Conference decided that Gopikāvasanta was a derivative of the 20th mela with sa ri ga ma pa ni sa in the ascent and sa ni dha pa ma ga sa in the descent. Antara gāndhāra, Catuśśrutidhaivata and Kākalī niṣāda were used.

BHARATA NATYA

Mr. Bharatam Narayanaswami Aiyar, speaking on Bharata Nāṭya, explained why the art was dominated by Śrīṅāra rasa. He hoped that a school for the systematic teaching of the art would be established, to give a fillip to its future growth, on sound, scientific, traditional lines.

PRESIDENT'S CONCLUDING ADDRESS

Declaring the Conference dissolved, Brahmaśrī Chidambara Bhagavatar said:

Ladies and Gentlemen,

For a period of twelve days, we were in a realm of bliss, in Svarga Loka, enjoying a grand festival of music the whole day and night without leisure to attend even to our meals and rest. We had such a tight programme and all of us were immersed in the ocean of joy. I dare say that our Conference has no equal to it. It was fully represented by delegates and distinguished visitors from all parts of India and even from other countries. I feel proud to have in our midst Dr. F. W. Thomas, Boden professor of Sanskrit, Oxford University, who came to preside over the Oriental Conference at Trivandrum. The arrangements, the accommodation of seats, the discipline with which the various functions were conducted in the magnificent pandal were all splendid and we should thank the organisers of the Music Academy for everything which made the concerts perfect, with strict adherence to the programme. The performances were all of high order, with some exceptions perhaps and may be classed as models for the future generations. The lecture on and demonstration of European music by an European

lady was an additional feature this year and though we were not able to enjoy it in full, it was a good incentive to us to shake off our prejudice and to hear with an open mind what is beautiful in foreign music also. The deliberations which form the important factor of the Conference, were participated in by many experts and leading musicians of the Presidency and 75 per cent. of the items of the Agenda were gone through successfully, with their kind co-operation, moderation and valuable suggestions. According to the śloka, Kṣiṇē puṇyē, I am sorry we have to leave the paradise and enter into our material homes. I assure you that with fresh puṇya and power, we will be able to meet in this Svarga during the next session. I acknowledge with thanks the help rendered by experts and musicians in bringing the Conference to a success and once again I thank Rao Bahadur K. V. Krishnaswami Aiyar and other organisers of the Music Academy, for having honoured me with the presidency this year.

मङ्गलं नाट्यविद्यायै गायकेभ्यश्च मङ्गलम् ।

विद्वत्सभाधिकारिभ्यो वीणापाण्यै च मङ्गलम् ॥

Mr. Tiger Varadachariyar pointed out that by its resolutions on rāga lakṣaṇas, the Conference had rendered a service both to ancient and to modern music.

Mr. Subrahmanya Sastri suggested that the Academy should take upon itself the task of composing sāhityas in rāgas, the lakṣaṇas of which were not clearly known.

Vidvan Sabhesa Aiyar, Mr. T. Venkatrama Aiyar and others expressed their gratification at the success which had attended the work of the Conference.

Mr. K. V. Krishnaswami Aiyar proposed a vote of thanks to the President, the delegates, the artistes and the public. He hoped that saṅgita vidvans would, in future, co-operate in an increasing measure with the Academy in its work.

PRIZE DISTRIBUTION

Later in the evening, the hon. Dr. U. Rama Rao, President of the Legislative Council, distributed the Academy's awards to successful candidates in its competitions. Srimatis

J. Chellam and M. K. Rajam were awarded medals and Srimati Vidya a certificate in the *Syāma Sastri Competition*. Mr. T. S. Pillai and Srimati T.V. Rajalakshmi were awarded medals in the *Tiruppugal Competition*. A cup and a certificate were presented respectively, to Srimati V. Nagalakshmi and Mr. K. Ramanathan Chettiyar for their work as volunteers.

Dr. Rama Rao traced the growth of the Academy and paid a tribute to the work of its President, Mr. K. V. Krishnaswami Aiyar.

OFFICE-BEARERS FOR 1937

PRESIDENT

Rao Bahadur K. V. Krishnaswami Aiyar.

VICE-PRESIDENTS

Diwan Bahadur M. Balasundaram Naidu.

Mr. S. Satyrmurti.

„ K. Srinivasan.

„ T. V. Subba Rao.

„ M. Sudarsanam Aiyangar.

Lady Venkatasubba Rao.

Mrs. Alamelu Jayarama Aiyar.

TRUSTEES

Mr. K. Balasubrahmanya Aiyar.

Mr. P. Rangaswami Chettiyar.

SECRETARIES

Mr. T. L. Venkatarama Aiyar.

„ E. Krishna Aiyar.

TREASURER

Mr. A. Damodara Mudaliyar.

OTHER MEMBERS OF THE EXECUTIVE COMMITTEE

Mr. K. S. Jayarama Aiyar.

„ T. S. Vaidyanatha Aiyar.

Miss Bhavani Swaminathan.

Mr. N. S. Mani.

„ S. Rajagopalachariyar—Resigned

„ K. Chandrasekara Aiyar.

„ P. Sambamurti Aiyar.

Miss G. Visalakshmi Ammal.

Dr. K. Bhashyam.

Mr. A. C. Sampath Aiyangar.

Mr. G. Tyagaraja Sastri—Co-opted.

A NOTE ON THE RAGA PANTUVARALI.

BY

VIDVAN C. VENKATARAMA AIYAR OF MUDIKONDAN.

சுமார் தெரிந்த வரையில் 16-ஆவது நூற்றாண்டிலிருந்து இன்றளவும் அநேக ராகங்களின் லக்ஷணமும் லக்ஷ்யமும் எவ்வித மாறுபாடுமில்லாமல் இருக்கிறது என்று அநேக ஆதாரங்களைக்கொண்டு கூறலாம். ஆனால், சிலவற்றின் லக்ஷண லக்ஷ்யங்கள் மாறுபட்டும் 18-ஆவது நூற்றாண்டில் அநேக ராகங்கள் புதிதாய்க்கற்பனை செய்யப்பட்டும் அவைகளில் அநேகம் இன்றுவரை அநேகமாய் அதே பிரகாரம் பாடப்பட்டும் வருவதாகத் தெரிகிறது. ஸங்கீதத்தில் தீர்மானிக்கப்படாத பூதிபாகராஜஸ்வரமிகள், தீக்ஷிதர், சியாமா சாஸ்திரிகள் இவர்கள் பிரவரித்த ராகங்களில் செய்த ஸாஹித்தியங்களைப் பார்க்கும் பொழுது அநேகமாய் பிரவரித்த ராகங்களின் லக்ஷணங்களெல்லாம் அதிக மாறுபாடில்லாமல் ஒன்றாகவே யிருக்கிறது. தியாகராஜஸ்வரமிகள் அபூர்வ ராகங்களிலும் அநேக கீர்த்தனங்கள் செய்திருக்கிறார்கள். அவ்விராக லக்ஷணங்கள் முற்றும் கோவிந்தர் என்பவரால் செய்யப்பட்டதாகக் காணப்படுகின்றது. தியாகராஜஸ்வரமிகளால் செய்யப்பட்ட கீர்த்தனங்களில் உள்ள ராகங்கள் எல்லாவற்றிற்கும் ஸங்கீத சாஸ்திரால் செய்யப்பட்ட “ஸங்கீத சாஸ்திர ஸங்கீதம்” அல்லது “ஸங்கீத கிரஹ சூடாமணி” என்பதில் லக்ஷணம் காணப்படுவதுடன் இன்னும், இப்பொழுது ப்ரசாரத்தில் இல்லாத அநேக ராகங்களுக்கும் லக்ஷணம் காணப்படுகின்றன. ஆகையினால் இந்த கிரந்தம் 17-ஆவது நூற்றாண்டின் கடைசியிலோ அல்லது 18-ஆவது நூற்றாண்டின் ஆரம்பத்திலோ ஏற்பட்டிருக்க வேண்டுமென்று ஊகிக்கவேண்டியிருக்கிறது. தற்போது அறுபவத்தில் இருந்து கொண்டிருக்கும் ராகங்களெல்லாம் 17-ஆவது நூற்றாண்டில் வேங்கடமகிபிதனால் எழுதப்பட்ட “சுதர்தன டிப் பிரகாசிகை” என்கிற கிரந்தத்திலுள்ளனவும் கோவிந்தரால் எழுதப்பட்ட “ஸங்கீத

சூடாமணி” என்கிற கிரந்தத்தில் உள்ளனவுமான லக்ஷணங்களுக்கும் விசேஷமாய் ஒற்றுமையாகவே இருக்கின்றனபோலும்; முந்திய லக்ஷணத்திற்கு மாறுபாடாக சிற்சில ராகங்கள் இப்பொழுது லக்ஷ்யத்தில் வழங்கப்பட்டு வருகிறதாகத் தெரிகிறது. இதே ரீதியில் கிட்டிக்கொண்டு போனால் காலக்கிரமத்தில், எல்லாமே சென்ற இரண்டு நூற்றாண்டுகளில் இருந்த லக்ஷ்ய லக்ஷணங்களுக்கு முற்றிலும் மாறுபாடாகவே ஆகியிடம் என்பது இயல்பு. இதை உத்தேசித்தே சென்னை சங்கீத வித்வத் ஸபையாரும் ஸங்கீதத்தில் லக்ஷ்ய லக்ஷணங்களை ஒருவாறு நிர்ணயிப்பதற்கு வேண்டிய பெருமுயற்சி எடுத்துக்கொண்டு நடத்தியும் வருகிறார்கள்.

நிற்க, இராக லக்ஷணத்தை இப்பொழுது நிர்ணயம் செய்யும் காலத்தில் பொதுவாக லக்ஷியத்தையே பிரதானமாகக் கொண்டு லக்ஷணம் கற்பிக்க வேண்டுமென்பது சில ருடைய ஸம்மதமாகத் தெரிகிறது. இதற்கு முன் ஒவ்வொரு பெரியோரும் அவ்வப்பொழுது, லக்ஷணத்திற்கும் லக்ஷ்யத்திற்கும் விரும்பும் ஏற்பட்டிருக்கும் காலத்தில் அவ்வப்பொழுது லக்ஷணத்தை நிர்ணயப்படுத்தி கிரந்தங்கள் எழுதியிருக்கிறார்கள். அந்த லக்ஷணங்களை யறுசரித்தே நம் பூதிபாகராஜஸ்வரம், தீக்ஷிதர், சியாமா சாஸ்திரிகள் முதலியோர் ஸாஹித்யங்கள் செய்திருப்பதாகத் துணிவாகச் சொல்லலாம். ஆகவே, சில ராகங்கள் லக்ஷண விரும்பமாக இப்பொழுது இருப்பது பூதிபாகராஜஸ்வரமிகள், தீக்ஷிதர், சியாமா சாஸ்திரிகள் இவர்கள் காலத்திற்குப் பிறகுதான் ஏற்பட்டிருக்கவேண்டுமென்பது நிச்சயம்.

லக்ஷ்யத்தை மாத்திரம் பிரதானமாக வைத்துக்கொள்வதாலும், கேவலம் செவிபாற்றிக் கொண்டே பாடுபெருவர்களாலும் லக்ஷண

விரும்பமாகத் தீர்ந்திருந்திப் பாடவேண்டுமென்ற ஆஸ்த்திக் குறைவினாலும், சபைக்கு ரக்திமாய்ப் பாடுவதில்மாத்திரம் கவனத்தை அதிகம் செலுத்தி வித்தையினுடைய அபிவிருத்தியில் கிரந்தை போதுமான அளவிற்கு எடுத்துக்கொள்ளாததாலும், லக்ஷணங்கள் அவரவர்கள் புத்திக்குத் தக்கவாறு நழுவுதலுக்கு இடமுண்டு. ஸங்கீதத்தைக் கேட்பவர்களுடைய ருசியை மாற்றுவது பாடுகிறவர்களுடைய வசம் இருக்கின்றது. எந்தவிதமான சங்கீதத்தைக் கேட்டுக் காதிற்குப் பழக்கம் இருக்கிறதோ அதேமாதிரியான ஸங்கீதத்தைத்தான் பிறரிடத்திலும் எதிர்பார்க்க நேருவது ஸஹஜம். அதேபோல் ஒரு ராகத்தை எந்த விரகதி ஸ்வரங்களோடு பாடிக்கேட்டுப் பழக்கமிருக்கிறதோ, அது லக்ஷணத்திற்கு விரும்பமாக யிருந்தாலும் கூட, அதேமாதிரி தான் ஜனங்கள் மறுபடியும் கேட்க விரும்புவார்கள். குறிப்பிட்ட ஒரு ராகத்தை ஏற்கணவே கேட்டிருக்கிற மாதிரிக்கு மாறுபாடாக விரும்பினும் ஜனங்கள் லக்ஷணத்தை அனுசரித்தும் சிராவியமாகவும் பாடி கேட்பவர்களைத் தன் அபிப்பிராயத்திற்குக் கொண்டுவருவது மேடைக்கச்சேரி செய்யும் வித்துவான்களின் பொறுப்பேயாகும்.

லக்ஷண கிரந்தங்கள் வேண்டியவளவு இருக்கின்றன. புதிதாய் இப்பொழுது பிரசாரத்திலுள்ள அனுபவ ஸங்கீதத்தையே லக்ஷணமாகச் செய்வதைக்காட்டிலும் இதற்கு முன்னுள்ள லக்ஷணத்தை யனுசரித்துச் சீர்திருத்திப் பாடுவதே மேலாகும் என்பது எனது கொள்கை. ஒரு தவறுதல் ஏற்பட்டால் அதையே சரியென்று சட்டம் ஏற்படுத்துவதைக்காட்டிலும் ஏற்கணவே உள்ள சட்டத்தைக்கொண்டு இந்தத் தவறுதலை நீக்க முயலுவது மேலாகும்.

தற்பொழுது லக்ஷணத்திற்கு மாறாக இருக்கும் ராகங்களில் பந்துவராளி ஒன்று. சுமார் 16-ஆவது நூற்றாண்டிலிருந்து பந்துவராளி ராகத்தின் லக்ஷ்ய லக்ஷணங்கள் இருந்தவர்த் நிலைமையைச் சற்றே ஆராய்வோம். ராமதாஸ் ஸ்வரமிகளால் (16-ஆவது நூற்றாண்டு) பந்துவராளி ராகத்தில் செய்யப்பட்ட “एगानु रामभजन” என்ற கீர்த்தனம் மூலம் இந்த ராகம் பூர்வத்திலேயே நிரம்பப் பிரவரித்தமான் ராகமாகத் தெரிய

வருகிறது போலும். மேலும் வேங்கடமகி அவர்களும் தமது சுதர்தனடிப் பிரகாசிகையில் (1620 A.D.) தம்முடைய காலத்திற்கு முன்னதாகவே பூர்வ மேளங்களில் பந்துவராளி ஒன்றாக இருந்ததாகவும் அதை 72 மேளகர்த்தாவில் 45-ஆவது மேளமாக ஆகிறதென்றும் கூறியிருக்கிறார்.

षड्जः शुद्धर्षभः साधारणगान्धारसंज्ञकः ।

वरालीमध्यमश्चैव शुद्धौ पञ्चमधैवतौ ॥

काकल्याख्यनिषादश्चेत्येतावत्स्वरसंभवः ।

मेलः पन्तुवराल्याख्यो रागश्च परिकीर्तितः ॥

षड्ज एकर्षभे तिस्रस्तिस्त्रो गे मध्यमे तु षट् ।

पञ्चमे त्वेकिका तिस्रो धैवते पञ्च नौ स्मृताः ॥

इत्यस्य श्रुतयोऽस्माभिर्द्वाविंशतिरुदाहृताः ।

मेलप्रस्तारके पञ्चवत्वारिंशोऽयमुच्यते ॥

॥ इति पन्तुवरालीमेलः ॥

ஆகவே மேலே சொல்லியிருக்கிறதிலிருந்து பந்துவராளி ராகத்தின் லக்ஷணம் நிதர்சனமாகிறது. இந்த ராகம் ஜக ராகமா ஜர்ய ராகமா என்ற ஸந்தேகம் உண்டாகலாம். 45-ஆவது சுப பந்துவராளி மேளத்தில்தான் ஜர்யமாகவும் ஸங்கீரஹ சூடாமணியில் ராக லக்ஷணத்தில் காணப்படுகிறது.

शुभपंतुवराज्ञश्च जाता पंतुवराज्ञिका ।

सन्यासं सांशकं चैव सषड्जप्रहमुच्यते ॥

आरोहे तु सुसंपूर्णमवरोहे पवर्जितम् ।

सरिगमपधनिस । सनिधमगरिस ॥

[ஸங்கீரஹசூடாமணி அச்சுப்புத்தகத்தில் சிறிது வேறுவிதமாய் காணப்படுகிறது.—Ed.]

ஆகையினால் தீரசங்கராபரணத்தில் சங்கராபரணமும், நடபரணியில் பரணியும், ஹனுமத்தோடியில் தோடியும், ஜாலவரணியில் வரணியும் ஜர்யமாகச் சேர்க்கப்பட்டுப் பிறகு, ஒன்றுக்கொன்று அதிக வித்தியாஸமில்லாமல் ஸம்பூர்ணமாகவே க்ரமமாய் ஆரோஹண அவரோஹணங்கள் ஏற்பட்டு இப்பொழுது பாடி வருவதுபோல் இந்த பந்துவராளியும் எவ்வித வக்ரவர்க்கமு மில்லாமல் க்ரமமாய் சுபபந்துவராளி மேள ராகமாகவே ஆகியிட்டதாய் நினைக்கவேண்டியிருக்கிறது. பந்துவராளிக்கு அவரோஹணத்தில் ஸநித ப ம த ம க ரி ஸ

என்ற மற்றொரு ஆதாரமும் கிடைக்கிறது. முடிவில் எப்படியிருந்தபோதிலும் மேலே கூறியதுபோல் தோடி, சங்கராபரணம், பைரவி, வராளி இவைகளைப்போல், பந்துவராளி என்றாலும் சப பந்துவராளி என்றாலும் அல்லது சிவ பந்துவராளி என்றாலும் 45-ஆவது மேளமாகிய ஒரே ராகத்தைக் குறிப்பதாகத்தான் கருதவேண்டியதாகிவிட்டது. வேங்கடமகி அவர்களும் இது ஸம்பூர்ண ராகமென்றும் ஸரிகம்பதநிஸ ஸநிதபமகரிஸ என்ற கிரமங்கள் உள்ளதாயும் இருப்பதாகவே தமது கிரந்தத்தில் சொல்லியிருக்கிறார்.

पूर्णा पंतुवराज्याया षड्जमहसमन्विता ।

இப்பொழுது சிலர் இந்த ராகத்தை அந்தரகார்தாரம் பிரயோகம் செய்து பாடி வருவது வழக்கமாய்ப் போய்விட்டபடியால் இதையே ஆதாரமாகக் கொண்டு இந்த ராகத்தை 51-ஆவது மேளமாகிய காமவர்தனியில் ஜ்ய ராகமாக ஏற்படுத்தியோ அல்லது ஜ்யமாகக் கருதியோ செய்கிறார்கள். இதற்கும் சற்றும் இதுவரையில் உள்ள கசகணங்களில் ஆதாரம் கிடைக்கவில்லை. விதிப்படி சாதாரண கார்தாரம்தான் இருக்கவேண்டியதாகும். சாதாரண கார்தாரம் வைத்துப் பாடுபவர்களும் இப்பொழுது உளர். சிலர் இரண்டுக்கும் மத்தியில் அதாவது அந்தரகார்தாரத்திற்குக் குறைவாகவும் ஸாதாரண கார்தாரத்திற்குக் கொஞ்சம் மேலாகவும் உள்ள ஸ்தானத்தில் கார்தாரத்தை வைத்தும் பாடுகிறார்கள். சாதாரண கார்தாரம் வைத்தே பாடிப் பழக்கத்திற்குக் கொண்டு வரவேண்டுமென்பதே எனது அபிப்பிராயம். மேலும் ஸம்பிரதாயஜ்ஞர்கள் ஸாதாரண கார்தாரம் வைத்தே பாடுவது வழக்கமாயிருக்கிறதென்று சுப்பராம தீக்ஷிதவர்களும் தமது “பிரதர்சினி” யில் எழுதியிருக்கிறார்கள்.

இப்பொழுது அந்தரகார்தாரப் பிரயோகம் வந்ததற்குக் காரணத்தை ஒருவாறு ஊகிப்போம். வராளி ராகம் மிகப் புராதனமாயுள்ளது. வராளிக்கு சுத்தகார்தாரம் பிடித்துப் பாடுவது மிகவும் கண்டறிந்து நிதானித்துப் பாடினாலொழியஸாதாரணம்வரக்கூடும். அப்படிச் செவியரலில் வராளிக்கு ஸாதாரண கார்தாரம் தனக்குத்தானே வந்துவிடவே பூர்வகல்யாணி முதலிய ராகங்கள் அதிக

மாகப் பாடிப் பழக்கமிருந்ததனால் பந்துவராளியின் கார்தாரம் கொஞ்சம் ஏறி அந்தரகார்தாரமாகிவிட்டது போலும்; மேலும் காகலி நிஷாதம் வருகிற ராகத்தில் வாதி ஸம்வாதி நியாயப்படி, சார்த்தின் இயல்பானது கார்தாரத்தை அந்தரகார்தாரமாகவே ஆக்கிக்கொள்ள முயலும். கார்தாரம் அந்தரகார்தாரமானவுடன் வாதி ஸம்வாதி நியாயப்படி சுத்த வைத ஸ்தானங்கட தன்னிடத்தை விட்டுக் கொஞ்சம் மேல் நோக்கி எட்டிப் பார்க்கும். இம்மாதிரியான மாறுதல்கள் செவியரலினால் ஏற்பட்டதேயாகும். ஆக, வராளி, பந்துவராளி ஸ்தானத்திற்கு வந்து பந்துவராளி 51-ஆவது மேளமாகிய காமவர்தனிஸ்தானத்திற்கு வந்துவிட்டபடியால் காமவர்தனி என்ற பெயருள்ள ராகத்திற்கு 72 மேள ராகத்தில் இடமில்லாமல் போய்விடுவது. ஆகையினால் வராளிக்குச் சுத்தகார்தாரமும் பந்துவராளிக்கு ஸாதாரண கார்தாரமும் வைத்துப் பாடினால்தான் காமவர்தனிக்கு 72 சுத்தர ராகங்களில் ஒரு ஸ்தானம் கிடைக்கும். காமவர்தனி ஸ்தானத்தில் இப்பொழுது பந்துவராளியை வைத்துக்கொண்டும் பந்துவராளி ஸ்தானத்தில் வராளியை வைத்துக் கொண்டும் விட்டால் சுத்த கார்தாரம் உள்ள 39-ஆவது மேளம் பழைய வராளி ராகம் இல்லாமலே போய்விடும். மேலும் மஹா வைத்தியநாதையர் அவர்களியற்றிய மேள ராகமாலிகையில் வராளி, பந்துவராளி, காமவர்தனி இவைகளில் உள்ள ஸாஹித்யங்களை அதற்குள்ள விகிருதி ஸ்வரங்களை வைத்துப் பாடாவிடில் ராக வித்தியாஸம் எப்படித் தெரியும்? அதற்குள்ள விகிருதி ஸ்வரங்களைக் கொண்டு ஷே ராகமாலிகையிலுள்ள இந்த ராகங்களைப் பாடாவிடில் காமவர்தனியையோ அல்லது வராளியையோ விட்டு விடும்படியாக நேரிடும். ஆகையினால் அதற்குள்ள விகிருதி ஸ்வரங்களை வைத்துப் பாடி அதுபவத்திற்குக் கொண்டு வந்தால்தான் எந்த ராகத்திற்கும் சோமில்லாமல் இருக்கும் என்பது எனது கொள்கை.

ஸஞ்சாரம்.

அநேகரால் அநேக ஸாஹித்யங்கள் செய்யப்பட்டிருப்பதை அறியும்பொழுது முக்கியமாக உள்ள ஸஞ்சாரங்கள் சிலவற்றை மாத்திரம் கூறுகிறேன். ‘என்ன காணு ராமபஜன’

என்ற ராமதாஸ் கீர்த்தனத்தை சுப்பராம தீக்ஷிதர் அவர்கள் எழுதியிருப்பதில் முதலில் நிஷாத ஸ்வரத்திலேயே தீர்க்கம் கொடுத்து ஆரம்பித்தும் ஷே கீர்த்தனத்தில் மற்றவிடங்களிலும் நிஷாதத்தை தீர்க்கமாகப் பிரயோகம் செய்தும் இருக்கிறார். இராமஸ்வாமி தீக்ஷிதர் அவர்கள் இயற்றிய ராக தாள மாலிகையில் பந்துவராளியில் ஏற்படுத்தியிருக்கிற ஒரு சிட்டாஸ்வரம் பின் வருமாறு:—

निसा गरी मगा पमा धपमगमपमगरी पमग धम निधम सनिधनि सरिनिध निसनिसा.

ராமஸ்வாமி தீக்ஷிதர் காலம் 1735 A. D.—1817 A. D. சுமார் 100-வருஷத்திற்கு முன்பு பந்துவராளி ராக ஸஞ்சாரம் இருந்த நிலைமை இந்த ஸ்வரமூலம் தெரியவருகிறது. ‘என்ன காணு ராமபஜன’ என்ற கீர்த்தனம் மூலம் 16-ஆவது நூற்றாண்டிலிருந்தே பந்துவராளி ராகத்தினுடைய நிலைமை தியாகராஜ ஸ்வாமி கால பரியந்தம் எவ்வித மாறுபாடு மில்லாமல் ஸரியாகவே இருந்திருக்கிறதென்று நன்றாகத் தெரியவருகிறது.

கோவிந்தரால் செய்யப்பட்ட றீதம், வேங்கடமகி றீதம், திருவொற்றியூர் தியாகையரால் செய்யப்பட்ட வர்ணம் இவைகளின் மூலமாகவும் ராக ஸஞ்சாரத்தை நாம் ஒருவாறு அறிய இடமிருக்கிறது. தியாகராஜ ஸ்வாமிகள் கீர்த்தனங்களை ஆராய்ச்சிசெய்து பார்க்கும்பொழுது பசபப, ஧நிபச, சபபமகரி, என்ற சில ஸஞ்சாரங்கள் சிற்சில இடங்களில் அல்பமாகக் காணப்பட்ட போதிலும் சரிமம பநிச சநிபமகரிச என்ற ஸம்பூர்ணமாகவே பெரும்பான்மையாக இருக்கிறது. டப என்ற பிடிக்கும்பொழுது நிஷாதத்தைத் தழுவினே வைத ஸ்தானத்திற்கு வருமாதலால், அல்ப நிஷாதம் இருந்தே தீரும்.

மகரி என்ற பிரயோகம் இருப்பதாகச் சில குடைய கொள்கை. மகரி என்ற பிரயோகம் கிசேஷமாய் பூர்வகல்யாணிக்கே உரியது. பூர்வகல்யாணியிலே உள்ள ஸாஹித்யங்களிலேதான் மகரி அதிகமாகக் காணப்படுகிறது. பந்துவராளி ராகத்தில் அந்தரகார்தாரம்

வைத்துப் பாடினால் மகரி பிரயோகம் தனக்குத்தானே வந்துவிடுவது இயல்பேயாகும். பெரியவர்கள் பார்த்த ஸாஹித்யங்களில் இந்த ஸஞ்சாரம் இருப்பதாக என்னுடைய ஆராய்ச்சியில் கிடைக்கவில்லை.

இந்த ராகத்தில் ஆரோஹணம் அவரோஹணம் இரண்டிலும் வைத ஸ்தானத்திற்குப் பிராதானம் அதிகம். ஆரோஹணத்தில் நிஷாதத்திற்கும் கார்தாரத்திற்கும் ப்ராதானம், அவரோஹணத்தில் நிஷாத கார்தாரங்களுக்குப் பிராதானம்முமிருந்தபோதிலும், ஷட்ஜ ஸ்தானத்திலும் நிஷாத ஸ்வரத்தில் (திருபம் என்ற கமகம்) நோக்கிப் பிடித்துப் பாடும்பொழுதெல்லாம் நிஷப ஸ்தானம் தனக்குத்தானே கூடவே வந்துகொண்டிருக்கும். கார்தாரத்தை அசைத்துப் பிடிப்பதே நலம்; முறையுமாகும். கார்தாரத்தில் அசைக்காமலே நின்றுகொண்டிருந்தால் கார்தாரம் தன் சுருதியை விட்டு மேலே ஏறப்பார்க்கும். புத்திமான்கள் ஸர்வ ஸுலபமாகவும் செய்யக்கூடும். ராகபாவம் நன்றாய் ஸ்புரிக்கக்கூடிய சில ஸஞ்சாரங்களாவன:—

மமபாபாபா, பா...மகரிம மபமபா, பநிபநிபநிப மம, பநிபநி, ஧நிபச நிசா, சாரிச நிபா மமகரி, மமபநிசரிசா, நிசரிநி, ஧நிபநி, ரிரிசரிசா, சரிமகரிமரிசரி, சா நிப நிசாநிபமம, சநிச ஧நிசநிபமம, பசாநிபமம, மமபசபா மமகரி, மமமகரி, சரிமமபநிசரி சநிபமமகரி, ரிசரிச.

ராகம் பாடும்பொழுது ஒவ்வொரு ஸ்வர சேர்க்கை (group) களிலும், இடையிலுள்ள கால ப்ரமாணத்தினாலும், ஸ்வர சேர்க்கைகளில் உள்ள ஸ்வரங்களில் எந்த எந்த ஸ்வரங்களுக்கு எவ்வெவ்வளவு வல்லினம் மெல்லினம் கொடுத்துப் பாடவேண்டுமோ அந்தப் பிரகாரம் பாடும்பொழுது ராகபாவம் ஸ்புரிக்கும். ராகம் பாடும் முறையைப்பற்றி எவ்வளவு எழுதினாலும் மெய்ப்பித்து (Demonstration) காண்பிக்கும் பொழுதுதான் பூர்ணமாய் இராகத்தினுடைய அட்பங்கள் விளங்கக்கூடும்.

INDIAN MUSIC

DR. ARNOLD A. BAKE

Just like every phenomenon, Indian music has two aspects, namely what it means to India and its importance to the world in general. The first aspect is easily understood. Music has a very old history in India, and it is only natural that with the awakening of nationalistic feeling, with the realisation of the value of things Indian in contrast with things Western, music began to attract attention. The situation in India is not like that in Japan for instance, where Western music has been adopted and apparently thoroughly absorbed, and where large sections of the population will go out of their way to hear a good performance of Western music, be it by one of the outstanding Western musicians or by a native of Japan. I think I may safely say that the music of the West has made very little impression in India, and has had no constructive place in the developments we witness in India at present. The cultured Indians who would go out of their way to hear a good performance of Western music are very few indeed. Their energy and love go out to the traditional system that is irreconcilably different from our modern Western system. The tendency in India is fortunately not to remodel their music along Western lines, but to bring their own music back to its time-honoured place in Indian civilisation.

Time will show how far that is possible; it always seems to me that a really living art could not go untouched by a continuous and intimate contact with another civilisation. As long as the change is brought about by an inner urge, however, and not by superimposition from outside, Indian music will have an organic growth that will develop into something beautiful, even if different from the old traditions.

What are the traditions that attract the attention of the large groups of students both

in and outside universities? How far does the history of that art go back? References to music are already found in the Vedic texts; the *Tāṇḍya-mahā-brāhmaṇa* for instance is full of them, and that certainly takes us back to the oldest stratum of Indian civilisation, even if the compilation of that work in its present form is of a much younger date. Music in connection with the Vedic offerings, be it the recitation of the Yajur-Veda, the chanting of the Rg-Veda, or the singing of the Sāma-Veda (comparable to the lectiones, the accentus and the concentus of Roman Catholic liturgy) go back to the beginning of the development of the Vedic sacrificial rites, and can thus easily be estimated as having had a conscious existence, because in connection with the paramount importance of the intoned word on which the whole efficacy of the elaborate sacrificial ceremonies depends, nothing could be left to chance, and tone and enunciation had to be studied and well defined at this very early date.

It is a common belief among Western scholars, and even in India, that the pure tradition of the Sāma-Veda is lost now, as the large Vedic sacrifices calling for the offices of the Sāmavedic priests and their helpers have become almost extinct. This statement seems, to say the least, a bit hasty. India is an enormous country and a great many nooks and corners have not been visited by Western scholars and are even unknown to many scholars of India itself. It is certain that no comprehensive study of what is living still of the Jaiminīyas in Malabar, or in the Tinnevely District has been undertaken, nor of what the Kauthumas in Madras Presidency or in the colony of Sāmagas in the neighbourhood of Baroda are practising. And there are many other spots in which it is said small groups of Sāmavedic priests have gathered to carry on the tradition

according to the different schools. It certainly is a deplorable fact that none of the Western scholars after Burnell have studied the subject in India, not even the great Caland and Richard Simon, and that also from the Indian side nobody of importance has contributed anything since the time of M. Seshagiri Sastri's Descriptive Catalogue of the manuscripts in the Government Oriental Library of Madras. From personal hearing I know that there is a reliable tradition of Sāmavedic chant in the rūpāntara form, that is to say, the way in which the Sāmavedic students memorise the text-books, notably the Grāmagayagāna and the Āraṇyakagāna; and the priests belonging to the famous Śrīraṅga temple in Trichinopoly have assured me that Sāmaveda in its Svarūpa form, which means the actual form used at the sacrifices with its proper division over the different priests, the Udgātr and his helpers, is still in regular use, and I see no reason to disbelieve him until the opposite is definitely proved. In a country where tradition is so rigorously adhered to, and where the same office runs—as I have known instances—in the same family from father to son for 30 generations, there is a fair chance that in the holiest, and consequently most conservative department of human life, religion, a good deal has been preserved in its purity.

It is however not the music of the Vedic offerings that has become the centre of the modern revival of Indian music, but the classical or art music, which also has a long history, though not naturally quite so long as the music of the Vedas. The oldest treatise on the theory of art music may be safely dated back according to the latest researches, to the first or second century of our era, and even that book points to a number of previous efforts. In the centuries between them and now the tradition has undergone many modifications but has never been definitely broken, as has been the case with so many of our Western traditions that were adopted from the world of antiquity.

Indian music is pre-eminently vocal in nature. The enunciation of words and their musical enunciation, so prominent in Vedic music, is of equally great importance in the oldest art music. Instrumental music

—Vādyā—is definitely felt as subordinate to vocal music—Gītā. The real developments of instrumental music came after the time of the Mohammedan invasion, that is to say after the 11th century. With the exception of Viṇā, a beautiful stringed instrument, the flute and the percussion instruments, all those in use in India to-day are of Arabic or Persian origin. To that class belong the sitar, dilruba, rebab and sarod among the stringed, the shannai among the wind instruments.*

Music is an art developed within the walls of the theatre, in connection with dance, which is actually comprised in the original meaning of the word for music, Saṅgīta, which means music, vocal and instrumental, and dance. The first treatise on music is incorporated in a treatise on stage-craft in which it occupies a comparatively small section. It is not however so far removed from the music of the Vedas as the modern observer might think. The performance of drama was essentially a religious act, preceded and concluded by offerings and prayers. The movements of the hand and feet, which accompanied the singing of the stanzas on the stage, were closely related to those accompanying the singing and chanting of Vedic hymns. I think it may be said in truth that one of the roots of the Indian art music is the music of the Vedas. The other root is folk music.

In India the division between art (mārga) and folk (deśī) music was made at a very early date.

Music is divided into mārga and deśī. That which was conceived by Brahman and performed by Bharata in the presence of Śiva is called mārga and it bestows liberation. That music which in the different countries serves solely for the enjoyment of the people according to the custom of the land, is called deśī.

The religious value of art music—mārga—is clearly apparent and actually this music, as conceived by the highest gods and handed down through a succession of teachers, is felt as a means of breaking the endless cycle of birth, death and rebirth. Nothing so high

* This lateness of the importance of instrumental music, we are not able to accept. V.R. Ed.

was attributed to folk music, which was only for the enjoyment of the people, and in the estimation of the bonzes of art music in our days, nothing that does not conform to the rigorous system of rules that has become established through some centuries of secluded development may claim to be music at all. Still, the living connection between the sophisticated music of the educated classes and that of the people is and remains a thing of vital importance for the growth and very existence of the music of a nation, and India is no exception to that rule. During the last century we have been able to observe in the whole world how composers have turned to folk music for fresh inspiration. India itself has done that in former ages. Felber points out in his "musik der vedischen und classischen Zeit" how already in the Sāmaveda there are indications of folksongs, songs of war for instance, having been incorporated into the circle of rites at certain moments to enhance their efficacy. In the history of Indian art music too we find ample traces of the incorporation of folk melodies into official system. How could it be otherwise when, for all its religious value, art music was for the greater part also for the enjoyment of the people, and naturally pleasing folk melodies were introduced by professional singers, even if dressed up to conform to the standards of his audience. The very names of a great many rāgas indicate their popular origin, such as Saindhavi, after the fashion of Sindh, Gūrjari in the Gujarati style, and so on. Often singers who became famous must have travelled from one court to another and charmed their new patrons with songs from previous halting-places which showed some alluring differences from the songs in the new surroundings. Subsequently those traits would become standardised and lead to the formation of those rāgas "after the fashion of such and such a place." Some rāgas, that is to say melodic constructions comparable to our Greek and Gregorian modes but with infinitely more individual characteristics, are ascribed by tradition to certain definite historical composers. Sometimes these new creations consisted of a skillful blending of the peculiarities of two existing rāgas, some-

times it was a singer who created something new in the fervour of his inspiration. Such was the case with some of the mystical singers of the middle ages, who created their own melody as the ideal vehicle for their mystical poetry. Those singers sang for the people and sprang from the people. Later their creations went to enhance the beauty and richness of art music. It is only since art music in India has turned definitely away from the real life of the people and become more and more the property of a chosen few, who scorn every innovation and are satisfied with the infinitely skillful repetition of handed down formulae, that degeneration has set in. But this failing has been mended to some extent by the quickening of national life. A living interest has sprung up, and we may hope that new life will be born from the old forms by an intelligent adoption, not a slavish imitation.

So much for music as a cultural factor in India itself. I must finish my introductory remarks with a few words on the importance of it to the world outside India. There is always the beauty and achievement in melody and rhythm that could inspire artists in other parts of the world, where the structure of harmony has blunted both rhythmic and melodic sense. But there is more: the music of India is a close relative to that of antiquity and Mediaeval Europe, and its place in the totality of music of the Indo-European peoples is very similar to that of Sanskrit in the Indo-European languages, and consequently of immense value in the comparative study of music. Like Sanskrit, it has preserved many features which are extinct elsewhere. As Fox Strangways says: "Here (in India) we have the living language of which there (in Europe) we have only the dead remains." Apart from the specifically musical value we find that Vedic music is an object-lesson in religious psychology, and the popular music of India enlightens us more than anything else on the real spiritual life of the people in all its aspects, owing to the fact that music has its place in every department of Indian popular life. Thus the study of Indian music, whether from the Indian or Western point of view, will satisfy the investigator from whichever angle he may make his approach.

To this I would like to add a few remarks of, I hope, some practical value. Music in India, like any form of art anywhere in the world, is a struggle between the conscious and the unconscious; a surplus of either is a danger to real spiritual expression. Naturally the unconscious becomes more and more evident the further we go down the scale of culture and see what the primitive section of the millions of India possess by way of music. I mean the jungle tribes, the aboriginals of so many out-of-the-way places, as for instance the Chencus of Hyderabad or the Uralis of Travancore, the Veddias of Ceylon, or even a tribe probably descended from a previously higher level of culture like the Tōḍas. Amongst all these we find a largely inarticulate expression of musical feeling, something struggling to work upwards towards consciousness, but very often nothing more than a shapeless succession of tones within a very limited range.

At the other end of the scale we find a surplus of consciousness, an art music where nothing is left to chance, where every note, every musical line is according to fixed rules, and where delight is created by a skillful blending of prescribed variations. In the general view of Indian music that has gone before I have mentioned the phenomenon Rāga and have compared it to what we know in the West as church modes, but with infinitely more individual characteristics. Each basic mode or rāga, or as Bharata calls it, Jāti, has countless derivations, crystallised at a later date into masculine rāgas or feminine rāginis. Certain constructions of scale connected with definite intervals or melodic turns suggested a masculine character of a given mode, other characteristics affected the singers as feminine and became rāginis accordingly. They exercise a psychological influence which need not surprise us because also in Greece Plato for instance ascribes such influences on the formation of character to the different Greek modes. Consequently he banishes some of them from his State as having an effeminating effect on the character of young people. There is a marked tendency throughout Indian culture for things to become stereotyped, a tendency

which finds its philosophical justification in the conviction of the deterioration of the times. By this attitude our present-day customs and art must be worse than those that went before. Consequently every artist must try to come as near as possible to the ideal of the former generation. This leads to imitation and rigid fixation of rules. Hinduism and Islam both show this same tendency and once the innovations brought about by the merging of Persian and Indian culture were accepted, these too came to be regarded as the standards of the fathers to which the younger generation must conform. So long as culture pulsed with life the dangers were not so great, but the further the cultured circles drew away from the pulse of life, the more the courts where art music was practised grew artificial and remote, the more music degenerated into slavish imitation and the more the accent was laid on skill as contrasted with inspiration. This is the reason that we find at present an excess of consciousness at the top of the cultural scale, a tyranny of rules, and artisans instead of artists.

The large mass of folk music lies between these two poles; at the one end the consciousness struggling for expression, at the other consciousness stifling expression. The task before the new generation is to restore the balance, and let me stress the point that this must be done by India itself. The West cannot help; the creation of a new art must come from within. That India wants an Indian art is certain. If I said at the beginning of my introduction that Western music had had no constructive place in the developments we witness in India, I might have added that music from the West and Western instruments have had a destructive influence, all the more dangerous because it has been so rarely noticed by Indian admirers of Western music. Danger lies in the wholesale importing of Western bands at so many Indian courts. Harmonised Western music baffles and spoils the Indian ear, trained on melody alone. *Indian orchestras, even if composed out of fifty different instruments, never would play anything like a Western harmony.* If Indian music wants to develop polyphony it must do so along its

own lines and not by adopting imported and imposed methods foreign to its very nature. Whatever the relationship between Indian music and that of Mediaeval Europe may have been, the changes we have witnessed, particularly in the last 250 years, have definitely obscured those relations. *Superimposition of the finished system of Western harmony on the perfected system of Indian melody kills the latter.*

The influence of the bands, which after all are few and far between, is bad but limited. Infinitely worse is the subtle corruption of the atrocious harmonium, badly tuned if tuned at all. Its fixed keyboard prevents the finer shading of tone so important for the conveying of delicate emotional accents; besides, the quality of tone forces the singer to shout if he wants to be heard at all. The genuine Indian instruments on the other hand are ideal for giving the right background to the singer, stimulating him to give the right intonation and expression. The harmonium with its cut-and-dried notes spoils voice and ear so that after a while the singer is unable to do without it, like a drug-fiend unable to live without his stimulant. I heard it said the other day that the reaction against this horror, formerly adopted out of sheer laziness, had set in. But when I left India three years ago the harmonium's influence was not on the wane; on the contrary, it was penetrating into the farthest villages, even into the secluded valley of Khatmandu. How often did I note on coming to a village where the school-teacher said: "We will sing, but unfortunately we have no harmonium." The first thing India will have to do is to get rid of the harmonium and return to the instruments attuned to the spirit of her own music. An intelligent study of the West and the growth of polyphony there may lead to the discovery of polyphonic possibilities in Indian music. But it will have to be a development, not an imitation. Timir Baran and his elder brother Mihir Baran, of Brahmin caste, have adopted and developed principles as followed by the Mohammedan leader of the Maihar State band, which show an interesting development along indigenous polyphonic lines, and apart from their endeavours there may

be a great many new departures in different places in India. There is no doubt however that the majority of modern Indian musicians strive after a revival of the old ideals of art music, or bring new life into it from folk music, but definitely along melodic, not polyphonic, much less harmonic lines. Those who inspire themselves on folk music find an enormous scope in the unlimited field of Indian folk music with its endless variations of expression and emotional content. Naturally modern composers who inspire themselves on folk music tend to do so on what they know best in their own country or province, just as a Russian composer would but rarely inspire himself on English folk songs, or a French one on Scandinavian melodies.

Mere obedience to the rules as taught by the present-day singers is not sufficient. Although the classical tradition is basically one where local differences, the differences in dialect if one may call it so, are great not only between north and south where they amount almost to a different musical language, but even between the several local traditions of the north. Each teacher upholds the excellence of his own traditions with the exclusion of every other preceptor's theory. Magnificent work has been done by Pandit Bhattachande who spent a lifetime collecting the different versions of the same rāgas and rāginīs, and evolved a system especially for the teaching of music in schools which is based on a kind of common denominator of all the variations he found. His efforts have given a great impetus towards the creation of a unity so necessary to a strong and vigorous art.

There is one thing however which the rising generation of those who adhere to the old tradition will have to face, and that is the way of execution, from the musical as well as the aesthetic side. For reasons connected with the whole trend of Indian life, art music has lost its sense of proportion. The balance between melody and ornament has been completely lost, just as in sculpture, the later temples have lost their architectural meaning under a deluge of ornament, however beautiful each decoration might be in itself. Professional jealousy in trying to

outdo the previous singer, and competition for a patron's munificence greatly contributed to the growth of this artistically deplorable tendency. Voices forced to sing for five to seven hours at a stretch day after day became over-stained and soon broke. The shell of perfect technique remained with the voice gone. The absence of voice as such became so general that failures and faults of old came to be regarded as virtues in our days. This is not the phantasy of a prejudiced Westerner; I will illustrate this statement with quotations from a Sanskrit text. The faults enumerated there give a true picture of a present-day singer, even of the most successful type, whereas the ideal of beauty as expressed in the Sanskrit text is not or hardly to be found anywhere.

Let us imagine the stage set for the performance of an Ustad. The accompanying tamburas have filled the atmosphere with the lovely vibrations of the chord, serving as a background to the melody. The drummer is sitting ready to take his part as soon as the singer will have finished his introductory improvisation which is to establish the character of the rāga he is going to perform. All attention is centred on the gorgeously dressed man sitting in the middle of circle of musicians. Suddenly he stretches his neck and starts swaying his body. He twists his neck, now opening his mouth very wide, now closing it altogether, with audible takings in of the breath. The sound is harsh and rough; very often the difference between high and low notes is such that they are as if sung by a different person; but of course the technical side of the song is rendered faultlessly. When he reaches the climax of the song the singer gets into such a cramp that the veins on his forehead, face and neck swell to bursting-point. One wonders what the singer would say if he took the trouble to read the injunctions of the Sanskrit texts, where it says:

III. 42. dadhānaḥ kandharām ūrdhvam
karabho'bhihito budhaiḥ|

The one who puts his neck up is called the camel by the wise.

III. 45. vakrikṛtya tu yo grīvām
gāyēd vakrī sa ucyaṭe|

gātram prasārayed gāyan
prasārī sa tu gāyanaḥ||

The one who sings twisting his neck is called the distorter; the singer who stretches his body while he sings is called the stretcher.

III. 39. udghrṣṭo virasodghoṣaḥ
sītākārī sītākṛtair muhuḥ|

Udghrṣṭa is he who sings tastelessly loud, taking breath with repeated sound of it.

III. 41. karālodghāṭitamukhaḥ
karālī gāyano mataḥ|

That singer is called the gaper who opens his mouth in a terrible fashion.

III. 38. sandaśya daśanam gāyēd
asau sandaṣṭa ucyaṭe|

The clencher is called he who sings pressing the teeth together.

III. 31. rūkṣatvam tyaktaraktitā| anudh-
vanivihīnatvam nissārātā visva-
ratā kākitvam sthānavicyutiḥ
kāśyam kārkāśyam ity etat
kuśārīram tu dūṣaṇaiḥ.

Being harsh, without charm and resonance, pithless, out of tune, making a sound like a crow and having a break between the registers, of small volume and rough, that, on account of the faults, is called the bad bodily disposition.

III. 43B. sirāla phāla vadana
grīvā mukha vikāravān|

44. ḍombakaḥ kathitaḥ sādabhir gāyanaḥ
sarvato'dhamah||

The one who distorts his face by letting swell the veins on his forehead, face and neck is called ḍombaka by the wise, the lowest singer in every respect.

As regards the ideals of beauty as expressed in the Sanskrit texts, these are absent in 99 out of a hundred professional performers in India. The astonishingly sharp ear for phonetic phenomena had very soon discovered what was found out in Europe much later,

namely the three registers of the human voice, the breast, throat and head register respectively. According to the old treatises the breath starts from the navel and goes upwards through the three registers and only acquires artistic properties when uttered through the mouth. This coincides with the Western theory that the basis of musical voice-production is in the diaphragm. The realisation of this principle greatly adds to the charm of the voice.

III. 29. tārasthāne bhaved yasya
mādhuryam snigdhatā tathā |
gāmbhīryam mṛdūtā raktiḥ
puṣṭiḥ kāntir anudhvaniḥ |
tat suśārīram ity uktam
lakṣmalakṣaṇakovidaiḥ ||

He whose voice possesses sweetness in the higher register and has mellowness, depth, softness and charm, the beauty of richness and resonance, is said by the authorities on the science of characteristics to have the right bodily disposition.

From which we see that the actual beauty, melodiousness and richness of resonance are

the first exigencies of anyone who wants to start being a singer. Of all these qualities not one is apparent among the majority of Indian professional singers, who hardly ever use the breast-register pressing everything as high as possible in the head-register, whereas softness is entirely absent. This exclusive accent on the higher regions of the voice may be the result of Arabic influence, as the Arabic ideal does not consider a voice to be singing unless it sings in falsetto. Anyway, the previous quotations show that whatever the cause may be, the present way of execution is very far removed from the high standards and ideals of old, and that *for a true revival of Indian art music the study of the Sanskrit texts must be undertaken along with that of the traditions of the present-day singers.* The impetus and urge is so strong in the India of our day that there can be no doubt that something new and beautiful will gradually emerge from the conflicting tendencies, based upon the longing for a true art peculiar to India herself, an adequate expression of her own spirituality. But in order to realise this ideal one thing is required above all others: openmindedness, and a mutual appreciation in true co-operation.

THE MELAKARTĀ—A CRITIQUE

K. V. RAMACHANDRAN

The melakartas have dominated our musical thinking of the past 100 years so thoroughly and influenced our musical beliefs and practices so intimately, that it is perhaps time we examine what these Melakartas are, mainly to clarify some of the implications of the Melakarta theory, whether it has furthered the development of the art or arrested its development.

Mela denoted a group of svaras. At one stage in the history of our music—Vidyāranya was probably the originator of the practise—the Rāgas came to be grouped and classified in terms of Melas. Rāgas constituted the substance of our music and they were far too intricate to be defined by any mechanical formula based exclusively on svaras: the svaras were just one of the several units—the vowels let us say—that contributed to the making of the Rāga, which implied besides a graded variety of importance among the various svaras timed and free and comprehended movements of various kinds in addition to certain characteristic figures and exclusive phrases not to mention a variety of pauses, initial, medial and final. The sound picture that resulted from all these factors was the Rāga. The Mela never attempted to define the Rāgas, but just indicated the more prominent svaras requisitioned by them. The Mela was just a label and at no time did it have anything more than a classifying sense. To summarise the more prominent svaras that found employment in the Rāga is not to define the Rāga because the svara was just one of the many units of which the Rāga is composed; it did not imply and taboo that svaras not comprehended under the Melas should under no account be resorted to. It did not matter for instance whether the Mela was Gurjari or Gaula so long as people understood the group of svaras that the names mnemonically summarised. In

other words there was a fluidity about the system of Melas which was never forgotten as long as the early Mela system was in vogue; and it was in vogue as recently as the time of Tulajāji. It was the Mela that was derived from the Rāgas; the Mela was a generalised hypothetical term improvised by the musical authors at a time when the earlier classifications based on the character of the music were found not sufficient and there was a need to emphasise the svaras. The Mela was not a Rāga; it was just a hypothetical term with a classifying sense.

Unfortunately current musical belief among professional musicians as well as theoretical experts is that the Melas is the parent and that the Rāgas are the offspring, that the Mela implies svara taboos and that the Aroha and Avaroha sañcāras are sufficient to define the Rāga. As explained before the Mela does not define the Rāga; and the aroha and avaroha sañcāras are but one among many features of the Rāga. For the present state of our musical beliefs, a certain work named Saṅgraha Cūḍāmaṇi is directly and indirectly responsible.

Venkatamakhin who flourished during the Naik period, among others, made an attempt to codify the Rāgas current in his time under the Melas that earlier writers had already improvised; but he was responsible for the suggestion that by mechanical manipulation of the svaras it was possible to derive 72 Melas; but he did not elaborate the suggestion nor give names to the 72 possible groups. This was probably done by a certain Muddu Venkatamakhin said to be a grandson of the original Venkatamakhin and it was perhaps he who gave the names beginning with Kanakāmbārī catalogued in the anubandha of the published edition of the Caturdaṇḍiprakāśikā, in addition to certain Rāgas that were not current in Venkatamakhin's time, but had since invaded

the south and come to stay. Muddu Venkatamakhin belongs to the early Maratha period. At a still later stage perhaps, the new fangled system of Melakartas received some final touches, but the system itself did not gain general acceptance and was presumably confined to certain families, because long afterwards almost in the times of Śrī Tyāgarāja, we find Tulajāji defining the Rāgas current in his time in terms of the pre-Venkatamakhin Melas with additional data calculated to visualise the Rāgas more precisely. We are thus fortunately in a position to assay the exact musical inheritance of the great composers Tyāgarāja, Śyāma Śāstri and Muthusvami Dīkṣita. The period immediately preceding these great men was one of intense musical activity: Purandaradas and Kṣetrajña divide the honours of composition and among master craftsmen are Virabhadrayya, Adiyappaya, Vīna Kalahāsti Ayya and Sonti Venkatasubbayya from some of whom Tyāgarāja, Śyāma Śāstri and Dīkṣitar learnt their music. An analysis of the music of Śyāma Śāstri and Dīkṣitar reveals that these great composers are interpreting the music of the past almost exclusively—a great past, of which we could have no conception, but for them. Tyāgarāja is an indefatigable interpreter of the past as well; but if with one eye he looks backward, with the other he looks forward as well. Like Prajāpati he creates his own media and adores his Rāma not alone with jewel-words newly fashioned, but also with jewel-music newly created. It is this facet of Tyāgarāja that distinguishes him from his illustrious contemporaries.

To estimate the real achievement of Tyāgarāja, we have to distinguish between the Rāga media that he inherited from the past—an inheritance shared by all the three great composers—and the media that he actually created. However this is not easy because the Rāga nomenclature of the Kīrtanas of Tyāgarāja are in a state of shocking confusion. Tyāgarāja has been singularly unfortunate in his editors; inspired by the Saṅgraha Cūḍāmaṇi, each Apūrva Rāga kīrtana has been given some novel name by these editors. One Rāga is disintegrated to yield 10 different names for none of which there

is warrant and all of which are non-existent. Such a state of affairs completely disguises the existence of certain wonderful Rāgas whose real form is distorted out of shape by such disintegration; it has also effectively disguised the fecundity of the master who could compose such diverse patterns out of a single Rāga. We have lost the Rāga, but gained ten names; the exaltation of the Melakartā based upon a misreading of what it denoted and the mistaken corollaries that the svaras are never to be transgressed etc. are responsible for the banishment of our Apūrva Rāgas. We do not even know that there are such Rāgas, much less do we know how to employ them. Ignorance of the Apūrva Rāgas and of Tyāgarāja's musical inheritance is responsible for such absurd identifications; such identifications are responsible for subsequent attenuations and distortions of the Rāgas in question. Guided by the Saṅgraha Cūḍāmaṇi, the kīrtanas 'Rāga sudhā rasa' and 'Sārvabhauma sāketa Rāma' have been identified as Āndolikā and Bhañjaram whereas both the kīrtanas are in Devamanoharī. 'Nāda tanum anisām' and 'Mokṣamu galada' have been identified as Cittarañjanī and Sāramati whereas both are compositions in a pre-Tyāgayyan Rāga called Gopikāvasanta. 'Nenendu' labelled Harikāmbhoji (which the late Mr. C. R. S. renamed Kannada Behag on his own authority) is really a pre-Tyāgayyan Rāga called Taraṅgiṇī in which Dīkṣitar has a song 'Māye tvam yāhi'. In this example, our musicians today assume that the face of Vināyaka resembles a monkey and set about fashioning it after that type. 'Vinaya' is not Pratāpavarālī but a pre-Tyāgayyan Rāga called Naṭanārayaṇī. Among other Rāgas that have been so cruelly identified or disintegrated are Kannada gaula, Kannada Vaṅgāla, Iśa Manoharī, Abherī and many others. Instead we have fantastic names like Navarasakannada, Bahudārī, Kalāvati, Nalinikānti etc. Among the kīrtanas grouped under Darbaru, there is plenty of confusion. A self-conscious and deliberate artist like Tyāgarāja has given some unique interpretations of the Apūrva rāgas, but the ignorant and self-complacent identifications of these begun under the auspices of the Saṅgraha Cūḍāmaṇi has deprived us of these where

indeed it has not distorted them as in the case of Taraṅgiṇī. It is an irony that our learned theorists are most anxious to define these non-existent Rāgas and even our university-syllabuses are preoccupied with these.

How did such a state of affairs arise? It arose when printing was introduced to India. The late Mr. Singarachariar who was among the first to print kīrtanas had necessarily to name the Rāgas when he printed the kīrtanas. In his earliest publication 'Sarvārtha Sāra Saṅgraha' he solved the problem by giving fantastic names of his own coining to the Apūrva Rāgas of Tyāgarāja's kīrtanas. There was a gap between the demise of Tyāgarāja and the time when his kīrtanas became popular. When after this hiatus people rediscovered him, there was a real need to know what the Apūrva Rāgas were in which he had composed in such prolific abundance. When Singarachariar published his Sarvārtha Sāra Saṅgraha, he lacked the means to solve the problems and so fell back on his own imagination. But when he published his next book, he had discovered the Saṅgraha Cūḍāmaṇi and all his subsequent identifications are based on that book. As Singarachariar is our first printed musical Manu, the Parāśaras and Yājñavalkyas that came later have just been faithfully copying him without ascertaining the soundness of his identifications.

In 1927 the writer chanced upon a copy of the Saṅgraha Cūḍāmaṇi at the Adyar library and as there was such marked agreement between this work and the identifications of Singarachariar, he thought that Singarachariar must have used this work though without acknowledgment. This work which is a reflex of the Melakartā scheme elaborated by Muddu Venkatamakhin names the Melakartās 'Kanakāṅgī' 'Ratnāṅgī' etc. Saṅgraha Cūḍāmaṇi came into existence at a time when there was a need to know the correct nomenclature of some of Tyāgarāja's kīrtanas. Suffice it to say that the identifications are mostly incorrect and that the work reveals not only an ignorance of Sanskrit, but an ignorance of

earlier musical literature and a colossal ignorance of the Apūrva Rāgas—the Rāgas that Tyāgarāja inherited from the past. If the author had been aware of Rāgas like Gopikāvasanta, Kannaḍagaṇḍa, Devamanoharī Naṭanārayaṇī, etc. which were in existence even before Tyāgarāja was born, he would not have blundered. Part of his undoing was due the fantastic edifice of Melakartās and their imagined corollaries. The work suffers from another serious defect. Though Muddu Venkatamakhin gave names to the 72 Melakartās renaming some of the older names in the process, Rāgas like Sāma Varālī, Bhinna ṣaḍja, Vasanta Bhairavī etc. that existed even previous to his time, the Rāgas are easily recognisable from his list because he has just added a prefix to the names calling them Gānasamavarālī, Dhunibhinnaṣaḍja, Geya Hejeji, Vātī Vasanta Bhairavī, etc. There is no break with tradition involved. But the Saṅgraha Cūḍāmaṇi calls these Gānamūrti, Dhenuka, Gāyakapriyā, Vakulābharaṇa etc. The prefix which determines the number of the Melakartā is more important than the Rāga. The substance of music of Jayadeva and Śārngadeva is not very different from that of our present day music, only the nomenclature has undergone considerable changes. With Muddu Venkatamakhin's names we could still rediscover the Rāgas of Aṣṭapadī, whereas we cannot do it with those of Saṅgraha Cūḍāmaṇi. What was the need to distort the names of Rāgas and produce a freak theory? It was clearly a want of equipment. At best the theory was tentative and expedient a temporary one.

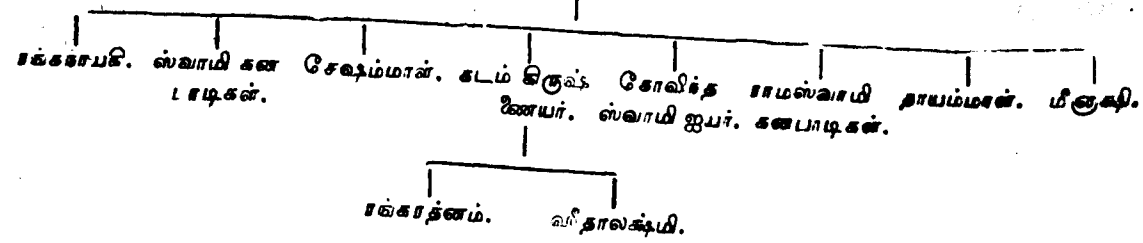
Unfortunately this theory has come to color our beliefs and practises. In the light of fuller knowledge now available it would be proper if our music scholars devote some part of their valuable time to a correct identification of the Rāgas of Tyāgarāja kīrtanas. It is only when this is done that an appraisal of the art of a great composer would be possible. In the process we would gain certain wonderful Rāgas which like some of our marvelous Naṭarājas have become rusty and mud-smeared by interminable burial underground. Musical restoration is the need of the hour.

கடவாத்யம் பழனி கிருஷ்ணையரின் சரித்திரம்*

ஸ்ரீமதி சேஷம்மாள்

வய்சாவளி

ப்ரம்மஸ்ரீ ரங்கநாத சாஸ்திரிகள்



ஸ்ரீ முருகக் கடவுளின் ப்ரஸித்தி பெற்ற ஐந்து ஸ்தலங்களுள் ஒன்றாகிய பழனி என்ற சேஷத்திரத்தின் மேற்கே இரண்டு மைல் தூரத்திலுள்ள கலையமுத்தூர் என்ற அக்ரஹாரத்தில் 1876-ஆம் வருஷம் கிருஷ்ணையர் பிறந்தார். இவர் தகப்பனார் பெயர் ப்ரம்மஸ்ரீ ரங்கநாத சாஸ்திரிகள். தாயின் பெயர் வீரதாலங்குமி. ரங்கநாத சாஸ்திரிகள், சாஸ்திரத்திலும், வேதத்திலும், இதிலாஸ்புராணங்களிலும் மிகத் தேர்ச்சிபெற்றவர். இவருக்கு மூர்விகமாகப் பழனி தண்டபாணி கோயிலின் அத்யயன பட்டர் வேலை. ஸ்ரீமுருகனின் அருள்பெற்ற 98 வயதுவரை ஜீவித்திருந்தார். பரம வைதிகரேஷ்டர். ராமாயணம், பாரதம், பாகவதம் முதலிய புராணங்களை ஸங்கீத இன்னிசையோடு ப்ரஸங்கம் புரிவதில் மிகத்திறமை வாய்ந்தவர்.

இவருக்கு இரு மனைவிகள். இளையமனைவிக்குத்தான் ஸந்தி உண்டாயிற்று. இவருக்கு, ப்ரம்மஸ்ரீ ஸ்வாமிகனபாடிகள், கடம் கிருஷ்ணையர், கோவில்தல்வாமி ஐயர், ராமஸ்வாமி கனபாடிகள் என்ற நான்கு குமாரர்

களும், ரங்கநாத, சேஷம்மாள், தாயம்மாள், மீனாட்சி என்ற நான்கு பெண்களும் பிறந்தார்கள்.

ஸங்கீத உலகில் க்யாதிபெற்ற எம். கடவாத்யம் கிருஷ்ணையர் சிறு வயதில் ஒழுங்காகப் பள்ளிகடம் செல்லாமல், விளையாட்டிலும், ஸங்கீதத்திலும் மனதைச் செலுத்தி பழனிக்கும், தமது முத்த ஸகோதரி விட்டாரும் சென்றவிடுவார். இவருக்கும் பல்லிக்கடத்தில், விவங்கு, கோதண்டம் முதலிய ப்ரயோகம் செய்தும், படிப்பில் மிகத்தயக்கம் போதும் பாவேதம், சட்டிபாணிகள், தட்டப்பாக்கள் இவைகளை எடுத்தக்கொண்டு தாளம் வாசிப்பதுமாக இருந்தார். இவர் கோயமுத்தூரிலுள்ள தன் ஸகோதரி விட்டாருக்கு அடிக்கடி ஓடிப்போய், அக்காலத்தில் ப்ரஸித்திபெற்ற கடவாத்ய வித்வான் கோயமுத்தூர் அனந்தசாரி கடம் வாசிப்பதைக் கேட்டுத் தானும் அதைப்போல் அப்பாணம் செய்வார்.

இவருடைய தாய் மாமனும் திருவார்தபுரம் ஸம்ஸ்தான வித்வானுமான பாலக்காடு

பரமேஸ்வர பாகவதரின் சிஷ்யரான பத்மநாப பாகவதர் என்பவர் இவருக்கு ஸங்கீதத்திலுள்ள விருப்பத்தை யறிந்து, இவருக்கு ஸங்கீதம் கற்றுக்கொடுத்தார். இவர் தன் மாமாவிடம் ஸங்கீதம் கற்று அதில் நல்ல பாண்டித்ய மடைந்தார். கடவாத்யம் கிருஷ்ணையர் நல்ல இனிமையான சாரீரஸம்பத்துடையவர். கடவாத்யத்தை வாசித்துக் கொண்டே க்ருதிகளையும், பல்லிகளையும், ஸ்வரங்களையும் பாடிக்கொண்டு வாத்யத்தை ஸாதகம் செய்வார்.

மேலும் தான் கோயமுத்தூர் அனந்தசாரிடம் கேட்டு அப்பாவித்த வாசிப்பை, அவரிடம் ஒரு ஸமயம் வாசித்துக்காட்டி, அனந்தசாரி மிகச் சந்தோஷ மடைந்து, கடவாத்யத்தில் உணக்கு நிகரானவர் ஒருவரும் இல்லையென்று பரிபூர்ண ஆசீர்வாதம் செய்தார். முதல் கொஞ்சகாலம் அனந்தசாரிடம் கடவாத்யம் அப்பாணம் செய்தார்.

இவர் முதன் முதலாக புதுக்கோட்டை ஸம்ஸ்தானம் சென்று, மஹாராஜனிடம் வாசித்து ஸன்மானம் பெற்று வரும்போது, அவ்வுர் கெஞ்சா வித்வான் மாமுண்டியா பிள்ளை யவர்கள் இவர் வாசிப்பைக் கேட்டு இவரிடம் மிக்க அன்பு கொண்டார். இருவரும் அன்று முதல் பரஸ்பர நட்புக்கொண்டார்கள். அதுமுதல் செட்டிநாட்டில் இவருக்கு நல்ல கீர்த்தி உண்டாயிற்று. நம் கடவாத்யம் கிருஷ்ணையர் அருணாசலக் கவிராயரின் ராமாயணப் பதங்களைப் பாடுவதில் மிகக் க்யாதிபெற்றவர். இவர் ஒரு ஸமயம் தேவகோட்டையில் கச்சேரி செய்யும் போது, “கண்டாளே ஸ்வாமி மோதிரம் கொண்டாளே லீதை” என்ற ராமாயணப் பதத்தைப் பாடிக்கொண்டே கடம் வாசிக்க, அவ்வுர் ஜமீன் அள. அரு. (AL.AR.) அருணாசலம் செட்டியார் அவர்கள் இதைக் கேட்டு மிக்க சந்தோஷமடைந்து, மற்றமோர் முறை அதைப் பாடும்படி கேட்டு, “ஸ்வாமி மோதிரம் கொண்டாளே லீதை” என்று பாடியவுடன் தன் கைகிரிலுள்ள மோதிரத்தைக் கழற்றி இவருக்குப் பரிசளித்தார்.

மேலும் அக்காலத்தில் ப்ரஸித்திபெற்ற தஞ்சாவூர் மிருதங்கவித்வான் நாராயண ஸ்வாமியப்பா இவர் வாத்யத்தைக் கேட்டு மகிழ்ந்து பேசியிருக்கிறார்.

புல்லாங்குழல் வித்வான் சரப சாஸ்திரிகள் அவர்களும், தஞ்சாவூர் கிருஷ்ண பாகவதர் அவர்களும், இவருடைய பாட்டையும் வாசிப்பையும் கேட்டுப் ப்ரம்மம் கொண்டிருந்தனர்.

இவர் 17-10-1897-ல் சென்னையில் கச்சேரி செய்ய, தோடா ஒன்று பரிசளித்தார்கள். இந்தக் கச்சேரியின் சிறப்பைப்பற்றியும், இவருக்குப் பரிசளிக்கப்பட்ட வைபவத்தைப் பற்றியும், சென்னை ஹிந்து பத்திரிகையில் (19-10-1898) எழுதப்பட்டிருக்கிறது.

இவருடைய தமையனார் ஸ்வாமிகனபாடிகள் பிள்ளை புத்திரனின் உபநயனமுஹூர்த்தத்தில், கோனேரிராஜபுரம் வைத்யனாதையர், திருக் கோடிக்காவல் கிருஷ்ணையர், புதுக்கோட்டை மாமுண்டியா பிள்ளை, கும்பகோணம் அழகநம்பி பிள்ளை, கடம் கிருஷ்ணையர் ஆகிய ஜமாக்களடங்கிய கச்சேரியொன்று நடந்தது. மேல்சொன்ன வித்வான்கள் உபநயன கல்யாணத்தில் நான்கு தினம் கடம் கிருஷ்ணையர் கிருஹத்தில் கலையமுத்தூரில் தங்கியிருந்தார்கள். காலை கடம் கிருஷ்ணையர் பழையது சாப்பிடும் வழக்கமாகையால், வித்வான்களை காலை காப்பி சாப்பிடும்படி கூற, அவர்கள் நாங்களும்கூட சாப்பிடிகிறோம் என்று சொன்னார்கள். கடம் கிருஷ்ணையர் தாயார், வித்வான்களுக்கெல்லாம் தயிரும் பழையதும் சருகு தொன்னையில் போட ஆனந்தமாய்ப் பழையது உண்டுவிட்டு, மேற்கூறிய ஜமாக்களடங்கிய கச்சேரியொன்று காலை 9-மணி முதல் பகல் 1-மணி வரை நடத்தினார்கள். பழையது உண்டதைப் பல்லவி மாலையாகச் செய்து பாடினார்கள்.

லகுதட்டில் முக்கால் இடங்கழித்த எடுப்பில் அமைத்து சவுக்க, மத்யம், துரிதகால முறைப்படி கணக்கிட்டுப் பாடி மகிழ்ந்தார்கள்.

ராகம்—சங்கராபரணம் தாளம்—ஆதி

பல்லவி

அன்னையே தயி ரன்னமே லீதை
தொன்னையே தயி ரன்னமே||—(சருகு)

இதனால் அக்கால ஸங்கீத வித்வான்களின் ஸகோதரவாஞ்சையும் ஒற்றுமையும் வளங்குகிறது.

*Paper read before the Academy's Conference in 1936.

கடம் கிருஷ்ணயர் ஒரு மையம் சூப்ப
கோணம் வந்திருந்தபோது, காலம்
சென்ற கீர்த்தனசாரியார் O. R. ஸ்ரீனி
வாஸ ஐயங்கார் அவர்களும், கல்லிடைக்
குறிச்சி ஸங்கீத ஸாஸ்திரிய வித்வான்
ப்ரம்மஸ்ரீ வேதாந்த பாகவதர் அவர்
களும், கடம் கிருஷ்ணயரின் வாசிப்பைக்
கேட்டு மகிழ்ந்தார்கள். இவர் கடைசி
பாக 19-1-1908-இல் ராமநாதபுரம் ஸம்ஸ
தானத்தில், பூச்சி ஐயங்கார், திருக்கோடி
காவல் கிருஷ்ணயர், அழகநம்பி பிள்ளை
இவர்களுடன் கச்சேரி செய்தார். 12-2-
1908-இல் மஹாமக புண்யதினத்தன்று விண்
னாலகம் சென்றார். அப்போது இவருக்கு
வயது 31½. இவர் தமது 16-ஆவது வயதி
லிருந்து 31½-ஆவது வயதுவரை 15-வருஷ
காலம் தாளவாத்யத்தின் உண்மையை உல

கெற்கு நிரந்தரமாகப் பிணக்கிக் காட்டினார்.
ஸங்கீத உலகில் பைக்கோடி என்ற இயல்
கொடிபை காட்டினார்.

காலம் சென்ற கடம் கிருஷ்ணயர் என்
தாயின் மாமா. நான் மைப்பத்தில் பழனி
சென்ற, கலையமுத்தூரிலுள்ள இவர் தமைய
னார் ப்ரம்மஸ்ரீ கணபாடிகளின் மூலமாகவும்,
கடம் கிருஷ்ணயரின் குறிப்புப் புஸ்தக மூல
மாகவும் இவர் சரித்திரத்தை அறிந்தேன்.

இவர் தம்பியின் புத்திரான ரங்கராஜு
என்பவர் பழனி முத்தையா என்பவரிடம்
சிலைக்ஷ அடைந்து, கடவாத்யத்தில் தேர்ச்சி
பெற்று கலையமுத்தூரில் இருக்கிறார். இவர்
கூடிய சீக்கிரத்தில் தன் சிறிய தகப்பனரின்
பெயரை அடைவாரென்று எண்ணுகிறோம். 4

MUSIC IN THE BRĤADDHARMAPURĀṆA

BY

V. RAGHAVAN, M.A., PH.D.

The Brĥaddharmapurāṇa is printed in the
Bibliotheca Indica Series. In ch. 25, Śl. 26
and in ch. 30, Śl. 50, the work calls itself
the latest of the Upapurāṇas.

This Upapurāṇa has occasion to speak of
music in its account of the story of the
celestial river Ganges. Ch. 44, Śl. 16 to
Śl. 101 in this Upapurāṇa give not only a
brief account of music but depict imagina-
tively the greatness of music. I give here a
detailed summary of this portion dealing
with music.

Nārada tells Viṣṇu: "Viṣṇu, you are the
supreme Brahman; and Music is the im-
perishable Brahman."

त्वं तु ब्रह्म परं विष्णो गानं च ब्रह्म चाव्ययम् ।
44. 16.

Viṣṇu replies: "Music, when sung
properly infatuates the universe in no time.
Susvaratā and technique are both required
in singing, but Susvaratā which is of greater
effect, is superior to a knowledge of
technique (Vidhijñāna).

यथाविधि कृतं गानं जगन्मोहयतेऽचिरात् ।

सौख्यं च विधिज्ञानं गाने ह्यमपेक्ष्यते ॥

अतिशेते विधिज्ञानं सौख्यं तु फलाधिकम् ॥

44, 17-18.

Having emphasised the greater importance
of 'Susvaragāna', Viṣṇu takes up 'Sāhitya',
the musical composition, or the application
of music to a word-picture. Viṣṇu says that
a concatenation of words can deliver only
their meanings, but cannot 'reveal' the
picture; but when music interprets those
words, Rasa is, as it were, seen in flesh and
blood.

पदाली तु पदार्थानां वाचिका न तु दर्शिका ।
स्वरबन्धविशेषेण रससाक्षात्करी तु सा ॥

44, 19.

Viṣṇu then explains the manifestation of
Nāda which starts at Mūlādhāra and pro-
gressing through Nābhi, Hṛdaya, Kaṇṭha,
and Mukha, reaches Mūrdhā. Nāda is
subtle at the naval and chest, it is indistinct
at the throat and is fully distinct at the
mouth. At the cerebrum, it again becomes
'Avyakta'. This Nāda coursing between the
naval and cerebrum is in the form of twenty-
two Śrutis; these twenty-two Śrutis are
Dayāvatī and the rest; they go into the
groups 4, 2, 3, 4, 3, 2, 6 for the seven
Svaras Śaḍja, Rṣabha, Gāndhāra, Madhyama,
Pañcama, Dhaivata and Niṣāda. These
seven Svaras have three 'Gatis' called Ghora,
Mandra and Ucca, which go to characterise
the several Svara-compositions. The Svara-
compositions are the Rāgas and the Rāgiṇīs,
5 crores 5 lakhs 5 thousands in number.
These Rāgas and Rāgiṇīs have their abode
in Śiva's throat. Of these, six Rāgas,
Kāmada etc. are the chief; these six have
thirty-six wives (Rāgiṇīs) with their respec-
tive Dāsī-Rāgas or servant-modes. The
Rāgas have, all of them, ornaments, a distinct
shape and are of the form of supreme bliss.
The Svaras forming these Rāgas are of three
natures, Ārohins, Avarohins and Sañcārins.
These Svaras are same as regards instru-
ments also. Voice and instrument are equal
in this respect.

The six primary Rāgas are Kāmada,
Vasanta, Mallāra, Vibhāṣaka, Gāndhāra and
Dipaka.

The 'wives' of Kāmada are Māyūrī, Totī, Gaudī, Varādī, Vilolikā and Dhanāsrī. The Dāsīs of these Rāgiṇīs are Vāgīśvarī, Śārādī, Śyāmā, Vṛndāvanī, Vaijayanī and Jayantī. Paraja is a (male) Dāsa of Kāmada.

Of Vasanta, the Rāgiṇīs are Kedārī, Kalyānī, Sindhurā, Suhayā, Aśvārūdhā and Karṇatī. The Dāsīs of these are Śyāmakelī, Devakelī, Mālinī, Kāmakelī, Sambhāvatī and Sambarā. Hīndola is the Dāsa of Vasanta.

Mallāra — Rāgiṇīs: Nāṭī, Surahatī, Pāhīḍī, Cāsurūpiṇī, Nīlā and Jayajayantī.

Dāsīs: Cakravākī, Candramukhī, Rasikā, Vilāsikā, Yāminī and Śyāmaghaṭikā.

The (male) Dāsa of Mallāra is missing.

Vibhāṣa — Rāgiṇīs: Rāmakelī, Lalitā, Koḍarā, Kaumudī, Bhairavī and Śarvarī.

Dāsīs: Taraṅgiṇī, Nāginī, Kīśorī, Hemabhūṣaṇā, Kallolīnī and Bhīmanetrī.

Śyāmaghoṭika is the male servant of Vibhāṣa.

Gāndhāra — Rāgiṇīs: Śrīḥ, Rūpavatī, Gaurī, Dhānasī, Maṅgalākhya and Gāndharvī.

Dāsīs: Paṭamañjarī, Mañjīrā, Mahāpadmavatī, Velāvalī, Bhūpālī and Gandhinī.

Gaudarāja is the male servant of Gāndhāra.

Dīpaka — Rāgiṇīs: Uttarī, Pūrvikā, Gujjarī, Kālagujjarī, Goṇḍakarī and Mālā.

Dāsīs: Dīpahastā, Dīpavarṇā, Dīpakarṇā, Pradīpikā, Dīpākṣī and Dīpavaktrā.

Pradīpanābha is the male servant of Dīpaka.

Having given this epitome of music to Nārada, Viṣṇu asked him to sing. Nārada made great effort, and sang, again and again seeing how Viṣṇu's face reacted; but Nārada was not able to bring out the Rāgas in their true or full form. One Rāga slipped from "Sthāna" or its pitch and thereby fell down lame and stood hopping; another Rāga became bereft of eye and a third simply shuddered; one Rāga was more or less imbecile and of another, all the ornaments were shattered. Thus were the Rāgas mutilated by Nārada at that time. Goddess Sarasvatī cover-

ed her face with her Sari-end and laughed. Seeing this, Nārada whose face was already showing fatigue, stopped singing. Viṣṇu also told him: "O Divine Sage, stop singing; you have sung badly. You go to my Vaikuṇṭha; the Rāgas live there; see them well." Having said so, Viṣṇu took Nārada to His Vaikuṇṭha. There Nārada saw the Rāgas resplendent in their Divine forms, in youthful age and with faces wreathed in smiles. The whole place seemed lit with them. But Nārada saw also in a corner some mutilated Rāgas. "Wherefore, O Lord, are these Rāgas crippled and blind" asked Nārada of Viṣṇu. "These are the Rāgas which you sang sometime back. Siva must go here presently and restore them to their perfection by His singing" replied Viṣṇu. Nārada was dumb with shame. Viṣṇu asked Nārada to take his seat and Himself also sat with Lakṣmī on one side and Sarasvatī on the other. All the sages crowded there. Then Viṣṇu thought of Siva. Everybody was anxious to hear Siva sing.

Siva appeared in all His glory and Viṣṇu asked Him what in the universe was the supreme happiness, what in the universe liberated one completely from sorrow. Siva replied that Devotion to God was one such supreme happiness, but there was also Music which was of equal efficacy in destroying misery and bestowing beatific bliss. And that devotion or uttering the name of God was not holy enough without music. Viṣṇu then told Siva "you are the greatest expert in singing; please make my ears rejoice with the ambrosia of your music."

Thereupon Siva, the great musician, sang; and who could resist the urge to accompany that singing? Nārada, Lakṣmī, Sarasvatī, everybody followed.

Siva raised the Nāda and manifested the Rāga Gāndhāra. Viṣṇu and Brahman saw what the form of Gāndhāra was. The Gāndhāra was wonderful, glowing, ornamented with gold, swarthy like the water-laden cloud and of unique beauty. Then, having sung the Rāga, Siva sang a Sāhitya in it, on Viṣṇu. The Sāhitya was the message of a beloved sent to Viṣṇu as the lover, through a messenger. The following is that song:

केवळ कलमुनीमुलकमळं
कमलनयन कलयातुलममलम् ।
कुसुमगुहे विवनेऽतिविमलम् ॥ ध्रुवः ॥
सुरभिरेमलतानबलंवा-
वरुणतहं भगवन्तम् ।
जगद्वलम्बनमवलम्बितु-
मनुकलयति सा तु भवन्तम् ॥

When that Master of music sang this, his notes being the most charming, Viṣṇu, losing himself in it and with eyes wide open imagined that a messenger was actually there before Him. All the eyes in the hall were fixed on Siva and the assembly was motionless. Sarasvatī, Lakṣmī, Brahman, everybody was like that.

Siva then sang the Rāgiṇī of Gāndhāra called 'Śrī'. 'Śrī' came there in all her charm, an image of gold, with two lotuses in her two hands, with rich and varied jewels, glittering garment and putting on an argentine smile. Viṣṇu thought that the lady messenger who came previously had given place to the beloved whose message she bore. 'Śrī' seemed to cling round Viṣṇu and in the same wonderstruck manner, Viṣṇu sat looking at the Rāgiṇī Śrī. The beloved lady's love was sung by Siva:

रसिकेश केशव हे
रससरसीमिव मामुपयोजय
रसमय रसमिव हे ॥ ध्रुवः ॥

Viṣṇu felt now as if embraced; He became 'Śrī'; He melted into the Rasa of music, Gāna Rasa, and the whole assembly,

may the whole Vaikuṇṭha was, billowing in the Rasa.

The Gāna Brahman, the Brahman of Music, had become Rasa; Viṣṇu's body had become the Rasa of the Gāna Brahman.

एवं गायति देवेशे देवो नारायणस्तदा ।
आलिङ्गित इव तादात्म्याद् हरिः निरवलम्बनः ॥ 96.

रसोऽभूदसतादात्म्यात् * *
* * *
गानब्रह्मभवं ब्रह्म हरिदेहद्रवाख्यकम् । 101.
* * *

शिवगानप्रभावेन द्रवीभूतोऽच्युतोऽभवत् ॥ 106.

The Brhaddharmapurāṇa calls itself the last of the Upapurāṇas. We may take it to be a work later than Śārngadeva, and Jayadeva, but must confess our inability to find its exact date. It is not known when exactly north Indian musicians began speaking of six primary male Rāgas and began to classify domestically into Rāgiṇīs, etc. There is also no unanimity among writers on the six primary Rāgas and we do not find any writer on music giving the six primary Rāgas as given in this Upapurāṇa. It is also to be noted that this Upapurāṇa, after assigning Bhāryās or wives to each of the primary male Rāgas, assigns to these wives some more female Rāgas as Dāsīs or maid-servants and assigns to each primary male Rāga a subsidiary male Rāga called Dāsa, male-servant, thus omitting the names, Putrīs and Putras. Instead of using the word 'Rāgiṇī', the Purāṇa uses the word Bhāryās.

MUSIC IN SOME JAIN WORKS.

BY

V. RAGHAVAN, M.A., PH.D.

Sthānāṅga sūtra is a Jain canonical text and it has a commentary in Sanskrit by Abhavadeva. Both are printed as No. 3 in the Āgamodaya samiti series. From the commentary we understand that music is dealt with also in the Jain work called Pūvagatasvaraprābhṛta. On p. 395, the commentary says that the svaras composing the 21 Mūrchanās called *Maṅgī* etc. are given in the Svaraprābhṛta. Bharata and Vaiśākhila are also mentioned here.

The commentary speaks of some Doṣas and Guṇas of singing, defects to be avoided and excellences to be secured. The Doṣas are six: Bhīta, Druta, Rahasya, Uttāla, Kākasvara and Anunāsa, which mean trembling, rushing, whispering, out of measure, crowing (*i.e.*, harsh) and nasal.

भीतं त्रस्तमानसम् । द्रुतं त्वरितम् । रहस्यं ह्रस्व-
स्वरं लघुशब्दम् । उत्तालं अस्थानतालम् । काकस्वरम्
अश्राव्यस्वरम् । अनुनासम् ।

The Guṇas are then given in two sets. The first set of Guṇas are eight in number: Pūrṇa, Rakta, Alāṅkṛta, Vyakta, Avighuṣṭa, Madhura, Sama and Sukumāra. Pūrṇa is full and rich music in which the Svaras are mouthed fully and correctly. Rakta is colourful, *i.e.*, bringing out properly the emotional peculiarity of a Rāga. Alāṅkṛta is embellished with Alāṅkāras. Vyakta is clear articulation of both the note and the Sāhitya. Avighuṣṭa is avoiding of shouting-like singing. Madhura is sweetness such as that heard from a *kokil*. Sama is harmony with the Śruti and Tāla. Sukumāra is graceful singing as a result of which music seems to lift.

पूर्णं, स्वरकलाभिः । रक्तं, गेयरागेण अनुरक्तम् ।
अलङ्कृतं, अन्यस्वरविशेषाणां स्फुटशुभानां करणात् ।

व्यक्तम्, अक्षरस्वरस्फुटकरणत्वात् । अविघुष्टं,
विक्रोशनमिव यन् विस्वरम् । मधुरं, मधुरस्वरं
कोकिलारुतवत् । समं, तालवशस्वरादिसमनुगतम् ।
सुकुमारं, ललितं ललतीव यत् स्वरघोषनाप्रका-
रेण शब्दस्पर्शनेन श्रोत्रेन्द्रियस्य सुखोत्पादनाद्वेति ।
एभिरष्टभिर्गुणैर्युक्तं गेयं भवति, अन्यथा विहम्बना ॥

Only such singing as is done with these eight Guṇas is music; the rest is mere mockery of music.

While explaining the eighth Guṇa called Sukumāra, Abhayadeva speaks of something like a Gamaka of Svara called *Gholanā*, which is not to be found among the Gamakas etc., in the Ratnākara. Similar unfamiliar terms occur in the second set of Guṇas given by Abhayadeva: *Mṛduka* which means soft or dedicate is explained thus: उरःकण्ठशिरो-
विशुद्धं मृदुकम् । The second is *Rbhita* which is the effect produced by Svara *Gholanā*: यत्र अक्षरेषु घोलनया सञ्चारन् स्वरः
रङ्गतीव घोलनावहुलमित्यर्थः । The third is *Sapta-*
svara Sibhara: सप्तस्वराः अक्षरादिभिः समा
यत्र । The word *Sibhara* is like *Gholanā*, unfamiliar to us. It perhaps means such compositions where the words of the Sāhitya are neither more nor less than are needed by the Svaras.

On p. 449b Abhayadeva mentions two music compositions Geya and Varṇapada.

The date of Abhayadeva's commentary is A.D. 1063.

Bhadrabāhu's Kalpasūtra with the Sanskrit commentary of Vinaya Vijayopādhyāya. Jaina Pustakodhāra Fund Series No. 61.

On p. 82 of the commentary of Vinaya-vijaya a music instrument called Tūṇa (तूण) and its players are mentioned. On p. 83, the commentary speaks of three kinds of drums. This is an interesting passage, for it shows us what the Mṛdaṅga really is and how it is not what we now know as Mṛdaṅga. The three drums here referred to are Paṇava, Muraja and Mṛdaṅga.

पणवो मृत्पटहः । मुरजो मर्दलः । मृदङ्गः
मृण्मयः स एव ।

Paṇava is a drum made of mud base and leather face and so also is Mṛdaṅga. The very name Mṛdaṅga means mud-made and can hardly apply to our present Mṛdaṅga.

The date of the commentator, Vinaya-vijaya, is A. D. 17th cent.

No. 53 of the Jain Pustakodhāra Series is Haribhadra's Āvaśyakavṛtti with Hemacandra's Tīppaṇa. On p. 2b here is mentioned a number of Tālavādyas: Bhambhā is a kind of Dhakkā but with a bigger face. भम्भा पृथुलमुखदक्काविशेषः । Mukunda is another drum. Karatikā, Talimā or Tiullikā and some more Vādyas are also mentioned here.

Both Haribhadra and Hemacandra wrote in the 11th cent. A. D.

Ratnaśekharaśūri has written a commentary on the Śrāddhapratikramaṇasūtra. These two texts are published in the Jain Pustakodhāra series.

On p. 133 here, Ratnaśekhara mentions that (primary) Rāgas are six, Śrīrāga and five others and that Bhāṣā (Rāgas) are thirty-six. He gives a summary of music and dance topics: 7 Svaras, 3 Grāmas, 21 Mūrchanās, 49 Tānas, 3 Mātrās, 3 Layas, 4 Rūpakas, Rāga, Uparāga, Rāgāṅga, Bhāṣāṅga, Kriyāṅga and Upāṅga.

The date of Ratnaśekhara śūri's commentary is A.D. 1496.

The Anuyogadvārasūtra with Maladhāri Hemacandra's gloss published in the Āgamodaya Samiti Series.

Pp. 127ff. of the commentary speak of music, and a good deal of it is identical with what we have given above from Abhayadeva's gloss on Sthānāṅga. Mention is made here of the instrument called Gomukhī or Kāhala, the drum called Godhikā in which the skin of Godhā (alligator) is used and which is also called Dardarikā and the drum called Āḍambara or Paṭaḥa.

Maladhāri Hemacandra wrote in the 12th cent. A.D.

MUSIC IN THE HAMSA VILĀSA

BY
DR. V. RAGHAVAN.

The Hamsa Vilāsa is a Tāntrika compilation made by Hamsa miṭṭhu of Gujarath who was born in A. D. 1737. The work is published as No. LXXXI in the Gaekwad's Oriental Series. The 45th Chapter of this work speaks of music. The following is a summary of this section.

Hamsa first gives the seven svaras, with the way each is produced and with the Rasa of each. Svaras are born from the Sāmaveda; from Svaras, Grāmas arise; Jātis arise from Grāmas and Rāgas from Jātis.

Then classification of Rāgas: from the Grāmarāgas are born Rāgas called Bhāṣās; from Bhāṣās are Vibhāṣā Rāgas born; from Vibhāṣās are born Antarabhāṣikas.

There are only 14 Śrutis and 14 Mūrchanās. (These alone are sung here, the rest are only in heaven.)

चतुर्विंशैव श्रुतयस्तावन्मानाश्च मूर्छनाः ।

गीयन्ते मानवैर्भूमावन्यास्तु त्रिदशाख्ये ॥

The svaras are respectively of the following Śrutis: 4, 3, 2, 4, 4, 3, 2.

Hamsa then gives some Tālas and defines them. On the Dhruvatāla, the author quotes from Rāgārṇava. Along with the Tālas, Dhruva, Maṇṭha etc., the Prabandhas bearing those Tāla names are also dealt with. These are Sālaga sūḍa gītas. Then some Śuddha sūḍa gītas are mentioned and are said to be prevalent only in the South. Then Rūpaka is mentioned. Seven Gamakas—Sphurita, Kampita, Lina, Timita, Āndolita, Ahata and Trikabhinna—are then spoken off.

Then two other items are defined, one is called Pratyantara. Its definition which is difficult of understanding is as follows:—

उद्दिष्टस्तुरागादौ किञ्चिदाधिक्यविभ्रितम् ।
न धातुमातु निष्पन्नं प्रत्यन्तरमितीरितम् ॥

Khalottāra is also difficult of understanding

पूर्वरूपकसंसिद्धायासंस्कृतरूपकम्-।
तत्स्थानप्रोचनीयं च खलोत्तारं प्रकीर्तितम् ॥

Ch. 26 deals with Rāgas; the text used here is again the Rāgārṇava. The six primary Rāgas are Bhairava, Pañcama, Nāṭa, Mallāra, Gauḍamālava and Deśākha.

Bhairava's subsidiary Rāgas are Vaṅga-pāla, Guṇakārī, Madhyamādi, Vasantaka and Dhanaśrī.

Pañcama—Lalita, Gurjari, Deśi, Varālī, Rāmakṛt.

Nāṭa—Nāṭanārāyaṇa, Gāndhāra, Sālaga, Kedāra and Karṇāṭa.

Mallāra—Megha, Mallārikā, Mālakausika, Pratimañjari and Āśāvārī.

Gauḍa—Hindola, Triguṇa, Āndhālī, Gauḍī, Kolāhala.

Deśākha—Bhūpati, Haripāla, Kāmodi, Dhorikā and Velāvalī.

Hamsa then says there are other innumerable Rāgas like Māru. From another work, Hamsa then gives a list of Rāgas. In this text, the six primary Rāgas are Bhairava, Mālakausika, Hindola, Dīpaka, Śrī Rāga and Megha. Each has five wives and eight sons. The Rāgārṇava list however does not use the metaphor of wife and son. Hamsa then gives the wives and sons of each of these six and ends this section by saying that these mix and produce Rāgas by thousands.

Hamsa then speaks of the season and time for each of the primary Rāgas, after which he touches general points. He says 'Rakti' is the soul, whether it is vocal or instrumental music or dance. If that is there, what is the need to enquire of other merits or of any defects? Music, he adds, must have six Guṇas: Susvaratvam, Sarasatvam, Sarāgatvam,—three Guṇas emphasising the melodiousness of the music and the correct expression of Svaras and Rāgas and their emotional quality. Madhurākṣaratvam is the pleasing enunciation of the letters of the Sāhitya. The two other qualities are richness in

Alamkāra and flawlessness in measure. The qualities necessary for a musician are then given. Hamsa closes with an invocation that Rāga may give us all auspiciousness, the Rāga which infatuates Brahmā, Viṣṇu, Indra, Śiva, the Gandharvas and others, birds and beasts and the whole universe.

अस्मा येन विमोहितो मधुरिपुः शक्रः शिवावलम्बो
गन्धर्वसुरयक्षराक्षससुरा विद्याधराः किन्नराः ।
सिद्धाः पञ्चजना विहङ्गमपश्य रक्ता(?)मृगा जानकाः(?)
त्रैलोक्यं निखिलं करोतु सततं रागस्य नो मङ्गलम् ॥

PERIYATIRUKKUNRAM SUBBARAMIER*

BY

MM. DR. V. SWAMINATHA AIYAR.

Periyatirukkunram Subbaramier was one of the masters of Saṅgīta and Sāhitya who lived in the last century. He was the elder brother of the more well known Ghanam Krishna Aiyar. Periyatirukkunram, their native place, is a village in the Udayār-pālayam Taluq of the Trichinopoly Dt. Their father was Ramaswami Aiyar. They belonged to the Aṣṭasahasra group of Brāhmaṇas.

Sundara Aiyar was another brother of Subbaramier. The three brothers studied both music and Tamil under the Śrīvaiṣṇava Vidvan Campakamaṇṇār of Ariyalūr. Champaka maṇṇār was also a composer of many songs. The father Ramaswami Aiyar, after a time, placed his three sons under Paccaimiriyaṇ Ādippaiyar, the great musician and composer, who was attached to the Tanjore court. On hearing some of Subbaramier's compositions, Ādippaiyar extolled the composer as "Śrīnivāsan, Junior"; that is, Ādippaiyar compared him to the composer "Śrīnivāsan" of the last century who lived at Śrīraṅgam and composed songs on God Raṅganātha.

At this time, the King at Tanjore was Sarabhoji. Subbaramier and brothers became court musicians. Subbaramier while staying in Tanjore composed a *Kuravañci* play on God Br̥hadiśvara.

Kapisthalaṃ Muthaiya Mūppaṇār was a friend and patron of Subbaramier's family. While staying with him once, Subbaramier composed a *Kuravañci* play on him.

King Sivaji succeeded Sarabhoji at Tanjore. Koṭṭayūr Sivakkoḷundu Deśikar

had composed a *Kuravañci* on Sarabhoji and some friends were pressing Subbaramier to compose a *Kuravañci* on Sivaji. This Subbaramier did but this Sivaji-k-kuravañci did not attain fame. I have heard in my youth some song pieces from it. Following this Sivaji-k-kuravañci, Subbaramier composed a pentad of songs in five Rāgas on Sivaji. Thanks to court-intrigue, Subbaramier missed getting the gift of a village which Sivaji had contemplated. After this incident, Subbaramier left Tanjore for his village; now followed a number of compositions on the presiding deities in the many shrines which Subbaramier visited.

At that time, Dewan Appurāyar was a great patron of musicians at Kumbhakonam. With him was staying the great musician Narasaiyar who had 'pledged' his Śaṅkarābharaṇa for a time. Subbaramier once went to Mr. Appurāyar's house. After a performance by Śaṅkarābharaṇa Narasaiyar, Appurāyar desired that Subbaramier should compose a new song in Śaṅkarābharaṇa. Subbaramier composed a piece with Appurāyar as the hero and beginning with the Pallavi "மிஞ்சுதே விசுவம்".

Subbaramier lived long, outliving his younger brothers. Subbaramier's brother Sundara Aiyar had a daughter from whom I have heard the songs of Subbaramier. I have heard them also from my own father and uncle. Subbaramier was the great-grandfather of my mother's mother.

The following is a devotional composition of Subbaramier on God Vāñchinātha.*

ராகம்—சாஸ்திரம்

தாளம்—ஆதி

பல்லவி

ஆராவும் சொல்லத்தா மல்லக் காணேன்
ஐவாவின் திருவடி மகிழ்வையே

அநுபல்லவி

பாராளும் கர்த்த கமலபவன் துதி
பகரும் ஸ்ரீவாஞ்சி நாதரே உலகில் (ஆரா)

சரணம்

1. கண்மலரா வருச்சனை செய்த மாலுக்குக்
கண்களித்துச் சக்கர மொன்றளித்த
உண்மைப் பொருளாயுலகெங்கணும் நிறைந்த
ஒருருவாகிய பேரொளியே
வெண்மதிக்கலையும் பொற் கடுக்கையும்
கங்கையும் வேணியில் தரித்த தானுவே
விண்முழுதாளும் இந்நிரன் முதலனைவரும்
யிருந்து மனதுவந்து நிதும் வந்து அகந்
தழுவி வணங்கவருஞ் சோதியே. (ஆரா)

This another devotional composition of his on the Goddess Periya nāyaki Ambikai at Kumbhakonam.*

ராகம்—பைரவி

தாளம்—ஆதி

பல்லவி

தினந்தினமுன் பதந்தனை நினைந்து நான்
பணிந்திடவும் வரம் தாருமென்—அம்மா

அநுபல்லவி

அனந்தவிதம் நினைந்துபணி அணிந்து
கனம் பெறுமின் னெனும்பெரிய நாயகி.
(தினந்தினம்)

சரணங்கள்

1. பருத்தாள் வடக்கலவை சேர்பொடி
பதிந்த தனம் மிகுந்தகனி வாய்கிளி
திருந்துமொழி தெளிந்த பிறை வானுதல்
செய்கொள் சிலை எனும் புருவமும்
பொருந்து செவி அணிந்தமணி ஒலைகள்
புறந்தனிலே இறங்குகதிர் வீசிட
விரிந்தமலர் புனைந்தருமல் மேகலை
வினங்குமிடை சிலம்பினெலி யோடனு
(தினத்)

2. பாசக் கயிற்றுடன் வருங்காலனை யுதைத்துப்
பரிந்து மார்க்கண்டருக் கென்றும் பதினாறு
ஆசிலாத ஆயுஸ் தந்து விளங்கும்
ஆனந்தத் தாண்டவ ஸ்ரீரத்தியே
பாசபதாஸ்தரம் வில் விஜயனுக்களித்த
பாம புருஷபஞ் சாட்சாஸ்வருபா
தாஸ ஸம்ரட்சனை உல்லாச ஜகதீச
தரங்க முறு தரும்பெனவே அலைந்து
தியங்கும் உளம் இலங்குபணி பூஷணை (ஆரா)
3. அங்கஜனையுத் திரிபுராதியையும் எரித்த
அமல பூர்ண போதானந்த ரூப
மங்களாம்பிகைக் கண்மாம் மூத்துவேலரை
வளர்க்கும் வாஞ்சி நகர் வாசரே
சங்கர ஹித சாரங்க வருஷத்து ரங்க
ஜகந்மோகனாக் பவபங்க
கங்காதாஹர வாஞ்சிலிங்க தவளாங்க
கருவுறு பிறவிப் பிணியை விலக்கிக்
கனத்த புகழ்மக்கருள் தயாபா (ஆரா).

FOLK MUSIC

BY

PROF. G. H. RANADE,

Sangli

Folk music in the music of the masses. When common people sing a song, they know nothing of the intervals used in it. To them the intervals occur naturally. But then, folk music is not the music of a savage, as some are apt to think. On the other hand, it is an integral and living part of any musical culture worth the name and has held its own in spite of the great developments in classical music.

Folk music has its own charms and even among illiterate masses, a large number of people are found to possess a fine ear for such music and occasionally, a rare facility of performance also. The study of folk music claims one's attention all the more as it has many things in common with the classical form of music. Thus in many classical Rāgas, one is often reminded of similar groups of notes or melodies forming some popular tune or folk song. But it is important to remember here that there is a fundamental difference in the processes and the consequent effect of the two types of music. For, though the notes and melodies of folk music are similar to those of classical music, folk music never gives an impression of a particular Rāga or classical mode as such, and yet gives its own stamp which eludes all the established criteria of the Rāga-system of classical music. A study of the details of this individual stamp of folk music may help us in our constructive view of the evolution of Indian music as a whole and may indirectly throw some light on the causes, which give a different stamp to classical music.

With such a belief, the present writer undertook a study of folk music, as it obtains

in Mahārāṣṭra and published his results some four years back in the Bhāratiya Saṁgīta (a bi-monthly magazine of Indian music that used to be published at Poona; Vol. III, No. 2 of 1935). Beginning with the singing way of reading, recitation of Mantras or hymns, the different ways of reciting metrical or other types of verse and other similar compositions, the present writer analysed the folk songs proper. The results obtained were further found to be true with respect to similar compositions in all the principal languages of the Saṁskṛta stock. This is as it should have been; for, such languages have many things in common particularly the prosody and the modes of poetic improvisation. The results were found to be true even in the case of specimens from the Kannada, although the language is not of the Saṁskṛta stock. In each case, indigenous reciters were requested to recite the different pieces of poetry and folk songs in the most natural and non-academical manner and then an analysis of the notes, melodies and other particulars of such recitation was made. The major findings of this study may be briefly given in the following pages.

1. In folk music, the recitation or music is always coupled to the time-span of poetic words making up the metre and there are no tonal extensions, as such.

2. The melody, though flowing on freely, is often pivoted on a particular note or group of notes and circles round such a note or notes.

3. The melodies of folk music are very simple and employ a few notes at a time.

They seldom move in two tetrachords at a stretch.

4. In the elementary forms, folk music does not employ a drone, yet there is a level always maintained, to which the music invariably returns, so much so, that not for a moment is the sense of this level or tonic either lost or weakened.

5. The *maximum* number of notes employed in folk music is *nine*. These consist of the seven consonant notes *viz.*, those of the Major scale and two more *viz.*, the minor third and minor seventh.

6. The minor forms do not, however occur as frequently as the major ones.

7. Sometimes the *enharmonic* forms of the same note occur—the higher form occurring in the ascent and the lower one in the descent.

8. Prayer or other religious hymns or songs when chanted alone to oneself employ only one note, the tonic, and are literally monotonous.

9. If recited in public, they employ one or two more neighbouring notes, the whole recitation never extending beyond the tetrachord.

10. For a big audience the voice is often revised by a Fourth or Fifth, but even then the melody seldom extends beyond the tetrachord at a stretch.

11. The alternative way of recitation for a big audience is to begin on the higher octave and proceed by a descending melodic progression.

12. In the longer notes and songs the melody has necessarily to be lengthened in duration and hence it embraces notes from two tetrachords. But there is usually an imitation in one tetrachord of what occurs in the other.

13. The melody is so simple yet sure, that the intervals and their sequence is correctly observed in a natural way and needs no previous thought or special effort. Students of classical music know how difficult it is to take a leap of a just Fourth or Fifth, but in folk music such leaps are correctly taken even by a lay reciter, without any conscious preparation or effort.

14. A piece of poetry or song always contains an even number of lines or divisions. At the end of every odd line, there is felt a sense of incompleteness; the sense of completeness returning only at the end of the next even line.

15. This incompleteness is of the character of a query or interrogation. Its immediate cause is that the odd line does not end on the tonic, but ends on a harmonically more distant note usually, the next higher note, the Major Second. So a deliberate shift from the tonic at a psychological moment when it is strongly in demand, causes perturbation or gives a shock, which we call incompleteness.

At the close of the next even line, however, there is a well-planned return to the tonic, and this at once restores ease and the sense of completeness.

16. No single note receives any individual prominence either by way of duration or stress. The notes are mere counterpoints—as it were—to the order of the long and short syllables which make the metre. As such, the notes of folk music are never of the sustained type and hence scarcely afford an opportunity to bring out the beauties of any harmonic relationship of the several notes, either towards the tonic or even between themselves.

17. The nine notes of folk music are almost the same as the nine principal consonances, which chiefly figure in fixing up the tonality of classical music. Thus, it appears even in the folk stage, there were no cultural reactions, which opposed the formation of a truly natural and hence of a harmonic scale.

18. In the more strict forms of the metres—*viz.*, the Gaṇa-vṛttas, rhythm is regulated by particular Gaṇas or groups of syllables and hence by a particular order and quantity of syllables. In the lighter forms however, *i.e.* in the Mātrā-vṛttas, it is regulated by a periodic accent and hence not by quantity but by regular stress.

19. As will be seen from its scales, melodies and rhythm, folk music does not violate the laws of the physics of music even once,

but in spite of its perfectly scientific structure, is unable to stir our emotions through the power of tones alone. * * * Folk music has no tonal moods of its own, but adopts the mood poetry brings to bear upon it.

20. In folk songs proper, the poetic theme is never very serious, nor the language very high.

It is common experience that the one aim of the reciter is to secure the greatest possible musical effect with the least possible strain.

Musical effect and ease of execution therefore go hand in hand. Thus the scale for the folk-songs is supplied by the major scale

or by some one of its transposed forms. * * * The advanced folk songs also are mostly plain and simple in point of their tonal structure.

Now, folk music and particularly folk dances employ a variety of instruments like drums, bells, cymbals, horns and trumpets and employ,—if at all—a very weak and poor type of drone. * * * The rhythmic element is therefore very powerful in such songs and dances, and as for the melodic effect, it is totally drowned by the tangled mass of sounds produced by the drums and such other instruments. The emotion is supplied not so much by the consonant or dissonant character of the notes used, as by the theme of the song.

A PLEA FOR A RATIONAL INTERPRETATION OF SANGITA ŚĀSTRA.

Being a summary of a series of Readership lectures delivered under the auspices of the University of Madras.

BY

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The foundation as well as inspiration for art is nature. The origin of music no less than the origin of various branches of knowledge is enveloped in mystery and has always been a matter for conjecture. The divine or mythical origin only serves to emphasise the absence of a rational explanation. Nature abounded in sounds of various kinds and pitches. The cries of birds and animals, the whistling of the wind through holes in reed and bamboo, the *jhañkāra* of the *bhramara*, the gurgling of the waters and the twang of the bow-string furnished man with ample materials for imitation. While these were external sensations, the impulse from within was never wanting. The voice rises or falls, in other words varies its pitches according to the state of mind. Differences of tone must have been noticed in group recitals. The break of monotony which results from change of accent or tone and the agreeable sensation upon the hearers which certain of those variations produced must have been apparent and must have given rise to the *udātta* and *anudātta svaras* of the early vedic chants. It is thus probable that music proper began with what may be regarded as primitive song or crude expressions of human feelings and yearnings.

Once the pleasures of tonal variation were discovered, the simple process of experimenting in raising or lowering the voice must have gone on till a certain note above and another note below the original note produced a very agreeable effect on the ear. These two notes may be regarded as a sort of natural termini as any further extension simply repeated the terminal notes the higher

below and the lower, above. Thus very early our ancients must have learnt the high degree of consonance which *madhyama* above and *pañcama* below had with the fundamental note. When they went above the *madhyama* at a much shorter interval than that from *sa* to *ma* they noticed the *pañcama* repeated and equally did they find that *madhyama* was repeated below *pañcama* at the same interval. It was thus that the interval between *madhyama* and *pañcama* came to be thoroughly appreciated, understood and accurately determined. In the application of this interval lies the secret that gave rise to the original classic scale of the Hindus. The basic note with *ma* above and *pa* below was taken and by applying to them the interval aforesaid the four other notes were derived as follows:—From *ma* above a descent was made to the same extent that one has to descend from *pa* to *ma*. To achieve this practically *ma* should be regarded as *pa* and a note that would be *ma* to it pronounced. Then from *sa* an ascent was made to the same extent that one does in going from *ma* to *pa*. In this way the notes *ga* and *ri* were obtained. A similar process was repeated in the lower part of the compass. A descent from *sa* and ascent from *pa* by the same measure or interval gave rise to the notes *ni* and *dha*. I have no hesitation in saying that it was in this manner that the seven notes were derived at first. It must be remembered that the basic note or *Ṣaḍja* was in the centre of the scale, *ma* the upper limit and *pa* the lower limit. The original series of seven notes was evolved only with the help of the interval between *ma* and *pa* which in

later times came to be regarded as a *catuśśruti* interval, and its application to the foundational notes of *sa*, *ma* and *pa* in the *Arohaṇa* or *Avarohanakrama* or both ways. Thus *ṣaḍja* became the *vādi* and *ma* and *pa* the twin *samvādis* to it, and the *sa-ma* and *sa-pa* relationship came to be known as *vādi-samvādi* relationship. The notes of the primary scale or *Suddhasaptaka* are, speaking in terms of twelve semitones to the octave, very nearly those of the modern Kharaharapriya. In course of time a slight modification imperceptibly crept in and the notes *ri* and *dha* which were strictly *catuśśruti* from *sa* and *pa* respectively became a little flattened and consequently *triśruti* instead of full *catuśśruti*. The reason for this change is not far to seek. While the notes *ga* and *ni* were obtained by coming down a *catuśśruti* interval from *ma* and *sa* respectively, the notes *ri* and *dha* were derived by ascent from *sa* and *pa*. The ascent being always more difficult than descent there was small natural slide in the two notes *ri* and *dha* derived by ascent, whereas the notes *ga* and *ni* derived by descent maintained the full interval. The reduced intervals of *ri* and *dha* came to be called in later times *triśruti* being somewhat flatter than *catuśśruti* and the resultant intervals between *ri-ga* above and *dha-ni* below came to be termed *dviśruti*. When upon the first application of a *catuśśruti* measure the seven notes were derived the interval between *ri-ga* and *dha-ni* must have been less than *dviśruti*. It is only when *ri* and *dha* became *triśruti* that the interval between *ri-ga* and *dha-ni* became *dviśruti*. The fundamental note was always the central note and not the initial one as in modern times.

The assignment of values to the intervals was a later effort to define them with exactitude. The 22 *śrutis* were not suddenly discovered and then immediately allocated for the purpose of forming the original scale. The truth is rather that the primary scale was evolved by the simple process of applying a wellknown interval to *Sa*, *Ma* and *Pa* and that the evaluation of the sum total of the intervals at 22 *śrutis* was the result of a

later process of progression through *ṣaḍja-pāñcama* and *ṣaḍja-madhyamabhāva*. It is well to remember here that when the 22 *śrutis* were spoken of at first they were not in any sense musical tones but simply measurements of distances in pitch between note and note. In other words when it was stated that *sa* was four *śrutis* from *ni*, it did not mean that there were four notes after *ni*; it only meant that *sa* was at a certain definite pitch above *ni*. It must also be remembered that when the terms *catuśśruti*, *triśruti* and *dviśruti* were used, it was not to be understood that *triśruti* was in any sense three fourths of the interval of a *catuśśruti* or a *dviśruti*, half of it. The terms, however, correspond very nearly to the major tone, minor tone and semi tone of the western systems of music.

Next it is necessary to enquire how the assessment of the value of the interval of *sa*, *ma* and *pa* at *catuśśruti* and of *ri* and *dha* at *triśruti* and of *ga* and *ni* at *dviśruti* came to be determined. When a note is stated as having a certain interval, the pitch of it above the previous note is always meant. It is the failure to understand this very elemental fact that has landed many western scholars and students of Indian Music into a maze of misunderstanding. They fancied the specified intervals succeeded and consequently confused the *Suddha* scale with the *Saṅkardharaṇa* scale. It is, therefore, very important to know that the intervals always precede the *svaras*.

It is in the attempt to fix the values of the intervals that a conscious attempt was made to derive all possible tones within the limits of an octave. It was perceived very early that a note was pleasing to the ear if it agreed with another note which the ear for the time being was constantly hearing or had just heard with the impression or memory of it still persisting. The agreement, concord or harmony is the chief source of the pleasurable sensation which the ear experiences. Though the Indian system of music is essentially melodic in character, the basis upon which the notes are derived is entirely harmonic. After having produced the tones of the Gamut on the harmonic principle, we trans-

ced into the melodic sphere. I am not here rating the worth of the two different systems but am simply pointing out that in evolving the notes of our scale, the absolute necessity for observing the principle of concord though of varying degrees, was never for a moment lost sight of. Calling the fundamental *vādi*, we shall observe that that note which had the greatest measure of agreement with it was another note of the identical pitch and next to it was the octave, and then the notes *pa* and *ma* in order. For arriving at a series of concordant notes through the diminishing nature gradually, by a progression of ratios, the identical and the octave had to be rejected as the ratio in the former case was nothing and that in the latter too wide. Naturally the notes *pa* and *ma* had to be selected for forming a series by progressive ratios. By the *ṣaḍja-pāñcama-bhāva* a series of 11 notes excluding *sa* and including *pa* were derived; by the *ṣaḍja-madhyamabhāva* another series of 11 notes excluding *sa* and including *ma* were derived. These two series including *sa* would give us in all 23 tones. On fitting these tones into the original scale which later became the *ṣaḍja-grāma*, one tone derived from the *ṣaḍja-madhyama-bhāva* which fell short of the *pāñcama* by a coma or *pramāṇa śruti* was eliminated. The reason for this is that the tones preceding *sa*, *ma* and *pa* had to correspond so that their symmetry and importance in the scale with the *vādisamvādi* relationship might be maintained. It was not until after the 22 *śrutis* were thus obtained that the notes of the primary or classic scale were described as having the *catuśśruti*, *triśruti* and *dviśruti* intervals.

It may be asked what induced the ancients to adopt the *pāñcama* and *madhyama* progressions in scale forming. The answer I conceive to be is this. When the original *saptaka* was well established it must have struck them that there might be other notes than the *Suddhasvaras* within the limits of the octave having a fair measure of concord. The unknown could be discovered only by means of known *svaras*. The harmonic relationship of the two *svaras pa* and *ma* with *sa* had, as I have already pointed out,

to be taken for the derivation of new notes. This was the way it was argued. If *pa* had a high degree of concord with *sa*, then it must be possible that there was another note which had the same relation to *pa* as *pa* had to *sa*. This new note while it had a high degree of concord with *pa* would through its relation to *pa* also have concord with *sa* though in a lesser degree. By further proceeding in this manner there would be derived more and more notes until the cycle stopped at the 11th note. To proceed further would be to repeat the notes beginning with *ṣaḍja*. Thus 11 notes were the maximum obtainable within the octave; and each note as it was derived had a lesser degree of concord than the one preceding it. A similar result followed when the progression through the *ṣaḍja-madhyama-bhāva* was gone through.

It will be interesting to observe the order of notes obtained in the two progressions. The notes obtained by *sa-pa* relation are to describe them by the names of the 12 notes which are current to-day in south Indian Music: S, P, Ch. R, Ch. D, Ant. G, *kākalī* N, Pr. M, Sud R, Sud D, Sadh. G, *Kaiśikī* N, and Sud M (a coma sharp). The notes obtained by *Sa-Ma* relation are in order: S, M, Kai N, Sadh G, Sudh D, Sudh R, Pra. M, Kak N, Antara G, Ch. D, Ch. R, and Pa (a coma flatter). The last note as was pointed out was eliminated. It will be noticed that the notes of the two progression are opposite in order. The progression of the fifths gives the *tivra* varieties of R, D, G, N and M first and then their *komala* varieties in the same order. The progression of the fourths gives us the flat varieties first of the notes N, G, D, R, and then the sharp varieties of the same notes. During these progressions whenever a note of the higher octave was reached, the corresponding note of the central octave was taken. It may be asked if the two progressions gave the same series of notes though in a different, and in fact opposite, order, why there should be two progressions. The reason is that the corresponding notes of the two series, with the exception of S and P which were identical in both, differed from each other by a

minute but a very important interval known as the *pramāṇaśruti*. It is this interval that is entirely responsible for the evolution of 22 *śrutis*. To one who cannot appreciate this interval the system of 22 *śrutis* has no significance. Just as the preliminary scale was formed by the application of the interval between *Ma* and *Pa*, so was the system of *Dvāvimśatiśrutis* based upon the recognition of the *pramāṇaśruti* as considerable enough for distinguishing one tone from another. The practical use made of this interval by ancient Āryans in building up their scale speaks not a little for the sensitiveness and subtlety of their ear. It is regrettable at the present day to find that very often in practical music this fine distinction is overlooked. For instance where a musician ought to use *Ga* 1 what the ancients called *śuddha Ga*, he uses the easier *G2* or what we commonly call to-day *sādhārāṇa Ga*. It is supposed, I think erroneously, that only some, say about 12 out of these 22 are tones on which you can dwell pure without oscillation for any considerable length of time, and that the remaining tones cannot be made use of in the pure way without the aid of *gamaka*. All the 22 tones are harmonic and can be sung or played pure for any length of time. If *gamakas* are used with respect to some of them more often, they are in the nature of ornamentation, and not props to sustain unstable *svaras*. Moreover the south Indian mind delights in the use of oscillating graces more than the north Indian. It is, therefore, our characteristic love of graces and not weakness of the tones that accounts for their peculiar negotiation.

The modern tendency to belittle the system of 22 *śrutis* and resort to a scale of 12 notes as self-sufficient has its origin partly in the mistaking of the *svrasthānas* for notes themselves and partly in the decline of the sensitiveness of the ear. The excellent training which the ear got in tuning the *Vīṇā* cannot be had in the same measure in tuning a Violin. Let me not be understood to speak in disparagement of the violin which the south Indian genius has adapted so marvellously to its system. Its substitution, however, has deprived the ear of the

opportunities of appreciating the subtle differences. It is much easier to tune a violin than a *vīṇā*. The simultaneous bowing of two strings in the violin makes tuning a simple matter. The tuning of the *vīṇā* on the other hand requires a well trained ear. Moreover the substitution of the *tamburā* by ready-made instruments of equal temperament has had a very disastrous effect on the auditory powers. The result is the ear has become dull and insensitive to subtler differences. A rigorous insistence upon the *tamburā* only as a drone or *śruti* instrument appears to me to be imperative if the deterioration of the ear is to be arrested.

I have dwelt at some length upon the importance of the *pramāṇaśruti* in our system of music, as I think that all the richness and variety of *rāga* system owe their existence to it. If this fine tonal distinction is overlooked Indian Music will become very inferior in merit. We recognise the *rāga* even in simple phrases of two or three notes. What helps us to do it? It is this subtle *śruti*. It is the very key stone of our musical arch. It behoves us, therefore, to study and familiarise ourselves with this interval which serves to unlock the treasures of Indian Music.

If the twenty-two notes derived by the two progressions are arranged in the order of their pitch they would stand as follows:—

S, Ek R, Dv R, tri R, Ch R, G1, G2, G3, G 4.

M1, M2, M3, M4, P, D1 D2, D3, D4, N1, N2, N3, N4.

Excluding S and P the other tones numbering twenty were grouped in pairs for certain practical purposes. Of the two tones forming each pair the lower was derived by S-M progression and the higher was derived by S-P progression; and the difference between the two tones of each pair was the *pramāṇaśruti*. While all the tones were capable of being used in music, all of them could not become sources of *svaras*. The *svaras* had to maintain at least an interval nearly equal to a semitone if they

should be agreeable to the ear. For this reason any two tones which had only a comma or *pramāṇaśruti* between them could not both become different *svaras* in a scale as the acuteness of the interval between them would make their successive use as two *svaras* unpleasant. On account of this circumstance the two near allied tones had to be paired and treated as a single *sthāna*. The ten pairs together with *Sa* and *Pa* would give us twelve *svrasthānas*. Thus S by itself became the *Ṣaḍjasthāna*; R1 and R2 *śuddharṣabha*; R3 and R4 *catuśśruti ṛṣabha*; G1 and G2 *sādhārāṇagāndhāra*; G3 and G4 *antara gāndhāra*, M1 and M2 *śuddha madhyama*, M3 and M4 *pratimadhyama*; P by itself *pañcama* D1 and D2 *śuddha dhaivata*; D3 and D4 *catuśśruti Dhaivata*; N1 and N2 *Kaiśikīniṣāda* and N3 and N4 *Kākalīniṣāda*. Each of these names should be taken to connote a *svrasthāna* and not a single invariable note. If the proper nature and character of the *svrasthānas* were understood there would be no difficulty in recognising that the twelve *svrasthānas* are in no sense a negation of twenty-two *śrutis*. For the purpose of yielding *svaras* a *svrasthāna* is regarded as one unit, but the actual tone it yields for forming the *svara* may be either of the two tones constituting a pair or *svrasthāna*. For instance when we speak of *śuddha ṛṣabha*, it is not the same identical tone that is meant in every case. In *Gauḷa rāga* it will mean R1 and in *Toḍi* it will mean R2. The evolution of the twelve *svrasthānas* has brought about great changes in the musical system. A true foundation was laid for the formation of scales. Though the full possibilities thereof were not practically recognised till about the middle of the 17th century, the potentialities were envisaged long anterior to it.

While the twenty-two *śrutis* grouped in 12 *svrasthānas* formed the general framework for scale formation, it could not be difficult to show that in actual practice some tones over and above the traditional 22 were and are in use at the present day. The extra tones always grouped themselves under one or other of the twelve *sthānas*. The

arrangement of the 12 *svrasthānas* was not changed. The result will be some *sthānas* will be found to contain more than two tones. This is particularly noticeable in the *svrasthānas* of *Antara gāndhāra* and *Kākalīniṣāda*. The *antaragāndhāras* of *Aṭṭā*, *Sāverī*, *Ṣaṅkarābharāṇa* and *Kalyāṇī* will upon close examination be found to be slightly different from each other; so also the *kākalīniṣādas* of *Bhaurī*, *Ṣaṅkarābharāṇa*, *Kalyāṇī* etc. But for all practical purposes it should be enough to confine ourselves to a system of 22 *śrutis*, for no system will be acceptable if it is not definite or compact. In this respect a comparison of the *śrutis* with the letters forming the alphabet of any living language will be illuminating. It should be borne in mind that the letters are merely symbols and that what really matters is the sound which the symbol represents. Taking the letter A of the English alphabet we find that it does duty for a number of sounds. To mention only two very characteristic varieties of sounds which it stands for it should be enough to refer to two words 'father' and 'fact'. The two vowel sounds are distinct, yet only one symbol is used. This must be so if the alphabet should be simple and not unwieldy. The written symbols cannot be multiplied if any regard should be had for convenience. The variations in the pronunciation of the vowel should be learnt by the ear. Equally so; the subtle shading of the different notes cannot be learnt by the eye. The symbols will not carry us the full length. The exact nature of the sound or pitch has to be learnt from the Guru in the practical way. Just as for the alphabet it is not practicable to have a distinct letter for every conceivable variety of sound, so also in music it is not convenient to have a nomenclature for tones that will embrace every possible variety of change in pitch. Therefore it has all along been considered inexpedient to enlarge the scope of 22 *śrutis*. Moreover science and symmetry not to speak of tradition very strongly favour the retention of the scale of 22 *śrutis* with of course, the grouping into twelve *svrasthānas*. Scales comprising different number of tones were proposed by several scholars; but none of them satisfied

the fundamental test of acoustic laws like the *vādi-samvādi* relationship so well as the Āryan scale of 22 *śrutis*. No one who has made a comparative study of the scales of different nations can fail to be struck with the artistic beauty of our classic scale which indeed is a marvel of acoustic perfection. The equally tempered scale has no doubt the merit of simplicity and some approach to inter-relation by harmony; but the Āryan ear has simply to hear the noises of the scale to reject it altogether as none of the notes is tone. It seems as if it is impossible to improve upon the Āryan scale of 22 *śrutis*. The world has not till now done it and it looks as if it never will.

Just as music preceded *svaras*, so did *svaras* precede *śrutis*. It might seem surprising at first that while all the music treatises enumerated the *śrutis* first, and *svaras* and *melas* and *rāgas* afterwards, the natural order in their evolution should be quite the reverse. The concrete forms occur first and the abstract ideas are drawn from them later. When these ideas are systematised into a regular science they form the groundwork for further development. The concrete forms give rise to abstract ideas and these abstract ideas in their turn help to create new forms. It goes without saying that the spontaneous creations are infinitely more beautiful than those which are the product of scientific study; but the touch of genius can impart to the offspring of science an artistic beauty all its own. Thus art and science act and re-act upon each other for widening the domain of knowledge. If *Bhairavī* and *Śaṅkarābharana* help us to understand the nature of *svaras* composing them, a study of their *svaras* helps us to form a *rāga* like *Sāramati* or *Hamsadhvani*.

The primary *saptaka* must have revealed the possibility of adopting for the formation of scales, the *dvīśruti* or the resultant interval between R and G or D and N in the place of the *catuśśruti* which had been the only interval known. This gave rise to the *Grāmamūrchanā* system. The ancients argued, if a *dvīśruti* could be a good interval between R and G why it should not be tried between S and R. Supposing the *svara* R was

taken as the fundamental and the notes of the scale repeated to give seven notes, then a *saptaka* with the different order of intervals and therefore a new scale would spring up. If each of the seven original notes was in turn treated as the fundamental there would be seven different scales. Tradition would ascribe the tonic shift to have begun from the *madhyama* at the top and proceeded downward. It is unnecessary at present to investigate the tonic shifts of notes in other than *Ṣaḍjagrāma* as the purpose of these devices was to obtain different scales and that was achieved by the evolution of twelve *svarasthānas* from the 22 *śrutis*. Any enquiry into the *Grāmamūrchanā* system at the present day has merely an academic interest and has no bearing upon current practice. The formulation of a scale of 12 *svarasthānas* has at once swept aside the *Grāmamūrchanā* methods of scale building as archaic. This result was achieved certainly in the Pre-Śārngadeva period and I am not sure it was not achieved even in Bharata's time. The moment *Ṣaḍja* was taken as the initial note this result must have followed. Thus if the seven notes of the primary scale either through the *Grāmamūrchanā* system or through the *śruti* groupings gave rise to a completed scale of 12 *svarasthānas* and showed the possibility of different order of intervals, it was only a simple step to proceed on the basis of these *svarasthānas* to evolve a scheme of scales or *melas*.

If the primary scale gave rise to the scheme of 22 *śrutis* and these latter to the twelve *svarasthānas* for serving as the basis of *melas*, it is evident that notes other than those of the *śuddha* scale must have been recognised as worthy for use in practical music. In every case in which an important principle of theory is enunciated, we may take it that there was wide practice as the basis for it. *Antara* G which is not one of the original *śuddhasvaras* could not have come in simply as the result of formulation of 22 *śrutis*. The high degree of concord it has with *Sa* must have encouraged its use in secular music and should have become well established before theory recognised it as a

vikṛtasvara. It is well to remember that the *śuddhasvaras* were located on the last of their enumerated *śrutis*. Suppose the *śuddhasvara* became a little flat, it would still go by the same name but of a *vikṛta* variety; if on the other hand the *śuddha* *svara* became a little sharp, it would not be a *svara* of the same name, but the *vikṛta* variety of the next higher *svara*. For instance what we call *Antaragāndhāra* was a variety of *madhyama*, whereas M2 would be a *vikṛta* variety of *pañcama*. At one time even *Ṣaḍja* and *pañcama* had *vikṛta* varieties. It was only long after the 12 *svarasthānas* became well established that S and P came to be treated as *Avikṛta*. This circumstance was a very important consideration in fixing the scheme of *melas* at the number 72. It is only when we cease to regard the changeless character of P and also S for the matter of that, that we can conceive of enlarging the number of *melas*. About the desirability of so doing I shall refer later.

It is, however, needless to point out that the distinction between *śuddha* and *vikṛta* *svaras* loses all significance when the scheme of 12 *svarasthānas* is well established. The word *śuddha* is no doubt used in modern practice and theory with reference to all the five notes R, G, M, D, N, that is, with the exception of S and P; but it does not mean the notes of the ancient *śuddha* scale. The *śuddha* R of the current practice is R2 whereas it was R3 in the old scale. One reason which is sometimes suggested for calling R2 *śuddha* is that when the scale was systematised to begin from S, R2 would be the 3rd tone from S and therefore on the analogy of the old practice it was called *śuddha*. I do not think that this is the reason, for if it is, *sādhārana* G which is called *Ṣaṭśruti* R will have to be termed *saptāśruti* R. I think the real reason for calling certain varieties of notes as *śuddha* is that they are of the lowest pitch. R, G, M, D, N when they arose from the lowest *svarasthāna* possible were termed *śuddha*. I do not think, however, that on the basis of the mere names of notes we are justified in calling *Kanakāṅgī*, the first of the seventy-two *melas*, our *śuddha* scale. It is simply

the first of the series and is purely a theoretic scale with very little melody in it. Master-minds have occasionally more with a view to try their powers, than as a means of self-expressions touched these scales. It will indeed be a mockery to treat *Kanakāṅgī* as our primary scale. I feel there is no need for adopting at the present day any scale as primary or *śuddha*; but if at any time a case should be made out for it, I do not see any reason for discarding the classic scale in favour of any other, with the possible exception perhaps of the 15th *mela*.

Though nothing like the classic *śuddha* scale as such exists to-day, yet for the last four hundred year South India has been familiar with an initial scale for laying the foundation of music practice. It is the *mālavagauḷa* scale. The glory of having selected and popularised that scale for the learning of early lessons in music belongs entirely to the great saint Purandara Dās. The services he has rendered to the cause of Carnatic Music cannot be over-estimated. He is the sole founder and originator of the Carnatic system of Music of which we are all so justly proud. His compositions range from the simplest like the *svarāvalis*, *Alaṅkāra* and *Gita* to the most complex known type, the *sūlādis*, the like of which no other composer has till now attempted. More than all this, it is he who showed the modern *kīrtanapaddhati* and composed tens of thousands of pieces in all the familiar *rāgas*. It was from his time that the *kīrtana* has formed the main stay of every musical performance. He was not merely content to be the author of a great system, but he enriched it by every known type of composition and by *lakṣya* and *lakṣaṇa* *gītas* and raised it to such a pitch of excellence that all the progress since achieved is small in comparison with it. He stands unapproached as the supreme master of science no less than the art of music. The *sāhitya* of his compositions is characterised by extreme simplicity and high elegance. The poetic beauty of his ideas will stand comparison with those of the finest poets in any language. More than all, his compositions enshrine the greatest truths

of the *upaniṣadas* and those truths are flashed upon our understanding with the aid of the homeliest similes. I am afraid a have digressed a little. I wish, indeed, to draw your pointed attention to the immensity of the contribution of Purandara Dās to Indian Music. If to-day Tyāgarāja is the most brilliant, popular and admired of the composers, it is because the path of progress was cut and laid ready by his illustrious predecessor.

Purandara Dās it was who first chose the *mālavagauḷa* scale. We have to ask why he preferred it. Elsewhere we have discussed how originally our ancestors were familiar with only the *catuṣṣruti* interval and how upon its basis the *śuddha* scale was derived and how as the result of deriving the *śuddha* scale they became familiar with the *dviśruti* interval. If the *dviśruti* interval were applied in the same manner as the *catuṣṣruti* interval was formerly applied to S, M, and P, the resultant scale would be *mālavagauḷa*. It is not to be supposed that Purandara Dās offered this scale in preference to the classic one as the *śuddha* scale. He adopted it only for the purpose of imparting primary instruction. It is not the scale that is primary, it is the lessons in it which is primary. It may be asked why the classic scale itself should not be adopted for the same purpose. The reason is that the classic scale notwithstanding its high harmonic basis and exquisite melody, is difficult for the beginner to negotiate. R, G, D and N are more easily reached from S, M and P, than sounded straight. S, P and M are the basic and limiting notes and are generally well fixed in the minds of the beginners even as they were for our remote ancestors. It is easy to take a step from a ground of which we are sure than make a sudden jump from an unfamiliar place. Just as it is easy for a child to take a short step instead of a long step, so for the beginner the ascent and descent by a *dviśruti* or a semitone is easier to accomplish than by a *catuṣṣruti*. Hence Purandara Dās chose the *mālavagauḷa* scale so that the learners may easily sing the notes thereof by way of the simpler semitonal ascent and descent from the fundamental

and limiting notes in much the same way that our ancestors did by the measure of the larger and more difficult *catuṣṣruti* interval and as *sāmagas* even to-day chant.

This line of reasoning adopted for justifying the *mālavagauḷa* scale, indeed, strengthens the theory advanced respecting the derivation of the *śuddha* scale. Some critics think *mālavagauḷa* was chosen as the scale for initial lessons as R, G, D and N of it are in a sense *śuddha* or absolute in that they are not subject to a mutation of names in the same way that other varieties of R, G, D, N undergo in forty out of the 72 *melas*. This explanation as the basis for adoption of *mālavagauḷa* cannot be accepted as the scale was preferred at least a hundred and fifty years before the formulation of the scheme of 72 *melas*. The explanation is an afterthought; it is by no means the cause. Moreover it will lead us to the ridiculous conclusion that the notes of the original classic scale were not *śuddha*.

Having chosen the scale, the way Purandara Dās graded the lessons is very instructive revealing the supreme genius of the father of the carnatic system. The *svārālis* are in *mālavagauḷa* and begin with the *Ādi tāla*. Though Purandara Dās favoured the *cāpu* and *Tripuṭa tālas* in his compositions owing to their great rhythmic power and beauty, he used only the *Āditāla* in the first exercises. Then with a view to familiarise the students with the well-known *saptatālas*, the *Alaṅkāras* were composed. Passing from exercises in the scale, he introduces a *rāga* called *Malahari* by means of simple *gītas* based upon the *mālavagauḷa* scale. Here the *cāputāla* is introduced in some of the *gītas* in a very unobtrusive manner. Those who feel a difficulty with *cāputāla* may well master the *gītas* as that *tāla* cannot be learnt by any means easier. The *rāga* is simple and requires no effort at ornamentation by graces. There are five notes in the ascent and six in descent. N is totally *varja* and G is *varja* only in the ascent. The great composer gave practical recognition to the principle that if the number of notes in the ascent and descent varied, there should be more notes in the

descent than in the ascent. *Rāgas* which violate this rule are invariably not quite popular. The next step was to introduce another *rāga* based on the same *melā*, called *Śuddhasāveri* as it then was. It took only the same five notes in ascent and decent, G and N being totally *varja*. The *rāga Śuddhasāveri* originally took only the flat varieties of R and D and it was founded on *mālavagauḷa* scale. I could no doubt quote authority for it and cite my practical experience in having heard the *gīta* in *mālavagauḷa* scale, but I prefer to base my conclusion on pure reasoning as I have been doing all along in these lectures. Examine for a moment whether it is at all likely when the great master has just familiarised the student with the notes of a particular scale, he should jump to a different scale altogether without being satisfied with the change in *Arohaṇa* and *Avarohaṇa*. He was proceeding with seven *svāras*, then with a *rāga* of five and six *svāras*, next to a *rāga* of five *svāras* only. Any sudden change in the character of *svāras* would at that stage be unthinkable. The setting of the *gīta* itself favours the flat R and D, even as the *rāga* with these flat notes comes naturally into its place in a well graded series of lessons. But perhaps it is now too late in the day to go back and unsettle established facts. Though in the century that followed Purandara Dās, the *rāga* was faithful to its original mould, yet in or about the middle of the 18th century the notes R and D of the *rāga* appear to have assumed a *catuṣṣruti* character and they have so continued down to the present day. It seems when Tyāgarāja composed in this *rāga* its notes had already changed and the modern complexion assumed.

I hope I have made clear the very excellent reason that underlies the choice of *mālavagauḷa* scale and the connected *rāgas* of *malahari* and *Śuddhasāveri* for a series of well graded exercises for imparting instruction in music. I have elaborated this topic a little trusting that the reasons given will appeal to all those to whom it may be given to teach music and that a system so well planned and executed by the greatest

musical genius ever born, will not be lightly substituted by short cuts and make shifts.

Before dealing with *melās* and *rāgas* there is one other subject of importance connected with *svāras* which cannot be passed over, viz., the intonation of notes. Taking the seven notes we will find five of them are expressed with the aid of *A-kāra* while R and N are uttered with *I-kāra*. Let us examine the reason for the difference. All vocal sounds are caused by the vibration of the vocal chords. But sounds of different kind even though they are of the same pitch, and much more so if they are of different pitches, require for purposes of articulation to be differently resonated. Taking, of course, the vowels, for the vowels only are sounds and consonants merely stops to sounds, we will find three of them primary. They are A, I and U. We are not concerned at present with any particular system of alphabet but only with such vowels as are common to 'civilized' tongues. All other vowels than the three may be regarded as derivatives or compounds. Of the primary vowels the *A-kāra* is the most important. It requires for its effective articulation the bringing into play of the deepest parts of the vocal cavities.

These cavities do not begin and end with the throat and mouth. The lungs, the chest and the abdomen also act as sound boxes. If the flexibility of the mouth cavity gives proper shape to the sounds, the other cavities impart depth and richness to the tones. The resonation of tones not only by the shaping of the mouth but by setting in sympathetic vibration the air contained in the lower cavities should be the aim of every musician. *A-kāra* which is the deepest of the sounds and therefore the first and primary incarnation of *Nāda* has to be produced by the help of the cavities that reach down to the navel. This perhaps is what our sages meant when they referred to *Nāda* as arising from the navel, or *Mūlādharma* or *Brahmagranthi*, etc. When *svāras* were spoken of as originating in *hrdaya*, *kaṇṭha*, etc., either their ascending pitch was implied or the centre of resonation indicated. As the *A-kāra* was the bottom-

most so was *U-kāra* the topmost vowel. It requires the highest parts of the vocal cavity, the mouth almost at the very end of the lips, to come into play for proper articulation. The vowel *i* of course is intermediate.

If we understand the tone character and the acoustic foundation of our vowels we get at once a most rational explanation for the great value we attach to the *Pranavanāda* or *Omkāra*. The O of the *Omkāra* stands for the union of A and U. It is really *Aum-kāra* composed of the initial and the final vowels A and U with *M-kāra*. *M-kāra* which rounds off the *nāda* is neither a vowel nor a consonant but partakes the character of both. Its centre of production may be regarded as being even higher, as the nasal cavity has to come into play. When, therefore, you begin with the lowest *A-kāra* and without a break in the *nāda* roll your voice up to "U" the topmost vowel and finally conclude with *M-kāra*, are you not traversing without pause the whole range of human speech? Can you think of any other sound more satisfactory than the *Pranavanāda* for symbolizing divinity? What excellent sense and reason underlies *Omkāra*! The explanation offered will, far from disturbing faith in mysticism and spiritualism, will serve to rationalise faith, if faith could be rationalised.

To go back, the *svaras* R and N have to be reasoned in the same way as the vowel *i* has to be articulated and the other *svaras* partake of the character of *A-kāra* for intonation. This is only with reference to the original *saptasvaras*. Of course the other varieties of the same *svara* later on took the same intonation as the same note could not be differently articulated. It was only when the *svaras* were blended with the appropriate vowel that the proper pitch was easily and naturally maintained. It is not impossible, nor even difficult for the *svaras* to be sounded with any vowel. In fact we do it when we sing the *sāhitya* but it must still be conceded that the vowel *i* blends naturally with R and N. That this is so will be found when we carefully examine the two notes R and N produced by a master player on the *Vīṇā* or Violin. They would seem

as if they are articulated with *i-kāra*. Such of you as had opportunities of hearing Tirukkodikaval Krishna Aiyar would know I am relying on actual experience and not upon imagination.

We have dealt with a few aspects of *śrutis* and *svaras* in a very brief way and touched upon *melas* in so far as there was interconnection. The formation of the *melas* may be shortly dwelt upon here. The *Grāma-murchanā* as well as the *śruti* system evolved the 12 *svrasthānas*, as was already seen. The foundation, therefore, was there. It required but an architect to raise an edifice over it. That architect appeared in the person of *Veṅkaṭamakhī*. The system of *melas* formulated by him seems simple to us who have been brought up in that tradition; but what a magnificent achievement it is will appear only to those who have made a comparative study of other systems of music. If there is one characteristic feature more than any other which serves to distinguish the Carnatic from every system including the north Indian, it is the modern *meḷa* system. Those who are not already familiar with it find it a marvel and a revelation opening up prospects for evolving numberless varieties of melodies. Tyāgarāja and Muthusvāmī Dīkṣita showed the way for creating new rāga forms, and subsequent composers have greatly profited by their example and enriched Carnatic music beyond measure.

The details of the method by which the actual scheme was evolved must be familiar matters to all students of music. The reason of certain principles observed by the author of the scheme may be briefly mentioned—Firstly S and P are treated as immutable notes and occur in their changeless form in every *meḷa*. That there is sufficient justification for this can be found from the constitution of the *Ṣaḍjagrāma* and *śruti* tones of it. Moreover the harmony of P with S is the highest in the octave and appropriately forms the base of the upper tetrachord. The same predominance is given to S and P as in ancient times and nearly the same importance to M. The scale is symmetrically divided into two tetrachords, S to M forming the lower and P to S forming the

higher. The pra. M which occurs between the two tetrachords is very cleverly employed in deriving an equal number of *melas* by its substitution for *Sudh. M*. Thus of the four *svrasthānas* that lie between S and M and P and S a selection of *svaras* from two *svrasthānas* has to be made on the principle that R and G must lie between S and M and D and N between P and S. There are thus six possible ways of selecting two out of four. Each of the six in the lower tetrachord combines with the six of the upper tetrachord and gives 36 and with pr. M for *sudh. M*, the number is 72.

Previous to the scheme there were only 19 *melas* in actual use and it is indeed a very long step from 19 to 72. There had been indications of the modes of forming *melas* which would bring their number to nearly a thousand, but those modes were utterly impracticable as they overlooked one very important consideration in the formation of *melas viz.*, that between one note and another there must at least be an interval of one semitone. There is, however, an exception to this rule; when S or P is the central note then on either side or both sides there may be notes of less than a semitone interval. For instance you will find in certain *sañcāras* of *Kalyāṇī* that the proximity of the prati *Ma* to *Pa* is so great that the interval must be very much less than a semitone. Very often the nearness is so great that P itself seems to masquerade under the name of M. There is another rule which must be respected if our *melas* should form the basis of popular melodies. The successive use of two semitones should be avoided. Here again there is a well recognised exception, *viz.*, when S or P is the central note there may be two successive semitones, one before and one after them. This exception as well as the one referred to above, is the natural result of the pre-eminently stable character of the notes S and P. It must be confessed that 40 out of the 72 *melas* offend the rule and for that reason are less agreeable and less popular. It is very surprising, however, to find that the rāga *Nāṭa* which is one of the 40 has been in great use. It must be remembered that most of the

wellknown rāgas have been current and in popular use from a time long long anterior to the *meḷakartā* scheme, and if they are spoken of as coming within the scheme it is only as a matter of classification for purposes of convenience.

There is one point about *Nāṭa* which may here be noted. In former times it was very often the initial rāga of a performance. The *Gāyakas* and *Vainikas* of old never wavered in their enthusiasm to start off in that rāga in *tāna* in earlier times or *ghanapañcaka* in later times. The reason is the tonal value of notes in it is the maximum for a *śuddhamadhyama* rāga; R, G, D, N being of the highest pitch possible; and it makes a striking impression owing to the elevated character of the notes. It thus serves to dispell depression and raise the spirit of the musician no less than of the hearers. It would also appear desirable to begin a performance with *madhyamakāla* singing to achieve the same result of making the musician brisk and energetic. The *tānas* served the purpose in former times and the *tānavarṇas* do the same to-day. With the exception of *Nāṭa*, *Kalyāṇī* from the point of view of the pitch of notes appears to be very satisfactory to commence a performance with and if the *madhyamakāla* also is adopted, a *tānavarṇa* in *Kalyāṇī* seems ideal. You thus see the good purpose in beginning with *nāṭa* or *kalyāṇī* in *madhyamakāla*. In this connection the peculiar significance that lies, of course from an acoustic point of view, in ending a performance with *Madhyamāvali* may also be noted here. We have seen how the notes derived by parallel progressions of S-P and S-M are in the diminishing order of concord. The *pañcama* of *pañcama* is Ch. R, and the *madhyama* of *Madhyama* is Kai. N. This Ch. Ri is the first to be derived in the S-P progression and Kai. Ni the first in the S-M series. Thus the notes Ch. Ri and Kai. Ni, have on the principle enunciated of deriving a series of concordant notes by the two ratios, the greatest nearness to and therefore, harmony with S. And consequently a rāga which takes only Ch. Ri and Kai. Ni with S, P and M must be the most melodious and capable

of producing mental harmony and repose. The musician indeed seeks by the harmonic beauty of its notes to erase any impression of discordant notes he might have inadvertently produced. That is the significance of *Madhyamāvāṇī* concluding a performance.

Pursuing this same line of reasoning we find that of the scales which are full, *khara-harapriyā* has the greatest amount of harmony. Since we require seven notes for the full scale we shall have to get four notes in addition to S, P and M. To get the most harmonious notes possible we have to select two from S-P ratio and two from S-M ratio. In the S-P ratio the first we have already seen is Ch. R and the second Ch. D. In the S-M ratio the first is Kai. N and second Sadha G. These seven notes exactly become the *khara-harapriyā* scale. Here again is another reason why *khara-harapriyā* was regarded as the primary scale.

Though for certain reasons of convenience *khara-harapriyā*, has been created as the primary scale, it will be found upon examination of the current rāgas that the exact tonal pitches of the notes of the classic *śuddha* scale, correspond with precision to those of the notes of the *Bhairavī* rāga of the carnatic system, as they are used in the ascent. If the original scale is not called *Bhairavī* it is because, for reasons which I shall presently state it takes Dvi. Dh instead of Tri. Dh in the descent. The difference between the *śuddha* scale and the descending notes of *Bhairavī* is a semitone, whereas the difference between the *śuddha* scale and the modern *khara-harapriyā*, though in as many as four notes, is only a *pramāṇaśruti*. In the matter of scale nomenclature and formation, *pramāṇaśruti* matters less than a semitone and so the classic scale for practical purpose is more conveniently termed *khara-harapriyā*. But the notes, however, in their *śruti* value correspond exactly with the *Arohaṇasvaras* of *Bhairavī*. Thus the classic scale got itself merged in *Bhairavī* and it was not till late in the 18th century that *khara-harapriyā* as a *mela* rāga was rediscovered or resurrected with the variable notes sharpened by a *pramāṇaśruti* to give it new identity.

The next point to enquire is how *Bhairavī* came to take a different D in *Avaroha*. The original scale where S the central note was fundamental, had the ascending notes of *Bhairavī*. If P the lowest note was treated as the fundamental the order of intervals would be that of *Naṭa Bhairavī* or the descending notes of *Bhairavī*. When the scale was regularised by the transposition of the lower part of the original *saptaka* to its proper place above, so that the fundamental S became also the first and starting note of an ascending series, *Bhairavī* was the only rāga that could effect a synthesis of the two different orders of intervals, one with S as the first and fundamental note and another with P as the first and fundamental note. Thus the original classic scale is the basis in its two phases, of the *Bhairavī* rāga.

An examination of the Sāma-Veda chant will reveal that the notes actually used there are to be found only in the *Bhairavī* rāga and that the melody of the chant has a closer resemblance to *Mukhāri* rāga. The chant divested of its peculiarities of intonation and a haunting quaintness of manner in the recital, will yield in the bare outline the *Bhairavī* notes in the following order: G, R, S, N, D, S. We might ask how if there are only five notes in the recitation the Sāma-Vedic scale could be called a *saptaka*. You will find, however, that M and P which are not emphatically sounded are still in subdued tones expressed, being just touched before the adjacent notes are reached. In fact the notes are sounded as: (m) G, (s) R, S, (s) N, (p) D, S. Thus in the actual recital of a Sāmic verse, G is reached by a slide from M, and R by an ascent from S, N from S and D from P. This is an additional and practical proof of the theory of the origin of the *śuddhasvaras* already noticed.

We will find the plaintive music of the *sāman* chant discloses the simple form of the rāga, *Mukhāri*. Can we not draw from this an inference as to why the *mukhāri* rāga and its *mela* came to be regarded as primary? This *mukhāri* which is almost identical with our modern *mukhāri* does not appear to have been properly understood by certain

lakṣaṇakṛtras of the 16th and the 17th centuries. The wonder is how they could have blundered in the face of numerous compositions of Purandara Das and *Aṣṭa-pādīs* of Jayadeva.

There are so many interesting topics connected with Rāgas and their *lakṣaṇas* in general, that we cannot do adequate justice to. I have been endeavouring in these lectures to draw your attention to the very sound reasoning that lies behind most music theories with a view to stimulate your interest in them and to make you bring to bear on them a spirit of enquiry and scientific research. For instance I wish you to understand that when *Nāda* is said to be caused by *prāṇānālasamīyoga*, *prāṇa* stands for air and *anala* for energy or force and that sound is caused by the particles of air being set in vibration by application of force. You then see how truly scientific is

the description of the causation or production of sound. I would exhort you to find out the rational basis and scientific foundation for the propositions of *sāṅgitaśāstra* and discover its beauties with no less zest than that with which you do the beauties of the art. You will find how our sages with remarkable powers of intuitive perception understood the secrets of the universe in a measure that modern science with all its mechanical appliances has not been able to achieve. Greatest minds have illumined both the *śāstra* and the *kalā*. Then cherish and cultivate by study and practice the science and art hallowed by the association of names like Bharata and Nārada, Jayadeva and Purandara Das, Kṣetrājña and the trinity of Tiruvārūr; and adored by gods and men as the only knowledge capable of yielding the fourfold blessings and honoured by Sarasvatī with her twin arms circling round its visible symbol the *Vīṇā*.

SOME KRTIS OF SRI PONNAYYA PILLAI AVL.

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ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதரவர்களின் மாணக்கராகிய தஞ்சாவூர்
பொன்னையா பிள்ளையவர்கள் தமது குருபக்தியையும் தெய்வபக்தியையும்
வெளியிட்டுப் பாடிய “நவரத்னமாலா” கீர்த்தனங்களில்
மூன்று கீர்த்தனங்கள் ஸ்வரஸாஹித்யஸஹிதமாகக்
கீழே வரையப்பட்டுள்ளன.

I. இராகம்: ராமப்ரிய (ரமாமனோஹரி)—தாளம்: சதுரஸ்ரதிரிபுடை.

இக்கீர்த்தனத்தின் பொருள்:—

இந்தராதி பூபதிகளுக்கெல்லாம் ப்ரத்யக்ஷமானவளே! (ராஜராஜேசுரமென்ற
கோவிலுக்கு அதிபதியே!) லக்ஷ்மியின் மனதை ஆகர்ஷிப்பவளே! உக்ரஸ்வரூபியே!
விஷ்ணுவின் ஸஹோதரியே! பிடிவாத முடையவளே! சிரேஷ்டமான சரீர முடையவளே!
சங்கரனுடைய மனதைக் கவரச் செய்யும் அழகிய சரீர முடையவளே! ஸ்ரீ முருகக்
கடவுளின் அதுக்ரஹம் பெற்ற (ஸ்ரீ தீக்ஷிதரவர்களுக்கு) தாஸனென்று என்னை ஆதரித்து
என் கோரிக்கைகளைத் தீர்ப்பாய். தாமரை யிதழ்களை யொத்த கண்களை யுடையவளே!
உலகத் தாயே! அடிக்கடி உன்னை ஸ்தோத்திரம் செய்தேன்.

14	0	0
பல்லவி:		
(1) நீ ; ஸ ரி கா ; மா பா ; ப த ப ம கா ; ஸ்ரீ . . . ரா ஜ ரா ஜே	கமகா ரிஸா ஸ்வ . . . ரி .	
(2) நீ ; ஸ ரி கா ; மா பா ; ப த ப ம கா ; ஸ்ரீ . . . ரா ஜ ரா ஜே	நிக மாபம க ரி ஸா ஸ்வ ரி	

14	0	0
(3) நீ ; ஸ ரி கா ; மா பா ; ப த நி த ப ம கா ஸ்ரீ . . . ரா ஜ ரா ஜே	ப த நி த ப ம கா ஜே	ரி க மாபம க ரி ஸ் ஸ்வ ரி
(4) நீ ; ஸ ரி கா ; மா பா ; ப த நீ த நி ஸ்ரரிஸ் ஸ்ரீ . . . ரா ஜ ரா ஜே	ப த நீ த நி ஸ்ரரிஸ் ஜே	நி த ப ம க ரி ஸா ஸ்வ
நீ ; ரி ஸ ஸ நி தா நீ ஸா ; ஸரி கம பத ஸ்ரீ ர . மா ம . ஜே . .		பம கம க ரி ஸா . . ஹ . . . ரி
சரணம்:		
பதநீ தப பா ; மா தபமக ; நீ ஸா மா வா . ரா . . . ஹி வை . . . வ்ண வி மா		நீ கம பா பா . த . ங் கி
பதநீ தநி ஸ்ர ; நீ ஸ்ர ; ரிஸ்நித ஸ்நி வா.. ம . தே வு னி . , மோ... ஹ.		தப பம க ரி ஸா . . ஜ . . . ங் கி
மத்திம காலம்:		
நீ ஸ ஸ நி த நி ஸ ரி ஸ ப ம க க ரி ஸ நீ ருடை ன கு ரு கு ஹ தா . . ஸுடனி	ஸரி க மா ம பத கா ர விம் கி கா	ப ம கா கமபத மி தா ர்த்தமிச்சே
நீ த நீ ஸ்ரீ ரி ஸ்நி த நீ ஸ்ர ஸா ர ஸா கூபி ஸ்ரீ ப்ரஹ தம் பா	காம் க்ர ஸ்ர ஸன்னு திம்ச தன்	ஸ்நிதப மக ரிஸ ஸா . ரஸா . . ரொகு

II. இராகம்: பூர்வகல்யாணி—தாளம்: மிஸ்ரகாபு.

இக்கீர்த்தனத்தின் பொருள்:—

ஸமத்துவமில்லாத (என்னுடைய) வித்யாகுருதிரேஷ்டரை (தீக்ஷிதரவர்களை) நான் நீண்டகாலமாக நம்பினைன், மஹா பெருமையுடைய தஞ்சைப் ப்ருஹதீசா! உயர்தரமான மதுரவாகை நான் அடைய. கோடி மன்மதனின் ஸ்வ ரூபத்தை உடையவனே! எல்லையில்லாப் பெருமையுடைய குளிர்மை பொருந்திய குணக்கடலே! ந்ருத்திய தாண்டவங்களில் நிரம்பவும் (சமர்த்தரே) திறமையுடையவரே! எப்பொழுதும் எனது சுதந்திரமான தேவனே!

தட்டு. 3	விச்சு. 4	தட்டு. 3	விச்சு. 4	தட்டு. 3	விச்சு. 4	தட்டு. 3	விச்சு. 4
பல்லவி:							
1. ஸா; நீ	தப்பா மா கா	நீ தா மா	கா ி ஸா தா	ஸா ; ; ; ;	கமபம கீ, நா	ஸா; ஸா ரிக, மம்மி	மபாம பதாப
ஸா டி	லே னி கு	ரு கு ஹ	முர்த்தினி	ஆ	கமபம கீ, நா	ஸா; ஸா ரிக, மம்மி	மபாம பதாப
2. ஸா; நீ	தப்பா மா தப	ஸ்நிரிஸ்தி	பமகரி ஸாதா	ஸா ; ; ; ;	கமபம கீ, நா	ஸா; ஸா ரிக, மம்மி	மபாம பதாப
ஸா டி	லே னி கு	ரு கு ஹ	முர்த்தினி	ஆ	கமபம கீ, நா	ஸா; ஸா ரிக, மம்மி	மபாம பதாப
தட்டு. 3	விச்சு. 4	தட்டு. 3	விச்சு. 4	தட்டு. 3	விச்சு. 4	தட்டு. 3	விச்சு. 4
சுண்டபல்லவி:							
ப தா ப ஸா	ஸா ஸா ஸா	நீ க் கா	ப ம் க், ஸா	ஸ்நி க், ஸா	ஸாநித நி தா, ன மா துா	பா பம கம ய வா	கரி கமபத ப க்ருவிய்ய வே
மே டி	மி க ல த	நீ ர் ஞ்ச	ஹ தி	ஸ்நி க், ஸா	க ி, ஸா தா	ஸா ; ி	கா ; கரி கம
சுரணம்:							
பா ; த நி	தப பா பா மா	க ம பா மா	கா ; ; ; ;	கா மா	ஸா க ர	சந் த்ரு	கா மா தா ர்
கோ டி	ம ன் ம த	ரு ஸ்நி தா ஸ்நி	கா ; ; ; ;	ஸுத்	தா மா ரி தா	மா கா ரி	கா மா தா ர்
கா ; மா	ப தாப ஸா	ஸ்நி தா ஸ்நி	கா ; ; ; ;	ஸுத்	தா மா ரி தா	மா கா ரி	கா மா தா ர்
ஆ ட	லோ. பஹு	தி	கா ; ; ; ;	ஸுத்	தா மா ரி தா	மா கா ரி	கா மா தா ர்
சிப்பாஸ்வரம்:							
ஸா ; ரிஸ்	நிதநீ ; தப	கரிஸத ஸா ;	ப ம் க், ஸா	ஸ்நி க், ஸா	ஸாநித நி தா, ன மா துா	பா பம கம ய வா	கரி கமபத ப க்ருவிய்ய வே
ஸாநிஸ்தி	நிதநீ ; தப	கரிஸத ஸா ;	ப ம் க், ஸா	ஸ்நி க், ஸா	ஸாநித நி தா, ன மா துா	பா பம கம ய வா	கரி கமபத ப க்ருவிய்ய வே

III. இராகம்: ஸைலதேஸாகுதி—தாளம்: சதுரஸ்ரத்திரிபுடை.

இக்கீர்த்தனத்தின் பொருள்:—

தாமரை போல் கண்ணுடையவளே! பர்வதராஜனுக்கு நேத்திரத்திற்கு ஒப்பானவளே! (சைலதேஸாகுதி என்ற ராகத்தில் ப்ரியமானவளே!) எல்லா உலகங்களுக்கும் ஸாக்ஷிபூதமாயிருப்பவளே! கடைக்கண்ணின் நோக்கினால் கோரிக்கைகளை அறுக்ரஹம் செய்பவளே! எப்போதும் உன் குமாரனான (நான்) முருகக்கடவுளின் அருள் பெற்ற (தீக்ஷிதருக்கு) நல்ல பக்தனென்று என்னைக் காப்பாற்று. ப்ருஹநாயகியே! ஆலஸ்யம் செய்யத் தகாதம்மா. உன்னையன்றி வேறு யார் கதி (எனக்கு) தாயே!

லகு.	த்ருதம்.	த்ருதம்.
பல்லவி:		
(1) ; ஸா ; தா ஸா ; ரீ ; ;	ஸா ; ஸா	நீ தா ஸா ;
ஸா ர ஸா க்ஷி	ஸை ல	தே ஸா
(2) ஸா - ஸா ; தா ஸா ; ப ம ரீ ;	ஸா ; ஸா	நீ தா ஸா ;
க்ஷி - ஸா ர ஸா க்ஷி	ஸை ல	தே ஸா
(3) ஸா - ஸா ; தா ஸா ; மக பத	ஸா - பா ; மத	பம ரீ ஸா ;
க்ஷி - ஸா ர ஸா க்ஷி	ஸை ல	தே ஸா
(4) ஸா -		
க்ஷி		
(1) ; மா கா பா தா ; தா ஸா ;	நீ ; பா	ப ம மா ரீ
ஸ க ல லோ க ஸா	க்ஷி கா	மா க்ஷி
(2) , ஸ-மா கா பா தா ; தா ஸா ;	பம்ரீ ஸா	நி த த ப பம
ஸ க ல லோ க ஸா	க்ஷி கா	மா . . . க்ஷி
ம ரி		
ஸா ர ஸா க்ஷி -		
சுரணம்:		
ஸா : மா கா பா ; தா தா	ஸா நீ ; தா	பா த ஸ் தா பா
ஸா ரெ கு நீ த ன	யு டை ன	கு ரு கு ஹ
மா ; பமரீ ரீ ஸா பா ;	கா பா தா ;	ப. த ஸா ஸ்நி தா
ஸத் பக் து னி ப்ரோ	வு ப்ரு ஹந்	நா ய டி
தா ; விரி பா ; தத கா பா	தா தா பா மா	கா பா தா தா
கா ர டம் பு இ க	ச லு ப த	க த ம் மா
மா , க பா , ம தா தா பத ஸா	ஸ்நி த ப நித	பம - தப பம ம ரி
வே ரெவ். வ ரு க. தி	நீ . . . வே	. , யம் . . ம
ரிஸ		
சிப்பாஸ்வரம்:		
; ஸா மகபா மமரிஸ ரிஸரீ	ஸரீஸ நித ஸம	கமமக பா , ப
மரிஸா , மகபத ஸ் பதஸா மம்	ரீ ; ஸ்நி நித	தப - நித தப பம
மரி		

VINAI DHANAM*

BY

T. V. SUBBA RAO.

Mr. President, Ladies and Gentlemen !

We are gathered here to-day to give expression to our regard for and appreciation of Vinai Dhanam who for over half a century delighted her contemporaries with rapturous melodies. She was born in the year 1868 in Nāṭṭupillaiyār Koil Street, George Town, Madras. She was one of nine children. Two of her brothers, Narayana-swami and Manikkam were renowned violinists. Another brother was a mṛdaṅga player who was drowned at the early age of eighteen. A sister of hers is living in Hyderabad as a musician and dancer. Dhanam's maternal uncle was one Appakanni, a well known violinist of Tanjore. He prophesied very early that Dhanam was destined to make a great name as musician. Her grandmother Kamakshi was a dancer of repute. Her mother was an accomplished musician who received her training from Subbaraya Sastri. In addition to parental endowments, Dhanam learnt *padas* from one Balakrishnayya also known as Bala das, a blind musician who belonged to the caste of Kempu-merchants. He had his Vinā always swinging round his neck. He marvelled so much at the quick grasp of his pupil that he called her in fun "Aggipetta" or match box. Dhanam began to give public performances even in her seventh year accompanied by her brother Narayana-swami on the violin. Her reputation grew. Her residence was for over two generations the favoured resort of the best known artistes of the day who thronged to listen to her and refine their art. She in her turn was not slow to benefit. Inheritance and

acquisition alike placed before her the highest standard of purity and excellence and moulded her taste for classic simplicity and elegance which to the end suffered no deterioration. Indeed, connoisseurs are not wanting who declare that only Dhanam could reveal the true beauty of carnatic music.

It will be interesting to enquire wherein lay her extra-ordinary merit which was a happy blending of many features of excellence. To analyse her art would be to arrive at the essentials of good music. The very first point to notice is the *susvara*, a perfect tunefulness of her renderings. Music is not worth the name if it does not soothe and please the ear. She was extremely sensitive to the minutest differences of pitch and the scrupulous care with which she tuned the Vinā was an example to all musicians. She would never put her finger to frets until all the strings were attuned in perfect harmony. Her *miṭṭu* or the excitement of the string was singularly free from the harshness of plucking and abruptness of frequent repetitions. The number of *miṭṭus* she employed for a phrase or *sañcāra* was the minimum possible without blur or feebleness. There have been *Vaiṇikas* who have exhibited great power and range, but few have equalled her in softness and delicacy of touch.

The most commendable quality in her was the strict economy in the choice and use of phrases and embellishments. She was conscious of the exact limits of oscillation of *gamakas*, of the precise measure in the variation of *saṅgatis* and of the organic



Vinai Dhanam

inter-relation of parts to produce the effect of an integral perfected idea of beauty. Her renderings never missed the inevitable *pada-prayogas* and never indulged in vexations superfluities. She always presented the core, the very soul of melody, the quintessence of music like the distilled perfume of a wilderness of flowers. There was such depth of *Bhāva* in the aphoristic brevity of her expression, Baconian in word and sentiment, that it could well bear the elaboration of an extensive commentary. I almost fancy that if the Gīta and the Bible had influenced her taste for musical diction, it could not have been different.

Akin to simplicity and terseness is the suggestiveness of her style. The highest art, in India at any rate, is inspired by the love of idealism and its creations are enriched by the imagination and illumined by intuition. It fails in its great purpose if it does not help us to transcend physical perceptions and take a glimpse of the unknown. The noblest art must necessarily reveal little for the sense and suggest much for the imagination. A phrase or sentence of compressed thought provokes a train of endless ideas which the mind revels in. Is it not true then that in music the unsung melody is sweeter even as in literature the unspoken word is more eloquent? Dhanam's style of play brings to our mind the mystery and wonder of the suggestiveness of the writings of Dr. Tagore.

Another characteristic of her art which is of paramount importance in Indian Music is fidelity to *sampradāya* or classic traditions. Our *saṅgīta* depends so much upon the ear and so little upon the eye that the only guarantee of its genuineness and purity is its acquisition from well-known and recognised *guruśiṣya-paramparās*. Dhanam was peculiarly fortunate in this respect in that her parent was a close and intimate pupil of Subbaraya Sastri, a famous composer, son of Sama Sastri and the favoured disciple of Tyāgarāja. Moreover her contact with the great contemporaries like Dharmapuri Subbarayar, Tirukkodikkāval Krishna Aiyar, Tanjore Krishna Bhāgavatar and others was mutually beneficial. Her repertoire already

wide became further enlarged and it is no exaggeration to say that in her time she had command of the greatest and the richest store of all variety of pieces. Her *forte*, however, was the skill with which she rendered the sumptuous *padas* of *Kṣetrañja*. In this she had no equal. Her taste for classicism never declined; and her exposition never failed to be regarded as the standard of unquestionable authority.

Her presentation of the *sāhitya* was the clearest possible for a musician and herein one was apt to wonder whether she was not more appealing with her voice than with the Vīṇā. Whatever the language of the pieces, Samskrta, Telugu, Tamil, Kannada, Marathi or Hindusthani, she rendered them with the natural beauty of intonation peculiar to the genius of it, reminding you of the only other parallel Krishna Bhāgavatar of Tanjore. She knew fully the *Bhāva* or the sentiment of the compositions she rendered. Her music was the ecstatic out-pouring of a heart that felt and mind that knew true beauty in sense and sound. If the perfect union of *Vāk* and *Artha* be literature, a fusion of these two with *svara* is concrete music. And Dhanam did unfailing justice to the harmonized synthesis of the triple elements.

The normal bent of her mind being emotional more than intellectual, her renderings were full of feeling and passion. There was nothing dry in them. It was in her performances that one felt that *saṅgīta* was *rasa-pradhāna*. Her melodies were the outward expression of the inner delight, and they flowed with such even or natural rhythm that even the *mṛdaṅga* was content to be silent and watch their limpid course with wondering awe. Her ideas were subtle, her touch was soft, her shading delicate, her graces elegant and her play was the crown of refinement. The march of her style was slow, stately and unbroken. It was linked sweetness long drawn out. Her mastery of *padas* imparted the quality of rest and ease to her manner. We never felt being hustled along with breathless speed without pause or relaxation. She bore us gently gliding like a swan upon glassy waters and gave us a sensation of repose

rather than motion, of composure more than agitation, of a dream of wakeful bliss instead of the ruggedness of uncompromising reality. Aesthetically she was an unbending aristocrat and her art was all for the chamber and none for the hall. She could appeal only to the initiated; the multitude did not understand her. To the end she bore aloft the standard of Carnatic Music with unflagging zeal and vigour. For elegance

and purity of style, for richness and variety of store, she challenged comparison and stood supreme for over half a century. She has passed away, but not her art; for the memory of her exquisite renderings will for long continue to be a valued treasure for those who were fortunate to listen to her. And the tradition of her style ably cherished by her descendants will inspire and mould the taste of generations yet to come.

DISCOVERY OF A NEW COMMENTARY ON THE SANGITAMAKARANDA IN MARATHI OVI VERSE BY A MUSLIM WRITER MUTOJI OF THE KHALJI DYNASTY

BY

SARDAR G. N. MUJUMDAR, C.I.E.,
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Mr. M. R. Telang¹ published in 1920 for the first time an edition of a work on music called the *Saṅgīta-Makaranda* (= *SM*) ascribed to Nārada according to the MS used by him. About Nārada's life and time the editor was unable to say anything with certainty.² The MS³ used for the edition was copied in Śaka 1599 (=A.D. 1677) at Vidyāpura which the editor has identified with Vijayanagar. According to the editor the *SM* is older than the *Saṅgīta-Ratnākara*⁴ (A.D. 1210-1247) but later than Mātrgupta a writer on music who can be assigned to about 550 A.D.⁵ The editor finally concludes that the *SM* was composed "between the 7th and 11th centuries."

It is for the students interested in the history of Indian music to test the accuracy or otherwise of the tentative views expressed by Mr. Telang about the chronology of the *SM*. In the present paper I propose to bring to the notice of such students the MS of a Commentary on the *SM*, the importance of which will be easily recognised when we remember that no commentary of the *SM* has so far been discovered and recorded in any Catalogues of MSS, now available in a published form⁶. I shall be extremely happy

to know from the lovers of Indian music if any MSS of the text of the *SM* or its commentaries have been noticed by them in any private or public collections of MSS in India or outside.

The MS of a commentary on the *SM* which I propose to describe presently was found in the *Thite collection of MSS* acquired by the Bharat Itihāsa Samshodhak Mandal, Poona, from Wai (Dist. Satara, Bombay Presidency) in the year 1939. The first two folios of the MS are missing. Other missing folios in the MS are:—8, 9, 16-18, 21, 25, 27-33, 35, 39-41, 44, 46, 47, 51-55, 60, 62-65, 67, 68, 73, 78-84, 87-90, 94, 95, 97, 102, 104 onwards. A portion of the last folio has been fortunately preserved in the MS. The size of the MS is 9 inches by 5½ inches. Every page has about 12 lines and each line contains about 30 to 32 letters (Sanskrit matter) and 27 to 28 letters (Marāṭhī matter). The MS is written on country paper (manufactured at Junnar in the Poona District). The Script of the vernacular portion appears to belong to the Shivaji period of the Maratha History. Generally the letters र, स, सा, म, ए, ख are written in Moḍī script current

1. *Saṅgīta-Makaranda* of Nārada, G. O. Series, Baroda No. XVI, 1920 This edition is based on a single MS found in a Pandit's house at Gadwal (Nizam's territory).

2. *Ibid*, Intro. p. iii.

3. The copyist was one Kṛṣṇāji Datta, a devotee of Mahāgaṇapati and resident of Vidyāpura (*Vide* Intro. p. xi).

4. *Ibid*, p. vii.

5. *Ibid*, p. x. The editor identifies Mātrgupta with a poet and writer on poetics of the same name who lived about the 1st half of the 6th Century and was a contemporary of Śilāditya Pratāpaśīla of Malwa (A.D. 550-600).

6. Dr. V. Raghavan of the Catalogus Catalogorum office of the University of Madras informs us that so far no commentary on the *SM* has been discovered.

in the Deccan during the above period. The letters च, य, ल and ज are written in a peculiar manner characteristic of the period. In many places we have the forms कहुनि कहुनिया for करुनि, करुनिया occurring in it, as also such forms as जाणौनि, म्हणौनि, सांघेन. The letter श्री is written as श्रौ.

The date of the MS has not been found recorded in the extant portion of the MS. I am inclined to believe, however, that the MS was written during the Shivaji period of history or a little earlier say between A.D. 1550 and 1650. This view is based on the nature of the Marāṭhī language used in the commentary as also the Moḍī and Devanāgarī scripts used in the MS.

We have already stated that folios 1 and 2 of the MS are missing. Folio 3 begins as follows:

टिका । अहातनादाचें लक्षण पञ्चविध असे । नखज । वायुज । चर्मज । लोहज । श्यरीरज । हे पात्रे वाद्ये ॥ ५ ॥ श्लोक ॥ नखवीणादया प्रोक्ता वंशाद्या वायुपूरकाः ॥ चर्माणि च मृदङ्गाद्या लोहस्तालादयस्तथा ॥ ६ ॥ टिका विणादिक जितु किं ते नन्दवाद्ये । पावाउपाङ्ग पिनाकि काहाळ शङ्ख आदिकरुनि हे वायुज्यम् । मृदाङ्ग आदिकरुनि मृज भेरी पटावज आनक इतुके हि चर्मज । तालघण्टा ते लोहजवाद्ये ॥ ६ ॥

The commentator of the SM is very well conversant with Marāṭhī language. He has used the *Oṃ* metre for his commentary, an accomplishment in a Muslim writer on a Sanskrit text like the SM. From the following extracts from different folios we learn that the author was (1) the son of Jiyā Daulatkhan and that he was (2) of the Kalachi line with the title *Vajirunmuluku*, his name being (3) Mutoji:—

Folio 11

समये शास्त्रि निपुण । जीया दौळतखाना नंदनु-सुजाण ।

सङ्गीत मकरन्द प्रकरण । टिका करि खळचि वजिरुमुलुकु ॥

Folio 19

ऐसे नारदप्रोक्त सङ्गीतमकरन्द देहनिरूपण । प्राकृत भाषा साङ्गे आपण । जीया दौळतखानाचा नन्दन । खळचिमुतोजी वजिरुमुलुकु द्वितीय चरण ॥ छ ॥

Folio 76 3rd *adhāya* (at the end of the 1st *caraṇa*)

ऐसे सङ्गीतमकरन्द । आईकनां पाविजे आनन्द । जियादौळतखानाचा नन्द सवेरांई मावद ॥ प्राकृत भाषा सांगे खळचि मुतोजी वजिरुमुलुकु ॥ छ ॥

Folio 86 3rd *Adhyāya* (at the end of 2nd *caraṇa*)

टिका । ऐसे सङ्गीतमकरन्दनारदमत ॥ नृत्याभ्यासीं तालु येकोत्तरशत निरोपत । प्राकृतभाषा असे साङ्गत । जिया दौळतखानाचा नन्दनु खळचि मुतोजी वजिरुमुलुकु तीसराध्यायो दुसरातुरणु ॥ छ ॥ छ ॥

Folio 91 begins:—

आतां तालालक्षण । प्राकृतभाषा सांगे आपण । जिया दौळतखानाचा नन्दनु सुजाणु ॥ खळचि मुतोजी वजिरुमुलुकु ॥ छ ॥

Folio 98 at the end of *Tālādhyāya*

ऐसा तालध्यायो नारदमत सङ्गीतमकरन्द । प्राकृतभाषा सांगे जिया दौळतखानाचा सुतु । मुतोजी वजिरुमुलुकु ॥ इति तालध्यायो समाप्ता ॥ छ ॥

The preserved portion of the last folio is very informative and hence I am reproducing it below:—

इमोगे पुर्नता । ऐसा जीया दौळतखानाचा नन्दनु सर्वहुचुडामणि ॥ ३ ॥ श्लोक ॥ सङ्गीतमकरन्दया टिका प्राकृतयुक्तभिः । वजिरुमुलुकुतेन क्रियते मितभाषाणि ॥ ४ ॥ सङ्गीतमकरन्दया टिका । प्राकृतभाषा करितसे आईकां । म्हजे वजिरुमुलुकु सकलिकाम् । मीसांगतु असे ॥ ४ ॥ श्लोक ॥ विद्वांसमनोहरां बोधां व्याख्याता ज्ञानसाधनी । सर्वलोकाहितार्थाय वक्षते शास्त्रसंमतम्

॥ ५ ॥ टिका विद्वज्जनासि मनोहर होये । अतिज्ञान साधन होये । सर्वलोका हितार्थ होये । ऐसे शास्त्र संमत सांधत असे ॥ ५ ॥ इह खलु सकलविद्वद्वेसरा सारस्वतसाम्राज्यदुराधौरेयः । सकलशम्भत-शिमतः सिदुरारुणिता श्रीमन्महाराजाधिराज श्री-सङ्गीतसाहित्यशिरोमणि श्रीखळचिवंशवर्धन जीया-दौळतखानाचा नन्दन मुतोजी वजिरुमुलुकुतेन कृता । सङ्गीतमकरन्दया टिका । प्राकृतभाषाया विद्वद्दहितार्थाया मया क्रियते इति ॥ छ ॥ छ ॥

We have to note the following particulars as revealed from the above passage:—

(1) The Commentator Mutoji has composed verses in Sanskrit and given us their explanation in Marāṭhī *Oṃ* metre.

(2) He calls himself श्रीमन्महाराजाधिराज which indicates his royal descent. The epithet सङ्गीतसाहित्यशिरोमणि shows his proficiency in Saṅgīta. He composed his commentary on the SM in प्राकृत भाषा for the benefit of the learned (विद्वद्दहितार्थाय)

(3) The epithet श्रीखळचिवंशवर्धन¹ clearly speaks for his connection with the Khilji dynasty.

(4) The title वजीरुमुलुक which Mutoji applies to his own name uniformly throughout many of his references to himself is also noteworthy as it may enable us to trace and identify this author in historical records of the Khilji dynasty. The epithet महाराजाधिराज does not necessarily indicate that he was actually a ruling prince of the Khilji dynasty. It may be looked upon by some as merely laudatory.

(5) As Mutoji himself states the present work of his is a commentary in प्राकृतभाषा on the सङ्गीतमकरन्द of नारद (fol. 19 “नारद-प्रोक्तसङ्गीतमकरन्द”). This statement is vouched by the actual text of the SM recorded and commented on by Mutoji. I have carefully compared Mutoji's text of the SM with that printed in the Baroda Edition of 1920. This comparison reveals a vast difference of textual matter between the two texts. It is, therefore, necessary to point out in a separate paper these variations with a view to reconstruct the text of the SM on a manuscript evidence so far available. As the Baroda edition was based on a single MS the text of that edition could not be critically edited by the editor. Mutoji evidently had a different text before him when he composed his Marāṭhī commentary in *oṃ* metre. Judging by the MS before me it appears that Mutoji's knowledge of Sanskrit and Prākṛta is faulty in many respects though he calls himself “सारस्वतसाम्राज्य-धुराधौरेय” and “सङ्गीतसाहित्यशिरोमणि” in a pompous manner. Perhaps the incorrect and inaccurate manner in which our MS of Mutoji's work has been copied may be responsible for my impression about his literary abilities as recorded above.

I shall now briefly indicate my own views regarding the chronology of the present commentary based on a cursory study of this rare MS.

From the fact of Mutoji's commentary on the SM having been composed in Marāṭhī language it would be reasonable to conclude that Mutoji belonged to the Khilji line of kings that ruled over a province in close cultural and political contact with the Maharashtra say before 1600 A.D. As a matter of historical fact we know that a line of Khilji

1. *Vide* Annals (B. O. R. Institute) XII, pp. 291-93 Mr. P. Gode's note on a work on alchemy (कङ्कालीग्रन्थ) attributed to Nāsir Shah Khalji (A.D. 1500 to 1510) who is described a “खलजीवंश उद्योतकारके पातिसाहाशिरोमणि सुलतान श्रीनासीरसाह”. The epithet “खळचिवंशवर्धन” as applied to Mutoji corresponds to “खलजीवंश उद्योतकारक” an epithet of Nāsir Shah Khilji of Mālwa (*vide* pp. 267, 314 of Duff's *Indian Chronology*).

kings¹ did rule Mālwa before A.D. 1600. Mālwa province is geographically connected with the Khandesh division of the Bombay Presidency, and was during the Muslim rule in close political and cultural association with the Maharashtra. Though our author calls himself *Mahārājādhirāja* we do not find his name among the Khilji rulers of Mālwa who ruled between A.D. 1435-1530. There is, however, every possibility of his being connected with this Mālwa line of Khilji rulers and if this possibility is further corroborated by contemporary evidence we

shall be in a position to determine the exact date of our author. In the present stage of our evidence we are inclined to assign our author and his Marāṭhī commentary on the *SM* to a period between A.D. 1435 and 1550. In arriving at this conclusion we have purposely excluded the Khalji Sultans of Delhi who ruled between 1290 and 1320 A.D.². The possibility of a Sultan of Delhi composing a Marāṭhī commentary in the manner of Mutoji is quite remote as compared with the possibility of Mālwa ruler or his relative composing such commentary.

MUSIC CONTRIBUTIONS IN OTHER JOURNALS

Music in the Rāmāyaṇa.

In the *Indian Culture* Vol. IV, No. 4, pp. 445-454, Miss P. C. Dharma has contributed an informing article on the Music materials in the Rāmāyaṇa of Vālmiki. This is an useful article indexing all the data bearing on music, vocal, instrumental, histrionic, practical and theoretical.

A critical study of the question of how the Rāmāyaṇa was sung is a work which still remains to be done. It is said that the Rāmāyaṇa was sung in the rich Mārga technique, and evidently in the several *Jātis*, the precursors of our Rāgas. There was stringed instrumental accompaniment.

Hindu Music under a Sultan:

Some Sanskrit works on Music.

In the Journal of the Andhra Historical Research Society, Rajahmundry, Vol. XI, Parts 3 and 4, pp. 173-186, Mr. M. Rāmākṛṣṇa Kavi writes an article on some Sanskrit works on Music, chiefly the work called Saṅgīta Śiromaṇi, which we have briefly noticed in our article on later Saṅgīta literature in Vol. IV of the Music Academy's Journal. From this article of Mr. Kavi, we understand that the Saṅgīta Śiromaṇi was produced in U. P. in the first half of the 15th century.

A Music Conferance in A.D. 1429.

The Saṅgīta Śiromaṇi was the result of something like a Music Conference which the Sultan of Kada, a Hindu forced to become a Muslim, called. The conference or the composition of the Saṅgīta Śiromaṇi is dated 1429 A.D. The music scholars who worked at the Saṅgīta Śiromaṇi consulted the following music works which the king collected for the purpose:

Bharata's treatise is a lakh and half verses, Saṅgīta Sāgara, Rāgārṇava, Saṅgītadīpikā, Saṅgītaśāstra, Vādīmatagajānkuśa,

Saṅgītaratnākara, Saṅgītadarpaṇa, Tālārṇava, Saṅgītakalpavṛkṣa, Saṅgītaratnāvali, Nṛtyaratnāvali, Saṅgītamudrā, Saṅgīta-upaniṣat-sāra. Saṅgītasārakalikā, Saṅgīta-vinoda, Ānandasāñjīvana, Saṅgītamuktāvali and an easy commentary on the Nāṭya śāstra of Bharata. Most of these works have been noticed by us in our article referred to above.

The Importance of South India.

In his address to his music paṇḍits, the Sultan says that he secured a copy of the Nāṭya śāstra of Bharata from South India. Some of the Paṇḍitas also who took part in the discussions and had hand in the compilation of the Saṅgīta Śiromaṇi, were from South India.

Tamil Compositions: Syāma Sāstriar.

In the *Śilpa Śrī*, Vol. I, No. 1, Mr. Syāma Sāstri, great-grandson of the great composer, Śrī Syāma Sāstriar, has published the text of a hitherto unknown Tamil Sāhitya of Śrī Syāma Sāstriar.

ராகம்—கௌளிபந்த—சாபு தாளம்.

பல்லவி

தருணம் ஈதம்மா என்னை ராகித்த

மதுபல்லவி

கருணாநிதியாகிய காமாக்கி ராகித்தத்

(தரு)

சரணங்கள்

அனுதினமும் எந்தன் வாக்கில் உன் நாமம்
அதுவல்லாமல் மற்றொன்றும் இல்லை என் நேமம்
மனக்கலையைத்தீர்க்க மறு தெய்வம் உணைப்பார்க்க
எனக்குண்டோ? உனக்கேற்க இரங்கி
உன் கண்பார்க்க

(தரு)

ஆதி சக்தி என்று பேர்: எடுத்தாயே
அகிலமும் வர்த்திக்க அவதரித்தாயே
சாதகம் போல் உன்னை சரணம் என்றேன்
என்னை ஆதரிக்கப்பின்னை ஆர் உண்டு
சொல், அன்னை

(தரு)

1. Vide *Mahomedan Dynasties* by Stanley Lane-Pool, London, 1925. Two successive Mohomedan dynasties reigned in Malwa viz. the *Ghoris* (1401-1434 A.D.) and the *Khaljis* (1435-1530). Malwa was annexed in 1530 by the neighbouring king of Gujarat. "The Khaljis were a fighting race and had carried the arms of Malwa to the gates of Delhi in the North and Bidar in the South, while with the Rajputs of Chitor and Chanderi their hostilities were unceasing." The dates of the Khaljis are as follows:—

(1) Mahomed Shah I A.D. 1435.

(2) Ghiyāth Shah A.D. 1475.

(3) Nasir Shah A.D. 1500.

(4) Mahmed II A.D. 1500.

(Kings of Gujarat) A.D. 1530.

2. *Mahomedan Dynasties*, p. 299.

9. 'Karuppu' Vaidyanātha Ayyar was known as Kōnerirājapuram Vaidyanātha Ayyar. father of Trivadi Subrahmanya Ayyar.
10. 'Sitti' Vaidyanātha Ayyar of Ratna-kōttai Taluq; expert whistler. Karnata Vaithi, Kuruṅgur Vaithi, Tirunel-veli Vaithi, Madurai Vaithi, and Chidam-baram Vaithi were Nāgasvara Vidvāns.
11. Maratturai Vaidyanātha Ayyar also

NOTES

THE ALL-BENGAL MUSIC CONFERENCE.

"Through want of culture, Indian classical music has deteriorated and despite spasmodic efforts that have been made to improve the position, it is obvious that there is little hope of conserving this great heritage of arts unless the musical talent that exists in the country is properly organised."

This observation was made by Mr. Justice Biswas in his address at the fifth session of the All-Bengal Music Conference, 1938.

Mr. Justice Biswas emphasised that the object of the Conference was not only to conserve classical music but also to stimulate contemporary artists to higher endeavours.

During the reading of the Annual Report it was announced that the late Raja Prafulla Nath Tagore, the President of the Conference the previous year, had left a sum of money which the promoters of the Conference hoped to utilise for the establishment of a school of music.

UDAY SHANKER'S NATIONAL ART CENTRE.

From time to time, the press has been reporting news about a National Art Centre, which dancer Uday Shanker is endeavouring to start at Almora. It is a commendable undertaking. It is hoped that the school of dancing and music started here will be a school of thoroughly authentic Indian dancing and music. With the great flair for organising which Uday Shanker has, it is not difficult for him to get for his school three sets of teachers distinctively for Kathakali, Tanjore Bharata Nāṭya and Kathak of the North. When the entire yet-surviving traditions have been recorded, taught and thus preserved by a body of artists, it will be time to exercise imagination and attempt at new creations or innovations in harmony with the essential features of Indian dancing. But as yet no attempt seems to have been made to get such genuine teachers of the traditional art.

DONATIONS TO MUSIC.

It may be noted above that the All-Bengal Music Conference received a donation from the late Rāja Prafulla Nath Tagore. It is also reported that the Maharāja of Tripura has promised a donation of Rs. 20,000 for the Viśvabhārati Saṅgīta Bhavan, in Santiniketan. The Madras Music Academy, though it has entered on the thirteenth year of its activity, is yet to receive any such munificent donation from the admirers of Karnatic music.

ABDUL KARIM KHAN COMMEMORATION.

A hall for classical Indian music and a scholarship to be endowed for the best student of Indian classical music at some University are among the schemes of the organisers of the Abdul Karim Khan Committee.

The Committee was formed to collect funds to commemorate the name of Abdul Karim Khan, a great exponent of Indian classical music.

Late Abdul Karim Khan was the pioneer among North Indian exponents of music to establish a connection between the North Indian classical music and the classical music of Karnatak.

The organisers of the Abdul Karim Khan Committee will hold a series of concerts in Bombay to collect funds to fulfil their aims.

NEW MUSIC DEGREES IN THE MADRAS UNIVERSITY.

The Madras University conducts now a Diploma course in Indian music and it is learnt that they will institute two new Degree courses in music called 'Saṅgīta Śiromaṇi' on the lines of the Sanskrit Śiromaṇi course and 'Bachelor of music' (B. Mus.). A committee framed the necessary regulations and the regulations have been adopted by both the Board of Studies in Indian music and the Academic

Council. It is for colleges now to start classes and offer students for these degrees.

In this connection, it is necessary to point out that it is the duty of the Music Department of the Madras University to put forth some solid Research in Indian Music. Unless this department does that, it can neither rank up to the standards of the other departments, nor will be considered to have borne any fruit on the Academic side.

TITLE COURSE IN MRIDANGAM IN THE ANNAMALAI UNIVERSITY MUSIC COURSE.

On the recommendation of the Board of Studies in Music, the Syndicate has decided to institute a course of study in Mridaṅgam for the Saṅgīta Bhūṣaṇa Title, with effect from the academic year 1939-40. The

course of study, examination and syllabus are under consideration by the Board of Studies in Music.

A MUSIC UNIVERSITY FOR INDIA.

India will have a University of music if a proposal to raise the Maris College of Music Lucknow, to the status of a University materialises. As the need for such a university has been voiced by musicians and lovers of music and many suggestions have been made to evolve a concrete scheme, the authorities are now seriously considering ways and means of converting it into a University to be named after Mr. V. N. Bhatkhande, the pioneer of musical culture in India.

Death has demaded a heavy toll recently in the music world.

The Academy places on record its regret at the demise of Brahmaśrī Māṅguḍi Chidambara Bhāgavata, who presided over the Academy's conference in 1937. The Bhāgavata was widely admired in Madras; vast quotations from the Rāmāyaṇa of Vālmiki and a large number of Śrī Tyāgarāja's songs on Rāma marked his Rāmāyaṇa Kālakṣepas. However, he was also liable to the fault of too much comic-making which has somehow been unfortunately made part of our sacred Kālakṣepam art. The Bhāgavata, with his knowledge of English, interested himself very much in doing research in music. The Conference conducted by him was marked by distinct success.

The Music-world has also lost Viṇā Subbanna, Palace Viṇā Vidvān of Mysore, who passed away after 83 years of a much honoured life. Among our few flute Vidvāns, it is sad we lost Mr. Gōpāla Aiyar of Tanjore.

From the world of our Nāgasvara Vidvāns have disappeared Mr. Chidambaram Vaidyanātha Pillai and Mr. Naṭarāja Sundaram Pillai of Tiruppambaram. The latter, during his last years, was endeavouring against odds to publish books of *kirtanas* in Tamil script with notation. He could bring out only one volume containing fifty compositions of Śrī Muttusvāmi Dikṣitar.

In the death on 21-10-1936 of Mr. Kōṭiśvara Aiyar, 70 year old grandson of Kavikuñjara Bhārati, we lost a composer of Tamil Songs.

Born in about the year 1868, Mr. Kōṭiśvara Aiyar took his B.A. degree after undergoing his college course in Pudukottah and Trichinopoly. He was the grandson of the famous Kavikuñjara Bhārati and for a very long time was closely associated with Ramnad Śrīnivāsa Aiyangar. After his col-

IN MEMORIUM.

lege course he took service in the office of the Inspector-General of Police and 15 years after, joined the High Court, Madras, as Translator in Tamil. He retired from service about 10 years back. For a year or two before his retirement he gave performances, visited Mysore and got the praise of all music lovers. He also published in print his grandfather's *Skānda Purāṇa Kirtanas*. The greatest achievement of his life was his original compositions in Tamil in the 72 *Melakartas* and also in *Janya rāgas*. He has also composed *varṇas* in Tamil in *rāgas* like *Sāveri*, *Kedāragaula*, *Dhanyāsi*, *Bilahari* etc.

Mr. Śrīpād Rāmamūrti's premature and sudden demise is a blow to the Academy. Neither in the Press nor in this Journal could we have reported the proceedings of our Conferences so fully and well, if we did not have his co-operation. Besides, Mr. Rāmamūrti was a great Tyāgarāja enthusiast; he was an exclusive worshipper of Tyāgarāja on whom he contributed many studies in papers and journals.

Another premature death that has deeply affected us all is that of Mr. Kṛṣṇasvāmi Aiyar of Calicut, a scholar in music who took a very keen part in the Academy's annual Conferences.

The greatest loss to the music world recently is the passing away on 15-10-'38 at the age of 75, of our greatest Viṇā-artiste, Śrīmatī Dhanam Ammal, in whose honour the Academy held a huge memorial meeting presided over by the Premier of Madras. Elsewhere in this journal will be found the Academy's tribute to Śrī Dhanam which was paid by Mr. T. V. Subba Rao in an eloquent appreciation. The Academy has instituted the prize of a Viṇā-medal in her name.

Ghaṭam Vidvān Śrī Dēvarājulu Naidu, of Madras, (known as Ghaṭam Dēvuḍu) passed away at the age of about 77, on 13-4-1939.

Mr. Naidu was well-versed in all the intricacies of Tāla and had played on the Ghaṭam with Mahā Vaidyanatha Aiyar, Anantharāma Bhāgavathar, Ramnad Srinivāsa Aiyangar, and others. He became blind recently and in spite of this handicap and

his old age he was able to play on the Ghaṭam whenever he was given opportunities. In the last 12 years, he was giving performances at the Vināyaka Bhajana conducted every Friday at the Post Office Street, Madras.

பெரிய திருக்குன்றம் சுப்பராமையர் கீர்த்தனைகள்

(மஹாமஹோபாத்யாய பிரம்மபூர் உ. வே. சாமிநாதையர் எடுத்துதலியது.)

[பூர்வான் வாலாடி கிருஷ்ணையர் ஸ்வரப்படுத்தியது.]

ராகம்: ஸஹானு

பல்லவி.

தாளம்: ஆதி

ஆராலும் சொல்லத்தர மல்லக் காணேன்
ஐயாவன் திருவடி மகிமையை

(ஆரா)

அநுபல்லவி

பாராளுங் கர்த்த கமல பவன் துதி
பகரும் பூர்வாசி நாதரே உலகில்

(ஆரா)

சரணங்கள்

கண்மலரா ளெஞ்சனை செய்த மாலுக்குக்
கண் களித்துச் சக்கரமொன் றளித்த
உண்மைப் பொருளா யுலகெங்கணும் நிறைந்த
ஒருநு வாகிய பேரொளியே
வெண்மதிக் கலையும்பொற் கடுக்கையுங் கங்கையும்
வேணியில் தரித்த தானுவே
விண்முழு தானும் இந்நிரன்முத லனைவரும்
மிசுர்துமன துவந்து நிதமும் வந்து அகந்தமுவி
வணங்கவருஞ் சோதியே

(ஆரா)

பாசக் கயிற்றுடன் வருங் காலனை யுதைத்துப்
பரிந்து மார்க்கண்டர்க் கென்றும் பதினாறு
ஆசி லாத ஆயுஸ் தந்து விளங்கும்
ஆனந்த தாண்டவ மூர்த்தியே
பாசப தாஸத்ரம் வில் விஜயனுக் களித்த.
பரம புருஷபஞ் சாட்சரஸ்ரொடா
தாஸஸம் ரட்சண உல்லாஸஜக தீச
தரங்க முறு தரும்பெனவே அலைந்து தியங்கும் உளம்
இலங்கு பணி பூஷண

(ஆரா)

அங்கஜ னையுந்தரிபு ராதியை யும் எரித்த
அமல பூர்ணபோதானந்த ரூப
மங்களாம்பிகைக் கன்பாம்முத்து வேலரை
வளர்க்கும் வாஞ்சி நகர் வாசரே
சங்கர ஹித சாரங்க தரவருஷத்து ரங்க
ஜகர்மோ ஹனுங்க பவபங்க
கங்காதரஹர வாஞ்சிலிங்க தவளாங்க
கருவுறு பிறவிப் பிணியை விலக்கிக்
கனத்தபுக மெழக்கருள் தயாபர

(ஆரா)

ராகம்: ஸஹரானு.

பல்லவி

தாளம்: ஆதி

(1) ; ஸா ரீ ; ரி ரி ; ; ரி ஆரா லும் சொல்ல ஸா ஸா ரி ரீ ரீ தப மா ன் அய் பா உன் திருவடி .	; ரி ப் கா : தரமல் ; தா, ரீ, ; ம் வரி ; நி த பா த ப தாரமல் . .	கா க ம ரீ க ரி ல கா . . னே ஸா ; ஸா ; மை பை மா க ம ரீ க ரி ல கா . . னே Do. Do. Do.
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(ஆராலும்)
; மா தா ; ரீ ஸா ஸா
பா ரா லும் கர் த்த
; ரி ரி ஸா, ரீ, நி த பா பா
பகரும் ஸ்ரீ வா ஞ்சி
ஸ நி

அநுபல்லவி

; மா தா ; ரீ ஸா ஸா பா ரா லும் கர் த்த ; ரி ரி ஸா, ரீ, நி த பா பா பகரும் ஸ்ரீ வா ஞ்சி ஸ நி	; ரி ரி ஸா ரீ ; கமலப ; ரி க ம ப த ப நா த ரோ	நி ஸ தா நி த பா வன் து தி மா க ம ரீ க ரி உ லகில்
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சரணம்.

; ம நி தா பா ப ம கா க ம ரி கண் மலரா லுஞ்ச் சனை ; ரி க ம பா ப ம க ம ரி ஸா கண் களித்து சக்கரம் ; ம த பா மா கா க ம ரீ ரீ உண்மைப் பொருளாயுல ; ஸ நி ஸ ரீ ரீ ; த ப மா ஒ ரு ரு வா கி ய ; பா பா மா தா தா தா வெண் மதிகலையும் ; ரீ ஸா ரீ ரீ ரீ த ப மா வேணியில் தரித்த ; ரீ ஸா ரீ ரீ ; ரீ ரீ விண்முழுதாளும் இந்	; ரீ கா மா செய்தமா ; ஸா ரீ ஸா ரீ மொன்றளித்த ரி க மா பா கெங்கணும் ; ஸ ரீ ஸ ரீ பேரொளி தா ரீ ரீ ரீ ரீ பொற்கடுக்கையு தா ; ரீ : தாணு ; ரீ பா கா கா திரன் முதல்	பா பா பா பா லுக்கு ஸா : : ; கா மா ரீ ஸா நிறைந்த ஸா : : ; யே நி ஸ தா நி த பா கங்கையுல் ஸா : : ; வே கம் ரீ க ரி ஸா அனைவரும்
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மத்யம காலம்

ஸ ரீ ஸ ஸ ரி ஸ ரீ ஸ ஸ த நி த த ப மிருந்து மனது வந்து நிதமுவந்து (ஆராலும்)	ரி கா ம ப ம க க அகந்தழிவுவஸு	; ம ரி ரி க ரி ஸ ரி கவருஞ்ஜாதியே
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ராகம்: ஆனந்த பைரவி

பல்லவி

தாளம்: ரூபகம்

முருகையனே பன் னிருகையனே
முற்றிலுந்தானுன் தன் சித்தம் திரும்பாமல்
இத்தனை பார முகமோ என் மீதனில்

அநுபல்லவி.

திருமருவும் பழனிக் கிரிவளர்
தேவாதி தேவனே
மருமலர்க்குந்தல் வள்ளி நாயகி
மணவாளா சிலம்பணிதாளா

(முருகையனே)

(முருகையனே)

சரணங்கள்

1. ஆதகுற்றம் நூறுபிழை செய்யினும் நீ
அல்லவோ பொறுக்கவேணும் உணையன்றி
வேறொருத்தினி உண்டோ உலகினில்
மெய்யான தெய்வம் நீயே
பேறுபெற்றவர்கள் தாளில் நிற்க என்னைப்
பேணிவைத் தடிமை யாக்கித்தற்கா த்தருள்
ஆறினைச்சடையி லேதரித்தரசர்க் காரணப் பொருளை
ஆதரித்துச் சொல்லும் (முருகையனே)
2. மாலினுக்குமா மருகனுக்கி
வாகனனே குகனே ஆறுமுகனே
சேலினுக் கிணைவிழி யாள் தெய்வானையைச்
சேர்ந்து மணந்தவனே
நூலினுக்கு மறை நாலினுக்கும் அப்பால்
ஒளிர்குமுதல் வாகுமரேசனே
பாலினுக்கும் இனிப் பான உன்வாக்காலுன்
பாலழைத் தென்னை அன் பாலமைத்துக் காக்கும் (முருகையனே)
3. பாரனைத்தும் எள்ளில் எண்ணெய்
போ லெங்கும் பரவிளமுந்தருளிய சோதியே
சூரனைக்கடுகி வேலால் துணித்திடும்
சந்தர மெய்ப்பொருளே
வாரணத்தினெழில் மாமுகர்க் கினைய
வாகவின் பழனிவாழ் முத்துவேலனே
பேரினில் பெரிய வாகடப்பமலர்த்
தாரினைப்புனையும் ஏரகக்கடவுளே (முருகையனே)

ராகம்: ஆனந்த பைரவி

பல்லவி

தாளம்: ரூபகம்

கரி ஸ ஸ க ரி கா முருகையனே	ம க ப ம க ரி ஸ ரி பன் னிருகையனே	ஸ ம க ரி ஸா பன் னிருகையனே	ஸா , க ரி ரீ
ப ஸ் ஸ் நி ஸ் நி த பா முற்றிலுந்தானுந்தன் ப த பா ; முகமோ	பா த த பா ப ம க ரி ஸ சித்தம் திரும்பாமல் ம க ப ம க ரி ஸ ரி எந்தன் மீதில்	ஸ க ரி கமா இத்தனைபாரா	
2. ஸ ஸ க ரி க ம ப நி ஸா ரி ஸ் நி த ப ம க ரி ஸ ரி முருகையனே	ஸ ம க ரி ஸா பன் னிருகையனே		

அநுபல்லவி

ம ப த ப ம ப கா ம க கா திருமறவும் பழனி	ம ப த ப ப ம கா ரீ ஸா கிரிவளர் தேவாதி	ஸா க ரி கா தேவனே
ப ஸ் நி த ப ப மருமலர்க் கூந்தல் நி ஸ ம க த ப ப ம க ரி ஸ ரி சிலம்பணிதா	ம ப த ப ப ம கா கா க ம. வ ள் ளி நா ய கி ம ண	பா, பா வாளா

(முருகை)

சரணம்.

ம ப த ப ப ம க ர க ர ஆறு குற்றம் ஸ க ரி க ம பா அல்லவோ பொறுக்கவேணும்	ம க ப ம க ரி அறுபிழை ப ப ப பா உணியன்றி	ஸ க ரி ரீ செய்யினும் ரீ மா த ப ப ம க ர க ர வேறெருத்தன்
ப ம ப த ப ர ம க ரி ஸ ஸா உண்டோ உலகி — வில் ப ம ப ஸ் ஸ் ஸ பேறுபெற்றவர்கள்	ஸ க ரி க ர ம மெய்யானதெ ஸா ம க ரி ஸ ஸ ஸ தாளில்நிற்க என்னைப்	பா, பா, வ்வம் ரீயே ஸா நி த ப ப ப பேணிவைத்தடிமை
தா ப ம ம க ரி ஸ யாக்கிதற் காத்தருள்	தா ப ம க ரி க மா ஆறினைச்சடைபிலே	த ப ம க ரி க த ரித்த
தா ப ம க ரி க ம ப ஸ் நி த ப ம க ரி ஸ நி சுசர்க்காரணப்பொருளை ஆதரித்துச் சொல்லும்		

(முருகை)

ராகம்: பியாகடை

பல்லவி

ஆதி தாளம் குடகமுமம்

வேலவனே தெய்வம் உன்னைப்போலே
உண்டோ என்றனது
வேளை பார்த் திரங்கும் வள்ளிமண
வாளா பன்னிரு தோளா

(வேலவனே)

அநுபல்லவி

நீல மாயைக்குள் அகப்பட்டு நான்
நெஞ்ச மிகவும் அஞ்சினேன்
மத்தியமகாலம்

காலப் பிழை எப் படியோ மலைக்
கந்தனே என்முன் வந்து காத்தருள்

(வேலவனே)

சரணங்கள்

1. ரீயே துணையல் லாமலெனக்கு
நிஜமாய் வேறெருவர் துணையில்லை
தாயும் தருமமும் தந்தையுமே
தானெனக்கு நீ ஐயா
காயமும் எடுத் தெதெடுத்தெத்தனையோ
கணக்கில் லாத பிறவியில் நொந்தேன்

மத்தியமகாலம்

மாயவன் மருகனே குகனே சண்
முகனே முக்கண்ணன் மகனேவடி

(வேலவனே)

2. அல்லும் பகலும் தொழுதுனது
அடியினை வணங்கினேன் ஒருவர்க்குச்
சொல்லவுந் தய வில்லையோ நான்
சொந்த அடிமை அல்லவோ
கல்லு மனதோ அல்லாமலென்ன
கவடோ சுருணைக் கிவன்பாத்திரம்
அல்லவென்று தள்ளியே பராமுகம்
ஆகி யிருப்ப துகப்போவடி

(வேலவனே)

3. ஒருக்காலா கிலுமு னருட்கண் திறக்காமலிப்படியே
திருக்காமர் பழனியில் வாழ் தேவாதிதேவா
தருக்காவலா வென்றுலுத் தரைப்பாடி மனதுரையாமலன்
பருக்கா வலாய் வந்து வேண்டிய பாக்கியங் கொடுத்துப்
புகழ்பெற்ற முத்து (வேலவனே)

ராகம்: பியாகடை

பல்லவி

தாளம்: சதுஸ்ரூபகம்

; கா வே பா தா போ ; க ம வே ; ரீ வா ரீ, த னிரு	மா தா பா ; ல வ னே ரீ ; தா பா லே யுண்டோ ப த ரீ தா பா லை பார்த்தி த ப மா க ரி ஸ ள பா க ம ப ம ப ம தோ ளா	தா ; தெய் ; கா ம ப ரங்கும் ; ; ; க ரி	பா ; மா மா வம் உன்னை கா ம ப கா ம ரி என்றன து! கா ம க ரீ ரீ வள்ளிமண ப ரீ பன் (வேலவனே)
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2 ஷை
க ம ப த
வா

அநுபல்லவி

; கா ரீ ; ஸ் ஸ் நெஞ்ச ; கா கால ரீ ; கந்	மா பா தா பா லமாயைக்குள் ம் க் ரி ஸ் ரீ ரீ மி கவும் கா கா க ரி ; பிழை தா பா மா ரீ தனே என்முன்	ஸா ரீ அகப் ஸ் ரி ஸ் ஸ் அஞ்சி கா ம ப யே பா தா பா வந்து	கா ரீ ஸா ; பட்டு நான் , ப தா, பா, னே ன் மா பமகரி ஸ ப ரி டியோ மலை கா ம ப கா ம ரி காத்தருள் (வே)
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சரணம்

; கா ரீ ; க ம நிஜ ; கா தா ; ஸா தா ; கா கா ; ஸ ரி கணக்	மா பா பா ப ம யேதுணையல் பா த ப ம க ரி மாய்வேறெருவர் மா பா தா பா யுந் த ம ரு ம் ம க ரி ஸா ஸா னென க்கு கா கா க ரி யம் எடுத்து ரீ ; தா பா கில்லா	மா ; லா மல் ; க ம துணை ஸா ரீ தந் ஸ் ரி ஸ் ஸ் ரீ கா ம ப தெடு தா பா பிறவியில்	மா ; மா மா லெனக்கு ப த ரீ தா பா யி ல் லை கா ரீ ஸா ; தையுமே ; ப கா ப ஐயா மா கா ரீ ஸா தெத்தனையோ ஸ்ா ஸா ஸா ஸா நொந்தேன்
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மத்தியமகாலம்

; கா மாயவன்மரு க ரி வடி	ம ப த த ப ப ஸ் ஸ் கனேகுறனேவடி	ஸ ப ஸ் ஸ் முகனேமுக்	ஸ ப ரி ரீ த ப ம கண்ணன்மகனே (வேலவனே)
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(மற்ற சரணங்களும் இதேபோல்)

BOOK REVIEWS

HINDUSTANI MUSIC, AN OUTLINE OF ITS PHYSICS AND AESTHETICS

BY

PROF. G. H. RANADE, B.Sc.

Lecturer in Physics, Willington College, Sangli.

(V. RAGHAVAN.)

Mr. G. H. Ranade wrote some years ago a treatise on music in Marathi. Encouraged by the good reception it had, he has published his studies in English form now, and the Bombay University, we learn with satisfaction, has given a substantial financial help for this publication. The author has long been investigating the subject of Indian music, both in its classical and folk forms and has published some of his results in the old bimonthly magazine of Indian Music called *Bhāratiya Saṅgīta*, which was appearing from Poona. The former part of this book deals with the physics and the latter with the aesthetics of Indian Music.

The first chapter takes us rapidly through the historical evolution of Indian Music from the vedic period. After touching upon in brief the Vedic music, the author comes to Bharata whom he assigns to a date prior to 300 B.C. We hope the author would on some other occasion explain why he places Bharata prior to B. C. 300. The author says that in his experimental method for deducing the *Sruti*-ratios, Bharata well and truly laid the foundations of the Physics of Indian Music. Bharata had two parent scales and 18 *Jātis* or fundamental harmonies, 14 of which were derived by mere transposition—seven from each parent scale—and the remaining 4 of which were derived by the fusion of the two parent scales.

The *Jātis* were replaced by the *Rāgas* and the author admits, there is no evidence to fix the time when the concept of *Rāga* arose. Maṭaṅga's *Brhaddeśī*, the earliest of our known books to treat of music in the

Rāga-system is assigned by the author to circa 400 A.D. But the developed stage of *Rāga* in Maṭaṅga presupposes a long time of evolution. The author's findings with reference to the music known to Kālidāsa, who, it is said, speaks of one or two *Rāgas*, is very interesting. It is very likely that the song of the *Naṭī* in the prologue to the *Śākuntala* of Kālidāsa is in *Rāga Sāraṅga* (*Madhyamādi*). The *Pañcatantra* (5th cent. A. D.) speaks of *Rāga*. From this, the author directly goes to the *Ratnākara* (13th cent. A.D.), in whose time, newer *Rāgas* had come in to displace the older ones. Regarding the place of the *Ratnākara* in our Research, the author passes the verdict "The music of *Sāraṅgadeva* is not clearly understood in any part of the country, and not even one of the *Rāgas*, elaborately described by him, has so far been successfully identified."

The next stage is the Persian influence on northern music and the gradual widening of the gulf between that and the music of the South. Amir Khushru is said to have been the pioneer in giving the Persian orientation to North Indian Music; but it is remarkable that instead of converting Indian Music, he himself became a convert to Indian Music. Amir Khushru, who replaced the *Suddha* scale of the North based on the *Ṭīṇā* by his *Suddha* scale based on his new creation, the *Sitar*, says of himself—

"I am an Indian, if a Turk."

"My lyre responds to the Indian theme." The author observes that Amir Khushru's *Sitar*-scale renders the distance between the

music of the North and the South less. To Ahobala (early 17th cent.) whom the author notices next, he pays the following tribute: "It is he who first gave the relation between the pitch of the different degrees of the scale in terms of the speaking length of a wire under constant tension."

In 1779-1801 A.D. the Mahārāja of Jaipur, Pratāp Singh Dev, called a conference of Pandits and compiled an authological book called *Saṅgīta sara*, whose *Suddha* scale appears to be *Bilāwal*. Taking the same *Bilāwal* as his *Suddha* scale, Mohamed Reza (1813 A.D.) gave the central principle of his system "that between every *Rāga* and its *Rāginis*, there must be close similarity or some common features." After noticing the researches of Mr. Clements and Mr. Daval on the intonation of Indian Music, the author reaches Pandit Bhatkhande who reorganised Hindusthāni Music in his *Lakṣya Saṅgīta*, on the basis of the South Indian *Meḷakartā* system.

Chapter II deals with "the nature and limitations of the function of music and the laws of musical sound." "The evolution of the musical scale" forms the subject of Chapter III. After these two chapters of physics, follows an informing chapter on folk music from which we have reproduced elsewhere the results of the author's investigations in folk music.

The next section of the book deals with the three unities of Indian Music, *Sruti* or singing to a drone, *Rāga* and *Tāla*. The major part of Chapter V is devoted to the physics of the *Tamburā* and in the end, the author states the effect of the drone on our music system. It is a result of the growing influence of the drone, the author says, that our present system is considered to be based on one single *Grāma*, but adds that really this basis is not one single *Grāma* but "a harmony of several consonances" containing intervals belonging to both the *Grāmas* and reaching beyond the possibilities of the limited *Grāmas*.

The next chapter examines the two other unities, *Rāga* and *Laya*. What is *Rāga*, its classification into *Suddha*, *Chāyāluga* and *Saṁhita* and *Ṣaḍava*, *Auḍuva* and *Sam-*

pūrṇa, the 4 essentials necessary to make a scale into a *Rāga*, the structure of a *Rāga*, some conventions pertaining to their signing and finally the difference in the system of *Rāgas* between the North and the South—these summarise the section on *Rāga*. Regarding our *Meḷakartā* scheme the author says that though the large member of *Rāgas* under the *Meḷakartā* scheme is a mathematical fact, only a small number of *Rāgas* will be current even in the South, since aesthetic form and individuality are essential to a *Rāga* and *Rāgas* possessing these are only a small number.

Dealing with the third unity, the *Tāla*, the author says that Indian Music "has to pay attention to Rhythm" and that it has "consequently developed every phrase of it (Rhythm) with minute precision and employs several time-measures not known to the European."

While the drone "discloses a method of selecting a scale in an ideal manner", the second unity "makes capital of the consonance and dissonance for an emotional appeal", and the third maintains the emotion with a flow and rise and fall. The three unities thus give "character to music."

Under the heading 'aesthetics of Indian music' dealt with in Chapter VII, the author considers a number of items, *Sāhitya*, improvisation, *Ālāpa*, voice training, *Rāga* and *Rasa*, music as a pure art, and music and emotion. He points out here the difference in meaning of voice culture in Western Music and Indian Music, and that in a *Rāga* the *Vādi* note holds the key to the *Rasa*.

Forms of musical composition are taken up in the next Chapter, the VIII. We learn here that it was *Rājā Māna* (A.D. 1486-1526) "who either invented or patronized the famous *Dhrupad* style." To a description of the *Dhrupad* style the author devotes a few pages at the end of which he impartially estimates its good and bad, says that its chief defects are monotony and denial of scope for musical graces. Hori sung in *Dhamār* measure, *Tarānā* employing only *Ālāpa* syllables (purely musical expression unburdened by literary composition), *Thumri* revelling in folk song scales and in

Rāgas like Khamāja, Kāfi, Māṇḍ, Pīlu etc., which are frequently mixed, Tappa folk-based like Thumri but more ornamented, and last but not least the Khyāl—these types of compositions are next described.

In the ninth, the last, chapter, a few minor questions are disposed of, firstly, under the heading poetry and music, the author gives us some sound thinking, which unfortunately some of our local critics here are not capable of. Truly does the author say that the emotional appeal of music and Rāga is independent of the words in a Sāhitya. After a paragraph on light music, the author touches Orchestra on which again he has the sound remark worth noting by some of our friends here. "The so-called Indian Orchestras of today merely multiply one part music on a large scale and so fall flat upon the ears of the listeners." Notation, Indian and European systems, tuning of the drone, are the other subjects dealt with in this chapter.

The appendix supply the textual references noted in the course of the book and contain samples of recitations and folk songs in Svaras.

(BY P. S. SUNDARAM AIYAR, B.A., L.T.)

Books on Indian Music from an accademic stand point written by educated men who are students of physics and music are most welcome in these days of Indian Music renaissance. The author plainly states he has no first-hand knowledge of South Indian Music; but at the same time trusts that the theories of his regarding North Indian Music might be of much interest to the scholars and lovers of South Indian Music too. Then, he introduces the two departments of his observation—Physics and Aesthetics of North Indian Music. The chapters on the unities of Indian Music are full of good generalisations, common to both the systems, North Indian as well as South Indian in a broad sense. The students of South Indian Music have much to study in these two chapters for their benefit.

But it has to be noted that the technique of Rāga singing and development and srara singing is different in and peculiar to South

Indian Music. So long ago Bharata has styled the system as *Dāṭapāṭya* and has characterised it in some important respects as superior to other systems. It might be added that this standard of excellence is kept up, even today, in this system as evidenced by the compositions of Kṣetrāja and Tyāgarāja. The remarks on the South Indian system in the last para of Chapter VII could not hence be considered as being fair to the system familiar to us over here in South India, at least, the Tanjore School.

His remarks on 'the musical scale' are well worth study by advanced scholars too, since they evidence a good scientific judgment regarding the vexed question of *Śrutis* or Music intervals. The method of approach to the question is deservedly commendable; and the study will indeed be profitable to scholars in music science, of course, with the necessary equipage of the preliminary knowledge of physics to do the same.

The author has done a really good service in producing this book,—a useful addition to the books in this branch of Indian literature.

THE MRDAṅGA ŚVABODHINI.

(THE MRIDANGA SELF INSTRUCTOR).

by Mrdaṅga Vidvān Māṅguḍi Rāmanātha Durairāja Aiyar. P. K. Moorti Co., 28/29, Coral Merchant Street, Madras. Re. 1.

As the Viṇā is the queen of our stringed instruments, so is the Mrdaṅga, the king of our percussion instruments. It is all the same regrettable that our stringed family has dwindled to the Viṇā, even as our drums have dwindled to the Mrdaṅga. Whether the present drum known to us today as Mrdaṅga is the old drum of that name is a question of history which will have to be gone into in a separate article. The marvel that our present Mrdaṅga is as a music instrument has been demonstrated by our great scientist, Sir C. V. Rāman.

It is welcome that, to suit our present day studies, private and institutional, in which easy coaches and self instructors are needed Mr. Durairāja Aiyar, himself a Mrdaṅgam

player, has produced this Mrdaṅgam Self Instructor, which takes one through 23 simple lessons in six short chapters, with useful illustrations.

The name 'Ānanda vādyam' repeated on pp. vi, viii, many times, is a mistake for 'Ānaddha vādyā' which means 'percussion instrument.'

THE GRAMMAR OF SOUTH INDIAN MUSIC

BY

MR. C. S. AYYAR, B.A.

Price As. 10. The Indian Music Publishing House, 4 Bunder Street, George Town, Madras.

(PROF. P. SAMAMURTI).

There is not a more fascinating branch of study in Indian Music than that of the śrutis. The śrutis form the rock foundation upon which the structure of Indian Music firmly rests to-day. It is the use of quarter-tones that gives a distinctive colour to Indian Music. The use of these subtle notes is more than two thousand years old and testifies to the highly developed aural powers of the Musicians in India. The subject of śrutis has been discussed at great length during the Music Conferences held in India during the last quarter of a century and there is a fund of literature on the subject. The discussions in the Madras Music Academy Conferences have particularly been useful in clarifying many of the controversial points relating to this subject.

The books published on the subject of śrutis have so far been too theoretical in character. The merit of the book under review lies in the fact that the treatment of the subject is essentially practical and as such is likely to rouse the enthusiasm of many a professional musician in this study of the subject. The treatment is clear and refreshing. The author avoids the try-as-dust past. He is also free from the petrified views associated with musical pandits for long. He has worked at this subject for a number of years with zeal and enthusiasm and the fruits of his researches are given in

the book. The anxious student of music will find this work both interesting and useful. Examples of Rāgas wherein the several śrutis occur are carefully pointed out and this will convince even the most casual reader that the use of śrutis in Indian Music is a solid musical fact.

Mention of the 22 śrutis is made in such ancient works as Bharata Nāṭya Śāstra (4th Century B.C.) and the Śilappadhikāram (2nd century A.D.). Music has been fast developing since and we are now using many rāgas not known to our ancients. Under such circumstances it is but logical to expect the use of a few śrutis other than the time-honoured 22. The svarūpa or the melodic entity of a rāga is brought out only when its characteristic śrutis are sounded. The author suggests the frequencies 7/6 and 7/4 for the possible fifth śruti in the Gāndhāra and Nishāda zones. That is in the increasing order of pitch, these notes will rank as the earliest śrutis in the respective zones and the now accepted four śrutis will rank as the 2nd, 3rd, 4th, and the 5th śrutis (see the nomenclature adopted by the Music Academy). Until human genius invents a mechanism which will be able to accurately register the frequencies of these subtle notes, the value of at least some of the śrutis must remain a matter of speculation.

The Chapters on Tāla, Janya Rāgas, and Rasa add value to the work. About the use of staff notation for writing Indian melodies, the author is unduly severe. Any notation whether script or staff is merely a skeleton framework and unless the reader has got an accurate conception of the rāga bhāva he will not be able to reproduce correctly a song however accurately rendered in either notation. Music is international and composers have left behind them musical gems not for the joy of their own countrymen but for the solace of the world. We profit by reading the literatures of other nations. Likewise there is no reason why other nations should not enjoy the music of India. There are some splendid Indian melodies which deserve to be known and played in all parts of the world. When it is made clear that European harmony has no place

in Indian Music and that only the scale involving intonation of natural notes is used here, there is no reason why a European violinist should not play an Indian melody from staff with as much artistic effect as an Indian violinist.

Apart from this, Mr. C. S. Ayyar's book is a substantial addition to the existing literature on the subject. Every musician and student of music should peruse the book. Every Institution would do well to have a copy of the book in its Library.

THE JOURNAL OF THE MUSIC ACADEMY, MADRAS.

OPINION.

THE ORIENTAL LITERARY DIGEST,
POONA, WRITES:—

"A journal of all-India character, solely devoted to music has been a serious and long-standing desideratum. Though the *Sangita*, a quarterly published from the Maris College, Lucknow, and the journal of the Music Academy, Madras (JMAM) were started in 1930, both had unfortunately to be suspended after issuing a few excellent numbers. The reappearance of the JMAM will therefore be welcomed by all thoughtful lovers of Indian music and culture with no small amount of gratification. The volume under review, though dated 1934, was published only a few months ago, and with the promise of soon bringing out the volumes due for each of the years 1934 to 1938, resumes the thread of its publication from where it was broken.

Though naturally it is devoted chiefly to South Indian Music, there are features which make it indispensable for serious students

and lovers of music throughout the length and breadth of India. Publication of original articles on music by experts, and of classical works on Indian music are instances in point. Authoritative reports of the annual conferences of the Music Academy, Madras, are to be found only in the pages of this journal, and embodying as they do the discussions on important topics by experts and acknowledged authorities, they cannot be overlooked by serious students of Indian music."

This alone should suffice to draw the attention of all scholars, societies and institutions concerned with Indology to this important journal.

We wish the journal a long and brilliant career of service to the cause of Indian music. Let all lovers of Indian music make common cause with those in charge of the journal to see its growing prosperity.

The Journal of the Music Academy, Madras

SELECT OPINIONS

The Indian Express: "The resumption of the Journal is an event of the first magnitude in the musical world. The very capable Board of Editors may be trusted to produce issues of the quality as the one under review."

The Hindu: "The revival of this valuable Journal devoted to the study and promotion of Indian Music will be welcomed by all lovers and exponents of the art."

The Madras Mail: "We are glad to note the revival of the Journal of the Madras Music Academy (a quarterly devoted to the advancement of the science and art of music)
* * * Fulfilling as it does a real need of music lovers, we are sure all lovers of art and culture will support it."

H. H. The Maharaja of Dharampur: " * * His Highness is also delighted to read the articles in your magazine which are undoubtedly very interesting and instructive. He is also pleased to read the proceedings of the Academy's Music Conference * * * ."

The Adyar Bulletin: "The resumption of the publication of this Journal devoted to the promotion of research in the field of music must be welcomed by all lovers of Indian culture. The Journal fulfils a real need as it is the only Journal of its kind in India."

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